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CONTRACT DESIGN

PRODUCT FOCUS

- 26 PATIENT ROOM SEATING A review of seating designed to facilitate the healing process through comfort, support—and design.
- 30 SPLIT PERSONALITIES

 Robert Allen's future in contract upholstery fabrics is just unfolding—with an intriguing collection that has multiple identities, designed by Marypaul Yates.
- 32 POP GOES THE TABLE Can an infinite variety of uses and images really come from one Connect Table Series by Davis?

DESIGN

- 36 BUT IS IT ART...OR ARCHITECTURE?
 At Hackerman House, a new addition to
 Baltimore's Walters Art Gallery, designed by
 Grieves, Worrall, Wright & O'Hatnick, art and
 architecture are exquisitely difficult to tell apart.
- 44 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
 modern law firm, Orrick Herrington & Sutcliffe,
 that's inside—thanks to Studios Architecture.
- 50 UPSIDE DOWNTOWN

 What really happened when matronly Park Avenue
 met bohemian Soho at New York's Gallery Urban,
 designed by Brennan Beer Gorman Monk.
- 52 PUBLISHING IN A GOLDFISH BOWL Glass-lined offices for managers are just one surprise in Kodansha's New York office, by McClintock, Grammenopoulos, Soloway.
- 56 HEALTHIER COMMUNITIES—BY DESIGN?
 Community health care organizations may need radically different design—as the National Symposium on Health Care Design notes in awarding 1991's Health Environment Awards.
- 64 BABY BOOM

 How Hansen Lind Meyer's design for the Berry

 Women's Health Pavilion in Dayton, Ohio, brings
 families, physicians and staff together in a new way
 that's selling almost too well.

- OUT OF THE FRYING PAN...

 But not into the fire: The 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.
- 72 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.

BUSINESS

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?

TECHNOLOGY

- 80 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.
- 82 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?

DEPARTMENTS

- 8 EDITORIAL
- 12 TRENDS
- 20 MARKETPLACE
- 84 DESIGN DETAIL
- 86 BOOKSHELF
- 88 PROFESSIONAL LITERATURE
- 89 AD INDEX
- 90 CLASSIFIED
- 92 PERSONALITIES

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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Special Features Editor Dana Dubbs

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Advertising Offices:

National Sales Manager: Doug Cheney

Account Managers/New York: William R. Baker, Melissa Burtt, Helene Tepperman Gralla Publications, 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-6273

Account Managers/Chicago: Marie Kowalchuk, Chuck Steinke Gralla Publications, 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646; (312) 545-0700; Fax: (312) 545-5970

Account Manager/West Coast: Barry Wolfe Gralla Publications, 6355 Topanga Canyon Blvd., Suite 426, Woodland Hills, CA 91367; (818) 348-1943; Fax: (818) 346-7222

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1 ARBINGE





EDITORIAL

Productivity's Ugly Little Secret

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 work force. 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 lay-

offs 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 exhorted 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.

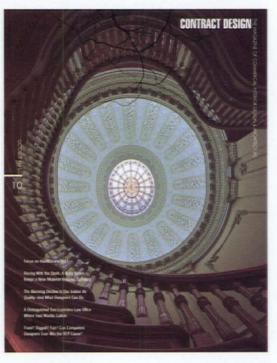
The Quickborner Team, for example, brought its radical concept of office landscaping from Germany to the United States in the 1960s, leveling walls and reshaping floor plans to reflect overlapping circles of communication between individuals and groups. At the same time, George Nelson and Robert Propst 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 reconfigure 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 Denverbased 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.



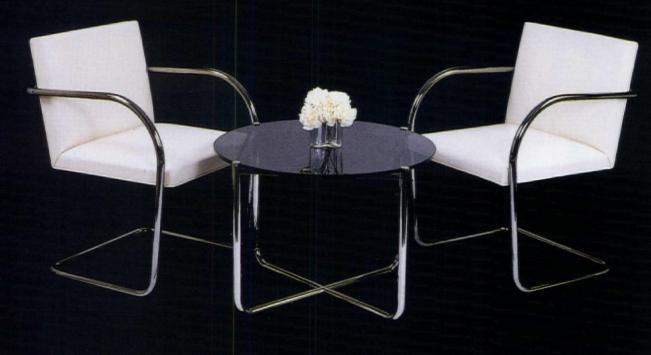
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TRENDS

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," which *Contract Design* is honored to co-sponsor.

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, ISID-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 \$695 includes the program tracks, exhibition, various breakfasts, lunches, dinners, receptions and refreshment breaks, tours and a copy of the latest *Journal of Healthcare Design, Volume IV*. The deadline for registration by mail is October 28, 1991.

For more information, call the National Symposium on Healthcare Design at (415) 370-0345; by facsimile (415) 228-4018.

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, ISID 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: Eunice Noell, Eunice 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: Jain Malkin, Jain 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: Jain Malkin, Jain 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.

8:00 am-5:30 pm, Friday and Saturday Track 5: Design Technology B

8:00-11:00 am, Color for Healing. Presenter: Laurie Zagon, MFA. 2:30-3:30 pm, Lighting for Health. Presenter: Ken Ceder, Ott Light Systems, Inc. 4:00-5:30 pm, Art for Health Care. Presenter: Peter Senior, Arts for Health.

SATURDAY, NOVEMBER 16

8:00 am-5:30 pm

Track 6: Centers of Excellence

8:00-9:30 am, Theory and Types. Presenter: George R. Pressler, AIA, Medical Planning Associates. 10:00-11:00 am, Case Study: A New Approach to Ambulatory Care at Johns Hopkins Medical Center, Baltimore. Presenters: Thomas Payette, FAIA, Payette Associates; Sally MacConnell, Johns Hopkins Hospital; John Wilson, AIA, Payette Associates. 2:30-3:30 pm, Case Study: Creating Starbright Pavilion for pediatric education, entertainment and case management, Los Angeles. Presenter: James Diaz, FAIA, Kaplan McLaughlin Diaz. 4:00-

5:30 pm, New Possibilities. Presenter: Russell Coile, Jr., Health Forecasting Group.

8:00 am-5:30 pm

Track 7: Vision Building Workshop

Presenter: Alain Gauthier, Core Leadership Development.

8:00 am-5:30 pm

Track 8: Health Care Design-Lessons from Abroad 8:00-9:30 am, Case Study: Patient-Centered Environment in Mackenzie Health Sciences Centre, Canada. Presenter: Eberhard Zeidler, FRAIC, Hon. FAIA, Zeidler Roberts Partnership. 10:00-11:00 am, Case Study: Small is Beautiful in the UK. Presenter: Jon Martin, Continuing Care Village Trust, East Sussex, UK, 2:30-3:30 pm, Case Study: Feasibility Study for St. Mary's Hospital, UK. Presenter: John Hermsen, Ahrends, Buton & Koralek. 4:00-5:30 pm, Future Possibilities. Presenters: John Hermsen, Ahrends, Buton & Koralek; Joseph Parimucha, AIA, Huelat Parimucha Healthcare Design; Derek Parker, FAIA, RIBA, Anshen & Allen Architects: Eberhard Zeidler, FRAIC, Hon, FAIA, Zeidler Roberts Partnership.

SUNDAY, NOVEMBER 17

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

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..

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 interiors unit, Architectural Interiors, will allow us to better compete in the field of corporate design and offer our clients a level of services unequalled in the industry."

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-

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 head-quarters. 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 Aarons, AFD's latest telephone survey with Fortune 500 "facility decision makers," produced with Paul Lavenhar Associates, included facility design-

ers, 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.

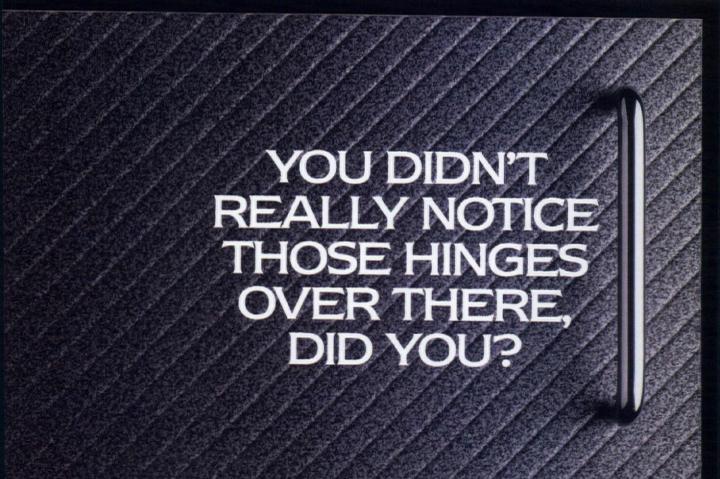
The nagging question is whether or not the tactics used to cope with the recession will stay in force after the economy improves. So far, designers will find mixed signs ahead. Over half, 56%, of facility decision makers plan to make fewer renovations when the economy picks up;

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. Aarons 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 Braid Manufacturing Facility, North Haven, Conn.; AgBiotech and Plant/Life Science Complex, Rutgers, New



TRENDS

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.

Interior Development, Inc., of Ann Arbor, Mich., recently completed interior design and furnishing of the administrative offices of Manchester Stamping Corporation, Manchester, Mich.

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; Soci-

ety 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.

Al-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., Odenton, 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 Foltz, 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 seen selected as 1991 American Society of Interior Designers Fellows: William F. Andrews, FASID, Delray Beach, Fla.; Tamara Bazzle, 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. Panel Concepts, the Santa Ana, Calif.-based manufacturer, has named John A. Franzese vice president of sales.

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.

FIDER, headquartered in Grand Rapids, Mich. has appointed Robert M. Ledingham, FIDC, trustee representing the Interior Designers of Canada.

Coming Events

October 23-29: Equip'Hotel: The International Exhibition for Equipment and Services for Hotels, Restaurants, Bars, and Institutional Catering, Porte de Versailles, Paris, France; (703) 351-5670.

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TRENDS

October 25-27: Montreal International Interior Design Show, 3rd Edition, Palais des Congres, Montreal Convention Center, Montreal, Quebec, Canada; (514) 273-4030, fax (514) 273-3649.

October 26: 1991 Beaux Arts Ball, The Foundation for Architecture, The Wanamaker Building, Philadelphia; (215) 569-3187.

October 28-30: The Office Planners and Users Group 46th Symposium, Holiday Inn Merchandise Mart, Chicago; (215) 335-9400.

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 9-13: Tecnhotel, International Exhibition of Hotel and Hospitality Equipment, Genoa, Italy; (010) 53911.

November 10-13: International Facility Management Association IFMA '91, San Diego Convention Center, San Diego; (713) 623-4362.

November 14-17: National Symposium on Health Gare Design, 4th Symposium: "Imagining New Possibilities," Boston Marriott/Copley Place, Boston: (415) 370-0345.

November 19: Access for the Disabled: Complying with the Federal "Americans With Disabilities" Act, The Meeting Hall, The Association of the Bar of the City of New York; (212) 790-1338.

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

December 7-10: The National Association of Display Industries (NADI) 99th Visual Merchandising/Store Planning/Shop Fitting/Point of Purchase/Display & Design Market, New York Passenger Ship Terminal Piers 90-92, New York; (212) 213-2662.

January 6-9, 1992: Domotex Hannover '92 World Trade Fair for Carpets & Floor Coverings, Hannover Fairgrounds, Germany; (609) 987-1202.

January 15-18, 1992: The Edge of the Millennium Symposium, Cooper Hewitt, National Museum of Design, New York; (212) 860-6894. February 14-16, 1992: Surfaces '92, Las Vegas Convention Center, Las Vegas, NV; (800) 624-6880.

March 12-14, 1992: RHIDEC, Restaurant and Hotel International Design Exposition and Conference, Los Angeles Convention Center, Los Angeles; (212) 391-9111.

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

May 6-10, 1992: The 1992 Scandinavian Furniture Fair, Bella Genter, Copenhagen, Denmark (011) 45 32 47 21 62.

May 6-8, 1992: 1992 Lightfair International Jacob K. Javits Convention Center, New York (404) 220-2215.

May 14-17, 1992: 1992 International Furnishings and Design Association Conference, The Hyat Regency Cambridge, Boston; (800) 727-5202. rior Design, which he founded in 1986.

June 10-13, 1992: Public Design 92: International Trade Fair for Interior and Exterior Design Frankfurt Fair and Exhibition Center, Frankfurt, Germany; 49 69 7575-6292 or 6534.



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ANTRON LUMENA nylon can't stand up to bleach and other

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its original strength and appearance. What other solution-dyed nylon can clean up as easily, and deliver the unique performance advantages of leading ANTRON° nylon technology? Hmmm.

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MARKETPLACE



The Myth Collection, 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.

FALLING FOR FABULOUS FURNITURE DESIGN

Westin-Nielsen Corporation recently introduced the Savanna Slat 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.



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

DISCOVER THE NEW WORLD OF DESIGN

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, mitred 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.

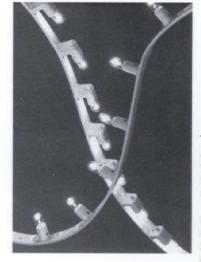
Circle No. 215



The Boston Bumper from **Boston Metal Products** combines impact protection with design for longlasting, 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



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 sys-

tem. The 924X lamp from Lightworks operates on low voltage and is suitable for outdoor applications.

Circle No. 206



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.



MARKETPLACE

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.

