

## Focus on Health Care

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How CAD Is Shaking Up the Venerable Craft of Carpet Development



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See Us at the Healthier Community Summit Interactive Display Area!

For additional information circle 2 on the reader service card.



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Cover Photo: Lobby detail from Markland Industries, Irvine, Calif. Photography by Paul Bielenberg, Paul Kiler Photography.



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## Watch the Canary

You're fired! One of the shock waves rippling through the U.S. economy since the start of the 1990-1991 recession has been the vulnerability of the nation's best educated workers, including managers and professionals, to permanent dismissal as businesses "re-engineer" themselves for greater efficiency, accelerated time to market, better quality, higher productivity and enhanced profitability. A recent study from the U.S. Department of Labor discloses that these occupations represented 24% of permanent layoffs in 1991-1993, considerably worse than 13% in the recession of 1981-1983. And the process is far from over. While much of the industrial sector has already shed excess manpower and physical plant, service businesses such as retailing, financial services, insurance and utilities continue to consolidate, resulting in fewer but larger organizations—and redundant positions. The pending merger of Chemical Bank and Chase Manhattan to create the nation's largest bank (with \$297 billion in assets and \$20 billion in equity) will cause an estimated 12,000 employees to lose their jobs. Under these circumstances, architects and interior designers may well wonder what they can possibly do to help valued clients who seem to be disappearing right before their eyes.

Business leaders seem transfixed for the time being on cost-cutting, streamlining, rationalizing and all the other actions that add up to lower overhead costs and higher operating profits. The statistics do lend credence to their urgency. Consider how unwieldy America's banking system is. In 1992-1993, the United States had 5.8 bankers per 1,000 citizens—versus 3.4 in Germany, 3.5 in France, 3.7 in Japan and 4.9 in Canada. Only Great Britain among the Western democracies had more at 6.9. Does the nation really need over 10,000 banks to handle its money?

Given the prevailing sense of crisis, architects and interior designers have remained grimly focused on helping businesses produce facilities as quickly, inexpensively and easily as possible. Our marching orders

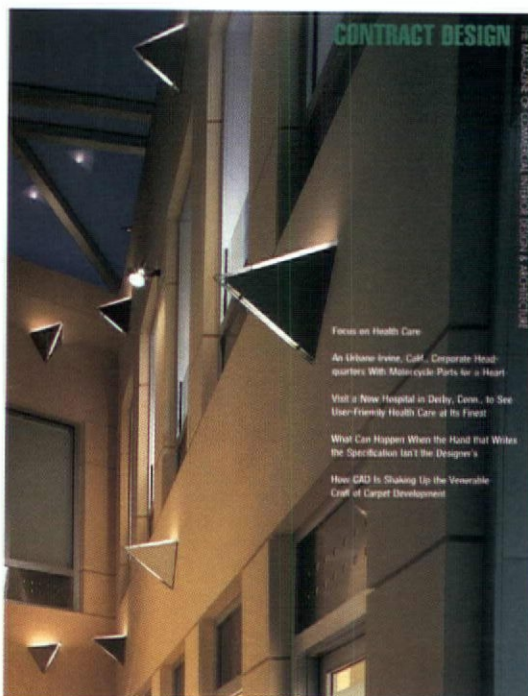
have been to trim the troops into fighting form and to eliminate anything that does not add value. Particularly in the case of office, health care and educational design, this strategy has resulted in some unflinchingly austere or even sterile environments that raise as many questions as they resolve.

Are these lunar landscapes the wave of the future? There is reason to think the tide will soon turn against them. Such interiors ill serve organizations whose workplace environments play a direct role in their success, such as retail stores, restaurants and hotels. With competition on the rise, merchants, restaurateurs and hoteliers may trim expenses, but will do so without jeopardizing their highly visible facilities.

Now, having completed much of the "downsizing" of the corporate world, businesses will have to uncover new sources of competitive advantage. Ford Motor Co., for example, is currently the nation's most efficient automobile producer under chairman Alexander J. Trotman. Can it also become the most sexy—young car buyers continue to prefer imports such as the Honda Accord and Toyota Camry over the Ford Taurus—or most value-oriented, loading cars with desirable features that the American family can still afford at \$19,390 for a base

model 1996 Taurus? We'll soon see.

Equipping American workers to win this kind of economic battle will demand a different working environment from the no-frills variety many now occupy—design that can nurture original thought, creative product development, or nearly-perfect operation. Although our clients are not likely to loosen their grip on time and cost without a struggle, they will soon begin to realize that low bids are not enough. Will we be ready to show them what time, money and professional design can truly accomplish? Just as canaries can warn coal miners about changes in atmosphere, designers can guide society towards a more enlightened view of the dignity and value of work. ☺



### CONTRACT DESIGN

#### Focus on Health Care

An Urbane Irvine, Calif., Corporate Headquarters With Motorcycle Parks for a Heart

Visit a New Hospital in Derby, Conn., to See User-Friendly Health Care at Its Finest

What Can Happen When the Hand That Writes the Specifications Isn't the Designer's

How CAD Is Slaking Up the Venerable Craft of Carpet Development

PHOTOGRAPH BY JAMES HARRIS FOR CONTRACT DESIGN

*Roger Yee*

Roger Yee  
Editor-in-Chief



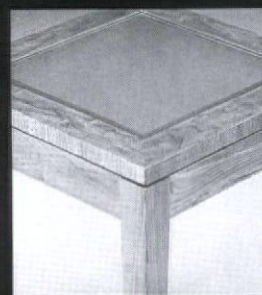
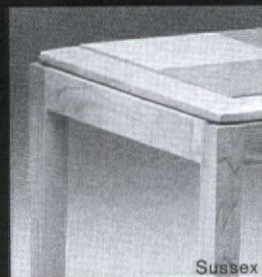
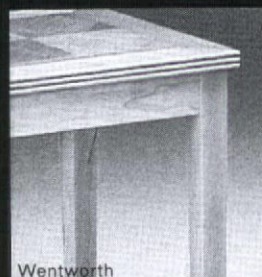
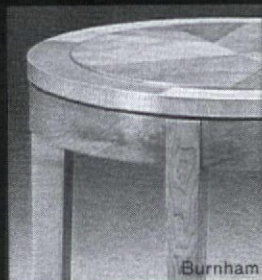
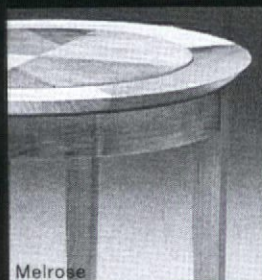
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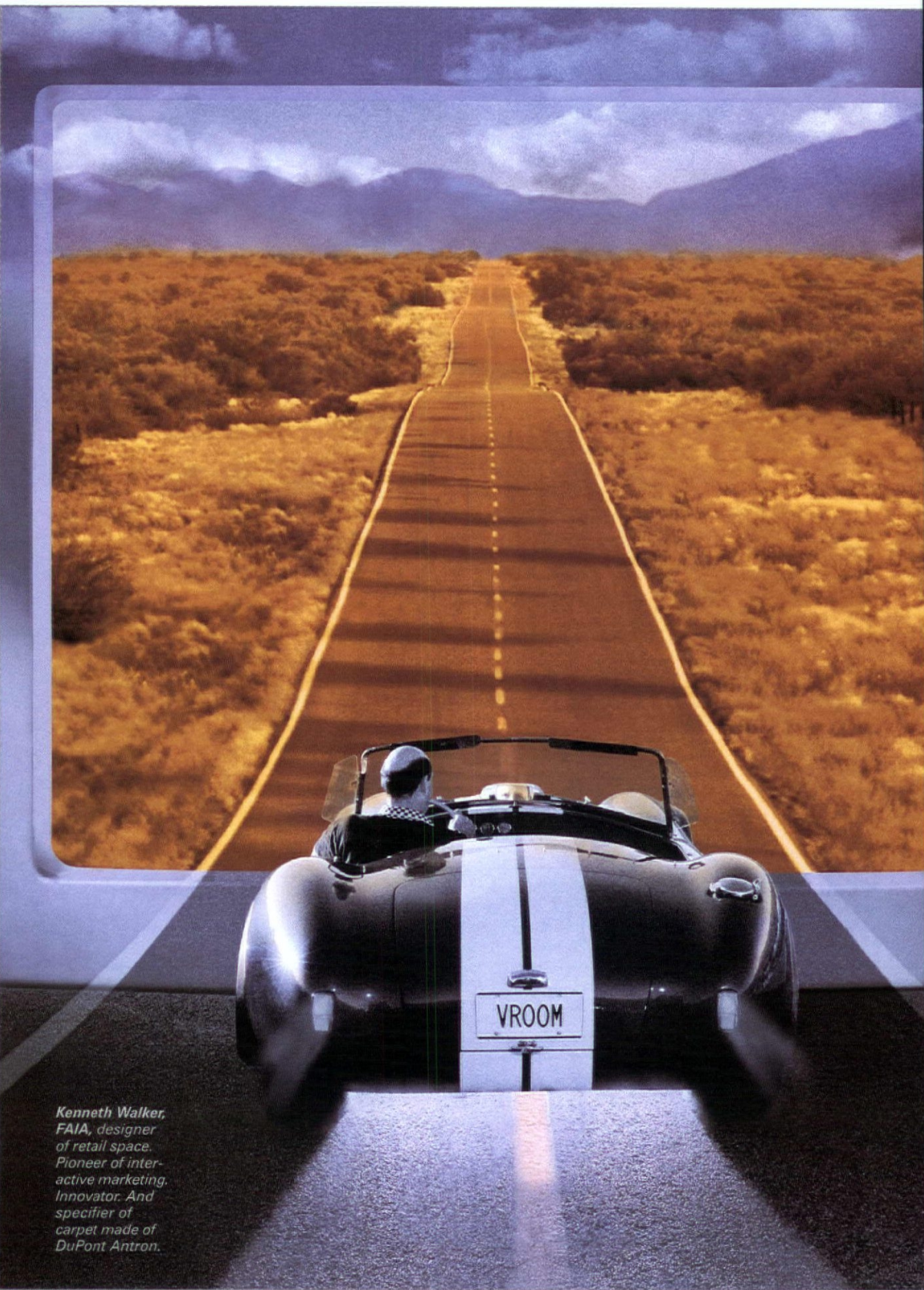
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## Welcome to the Eighth Symposium on Healthcare Design

"Discovering New Strategies, Skills and Resources" offers architects and interior designers creative solutions to satisfy the needs of today's health care client

**San Diego** - As health care organizations struggle to keep costs under control while maintaining quality care, architects and interior designers face new challenges to provide creative solutions that satisfy their clients' needs. This year, the Eighth Symposium on Healthcare Design, produced by The Center for Health Design and proudly sponsored by *Contract Design*, moves to San Diego for an in-depth look at "Discovering New Strategies, Skills and Resources." Participants will examine methods of improving patient and staff satisfaction, quality indicators and cost reduction.

November 16-19, 1995, at the San Diego Hyatt Regency Hotel, a diverse international audience of more than 1,000 design professionals, health care executives and product manufacturers will have access to intensive seminars, workshops, exhibits, facility tours, networking opportunities and other learning experiences at the Symposium. A total of 29 compelling educational presentations by health care industry experts will address such topics as primary care design, acute care design, long-term care design, designing for healthier communities, international design, physiological responses to environmental design, future design trends, new design technologies, environmental design technology and new design skills.

Other highlights include a keynote address by Patch Adams, M.D., the world's foremost advocate for free health care and a believer in the powerful connection between environment and wellness; a workshop by Planetree nurse Laura Gilpin and Planetree architect Marc Schweitzer on the benefits design can bring to patient care; and a workshop by futurist, visionary and educator Leland Kaiser, Ph.D., who offers fresh insights into the relationship between design and health care.

Full registration for the Eighth Symposium is \$895, which includes a five-hour pre-Symposium workshop, keynote address, three plenary sessions, choice of five track presentations, access to 124 product exhibits, 10 meals, facility tours, complimentary copies of the 1995 Healthcare Design Research Report and Journal of Healthcare Design, Volume VIII, and more. For registration information, contact Debra J. Levin at 510-370-0345.

## Eighth Symposium on Healthcare Design

November 16 - 19, 1995  
San Diego Hyatt Regency Hotel

### "Discovering New Strategies, Skills, and Resources"

PRESENTATION SCHEDULE

#### THURSDAY, NOVEMBER 16

8 a.m. - 3 p.m.

##### Five-hour pre-Symposium Workshop

"A Workshop to Explore the Life-Enhancing Potential of Design;" Patricia, A. Moore, Guynes Design, Phoenix, Ariz.

5:30 p.m. - 8:30 p.m.

##### Keynote Address

(sponsored by Tarkett)  
"Making Your Healthcare Dreams Come True"  
Patch Adams, M.D., Gesundheit Institute, Arlington, W.V.

8 p.m. - 11 p.m.

##### Technology Exposition

#### FRIDAY, NOVEMBER 17

8 a.m. - 11:30 a.m.

##### Plenary Session Workshop

(sponsored by Nemschoff Chairs Inc.)  
"Creating a New Future — Pushing the Edges of the Envelope"  
Leland R. Kaiser, Ph.D., Kaiser & Associates, Brighton, Colo.

11:30 a.m. - 2:30 p.m.

##### Technology Exposition

2:30 p.m. - 4 p.m.

##### Track 1—Primary Care Design

(sponsored by Interior Design)  
"Tokyo Metropolitan Health Promotion Center"  
Tomonao Hamada, Nihon Sekkei, Tokyo  
Wakako Tomoda, Nihon Sekkei, Tokyo  
Toshiaki Matsumara, Mitsubishi Trust Bank, Tokyo  
Hiroko Kihara, Mitsubishi Trust Bank, Tokyo

##### Track 2—Acute Care Design

(sponsored by Modern Healthcare)  
"A Workshop on Patient-Centered Environments, Part 1"  
Laura Gilpin, MFA, R.N., Planetree, San Francisco  
Marc Schweitzer, M.Arch., NCARB, Marc Schweitzer Architect, San Francisco

##### Track 3—Long-Term Care Design

(sponsored by Genon Contract Wallcovering)  
"Strategies for Planning the Next Generation of Assisted Living Facilities"  
Victor Regnier, FAIA, University of Southern California, Los Angeles

##### Track 4—Designing for Healthier Communities

"The Hospital of the Future is in Your Home: A Skill Building Workshop, Part 1"  
Liz Clappison, UK Community Trust Service Manager, Bedfordshire, England

##### Track 5—International Design

(sponsored by Architectural Record)  
"Design Strategies for Improving Healthcare Delivery"  
Iden Wickings, CASPE Consulting, Ltd., London, England

4:30 p.m. - 5:30 p.m.

##### Track 1—Primary Care Design

(sponsored by Interior Design)  
to be announced

##### Track 2—Acute Care Design

(sponsored by Modern Healthcare)  
"A Workshop on Patient-Centered Environments, Part 2"  
Laura Gilpin, MFA, R.N., Planetree, San Francisco  
Marc Schweitzer, M.Arch., NCARB, Marc Schweitzer Architect, San Francisco

##### Track 3—Long-Term Care Design

(sponsored by Genon Contract Wallcoverings)  
"A Revolutionary Prototype for Assisted Living"  
Daniel J. Cinelli, AIA, OWP&P Architects, Deerfield, Ill.

##### Track 4—Designing for Healthier Communities

"The Hospital of the Future is in Your Home: A Skills Building Workshop, Part 2"  
Liz Clappison, UK Community Trust Service Manager, Bedfordshire, England

##### Track 5—International Design

(sponsored by Architectural Record)  
"Business Opportunities for Healthcare Design in Mexico"  
Bernard Bortnick, AIA, HDR, Inc., Dallas,  
Carol Myers, ASID, HDR Inc., Dallas,  
Antonio Safa, ABA/Salud, Torreon, Coahuila, Mexico



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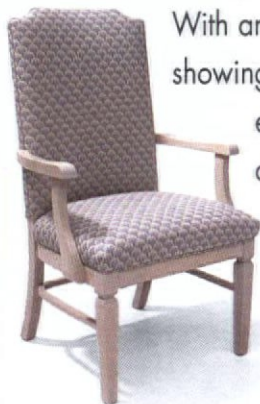
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# TRENDS

5:30 p.m. - 8 p.m.

## Awards Banquet and Networking Dinner

Presentation of Healthcare Competition, Healthcare Environment & Nightingale Awards

8 p.m. - 10 p.m.

## Technology Exposition

## SATURDAY, NOVEMBER 18

7:45 a.m. - 8:15 a.m.

### Plenary Session Challenge

(Sponsored by Armstrong World Industries Inc. and Interface Flooring Systems Inc.)

"What Florence Nightingale Would Tell Us Today"  
Irene Sabelberg Palmer, Ph.D., FAAN, dean emeritus, professor emeritus, founding dean, University of San Diego Hahn School of Nursing; Nightingale historian, San Diego

8:15 a.m. - 9 a.m.

### Plenary Session Research Report Review

(Sponsored by Armstrong World Industries Inc. and Interface Flooring Systems Inc.)

"Therapeutic Benefits of Gardens in Healthcare Facilities: An Evaluative Study and Design Recommendations"  
Clare Cooper Marcus, MA, MCP, University of California, Berkeley, Calif.  
Marni Barnes, MLA, LCSW, Deva Landscaping, Palo Alto, Calif.

9:30 a.m. - 11 a.m.

### Track 6—Physiological Responses to Environmental Design

"Improving Health Outcomes with Light"  
Sam M. Berman, Ph.D., Lawrence Berkeley Laboratory, Berkeley, Calif.

### Track 7—Future Design Trends

"Facility Design Strategies for Operational Restructuring"  
Cynthia Hayward, AIA, FAAHC, Chi Systems Inc., Ann Arbor, Mich.

### Track 8—New Design Technologies

(Sponsored by Contract Design)  
"Healing Architecture: A Case Study of the Vidarkliniken"  
Gary Coates, B.E.D., M.Arch., Kansas State University, Manhattan, Kan.  
Susanne Siepl-Coates, M.Arch., Kansas State University, Manhattan, Kan.

### Track 9—Environmental Design Technology A

"Discover New Color Skills"  
Howard Sun, co-founder, Living Colour, London, England  
Dorothy Sun, co-founder, Living Colour, London, England

### Track 10—Environmental Design Technology B

"Using Color and Light as Medicine"  
Craig A. Roeder, IALD, IESNA, Craig Roeder & Associates Inc., Houston

### Track 11—New Design Skills Toolbox

(Sponsored by Facilities Design & Management)  
"A Workshop for Designing the ER of the Future"  
Jim Lennon, AIA, Lennon Associates, Del Mar, Calif.

11 a.m. - 2 p.m.

### Technology Exchange

(Sponsored by Interiors & Sources)

2 p.m. - 3:30 p.m.

### Track 6—Physiological Responses to Environmental Design

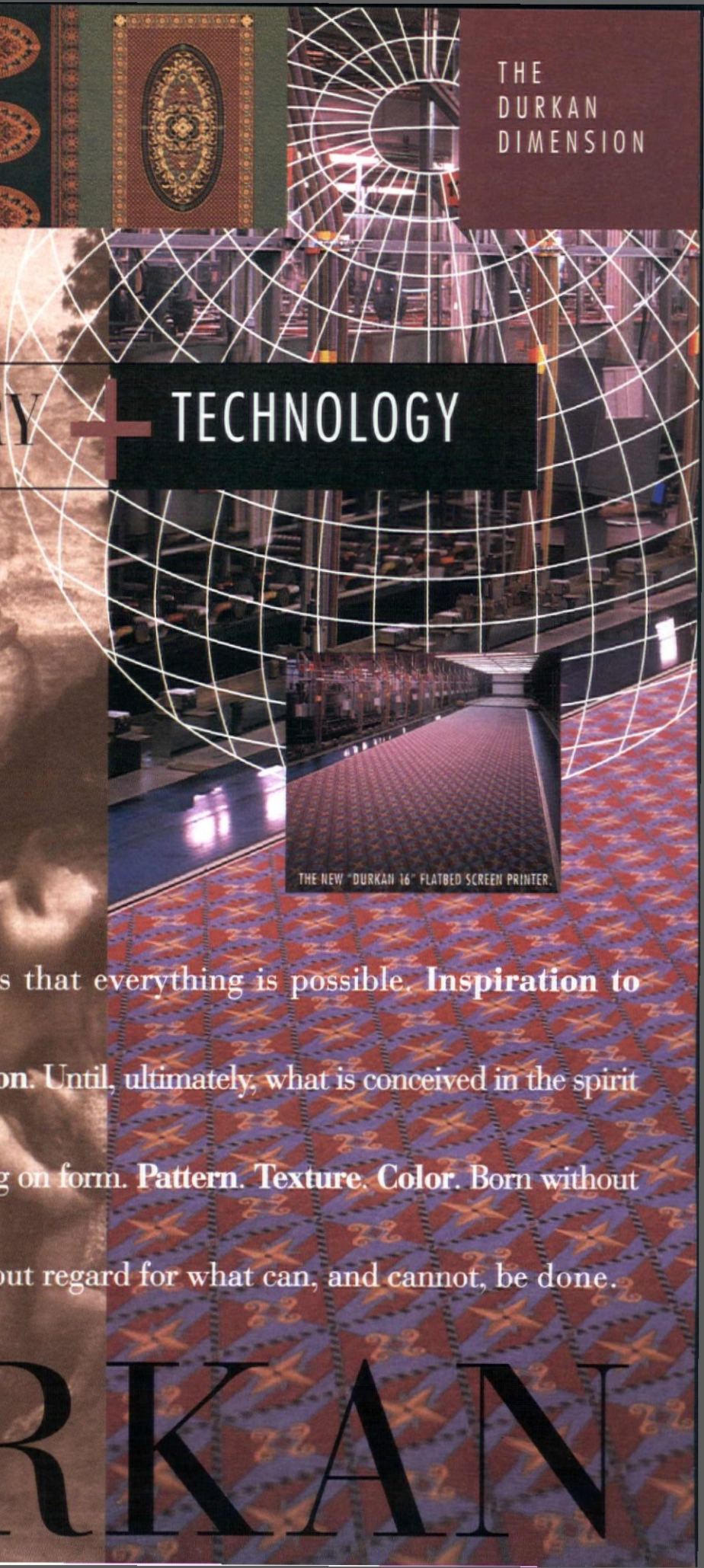

"Understanding Psychoneuroimmunology (PNI) and its Application for Healthcare"  
George Freeman Solomon, M.D., professor emeritus of psychiatry and behavioral sciences, University of Southern California, Los Angeles

### Track 7—Future Design Trends

"Hospital-based Fitness Centers: A New Business Opportunity"  
Hervey Lavoie, Ohlson Lavoie Corporation, Denver,  
Carl E. Porter, Jr., Michigan Athletic Clubs, East Lansing and Grand Rapids, Mich.

