

Focus on Health Care 1992

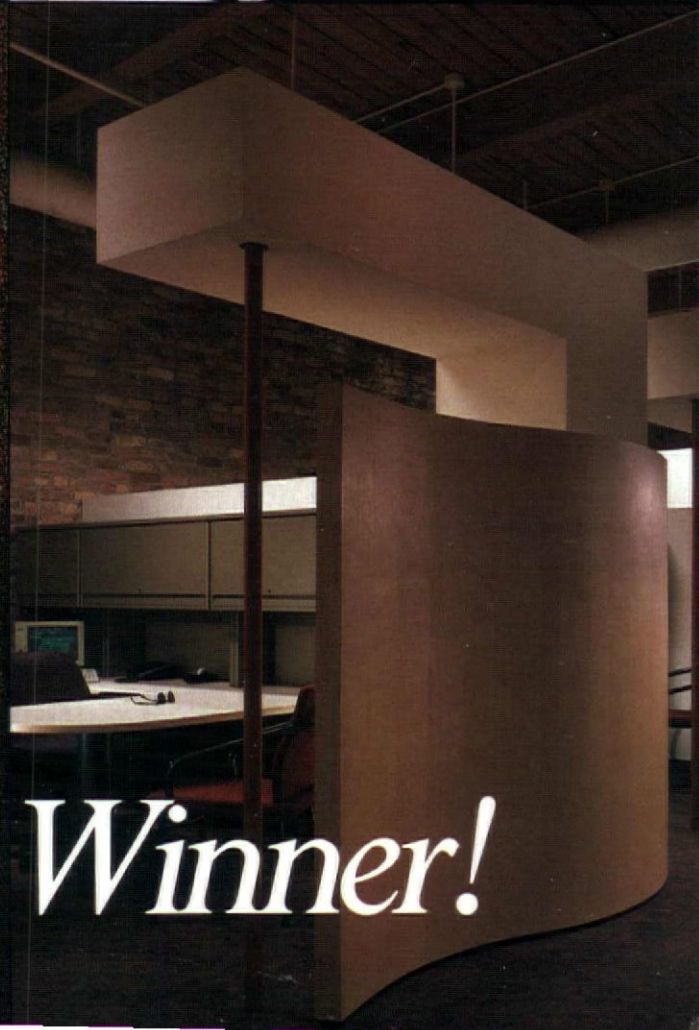
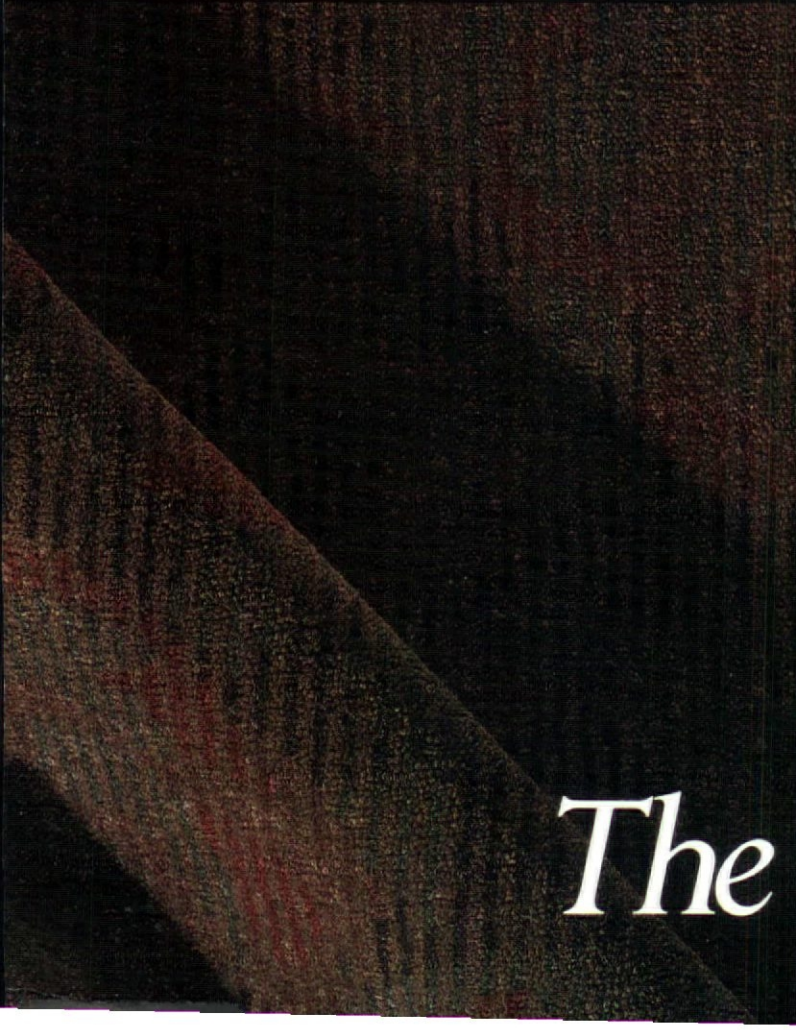
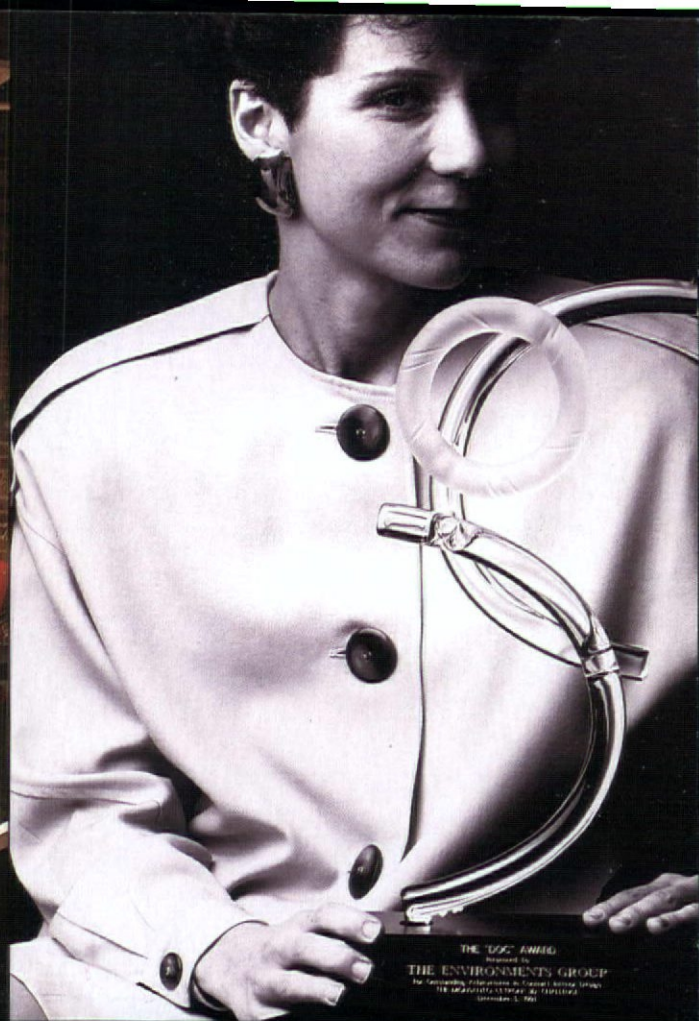
See the World from a Child's-Eye View at
Stanford Children's Hospital

Trying to Sit in a New Jersey Dentist's Office
Where Nothing Stands Still

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as a Small Design Firm

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PRODUCT FOCUS

- 30 **HEALTH CARE TEXTILES**
This review of textiles designed specifically for healing environments shows how fabric manufacturers are addressing the important issues of aesthetics and function for the health care market.
- 34 **TAKE ONE OR MORE**
Bentley Mills thinks carpet will be expanding its applications in health care, and introduces Ascot from its tough but classy Prescriptions Collection to prove it.
- 36 **CLEANSING THE PALETTE**
How Maharam's Duratex/5 Volume Three textiles collection helps designers refresh even the toughest health care environments.
- 38 **AIR-GONOMICS**
CenterCore takes a stand on the issue of indoor air quality with its Airflow 2000 and MobilAir technology.

DESIGN

- 40 **WHAT'S HEALTHY ABOUT HEALTH CARE DESIGN?**
Designers must get involved with America's ailing health care system in new ways, as the National Symposium on Healthcare Design observes in awarding 1992's Health Environment Awards.
- 46 **NO BONES ABOUT IT**
Resurgens Orthopaedics flexes some creative muscle with its unconventional Atlanta medical offices, designed by Farrington Design Group.
- 50 **DANNY'S BOY**
St. Jude's Children's Research Hospital in Memphis, Tenn., boasts a new tower that downplays the rivalry among its researchers as it hones their competitive edge—thanks to a design by Henningson, Durham & Richardson Inc.
- 54 **DOCTOR DECON**
You've probably never seen an office like the one Jain Malkin Inc. has created in Denville, N.J., for Dr. Stuart Isler, a dentist whose driving artistic passion is Deconstructivism.

- 56 **CHILD-FRIENDLY**
Hospitals can heal in more ways than one, as embodied by the Lucile Salter Packard Children's Hospital at Stanford University, designed by Anshen & Allen.
- 62 **BIO LOGICAL**
When the University of California, Berkeley planned its Genetics and Plant Biology Building with Hellmuth, Obata & Kassabaum, it found two structures were better than one.
- 66 **MONUMENTAL TASK**
The Associated Group of Indianapolis has a whole new view from the top, thanks to a new headquarters design by Gensler and Associates/Architects.

BUSINESS

- 72 **SURVIVING AS A SMALL FIRM**
Business development, management and design—the keys to a successful design practice—are imposing special demands on small firms in a volatile economy.

TECHNOLOGY

- 74 **OUT, OUT DAMNED SPOT**
Whether end users are spilling bleach or smearing lipstick, the best solution dyed nylon locks in carpet color as it locks out spots—if you use it right.
- 76 **JUST SCRATCHED THE SURFACE?**
No problem—as long as it's one of today's solid surfacings, bringing their unique properties into commercial interiors.

DEPARTMENTS

- 8 EDITORIAL
- 12 TRENDS
- 26 MARKETPLACE
- 80 BOOKSHELF
- 82 CLASSIFIEDS
- 83 AD INDEX
- 84 PERSONALITIES

Cover Photo: Detail in reception area of Resurgens Orthopaedics, Atlanta. Photographer: Jack Neith/JDN Photography.



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EDITORIAL

The Big Q in Your Studio

Remember when the only way to watch TV was to turn it on and sit in front of it? Advances in science and technology are so quickly taken for granted that we often overlook the progress we make. Shopping for food, for example, was a daily chore until refrigerators arrived in the 1920s. People routinely died of pneumonia before penicillin became widely available in the mid-1940s. A three-minute, coast-to-coast telephone call, which took the average U.S. worker 56 hours to pay for in the 1910s, requires only four minutes of labor now. For many architects and interior designers, the future may depend on how successfully they can raise—and keep raising—the quality of design. With design staffs decimated and client budgets and timetables slashed, the quality of design is at risk.

Does quality really play a role in the design process? The issue has been broached before. In 1979, a design-build construction company named Takenaka Komuten (one of the "Big Five" in Japan) was the first non-manufacturing organization to win Japan's coveted Deming Prize for quality control, named for W. Edwards Deming, the American statistician who championed the idea in Japan. Takenaka's Total Quality Control (TQC) program identified 11 steps in the work flow for systematic inspections using control points and control sheets to monitor how work accomplished actually fit into the overall design context and conformed to ongoing construction procedures.

TQC by Takenaka's formula or anyone else's doesn't come easily. To make it work, designers are forging unprecedented partnerships, sharing marketing goals, technical specifications and even pricing data with building products and furnishings suppliers, other design and engineering consultants and the building trades as well as clients—against fairly staggering odds in today's adversarial atmosphere—to control the key variables of quality.

But recent advances in the quality of many American products and services, from Apple Computer's elegant PowerBook to Saturn Corporation's lauded customer service, show it can be done.

What makes talk about quality in the design studio so relevant in the 1990s is that America's service businesses, following the example of America's industrial enterprises, are attempting to enhance quality, productivity and versatility by exploring radically new management procedures. Typically, many of the participants in today's transactions—vendors and customers included—learn to work together from the start, seeking fresh answers to the age-old question: What's your problem? Insurers, retailers, banks and health care providers are discovering that cutting costs merely by slashing payrolls is a Pyrrhic victory for profitability when both the volume of work and the nature of work remain the same. The designer's predicament is the same.

Pie in the sky? To cite just one example, Allstate Insurance Co. is raising quality of service and customer satisfaction by teaching employees how its decision-making process works, analyzing operations step by step in a "logic flowchart." Employees become "experts" who can handle difficult and time-consuming situations more

adeptly, often with less supervision. Projected gains for the 4,500 members of its data-entry operation: 75% greater productivity and 90% improvement in quality.

Can a rethinking of the design process through quality control result in faster and more accurate design, fewer and more reliable parts, or finer and more economical construction? Success could mean more than saving our jobs. By making design more reliable and accessible to society, we could even enlarge the market for designers. Imagine how the future might look then. ☺



Roger Yee

Roger Yee
Editor-in-Chief

Westin-Nielsen

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Welcome to the 5th Symposium on Healthcare Design

Influencing the bottom line, enhancing therapeutic outcomes and increasing staff productivity are just some of the themes for "The New Generation of Healthcare and Design"

San Diego - Participants in the Fifth Symposium, "The New Generation of Healthcare and Design," of the National Symposium on Healthcare Design, November 19-22, 1992, which *Contract Design* is honored to co-sponsor, will be challenged to help set the agenda for health care design into the next century.

At the San Diego Marriott Hotel & Marina, architects, interior designers and health-care professionals will appraise the impact design is having on health care today through such timely topics as using design to save money by reducing the length of stay, exploring design's role in supporting diagnostic procedures and improving patient responsiveness to treatment, targeting design to bolster staff output and reduce turnover.

Registration entitles participants to take part in all programs, CEU (ASID, IBD, ISID approved), receptions, trade show exhibition, tours and eight catered meals, plus a complimentary *The Journal of Health Care Interior Design*, Volumes I, II and III. Attendees of any of the eight presentation tracks of lectures may skip from track to track as desired. Full registration costs \$795. For information, call the National Symposium on Healthcare Design at (510) 370-0345; by facsimile (510) 228-4018.

Schedule of Events

THURSDAY, NOVEMBER 19

7:30 am-2:30 pm

The New Generation of Healthcare and Design

Barbara Heulat, ASID, Heulat Parimucha Healthcare Design (.5 CEU).

2:30 pm-4:00 pm

National Section Meetings

5:00-8:00 pm

Keynote Address and Dinner

Jeff C. Goldsmith, PhD., Health Futures Inc.

8:00-11:00 pm

Trade Show Exhibition

FRIDAY, NOVEMBER 20

8:00 am-5:30 pm

Track 1 - Acute Care Design

D. Kirk Hamilton, FAIA, Louise Nicholson, IBD,

Watkins Carter Hamilton; John H. Harris, United Medical Center, Moline, Ill.; Wanda Jones, The H.O.M. Group; Annette Ridenour, The Aesthetics Collection; David Swain, AIA, Dave Noferi, NBBJ; Blair Sadler, Children's Hospital, San Diego.

8:00 am-5:30 pm

Track 2 - Long Term Care Design

Robert G. Harr, Health Consultants International; Pat Hennings, Interior Arts Inc.; David Hognlund, AIA, Susan DiMotta, Perkins Eastman & Partners; Brian M. Dubey, State of Maryland; Carol Kershner, Episcopal Health Ministries Inc.

8:00 am-5:30 pm

Track 3 - Healthcare Interior Design Technology

Barbara Heulat, ASID, Joseph P. Parimucha, RA, Heulat Parimucha Healthcare Design (.5 CEU).

8:00 am-5:30 pm

Track 4 - Healing Environments

Donald C. McKahan, AIA, Lennon Assoc.; Patrick E. Linton, Yavapai Regional Medical Center, Prescott, Ariz.; Sim Van der Ryn, Christopher Day.

8:00 am-5:30 pm

Track 5 - Design Technology

Laurie Zagon, MFA, Artist and Color Consultant; John Steele, Lifetree Aromatix; Susan Mazer, Dallas Smith, Mazer & Smith.

6:00-7:30 pm

Award Banquet and Networking Dinner

7:30-10:00 pm

Trade Show Exhibition

SATURDAY, NOVEMBER 21

8:00 am-5:30 pm

Track 6 - Ambulatory Care Design

Gloria Austin, Jack Massimino, FHP Inc.; Michael Bobrow, AIA, Julia Thomas, Carol Fishback, Bobrow/Thomas & Assoc.; Charles R. Jervis, County Medical Center, San Bernadino, Calif.; George Pressler, AIA, Medical Planning Assoc.; Randall K. Unter, MBA, Integrated Medical Campus Inc.

8:00 am-5:30 pm

Track 7 - Design Research

Bonnie Aaby-Hines, IBD, Designs Unlimited Inc.; Janet R. Carpman, PhD, Carpman Grant Assoc.; Barbara Geddis, The Geddis Partnership; Betsy Lieberman, AIDS Housing of Washington, Seattle; Mercedes Fernandez, Interior Designer; David Wright, The Bumgardner Architects.

8:00 am-5:30 pm

Track 8 - Art for Health

Felicia Borkovi-Kleper, AIA, Anshen + Allen Architects; Susan Garrison, Kaiser Permanente; Helen Orem, Interior Designer and Art Consultant; Annette Ridenour, The Aesthetics Collection; Kathy L. Russell, Lombardi Cancer Research Center, Washington, D.C.; Gary Smith, Gifts of Art.

8:00 am-5:30 pm

Track 4 - Healing Environments

Donald C. McKahan, AIA, Lennon Assoc.; Patrick E. Linton, Yavapai Regional Medical Center, Prescott, Ariz.; Sim Van der Ryn, Christopher Day.

8:00 am-5:30 pm

Track 5 - Design Technology

Laurie Zagon, MFA, Artist and Color Consultant; John Steele, Lifetree Aromatix; Susan Mazer, Dallas Smith, Mazer & Smith.

SUNDAY, NOVEMBER 22

8:00 am-4:00 pm

Tours of San Diego Area Health Care Facilities



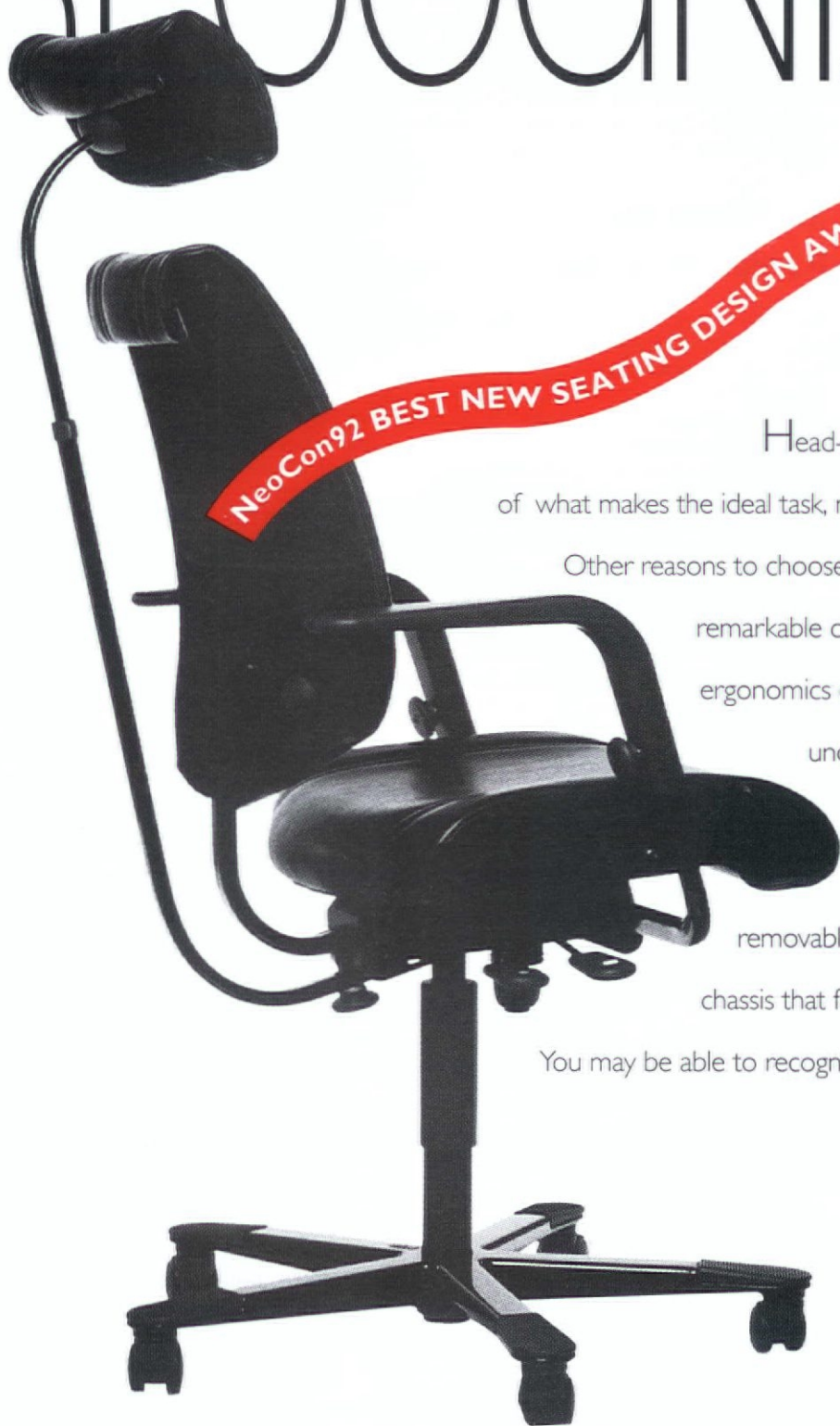
The Athens, Ga., Days Inn (above) recently received a facelift from University of Georgia interior design students.

Students Take on Days Inn

Athens, Ga. - When five senior level interior design students at the University of Georgia and their advisor, Welynda Wright, University assistant professor of art, interior design, recently checked into the local Days Inn, they left nothing untouched. No—this wasn't your all-American spring semester break. In part-

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TRENDS

nership with the hotel's owner and developer, McKibbin Brothers, Wright and the students assumed responsibility for planning, design, specification and supervision of public spaces, guests rooms, suites and corridors.

If this sounds like more than most senior projects, it should. Students dealt with such diverse matters as cabinetry design, code compliance and vendor coordination. University art students vied for the art commissions.

The final grade: a new environment for the 108-room hotel that has garnered commendations from the Athens Board of Realtors and the Athens Downtown Council, and the Marketing & Creative Excellence Award and the Hotel of the Year Award from Days Inn. "This project should encourage other students to become involved in the design of a viable interior space," Wright believes. "It also shows the professional design community what students can do." Perhaps the next occupant of The White House will suggest an assignment?

Allsteel Goes Global

Aurora, Ill. - Allsteel announces the completion of three new international distribution agreements which makes its full-line product offering available on a global level. Three new

agents for distribution are Louis Hammond in the United Kingdom and Europe, the Almuti-aq Group in Saudi Arabia and the Middle East, and Vexon Inc. in Mexico.