Circle No. 212



The Sitag U.S.A. Sulky ergonomic office chair is designed according to the Schukra 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.

Circle No. 219

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 Trevi-

ra, ensuring lifelong safety-code compliancy 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.

Circle No. 203



TAREWELL TO THE TOYS OF SUMMER

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.

Circle No. 204



Izit Leathe from Willow Tex duplicates the look and feel leather, and boasts many advantages of leat without the limiting disadvanta

of waste. Izit is breathable, stretchable and tear and stain resistant, and will not puddle. These performance features are available in choice of 37 colors.

TRICK OR TREAT, PICT SEAT



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



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le No. 216



le No. 201





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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.

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.

Circle No. 231



LAZ 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.

Circle No. 240



EXECUTIVE OFFICE CONCEPTS

Executive Office Concept's Delos Chair i lightweight, compact and sturdy. The soli hardwood frame features dowel-shape legs that provide cantilevered geometri column appearance. The seat and back ar a one-piece, fully upholstered interio hardwood frame unit. The chair is available in a large selection of frame finishe and polyurethane colors and a variety oupholstery fabrics, vinyls and leathers.

Circle No. 248



PROTOCOL

Protocol's Kingman Seating chairs ar available in several versions, including either full platform or separate seat an back models. Upholstered arm pads ar available on two models, and may be joined to form comfortable, space-effcient linked seating configurations.



THAYER COGGIN INSTITUTIONAL

The Ultimate Patient Chair from Thaver Coggin Institutional is designed with a cutback arm for easy patient maneuverability. The chair serves equally well as a treatment chair, patient chair, transporting chair or patient attendant seating.

Circle No. 234



HAYES

layes health care seating is manufactured n three back heights. The lower back is available as multiple seating for medical vaiting areas. The high back comes stanlard with an adjustable head rest. Both series are available in seven standard wood finishes. Choose from over 800 stanlard fabrics or COM.

Circle No. 238



VIRCO MANUFACTURING

Virco's Model 8830SB chair is a fully contoured upholstered chair with a highstrength 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.

Circle No. 235



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.

Circle No. 233



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.

Circle No. 237



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.

Circle No. 242



CONTRACT DESIGN 27 TOBER 1991

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



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



GREGSON FURNITURE INDUSTRIES

Gantt, from Gregson Furniture Industries, features a comfort-contoured back. The extremely sturdy frame construction of the Gantt chair is available in 15 standard or custom finishes.

Circle No. 239



THONET

The Archon patient chair from Thonet features a unique hand support for easy accessibility and egress.

Circle No. 245



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



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



28 CONTRACT DESIGN OCTOBER 199

IMBALL HEALTHCARE

imball's Traditional Recliner was speially designed to provide resident and ealth care facility seating with all the omforts of home. The Traditional Reclinr offers three seating positions, each rthopedically correct for optimal lumar and cervical support.

ircle No. 246



UCKSTAFF

ickstaff's low back, sled-based convascent arm chair features wide wood ms that offer extra comfort and support.

cle No. 241



KUSCH

Kusch introduces the Concetto Series, it's 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.

Circle No. 247





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.

Circle No. 251



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.

Circle No. 250



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 HeritageLife line of patient room furniture.



SPLIT PERSON-ALITIES

Robert Allen's
future in contract
upholstery fabrics
is just unfolding—
with an intriguing
collection of
multiple identities,
designed by
Marypaul Yates

By Jennifer Thiele





A ficionados of chess should have no trouble following this strategy: Robert Allen Contract Fabrics first intended to position its new upholstery fabric line to help it gain entree into the contract market—using the corporate sector as its first move. However, the more experienced contract textile designer, Marypaul Yates, saw no reason to limit the line's appeal. So she developed fabrics as appropriate for the hotel or health care facility as the office.

Does the play succeed? Though Robert Allen has traditionally been a well-respected residential and hospitality fabric supplier, in these days of "diversify or die" business strategy, the company quickly realized that the commercial market presented a whole new realm of business opportunities. But as Barry Baron, senior vice president for Robert Allen Contract Fabrics, reports, "We didn't have the right fabrics for panels or seating." That meant that a whole new direction-from product to philosophy—was needed.

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

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 Palett patterns (bottom) focus on color, using intricate combinations to achieve rich effects in all hues.

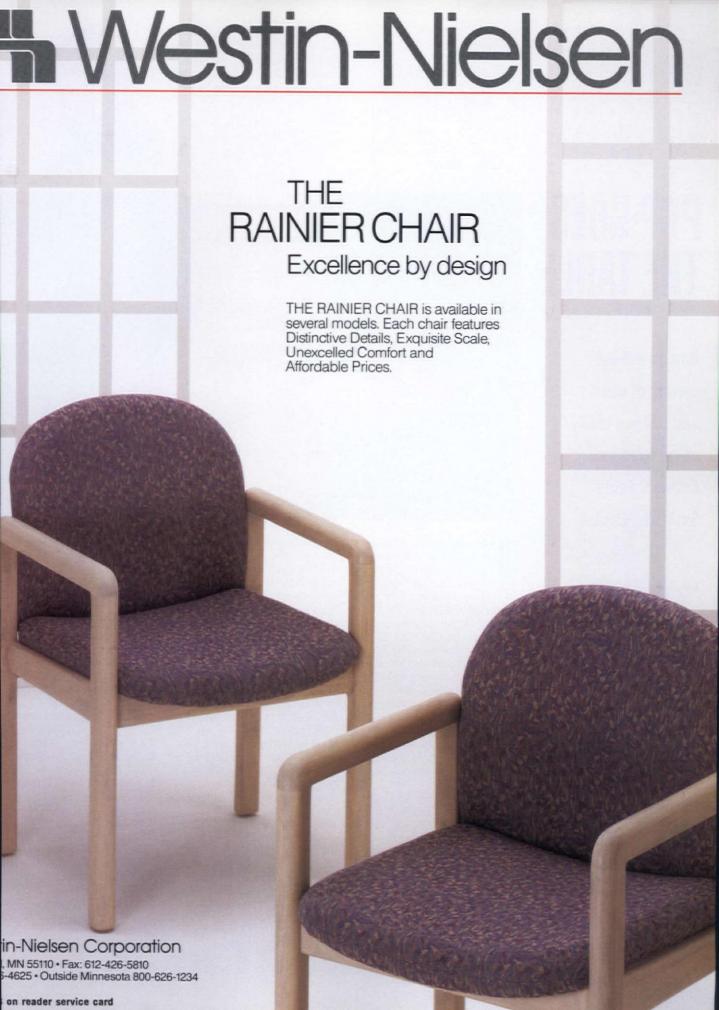
hospitality customers, and the think its great," agrees Baro adding that fire-retardant prope ties, durability and cleanabili allow the fabrics to pass all heal care industry standards.

Three of the patterns, Mo terey, Napa and San Simeo which comprise the Californ Sojourn collection, are wove with Monsanto SEF (self-exti guishing fiber) flame-resista (FR) modacrylic fiber-a signi cant construction feature. Mo santo has recently improved i SEF-FR fiber to expand the design and styling capability as versatility of the product, in add tion to maintaining its outstan ing FR performance. While Mo terey utilizes a long-accepte SEF/nylon fabric blend, the Na and San Simeon patterns cor bine SEF and nylon with wool f the first time to offer a unique combination of natural fib appearance and hand in a fir resistant construction.

Though the current offering already present a fairly compr hensive line. Yates is quick point out that her collaboration with Robert Allen is an ongoi effort. "We have a specific plant over the months and years," s says. The fabric house and i designer have chosen to introdu a consistent amount of produ over a long period of time. "V don't believe the market c absorb a vast amount of produ all at one time," says Yates. "Th kind of a marketing effort tends fatigue your customers.'

What's it like developing line completely from scrato with essentially no existi product or philosophy? Yat has found the challenge work while, thanks to the latitude freedom it offers her designs, wasn't restricted to an existi marketing image," she notes.

With those parameters, Rob Allen Contract Fabrics are sure be showing up soon—in an offihotel or hospital near you.



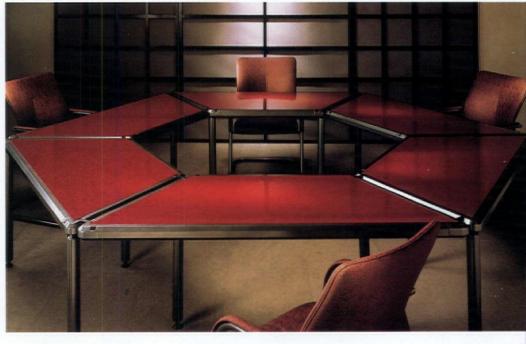
Manfred Elzenbeck, (right) creator of the Connect Table Series. The Connect (below) in one of its many configurations.



POP GOES The Table

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

By Amy Milshtein



emember 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 ar cone construction," says Elzer beck. "When assembled, the scree presses the cone into the corne for a tight fit." Extruded aluminiu or wood rails running along the side of the table act as structur beams, allowing the tables to be configured into one long unit without sacrificing stability. Indeed, the table are so stable that they keet the tops from warping.

The Connect Table Series tooled in Germany by Frosche GmBH & Co., KG. Davis marke the Connect Table in the Unite States while Froscher distribute it in Germany and the rest Europe. What does this offe American designers and the companies they serve? Flexibity, and plenty of it.

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



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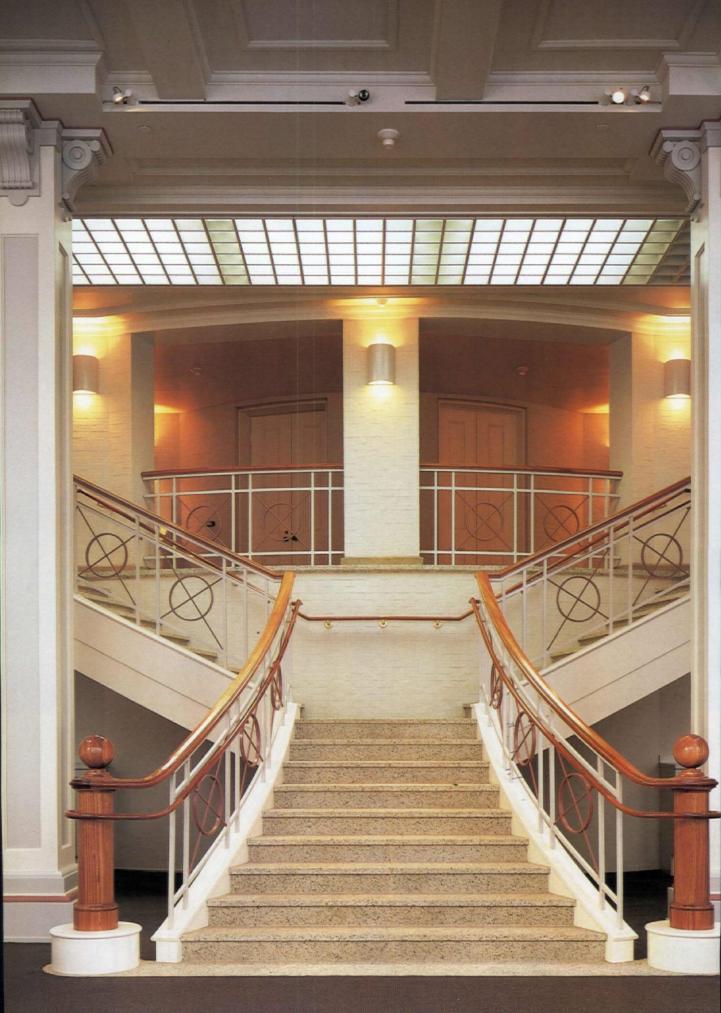
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But Is It Art... Or Architecture?

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



w ew York's Metropolitan Museum of Art was profoundly shocked in 1931 hen Henry Walters, a wealthy ut reserved railroad tycoon nd long-time member of its oard of trustees, bequeathed s fabulous 22,000-piece art ollection and the 1904 Renaisance revival mansion he had uilt as his private art gallery ot to the Met but to the people his native Baltimore. Among s holdings were over 6,000 camples of Asian art, one of e finest collections of its kind the world. Unfortunately, pace limitations forced most of ese Asian treasures into storge for over half a century until

ay of 1991, when Baltimore's Walters Art allery, the descendent of the private gallery and the custodian of the family art collection, bened the doors of the Hackerman House.

An historic mansion that has been renovatlinto a museum annex by local architects
rieves, Worrall, Wright & O'Hatnick (GWWO),
e Hackerman House is dedicated exclusively
the display of Asian art. Located on Mt. Veron Place in historic downtown Baltimore,
liacent to the 1904 gallery and just steps
way from the original Walters family home
which now houses the museum's executive
fices), it boasts spectacular architecture
side and out. Not only does the Hackerman
buse reunite the collection with its 19th-cenry origins, it also stands on its own as an
quisite work of historic art.

Henry Walters' father, William Walters, the an responsible for initiating both the art colction 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 The staircase (opposite) connecting the balcony level with the ground level of the cafe in the Walters Art Gallery abuts what used to be an exterior wall of the Hackerman House. To illustrate the spatial relationship, GWWO designed the handrail with details that reflect the exterior architecture of that house.

