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Focus on Health Care 1994

A Critical Care Unit in Portland That Could Revolutionize the Design of CCUs

How Barnes & Noble's Superstores Can Turn Shoppers into Eager Book Buyers

What Really Happens to Your Furniture Order En Route from Studio to Job Site

Latest Developments in the Perplexing Art and Science of Designing Safer Stairs

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Cover Photo: Gallery detail in the Toledo Museum of Art, Toledo, Ohio. Photographed by Balthazar Korab.

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Production and Circulation Offices: Miller Freeman Inc., 600 Harrison St., San
Francisco, CA 94107; **Production:** (415) 905-2417 Fax: (415) 905-2236;
Circulation: (609) 497-9490 Fax: (609) 252-1166

Reprint Sales: Vicki Brewster (516) 365-2646 Fax: (516) 625-5859

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CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of the United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editorial offices at 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-2905. **SUBSCRIPTIONS:** \$35/one year, \$60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$89/year for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Directory and special issues \$10. Single copy \$7. Prepayment required for single copy orders. Address all single copy requests to (800) 255-2824, or write to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. **CUSTOMER SERVICE INQUIRIES:** Call (800) 255-2824, or write to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. **SUBSCRIPTIONS & ADDRESS CHANGES:** Call (800) 255-2824, or write to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. Allow four to six weeks for change of address. Provide old mailing label and new address, including zip or postal code. **POSTMASTER:** Send address changes to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. Second Class postage paid at San Francisco, CA, and additional mailing offices. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards.

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Just Around the Corner

One of the visions that haunts Americans in the late 20th century is to take a wrong turn in life—and plunge into a purgatory just around the corner. A vivid, recent portrayal of this fantasy appears in Lawrence Kasdan's 1991 film, *Grand Canyon*, in which a middle-class professional in Los Angeles gets lost driving home and faces inner-city youths on a nameless, hellish street who covet his luxury car, until an auto mechanic arrives in a tow truck to rescue him. Unfortunately, the headlines are full of more terrifying real-life incidents in such far-flung places as Los Angeles, Miami and Chicago in which the endings are not so sanguine. One source of our anxiety could be that the designed environments where we live and work no longer sustain us as communities.

Of course, design is not the cause of weakening ties between employees and employers, parents and children or citizens and communities. The fact that a male college graduate earns 83% more than his high school counterpart, yet both are losing buying power (the average income of households earning over \$100,000 having declined 7% between 1989 and 1992, adjusted for inflation) speaks of global economic competition and domestic economic deregulation, not design. Social and economic forces help to push down the percentage of children under 18 living in traditional nuclear families to 50.8% or 33.4 million. Design is not responsible for the movement of population to the South and West, making California the most populous state in 1994, trailed by Texas and—dropping into uncharacteristic third place—New York.

Yet widespread dissatisfaction with the places we design for living and working is showing up in many ways, especially fear of crime. Waiting for the big C to strike enralls us so much that we spent \$15 billion between 1988 and 1993 installing and monitoring home security systems, and produced a *New York Times*/CBS News Poll in mid-July 1994 where the greatest number

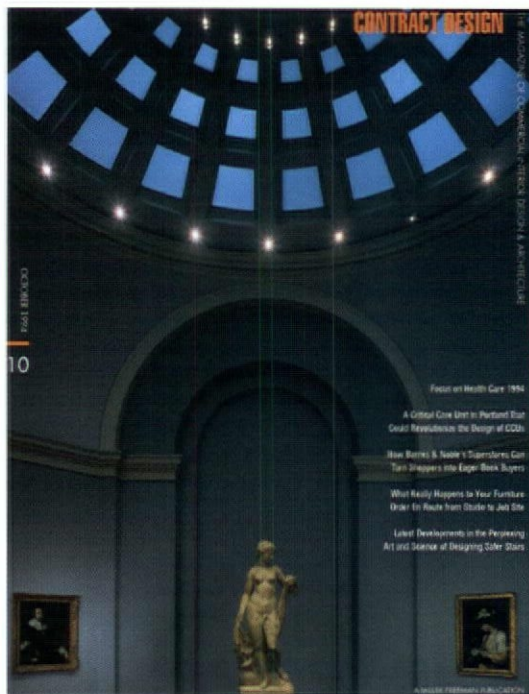
of respondents cited crime as "the most important problem facing this country today."

Even the "edge cities" that have sprung up on the peripheries of large cities are not immune, having leapfrogged crime rather than solved it. Take leafy, sprawling Plano, Texas, which ought to be sitting pretty 12 miles from Dallas with a population that has grown from a farming town of 3,500 in 1960 to a corporate center for Electronic Data Services, Frito-Lay and JCPenney of 150,000 today. Are its natives and "relos" (relocated corporate families) happy? As novelist Philip Weiss noted in *Esquire*, September 1994: "You don't see kids playing on their own or couples entertaining on their porches. Working couples don't have time for friends. They don't feel safe enough to let their kids out."

Designers should be well aware that the public loves recreational settings such as Disney theme parks, festival markets like Boston's Faneuil Hall and Quincy Market, extravagant casinos such as the MGM Grand and the Mirage, and the Los Angeles stage set called City Walk, a two-block stretch of shops and restaurants adjacent to the Universal Studio Tour. All of these communities of interest, interior as well as exterior, are overloaded with meanings (false as some may be), structured by enticing visual landmarks


that keep crowds oriented and on the go, and rich with opportunities for group activity. Why do the masses generally like them when designers generally hate them?

Designers might ponder what makes space emotionally satisfying even if clients don't raise the issue. One way or other, the question will surface. If the purpose of a community of interest is not visible in a design, if the design lacks facilities to support community life, if the community cannot feel an emotional commitment to the design, then cost-consciousness, timely delivery and technical proficiency won't matter for long. Our clients may not despise such designs, but they will freely abandon them to avoid that wrong turn in life. ☞



Roger Yee

Roger Yee
Editor-in-Chief



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Welcome to the 7th Symposium on Healthcare Design

"The Healthcare Design Curriculum for the Next Century" explores bold new approaches to achieving performance-based design

New York - This year the Seventh Symposium on Healthcare Design, produced by The Center for Health Design and proudly sponsored by *Contract Design*, moves to New York City for an in-depth look at "The Healthcare Design Curriculum for the Next Century." Participants will examine the fast-evolving role of the health care environment as a means of enhancing organizational performance in such areas as patient care, staff effectiveness and creating healthier communities.

November 17-20, 1994, at the New York Marriott Marquis Hotel, a diverse international audience of healthcare executives, design professionals and product manufacturers will have access to more than 27 compelling educational presentations from experts who will address such topics as improving performance with participatory design, patient care environments for integrated delivery systems, and designing for enhanced therapeutic outcomes.

Full registration for the Seventh Symposium is \$795, and includes access to all presentations, CEU courses, 10 meals, six refreshment breaks, a Technology Exhibition, Technology Exchange, Saturday night special event, fitness program, complimentary copies of the *Journal of Healthcare Design, Volume VII*, and a Healthcare Design Research Report, "A Guidebook for Healthcare Facility Field Investigations." For registration information, contact Debra Levin at (510) 370-0345.

PRESENTATION SCHEDULE

Thursday, November 17

8 am - 3 pm

Designing Life-Enhancing Healthcare Environments, Part One
.5 CEU Course (ASID/IBD/ISID approval pending)
Victoria Schomer, ASID, Interior Concerns, Mill Valley, Calif.

(Part Two, a .25 CEU course, presented Saturday from 11:30 am - 2:30 pm as part of the Technology Exchange.)

8 am - 3 pm

Designing Healthcare Environments for the Next Century
Pre-Symposium Workshop
Leland R. Kaiser, Ph.D., Kaiser and Associates, Denver

5:30 pm - 6:30 pm

KEYNOTE ADDRESS
Healthcare Design in the Next Century
Bernie S. Siegel, M.D., author

Friday, November 18

8 am - 9 am

PLENARY SESSION
Listening and Responding to Consumer Needs
Charles Inlander, The People's Medical Society, Allentown, Pa.; Lowell Levin, Yale University School of Medicine, New Haven, Ct.; Maryann Napoli, Center for Medical Consumers, New York

9:30 am - 5:30 pm

CONCURRENT PRESENTATION TRACKS

TRACK 1: THE FUTURE IS NOW

A Model Healthy Workplace: A Challenge to Healthcare Facilities
Zoltan Vertes, Enterprise Property Group, Toronto, Canada

Effect of the Indoor Environment on Health

James M. Selzer, M.D., Indoor Hygienic Technologies, San Diego

Implications of the Effect of Light on Hormones, Brain, and Behavior
George Brainard, Ph.D., Jefferson Medical College, Philadelphia

TRACK 2: LONG-TERM CARE DESIGN

An Evaluation of the Saul Alzheimer Special Care Center
Vincent Marcello, M.D., medical education coordinator; Judith Nicholson, MPA, associate administrator; Andrea Reshen, ACSW, associate director, social work services; Mary Shekley, R.N., clinical director, nursing, The Jewish Home and Hospital for the Aged, New York

Design Research for Older Adults—The Home

Richard Olsen, Ph.D., New Jersey Institute of Technology, Newark, N.J.

Design Research for Older Adults—Implications for Design of Long-Term Care Facilities for People With Dementia
Jon A. Sanford, Rehabilitation Research and Development Center on Aging, Atlanta

TRACK 3: DESIGN TRENDS

New Directions for Health Facilities: A Value Driven View
James O. Jonassen, FAIA, NBBJ Architects, Seattle

Creating a Healing Healthcare Environment
Tali Newmann, MA, R.N., The Center for Innovation, St. Luke's Episcopal Hospital, Houston

Designing for Advanced Therapeutic Outcomes—Acute Care
Steven Horowitz, M.D., Beth Israel Medical Center; Albert Einstein College of Medicine, New York

TRACK 4: ENHANCED DESIGN STRATEGIES

Using the Environment to Promote Human Well-Being
Alice Ware Davidson, Ph.D., R.N., The International Center for Human Caring, Boulder, Colo.

Showing How Art Can Improve Healthcare Delivery
Helen Bing, Lucile Salter Packard Children's Hospital, Palo Alto, Calif.; Bunny Burson, Vanderbilt Univ. Medical Center, Nashville, Tenn.; Janice Palmer, Duke Univ. Medical Center Cultural Services, Durham, N.C.

Market Research Techniques for Design Innovation
Paul E. Strohm, AIA, Hellmuth Obata & Kassabaum, St. Louis

TRACK 5: HEALTHCARE DELIVERY 2000

What Should You Do to Create a Healthier Community
Marty McGeein, The Indigo Institute, Alexandria, Va.

Brainstorming Workshop: New Patient Care Environments for Integrated Delivery Systems
Joseph S. Green, Ph.D., Sharp Health Care, San Diego, Calif.

Saturday, November 19

8 am - 9 am

PLENARY SESSION
Research Report Review—A Guidebook for Healthcare Facility Field Investigations
Craig Zimring, Ph.D., Georgia Institute of Technology, Atlanta

9:30 am - 5:30 pm

CONCURRENT PRESENTATION TRACKS

TRACK 6: MODEL PROJECT INITIATIVES

The Gesundheit Institute Hospital Project
Blair Voyvadic, M.D., Gesundheit Insti-

tute, Barry's Bay, Ontario, Canada; David Sellers, architect, Warren, Vt.

Saving Lives with the Survive Alive House
Allen Washatko, AIA, Kubala Washatko Architects, Milwaukee

Contributions to Healthcare: Alternate Approaches
Colleen Lintell, Alberta Public Works Supply and Services, Edmonton, Alberta, Canada

TRACK 7: ENHANCED THERAPEUTIC OUTCOMES

Designing for Enhanced Therapeutic Outcomes—Neonatal Intensive Care
Robert White, M.D., Regional Newborn Program, Memorial Hospital, South Bend, Ind.

Therapeutic Horticulture Gardens
Nancy Chambers, HTR, Enid A. Haupt Glass Garden, Howard A. Rusk Institute of Rehabilitative Medicine, New York University Medical Center, New York

Designing for Enhanced Therapeutic Outcomes—Long-Term Care
Jane Fox/Laquer, R.N., GS, ACSW, Chandler Hall Health Services, Newton, Pa.

TRACK 8: INNOVATIONS OF NOTE

Cooperative Care: The Ultimate in Patient-Centered Care at a Lower Cost
Bruce K. Komiske, FACHE, Hasbro Children's Hospital and the Rhode Island Hospital/Women's and Infants Hospital Cooperative Care Center, Providence, R.I.

A Proposed Methodology for Improving Design Quality
Karen E. Van Horn, Arc One, Berkeley, Calif.

Improving Performance Outcomes with Participatory Design
Phyl Smith, Working Spaces, San Francisco

TRACK 9: THE HUMAN SIDE

Improving Design with Human Proportions
Rachel Fletcher, Great Barrington, Mass.

Understanding the Application of Lazure Painting Technology
Robert Logsdon, Color-Space, Great Barrington, Mass.

A Brief History of Healing Gardens in Healthcare Settings
Sam Bass Wartner, Jr., Brandeis University, Waltham, Mass.

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TRACK 10: SPECIAL LECTURE/TOUR OF SIGNIFICANT PROJECTS

Nels Berg, senior vice president, construction & facilities, Mt. Sinai Medical Center, New York; Robert Boyar, AIA, vice president and project manager, St. Luke's-Roosevelt Hospital, New York; David Ginsberg, FAIA, deputy to the president, Presbyterian Hospital, Columbia Presbyterian Medical Center, New York; Louis F. Reuter, IV, AIA, senior vice president, New York Hospital, Cornell University Medical Center, New York

Sunday, November 20

7:30 am - 4 pm

HEALTHCARE FACILITY TOURS

A choice of tours of some of the most progressive healthcare facilities in the New York metropolitan area allows attendees to visit those facilities that match their areas of interest. Among those sites to be visited: New York Hospital, The Milstein Building at Columbia Presbyterian Hospital, Beth Israel Hospital Planetree Unit, Mount Sinai Hospital, NYU Medical Center, Cooperative Care Project, Rusk Institute, Enid A. Haupt Glass Garden

HOK, CRSS Join Forces

St. Louis - Two of the world's leading design firms, Hellmuth, Obata & Kassabaum Inc. (HOK), St. Louis, and CRSS Architects Inc. (CRS), Houston, have joined as a single firm under the HOK name. With a total of 12 offices in the U.S. and five overseas, the blending of the two firms will enhance the national and worldwide reach and range of design, planning and consulting services offered by each firm for four decades, according to Jerome J. Sincoff, FAIA, HOK co-chairman and CEO.

"The joining of the two firms is a reinforcement of the values and objectives we have long held in common, including design excellence, client service and the team approach," Sincoff states. CRS considerably expands HOK's client range by adding new offices in Houston, Atlanta and Greenville, S.C., while increasing capacity in Washington, D.C. CRS

leadership and staff will continue in each location.

The transaction follows 40 years of the two firms working together, including various projects during the school building boom of the 1950s and the design of King Saud University in Riyadh, Saudi Arabia. Both have strong backgrounds in research and development facilities, as well as a shared history in design of R&D facilities for corporate clients.

Recovery Continues for Design Firms

Chicago - "A recovery continues in the financial health of design firms," reports Birnberg & Associates, a Chicago-based management consultant for design firms. While the company's 1992 survey found profit levels of architectural and engineering practices to be at historic lows, the findings of the "1994 Financial Performance Survey for Design Firms" highlight the con-

tinued improvement established in the 1993 study.

Several reasons account for this recent financial rebound, according to Birnberg & Associates. Many weaker firms have merged with strong partners by this point in the construction cycle, staffs in many offices have been pared to only essential employees, forcing remaining staff to increase productivity, efforts at cutting all nonessential overhead have resulted in more efficient operations for a large number of firms, and many practices have refocused their marketing towards more secure markets.

The survey's findings were based on seven key factors, including the average collection period, profit on total revenues before taxes and distributions, profit on net revenues before taxes and distributions, overhead rates before discretionary distributions, net multipliers, marketing as a percent of total revenues, and errors and omissions insurance premiums as a percent of total revenues.



TRENDS

An Invitation to Young Designers

New York - *Contract Design* welcomes young designers and young design firms to submit recent projects for consideration in our annual review, "New Faces of 1995," in the January 1995 issue. Any architect or interior designer who has been acting in the capacity of designer for 10 years or less within a new or established design firm, or any architecture or interior design firm that has been in business for 10 years or less is eligible to enter one or more projects. Projects should be about two years old or newer.

Design firms and designers should send 35mm color slides or duplicate color transparencies (4 x 5 or 2-1/4 x 2-1/4 format) of each project along with a brief description of the problem solved for the client by the designer. (Once your project has been chosen, we will need your color transparencies to make the actual

reproductions.) Floor plans, sections and/or axonometric projections are also helpful in understanding your work, and will also be incorporated in our coverage. A stamped, self-addressed return envelope should also be included.

Deadline for submissions is November 1, 1994. Entries should be sent to: New Faces Editor, *Contract Design*, 1515 Broadway, New York, NY 10036.

Commissions and Awards

Tsoi/Kobus and Associates has been selected as architect for the planned new home of the Suffolk University Law School, Boston.

Berger Raitt Design Associates, New York, has been selected to design the following projects, all located in Manhattan: Zaro's Bread Basket in Penn Station; law offices of Dankner & Milstein at 595 Madison Ave.; lobby restoration of 20 Exchange Place; career resource center for NYNEX at 5

Hanover Square; and offices of D.G. Hart Real Estate Co. at 415 Madison Ave.

Rochester, N.Y.-based architecture, engineering and interior design firm **Bergmann Associates-espacio-1** and **Hamilton Houston and Lowmie**, a Buffalo, N.Y., architecture partnership, have won a design competition to design the Aud Club at Buffalo Crossroads Arena, Buffalo.

Philadelphia-based **Interspace Inc.** has been assigned interior design, documentation and interior construction administration responsibility for the relocation of the Philadelphia branch office of Teachers Insurance and Annuity Association-College Retirement Equities Fund.

James Northcutt Associates, Los Angeles, will provide interior design services for the new, five-star Thanos Hotel near Polis, Cyprus.

After 13 years of delays, construction on New York City's Holocaust memorial, designed by

Kevin Roche John Dinkeloo Associates, New York, will commence in Battery Park City this fall.

The Orlando, Fla., office of **VOA Associates Inc.** will provide full architectural and interior design services for the new Sheraton Suites at Miami Beach.

Brennan Beer Gorman Monk/Interiors, New York, is leading the consultant team for the redesign of 16,500 sq. ft. of lobbies, public concourses and tenant spaces at Gateway Center, a four-building, mixed-use complex in Newark, N.J.

The Greenville, S.C., office of **Hellmuth, Obata & Kassabaum Inc.** will design the new Earth System Science Building for the National Aeronautic and Space Administration at the Goddard Space Flight Center in Greenbelt, Md.

Coral Gables, Fla.-based **L.E. Seitz Associates Inc.** will create the second phase of a gaming facility for California's Barona Indian Council on its reservation north of San Diego.

Often, things which seem contradictory actually come together quite nicely.

Take good design. And value. Many view them as incompatible.

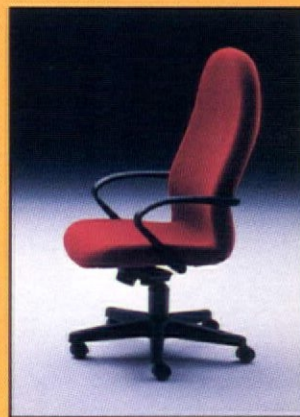
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united chair.
The Value Of Good Design

TRENDS

The \$75 million project will include two major new gaming facilities, 31,000 sq. ft. convention center, entertainment complex, food court, child care center and Indian museum.

Loebl Scholssman and Hackl, Chicago, has won an international design competition to develop the master plan for the Shekou Harbor Building, a mixed-use development in Shenzhen, China, with nearly one million sq. ft. of office and retail space.

Polshek and Partners, New York, has been chosen by the Santa Fe Opera, Santa Fe, N.M., to renovate the company's open-air theater.

New York-based **Butlers Roger Baskett**, has recently been retained for the following law firm projects: Renovation and expansion of offices of Rebol, MacMurray, Hewitt, Maynard & Kristoll, new 41,000 sq. ft. offices for Kirkpatrick & Lockhart and new offices for Cowan Liebowitz & Latman, all in New York.

Mancini Duffy, New York, has been retained to provide complete design services for the 100,000 sq. ft. office relocation of KPMG Peat Marwick in Boston.

The Hillier Group, Princeton, N.J., has won a design competition for the construction of Hoffman-La Roche Inc.'s, new administration building in Nutley, N.J.

Barry Design Associates, Los Angeles, will provide interior design services for two new hotels in Taipei, Taiwan, the 150-room Caesar Court & Shin Pei Tou Towers and the 165-room Caesar Court Hotel Chang Chun Road.

International Consulting Solutions Inc., Chadds Ford, Pa., has selected **KPA Design Group**, Philadelphia, to renovate and expand the company's international and regional headquarters in Chadds Ford.

Langdon Wilson Architecture, Phoenix, is lead architect for a \$10 million expansion and renovation of the Heard Museum, Phoenix.

People in the News

E.T.C. Carpet Mills Ltd., Santa Ana, Calif., has announced the appointment of **Norm Wool** as president of its new solution-dyed division, Western Solutions, also in Santa Ana.

The Business and Institutional Furniture Manufacturer's Association (BIFMA), Grand Rapids, Mich., has appointed **Bradley P. Miller** as manager of government affairs.

Sarah Miles was appointed vice president, communications, for The Knoll Group, New York, and **Sam Shaffer** was appointed marketing director, seating and wood casegoods.

Alexis Contant has been named marketing director for the Decoration & Design Building in New York.

Frank L. Fuller, principal, ELS/Elbasani & Logan Architects, Berkeley, Calif., was named a Fellow of the American Institute of Architects.

Denise Gindhart and **Neil Dick** have both joined CUH2A Inc. in Princeton, N.J., as directors of business development.

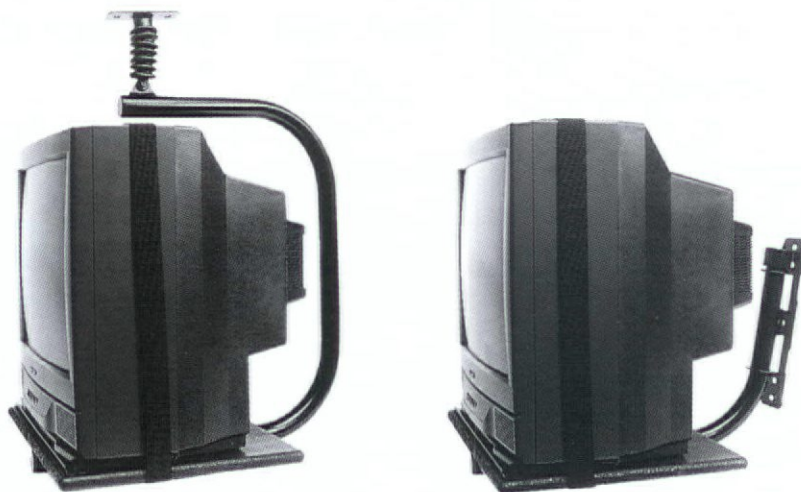
James W. Ward has been elected a vice president of GenCorp, Fairlawn, Ohio. Ward is also president of GenCorp's wallcovering division in Hackensack, N.J.

Sarah J. Marr has been named a partner of The Rowland Associates Inc., Indianapolis, and **Eric J. Rowland** has joined the firm as vice president of architecture.

Kimberly R. Williams, IDC, has joined The Kling-Lindquist Partnership Inc., Philadelphia, as principal and director of interior design.

Mannington Mills Inc., Salem, N.J., has named **James Armour** vice president of the commercial business group of the Mannington Resilient Floors division.

Gary Van Zante has left his position as director of resources at Hammond Beeby and Babka Archi-



WHEN IT COMES TO TV, WE HAVE A COUPLE OF HANG-UPS.

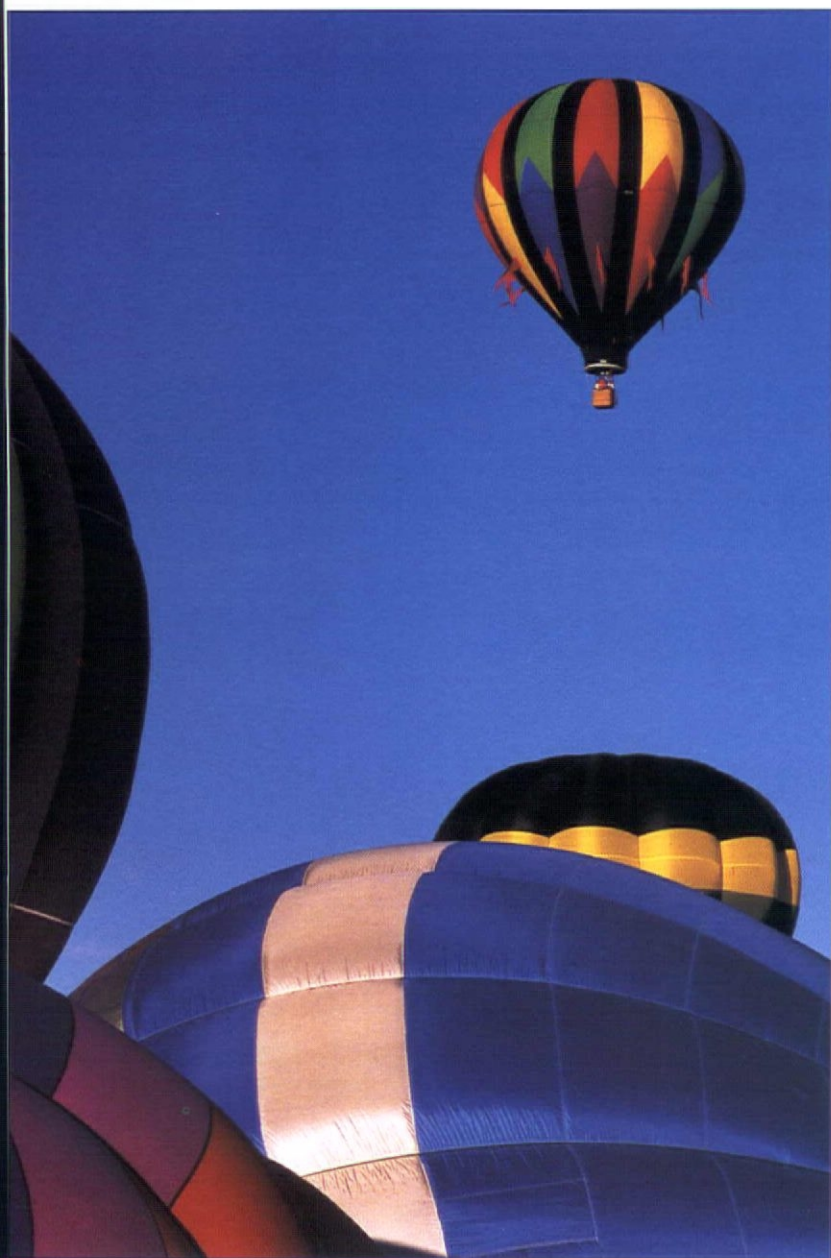
Knap & Vogt television mounts are the best way to get what's on the air up off the ground. Whether your needs call for a wall or ceiling mount, KV has what you're looking for. Our mounts are available in a variety of sizes with options which include a VCR attachment and suspended ceiling extension. They easily hold standard size televisions, are competitively priced, and

come with KV's 90 year reputation for quality, reliability and service. It's a television program everyone will like.