"The signing of these new key accounts marks Allsteel's official expansion into the international market," says Phillip Jeska, president of Allsteel. "With Allsteel's product offering, financial strength, service structure and now comprehensive international distribution, we are well-prepared to meet the challenges and opportunities that result in conducting business in the international market."

Architects Assist Hurricane Victims

Miami - The American Institute of Architects and the University of Miami School of Architecture have jointly established The Architecture Recovery Center to act as a clearing house for coordinating assistance in the post-Hurricane Andrew rebuilding process in South Florida.

Volunteers are available to answer questions about building safety, damage assessment, repair options and reconstruction starts. The Center is coordinating volunteer services in other building disciplines as well, and can pro-

vide owners with preliminary damage assessments and repair recommendations.

The AIA is preparing a free technical information guide for home owners who wish to begin do-it-yourself repairs to roofs, windows, and water-damaged drywall. People in need of assistance or who wish to volunteer their participation are encouraged to call (800) 392-9297.

U.K.-U.S. Olympic Bid

Kansas City - Ellerbe Becket, in joint-venture with the United Kingdom as DLA-Ellerbe Becket, has been selected to design a new Olympic Arena for Manchester, England's bid for the 2000 Olympics by InterCity Property Group of Manchester, the developer of the project. The £32 million (\$62 million) multi-purpose arena will serve as the venue for the Olympic finals in gymnastics, volleyball, and basketball.

Seating capacity will be 18,000 for Olympic and concert events and 15,400 for hockey. The arena will include private luxury box suites, as well as most spectator and team amenities considered standard fare in America. When complete, it will be the largest arena in the U.K.

The arena will be located at the site of the existing Victoria Station as part of a large



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TRENDS

Center City redevelopment plan. Construction will begin in 1993 to allow the facility to open for use in 1995.

Classroom in a Cassette

Grand Rapids, Mich. - Steelcase, the office furniture giant, and Barnes and Brandt, consultants to the architect and design services industry, have created Business Briefs, a series of three workshops for architecture and interior design professionals that focus on specific business skills. Barnes and Brandt produced the program.

The program consists of Marketing Musts, Presentation Basics and Team Building. Real-life situations are presented using videos featuring architects and designers from nationally known firms, including Gensler and Associates, Studios, Perkins and Will and ISI. The videos are used in conjunction with a seminar workbook. Workshops are facilitated by trained Steelcase representatives.

"Business Briefs was created for, about and with the architecture and design community," says Diane Barnes of Barnes and Brandt. Her partner Roslyn Brandt adds, "The workshops emphasize necessary business skills that are short, can accommodate designers' business schedules and can be conducted in house."

Workshops are offered free of charge, with continuing education credits approved by the IBD, ASID, IDC and ISID.

Commissions and Awards

The Rowland Associates, Inc./South, Indianapolis, will provide interior design services for Deming, Malone, Livesay & Ostroff and Weber & Rose, both in Louisville, Ky., and Lowell Public Library, Lowell, Ind., and an interior design master plan for Community Hospital North, Indianapolis.

Shearson Lehman Brothers has retained Berger Raitt Design Associates, New York, to design five branch offices, ranging from 10,000-15,000 sq. ft., in Tempe, Ariz., Clayton, Mo., Los Angeles, Carmel, Ind. and Winston-Salem, N.C.

The International Design Group (USA) Inc., New York has been retained by Rori Tiendas, Venezuela's largest men's clothing manufacturer, to design an 11,000-sq. ft. retail store in Caracas.

The Preservation Institute: Nantucket Summer Program at the Univ. of Florida has won the 1992 ASID Dora Brahms Award for Historic Preservation for "The Greek Revival of Nantucket: A Study of Interior Spaces, Influences and Craftsmanship."

Soep Associates, a Boston architecture firm, has been retained by New England Organ Bank to design its new headquarters at the Gateway Center in Newton, Mass.

New York-based Fox & Fowle Architects is a recipient of the New York City Landmarks Preservation Commission Awards for its work at the Berkeley Carroll School in Brooklyn's historic Park Slope neighborhood.

FORMA, Seattle, has provided design and purchasing services for the recent renovation of the Westin Hotel, Renaissance Center, in Detroit, and will provide design and food facilities planning for Silver Glen, a senior housing cooperative in Bellevue, Wash.

Montgomery Ward & Co. has commissioned Carroll Associates Architects Ltd., Palatine, Ill., to provide design and engineering for four Ward's retail stores and five Auto Express repair facilities in four states.

Community Hospital of Brooklyn will undergo major renovations to be designed by the firm of Steven P. Papadatos Associates P.C., New York.

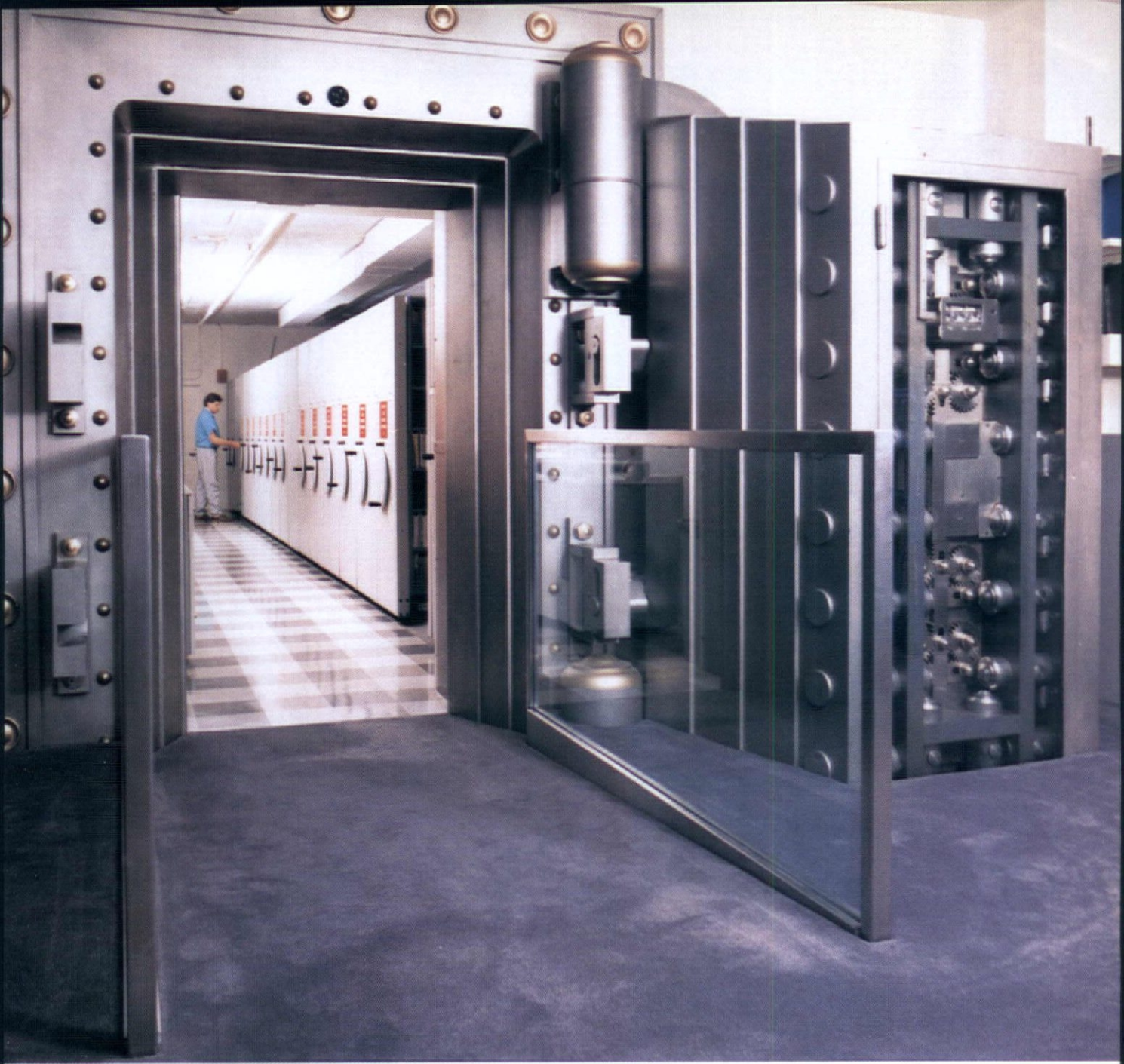
Rhycof Design Associates, an American Indian-owned commercial interior design firm in Atlanta, has

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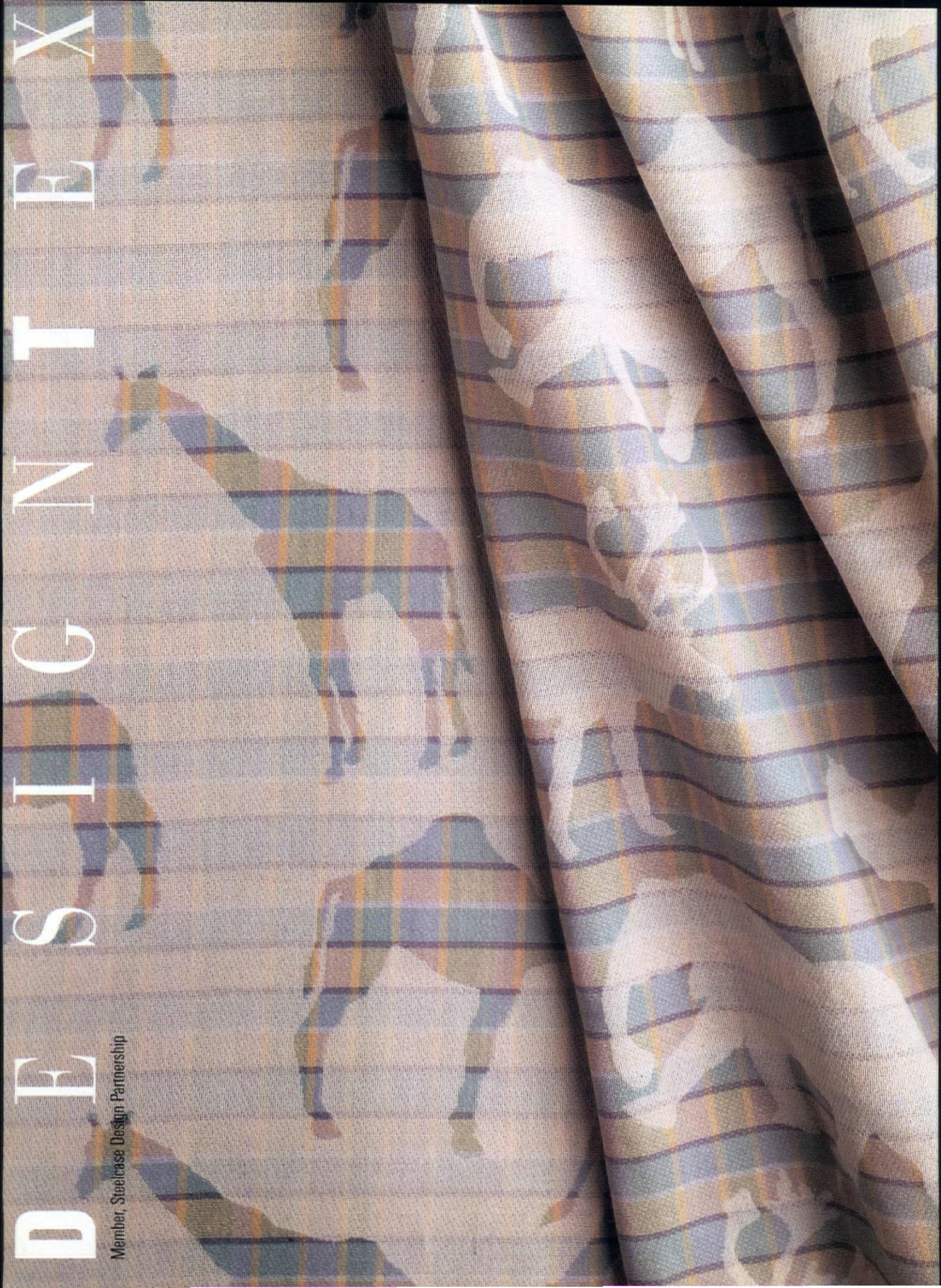
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TRENDS

been named as the lead interior designer for the Collections Research Center for the Smithsonian Institution's National Museum of the American Indian in Suitland, Md.

Anshen + Allen Architects, Stone Marraccini & Patterson, Langdon Wilson Architecture Planning and Villanueva/Armoni Architects are selected by the Los Angeles County Board of Supervisors to provide architectural and engineering services for the proposed \$146 million High Desert Medical Center in Lancaster.

San Francisco's Brown Baldwin Associates has been retained to plan the continuing renovation of the Sentinel Building in San Francisco.

Victor Huff Partnership, Denver, is providing interior design services for Colorado Central Casino in Blackhawk.

The Empire State Building, New York, was awarded the 1991-1992 Office Building of the Year Award for excellence in management, operations, and design as an historical building by the Building Owners and Managers Association in Washington, D.C.

Lehman/Smith/Wiseman & Associates, Washington, D.C., is designing new offices for the law firm of Howrey & Simon in Washington, D.C.

City of Glenwood Springs, Co., has issued an RFP for a Recreation and Performing Arts Theatre Community Center. Contact Glenwood Springs Recreation Department, 606 Cooper Ave., Glenwood Springs, CO 81601.

The American Institute of Architects and The American Architectural Foundation have set 1992-1993 deadlines for scholarship applications for architecture students in the United States and Canada: Minority/Disadvantaged Scholarships, December 4, 1992; AIA/AAF Scholarship for Professional Degree Candidates, February 1, 1993; The AIA/AAF Scholarship for Advanced Study and Research, February 15, 1993; The RTKL Traveling Fellowship, February 15, 1993; The Fellowship in Health Facilities Design, January 15, 1993. For further information, contact Mary Felber, director of scholarship programs (202) 626-7511. For information on the The Richard Morris Hunt Fellowship, contact Friends of Vieilles Maisons Françaises (212) 772-2295.

People in the News

Edward Durell Stone Architects of New York and Oyster Bay, N.Y., announces the death of Gary Bruce Vowels, AIA, architect and planner, after a brief illness related to childhood polio myeli-

tis. Vowels, who joined the firm in 1960, is survived by his wife, Lenore M. Lucey, executive director of the AIA New York Chapter, two children, mother and sister. In lieu of flowers, the family asks that donations be made to the March of Dimes.

Richard E. Heriford has been named vice president, sales and marketing of Allsteel, Chicago.

Chicago-based Lohan Associates announces the following appointments: James Goettsch, FAIA as principal, Kathleen Orser as vice president of interiors, Matthias Royal-Hedinger, AIA as vice president of German Operations for its Berlin office.

Architect Ernest Clifford Wilson Jr., 68, perhaps best known for designing the J. Paul Getty Museum and the Richard M. Nixon Library, died in August in Newport Beach, Calif. Wilson and partner Robert Langdon founded the Newport Beach firm of Langdon Wilson Architecture Planning in 1951. At the time of his death, he was both senior partner at Langdon Wilson and president of real estate developer Koll International.

Elizabeth Howley has accepted a position as senior designer with Chaix & Johnson in West Los Angeles.



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At Nemschoff we realize this, and we've done our homework. Our new line of health care seating continues to meet the demands of the health care market. The group includes rockers, recliners and patient chairs that are space efficient, yet comfortable. Great care has gone into a core design that pays necessary attention to proper seat, lumbar and upper back support. And Nemschoff's reputation for quality, beauty and durability shows in our richly finished bentply arms, deep foam cushioning and easy-to-clean, removable covers. Patient safety is important, too. Like all Nemschoff seating, all units can be manufactured to comply with California Technical Bulletin 133, for self-extinguishing fire retardancy.

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The simple solution to the toughest fire code.

California Technical Bulletin 133 is our nation's toughest fire code for upholstered furniture in public areas. And more and more states are adopting it. The trend is clear: nationwide acceptance of TB 133 as a model. So if you don't already need to comply, you probably will soon. TB 133 (and fellow-codes) typically cover nursing homes, hotels, health care facilities and more. And pending legislation may actually broaden its scope. TB 133 is tough. But complying with it isn't. Here's why: Furniture upholstered with fabrics of Trevira FR fully complies with TB 133 in the following scenarios: with FR foam or barrier fabrics such as fiberglass or aramid. And it's likely that it also passes with fabrics of Trevira FR in other combinations. Of all available upholstery fabrics, those of **TREVIRA® FR** offer the greatest advantages.



Fabrics of Trevira FR polyester fiber also provide other important benefits for upholstery.

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Extraordinary strength. No-fade colors.


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MASLAND
CONTRACT
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DU PONT
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TRENDS

Mary Petrino is promoted to section manager for interior design in HDR's Alexandria, Va. office.

Bruce Race, AIA, AICP was named associate principal at ELS/Elbasani & Logan Architects, Berkeley, Calif.

Frank J. Pisano, CEO/owner of Pennsylvania Woven Carpet Mills Inc., Philadelphia, announces the acquisition of the woven division of Lee's Carpets, a division of Burlington Industries.

Pierce Goodwin Alexander & Linville, Houston, announces the appointment of Guymon H. Phillips, PE, as the firm's director of engineering.

Anthony Harbour is relocating to Gensler and Associates' London office, while Richard Maxwell and Charles Kifer have been named managing directors of the Houston office.

Miles Glidden has joined Forstman & Co., New York, as marketing vice president, interior textiles.

Kathryn Ebert is appointed sales and marketing director of Conwed Designscape, Minneapolis.

The Knoll Group, New York, announces the appointment of Michael Benigno as vice president of sales in North America.

Williams Trebilcock Whitehead, a Pittsburgh architecture firm has promoted Pamela D. Hudspeth to director of interior design.

Robert Greenboam and Thomas Casey, partners in Greenboam & Casey Associates, Inc., have relocated their design consultancy from Manhattan to Greenwich, Conn.

The DePalma Group, Chicago, has appointed Linda Grass to junior designer and Jill Kelleran to senior designer.

Helen Kessler DiFate, AIA, owner of her own St. Louis architecture firm, was recently appointed to the 1993 Architect Registration Committee of the National Council of Architectural Registration Boards as the coordinator for Division I: Construction Documents.

Steven A. Greenberger is named vice president of Dimensional Interiors, Beachwood, Ohio.

Jeffrey K. Liggett joins The Rowland Associates, Indianapolis, as project director.

Architect Hugh Hardy, a principal of Hardy Holzman Pfeiffer Associates, New York, has been confirmed by the U.S. Senate to serve on the National Council on the Arts.

Ralph Wilsons Plastics Co. has promoted Lou Maspero to vice president, sales & marketing. Bill DiGaetano to national sales & marketing manager. Donnie Lucas to sales & marketing manager.

Robert K. Humbert has joined Perkins & Will as vice president and principal overseeing the interiors group in Chicago.

The architecture firm of Ted Moudis Associates, New York, announces the appointment of Christopher Savoglou as an associate.

Barbara M. Kenitz is named manager of business development at the design firm Ford & Earl Associates, Troy, Mich.

Mieko Oda is appointed associate director of graphic design of Walker Group/CNI, New York.

Brenda Rixey and Buddy Blum have established a new firm, Rixey & Blum, Inc., Cincinnati.

Coming Events

November 4-8: 36th Annual Convention of the Society of Registered Architects, The Stouffer-Madison Hotel, Seattle; (708) 932-4622.

November 7-10: International Hotel Motel & Restaurant Show, Jacob K. Javits Convention Center, New York; (212) 686-6070, ext. 215.

November 19-22: The Fifth Symposium on Healthcare Design, "The New Generation of Healthcare and Design," National Symposium on Healthcare Design, San Diego Marriott Hotel & Marina, San Diego; (510) 370-0345.

November 19-23: Techotel-Arredocontract, The 29th International Exhibition of the Furnishing and Technologies for Hospitality Industry, and Progetthotel-5th Architectural Projects Show, Italian National Council of Architects, Fiera di Genova, Genova, Italy; (10) 53911 for Techotel, (10) 5391278/250 for Progetthotel.

December 4-7: The International Furniture Fair Tokyo 1992, Tokyo International Trade Fair Grounds, Harumi, Japan; 03-5261-9404.

December 10: Women in Design, Cooper-Hewitt Museum, Smithsonian Institution, New York; (212) 860-6868.

January 10-13, 1993: Domotex Hannover '93, World Trade Fair for Carpets & Floor Coverings, Fairgrounds, Hannover, Germany; (609) 987-1202.

January 13-15, 1993: Dalton Expo '93, Northwest Georgia Trade & Convention Center, Dalton, GA; (404) 278-4101 or (800) 288-4101.

January 19-24, 1993: International Furniture Fair Cologne, Germany; 0221/8212562.

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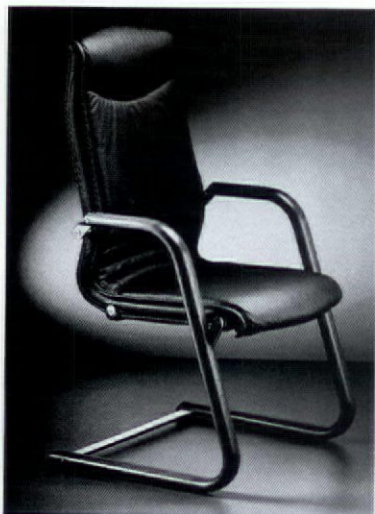
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Circle 18 on reader service card

MARKETPLACE



Girsberger's newest addition to its Trilax family is a cantilever wood frame conference chair that successfully combines ergonomics with aesthetics. The chair is available in two different seat widths and backrest heights, with upholstery options in fabric and leather.

Circle No. 234



Tuohy's Benney Collection is a fully coordinated offering of armchairs, lounge seating, occasional tables and casegoods. Designed by David Allen Pessa, the collection offers a deftly balanced fusion of romanticism and contemporary design.

Circle No. 231



DISCOVERING A NEW WORLD OF DESIGN



A new auditorium seating line by Krueger International provides ergonomic seating for auditoriums, training rooms, lecture halls and seminar facilities. The line is distinguished by an articulating backrest and 13-in. folded depth. Four seat depths of 20-in. to 23-in. are available. A complete array of design options includes aisle lighting, seat and aisle markers and two tablet arm versions.

Circle No. 232



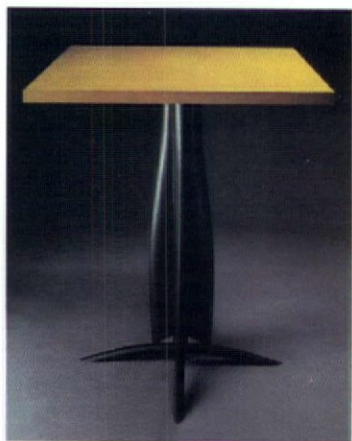
The Motion Soft Series is a line of ergonomic chairs that represents a variation of the existing Motion Chair Series from Davis Furniture Industries. A new cross stitch upholstery treatment offers a softer, more transitional look to the series.

Circle No. 235



The award-winning Bowler Collection from Metropolitan Furniture Corp. is a practical yet elegant group of casegoods and tables designed by Lewis Epstein (see "Personalities" on p. 84). Available in a range of sizes and configurations, Bowler's design emphasizes practicality, with edge details of durable black PVC and base components in wood or cast aluminum. The signature Bowler detail is injection molded ABS plastic. Shown here is the credenza.