Adhering to Walters Art Gallery director Robert Bergman's theory that environment should complement art, the blue velvet draperies and rich blue custommade carpet in the Great China Room of the Hackerman House (above) were designed to reflect the patterns and colors of the Chinese and Japanese porcelains on display.

and life style of an era. "We wanted to captur the spirit of the way the collection was whe Walters first showed it," Bergman explains "But one of the great successes of the Hacker man House is that while we've treated th

Are 20th-century building systems historic house wreckers?

The Japanese Study (below) achieves "a wonderful balance between the nature of the objects and the nature of the design aesthetic," according to Bergman. An ornate interior design complements the complexity and textural quality of the carved wood and silver art objects.

In the Chinese Library (bottom), rich gold tones and elaborately carved original woodwork are appropriate to the stately shapes and silhouettes of the Chinese monochrome porcelains.





environment with tremendous respect, ther is no mistake about what the place is. Ther are hundreds of works of art, and only a fer pieces of furniture."

What furniture is present is almost exclusively devoted to the display of some 1,00 pieces of Asian art, including a particula emphasis on Chinese porcelains an Japanese decorative art. Furnishings an casework are mostly original pieces from th Walters family home; many are cleverly mod fied to serve as functionally modern an secure display cases.

Martha Jones, an associate in charge of the project for GWWO, explains that the Galler wanted the three historic galleries or "collector's rooms" on the main floor of the Hacker man House to be carefully restored and removated to represent the look of a home of 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 the every aspect of the interior details work with the art that was being shown." Besides resto ing original carved woodwork found throug out the house, GWWO carefully selected floo coverings, wallcoverings, window treatment 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 rich blu custom-designed carpet in the largest of the three rooms, the Great China Room, we designed to reflect the patterns and colors the extensive collection of Chinese ar Japanese porcelains displayed there. In the Chinese Library, the primary interest of th monochrome Chinese porcelains is the stately shape and silhouette, calling for design that features rich gold tones, origin mahogany built-in bookcases and elaborate carved woodwork. The ornately carved woo and silver objects in the Japanese Study de 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 t Hackerman House is more than balanced by t notable lack of architectural detail in the seco floor galleries. As museum visitors ascend carved wooden spiral staircase topped by an e gant Tiffany stained-glass cupola, they are co fronted by a greatly simplified environment. T contrast is not by historic accident. Prior to its purchase by the Hackermans, e Hackerman House had been owned by a accession of prominent Baltimore citizens. It as originally built for Dr. John Hanson tomas in 1850, was owned and occupied by e Jencks family from 1892 to 1953, and was archased by Harry Gladding in 1960. Over e years, it received many changes and additions, including some by noted architect harles Platt, a relative of the Jencks family.

Because the house was always considered a owplace, the design of the main floor had been diberately enhanced while the living quarters stairs remained far less spectacular. This chotomy fit in perfectly with the Walters' heme for the Hackerman House. Not only uld the second floor provide relief from the ensity below, but it could also offer an approjate setting for art of a less decorative nature.

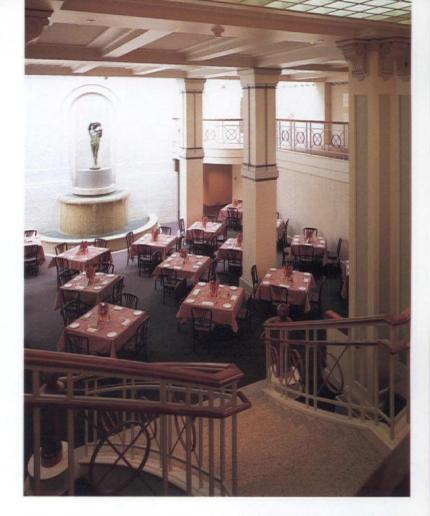
"The Great China room works because reclain objects always had a home in a use," points out Bergman. "It's not as if ey're out of place, they're in place." On the her hand, he explains, the art objects disayed on the second floor, many of them cient and profoundly religious in nature, uld look out of context in more domestic surundings. The neutral palette and lack of comexity in the second floor galleries create an vironment Bergman describes as "recessive deference to works of religious significance."

This does not imply, however, that details y a lesser role in simplified surroundings. rgman and his staff are emphatic about signing all casework, background media, ounting devices and signage to subtly blend gether regardless of the environment. A nilar design aesthetic is evident in the forcarriage house, which now connects the 04 gallery and the annex, in addition to using the Southeast Asian gallery.

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

A cupola built atop the carriage house by WO welcomes the museum visitor from the 4 gallery into the annex. From here, one can k out onto historic Mt. Vernon Place, a signif-nt feature because it represents the first ie ever the public has had access to a full, oor view of the square. From the cupola, the tare is treated like a work of art, complete h explanatory signage identifying the histic buildings. A staircase with detailing that alls the architecture of the Hackerman use leads down to the carriage house, a ice now completely gutted and renovated the Southeast Asian gallery.

Exiting the carriage house through a former dow, the visitor finds himself on a balcony rlooking an elegant cafe below. GWWO excaed what was previously a walled-in garden





The second floor galleries of the Hackerman House (above) are decidedly more simple than the first floor galleries in deference to the less domestic, religious nature of many of the works displayed there.

The balcony that links the former carriage house to the main Hackerman House overlooks a cafe

located in what used to be a walledin garden (top). 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.

TOBER 1991 CONTRACT DESIGN 39



Project Summary: Hackerman House, Walters Art Galler Museum of Asian Art

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.

Location: Baltimore, MD. Wallcoverings: Stroheim & Roman, Brunschwig & Fils, Scalamandré, Brad bury & Bradbury, Thomas. Paint: Sherwin Williams. Masonry: Henry J. Knott Inc. Flooring Interstate Tile & Mantel, Capitol Finishes Carpet/carpet tile: Custom by GWWO, Scalamandré Karastan. Lighting: Custom by Walters Art Galler, staff. Doors: Custom by Cavetown Planning Mill Window frames: Restored by James A. Cassidy Inc Window treatments: Stroheim & Roman, Brunschwi & Fils, Scalamandré, Houles U.S.A. Dining seating Loewenstein. Seating upholstery: Stroheim & Roman Brunschwig & Fils, Scalamandré, Schumacher Display cases/vitrines: Custom historic restoration by Walters Art Gallery staff. Millwork: Cavetow Planning Mill. Elevators: Westinghouse. Fire safet Sealtite Applicators, SWG Inc., American Auto matic Sprinkler Systems. Client: The Walters Ar Gallery, Architect/interior designer: Grieves, Worral Wright & O'Hatnick; David Wright, AIA, vic president, Martha Jones, AIA, associate. Structur engineer: Rickert Engineering, Mechanical/elec trical/security engineer: John L. Altieri, Historical consu tant: Michael F. Trostel, FAIA. Exhibition design: Quin roe Associates, Lighting designer: Anson Desig Assoc. Photographers: Ron Solomon (cafe), Eri Kvalsvik (galleries, exterior).

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.



AMERICAN MEDICAL
ASSOCIATION,
CHICAGO.
THE WORK SPACE
WITH A BEAUTIFUL
POINT OF VIEW.



The Space

The Designer: ISD INCORPORATED

The Specifier: Damian Warshall, AMA

The Panel Fabric: Coral Reef by Jhane Barnes from The Knoll Group



The View

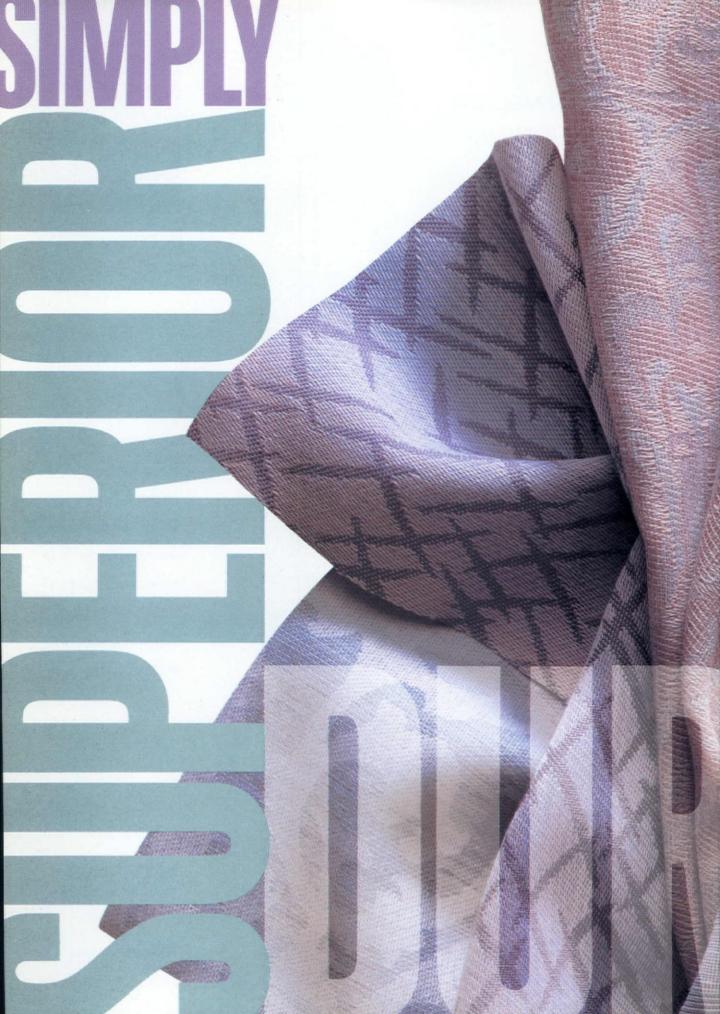
The Point

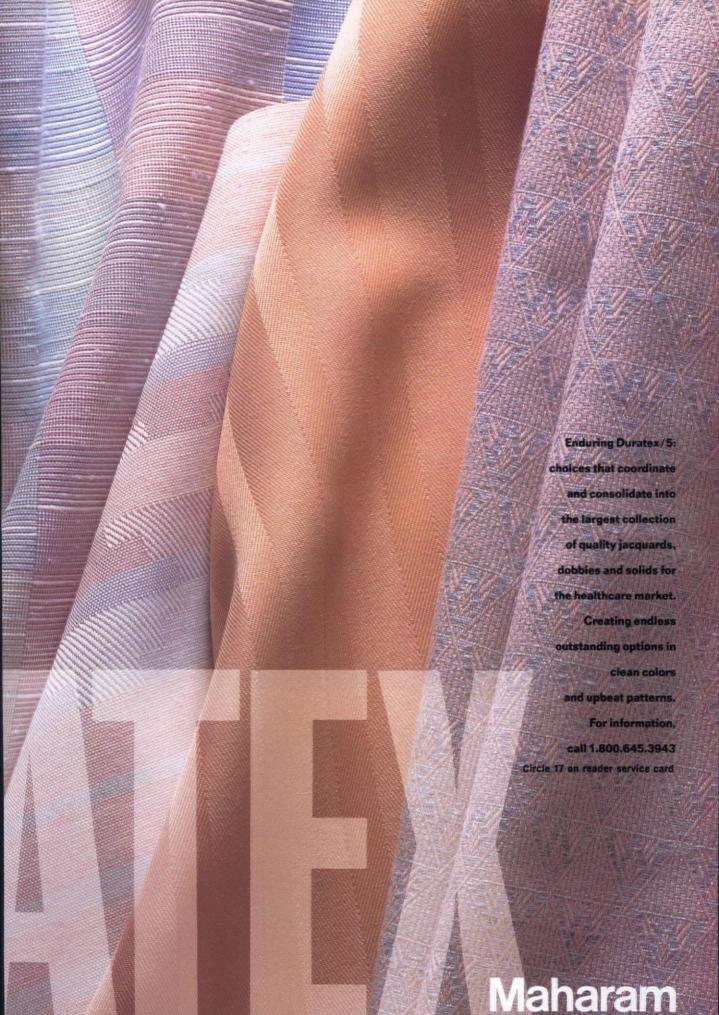
More than just beautiful—
the easy maintenance fabric*on
these panels is made of 100%
Trevira* FR polyester fiber for
inherent and permanent flame
resistance. And the beauty is
lasting. The fabric resists pilling,
fading, staining, sagging and
stretching.

TREVIRA FR

Hoechst Celanese

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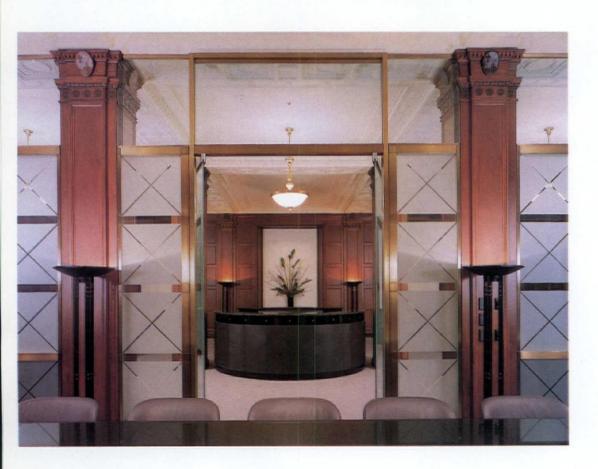




New Life For The Old Fed

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



ook down at that building there," says Deborah Frieden, facility manager for the law firm of Orrick Herrington & Sutcliffe, surveying San Francisco's Financial District from a high floor in the Embarcadero Tower. "It looks like it could be in Paris!" The edifice she refers to is easy to spot. With its copper mansard roof, imposing facades of Sierra white granite and row of federal eagles perched above the portico, the Federal Reserve Building does look special. In fact, it's a San Francisco landmark—built in 1924 as the flagship for the entire Federal Reserve Bank system and now the home of Orrick Herrington & Sutcliffe, designed by Studios Architecture.