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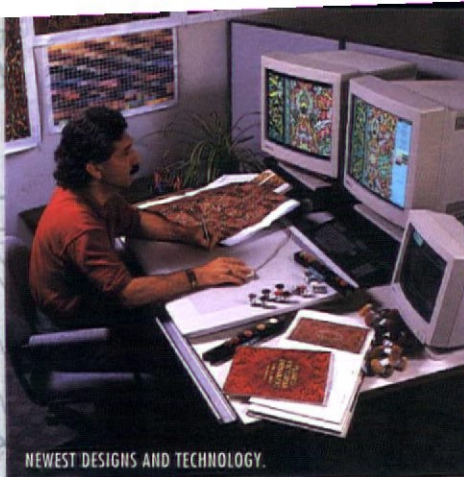


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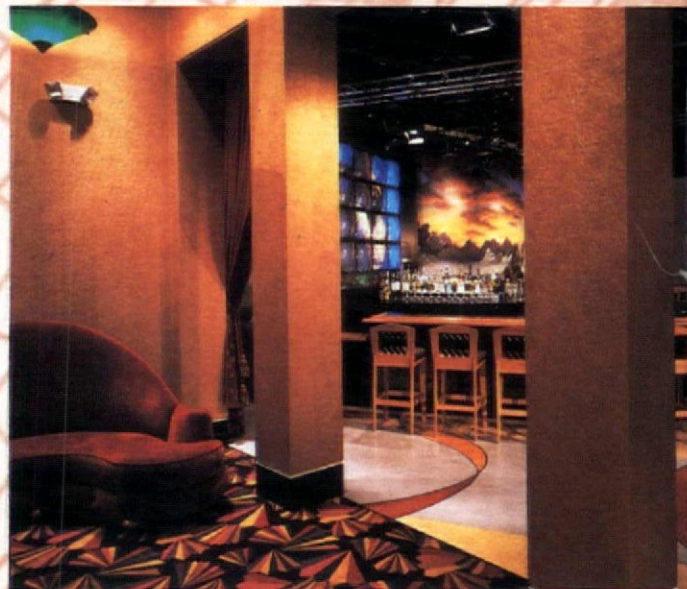


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## Track 8—New Design Technologies (sponsored by *Contract Design*)

"Using Computer Technology to Improve Design Quality"  
John Peponis, Ph.D., Georgia Institute of Technology, Atlanta, Molly M. Scanlon, AYRES Group, San Diego

## Track 9—Environmental Design Technology A

"Designing the Ergonomically Correct Medical Environment"  
Bryce G. Rutter, Ph.D., Metaphase Design Group Inc., St. Louis

## Track 10—Environmental Design Technology B

"Strategies for Incorporating Art as a Healing Force"  
Michael Samuels, M.D., physician and author, Bolinas, Calif.

## Track 11—New Design Skills Toolbox

(sponsored by *Facilities Design & Management*)  
"Structuring the Design Process for Better Results"  
Douglas A. Mayoras, AIA, Moon Mayoras Architects, San Diego, David N. Moon, AIA, NCARB, Moon Mayoras Architects, San Diego

4 p.m. - 6 p.m.

## Special Community Event

"Time on Fire"  
One-man play performed by Actor/Cancer Survivor Evan Handler

**SUNDAY,  
NOVEMBER 19**

8 a.m. - 3:30 p.m.

## Tours of Exemplary Local Healthcare Facilities

(sponsored by *Today's Facility Manager*)  
Partial List: Mary Birch Hospital for Women, Casa Palmera Care Center, Children's Hospital + Health Center, The David + Donna Long Cancer Center at Grossmont Hospital, The Salk Institute, San Diego Hospice Center, Tanabe Research Laboratories, Thornton Hospital, The Women's Center at Grossmont Hospital, Ximed Medical Center, Scripps Memorial Hospital.

*The entire Symposium program has been approved for AIA/CES credits for architects. Pending approval, it is also eligible for ASID and IIDA CEU credits for interior designers. Certain presentations are also approved for NAB/NCERS CEU credits for long-term care administrators.*

## The Faces of 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 1996," in the January 1996 issue. Any architect of 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, 1995. Entries should be sent to: New Faces Editor, *Contract Design*, One Penn Plaza, 10th floor, New York, NY 10119.

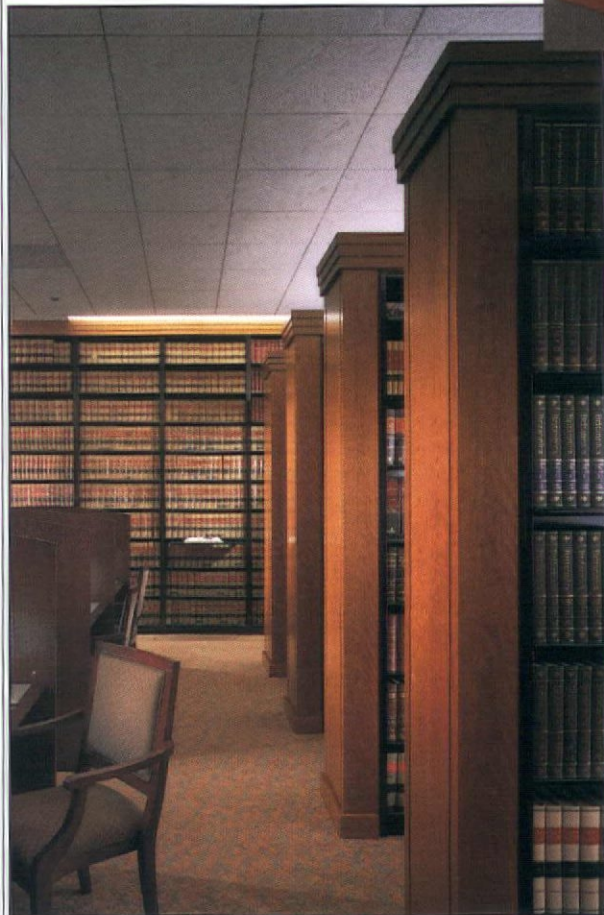
## Cyber Sites

New York - Who isn't a bit curious as to how cyberspace will affect the design industry. A few companies have already jumped on the bandwagon and driven into the deep dark world of cyber information. A few services that can help companies venture out

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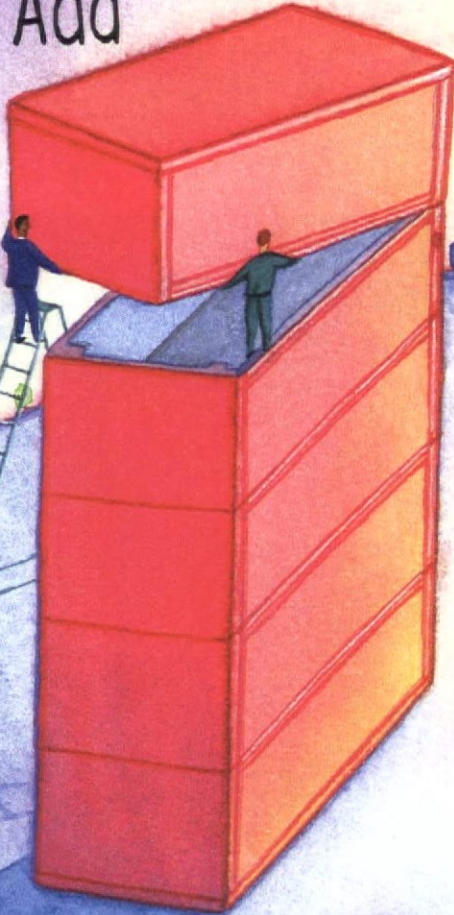
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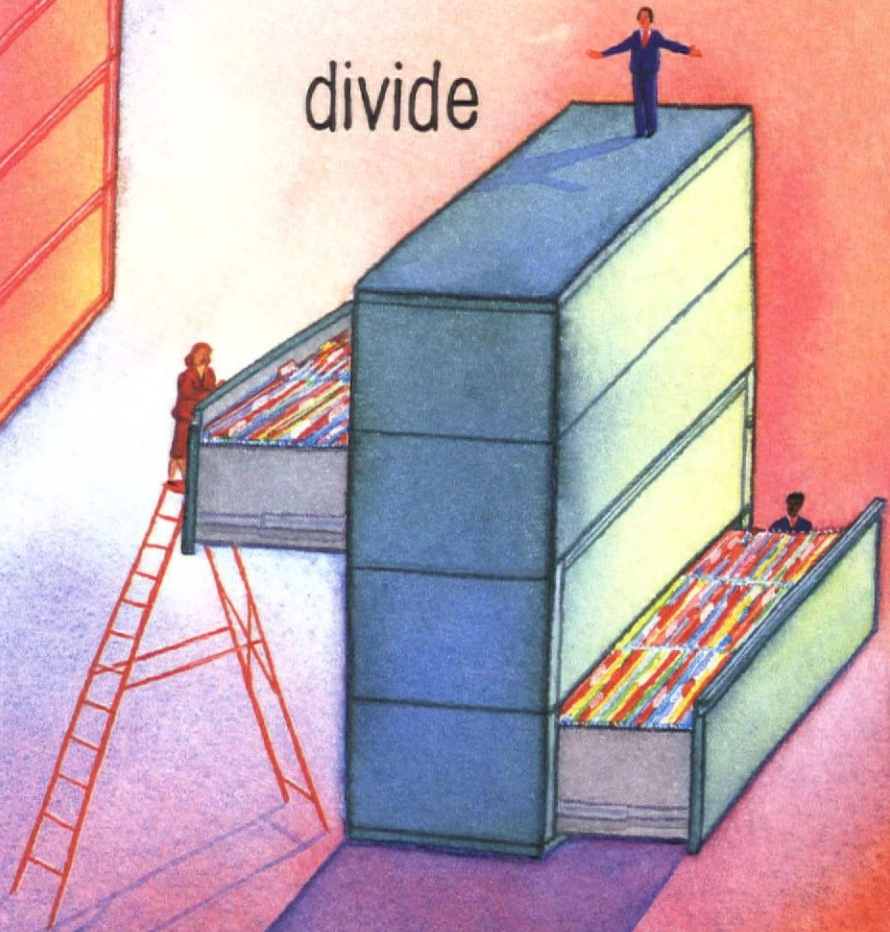


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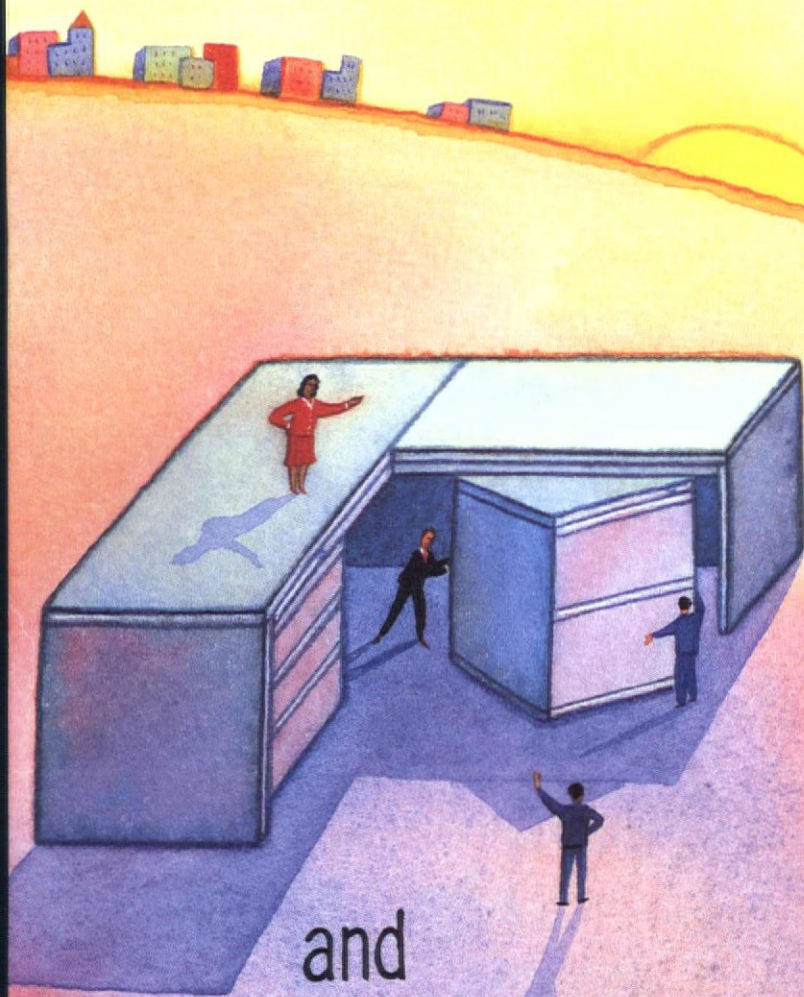


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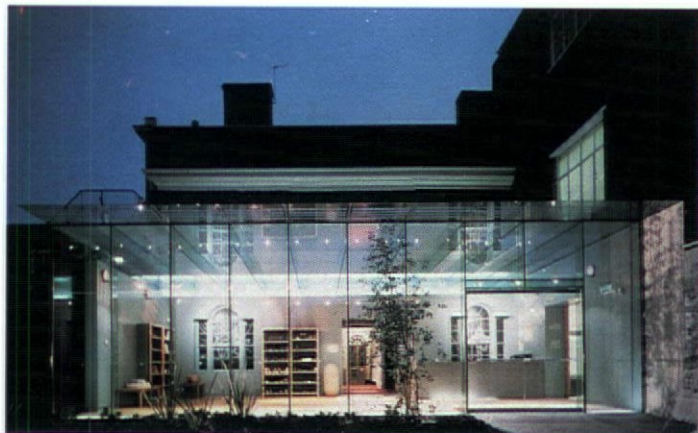
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### Benedictions galore

Atlanta - The British firm Design Antenna won the third annual DuPont Benedictus Award for

Innovation in Architectural Laminated Glass for the first all laminated glass building, the new pavilion of the Broadfield House Glass Museum in Kingswinford, West Midlands, England. The museum pavilion was designed by Brent Richards of Design Antenna in partnership with the structural engineering firm of Dewhurst Macfarlane and Partners.

Other distinguished professional finalists included Fujiki Takao Atelier Inc. Architects of Tokyo for the Shinozaki Ekimae Kohban (police box), Tokyo; Herzog + Partner of Munich for Design Center Linz, Linz, Austria; Kraaijvanger-Urbis Architects of Rotterdam, Holland, for The Glass Bridge, Rotterdam; Eric Owen Moss Architects of Culver City, Calif., for The Box (a conference space), Culver City; Richard Brosi



The British firm Design Antenna won the third annual DuPont Benedictus Award for Innovation in Architectural Laminated Glass for the new pavilion of the Broadfield House Glass Museum, in Kingswinford, West Midlands, England. Cited for "absolute perfection of detail" by the judges, the pavilion (above) was designed by Brent Richards of Design Antenna in partnership with the structural engineering firm of Dewhurst Macfarlane and Partners, and is believed to be the largest self-supporting, all-glass building in the world.



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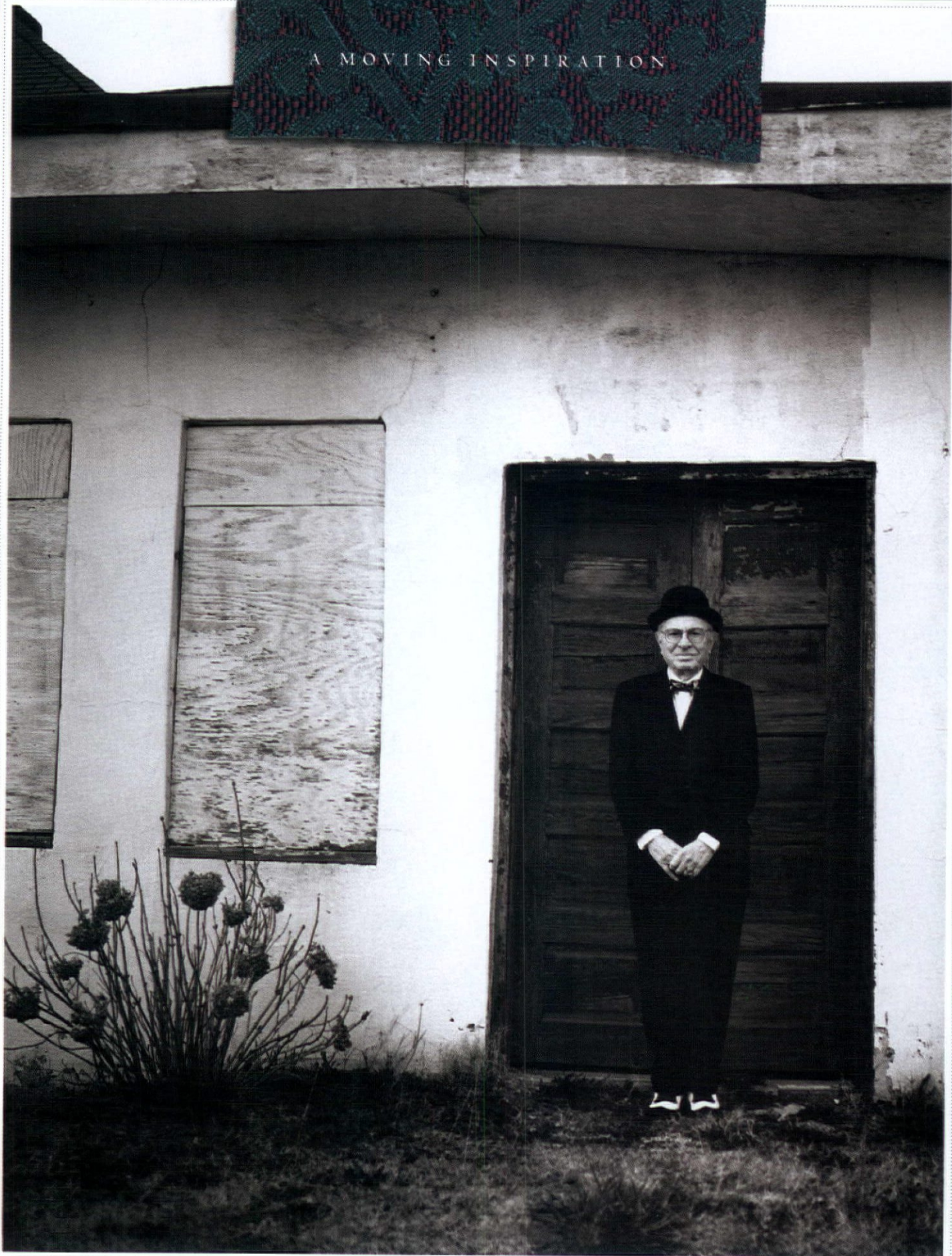
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# TRENDS

and Obrist & Partner of St. Moritz, Switzerland, for Station Roof, Transport Interchange, Chur, Switzerland; and Pei, Cobb, Freed & Partners of New York for the Inverted Pyramid at the Louvre, Paris. The competition also awards a student design prize. First prize this year goes to Juha Mäki-Jyllilä, an architectural student at Tampere University of Technology in Tampere, Finland.

DuPont Benedictus is an international architectural competition co-sponsored by the American Institute of Architects, Association of Collegiate Schools of Architects and DuPont, with the worldwide support of the Union of International Architects. Jurors for the 1995 awards were Thomas Beeby, FAIA, Hammond Beeby & Babka Inc., Chicago; Dan Hanganu, FRAIC, Dan Hanganu and Associates, Montreal, and Fumihiko Maki, Hon. FAIA, Fumihiko Maki and Associates, Tokyo.

## Commissions & Awards

Homart, a Chicago-based retail development and management company, has selected **Arrowstreet Inc.** of Somerville, Mass., to design the new 900,000 sq. ft. Brass Mill Center in Waterbury, Conn.

**Albert Kahn Associates**, Detroit, has become the first architectural/engineering firm worldwide to receive the Ford Motor Company Q1 Award which is awarded based upon a firm's operating system, focusing on a customer-focused approach, continuous improvement processes and data analysis and quality tools.

New York-based **M. Castedo Architect P.C.** has been selected to design the New York offices for the Government of Puerto Rico's Federal Affairs Administration.

**Momentum Textiles**, Irvine, Calif., has won the People's Choice Award for best exhibit at Designfest in Orlando, Fla.

The design of India's first privatized international airport, proposed for in Cochin in the state of Kerala, has been awarded to **Hellmuth, Obata & Kassabaum**, St. Louis.

Los Angeles-based **Barry Design Associates** has been contracted to renovate the Excelsior Hotel in Rome. The renovation will be supervised by BDA srl, the Italian division of Barry Design Associates.

*Restaurants and Institutions* magazine has named the Rainforest Cafe, located in the

Mall of America in Bloomington, Minn., as recipient of the 1995 Interior Design Award for Best Thematic Restaurant. The restaurant was designed as a collaboration between Minneapolis-based **Cunningham Hamilton Quiter, Architects**, Minneapolis-based **Shea Architects** and Rainforest Cafe owner **Steve Schussler**.

**The Kling-Lindquist Partnership**, Philadelphia, been commissioned to design QVC's 550,000 sq. ft. facility in West Goshen, Pa.

**Stevens & Wilkinson Inc.** of Atlanta has been retained by Martin, Ade, Birchfield & Michel P.A. for the renovation of the firm's office in Jacksonville, Fla.

Atlanta-based **Hillsman & Associates Inc.** has been retained to provide interior design services for 25 concessions at Hartsfield Atlanta International Airport.

**The American Society of Architectural Perspectivists** (ASAP) of Boston is calling for entries for Architect in Perspective 11, the Eleventh Annual Exhibition of Architectural Illustration. Entries are being accepted in two categories, informal sketches and formal presentation drawings, and must be received no later than January 12, 1996. Contact ASAP at 617-951-1433.