Circle No. 237



The 'vik-ter' cafe table from Dakota Jackson promises to bring high style to the hospitality market—and beyond. The adjustable base of welded steel with a wrinkled powder coat finish has a provocative silhouette that engages in a dialogue with the 'vik-ter' chair. The cherrywood top is available in seven colors, all inspired by the paintings of Matisse. Photograph by William Whitehurst.

Circle No. 238





Atelier International's inventive Uni restaurant and institutional seating collection now includes three additional back options. Uni's new back versions include perforated, wavy lines and straight lines. The Uni chair is armless and available with a hardwood seat or an upholstered seat. Made of select beechwood, the chair can be finished in ebony, mahogany, maple, natural, pear and aniline stains.

Circle No. 240

Hunter Douglas Window Fashions has created the first pleated shade collection designed especially for the juvenile market. Complete with matching fabrics by the yard, A Shade Younger lets designers coordinate top treatments, bed coverings and other accessories for nurseries, bedrooms and playrooms. The six playful patterns are available in pastel and primary colors.



Circle No. 243

Johnson Industries has expanded its wide range of occasional tables by adding four new edge and plinth designs to its existing laminate and veneer lines. In addition to glass, marble and granite can be added to standard cubes and cylinders.



Circle No. 241

BEWITCHING DESIGN

An all-inclusive line of components, CyMann's Olympic Collection is aimed to fulfill the particular needs of upper-level management within the corporate hierarchy. Essentially contemporary in styling, Olympic's elements are based on a clean linear aesthetic, yet are equally compatible within a classical setting. The collection is crafted from a variety of materials, including leather, marble, wood and steel.

Circle No. 247



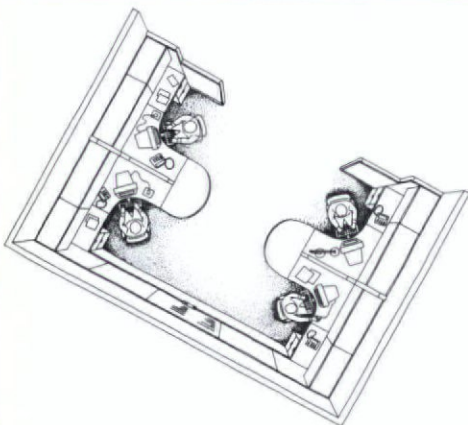
The exciting new Multipla collection recently introduced by Kron u.s.a. was designed to be used in a variety of configurations. Modular units with a unique connecting system lend themselves to many different convex, concave, circular or straight layouts that can be changed easily. The connecting system allows insertion of a small modular table or arms.

Circle No. 245

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LETRA SYSTEM PANELS
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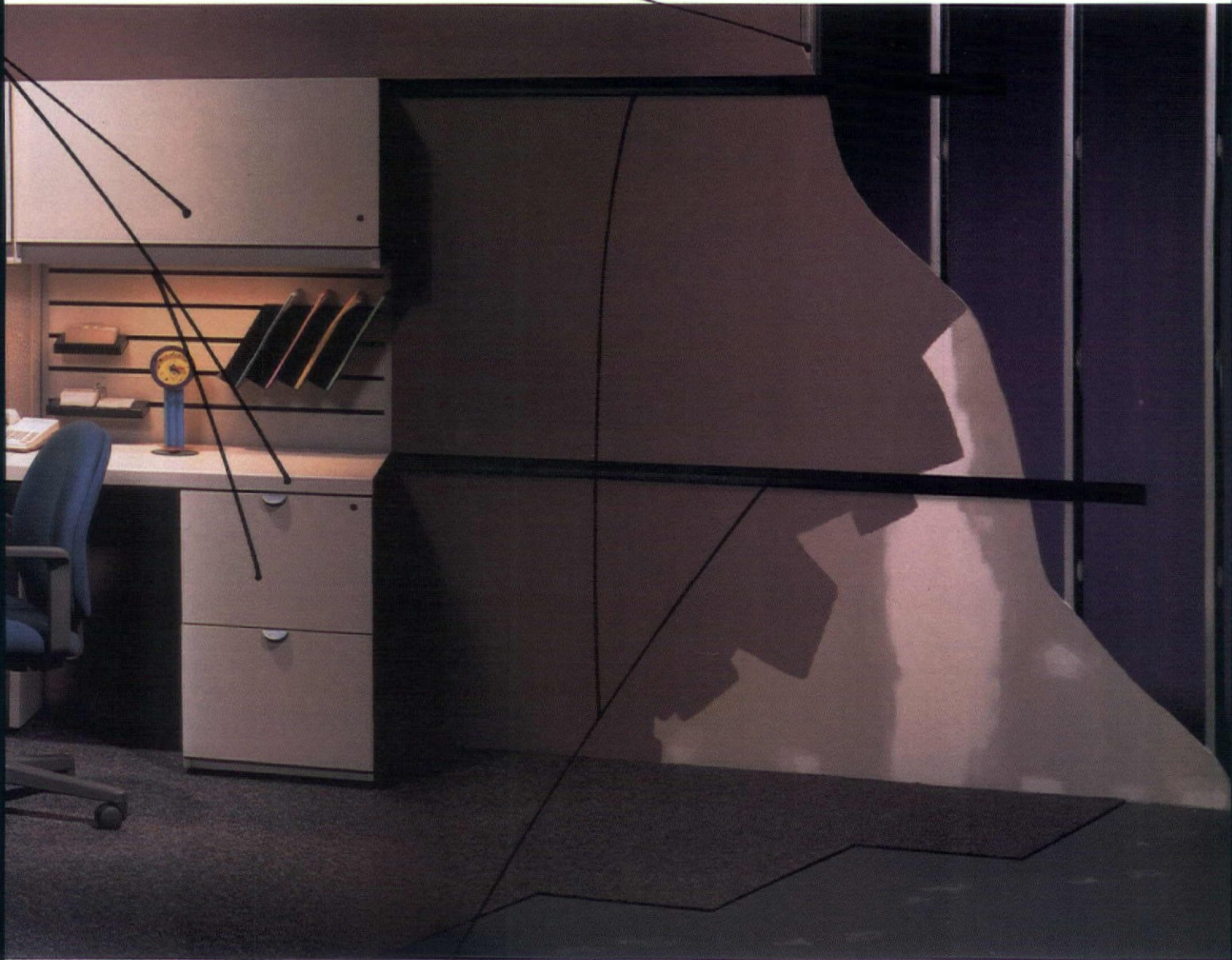


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Health Care Textiles

Does anyone care about the appearance of textiles that are designed to be anti-microbial, flame retardant, washable up to 160-180° with harsh cleaning agents and possibly reversible? Textiles that meet these specifications are what the nation's health care institutions are seeking for patient rooms, waiting rooms and other interiors. From the look of the new health care fabrics being introduced, the textile industry is finally listening to the "health care consumer" (the new term for "patient"). How would we want our interior environment to look if we were all immobilized for hours, days or even months at a time? Here are some intriguing possibilities.

MAHARAM\VERTICAL SURFACES

Endpapers, a pattern in Volume 2 of the Duratex/5 collection, exemplifies the trend towards more decorative and residential, less institutional design schemes in health care environments. All Duratex/5 fabrics—incorporating over 250 patterns and colorways—are constructed of 100% Trevira FR polyester.

Circle No. 222



DOUGLASS INDUSTRIES

The Memoirs collection of woven upholstery fabrics includes 10 patterns in 84 colorways. The color palette features a series of new brights with expressive interpretations of coral and aqua, and new combinations match teal and gold with rich earth tones. Incorporating Teflon by DuPont for soil and stain resistance, all fabrics are fire rated Class A and are also available with Healthgard antimicrobial protection.

Circle No. 200



ARC-COM FABRICS

Medarc 5 is a new collection of 100% FR Trevira jacquard patterns for the health care industry. These cubicle/drapery fabrics in 12 patterns and 61 colorways were designed to reflect a homey atmosphere in a hospital environment, and meet the country's most stringent fire codes. The pattern Odessa is shown.

Circle No. 202



DESIGNTEX

Nuts and Bolts is a comprehensive collection of moderately priced, high performance fabrics that are geared to perform in any installation requiring exceptional durability and easy maintenance. As attractive as it is functional, the collection offers rich colorations and surface texture. Fabrics of Zeftron 200 solution-dyed nylon comprise the majority of the collection.

Circle No. 201



KNOLLTEXTILES

The contract fabric division of The Knoll Group has introduced a new upholstery fabric by renowned menswear designer Jhane Barnes. Swirls is a jacquard construction with a subtle curvilinear pattern that combines design sophistication with durability, function and a moderate price. Made of 100% DuPont Cordura nylon, Swirls is available in six colorways that highlight the fabric's natural iridescence.

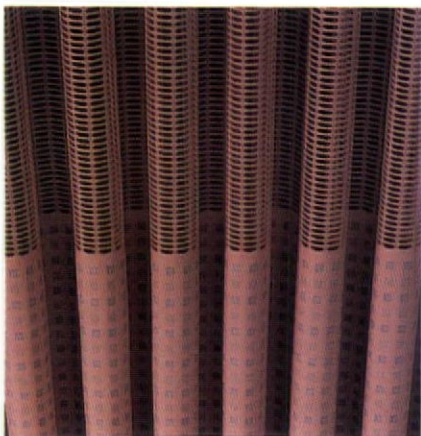
Circle No. 203



FANTAGRAPH

Gain maximum privacy with the Morse collection of seamless cubicle curtains. The mesh becomes an integral part of the fabric, resulting in a 102-in. single piece for perfect pattern and color match.

Circle No. 204



UNIKA VAEV USA

Villandry, a new fabric designed for the health care market, features an elegant leaf pattern inspired by the floral gardens of Europe. Constructed of 56% worsted wool and 44% Trevira polyester for flame retardance, Villandry is available in 11 colorways and is suitable for drapery and upholstery applications.

Circle No. 205



MOMENTUM TEXTILES

The Vinylized Print Collection offers a true fabric look for the health care industry that's a step above vinyl. Emphasis, a versatile geometric in six colorways, Serenity, a multipurpose floral with a textural batik appearance, and Tranquility, a tulip floral in two colorations, are woven of 100% polyester. The three are correlated for outstanding color and pattern combinations.

Circle No. 206



AMETEX

Travella is a low maintenance, high-safety product exceeding health care industry standards for drapery and bedspread use. The 54-in. wide fabric is heat-transfer printed and woven of 100% Trevira FR for inherent flame resistance.

Circle No. 207



CORAL OF CHICAGO

The CPQ6 Healthcare Fabric Collection features 17 dynamic patterns of 72-in.-wide inherently flame resistant fabrics woven of 100% Trevira FR polyester. The collection includes a variety of styles and colors in luxurious looks that can help create a homelike environment important to successful recovery and rehabilitation.

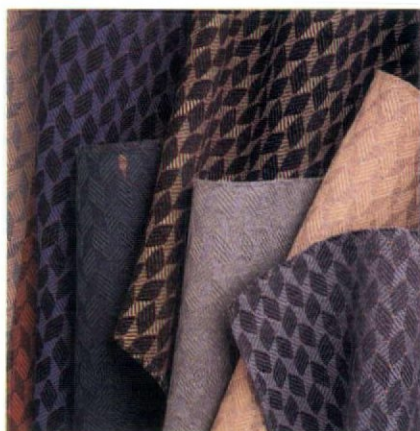
Circle No. 208



POLLACK & ASSOCIATES

Confetti, an ideal upholstery for health care installations, is constructed of 75% SEF modacrylic and 25% nylon. This playful geometric offers superior performance characteristics—it is inherently flame retardant, suitable for heavy duty use and offers excellent stain resistance and soil release.

Circle No. 209



SCHUMACHER

Oden Forest is a bold new tapestry with a lyrical pattern of vines and leaves and strong clear contrasts. Woven of 92% cotton and 2% rayon, it has a soft cottony hand. Oden is available in four different colorways and has a 26-in. vertical repeat.

Circle No. 210



ADAM JAMES TEXTILES

Eternity is a fabric pattern within the Cordura Group Collection, which was specifically developed for high-wear, long-life contract applications. Available in a range of coordinating colors, the fabric features Cordura nylon construction with a Teflon coating that makes it abrasion resistant, puncture resistant, flame retardant, fade resistant and soil and stain repellent.

Circle No. 211



BEN ROSE LTD.

Ben Rose's Print Program features a collection of hand-screen printed drapery and cubicle fabrics, including a group of prints for children. The inherently flame retardant fabrics are offered in 25 designs and a broad range of standard and custom color choices.

Circle No. 212



CARNEGIE

IFR Xorel, an ideal health care textile for wallcovering, panels and upholstery, is now available in 845 standard special colors. The Xorel blanket shown here exhibits all new color options. Highly durable Xorel fabrics will not promote growth of bacteria, are non-toxic and are stain and water resistant.

Circle No. 213



WESTPOINT PEPPERELL

This line of laminated fabrics consists of five patterns, each in five colorways. Designs include florals and geometrics. The base cloth is 100% cotton warp sateen.

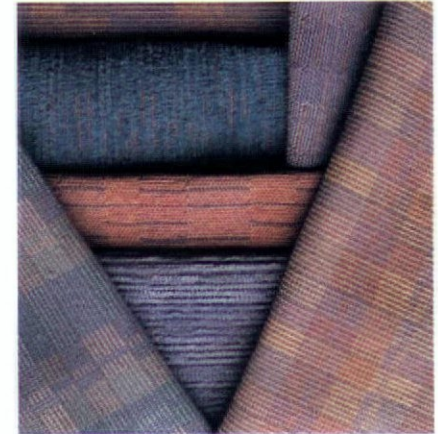
Circle No. 214



STRATFORD HALL

Masquerade, Madrigal and Mandolin are woven in 100% Trevira FR for the strict flamability requirements of today's health care facilities. A broad color range will fit most palettes.

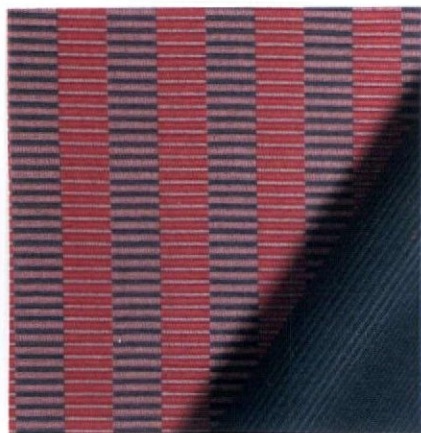
Circle No. 215



BERGAMO FABRICS

Liberty and Queen are two new additions to the Sahco Hesslein Collection of fine imported upholstery and drapery fabrics that are ideal for health care environments. Made in France, the 93% cotton/7% spun rayon Liberty is distinguished by a boldly striated design in eight colorways. Queen, constructed of 60% spun rayon/40% cotton, is available in 20 colors.

Circle No. 216



TANA-TEX

The one-piece cubicle curtain with integral mesh is part of the open line Point of View Collection. Pre-ecce dyes, yarn dyes and dual sided prints, including a new pediatric pattern, are knit 100 in. wide for seamless fabrication. The color and pattern continue up through the mesh for a continuous design flow.

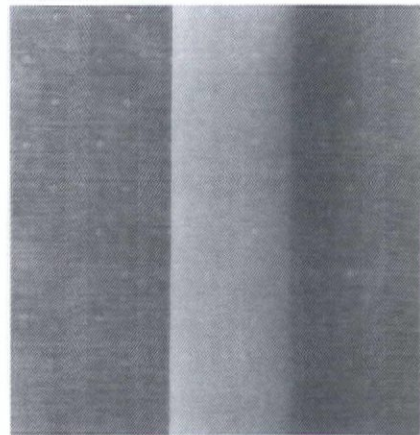
Circle No. 217



GRETCHEN BELLINGER

Grand Dame was inspired by an antique silk Gretchen Bellinger found in her grandmother's attic. For this collection, she has interpreted the subtle twill stripe and dot pattern in a wool, polyester and silk blend. Custom woven in Italy, Grand Dame may be flame-treated to meet the most stringent fire codes.

Circle No. 218



DEEPA TEXTILES

A new cubicle cloth collection named In Good Health includes the two patterns shown. Garden Court and Lightwaves are 72-in. wide jacquard patterns woven in 100% Trevira FR that are reversible and are available in custom colorways.

Circle No. 219



CONCEPT FABRICS

The FR Carewell collection includes six wallcovering patterns in 60 colorations, all woven of 100% Trevira FR inherently flame resistant polyester. An antimicrobial Teflon finish is applied, making FR Carewell ideal for health care applications.

Circle No. 220



MDC WALLCOVERING

The Quantex collection of wallcoverings for health care applications includes five patterns and more than 100 colorways featuring subdued, natural tones in a series of jacquard and dobby weaves. Quantex fabrics boast antibacterial and antistatic features as well as a Class A fire rating.

Circle No. 221



Take One or More

Bentley Mills thinks carpet will be expanding its applications in health care, and introduces Ascot from its tough but classy Prescriptions Collection to prove it

By Roger Yee

Ascot (above) is a multi-hued, level-loop carpet offered by Bentley Mills in 12 colorways, part of its new Prescriptions health care collection that is a lot tougher than it looks—lending a softer, subtler character to today's hospital interiors.



Gurneys, wheelchairs, crutches and shoes pound the floors of health care facilities every day, often at a slow and labored pace, yet sometimes in a rush to defeat time and death. Softening the hardness of the floor has been part of the overall attempt by health care professionals and interior designers to create more effective healing environments.

Towards this goal, Bentley Mills introduces the Prescriptions collection of carpet intended to suit a wide range of health care applications, starting with Ascot, a multi-hued, level loop base product, and proceeding with Trewyn and Culpepper, both graphic patterns, Battersea, a textured loop, Pathway Loop and Pathway Cut, solid, loop-pile and cut-pile designs for borders only, Barkston, a rectangular cut-and-loop pattern, and Botanica, a loop-over-loop leaf pattern.

The logic behind Prescriptions has been to introduce high-performance carpet with softer, more appealing colors, patterns and textures to coordinate with the new, livelier textiles, wallcoverings and paints being used in health care. Given the strict, envi-

ronmental demands imposed by health care practice, Bentley is careful to place equal emphasis on performance and aesthetics. "All our products are engineered to outperform their project specifications," says George Walsh, Bentley's director of marketing services. "Prescriptions does this in terms of its wear, anti-microbial properties, resistance to crisis cleaning and roller mobility."

Working closely with DuPont, Bentley developed Prescriptions to incorporate the latest generation of Antron Lumena® solution-dyed nylon fiber in a fresh range of colors. "We knew that solution-dyed nylon would be very color fast, and could resist chlorine disinfectants and other harsh cleansing agents," Walsh observes. "We were also able to count on Lumena's inherently anti-microbial and anti-fungal character to give protection to the face of the carpet."

To provide "wrap-around" protection beneath the face, Bentley applied a safe, anti-microbial HP (high-performance) latex backing as a standard construction feature. Designers may also specify an MP (moisture-proof) secondary backing as moisture barrier if necessary, with or without an

attached cushion (Performance Plus 100 at 100mm thickness, or Performance Plus 165 at 165mm) to promote roller mobility.

Ascot is quite tough despite its demure appearance. It is offered with a limited 10-year warranty for colorfastness from exposure to light, a 10-year warranty for wear and a 5-year warranty from exposure to atmospheric contaminants. Its anti-static protection is expected to last for the life of the carpet.

Is there an expanding horizon for carpet in the health care facility? "Carpet is moving into the corridor, patient room, nurse's station, waiting room and administrative office," Walsh says. "Because of its engineering and styling, Prescriptions offers designers a comprehensive package of carpet styles and colorways that allows them to coordinate design solutions for a variety of health-care applications." A carpet collection that can take the punishment of gurneys, staining and harsh cleaning and still look good may be just the right Prescriptions for today's health care market. ☺

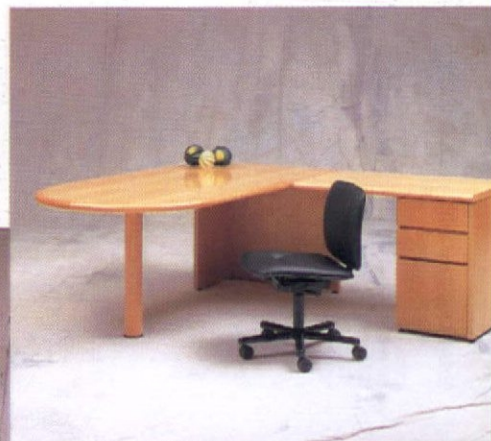
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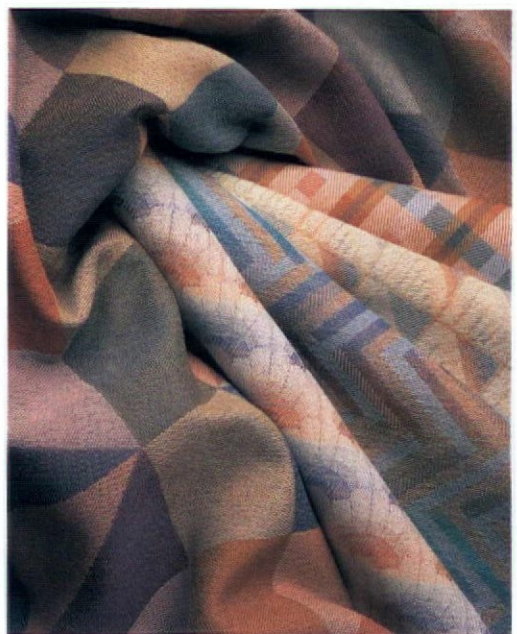
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Cleansing the Palette



How Maharam's Duratex/5 Volume Three textiles collection helps designers refresh even the toughest health care environments

By Jean Godfrey-June

Speaking volumes to the health care market: Maharam's Duratex/5 Volume Three (above) offers a sophisticated take on performance.

Comparing the new look of Maharam's Duratex/5 Volume Three to many traditional health care textiles is a bit like comparing a sophisticated herb-infused sorbet to a sticky bowl of convenience-store sherbet. In any case, the collection is anything but plain vanilla. Under the guidance of creative director Michael Maharam and design director Mary Murphy, Maharam (the world's largest cubicle fabric manufacturer for some 20 years), already renowned for its prices, reliability and quality, is going after the design market with renewed vigor and high style.

You can sense the momentum everywhere. The company is currently setting up a new studio, hiring top-notch designers, re-examining its traditional sourcing methods and upping the level of sophistication in its health care textiles as it moves forward. In an aggressive move, it's also lowering prices across the board.

Volume Three is a grouping of 44 fabrics designed for cubicle curtains, bedspreads and draperies (all 72 in. wide). It comprises 144 solid and patterned textiles inspired by diverse sources, ranging from the elemental geometrics of architecture to the ornamental flourishes of archival tapestries and antique floral damasks. In a fabric category once considered necessarily rough and artificial-feeling, high-tech, micro-denier Trevira® polyester fibers lend a silk-like hand. More saturated colors and neutral tone-on-

tones also lend an additional distinction, along with a clearly more residential air.

Looks matter, the Maharam design studio has found—not only to patients confined to their beds, but to administrators and the designers who advise them. "More and more administrators are looking at their bottom lines and realizing that they must emphasize the appearance of their health care facility if they are to survive in this market," Murphy points out. "It's an integral part of being competitive."