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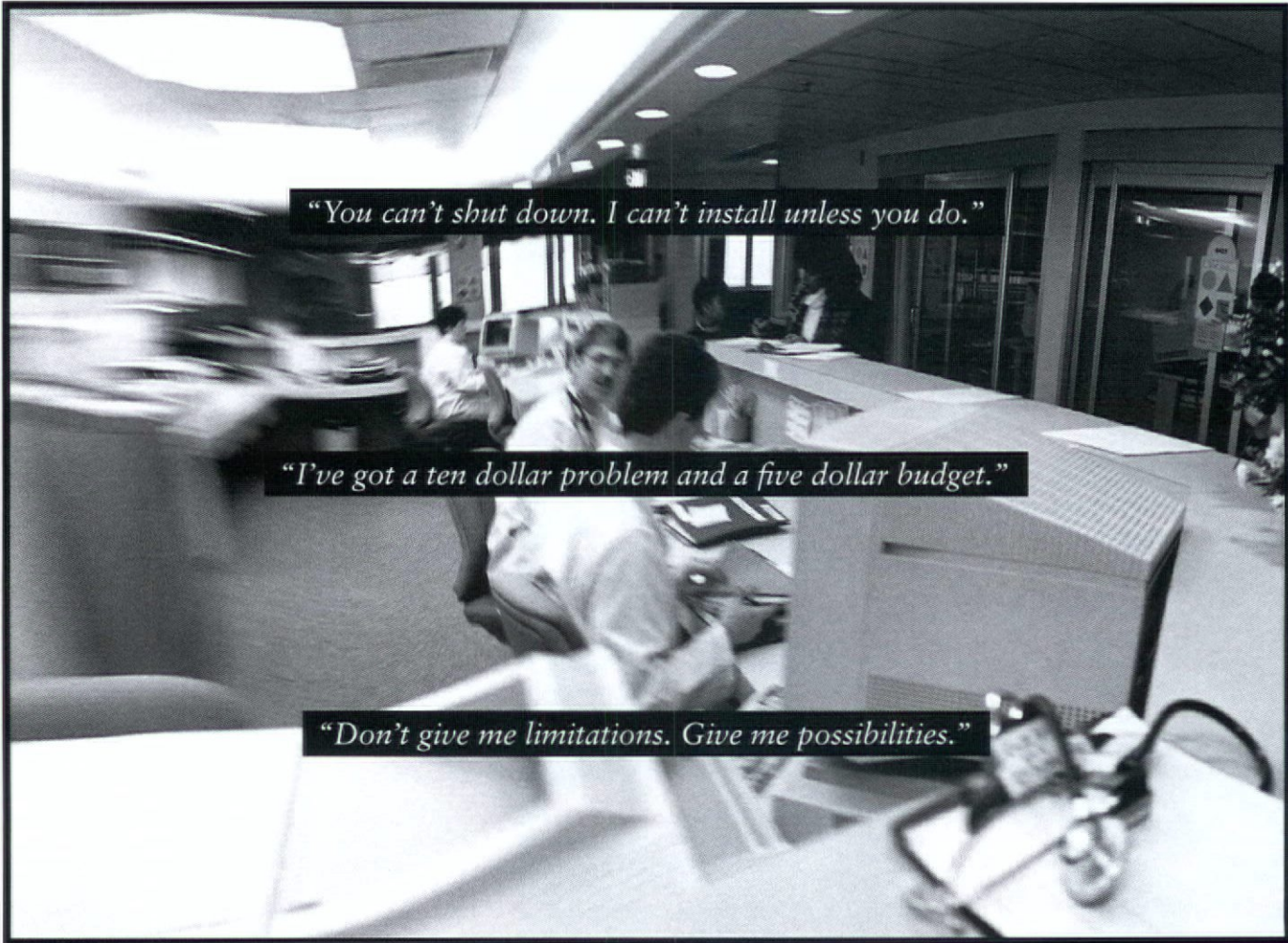
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"I've got a ten dollar problem and a five dollar budget."

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"Keep asking for changes, and this project will go on forever."

"Since when did everybody become a designer?!"



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To learn more about how Steelcase Healthcare can be your comprehensive design partner in creating healthcare environments, get our 8-page corporate capabilities brochure by calling **1-800-224-8705**.

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Circle 11 on reader service card

TRENDS

fects, Chicago, to become curator of the Southeastern Architectural Archive at Tulane University's Howard-Tilton Memorial Library, New Orleans.

Langdon Wilson Architecture, Phoenix, Ariz., has promoted **Jack Black** to director of design.

Mancini Duffy, New York, has appointed **Dina Frank** vice president, director of design. She also joins the firm's management committee with overall responsibility for creative leadership.

David J. Brotman, AIA, executive vice president of RTKL Associates Inc., Baltimore, and managing director of the Los Angeles office, was elected vice chairman of the firm.

RDA International, Atlanta, has named **Greg Bates, IBD** a principal of the firm.

Hellmuth, Obata & Kassabaum, St. Louis, has elected **Juliette Lam**, senior principal of HOK/New York, to the firm's board of directors.

Business Briefs

The three recently unified professional interior design associations, Council of Federal Interior Designers, Institute of Business Designers and International Society of Interior Designers, have selected the name **International Interior Design Association (IIDA)** to represent the new organization of 8000 members, with international headquarters in Chicago.

ICE, a manufacturer of contemporary furniture, has opened its first Seattle retail outlet at 1191 Second Avenue.

Falcon Products Inc., St. Louis, has signed an agreement with the Czech Republic to acquire controlling interest in Miton a.s., a manufacturer of wood furniture located in the Czech Republic.

In a move to enhance communications between manufacturers and designers, the International Association of Lighting Designers

(IALD) has formed the **Lighting Industry Resource Council** in New York, with membership open to manufacturers of lighting and lighting control equipment.

Orlando, Fla.-based **Hansen Lind Meyer Inc.** has moved its Washington, D.C. office to Suite 230, 1420 Beverly Road, McLean, Virginia, 22101-3719; (703) 917-0500; fax (703) 917-0510.

The Hillier Group, Princeton, N.J., has acquired New York firm **The Eggers Group, P.C.**, designers of both the Jefferson Monument and the National Gallery of Art, as well as numerous athletic facilities.

The St. Louis-based architecture and interior design firm, **Gray Design Group Inc.**, has opened an office in Colorado at 1746 Cole Blvd., Suite 225, Golden, Colo. 80401; (303) 279-6332; fax (303) 279-6368.

Steven Rick-Architect and Street Dixon Street of Nashville, Tenn. have merged to form a new commercial design firm, **Street Dixon Rick**.

Coming Events

October 4-February 26, 1995: "Good Offices and Beyond: The Evolution of the Workplace." Cooper-Hewitt Museum, New York; (212) 860-6894.

November 6-9: IFMA '94; Cervantes Convention Center; St. Louis; Call IFMA at (713) 623-4362.

November 12-15: International Hotel/Motel & Restaurant Show, Jacob Javits Convention Center, New York; (914) 421-3215.

November 17-20: Seventh Symposium on Healthcare Design, New York Marriott Marquis, New York; Call 510-370-0345.

December 2-5: The International Furniture Fair; Tokyo International Fairgrounds, Tokyo; 03-5261-9401; Fax: 03-5261-9404.

December 3-6: NADI 105—The Visual Marketing & Store Design Show, Passenger Ship Terminal, New York; (800) 272-SHOW.

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TREVIRA® FR Flame
Retardant Filament

Does Not Pill/Shrink or
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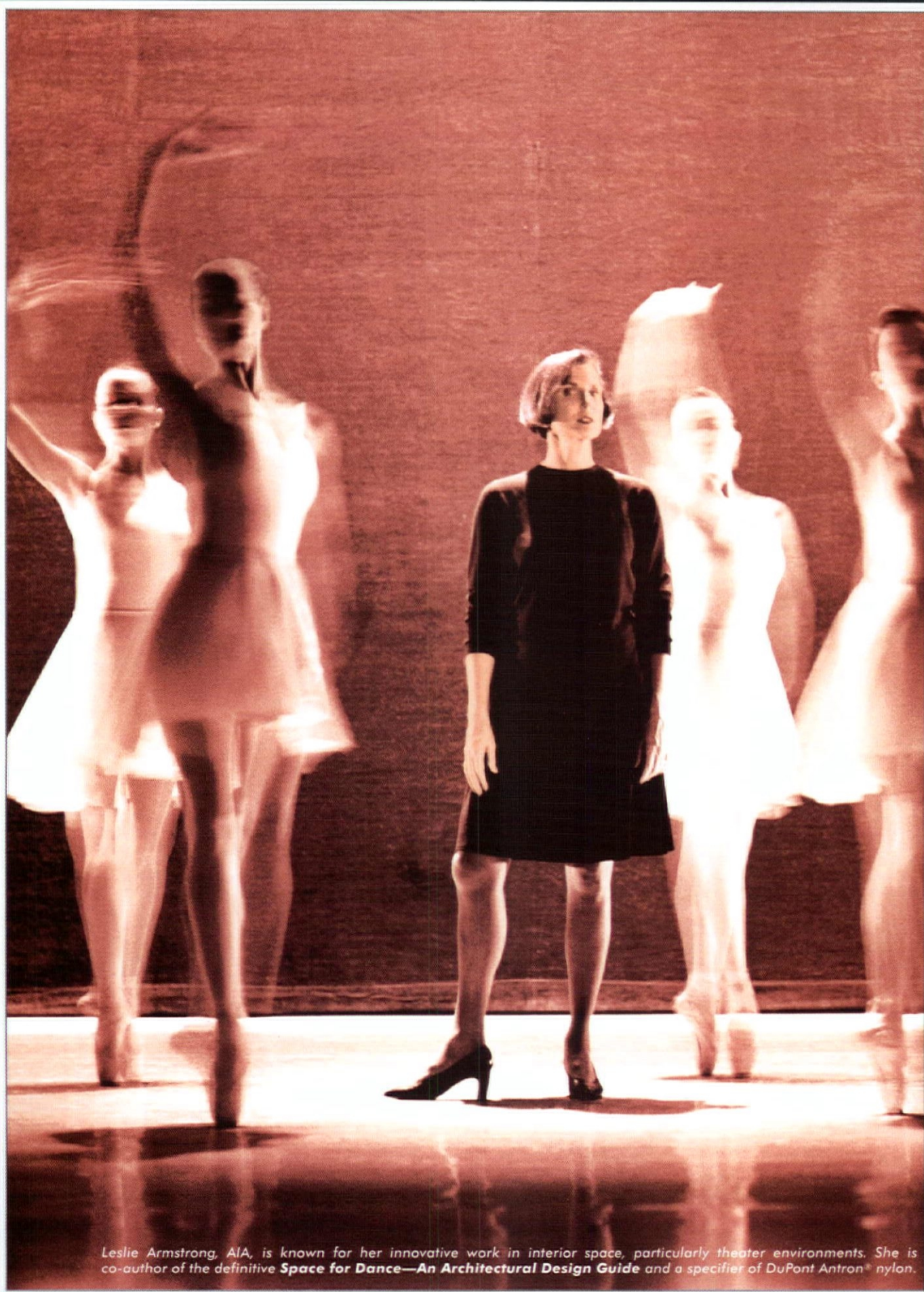
Thoreau Sunrise

Esplanade Wisteria

Quincy Dawn

MOMENTUM
TEXTILES

Tea Party Pastille



Leslie Armstrong, AIA, is known for her innovative work in interior space, particularly theater environments. She is co-author of the definitive **Space for Dance—An Architectural Design Guide** and a specifier of DuPont Antron® nylon.

LESLIE ARMSTRONG

O N T H E A T E R & I N N O V A T I O N

I love the wit and thrill of theater and dance.

The truly original against the serene landscape of an empty stage.

When the curtain rises on a wonderful set,

it's like magic and you clap because you can't believe it.

I want that in architecture, too.

I designed a house for my family in Massachusetts.

My husband wanted a New England-vernacular farmhouse.

The exterior was so traditional, I couldn't stand it.

So I wrapped a band of wild-colored tiles around the whole house.

To give it a kick.

To make it laugh.

That's theater.



DuPont is meeting the challenge of innovative minds with such inventions as DuPont Antron[®] nylon. The dense molecular structure of our type 6,6 nylon offers superior carpet performance. In theater spaces, it provides excellent acoustical properties as it sets the stage from the lobby forward. DuPont Antron. There is no equal. For information, call 1-800-4DUPONT.



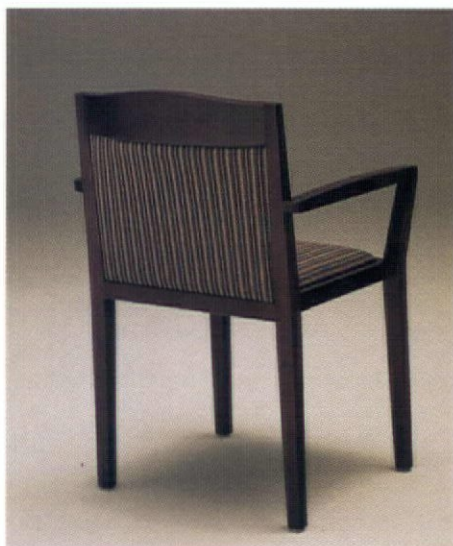
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MARKETPLACE

Charlotte, a division of Falcon Products, expands the Jane Collection with the Jane Stack Chair. With the ability to stack five high, Jane provides both the function and aesthetic appeal required for office, health care and hospitality settings.

Circle No. 202



An alternative to hand-painted and textured walls is now available from F. S. Contract, the commercial division of F. Schumacher & Co., with the introduction of the Faux Real collections of wallcoverings. The five designs in the collection, inspired by natural elements, are environmentally friendly as well as highly durable.

Circle No. 201



Haworth introduces Improv ergonomic desk seating, an extension of the Improv guest stack chair line. The design philosophy that drove the chair's creation centers around user comfort, environmental concern and price minimalization. Improv is suited to users whose jobs involve moderately repetitive work.

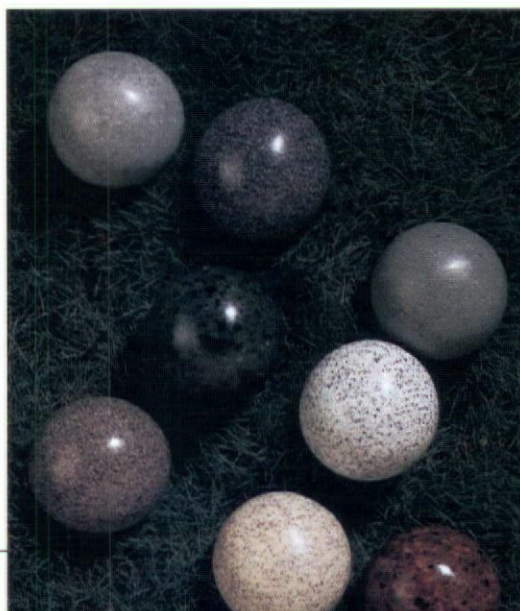
Circle No. 204

NO PUMPKINS HERE



The Diviso Series from Fraser Contract achieves a more natural movement for the body by dividing the seat and back at the pivot point of the hip. The synchronized control offers mechanism and base options, arm function choices and upholstery variations to suit individual applications.

Circle No. 203



Avonite adds new color choices in the Advantage and Decor Series. These latest additions share the same characteristics—muted earth tones, neutrals, monochromatic colors—as the preferred color schemes of the 90s but with more subtle patterns and tonal variations.

Circle No. 205

INTRODUCING THE BOTTOM LINE FROM PANEL CONCEPTS.

FOR ALL THOSE WHO APPRECIATE LUXURY BUT DEPLORE EXTRAVAGANCE.

The earth has been spinning at the same speed for billions of years. But life on earth seems to be moving faster and faster. Nowhere is this more evident than in the world of business.

Keeping pace with this change explains Panel Concepts' pride in introducing the Bottom Line, an open-office system that blends productivity and flexibility with a panoply of quality features that belies its modest price.

A casual inspection of this new system may lead you to conclude that as business shifts from structured to team-centered environments, Bottom Line is ideally poised to become an integral part of such teams.



Exclusive Q-link module provides quick access to phone and data lines.

Note, for instance, features like fully tackable acoustic panels that make each workstation an island for the mind. Baseline raceways that can handle diverse computer, telecommunications and power needs. And a broad range of storage options, accessories, panel heights and sizes, fabrics and laminates for flexible, efficient use of space. Then consider a dedication to

customer service and satisfaction characteristic of the Panel Concepts approach to doing business. With friendly, helpful sales people who link this new system to designers, dealers and end users. One example: our

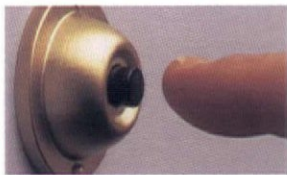


Finally, a productive work environment that's affordably priced.

computer-aided specification service, in which we analyze your rough layout and provide you with color-coded, three-dimensional floor plans—easy to visualize, with risk-free specs, and (unlike some competitors) absolutely

free of charge. Another example: a simplified price and ordering system that makes specifying easy and provides price quotes in minutes instead of days. And contrary to industry practice, all hardware is included in the price.

Add up these considerations and you may agree that not only is Panel Concepts one company that grasps your needs with abundant clarity, but that Bottom Line is one system that affordably meets present needs while anticipating future ones. In the final analysis, the



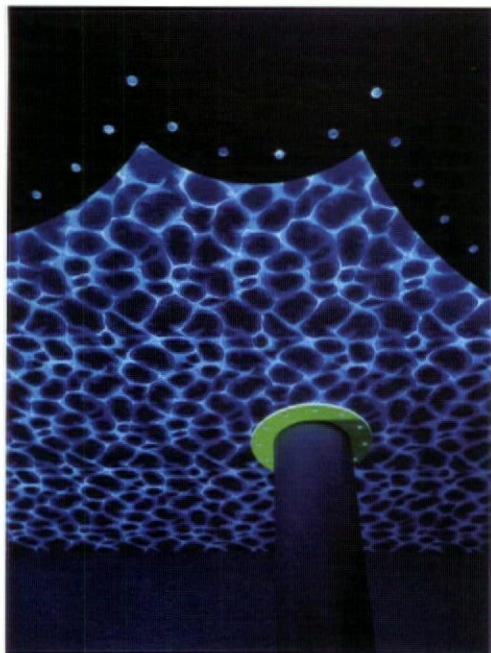
Our 99% on-time delivery record is the envy of the industry.

only thing that tips you off to Bottom Line affordability is the name itself. To learn more, or for a free brochure, call 1 800 854-6919.



Panel Concepts is a subsidiary of Standard Pacific Corporation (NYSE).

MARKETPLACE



Sincolor of America introduces Black Light wallcoverings. Ultra-violet, light-sensitive pigments glow in abstract patterns when illuminated with low-level, fluorescent UV light, making Black Light a high impact choice for displays, retail, restaurants and other public spaces.

Circle No. 206

ICF is pleased to introduce F.D., Mario Botta's first new chair design in five years. Noted for the use of pure geometric composition, Botta has covered a cylindrical, tubular infrastructure with natural wicker to simulate the character of a textile. A seat cushion of Swiss black leather completes the design.

Circle No. 207



LAM Lighting Systems has created Litedisc, a highly architectural, shallow-depth, ceiling-suspended pendant fixture, that uses four of the lighting industry's new compact fluorescent tubes as its light source. Compact fluorescent tubes are easy to work with and store, as well as being highly energy efficient.

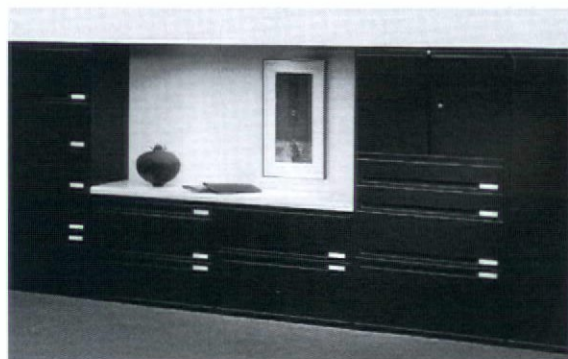


Circle No. 208

BASEBALL'S OUT, DESIGN'S IN

Marketed under the name of Office Specialty, Storwal's premiere line of filing, Performance Group, offers exceptionally responsive filing solutions. Performance Group is designed around a 1-1/2-in. module, available in 41 case heights with a choice of eight different size openings.

Circle No. 209



The 1531 Stool from Automatic Inc. combines specialized finishes with classic design to create a unique seating option. The frame of the 1531 Stool is construction-grade metal rebar, supporting a square leather upholstered seat and back.

Circle No. 210



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Success depends on your ability to adjust. And nothing adjusts as quickly as the Equiptovative Adjustable Height Work Center. The unique cable mechanism allows you to instantly adjust the bench height for peak effectiveness. **Ergonomically designed**, it is lighter, more durable and less expensive than motorized work centers. So crank up your productivity with the Equiptovative Work Center from Equipto.

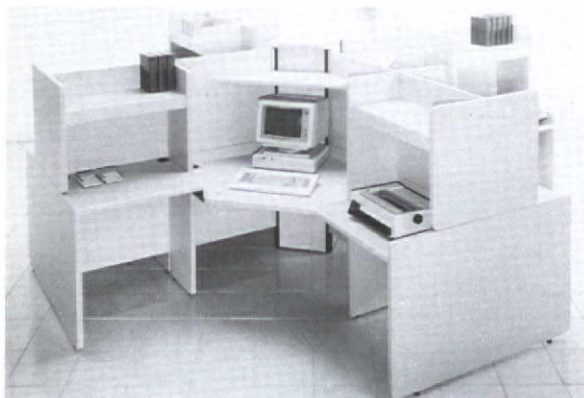
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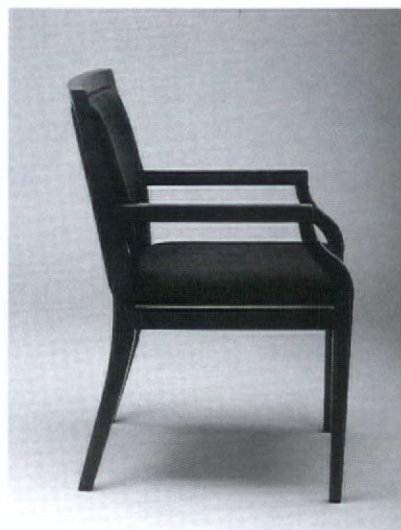


← LUI Corporation has responded to today's heavily computerized "electronic" offices with Word Data, a highly functional system of contract furniture. Word Data facilitates the easy organization of computer equipment, fax machines and telephones at a moderate price to create custom-function work stations.

Circle No. 211

Patrician's Elements Collection is a line of versatile chairs that are affordable, comfortable and durable. Elements is offered in an armless and three arm designs, ranging in styles from contemporary to traditional.

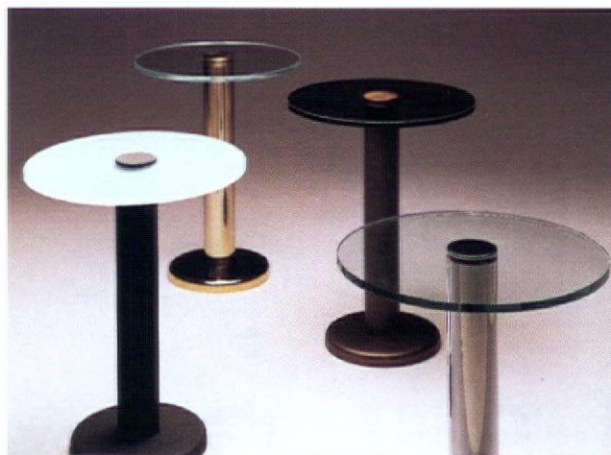
↓ Circle No. 212



↑ KnollStudio adds to its collection of elegant and timeless classics with Stamberg Aferiat Lounge Seating. The new contract furniture line comprises a lounge chair, settee and three-seater sofa, each with splayed tubular legs. The collection also includes the option of matching shelves that can be attached to the sides and back of each piece.

Circle No. 213

CANDY COATED



↑ ASI Intrex has recently expanded its offering of classic side tables to include a new range of glass tops and aniline-dyed ash veneers. Rugged, yet flexible, these Post Base tables provide a perfect working, drinking and eating surface for workers on-the-go.

Circle No. 214

→ Athena and Brocade are two new Collins & Aikman floorcoverings constructed of 100% DuPont Antron® Legacy nylon. These multi-toned, non-directional patterns can be installed without the need to match the pattern at the seam, resulting in a virtually seamless, highly durable floor.

Circle No. 215



Announcing the STAT Program from Nemschoff.

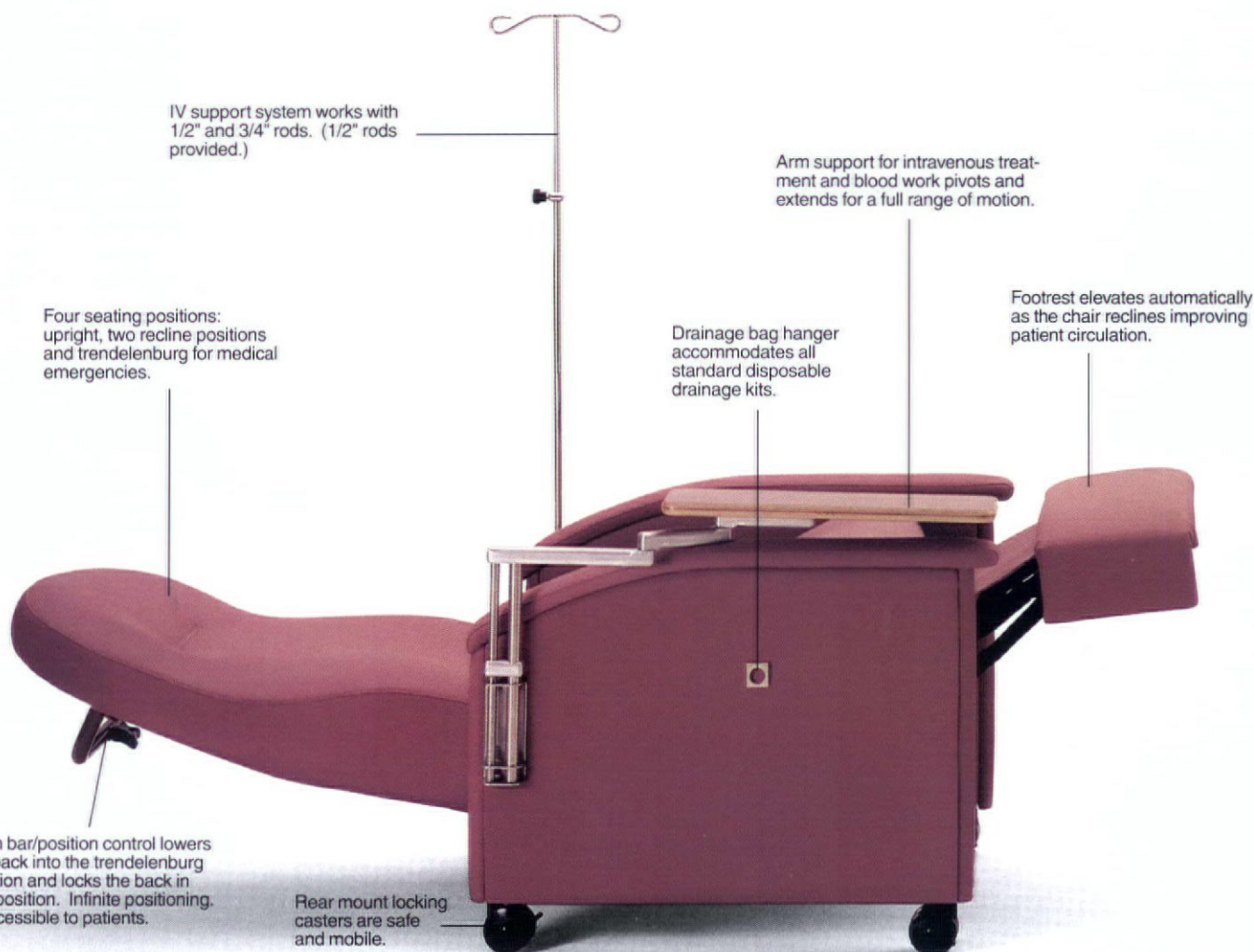
WINNER 1993
NIGHTINGALE AWARD
AT THE SIXTH SYMPOSIUM
ON HEALTHCARE DESIGN

Now you can get a fully-upholstered patient treatment chair delivered in two weeks.

- Nemschoff's STAT Program delivers within two weeks of order acknowledgement.
- STAT Program includes any order for this fully-upholstered patient treatment chair, a popular choice for outpatient, same-day surgery, oncology and dialysis applications.
- All three standard tables included: Folding side table, Adjustable tray table, Arm support
- Three color selections fit any environment.
- Recliner mechanism is field-adjustable to accommodate patients of all strengths and weights.



NEMSCHOFF
HEALTHCARE FURNITURE SPECIALISTS



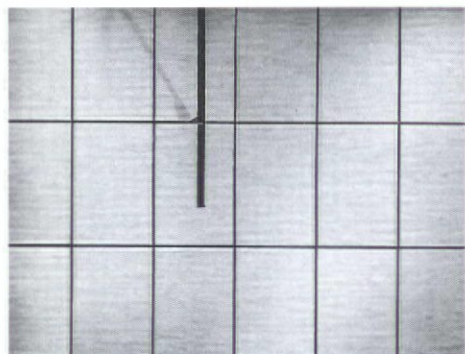
Contact your Nemschoff representative or call 800-824-2478 for more information.

Circle 16 on reader service card

MARKETPLACE

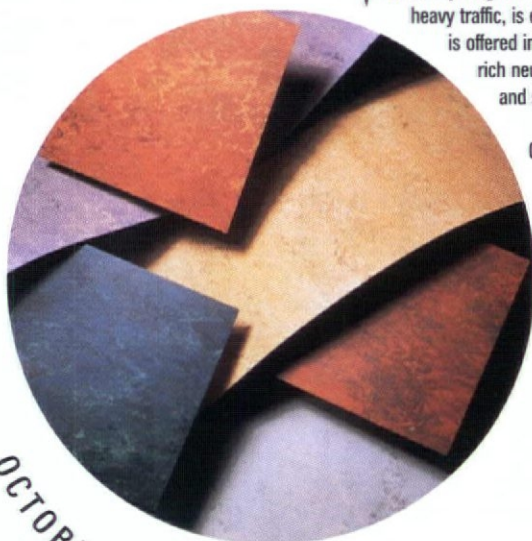
Surface Systems Retail offers wall panel systems comprised of functional, high-touch materials including natural surfaces such as wood veneers and metals, in pre-engineered application systems. Half-inch and one-inch slotted concealed standards accept fixture hardware and are available in either a mill finish or a black powdercoat. Shown is Marlite's award winning system in Rock Maple Faux print.