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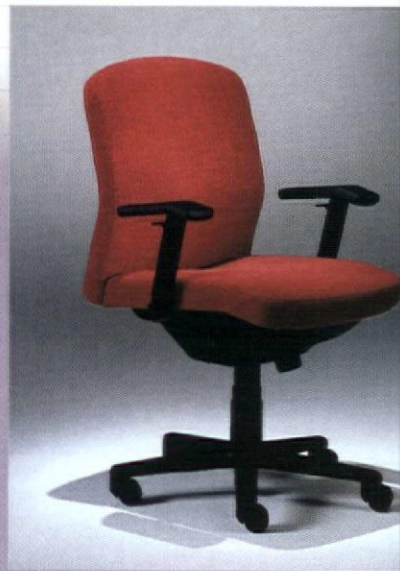
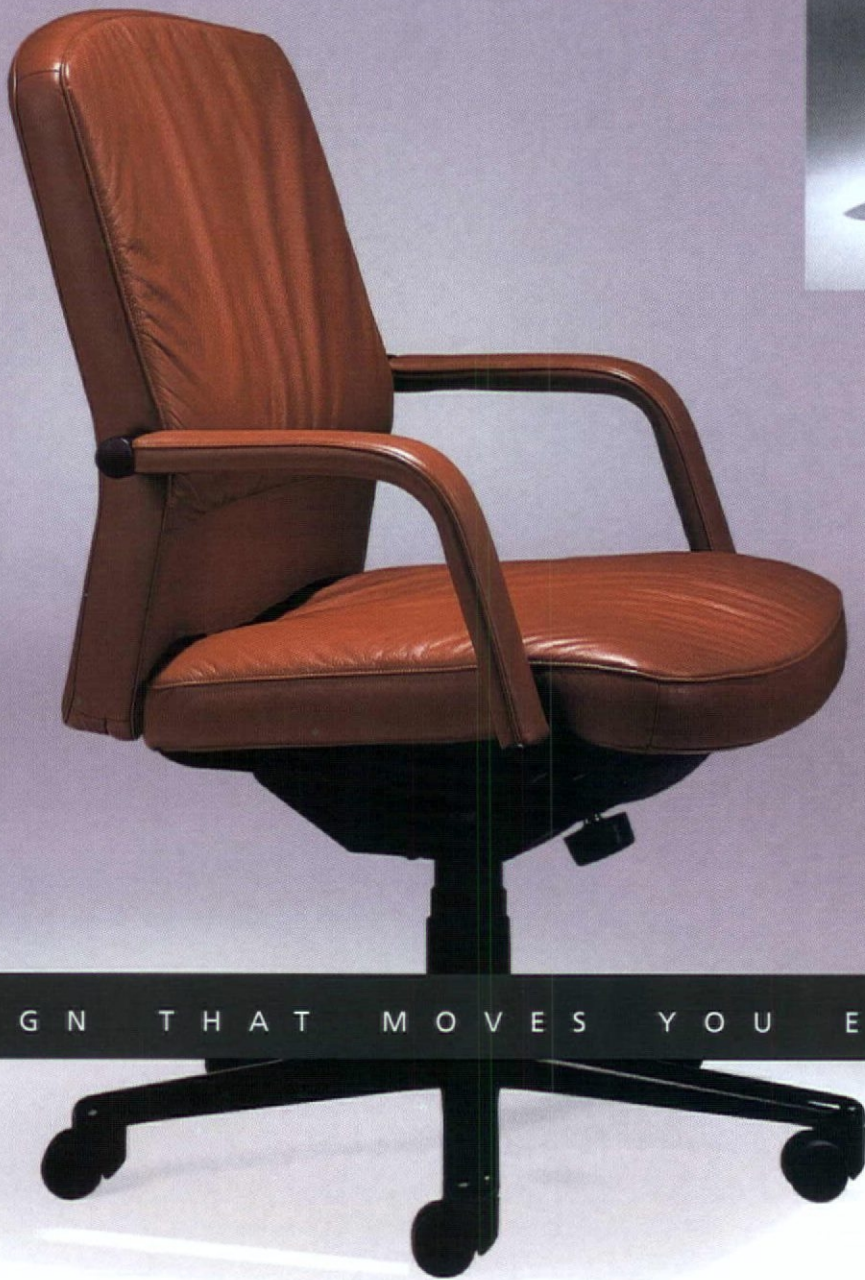
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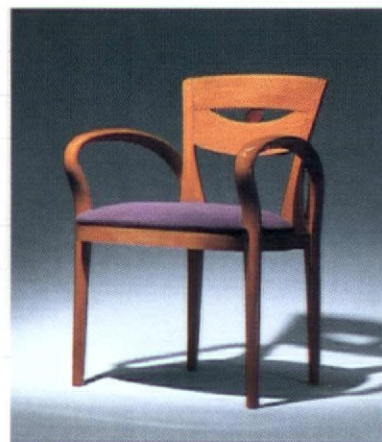
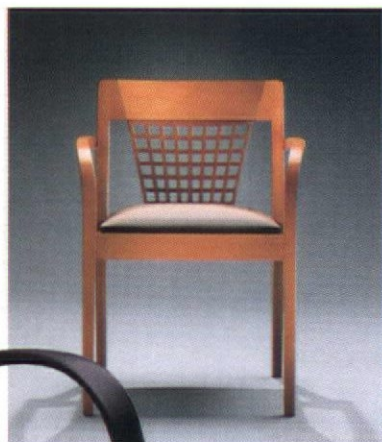
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# TRENDS

## People in the News

**Cheryl McCracken, ASID**, has joined Hellmuth, Obata & Kassabaum, Atlanta, as vice president, director of interiors. **Monica Bell** has joined the Atlanta office as vice president, director of business development.

GHK has appointed **Marilyn Farrow, FIIDA**, director of advanced planning strategies, GHK/Chicago; **Cheryl Duvall, FIIDA**, senior vice president, GHK/Baltimore; **Stephen Hammond, IIDA**, vice president, GHK/Washington, D.C.;

**Mary Gale**, director of design, GHK/New York; and **Mary Maier Galloway, IIDA**, senior project designer, GHK/Washington, D.C.

The Hillier Group has named architect **Wesley Jones, AIA**, as director of design for the Philadelphia office.

**Sonya Dufner** has been promoted to an associate of Gunn Levine Associates, Detroit.

**Edmund Einy, AIA**, has joined Santa Monica, Calif.-based design firm Lee, Burkhart, Liu as

senior design architect. Einy was formerly a principal designer at Stone Marraccini Patterson, Santa Monica.

**Larry Gardner** has been named the new manager of Vitra U.S., Long Island City, N.Y.

Albert Kahn Associates, Detroit, welcomes **Eric Hill, Ph.D, AIA** as vice president and director of urban design and planning.

**Joseph Boggs**, principal of Washington, D.C.-based firm Al/Boggs, has been elected to the College of Fellows of the American Institute of Architects.

**Norman Nance** has joined KI, Green Bay, Wis., as business market manager.

FRCH Design Worldwide, New York, has named **Kevin King** director of graphic design.

The Senate has confirmed **Arthur Rosenblatt** as President Bill Clinton's nominee to the National Museum Services Board.

**Bill Crosley** has been named president of Invision Carpet Systems, a division of J & J Industries, Dalton, Ga.

Jain Malkin Inc., La Jolla, Calif., has promoted **Lisa Stavenga** to associate.

Fong & Chan architects, San Francisco, has promoted **Paolo Diaz** to associate.

HBF has appointed **Scott Regenbogen** to product development manager.

**Paul DiLaura** has been appointed national sales manager for Halcon Corporation in Stewartville, Minn.

Anshen + Allen architects, San Francisco, has announced the promotion of **Kenneth Schwarz, AIA**, to senior partner. Promoted to partner were: **Felicia Borkovi, AIA**, **Karen Cribbins-Kuklin, AIA**, **Bruce Nepp, AIA**, **Don Sadler, AIA**, **Roger Swanson, AIA** and **Howard Weiss**.

## Business Briefs

The Rotch Traveling Scholarship is receiving applications for the 1996 scholarship. Applicants must be U.S. citizens under 35 years old on March 15, 1996, and must have a degree from an accredited school of architecture plus one year in a Massachusetts architectural firm or the applicant must have a degree from an accredited Massachusetts school of architecture plus one year in any U.S. architectural firm. Requests for applications must be made in writing to be received no later than Monday, January 1, 1996, addressed to: Rotch Traveling

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For details about the 1995 Doc Awards, contact Monsanto, The Chemical Group, A Unit of Monsanto Company, 1-800-543-5377 or 1-404-951-7600. Winning design team shown below: (L to R) Catherine Shields, Robert Green and John Carter.





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Scholarship, Boston Society of Architects, 52 Broad Street, Boston, Mass., 02109.

The ISO 9001-94 assurance standard has been given to **Ledalite Architectural Products**, Vancouver, British Columbia.

**EckAdams Company's** primary manufacturing facility in Osceola, Ark., has received the ISO 9001 certification.

Information on Graduate Fellowships sponsored by the **Institute of Business Designers Foundation**

can be directed to the IBD Foundation office, 341 Merchandise Mart, Chicago, Ill., 60654.

**Metropolitan Furniture Corp.**, Burlingame, Calif. has sold its entire resin line to Resin Designs, Tustin, Calif.

The Foundation for Interior Design Education Research invites proposals for the 1996 research grant from the **Joel Polsky-Fixtures Furniture-FIDER Endowment Fund**. Interior design educators and practitioners are eligible. Contact the FIDER office at (616) 458-0400.

Applications are available for the 1996 class of **Steelcase University**, an innovative summer program sponsored by Steelcase, Grand Rapids, Mich., that provides design students with an inside look at the business of interior design. Application deadline is December 15, 1996. Call (908) 276-4344 for more information.

Minneapolis-based architects **Cunningham Hamilton Quiter, P.A.** has formed an affiliated building service company, **CHQ Construction Services of Minneapolis**.

Marc Gobé, president and CEO of **Cato Gobé & Associates**, New York, and Joël Desgrippes, president of **Desgrippes & Associés**, Paris, have changed the group's name to **Desgrippes Gobé & Associates**, New York.

**Steelcase**, Grand Rapids, Mich., will sponsor a **Telecommute America!** Symposia and Exhibit tour of 19 metropolitan cities around the country. Call (908) 276-4344 for more information.

## Coming Events

**November 1-3:** Interplan '95, New York Coliseum, New York; Contact Henry Dicker at (212) 615-2649.

**November 3-5:** SOFA™ Chicago 1995, annual international exposition of sculpture, objects and functional art, Festival Hall at Navy Pier, Chicago; (800) 563-SOFA.

**November 11-14:** International Hotel/Motel & Restaurant Show; Jacob Javits Convention Center, New York; (800) 272-SHOW.

**November 16-18:** IIDEX '95, Toronto, ON, Canada; Contact ARIDO at (416) 921-2127.

**November 16-19:** The Eighth Symposium on Healthcare Design, "Discovering New Strategies, Skills and Resources," San Diego Hyatt Regency Hotel; Call The Center for Health Design at (510) 370-0345.

**November 17-19:** Commercial Furniture Trade Fair, sponsored by the Australian Commercial Furniture Industry, Sydney; (61-2) 948-6977.

**November 19-22:** Workplace '95, Olympia Exhibition Centre, London; (203) 840-5436.

**November 22-25:** International Furniture Fair Tokyo, Tokyo International Trade Fair Grounds in Harumi, Japan; Call 03-5261-9401.

**December 2-5:** Visual Mktg. & Store Design Show, Passenger Ship Terminal, Pier 92 and New York Showrooms, New York; (800) 272-SHOW.

**December 10-12:** RESTORATION, San Francisco Hilton & Towers, San Francisco; (617) 933-9055.

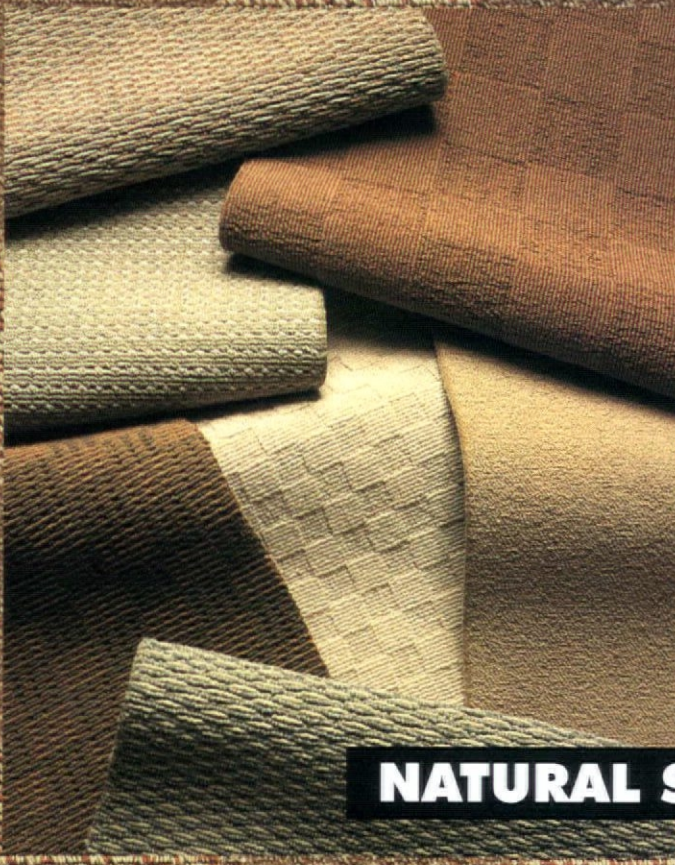
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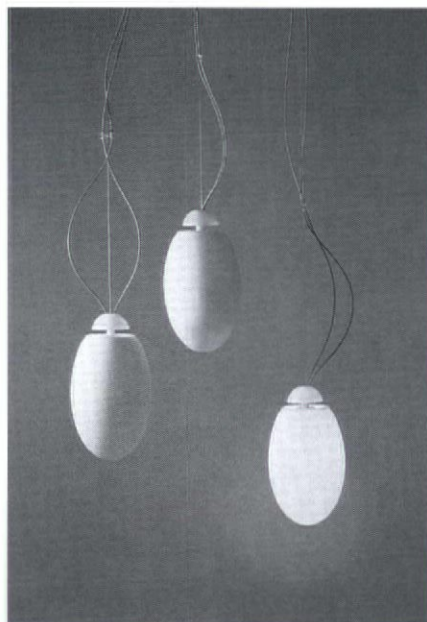


# MARKETPLACE



Flos introduces Brera, a new series of lighting fixtures designed by architect Achille Castiglioni. Castiglioni's design consists of an oval glass diffuser, distinctly egg shaped, that glows from within. The floor lamp version is available in three heights. The suspended version of Brera is furnished with 10 ft. of electrical supply wire and a stainless steel suspension cable.

Circle No. 208



Superior Chair introduces a new line of office seating to the United States. Previously manufactured exclusively in Australia, the Concert line combines the comfort of knee tilt with the mobility and support of a flexible back. The back moves with the user's body to support the spine.

Circle No. 214



A Best of NeoCon '95 gold award went to the Banana Workstation, designed by John Sims of UK-based Ergonomics Workstations, LTD. The Banana Workstation can accommodate up to five large monitors complete with total cable distribution. The workstation is powered by electric actuators. Both front and rear worksurfaces can be adjusted to the correct working height using the surface-mounted control panel.

Circle No. 213

FALL COLORS

American Seating's Cue chair is named for its responsive and supportive design. From a seated position, the user adjusts the smooth operating knobs and pressure-sensitive, quick-release paddle control mechanisms to achieve the desired chair position. Personalized options include: arm height and width, seat height and angle, as well as back height, depth and angle.

Circle No. 202



The recently introduced Metropoli series of luminaires is just one of the many innovative designs in the Luceplan USA collection. The series features simple form, quality of materials and extensive applications, including exterior and interior use.

Circle No. 205



# MARKETPLACE



← Boris Kroll Fabrics exceed all industry standards for safety and durability set by the Association of Contract Textiles. The distinctive patterns, textures and colorways of the Antiquities Collection further establish Boris Kroll, a Scalamandré Company, as an authority in the creation of contract fabrics.

Circle No. 204



↑ The Cascade Collection from Falcon is a series of transitional furniture that references architectural details with its fluted corners and slightly arched legs and rails. The use of an exposed wood base frame on the lounge and club pieces highlights the soft beauty of maple and celebrates superior craftsmanship.

Circle No. 218

→ Jack Cartwright Inc. introduces a new lounge seating collection called Morse. The smooth back and tightly upholstered suspended seat are framed by arms that gently flair to add an inviting visual element to the design. Options include contrasting welt or multi-fabric applications. Exposed legs of solid hardwood are available in nine standard wood finishes or can be custom matched.



Circle No. 211

THERE'S NO DISGUIISING GOOD PRODUCTS

Responding to the fast-growing demand for flexible conference furniture in the corporate office market, Wall/Goldfinger has introduced Arbor lightweight reconfigurable tables. Designed with a Snap & Lock leg mounting system, Arbor tables can be ganged together or broken down. Legs can be mounted easily at each table corner to create a free-standing table or used to group two tables together.

↓ Circle No. 206



← Wright Line introduces LAN Locker II™, a furniture system for storage of LAN equipment. LAN Locker II secures and protects network hardware. Locking plexiglass front doors ensure complete equipment security and visibility, as well as protection against dirt, dust and contaminants. Rear service doors of heavy gauge steel are fully ventilated and swing open 180 degrees.

Circle No. 203





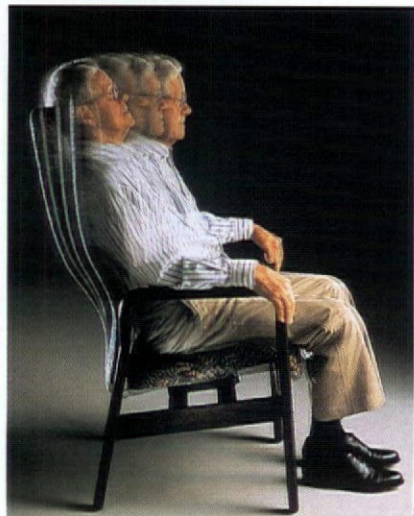
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# MARKETPLACE



The Laurelwood™ motion chair from Sauder Manufacturing is a new entry into the health care seating market. The smooth, broad, plybent wood armrests of the Laurelwood motion chair offer ample support, while the rocker box provides relaxing therapeutic motion. Patient comfort is assured through the graceful arches of the lumbar and thigh support. The chair is available in two back heights.

Circle No. 201

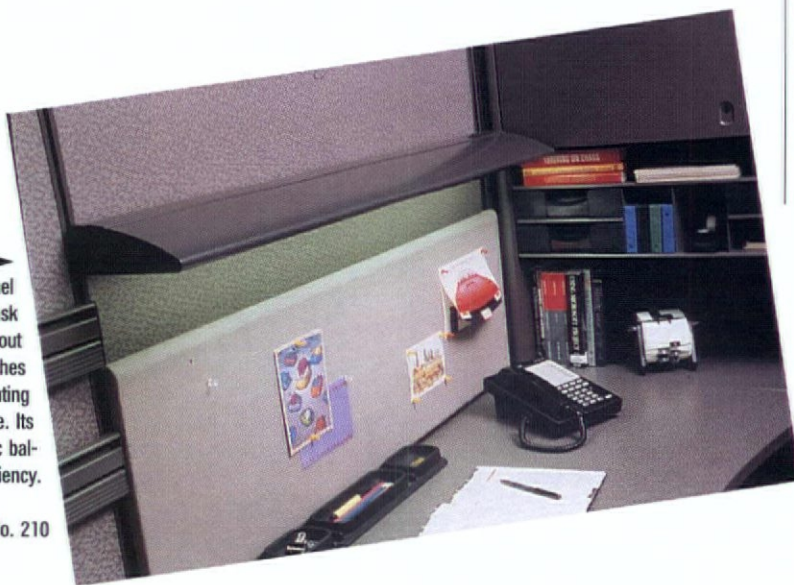


Pomfret's contemporary form is softened by mild curves of the arms, back, legs and base. AGI's design is made from select white maple that can be stained in any of 10 standard or custom finishes. This collection consists of a guest chair, club chair and a two-seat and three-seat sofa.

Circle No. 216

Garco/SLP introduces its new PMT-Panel Mount Task Light. The PMT provides task level illumination to applications without overhead storage. The PMT attaches directly to the panel with special mounting brackets to illuminate the work surface. Its energy-saving T8 lamp and electronic ballast offer the latest in energy efficiency.

Circle No. 210



DESIGN CASTS A SPELL

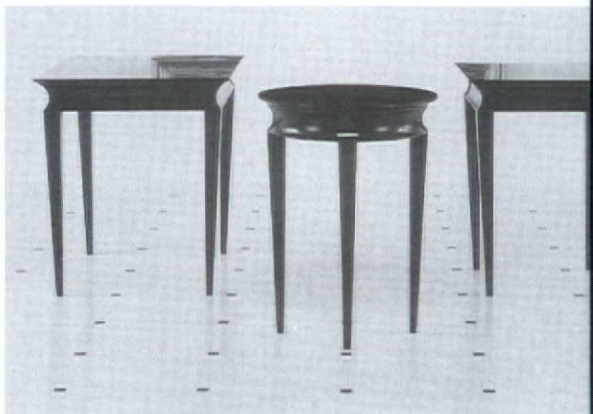


The new woven Beau Monde collection from Shaw Industries makes a grand statement. Beau Monde styles are made from five different colors of yarn resulting in five distinctive patterns. These styles are woven from 100% Marquesa® Gold™ CE, the latest polypropylene yarn that offers outstanding stain, fade and moisture resistance and appearance retention.

Circle No. 217

HBF's Lauren table, designed by Kevin Stark, was inspired by 19th century architectural details found in his hometown in upstate New York. The result is a series of distinctive cherry tables. The Lauren series includes coffee tables, side tables and demi-lunes. Stark chose kiln dried cherry, as its strength and ability to absorb many different finishes make it durable and highly versatile. A seventeen step, hand-rubbed lacquer finish insures resiliency for long-term commercial use.