The "Old Fed," a project of the Prudential Property Company and David Rockefeller, lay vacant from 1984 until 1988, when Frieden happened to spot it from above. She thought it would serve perfectly as the law firm's new office. All it needed was an innovative design to make it work.

That Orrick would be drawn to the Old Fed's historic space makes perfect sense. Tracing its origins to 1863, this prominent law firm has been involved in some of San Francisco's most significant events. Milestones include assembling the corporations that became the Pacific Gas & Electric Company in 1905, reorganizing the Fireman's Fund Insurance Company after the 1906 earthquake and acting as bond counsel for the Golden Gate Bridge in the 1930s.

Not one to rest on its laurels, today's Orrick sees itself as a modern, forward-thinking organization. With offices in New York, Los Studios Architecture has designed a uniquely multi-faceted interior for th law firm of Orrick Herrington & Sutcliffe. Historic areas such as the reception area and conference room (above) are scrupulously restored. Ynew elements like the brass and gla wall and torchiers serve more contemporary demands.

San Francisco's historic Old Fed building is indeed a jewel worth preserving but Orrick is a modern law firm.

Although historic areas in its new hor must be restored, the rest of the seven floors are treated flexibly. The undulaing, serpentine wall (opposite) follow wholly modern design aesthetic.







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.

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."

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 an onsite, 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 highrise 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, forwardthinking law firm feel comfortable in a 1920s riage by creating a three-layered design. first layer is the faithful historic renovation the executive offices of the Old Fed. The sond is an open, light and vivacious treatm of some of the other floors. The third, a trational layer, translates historical elements contemporary forms.

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

Because Orrick is a law firm and not a m um, some modifications were unavoida Among the new spatial elements is a brass glass wall. Designed to create privacy for main conference room, the wall takes its from the historic surroundings. The X m

Touch that ceiling-seven times lightly

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 mar-

reflects the building's exterior and complem the historic paneling. The glass clerestory aff an uninterrupted view of the plaster ceiling.

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

Despite the best of intentions, ligh these historic areas has also proved t problematic. The original fixtures v restored but, as Yee says, "They are not



performers." Thus, fluorescent down-lights and modern torchiers have been added to cast enough light for today's workers.

Both visiting clients and internal staff use the main conference area, so that much of the support staff is stationed here. In order to keep their facilities synchronized with the conference rooms, Studios has subtly incorporated the historic design elements into the more modern areas.

All countertops on the secretarial work stations, for example, use marble that corresponds to the historic conference rooms' fireplaces. Woodwork echoes the exterior's X motif. And the reception desk, while distinctly modern, employs steel and bronze buttons similar to those on the bank's vault. The same buttons can also be found on the library reception desk.

The all-important, third floor library breathes a light freshness. Different areas of the library are designed for different purposes, so that an open reading room accommodates individual researchers, study carrels with task lighting allow for more private work and the informal reading lounge is bathed in natural light. State-of-the-art computer technology is housed in its own area.

The most modern-looking accommodations are the upstairs offices. Studios determined

that the depth of the Old Fed was too great to employ standard corridors. Instead it transformed the interior space into an open plan "garden court" and ringed it with private offices, maximizing natural light. Work stations are topped as they are elsewhere with marble and studded with buttons, while the X motif is employed in maple throughout the space.

Conferences on these upper floors take place in circular rooms that are punched with windows, Another fresh twist on law firm tradidesign? "Studios really forced us to thin beyond our boundaries," says Frieden. (course, not everyone was so liberal-minde at first. The serpentine wall, in particula met with opposition. "Now," Friede believes, "everyone loves it."

Of course, it takes more than a mode design to bring an office up to date. The O Fed needed quite a bit of work to meet today technological standards. In fact, about 90 was gutted and rebuilt. Fifty tons of steel, f

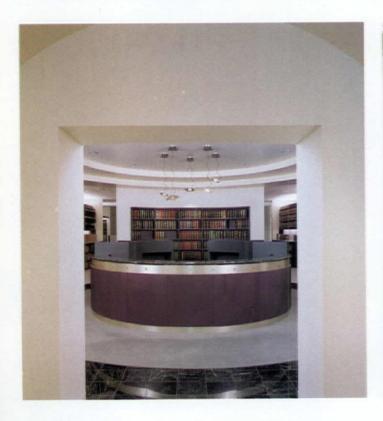
Concealing 50 tons of new structural steel

tion can be seen in the attorneys' private offices that surround the garden court. On one side, a diagonal wall is hand-plastered in tones of grey/green, peach or currant. Glazed doorways let natural light penetrate the interior.

However, the most striking element may be the serpentine wall, an almost entirely glass structure whose fluid undulation invites the eye to meander. Behind it lie private offices that are anything but square. In creating a link between the east and west wings, the shimmering glass also allows a copious amount of light into the central court.

None of this is standard law firm fare. How did Orrick end up with such a modern example, were installed to make it seismica sound—like fitting the muscle and bone o modern building inside the historic shell.

Other alterations include suspending t paralegals' station from the third floor means of a new structural steel truss, rei forcing the library's floor structure, and outfing the building with new mechanical a electrical systems and information age equing ment. A central computer room was placed the basement, with risers that bring comping capability upstairs to every floor and we station. Since the ceilings heights average ft., cable trays have not encounter clearance problems.



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 light, vivacious modern environment that is nonetheless respectful of the 1924 building.

Orrick's paralegal station (opposition) is suspended from the third flot the Old Fed building by means of the s. The procedure was part of the upgrading of the whole building, w required about 50 tons of steel to it seismically sound.

The attorneys are pleased with the design, ney foresee four years of growth in the Fed, fter which space across the street will be nnexed for a branch office. In the meantime, he firm is keeping Studios busy with such procts as the redesign of the Los Angeles office.

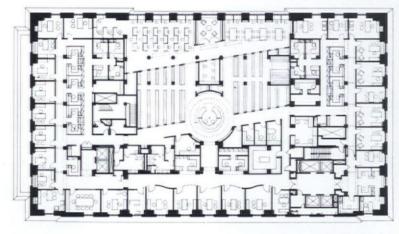
What Orrick Herrington & Sutcliffe and its rehitect have created at the Old Fed is the ind of fascinating, hybrid facility that is pearing with ever greater frequency in our me—joining old with new and uniquely atching the occupant's organizational life. 's like a good marriage. Historic space and odern client each retains an individual identy yet simultaneously creates something nexpected and greater than the sum of its arts. Perhaps Studios Architecture should dd "matchmaker" to its shingle.

oject Summary: Orrick Herrington & Sutcliffe

cation: San Francisco, CA. Total floor area: 15,000 sq. ft. No. of floors: 7. No. of employees: 00. Wallcoverings: Knoll. Paint: Sinclair. Tonal xtural paint: Zolatone, Plextone, Plaster: USG ith Conrad Sovig Pigments. Laminate: Lamiart. Carpet: Karastan, Almar. Ceiling: estored by Manuel Palos Sculpture Serces; USG, Armstrong, Chicago Metallic, lpro. Lighting: Louis Poulsen, Lithonia, haper, Neon Neon, Alko, Peerless, Boyd, olumbia, George Kovacs, Prescolite, Preew Systems, Kurt Versen, Doors: Vista all, Brite-Vue, Minton. Door hardware: chlage, Tydix, Rixson. Window frames: Vista all, John Ostrat Company, Inc. Work stations: erman Miller. Work station seating: Herman iller. Lounge seating: Poltrona Frau. Upholstery: onghia, Boris Kroll, Ben Rose. Leather upholery: Poltrona Frau, Spinneybeck, Atelier ternational. Other seating: Knoll Internation-, Atelier International, Vitra. Conference bles: Design Workshops, San Francisco arble, DiVincenzi Architectural Products. her tables: Brickel, Limited Productions. es: Harbor. Architectural woodworking: Design orkshops, San Francisco. Cabinetmaking: istom design by Studios; San Francisco arble, Design Workshops, Fink & chindler. Credenzas: Design Workshops, San ancisco Marble, DiVincenzi Architectural roducts. Client: Orrick Herrington & Sutiffe. Architect/interior designer: Studios Archicture; Darryl Roberson, principal in large; Thomas Yee, principal; Cathryn arrett, project designer; Deborah Pfeiffer, signer; Leif Glomset, project manager. neral contractor: Dinwiddie Construction. ndscape architect: Hargreaves Associates. veloper: Pacific Property Services. Structural gineer: Peter Culley and Associates. Mechan-I engineer: Charles and Brown. Electrical engier: Camissa and Wipf. Lighting designer: S. conard Auerbach & Assoc. Acoustician: narles M. Salter & Assoc. Furniture dealer: icker Fuller, Coordinated Resources, ogue & Assoc., Limn Contract. Photographer: naron Riesdorph.







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



Toto, we're not in Soho anymore: The street-level entry (above), studied simplicity and illusion of grand, sweeping space gives the Gallery Urban a distinctly downtown air. The floorplan (opposite, top) reveals how complex the space really is.

Awash in white: Brennan Beer Gorman Monk imbued the downtownish space (opposite, middle) with luxurious materials and a level of detail that uptowners demand. Along with standard art-gallery white walls and ceiling, the floors are meticulously washed in white, set off by museumquality lighting. Even the custom metalwork (opposite, bottom) was hand-ground to an almost silky smoothness and then bathed in a thin glaze of white.

hat 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 han incredibly high sense of integrity as far design is concerned," he says. "All they war ed was for everyone to do their best."

Familiarity between designer and constrution manager also helped. The two firms halready worked together on Obayashi's corpora apartment, and were uniformly pleased with the results. Thus, Kano explains, "We left the desiconcept basically in their hands."

The design had to provide a neutral bac ground for art that has ranged from Dubuft to Mondrian, yet connote a quality level co sistent with the art and the neighborhoo Thus, the project is "a study in the qualities white," according to Whistler. White walls a certainly the rule rather than the exception of art galleries, but Brennan Beer took the co cept further, subtly white-washing almo every element within the space.

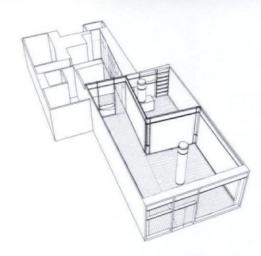
Thus, the fine wood floors are stain white. The windows have been specified Brennan Beer in an almost milky transluce glass. Even the custom metal framing, ha ground to an incredibly smooth finish, is coed in a diluted wash of white.

While Obayashi agreed that white convey the right atmosphere, it did question the colo 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 concerned Obayashi. "At first I thought, a whifloor?" Kano admits. "But it worked."

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

For example, a long storage wall for bot and sculpture juts out into the gallery. The rais 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 y could see all the art simply by looking in the fr window, you might not come in," points of 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



reens. "The screens pull out easily and stantly display more art for the customer to nsider," says Whistler.

The curving, stainless-steel custom recepon desk had to be clearly identifiable, yet not a
cal point. The desk's curved shape and handound finish sets off the straight lines of the
st of the gallery. "We joked that it was like an
d Chevy fender," Whistler says. "The curves
ovide a counterpoint to the grids we've set up.
nd it works as a filter point between the front
nd back of the space." Kano recalls that the
rves presented a number of engineering and
onstruction problems for Obayashi, but "We
spected 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." Is to m movable walls introduce further trigue at the same time they give the gallery ore display space. Set up in the windows or roughout the space, these walls also have a ecial, hidden storage place within the gallery alls, where they too can disappear.

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

oject Summary: Gallery Urban

ation: New York, NY. Total floor area: 2,000 sq. ft. of floors: 1. Cost/sq. ft.: \$260. Flooring: Hoboken and Floors. Lighting: Edison Price. Door hardware: Wi. Window frames: Custom work by Aileron sign. Administrative desks: Davis. Administrative seating: ueger. Files: Meridian. Architectural woodworking: pine. Signage: Walter Sign Corporation. HVAC: bert. Security: Holmes. Client: Gallery Urban. Interdesigner: Brennan Beer Gorman Monk/Interis. Structural engineer: Severud Associates. Mechani-lectrical engineer: Lilker Associates. General conctor: Kesco Construction. Construction manager: bayashi Corporation. Lighting designer: Domingonzalez Lighting Design. Furniture dealer: Brenner siness Interiors. Photographer: Peter Paige.







Publishing In A Goldfish Bowl

Glass-lined offices for managers are just one surprise in Kodansha's New York office, by McClintock, Grammenopoulos, Soloway

By Roger Yee



odansha 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 ablishers of books and periodicals had already oved twice in midtown Manhattan. Taking a mporary space in 1988 would set the stage for locating to a new U.S. headquarters in a differnt neighborhood that would provide stable at as well as the opportunity to create a dispective facility—a fascinating and attractive ridge between Japan and America—to be esigned by the same firm responsible for its revious New York offices, McClintock, Gramenopoulos, Soloway Architects (MGS).

"Midtown Manhattan was no longer hostable to publishing companies because of gh rent," observes Tetsu Shirai, vice present and director of Kodansha America Inc. ormerly Kodansha International U.S.A./d.). Rents had been considerably more fordable in the late 1970s, when Kodansha oved to the Harper & Row Building at 10 ast 53rd Street after a decade in Palo Alto alif.). Indeed, nearby Third Avenue was then own as "Publishers' Row." But the exodus of iblishers in the 1980s particularly to a neighbrhood south of Midtown called Chelsea puld redraw the industry's map.