Circle No. 216



Forbo introduces Marmoleum Dual[®], a natural linoleum contract floorcovering, available in solid, homogeneous tile and sheet versions. This new floorcovering is extremely long-wearing, even under heavy traffic, is easily maintained and is offered in 30 colors, including rich neutrals, vivid accents and soft pastels.

Circle No. 219



OCTOBERFESTIVE



Carolina Business Furniture introduces a new table group with exceptional wood detailing to complement a variety of seating selections. The group features a cocktail, sofa, end and occasional table available in numerous heights and 12 standard wood finishes.

Circle No. 218

Sorata, a new carpet from Mannington Commercial, combines a tightly-tufted 1/10 gauge cut pile construction with a substantial 38-ounce face weight, making it desirable for a wide range of commercial applications. Contemporary shades of spice, cranberry, green and neutrals add sophistication to Sorata's subtle diamond motif.

Circle No. 217



Maharam's Belgique collection is a highly balanced grouping of five sophisticated upholstery patterns. Longevity in both design and performance are addressed through the 35 colorways, classic and complementary design elements and durability.

Circle No. 220



The New School of Thought on Vinyl Color.

Spradling vinyl fabrics spring to life with vibrant patterns and colors. Whatever your seating needs, hospitality, office or healthcare, Spradling gives you a fantastic choice of designs and colors - from the basics to the newest trends.

So add some new life to your next project with our easy to clean, fire resistant, anti-microbial contract fabrics.

Fabric pictured is Currant from our new Renaissance Collection. Available through your Spradling distributor.



Spradling International
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Designer Vinyls
That Work.

Circle 17 on reader service card

Fabrics for Health Care

Standing at a classic 1990s crossroads —anxiously waiting for the Clinton administration's stalled drive towards universal medical coverage to regain momentum—the health care industry is seeking new economies in service delivery at the same time it continues to reorient itself to patient-centered care. In this uncertain climate, designers of health care facilities want textiles created to be anti-microbial, flame retardant, washable up to 160-180° F with harsh cleaning agents and possibly reversible, that are priced to hold down the cost of yardage. What's remarkable about health care textiles in recent years is how far they have come in meeting designers' requirements.

AMETEX/ROBERT ALLEN CONTRACT

Lutece and Travella are the latest additions from Ametex/Robert Allen Contract Fabrics in two sided prints for health care facilities. A duplex printed cubicle curtain offers the patient and guest the luxury of decoration from either side of the patient's room.

Circle No. 231



POLLACK & ASSOCIATES

Pollack & Associates introduces Wildwood and Network, two beautifully colored, hardworking tapestries of modacrylic, nylon, wool and polyester. Well-priced and inherently flame retardant, each pattern, available in four colorways, is appropriate in a variety of health care environments.

Circle No. 233



NAUGAHYDE

Naugahyde Brand Fabrics is pleased to introduce the Starlite pattern, ideally suited for health care seating needs. Starlite brings a celestial feeling to any health care environment with a palette of 10 colors including Mars Red, Blue Moon, and Nova Teal.

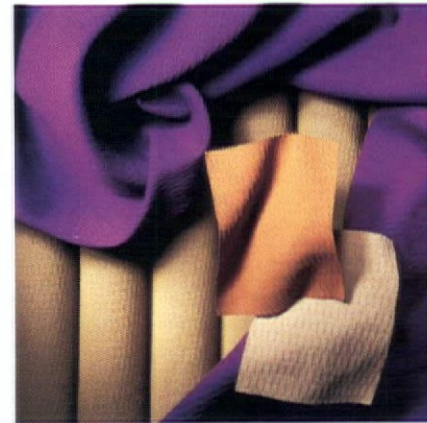
Circle No. 232



CARNEGIE


Avalon, designed and produced by Creation Baumann of Switzerland for Carnegie, has the look and feel of handwoven textiles, produced with the construction and quality necessary for the health care market. Avalon is available in 20 cross-dyed colorways and exceeds all ACT performance standards for upholstery use.

Circle No. 234



PEERLESS®



Now, instead of just wishing you could get low-glare, visually comfortable task lighting, you can actually specify it. Furniture Integrated Task  Lighting. From Peerless.

Circle 18 on reader service card

F.S. CONTRACT

Leafburst and Victory Texture, two of the 16 new designs offered by F.S. Contract, provide a solution for the aesthetic and technical issues that plague privacy curtains in health care facilities. A one-piece knitted construction, as opposed to the traditional two-piece, alleviates puckering, shrinkage or weakness between the open and solid portion of the curtain.

Circle No. 235



MAHARAM

Maharam introduces Tidepool and Shell Beach, two new 72-in., 100% Trevira® FR polyester health care fabrics, designed to bring the beauty and calming effects of the ocean and seashore to any interior environment. Both fabrics are machine washable and are appropriate for use as cubicle curtains, bedspreads, or draperies in pediatric and adult areas.

Circle No. 236



KNOLLTEXTILES

The Horizon Collection by Jhane Barnes for KnollTextiles is a line of eight fabrics suitable for hospital room dividers. Each fabric is washable and reversible, and with pattern names like Animal Magnetism, Clambake and Mum's the Word, they playfully reflect the designer's favorite theme—nature.

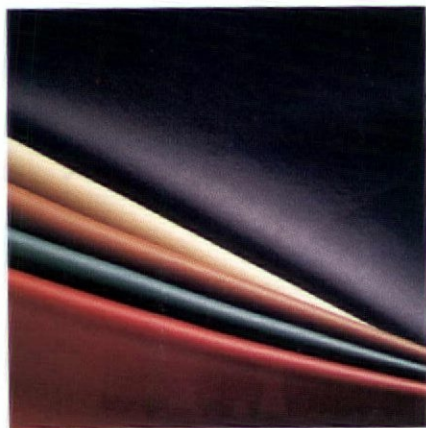
Circle No. 237



WILLOW TEX INC.

Izit Junior, the newest offspring of Izit Leather from Willow Tex Inc. is a leather look-alike created for budget-conscious projects. Izit Junior is available in 28 colors and is highly durable, performing 100,000 double rubs, making it suitable for a variety of high-use environments.

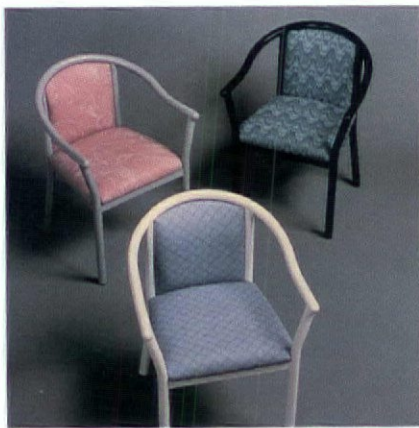
Circle No. 238



GENCORP POLYMER PRODUCTS

GenCorp Polymer Products introduces Boltaflex® vinyl furniture fabric with PreFixx® protective finish—furniture fabric that helps the health care industry come clean. Boltaflex® with PreFixx® offers more than 400 color and pattern combinations that resist scuffing, abrasion and many common staining agents used in health care facilities.

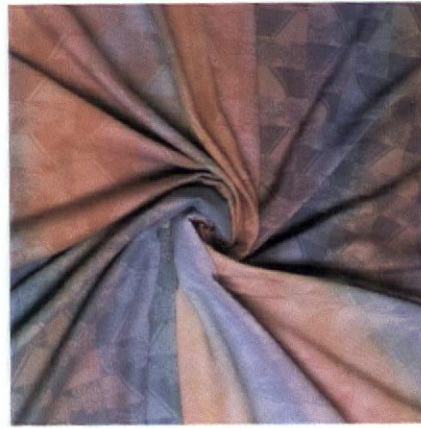
Circle No. 239



ARC-COM

Medarc 6 is the latest introduction to Arc-Com's extensive line of 72-in.-wide health care fabrics. This group of 115 patterns was developed to provide designers and specifiers with diversity and options when coordinating tile, vinyl and carpet offerings in any health care environment.

Circle No. 240



The Fabric That Fights Back

Lab Tested, Installation Proven

Xorel Fabrics are recognized as the most advanced textiles available for the contract and institutional marketplace. For wallcovering, panel and furniture use, Xorel products are designed for high traffic, high abuse areas. For more than a decade, Xorel has proven its

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durability and cleanability in thousands of projects—from airports to cruise ships, hospitals to hotels, building cores to board rooms. Xorel offers aesthetics, color options and life cycle advantages way beyond vinyl.

To receive the following working tools, please call **1-800-727-6770**:

- Full color brochure with installation summaries and photos; complete specs.
- 108-page test booklet with copies of all lab tests.
- Sample reference folder with swatches of 168 standard colorways.

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Europe and Far East: Creation Baumann
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SINA PEARSON TEXTILES

Responding to the demand for new and unusual designs in health care fabrics, Sina Pearson Textiles has added five new cubicle cloths to the Monet's Garden collection. All patterns are woven of 100% Trevira® polyester yarns and pass the most stringent flammability tests.

Circle No. 241



RODOLPH INC.

Rodolph, Inc.'s latest fabric introduction, Isadora, is fluid and graceful when used for drapery yet rugged enough for upholstery. At 55-in. wide and available in eight outstanding solids, Isadora is an exciting choice for any health care application.

Circle No. 242



MOMENTUM TEXTILES

Momentum Textiles takes a walk "Along the Esplanade" with its newest collection of tapestries woven in 100% FR Trevira®. Nine tapestry designs available in 73 colorways are an ideal health care solution. Shown are Thoreau-Sunset, Quincy-Dawn and Tea Party-Pastille and Esplanade-Wisteria.

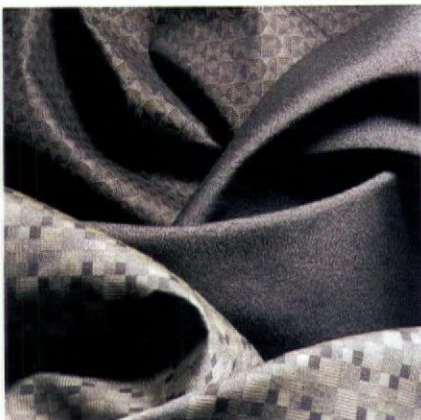
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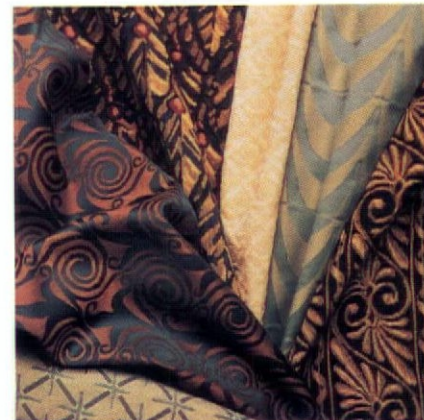
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HBF

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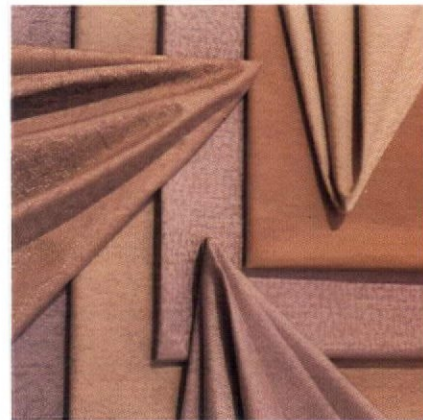
Circle No. 248



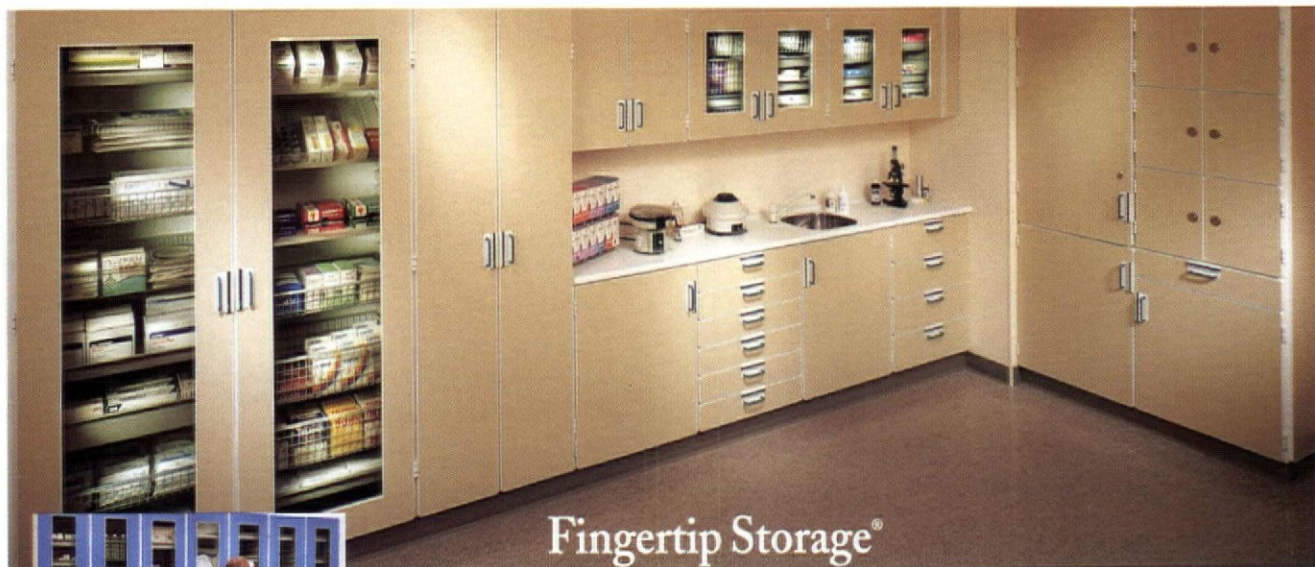
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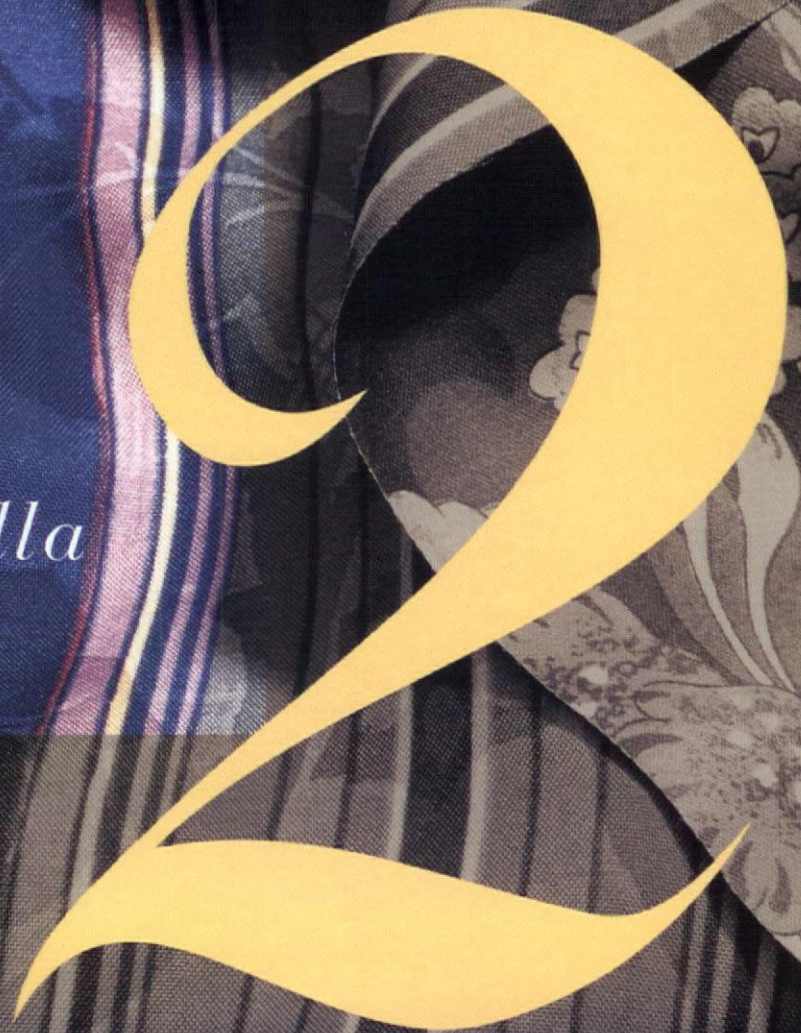
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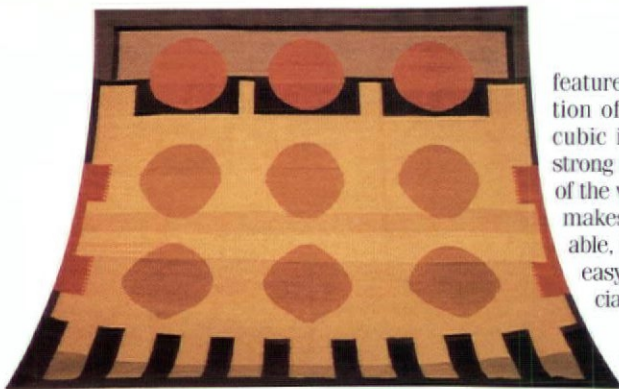
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Take the Floor

David Shaw Nicholls creates a complex new dimension in floor coverings with his Sikri Collection of not-so-traditional flatweaves

By Jennifer Thiele Busch



David Shaw Nicholls (above) uses advanced CAD capabilities to create a contemporary aesthetic for flatweaves. The Sikri Collection, represented here by Salim (top) and Mahal (right) is nevertheless hand-constructed in the most traditional manner.

"I'm not interested in reinterpreting the past or paying homage to the origins of rug-making," says Scottish-born architect and designer David Shaw Nicholls. "My fascination is in questioning the aesthetic of the traditional area rug." With his latest collection, called Sikri after the Indian village of Fatephur Sikri, Nicholls has indeed departed from traditional aesthetic norms for flatweave designs. The journey is made all the more interesting by the designer's dedication to old-fashioned construction techniques married with advanced CAD technology.

Anyone who has followed the development of Nicholls' two-year-old Manhattan rug design studio will note that he has certainly succeeded by his own aesthetic standards, turning out refreshing contemporary designs in the form of his Gardens, Pompeii and Chivalry Collections of hand-made, tufted area rugs. His work has also met with considerable commercial success among upscale residential designers, who prize his couturier's sense of high quality and styling.

With Sikri, however, Nicholls is particularly excited about its contract applications. A recent visit to major commercial design firms in Western states has deepened his conviction that Sikri is something the commercial design world wants and needs. "The designers I met were very excited, because they understood that this collection offers a valid alternative to both rugs and wood floors," enthuses Nicholls. "These rugs really take on the properties of the floor, providing a hard, flat, decorative surface that doesn't interfere with the smooth flow of traffic throughout a space."

What first and foremost gives the Sikri Collection numerous commercial possibilities is its durability. Each rug, hand-woven in India by expert craftsman, is made of Argentinian wool and

features a super-kilim construction of 160 hand-tied knots per cubic inch. The combination of strong natural fibers, the fineness of the weave and internal knotting makes the rugs extremely durable, naturally soil resistant and easy to maintain with commercial cleaning techniques.

Contrary to the construction method, which represents a centuries-old tradition, is the Sikri Collection's contemporary aesthetic. While Nicholls contends that most flatweave designs are derivatives of busy traditional Persian or primitive culture designs, the three members of the Sikri collection, Salim, Mahal and Hiran (all named for temples in Fatephur Sikri), feature strikingly simple patterns, or "maps" as Nicholls prefers to call them. "These contemporary designs actually offend more traditional rug designers," he notes. "They think I'm insulting the detail of the craft. They don't realize my designs are detailed in a profound and subtle way." In particular, the strong sense of geometry, graphic pattern and subtle colors and color variations that are inherent in all of Nicholls' designs happen to be atypical of traditional patterns.

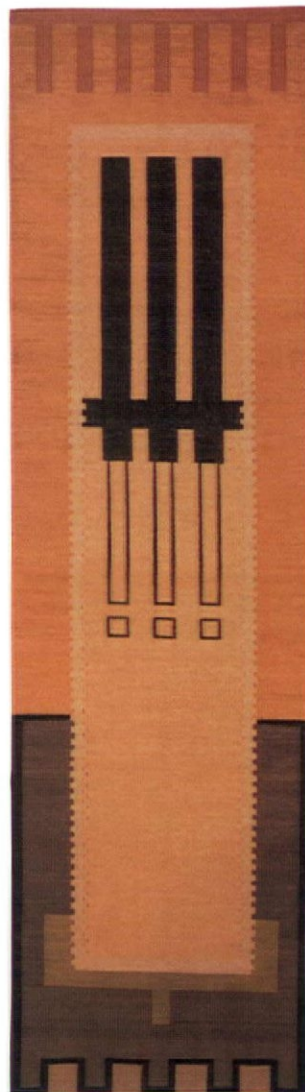
Nicholls' introduction of the circle motif also "went against the rules," as he puts it. "Most flatweaves conform to a grid pattern since the construction technique does not encourage the use of circular elements," he explains. "My rugs question that aesthetic." He does concede that even the master weavers found this new challenge difficult to accept, turning out the first prototypes with slightly diamond-shaped circles.

What gives Nicholls the ability to define a new aesthetic for flatweaves while maintaining both handcrafted quality and flexibility to meet far-ranging contract requirements is advanced computer design technology. "Once the specifier approves the physical properties of the rugs," he notes, "the process becomes an exercise of visuals." Each "map" is offered in two or three standard sizes, but with CAD, Nicholls can easily alter the size or design to accommodate a space using the same basic elements. Though he is particular with his palette and prefers muted earth tones, he will sometimes add color variations to complement a room.

"The rugs can be customized to suit infinite possibilities," explains Nicholls. "A designer has furniture and other objects in mind for a space, so naturally the rug must accommodate those elements." He has taken much the same all-encompassing approach with a second grouping of flatweaves. The five patterns of the Umbria Collection "present variations in geometry of forms and introduce a new color," he says. Nicholls plans to develop 30 flatweave designs, all offering something slightly different while maintaining the distinctive look and quality he ascribes to.

"Advanced computer drafting is aligned with primitive construction techniques," says Nicholls of his latest passion. His collections should thus offer something for anyone who is not bound by tradition—but still appreciates it.

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Michael Vanderbyl's Revere Table (below, left) and Sorbonne Table with Domus Academy Chair (below, right) exploit such state-of-the-art technologies as aluminum extrusion, aluminum sand casting and laser-guided marquetry to enhance HBF's line of Neo-Classic conference tables.

Tradition with a Push

Do we detect a revolutionary spin on the traditional Revere and Sorbonne Tables designed by Michael Vanderbyl for HBF?

By Roger Yee

Having rowed silently across the Charles River from Boston to Cambridge using muffled oars, leapt on a fast horse and eluded British troops to reach Lexington, warned John Hancock and Samuel Adams that the British were coming, proceeded to Concord to alert the Minutemen who would fire "the shot heard round the world," stopped to be interrogated and released by British scouts, and returned to Lexington on foot—all on the evening of April 18, 1775—Paul Revere is understandably better known as a patriot than as a silversmith. But he was indeed one of America's greatest silversmiths in both the Rococo and Federal styles, a point not lost on designer Michael Vanderbyl in creating Revere, one of two new table series for HBF along with Sorbonne.

"I had specified a Revere tea service with vertical fluting for a New York City store I designed for Talbot's, the retail and mail-order clothier," recalls Vanderbyl. "The fluting suggested a way to use extruded aluminum technology to create a distinctive table leg. When I learned that HBF wanted to get deeply involved in conference furniture, I shared my design concept with Chris."

If product development at HBF sounds informal, that's exactly how "Chris," namely HBF president Chris Plasman, likes it. "We're a small company that's always looking for ways to devel-

op new products with new technology," he says. What HBF does with new technology may sound unorthodox for its business of manufacturing furniture of traditional design. However, the pragmatic Plasman sees no inconsistency in combining respect for the past with contemporary flair and up-to-the-minute technique, which may help explain HBF's singular appeal.

Working closely with Plasman and Kevin Stark, manager of product design and development for HBF, Vanderbyl developed an elegant, vertically fluted table leg that could be produced by aluminum extrusion—an unprecedented process for HBF—and made it the centerpiece for a family of table tops in boxed maple veneer and flat or beveled edges that organizations can use singularly or in groups for training, dining and conferences. Then came the important step of finding an aluminum extruder to fabricate the leg. Here Vanderbyl, Plasman and Stark were in for a pleasant surprise.

"The company we selected told us it could meet a tolerance of perhaps 1/80th of an inch, hoping this might be good enough for us," Vanderbyl remembers. "How could we tell them the furniture industry never comes so close?" After some experimentation, in which the extruder flattened the fluting and HBF raised it, a satisfactory form was perfected that would be anodized

clear or black, coupled with a custom-designed mounting plate and joined to the table top with set screws. Options would include a wood leg and ganging hardware to hold table units together.

Sorbonne's origin differs somewhat, yet bears the hallmarks of HBF product development. "I was intrigued by the idea of making a design statement using a low-cost, mundane vocabulary of furniture making," Plasman explains. "The challenge was to take a pedestrian product and make it consistent with our unconventional treatment of traditional design elements. Tubular steel and molded plywood—the basis of many low-cost tables and chairs in Europe—seemed right for us. Why not transform them into elegant café furniture?"

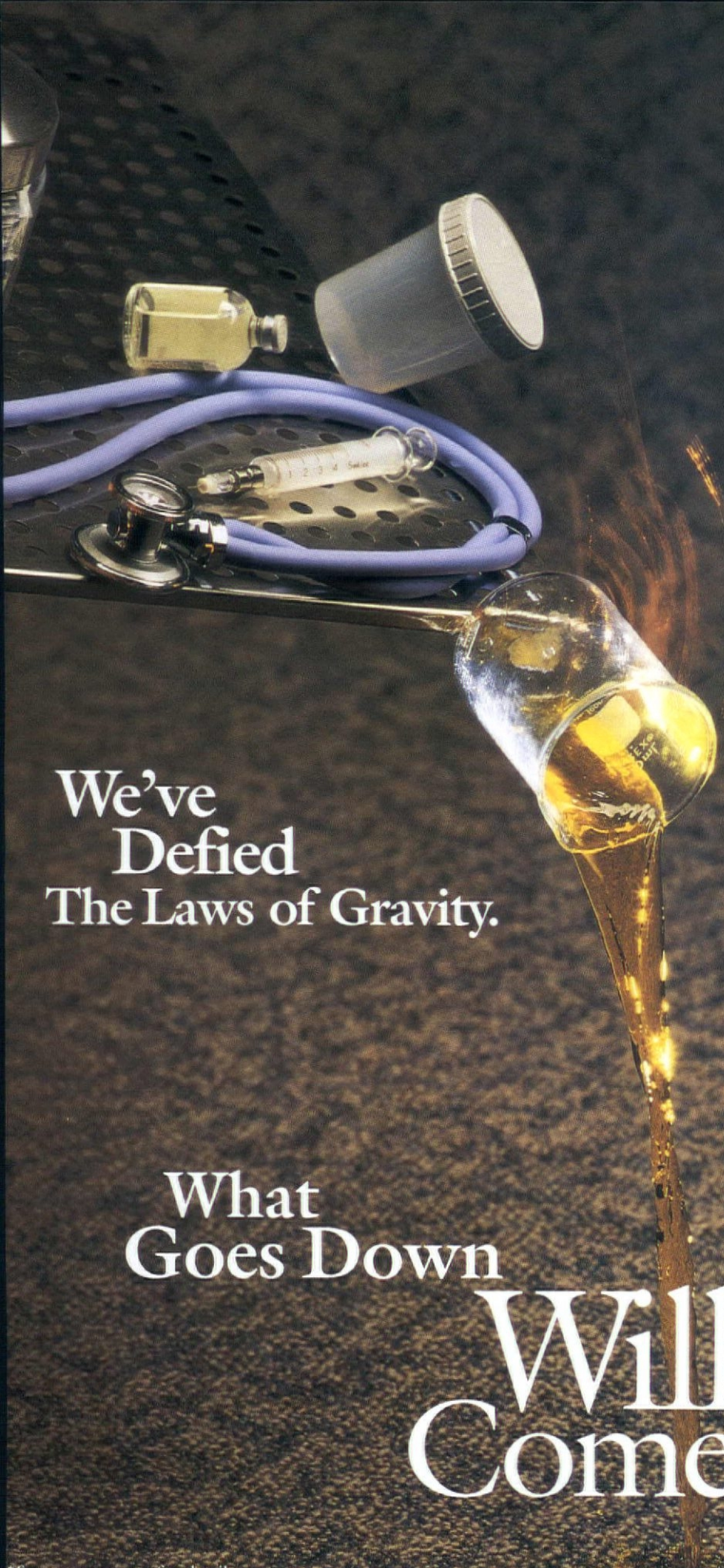
Moving quickly, Plasman encouraged Vanderbyl and Stark to explore what could be done with bent metal tubing and molded plywood. To everyone's surprise, the rounded, sensual profile that Vanderbyl had created for the distinctive, cabriole-like legs of the matching chair and square or round table turned out to be more easily made in polished, sand-cast aluminum. Even more surprising was cast aluminum's emergence as a cost-effective solution.

A German plywood-forming mold, one of many stock molds available in Europe, was selected to give Vanderbyl the shape he sought for the chair. No less important was the making of what would be Sorbonne's other signature feature in addition to the sculpted leg: a stylized star of cherry and walnut marquetry set into the maple veneered table top or chair back. "I was concerned that we'd have registration problems in superimposing the star," Vanderbyl confides. "We were fortunate to find a laser cutter that does the job perfectly. The result is tradition with a push."