Circle No. 212





*indoor*  
*outdoor •*  
*wall*  
*ceiling •*  
*solid*  
*die-cast*  
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*body •*  
*polished*  
*black*  
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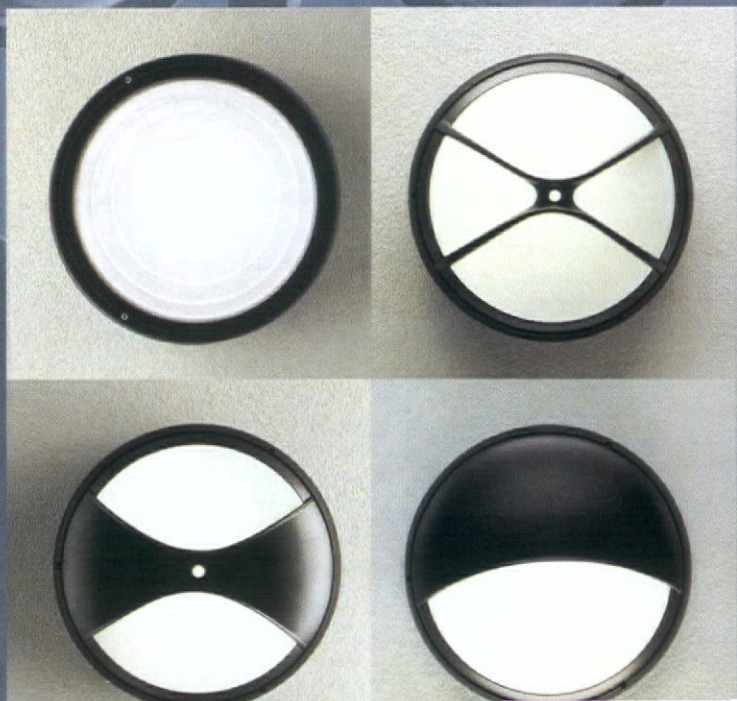
*full*  
*half*  
*split*  
*concealed*  
*shatter guarded*  
*light •*

*7 1/2"*  
*11 3/4"*  
*15 1/4"*

*diameter •*

*incandescent*  
*fluorescent*  
*halogen •*  
*UL listed •*

*ADA*





# MARKETPLACE



The new Catena™ Table from Landscape Forms is manufactured to survive constant exterior use. The table top and tubular metal support are made of heavy-gauge metal. The table base of cast iron provides sufficient ballast when an umbrella is secured to it. The table top has a rolled edge which is complemented by the curved edge on the base.

Circle No. 215



Designed and manufactured by Dakota Jackson, The Library Chair was in development from 1991-199, and received the 1995 ICFF Editor's Award for craftsmanship. The chair is intended for high volume use in institutional, corporate and library settings.

Circle No. 209

The Artemis desking system from the International Furnishing & Design Group, features sliding desktops and integrated cable management. This important feature has also been used as a bold design feature to complement the rest of the range's design. The workstation's sliding top cable management can be accessed in any configuration, allowing full and easy entry to a large three-way segregated cable management system.

Circle No. 207



Henry Calvin

Fabrics presents over 13 fabrics in up to 10 colorways each for the contract market. The Chaparral Collection consists of two tapestries, two chenilles, one wide stripe, one solid and seven textures.

All the fabrics in the collection mix and match or adapt to an existing scheme.

Circle No. 200

## BIG HITS

The Natura Par from Grammer is designed with ecological factors in mind. The ecological concept is visible in the design of beech glazed with linseed oil, and the armrests, foot-crosses and control elements set natural accents. The back of the seat is adjustable in height with a clasp made of beech in its natural state.

Circle No. 219







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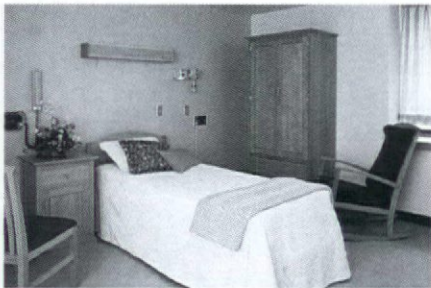
# Patient Room Casegoods

Unless you spend time in a hospital patient room, you may not realize how little furniture it holds. But hospital personnel know, as do patients and their families. The bedside table and possibly a dresser and an armoire are the only casegoods in which a patient's personal possessions can be stored. They often look inviting, but they must be tough too—with drawer liners that are easily removed and cleaned, rugged construction for endless handling and surfaces that are easily washed with harsh cleansers. Here are some current examples.

## THOS. MOSER

Thos. Moser Cabinetmakers offers designs inspired by early 19th and 20th Century forms. Generations is built to conform to the specific needs of nurses, doctors, designers, facility managers and the patients who use the furniture. Generations is built of premium grade American black cherry. Veneered surfaces can be merged when appropriate. Pieces are finished with hand-rubbed linseed oil and wax.

Circle No. 225



## HEALTHCARE+PLUS

Healthcare+Plus™, a division of LUI, includes modular nurse stations, doctors' wall-mounted flip-down writing desks, laboratory storage cabinets and three distinct lines of laminate patient-room furniture. Contact is a line that enhances flexibility with pieces that can be mixed and matched and easily reconfigured. Contact's standardized components also quicken delivery time.

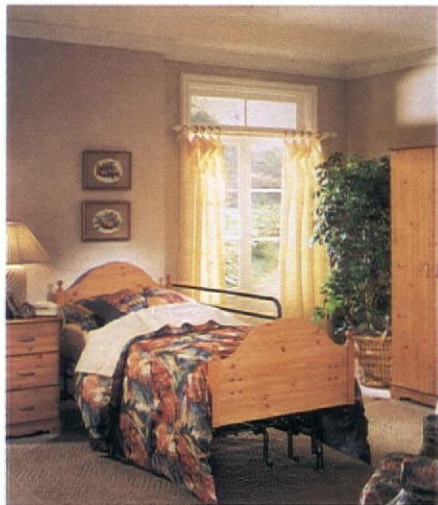
Circle No. 220



## KIMBALL LODGING

Kimball Healthcare by the Kimball Lodging Group introduces its new Hazelwood series. A combination of high pressure laminate side panels and top with solid wood trim, gives this series its durability. A choice of three finishes, Cherry Walnut, Blossom Cherry and Firenza Pine, gives additional flexibility to this series. Features such as rigid drawer pulls, rounded corners and adjustable rods in the wardrobes follow ADA recommendations.

Circle No. 222



## JOERNS HEALTHCARE

Joerns Healthcare, a division of Sunrise Medical, presents the Windsor Collection. The series offers rounded corners, easy-to-grasp fixed pulls, non-glare surfaces and additional options. The durable laminate top is scratch- and impact-resistant and easy to clean. Edges and drawer interiors are sealed so liquids will not penetrate the surface.

Circle No. 221







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## ADDEN

Adden Furniture introduces the Milford Series. Wardrobes are available in two heights and can be fitted with towel bar, face or full-length mirror and door locks. The series features colored laminate tops with solid oak rounded edges, matching colored wood pulls, recessed front fascia and a woodrose whitewash stain. The collection includes night stands, five bed variations, chests, desks, bookcases and wall mirrors.

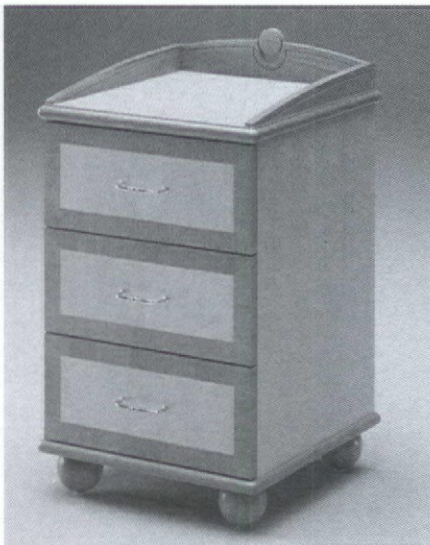
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Circle No. 226



## HEALTHWISE

The Fairfax collection from Healthwise, a division of Jackson of Danville, is a series of traditionally styled casegoods offered in mahogany, walnut, cherry, oak and custom finishes. Additional styles feature laminate construction as well as solid wood with high pressure laminate tops. Custom design and special features are often incorporated to meet the requirements of health care furniture.

Circle No. 224



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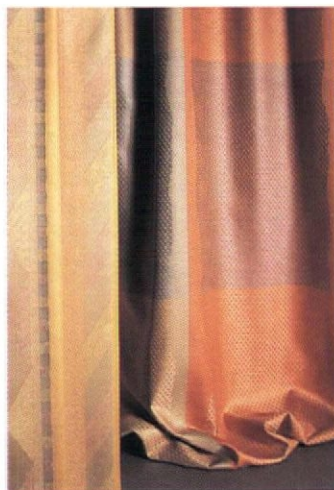
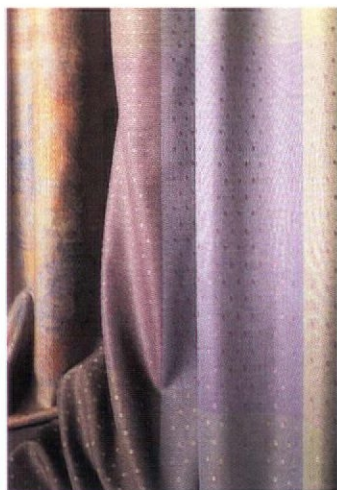
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Maharam's recently introduced Atelier Collection of cubicle curtain fabrics tops off the company's well-known Duratex brand of health care fabrics with refreshing sophistication. Constructed entirely of Trevira CS, which gives the fabrics a fine, soft hand, Atelier features bold, contemporary designs and unusual colors in patterns such as Parisian and Pointille (near right), Secco and Aquarelle (right, middle) and Tinctorial and Pentimento (far right).



# Upping The Ante

**Maharam gambles on upscale textiles for the health care industry and wins big with the Atelier Collection of cubicle curtain fabrics, designed by Mary Murphy**

*By Jennifer Thiele Busch*

**T**he Duratex™ brand from Maharam, one of the most recognizable names in health care textiles, has taken a decidedly unfamiliar turn with the recent addition of the Atelier Collection of cubicle curtain fabrics. And one look at this sophisticated grouping—described by vice president of design Mary Murphy as a collection that “is blowing people out of the water”—reveals why it stands out in a crowd.

Since they were first introduced in 1974, Duratex fabrics have been riding the wave of health care trends, offering the constructions, performance characteristics, aesthetics and price points in greatest demand in this segment of the industry. Now, however, Atelier has broken with the conventional rules of health care design. “People haven’t set limits on upholstery in general,” observes Maharam’s director of marketing David Schutte. “So why have they always assumed that health care fabrics must look a certain way?”

Finding no compelling answer to that question, Maharam has taken Atelier in a new and refreshing direction. “We took the opposite approach of the industry mentality by saying, ‘Let’s crank things up a level,’” states Murphy. “Health care has changed in the last five years, and the market needs to wake up to the fact that specifiers are demanding sophistication.”

Murphy has worked deftly with atypical colors, fibers and construction widths to create bold, contemporary patterns with a silky, lustrous appearance and a fine, soft hand that are quite unlike many cubicle curtain fabrics on the market today. Constructed entirely of

Trevira CS, a Hoechst Celanese fiber that is equivalent to Trevira FR® but is available only in Europe, the 10 patterns of the Atelier Collection incorporate all the essential performance characteristics that are demanded of health care textiles, such as fire retardancy and antibacterial properties—plus a feel reminiscent of Egyptian cotton. Maharam produced the collection with a European mill that had never before woven cubicle curtain fabrics, a factor that probably contributed to the atypical results.

“We wanted dramatic scale and contemporary patterns,” explains Murphy. That goal yielded such patterns as Secco, featuring bold stripes, triangles and squares in a playful geometric pattern, Milanese, ribbed columns of color alternating with an abstract floral pattern, and Aquarelle, thousands of tiny diamonds giving large, softly-colored boxes a textured appearance combined with undulating bands that animate the pattern.

The collection’s fresh approach to color includes warm neutrals and soft hues that are unusual for health care, according to Murphy. Even long avoided yellow was used as an accent. “We have definitely pushed the envelope in terms of colors,” explains Murphy. “But when they are used sparingly and in the right setting, they are quite appropriate.” In addition, five of the 10 patterns were designed with no repeat in a 72-in. width. “As far as I know,” points out Murphy, “that is unique to the industry.”

Of course, a specifier who wants to add such sophistication to a health care project is

going to have to pay for it—anywhere from \$29 to \$37.50 per yard, which undeniably puts the Atelier Collection in an upper range. “It is definitely at the top of the industry in terms of price,” admits Murphy. “But the fabrics are so unique and beautiful that there is definitely a market for them.”

Being a seasoned and versatile fabric supplier and a keen marketer, however, Maharam has simultaneously introduced some more affordable groupings, the Duratex/6 collection of 10 patterns in 89 colorways that sell for under \$10 per yard, and the Duratex/7 collection of 19 patterns in 96 colorways that sell for \$16 to \$24.35 per yard. The individual Duratex groupings coordinate loosely, as Murphy designs all Maharam health care textiles to maintain certain color relationships. All in all, these recent Duratex additions have reaffirmed the company’s commitment to health care for projects of every type and budget.

As Schutte reasons, with the average hospital room costing anywhere from \$80,000 to \$100,000, health care fabrics—even the costlier ones—account for only a minuscule percentage of the budget but a large percentage of the visual impact. In an environment where design is restricted by equipment and technology, and designers have only a limited number of furnishings to work with, Maharam’s Atelier Collection is offering something to get truly excited about. “The cubicle curtain often is the design statement,” points out Schutte. Or at least now it will be. ☺

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With Comforto's System 26 seating (right) users only make one ergonomic adjustment for height while the chair itself controls tension and synchronized adjustments based on body weight and user movement. A range of back height, base and upholstery options makes it suitable for almost any office application. In black leather (below), the chair takes on sleek lines appropriate for the most upscale office. Parent company Haworth has introduced System 26 to the U.S. market as part of its European Collection.

**M**anufacturers of ergonomic seating have long puzzled over how to get office workers to use their chairs properly. In Europe, where ergonomic design is considered to be one step ahead of the United States, any number of manufacturers have been addressing the tendency for users to adjust their chairs only once for height—and then forget about them—by designing seating that intuitively accommodates the user's moving body and weight distribution. German-based Comforto has come as close as anyone, if not closer, to the ideal mechanism for minimal active adjustment with its System 26 seating. Haworth, Comforto's parent company, has in turn introduced the System 26 to the U.S. market as part of its European Collection.

System 26 is not the most upscale seating made by Comforto, nor does it offer the greatest number of ergonomic features. What it does exceptionally well, however, is to make critical ergonomic adjustments effortlessly—often without the knowledge of the sitter. "People know an office chair is height adjustable and can swivel and move from place to place, but there are many other features users don't recognize their chairs as having or needing," says Bernd Crabus, a designer for Comforto. "We give them a chair that does all those things without



their active input. They don't need to know everything about it, and it becomes a piece of furniture again—not a machine."

By giving users what they need without requiring them to think too much about it, Comforto has addressed a significant problem of user apathy that plagues all ergonomic seating manufacturers, regardless of any hang tags, computer disks or other instructions supplied. Wilfred Vorlop, a marketing manager with Comforto, offers one example. "Tension control is necessary with a synchronized mechanism," he explains. "But we find that customers often don't use the tension control because it is too complicated or they can't find it." Nevertheless, responsible employers cannot ignore the ergonomic needs of their office populations, which remain constant despite user indifference to the range of chair adjustments.

System 26, on the other hand, automatically adjusts the tilt tension based on the user's weight, so different people can use the same chair without concern for previous adjustments. When an individual leans back, the mechanism automatically responds to the seat height adjustment for a balanced sit or ergonomically correct posture. "The most difficult chair control for users is the back tension adjustment," observes Dave Medack, an associate service program manager at Haworth in Holland, Mich. "This type of passive ergonomic chair

is much more user-friendly, because it eliminates the need for the user to make that adjustment."

Passive ergonomic seating is not necessarily meant for every application, however, particularly task intensive job functions that require users to sit at computers for hours. But System 26 is quite suitable—in terms of both function and aesthetic—for a broad range of office applications from secretarial to mid-management to executive to conference, with such options as high- and low-back models, height-adjustable backs, adjustable arms, sled bases and fabric or leather upholstery. "This chair sets itself apart with very clean, spartan lines," says Medack. "Its look is a strong point that adds a real plus to the executive office."

Another advantage is that System 26 offers its numerous features at a very attractive price point—the result of a deliberate effort by Comforto to make this product affordable without sacrificing aesthetic or function. "Economics have been down in the last two years, and customers have been pressing us for discounts," explains Vorlop. "It was difficult to reduce production costs with a product such as our System 28 series, that had been on the market for five or six years. So it was more cost-effective for us to build a whole new chair. We started new product development with these goals in mind: fresh design and lower production costs."

In the effort to keep costs down, System 26's most noteworthy feature—the tension control—was surprisingly helpful. "The tension control in relation to body weight was done in a very simple way," says Crabus. "The simpler the technical aspects of the chair the better they are, and the more cost-effective they are to manufacture."

As long as Comforto and Haworth are thinking this way, gratefully unaware sitters across the globe won't have to. ☺

Circle No. 230

# Set It and Forget It

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By Jennifer Thiele Busch





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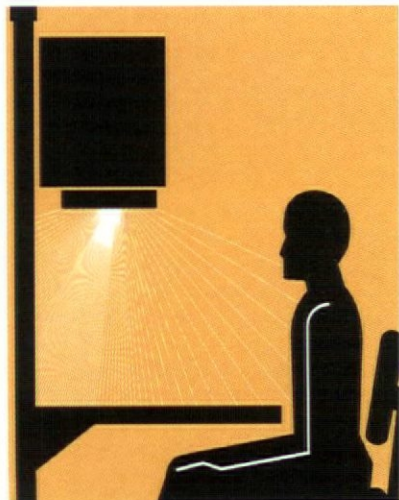


The view from below: The new Low-Glare Task Lighting System from Peerless (below, right) features a two-part lens which combines with fluorescent lamp, reflector and tuning ballast to direct light largely away from the seated occupant at a work surface under a typical office furniture system's overhead storage unit (below).

# Shadow Play

Furniture systems' overhead storage cannot overshadow work surfaces illuminated by the impressive Low-Glare Task Lighting System from Peerless

By Roger Yee



Visitors who peer into the kitchens and shops of such historic communities as Colonial Williamsburg in Virginia, Rothenburg-ob-der-Tauber in Germany or the Hida Old House Reservation in Takayama, Japan, notice the problem right away. Working in the shadow of an overhanging cabinet or shelf has hindered homemakers, cooks, artisans and merchants for centuries. So the unanswered question of how to reclaim the darkened countertops below the overhead storage units of office furniture systems is all the more baffling until you take a close look at the new Low-Glare Task Lighting System from Peerless.

You would normally expect to find the standard combination of lens and reflector diffusing the light from a single fluorescent tube evenly over the work surface. With Peerless, something distinctly different is going on. The lens and reflector of the Low-Glare fixture consist of components whose purpose seems to run counter to its predecessors. The fixture actually directs most of its light away from the seated occupant of the work station.

Peerless thus addresses a problem that has long plagued task lighting intended for under-cabinet mounting in furniture systems: Concentrating light output in the direction of the occupant at the work surface, ignoring both the existence of ambient lighting and the proximity of the task lighting itself to the occupant, creates excessive lighting levels and discomforting glare—direct, veiling and reflected. Standard fixtures arrive at this ambivalent situation based on the assumption that the fixture is operating in a penumbra of absolute darkness. In the Peerless design, however, an interactive approach is taken to modify existing lighting conditions and minimize glare.

"The work surface below the overhead storage

emerged as an obvious problem while we were developing an ambient lighting fixture with Steelcase a few years ago," recalls Peter Ngai, vice president, engineering for Peerless. "Our ambient lighting would be terrific. However, we realized this would leave the primary lighting unresolved."

"We had no answer, nor did anyone else," adds Guy Esperg, vice president, marketing for Peerless. "The conditions were inherently problematic. A light source that's directly over a



work surface behaves quite differently from one that's 10 to 12 feet away. No one had found a method to reduce the brightness of the source or distribute the light better."

Then, not quite three years ago, Ngai and his colleagues devised an intriguing solution using a tuning ballast and a luminaire providing what Peerless calls "reverse angle distribution," so that some of the light would be directed towards the seated occupant but the bulk would be sent in the opposite direction. The tuning ballast, less costly than a standard dimming ballast, would enable the occupant to adjust the overall lighting level to personal preference using a tuning wheel rather than a baseline model of adjustment. The combination of fluorescent lamp, reflector and two-part lens would cut down the amount

of light coming directly from the lamp wall to the occupant by means of a lens component with built-in apertures—opaque sections of the lens alternating with transparent ones—while the reflector and the other lens component would distribute light evenly at the rear of the work surface to compensate for the shadow cast by the overhead cabinet. (Patents are pending on the luminaire's design.)

Of course, whatever illuminating engineers predict in the lighting design, production engineers must confirm in the production model. To ensure that the Low-Glare Task Lighting System would be both reliable and economical, Peerless and its vendors struggled to create a prismatic lens whose optical perfection was in line with its cost. "An accurate, affordable lens is not as easy to build as you might think," says Ngai. "There are always complications. For example, we knew that the clear plastic for our lens would be extruded as a thin, narrow section that had to hold its accuracy. But we also had to perfect a component of white plastic to bond with it."

Many prototypes, test installations, meterings and adjustments later, Peerless has a Low-Glare Task Lighting System that is, in Esperg's words, "a highly forgiving solution," able to adjust to virtually any open plan office's lighting design. The manufacturer calls its product a "low-glare" fixture in the belief that the term "glare-free" is misleading, and packages it in a slender profile (1-3/4-in. thick) of precisely tooled and elegantly finished aluminum that should please architects and interior designers. Ironically, if the Low-Glare Task Lighting System successfully gives office workers the quality illumination it seems capable of delivering, the only question left for them to answer may be where that ubiquitous overhead cabinet shadow went. ☺

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# Street Appeal

That thunderous roar you hear is Markland Industries riding high on the hog—the Harley Davidson type—in its award-winning, Irvine, Calif., corporate headquarters designed by The Nadel Partnership

By Holly L. Richmond

Machine for work: Both the interior and exterior of Markland Industries follow the aesthetic of machinery—clean, sleek lines interrupted by angular aluminum and stainless steel details (opposite). The angular cornice cantilevering above the entrance, the detailed curtain wall and concrete pylons at the building's base (below) express a design of classic organization that handsomely disguises the structure's dual character as office and factory.

Winning a Gold Nugget Design Merit award for "Best in the West" from the Pacific Coast Builders Conference is particularly appropriate for Irvine, Calif.-based Markland Industries, a manufacturer and distributor of accessories for motorcycles and other recreational vehicles. The image of gold mining in the West matches the spirit that Don Markland, CEO, believes is expressed by his company's headquarters. With interior and exterior materials and shapes at Markland mimicking the aesthetic of machinery, The Nadel Partnership Inc. has integrated corporate offices with manufacturing and warehouse areas to create a facility that hums like a well-oiled machine.

Markland founded his company in 1978 after several years of involvement with Indy car and motorcycle racing. Moving into accessory manufacturing was a natural progression for him, taking him into a business venture for which he had a genuine passion. With initial clients including Harley Davidson, Suzuki and Kawasaki, Markland Industries has built its reputation on high-end products, and boasts that most of its clients today get the checkered-flag at the race track.