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

With the acquisition of Harper & Row (now arperCollins) by Rupert Murdoch, however, dansha's occupancy came to a close. Tem-rarily sheltering the staff three blocks east Lexington Avenue and 53rd Street. Shiraid his colleagues sought a long-term solu-

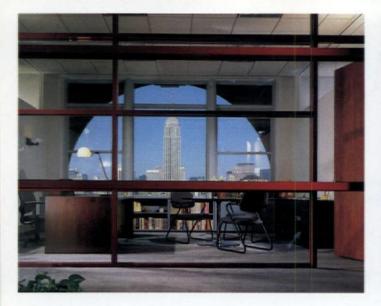
tion to doing business in New York. Being one of Japan's premier publishing houses, Kodansha was determined to remain in America's publishing center. Yet where does a world-class company go after leaving the central business district?

"We worried about leaving 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 accomA broad, pedestrian "street" (opposite) anchors Kodansha's New York office, designed by McClintock, Grammenopoulos, Soloway. Private offices line one side while private offices and open plan areas line the other, giving managers and editors their own personal spaces—that remain visible to all employees.

Visitors to Kodansha are received at a desk (above) that sweeps them past the open plan area to the pedestrian "street." Visible in this view are other sensitive details, such as the lowered soffit over the open plan work stations, a variety of mood-setting lighting fixtures and handsome, built-in cabinetry.





Private offices for managers (above, left) and for editors and other professionals (above, right) at Kodansha set furniture and cabinetry into carefully

balanced compositions that play materials and colors against one another—and draw the eye to the dramatic cityscape outside.

modate 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, MGS 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 gives 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 MGS 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.

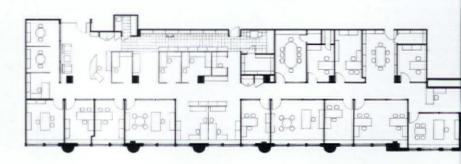
Shirai, who is preparing to return to Tokyo, reflects that, "We are all are very satisfied with the results of this project." Tetsuo Yamamoto, general manager in New York for Kodansha Ltd., adds that the design of the parent company's

new Tokyo headquarters may even take cu from Kodansha in New York. "Visitors fro Tokyo have taken notes on our design," he say

You can already see the international med deal in the works: You've toured the New Yo office—now see the Tokyo sequel. ♀►

Project Summary: Kodansha America, Inc.

Location: New York, NY. Total floor area: 5,000 sq. No. of floors: 1. Total staff size: 25. Paint: Pratt & Lar bert, Laminate: Formica, Dry wall: USG, Flooring: Art strong (vinyl), American Olean (slate). Carpet/c pet tile: Gulistan. Ceiling: USG. Lighting: Lightoli Koch & Lowy. Doors: DeJil Systems. Door hardwa Schlage. Glass: PPG. Wall system: DeJil System Windows: Lancer Metal & Glass. Window treatme Levolor. Work stations: Panel Concepts. Work stat seating: Harter. Other seating: Harter. Upholstery: Ha ter. Conference tables: Art Fabricators. Other table Art Fabricators, Files: GF. Shelving: Penco, Archit tural woodworking and cabinetmaking: DeJil System Client: Kodansha America, Inc. Architect: McCli tock, Grammenopoulos, Soloway, Mechanical er neer: Abraham Joselow. Electrical engineer: Chest Schiff, General contractor: Vanguard Construction Lighting designer: Street Lighting, Furniture dealer: PM Furniture Group. Photographer: Paul Warchol.





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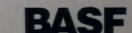
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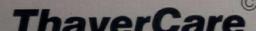
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Healthier Communities -By Design?

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

igger 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 Zeidler 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 communitybased 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 what ad hoc groups can do. "Denver has starte a Club House program that people with ment illness are encouraged to join," she said. "It modeled on New York's Foundation House. It staff helps them find jobs and provides vocitional training. It also volunteers to work for the mentally ill when they are unable to continu with their jobs, and to help them when the medications are being adjusted so they wor lose their jobs." With donations from a loc church, businesses and individuals, the Clu House now occupies a real house with one futime staff member and volunteers.

Another example given by Kerwin Kettle IDEC, design consultant and former dean the New York School of Interior Desig revealed that even affluent citizens are gettin involved in community efforts. "Where n parents live in New Jersey, there are priva health groups called holistic health centers he reported. "They hold classes for peop who want to learn about such topics as givin up smoking, improving their nutrition are exercising more effectively. The problem



Members of the board of directors of the National Symposium on Health Care Design present at the 1991 and all meeting in Sausalito (left) include, left to right: Kathryn Johnson, Russe Coile, Jr., Cynthia Leibrock, Ann Dix David Guynes, Kerwin Kettler, Barb-Huelat, Wayne Ruga, Derek Parker, James Ray, Debra Levin, Robin Orr, Sara Marberry, John Lind, Roger Le and Jain Malkin. Photograph by Gle Ruga/Visual Communications.

A view of the nurses station and treat ment area (opposite) at South Shore Hospital Emergency Center, South W mouth, Mass., designed by The Ritch Organization, shows the clear organi tion, integrated design and soothing ors which won the Symposium's 198 Award for New Construction.



that membership costs quite a bit of monand there are also charges for individual sovices. But the organization is an interestiidea because it gathers resources relevant the community and its concerns."

Roger K. Leib, AIA, president of ADD Interi Systems, Inc., went so far as to suggest that t global village and other information age co cepts were not so far-fetched—as catalysts f

Designing healthy places for have nots as well as 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.





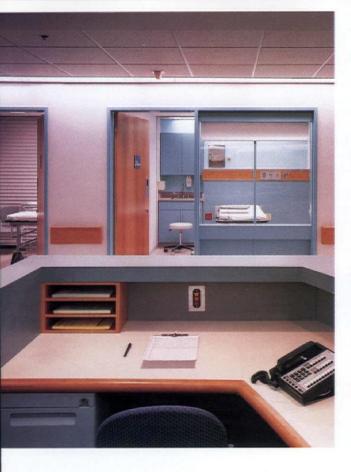
forming new communities of interests. "I ha heard of the use of television and televideo ca in rural communities where there aren't suf cient numbers of health care providers," said. "Lower level providers in these commuties such as nurses are linked to major providinstitutions by means of television to delivmedical services electronically."

Community efforts could be pivotal to hea care in the 1990s. However, defining what community represents can be highly problet atic. As Kathryn Johnson, president of T Healthcare Forum, points out, "The sense community is really a *mental* set of connecti boundaries more than a physical set. We habecome such a special-interest oriented societhat we have lost the ability to think about peple who don't share our interests."

Designers are only one of many grou confused about the meaning of communi "We have polarized cities of haves and ha nots," Johnson added, "and a generation white, male leaders who contrast with o multi-racial point of view. Until our society ha firmer basis for common ground, as Jo Gardner would say, the one thing we will ha to do is to agree on what are commonly he values and then create a greater tolerand diversity and sense of hope for the future."

Yet even the most abstractly defined cor munity must assume some physical sha that designers of health care facilities c understand and reinforce. Russell C. Coile, J. president of Health Forecasting Group, su gested that health care facility designers c even take a leading role in building a comm nity. "The hospital in one of the communiti where I've worked recently is undertaking major remodeling," he said, "and it is di cussing the 'village concept' with the comm nity. If you've traveled in Europe you kno what a delight this concept is. You leave a v lage and enter a green zone that persists f some time until you come to the next village According to Coile, the hospital seeks become one of the development anchors th strengthens the core of its local "village."

Admirable as Coile's hospital is, the Syposium board seemed to believe that responsibility for health care is simply too fragmened in most communities for any single ground to take charge of integrating all of it resources and making them widely availab "What I see from a hospital perspective is heard it is for a hospital to finally come up working rules," observed Robin Orr, Mexecutive director of Planetree. "Or this





pout a hospital serving dreadful food in the afeteria to hospital employees while giving burmet food to patients, because that's what e marketing department says to do. When I lk to the hospital administrator about this in rms of health promotion, I'm asked, 'Is that y responsibility?' The hospital doesn't see self promoting health care."

Of course, there is danger in drawing up ethocentric generalizations on what a community eans or needs. Derek Parker, FAIA, RIBA, incipal of Anshen & Allen Architects, cauned that "We are all ultimately responsible rourselves. If you look around this room, aybe 60% of us are thinking about getting inner. Now take a peasant in Hunan—China is robably 5% overweight. In dealing with a orld population of 4 billion people, we have a ry narrow viewpoint here in Sausalito on this rticular day. To achieve the ultimate vision of world of highly responsible, self-reliant peoc, we have to find systems to give people the sources and education they need."

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

Even the ties that bind members of a particar 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 hospi-

tals. 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 maintained its insured enrollees."

Patients arriving at South Shore Hospital's Emergency Center are sent to the acute care unit or the urgent care unit; the carefully planned flexible general/psychiatric exam room (above, left) is part of the former. As is increasingly common, the Emergency Center has its own structure (above, right) within the hospital complex, as seen in the floor plan (below).



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

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

has taken years of exposure to these ideas at models to get the early adaptors to take the home. The rest of the field still lags. So do be too discouraged."

1991 AWARD FOR NEW CONSTRUCTION:

Emergency Center of South Shore Hospital, South Wo mouth, Mass., designed by The Ritchie Organization

South Shore Hospital's new Emergen-Center, South Weymouth, Mass., is intended be "efficient, flexible and patient-oriented," the words of its designer, The Ritchie Organ zation. Its 20,000-sq.-ft. space accomm dates up to 75,000 patient visits per yea Since opening in May, it has already seen 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 caunit receives and treats patients quickly; but zones are served by the centrally locate triage/registration area and radiology suit. Thus, walk-in patients arrive at the ambulate entrance and proceed to reception, are seen a triage nurse who determines the degree 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 efficien and flexibility. For example, there are 27 treament areas clustered around a central nurse station in the acute care unit to allow the nur es continual visual contact with a maximu number of patients. General examination rooms convert to psychiatric treatment room using pull-down walls that shield casewo and equipment, precluding potential abuse

The living room: health care facility of the future?

clients of health care designers, we should really be looking at new models for organizing how and where health care services are delivered."

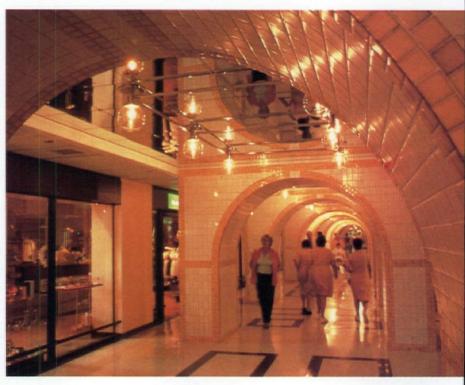
What about the Scandinavian model of government-administrated, cradle-to-grave concern for the individual's welfare? Americans might find it too paternalistic. Yet steps in this direction are already being taken here. "In Scandinavia, the government hires designers to retrofit patients' homes before 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."

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

Because little traffic passes through the original main entrance to Ottawa Civic Hospital in Ottawa, Ont., a new main entrance (opposite) has been created from the heavily used side entrance near the parking lots. An unsightly service corridor leading to the center of the building has been widened into an arcade (right), integrating the existing columns into an arched colonnade with retail stores, a post office, a bank and a coffee shop on its flanks. This adept renovation has won the Symposium's 1991 Award for Remodeled Construction for the Zeidler Roberts Partnership.



ne psychiatric patient; also, the two trauma coms can convert into a single, large care rea in response to a crisis.

The Symposium's judges found this project obe "A clean, well-organized design with good itegration between its architecture and interior esign. The soothing colors are appropriate for a emergency room. The design of the reception esk is imaginative. And the materials are ttractive yet easy to maintain."

oject Summary: nergency Center, South Shore Hospital

cation: South Weymouth, MA. Total floor area: 0,000 sq. ft. No. of floors: 1. No. of beds: 27 treatent areas. Total staff size: 11 physicians, 40+ urses. Cost/sq. ft.: \$170. Wallcovering: Maharam. int: Devoe. Laminate: Wilsonart. Dry wall: USG. asonry: Pascale Block & Stone. Flooring: Armrong, Tarkett. Carpet/carpet tile: Milliken. Ceiling: rmstrong. Lighting: Lithonia, Alko. Doors: Algoa. Door hardware: Sargent. Glass: LOF. Windows: oduline. Window treatment: Profile Vertical ind Co., Mecho Shade. Patient room seating: rueger International. Patient beds: Hill-Rom. unge seating: ADD Interior Systems. Cafeteria. ing seating: Krueger International. Other seating: eelcase. Upholstery: Maharam. Cafeteria/dining/ nference tables: Krueger International. Coffee and e tables: ADD Interior Systems. Files and shelv-: Steelcase. Architectural woodworking and cabinetking: Sanborn Wood Products, LSI Corp. Sigge: Whitney Veigas. Planters: Krueger Internanal. Accessories: C. Duell Arts. Elevators: Dover. AC: McQuay. Fire safety: Simplex. Building manement system: Powers. Plumbing fixtures: Kohler. ent: South Shore Hospital. Architect: The

Ritchie Organization; Robert W. Hove, principal-in-charge; Jasbir S. Gandhi, project architect; Nancy Felts, project designer; Russell G. Fuller, Jr., project coordinator and construction administrator; Chun-Fa Tan, project coordinator; James Christopherson, designer; Cheng Lee, Paul North, Margarita Quijano, Mark Ross, Eric Ryan, designers/ drafters. Interior designer: Constance Moore, consultant to Offices Unlimited, Inc. Structural engineer: Souza, True & Partners. Mechanical/electrical engineer: BR+A Consulting Engineers. Construction manager: Perini Corp. Acoustician: Cavanaugh & Tocci. Landscape architect: Sasaki Assoc. Furniture dealer: Offices Unlimited, Inc. Photographer: Robert E. Mikrut.