"Revere and Sorbonne were good projects for us in many ways," Plasman sums up. "We were able to explore materials and methods that were new to us, and the results have been personally rewarding." Paul Revere's spiritual heirs are obviously alive, alert and making fast tracks of their own.



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Lost in Toledo?

Trying to see the art in Ohio's Toledo Museum of Art was a common problem for visitors—until the Museum unveiled a renovation by Hammond Beeby and Babka

By Amy Milshtein

You go to a picture gallery to see pictures," says Thomas Beeby, principal of Hammond Beeby and Babka Inc. While this seems obvious, the obvious wasn't reality at the Toledo Museum of Art, in Toledo, Ohio. Awkwardly proportioned galleries, poor lighting, an antiquated mechanical system and a wayfinding obstacle course that required a bag of bread crumbs turned a trip to the gallery into a confusing, unsatisfying journey. Fortunately, a renovation by Hammond Beeby and Babka has now transformed the museum into what it was meant to be: a place to see, experience and enjoy art.

Of course, it took time for the 93-year-old Museum to find itself in its modern troubles. Founded in 1901, the Museum built its rectangular, Beaux Arts core section in 1912. Fourteen years later a new addition doubled its size, turning the rectangle into a square. When plans for east and west wings were drawn up in the late 1920s, Florence Scott Libbey, wife of the Museum's founder Edward Drummond Libbey (a founder of glass maker Libbey Owens Ford), wisely insisted that the Museum take advantage of cheap labor and construction costs to build as large a structure as the site would allow. Even though collections at that time would barely occupy three new galleries, she believed that future acquisitions would eventually fill the space.

Mrs. Libbey was right. Today the Toledo Museum serves as a regional museum, attracting 300,000 visitors a year from up to an hour's drive away, according to John Stanley, assistant director for operations for the Museum. Along with the standard museum-goer whom Stanley describes as, "female, middle aged, somewhat affluent and well educated," the Museum also hosts about 40% of the Toledo public school system in one year.

Pleased as these visitors might be about their Museum, they weren't shy about voicing a few complaints when the Museum released a survey. Museum-goers chiefly pointed to a choppy, cryptic gallery layout that, instead of logically drawing them through an exhibition, had them doubling back, boxed in a dead end or just plain lost. "I don't think that alone hurt attendance,"

explains Stanley. "But it didn't help the quality of the experience."

A joint capital campaign of the Toledo Museum of Art and the University of Toledo raised the entire \$8 million renovation budget in advance. The Museum chose the Collaborative, a local firm, as architect-of-record, and Hammond Beeby and Babka, a Chicago firm, as master planner and design consultant. "We had just completed the Rice Building for the Art Institute of Chicago," remembers Dennis Rupert, principal-in-charge at Hammond Beeby and Babka. "Someone in Toledo saw our work and asked us to join the team."

If God is in the details than the west wing of the Toledo Museum of Art just got a shot of religion, thanks to Hammond Beeby and Babka. A renovation added parquet floors and columns (opposite), and brought the detailing in this wing up to the quality found in the Beaux Arts core. Overall, the 93-year-old Museum (below) hosts 300,000 people a year in metropolitan Toledo and beyond. The architectural renovation and the restoration and relabeling of artwork—plus a dash of aggressive marketing—may boost that number.



Rupert points to three main problems that the renovation was expected to address. The most pressing one was environmental control, particularly humidity and light, which could damage precious art works when poorly regulated. To keep humidity within recommended parameters,



Hammond Beeby and Babka first put a vapor barrier in the masonry building. "This keeps humidity at 45%," explains Rupert. While working on the system, the architects also reversed the air conditioning and heating ducts. Now air conditioning issues from high ducts while heat comes out of lower ones.

The Museum's original, uncoated lay lights were replaced with filtered clerestories and lay lights that remove 95% of the damaging UV rays. Every member of the

Arts gallery is the best space in which to view art," says Beeby. "We tried to recreate that 19th-century ideal." To achieve this, the firm shortened the Great Gallery to create a double cube, raised the ceiling and installed a portal entry and new floor.

Lastly, the west wing desperately needed an upgrade in interior detailing. (Mrs. Libbey apparently stressed quantity over quality.) What detailing existed from the 1920s renovation proved thin and clashed with the rest of the structure. Following the installation of 15 new wood doors, hundreds of linear feet of intricate wood moldings and thousands of square feet of oak, walnut and red ebony parquet floor and wool carpeting, the west wing started to shape up.

But the real inside story is about color. Far from paying homage to the off-white walls seen in so many picture galleries, the colors in the Museum are "rich yet stable," according to Rupert—backdrops for great works of art from around the world in burgundy, cream, rose and green. The Museum hasn't been afraid to use texture either, as velvet and custom-dyed fabrics have found their way inside.

Choosing these colors proved more arduous than visitors might suppose. The Museum staff mixed 165 paint samples before choosing the 35 that would grace the walls. "The Museum really came up with the whole color scheme on its own," admits Rupert.

But is it still art?

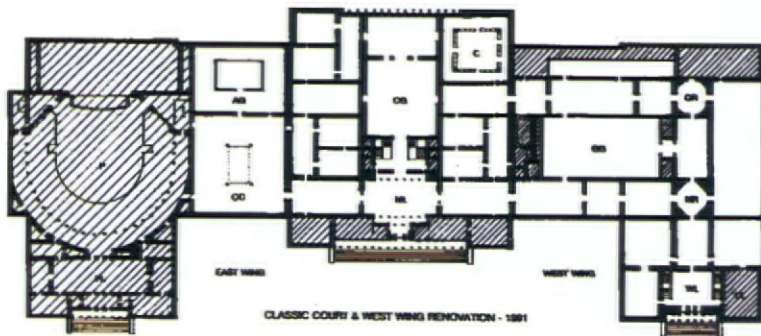
team worked hard to keep precious daylight flowing into the space. "Daylight costs both time and money to make it work," recalls Rupert. "We ran computer simulation after computer simulation to get it right. But natural light's beauty makes it worth it."

Once the building's shell and systems were in order, Hammond Beeby and Babka attacked the problematic west wing's circulation. The old plan featured a long axis that ended in a rotunda. The architects created a new rotunda called the Octagon Gallery and looped the circulation around the two. This simple renovation has enlarged access to suites of galleries and the Museum's major spaces.

The architects also remodeled the Great Gallery to approximate a more classical ideal. "The scale and lighting of the Beaux

Hammond Beeby and Babka replaced the unfiltered lay lights with coated lay lights and clerestories that remove 95% of damaging UV rays throughout the spaces (above). The entire team worked to bring natural light indoors, running computer simulation after computer simulation.

Color unexpectedly pops up throughout the galleries (below and bottom). The Museum staff mixed 165 paint samples before choosing the 35 hues that would best frame their artworks. Burgundy and green are a few of their bold choices in place of the standard off-whites that most galleries use.



Together, the detailing, proportions and color of the renovation work like an exquisite picture frame to surround the artwork. However, the individual pieces received their own facelifts as well. While construction was taking place, the Museum used the time to let conservators work on the collections and to rearrange collections in a more understandable way. "Now European paintings are grouped by period, not by country of origin," explains Stanley.

Another way the Museum has made the artwork more accessible is with newly written and designed texts that correspond with each piece and the beginning of a grouping. The future may bring even more clarity. "We are currently investigating a personal compact disk system that allows visitors to get more information about any piece in the Museum," Stanley reports. "This system is much more liberating than the standard taped tours."

With galleries, mechanicals and artwork brought up to modern speed, what does the future hold for the Toledo Museum of Art? Stanley predicts growth, but since the Museum's site is landlocked, it is eyeing neighbors and vacant lots nearby. An annex across the street or down the block, connected with a skyway or landbridge, may materialize. However, until the next bout of growing pains, the people of Toledo and beyond can at least find and argue about their favorite artworks firsthand.



Project Summary: Toledo Museum of Art Gallery Renovations

Location: Toledo, OH. **Total floor area:** 85,000 sq. ft. **No. of floors:** one. **Wallcoverings:** Davian. **Paint:** Sherwin Williams. **Lighting:** Edison Price. **Glass:** LOF. **Window frames:** Kawneer. **Display cases/vitrines:** Rudolph/Libbe Millshop. **Architectural woodwork:** Naugle Manufacturing. **Fire safety:** Honeywell. **Security:** Honeywell. **Building management system:** Honeywell. **Client:** The Toledo Museum of Art. **Architect:** Hammond Beeby and Babka with The Collaborative, Inc. **Interior designer:** Hammond Beeby and Babka. **Mechanical engineer:** Rightmyer, Johnson & Associates. **Electrical engineer:** Nelson S. Gibson & Assoc. **Construction manager:** Rudolph/Libbe Inc. **Photographer:** Balthazar Korab.



Take a Flyer

How far a modest budget can fly in the 1990s is a lesson the Air Transport Association won't soon forget after moving a few blocks to new headquarters by Greenwell Goetz Architects in Washington, D.C.

By Roger Yee

Celebrating flight on an economy class budget has given the Air Transport Association's new headquarters in downtown Washington, D.C. a spare elegance in keeping with the times. Dry wall sheathes a standard, prefabricated staircase to impart a rich, sculptural appearance to the main reception and conference area (opposite) where most visitors are received, while paint and fabric help sustain a conference room's high style (below).

On foreign soil you're greeted by a friendly Passenger Service Representative who speaks English and makes you feel at home abroad."

—From an advertisement circa 1950 for Pan American World Airways, *The System of the Flying Clippers*.

As any seasoned traveler knows, the real fun begins the moment you leave the friendly, English-speaking Passenger Service Representative at the gate and search for your luggage in the non-English-speaking, low-technology and highly-unpredictable foreign airport. A look at posters, luggage labels and photographs of air travelers from the 1920s through the 1940s reveals that airlines were more a novelty for the well-to-do—and a fair-

ly risky one at that—than a form of mass transit until the close of World War II. Thus it is all the more astonishing that air transportation now accounts for more than 90% of passenger travel by common carriers, including planes, trains and buses, between U.S. cities—and for more than 95% of passenger travel abroad. Yet no one can accuse America's scheduled airlines of lacking foresight. Fourteen of them met in Chicago in 1936—only nine years after Lindbergh's historic flight from New York to Paris—to form the Air Transport Association of America (ATA) as the sole trade and service organization for the nation's scheduled airlines. From the appearance of its new Washington, D.C., headquarters, designed by Greenwell Goetz Architects, the ATA remains in trim, fighting form nearly 60 years after its founding.

The ATA has come a long way in these six decades. Its member airlines now fly some 500 million passengers and 12 billion ton miles of freight and mail annually, employing a work force of 500,000 that generates over \$80 billion in annual revenues. Its internal structure is much like the airline organizations it represents in providing a liaison between the carriers and various government and private sector organizations. Thus, major ATA departments address operations and safety, engineering and maintenance, airport operations, cargo and passenger service, security, government affairs, finance and tax, legal affairs and public relations.

In a trip that would be considered strictly short haul by its members, the ATA recently left 1709 New York Avenue for 54,000 sq. ft. on two and one-half floors of 1301 Pennsylvania Avenue in downtown Washington, taking it from one side of the White House to the other. Both office buildings were in easy reach of such key contacts as the Federal Aviation Administration, Capitol Hill and the Department of Transportation. Yet the ATA believes the move was justified because of better management and tenant services at its new address, more interesting architecture highlighted by a two-story atrium, and adequate space to consolidate personnel who were previously overcrowded and dispersed on a multitude of levels.





Airline Pilot Association

"Our choice was between renovating in place or moving," explains Karen J. Van Pelt, managing director, administration of the ATA, who acted as client liaison for this project, reporting to the president. "We'd been occupying a building where suites tended to subdivide into more suites. After inspecting a number of potential sites with Greenwell Goetz, we found that 1301 Pennsylvania Avenue would allow us to organize our

had nothing to fear from the design of the new headquarters. Greenwell Goetz was able to produce this impressive facility for just \$26/sq. ft. in construction costs.

How did such a feat become airborne? Rollins is quite modest about the process, but good communications between the ATA and Greenwell Goetz plus imaginative use of standard building materials appear to have stretched the budget far. The ATA follows a



departments in a straightforward manner—and we'd be able to exchange our rabbit warrens for open corridors."

While the ATA was pleased to improve its communications and circulation, it pointedly asked Greenwell Goetz, which had remodeled the executive suite and lobby of its pre-

Flying lean without looking mean?

vious facility, to preserve the culture of the Association in the new space. "The image was to be calm and uplifting," notes Ellen Rollins, IBD, a senior interior designer of Greenwell Goetz, "and there would be no ostentation whatsoever."

Avoiding ostentation made sense in a number of ways, not the least of which was the financial distress that the ATA has weathered in recent years as its members dealt with government deregulation, fierce domestic and international competition, high costs, low profits and aging fleets. Yet the Association

standard office layout of private window offices of 120-150 sq. ft. for a typical manager or professional and 200-300 sq. ft. for a department head, and open interior work stations of up to 100 sq. ft. for administrative support. Within this sturdy framework, Greenwell Goetz shrewdly focused attention around the main entrance, 1,800-sq. ft. library, legal staff, internal staircase and all-important conference center on the 11th floor—where representatives of the ATA, member airlines, the FAA, Congress and a host of other national and international public- and private-sector organizations meet—rather than the offices of the president, external affairs, operations and services, and public relations on the 12th floor.

Needless to say, the ATA contributed to overall savings through its willingness to refurbish existing furniture wherever possible, to use paint, textiles and off-the-shelf building products rather than costlier finishes to express image, and to let the design direct



Encouraging discussions among the people and organizations who shape the world of air travel is a major goal of Air Transport Association offices, and Greenwell Goetz strives to make the settings for these meetings as functional as possible using standard building materials that are often modeled to evoke aerodynamic forms. Examples of special detailing include the soffits in the board room (opposite, left), the projecting bays in the corridors (opposite, right) and the streamlined cabinetry in the president's office (above).

the gaze of visitors to attractive views of downtown Washington and the Association's two-story atrium. "What we really concentrated on was improving the efficiency of our operations," Van Pelt comments. "That's why we wanted the internal staircase between the 11th and 12th floors."

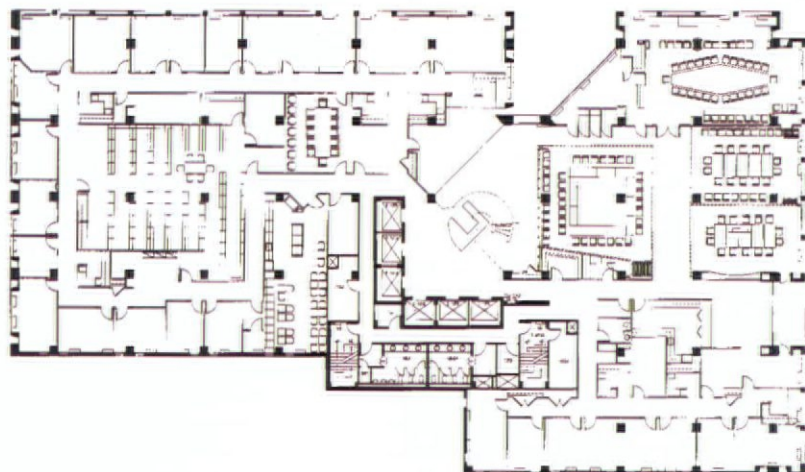
It doesn't hurt that the prefabricated spiral staircase happens to be a stunning, sculptural form. But the tight budget also had room for such amenities as wood trim, imaginative lighting, sidelights at the doors, streamlined dry wall forms that evoke airplane parts and an employee lounge with microwave, coffee machine and stove top. Greenwell Goetz developed its scheme step by step in weekly meetings with the ATA, explaining the design at critical points to the president and making a final presentation before 100 staff members prior to an ATA-sponsored celebration.

Outgoing ATA president James E. Landry, who is scheduled to retire at the end of the year, has been one of many staff members expressing their pleasure with the design by Greenwell Goetz. "Everyone is quite satisfied with our new home," Van Pelt explains. "The facility works just as we anticipated."

Rather like an everyday flight on one of the nation's scheduled airlines, she might add.

Project Summary: Air Transport Association

Location: Washington, D.C. **Total floor area:** 50,000 sq. ft. **No. of floors:** 2 1/2. **Average floor size:** 20,000 sq. ft. **Cost/sq. ft.:** \$26. **Wallcovering:** Innovations. **Paint:** Imron. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Masonry flooring:** Granitello. **Carpet:** Bentley Mills. **Lighting:** Leucos, Linear. **Glass:** Spectrum Glass. **Stair:** Atlantic. **Hardware:** Blumcraft. **Work stations:** custom. **Work station seating:** Haworth. **Other seating:** Brayton. **Cafeteria/dining tables:** Falcon. **Conference tables:** Davis. **Shelving:** Spacesaver. **Architectural woodworking and cabinetmaking:** Progressive Woodworking. **Client:** Air Transport Association of America, Karen Van Pelt, managing director, administration. **Architect:** Greenwell Goetz Architects, Suzanne Mintz, IBD, principal in charge; Jack Weber, senior project manager; Ellen Rollins, IBD, Cheryl Brown, senior interior designers; Will Travis, senior project architect. **Structural engineer:** Guldu & Fernandez. **Mechanical, electrical and plumbing engineer:** GHT Ltd. **General contractor:** Davis Construction. **Lighting designer:** Coventry Lighting. **Furniture dealer:** USBI. **Photographer:** David Patterson Photography.





Backlit acrylic ceiling lights sparkle amongst the arched spines spanning the first floor ceiling of the Barnes & Noble superstore (opposite) on Broadway and West 82nd Street in New York. All-new interior details such as wide aisles, varnished walnut wood and brass fixtures make the store both functional and inviting, while beautifully supporting over 100,000 books and other merchandise. By contrast, the exterior (left) was not modified except for the addition of custom light fixtures highlighting the store's signage.

A is for Architecture, B is for Books...

And C is for Barnes & Noble superstores' winning Combination that has radically transformed the A, B, Cs of retailing in the literary world—with the help of Antunovich Associates

By Holly L. Richmond

If you haven't looked up from your browsing lately, there's a new breed of bookstores invading your neighborhood. In one of America's latest retail trends, book sellers see the opportunity to provide numerous, comprehensive services to their customers under one roof. Whether or not you view a Barnes & Noble superstore as a vehicle to literary salvation or a roller-coaster ride into the "Wal-Martization" of America, there's no denying its increasing popularity. It's certainly no surprise to Joseph Antunovich, AIA, president of Antunovich Associates in Chicago, who helped Barnes & Noble successfully bridge the gap between high quantity and high quality merchandising as principal architect at numerous store locations.

Barnes & Noble Inc. is the country's largest operator of bookstores, owning 938 stores nationwide, including the B. Dalton, Doubleday

and Scribner's chains. During 1989-1990, the store's executives came up with the superstore as a way to revolutionize the process of book buying and selling. The brave new concept took shape in September 1990 in Roseville, Minn., a suburb of Minneapolis. Some 150 superstores later, there appears to be no stopping this burgeoning enterprise.

What is a Barnes & Noble superstore? Conceptually, it's an all encompassing book selling experience that down-plays the "store" aspect. Logistically, it's a retail space that consists of over 20,000 sq. ft. of gross leasable area (GLA) offering more than 100,000 book titles at 10-80% off list price, 1,500 magazines and newspapers, and novel amenities such as a children's section with its own theater, a café, free gift-wrapping, music selections, T-shirts, mugs and other collectibles, all surrounded by a library-like atmosphere of Shaker-style tables and chairs.

A superstore focuses on substantially increasing the time a customer spends in the store leading up to the sale, encouraging him or her to browse the aisles or sit and read while enjoying such amenities as a steaming cappuccino and croissant. "Our mission is to bring books to the community," says Donna Passannante, director of public relations for Barnes & Noble. "The best way to do this is to enable customers to explore a variety of options and decide what they are really interested in reading."

Not surprisingly, Barnes & Noble likes to portray its new way of book selling as a "mission." Indeed, the lengthy process involves hundreds of Barnes & Noble employees from the CEO to individual store clerks, who are all guided by extensive market and demographic studies. Barnes & Noble begins by targeting an area of the country where a superstore would satisfy its



Barnes & Noble
The World's Largest Retailer of Books



My Favorites

3

financial requirements and simultaneously serve as a social and educational asset to the community. After consulting with its regional real estate office, the company decides whether to renovate an existing building or construct a new space.

Spaces in city office buildings can be as satisfactory for book selling as free-standing structures amidst cow pastures. (Yes, one such bucolic store does exist.) Once the site is chosen, demographic studies establish the community and customer base that will enable the company's experienced staff of regional book buyers to satisfy the local preferences of such customers as young children, theater goers or college students—and the store's community relations coordinator to schedule store events with strong appeal.

Customers' opinions are taken seriously at Barnes & Noble. Survey cards and boxes can easily be found throughout all Barnes & Noble stores for customers who do not wish to speak directly with a manager. As Charles Wintczak, the manager for a soon-to-be-opened superstore at Astor Place in Manhattan, points out, Barnes & Noble's attention to the individual customer in a specific community is one of its strongest assets. "The Astor Place store is in the heart of the New York University community, so much of the store planning has focused on the needs of college students," Wintczak reports. "I will probably hire a lot of students, and the café will be a center of student activity."

Budget and time constraints may differ from project to project, but Antunovich finds that Barnes & Noble is fairly consistent in reiterating the need to get "the most bang for the buck." No prototype interior design is actually used in store development because



each space is unique. However, standard fixtures, furniture and materials, such as walnut paneling and trim and the Barnes & Noble signature green carpeting, keep appearing in each installation.

That familiar yet unfamiliar look you won't forget

"We don't want cookie-cutter stores," states Robert Puddicombe, project manager for Barnes & Noble in New York, the Midwest and California. "We use each building's strongest design features because the primary goal of the architecture and interior

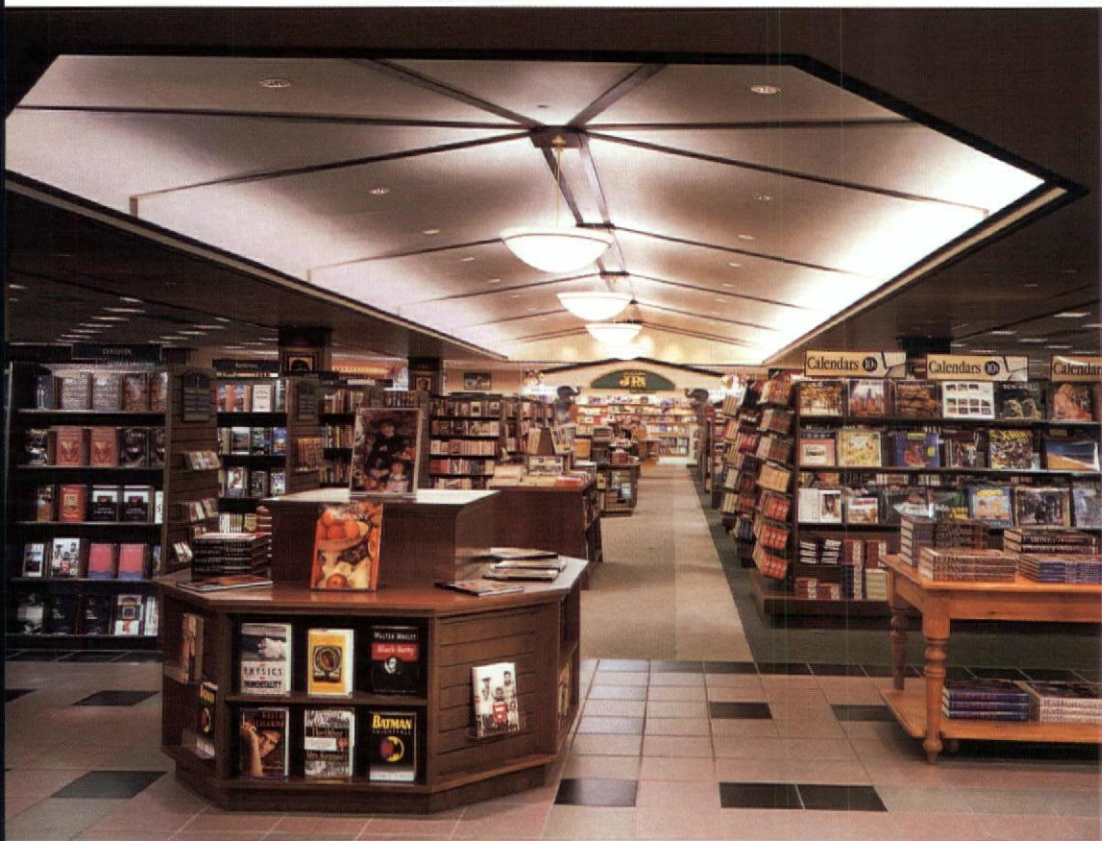
On the second floor of the superstore in Manhattan's Upper West Side, children can enjoy the JR. section (above), which has events daily, including story hours and theater productions. Parents, children and other customers can follow the store's itinerary through the monthly newsletter supplied by the community relations department.

Customers of the Barnes & Noble superstore in Skokie, Ill., may be too distracted to fully enjoy the tea and crumpets due to a rousing game of chess—or a book that no one can put down. The single-level, 21,000-sq. ft. space incorporates a raised espresso bar and seating area (left) with a commanding view of the entire store.

Located in Chicago's trendy Newtown/Lincoln Park neighborhood two blocks from Lake Michigan, a Barnes & Noble superstore (opposite) makes a memorable impression among the dense retail population on Diversey Parkway. Outside, large windows show off the store to heavy street traffic while a high arched facade profiles the exposed wood bow-string trusses supporting the 25-ft. high wood deck ceiling.







Antunovich and Barnes & Noble wanted the store to emphasize its high ceilings with arched spines between the building's existing columns, they cut a large opening into the second-floor structure to provide a visual connection between the separate levels, and added a row of skylights to flood the entire area with natural light, the best light to read by.

The store's "JR." section for children is especially colorful and is equipped with junior-size tables and chairs for the hundreds of youngsters who use them weekly. Jeffery Pucillo, a young, frequent customer at the Broadway store, says, "I think it's great that they added library furniture to the store. I feel comfortable sitting down and reading a few pages of a book to decide if I like it or not. I bought my last few books this way."

Another good example that makes Puddicombe and Antunovich particularly proud is the superstore at Diversey Parkway and Clark Street in Chicago's Newtown/Lincoln Park area. The one-story, 15,000-sq. ft. building was designed in the 1950s as a grocery store and used subsequently by a clothier. When Puddicombe first examined the exterior, he found it "a boring, neutral vanilla box." However, once Antunovich and he stepped inside, they found an interior with great potential.

"We discovered these huge, dramatic wood bow-string trusses lining the ceiling," Puddicombe remembers. "We jumped on this design element and developed it to give the

design is to support the product. Every store represents a massive presentation that must be well organized for the customer."

Meetings of Antunovich, Puddicombe and other Barnes & Noble executives occur weekly during the design phase of each store. However, Antunovich and his team are on the site daily once construction begins to collaborate the effort with Barnes & Noble's staff, as

store its incredible impact." To make the exterior more exciting, they added a high-arched facade that echoes the ceiling shape inside.

So pervasive has been the impact of the new selling environment that you can find Barnes & Noble affecting the book buying habits of customers almost anywhere you go across the country. Tracey Dingel, manager at the superstore in Minneapolis, says her 1,000 to 1,500 customers per day can't get enough of the store's social atmosphere, which can be felt long before you visit its space on the first and second floors of a 1960s, 20-story office building in the heart of downtown.

Colorful banners bearing the images of famous authors embellish the building exterior and identify Barnes & Noble as the lower floors' main tenant to pedestrians a block or more from the store. Many of the key interior design features, including an ornamental steel staircase with articulated mahogany railing caps and custom-designed glass chandeliers, are also visible from the street, further attracting potential customers. "You would not believe how busy this store is at noon-time," Dingel remarks. "People especially appreciate the café. They meet here for lunch whether they're shopping or not."

What are books without a French village and stars on the ceiling?

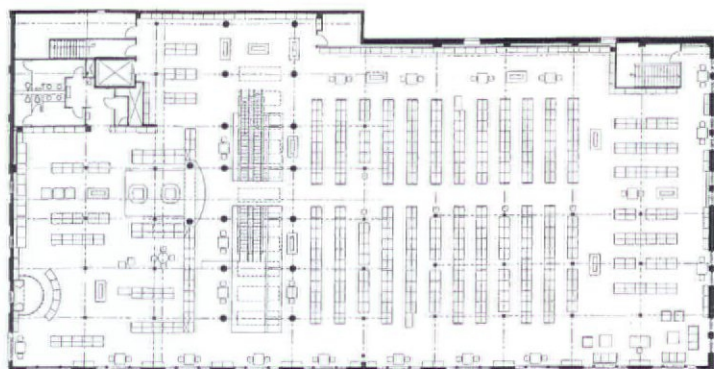
well as independent engineers and contractors. Renovation projects always hold an element of surprise, but Antunovich is quite adept at working around any of a building's structural or technical shortcomings.