When the company began outpacing itself in the original space, Markland felt it was time to raise the stakes. He envisioned a new headquarters that would be a sound investment, provide a pleasant work environment for the 115 employees, and have energetic street ap-

peal. "At the onset my focus was on the exterior," recalls Markland, "the hardscape, entrance, and how the building would sit on the lot. I wanted it to say, 'This is a place of quality where people are concerned with details.' Of course, I wanted it to stand out from our neighbors as well."

And stand out it does, even though it is nestled amongst Fortune 500 giants like AT&T, Motorola, Toyota and Toshiba in the Irvine Spectrum, an industrial park located just outside the city. Markland interviewed five separate architectural firms and chose The Nadel Partnership because of the triangular-shaped lobby it proposed, as well as the innovative ideas it offered to join the 45,000-sq. ft. manufacturing/warehouse facility with the 9,000-sq. ft. corporate and general office space. The project represents a new high point in the use of tilt-up concrete panels to enhance the strong and expressive architectural plan. One example of this is the way the triangular entrance is skewed to the street with the rectangular manufacturing/warehouse space extending behind it and on either side. Not only does the entrance have a dramatic effect, but the building looks appealing from any viewpoint.

David Jacobson, principal architect for Nadel, explains that the project incorporates a modular system of metal wall frames with deep-set window and spandrel panels of glass and metal, which creates a precise vocabulary reminiscent of the high-quality parts that Markland Industries produces. The projecting angular cornice above the building entrance, the curtain wall detailing and concrete pylons at the base express a classic organization of architectural elements. However, Jacobson says the real triumph of the building exists in its economic modesty. "It has a crisp, spirited feel to it, and people are amazed that it is finished in ordinary building materials," he reports. "I was so pleased when it won the design award because it competed against structures that shared a wonderful sense of scale and drama, but cost three times as much."

Markland laid out few ground rules for Jacobson and his design team because he felt the best results would come from letting the architects exercise their own creativity.







Even if few customers visit Markland, the effect is not lost on employees. Dimpled stainless steel is used on the reception desk at the building's main entrance (left) and again on the staircase leading to the second floor offices and waiting area (below). A custom designed shading system keeps the space naturally sunlit yet comfortably cool.

The waiting room (opposite) presents visitors with a panoramic view of the Laguna Hills. If they wish to see and hear more about Markland's quality products, the maple cabinetry with stainless steel reveals holds the latest in audio/visual technology.

The three requirements he absolutely insisted upon were ample sunlight, the use of glass and metal-like materials with an industrial feel, and devising a way to maintain an acceptable noise level. The latter request is anything but routine, since El Toro Marine Air Station and Markland Industries share a

## Lots of sunlight, little wood—and keep the Marines out



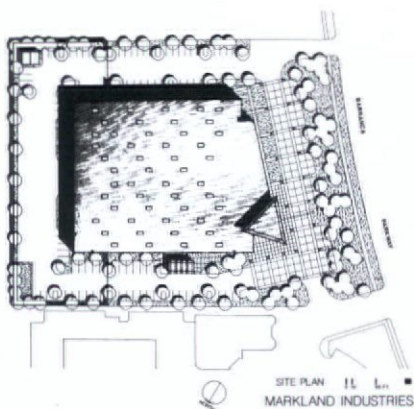
common backyard. On the other hand, wood is used sparsely in both the office and manufacturing space mainly because it does not fit with the company's aesthetic and can be harder to clean and maintain than metal. As Markland admits, "The nature of our business is rather dirty."

Skylights are found practically at every angle of the building, so that the lobby is flooded by natural light and 5% of the light level in the manufacturing space comes from outdoors. (Winning the design award has thrust Markland's building into the public eye. The lobby is now a choice setting for university and high school photography students.)

Markland concedes that the lobby is probably overdone for the few visitors the company receives, since most orders are placed by phone. Employees enjoy it immensely, nonetheless, as the centerpiece for a stacking plan that has the first floor of the corporate office housing the reception area, accounting, purchasing, public relations and drafting departments, and the second floor accommodating the executive suite, conference room and sales department—all sharing a breathtaking view of the Laguna Hills. Carmen Bourguignon, office manager, argues that the additional space and the sense of privacy each employee has make the new facility a considerable improvement over the old.

The employees at Markland should know. Given the demands of the business,





they save their socializing for the lunch-room. Bourguignon notes appreciatively, "We were allowed to bring paper clips from the old building, but that was basically it. We have all new furniture, predominantly work stations, and the office functions extremely efficiently."

Manufacturing occupies a space that is as functional as the corporate office, if not more so. A center island incorporates break areas, locker rooms and restrooms, and work areas are arrayed around the core by project, usually depending on space and time requirements. Features that go beyond pure pragmatism have their place, all the same. "In addition to the skylights, we placed large windows in each corner of the building to give employees a sense of contact with the outside," remarks Jacobson. "That's something you don't often find in a manufacturing or warehouse space."

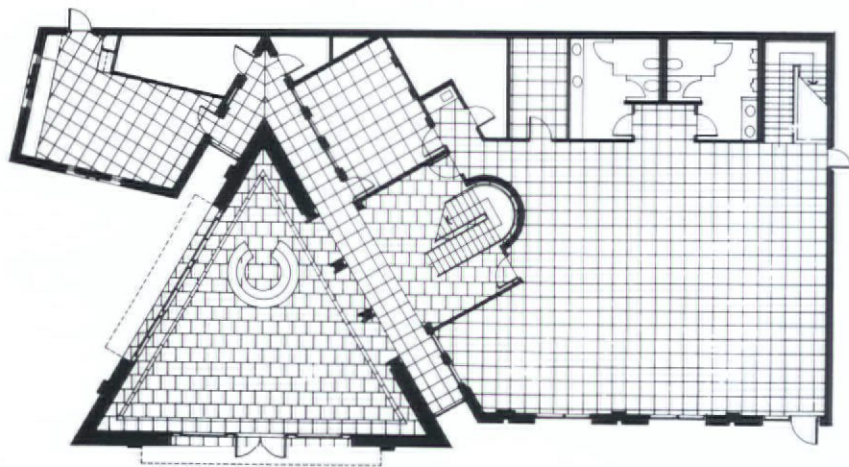
Perhaps due to Markland's unrelenting focus on design details—he concedes that the project might have been completed sooner were he less picky—the building looks entirely corporate, and visitors are often surprised to find that manufacturing takes place on the premises. They are especially amazed that Markland Industries, in this clean, sleek environment so meticulously built by Birtcher Construction Limited, produces parts for machines often referred to as hogs and choppers. No matter. If a whole is only as solid as the sum of its parts, the quality parts from this award-winning building should keep customers and employees joy-riding for years to come.

#### Project Summary: Markland Industries

Location: Irvine, CA. Total floor area: 53,360 sq. ft. No. of floors: 2. Floor size: ground floor

48,556 sq. ft., second floor 4,340 sq. ft. Total staff size: 115. Paint: Sinclair. Laminate: Pionite. Stone flooring: Walker Zanger. Carpet/carpet tile: Shaw. Ceiling: Armstrong. Lighting: Halo, Metalux, Bega & Louis Poulsen. Glass: Vari-Tran. Railings: Custom Metal Craft. Aluminum exterior panels: Alucobond. Stainless steel panels: Vision Systems. Work station and work station seating: Steelcase. Cafeteria seating: Steelcase. Conference tables: custom by Tahiti Cabinets. Outdoor cafeteria tables: Wabash Valley. Files: Steelcase. Architectural woodworking and cabinet-making: Tahiti Cabinets. HVAC: Carrier. Plumbing fixtures: Kohler. Client: Markland Industries. Architect: The Nadel Partnership, Costa Mesa and Los Angeles. Interior designer: The Nadel Partnership. Structural engineer: Ajit Randava & Associates. Mechanical engineer: Pacific Three. Electrical engineer: Sierra Pacific. General contractor: Birtcher Construction Limited. Lighting designer: Lighting Design Alliance. Furniture dealer: BKM. Photographer: Paul Bielenberg, Paul Kiler Photography.

Markland Industries' concrete tilt-up totals 53,360 sq. ft. (below) and combines office, warehouse and manufacturing space. The site plan (above, left) illustrates the contrast in the building's relatively small office area of 9,000 sq. ft., compared to the manufacturing and warehouse space of 43,000 sq. ft.









# Lusty Casserole

Haute cuisine served with a twang lets YiAYiA's EuroBistro hit Leawood, Kan., with panache—and a cozy design by HES Incorporated

By Amy Milshtein



**L**ook out New York. Be careful Chicago. Take note Los Angeles and San Francisco. Your days of reigning supreme in fine cuisine are numbered. Citizens from all over the country are honing their palettes and demanding such delicacies as wild greens, sun-dried tomatoes, angel-hair pasta and oak-fired pizza, and PB&J, a restaurant development and management company, plans to satisfy the Midwest's hunger for these worldly foods with a spate of new restaurants. Its latest entry, YiAYiA's EuroBistro in Leawood, Kan., features fine foods and an eclectic design to match by HES Incorporated.

No, YiAYiA's is not an Americanized bistro with a light airy interior. Nor is it implicitly Italian, French, Greek or Spanish. Instead, it remains a warm, cozy, intimate mix of European design influences that mir-

ror its menu. "We do fun things," explains co-owner Paul Khoury, "like serve a piece of salmon prepared in the classic French manner with a lusty, peasant-influenced egg-plant casserole, all on the same plate."

Other diverse choices from YiAYiA's menu include: tomato and mushroom risotto with marinated sea scallops, crab and asiago cheese, wood-roasted chicken with panzanella, wild greens and vinaigrette, and smoked rosemary and feta cheese meatballs with rich tomato sauce and green olives. Are you hungry? Eclectic offerings like these need an interior to match. "We didn't want a place so bright and shiny you need sunglasses to eat a meal," remembers Khoury. "But we didn't want a dark velvet steakhouse either."

Enter HES Incorporated. "We travel all over the globe, gathering techniques and

YiAYiA's EuroBistro, in Leawood, Kan., wasn't created on a shoe string, but the budget was tight. HES Incorporated squeezed the eagle with such tricks as using solid-looking yet hollow beams and cast concrete instead of French limestone for the bar (opposite). Does it work? Repeat business accounts for 40% of business. Patrons consider the restaurant home, even going so far as requesting favorite booths (above) by the number.



materials," says Hal Swanson, president of HES. "We also love to 'research' restaurants wherever we go." This worldly design background coupled with a love of eating out proved the perfect inspiration for creating YiAYiA's.

Swanson admits that the interior favors Tuscany more than any other area of Europe, but even that influence has been blended, tweaked and modernized. Whatever customers may think, HES has surely given them food for thought. The design is not unlike a rich, dark jewel, full of such quirky facets as whimsically twisted metal, hot-glass chandeliers, hand-screened fabrics, padded walls, heavy woods and stone columns—all treated with a rich, Romanesque burnishing that takes the "new" edge off.

True, the bistro's face is warm and cozy, almost like home. But doesn't today's diner want excitement and entertainment along

with tapenades and arugula? Isn't "home" the farthest thing from his or her mind? Swanson counters that YiAYiA's is more what people *wish* their homes could be: "Wouldn't it would be fun to live in a big ski lodge like this?"

Admittedly, YiAYiA's budget wasn't low. Yet it was tight. HES squeezed as much design bang from every buck avail-

### Who'd want to call a ski lodge named YiAYiA's "home"?

able. While the architects don't want to give away too many tricks, they do concede that the heavy, solid-looking beams are actually hollow, and the French limestone bar is really cast concrete. Another interesting use of material is a German, vinyl-infused cork flooring product that the designers turned into table tops.

The restaurant offers three levels, an entry bar and two dining areas, one raised



Even though the restaurant's name is Greek for grandmother, neither YiAYiA's' menu nor interior can be so easily pinned down. Spanish, French, Italian and Greek influences can be found everywhere, even in the private party room (left).

"If I could do it again, I would make the bar (opposite) bigger," declares co-owner Paul Khoury of PB&J. No worry. When designing the Wichita location, he instructed HES Incorporated to do just that. Each YiAYiA's, just like every other PB&J property, is different.





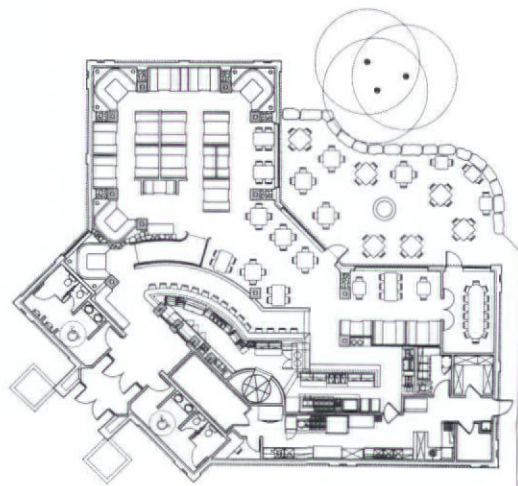
Having affordable fare helps. Entrees range from \$5 to \$21 but the average lunch bill comes to \$9, while dinner costs about \$14. Around 27% of YiAYiA's' business comes from wine sales that add up while patrons linger over meals, spending from 60 to 90 minutes. Singles make up a large portion of the business. Far from being lonely, they sit en masse at the bar, where the entire dinner and lunch menu can be served.

In fact, if Khoury could do it all over again, he would make the bar area bigger. And that's just what he did when PB&J opened a YiAYiA's in Wichita. Along with those, there are now YiAYiA's in Denver, St. Louis, Minneapolis and Tulsa. Far from being the soulless links of a chain, each location manages to be a little different, and well appreciated by the locals. "We've designed six so far and are working on three more," reports Swanson.

the other lowered. All let patrons see and be seen yet offer intimacy. For more privacy, a party room that seats eight to 12 is available and well used by the business people and couples who have made YiAYiA's their home away from home. "Forty percent of our business is repeat," reports Khoury with pride, "and each week sales have gone up."

PB&J owns other properties throughout the Midwest as well, each with a different menu and design concept. While Khoury is flattered to be compared to Richard Mehlman of Lettuce Entertain You fame, he takes a more modest approach. "I think I just get bored easily," he says. "I like coming up with new concepts. It's fun!"

The heartland would chime in with agreement from the table or the bar. However, we all know it's rude to speak with a full mouth. ☺



#### Project Summary: YiAYiA's

**Location:** Leawood, KS. **Total floor area:** 4,800 sq. ft. **No. of floors:** 2. **Total capacity by tables or guests:** 150. **Custom painting:** Tyler Graphics. **Carpet/carpet tile:** Bentley. **Lighting fixtures:** Ironwood Collection. **Dining chairs:** custom design by HES Inc. **Upholstery:** Donghia, Rodolph, Tyler Graphics. **Lounge, cocktail seating:** custom. **Client:** PB&J Inc. **Architect:** Kaster Architects. **Interior designer:** HES Inc., Hal Swanson. **Lighting designer:** HES Inc., Hal Swanson. **Photographer:** Thane Brethour.



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# Waking in the ER

The clouded future of design for the health care industry is confronted at the annual meeting of the Center for Health Design

By Roger Yee

If the quality of medical care portrayed on television now is any indication, Americans harbor few illusions about what awaits them as they exit the warm, familiar yet apparently inefficient world of *Marcus Welby, M.D.* and *General Hospital* for the brave new world of *ER*. Speed, competence and economy are the watchwords of today, and the health care community's attitude towards design is being powerfully swayed by the need to pare away everything that fails to add economic value. The future of health care design under the knife of managed care—how the absence of a theoretical foundation for design affects the development of health care facilities and what can be done about it—was deliberated at the summer 1995 meeting of the board of directors of the Center for Health Design in Carmel, Calif.

Well known design tools do exist to enhance healing, to be sure. As Wayne Ruga, AIA, IIDA, president and CEO of the Center indicated, "When designers intervene, they bring forth a bag of tricks based on daylight, color, sound, texture and so forth." Fortunately, the consequences of using these time-tested devices are not a mystery to clients.

However, many designers can expect to confront an ongoing conflict in serving health care clients. Whereas artistic individuals are still drawn to design as a vehicle for self-expression, contemporary health care clients want nothing more than objective problem-solving to create environments that are timely, cost-effective and flexible as well as therapeutic. "Designers still think of their work as an advanced form of sculpture," remarked Derek Parker, FAIA, RIBA, senior principal of Anshen & Allen Architects. "They're not in design to make life better."

Scandinavian health care designers can reconcile these concerns. "Alvar Aalto's influence is felt throughout Scandinavia," Jain Malkin, president of Jain Malkin Inc. indicated. "But Aalto is only one part of an overall approach to life that is uniquely Scandinavian."

That average citizens in Sweden, Norway, Denmark or Finland appreciate the balance

between the natural environment and the man-made one must encourage designers to excel. Could Americans be as sensitive? Ann Dix, editor of *Hospital Development*, insisted, "Designers are frequently surprised by how much people really understand about design."

On the other hand, some designers sincerely attempt to involve the public in their work, as characterized by the distinguished career of the late architect and educator Charles W. Moore, FAIA. Designers may need

"Often they're not even on the multi-disciplinary team at the start."

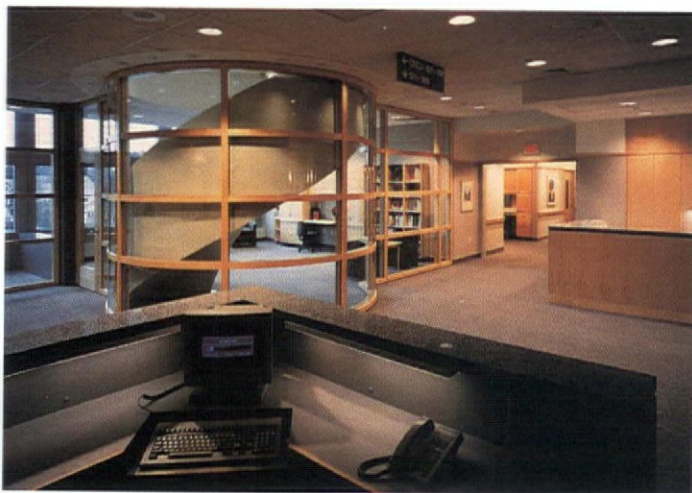
A remedy may be at hand, however, according to Blair L. Sadler, J.D., president and CEO of the Children's Hospital of San Diego. "There's enough existing research on how design improves therapeutic outcomes to establish working guidelines," he asserted. "Vendors could bid on the basis of them right now."

Board members wondered if a "patient's bill of rights" would be so easy to draft.

"We'd certainly have to merge our core values with crass business concerns, but it can be done," Sadler replied. "Go to the Joint Committee on the Accreditation of Healthcare Organizations and present what you know. You can surely set down some unassailable points on paper."

No matter what happens in the long run, any preliminary criteria will have to meet rigorous marketplace standards. Russell Coile, Jr., MBA, president, Health Forecasting Group, cautioned, "There are fewer public projects, less public money and a weaker public safety net. While the public sector argues, the private sector is setting its own standards."

Fortunately, the role of design in enhancing the lives of health care professionals, patients and communities is clearly spelled out by the 1995 winners of Health Environment Awards from the Center for Health Design, which *Contract Design* is proud to sponsor. Healing environments can be readily seen in Griffin Hospital, Derby, Conn., designed by Stecker LaBau Arneill McManus, winner of the Award for New Construction, and the NICU at Foothills Hospital, Calgary, Alberta, Canada, designed by Culham Pedersen Valentine, winner of the Award for Remodeled Construction, both shown on the following pages. (Two winners of Honorable Mentions for New Construction, Sharon Hospital, Sharon, Conn., designed by Perkins & Will, and Taos/Picuris Pueblo Indian Health Center, Taos, N.M., designed by Weller Architects, will be featured in *Contract Design* in early 1996.) Whatever theories buttress these projects, their success is anything but theoretical. ☞



Griffin Hospital in Derby, Conn., designed by Stecker LaBau Arneill McManus, incorporating the Planetree philosophy to foster a patient-driven care environment, won the 1995 Health Environment Award for New Construction from the Center for Health Design. Shown (above) is the spiral staircase joining resource centers where patients educate themselves about health care. Photography by Esto.

to learn this early in their education. "At Texas A&M, we're trying a different tack," noted Roger Ulrich, Ph.D., associate dean for research, College of Architecture, Texas A&M University. "Professionals too often show no awareness of their impact on human life. We say that there is a professional responsibility to better people's lives."

The establishment of a theoretical base for design remains critical, nonetheless, for the designer to be considered essential to the facility development process. "Architects and interior designers aren't always the problem in setting values for health care facilities," observed Robin Orr, MPH, president of The Robin Orr Group.



# Home Sweet Hospital

At award-winning Griffin Hospital in Derby, Conn., patients and families feel more at home than in a hospital—with help from a design by Stecker LaBau Arneill McManus

By Linda Burnett

Educating patients: Griffin Hospital's new North Wing (below) encourages patients to take part in their own health care. A resource center (opposite) on the ground floor includes data on alternative treatments and doctors as well as standard medical books. Open to the community, the center is attached to two satellite libraries by a spiral stairway. The North Wing has become the hospital's focal point visible from afar.

Imagine yourself as a hospital patient drawing up a health care wish list for the 1990s. What would you want? Twenty-four-hour visitation rights, home-style cooking, a family member who could stay overnight, a private nurse, an in-house library and maybe a few paintings to liven up the place? Cynics who argue that today's de-emphasis on individual care in favor of HMOs leaves no room for wishes should visit the full-service, 180-bed North Wing of Griffin Hospital in Derby, Conn., where these amenities are routinely granted. After touring health care facilities around the country, Griffin's administrators and medical staff and the architecture firm of Stecker LaBau Arneill McManus have turned the institution into a home away from home with a replacement hospital based on the Planetree philosophy—and won the 1995 Health Environment Award for New Construction from The Center for Health Design.

Named after the sycamore tree beneath which Hippocrates sat to teach his medical students, the Planetree concept fomented patients to play active roles in their own health care. The Planetree organization, started in 1978 by Angelica Thieriot, a woman disen-

chanted with the environment where she was treated for a sudden, severe illness, encourages a humanistic approach to health care through patient-friendly education and design. Coming close to being a modern-day panacea, the new bedrooms, kitchens and other personal amenities that Griffin uses to simulate hotel living stop short of encouraging patients to feign sickness.