High style and design consciousness do not mean outlandish, however. Volume Three is color-keyed not only to previous Volumes One (solids) and Two (perennial Maharam health care favorites), but to its Tek-Wall olefin wallcoverings, its new collection of vinyl wallcoverings and upholstery textiles as well. "Color is vital in the health care market," states Maharam. "It's an orchestrated effort, an entire package."

But the look is distinctly fresh. "We're getting into clearer, crisper tones with white backgrounds," observes Murphy. "There's much less of the sticky-sweet feeling to the colorations. The existing muted colors in the health care market inspired us to look toward neutrals, which we infused with the new, more sophisticated tone-on-tone looks."

To accommodate wayfinding, the Maharam design studio developed a multi-colored warp for a number of the textiles so that each floor of a hospital can

be keyed to a different color. "This way, you can use the same cubicle fabric on different floors, and it will always pick up the color on any given floor," Murphy says. In a similar vein, Volume Three incorporates several larger scale patterns, which she includes because budget-crunched health care institutions often use fabric as the focal point of an entire design. Custom colorations are easily accommodated within the collection, depending on order size.

The collection has come a long way from the pre-Trevira mid-1970s, when Maharam first began producing cubicle fabric. "Saran, fiber glass or even a denim-like fabric were the primary materials," recalls Murphy. The collection has evolved over the years through stripes and plaids and now jacquards. Now patterns are so versatile that Duratex was even specified for shower curtains in DisneyWorld.

While designers can look forward to the next Duratex collection going even further down the budget scale with a new generation of dobby weaves, they needn't expect a corresponding decline in design innovation. "We're known for prices, quality and reliability," says Maharam. "Now we intend to add to that. We're placing the emphasis on good design and great color."

If Volume Three is any indication, Maharam's emphasis will continue to refresh the health care market—in very good taste. ☺

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Air-gonomics

CenterCore takes an aggressive stand on the issue of indoor air quality with its Airflow 2000 and MobilAir technology

By Jennifer Thiele

CenterCore's Airflow 2000 air filtration unit is designed to fit discreetly into the SpaceSaver 2000 unit to provide users with a functional work station with a hidden agenda—supplying clean, fresh air to breathe. A HEPA filter installed in the core of the work station cluster (above, left) takes in air, cleanses it of particulates and releases it over the worker's breathing zone.

For applications where a stand-alone air filtration unit is more appropriate, CenterCore has followed up with MobilAir (above, right), which can be custom-designed to fit almost any interior requirement.



What started as a small New Jersey cabinet manufacturer's design solution for clustered office work stations that could handle Federal Express' extensive wire management needs has evolved into a whole new segment of the contract furnishings industry that's just beginning to get the recognition it deserves from the A&D community.

Using the same central core-based design concept that distinguished its earlier wire management product, CenterCore has become a leader in the manufacture of furniture specifically designed to improve indoor air quality. In 1989, the innovative Airflow 2000 air filtration system was neatly incorporated into the core space at the center of the company's clustered ergonomic work stations to create systems furniture that not only met the user's functional needs, but provided clean, fresh air in the office environment to boot. Its descendent, the MobilAir unit, has recently made the same fresh air available in all interior environments.

"In the 1980s we had 'ergonomics,'" says CenterCore vice president of marketing Jeffrey Woodward. "In the 1990s, 'air-gonomics' is being born." Though the play on words may make you chuckle, the issue is a serious one. According to research compiled by CenterCore, the Environmental Protection Agency (EPA) estimates that hundreds of thousands of U.S. buildings suffer from indoor air pollution problems, with related productivity losses to businesses reaching \$60 billion annually. Congressional statistics indicate that "sick building syndrome" affects an estimated 20% of all office workers, and the American

Medical Association attributes a staggering one-third of the total national health bill directly to indoor air pollution.

Despite the impressive statistics and CenterCore's own estimation that awareness of sick building syndrome has reached 70% of the A&D community, designers have not yet beat down the doors to specify Airflow 2000 and MobilAir units. Now that the product technology has been optimized, Woodward sees the company's main challenge as educating designers and end-users on how a work station can solve the problem of poor indoor air quality. "The good news is that we have a unique product," he observes. "The bad news is that we have a unique product."

Airflow 2000 utilizes a high efficiency particulate arrester (HEPA) filter, essentially the same technology used in clean rooms, operating theaters or any facility that requires a low level of airborne contaminants. The filtration system, with a minimum efficiency rating of 99.97% on particles measured at .3 microns in size, takes in ambient air and filters it nearly free of particulates. Filtered air is then gently released over the work station occupant's breathing zone, creating an umbrella of clean, fresh air—an exhaust pattern that creates a secondary air movement within the building, independent of the HVAC system.

The development of the system allowed CenterCore to move from the high-density office market (essentially call and service centers) targeted by its space-saving and heavy wire-management products into any market with work stations, according to Woodward. The recently introduced MobilAir unit, using the same



technology as the Airflow 2000, has extended the company's opportunities to serve interior environments where stand-alone filtration systems are more appropriate, such as conference, smoking, copy or rest rooms.

MobilAir units also allow immediate response to indoor air quality problems without having to refit an entire office with new work stations. "If you have existing panel systems, you shouldn't have to throw them out," notes Woodward. Aesthetically, they can be integrated into almost any interior. If the designer wants the unit to be as unobtrusive as possible, "We can customize them to fit into places like structural columns and file cabinets," assures Woodward. "We can even design them to look like palm trees. We call these our whimsical units."

Their function is anything but. Though Woodward readily admits that awareness of poor indoor air quality is prompting designers to specify more environmentally sound interior furnishings, and legislation against smoking will someday result in smoke-free buildings, CenterCore still anticipates an increasing need for air filtration systems in interior environments. "Our panels and everybody else's panels obstruct the flow of air through HVAC vents," he notes. "There's an equal demand for the air mixing function that Airflow 2000 and MobilAir provide."

To market the products to the design community, CenterCore has relied heavily on industry experts that continue to provide test and research data favoring the company's claim that its products can solve indoor air pollution problems. But the real punch may not come until litigators, who are already looking at the issue for future potential, start hitting companies with lawsuits revolving around sick building syndrome. ☛

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What's Healthy About Health Care Design?

Designers must get involved with America's ailing health care system in new ways, as the National Symposium on Healthcare Design observes in awarding 1992's Health Environment Awards

By Roger Yee



A tight and idiosyncratic space was not an insurmountable obstacle in the design of the office suite by Pasanella + Klein for the Cardiothoracic Surgery Division at New York's Columbia Presbyterian Hospital, which won the Symposium's 1992 Award for Remodeled Construction. As the interior of a surgeon's office (left) and the view from the waiting room to the secretarial work stations (opposite) show, the chief surgeon's wish to create an appropriate environment for the Division has been uniquely achieved.

Is a chicken merely an egg's way to make another egg?

Putting the needs of emerging, community-based institutions ahead of the design of facilities to house them—instead of vice versa—is not as outlandish as it sounds. Advances in medical technology already confound our traditional thinking on health care as we struggle to make sense out of such issues as family planning, AIDS, drug addiction, nutrition, cancer and the prolonging of elderly life. Having the humility to throw away preconceptions about health care design to work with medical institutions in creating fresh design

ideas characterizes the 1992 winners of Health Environment Awards from the National Symposium on Healthcare Design, which *Contract Design* is proud to sponsor.

In Woodside Place at Presbyterian Medical Center, a residential Alzheimer's facility in Oakmont, Pa., designed by Perkins, Eastman & Partners and granted the award for new construction, and the Division of Cardiothoracic Surgery at Columbia Presbyterian Hospital in New York, designed by Pasanella + Klein and granted the award for remodeled construction, the Symposium saw risks taken and rewarded. The unprecedented way these

health care institutions use space to create physical environments could only have come from original thinking by the designers in response to the needs of the health care providers and their patients. Traditional responses to their problems seem no longer meaningful or do not exist at all, so designers and clients have hammered out solutions based on clients' knowledge, designers' skills and timely research findings.

What designers can do to take the big and uncertain step away from serving today's overworked and ailing health care system to a newly emerging order was the principal





question before the summer 1992 meeting of the National Symposium's board of directors in Pacific Grove, Calif. No matter how pressing society's demands for new ways to deliver health care, the medical establishment remains reluctant to abandon time-honored institutions and procedures. Speaking of a "Leadership Gap Survey" recently administered to 2,500 health care executives, Russell C. Coile, Jr., MBA, president of the Health Forecasting Group, noted that when the executives were asked to pick their preferred future from three scenarios, 87% opted for a "new civilization." "However," he added, "they considered it the least likely of the three choices."

Design in its widest sense can be a conceptual link to the future for health care planners, Coile suggested. "We can see design becoming a bridge-building strategy that anticipates a population approach," he explained, "rather than a facilities approach in creating health care systems." Once the requirements of our aging population are identified, society can design health care systems that acknowledge such timely factors as our mobility or physical limitations. Then, Coile suggests, we can "work back down" to design appropriate facilities.

That's not happening right now, the Board concurred. Does the need to rethink health care design signify a new era of opportunity for design firms? Wayne Ruga, AIA, ISID, president and CEO of the National Symposium on Healthcare Design, thought so. But designers must be willing to start from scratch with such fundamentals as systems design, master planning and even residential design—since new channels of health care delivery may focus on healing in the home for efficiency and economy. "One of the key questions," Ruga warned, "is how you get architects coming out of school with grandiose

ideas to want to remodel people's kitchens and build ramps to the front door."

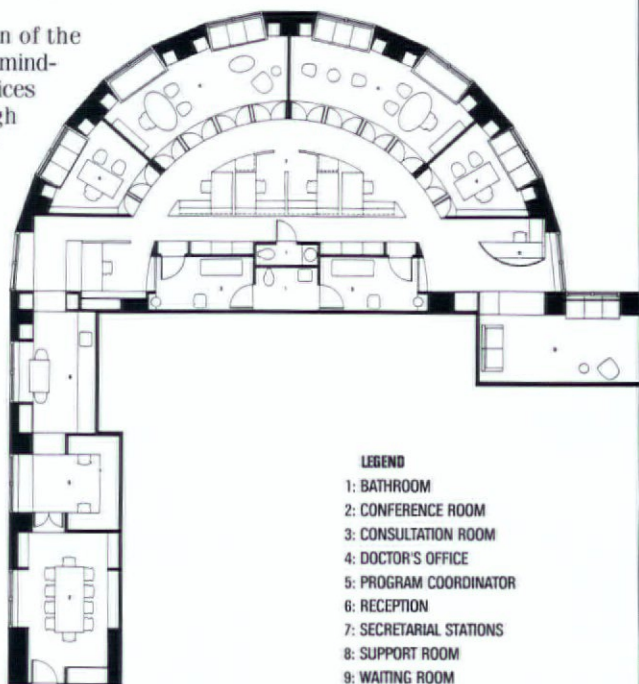
For the moment, a profound mismatch of health care supply and demand does seem to be aggravating the nation. For example, some 85% of the care givers for America's elderly are volunteer women. According to Cynthia A. Leibrock, ASID, principal of Easy Access, many of these women find themselves sandwiched between caring for their seniors and their young children because no systems are in place to care for the elderly. "The people who suffer most from this are often the care givers themselves," she asserted. "This bothers me. The United States spends more per capita for health care than any other country in the world—and we're not getting what we're paying for."

Roger K. Leib, AIA, chairman of the board of ADD Interior Systems, reminded the Board that health care services would still be provided through institutions, despite their shortcomings, in the future. "It seems the focus of marketing by health care institutions has been on the facilities they have, such as birthing centers," he observed. "If they marketed health to the community, they would have a much more inviting and seductive message."

Many hospitals do maintain wellness programs, as Jain Malkin, principal of Jain Malkin Inc., pointed out. "They have newsletters," she said, "all kinds of schedules and lots of information that is available to the public."

Yet the same hospitals are frequently poor practitioners of what they preach. "Some of the

Consultation rooms for the Cardiothoracic Surgery Division (above, left) are an inspired study in how to integrate the diverse elements of a facility for limited examinations with efficiency and grace. One of the Symposium's judges noted this interior's Japanese-like drive for elegant simplicity. The waiting room (above, right) features three different forms of seating are featured here, including a sofa, a banquette and a three-legged lounge chair whose presumed stability caused the Symposium's judges some concern.





To stabilize dementia and improve the quality of life for Alzheimer's disease patients, Woodside Place in Oakmont, Pa., designed by Perkins Eastman & Partners and named the winner of the Symposium's 1992 Award for New Construction, encourages activity, mobility and stimulation. Its distinctive resident rooms (below) have such visual cues to orientation as dutch doors, plate shelves and peg rails for mementoes, and signage and identifying photographs at doorways. Corridors (left) aid wayfinding as well.

what I could call a patient's environmental bill of rights. This bill of rights would assign values such as comfort, privacy, spaciousness, dignity, cleanliness, clarity, convenience and so on to the health care environment. All those values that drive good design would produce a list of criteria by which you would evaluate a design. If

a good deal more complex. We are being driven by trends of mass customization—trying to be more cost effective at the same time being ever more sensitive to the health of the individual captured by the system. I think our health care designers of the future are going to be working from a much broader conceptual map."

1992 AWARD FOR NEW CONSTRUCTION:
Woodside Place at Presbyterian Medical Center, Oakmont, Pa., designed by Perkins Eastman & Partners

sickest places in the world are health care facilities," maintained Robin Orr, MPH, national director of hospital projects of Plan-tree. "It took legislation to stop smoking in the public places where sick people go. It wasn't health care administrators who said, 'Let's do something about it.'"

An intriguing thought in creating new roles for health care is that new facilities might simultaneously symbolize physical medicine and social reintegration. Rather than remind the patient of his or her isolation, a hospital might stress its place *in* society. David Guynes, president and CEO of Guynes Design, Inc. and creator of distinctive "Easy Street" environments that rehabilitate hospital patients through simulated physical and social settings, wondered why entire hospitals are not designed this way. "Designers should seek ways to motivate the patient to overcome the dysfunction and get back into the community," he offered. "If the patient is motivated, the care giver will be motivated, and so will the community—and get involved."

How can designers develop unprecedented health care facilities that can steer clear of at least the most obvious potential flaws? From Derek Parker, AIA, RIBA, senior principal of Anshen + Allen Architects, Inc., came a provocative proposal. "I would suggest there are four things designers can do," he said. "First, raise the expectations of both the institution and the community. Designers should accept responsibility for raising the expectations of the institution and the community, while educating them on the importance of integrating design into the total operation.

"Second, designers need to understand that the health care facility isn't all design. Two other necessary elements are the operation of the institution and the community, and the technology that is applied. Third, designers should be more serious about the outcomes of their projects. We need to be intellectually rigorous about our work and its impact on operations and technology.

"Fourth, designers have to recognize that a healthy outcome is the result not of style but

any aspect of your design fails to provide these values, you fail—no matter what your stylistic impression."

Further ideas contributed by the Board to Parker's "bill of rights" included sensitivity training, modeling, mock-ups and carefully monitored experiments in home health care. Russell Coile brought the discussion to a close by reminding everyone that community health is not a new concept. "At the turn of the century, community health was all we had," he said. "The health facility of the day was the doctor's home. The limited tools we had meant that more elaborate facilities were really unnecessary.

"As we face the 21st century, we are talking about inventing yet another generation of health facilities while revising some very old assumptions. But this time the environment is

Alzheimer's disease (AD) patients—people suffering from dementia—and their families are finding that the traditional medical models enforcing structured interaction with staff and family, rigid daily patterns of living and intrusive security measures have not proven to be effective in slowing the onset of the disease, and may even hasten the progress of the disease for an individual who has been abruptly removed from familiar surroundings. Woodside Place at Presbyterian Medical Center in Oakmont, Pa., was conceived to fill this gap in the health care continuum for elderly people. It provides a 23,000-sq. ft. residential setting designed by Perkins Eastman & Partners for 36 people with AD that incorporates advanced programs and environmental design features.





The fireplace/library parlor (top) and living/dining room (above) at Woodside Place are informal settings for activities with a clear identity and purpose. Stimuli such as the smell of coffee brewing and the sight of a crackling fire are used to reinforce patients' sense of orientation.

To stabilize dementia and improve the quality of life for AD patients through design, Woodside Place has been planned and designed as a comforting and soothing environment in which activity, mobility and stimulation of all five senses could be encouraged. The program called for a one-level facility with an adjacent landscaped "wandering" garden on a two-acre site. A primary consideration of the program was to model the facility as a small-scale collection of buildings that would be internally connected for operational purposes.

Perkins Eastman & Partners took advantage of the site to stagger three houses, each with a private, south-facing courtyard, in a row that joins them to a Commons Building. Overall, the ensemble appears to be a village with separate, free-standing structures. Yet the massing constitutes a safe environment with well defined transitional areas between interior and exterior spaces.

Of course, the strength of the community setting derives from its interior.

- The pantry in each house, for example, functions as a friendly, informal staff work station instead of an institutional nurse's station.

- The music room, country kitchen, arts studio and fireplace/library parlor become informal settings for activities with a clear identity and purpose. Stimuli such as the smell of coffee brewing, the sight of a crackling fire and the sound of a player piano reinforce spatial boundaries that can give vital clues to time and place.

- The courtyards are secure and let residents roam freely while staff members monitor their activities unobtrusively through large windows in the Commons area.

- The resident rooms have such visual cues to orientation as dutch doors that offer views of individual rooms, wood plate shelves and peg rails for the display of personal mementoes, and custom signage and identifying photographs at bedroom doorways.

The Symposium's judges were impressed by the sensitive way dwelling units at Wood-

side Place have "encoded" a readable yet colorful language for daily life into the design that AD patients can follow. In its programming, planning, scale and detailing, all supported by careful research, Woodside Place has given its supervised patients the greatest number of options possible. "It's patient focused," one judge said. "You can eat when you wish, not when it's prescribed, because the staff can easily accommodate you." Added another judge, "Here's a genuine effort to create a non-institutional setting that is low-cost but light-hearted, caring and sensitive." Appreciating its appeal to the senses, a third judge commented, "Given the deterioration of the resident, the emphasis on sensory stimuli seems very well carried out. Looking at the plans, one can almost smell the coffee brewing in the open pantries."

Project Summary: Woodside Place

Location: Oakmont, PA. **Total floor area:** 23,000 sq. ft. **No. of floors:** 1. **No. of beds:** 36. **Cost/sq. ft.:** \$91.30. **Wallcovering:** Guard, Kinney, J.M. Lynne, Wolf-Gordon, Columbus, Itonics, Birge, Maharam. **Paint:** PPG. **Laminate:** WilsonArt, Pionite, Formica. **Dry wall:** US Gypsum. **Vinyl flooring:** Mannington, Tarkett. **Tile flooring:** DalTile. **Carpet/carpet tile:** Shaw, Interface. **Carpet fiber:** BASE DuPont. **Ceiling:** Armstrong. **Lighting:** DayBrite, Exide, Sim/Kar, Lightolier. **Door hardware:** Yale, Ives, Locknetics, Schlage, Rixson, VonDuprin. **Windows:** Andersen. **Window treatment:** Mechoshade, Caldwell. **Patient room seating:** Riverside Industries. **Patient room casegoods:** Simply Southern. **Patient beds:** Riverside Industries. **Lounge, cafeteria/dining seating:** Riverside Industries. **Other seating:** L&B, Myrtle, Fixtures, Yield House, Steelcase. **Upholstery:** Robert Allen, Covington. **Cafeteria, dining, auditorium tables:** Johnson Industries. **Coffee and side tables:** Simply Southern. **Files and shelving:** Steelcase, Myrtle. **Architectural wood-working and cabinetmaking:** Allegheny Millwork & Lumber, Rolling Hills. **Signage:** Lassiter Graphic Signage Systems. **HVAC:** Wirsbo, Trane, Broan, Acutherm, Rupp. **Fire safety:** Upright Sprinkler Design Co. **Security:** Simplex, Corby, Security Systems of America. **Plumbing fixtures:** American Standard. **Client:** Presbyterian Association on Aging. **Architect:** Perkins Eastman & Partners (formerly known as Perkins Geddis Eastman). **Associate architect:** L.D. Astorino & Assoc. **Structural, mechanical and electrical engineer:** Astorino/Branch Engineering. **Construction manager:** Mistick Inc. **Furniture dealer:** Empire. **Photographer:** Robert P. Ruschak.

1992 AWARD FOR REMODELED CONSTRUCTION:

Dept. of Cardiothoracic Surgery, Columbia Presbyterian Hospital, New York, N.Y., designed by Pasanella + Klein, Architects

Do appearances count in medicine? When the Cardiothoracic Surgery Division at New York's Columbia Presbyterian Hospital began planning its new office suite within the recently finished Milstein Pavilion, the chief surgeon sought to create an environment that

would be commensurate with the quality of the cardiothoracic surgery program's reputation. Going a step further, the chief surgeon also wanted the design of the suite to express a clear commitment to the program in the nation's largest city.

Fitting the program elements into an interior that is both small at 2,900 sq. ft. and idiosyncratically shaped was the principal challenge for the project team. Although the owner and the designer wanted to exploit the space for maximum efficiency, they were equally concerned about providing a comfortable environment for patients and workers. The solution has been to share the light and view that filter through the floor plan's strongly delineated private spaces, and to layer functions in concentric rings moving towards the core from the building's curving perimeter wall.

The surgeons can gaze upon the George Washington Bridge and the Hudson River from the window offices lining the perimeter. In a break with conventional office design, they are divided from the rest of the interior by a continuous arc of shuttered wood doors whose slats can remain open to share natural light and views, or closed to any degree for privacy. Consultation rooms used for limited examinations are situated across from the surgeons' offices.

Four secretaries serving the surgeons have been assigned to work stations that are contained within a custom-designed, crescent-shaped desk. Niches cut into the desk accommodate the department's computers, telephones and other equipment, so that work surface area may remain uncluttered and open to light and view. As a free-



standing object, the desk allows space and circulation to flow around it on all sides.

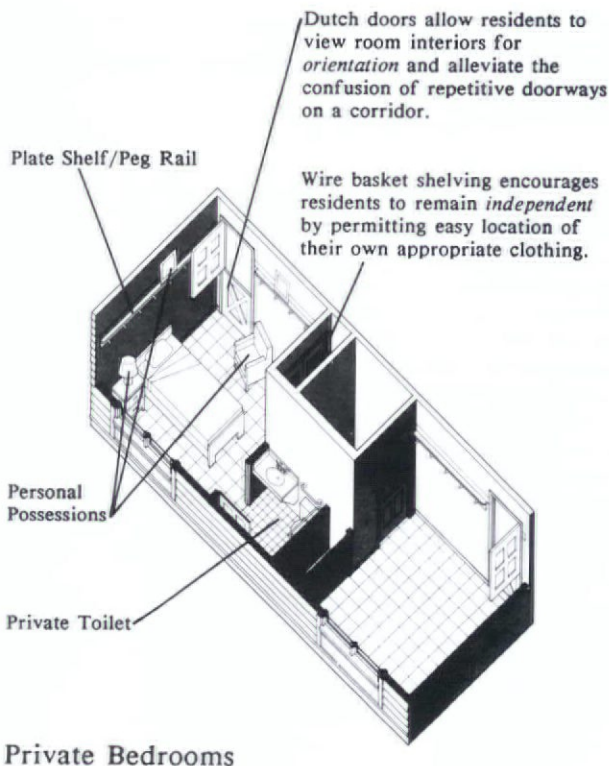
The Symposium's judges promptly noticed that this facility didn't look clinical even in its examination rooms, and praised its creative, compact and attractive solution to remodeling a small, difficult space. The plan not only accepts the strict geometry imposed on the facility, the judges observed, it exploits it. The semicircular area at the end of the building has been transformed into an ambulatory by a crescent of perimeter offices whose louvered panels let natural daylight into the secretarial offices and the core within. "Its digni-

fied, elegant style is neither trendy nor traditional," one judge said. "The plan is as tight and refined as a Swiss watch." Another judge praised the almost Japanese-like detailing of materials and colors, finding that "The materials have been well chosen for patient comfort, and the colors reinforce a soft, calming quality." If the judges harbored any reservations, it might be about the appropriateness of the waiting room seating, since the absence of arms could present obstacles to the elderly or infirm. Overall, a judge summed up the discussion by saying, "This is obviously a beautifully detailed example of design."

