

Focus on Health Care

A Message of Health and Hope for
the South Bronx from a Former Supermarket?

Watch the 19th Century Confront the 21st—
at a Mall in Downtown Natick, Mass.

Who's Passing? Who's Failing? Design Professionals
and Educators Face the Facts

Tell the Lawyers to Look the Other Way:
No More Slip and Fall on Ceramic Tile!

1
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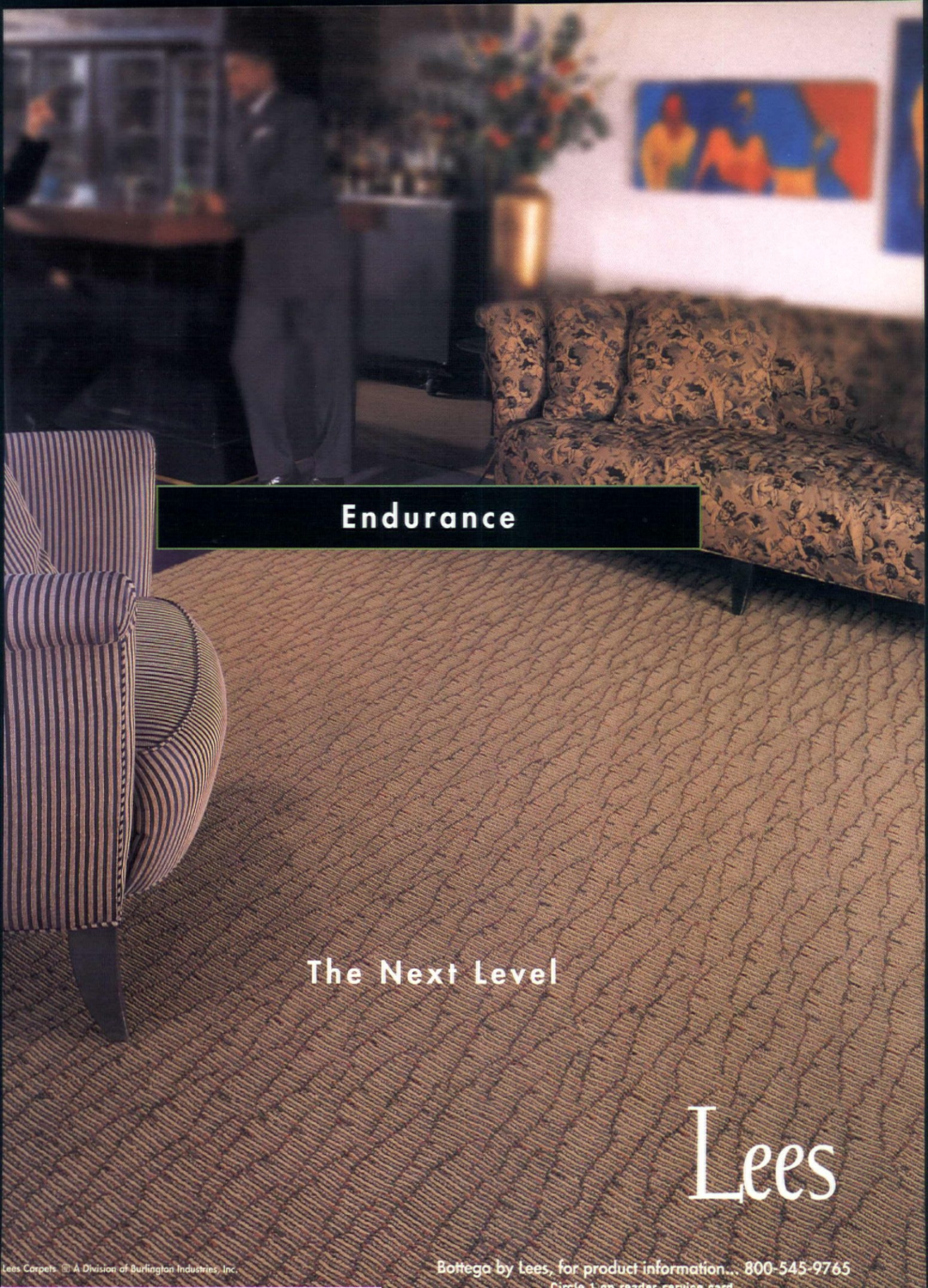
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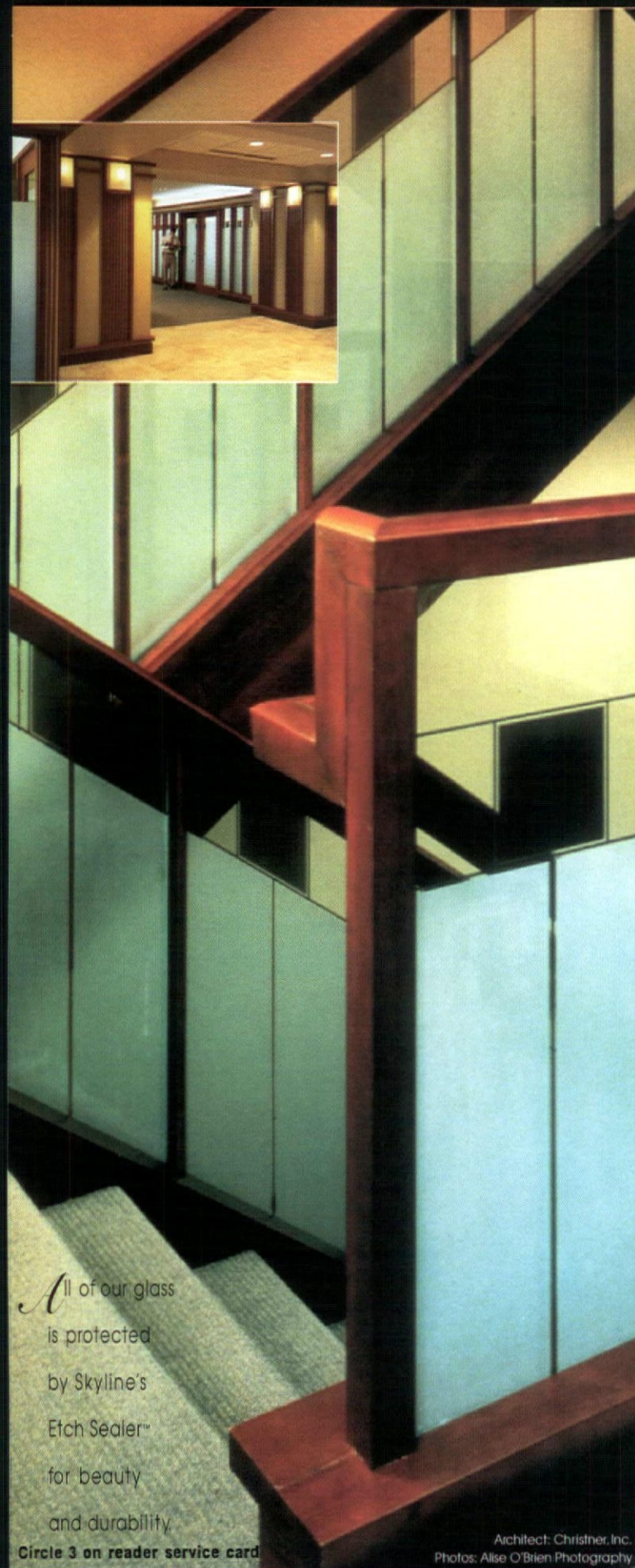
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Cover Photo: Detail of ceiling at Natick Mall, Natick Mass. Photography by Robert Mikrut.