Competition for patients has inspired hospitals everywhere to think carefully about the services they offer. Prior to the opening of the new facility, Griffin attracted seven out of 10 patients in its service area. "We needed to come up with an attractive, non-threatening, less harsh facility that offers supportive services and education," says Patrick Charmel, senior vice president for operations at Griffin Hospital. "We wanted to see our share of the market go from 70% to 90%. The response has been astounding." As of June 1994, Griffin reported a 5% increase in patients registering from outside its primary area and even coming from out of state—compared to the 4% decrease in registrants seen at other area hospitals.

The stakes were high. Of seven hospitals located within a 20-mile radius around Griffin, six were large urban institutions and all were rivals. Competing in medical technology with a large urban teaching hospital like Yale New Haven Hospital would have been virtually impossible for Griffin's aging physical plant. With few bathrooms, small rooms, no central air-conditioning and old plumbing, the circa-1910 building that housed the majority of the medical/surgical beds was simply incapable of meeting contemporary standards.

Reluctant to start from scratch, the hospital initially tried to improve conditions through renovation. Ultimately, every scheme, including a plan to place an addition atop a structure built in the 1970s, was considered and rejected as being too costly or impractical. Since a free-standing childbirth center built in 1987 with a focus on humanistic patient care was a great success—doubling the number of expectant mothers delivering at Griffin—the hospital wasn't going into this project blindly. Recalls Charmel, "For our replacement project we said, 'Let's see if we can replicate this success.'"







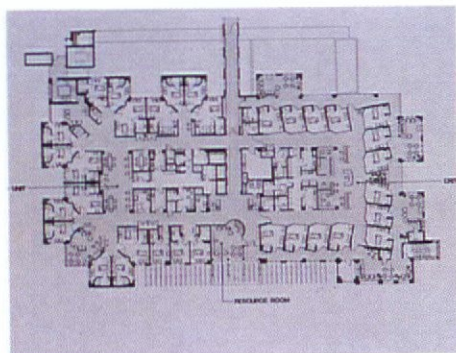




Care without boundaries: Decentralized nursing stations (above, left) are located outside ICU room clusters for personal attention and care with counters that are lowered so families can approach them freely. ICU rooms are slanted on an angle for full viewing from the nursing stations. A full residential kitchen and lounge (above, right) are located in each unit, where volunteers bake and family members can cook favorite foods.



Privacy please: Patients maintain privacy even in a semi-private room (opposite, top) which is L-shaped with beds at right angles and the bathroom at the turn. The residential-style childbirth center (opposite, middle) has doubled the number of deliveries since its renovation. The 14-bed ICU (opposite, bottom) lets family members visit patients 24 hours. Toilets and lounges are conveniently located nearby, and supplies and carts are concealed in an internal corridor.



Determining what *not* to do became just as important as what to do as the project unfolded. Many models of care around the nation appeared too provider-focused. "It seemed as if the quality of these hospitals is measured by how many things they have on wheels in the corridor," reports Charmel.

What proved to be the winning concept was the Planetree Model Hospital Project in San Francisco, which offered solutions that Griffin had already begun incorporating, first in the childbirth center and then in the renovation of its nursing unit in the East Wing, which was also designed by Stecker LaBau. The previous nursing program with its central nursing station was so noisy that the head nurse sometimes turned off the light to gain attention. In preparing for the \$30-million construction of the North Wing and renovation of existing facilities, the central nursing station was broken into units with each patient assigned a primary nurse.

building," says Bill Karanian, project architect and manager for Stecker LaBau.

The new program allows patients to maintain some measure of control over their medical treatment by giving them access to their charts, a complete resource library on the ground floor and satellite libraries on the other two. "The library is really the heart of the building," Karanian declares. "It allows patients and families to get smart about their illness. It's also symbolic. Giving alternatives and educating patients is what the hospital is about." Indeed, the library on each floor is as much a focal point as the main library on the ground level of the North Wing, which has become Griffin's front entrance.

Other amenities help to support the new philosophy in equally memorable ways. For example, visiting family members can cook in a residential kitchen, patients can enjoy an arts and entertainment program performed by paid and vol-

## Health care delivered with brownies baked on premises?

Although the North Wing would finish what Griffin had started in terms of design, Planetree revolutionized the hospital in terms of its total philosophy. Conferences were held where staff members convened for two days performing exercises to see through the eyes of a patient by feeding one another and living in semi-private rooms. "It was a huge breakthrough for the staff," admits Charmel. "It was very emotional. As a result care givers were saying, 'I'm going to approach my job differently.'"

A mock-up was constructed in a warehouse across the street from the hospital so patients and staff could record the positives and negatives in notebooks distributed for the purpose. In addition, focus groups were videotaped, and everyone from housekeepers to elderly patients shaped the final design. "The models and regular meetings of a core committee in the pre-design phase laid the groundwork for the success of the

unteer musicians, magicians and storytellers, and overnight visitors can sleep in care partner rooms furnished with sofa beds. Art work, residential furniture, soft lights, the aroma of brownies baked by volunteers, balconies, showers in bathrooms, larger rooms, the use of wood instead of metal, and the hiding of clunky equipment in an internal alley all reinforce the ambiance of a hotel.

All in all, the 14-bed ICU is considered one of the most special places in the hospital. "Most ICU's have little regard for privacy with a remote waiting area for 10-minute visits," Charmel comments. "It's barbaric. This is the time when family members want to be close." So now continuous, 24-hour visitation is accommodated with a separate entrance corridor for the family to avoid the chaos of the doctors and nurses, and family members can be left alone in rooms located off the corridors.



The ICU rooms themselves are turned 17° for full views from the nursing stations, which are equipped with lower counters for easier access. Thanks to satellite nursing stations that offer patients individual attention and a sense of security, Howard Phillips, architect, programming and planning director for Stecker LaBau, can point out, "There are no bad rooms." Even a patient in a semi-private room has a sense of personal space because the L-shaped space has beds at right angles separated by a corner bathroom.

Being a Planetree affiliate—the only hospital in America built from the ground up using the Planetree concept—offers Griffin the same control over its design that it has bestowed on its patients. People from places as diverse as England, Norway and Indonesia are apparently noticing as they tour the hospital. "The people at Griffin were truly visionary, studying, exploring," says Phillips. "What was normal was not good enough for them."

Doctors are not likely to prescribe the likes of Griffin Hospital as a cure in itself. But patients whose family members spend one or more evenings there will probably feel better in the mornings. ☺

#### Project Summary: Griffin Hospital

**Location:** Derby, CT. **Total floor area:** 96,000 sq. ft. **No. of floors:** 3. **Average floor size:** 32,000 sq. ft. **Cost/sq. ft.:** \$195. **Wallcovering:** J.M. Lynne, Lanark. **Paint:** Devoe. **Laminate:** Nevamar. **Avonite:** Dry wall: U.S. Gypsum. **Masonry:** Yankee Mill Brick, Consolidated Precast. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Collins & Aikman, Mohawk. **Carpet fiber:** DuPont. **Ceiling:** Armstrong World Industries. **Lighting:** Halo, Metalux, Elliptipar, Surelities. **Doors:** E.H. Friedrich Co., Algoma Hardwoods. **Door hardware:** Von Duprin, Stanley. **Glass:** Viracon. **Window frames:** Wausau Metals Corp. **Window treatment:** Levolor. **Railings:** S.G. Milazzo & Co. **Work station seating:** Cramer. **Lounge seating:** Jackson of Danville. **Upholstery:** Liz Jordan Hill, Architect, Carnegie. **Conference tables:** Bethlehem Furniture Co. **Patient, guest chairs:** Bethlehem Furniture. **Hospital beds and head wall:** Hill-Rom. **Architectural woodworking and cabinetmaking:** S.G. Milazzo & Co. **Signage:** Innerface. **Bed covers & cubicle curtains:** Maharam, Victor Rome. **Drapery:** Brunschwig & Fils, Victor Rome. **Elevators:** Schindler. **HVAC:** Conserv-a-Therm, Sterling, Landis & Gyp. Powers. **Fire safety:** Reliable. **Building management system:** Landis & Gyp. Powers. **Plumbing fixtures:** American Standard. **Client:** Griffin Hospital. **Architect:** Stecker LaBau Arneill McManus Architects. **Structural engineer:** Besier Gibble Norden. **Mechanical/electrical engineer:** Bard, Rao & Athanas. **Civil engineer:** Barakos-Landino. **Construction manager:** Turner Construction. **Lighting designer:** Stecker LaBau Arneill McManus. **Furniture dealer:** Nicols Commercial Interiors. **Art consultant:** Susan Daniel Associates. **Photographer:** Nick Wheeler and Esto Photographics.





# Tiny Triumph

Critically ill babies and mothers have a model prescription for care-by-design at Foothills Hospital Neonatal Intensive Care Unit and Special Care Nursery in Calgary, Alberta, Canada, designed by Culham, Pedersen, Valentine Architects

By Holly L. Richmond

Technology with a friendly face: On the fifth floor of Foothills Hospital's newly renovated NICU and SCN, family and friends are greeted at the central nursing station (opposite) where they check in and scrub before visiting their infant. Though the units are highly technical for acute care, interior finishes accented by a palette of blues, pinks and greens with decorative animal borders create a warm, nursery-like environment (below).

It's an exciting time at Foothills Hospital, southern Alberta's university health care facility nestled on a 98-acre site in the Canadian Rockies. The opening and dedication of the Neonatal Intensive Care Unit (NICU) and Special Care Nursery (SCN) marks the completion of the final phase of the region's Healthcare Redevelopment Project. Calgary-based Culham, Pedersen, Valentine Architects shares the optimism, since the new system offers security in a time when uncertainty about health care abounds. In addition, the unit's innovative design has generated some excitement of its own. The combined NICU and SCN are the winners of the

Project because of the longstanding need to improve the safety of the Region's mothers and babies in high-risk pregnancies and labor. Foothills Hospital responded to the need with the support of the provincial government and a variety of donors and supporters from the community by renovating four units on the fifth floor of the hospital to enhance their capacity to provide primary, secondary and tertiary levels of NICU and SCN care.

Just as the redeveloped health care system allows patients to be actively involved in their own treatment and care planning, the NICU and SCN's design aims to humanize the highly technical aspects of intensive care. The goal is to surround the unit's three user groups, namely babies, mothers and hospital staff, in functionality and comfort. The fifth floor of the T-shaped, 12-story hospital incorporates all aspects of high-risk postpartum care. One wing of the T is designated for mothers, the other incorporates labor/delivery suites, C-section and recovery rooms, and the base—the largest section—holds the NICU and SCN. Though the layout was reorganized to facilitate a more orderly flow of the neonates from the labor/delivery suites to the NICU and SCN, the functional aspects of the fifth floor remained constant.

Peter Traverso, principal architect, admits that the overall design was difficult given the wing's narrow floor plate, but he is glad that the hospital's decision-making team of nurses, physicians and unit managers adhered to its vision of the layout. "They knew exactly what they wanted," he recalls. "The objective was to assimilate the nursing stations, support areas, and parent areas with the babies as completely as possible. Fortunately technical services were up-to-date and afforded the necessary space. But we did lose some square footage in the decentralized nursing stations."

Though the working areas are fairly compact, they allow the hospital's staff to closely monitor patients' conditions. The 37 patient beds, 23 neonatal intensive care stations and 14 special care stations are clustered into five zones of eight beds or less per zone each with a decentralized nurse's station. An access corridor further divides each zone so that, for the most part, each zone appears to house only four beds.

1995 Health Environment Award for Remodeled Construction from The Center for Health Design, the perfect culmination of both endeavors.

Over the past year, the Redevelopment Project has convened Calgary's seven hospitals under the Calgary Regional Hospital Board, which governs public health and continuing care for 1.5 million people in the southern Alberta region. Maternal and newborn care was a top priority throughout the











Typically, each individual infant "pod" is L-shaped, with the custom-designed headwall unit along one axis and the charting area and supply storage along the other. All services are housed within the headwall while

## All-seeing is not all-hearing

equipment rails provide flexibility in the type and use of equipment.

Each pod in the NICU conforms to Canada's level III health care guidelines, which allocate 11-12 square meters per infant with one nurse for every two infants, while each pod in the SCN follows level II guidelines of 8-9 square meters per infant with one nurse for every three infants. Toni MacDonald, head nurse at the NICU, explains that the NICU and SCN are considered one unit when quoting such statistics as total annual admissions and average length of stay, since infants are transferred back and forth between the two as their health improves or deteriorates. (In general, an infant stays on the unit until its due date, so the earlier it is born, the longer it will stay. Infants will stay as long as 120 days depending on gestation time.)

After establishing the unit's design and new staffing directives, Kathryn Gowling, director of planning and development at Foot-

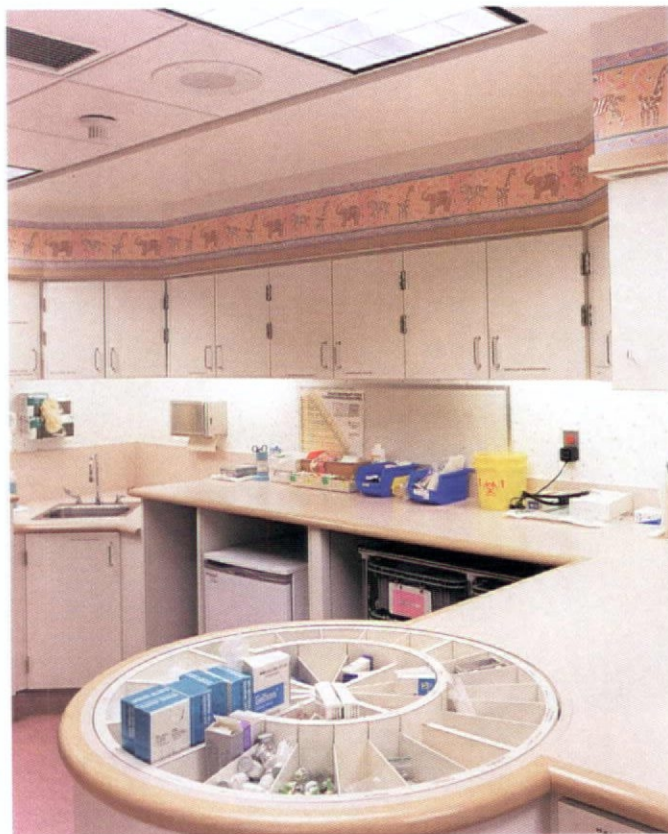
hills Hospital, recalls that the project's design focus turned toward the patients' families. "We asked ourselves how we could make a family's time here most comfortable, and the answer came in the form of incredible attention to detail like lighting, acoustics and color," she indicates. "We created a friendly, intimate environment minus the typical glass walls. Parents are encouraged to hold and touch, or if that's not possible right away, at least be physically near their babies."

Gowling also feels it is important to clarify that the unit's open, "all-seeing" design does not mean that a family foregoes its privacy. Acoustical consultants manipulated each pod's design to contain noise generated from machines. Thus, visitors of individual pods maintain a sense of separateness.

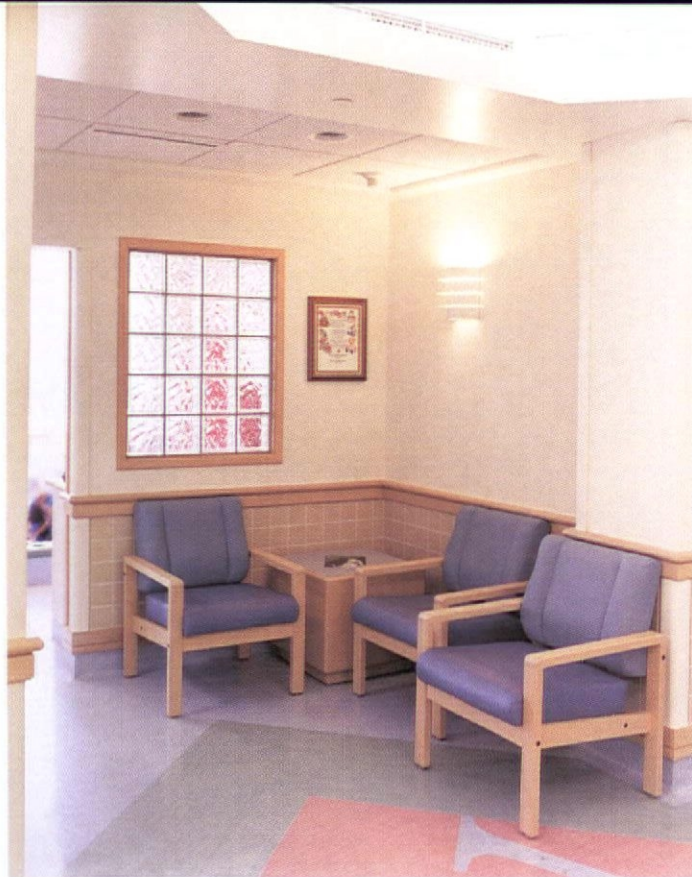
The environment is certainly inviting from the start. When entering the floor's joint receiving area, young family members are immediately enticed by the waiting room, which is full of toys, books and lockers to store their personal belongings. Adjacent to the waiting room is the central nursing station, where parents check in and scrub before seeing their baby.

Since interior finishes are accented by a palette of pastel blues, pinks and greens with decorative animal borders and artwork, it is impossible to mistake the unit for anything but a specialized nursery. Ralph Stuber, partner at Culham, Pedersen, Valentine, and contract administrator for the project, describes how the unit achieves its soothing quality. "There was a lot of diligence in choosing the interior materials," he

In the NICU (above), 23 beds are clustered into zones of not more than eight beds per zone, each with its own decentralized nursing station (right). All services are housed within the headwall of each infant "pod," while equipment rails provide flexibility in the type and use of machinery.







While young visitors enjoy playing in the game-and-book-filled waiting room, other family members may feel more at ease in one of the quiet alcoves (above). To ease an infant's transition from hospital to home, parents are encouraged to spend a few overnights in a care-by-parent room for round-the-clock, supervised practice (below).

points out, "and I feel it is an aesthetic triumph because it is not at all overwhelmingly technical."

Perhaps the most uniquely humanizing aspects of the unit are the two care-by-parent rooms and the three "quiet rooms." The care-by-parent rooms allow parents to stay overnight with their infant to practice and understand what they must do when they take their infant home since most have special medical needs. The quiet rooms serve numerous purposes for the staff and patients' families, accom-

modating small teaching sessions, family meetings, and breast-feeding if a mother does not feel comfortable at the infant's bedside. Also, many of the infants are born extremely premature and will only live for a short time, so these quiet rooms give families a few grievous, yet precious moments to be with them.

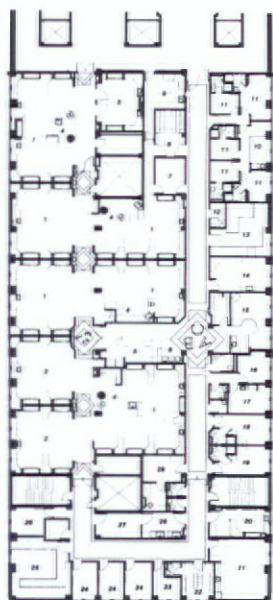
Though there are those disheartening occasions, the NICU and SCN provide, for the most part, a cheerful environment to bolster each infant's physical and spiritual bearings, and happily send 95% of those admitted out to meet the world. But these babies are not the only ones anticipating a positive future. John King, senior operating officer for the Calgary Regional Health Authority, says, "We planned for the future

and built in adequate growth potential since our technology is constantly changing and improving. Our goal is to make the babies well and able to be discharged sooner, thus allowing us to treat a larger number annually."

Canada's revised healthcare system also promises positive change, and the Foothills Hospital is well-prepared to leave its own contributory footprint. The multi-institutional, patient-centered approach sets the highest standards for quality care, education and research. In effect, it has kept faith with the big issues in health care design in meeting the needs of the tiniest patients of all. ☞

**Project Summary:** Neo-natal Intensive Care Unit and Special Care Nursery, Foothills Hospital

**Location:** Calgary, Alberta, Canada. **Total floor area:** 1,603 sq. m. (17,255 sq. ft.). **No. of floors:** 1. **No. of beds:** 37. **Total staff size:** 95. **Cost/sq. meter:** \$1,622. **Wallcovering:** Koroseal, Lanark, Guard. **Paint:** Glidden. **Laminate:** Formica. **Dry wall:** Westroc. **Masonry:** Calgary Masonry. **Vinyl flooring:** Tarkett. **Carpet/carpet tile:** Collins & Aikman. **Carpet fiber:** DuPont. **Ceiling:** Armstrong World Industries. **Lighting:** Holophane. **Doors:** Saunders. **Door hardware:** Spalding. **Glass:** Olympic. **Window frames:** Olympic. **Window treatment:** New View Blinds. **Railings:** custom by Bellare Industrial Coating. **Patient room seating:** Simo Dow. **Patient room casegoods:** Simo Dow. **Patient beds:** Drager-Narco Scientific. **Lounge seating:** Simo Dow. **Other seating:** Simo Dow. **Cafeteria/dining/conference tables:** Global. **Coffee and side tables:** Simo Dow. **Upholstery:** Triden. **Files and shelving:** Simo Dow, Global. **Architectural woodworking and cabinetmaking:** Calgary Millwork. **Signage:** ASI Sign Systems. **Accessories:** Bobrick, Knappe & Vogt. **HVAC:** Titus Johnson Controls, Bell & Gossett. **Fire safety:** Edwards. **Plumbing fixtures:** Crane, Cambridge Brass, Steel Queen. **Client:** Foothills Hospital. **Architect and interior designer:** Culham Pedersen Valentine Architects & Engineers. **Structural engineer:** Culham Pedersen Valentine Architects & Engineers. **Mechanical engineer:** Wiebe Forest Engineering. **Electrical engineer:** Stebnicki Robertson. **General contractor:** Pigott Construction Ltd. **Construction manager:** Art Goodwin. **Lighting designer:** Stebnicki Robertson. **Acoustician:** Paoletti Associates, Ewart A. Wetherill. **Furniture dealer:** Heritage. **Photographer:** Angus of Calgary, Roy Ooms for Lightworks Photography.









# Kids Just Want to Be Kids

Parents in Norfolk, Va., can rest a little easier thanks to Children's Hospital of The King's Daughters, a facility that knows its patients amazingly well, as shown in the design by Henningson, Durham & Richardson

By Amy Milshtein

When a group of civic-minded women formed the Norfolk City Union of the King's Daughters in 1896, they couldn't possibly have imagined the legacy they would bequeath. The group had in mind only the proper health care of children in creating the 20th century's first visiting nurse service and free clinic, but the seed they planted sprouted into a free-standing hospital built in 1961 as the Children's Hospital of The King's Daughters (CHKD). The institution has flourished since then, and promises to serve children well into the 21st Century—thanks to a reincarnation through new architecture and interior design by Henningson, Durham & Richardson (HDR).