Project Summary: Dept. of Cardiothoracic Surgery, Columbia Presbyterian Hospital

Location: New York, NY. **Total floor area:** 2,900 sq. ft. **No. of floors:** 1. **Total staff size:** 10. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Solid surfacing:** DuPont. **Dry wall:** USG. **Flooring:** Kirkstone, Forbo. **Carpet/carpet tile:** Prince St. Technologies. **Carpet fiber:** Monsanto. **Ceiling:** USG, Armstrong. **Lighting:** Lightolier, Elliptipar, Louis Poulsen. **Door hardware:** Corbin, Rixson-Firemark, Ives. **Translucent paneling:** Kalwal. **Window treatment:** Levolor. **Lounge seating:** Driade, Nienkamper. **Other seating:** Herman Miller, Brickel, Thonet, Knoll. **Upholstery:** Donghia, Knoll, Rudd. **Conference tables:** Geiger International. **Coffee and side tables:** ARC America, Zona, Cumberland. **Files and shelving:** Storwal. **Architectural woodworking and cabinetmaking:** Hird/Blaker, Inc. **Plumbing fixtures:** American Standard, Kroin. **Client:** Division of Cardiothoracic Surgery, Columbia Presbyterian Hospital; Tony Rodriguez, vice president of project management. **Architect:** Pasanella + Klein, Architects; Wayne Berg, partner. **Mechanical/electrical engineer:** H.C. Yu & Assoc. **General contractor:** Herbert Construction Co. **Art consultant:** Leader Assoc. **Lighting designer:** Jerry Kugler Assoc. **Furniture dealer:** Contract Furnishings & Systems, Ltd. **Photographer:** Chuck Choi. ☞

Perkins Eastman & Partners took advantage of the Woodside Place site to stagger three houses (above), each with a private, south-facing courtyard, in a row that joins them to a Commons Building. Overall, the ensemble appears to be a village with separate, free-standing structures.





Don't be fooled by soaring ceilings: The main reception area of Resurgens Orthopaedics (opposite) may look more like a cathedral than a health care facility, but the design falls right in line with Dr. John Garrett's philosophy about his profession. The bright, wide open space and lighter materials speak to a less serious side of medicine. The intricate grid of beams and columns symbolizes the mechanics of the human skeleton. The wires, piping and canopies in the elevator lobby (left) represent how the bones, muscles and sinew work together.

No Bones About It

Resurgens Orthopaedics flexes some creative muscle with its unconventional Atlanta medical offices, designed by Farrington Design Group

By Jennifer Thiele

The knee bone's connected to the leg bone and the leg bone's connected to the hip bone. Together they and all the other bones, joints and muscles work to support the body frame—not unlike the principles of architecture in which beams, columns and joints work together to support a building frame. This playful yet powerful association inspired the Farrington Design Group to create offices for Atlanta's Resurgens Orthopaedics that naturally express the similarities between the mechanics of the human skeleton and the structural arts.

Atlanta's Farrington Design Group was busy at work developing interiors for a medical retail mall that was to connect two existing medical office buildings at the St. Joseph's Hospital complex to a third, new medical building when prospective tenant

Resurgens Orthopaedics requested a design proposal for its own offices on the top floors of the as-yet-unbuilt, nine-story office tower. Headed by Dr. John Garrett, a well-known Atlanta orthopaedist and team surgeon for the Atlanta Falcons professional football organization, the medical group was interested in creating an all-encompassing facility that integrated clinical practice, surgery, imaging and physical therapy functions and offered complete access to a major hospital.

In addition, the space would have to be aesthetically exciting—quite unlike the institutional office spaces typically built out for doctors, and even quite unlike the popular concept of residential atmosphere in health care environments. This departure from the latest health care trend is apparent in Garrett's comment about the end result: "It looks



more like a cathedral than a residential area.”

But even as Resurgens Orthopaedics may buck trends in health care design aesthetics, it certainly reflects the industry’s renewed sensibilities about the healing environment. “The design puts a little bit of excitement in the midst of a great deal of gloom,” points out Garrett. “It seems the logical thing to do when you realize that excitement doesn’t cost anything, and there’s no profit from gloom.”

Frank Farrington, owner of Farrington Design Group, says Resurgens’ early decision to lease space in the new building was instrumental in helping his firm incorporate Resurgens’ comprehensive list of functional and aesthetic requirements into the design. Not only was the medical group a heavily sought after and therefore influential tenant, but the design work on the Resurgens offices began in advance of the building’s actual construction, allowing Farrington to negotiate with exterior architect Cooper Carry & Associates for design changes in accordance with its client’s needs.

The early advantage also saved the client some money. For example, as the top floor tenant in the building, Resurgens wanted skylights and floor-to-ceiling windows around the perimeter to open up the space. By incorporating these into the original plans, Farrington saved Resurgens the cost of knocking holes in existing ceilings and walls.

“Orthopaedics sits on the lighter side of

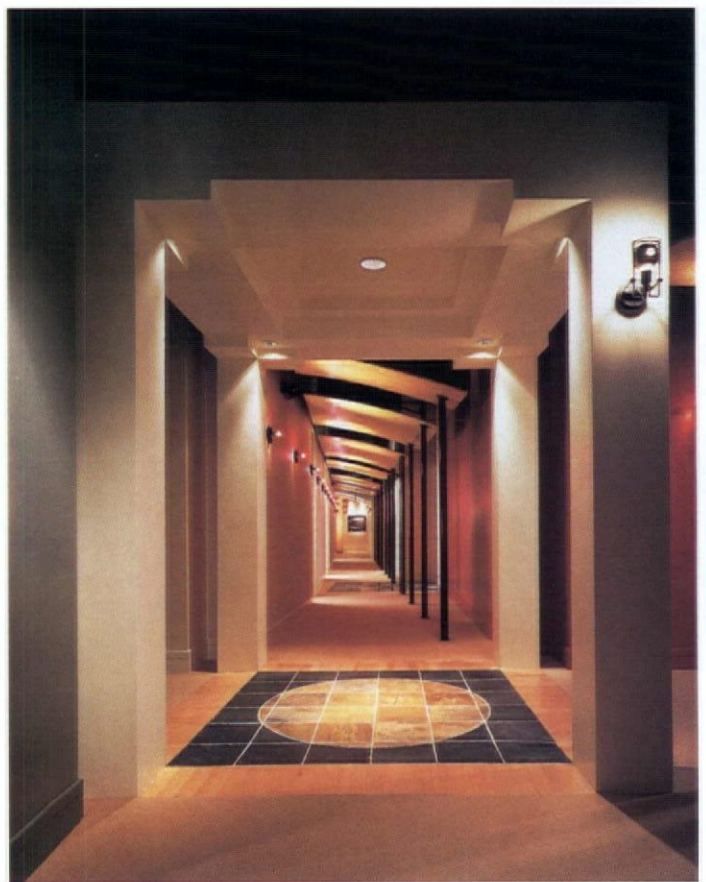
Metal studs like pins keeping shattered bones intact

medicine,” comments Garrett. “There is no death or dying.” Consequently, the medical group wanted to practice in an atmosphere that maintains a cheerful demeanor through brightness and lightness of materials. Designer and client also felt it appropriate to make playful though elegant references to the discipline of orthopaedics through design—an idea, recalls Farrington, that was not a direct mandate, but rather evolved out of the designers’ talks with Garrett. “He wanted the space to look like and express what he did,” Farrington says.

Within the elevator lobby, reception and corridor areas, “The structure is intended to express the relationship between the body’s muscular and bone systems,” explains Farrington. “The columns, beams, canopies and pipes are supposed to represent bones, muscles and sinewy parts—all coming together in architecture.” Though Farrington insists it wasn’t planned, he observes jokingly that exposed metal studs on anigre wood beams remind him of the pins used by orthopaedists to keep shattered bones intact.

“By exposing the structure, you are exposing the mechanics of the body,” agrees Garrett. The idea of paring back design to its most basic elements happily complemented another concept that evolved during the design process. If Resurgens Orthopaedics recalls characteristic Japanese architecture, it is no coincidence. Both senior project designer Hiro

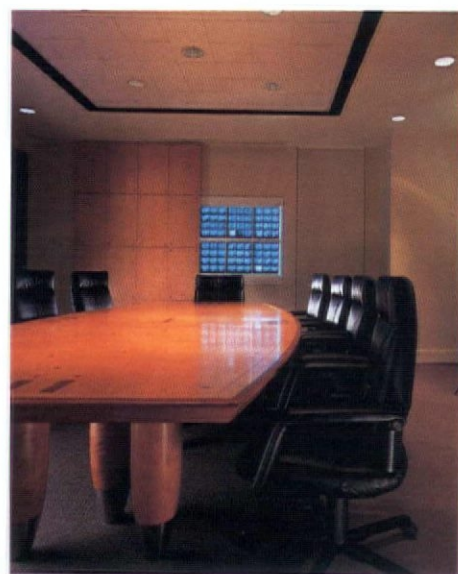
Farrington Design used materials and color to help give order to the Resurgens space. Main corridors (right) feature one bright red wall, and critical intersections are marked by slate, limestone and oak floor sections.



Resurgens’ top-floor location has been exploited to extend the theme of brightness even to core spaces—like this unconventional nurses station (right)—by punching skylights where there was no other access to natural light.



Down to business: Whether it be imaging that doctors review in the main conference room (above, right) or rehabilitation in a state-of-the-art physical therapy center (above, left), Resurgens was designed as a one-stop-shopping facility for orthopaedic health care.



Isogai and Garrett, a former resident of Japan, share a common interest in the Orient. "We took a Zen approach to things," explains the doctor. "The design is relatively stark in terms of structure and is enlivened by light, shadow, shape and color."

What might have otherwise been a confusing floor plan depends heavily on those same elements of shape, color and materials for order. Oak flooring defines the traffic pattern from elevator lobby to main reception, natural slate and French limestone flooring sections mark critical intersections and main corridors are easily recognized by deep red accent walls, black pipe columns and wood canopies.

That the traffic flow may not be immediately obvious to patients does not concern the designers. "Doctors are learning a lot about 'staging' people," says Farrington, referring to the way patients are taken from a main waiting area to a secondary waiting area as they move through the visitation process. "Patients don't move on their own. There's an orderly sequence for escorting them from one place to another." On the other hand, Farrington was careful to carve a very direct path from the elevator lobby to a state-of-the-art, one-on-one physical rehabilitation center that

is included in the facility. Patients requiring physical therapy can reach the center without ever having to pass through the clinical offices.

Guiding people through the space becomes a necessity, considering the multiplicity of functions that occur at Resurgens. "A person who comes here can have all tests and medical matters summarized by the time the sun sets," says Garrett—an important advantage to Resurgens patients whose bodies are their livelihood. The practice is by no means limited to athletes, however. The new office design sends a clear message that all people—as well as buildings—have a lot riding on the soundness of their structural parts. ☞

Project Summary: Resurgens Orthopaedics

Location: Atlanta, GA. **Total floor area:** 25,000 sq. ft. **No. of floors:** 1. **Total staff size:** 100. **Cost/sq. ft.:** \$62. **Wall-covering:** Knoll. **Paint:** Benjamin Moore. **Laminate:** WilsonArt, Formica. **Dry wall:** Sto Finish. **Flooring:** Natural oak, slate. **Carpet/carpet tile:** Harbinger. **Carpet fiber:** DuPont (winner DuPont Antron Design Award in Healthcare category). **Lighting:** Artemide, Capri, Lightolier. **Lounge seating:** Brayton International. **Other seating:** Vitra, Knoll. **Upholstery:** NEO Design. **Conference tables:** Custom by Studio Amerika. **Coffee and side tables:** Brayton International. **Architectural woodworking and cabinet-making:** Custom design by Farrington Design Group, manufactured by Darby & Mitchell. **Signage:** Farrington Design Group. **Client:** Resurgens Orthopaedics. **Architect:** Cooper Carry & Associates. **Interior designer:** Farrington Design Group; Frank Farrington, principal in charge; Hiro Isogai, design director, senior project designer; Sheila Spriggs Nall, ASID, senior project manager; G. Mac Hicks, AIA, project architect. **Structural engineer:** Nielsen/Uzun. **Mechanical/electrical engineer:** W.L. Thompson Consulting Engineers. **General contractor:** Beers Construction Co. **Lighting designer:** Newcomb & Boyd Consulting Engineers. **Photographer:** Jack Neith/JDN Photography (main reception, elevator lobby), Jon Miller/Hedrich-Blessing (corridor, nurses station, conference room, physical therapy).





Danny's Boy

St. Jude's Children's Research Hospital, the house that Danny Thomas built in Memphis, Tenn., boasts a new tower that downplays the rivalry among its researchers as it hones their competitive edge—thanks to a design by Henningson, Durham & Richardson Inc.

By Amy Milshtein

Nothing tugs at the heartstrings more than the plight of sick children. Unfortunately, sympathy and tears don't accomplish much. What these kids need are answers to some tough questions. What causes childhood catastrophic diseases? How can they be cured? The researchers at St. Jude's Children's Hospital in Memphis, Tenn., are searching for the answers in a state-of-the-art tower designed by Henningson, Durham & Richardson Inc. (HDR).

St. Jude's was founded by actor/comedian Danny Thomas in 1962 as an institution devoted to the research and treatment of catastrophic childhood disease. Alongside the patient care facility stood a research tower specifically for the study of virology, molecular biology, immunology and hematology/oncology that served its purpose for some 25 years. But if St. Jude's wanted to remain a leader in its field, expansion and redesign were eminent.

First, the institution had to decide whether to stay in Memphis or move to St. Louis, Mo., and associate itself with Washington University. A lengthy, comparative study was conducted by HDR in conjunction with Lammers + Gershon. Besides considering

the feasibility for future growth, St. Jude's also appraised the strong roots it had put down in Memphis and the autonomy it enjoys as an independent institution. The hospital decided to stay put.

In 1986, St. Jude's embarked on a \$125 million expansion program, which will double its size to more than 700,000 sq. ft. when completed in 1994. The plan includes a 1,000-car parking structure, a new 48-bed patient care building, a 20,000-sq. ft. animal resource center, an updated central energy plant, an MRI facility and a 10,000-sq. ft. food service center. The centerpiece of the project,

St. Jude's wanted its researchers to work with, not against, each other. To promote this attitude in the design, HDR Inc. suggested an atrium (opposite) ringed by labs. This configuration encourages researchers to communicate.

Every floor of the Thomas Family Research Tower contains 24 generic lab modules (above), each designed to link with its neighbors to create larger spaces easily. The new space can be readily broken down as well.





The Thomas Family Research Tower gives scientists space to do their vital work. It also helps in fundraising—by inspiring donors. Handsome spaces like the lobby (above) may take some of the hurt out of giving.

though, is the new 250,000-sq. ft. laboratory research tower.

Standing five stories high, the Thomas Family Research Tower allows St. Judes to increase its programs and researchers by 60%. The building was planned with maximum efficiency and flexibility in mind. Design began in 1987 when both architects and researchers took a field survey of similar research facilities on both coasts.

HDR and St. Judes concluded that an atrium scheme would, in the words of Bea Sennewald, senior vice president at HDR, "allow research to happen comfortably and efficiently." Unlike major universities, St. Judes wanted to remove all feelings of rivalry between fellow

nitely reflects St. Judes' open, cooperative research style," says Sennewald.

The scientists work in clusters of four or five that form a neighborhood, with each neighborhood sharing a vestibule. Interestingly enough, each group outfitted its vestibule differently. Some requested office equipment like facsimile machines and copiers, while others created a decompression area with comfortable seating and a coffee machine.

St. Judes' laboratories are state-of-the-art—and today that means flexible. Each floor provides space for 24 generic lab modules, which can be connected to form larger labs or separated for smaller ones at will. A typical lab is 660 sq. ft. with an additional 330

Open doors, open minds?

researchers. The institution felt that the way to remain competitive with other organizations was to break down all internal walls.

Glass is the tower's major design element. All labs enjoy a view to the outdoors, to which researchers are responding quite well. Looking into the atrium lets them know what their colleagues are up to. All conference rooms have glass walls and there are no locks on any of the doors. "The design defi-

sq. ft. of support space. Lines for commonly used gasses are built into the walls. For safety, the tower boasts 100% exhaust capability to contain a level four biohazard.

Specific floors in the tower house specific research groups, with the second floor being left unfinished to allow for future growth and needs. Because the rest of St. Judes is going through major renovation and expansion, juggling the facility's different departments

proved challenging for HDR. "Nothing could be done for a minute," remembers Sennewald.

The tower's first floor is being used as swing space. Right now it serves as an outpatient clinic. While Sennewald admits that the children do cause a noise problem, researchers have told her that their presence constantly reminds them what their work is all about.

Another place where children are present is in the cafeteria. Its strategic location is in the corridor that connects the new tower to one of St. Jude's older buildings. Parents, children, researchers, administrators and staff all gather in the cafeteria for meals and support.

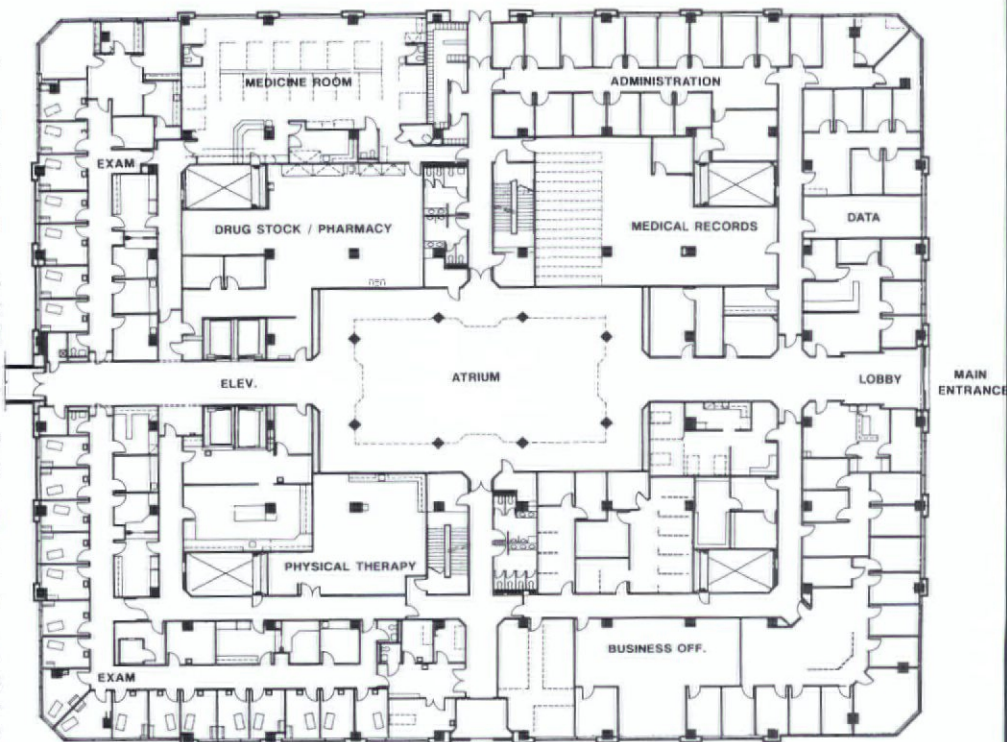
Multi-colored tile floors, comfortable chairs upholstered in blue or black, columns that form house shapes and neon accents create a dining area that is efficient, relaxing and fun. The total visual effect is more than pleasing. After an anxious day of tests, consultations and treatments, sick children and their parents desperately need this visual diversion.

What they need most, however, is a cure. "This high-tech facility provides scientists with one of the two things they need to successfully do their work—space," says Jerry Chipman, director of public relations at St. Jude. "The other need—funding—is being raised by the American Lebanese Syrian Associated Charities." Chipman reports that the tower is proving to be an inspiring example of the potential of gifts for many donors.

Perhaps the Thomas Family Research Tower helps ease the pain of giving until it hurts. Afflicted children everywhere certainly hope so. ☺

Project Summary: St. Jude Children's Research Hospital, Thomas Family Research Tower

Location: Memphis, TN. **Total floor area:** 283,738 sq. ft. **No. of floors:** 6 + penthouse. **Average floor size:** 47,289 sq. ft. **No. of beds:** 0. **Total staff size:** 500. **Cost/sq. ft.:** \$124.43. **Wallcoverings:** Zolatone. **Paint:** Sherwin Williams. **Laminate:** Nevamar. **Dry wall:** USG. **Precast:** Arkansa Precast. **Flooring:** Euro-



marble. **Armstrong.** **Carpet/carpet tile:** Bentley Mills. **Ceiling:** Armstrong. **Lighting:** Lithonia. **Doors:** Algoma. **Door hardware:** Corbine. **Glass:** PPG. **Window frames:** Wausau. **Window treatments:** Hunter Douglas. **Railings:** Julius Blum. **Woodworking and cabinetmaking:** Hamilton. **Signage:** Environmental Graphics Systems. **Elevators:** Dover. **HVAC:** WEBCO. **Building management system:** Johnson Controls. **Plumbing fixtures:** Kohler. **Client:** St. Jude Children's Research Hospital. **Interior designer:** Henningson, Durham & Richardson Inc.; Michael Pavlides, project director; Richard Babcock, interior designer. **Structural engineer:** Steve Punch. **Mechanical engineer:** Falah Alugaily. **Electrical engineer:** Gary Klemann. **Construction manager:** Turner Construction. **Lighting designer:** Gus Flores. **Project manager & construction administrator:** Michael Karst. **Photographer:** Kenneth M. Wyner.

The cafeteria dining area (below, left) and serving island (below, middle) give staff, patients and parents alike a relaxing and fun space to eat and decompress after a stressful day. The colors, neon and wood accents are deliberately homey to allow for lots of group support.

Corridor vestibules (below, right) link groups of four or five researchers into neighborhoods. Each neighborhood has been free to choose how to outfit its vestibule. Some picked office equipment, while others opted for coffee machines and comfortable seating.





Doctor Decon

You've probably never seen an office like the one Jain Malkin Inc. has created in Denville, N.J., for Dr. Stuart Isler, a dentist whose driving artistic passion is Deconstructivism

By Amy Milshtein



Breaking away: Would you go to a Deconstructivist dentist? The patients of Dr. Stuart Isler in Denville, N.J., enjoy his distinctive waiting room (opposite). "My office is a great marketing tool," Isler says.