Each store complies fully with ADA standards and is accessible to the handicapped. Yet Antunovich notes that, "Barnes & Noble goes beyond these standards to make its stores incredibly user-friendly. You can sense this from the leisurely atmosphere and comfortable furniture right down to the convenient store hours, which are typically 9:00 a.m. to 11:00 p.m." The wide aisles, high ceilings, architectural motifs and collegial furniture settings—dramatized by the presence of the café and children's theater—have made each store as much an attraction as its merchandise.

The 32,000-sq. ft., three-level superstore at Broadway and West 82nd Street on Manhattan's Upper West Side is a perfect example of how Antunovich successfully incorporates a building's existing materials with the new design concept. The two-story building was completed in the 1920s in a modified Renaissance Palazzo style for the George Balanchine Dance School. Since

Key design features in the one-story, stand-alone superstore in Rockford, Ill. (above), include large expanses of green mullioned glass and awnings, as well as parapet-mounted custom light fixtures that emphasize the building's unique vaulted ceiling and pie-shaped design. The total ensemble creates a calm center in the large floor plate for browsing.

An ornamental steel and mahogany staircase (opposite, bottom) greets patrons at the Minneapolis Barnes & Noble superstore. On the second floor, you can keep your nose in a book, or be nosy and peer down through a series of openings to people-watch in this library-like setting. Overhead banners bear the likenesses of great literary figures—a company trademark.



SECOND FLOOR



FIRST FLOOR

Although the store at Broadway and West 82nd Street in New York is sizable, its floor plans for the first floor (near left) and second floor (far left) are carefully zoned for circulation. Like a department store, the area for one particular book genre flows appropriately into the next. Customers see displays of the best-sellers at the entry that lead to the fiction department and upstairs to non-fiction, reference and JR. sections—if they can get by the café on the mezzanine level.

All right, there are some opposing characters written into the pages of the Barnes & Noble success story. Some critics say that Barnes & Noble primarily caters to the publishers of best-sellers, leaving little room for less familiar titles. Others insist that superstore customers get little individual attention. The most frequent complaints come understandably from the small, independent book sellers who have often been a part of their community for decades, most of whom seem resigned to accepting the superstore as part of the national trend towards mass marketing.

Of course, Barnes & Noble is not the only chain embracing such tactics. Crown Books, Waldenbooks and Borders are right on its coat-tails. Still, Barnes & Noble is the definitive leader, and thanks to a 1993 \$508-million recapitalization in which Vendex International bought 50% of Barnes & Noble common stock, the corporation is poised to launch at least 75 superstores per year. (Speaking of securities, Barnes & Noble went public in September 1993 with stock options

that Passannante reports to have been "enormously well received.")

Regardless of the stores' significance to the literary realm, there is no denying Barnes & Noble's principled effort to make full use of architecture and interior design. It seems each store has as much distinct flavor as the delicious muffins it serves. Passannante is particularly fond of the way a superstore in Rochester, Minn., draws attention to the details of its surroundings, a former theater in a landmark building—incorporating the theater's stage in the retail design and making a replica of a French village complete with a castle, stained-glass and a ceiling full of hand-painted stars.

Antunovich and the staff at Barnes & Noble have an excellent working relationship and plan to stay busy with superstore projects. The fall of 1995 will witness the unveiling of the biggest yet, a 65,000-sq. ft. store at 66th Street and Broadway in Manhattan that will constitute the nation's largest Barnes & Noble. Located directly across from Lincoln Center, the facility will cater to the theater

crowd with a substantial number of book titles and design motifs following suit.

Is Barnes & Noble in danger of being caught up in the current public debate over large stores? Antunovich reflects, "I have been to community zoning meetings where there is opposition to new retail tenants moving in. This changes quickly when they find out that it is Barnes & Noble—it would be like voting against the Statue of Liberty and apple pie!"

If Americans still find themselves reading off the printed page years after the second decade of our fast-paced, audio-visual, PC-based world, we may not owe our literacy entirely to Barnes & Noble. On the other hand, reading seldom looked so attractive before the arrival of the superstore—or sounded, felt or tasted so good either. ☞

Project Summary: Barnes & Noble Bookstores

Locations featured: New York, NY, Skokie, IL, Rockford, IL, Minneapolis, MN, Chicago, IL. **Total floor area:** 20,000-35,000 sq. ft. **No. of floors:** 1-3. **Wallcovering:** HGH Designs. **Paint:** Benjamin Moore. **Laminate:** Formica, Nevamar. **Dry wall:** U.S. Gypsum. **Flooring:** Dal-Tile, American Olean, Graniti Fiandre. **Carpet/carpet tile:** Stevens, Shaw Industries. **Ceiling:** Armstrong. **Lighting:** Metalux, Midwest, Juno, Progress, Visa. **Doors:** Synergy. **Door hardware:** Best Locks, Detex. **Glass:** L.O.F. **Window Frames:** Kawneer. **Railings:** Phoenix Welding. **Lounge seating:** Golden Oldies. **Other seating:** Golden Oldies. **Tables:** Golden Oldies. **Architectural woodworking and cabinetmaking:** Bosley Mouldings, Anoroc. **Signage:** Universal Signs, Sign Design. **Planters, accessories:** R.D.A. **Fixtures, P.D.I. Elevators:** Otis, Dover, Montgomery. **HVAC:** Carrier. **Fire safety:** Simplex. **Security:** ADT. **Plumbing fixtures:** American Standard. **Client:** Barnes & Noble. **Architect:** Antunovich Associates. **Structural engineers:** Kelsin Consultants, Larson and Darby, Hammel Green & Abrahamson, Chris P. Steffanos Assoc., Desimone, Chaplin & Dobryn. **Mechanical and electrical engineers:** Harold Rosen Assoc., Flack & Kurtz, McGuire Engineers. **General contractor:** Capital Construction, SMI, Retail Construction, Cord Construction, Building Craft Associates. **Photographer:** Hedrich-Blessing.



Practice What You Preach

California Compensation Insurance Company shows how far a business will go to create a healthy and stimulating office environment at its headquarters in Novato, Calif., designed by Yokomizo Associates

By Jennifer Thiele Busch

Base working conditions like those that inspired Upton Sinclair's 1906 novel *The Jungle*, an unsettling exposé of the Chicago stockyards, are harder to find in the United States today, where unions and regulators such as the Occupational Safety and Health Administration (OSHA), an agency of the U.S. Department of Labor created by the Occupational Safety and Health Act of 1970, and the National Institute for Occupational Safety and Health (NIOSH), an agency of the U.S. Department of Health and Human Services that reports its findings to OSHA, have dramatically improved safety and quality standards in the American work place. But on-the-job accidents and injuries still happen, and when they do, we Americans have legal rights and litigation to fall back on. This reality has given rise to the success of organizations like California Compensation Insurance Company (CalComp), California's fourth largest policy-issuing workers compensation insurance company. CalComp has long understood what some employers only learn the hard way: providing a safe and healthy working environment for employees improves productivity and morale even as it limits liability. When CalComp moved out of overcrowded headquarters in Novato, Calif., it took its philosophies about positive working environments—and its systems furniture—across the freeway to a new space designed by Yokomizo Associates.

Founded in 1933, California Compensation Insurance has maintained a strong corporate philosophy that the most important measured results take place outside of the company. According to president Maurice A. Costa, "We are very active in employer education and advocacy for a better work place." Needless to say, when CalComp took a look around at its own headquarters and regional offices—where project administrator Catherine Evans quips business was conducted with "double-decked desks and electrical cords taped down with duct tape"—it was obvious to everyone that improvements were in order.

Indeed, CalComp has put considerable energy into practicing what it preaches, renovating all seven California branch offices from top to bottom within the last several years. However, the interiors of the headquarters and offices in Novato were among the last to be addressed. By 1991, age and continued growth had pushed the existing facility to its limits.



After considering a move to downtown San Francisco, CalComp opted to remain 30 minutes north in Novato, where the company could retain its existing employee base, have proximity to the Bay Area as well as Sacramento and other parts of northern California, and benefit from tax benefits that have lured a number of other corporations, including LucasFilms, to this rural area. The company chose a new location, however, across the freeway in a recently-built, three-story office building where it would occupy the entire third floor and one half of the second floor.

Joyce Yokomizo, principal of Yokomizo Associates, who assisted in the search for the new location, indicates that this particular building was chosen primarily because of

To capture a substantial yet conservative image for California Compensation Insurance Co.'s headquarters, Yokomizo Associates blended warm wood finishes, intriguing angles and interesting art works in the reception area (opposite), which acts as a main point of traffic control for the facility.

Yokomizo was aware from the beginning of the CalComp project that an art program would be featured, so she deliberately planned areas throughout the space where pieces could be displayed to dramatic effect, such as outside the double doors of the main conference room (above).





its 30,000-sq. ft. floorplates, which are large for the area. But the space did not come without disadvantages. "The building was designed by a residential architect, and as a result we confronted some real challenges in space planning," Yokomizo admits. "There were lots of columns of varying sizes to work around, and there were eight balconies that required clear circulation paths."

The jump from CalComp's existing 22,000 sq. ft. of space to 41,000 usable sq. ft. in the new location was not the enormous luxury it might seem for the staff of 215. "The old space was very cramped," emphasizes Yokomizo. In fact, the client's program filled

About 85% of CalComp employees work in open plan work stations such as those seen here (above). What few private offices exist in general work areas occupy the interior, while open plan areas are placed along the perimeter to maximize access to natural light and views. The rules change in the executive offices, however (below), where management has appropriately appointed private offices.

Using files to swallow up columns whole

out the new location with little room to spare. What the additional space did accommodate was reasonably sized (6 ft. x 8 ft.) and appropriately configured open plan work stations for 85% of the staff and private offices for the rest, ample filing at both individual work stations and centralized filing banks, a well-appointed cafeteria, a main conference room designed to accept technological advancements, training space for employer education seminars that CalComp routinely holds for its customers and enough flexibility to accommodate future staffing needs or changes. In addition, the project made appropriate lighting for computer-intensive operations, wire management, power at work surface height and common access to outside views and natural light top priorities.

"This office establishes a more egalitarian approach to space planning," says Yokomizo. "The few private offices that do exist are located in the interior, while open plan work stations are located along the windows. This is not a traditional, con-

servative layout." Interior offices are outfitted with glass walls and blinds, so occupants can regulate their own level of privacy. The executive area does not follow these rules, however. As Evans notes, "All executive-level employees have private offices."

Optimal work station requirements were carefully considered by CalComp. "With Joyce's help, CalComp identified what had to be done to support the work that we're trying to accomplish," explains Costa. "One primary need is to quickly access information at the work station."

Being an organization that has become increasingly familiar with the occupational hazards of intensive computer use through its own business activities, CalComp was also very concerned with ergonomic issues. "Our own team of safety specialists was consulted," explains Costa, "and other employees were involved in a study about how to equip and configure work stations so as not to expose people to repetitive stress or strain injuries."

American National Standards Institute (ANSI) and OSHA standards and the client's own corporate standards were closely followed in the development of the typical CalComp work station. Existing furniture systems components from the previous headquarters and another branch office were refurbished and installed alongside new furniture. "The U-shaped solution we settled on gives employees maximum work surface and storage within a reasonable amount of space," says Evans.

Yet individual filing was not enough in such a paper-intensive environment. "Banks of high-density files placed out in the open not only provide additional storage space, but encourage employees to leave their cubicles and interact," Evans explains. Work stations with low-height





panels also support circulation and employee interaction.

"We designed the files to be aesthetic as well as functional," adds Yokomizo, who incorporated CalComp's extensive requirements for filing into the layout as an important design element. "On a 30,000-sq. ft. floor, the filing banks visually break up the space," she notes. In some cases, Yokomizo also depended on filing banks to swallow up awkwardly placed columns. In executive areas, structural columns clad in wood finishes formed the corners of semi-private enclosures for secretarial work stations.

Though Cal Comp maintains official corporate standards that are routinely applied across its seven branch offices, Evans concedes that the headquarters offices "went just a little more upscale because of the corporate presence." Aside from creating a bright, open and cheerful atmosphere for employees, the client wanted the new offices—particularly the more high-profile executive, training and public areas—to reflect an understated elegance. "The look is substantial," Costa says, "representing the soundness and solidity that comes with being in business since 1933."

Interestingly, the non-traditional spirit that inspired the floor plan was not similarly expressed in the aesthetics of the design. "We're an insurance company," points out Evans, "which means conservative in a lot of ways—certainly in image and appearance." Thus, main reception, conference rooms and executive offices feature more traditional materials such as warm wood furniture and finishes, frosted glass panels and leather upholstery set against the same neutral backdrop found throughout the rest of the offices.

The art program took a decidedly more adventurous turn, nevertheless. Yokomizo,

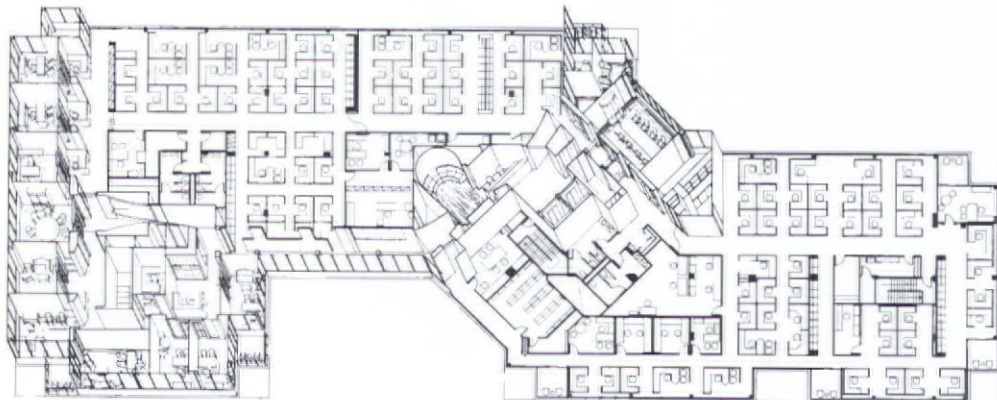
aware from the beginning that an extensive program would be put in place under the guidance of art consultant Tom O'Connor, consciously left spaces throughout the offices open for art display. "The art selection varies," comments Yokomizo. "It is controversial yet really has something for everyone." Even video art rears its head in the fully equipped employee cafeteria. Designed as a contemporary diner with a touch of a '50s theme, the facility includes a television recessed in the wall that continuously shows *I Love Lucy* reruns.

Who says laughter can't be part of an insurance company's policy? ☺

Project Summary: California Compensation Insurance Co.

Location: Novato, Calif. **Total floor area:** 45,000 sq. ft. **No. of floors:** 1 1/2. **Average floor size:** 30,000 sq. ft. **Total staff size:** 215. **Construction cost/sq. ft.:** \$44.00. **Wallcoverings:** Knoll, Carnegie, Maharam Innovations, Architex, J.M. Lynne, Wall Fashion, Kinney Contract. **Special paint finishes:** Peirano & Peirano. **Carpet:** Monterey, Prince St. Technologies. **Carpet fiber:** DuPont, Monsanto. **Ceiling:** Donn. **Lighting:** Lightolier, Farallon Cebe, Boyd, Artemide, Nessen, Steelcase. **Doors and window frames:** PSI, Won-Door Co. **Door hardware:** Schlage. **Window treatments:** Levolor, Draperies by Max Pearlman. **Reception desk:** DM Custom. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Reception seating:** WCI. **Lunchroom seating:** WCI, Shelby Williams, L & B Contract. **Conference seating:** Keilhauer, Cartwright. **Other seating:** Geiger Brickel, A. Rudin, HBF, Baker, David Edward. **Upholstery:** Knoll, Donghia, Pollack, Bernhardt, Geiger Brickel, Spinneybeck, Arc-Com, Maharam, Momentum. **Lunchroom tables:** WCI. **Conference tables:** DM Custom, Stow & Davis. **Files:** Times 2, Office Specialty, Steelcase. **Outdoor furniture:** Brown Jordan. **Architectural woodworking:** Buchner Design Studio. **Custom furniture:** DM Custom. **Client:** California Compensation Insurance Company. **Architect/interior designer:** Yokomizo Associates; Joyce Yokomizo, Lucy Junus, Susan Snyder, Haifa Hammami, Nicki Cloward. **Mechanical and electrical engineer:** Acco Schwartz & Lindheim. **General contractor:** Ross/Donovan. **Construction manager:** Mike Donovan. **Furniture dealer:** Rucker Fuller. **Art consultant:** Tom O'Connor. **Photographer:** John Sutton.

An employee lunchroom (above) is a necessity in rural Novato, Calif., where few outside food service options exist for the CalComp staff. A '50s diner theme and this very curious work of art (top) help create a lively space to relax and socialize.



Four Great Events One Great Location

1

September 20; 6:30-8:30 p.m.

HOW TO BUILD BIG DEALS FROM SMALL TALK

Communications expert Gilda Carle, Ph.D., will teach quick and easy tools for turning social events into "business meetings". Learn how to be remembered, how to get referred and how to build a big deal. Networking reception precedes and follows the program.

Produced by National Association of Female Executives (NAFE)

2

September 30; 8:30 a.m.-5:00 p.m.

ABC DESIGN

In conjunction with InterPlan Pratt's Center for Advanced Design Research and Education (CADRE) presents a full-day conference about children designing. Learn about the role art and design can and does play in teaching our children to be socially aware adults capable of problem solving. Keynote address by Edwin Schlossberg. Lunch, breaks, and evening reception hosted by IDCNY showrooms are included.

Produced by Bruce Hannah, President, CADRE

3

October 18; 6:30- 8:30 p.m.

DESIGNING YOUR BUSINESS FUTURE: CREATIVELY AND STRATEGICALLY

Art therapist Judith Gerberg will show how to use creative marketing to generate new business leads and opportunities. Sharpen communications skills and learn to be comfortable in your networking approach.

Reception precedes and follows the program.

Produced by NAFE

4

November 3, 4 & 5; 10:00 a.m. - 5:00 p.m.

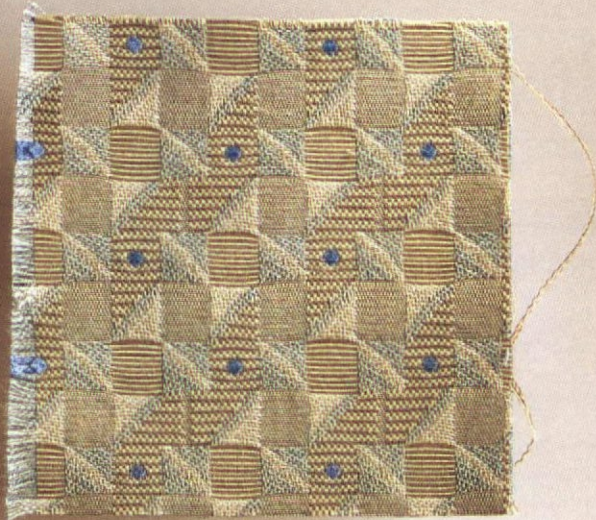
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Health Care's Hostage

Why the quest for quality medical facilities could get trapped in the national debate over medical economics is considered by the Center for Health Design in granting 1994's Health Environment Awards

By Roger Yee



Children welcomed here: The Hospital for Sick Children in Toronto (above) is a 572-bed inpatient replacement wing for a tertiary treatment hospital designed by Zeidler Roberts Partnership that puts children and families at ease. Its two towers of single inpatient rooms are staffed by sympathetic professionals, often assisted by parents who may choose to stay overnight. The towers flank a remarkable atrium (opposite) that captures children's imagination through landscaping, a fountain, two clock towers, a mobile sculpture overhead and the admitting area and 24-hour cafeteria on the ground floor.

Familiar faces that no one expected to see are now appearing among the gallery of worried spectators watching Congress and the Clinton administration debate the future of America's \$940 billion (1993) health care system. Could those really be physicians, nurses and the staffs of hospitals, health maintenance organizations (HMOs) and nursing homes taking their places beside the usual poor and middle class patients? Absolutely—as humane discussions about quality care yield to fierce disputes over economic impact. The consequences of this turn of events are clearly contemplated in the 1994 winners of Health Environment Awards from the Center for Health Design, which *Contract Design* is proud to sponsor.

Exploiting the hidden potential of crowded, urban sites to satisfy complex health care programs with tight budgets has brought out the best in the Hospital for Sick Children in Toronto, Ontario, Canada, designed by Zeidler Roberts Partnership, which has been granted the award for new construction, and the Kern Critical Care Unit at Legacy Good Samaritan Hospital in Portland, Ore., designed by Tom W. Sagerser, AIA, which has been granted the award for remodeled construction. The Center was especially pleased to see the key role played by innovative design in overcoming long-standing problems of health care delivery at these sites. It noted that the breakthroughs embodied in the winning projects could never have happened without solid grounding in the needs of medical staff and patients.

Angry clashes this summer between Clinton administration advocates and Congressional leaders left no doubt that the

quality of health care will be increasingly tempered by economic expediency in the years ahead. As was noted at the summer 1994 meeting of the Center for Health Design's board of directors in Sausalito, Calif., businesses and taxpayers alike feel uneasy about the prospect of paying to bring some 35 million uninsured Americans under medical coverage when they are struggling to maintain the stream of desirable services to themselves. Powerful new economic tools such as capitation, the reimbursement of health care providers by basic annual enrollment fee per patient rather than by number of visits per patient per year, have sent shivers through doctors, hospitals and even HMOs by forcing them to weigh the added benefit—or what economists call marginal utility—of providing each additional service against the need to maintain profitability—by not spending the additional or marginal cost.

A newly issued report on capitation by the Governance Committee, a Washington, D.C.-based public-interest group, showed just how drastic the new fiscal discipline could be. Russell Coile, Jr., president of the Health Forecasting Group, pointed out that declining numbers of health care providers could drag health care facilities down with them. "Think of what capitation could mean," he suggested, "if we actually determine that we have an excess of 74% of doctors in psychiatry, 66.6% in general surgery, 57.1% in cardiology, 55.8% in anesthesia and 40.3% in orthopedics." The same study asserts that U.S. hospital occupancy rates could plunge from 76% in 1980 and 66% in 1992 to 20% under full capitation. Added Coile, "Kaiser Permanente has already slashed 15% of capacity in response to capitation. It probably has to cut a lot more."

Perhaps the best way to ensure that any reductions or other changes in health care facilities do not harm society would be to take the same objective approach to bricks and mortar that capitation does to health care services. Board members admitted that a key stumbling block to upgrading facilities of any kind, health care related or not, was the weak linkage between environmental design and human performance. "We still think nothing of putting our fellow citizens to work in windowless, airless rooms," declared Derek Parker, FAIA, RIBA, a senior principal of Anshen & Allen Architects. "We





"Lack of meaning haunts the lives of so many people today in the United States," asserted Leibrock. "They say that their work is meaningless, that there is no sense of closure in anything they do, that their surroundings seem like never-ending treadmills." But Kathryn E. Johnson, president of the Healthcare Forum, saw hope in the developed world's growing desire for meaningful physical environments. "We may all imagine ourselves meeting in cyberspace," she said, "but we still reach out to the people who matter in actual space."

Wherever this longing may lead, the board concluded that designers should never lose sight of the physical reality of construction. David A. Guynes, president of Guynes Design, reminded board members that the technological world of the modern hospital, imperfect as it is, embodies much that is good. "I don't accept the popular belief that there's an inherent conflict between man and nature," he maintained. "We are part of nature. Our technology acts like a natural, evolutionary force in changing our lives."

All the same, Wayne Ruga, AIA, ISID, ASID and president of the Center for Health Design, asked, "Does it make sense any more to construct a world with technology based on conquering nature? We should turn to other aspects of nature beside ourselves for inspiration. We need to learn more about nature's restorative powers. Why can't we plant gardens in our designs where we would like to stay forever?"

1994 AWARD FOR NEW CONSTRUCTION: Hospital for Sick Children, Toronto, Ontario, Canada, designed by Zeidler Roberts Partnership

need to write an environmental bill of rights for the individual based on rigorous research. These 'rights' could then be incorporated in the nation's building codes."

Yet the prospect of promoting healthy man-made environments on the shoulders of the nation's building codes made some board members distinctly uneasy. "Codes can be seen as either minimum standards of decency or risk reducers that prevent people from doing better," commented Cynthia A. Leibrock, ASID, IBD, IFDA, a principal of Easy Access. "For too many people, meeting codes becomes a goal in itself, period."

Of course, codes are enacted primarily for the public's safety. Taking a positive view, Roger Lieb, AIA, chairman of the board of ADD Specialized Seating Technology, noted, "Codes are not out to be the enemies of creative designers. California Technical Bulletin 133, one of the most important fire safety regulations in recent years, has even been considered *too* progressive—yet it's being studied and copied nationwide." Going a step further, James L. Ray, FACHE, executive director of Cedars-Sinai Health Associates, a division of Cedars-Sinai Hospital, defended the conservatism of codes. "Code officials don't want to go beyond regulations," he reminded the board. "They're afraid to err and get sued."

New codes would have to be carefully constructed in accordance with research findings to raise the minimum level of public compliance without restraining innovative design. A plea to designers from Kerwin Kettler, IDEC, interior designer, educator and former academic dean of the New York School of Interior Design, was to press for future codes that kept the larger, conceptual picture in focus. "I can't envision a world without codes," he confessed, "but they should be written more robustly—able to handle new forms and reluctant to set caps on better design ideas."

Most board members agreed with Parker that the challenge of perfecting the design of America's health care facilities pales before the health care problems of the Third World. Yet everyone felt that America has ample opportunities at home to promote the design of healthy environments abroad. Because our commercial and institutional facilities continue to serve as global role models for better or worse—witness the burgeoning retail/hotel/office megastructures that U.S. planning and design firms are developing for Asian clients—designers here could further the cause of life-sustaining design by educating their fellow Americans to exploit the power of design in creating a healthier, more meaningful world.

"Wow! This looks like fun!"

Children can be forgiven for refusing to say things like this when they enter a hospital to be treated or to visit other children being treated. However, this is what the staff hears at the Hospital for Sick Children in Toronto, Ontario, Canada. The 572-bed, 1,201 million-sq. ft. replacement inpatient wing and garage designed by Zeidler Roberts Partnership in the heart of downtown Toronto's medical center has a pair of thought-provoking surprises for them: a big surprise in the form of a lively and playful atrium flanked by two inpatient towers, and a small surprise in the form of a standard, private patient room with TV, telephone and just enough floor area for family members to visit—plus a full private bathroom, sofa bed and storage space for one family member to stay overnight. The Hospital for Sick Children (HSC) stands as eloquent proof of how appealing family-centered care can be.

It didn't happen overnight, to be sure. If a hospital typically gives birth to its successor at the end of a 20- to 40-year cycle, then the HSC was delivered in the final, closing minutes on January 25, 1993. Two of its three sections were completed as recently as 1965 and 1971, but the third one opened its doors in 1948, based on a design completed in the

late 1930s that was interrupted by World War II. The 1971 facility, designed as a research laboratory, continues to perform its task satisfactorily even now. By contrast, the others began showing their age as inpatient facilities at the end of the 1970s.

What made the tertiary hospital obsolete was the convergence of advances in medical science, changing medical practice and wiser, more demanding patients. "The problems that resulted from this situation are familiar to hospitals everywhere," says Anne Marie Christian, director of planning for the HSC. She should know, having served HSC as planning coordinator from 1984 to 1989, the years when the program for the new facility was being formulated, and director of commissioning from 1989 to 1993, the years spanning its planning, design and construction. Among those problems were low floor-to-floor height, inadequate structural, mechanical and electrical capacity for new, heavier loads, extensive areas without air conditioning, and six- to eight-bed patient rooms that were too small for families or equipment.

Overcrowding had also become acute as families played ever more active roles in their children's treatment. Though the Hospital was designed to admit visitors only on weekends and lacked provisions for lodging parents overnight, it found a growing number camping out on chairs and cots in hallways and playrooms, a population that eventually reached up to 170-180 a night. Since the Hospital had come to embrace family-centered care, it decided to commit itself to what would amount to a decade of research, planning, design, fundraising and construction to erect a replacement facility on land adjacent to the existing one.

"I found the Hospital fascinating for the lengthy involvement we had with our future clients," says Eberhard H. Zeidler, partner-in-charge of design for Zeidler Roberts. "It was clear that this project would evolve not as some soulless institution but as a community of interests." Recognizing that a broader point of view was needed than administrators alone could provide, the HSC invited managers, physicians, nurses and other medical staff and consultants to join the steering committee organized in 1984 to develop the new facility. Sustaining such a diverse group for so long required—and received—high-level backing.

"We had a strong vision from our board to direct this institution towards family-centered care," Christian agrees. "Decisions made by the steering committee to further this vision could count on the board's full support." Not surprisingly, one of the major objectives of the steering committee was to plan

a private inpatient room for the child patient and his or her family.

Why are children occupying private rooms, and why are their parents remaining with them? The answers come straight from health care reform. "In the 1950s and 1960s, children were hospitalized for a week with tonsillectomies and 10 days to two weeks for appendectomies, and wards were well regimented," observes Christian. "Today's inpatients are much sicker and require more space for themselves, their families, support staff and equipment in a typical, 10-day stay. Housing them in single rooms makes contagious diseases easier to isolate—and ends the old practice of moving them up to six times."

Parents who stay overnight—about 40% of the total—voice a similar rationale. "People no longer worship the mystique surrounding the medical profession," Christian says. "They also understand that the more a child's hospital day resembles his normal routine, the better he rests and recovers. In addition, they like having some sense of control over their children's illness. Being in the hospital lets you help your child directly."