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Architect: Christner, Inc.
Photos: Aise O'Brien Photography

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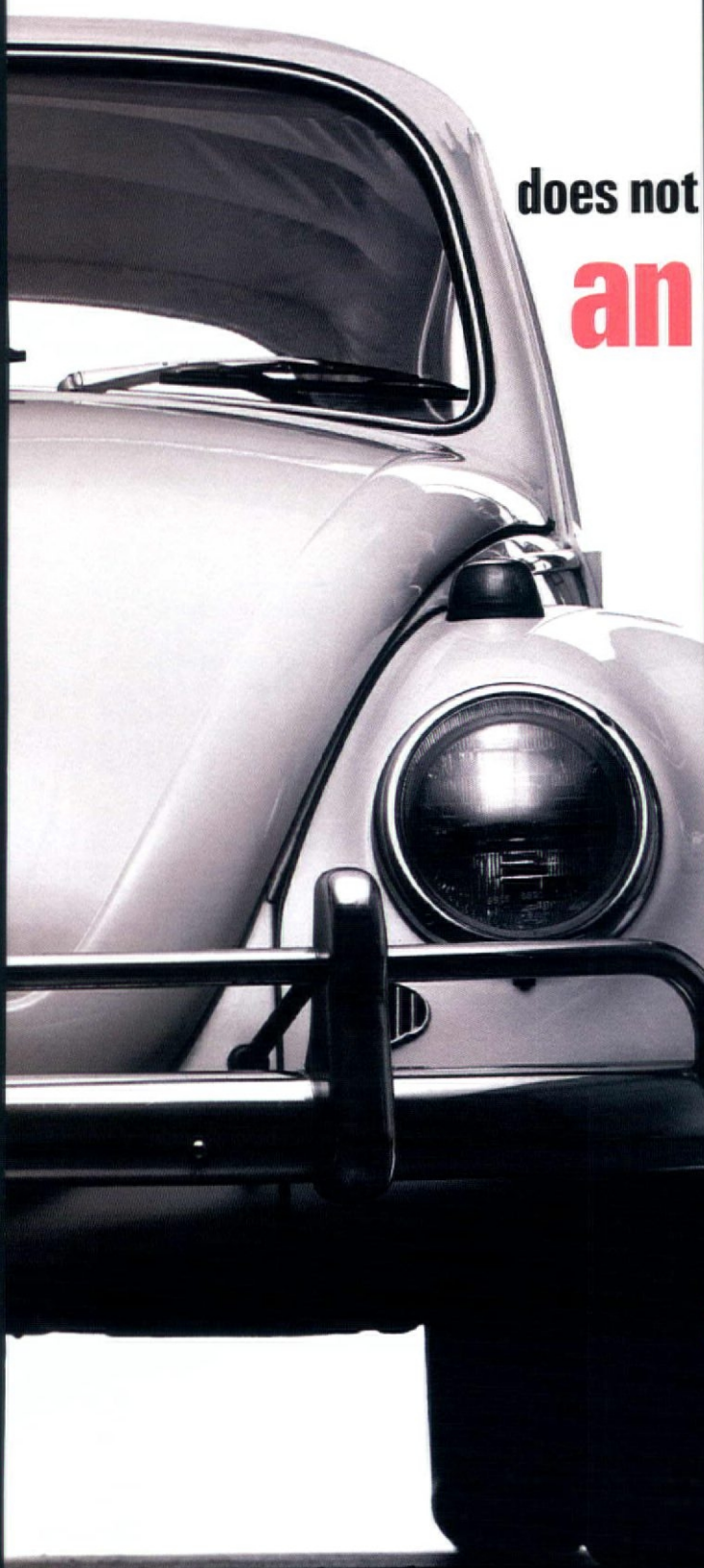
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Are You Listening to Mother?

What could be more pointless than to reinvent the wheel? Just don't pose the question to AB SKF, the \$5.1-billion Swedish maker of bearings. SKF reinvents the wheel every day, bringing out such innovative products as the new, compact aligning roller bearing or CARB. The CARB may not mean much to the average man or woman on the street, but the U.S. auto industry, placing just 6% of its original equipment orders with SKF, may incorporate the new bearing in its transmissions. SKF's story can be repeated countless times across the world. Late 20th-century society's appetite for invention is insatiable, as architects and interior designers are discovering.

Is this love of sheer invention for its own sake? Not at all. The breakthroughs in products and services come from nurturing necessity as the mother of invention as never before, using such techniques as market research to point out where invention is urgently needed.