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

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 radiology department 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 complex, especially considering the dead-end corridors they introduced. Nor did the inadequate existing elevator system improve matters.

A pedestrian count at the entrances of the building by Zeidler Roberts revealed that whereas only 10% of people entering the institu-

> tion daily chose the main entrance, which could be reached via a majestic exterior stairway on the south side, the majority entered from the west side and the existing parking lots, to which a new garage would be added. This heavily used side entrance, at ground level one story below the main entrance, was a rather unpleasant service corridor that gave a poor first impression of the hospital.

The new master plan accepts the reality of pedestrian traffic patterns and places the new main entrance at the west. An entrance lobby accessible from both the north and south sides has been newly created along with a new elevator core of public and service elevators to serve the 1922 structure. In addition, the main entrance now brings

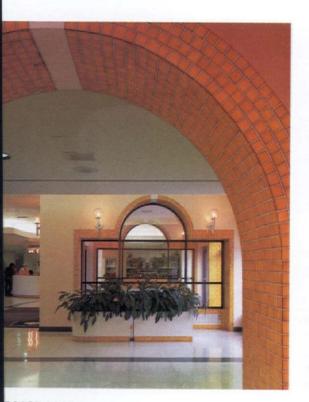
people to the educational facility's large lecture hall with breakout rooms and a bridge connection to the old nursing school, which is now dedicated to outpatient facilities.

From the new main entrance, the old service corridor has been widened into an arcade, integrating the existing columns into a colonnade with a widened circulation space on either side. Retail stores, a post office, a bank and a coffee shop line its flanks and introduce a vivacious and inviting atmosphere that patients and visitors see when entering the hospital. A second new elevator core has been placed at the other end of the arcade to join the existing additions as well as a new medical wing. The arcade thus acts as the major public orientation spine from which all vertical transportation can be directly reached.

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 welcome and too uncommon symbiosis between retailer and visitor—whereby the retailer's merchandise provides visual interest and texture to 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."

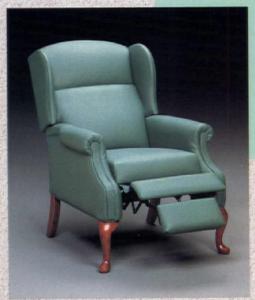
Project Summary: Main Entrance, Ottawa Civic Hospital

Location: Ottawa, Ontario. Total floor area: 15,000 sq. ft., main entrance spaces only; 1.5 million sq. ft., campus. No. of beds: 923, campus. Total staff size: 100, main entrance spaces only; 5,000, campus. Cost/sq. ft.: \$90, main entrance spaces only. Paint: PPG. Laminate: Formica. Dry wall: Westeinde Construction, Delacoustic Contractors. Masonry: Rideau. Flooring: Glenrey, VCT; Sternson Coatings, terrazzo. Carpet/carpet tile: Burlington, Karastan. Ceiling: Fibreglas Canada. Doors: Ambico. Door hardware: Schlage, Howe, Stanley. Railings: Carleton Iron Works. Cafeteria/dining seating: Snyder. Lounge seating: Giamberardino Bros. Other seating: Irwin Seating Canada. Conference tables: Avenger. Cafeteria, dining, auditorium tables: Business Accessories. Files and shelving: Artopex. Architectural woodworking and cabinetmaking: Giamberardino Bros., C&A Millwork, Signage: Ottawa Civic Hospital. Elevators: Otis. HVAC: Trane. Fire and security: Pace. Client: Ottawa Civic Hospital. Architect: Zeidler Roberts Partnership and Lithwick Johnston & Moy. Interior designer: Zeidler Roberts Partnership, JB Designs Ltd. and Ottawa Civic Hospital. Structural engineer: Adjeleian & Assoc. Mechanical/electrical engineer: Rybka Smith & Ginsler Ltd. General contractor: Westeinde Construction. Construction manager: Concordia Management Co. Lighting designer: Zeidler Roberts Partnership and Rybka Smith & Ginsler Ltd. Photographers: Spalding Assoc., Balthazar Korab, Zeidler Roberts Partnership, Ottawa Civic Hospital.



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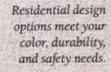
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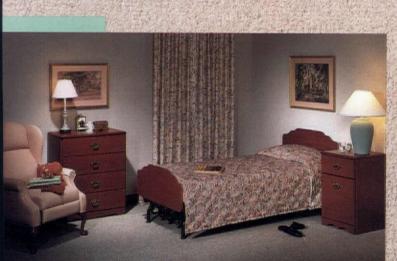
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BABY BOOM

How Hansen Lind Meyer's design for the Berry Women's Health Pavilion in Dayton, Ohio, brings families, physicians and staff together in a new way that's selling almost too well

By Jean Godfrey-June



merican attitudes about childbirth have changed dramatically, and hospitals re scrambling to keep up. athers used to pace it out in aiting rooms, clutching cigars: others gave birth attended nly by medical personnel, makg few decisions if any about eir deliveries; babies were hisked away immediately to erile nurseries. "Childbirth is family activity," states Carl J. eskimen, vice president of ospital operations for Miami lley Hospital in Dayton, Ohio,

here the concept of family participation has een crucial in planning the new Berry omen's Pavilion, the replacement for the ospital's old maternity ward. "We needed a mily-centered facility, something that Idressed the new needs of our patients, their milies, and a larger sector of the community an we had been serving."

At the outset of the project, the architects for e Berry Pavilion, Orlando (Fla.)-based Hansen and Meyer, met with representatives of hospital anagement, physicians, nurses and staff to termine exactly what elements a family cenred facility might include. "Our job was to take mponents of the existing, more conventional ogram, and combine them with non-tradition-birthing programs, emergency and intensive re access, and educational facilities," says aris E. Liakakos, senior principal at Hansen and Meyer (HLM), and director of health care the firm's Chicago office.

The building itself was to be a fairly tonomous element of the larger hospital mpus. "The Pavilion needed to have its own entity, with its own front door and its own culation," says Liakakos. "Yet in certain crul ways it had to be integrated with the cam-

pus." While the Pavilion's identity involved upto-the-minute technology, hospital officials emphasized that the facility should feel as deinstitutionalized as possible.

"We wanted the facility to project the idea that this is a happy place and a happy event." explains Meskimen. He points out 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.

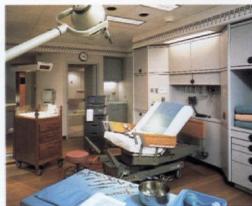
"It was important that we allow birthing activity to occur with as little patient movement as possible, in as many cases as we Separate but accessible: Hansen Lind Meyer connected the Pavilion to the main hospital via a second-story walkway (above), which surgeons can easily pass back and forth along. The three-story rotunda (opposite) orients visitors, assists in wayfinding and imbues the Pavilion with a clear sense of identity.





Attracting patients in a new age means designing in more choices: HLM identified critical intersections with soffits (top left), and designed carpet patterns and even paint colors to reflect directional changes. Patient rooms (top right) are more flexible than they used to be—in some, patients can remain in the same room throughout the birthing process. Painted borders enhance wayfinding (bottom right) and introduce a playful splash of color to the intensive care unit for infants (bottom left).





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 pre-natal 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 pre-natal 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 pre-natal 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 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

in the hospital campus itself, but relative the larger community."

Materials were selected for functional a budgetary reasons. "We upgraded as the buget allowed," Liakakos explains, "using wa covering over paint if possible, or adding faric or different lighting where we could." one example, the firm developed stencil borders for painted areas and found th worked well as wayfinding elements. Oth such elements include carpet and tile, whi identify major intersections with both co and pattern, along with changes in the ceiling such as soffits, both to break down the scale the corridors and identify circulation pattern.

Meskimen reports that patients, staff a doctors alike have responded well to the desi. "We conduct patient surveys every six mont

Serving obstetrics patients on roller skates?

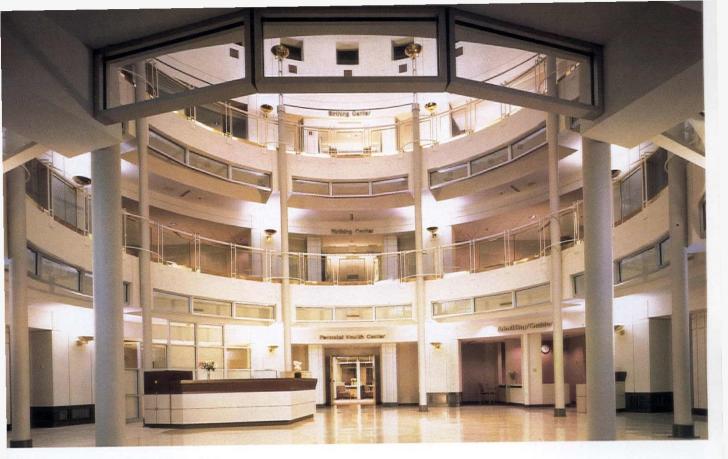
these adjacencies easily accessible to hospital surgical staff is crucial, HLM aligns them with the second-floor walkway.

After establishing the second level's critical mass, HLM has basically "filled in" the floors below with other programmatic components, from the post-partum unit to support services. The ground level is reserved for the Pavilion's clinic function. "The clinic is a high-volume area," indicates Liakakos. "This way, clinic patients aren't using the elevators."

Below that, the "Wyoming level" contains the auditorium and other educational facilities along with loading and materials management functions. Easy access to both parking lots and public transportation were carefully built into the design. "User convenience is extremely important," notes Meskimen, "not just withand have gotten nothing but positive response the Pavilion," he says. "Some attribute it to design, others to the good nursing care, but clear the design is making a difference in h people feel. And that even helps in terms attracting a good staff, good nurses and go physicians. It's gotten the ball rolling."

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

Despite the many forecasting efforts, birthrate increased after the facility was co

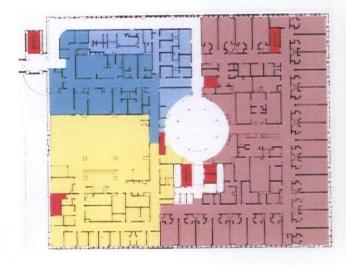


eted, thanks in part to a "national boomlet," Meskimen explains. "As it's become much fer for women over 35 to have children," he tes, "their numbers have increased nationy, and we have done very well with that mart." Sounds like demographics—and attides—may be in for even more change. eskimen reports that an addition may be in e works. Apparently, there are some sucsess you just can't plan for.

iject Summary: 'ry Women's Health Pavilion, Miami Valley Hospital

ation: Dayton, OH. Total floor area: 135,000 sq. No. of floors: 4. Average floor size: $33,759 \ sq. \ ft.$ Ilcoverings: MDC, Maharam, Armstrong, Paint: enjamin Moore. Laminate: Nevamar, Isonart. Drywall: USG. Flooring: Armstrong nyl tile), Permagrain (vinyl-impregnated ood). Carpet/carpet tile: Bentley, Collins & Aikan. Ceiling: Celotex. Lighting: Day Bright (ceilg), Visa (wall fixtures and custom lamps), nega (downlights). Doors: Weyerhauser. Door dware: Schlage. Glass: PPG. Window frames: wneer. Window treatments: Arc-Com, Interec. Patient beds: Hil-Rom. Lounge seating: HBF, I. Upholstery: Arc-Com, DesignTex, Schuicher, Architex. Woodworking and cabinetmaking: ower. Auditorium seating: Irwin. Elevators: Otis. AC: Air Enterprise. Building management system: hnson Controls. Plumbing fixtures: American andard. Client: Miami Valley Hospital. Archiand interior designer: Hansen Lind Meyer. Struc-Il engineer: Hansen Lind Meyer. Mechanical/elecal engineer: Helmig Lienesch Associates. Conction manager: Teirner Construction. Photograr: Don DuBroff, Sadin Photo Group, Ltd.

Organized around "critical adjacencies," the second-floor layout (below) set the grid around which the rest of the plan was created. HLM simply "filled in" below with other programmatic elements, all readily perceived from the central atrium (above).



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).

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 the new Andrus Residential Center.

Located on 107 wooded acres in We chester County, The Julia Dyckman Andrews Memorial has been working with childresince 1928. But the Center's program is not Up to 12 county youngsters, aged four throu 10, live at Andrus for no more than 90 da The first 30 days are devoted to diagnosis various professionals. During the following days, the children receive treatment while staff works to place them permanently.

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

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

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

The basic kernel of the design is two int locking squares. One square holds six dou bedrooms and three group bathrooms, whring a sunken play pit with a clerestory ceilia living room and covered porch complete square. The second square houses a cotyard, infirmary wing, dining room, warm kitchen and staff/service wing.