Creating the illusion of light pouring in through broken walls proved one of the greatest challenges in the Isler office. But the results were worth the effort, as evidenced in the details of the focal wall (left).

Walls are covered in plaster, elephant-hide vinyl or dried-mud vinyl. Floors are a combination of carpet and sheet vinyl cut to look like they are ripped away. Irregularly shaped, green acoustical tile partially hides the black cavity ceiling.

Aside from waiting room seating upholstered in three different fabrics, the office contains accessories, paintings and one-of-a-kind art objects. While the space projects a cohesive statement, one must wonder how long such a trendy design will last. "I will have to redesign in 10 years," admits Isler. "But I wouldn't call this office trendy. A good designer can turn a trend into a classic and I think this will stay as fresh as a Gershwin tune."

Encore, Dr. Isler! 🎭🎨

Project Summary: The Office of Dr. Stuart Isler, D.M.D.

Location: Denville, NJ. **Wallcoverings:** Wall Fashion. **Paint:** Benjamin Moore. **Laminate:** WilsonArt. **Reception desk custom surfacing material:** Antheor by CPS Gartes. **Ceramic tile:** American Olean. **Flooring:** Smaragd resilient flooring. **Carpet/carpet tile:** Milliken. **Ceiling:** U.S. Gypsum. **Lighting:** Ron Rezek, Lithonia, Litelab. **Custom wall texturing:** Dan Bona. **Lounge seating:** Add Interior Systems. **Other seating:** Fortress. **Upholstery:** Ben Rose, Clark & Burchfield. **Custom play unit:** Jain Malkin, Inc. **Plumbing fixtures:** Villeroy + Boch. **Client:** Stuart Isler, D.M.D. **Architect:** Jain Malkin Inc.; Dan Bona, chief designer. **Lighting designer:** Dan Bona. **Furniture dealer:** Jain Malkin Inc. **Photographer:** Scott Dorrance.

Will life never treat me decently? I am wracked by despair! My head is pounding! Mrs. Sol Schwimmer is suing me because I made her bridge as I felt it and not to fit her ridiculous mouth!... I decided her bridge should be enormous and billowing, with wild, explosive teeth flaring up in every direction like fire! Now she is upset because it won't fit in her mouth!

—Woody Allen

Woody Allen's essay, "If the Impressionists Had Been Dentists," explores the humor of artist turned dentist. But what would happen if dentist turned artist, transforming his office into a Deconstructivist den and filling it with custom furnishings? Believe it or not, that is exactly what happened to Dr. Stuart Isler D.M.D.'s office in sleepy yet affluent Denville, N.J., thanks to a wild interior by Jain Malkin Inc.

Do people actually feel comfortable waiting for and receiving dental work in spaces

where pipes are exposed, beams are supported by chains, and walls and floors seem haphazardly demolished? "Yes," answers Dr. Isler. "Dentistry is not about blood, puss and gore anymore. Today it's about preventive care and aesthetics."

Most of Dr. Isler's older, affluent patients want to look and feel better. Be it a bridge, bonding or veneers they need, he claims his work improves their quality of life. And his office serves to market his practice.

But Deconstructivism? "I have designed six offices for Dr. Isler," says Jain Malkin, president of Jain Malkin Inc. "This time he said he wanted something sophisticated that would entertain and distract his patients."

The major disadvantage of the Denville location is its shortage of natural light. "I wanted a design that would benefit from the lack of windows," remembers Malkin. "This worked because we rigged the lights to look like sun pouring in from the 'holes.'"

The designer also played with texture.



Lessons in scale: Child-friendly means more than a few half-size chairs and cartoon-figure posters in primary colors, as the Lucile Salter Packard Children's Hospital gracefully illustrates. Anshen & Allen created a "scoop" in the nurses' stations (left), so kids can address nurses on a common level.

Child-Friendly

Hospitals can heal in more ways than one, as embodied by the Lucile Salter Packard Children's Hospital at Stanford University, designed by Anshen & Allen

By Jean Godfrey-June

Children are not little adults—even when diseases like leukemia, heart disease and AIDS force them to grow up fast. With the concept of a healing environment still in its infancy, design for sick children too often ends up as design for sick adults, with a few Sesame Street characters painted on the walls. When Derek Parker, senior principal at the San Francisco firm of Anshen & Allen, got the commission from the Lucile Salter Packard Children's Hospital at Stanford University Medical Center, he was the first to admit he had no idea what the design should be.

"The hospital we all wanted hadn't been built yet," Parker explains. This investigative spirit, along with a devotion to process, won the commission for his firm. It also produced an unprecedented design that works as well for children and parents as it does for nurses, doctors and administrators.

Since 1919, the Children's Hospital at Stanford has combined medical excellence with warm, personalized care. The new, 143-bed facility was donated in large part by Lucile Salter Packard with the aim of continuing that tradition into the new age of pediatric medicine. With over 3,000 visits per year, the new facility and its extensive regional referral service now address the entire spectrum of children's needs.

The design process began a full year before Anshen & Allen came on board, as Langston Trigg, then project director for the

hospital (he is now director of facilities planning for Kaiser Permanente's Northern Californian Region), explains. "We put an ad-hoc advisory board together," Trigg recalls, "and began working with staff, faculty and patients to determine where we wanted to be in the next 20 years."

A total of 35 task forces were formed, some devoted to departments such as cardiology, others to elements of the design, such as beds. Coincidentally, the entire School of Medicine was undergoing a similar process at the same time, yielding additional information. However, the investigation really got underway when Anshen & Allen was hired.

The fact-finding team consisting of the architects, Trigg, board members, staff representatives and Lucile Packard herself visited over 30 hospitals around the United States, Canada and England. "We had the time to do it right," says Parker. "It made all the difference in the world."

In addition, client and designer researched the project nationally, taking parent surveys, interviewing children and consulting with environmental psychologists. They studied both sick and healthy children, and analyzed hospital-based artwork by children. "I remember one drawing of a little girl in a huge bed with an enormous machine beside her," Parker recalls. "It was that sense of loss of control that we most wanted to eliminate from the children's hospital experi-



Terraces and patios (top) break up the facade of Children's Hospital, making it less threatening. The terraces also keep patients in touch with the outdoors (above), a proven way to speed healing.

ence." Another boy with an IV pole emphasized the importance of smooth, level flooring. "Every threshold he had to cross was a challenge," says Parker.

Indeed, much of what the hospital tours revealed was what the team *didn't* want. "We'd find nursing stations obscured by columns, so that kids had a hard time even being seen," says Trigg. In many hospitals they found little or no provision for parents who wanted to stay with their children.

Oddly enough, children considered a sense of community to be important in some rather unexpected circumstances. Many children, for instance, said they preferred mixed-age room assignments for variety. Others, particularly teenagers, stressed the need for privacy. "One group of teenagers explained

A vital sense of control—through operable shutters

that with only one phone in a hallway, they had no chance to call their girlfriends and boyfriends," Parker reports. "If teenagers want to talk on the phone all the time, why not let them? Give them a phone and some privacy, and they're 100% happier."

After determining much of what they didn't want and some elements that they did, the design team still had no set architectural model. "The board really wanted the right ambiance," says Parker, "and they wanted a piece of architecture." Unafraid to veer from conventional processes, Anshen & Allen first devised an introductory course in architecture for the board.

This was no five-minute overview: Over the course of nine hours on three afternoons, the group discussed everything from scale, content and color to rhythm and landscape. "It got everyone thinking and communicating in the same terms as we developed the design," Parker observes. "Taking the time to develop a common vocabulary enabled all of us to express ourselves beyond, 'I like this' and 'I don't like this.'"

Because of this process, the group established a somewhat unconventional set of design guidelines. The idea that everyone wanted the hospital to have a separate entrance from the main Medical Center is one example. Another is a set of environmental themes, such as the concept of always being aware of daylight and the outdoors. The entire building was always considered in terms of how the design responded to these guidelines and themes.

The actual design concept began forming as the group asked the question: "How does a child perceive a hospital?" Over and over, words like "threatening," "institutional," "scary" and "boring" came up.

The decision to have a separate, less threatening entrance came first. Anshen & Allen solved the problem by rotating the entry a full 90° from the main approach to the Stanford University Medical Center, to which the addition is attached.

Going further, the designers broke up the winged facade with a series of stepped gardens and small courtyards that tumble down toward the entry. The similarly small-scaled lobby appears almost as an exterior element, thanks to exterior-grade surfaces such as a concrete floor, ceramic tile columns and the fact that it opens almost immediately onto a flower-filled courtyard. "The entrance is a non-event," says Parker. "There's essentially no lobby. It's a transparent membrane that opens right onto the garden." Visitors turn right for in-patient services, or left for out-patient.

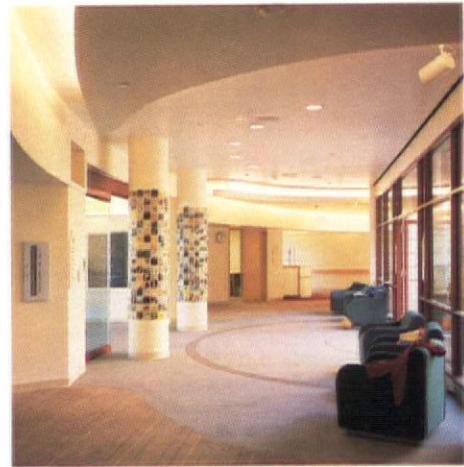
All major circulation revolves around the garden. "You always know where you are in relation to the garden, and thus the outdoors," states Parker. Establishing the initial concept of the garden was a formidable challenge, however. "Everyone was worried about allergies, worried about bees," Parker says. "There were millions of reasons not to do it. But it was vital to weigh the benefits against the risks."

Everyone now agrees that the garden is an unqualified success. An effort was made to select plants that would attract fewer bees, cause fewer allergies and lure more birds. "We were looking for opportunities to reduce



A sense of loss of control over one's environment is one of the most devastating effects a hospital stay often produces. Anshen & Allen gave control back to kids at Children's Hospital as much as possible. Operable shutters, easily movable furniture and plenty of space for personal items makes the patient room (above, left) feel more like a patient's own space.

Natural light floods the hospital lobby (above, right), which uses exterior-grade surfaces to convey the feeling that the patient is still outdoors. The teaching auditorium (below) maintains the low-key, comfortable atmosphere of the patient areas.



stress," Parker points out. "Experiencing the outdoors relieves a great amount of stress."

Methods for reducing stress are scattered all over. Windows naturally take advantage of views, light, gardens and terraces. Corridors with small bay windows create "decompression zones" where parents and staff can get away from what are extremely stressful situations much of the time. "These are very sick children we're dealing with," cautions Parker.

Decompression zones also occur as lounges, libraries, sleeping quarters, terraces and alcoves throughout the space. The airy lobby and the roof terrace provide additional space, either to "escape" or interact with other people. Says Parker, "The public areas are not indoors and central—institutionalized, but outdoor and peripheral."

The indoor/outdoor connection continues once inside patient rooms. Using bicycle-crank operated shutters, patients can control the amount of daylight within their rooms. (They also create an ever-changing facade outside.) This sense of control aids the healing process tremendously, numerous studies find.

Rooms can also be controlled by occupants through easily movable furniture, which typically includes a bed, a chair, a parent bed, a child study unit, bookshelves, moveable nightstand and plenty of space for toys. Trigg says he appropriated an idea from a hospital in Iowa City, which had an "Art Cart" program that allowed

children to select artwork for their rooms from a roving cart. He extended the concept by creating a space at the entrance to each patient room where children can place drawings, write their names, or display personal

items—all aimed at making a hospital room feel more like home.

"The patients and their things provide the life and color in the design," observes Parker. "The building doesn't compete for your attention." In addition, because the hospital deals with such a broad spectrum of children, from newborns to early adults, a neutral background doesn't make anyone feel out of place.

Laundry, cooking facilities and sleeping quarters close by each child's room encourage parent's participation in their children's care, a major element of the hospital's philosophy. "When a child goes to the hospital, the entire family is affected," says Parker. "Why not let them help?"

Child-friendly touches are not hard to find elsewhere, either. Curvilinear walls and rounded shapes dominate the interiors. Nursing stations feature "scoops" that allow children to address staff on their own level. (Shorter nurses also appear to appreciate the lower heights.)

In selecting materials for the hospital, the team was guided by the principle of honesty. "One doctor explained to me that dealing honestly with the patient increases his or her sense of confidence," says Parker. "We felt that the building could increase this sense of confidence by doing the same thing. If we have laminated plastic, it's not going to look like marble, it's going to look like laminated plastic. This is not a hotel, nor is it a yacht club. It's a hospital."

The team was careful to address children's needs without duplicating technology already within the medical center. For instance, you won't spot an operating room here because it's on the other side of the wall. Children never feel they are leaving the building for operations, nevertheless, because the anaesthesia area and the recovery room are in the new addition.

Despite the fact that they are places of healing, hospitals can be frightening and intimidating to any patient, particularly as equipment becomes more and more high-tech. As Parker argued in the December 1991 issue of *Modern Healthcare Weekly Business News*, patient-oriented design saves hospitals money—and not just in marketing and operating costs. Patients who had views of nature from their beds in studies he cited



A dining area at Children's Hospital (right) relies on a combination of outdoor views and innovative lighting to invoke a sense of place.

needed weaker analgesics and fewer strong narcotics than regular patients. In addition, they had shorter post-operative hospital stays and better scores for post-surgical complications.

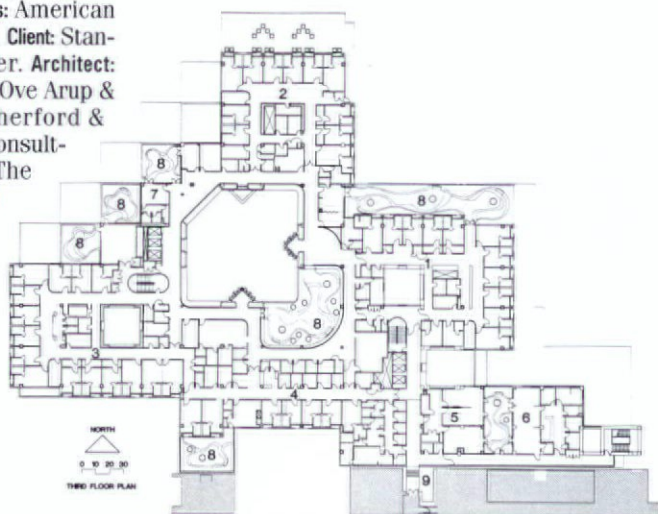
For sick children, who enjoy even less control over the world than their adult counterparts, a responsive, non-threatening environment appears to do more than save money. The Lucile Salter Packard Children's Hospital convincingly illustrates the power of design to heal. ☺

Project Summary: The Lucile Salter Packard Children's Hospital at Stanford

Location: Palo Alto, CA. **Total floor area:** 291,940 sq. ft. **No. of floors:** 5. **Average floor size:** 69,860 sq. ft. **No. of beds:** 144 licensed beds (maximum). **Cost/sq. ft.:** \$205 per GSF. **Wallcoverings:** Carnegie. **Paint:** Sinclair. **Laminate:** Nevamar. **Laminate accents:** Laminart, WilsonArt. **Dry wall:** USG. **Vinyl tile flooring:** Tarkett. **Resilient base:** Roppe. **Wood floor:** Permagrain. **Carpet:** Bentley with DuPont fiber. **Ceiling:** Armstrong. **Lighting:** Lithonia. **Doors:** Weyerhaeuser. **Door hardware:** Hewi, Schlage. **Exterior glass:** LOF. **Interior glass:** Pilkington. **Window frames:** ESCO. **Drapery fabric:** Maharam. **Ceramic tile:** American Olean, Dal Tile. **Patient room seating:** Add, Vecta. **Upholstery:** Living Fabrics. **Patient room casegoods:** J. Olsen Fabricator (custom). **Patient beds & overbed tables:** Hill-Rom. **Patient room lighting:** Custom. **Lounge seating:** Brandrud. **Upholstery:** Maharam. **Cafeteria/dining room seating:** Sauder. **Office seating:** Steelcase. **Waiting room seating:** Condi (tandem), ICF (children's). **Exam room seating:** Fixtures Furniture. **Upholstery:** Momentum. **Cafeteria/dining tables:** Berco (bases), YAG Manufacturing (tops). **Coffee and side tables:** Jim Sadler. **Files and shelving:** Steelcase. **Desks:** Steelcase. **Woodworking/cabinetmaking:** J. Olsen (custom), LyLine (modular). **Planters:** Dura Art Stone. **Accessories:** Peter Pepper. **Elevators:** Dover. **HVAC:** Pace (AHU), Patterson Kelley (HE), Titus (CAV). **Fire safety:** Pyrotronics. **Building management system:** Rosemount. **Plumbing fixtures:** American Standard, Kroin, Chicago Faucet. **Client:** Stanford University Medical Center. **Architect:** Anshen & Allen. **Conceptual engineer:** Ove Arup & Partners. **Structural engineer:** Rutherford & Chekene. **Mechanical engineer:** JYA Consulting Engineers. **Electrical engineer:** The Engineering Enterprise. **General contractor/construction manager:** Rudolph & Sletten. **Lighting designer:** Luminae Souter. **Acoustician:** Charles M. Salter Assoc. **Landscape architects:** Royston, Hanamoto, Alley & Abey. **Photographer:** Charles McGrath (interior), Jane Lidz (exterior).



Never mind about the birds and the bees—the line between outdoors (above) and indoors was intentionally blurred to increase the patient's experience of nature wherever possible. As the overall plan (below) indicates, opportunities abound to get patients outdoors.



LEGEND

- 1: Adolescent Nursing Unit
- 2: School Age Nursing Unit
- 3: Infant/Toddler Nursing Unit
- 4: Pediatric Psychiatry Nursing Unit
- 5: School
- 6: Occupational Therapy
- 7: Parent Support
- 8: Courtyard
- 9: Stanford University Hospital

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Bio Logical

When the University of California, Berkeley planned its Genetics and Plant Biology Building with Hellmuth, Obata & Kassabaum, it found two structures were better than one

By Jean Godfrey-June



If it's possible for architecture to echo Darwin, then the recent decades at the University of California at Berkeley (Cal) might best be characterized as Survival of the Tallest. Faced with an ever-burgeoning student body (some 30,000 at last count) and an ever-shrinking amount of suburban space for growth, the University has too often solved the problem with cumbersome, impersonal skyscrapers that can raise population density yet do little to encourage the kind of communication vital to the learning process. When

kind of casual interaction." The team estimated that the University's needs would fit snugly inside an eight- or nine-story tower to leave room for outdoor space.

But the idea of another overscaled building didn't sit well with anyone. "Cal is a lovely campus that has been ruined in places by big, blockbuster skyscrapers that have gone up over the years," says Valentine. "We didn't want to add to that."

Eventually, the team hit upon the concept of designing *two* buildings. One would be larger, and would include a major laboratory component. The other would be smaller, with room for classrooms, seminar space and dining areas. A 20,000-sq. ft. greenhouse and a 369-car underground parking facility would complete the project.

"The two-building plan not only brought the project down to a more human scale, it also gave us room to breathe in terms of outdoor space," observes Dr. Lewis Feldman, chairman of Berkeley's Plant and Biology Department. "The commons works perfectly as a foil for the larger building, and the diminished scale really encourages people to use the stairs." The two buildings also neatly distinguish teaching functions from research functions without forcing professors (who typically juggle both roles daily) to go out of their way to get to one or the other.

Faculty and students easily crisscross the facilities as their schedules require. The entrances face one another across an existing pedestrian pathway, which HOK has preserved along with a stunning view of San Francisco Bay. The two-story classroom building has five teaching laboratories, three classrooms, a lecture hall and a 100-seat food service area complemented by an outdoor open quadrangle for snack bar seating and general commons.

The laboratory building was perhaps the greater challenge of the two, given the vast array of people, equipment and functions that had to fit comfortably within its walls. In addition, the building combined two departments, genetics and plant biology, that had previously existed autonomously in separate locations. "Our goal was to put people doing similar work, or using similar techniques or approaches, closer together so that they'd have a chance to interact and learn from one



Science fiction—a lab built for human beings? For UC Berkeley's Genetics and Plant Biology building, HOK San Francisco could have designed a typical, impersonal tower. Instead, scientists get warm, wood details in their interactive labs (opposite), streams of light from windows everywhere and outdoor space to boot (above).

Hellmuth, Obata & Kassabaum's (HOK) San Francisco office got involved in Cal's new Genetics and Plant Biology Building project, it too began as another oversized box. Thankfully, that's not how things turned out.

"With the University's requirements for capacity, the building had to grow either up or out," explains William Valentine, FAIA, HOK's principal design director on the project. Since the new space would have to combine two formerly separate departments, classrooms, teaching halls, research space and even dining areas, building vertically seemed the only logical way to fit everything on site. Had the space grown "out," it would have left the site with no room for outdoor space.

"We thought a great deal about the 'commons' areas you see on many East Coast campuses," Valentine recalls. "We felt that an outdoor area, particularly considering Berkeley's beautiful climate, would facilitate that

another," explains Feldman. "People using slightly different approaches were placed above or below one another on different floors. We facilitated their communication with three separate stairwells that get a great deal of use."

Because the research facility is now home to everyone from geneticists and molecular biologists to biochemists, it includes 38 generic research laboratories along with conference rooms and departmental offices. Usage is designed to be quite intensive. The general research labs open onto a quadruple-loaded corridor which encircles a support core, with short distances between laboratories encouraging researchers to interact.

Surprise—windows that actually open—in a controlled world

Shared-support spaces include cold rooms, controlled-environment rooms, dark-rooms, storage and instrument rooms, and glass washing facilities. The wheelchair-accessible laboratories also have two entries, so they can be subdivided.

The vicissitudes of budgets, grant money and personnel are legendary in the academic world. Flexibility was thus essential to the design. "While Cal wanted general purpose labs," says Valentine, "it was also involved in beefing up its departments, hiring really high-level biologists." Lab modules were tailored and customized for higher-level personnel primarily so the assigned biologists could have more space. Oak finishes on doors, laboratory casework and trim were used for durability, ease of maintenance and refurbishing and good looks.

At every level, light has been introduced as much as possible. Large windows at the end of the corridors, for example, flood the floors with light, while an open, skylit stairway brings in even more. "Both buildings are a study in light, as opposed to many of the newer campus buildings, where no attention had been paid," Feldman notes. "Light was incredibly important to us. One of our previous buildings had been almost unbearably dark, so we actually took light meters around and told HOK exactly what we wanted." HOK responded with what Valentine calls "great big punch windows" in each of the labs, with additional windows at the ends of the corridors.

Operable windows—a bit of a surprise in an environment where temperature must be controlled for experiments and storage—were an oft-requested item that remains wildly popular with staff, even though just one out of nine windows actually opens. "It may be more psychological than anything else," reports Feldman, "but just knowing that you can open a window if you want or need to makes everyone happy."

In fact, the classroom building has no air conditioning at all. It relies solely on windows with internally operable shutters. "The climate here is so mild, the shutters and windows are much more appropriate than air

conditioning," says Valentine.

So that scientists could determine what was good or needed changing, Feldman and his fellow team members requested and received a mock-up laboratory with all the fixtures in place. This phase of the project brought useful input from users directly into the lab designs. Paradoxically, the one area where users and designers failed to anticipate problems was the administrative area.