To test inpatient room concepts, the project team built three prototypes in the existing Hospital and sent staff, patients and families inside with questionnaires. Some findings were quite surprising. For example, a bed angled at 45° proved superior to a perpendicular one in getting the patient in and out. In another instance, hospital personnel and government officials insisted on

While the atrium at the Hospital for Sick Children does wonders in encouraging children in their typical 10-day stays by offering such amenities as plantings, a fountain and a cafeteria (opposite), it is also a reliable wayfinding device and an efficient use of the site, which would otherwise be filled with interior space lacking natural light. While atrium-facing windows are sealed for the children's safety, the facades are inexpensively sheathed in interior materials.

A typical inpatient room (below) at the Hospital for Sick Children was the product of research and experimentation, including three working prototypes in the previous Hospital that were tested by staff, patients and families. The bed is angled at 45° for ease of access. Other thoughtful features include the sofa bed for overnight stays and the family area behind the patient bed, a room sink for staff and a full private bath, visible as the closed door in the right foreground.



two sinks per room because the bathroom sink was too inconvenient for staff and the room sink was too inconvenient for patients. To counter the loneliness of private rooms, children would have access to playrooms located across from the nursing stations, while those confined to bed would be assigned volunteers to visit and entertain them in the absence of their families. As for a supposedly useful sliding glass door between rooms, no one wanted it.

In the final scheme, 48 inpatient beds would be grouped by clinical specialties (rather than by age, as some institutions do)

ing an oversized paper-maché goat, cow and pig on a trapeze moving overhead ("Barnyard Flyers" by artist Jane Buckles), the space has its serious side. Not only does it create an incomparable "living room" on the first floor for the hospital's admitting area and 722-seat, 24-hour cafeteria (in a region where a year-round park is priceless) that puts children and families at ease. The facility also functions as a reliable landmark as people ride in dedicated elevator banks that discreetly separate staff and patients from visitors, or walk along the relatively shallow tower floors.



into two wards per floor, each with a circular nursing station just a few steps away, on floors four through eight of the two towers. Most would be private rooms, but there would also be one four-bed room in each ward near the nursing station for observing children who are extremely ill or reaching a critical point in their treatment. Close by these units and overlooking the atrium would be the playrooms, which would double as dining rooms where children might dine together.

Of course, the most powerful single element in the final scheme by virtue of its sheer size and its role in wayfinding would be the atrium, which actually emerged as one of the earliest design decisions made by Zeidler Roberts as the architect of the HSC. "The atrium was one of the chief reasons why the HSC board hired Zeidler Roberts," admits Christian. "When board members saw how well an atrium unified the elements of another Zeidler Roberts project, they made their choice."

Whimsical as parts of the atrium may be, highlighted by two clock towers, a park-like landscape, a fountain and a sculpture featur-

"Children are fascinated by what they see in the atrium," Zeidler observes. "Yet we don't let them forget they're in a hospital—a space where they can feel comfortable about the healing process." Questions about the atrium's sounds and scents were addressed by the architect and the HSC through design and experimentation, while challenges to the atrium itself were settled by studies showing that the HSC could only use its full volume by creating vast interior spaces cut off from natural light—and that the atrium could save money by using interior partitioning materials to sheathe its facades.

Happily, these and other problems have been carefully resolved so that the HSC has successfully occupied the new patient wing even as it ponders how to convert the older portion into medical research and outpatient services. Christian remembers with a trace of astonishment how quickly staff and patients adapted to the new facility, which includes such facilities as emergency (using a street location close to its predecessor), ambulatory radiology, magnetic resonance imaging, surgical suite with 14 operating

rooms, surgery support areas, pediatric and neo-natal ICUs, service laboratories, central stores and linen and central sterile room in addition to the patient floors, admitting area and cafeteria. The ease of settling in at the HSC doesn't take Zeidler completely by surprise. "Hospitals like this can no longer be just healing machines," he comments. "They must be living environments designed to promote the health of all their occupants—staff, patients and visitors."

Among the qualities of this project that the Center's judges admired were "the way the patient rooms look onto an atrium as engaging as an Erector Set," "the compact plan that sensitively fits a complex program on its urban site," "the richness of spatial experience and natural light" and "the consistent concern for children and families as well as medical staff." One juror did express concern that "the images that bespoke the greatest level of caring were those of the public spaces rather than the patient room, where the tire hits the road."

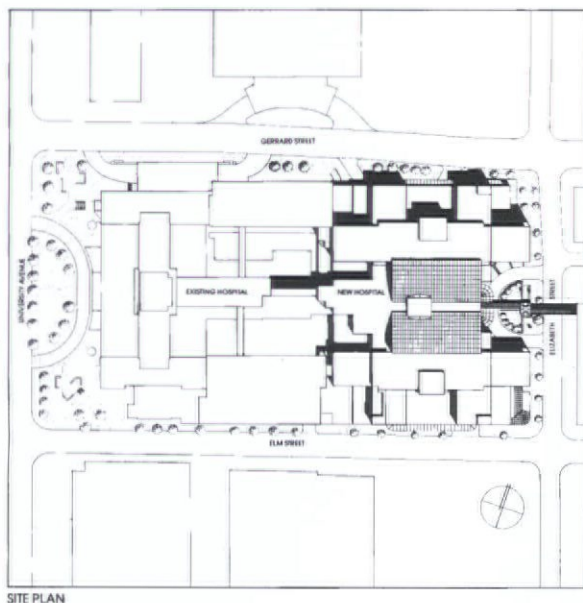
HSC's first Christmas was a major holiday for all, with decorations throughout the atrium and patient floors, special activities for the children, and entertainers and hockey and baseball players coming to visit and leave presents. Anne Marie Christian believes the second Christmas will be every bit as lively as the first. Santa Claus will have to enter and exit the same way he did in 1993, nonetheless—through the door. Then again, how many houses does he visit with 572 children asleep in their beds?

Project Summary: Hospital for Sick Children

Location: Toronto, Ontario, Canada. **Total floor area:** 1,201 million sq. ft.; 790,650 sq. ft., building; 410,170 sq. ft., below grade garage. **No. of floors:** 8 plus 1 mechanical, 4 garage. **Average floor size:** 61,000 sq. ft. **Total bed capacity:** 572 in new patient wing. **Total staff size:** 4,000 including research. **Total cost/sq. ft.:** \$143 combined superstructure and substructure. **Wallcovering:** Canada Wallcoverings. **Paint:** Para. **Laminate:** Arborite, Formica, Wilsonart. **Dry wall:** Domtar. **Masonry:** Brampton Brick. **Flooring:** Armstrong, Altro Safety Flooring, Flextile. **Ceramic tile:** Dal-Tile. **Carpet/carpet tile:** Peerless. **Carpet fiber:** BASF. **Ceiling:** CGC Interiors. **Doors:** S.W. Fleming, Doorlam. **Door hardware:** Contract Hardware. **Window frames:** Commercial Glass. **Window treatment:** Silent Glass. **Railings:** Construction Specialties. **Patient room casegoods:** Trend Millwork. **Patient beds:** Ohmeda. **Lounge seating:** Snyder. **Cafeteria/dining seating:** Hauser. **Vinyl upholstery:** Egan-Laing. **Cafeteria/dining/conference tables:** Hauser. **Architectural woodworking and cabinet-making:** Trend Millwork. **Signage:** Day Signs. **Elevators:** Otis. **Fire safety:** Grinnell. **Security:** Securitron. **Building management system:** Andover Controls. **Access flooring:** ASP Access Floors. **Underfloor duct:** Condufloor. **Plumbing fixtures:** American Standard. **Client:** Hospital for Sick Children. **Architect:** Zeidler Roberts Partnership, Eberhard H. Zeidler, partner-in-charge of

Attractive connecting corridors such as this one (opposite) link up the circulation loops in the old and new parts of the Hospital for Sick Children to reduce the number of dead-end paths and the inefficiency they caused. Partly because of the clarity of these corridors, as well as the shallow depth of the floor plate and the unmistakable presence of the atrium, wayfinding is relatively easy, and few people are lost in the 790,650-sq. ft., 8-story building.

In this site plan (below) of the Hospital for Sick Children, the new section's links to the old span a street in downtown Toronto, and the atrium occupies the center of the new facility, flanked by inpatient towers.



SITE PLAN

design; Peter Wakayama, partner-in-charge of administration; Jurgen Henze, Tarek El-Khatib, Ralph Stukator, Eddie Santos, John Bloye, Susan Hockley, Tosh Sakamoto, Sharon Brant, Joan Blanus, project team. **Hospital consultant:** Karlsberger & Assoc. **Structural consultant:** Carruthers & Wallace. **Mechanical and electrical consultant:** Rybka, Smith & Ginsler. **Food service consultant:** Cini Little. **Landscape architect:** Baker Salmona Assoc. **Code consultant:** Larden Muniak. **Acoustical consultant:** Valcoustics Canada. **Fire protection consultant:** Rolf Jensen & Assoc. **Elevator consultant:** Katz Drago & Co. **Cost consultant:** Hanscomb. **General contractor:** Pigott (superstructure), Eastern (substructure). **Photographer:** Balthazar Korab.

1994 AWARD FOR REMODELED CONSTRUCTION: Kern Critical Care Unit, Legacy Good Samaritan Hospital, Portland, Ore., designed by Tom Sagerser Architect

Type A personalities who thrive on stress might find one day in the life of a critical care unit (CCU), in which each severely ill patient is surrounded by several large and frequently noisy pieces of equipment, a team of up to half a dozen medical personnel or more during rounds or emergencies, assorted family members and friends—as well as for adjacent patients and their attendants—enough to last a lifetime. When Legacy Good Samaritan Hospital in Portland, Ore., completed a previous, 25-bed CCU some 22 years ago, its 19-bed main room was a state-of-the-art ward with open beds and no privacy for anyone save for curtains between beds, the better for staff to monitor patients. But the ensuing years saw more equipment and patients arrive, along with more noise, crowding, confusion and stress. Before Legacy hired architect Thomas W. Sagerser, AIA, to design the new, 29-bed, 31,000-sq. ft. Kern CCU, it had already endured 10 years of start-and-stop planning for an expanded facility that was never built for lack of funding.

"In retrospect, we were fortunate to have waited so long," reveals Sue Willette, RN, a nurse with 16 years of experience in the CCU who served as client representative for the new project. "The previous remodeling scheme was not such a good idea, because all the old problems simply would have been repeated. By the time we began planning this CCU, we were determined to make major changes. We wanted as much glass as possible, private patient rooms that could be closed off, and flexibility to position patient, staff and equipment with fewer restrictions than ever before."

Willette attributes the success of the Kern CCU to intensive information gathering by the staff at various levels. "So many people wanted to participate," she reports, "that we formed multiple-level committees." Consequently, there was

a facility planning committee, an operations planning committee and a unit planning committee. The latter group, comprising all daily CCU personnel, Willette and Sagerser, dealt with issues on an ongoing basis in consultation with administrators and physicians.

An early indication of Legacy's fresh approach to the new CCU was its willingness to entertain suggestions. "We decided right from the start that 'No idea is a bad idea,'" Willette remembers. "This was especially encouraging to our daily staff members, who often volunteered to attend planning meetings on their own time." In addition, Willette, Sagerser and others traveled around the nation to study other new CCUs. "Our goal was to make a healing environment," Sagerser says, "where medical staff would have time for better bedside care and families of patients would have an enhanced experience."

The desire for more glass stemmed from the limited number of small-sized windows in the old CCU, which used the exterior wall for headwall (power, data, gases) connections. "Expanding the exterior glass area was a way to help families cope with seriously ill relatives without feeling trapped or isolated," Willette explains. "Not only did the ward have limited views, but the hallway outside was busy and windowless. We called it 'The Dungeon.'"

Private patient rooms would require more space, but the Legacy staff was convinced that their greater efficiency when grouped into substations or clusters of 8, 8, 7 and 6 suites would more than compensate for added floor area. "By not having patient beds together, the Hospital would cut down on noise, congestion and confusion," Sagerser says, "and would also provide better care for patients."

Sagerser's breakthrough design came about through the Hospital's search for ways to increase the flexibility of the CCU. A critical decision was made to create multi-disciplinary suites, so that patients would not be transferred from one specialty area to another during their stay regardless of what complications might occur, and space could be used efficiently whatever the size of the CCU census, which can fluctuate greatly over a 24-hour period. Consequently, each patient room is outfitted with such features as an acid drain and hepifilter (to remove particulate) for dialysis, reversible positive/negative air flow, a clinical sink or hopper (for disposal of body fluids), a space-saving, pull-out toilet (a CCU patient will rarely use it), a surgical procedure light (powerful and highly maneuverable for emergency surgery in the suite), a counter with stool, a TV and an adjoining chart room provided with a desk, telephone and conduit in anticipation of local area networking. Emergency carts are shared among the suites, while various supply carts are parked in suites or shared.

Impressive as these details are, there are two more that help the Kern CCU stand out. One is a medical wonder—a ceiling-mount-



The view inside a patient room (above, left) at the Kern CCU of Legacy Good Samaritan Hospital in Portland, Ore., is quite unlike the typical CCU unit. Generous space around the patient bed allows staff to position themselves and needed equipment more effectively here than traditional configurations, thanks to such innovations as the overhead orbiter headwall. The view outside (above, right) is no less astonishing: a garden for patients and families.



Breaking down the ward-type CCU arrangement at Legacy Good Samaritan Hospital into the clusters shown in the new floor plan (below) has reduced noise and commotion and freed staff to improve bedside care.

ed, orbiter headwall above each patient, which gives medical personnel virtually unlimited freedom to position themselves and equipment around the bed. The other is a visual delight—a garden for patients and families just outside each patient's window.

"Though the orbiter was impressive, it required thorough evaluation," Sagerser indicates. "It costs two to three times more than a standard headwall installation, and is new in the United States." Once Legacy learned how flexible the orbiter has been in Europe and Japan, enabling medical personnel to turn a patient completely around and eliminating the need to literally climb over equipment, it enthusiastically approved its use.

As for the garden, its walkway with grasses and benches took some unexpected turns before arriving at its final form. "To show our landscape architect he had introduced too many zigzags, we seated him in one of our worse wheelchairs and let him trace out the path himself," says Willette with a smile. "The final design is still charming but much simpler."

Few locations within Legacy's existing physical plant met the needs of the new CCU, so the project appropriated the cafeteria's space, two floors above the operating rooms, one floor above key diagnostic areas and close to the emergency room for its suites, conference room, reference room, storage rooms. The project team kept everyone informed about daily activities, with demolition occurring from 4:00 to 8:00 p.m. to contain the noise and debris.

Praise for this project by the Center's judges included "the radical orientation of this CCU to family, friends and bedside care," "the patient-

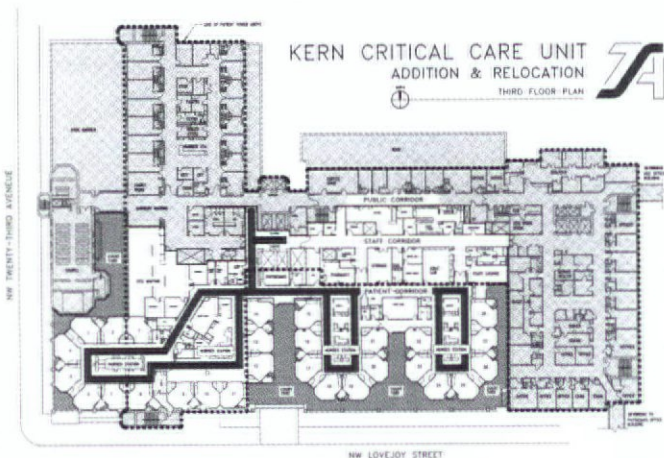
centered design based on a new headwall so that beds can be turned around to face family, friends and a life-affirming garden" and "the new model this project offers hospitals for staffing CCUs that could end the high turnover."

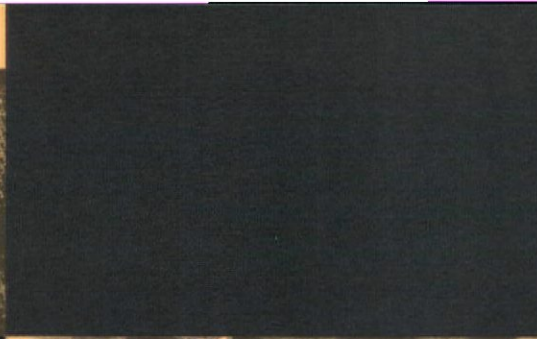
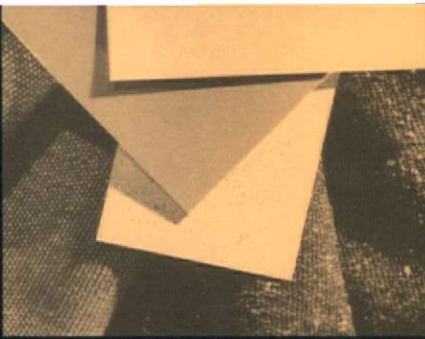
CCU personnel continue to marvel over how quiet and calm the facility is even when fully occupied. "In the old days, you could feel the stress in the air," Willette insists. "Now you can actually manage it."

Are you still with us, all you type As? ☺

Project Summary: Kern CCU, Legacy Good Samaritan Hospital

Location: Portland, OR. **Total floor area:** 31,000 sq. ft. **No. of floors:** 1. **Total bed capacity:** 28. **Total project cost:** \$258. **Wallcovering:** Genon. **Paint:** Miller. **Laminate:** Nevamar, Pionite, Formica. **Dry wall:** U.S. Gypsum. **Masonry:** Monroe Brick. **Vinyl flooring:** Armstrong. **Carpet:** Mannington. **Carpet fiber:** Lumena. **Ceiling:** Armstrong. **Lighting:** Lithonia. **Doors:** Besam, Cenco, Won-Door, Total Door. **Door hardware:** Stanley, Schlage, Corbin, LCN. **Glass:** LOF, Viracon. **Window frames:** Kawneer. **Window treatments:** Arc-Com, Kirsch, Louverdrap. **Skylights:** Dea Mor. **Railings:** Acrovyn. **Patient beds and overbed tables:** existing. **Patient room lighting:** Lithonia, Amsco. **Lounge seating:** Brayton, Thonet. **Architectural woodworking and cabinetmaking:** McCarthy Woodworking. **Signage:** Architectural Signing Inc. **HVAC:** Pace. **Fire safety:** Honeywell. **Building management system:** Honeywell. **Plumbing fixtures:** American Standard, Sloan, Elkay. **Client:** Legacy Good Samaritan Hospital. **Architect:** Tom Sagerser Architect. **Interior designer:** Ankrom Moisan Interiors. **Karen Bowery.** **Structural engineer:** KPFF Consulting Engineers, Ron Kernan. **Mechanical and electrical engineer:** PAE Consulting Engineers, Paul DuPont, Joe Gabriel. **General contractor:** Baugh Construction, Ted Jacobsen. **Lighting designer:** Marquardt Lighting Design, Craig Marquardt. **Furniture dealer:** Smith Brothers. **Photographer:** Strode/Eckert Photography, Rich Strode.





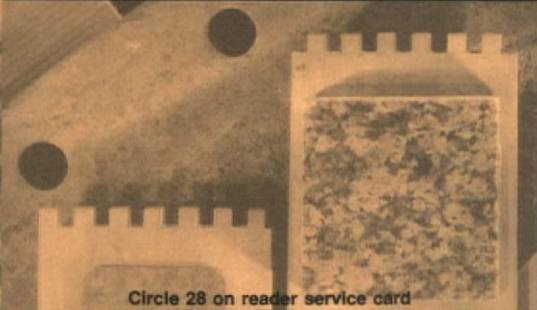
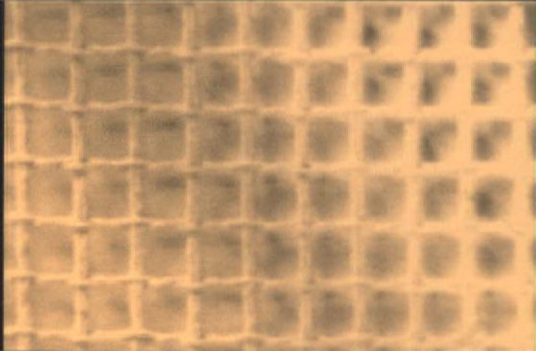
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The Fine Line

A delicate and controversial balance exists between what's good for the patients and what's good for the staff at the John George Psychiatric Pavilion, designed by The Ratcliff Architects, in San Leandro, Calif.

By Jennifer Thiele Busch

When Sigmund Freud wrote, "A culture which leaves unsatisfied and drives to rebelliousness so large a number of its members neither has a prospect of continued existence nor deserves it," in *The Future of An Illusion*, 1927, he could have been commenting about life in late 20th-century America's cities, where thousands of mentally ill individuals drift aimlessly amidst an uncaring or antagonistic population. Then there are the lucky ones, who receive care and even access to programs and services that help them lead more stable lives. Such is one goal of the Alameda County Department of Mental Health Services (DMHS) in California, for which The Ratcliff Architects recently designed the John George Psychiatric Pavilion in San Leandro, Calif., to challenge the traditional rules of mental health care.

If a depressing, institutional environment can discourage the healthiest and happiest of individuals, it should easily do much worse to a mentally ill patient. The scenario had been played out again and again in Oakland, Calif., where the Alameda County DMHS's inpatient facility was located for years in the basement of an antiquated, single-corridor, converted medical/surgical unit of Highland Hospital. Patients and staff were cramped for space, and violent outbursts were not uncommon. "The staff was inundated with concerns other than care of the patients," notes William Blessing, Ratcliff's designer and architect for the John George project.

According to Dr. Mary Thomas, current director of behavioral care services for Alameda County and a key member of the client design team for the John George facility, the 40-bed Highland unit was inappropriately configured for psychosocial rehabilitation, offered little space for community meetings and activities, lacked outdoor areas for patients, separate voluntary and involuntary admissions, a main entrance and an adequate waiting area—and was next to impossible to find. "The environment decreased the dignity with which people are treated when they are at their most vulnerable," she notes.

Interestingly, concern about the seismic adequacy of the existing facility, rather than the pressing need for more space or the desire of the DMHS to provide an improved program for chronically ill individuals requir-



ing acute inpatient psychiatric care, prompted the move to a new location. Once the decision to relocate was finally made—some eight years before John George was actually built—the DMHS began to investigate its options.

Administrators were reluctant to renovate an existing building, having experienced firsthand the complications of fitting an old facility to a new function. Thomas recalls, "We said, 'This time let's specifically build something for its intended purpose.'" A nearby County medical campus in San Leandro with existing day treatment, adult outpatient and children's psychiatric services had several key site advantages. Among these were an expanse of County land for construction, an opportunity to consolidate DMHS programs in one location, and an open, rolling landscape where patients could enjoy outdoor activities.

The site would also heavily influence the design aesthetic for the new, 71,000-sq. ft. John George Psychiatric Pavilion, named for a deceased member of the Alameda County board of supervisors who was an avid sup-

Spaciousness is an important design element and therapeutic advantage at the John George Psychiatric Center, whether it be indoors, in public lounge/dining areas with soaring vaulted ceilings (opposite) or outdoors in the nicely landscaped and seemingly minimum security central courtyard (above) that is wedged between the administration building and the main building.





A bright, welcoming reception area awaits visitors and voluntary walk-in patients at John George (top). This pleasant, relaxing environment is not just to impress visitors, since the rest of the facility where patients live and receive therapy equals it in comfort and attractiveness.

An open nursing station in an acute care inpatient psychiatric facility is a big gamble (above), but it works in terms of security and its impression on patients. Because of the more humane, dignified environment, John George has seen far fewer episodes of violence and combative behavior than its predecessor.

porter of mental health services. In keeping with the existing, Mediterranean-style architecture on the campus, The Ratcliff Architects proposed that the center assume the characteristics of an Italian hill town. "Incorporating those elements consistently present in this type of village, residential neighborhoods with small piazzas, a village green and a town center," says Blessing, "became the central planning theme for the design process."

Can a psychiatric facility imitate normal life?

According to Gary Sjöberg, a former administrator of the 80-bed John George Psychiatric Pavilion, individuals who visit the facility for the average two- to three-week stay are typically chronically ill mental health patients routinely living elsewhere under semi-supervised care, who are suffering from particularly acute episodes of mental illness. "These peo-

ple also have ups and downs," he notes. "Most episodes occur because a patient has gone off a prescribed medication, or has become homeless. As a short-term facility, we try to get them back on their medication, stabilize them and move them to a lower level of care."

Dr. Thomas and Dr. Jack York, the administrator of the acute care facility during project development, shared strong opinions about how the traditional model of a mental health facility serving these types of patients could change. In some ways, the vision was controversial. It certainly had a profound impact on the way the John George Psychiatric Pavilion was designed. "The building was created to support a different philosophical and programmatic approach," explains Dr. Thomas.

"It becomes a discussion about what you want to do architecturally and what you want to do socially," observes Blessing, who admits that achieving that balance was not always easy. For example, the safety and security of patients and staff were top design priorities. "It was the number one thing we heard," Blessing adds, "especially since many of the patients are not there by choice." On the other hand, traditional security measures such as bars on windows, glass barriers at nursing stations and fences surrounding the property were not welcome. "We wanted the facility to be as open, inviting and visually unconfined as possible," explains Dr. Thomas.

"The staff attitude that it's 'them against us' must change," she continues. "This building is designed to eliminate that. Our program emphasized having nurses out in the units, interacting with the patients." Accordingly, nursing stations are open, much like a regular hospital, and no larger than needed to accommodate essential nursing functions. "They appear more friendly and approachable," says Blessing. "But they were a bit of a gamble."

Sjöberg, who took over the administrator's position from Dr. York, questions the wisdom of open nursing stations, despite his concession that the arrangement has never posed a safety threat to the staff since the facility opened in April 1992. "The open stations present a good impression, and encourage frequent exchanges between staff and patients," he observes. "Unfortunately, there is no way to control those exchanges. As a result, staff members are often interrupted from their work, find it difficult to protect their work areas from patients reaching over the counter and raise concerns about confidentiality."

Another area of contention is the location of the doctors' offices, which were moved from their traditional place in the living units to an

administration building across an open courtyard. "The intention was to do something socially that mimics normal life," Blessing says. "Patients have to get up, get ready and go to another place to keep an appointment."

Though Dr. Thomas states that doctors preferred this arrangement when the facility was being developed, Sjöberg indicates it has

A typical double room for patients at John George includes all of the security precautions that a facility of this type demands, but features some nice design touches too, such as sloped ceilings, large windows and a view of the rolling hills beyond the facility (below) in Alameda County.



since created unanticipated logistical problems, such as where to keep patient charts so doctors and other staff members have convenient access to them. "Doctors offices need to fit into the living units from an operational standpoint," notes Sjöberg. "Some rooms have been converted back into office space."

Everyone involved concurs, however, that the openness and bright, cheerful aesthetic found throughout John George makes it a model for psychiatric facilities. "It relieves the press of humanity," observes Dr. Thomas. "Lightness and openness give patients a sense of being less pressured." Public lounge/dining spaces on each of three residential wings feature vaulted ceilings, bars and solid walls have given way to glass and metal grids that admit natural light, single and double bedrooms have sloped ceilings and windows with views of the rolling hills, and a bright, neutral palette with colorful accents prevails.

"John George represents a vast aesthetic improvement over what we had before," Sjöberg agrees. "The designers put careful thought into the atmosphere and setting. Patients have responded especially favorably to open space in the common areas and the outdoor areas. We have seen less combative behavior, and I'm sure that's a reflection on the design."

Outside, patients can take advantage of a large central courtyard or smaller courtyards adjacent to each residential wing. To minimize the sense of enclosure, the designers used the buildings to create the barriers and, where necessary, used fencing that visually recedes into the hillside. "There is no impression that this is a locked facility," notes Dr. Thomas. "It is very restful and peaceful."

Indoors, patients are best arranged according to levels of acuity that are highly unpredictable, so Ratcliff designed flexible living units that can be resized as needed with a series of locking doors in connecting corridors. "The number of beds associated with each nursing unit can be changed by opening and closing doors," says Blessing. This notion of "swing beds" is one that Dr. Thomas terms "ingenious," along with im-

portant details like call buttons that can be switched to the appropriate nursing station.

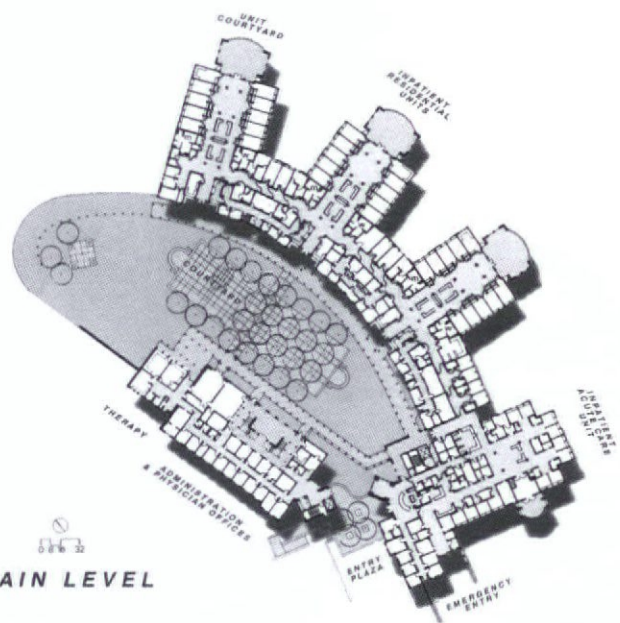
Since patients are brought to the John George Psychiatric Pavilion in various states of well-being, a psychiatric emergency center was a must. When individuals are brought here, often by ambulance, they are examined and treated, interviewed, and directed to another part of the facility. To shield voluntary patients and visitors who enter through the nearby main entrance from unpleasant scenes, the designers hid the emergency entrance behind a green wall that extends beyond the building walls. "The wall is a telling metaphor," notes Blessing. "It represents the fine line between the outside world and the world inside a psychiatric facility."