Keeping in architectural harmony with rest of the campus, the Andrus Center is a structed of brick sympathetic to the ol

68 CONTRACT DESIGN





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.

buildings. 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

Andrus has a professional staff of eiglone of whom is always there 24 hours a da They have responded positively towards t Center. "Social work has a notorious turnov rate," admits Carman, "something like 50 60% a year." He proudly reports that in t year the Center has been up and running, rone staff member has left.

Part of the staff's staying power may attributed to Andrus' design. The classic, single interior is easy to live in. Still, the arc tects 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 Partnersh Even at the dedication the architects were sworrying over the lack of cuteness.

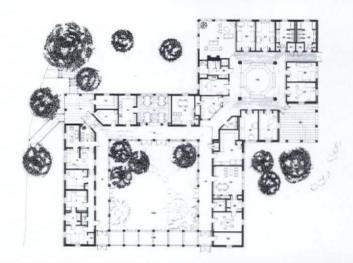
One reason Copelin and Ankuda decided take the classic approach was the need flexibility. While the Center was built entire with private donations, the program is part for with tax dollars. No one can be sure if the program will be around in five years. If not, the Center will have to be used for something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

For now, the program is enjoying a hea

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 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.



ning success. To date, 85 children have assed through the Center's doors. Carman elightedly states that all but two of them ave stayed where they were placed and are ading healthy lives.

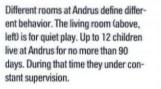
Is it the building? "I don't want to place too uch importance on the facility," Carman says. But I will say that it allows highly qualified prossionals to do their job that much easier."

The program has generated much attention. fact, First Lady Barbara Bush attended the edication of the diagnostic center and was a big t with the kids. Hopefully, as more agencies ok towards diagnostic programs to deal with bused and troubled youngsters, they will also ok at the Center as a prototype to house them. nat way, children who never knew houses could homes can find sanctuary until they do. 😂

oject Summary: drus Residential Center, Julia Dyckman Andrus Memorial

cation: Yonkers, N.Y. Total floor area: 13,100 sq. ft. o. of floors: one with partial basement. Floor size: ,750 sq. ft.; 1,350 sq. ft. basement. No. of beds: + 2 staff + 4 infirmary, Total staff size: 5. Cost/sq. \$175. Paint: PPG Industries. Laminate: Nevamar ARP Surfaces. Dry wall: US Gypsum. Masonry: eindl Cast Stone. Flooring: Kentile, American ean. Carpet: J&J Industries. Ceiling: Matri & Son. hting: Baldinger, Lightolier, Limberg, Atelier ternational, Sterner, Poulson, Moldcast. Doors: goma. Door hardware: Yale, von Duprin. Glass and ndow frames: Kolbe & Kolbe. Window treatments: Levor, Railing: U.C. Millwork, Room seating: Adden. om casegoods: Adden. Beds: Adden. Overbed tables: lden. Lounge seating: Nemschoff. Cafeteria/dining ating: Adden. Upholstery: DesignTex. Cafeteria/din-/conference tables: Adden. Coffee and side tables: lden. Files and shelving: Adden, United Union Wire. odworking and cabinetmaking: U.C. Millwork, HVAC: aser Johnston, Weil-McLane. Fire safety: Reliable ttomatic Sprinkler. Security: Vicon. Building managent system: Honeywell. Plumbing fixtures: American andard. Client: Julia Dyckman Andrus Memori-Architect and interior designer: William A. Hall Partrship. Structural engineer: Goldreich Page & ropp. Mechanical/electrical engineer: Damiano Conlting, General contractor: James A. Jennings Co., c. Lighting designer: Howard Branston. Photogra-rs: Norman McGrath, Don Laurino.

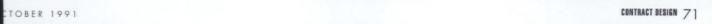




Two children share a bedroom (above, right) at Andrus. The bedrooms are planned so there is nowhere for the youngsters to hide. Recessed niches serve as closets, and the bedroom doors do not lock-a critical factor since the

The gates surrounding the inner courtyard (below) are not there to keep children in but to keep their dangerous parleading 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

ou know the old saying...you can bring a horse to water, et cetera. But if you're the Northeast Medical Plaza in the Houston subb of Kingwood, designed by David William Hall rehitecture, you can also make him drink.

In this case, what actually happened was ore like bringing the water to the horse, ortheast Medical Center Hospital's adminisator Fred Mery had noticed that affluent resients of upper-class Kingwood seemed disinined to use the sterile though functional facilies at the main hospital, located in nearby umble. Determined to win a greater share of the increasingly competitive health care maret, Mery set out to improve the Center's image a medical facility that not only offers superinealth care, but willingly goes the extra mile or the comfort and service of its patients.

And go the extra mile it did, establishing a ranch facility right in the back yard of one of its imary target markets, the burgeoning popution of Kingwood. Once there, Northeast edical Plaza made itself as noticeable and esirable as it is convenient for its prospective ientele. In fact, the Plaza's unusually upscale, pspitality-oriented interior design by David illiam Hall is enticing more and more Kingood residents to patronize the new diagnostic inic and its resident physicians.

As an adjunct facility of Northeast Medical enter, Northeast Medical Plaza offers fullcale diagnostic testing, including radiology and mammography units. Of course, such serces do not come cheaply—or without a crtain amount of anxiety. So Mery and the rector of the diagnostic clinic, Vanessa Ellis, ecided to use the clinic's environment to give attents something extra for their money: omfort and peace of mind.

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

"They [Northeast Medical Center] didn't ally 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 terrycloth robes that coordinate with the interior color palette and elegant private dressing rooms in the mam-

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—so 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.



CTOBER 1991 CONTRACT DESIGN 73

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.'"

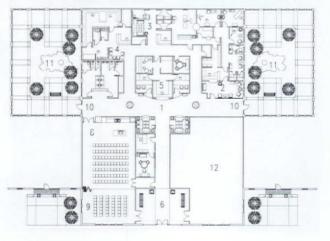
Providing extra services to the community is an important part of the Plaza's com-



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 terrycloth 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.





petitive position in Kingwood. The floor planakes it possible to secure the main clinareas off from public access at the santime it allows classrooms and a demonstration kitchen in the front portion of the building to be used after hours for communiservice programs and educational semina on such topics as CPR, nutrition, childbir and stress management. Ellis points out th local club meetings held at the facility a frequently attended by women—ar statistics show it is a woman who makes the choice about health care facilities in 90% American households.

Will this high degree of community exp sure pay off? It is the clinic's hope th women who are sufficiently impressed Northeast Medical Plaza's meeting facilitiand educational services will bring ther selves and their families back for diagnost testing when the need arises. And arwoman who undergoes mammography tesing at the clinic will be further impressed the carnation she receives upon leaving.

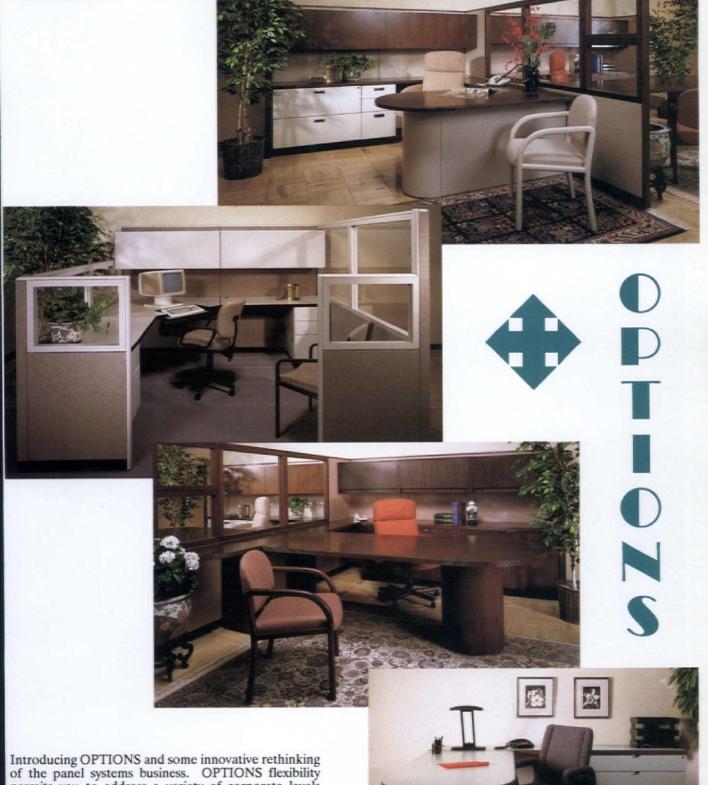
For all its distinction, Northeast Medic Plaza did not cost the hospital an astronom cal amount of money. "They wanted to get a l of bang for their buck," states Hall. Genero use of such economical materials sheetrock and paint kept the project budg under control, and inspired Hall to use color create a design statement. A color palette soft blues and purples was chosen to convey relaxed atmosphere, and walls and ceiling were subsequently bathed in pools of gent light to enhance the feeling of warmth.

"Not only does the clinic provide service the people of Kingwood," says Ellis, "but provides quality facilities. People who see the realize that Northeast Medical Center has commitment to quality care. The clinic plays big role in attracting people to the hospital Once in the main facility in Humble, patien aren't likely to be disappointed. The home atmosphere has worked so well at the branfacility that Mery has committed himself gradually renovating the entire hospital similar fashion.

Deep in the heart of Texas blooms a rose a health care facility.

Project Summary: Northeast Medical Plaza

Location: Kingwood, TX. Total area: 32,000 sq.: No. of floors. 1. Wallcoverings: Seabrook, Lau Ashley. Paint: Fuller O'Brien. Flooring: Fiandr Hualien Verde. Carpet/carpet tile: Monterey. Lig ing: Lightolier, Marco, Atelier Internationa Williams, Mirak. Reception counter: Hualie Lounge seating: HBF, Arkitektura. Coffee and si tables: HBF. Classroom seating: GF. Upholstery fabr Unika Vaev, S. Harris, Peter Schneider Sons, Stratford Hall, DesignTex. Appliance Jenn Air. Client: Northeast Medical Cent Hospital. Architect/interior designer: Dav William Hall Architecture; David W. Ha Lisa Baker. Construction manager: Milton Allelnc. Photographer: Paul Hester.



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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

ow 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,

As clients have fewer dollars to spend and fewer hours to commit to the selection process, they will depend heavily on RFPs.

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 w your potential client and project by the ti you write the proposal to be responsive o number of levels.

Visual tone. Let appropriateness be yebyword. Consider your client's corporstyle, the project type, the size of the project its location as you shape the appearant size and content of your response.

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

Project tone. This is one of the beopportunities to differentiate your firm, sting a tone that will reflect your projapproach tailored directly to your client's pject need. Make it clear you've considered problems and have given much thought possible solutions. It's no longer enough respond with boilerplate on your firm's typ project approach.

Winning strategy 4: Substance

Provide facts and examples. Avoid swe ing generalizations and superlatives. This not to say you should leave out the "sizz but if you overdo it in your attempt to sell," may diminish your credibility. You ideally we to build a long-term relationship with you client. Good relationships are founded trust. Loose truths, exaggerations and empromises impede their development and colleave you open to legal action.

Winning strategy 5: Clarity

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

- Clear writing. Omit needless wordstip from Strunk and White's classic The I ments of Style. Use short words in short s tences in a logical sequence. Bullets, cha and lists are very effective and easily digest
- Logical organization. Your client requested information. It's your job to provit, not hide it. Provide navigational tool table of contents, section dividers and p numbers.

How can you achieve visual clarity?

Page layout. Less is more. Learn to

hite spaces. A page of dense type is offtting; an open page welcomes your reader.

 Illustrative graphics. Communicate with aphics wherever possible, a project experice matrix is far more interesting than pages verbiage communicating the same informan. A graphic project schedule is easier to derstand than a list of dates and activities, d it clearly illustrates concurrent activities.

 Legible type. Don't muddy your message th type that is either too small or otherwise suitable for text.

Neatness counts. If it's obvious that the oposal was thrown together, the client may sume your firm may not pay attention to the oject either. The proposal should reflect the ofessional level of the firm.

nning strategy 6: Enthusiasm

Remember to express positive interest in ur client, his project and the opportunity for u both to work together. Say it in words, ne and relevant information, information at is keyed specifically to your client's RFP.

ning strategy 7: Fee

At some point in the proposal process, the ent requests fee information. While some is are won or lost on this issue, most of lay's better educated clients recognize it's to their advantage to select a design firm sed solely on the lowest fee quoted. And is would assume a certain degree of flexity on the design firm's part. The fee is, after a proposed fee.

In quoting a fee, eliminate ambiguity by ng the fee directly to the project description vided in the RFP. For example, "Based on scope of work provided in the RFP, we prose a fee of..." Clients also appreciate ailed fee information, with the total broken wn either by project phase and/or discine. It's useful in planning and helps them lerstand the services they're buying.

ent trends and the future of RFPs

In the corporate interiors market, we're sing a marked increase in the number of velopment consultants" or "tenant repretatives," who offer the client "one-stop 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 (and all) 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 proposers 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 teamwork.

Laurin McCracken, AIA, is principal and vice president and L. Catherine Hader is proposal manager of RTKL Associates, a Baltimorebased 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

esign 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, solvents 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

"Architects and interior designers are already being named in lawsuits...and it's going to be expensive."

-Hal Levin, Indoor Air Bulletin

Mooring Steamatic, a Fort Worth-based conc specializing in indoor environmental cleanhas witnessed this phenomenon far too matimes. (Blackmon is also a member of the Arrican Lung Association's President's Council Interior Air Quality and the EPA's Committee Indoor Air Quality.) "In many cases," explains, "simply talking to the employees points the problem for us right away."