"We didn't anticipate the amount of traffic the area would get, nor the amount of storage we would need for records," says Feldman. "Our administrative area does not work like an administrative area in an office. People don't sit quietly at their desks all day. Since

we didn't realize our needs were going to be different, we weren't able to convey that to the designers." Another unanticipated problem turned out to be the size of the elevators, which are too small to accommodate much of the scientific equipment transported throughout the building.

Despite minor glitches, Feldman reports that most of the scientists are extremely happy in their new space. "It's a bright, wonderful building to work in," he believes. "Our communications have definitely improved from one lab to another, one of our primary goals for the building. I know I'm pleased to be able to spend the rest of my career here."

Valentine and HOK are also gratified by

The UC Berkeley teaching building offers faculty and students small- and large-scale teaching environments, ranging from an informal instruction area (below) to a neatly-executed lecture hall (opposite, right). The cafeteria (opposite, left) opens on an outdoor plaza, which has reportedly become a "place" where students and faculty congregate to exchange ideas—or hang out.



he increased communication. "Universities are supposed to be about communicating, so we hope the building facilitates that process," says Valentine. "The challenge was getting this building to be a real people place on such a small site. We got to know every inch of that floor plan, trying to fit everything in and make it work at the same time."

Given the enormous number of people that were involved on the project, HOK's ability to please everyone falls just short of miraculous. "Getting a scheme that all those



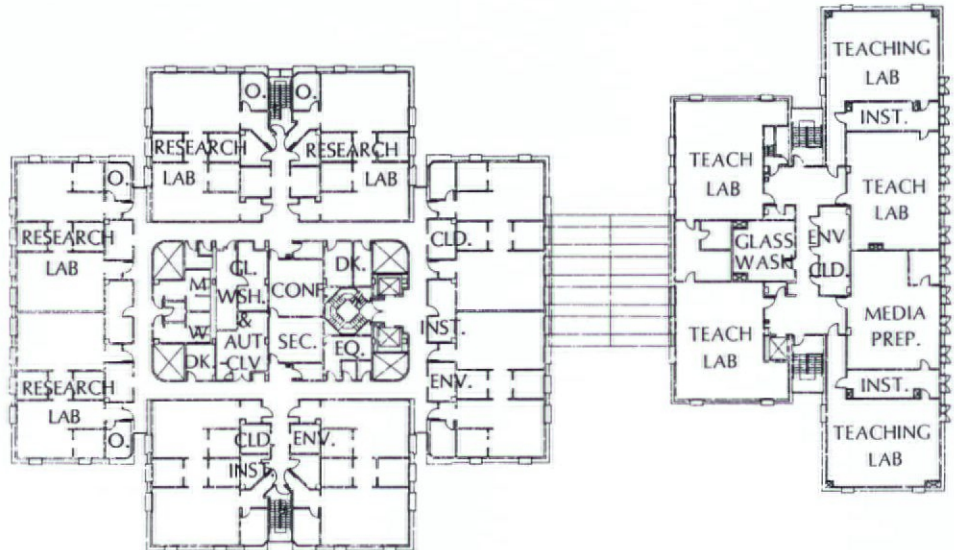
varied groups could really wish for was vital," Valentine recalls. "It could have ended up a homogenized box like many of the other towers. But the building's become a real 'place' on campus."

Nature vs. nurture? Perhaps the answer is "highly evolved." ☺

The second-level floor plan (below) from the lab building illustrates HOK's quadruple-loaded-corridor concept, which encourages researchers to interact.

Project Summary: The University of California at Berkeley Genetics and Plant Biology Center

Location: Berkeley, CA. **Total floor area:** 171,000 sq. ft. (plus 97,000 sq. ft. parking facility). **No. of floors:** 6. **Dry wall:** USG. **Flooring:** Armstrong. **Ceiling:** Armstrong. **Lighting:** Bega. **Windows:** Steel-Hopes. **Window blinds:** Riviera. **Laboratory benches:** Hamilton. **Laboratory tables:** Hamilton. **Laboratory seating:** American Seating. **Auditorium seating:** American Seating. **Client:** The University of California at Berkeley. **Architect and interior designer:** Hellmuth, Obata & Kassabaum. **Structural engineer:** Martin, Middlebrook & Louie. **Mechanical engineer:** Gayner Engineers. **Electrical engineer:** The Engineering Enterprise. **General contractor:** Dillingham Construction. **Lighting designer:** The Engineering Enterprise. **Photographer:** Russell Abraham.



Monumental Task

The Associated Group of Indianapolis has a whole new view from the top, thanks to a new headquarters design by Gensler and Associates/Architects

By Jennifer Thiele

The Civil War monument on Monument Circle in Indianapolis (right) is well-respected and admired by Hoosiers. The generous use of windows in The Associated Group's four-story headquarters building allows employees one of the best views in town.



Inside out: The atrium design at The Associated Group's headquarters (opposite) raised the planting levels up several floors through the use of mezzanines and terraces.

The varying light levels allowed for a greater variety of plant types and each office floor is enhanced with the sense of being outdoors.

Where is an insurance company when you need it? In Indianapolis, at least, it's in a renovated, four-story building on a plot of prime downtown real estate on historic Monument Circle—where The Associated Group has sold its 18-story tower home, decentralized its operations and headquartered itself in a renovated facility that Gensler and Associates/Architects and Ratio Architects Inc. have literally turned inside out.

The Associated Group, an insurance and financial services company, initiated a massive reorganization in the early 1980s that broke the company into entrepreneurial sub-

sidaries to better service its customers, according to Associated Group project director William Garrison. The new direction is not inconsistent with extensive changes that have been taking place throughout the insurance industry at large. "Our reorganization and subsequent growth has probably been more dramatic because we've been a proactive company," observes Garrison.

Employee groups of approximately 100 each were relocated from the 18-story building and three additional Associated Group properties in downtown Indianapolis to various suburban sites, clearly diminishing the

company's need for its office tower. The remaining senior management, finance, legal, human resources, computer, training and conferencing functions serving Associated Group subsidiaries would consolidate in a much smaller headquarters facility.

The four Indianapolis buildings were sold to the Mansur Corporation with the stipulation that one of the buildings on Monument Circle would be leased back and extensively renovated for continued use by The Associated Group. According to Garrison, management was vitally interested in reinforcing the company's commitment to downtown Indi-



Let there be light: When Associated Group CEO L. Ben Lytle requested a bright, open design with lots of access to natural light, Gensler obliged him on the executive level with a dramatic skylight in his own office (right) and interior glass walls on the executive conference room (below).



anapolis, as well as emphasizing The Associated Group's heritage as the premier insurer in Indiana. The Monument Circle facility suited the size requirements of the remaining departments quite well, and the building had room left over for quality-of-life improvements that were important to chief executive officer L. Ben Lytle.

Designer Bob Cox from Gensler's Denver office recalls that the early stages of the design process yielded two mandates from CEO Lytle. "He wanted to create a space where employees could feel like they were working outdoors, and he wanted the design to reflect a high-tech image," says Cox. What started off as a somewhat vague idea about renovating a small existing atrium burgeoned into a major reconstruction project that literally centers the design and function of the entire building around a multi-level atrium that dominates the floor plan and traffic flow. To avoid creating a futuristic space that was incompatible with the local setting (the exterior of the building was also re clad by Ratio Architects to make it more sensitive to its surroundings) and the garden-like atmosphere within the atrium, the design team loosely interpreted "high-tech" as "high energy level."

The new, three-story atrium that was jointly designed by Ratio Architects and Gensler achieves both of Lytle's goals: It

If you want palm trees, buy an airline ticket



infuses the space with an outdoor-like quality through extensive use of live plantings, while it makes internal activity on three levels visible for staff workers and visitors alike. Not only is the atrium a focal public area with employee lounges for breaks and lunches, but the way it is incorporated in the floor plan places it in constant use for staff movement between departments on each floor. Two wide, connecting stairways also encourage staff members to walk between levels, rather than use the elevators.

The evolution of the atrium design was governed in part by the goal of creating a space where plants could thrive beyond the first months of the building's opening. Working closely with landscape consultant Fred Kellums, a design team representing architect, interior designer, client and developer visited other atriums throughout the Midwest to get ideas. "We went through a process of learning what we could accomplish," says Cox. "We discovered early on that a lot of foliage is sickly, and won't continue to grow once it's installed."

The problem was especially noticeable with ground level plantings that were farthest from the natural light. Though some hearty plants such as palm trees thrive well inside large atriums regardless of exposure to light, the team decided early on that "palm trees seemed silly in Indianapolis," recalls Cox. The challenge became how to design an atrium that would foster growth of an interesting and appropriate variety of plant types.

A number of program-related concerns for the interiors also directly affected the atrium's design, requiring a close team effort between Gensler and Ratio to reach a solution that took all goals into account. A certain amount of square footage on the first floor had been dedicated to retail use, limiting the available area

lished with the atrium. Cox extended the same principles into the general work areas and executive floor. The second and third office floors are dominated by generously sized, open-plan work stations, and the curved front wall of the building remains free of private offices, so all employees can enjoy the view of

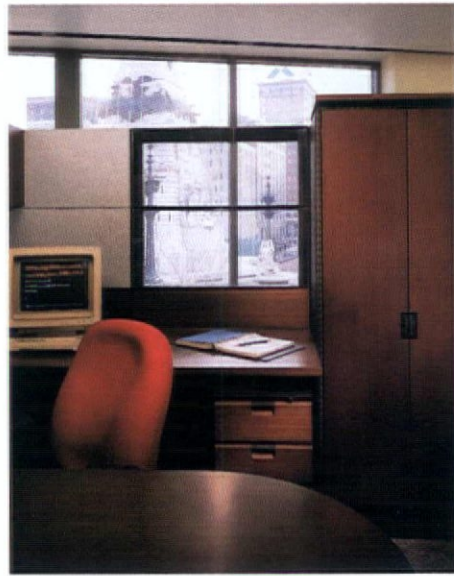
Keep your work stations to yourselves, please

for a planned conference and meeting center to be used by the headquarters and the operating subsidiaries. "If we created a gigantic atrium on the first floor, we couldn't have a conference center," points out Cox.

All solutions pointed towards creating mezzanine levels and terraces within the atrium that would effectively extend the planting levels to the upper floors. The design allowed more usable space on the first floor, and brought the landscaping to the upper floors,

Monument Circle through floor-to-ceiling windows. Only a very small number of private offices for vice presidents are located along either side of the building. Up front, perimeter corridors provide access to work stations, which are individually equipped with clerestory window panels.

The open-plan arrangement provides a more equitable distribution of views, encourages interaction between co-workers and gives the floor plan a high degree of flexibili-



where there could be healthier plants and more plant variety based on the different light levels. The solution also addressed Lytle's concerns better than anyone had imagined. "On any office floor, you get the sense of being outside," notes Cox.

For visual interest, Ratio added a water fountain on the main lobby level which also serves as a sound masking system, muting voices and other noises within the soaring space. Hard surface granite flooring enhances the feeling of being outdoors while it accommodates the conference center's heavy traffic requirements. To visually integrate the entire atrium, upper level mezzanines and terraces also feature granite flooring, and balcony corridors are covered with granite-colored carpeting. From a top-floor view, carpet and granite appear to blend together.

For the interiors, Garrison recalls, Gensler was asked to create a design that flowed gracefully and efficiently from atrium to offices. Since a precedent for a light-filled, airy and open design had already been estab-

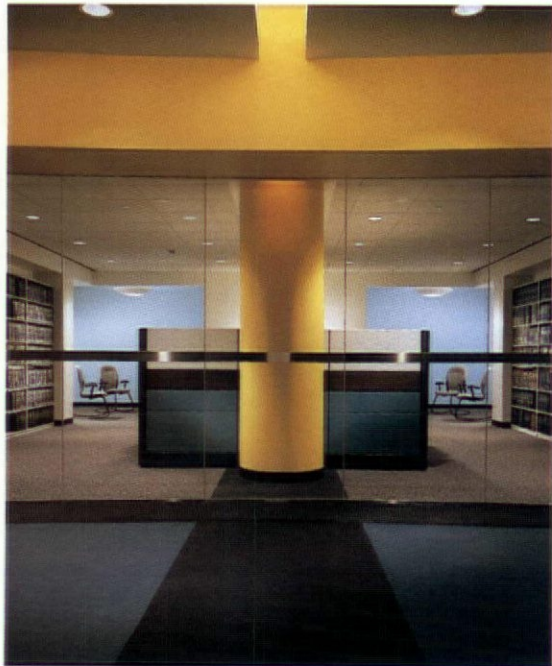
ty—but it also necessitated the loss of private office space for many employees. Happily, both designers and management remained sensitive to the privacy needs of staff members.

Garrison points out that a number of small meeting rooms on each floor are available for closed-door discussions, and a few additional private offices along the rear are designated for staff members with sensitive personnel or financial functions. Company policy also fosters respect for privacy for everyone. "The entrance to each work station, for example, is equipped with a mailbox for leaving materials and messages," says Garrison, "so no employee has any reason or right to enter another's empty work area."

Though local fire codes dictated that the smaller fourth floor be closed off from the atrium, the executive offices do not lack for openness or access to the outdoors. Features include a glass-walled conference room and rooftop terraces, where gazebos can even accommodate outdoor meetings when appropriate.

No matter where you are on the general office floors at The Associated Group, Gensler has provided a view of the outside and Monument Circle. Even from the elevator lobby in the core (above, left) the monument can be seen through the glass walls of an interior conference room.

The curved facade of the building was deliberately left free of private offices and designed as a perimeter corridor (above, middle) that provides access to open plan work stations (above, right) with their own built-in windows for viewing.



A lower level had no direct access to natural light, so Gensler exaggerated the use of bold colors to brighten the space and assist in wayfinding. This staff library and archive (far left) features the same glass walls found elsewhere on the upper floors.

Windows look out into the atrium from nearly all the meeting rooms on the first-level conference center at The Associated Group headquarters (left), creating the impression that the great outdoors is immediately beyond the door.

Of particular concern was a lower level that includes an 11,000-sq. ft. computer center, a training facility, health facility, staff library and mailroom. "Since we couldn't bring the atrium down to the lower level, we asked ourselves what we could do to provide orientation and visual interest," recalls Cox.

Try as they might, the designers could not find plants that would grow underground, so the answer was use of bold color and spatial geometry to define functions and facilitate wayfinding. Columns, beams and the same bright colors that accent the otherwise neutral palette elsewhere in the building were used more freely here to enliven the subterranean space. For anyone who has ever experienced a dreary Indiana day, the lower level may be a vast improvement. But for employees there who still wish to escape to the great outdoors, perpetual summer—without the palm trees—is only a short flight away. ☺

Project Summary: The Associated Group

Location: Indianapolis, IN. **Total floor area:** 175,000 sq. ft. **No. of floors:** 5. **Average floor size:** 40,000 sq. ft. **Total staff size:** 400. **Wallcoverings:** DesignTex, Maharam, BFG. **Paint:** Benjamin Moore. **Laminate:** Formica, WilsonArt. **Flooring:** Armstrong, Dal Tile, Cold Springs Granite. **Carpet/carpet tile:** Bentley, Harbinger, Atlas. **Carpet fiber:** Monsanto, DuPont. **Ceiling:** USG. **Lighting:** Columbia, Peerless, Lightolier, St. Louis Lighting, American Glass Light, Shaper Lighting. **Doors:** Fetzers. **Door hardware:** Arrow. **Glass/mirrors:** Circle City Glass. **Door and window frames:** Kawneer, Altura. **Window treatments:** Mecho Shade. **Ceramic tile:** American Olean. **Custom storefront:** Circle City Glass. **Custom light fixtures:** Circle City Glass. **Systems furniture:** Herman Miller. **Work stations (private offices, executive**

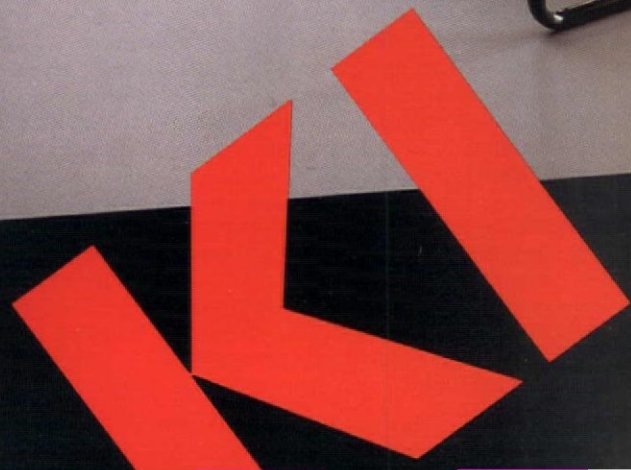
floors): Kimball. **Work station seating:** Herman Miller, Steelcase. **Lounge seating:** Herman Miller, Brayton. **Dining seating:** Thonet. **Other seating:** Maharam, Knoll, ICE Herman Miller, Clarence House. **Conference tables:** Kimball. **Dining, training tables:** Howe, Johnson. **Board tables:** Masters Studio. **Other tables:** Herman Miller. **Files:** Meridian. **Shelving:** Fetzers, Herman Miller, Kimball. **Architectural woodworking:** Fetzers. **Cabinetmaking:** Fetzers. **Elevators:** Montgomery. **HVAC:** Westinghouse, Titus. **Fire life safety:** Simplex. **Security:** Sonetrol. **Building management system:** Johnson Digital Controls. **Plumbing fixtures:** Kohler, American Standard. **Client:** The Associated Group. **Interior architects and designers:** Gensler and Associates/ Architects. **Building architects:** Ratio Architects Inc. **Developer:** Mansur Development Corp. **Mechanical/electrical engineer:** I A Naman Associates. **Specifications:** Construction Specification Specialists Inc. **Landscape designer:** Fred Kellums. **Telecommunications:** Allied Telecommunications. **General contractor/construction manager:** Mansur Construction. **Lighting designer:** Gensler and Associates with Horton Lees Lighting Design Inc. **Furniture dealer:** Office Pavilion, Indianapolis Office Supply, Continental Office Furniture. **Commercial Office Environments.** **Photographer:** Marco Lorenzetti/Hedrich-Blessing.



The second floor plan (below) illustrates how elevators have been deliberately located to encourage Associated Group employees to use the atrium stairs instead.

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Surviving as a Small Firm

Business development, management and design—the keys to a successful design practice—are imposing special demands on small firms in a volatile economy

By Brian P. Brady, AIA

Architects and interior designers are asking each other not "How's business?" but rather "Are you going to survive?" Indeed, economists have predicted a mild turnaround in our economy by the second quarter of 1993, which means that the design profession's recovery will follow—with the small, one- to 10-person firm being the last to recover. To survive as a small firm, the small business firm owner needs to reflect inward and strategize—immediately.

Small firms are typically owned by entrepreneurial types whose egos may not let them see that the current climate is one of reduced fees, maximum competition and smaller profits. One poorly managed project, overly designed project or client bankruptcy could force a firm out of business. Could it be yours?

Each owner or group of owners needs to set goals for riding out the storm. Goals for the small firm should be organized into the three areas of a design practice: business development, management and design. The most important goals for survival will cover the firm's business development.

Getting work is obviously the most important aspect of maintaining a thriving business. What is currently available may not be what you ultimately want to do, but the fees will keep your enterprise afloat. In a recession, your market plan will drive your business plan for the future.

A typical market plan should address but not be limited to the following components: projected billings per quarter; projected sales per quarter; current market segments, potential market segments, geographical locations, implementation of billings and sales, implementation for geographical expansion, cold calls quota, potential client meetings quota, correspondence quota and win/loss ratio. While the market plan will get you focused, every firm needs to stay flexible.

For example, what are you doing with your network of real estate brokers, previous clients and so on? Since the recession has caused a major upheaval in every industry,

your network has undoubtedly shifted, and some of your best promoters may be working in other market segments. Rely on your network anyway—as the key to diversification. A previous client in a new field is the best introduction to a new market segment. Don't be intimidated by a competing "expert." With enough homework, you can be one too.

Your network and expertise can be channeled to expand your geographic territory globally. Yes—globally. Since Western design is still desirable to clients worldwide, a small firm's joint ventures with regional construction companies can lead to interesting and diverse projects in far-flung places.

Establishing management goals requires more adjustment. Many large firms have reduced their staffs to core groups and become small firms overnight. In addition, numerous small firms are spin-offs of larger, more prestigious firms. Regardless of the particular circumstances, overcoming the "big firm" mentality takes effort.

As a small firm, you quickly learn there is no accounting department, specification writer or print shop. You are the support staff as well as partner-in-charge, which often leads to poor time budgeting and a failure to focus on the big picture. Adjust your goals accordingly, perhaps settling for a lesser degree of graphics, presentations and the like to stay competitive.

A major challenge in establishing management control is getting your staff to understand business in the '90s. Today's construction budgets are tight, and generous tenant incentives are gone. Providing professional services is critical, with more emphasis going to function and the client's business strategies than aesthetics. Compensation for these services should thus be compiled as a service firm, not a line item or real estate allowance.

Because fees are extremely competitive, overhead should be analyzed and reduced wherever possible.

- Employee benefits can be reduced by raising deductibles, increasing employee

contribution and eliminating unnecessary convenience plans.

- Out-of-pocket expenses for projects should be monitored to ensure that your clients reimburse you for them.
- Long-distance calls can be easily tracked through your long-distance carrier.
- Office supplies such as photocopies, blueprints, faxes, stationery and postage should all be logged and charged back to your client at a fair market rate.
- Marketing costs such as photography can be high, but can also be shared by suppliers and vendors who participate in your projects, especially if a unique feature helps their portfolios as well as yours. Lunches can be changed to breakfasts, which are less expensive and usually more productive.

The last goals to be set are your design goals. Understanding your projects before they commence will help you set standards to effectively streamline the design process. One way is to implement a project rating system: "A" level projects are large, prestigious and profitable, so you can budget them for maximum design hours; "B" level projects are extremely important for developing a new market segment but have a minimum fee, so your project will be minimum; "C" level projects are bread and butter, and don't require tremendous design output. Balance your ABCs to keep cash flow positive.

What else can be done? Standardize your details with creative, cost-effective designs to increase efficiency. Set strong design goals and your design concept and design team will be more focused. Set goals and stick to them—the key to survival as a small design firm. Monitoring your progress quarterly rather than semi-annually will also keep you better attuned with your performance, and help you build a strong foundation for the better times ahead. ☺

Brian P. Brady, AIA is president of Brady McHugh Vaitkus, a Philadelphia-based architectural firm specializing in the design of interior spaces.



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Out, Out, Damned Spot

Whether end-users are spilling bleach or smearing lipstick, the best solution-dyed nylon locks in carpet color as it locks out spots—if you use it right

By Jean Godfrey-June

Perhaps a solution-dyed carpet could have jolted Lady Macbeth back to reality—since a stain would have been a figment of her imagination. Solution-dyeing technology has been around for some 20 years, but the road to commercial acceptance has been long. Yet as manufacturers perfect their formulas, broaden their color ranges and even think up new uses for solution-dyed fiber, its technical properties are making it ideal for certain segments of the contract design market.

The idea is simple enough: Instead of bathing carpet or textile fibers in traditional dyes, which can later fade, stain or bleach in the finished product, produce a fiber whose color is integral with its chemical makeup. Color and additives such as anti-static chemicals or flame-resisting agents are extruded right along with the polymer.