Dr. Thomas muses that the design process of lengthy, informative discussions with the Ratcliff design team was "a little bit like group therapy." Though it yielded as positive a step in the right direction as the John George Psychiatric Pavilion, she laments that the "patient"—actually the mental health system—is far from cured. "The center is full all the time, yes, but it's not being used to capacity," she observes, referring to the level of recidivism that sees some patients returning repeatedly and others staying too long because they have nowhere else to go. "Only when connections to the other parts of the mental health care system are more effectively made, and only when traditional attitudes about patient care are changed, will the programs be used to maximum capacity."

Even so, thanks to a facility like the John George Psychiatric Pavilion, the mental health system has begun to present a recognizably humane face. ☺

Project Summary: John George Psychiatric Pavilion

Location: San Leandro, CA. **Total floor area:** 84,100 gross sq. ft. **No. of floors:** 3. **Staff size:** 150. **Cost/sq. ft.:** \$195. **Paint:** Kelly-Moore. **Laminate:** Nevamar, Wilsonart. **Dry wall:** Pabco, Domtar. **Vinyl flooring:** Tarkett, Altro. **Carpet/carpet tile:** Harbinger, Prince St. Technologies. **Carpet fiber:** DuPont, BASF. **Ceiling:** Armstrong. **Lighting:** Kamro, USI/Keystone, Arroyo, Mark, Alcco, Prescolite, Boyd, Columbia, Neoray, Roberts, Spaulding, G.E., Harris, Sterner, Kim. **Doors:** Wic, Stiles, Kawneer. **Door hardware:** McKinney, Sargent, Norton, Quality, Ultra, DCI, Bommer, Accurate, BBW, Folger-Adams, Grant, Adams-Rite. **Glass:** Viracon. **Window frames:** Kawneer, Stiles. **Lounge seating:** custom. **Client:** Alameda County Dept. of Mental Health. **Architect/interior designer:** The Ratcliff Architects; Syed V. Husain, AIA, project principal; E. Burr Nash, AIA, project manager; Byron Edwards, AIA, project planner/designer; William Blessing, project designer/architect; Alison Blessing, IBID, interior designer. **Program consultant:** The Design Partnership. **Structural engineer:** Graham & Kellam. **Mechanical engineer:** Bounaccorsi & Assoc. **Electrical engineer:** PLS Engineering. **Landscape architects:** Haygood & Assoc. **Civil engineer:** Bissell & Karn. **Contractor:** Lathrop Construction Assoc. **Lighting:** Luminae Souter. **Photographer:** Jane Lidz.



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MAIN LEVEL



Four-Star Hospital

Technology and humanity collide in the University of California, San Diego's Thornton Hospital designed by Stone Marraccini Patterson with Hirsch/Bedner & Associates—and thankfully, health care may never recover from the impact

By Amy Milshstein

All that's missing are the mints on the pillow. As unlikely as it sounds in these days of cost cutting and health care reform, one facility has actually bridged the gap between hospital and hospitality. But how can Thornton Hospital, designed by Stone Marraccini Patterson (SMD) for the University of California, San Diego (UCSD), look like a four-star hotel yet work like a state-of-the-art hospital?

Let's answer that question by first examining UCSD's medical program. It's a strong teaching mission accompanied by an eager base of interns, residents and students. UCSD's hospital, however, was located far from campus in downtown San Diego. With some 200 nearby acres to work with, University officials decided to build an up-to-the-minute building close to the teaching and research programs.

With Thornton in place, the University has been able to lay out 1990s-style goals. According to SMP president Michael Kelly, those are "to increase the quality of care and overall ambiance, simplify hospital operations, cut costs and support the school's teaching mission." The goals complement the hospital's style of patient-focused care, whereby a small, multi-disciplinary team is cross-trained to provide a wide array of services. Under patient-focused care, each team member can break free of the boundaries of traditional job descriptions while optimizing the patient's privacy.

Thornton specializes in orthopedics, oncology, cardiology and epilepsy. Because it's part of the UCSD Healthcare Network, any person with a payor that has a contract with the network can enjoy access to the hospital. With only one other hospital within a one-mile radius, Thornton surely sets itself apart.

For one thing, regionally sensitive materials like a sandstone colored upper facade, granite base and cast stone columns place Thornton firmly in southern California. From the parking area to

the main atrium to the elevators to the upper floors, the hospital feels like something very special. A patient can be forgiven for noticing its resemblance to a world-class hotel.

The architects enlisted some help to create that ambiance. Top hotel design firm Hirsch/Bedner & Associates worked as a consultant on the job, bringing a wealth of hospitality expertise to SMP's fingertips. "We really formed a team with players who brought the best of all worlds," says David Martino, principal-in-charge for SMP.

Of course, the hospital staff also played a large and important role on the team. "We formed some 40 to 50 committees with 3 to 20 people per committee," explains Marci Hogan, senior architect at UCSD. "We wanted to provide an atmosphere sensitive to human needs while still being state of the art."

SMP's design for Thornton works its miracles by employing color, lighting, plants, furnishings and artwork to impart a calming effect, remove stress and enhance

Be our guest: The lobby of the University of California, San Diego's Thornton Hospital (opposite) looks more plush than medicinal. Hospital administrators and architects worked hard to create a hotel-like shell over state-of-the-art medical care. The warmth spreads outdoors to the courtyard (below). Seating takes advantage of southern California's sunny climate while giving further relief to patients, family and staff.



healing for staff, patients and visitors alike. A large center atrium floods the lobby with light and views while visually anchoring the space. At the ends of corridors, windows manage to admit light and establish a sense of place at the same time.

Patient rooms might be counted upon to extend and elaborate on this theme, and indeed they do. But don't call them patient rooms. "We called patients 'guests' when we were designing the hospital," Kelly remembers. "While at first, it was received humorously it eventually changed everyone's philosophy and approach."

Thus, warm wood floors, furnishings, built-ins and artwork create a "special getaway" feeling in guest rooms. Even the windows are special. "We carefully positioned the windows and angled the sill," explains Martino. "This way a person lying in bed can see trees and ground cover, not just sky." A light shelf on top lets in sunshine.

Highly technical and stressful areas such as the emergency rooms and intensive care units have received similar treatments. While vinyl tile replaces wood floors in the ICU, the space still boasts wooden furniture. And both ER and ICU continue to display the warm colors, appealing nursing stations and lighting treatments of the other floors.

Perhaps the most unusual feature in every room is the personal computer. No, it's not for getting a little work done while recuperating. This patient care information system

Proving more hospital will truly cost less

(PCIS) holds patient records, test results and pharmacy orders. As could be expected, the move towards the paperless hospital requires extra room for wiring.



How much extra room? To accommodate today's wires, mechanical and electrical systems and to allow room for tomorrow's counterparts, SMP has located interstitial spaces above all floors with patient treatment areas. This generous arrangement has already been put to the test. "We installed an epilepsy suite since the building's completion," explains Hogan. "I'm happy to report the interstitial floor worked as planned."

Since it allows for ongoing construction without too much disruption, the interstitial space actually saves the hospital money over time despite the initial added capital cost. There are other money-saving features in the design as well. For instance, energy efficient devices such as electronic ballasts for fluorescent fixtures, high efficiency motors and direct digital control of air handlers have been employed at every justifiable turn.

Another interesting way the architects have saved money is by shrinking the walking distance between nursing stations and patients. Older hospitals can average up to a 90-ft. walk from one point to the other, but Thornton cuts that hike down to as little as 20 ft. so that nursing staff can be optimized. "Staff costs eat up about 70% of a hospital's budget," reports Kelly. "A well thought out design can and should help cut those costs."

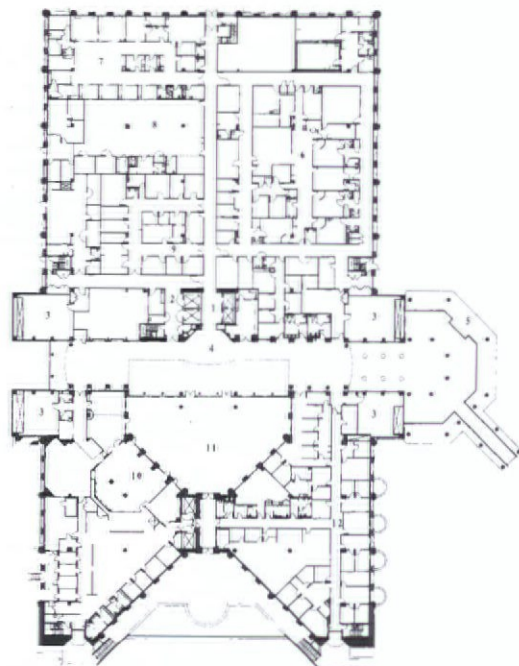
In fact, Kelly theorizes, the actual building amortized over its lifetime will cost only 5% of the hospital's budget. If that initial 5% helps reduce the other 95%, savings can multiply. Unfortunately, failing to contain the cost of making a hospital genuinely hospitable can stall the architect who is intent on doing the "right" thing.

Quality furnishings, finishes and artwork turn all the waiting areas (above) into comfortable retreats. Michael Kelly, president at Stone Marriccini Patterson, estimates that the hospitality feel only adds \$1-2 per sq. ft.

The architects used atriums (left) to add light and warmth, and help with wayfinding. Windows also punctuate the end of corridors, introducing a sense of the outside world into Thornton that may help healing.

All of the hospital's rooms, be they a hotel suite-like private room (opposite, top) or equipment-filled intensive care unit (opposite, bottom), feature built-ins, wood and soothing colors that hold the comfort of the patient paramount and never leave any medicinal aftertaste.





For Thornton, SMP estimates that the hospitality aspect of the design has cost only one to two dollars extra per square foot—yet adds so much. “The impact of a quality architectural environment in health care design is a contributing factor to the rate of healing” states Kelly. “If we spend an extra dollar or two per square foot, not more, to achieve this and accelerate healing are we not supporting the cost benefit analysis of that investment?”

Will our lawmakers buy into the theory? Kelly suggests an educational drive. “If they’re smart, Congress will endorse it,” he believes. Gauging the public’s assessment of upcoming Congressional elections, we’d be wise to book that stay at Thornton right now. ☺

Access flooring: Bravo Access Floor. **Underfloor duct:** JWP. **Plumbing fixtures:** Kohler. **Clients:** Regents of the University of California. **Architect:** Stone Marraccini Patterson, Delawie Wilkes Rodrigues Barker and Bretton, Hirsch/Bedner & Assoc. **Interior designer and decorator:** Stone Marraccini Patterson, Hirsch/Bedner & Assoc. **Structural engineer:** Blaylock Willis & Assoc. **Mechanical and electrical engineer:** Dunn-Lee Smith-Klein. **Landscape architect:** Wimmer Yamada Assoc. **Civil Engineer:** Rick Engineering. **Lighting designer:** Hirsch/Bedner & Assoc. **Acoustician:** Charles Salter Assoc. **Furniture purchasing:** Marriott. **Photographer:** David Hewitt/Anne Garrison.

Project Summary: University of California, San Diego Thornton Hospital

Location: La Jolla, CA. **Total floor area:** 253,000 sq. ft. **No. of floors:** 4. **No. of beds:** 120. **Cost per sq. ft.:** \$225. **Wallcoverings:** Sellers & Josephson, Virectex. **Paint:** Ameriton, Frazee, Sinclair. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Atlas, Savonix, Mannington. **Carpet fiber manufacturer:** Monsanto, DuPont. **Ceiling:** Armstrong. **Glass:** PPG. **Window frames:** Kawneer. **Window treatments:** DesignTex. **Patient room seating:** HBF. **Patient room casegoods:** Hekman. **Patient beds:** Hill-Rom. **Patient overbed tables:** Hill-Rom. **Patient room lighting:** Hill-Rom. **Lounge seating:** A. Rudin. **Cafeteria/dining seating:** William Switz. **Other seating:** HBF, Steelcase. **Upholstery:** Intex, Mark Tursl Leather. **Cafeteria/dining/conference tables:** Luxor. **Coffee and side tables:** Unifactor/Switzer. **Files and shelving:** Steelcase. **Woodworking and cabinetmaking:** EHB Industries. **Planters:** Stoneyard. **Art and accessories:** Artgroup International. **Tables:** Murray’s Iron Works. **Courtyard furniture:** Giati. **Lamps:** Chapman. **Public area casegoods:** Baker. **Elevators:** Montgomery. **HVAC:** Trane. **Fire safety:** Simplex. **Security:** Simplex. **Building management system:** Honeywell.





Congratulations, It's A...

When Methodist Hospital South, Memphis, Tenn., set out to build a new Maternity Center with Hnedak Bobo Group, it suddenly realized that maternity patients do not perceive themselves as sick

By Holly L. Richmond

On the morning of October 6, 1993, the obstetrics staff at Methodist Hospital South was blessed with the happiest, healthiest and assuredly largest newborn in Memphis, Tenn.—a whopping 18,000-sq. ft. Maternity Center—for which Carolyn Wills, AIA, a principal architect of the Hnedak Bobo Group, provided the critical pre-natal care. The Center is located in a previously unoccupied medical surgery wing on the fifth floor of the Hospital. Developed with an unwavering devotion to patient-focused care, it is intended to provide an inviting sanctuary for bringing life into an otherwise harsh and challenging world.

Because Methodist Hospital South (MHS) was built 20 years ago without obstetric services, it was unprepared for the population boom the community has experienced in recent years. MHS serves approximately 220,000 people in Shelby County, a four zip-code area, and competes directly with three other Memphis hospitals that have OB/GYN services. State and hospital demographic surveys determined that the 28% of the population currently of child-bearing age had no choice but to drive farther than an acceptable distance for maternity services. "It was almost a no-brainer to build a Maternity Center," admits Cecelia Wilson, MHS's chief administrator. "This primary health care service works as a gateway to all other health-related services that a family will need."

After winning state approval and deciding on the location of the Maternity Center within the building, hospital administrators, members of the obstetric staff from a tertiary institution and Wills began planning a first-class Center with a full range of maternity services. The patient would be the driving force behind the design scheme, which would challenge the norm of conventional thinking in terms of functions, materials, finishes and execution. Wills recalls that nobody wanted the cold, sterile environment so typical of health care facilities. "Maternity patients do not perceive themselves as sick," she comments. "This is most often a time to celebrate."

The project team met once a week during the initial planning stage to discuss the overall design philosophy, and visited numerous hospitals to determine their preferences. After three months, they had put together a

definitive list of necessities and amenities for the MHS Maternity Center. In order to best serve mothers, babies, visitors and staff, the project would consist of four labor/delivery/recovery (LDR) suites, 13 antepartum/postpartum beds, a 12-bassinets well baby nursery, a 10-bassinets neonatal intensive care unit (NICU), two C (Caesarean)-section surgical suites and necessary support spaces, including a state-of-the-art nursing station outfitted with security equipment, a break room and visitor waiting room.

Fortunately for the architects and engineers, MHS's existing generator provided enough emergency power for the surgical suites, though it was necessary to upgrade data, electrical and sprinkler systems to meet current building codes. Interestingly enough, design and color modifications generated a considerable amount of discussion between Wills and hospital administrators. When Wills proposed to give each area of the Center its own distinct design character, she promptly discovered how difficult break-

The 12-bassinets well baby nursery (opposite) is the focal point of the MHS Maternity Center, and was designed as one of the Hospital's main marketing tools—representing the personal service that mothers can expect to receive. There's no assembly line of carts here. MHS emphasizes the celebratory nature of birth through a lively presentation of color and attention to detail. MHS's labor/delivery/recovery suite (below) could pass for a home-like bedroom, minus the medical equipment. Teal and rose hues and complementary art make a mother's stay here as pleasant as possible.



ing out of the norm would be. "The administrators are understandably a conservative group," she says. "They had in mind the typical light pinks and blues for the Center, and I really wanted to go beyond this."

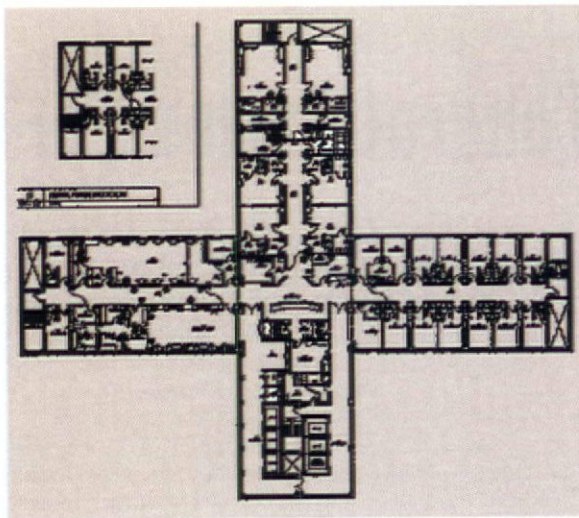
Wills won over the administrators through a keen understanding of how to combine comfort and style with efficiency. Thus, the well baby nursery sports bright blues, greens and yellows accented by painted clouds as metaphors for the arrival of the stork. Across the hall, the NICU incorporates pastel shades that stay within ICU color codes (postpartum and delivery rooms have entirely unique identities in the event that a mother has a difficult or traumatic birthing experience), with beiges and neutral colors for postpartum rooms, and roses and teals in birthing rooms.

The Center's staff feels strongly that Wills' attention to detail has provided each area with a much needed sense of tranquillity. "What I absolutely love is that Carolyn let us choose the art work," says Patricia R. Owens, managing nurse for the Center. "This gives it a comfortable, personal feeling."

MHS has extended this home-like feeling to its visitors through thoughtful construction detailing, material selection and wayfinding. When friends and families step off the elevator on the fifth floor, they are immediately greeted by a receptionist at a wood reception desk that bows out into the corridor to signal where the visitor should proceed. Directly across from the desk is a butt-glazed, floor-to-ceiling window that provides an unobstructed view into the well baby nursery so even "little ones" can see without having to be hoisted up.

"I'm probably most proud of the lighting throughout the Center," says Wills. "I take the position of, 'If I were in a patient bed, what would I want to see and feel?'" Direct, adjustable lighting is available in every room for the staff's use, while indirect lighting, including wall sconces, satisfy patient needs.

After one year of full operation, the Center has far exceeded MHS's projections for



In the lobby (below), the greeter awaits a visitor's questions behind a warm wood reception desk. The standard use of wire glass and segmented metal frames has been avoided by the installation of an automatic rolling fire door that meets code requirements.

patient numbers and deliveries, showing just how desperately the community needed this service. (What were supposed to be 500 deliveries in 1994 have already reached 611 from January 1, 1994 to August 31, 1994.) The staff could not be more pleased with the results. Becky McKay, managing nursery nurse, delights in observing, "I've been to dozens of nurseries across the country, and none of them even come close to being as bright, beautiful and functional as ours. We also told Carolyn that we needed ample storage space, and we got tons!"

There are already plans to expand the MHS maternity center based on the concept of the labor/delivery/recovery/postpartum (LDRP) suite. A mother will remain in the same LDRP room over the entire course of her stay, which will continue to decrease significantly as health care technology advances. "This means the staff will spend less time moving patients and cleaning rooms," Wilson explains. "It will be beneficial for the hospital and the mother."

By combining innovative health care delivery and creative interior design to make the Maternity Center at Methodist Hospital South a reality, Hnedak Bobo Group has opened a new world for happy, healthy babies who may even start life with an appreciation for what good design can do. ☺

Project Summary: Methodist Hospital South Maternity Center

Location: Memphis, TN. **Total floor area:** 18,874 sq. ft. **No. of floors:** 1 1/4. **Average floor size:** 16,594 sq. ft. **Total staff size:** 50. **Cost/sq. ft.:** \$63.50. **Wallcoverings:** Koroseal, DesignTex. **Paint:** Devoe, Benjamin Moore, Zolatone. **Laminate:** Nevamar. **Solid surfacing:** DuPont. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Mannington, Armstrong. **Ceramic tile:** American Olean. **Carpet/carpet tile:** Harbinger. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors. **Lighting:** Lithonia, Visa, Flos, Boyd, Skytron, Amsco. **Doors:** Steelcraft, Weyerhaeuser, Raco. **Door hardware:** Sargent, Stanley, Trimco, Tregco. **Window treatment:** ArcCom, DesignTex, Levolor. **Patient room seating:** Hill-Rom. **Lounge seating:** Thomasville. **Cafeteria, dining, auditorium seating:** KI. **Other seating:** Herman Miller. **Upholstery:** Maharam, Atlanta Architectural Textiles, Coral of Chicago. **Conference tables:** KI. **Cafeteria, dining, auditorium tables:** KI. **Files:** Allsteel. **Shelving:** Allsteel. **Architectural woodworking and cabinetmaking:** Allen's Cabinets & Tops. **HVAC:** Trane. **Fire safety:** Grinnell. **Security:** Code Alert, Simplex, Detex. **Building management system:** Johnson Controls. **Plumbing fixtures:** American Standard, Eljer. **Client:** Methodist Hospital South. **Architect:** Hnedak Bobo Group Inc. **Structural, mechanical, electrical engineer:** Allen & Hoshall. **General contractor:** Webb Building Corp. **Furniture dealer:** McQuiddy Office Designers. **Photographer:** Jeffrey Jacobs, Mims Studios.



“Durkan helped us create the ambiance of a residential hotel with carpet that contained all the specifications required in health care facilities today.”

Mary Ann Morse Nursing Home, *Natick, MA*

Barbara Adner, IBD and Stephen Woodman, IBD *Adner/Woodman Design, Inc., Brookline, MA*



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The Art of the Dealer

If you've ever wondered how today's contract furniture goes from specification to installation, let a veteran furniture dealer tell you what really happens

By John Varacchi with Kathryn McKenzie

If you no longer relate to your doctor, dentist, lawyer or accountant the way you once did, you won't be surprised to know that the role of the furniture dealer has changed dramatically over the past five years too. No longer does a contract furniture dealer merely buy and sell product. Dealers now offer a myriad of services to meet the needs of more sophisticated clients with more complicated facilities issues. Progressive furniture dealers and furniture managers even propose to save big money and avoid headaches for clients who engage their specialized experience and expertise, especially if they include them as part of the team early in the process.

Just what can the furniture dealer or furniture manager add to the equation? Let's lay out the design process from specification to installation. As many of the authors' own long-term clients now realize, a dealer can play many different roles in that process and provide benefits at each stage.

Specification: What is the client actually getting?

The first question many clients ask is: What is a specification? Product specifications are product descriptions developed by the designer by interviewing the client. They take into consideration type of product, budget, space requirements, project schedule, ergonomic and risk management issues and aesthetic considerations.

From the client interviews, the designer develops a program of activities that must be interpreted in a space plan of the new location or renovated space. Based on the development of a conceptual design from the space plan into a final design, the designer develops furniture plans. Generic furniture plans include such client requirements as open plan systems furniture, private office desks and credenzas, conference rooms, trading desks, seating requirements, departmental divisions and a host of other specific details—all free of brand names.

The dealer or furniture manager then works with the client and designer to format the generic specification into a bill of lading. This means turning coded floor plans and the generic specification documents for furniture into complete specifications including manufacturers, model names or numbers, shipping addresses, finishes, fabrics and other accurate product information. Information must be thorough so that a

piece of furniture can be accurately manufactured. This is no small task, particularly where open plan systems specifications are involved in which literally hundreds of pieces are required, from work surfaces and panels to brackets and electrical components, all in various sizes, colors and finishes.

Dealers/furniture managers (hereafter referred to simply as dealers) will assess and coordinate the functional, scheduling and budgetary considerations of the client and designer as the specification is completed. What the designer and client want may not be feasible within an allotted budget or time frame. If such is the case, dealers will seek product options that meet cost and time constraints without compromising quality.

Assembling the many fragments of information into an organized package, the dealer forwards a formal proposal for furniture and related services to the designer and client for review. This document has definitive specification details and costs for product, freight, delivery and installation, tax and any other costs specific to the project. Usually a projected delivery date for each manufacturer's product is included to address scheduling demands.

Any long lead times for product or COMs (customer's own material) that might impinge on the move date are brought to the designer's and client's attention. Long lead items can jeopardize the move date, of course. So before the proposal is finalized, the designer and client are given the opportunity to alter the product specification to avoid these long lead items.

The accuracy and level of detail in the specification have a direct impact on the flow of the installation process. Including the dealer early in the design process enhances these factors particularly where custom or special products are involved, since the dealer will be accountable for the information provided. Unfortunately, the reverse often happens—and dealers are brought in after programming and specification have been finalized.

Purchase order: What does the factory know?

Now that the designer and client have the dealer's proposal, they must decide to approve, alter or reject it. In most instances the proposal falls within budgetary guidelines, because the designer has prepared a preliminary budget with some input from the dealer.

If the proposal is accepted, the design firm and client jointly award the project. The client cuts the purchase order(s) to the dealer for the product and related services as quoted.

At this point the dealer produces individual purchase orders to the manufacturers from the quotation. If the dealer has fairly sophisticated computer capabilities, he stores all information and generates multiple documents from the initial quotation that include purchase orders to manufacturers, sales order acknowledgements, delivery and installation paperwork, accounting invoices and status reports. Also, depending upon the level of computerization, specification information from CADD work stations can be downloaded into the order-entry system, eliminating double entry of information and increasing the accuracy of the specification.

The dealer then forwards the purchase order to the manufacturer. As the manufacturer enters the order, components necessary to manufacture standard products are keyed into the system to be drawn down from inventory and slated for production. If the order is for special or custom product and supplies are not on hand, then parts, pieces or raw materials are acquired to satisfy the order specification. Normally manufacturers acknowledge the order and include a preliminary ship date within two to three weeks.

Upon receipt of the manufacturer's acknowledgment, the dealer reviews it to make sure that the order has been entered correctly, that there are no errors and that the ship date is within the project time frame. The dealer enters the manufacturer's acknowledgment into his system and generates a sales order acknowledgement, which is forwarded to the designer and client. At this point, the manufacturing process—normally eight to 12 weeks for standard product—commences. Lead times vary depending on product selection, quality, complexity and whether or not a COM is to be applied. The furniture dealer continually monitors the status of the ship date to see that it has not slipped.

COM: Why can't heaven and approvals wait forever?

Often COMs appear on the order, namely fabrics from independent textile manufacturers or textile divisions of furniture manufacturers that will be applied by the manufacturer to a piece of furniture. Tracking the availability of COM fabric throughout the design process



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is a time-consuming but important task. Fabric reservations must remain current.

A design firm will often reserve fabric during the board presentation stage. However, as many as six weeks may lapse between the initial presentation and client approval. Should the design firm not continually confirm the status of the fabric during that interval, or if the manufacturer can only put the fabric on hold for a limited period, it may not be available when the order comes through.

In addition, the fabric on hold may not be selected by the client, and the designer and client will have to re-select the COM and go through the process again. This inevitably delays the lead time on the furniture to which the fabric will be applied. Keep adding six weeks to the lead time and the time frame for furniture production rapidly escalates.

An effective way for the designer to alleviate this potential problem is to assign the responsibility to the dealer. Why would a dealer be well prepared to handle the task? It is easy to see why: A dealer must continually communicate with showrooms and factories, and has personnel dedicated to exclusively perform the task.

Delivery: So the trailer doesn't fit the loading dock?

The dealer should dedicate personnel to regularly attend design and construction meetings. This service will not be performed if the dealership lacks trained or available personnel, but it is part and parcel of a suc-

cessful furniture project. Having key dealer personnel such as account representatives and field managers available at project meetings creates the opportunity to pre-plan various phases of the project. If pre-planning, especially of delivery and installation, fails to occur, it will cost the client considerable money and time.

Prior to furniture shipment from the manufacturer, the dealer evaluates the site and recommends a delivery and installation strategy. Part of the success or failure of the delivery and installation activity is the pre-evaluation of site readiness for the loading dock and construction site. During direct deliveries, serious problems occur when the loading dock areas cannot accept a 44-ft. trailer. The result is double handling and double cost if product is redirected to the warehouse to be reloaded onto smaller trucks.

Additional problems result if a new construction site is not complete or other subcontractors have not completed work in such areas as carpet or voice and data. Monitoring the job site is critical to the success of deliveries and installation. It must be done consistently, especially on multi-floor projects.

Finished products are normally shipped to the dealer's warehouse or else directly to the job site. Upon receipt of the product at the warehouse, the dealer alerts the client and arranges for its delivery and installation. Most deliveries and installations require union labor, so the proactive dealer coordinates the appropriate unions

and develops relationships with the construction unions on the project.