Symptoms of sick building syndro range from headaches, fatigue, allergies, s rashes and an inability to concentrate to n sea and serious respiratory problems. ' signs of distress are anything but theoreti-A growing number of American workers of rently manifest immediate and often drareactions to the air they breathe. Classif as "chemically sensitive," these people h such severe reactions to polluted interior that they cannot breathe in spaces that inadequately ventilated, or where cert gases or particles are emitted. In additi building-related illnesses, diseases wh symptoms aren't relieved by simply leav the building, such as Legionnaire's disea are on the rise as well.

No architect or interior designer wo want to create a project that causes this sof misery. The good news for the design comunity is that healthy design doesn't necessify cost more. By factoring in such life-cycosts as lost employee time, sick leave, lo productivity, higher health insurance ra and the possibility of lawsuits, both design and clients can see why investing in a be HVAC system or operable windows comake financial sense.

"Indoor air quality will be the retirement p for lawyers in the 1990s," states George Mitch president of CenterCore Inc., which manutures furniture systems equipped with integ ed air filters. If employers and building own are being held responsible for indoor air qua today, can architects and designers be behind? Hal Levin, a research architect in pri practice in Santa Cruz (Calif.) and edito Indoor Air Bulletin, says yes. "Architects interior designers are already being name lawsuits," he insists. "So far, these suits h been settled out of court, for undisclosed su But plaintiffs will continue to name them, and going to be expensive. People are already pa five- and six-figure sums."



Legal definitions remain hazy at best. ven what technically constitutes a sick uilding is still debatable. The American ociety of Heating, Refrigerating and Aironditioning Engineers (ASHRAE) efines acceptable air quality as air in hich there are "no known contamiants at harmful concentrations as etermined by cognizant authorities and ith which a substantial majority (80%)

more) of the people exposed do not express ssatisfaction." On the other hand, the World ealth Organization defines it as "the physical and chemical nature of indoor air, as delivered the breathing zone of the building occuants, which produces a complete state of ental, physical and social well-being of the cupants, not merely the absence of disease and infirmity."

Despite such differences, Levin emphasizes e need for meaningful, enforceable standards. The ASHRAE standard codes have already en adopted in some jurisdictions," he points it. "Those designers who want to be informed d make responsible decisions, can."

Fortunately, more information may be on e way. Many design professionals predict at the industry will see more design guideies, requirements and testing. The Indoor Air uality Act of 1991, sponsored by Maschusetts Senator Joseph Kennedy, would quire testing of all products for Federal procts. Most manufacturers would have to label oducts according to contaminant emissions. Could such legislation bring about a revoluon? Levin thinks so. "It will be clear to signers and specifiers which manufacturer d which products emit the most," he says. he incentive to produce low-emitting prodts will not only be liability, but also marketg. For instance, flooring adhesive companies ere fingered by carpet companies as causing ost of the emissions associated with carpet stallation . There are now plenty of low-emitig products on the market. Eventually you on't be able to buy anything else."

Paradoxically, some observers fear the deral government is currently understating a importance of emissions relative to vention. A recent National Institute for Occupanal Safety and Health study concludes that adequate 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, a 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

Sick buildings bite back:
Symptoms range from
headaches, fatigue,
allergies, skin rashes
and inattention to nausea and serious respiratory problems.

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

hen 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. Under the law, architects, designers and space planners are also held liable for any retrofit or new construction.

And 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

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.

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 projecompliance by using the Uniform Accessibili Standard (UFAS) as a guide. Existing propeties should be surveyed in a methodical are systematic way for possible obstacles to the disabled. A complete building audit wou include a checklist of over a hundred item including the evaluation of parking areas, pasenger loading zones, site accessible routerooms, assembly spaces and toilet rooms.

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

All alterations that could affect the usab ty of a facility must be made as accessible feasibly possible. For example, if a doorway being relocated, the new doorway must wide enough to meet the construction stadard for accessibility. When alterations a made to a primary function area, such as t lobby of a bank or a dining area of a cafeter an accessible path of travel to the altered ar must also be provided. The bathrooms, te phones and drinking fountains serving that area must also be accessible.

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

While the law calls for equal access facilities, it requires that only a reasonal number of elements, such as parking space and bathrooms, be made accessible. Moreover, mechanical areas like catwalks and trooms, where access is required for main nance and repairs, might not need to physically accessible if the essential furtions of the work performed in those are require physical mobility. Facilities und three stories or with fewer than 3,000 sq. per floor will not require an elevator unleit is a shopping center, mall, profession 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.

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. 3>

William L. Wilkoff, FASID, IBD, is a Washington, D.C.-based interior designer who for the past 20 years has been involved with barrierfree 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.

Many of the mandated changes for busiesses and public facilities can be accomished by minor adjustments. Others will equire extensive redesign. To help offset ese potential costs, several new products e, or will soon be, available to designers. nese will make design modifications relativeconvenient and cost effective.

The ADA will have a lasting and significant pact employment practices and on the curnt operation and future design of commercial cilities. An early assessment of compliance r existing facilities and understanding implitions for planned developments will save

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DESIGN DETAIL

Making the Difficult Simple

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

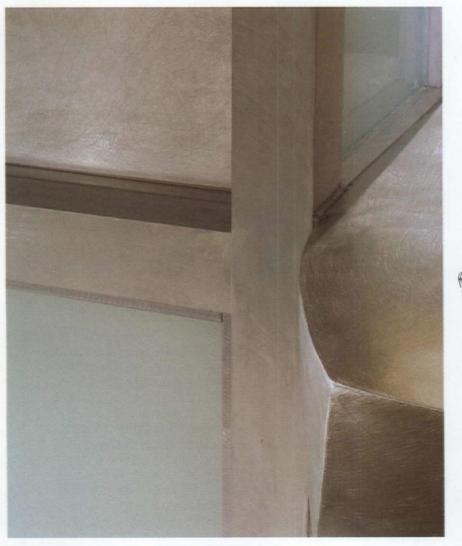
reception desk area for Gallery Urban in Manhattan. The custom stainless steel reception desk provides a soft, curving relief to the surrounding straight lines and formal grids. Client Obayashi Gumi was originally skeptical of actually engineering and constructing such an element, but worked with Brennan Beer to come up with viable plans.

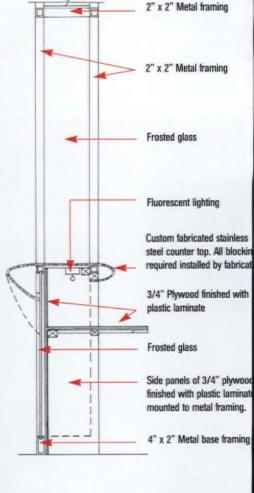
Jokingly referred to as "the old Chevy fender," the desk had to be re-worked several times. The hand-ground finish required a number of tries before the smooth, almost silky texture Whistler sought finally resulted. The soft texture was then heightened with a thin wash of white paint.

"The finish was not easy for

the metal shop to achieve Whistler recalls. "It's somethin that's difficult to express in drawing." As the accompanyin section shows, a lot depends the fabricator, whose devotion the "Chevy fender" appears have been amply rewarded.

Photography by Peter Paige.





SECTION THROUGH RECEPTION DESK AT PASS-THROUGH

OCTOBER 19

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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BOOKSHELF

Gaudi's Children and Other Delights

New Spanish Design, by Guy 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 Generalisimo 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, Dali and Miro were enshrined 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 Llusca and Oscar Tusquets, author Guy 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.

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,

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.

Intercultural Architecture, The Philosophy of Symbiosis, by Kisho Kurokawa, 1991, Washington, D.C.:
American Institute of Architecture Press, 208 pp., \$60.00

Who would ever imagine theologians making headlines as they did in the 1960s by proclaiming the Death of God? Although humanit may never resolve this controversy, Kish-Kurokawa, one of Japan's leading architects has transcended the argument to peer intwhat he believes will be the social and technological context for the art, architecture an interior design of the next century. In *Intercultural Architecture*, he develops a number of fascinating themes: the mirror society, the enof universality and the mix-and-match age. These are not topics for skimming. The mirror

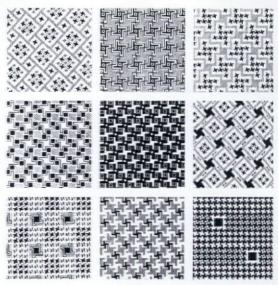


society Kurokawa envisions will define itself not in the images of gods and icons but in our own likeness and that of others—valuing signs and symbols of divergence as well as conformity. Universality, the belief that technology and communications will make the world more homogeneous, will yield to an accepance 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 ntriguing text is accompanied by a dazzling collage of images from Japan, the West—paricularly American pop culture—and his own, orilliant portfolio. Whether or not Kurokawa's vision of symbiosis ultimately convinces you, it s both intelligent and moving.

extile Designs, by Susan Meller and Joost Effers, 1991, New York: Harry N. Abrams, 464 pp., \$65.00

Ralph Lauren has known it for years. In wo centuries of mechanical fabric printing, he 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*.



Houndstooth patterns from Textile Designs.

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Circle 23 on reader service card

PROFESSIONAL LITERATURE

United States Ceramic Tile Company

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 n Neat Pleat Shade, 1 in. and 2 in. Woods a Bali Basics.

Circle No. 259

Holophane Company, Inc.

A new "School Lighting Applications Guid is being offered by Holophane Company." publication focuses on recommended so tions for almost all school lighting probler

The guide includes charts for develing comparative lighting cost analys and relative cost analysis terms a also described.

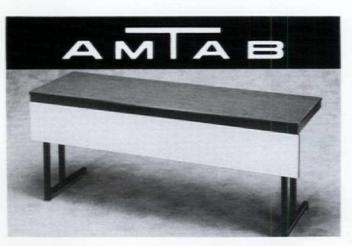
Circle No. 260

Fiberstone Quarries, Inc.

Fiberstone Quarries offers brochure on QuinStone, a mole product that simulates quarr and carved natural stone minute detail. The QuinStobrochure features complespecification, applicationstallation and maintenary and pricing information.

Circle No. 261

Fiberstone



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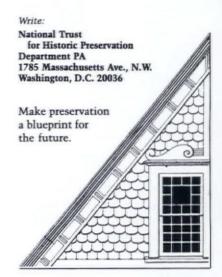
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n International Collection	7	9	Monsanto SEF	4	4-5
he Messe AG/domotex	22	85	PPG Industries Inc.	23	86-87
aft Corporation	13	Cover 3	Parisi-Bompadre	24	83
t Antron	12	18-19	Robert Allen	3	2
t Cordura	15	34-35	Scalamandré	14	33
Patterned Carpet	21	76-77	Sitag USA Inc.	5	6
ive Office Concepts	20	75	Steelcase Inc.	2	1
America	9	13-15	Thayer Coggin Inc.	18	55
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th Inc.	11	17	WillowTex	10	16
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PERSONALITIES



Orsini

Horse smarts and the decorative arts

Susan Orsini

Susan Orsini's been riding even longer than she's been designing interiors, and admits

that her equestrian sensibilities do creep into her designs. For a recent project, she strapped window shades together with riding-boot leathers. But don't typecast her. President of 14-year-old Orsini Design Associates, Orsini emphasizes her Manhattanbased firm's versatility. "We do it all," she explains, "from corporate offices, hotels and restaurants to country clubs. private residences and even pizza parlors.'

Juggling her interests is an Orsini trademark. She began college preparing for a veterinary career and designing in her spare time. "I made clothing, jewelry, furniture and all sorts of crafts, some of which sold," she recalls. Finally, she switched to Parsons School of Design." After four years at the New York City Planning Commission's Urban Design Group, Orsini returned to the private sector, eventually opening her own firm.

It's still booming—so much so that she's been bi-coastal for two years. Her horses remain decided Easterners, as do her husband and 13-year-old stepson. Orsini is even president of a fox-hunting club near her home in New York's Dutchess County. With so many commitments, how does her business con-

tinue to grow? "Treat people in such a way that they'll never think of going anywhere else," she advises. Orsini clients just don't say neigh.

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 unaesthetic motif can become beautiful, laid out



Rose pattern repeat. One stuffed animal is cloying; a whole bunch are interesting."

So it was "back to Dad," sweeping floors, balancing budgets, getting the nuts and bolts of the business down and designing fabric, of course. He did have a head start: "I first designed a pattern for Dad when I was eight," he admits. "He made it into a screen print—rocket ships and all."

Three years ago, Rose again struck out on his own, this time with Architex—with his father'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-andwife 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.



Their 10-year partnership Miller. Wagenaar Studios in Chic began when they saw the opponity for a decorative arts busin as a reaction to the inundation technology in the 1980s. Places offices and hospitals, Wagen explains, "need handcraftsm ship to balance technology."

"The painted decorative a have experienced an explosion acceptance in the contract commity," agrees Miller. A lecturing s in Colorado convinced them there is also an explosion of inte in providing those services. " students' response was so greecalls Miller. "And we also lear that we communicate well."

From that came the idea their newest team endeavor, Miller. Wagenaar School of the I orative Arts. Now in its secondy of operation, the School provi intensive workshop training in technique and theory of pain faux finishes. "We don't only te the craft," says Wagenaar, "but teach students how to apply i architecture"—and furniture.

Perhaps history will remo ber Miller and Wagenaar as founders of the Mural Majority



Miller & Wagenaar

OCTOBER 1