Solution-dyed fibers theoretically can't be bleached, for instance, because the fiber is solid color to the core. Similarly, it should look new longer and resist fading in light. While there are other solution-dyed fibers (olefin, for example), nylon's superior crush resistance and durability make it popular with contract designers. "Nylon will 'bounce back,' even after having a piece of furniture sitting on it for several months," explains Richard Radke, manager of contract carpet consultants at BASF in Dalton, Ga.

Along with its physical properties, manufacturers of solution-dyed nylon claim their fiber's production process is more environmentally responsible. William S. McKinney, vice president, BCF (bulked continuous filament) division at Dorsett Carpet Mills Inc. in Chatsworth, Ga., says that conventional dye methods involve a tremendous amount of waste water. "That waste water is often contaminated with heavy metals and pollutants," he says. "With solution-dyed fiber, no water is consumed in the process. The pigments melts into the polymer, where it stays permanently."

On the other hand, Timothy R. Wilson, south territory manager for DuPont flooring systems, points out that "conventional dyeing" is a broad term. "Printing, for instance, uses relatively little water," he says. "It's important to be specif-



Believe it or not, this Color Point carpet from Mohawk Carpet Mills (above) has lasted beautifully in the heavy traffic of Seattle's Sea-Tac Mall since 1986, with solution-dyed Zeftron 500® nylon by BASF.

ic when comparing different methods."

Lawrence Gillian, manager of contract carpet marketing for Monsanto, notes that water treatment technology for dyeing plants has improved to the point that water is "often cleaner when it goes out than when it came in," and that water is also often reused in such plants. "Solution-dyeing is more environmentally-friendly at the fiber stage, but pollution could be occurring at the site where the pigments are formulated."

Environmental issues aside, performance features have made solution-dyed nylon the success it is in contract interiors. Radke notes that almost half of all commercial carpets are woven of solution-dyed fibers. Most manufacturers break down the market into health care/institutional, hospitality, retail and office. Solution-dyed nylon's strengths make it ideal for some, yet not the right fiber for others.

- Health care installations, where serious stains and harsh cleaning agents are a part of everyday procedures, use a great amount of solution-dyed nylon.
- Applications in hospitality such as hotels,

restaurants and cafeterias make sense too. "In the average hotel room, you've got a cleaning staff coming in once a day and using fairly tough cleaners, going as fast as they can," Radke points out. "With solution-dyed fiber, you can construct a high-end carpet that's going to perform for a lot longer in a guest room or hall application."

- Education, airports and other institutional markets are also well served with solution-dyed technology. Ideal for the rough-and-tumble (and infrequently replaced) world of education facilities, solution-dyed carpet is often thought of as too expensive for the market. But Wilson disagrees: "Solution-dyed fiber is not more expensive—by the time it's woven into carpet."
- Retail, according to Radke, is a less crucial market. "Often the carpet's going to change again in six months," he says. Exceptions might include the larger discount stores like Wal-Mart, or a user of back-to-basics neutrals like The Gap.

But solution-dyed fibers aren't always the answer. "People want there to be one fiber that answers every problem, but it's important to recognize that each fiber comes with its own set of advantages and disadvantages," says Wilson. For example, though solution-dyed fibers are easier to clean, they are less stain-resistant than conventionally-dyed nylon and offer more limited color choices.

Warranties and buyer certification programs are a good way to gauge pigment quality—but read the fine print. Most manufacturers encourage it, anyway. "Designers and specifiers should list their needs, then search for the fiber that fits those needs, rather than think of one fiber as the end-all solution to everything," says Wilson. "The best educated consumer is our best customer."

Tough customer, too, as the designer continues to face a challenging economy. Fortunately, solution-dyed nylon—whether it's BASF's Zeftron®, DuPont's Lumena®, Monsanto's Ultron SD® or Dorsett's Chromell® ("Allied-Signal continues to explore the technology," according to Michael Leary, manager of merchandising and advertising for Allied)—is one tough fiber. ☞

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Just Scratched the Surface?

No problem—as long as it's one of today's solid surfacings, bringing their unique properties into commercial interiors

By Amy Milshtein

Nothing lasts forever. But a few things—styrofoam, stretch marks and solid surfacing—come close. Solid surfacing is a man-made material that mimics the look and feel of natural stone, yet offers a lot more in terms of durability, cleanability, repairability and flexibility. Developed in 1967 out a mixture of acrylic and Alumina Tri Hydrate (ATH) by DuPont, solid surfacing is quickly making its way into many contract environments.

Solid surfacing is the generic term for any homogeneous, polymer-based surfacing material. Because its color and pattern are consistent throughout, tough stains, burns and scratches can be buffed away, leaving a finish that looks like new. Literature for Fountainhead, a Nevamar product, notes that everyday maintenance with a damp cloth and ordinary soap or household ammoniated liquid detergents will suffice, with an abrasive cleanser being applicable for matte finish products.

Solid surfacing's joining method uses a two-part epoxy, as some manufacturers recommend, or a liquid form of the material itself, as others suggest, to create a totally seamless installation. And since it is a man-made material, its color can always be consistently matched. Unlike natural stone, solid surfacing is non-porous, resulting in a hygienic, anti-bacterial surface that is appropriate for food service or health care.

The material is highly fabricatable, meaning it can easily be formed in sheets, both thick or thin, or molded into shapes. The same tools and methods used for woodworking apply to working with solid surfacing. In fact, the material takes fancy edges such as routed grooves and fluting extremely well. Solid surfacing is also a wonderful material



Isn't it rich: WilsonArt's Gibraltar solid surfacing (above) adds durability, cleanability, and a touch of class to a Cinemark "Movie 12" Theaters' restroom in Lewisville, Texas. Now showing, a Black Stardust countertop with Frosty White integrated sinks.

for creating striking inlays, filled laser cuts and sandblasting. Plexiglas can be inlaid for a see-through effect.

Interestingly enough, what started as a kitchen and bath building material for residential construction is gaining acceptance for commercial and institutional projects as the A&D community specifies solid surfacing for walls, countertops, nursing stations, shower walls, toilet partitions, sinks, vanities, desk

and table tops and bars. "Five years ago this industry was about 5% commercial," says Bob Paradiso, director of sales and marketing for Formica's Surell solid surfacing material. "Now I would say that it is 40% and growing."

Mike Paparone, worldwide product manager for DuPont's Corian, predicts that solid surfacing's innate durability and low maintenance will push the material further into the contract market. "I see expanding new uses in fast food outlets, health care facilities and medium- to high-end hotels," he says.

Others think the product can go even further. "This is a great, untapped material that creative designers need to get a hold of," says Randy Jensen, marketing manager for WilsonArt's Gibraltar. "It's perfect for custom furniture and signage that incorporates Braille to comply with the ADA. I even have a scrimshaw artist working with it."

Where would solid surfacing not be appropriate? It is too soft for flooring, where every scuff and scrape would show. Some manufacturers don't suggest using solid surfacing outdoors. And not every color of solid surfacing is appropriate for every job. The darker hues show scratches and watermarks more than their lighter counterparts. For this reason, darker colors are suggested for light duty areas and accents only.

All in all, solid surfacing represents a wonderful upgrade from laminate and a high-performance alternative to stone. Its good looks only promise to get better as companies develop more colors and textures to choose from. And its properties promise that any installation will perform well for years to come.

Now, what about those stretch marks? ☹️

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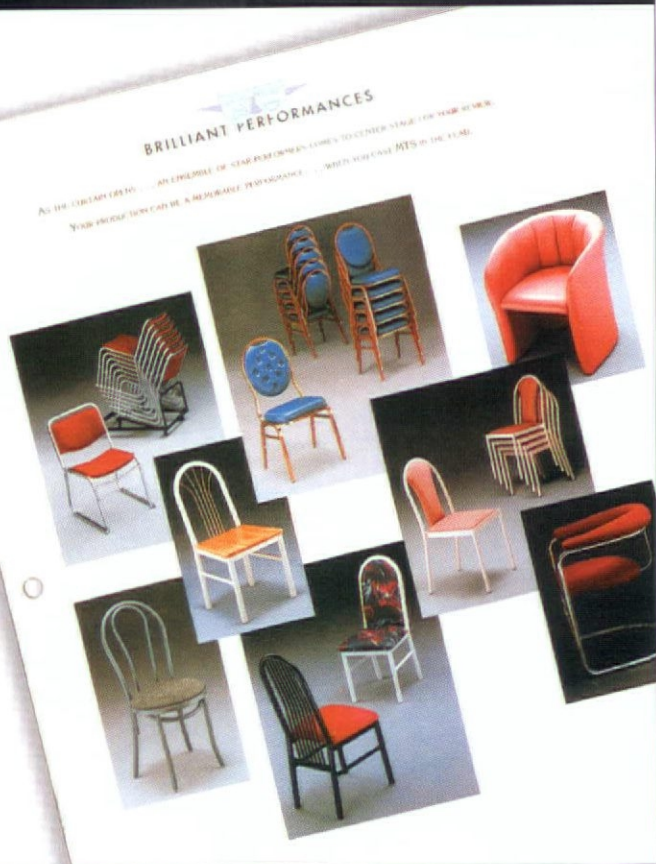
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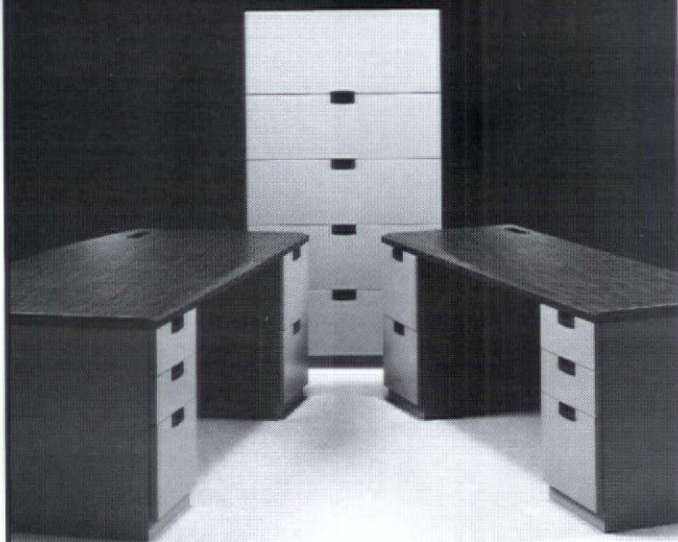
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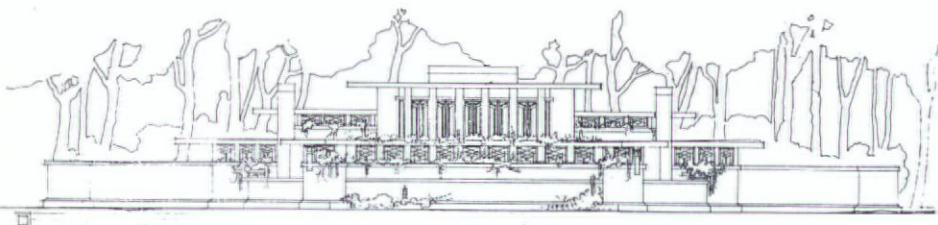
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Riverside, Ill., 1908, from Frank Lloyd Wright
Collected Writings, Volume One: 1894-1930.



Confessions of a New Traditionalist

The Collected Writings of Frank Lloyd Wright, Volume One: 1894-1930, edited by Bruce Brooks Pfeiffer, introduction by Kenneth Frampton, 1992, New York: Rizzoli International Publications, 352 pp., \$60 hardcover, \$40 paperback

The last word on Frank Lloyd Wright (1867-1959), America's greatest architect and as eloquent and outspoken a practitioner as the world may ever see, will be fittingly said 125 years after his birth by Wright himself—if this projected six-volume set delivers on its pledge to have all the Master's essays, lectures and full-length books in print. Under the direction of Bruce Brooks Pfeiffer, director of the Frank Lloyd Wright Archives (who came to the Taliesin Fellowship as an apprentice in 1949 and has remained there, except for one year spent at the École Nationale des Beaux-Arts in Paris), and the Frank Lloyd Wright Foundation, of which Pfeiffer is a trustee, every word written by the Genius of the Prairie will be published in chronological order. It's been a long wait. As students of Wright know, most of his writings have been out of print for years and have never been systematically compiled before.

Naturally, such seminal essays as *The Art and Craft of the Machine* (1901), the Introduction to the *Wasmuth Portfolio* (1910) and the various essays of *In the Cause of Architecture* (1927-1928) are here in *Volume One*. There are other jewels as well, including the original manuscript of *In the Cause of Architecture: Purely Personal* (1928), in which Wright rails against critics who would pass the baton of Modernism to others like France's Le Corbusier: "An emotional being imbued with much sentiment, I am therefore called names—a 'New Traditionalist' for one. Soon I shall be called an 'Old Sentimentalist.'"

What emerges from the varied thoughts is a moving portrait of a devout believer in American Progressivism, who passionately fought his battles for a better society through the shaping of buildings and towns that would nurture families and communities, the taming of the machine to obey humanity's bidding, and the rejoining of the man-made and natural worlds. That he had overwhelming faith in himself is obvious. Yet here was a powerful creator who could acknowledge that no genius appears *sui generis* from nowhere, including himself.

Commemorating the passing of his master Louis Sullivan, Wright said, "The beloved Master who knew how to be a great friend is dead. My young mind turned to him in hope and affection at eighteen, and now, at middle age, I am to miss him and look back upon a long and loving association to which no new days, no new experiences may be added." It's hard to read such passages from this brash, unrepentant and optimistic *Volume One*, which spans the Prairie years and the Imperial Hotel in Tokyo, without wondering if America can produce architects like Wright any more. ☺

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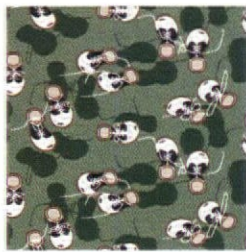
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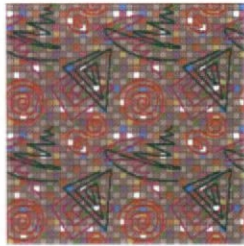
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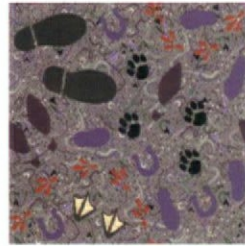
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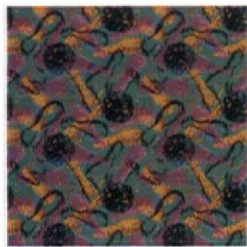
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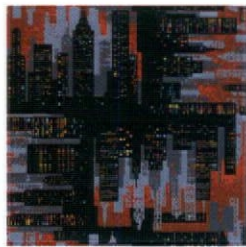
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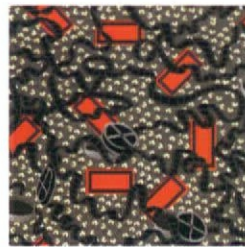
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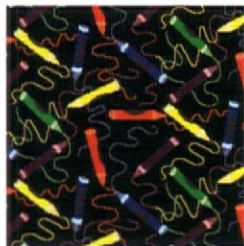
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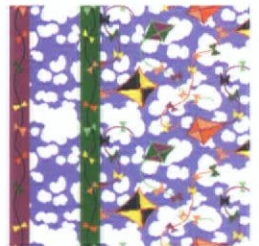
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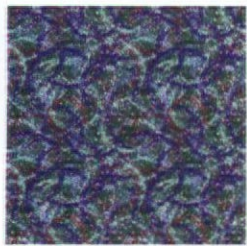


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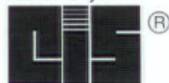
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Advance Manufacturing	29	80	Morton International Inc.	25	73
BASF Upholstery Fibers	22	39	Nemschoff Chairs Inc.	14	20
Corry Hiebert	31	79	Nightingale Inc.	33	Cover 4
DesignTex Fabrics Inc.	16	18 - 19	PermaGrain Products Inc.	3	4
Deutsche Messe AG/Domotex	10	15	Rovo Chair of Canada	27	77
Durkan Patterned Carpet	32	Cover 3	Schumacher & Co. (Regional)	19	32A - 32B
Eldon Rubbermaid Office Products	18	25	Spradling International	2	2
Fantagraph	44	16	Steelcase	5	6 - 7
Geiger International	20, 21	35, 37	Thonet Industries	26	75
HAG Inc.	8	13	Tri-Guards	17	24
Hoechst Celanese	12	24	U.S. Axminster	35	81
IIDEX	30	78	United Chair	7	10 - 11
Karastan Bigelow Carpets	23	64	Versteel	4	5
Kimball Office Furniture Co.		28 - 29	Westin-Nielsen	6	9
KI	28	71	White Office Systems	15	17
Lawrence Metal Products Inc.	9	14			
MTS Seating	24	79			
Masland Carpets Inc.	13	22 - 23			
Mayline Company Inc.	11	83			
Monsanto Co.	1	Cover 2 - 4			

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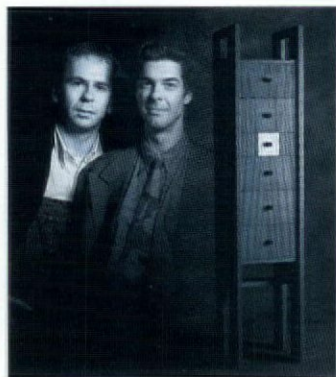


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Belanger & Chabauty

Hip pip-squeaks

Christian Belanger & Jean-Guy Chabauty

Usually artists labor most of their life before their work is accepted by a museum. So imagine the delight of Christian Belanger and Jean-Guy Chabauty, partners in the four-year-old design firm Plouk, when they won the commission to furnish Montréal's Museum of Contemporary Art. The youngest of 18 firms invited to compete, Plouk proposed solid, bleached oak public seating that took its cues from the building's architecture and moldings.

"Designing for a museum poses unique challenges," says Chabauty. "The seating shouldn't overwhelm the art, but it must have a presence of its own." Meanwhile, Plouk is busy making its presence known throughout Montréal. One of its first projects, a halogen lighting shop named Quartz, was featured in *GQ* magazine.

The partners haven't looked back since. With Belanger handling business matters and Chabauty, who comes from a long line of artists (his grandfather worked in Paris alongside the Impressionists), overseeing the creative side, Plouk has created sculptural pieces that can stand the test of time. Its showroom opened on October 2, just in time for SIDIM, the Montréal furniture show.

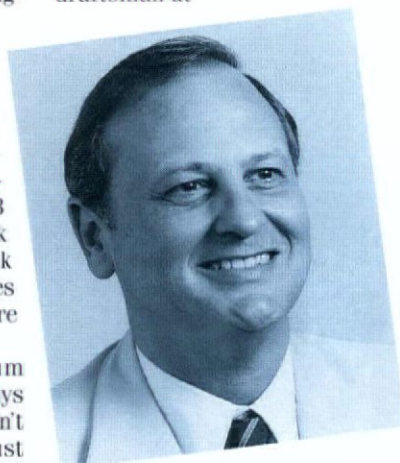
But what exactly does Plouk mean? "It's Parisian slang for nerd, country bumpkin or pip-squeak," admits Belanger. Just further proof that in the '90s it's still hip to be square.

Escape from the jungle

Rafael de la Sierra

"My life has been quite different from other architects," says Rafael de la Sierra, principal of Swanke Hayden Connell's Miami office. That's only true if you consider capturing wolves, rescuing killer whales from the freeway and retrieving baboons from an ice cream store a bit out of the ordinary. Don't assume Sierra is an animal lover: Summing up six years as manager of Warner Communications' now-defunct Jungle Habitat safari park in rural New Jersey, he can passionately say, "It was horrible."

As a young architecture student who left his native Cuba when Fidel Castro came to power, de la Sierra was working days as a draftsman at



de la Sierra

Knoll and flipping burgers by night to put himself through school when Florence Knoll offered to pay for his education. He thus became the first recipient of the Bassett Foundation scholarship (named for Knoll's second husband, Harry Hood Bassett), and a graduate of the University of Florida.

De la Sierra became acquainted with client Warner Communications as an architect in New York's Carson Lundin & Shaw. When the media giant hired him to run its animal park, escaped wolves was only one of his problems. "I was running through the woods in my London Fog raincoat and Gucci loafers," he recalls, "thinking I'd be eaten like Red Riding Hood."

A return to architecture brought de la Sierra back to Florida, where he founded Swanke Hayden Con-

nell's Miami office in 1987. He recently rode out Hurricane Andrew, and counts himself a lucky victim since his Coral Gables home only sustained \$10,000 in damage. He and many colleagues have volunteered to conduct structural integrity inspections and advise homeowners on repairs. Even after surviving years "on safari," de la Sierra's adventures clearly aren't over yet!

Carpe diem—or jump!

Lewis Epstein

"Life is too short to just dream," says furniture designer Lewis Epstein, whose Roscoe Award-winning Bowler Collection of casegoods and tables for Metro was introduced last NeoCon. Epstein's seize-the-day philosophy has been a driving force since the day he "torched" a painting in high school art class. "Just exploring alternative art forms," he insists.

A sculpture major at California Institute of the Arts, Epstein transferred to University of the Arts in Pennsylvania to study furniture design. "I wanted to meld the fantasy of art with the function of furniture," he says. Setting up shop in Boston in the late '70s, he crash tested unwanted prototypes through his 5th-floor studio window until business improved, and then founded his more flexible Jump Productions, in the mid-'80s.

Epstein insists on prototyping his furniture. ("One of my mentors said, 'You've got to paint your object white, and turn it upside down to make sure the form and the shape are true.'") He's also passionate about environmentally sensitive materials. When not working, he plays the chromatic harmonica or the blues harp, gardens at his Framingham, Mass., home with wife Carolee, or plays with daughters, Jordan (5 months) and Madeline (6), who also likes to jump—rope, that is.

Today's forecast

Diane Tesa Facteau

For anyone who doubts the power of a good teacher, Diane Tesa Facteau, Karastan Bigelow's



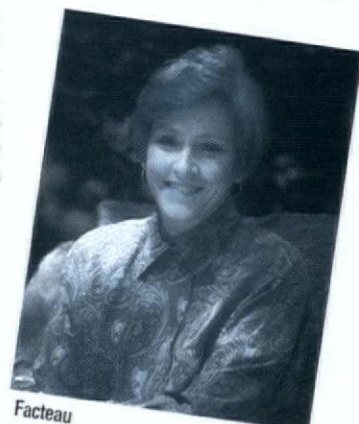
Epstein

commercial color stylist, is a living example that teachers do make a difference. "When I was seven, our ballet teacher gave us postcards of Degas' dancers," she recalls. "I've always been attracted to color and design, but that gesture sticks in my mind."

In high school, Facteau's art teacher encouraged her creativity, but always insisted on professional presentation. "This was the '60s, remember," she says. Skilled presentation and raw talent saw Facteau through Pratt Institute, and won her a job designing carpet. Today, she is a chairholder in the Color Marketing Group, and serves on the Interior/Environmental Color Forecast Committee of the Color Association of the United States.

Much has changed since she first began, Facteau reports. "I see the '90s as a return to the virtues of character," she says. "People are looking for uniqueness, hand-craftedness, singularity. They're noticing details."

A transplanted New Yorker, Facteau has been happily living in the South since 1981. Perhaps being uprooted inspires her other passion, gardening, which in turn may inspire her color work. Could that be a geranium in the crystal ball?



Facteau