Because of scheduling constraints, furniture installers often work alongside various construction trades. In these instances, an experienced dealer field manager should be present who is able to coordinate activity and work out any potential disputes. Many clients and designers do not like to deal with labor issues, and wait so long that problems develop. The unfortunate reality is that when issues do become problems, they usually end up costing the client a tremendous amount of money. If labor planning occurs at the outset, however, the client derives the most benefit in dollars and time.

The key to a successful furniture project is to select a furniture dealer or furniture manager based on reputation for service, level of expertise and professionalism, and value to be added to the process. Matching the range of services available from the dealer or furniture manager against the needs of the project is critical to the selection process. Often the furniture dealer or manager can anticipate problematic situations, save the client money—and install better furniture to boot. ☺

John Varacchi, AIA, is president and Kathryn McKenzie is marketing manager of New York-based Furniture Consultants Inc., one of the largest furniture distributors in North America and the nation's largest furniture project manager.

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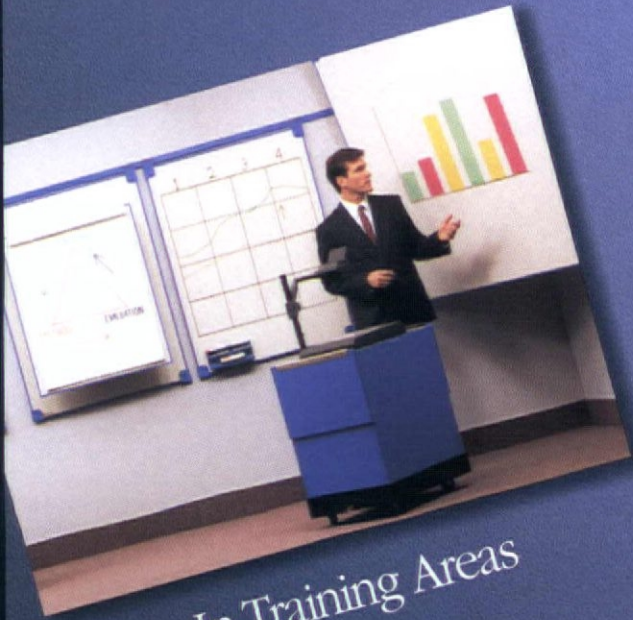
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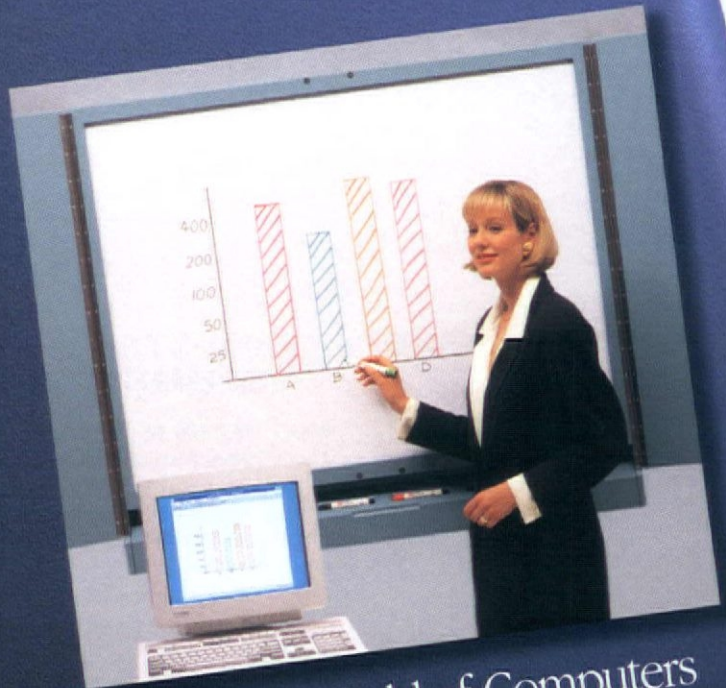
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Stairway to Heaven

While regulators keep arguing over how to build safe stairs, there's already a lot that designers can do to improve them

By James C. Rearden

More than a thousand people die every year in this country from falls on stairs, while many more survive only to be permanently disabled. None of us wants to be responsible for a stair involving an accident. We all want to design stairs as safe as possible.

Where do we turn for guidance? After centuries of practice, research and litigation, there should be uniform guidelines for a design professional to follow. Many of us look to the building codes for this guidance.

What do we find? Stair design parameters are defined in great detail in each of the three major model code publications: the Building Officials and Code Administrators (BOCA) National Building Code, the Standard Building Code (SBC) and the Uniform Building Code (UBC). One of these is almost always adopted as the local building code. Design professionals take some comfort in knowing that a strong legal defense can be provided if the design conforms to the code, but conformance does not mean that a safe stair was actually provided.

If the codes had all the right answers, there would be consistency and clear direction in critical design elements such as riser-tread relationships, floor finishes and handrails. Adding to the confusion in recent years are the guidelines of the Americans with Disabilities Act (ADA) with which the latest code updates have attempted to comply, though not always precisely. One quickly learns to look beyond the codes when designing a stair.

Riser-tread relationship: Get it right at the start or else?

Stair safety begins with proper selection of the riser-tread relationship. It's an unfortunate reality for design professionals that people do not always pay attention to the stairs they are traveling. They like to take a few steps and acquire a "rhythm" that allows them to complete the flight without thinking.

Irregular or poor proportions can cause a person to lose balance and fall. For that reason, codes are uniform in restricting the variations permitted in riser heights and tread depths between steps contained in a

single stair flight. It is defining the proper riser-tread relationship where they differ.

BOCA and UBC have restricted the riser heights for most facilities to be 4-7 inches with a minimum tread depth of 11 inches. This is commonly referred to as the "7-11" rule. SBC continues to maintain the relationship as the sum of two risers plus a tread must be between 24-25 inches ($2R+T=24-$

country. Unfortunately, the "7-11" rule as currently written in both BOCA and UBC codes also permits 4-11 riser-tread relationships to be built. This would be a very uncomfortable stair for the majority of our population to use.

There is much merit to the concept that comfort is directly related to stair safety. For this reason, many design professionals will continue to apply the $2R+T=24-25$ in. relationship in addition to the "7-11" rule. The formula attempts to provide step proportions that, within a limited range, recognize that most people's natural stride will lengthen the closer they come to walking on a horizontal surface.

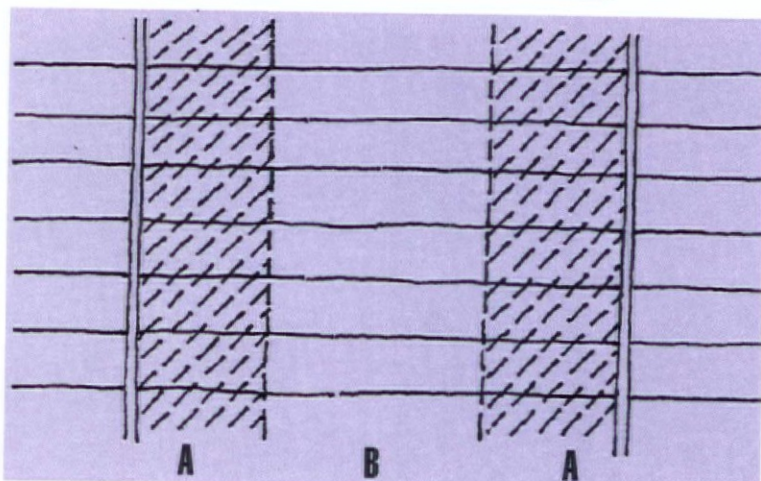
It has been argued that the formula is not as valid for a wide range of riser-tread relationships as it was 50-100 years ago, because the average person has increased significantly in size. However, for the majority of interior stairs whose risers fall in the 6- to 7-inch range, the formula works nicely for most of the adult population. In the 5-to 6-inch range, which is where studies show most people are com-

fortable with exterior stairs, the formula will also work if the tread depth does not exceed 14 inches. Research indicates that stairs with tread depths exceeding 14 inches tend to see an increase in accidents. Riser heights below 5 inches should be avoided.

Finishes: Why the confusion on "slip-resistant" materials?

You don't need much experience to know that slippery floors can cause or contribute to a fall. Consequently, one would expect to find a firm definition of minimum slip resistance established for stair floor/step finishes. However, only BOCA and ADA even require that finished floor surfaces in stairs be of "slip-resistant" materials—but offer no further definition of "slip-resistant."

Guidelines to static coefficient of friction ratings based on various American Society for Testing and Materials (ASTM) standards are suggested as "slip-resistant" standards in the BOCA Commentary and ADA Appendix, but both make it clear that they are not establishing a firm definition of "slip resistance."



Maximum Handrail Spacing Requirements (Plan View)

AREA	REGULATIONS
A	30-inch maximum per BOCA. All portions of the required width of stairs in shaded area must be within 30 inches of a handrail to comply with BOCA.
B	No limits per BOCA.
A+B+A	88-inch maximum per UBC or SBC

25 in.). SBC further restricts the maximum riser height to 7 3/4 inches and the minimum tread depth to 9 inches, but will allow a substantial reduction in the required egress if the stair's riser-tread relationship complies with the "7-11" rule. ADA does not address riser heights, but sets the minimum tread depth as 11 inches.

It's apparent that the "7-11" rule will dominate future stair designs in most non-residential buildings constructed in this

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Nevertheless, the need to provide slip-resistant floor surfaces, especially for the steps, is acknowledged, and the suggested ASTM Standards are the best available source on which to base the selection of materials.

Be careful when specifying a static coefficient of friction rating for a material without knowing what it feels like when walking on it with leather-soled shoes. As a minimum, a design professional needs to know how to recognize a floor surface with a rating of 0.5, the most commonly defined minimum slip-resistant rating. You should be leery of using slip meters in the field to determine the rating. Laboratory tests on which ASTM Standards are based are not always reliably duplicated by field devices that are too often left improperly calibrated.

Tread design: Is fooling the eye a fatal distraction?

An ability to distinguish where each step occurs is essential when traveling a stair. While the codes may offer no guidance on this subject, the nosing is the key. The full edge of a tread for an area extending approximately 1 1/2 in. into the tread has to contrast noticeably in color and texture with the remainder of the tread and surrounding surfaces.

The texture should be flush with the top surface of the tread so as not to cause a tripping hazard. Avoid random patterns for tread surfaces as they tend to create optical illusions that cause one to lose track of steps and their edges. The main body of the tread should have a uniform texture and be plain-colored to visually reinforce the edge of each nosing.

One common mistake is to install a rubber tread with an integral nosing on all stair treads but not to install the same material at the edge of a landing where the stair flights begin. Materials used to cover the landing floor are often extended to a nosing which is different from the nosings used on the steps. This causes people to occasionally misjudge where the first step occurs. People have to recognize the first riser off a landing as a step down just like other steps in the flight. Therefore, treat it the same.

Handrails: What are they supposed to do when we fall?

Your best chance to recover and prevent an injury if you start to fall is with handrails, but they must be readily available to be effective. BOCA differs significantly from UBC and SBC in defining the maximum spacing allowed between handrails. UBC and SBC restrict the distance between adjacent handrails to be not more than 88 inches. BOCA requires that all portions of the required stair width be within 30 inches of a handrail.

When compared to other codes, BOCA's version appears to penalize buildings with stair egress width requirements in the 66- to 88-inch range. For example, it is not practical in most buildings to divide a 68-inch wide stair into two corridors that are less than 32 inches wide once the normal handrail

encroachments are deducted. These are essentially one-way passages—an impractical solution for stairs that handle much traffic. Exiting in an emergency situation would be restricted to two single-file lines.

This certainly was not the intent of a formula that determined a 68-inch minimum stair width was required, yet there is no provision in BOCA to prevent it from happening. It was a practical decision for the codes to establish a 44-inch minimum stair width requirement for most buildings, and it should serve as the guide in this situation also. Of course, 48-inch clearances may be needed between handrails to comply with accessible egress requirements—which further complicates the growing stair-width problem under BOCA.

Is BOCA's requirement excessive? That depends on whether the average person can stand in the middle of a stair with handrails spaced 88 inches apart and be able to reach one of them easily in the event of a fall. Consider also that the person may be in a crowd trying to evacuate the building.

On the other hand, BOCA sets no limit as to how far handrails may be spaced so long as all portions of the required egress width are within 30 inches of a handrail. Design professionals cannot afford to rely on such open criteria. We have to be concerned with preventing people from falling while traveling our stairs, even when they are not engaged in an emergency egress situation.

The codes all agree that at least one handrail should extend 12 inches beyond the top riser. BOCA and ADA further require that the extension be horizontal. The codes also agree in principle that at least one handrail should extend beyond the bottom tread, but there are substantial differences in how this is to be accomplished.

BOCA requires the extended handrail to continue its slope for the depth of one tread beyond the bottom riser. UBC changes the required extension to be a simple 12 inches. SBC and ADA require the extension to continue on a slope for a distance of one tread and then parallel with the ground surface for at least another 12 inches. Obviously the latter version is the more restrictive, and owing to ADA litigation concerns many will incorporate it into their designs regardless of the model code being enforced.

In an ideal world, stair safety would be a simple matter of compliance with proven, universally accepted guidelines. Too bad the real world doesn't offer us such simple solutions. Until the model codes are brought into agreement, design professionals must exercise great care to ensure that the common stair is safe for user and designer alike.

In other words, watch your step. ☹️

James C. Rearden, AIA, CSI heads the architectural section of St. Louis-based Sverdrup Facilities Inc., one of the nation's largest engineering and architecture firms.

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Stop the Future— I Want to Get Off

Small Town America, by David Plowden, introduction by David McCullough, 1994, New York: Harry N. Abrams, 160 pp., \$49.50 cloth

Get off the party line! Cellular phone-era youngsters will never know what a party line was. Author and photographer David Plowden had a party line in Putney, Vt., where his family settled after leaving New York City. "It was always easy to tell who was listening," he notes in *Small Town America*, his photographic portrait of people and places from New England to the Rockies. "The particular ticking of the clock in young Mrs. Rob Walker's kitchen, or old Mrs. Rob Walker's heavy breathing, or the sound of the Hartfords' dog barking always gave them away." The ambivalence over ideal community and stifling provincialism pervades the splendid views he offers.

Designers and planners will find food for thought in *Small Town America* as the nation struggles with edge city sprawl and center city decay. For captured in its black-and-white images are environments we want to reproduce even as we abandon them. It's easy to see why architects Andres Duany and Eliz-

abeth Plater-Zyberk sentimentalize small towns in their Seaside, Fla. As historian David McCullough declares in his preface, "Here the atmosphere is unhurried, wholesome, close to nature, cheerfully old-fashioned."

But neither Plowden nor McCullough believes the myth entirely. Our yearning for a simpler life comes complete with laptops, modems and uplinks to keep things from getting *too* simple. How we respond to our own desires should challenge us as the Industrial Revolution did our Modernist forebears.

Museum Builders, edited by James Steele, 1994, London: Academy Editions, 264 pp., \$69.00 cloth

Collecting objects is both a useful and absurd form of behavior *Homo sapiens* share with other members of the animal kingdom. However, we have literally raised collecting to an art form in the museums we have built in the last 300 years. As *Museum Builders* demonstrates, many of the latest versions of what French theorist J.N.L. Durand ideally described in 1805 as long galleries surrounding four courtyards and a central rotunda are less concerned with the objects themselves than with our ways of relating to them—equating multi-media with the "real thing."

Los Angeles architect and educator James Steele has gathered a menagerie of these

exotic structures to show what money, culture and civic pride can do in the hands of such talented architects as Stirling, Rossi, Kurokawa, Meier and Gehry. There is no archetype today. Olympian temples are still being created by such practitioners as Pei, Cobb, Freed & Partners, whose two Washington, D.C. projects, the East Wing of the National Gallery of Art and the U.S. Holocaust Memorial Museum, resemble each other only in making space an emotional experience. On the other hand, Jean Nouvel's Institut du Monde Arabe in Paris is a factory displaying its objects as if they had been stamped out.

Is the museum outdated? Not to judge by this fascinating and handsomely illustrated book. Steele points out that the rise of the museum as we know it—an 18th-century public space for the heightened enjoyment of aesthetic pleasure—evolved from great private art collections amassed principally in the 17th century by such crowned heads as England's Charles I. Its model was the solid, monumental structure characterized by the Uffizi Gallery in Florence, the Capitoline Museum in the Hermitage in St. Petersburg and the Pio-Clementine Museum at the Vatican in Rome. Today's museum is unlikely to accept such permanence as gospel. Yet the time may come when ideas are more treasured than objects. Let's hope they won't all fit inside a PC. ☺

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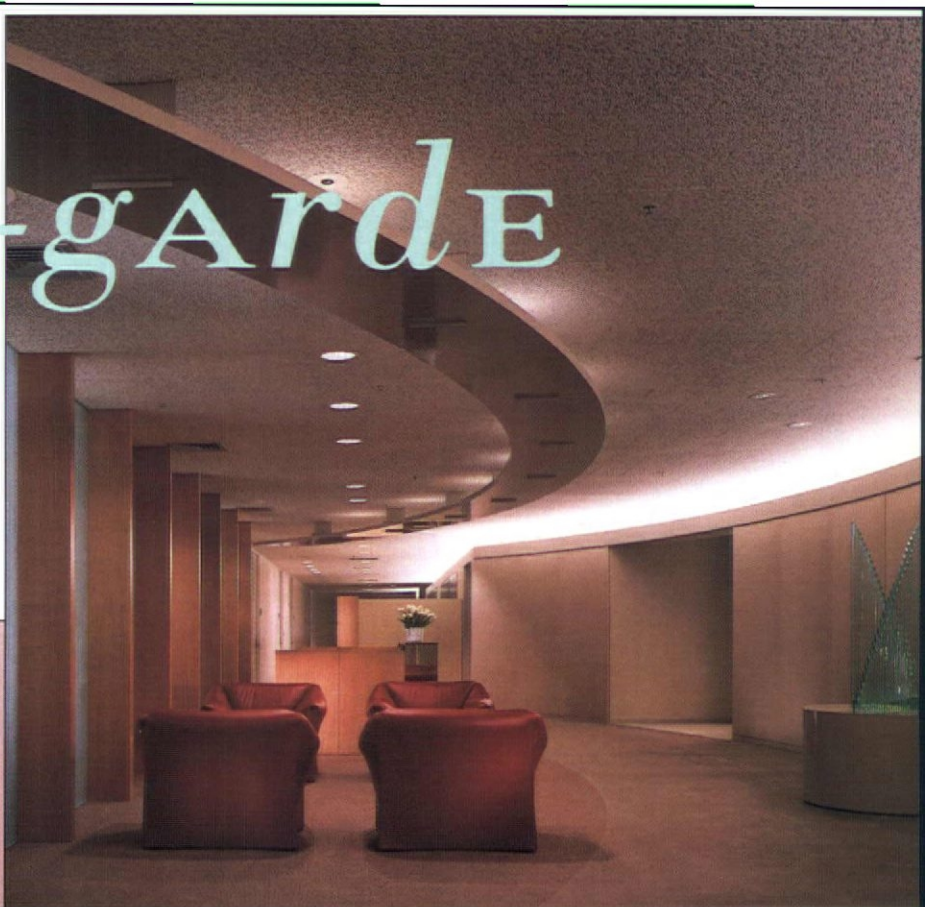
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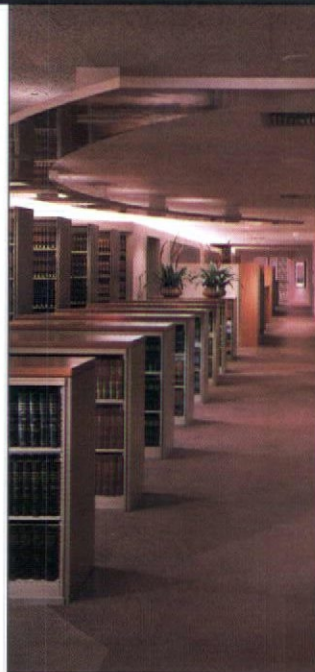
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Winning designers shown above: Walt Thomas (left),
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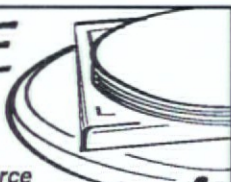
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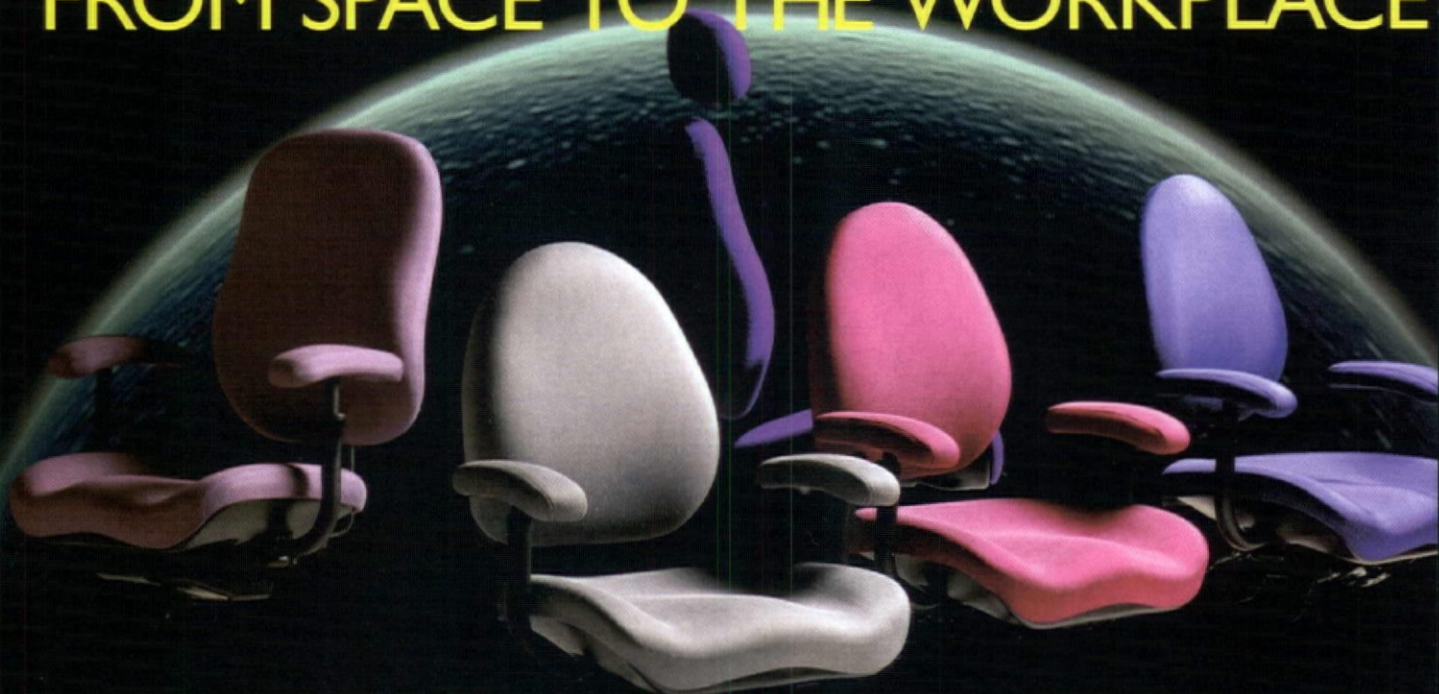
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PERSONALITIES



Williams

Positively charged

Kimberly Williams

Kimberly Williams has always known what she wants and how to get it. That's why The Kling-Lindquist Partnership (TKLP) in Philadelphia recently hired her away from KPA Design Group, where she was vice president, design, to serve as director of interior design for the new TKLP Interiors group. Since April, she's been hiring staff, developing new marketing programs and taking on new projects. "When they hired me they said 'Today Philadelphia, tomorrow the world,'" she reports. "I intend to build an international practice."

Williams always had an artistic bent—spending happy hours as a child in California drawing on computer paper dad brought home from work—but she has quite a determined business head as well. Deciding as an interior design student at Harcum College in Bryn Mawr, Pa., to open her own firm someday, she set her sights on that goal. After working at a small firm in Philadelphia, a large bank and Knoll to hone her skills, she established Williams Design Associates at 26. An impressed KPA wooed her five years later.

As a successful woman in a man's world and the lone female director at TKLP, Williams notes, "I'm not a minority, I'm a novelty." That positive outlook has helped her—as energy has too. Working nights and weekends hasn't precluded her from teaching interior design courses at the Art Institute of Philadelphia and Drexel University. Williams laughingly admits, however, "I've spent

zero time designing my own living space, but I'm getting antsy to do that." Today the living room, tomorrow the world, Kim.

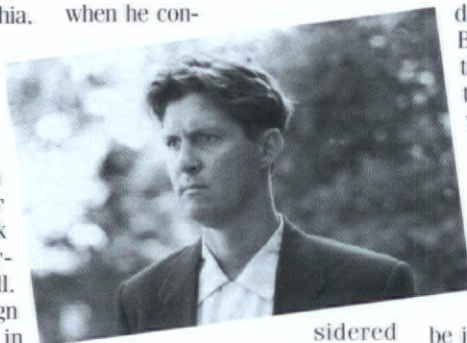
Architecture can be murder

James Bradberry

Every ad copywriter and magazine editor harbors a Great American Novel, but who would suspect an architect of the same? Meet James Bradberry, award-winning architect and author of *The Seventh Sacrament*, released in July by St. Martin's Press. The mystery, a competition between great architects, involves greed, bribery, deceit and murder.

All in a day's work for the Villanova, Pa., architect, whose projects include Opera of Delaware, New Princeton Friends School, and an exhibition for UNICEF. A Fulbright Scholar who taught at Yale and UPenn, Bradberry was an associate partner at Venturi, Scott Brown before starting his own firm in 1991. "I strive for rhythm, proportion and symmetry in all my work," he declares.

His work almost jailed him when he con-



sidered death on bread and called the local medical examiner to see if it's possible. Days later a reporter informed him that someone in the area died by choking on a cheese steak sandwich—and hadn't Bradberry just researched that very cause of death? After a tense couple of days, Bradberry wasn't charged. "My publicist was furious," he laughs. "I would have sold more books."

It's tough writing a second book and designing, but he doesn't care. "Scott Turow does it," he says. How about an innocent architect pursued by the Feds when his partner dies after eating brioche and brie, James?

Forever Moore

Michael Moore

"My portfolio is schizo," chuckles interior designer Michael Moore. "I take on projects that range from whimsical and modern to refined and classical. This flexibility has been inherent to my success." While his projects may diverge, Moore and San Francisco-based Michael Moore Design have focused on first-class design since he started the business—just eight years after graduating from Westmont College. "Because I was young," says Moore, "young successful clientele asked me to design their homes or offices."

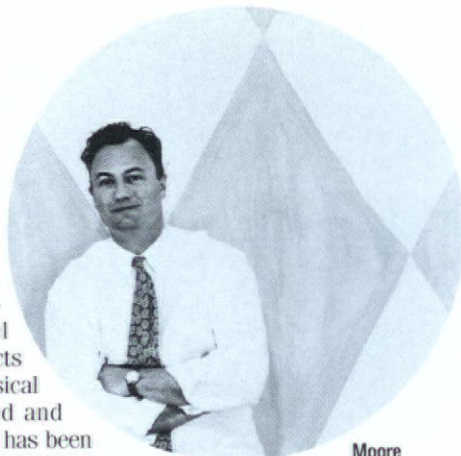
Three years into business, Moore recognized a growing demand for distinctive, top-quality furnishings and founded Mike Furniture, a retail store geared toward his clientele yet open to the public. "I soon realized my products were priced competitively with the designer market," recalls Moore, "but too expensive for the average retail consumer." Undaunted, he purchased part of Beverly Furniture, a manufacturer with over 300 employees, to maintain product quality while lowering costs. He plans to open 18 stores across the country in the next two years. "I want to mirror the retail environment for designer clothing without the exorbitant prices," he says.

Moore also continues to be inundated with corporate and residential projects, including the renovation of the landmark Sir Francis Drake Hotel in San Francisco. The designing world better be prepared for more, more and more from the tenacious Michael Moore.

Real marathoners design

Nila Leiserowitz

How a high school student on a South Dakota Indian reservation knew she would become an interior designer when the only art courses were 125 miles away and interior design



Moore

courses didn't exist is one of many surprises about Nila R. Leiserowitz, ASID, vice president of Perkins & Will in the Chicago office and newly named director of interiors for the firm. But Leiserowitz has never shied from travel. "My family lived in South Dakota for its beauty," she says, "but I knew I'd have to move to study design."

After graduating from U of Minnesota in 1975, she joined Ellerbe (now Ellerbe Becket), a Minneapolis architecture firm, and then proceeded to co-found the still thriving firm of Wheeler Hildebrandt with Gary Wheeler at age 24. But she had to move again before long. "I wanted to integrate interior design more fully with architecture," she admits, so she departed for Chicago and Perkins & Will. "I feel fortunate being at this firm," she says. "Interior design is important to architecture here, and our staff enjoys respect and creative freedom."

Leiserowitz runs marathons and volunteers for such causes as DIFFA, but spends her remaining spare time mainly reading—even when she's on the go. "I'm always happy to be where it's warmer than South Dakota—places like Mexico, China and Europe—to sightsee and relax with a good book." One couch potato to go, Nila!



Leiserowitz