Look at what happened to the Ford F-150 pick-up truck, America's best-selling vehicle, when Ford studied end users' needs in depth. Is anything more prosaic than a pick-up? Yet market research by Ford and Arthur D. Little showed that consumers of each generation shared values born of the era when they grew up together, and that the values of the Baby Boomers, the logical target for the next F-150,

clashed with those of their predecessors. Whereas traditional F-150 drivers found its familiar boxy, brawny look in line with their values, Boomers equated strength and competence with being trim, fit and graceful. Despite considerable doubts, the company committed itself to a lean and muscular 1997 F-150 with softened edges and creature comforts—and the new model is so hot Ford may sell 800,000 this year.

It's all very well for high-stakes consumer and industrial product designers to tap the latest market research, architects and interior designers may point out. But how can changing economic, technological and social needs trigger breakthrough work in commercial and institutional

facility design? Working closely with clients to ask the basic questions about what people want—without knowing the answers in advance, of course—architects and interior designers have already produced impressive results.

Consider how design has transformed bookselling, spectator sports and senior living. Bookstore chain Barnes & Noble teamed with Joseph Antunovich Associates to integrate mini-reading rooms and cafes into an irresistible bookselling environment. Combining a yearning for the past with creature comforts never associated

with spectator sports, Hellmuth Obata & Kassabaum transformed sports stadiums into family entertainment centers. Surrounding intimate, residential settings with strategically placed health-care services, O'Donnell Wicklund Pigozzi Peterson has given dignity and freedom to seniors in assisted living homes.

Are there more breakthroughs ahead for design? How could there not be? An obvious candidate: The modern office, modern in its technology but little else. Even as information technology revolutionizes office output, corporate America still neglects to ask what the most vital link in the work flow, the office worker, needs to be more productive and satisfied. In the "alternative officing" stampede to hotelling, outsourcing, free and group

address, home office, virtual office and more, management's drive to save time and money is brutalizing workers so much that growing numbers of white-collar workers hate their jobs. To quote the August 12, 1996 cover story in *Newsweek* about a hapless office cubicle occupant named Dilbert—a cartoon character created by Scott Adams—"Dilbert Is No Joke."

Similar opportunities exist in hospitals, schools, shopping centers—and anywhere else bricks and mortar have not caught up with current events. If designers are eager to reap the rewards of reinventing the wheel, there probably has never been a better time. So how are you treating Mother? ☺



Roger Yee

Roger Yee
Editor-in-Chief

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Ninth Symposium on Healthcare Design

"Creating Life-Enhancing Healthcare Environments in Today's Business Climate"

November 14-17, 1996

Boston Marriott Copley Place Hotel

Boston—The Ninth Symposium on Healthcare Design, produced by The Center for Health Design, is a four-day networking conference for design professionals, healthcare executives, and product manufacturers. More than 50 sessions present the latest ideas, methods, and examples of how to create cost-effective healthcare environments that enhance therapeutic outcomes, improve staff performance, encourage family and visitor participation, and promote community support. This year Track 2, Primary Care Design, is sponsored by *Contract Design* magazine.

This year's Symposium takes place at the Boston Marriott Copley Place Hotel from November 14-17, and is set up in four parts. On Thursday, the foundation for life-enhancing design will be laid with a Pre-Symposium Workshop that focuses on research. The Keynote Address then establishes life-enhancing design as a business trend and outlines why it is a good investment. Friday's Breakout Sessions look at the business basics of life-enhancing design and track six case studies whose design came from their organizational cultures. Saturday's Breakout Sessions focus on the technologies needed to create life-enhancing design, and on Sunday, "Tours of Exemplary Facilities" show real-life examples of life-enhancing design.

The cost of the registration is \$895, which includes many extras not offered at other design industry conferences. This price includes 10 meals, access to all programs and exhibits, tour program, complimentary copies of *Journal of Healthcare Design*, Volume IX (Symposium proceedings), current *Healthcare Design Research Report*, and *Aesclepius* newsletter, and more. Daily registration is also available. For registration or exhibit information call The Center for Health Design at (510) 370-0345, fax at (510) 228-4018, or access The Center's Web site at <http://www.HealthDesign.org>.