A less happy ending seemed in store only a few years ago. For all of the good work it had done, CHKD was suffering. The original structure had been last remodeled in 1978, but new equipment and modern procedures demanded more space. "The hospital floated leases all over town to house these functions," reports Gary Spring, project manager for HDR. "Before we completed the master plan, CHKD had to decide if it wanted to expand the original space or move off-site."

While moving might have provided more room, the hospital stayed put. Its original location allowed it to be connected to Norfolk General Hospital and to remain close to adjoining Eastern Virginia Medical School. But if the advantages of staying were undeniable, squeezing 539,000 sq. ft. into the site proved challenging. "We were bounded by a power plant, parking garage, Norfolk General Hospital and a three-foot property line," explains Steve Gollehon, project architect for HDR. "We had no where to go but up."

So up they went, adding eight stories. As the first five floors are not clearly visible, HDR concentrated the detailing on the top three. Here the architects used playful, geometric shapes crafted of materials that fit into the neighborhood and colors that complement nearby structures. "Brick work with white trim is a familiar sight in the area," observes Gollehon, "so it worked well for

the hospital." The power plant, which was to be expanded anyway, traded its yellow brick cladding for a more appropriate face.

Happily for the children, CHKD's interior continues the fun theme. "Five years ago we went on a one-day brain-storming retreat," remembers Bob Holm, interior designer for HDR. "There we decided to use the State of Virginia as a theme for the hospital."

Tapping the rich resources of the Old Dominion State, HDR, along with consultant Ann Carlisle of Ann Carlisle Design, created a playful and comforting interior packed with art, sculpture and play areas. Each floor showcases a feature of Virginia. The first floor, for example, which houses

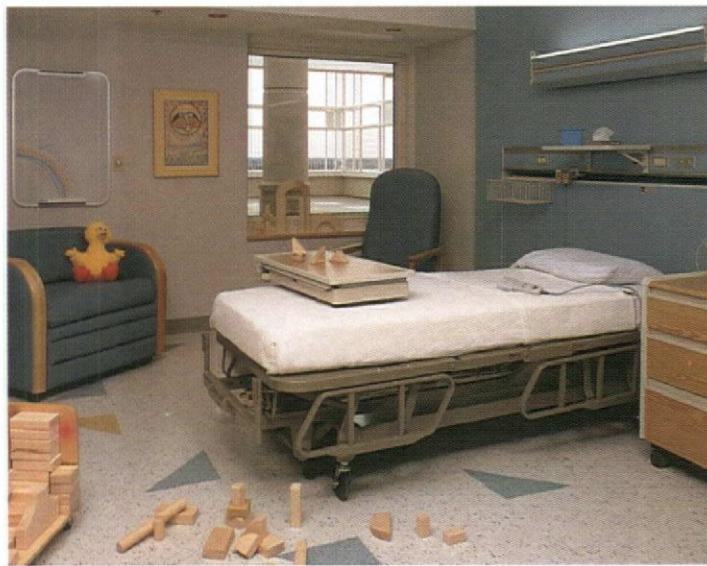
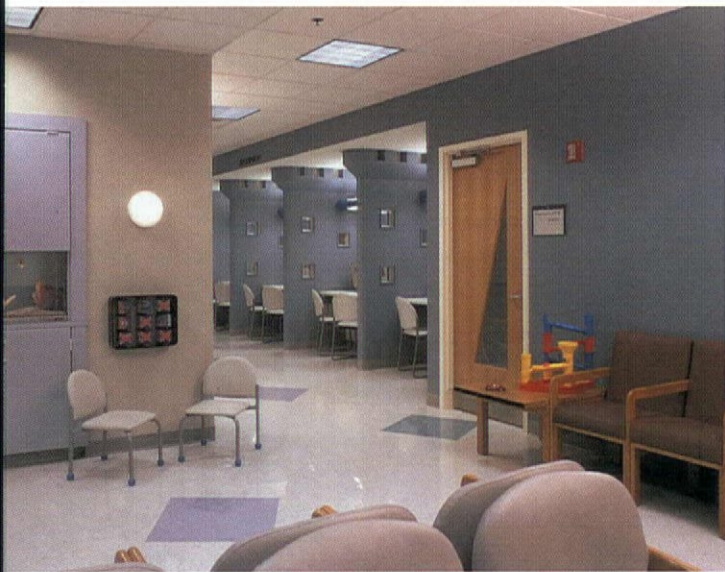
Anchors away: Sick children can send their worries out to sea in the lobby of Children's Hospital of the King's Daughters (opposite). HDR has created a variety of spaces throughout the Hospital to soothe patients and parents alike. Fun shapes and familiar forms also work to make the structure inviting and reassuring from the outside (below). So much square footage on such a tight site forced HDR to rise to the occasion—eight-stories, in fact.



emergency, radiology and outpatient services, features a beach theme with sailboats, lighthouses and sand castles, while the second floor, which is home to cardiology, hematology and neurology, displays things nautical, such as portholes, a ship in a bottle and binoculars.

Indeed, every floor has its own story to tell. Kites, airplanes, birds and gliders deco-





rated the surgical rooms and PICU on the third floor. Pathology and the NICU on the fourth floor are graced with images of colonial Williamsburg, complete with colonial architecture and life-size paintings of children in period costume. Physical and occupational therapy on the fifth floor enjoy the nature of the Blue Ridge Mountains.

It's back to the beach on floor six, which is devoted to nutrition and shelled spaced. Since the seventh floor is divided between the adolescent unit and infants/toddlers, the theme splits into NASA and space exploration for the big kids, and marine life and underwater scenes for the babies. Telemetry/hematology and oncology on the eighth floor enjoy natural habitat and water as recreation motifs with boats, boards and sails abounding.

"These visual cues serve so many purposes," says Carlisle. "They're good for wayfinding, relax the parents and distract the children." She also points out that indoor play areas in every waiting room, complete with televisions and video games, and outdoor spaces allow sick kids to just be kids. This is a major improvement over

the old facility which had only two play areas for the entire structure.

That the new facility also allows the hospital and its employees to work smarter has not been lost on CHKD's administration. "The old layout said 'traditional hospital' in every way, with long, straight hallways, ward rooms and no support space," recalls Jim Darling, senior vice president, clinical services for CHKD. "The new layout functions much better."

Accordingly, HDR set up the hospital on a pod system, trading long hallways for

patient clusters grouped by *condition*, not age. "This system works better for infection control and staff morale," Darling points out. "Also as visiting parents meet in the pods, they form informal support groups." Nurses serve these floors with one main nursing station and one substation per four-to six-bed pod, cutting down on travel time from station to room.

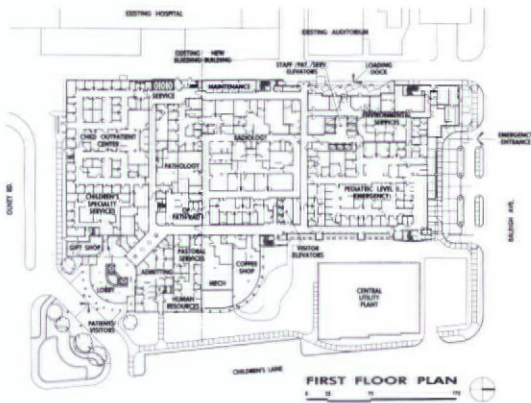
Lack of sprawl helped HDR to appreciate the importance of relationships for

Tapping the heritage of Virginia as a theme for the Children's Hospital of the King's Daughters, the architects and interior designers of HDR successfully employed different motifs on the various floors. The results, such as the sunny infant treatment room (above, top right), a private patient center (above, top left), a private patient room (above, bottom right) and the surgery waiting room (above, bottom left) are therapeutic and delightful to children and families alike.

## An unforgettable children's tour of Old Virginia

Even the first floor coffee shop (opposite, bottom right) provides a fun atmosphere. "We went on a one-day, design-brainstorming retreat for this project," recalls Bob Holm, interior designer, HDR. One outcome of the retreat was creating a Colonial Williamsburg floor, complete with cutouts of period architecture (opposite, bottom left) that remind children of the Old Dominion's origin.





staff and users. "Grouping the right departments together on the same floor became a paramount task," says Jim Hohenstein, project designer for HDR. "We worked with user groups to come up with relationships that make sense."

Emergency and radiology are thus placed together on the same floor, as are surgery, recovery and ICU. The lab and neonatal ICU are together on the fourth floor, which is joined by a sky bridge to the obstetrics unit of Norfolk General Hospital. This allows a newborn in need of special care to be whisked right over to CHKD.

Other improvements go a long way in

enhancing the environment in CHKD. More and faster elevator banks have cut waiting time from two minutes to 30 seconds. A 6-in. pneumatic tube system helps speed communications, and space has been set aside for a Pyxis system, which amounts to a computerized vending machine for drugs.

In preparation for future needs, HDR has left the hospital room to grow and eventually switch from its inpatient focus to an outpatient one. The architects also wired the facility to accommodate eventual bedside computers, and though remodeling is still taking place in the original hospital, that structure will be replaced someday.

For now however, the citizens of Virginia Beach and the surrounding areas can rest assured that, in a pinch, their children will be taken care of. Top notch medical attention was always a given at CHKD, but now care is administered on many levels.

"Admissions used to be a scary place for kids because it was the first official acknowledgment of their illness," Darling admits. "Now admissions features a water column that bubbles whenever a person approaches it. I would lay a bet that any

child in front of that column is not thinking about his or her illness."

Perhaps bubbles are the best medicine of all? ☺

**Project Summary:** Children's Hospital of the King's Daughters.

**Location:** Norfolk, VA. **Total floor area:** remodeling 115,900 sq. ft., new construction 374,000 sq. ft. **No. of floors:** 8. **No. of beds:** 186. **Cost/sq. ft.:** \$97.00. **Wallcoverings:** Coral, Genon, Snap-Wall. **Paint:** MAB. **Laminate:** Wilsonart, Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Armstrong. **Carpet/carpet tile:** Interface. **Ceiling:** Armstrong. **Lighting:** Lithonia. **Doors:** Weyerhaeuser. **Glass:** Viracon. **Window frames:** Kawneer. **Patient beds and overbed tables:** Hill-Rom. **Patient room lighting:** Hill-Rom. **Woodworking and cabinetmaking:** LSI. **Elevators:** Dover. **HVAC:** Buffalo Forge. **Building management system:** Johnson Controls. **Access flooring:** Multi-A-Frame. **Client:** Children's Hospital of the King's Daughters. **Architect:** Henningson, Durham & Richardson Inc., Gary Spring, project manager; Jim Hohenstein, project designer; Steve Gollehon, project architect; Bob Holm, Marcia Vanhauer, interior designer. **Structural engineer:** HDR, Frank Sowokinos. **Mechanical engineer:** HDR, Charles Warren. **Electrical engineer:** HDR, Richard Mayberry. **General contractor:** W.M. Jordon Co. **Construction manager:** W.M. Jordon Co. **Photographer:** Lisa Masson.






# Their Own Little Universe

The Opti-Healthcare Center in Riverhead, N.Y., designed by Landow and Landow Architects, offers the developmentally disabled population of Long Island something the rest of us take for granted

*By Jennifer Thiele Busch*



The calm instead of the storm: The waiting area at the Opti-Healthcare Center in Riverhead, N.Y., separates adults from children and provides each with activities designed to occupy patients prone to behavioral problems and even violence.

Bright colors, animated sculptures, landscaping and appropriate lighting levels create a friendly, welcoming atmosphere that helps calm anxious patients.







**S**imple things we take for granted—like going to the doctor when we're sick or to the dentist for a regular checkup—can be very real problems for people with developmental disabilities in a society that is often not well-equipped or willing to handle these afflictions. Negotiating a complicated world is difficult enough for people with sound mental faculties; it can be an enormous challenge for the disabled and their caretakers. Just as design can enable the built environment to more easily accommodate people with physical handicaps, however, it can also address the special needs of the mentally handicapped. Landow and Landow Architects has turned that assumption into reality at the Opti-Healthcare Center in Riverhead, N.Y., offering a compelling example of how design can help integrate mentally handicapped populations into more mainstream activities with dignity and compassion.

community. "Our experience is that this population often has difficulty getting good medical and dental care," he says. "So about four years ago we conducted a survey to identify the primary problems."

Among the things DDI learned is that many physicians have a difficult time treating or will refuse to treat developmentally disabled patients. In addition, long waiting times in offices can be very problematic for patients with behavioral problems, specialists who can adequately monitor and prescribe medications for these patients are hard to find and specialty services such as gynecology, podiatry and dentistry for the developmentally disabled are in short supply. Also, many doctors will not treat people on Medicaid, to which these patients' disabilities entitle them.

In response to that survey, DDI and two sister organizations developed the Opti-Healthcare concept to focus on the needs of these special populations, and commissioned

If music is the universal language, then these marching band sculptures that line the "city streets" within Opti-Healthcare (below) should speak to developmentally disabled patients who often suffer from disorientation and confusion. Corridors dividing habilitative services around the building perimeter from medical services at the core are also designed to help orient patients and familiarize them with their surroundings.

With 10,000 sq. ft., the Riverhead Opti-Healthcare Center has the luxury of providing numerous medical and habilitative services to the developmentally disabled population of Long Island, so these patients and their families can benefit from the convenience of "one stop shopping" for all their health care needs. Dentistry is among the essential services provided (opposite, bottom). Medical exam rooms (opposite, top) are small enough to adhere to the traditional rules of efficiency for health care design, yet large enough to accommodate a physician, a patient and his or her care taker simultaneously.

## Bring on the marching band

Long Island's Developmental Disabilities Institute (DDI) is an organization that promotes the well-being of the mentally handicapped and provides essential services to increase their quality of life. A not-for-profit agency founded in 1966, DDI is dedicated to the education, habilitation and treatment of developmentally disabled and mentally retarded children and adults in New York's Nassau and Suffolk Counties. Through a network of five Opti-Healthcare Centers on Long Island, the Institute offers diagnostic and treatment centers that primarily serve handicapped, Medicaid-eligible patients and their families.

According to Opti-Healthcare's acting director Ken Miller, ACSW, the health care needs of developmentally disabled patients are typically overlooked by the medical com-

Landow and Landow to design a network of diagnostic and treatment centers on Long Island to support the effort. "Most Medicaid facilities tend to be impersonal and institutional," observes Lloyd Landow of Landow and Landow. "Our task was to design state-of-the-art facilities for DDI, but with a human touch and a user-friendly atmosphere."

Of the five Opti-Healthcare Centers currently in existence, the fifth and largest facility is a freestanding clinic in a corporate park in Riverhead. With 10,000 sq. ft. of space at this site, DDI was far less restricted by existing space conditions than at the previous four facilities. Riverhead allowed the organization the luxury of developing a clinic that could conveniently provide both vital medical services and related ancillary services.

Landow recalls that the program for the facility included diagnostic and treatment services, including radiology and mammography capabilities, a full-service dental clinic, and habilitative services including psychiatric counseling for patients and family support therapy, social services, speech and language testing, audiology and occupational and physical therapy. "Services are coordinated by a primary care physician, much like a typical HMO," explains Miller. "All the needed services are, for the most part, within Opti-Healthcare. By offering all these subspecialties under one roof, DDI has effectively created one-stop shopping for the medical and habilitative needs of these patients."

Unlike the previous Opti-Healthcare sites with less square footage on multiple levels, the Riverhead clinic's single level contributed to its functionality for staff members and made it significantly easier for patients and visitors to negotiate. Of course, the ultimate success of the facility depended greatly on the implementation of a logical and straightforward floor plan. "Patients never come in by themselves," notes Landow. "Each is always accompanied by a family member or some





other caretaker. So for every six patients, for example, the clinic needs to accommodate 12 people. And doctors can only see one or two of these patients per hour—far fewer than normal population rates, which is why many private physicians don't want to treat them. Under these circumstances, scheduling and circulation became critical factors."

Though scheduling is an operational issue beyond the scope of the architect's responsibility, effective circulation was one of Landow and Landow's most important goals at the Riverhead clinic. This was achieved by organizing services into perimeter and core spaces, with habilitative functions located around the outside, where they benefit from the presence of windows and natural light, and medical services demanding more privacy located at the core. "The circulation pattern separating perimeter and core is treated as a pedestrian street," observes Landow, "with recesses, relief sculptures, landscaping, wall treatments, lighting and color schemes that establish a recognizable identity for each roadway to help in wayfinding."

The same behavioral problems that make this population more difficult to treat—patients often display fear, anxiety, confusion, inability to communicate and sometimes violence—also make it more difficult to keep waiting. "Everyone has a scheduled appointment and time is set aside for emergencies, so there is a minimal amount of waiting," says Miller. But since some waiting is inevitable, emphasis was placed on the waiting areas.

Adult and children's waiting areas are physically separated, flanking opposite sides of the main entrance while remaining in full view of the reception desk. The children's space includes play areas and seating for parents or caretakers. On the adult waiting side, older patients are engaged with video game screens mounted in individual library carrels that offer a sense of privacy while nearby seating lets patients be supervised from a respectable distance. "We really put an emphasis here on treating patients with dignity," observes Miller. "The waiting area is the most impressive part the clinic. It is comfortable and light with cheerful splashes of color."

The vibrant atmosphere of the waiting area continues through the corridors. "We chose a musical theme that we felt would work well with this patient population," says Landow. Abstract sculptures of band



members appear to be marching down the "city streets." Together with lighting levels and landscaping, the bright colors and animated design details help orient patients to their surroundings, capture their interest and calm their anxieties.

Durability is a particularly important issue in a health care facility where patients are prone to behavioral problems. "We made it as abuse resistant as we could without sacrificing the kind of warmth we felt was necessary for this facility to succeed," notes Landow. Miller reports that after 15 months of operation, materials and furnishings have held up beautifully, and patients, visitors and staff members alike have registered nothing but positive reactions to the space.

As a further testament to their success, the Opti-Healthcare Centers have inadvertently reached out to another disadvantaged and medically underserved segment of the population. "Not all our patients are developmentally disabled," points out Miller. "About 35% of the patients coming here from the communities we serve are

people who are simply on Medicaid." In combining high architectural standards, practicality and compassion, Landow and Landow and DDI have truly put the "universal" in design at Opti-Healthcare. ☺

#### Project Summary: Opti-Healthcare

**Location:** Riverhead, NY. **Total floor area:** 10,000 sq. ft. **No. of floors:** 1. **Wallcoverings:** Viortex. **Paint:** Benjamin Moore. **Laminate:** Nevamar, Pionite. **Vinyl flooring:** Forbo, Tarkett. **Carpet, carpet tile:** Collins & Aikman, Prince St. Technologies. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors. **Lighting:** Prescolite, Reggiani, Peerless. **Cabinet hardware:** Forms + Surfaces. **Glass:** PPG. **Window treatments:** Hunter Douglas. **Seating:** Biefelplast, Wordon, Harter, KI. **Upholstery:** Bolteflex, DesignTex. **Tables:** Vecta. **Files and shelving:** Steelcase. **Woodworking and cabinetmaking:** Integra. **Signage:** ASI Sign Systems. **Client:** Developmental Disability Institute. **Architect/interior designer:** Landow and Landow Architects PC, AIA. **Mechanical/electrical engineer:** Jack Stone Engineers. **General contractor:** Robbins and Cowan. **Furniture dealer:** Waldners. **Photographer:** Peter Mauss/ESTO.





# You Asked For It

Clients are getting involved with architectural and interior design specifications in new ways fraught with opportunity—and risk

By Ellis Whitby



**I**s an unsophisticated client better or worse than one who knows enough to demand a significant role in the design process? Architects and interior designers all seem to agree that the less time they spend teaching clients about the design team's role and the client's responsibility as a team member, the more time they'll have to spend on project design. Yet designers increasingly complain that clients are controlling design, largely by specifying and selecting their own building materials, finishes, furnishings, fixtures and equipment. Apparently the day is past, if it ever truly existed, when design professionals had sole say in the specification of all project components.

Does growing client participation amount to a revolution in the way we specify? Some clients have always known

what they want and how to get it. But not many. Today's clients are indeed more aware of the importance of their full participation in the design process, particularly in specification. They typically set leaner design and construction budgets and tighter schedules too, allowing us less time and flexibility to think and choose. The recent bloom of specialized consultants, including value engineers, construction managers, program managers and real estate brokers—playing a much greater role in design than ever before—means that someone else may be on hand to help the client optimize project value by supplementing or second-guessing the designer on goods to be specified.

It all adds up to a rude awakening. Clients who once voiced design-related opinions with some reluctance now make

their preferences known plainly, plentifully and with sophistication. Where they once thought only of first costs they now call for life-cycle-cost analysis, realizing that value derives from maintenance, replacement and other long-term issues as well as from cost at construction. The cost and aesthetic values of a given item are often evaluated in separate, parallel processes, with final product selection based on a weighted consideration of the two, obliging architects and interior designers to explain how, when and why life-cycle costing and value engineering are justified as additional services.

None of this is necessarily bad news. Additional services can be profitable. And while demanding clients can be very trying, they can also force designers to be all the more creative.



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What do clients really want?

Still, the way in which architects and interior designers specify and select materials, finishes and FF&E has not been fundamentally altered. There will always be some clients who want to control the entire process, just as there will always be others who rely on designers for everything. Most clients continue to occupy the middle ground, understanding that their participation in the process is not only welcome but essential. They appreciate that, barring special contractual circumstances, design professionals must earn their fees by ensuring that projects reach completion within budget, on schedule, working right and looking good.

As a rule, only the rare, megaproject, worth say \$100 million or more, daunts a client enough to enlist outside consultants charged, as a program manager would be, with reviewing and augmenting the designers recommendations. Disregard those big, stray data points and you'll find that the business of specification and selection has been evolving quietly into an operation in which designers should be able to cope quite nicely. How does working with capable clients who want to be more involved sound to you?

**Designers  
complain that clients  
are specifying their  
own building  
materials, finishes,  
furnishings, fixtures  
and equipment**

You have probably noticed by now that the person sitting opposite you on the client side of the table is more likely than ever to be a registered architect or interior designer. Are you still surprised? Since hard times in the design profession have resulted in vicious competition, lower fees, fewer job opportunities and other unfortunate problems, many architects and interior designers have exchanged the role of designer for client. So your opposite number could very well share your background and expertise, staying out of your hair during schematic design—that's your job, after all—yet getting seriously involved in specification and selection.