PROGRAM SCHEDULE

Thursday, November 14

7-8 a.m. Continental Breakfast Buffet

Pre-Symposium Workshop: Improving Patient Medical Outcomes with Environmental Design

8-9:30 a.m. A Theory of Supportive Design for Healthcare Facilities
Roger Ulrich, Ph.D., Texas A&M University, College Station, Texas

9:30-10 a.m. Refreshment Break

10-11:30 a.m. A Users' Guide to Healthcare Design Research
Mardelle Shepley, D. Arch., Texas A&M University, College Station, Texas

10:45-11:45 a.m. The Relationship Between Environmental Design and Patient Medical Outcomes
Haya Rubin, M.D., Ph.D., Johns Hopkins University Medical Center, Baltimore

11:30-12:30 p.m. Buffet Luncheon

12:30-1:30 p.m. Clinical Research Data Illustrating the Relationship Between the Physical Environment and Patient Medical Outcomes
Stanley Graven, M.D., University of Southern Florida, Tampa, Fla.

1:30-2 p.m. Refreshment Break

2-3 p.m. Panel Discussion
Moderated by Clark Bell, editor/associate publisher, *Modern Healthcare*, Chicago,

3-4:30 p.m. National Section Meetings

Alzheimer's Care Design
Art for Healthcare
Designers Employed by Government
Designers Employed by Healthcare Institutions
Healthcare Design Educators
Healthcare Design Research
Healthcare Providers Who are Designers
International Healthcare Design
Therapeutic Landscape Design
Universal Design

5-5:40 p.m. **An Inspirational Challenge by Paul Hawken**
Author of *The Ecology of Commerce: A Declaration of Sustainability* and the U.S. Chairman of The Natural Step

5:45-6:30 p.m. **Keynote Address**
Competing by Design: What You Need to Know About Tomorrow's Healthcare Business Climate
Russell C. Coile Jr., M.B.A., Health Forecasting Group, Plano, Texas

6:30-8 p.m. Dining Experience and Convivium

8-11 p.m. Technology Exposition and Dessert Reception

Friday, November 15

7-8 a.m. Continental Breakfast Buffet

8-9 a.m. Plenary Session
Through the Patient's Eyes
Susan Edgman-Levitan, P.A., The Picker Institute, Boston

9-9:30 a.m. Refreshment Break
9:30-10:30 a.m. Breakout Sessions: The

Development of a Life-Enhancing Organizational Culture

Tracks 1 & 2: Primary Care Design
Physician Practices at Massachusetts General Hospital
Leonard Davenport, Macro Medical Management Systems Ltd., Boston, and others

Brigham + Women's Hospital Ambulatory Care
Richard Kobus, AIA, Tsoi/Kobus + Architects, Cambridge, Mass., and others

Track 3: Acute Care Design
Planetree Addition to Griffin Hospital
Bruce Arneill, FAIA, Stecker LaBau Arneill McMannus, Glastonbury, Conn., and others

Track 4: Long-Term Care Design
Hearthstone Alzheimer's Care Center
John Zeisel, Ph.D., Hearthstone Alzheimer's Care, Wellesley, Mass., and others

Track 5: Integrated Care Design
Arizona Center for Health and Medicine
Annette Ridenour, Aesthetics Inc., San Diego

Track 6: Life-Enhancing Design
Part I: What You Need to Know
Keith Giamportone, AIA, Walter Robbs Callahan & Pierce, Winston-Salem, N.C.

10:30 a.m.-1:30 p.m. Technology Exposition and Luncheon Buffet

1:30-2:30 p.m. **Breakout Sessions: Life-Enhancing Design Attributes**

Tracks 1 & 2: Primary Care Design
Physician Practices at Massachusetts General Hospital
Leonard Davenport, Macro Medical Management Systems Ltd., Boston, and others

Brigham + Women's Hospital Ambulatory Care
Richard Kobus, AIA, Tsoi/Kobus + Architects, Cambridge, Mass., and others

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Annette Ridenour, Aesthetics Inc., San Diego

Track 6: Life-Enhancing Design
Part II: What You Need to Know
Keith Giamportone, AIA, Walter Robbs Callahan & Pierce, Winston-Salem, N.C.