This makes perfect sense. Say your client is adding 200,000 sq. ft. to an existing, 400,000-sq. ft. building. The facility management staff has invested a lot in the facility, knowing what equipment works, what furniture systems meet user needs and what spare parts and "attic stock" are on hand. Why shouldn't they insist that you specify a lighting fixture they're already using? Their choice reflects experience with product performance, capitalizes on existing inventories and avoids the need to stock parts and spares for different brands of the same product type. This kind of popular cost-cutting strategy underlies the trend toward cor-

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porate facility standards that mandate specific FF&E selections as well as to space and equipment allocations companywide.

On the other hand, the client's staff may not know that its favorite lighting fixture is no longer considered energy efficient, doesn't meet new codes and is now made in Malaysia, doubling delivery time to the site. It's incumbent on you to explain those new realities and suggest viable options. In fact, you must know, in every circumstance, when to accept a client's production selection—and when not to.

#### How do you write a 1990s specification?

Having selected products and materials, the specifications writer must decide which form of specification to write for each one.

- A proprietary specification identifies a specific product or material by brand name and number, indicating or implying that no substitute will do. Although easier to produce and certain in quality, it may not yield the best economic value for the client because it eliminates competition to find a comparable product at a lower price.

- A performance specification identifies a level of performance to be attained by the product without specifying maker or model. Federal projects require the time-consuming production of performance specifica-

tions to ensure competition and maximize value, though quality remains a variable.

- A hybrid specification combines the proprietary and performance approaches by requiring the use of either a specific product named by brand and model or a "comparable" or "equal" product. Like a performance specification, this approach requires product-by-product assessments of "comparability" or "equality."

The writer must also decide which form of specification is most appropriate to the project. Small projects to be built by known, reputable contractors rarely require a separate, bound volume of specifications. Instead, products, materials and a few "short-form" specifications are generally indicated on the construction drawings themselves.

Larger and more complicated projects inevitably demand a bound volume of formal specifications that, together with the project's "front-end documents"—bidding instructions and requirements, the owner-contractor agreement, the general conditions for construction—constitute the "project manual." Today, these specifications tend to be produced in nationally distributed formats such as MASTERSPEC, developed and promulgated by such professional societies as the American Institute of Architects and the Construction Specifications Institute.

#### Will we specify anything in the future?

If the key change in the way we select and specify has been an evolution toward greater client involvement in choosing products and materials, what does the future hold?

Computer-based specifications may herald the dawn of a new age. The "smart spec," for example, will be expected to electronically integrate drawings and specifications, automatically prompting the writer to pen an appropriate specification for each detail detected in a drawing and of course, vice versa. Also envisioned are "expert systems" that will offer specification writers a widely expanded range of product and material choices, all distributed via the Internet or on regularly updated compact disks.

The ultimate question for design professionals interested in liability—and who isn't?—is whether architects and designers will continue to bear responsibility for the product and material selections we make for and with our clients. In lieu of legal stipulations otherwise (for example, design/build could shift liability from architect to contractor), and recognizing that the client should be responsible for selections that he or she mandates, we almost certainly will. ☛

*Ellis Whitby, PE, RA, heads the specifications group in the Washington, D.C., office of Leo A. Daly.*

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# Scrolling Out the Red Carpet

Cost-effective, flexible and efficient options in computer generated design are enabling the carpet industry to roll out the red carpet as never before for designers needing custom carpet

By Holly L. Richmond

**Y**ou want custom carpet? Abracadabra! Your sample is in your hands. More than 30 years since its introduction, computer-aided design (CAD) has taken the disciplines of applied design—including architecture, interior design, industrial design, textiles, fashion and graphics as well as carpet—to previously unimaginable heights of conceptualization, production and consumer service.

For carpet manufacturers the explosion of CAD development started in 1982 as a response to the need to create designs more easily for shifting needlebar (cross-over) tufting machines. While the technology used then seems prehistoric by today's standards, the goal in hardware and software development remains constant even now. Namely, it's to provide users with more efficient, cost-effective and flexible options in creative design.

Though each advance is proceeding at its own head-spinning rate, carpet manufacturers and designers have recently concentrated their attention on issues of efficiency by examining and manipulating the potential for saving time in carpet development. Of course, CAD technology is hurtling into the next century fueled in part by the long-standing notion of "keeping up with the Joneses." But simply keeping up is no longer adequate in the 1990s. Carpet industry leaders claim that their customers, including architects, interior designers and owners alike, are demanding instant gratification even in custom carpet development—in response to commercial and institutional projects that apparently can no longer wait.

**Timing: Father Time versus the tufting machine?**

Is the pace too quick for custom carpet? Thus far CAD development is running neck-and-neck with today's carpet customers, and is constantly pushing technology's limits to offer them additional services to expedite carpet specification from design concept to installation. Carpet designers can quickly create patterns or pull existing patterns from a computer's memory bank to be executed in as many as 16.7 million colors, even though the human eye is said to be able to differentiate only 11 million. A finished design can be seen

## What happens to carpet design when customers can have tangible samples of custom carpet in a matter of hours?

in the form of a computer printout, thermal print or photograph at the right scale, size, color and approximate texture before a strike-off is made, providing customers with a tangible sample in a matter of hours.

Osby Borchardt, vice president of style and design at Bentley, believes that matters of efficiency have become so important because many clients find themselves in "just-in-time" situations. "Our clients are on a tight schedule and our job is to meet their demands," he remarks, "which means showing them a product as soon as possible so they can make their choices." However, he emphasizes that how quickly a design is produced as a strike-off depends on a number of factors, including yarn choice, dye method (piece or injection-dyed), and machine availability.

It's easy to understand why Borchardt and other industry leaders are a bit reluctant to quote an exact number of days and thereby get into a numbers game with the competition. Each client's needs are different, and therefore

time needed to move a design from computer screen to strike-off varies. However, three days seems to be the average.

**CAD technique: Pen to paper, or fingertip to keyboard?**

Just as each client's needs differ from another's, so does the manner in which a designer approaches a job. Depending on preexisting constraints, such as having to incorporate a company logo or particular color scheme into a pattern, the CAD creation of a carpet design begins in a variety of ways. In today's market virtually all designers use a computer somewhere in the process.

While there are still designers who prefer to begin with a pen-and-paper sketch, many initiate the design directly on the computer screen. "It's a matter of personal preference," says Cindy Keasler, a designer at Mannington Commercial Carpet. "The process often depends on whether it's a custom job for a particular client, or new product development, which tends to be more creatively free and therefore easier to start on the computer."

Keasler also notes that in the last three years Mannington has produced over 2,000 computer-generated design photographs (approximately 8 in. x 6 in.). Though the pre-strike-off design is not exact to the finished product, she has never had a customer complain. The photographs clearly document the way a design is proceeding so customers feel in control—and manufacturers insist that they have set no limit on the number of photographs or printouts they will produce for a client's approval.

Accurate as a computer-generated image can be, preventing it from looking flat and two-dimensional can be a formidable challenge. Woven patterns reproduce better than do screen-printed ones, since each woven fiber holds an individual color. Keith Fredricks, a designer at Durkan Patterned Carpet, believes an additional difficulty for designers using CAD is ensuring that each design exhibits the spirit of human touch.

Applying that touch is an acquired skill, interesting enough. "A designer must develop a sensitivity to the computer in order to produce the best designs," Fredricks explains. "This gets easier with experience. The tech-



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nology we have now—a vast resource of information for each square inch—gives the design incredible definition and clarity, and gives the designer tremendous flexibility." Once the design is set on the computer, Fredricks and other designers at Durkan turn to "Durkan 16," the company's new, computerized, 16-station flatbed printer, which attains first-rate accuracy of linear detail and subtlety of color modulation for carpet screen printing.

With high-tech, yet user-friendly computer functions to skillfully manipulate designs, such as quickly duplicating patterns and rotating shapes, as well as drawing ideas from extensive pattern and color libraries, a designer's creative domain can be greatly enhanced. Or is it? Shouldn't something be said for putting pen to paper rather than fingertip to keyboard? The consensus from designers is a qualified "no." Their reasoning: Time cycles are being compressed in all businesses, and the computer allows each company to keep pace with the rest. In the case of carpet manufacturing, CAD gives designers more time to conceptualize and try numerous options because the time needed to actually create images is so short.

Chip DeGrace, creative director for Interface Flooring Systems Inc., explains, "I do not believe that designers who work entirely on computers are by any means sacrificing their creativity. After all, they are paid to innovate—and it's not as if they punch a time clock and have to crank out one new design per hour. Most are perfectionists and enjoy the process of trial and error. As long as they meet the project schedule, they will work until they get it right."

#### New applications: What's beyond carpet specification?

As CAD technology advances with lap-top design systems, interactive design software allowing customers to become involved in the design process is becoming a necessity. Acceleration of the creative process presents the customer with choices that move beyond

carpet specification, however. Richard Stoyles, international director of creative design services at Milliken, points to Milliken's Installation Perspectives, a software system developed in-house to aid sales of modular carpet patterned by Millitron® computerized, dye-injection technology, as a prime example.

Textile designs can be created and viewed in an interior setting with accurate

ing accuracy in reproducing designs and colors in the end product," explains Stoyles. "There is no error in translation."

If today's customers are becoming more informed, critical, value- and time-conscious than ever, their active involvement in the design/creation process is giving them the ability to choose their finished product with great selectivity—and purchase exactly what they want. Control of contract carpet specification has never been as much in buyers' hands as now. Who needs to compromise color, style, quantity or schedule when the options are virtually limitless?

CAD-generated carpet design: As good as the past—or better?

Yet one question lingers on: How good is computer-generated carpet design, anyway? Stoyles believes that the ongoing development of sophisticated technology has encouraged a terrific burst of creative energy, and he sees a trend toward more free-flowing patterns in contract interior environments—bold, swirling patterns and whimsical shapes that suggest innovative ways to carpet our offices, schools, banks and hospitals.

Before designers used CAD, they were tied to the drawing board approximately 90% of the time. Now it's more like 20%, giving them the freedom to spend more time working directly with clients. Their function as "designer" is extending beyond that of an artist, and many are finding themselves eagerly undertaking additional responsibilities in the business realm, such as marketing, development and even sales.

So it seems those that tout value-added as an end-all, be-all measure of a company's potential will have to incorporate flexibility, creativity and especially efficiency into their tune for clients using computer-generated carpet design. CAD is an appropriate response for delivering carpet to our interactive, fast-paced world. And we can now roll out the red carpet—or carpet custom designed by CAD in any of 16.7 million colors—almost anytime, anywhere that designers and their clients choose to take their stand. ☺



The birth of a carpet by CAD: Designers and their clients examine computerized CAD renderings (top, left), which break down floor plans for cost estimates and provide seaming diagrams for both printed and tufted installations. Computerized paper strike-offs of a design (top, right) are available in 24 hours for the client's approval, and no limit is set on the number of designs printed for consideration. Color mixing by computer (bottom, left) gives clients millions of shades to choose from, so they can't help but to beautifully carpet their hotel, office or school. A computer-driven mini tufting machine (bottom, right) produces strike-off samples in the pattern and color of the design specified. Photography courtesy of Durkan Patterned Carpet Inc.

color and texture rendition using Millitron, just as chairs can be upholstered, walls painted, accessories eliminated, moved or recolored, and carpet can be laid with inset borders or logos. "This new technology facilitates the elimination of problems concern-



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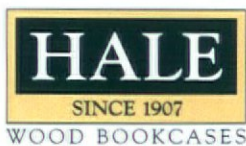


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# BOOKSHELF



In praise of indeterminate form: Kukui City Museum of Art (above), designed by Kisho Kurokawa, from *The Architecture of the Jumping Universe*.

## Form Follows Fuzzy Logic

*The Architecture of the Jumping Universe*, by Charles Jencks, 1995, London: Academy Editions, distributed by St. Martins Press, 176 pp., \$28 paperback

It's Prozac time again. Prosyletizer, gadfly, polemicist and architect rolled into one, Charles Jencks is once more taking huge conceptual leaps in architectural theory. His 1991 bestseller, *The Language of Post-Modern Architecture*, was must reading for designers and interested laymen. His colleagues should not be perturbed therefore to find he has transformed the latest scientific interpretations of

the cosmos into a performance specification for a new architecture in *The Architecture of the Jumping Universe*.

The seasoned designer may smile at Jencks' ambitious foray into complexity theory and the theory of creative cosmogenesis for fresh design ideas. Accepting a view of the universe that is in the throes of constant change does not automatically push architecture in any particular aesthetic direction—nor do fractals, fuzzy logic, chaos and the like. After all, architecture has always reflected not only the way we think the cosmos exists, but also the way we want it to exist.

Yet Jencks raises fascinating questions about how contemporary architecture is made that cannot be so easily dismissed. If architecture has historically represented a prevailing

world view, the one that seems most credible now is distinctly at odds with much of technological society's current architectural development. Characterizing our cosmology as having a post-Christian, post-Newtonian point of view, Jencks challenges architects to acknowledge the emerging image of a dynamic, self-organizing, non-linear, unpredictable, self-renewing and creative—in fact, jumping—universe that has progressed from energy to matter to life to consciousness.

Jencks posits eight directions for designers to take into the new epoch that merit serious attention. His recommendations are a thoughtful blend of exotic and familiar: building close to nature, accommodating continuity and change, improving capacity for making connections, celebrating diversity, sustaining variation, acknowledging time and place, encoding a rich ecological, political, aesthetic and conceptual symbolism into a new public language of the environment and looking to science for insight.

Is architecture destined to continue playing a spiritual role in our lives, or as Jencks says, "to portray laws and be emergent"? It may be no accident that the monumental and seemingly permanent civic architecture that characterized the late 19th and early 20th centuries is not being created in our own *fin de siècle*, a time when mighty corporations shy from signing 10-year leases and much new construction seems too rigid to cope with the most mundane problems of organizations. Yet the fact that even navigators of the Internet care intensely about the way things *look* as much as they function tells us that design will continue to matter for a long time to come.

**Ghosts of the Skies: Aviation in the Second World War**, by Philip Makanna, 1995, San Francisco: Chronicle Books, 160 pp., \$40 cloth

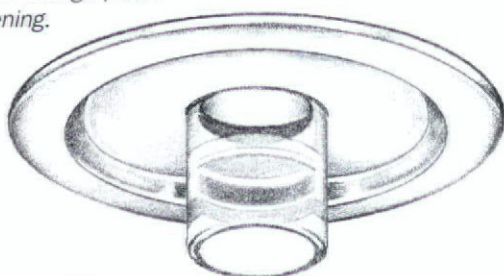
When Le Corbusier wrote *Vers une Architecture* in 1923, the clean lines of early airplanes seemed a more genuine expression of their time than architecture. The master continued his fascination with flying machines in later years by going aloft himself with aviators Mermoz and Saint-Exupery and describing the world as seen from above in *Aircraft*, written in 1935. How grievous to think the next generation of these marvelous contraptions would destroy much of man's cultural heritage in World War II.

Yet even in the deadly objects known by such nicknames as Supermarine "Spitfire" and Grumman "Hellcat," beauty, power and endurance would thrive to be celebrated in *Ghosts of the Skies: Aviation in the Second World War*, photographed by San Francisco-based Philip Makanna. This handsome book of historic photographs of the war, more recent images of restored warplanes and quotes from notable combatants, should starkly remind designers of the similarities and differences between art and design—both tragic and triumphant. ☺

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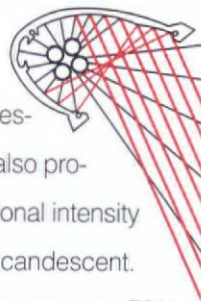




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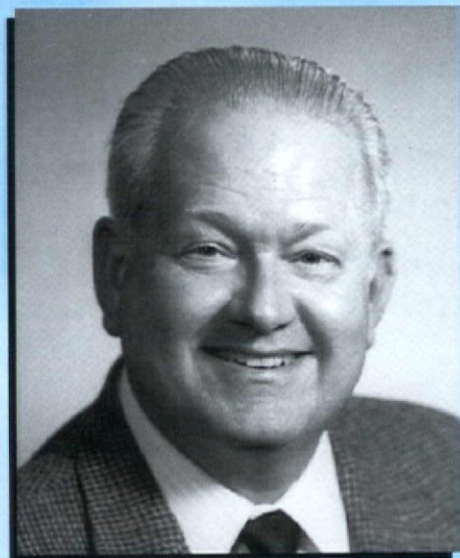
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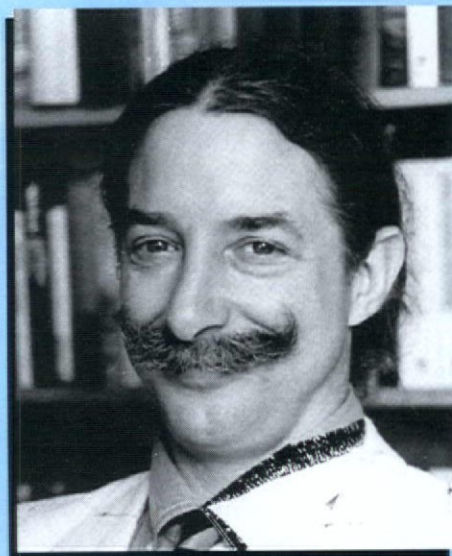




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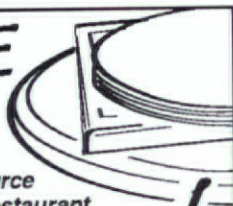
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# PERSONALITIES

## A New York Yankee in Ted Turner's Court

Dorothy Cosonas

Dorothy Cosonas has spent her entire career in textile design with Unika Vaev, learning from some of the industry's best, including Sina Pearson and Suzanne Tick. Now, as director of design for the company, she has developed her own style and goals, including positioning Unika Vaev closer to its classic roots and re-introducing patterns from its archives of early 20th-century fabrics. "I want to create strong, beautiful, classic textiles," she reflects, "fabrics that you can live with for many years."

Cosonas knows her design, her customers and her company very well. She literally started at rock bottom at Unika Vaev while still a textile design student at New York's FIT. "My first day on the job they handed me a vacuum cleaner," she recalls. But perseverance paid off as she worked her way up through the design department and even did a two-year stint in sales. "It helped me understand what



Cosonas

designers want," she says.

Despite significant changes at ICF/Unika Vaev over the years, Cosonas has been a notable survivor. "I keep my nose to the grindstone," she reflects, "and I get along with everyone." Certainly she gets along quite well with ex-ICF and industrial designer Tim deFiebre, to whom she was recently engaged.

When his new position as vice president of design at Geiger/Brickel recently required deFiebre to relocate to Atlanta, Cosonas was by his side, moving the Unika Vaev design studio to the Atlanta showroom. "He's the only reason I left New York," she says, still trying to catch her breath from

the move. "It's hot down here." Is that an indication of textiles to come, Dorothy?

## Between Picasso and Dali

Ruth Adler Schnee

Between designing fabrics and homes, Ruth Adler Schnee has had a busy life, and wants to keep it that way at age 70. Born and raised in Germany during the pogroms before WWII, Schnee was surrounded by design—with her mother a Bauhaus student and Paul Klee her neighbor and babysitter. Fleeing Nazi Germany, Schnee studied architecture in Switzerland and interior design in Providence, R.I., at RISD. Her first textiles were featured in her design of a contemporary house that won a *Chicago Tribune* award in 1948. Her drape drawings were quickly discovered by manufacturers, jump-starting her career with the opening of Schnee and Schnee in Southfield, Mich.

Schnee's textiles appear in the permanent collections of the Art Institute of Chicago, Victoria and Albert Museum, American Crafts Museum and Detroit Institute of Fine Arts. She still can't forget a Modern Art exhibit from 1935-1965 at the Museum of Decorative Arts. "My fabrics were hanging between Picasso and Dali," she recalls. "I couldn't sleep for weeks. They were my role models."

What's next? Unika Vaev has reissued Schnee's designs from the '50s, she has designed Anzea's newest textile line, chosen by the Chicago Athenaeum for its Good Design Awards, and her complete work will be shown at RISD this October and compiled in a book by the Art Institute of Chicago. Confesses Schnee, "I can't believe I've done all that."

We can't wait to follow the next 70 years, Ruth.

## Quick-witted design

Sallie Trout

"I can walk into any room and in 15 minutes come up with 100 ideas," asserts Sallie Trout, interior designer and president of Trout Studios, a



Schnee

Venice Beach, Calif., hardware and furniture designer and manufacturer. "First I figure out the most productive use of space and then insert subliminal hints of wit." Subliminal perhaps, though definitely not understated. Trout's designs are almost as creative and witty as she is.

Trout consults on commercial and residential interior design with architects and designers, and works directly with the public. Her schooling started at the Maryland Art Institute and architecture firms in Baltimore, followed by studies in linguistics and international relations at John Hopkins. She then arrived on the West Coast to apprentice in wood and metal shops and train at the SoCal Institute of Architecture.

All knowledge is pertinent to designing livable, comfortable spaces, Trout believes. "People shouldn't keep ideas to themselves," she insists. "Knowledge is meant to be disseminated."

In this spirit, Trout is sponsoring a student design competition for hardware, one of many student projects she enjoys. Yet she sees herself leaving California eventually. "I'd like to take my work abroad," she states. "If nothing else, I won't have studied all those languages for nothing."

As they say in Venice Beach, good-bye, *au revoir, arrivederci* and *hasta la vista*, Sallie.



Trout



Spangler

## I'll take Paris

Blair Spangler

Sometimes the most powerful word a parent can tell a child is "no." When Blair Spangler heard her parents comment that "no one in the family was creative," she proved otherwise, studying design at Northwestern and founding San Francisco's Blair Spangler Interior and Graphic Design, a subsidiary of noted architecture firm Esherick Homsey Dodge and Davis.

Spangler could have been a French scholar, but in her sophomore year abroad she fell in love with the architecture and design of Paris, graduated with a dual major and headed to San Francisco. "I decided that if I couldn't have Paris," she recalls, "I'd have the next best thing."

The Bay City has been home ever since. At first, Spangler joined such noted design firms as Simon Martin-Vegue Winkelstein Moris, Kaplan McLaughlin Diaz and Hellmuth Obata & Kassabaum. "Then I found myself one day in 1979 with a freelance project that could occupy my entire time," she observes, "and I decided to start my own practice." Acquired by EHDD in 1992, BSIKD is now one of America's leading hotel design firms.

And Spangler doesn't stop there. Her firm also supplies designs to textile houses and mills, and would undoubtedly do more if she didn't take time for rose gardening, running and travel—including a month each year in Europe. "I love northern California," she admits, "but I want Paris too." Maybe more parents should try saying "no."