2:30-3 p.m. Refreshment Break

3-4 p.m. **Breakout Sessions: The Economic Benefits of Life-Enhancing Design**

Tracks 1 & 2: Primary Care Design
Physician Practices at Mass. General Hospital

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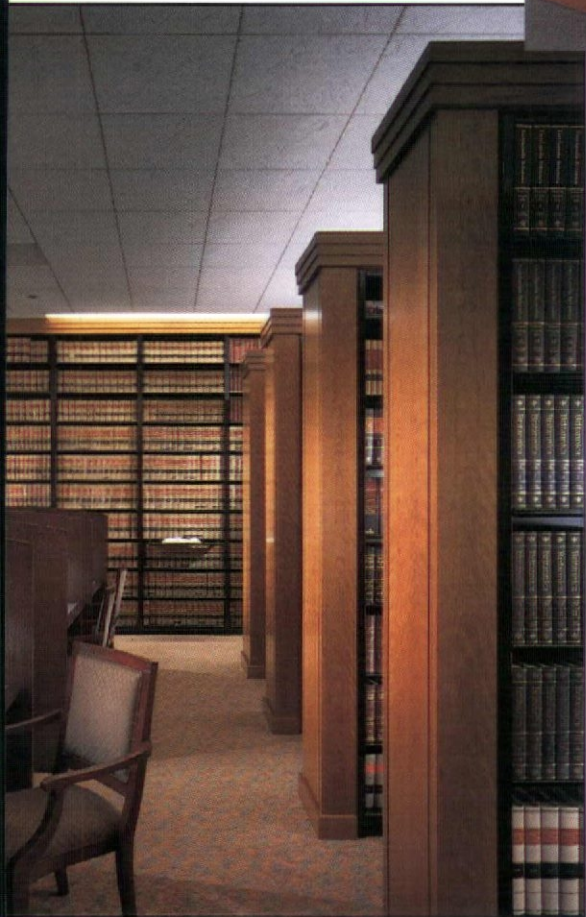
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Arizona Center for Health and Medicine
Annette Ridenour, Aesthetics Inc., San Diego

Track 6: Life-Enhancing Design
Part III: Case Studies
Keith Giamportone, AIA, Walter Robbs Callahan & Pierce, Winston-Salem, N.C.

4-6 p.m. **Technology Exposition and Reception**

6-7 p.m. **Local Host Event:**
Preparing for the Healthcare Design Revolution

7-8 p.m. **Local Host Reception:**
The 1996 Boston Tea Party

8 p.m. **Dinner on Own**

Saturday, November 16

7-8 a.m. **Continental Breakfast Buffet**

8-9 a.m. **Plenary Session**
Creating Business Success from User-Driven Design
Peter Lawrence, Corporate Design Foundation, Boston
Robert Potts, CIBA Corning Diagnostics, Cambridge, Mass.
Mitchell Rabkin, Beth Israel Hospital, Boston

9-9:30 a.m. **Refreshment Break**

9:30-10:30 a.m. **Breakout Sessions**

Track 7: Current Issues
Designing The Universal Patient Care Room
Meredith Spear, Space Diagnostics Inc., Madison, Wis., and others

Track 8: Practical Solutions
High Performance Healthcare Textiles

Marty Gurian, DesignTex Inc., New York

Track 9: Opening the Gateways to Change
Strategies for Creating a Human Centered Medical Center
Robin Orr, The Robin Orr Group, Tiburon, Calif., and others

Track 10: Long-Term Care Design
Life-Enhancing Design Strategies at the Louis Feinsein Alzheimer's Day Care Center
Cynthia Conant-Arp, Louis Feinsein Alzheimer's Day Care Center, Cranston, R.I., and others

Track 11: Children's Health Design
Designing for Family-Centered Care, Part I
Jill Hall, Institute for Family-Centered Care, Bethesda, Md., and others

Track 12: Design Technology
Using Circadian Rhythms in Healthcare Design
Philip Vinall, Ph.D., Neuroscience Research Institute, Philadelphia

Track 13: Life-Enhancing Design
A Workshop for Family Decision Makers
Part I: What You Need to Know About Life-Enhancing Design
Keith Giamportone, AIA, Walter Robbs Callahan & Pierce, Winston-Salem, N.C.

11 a.m.-12 p.m. **Breakout Sessions**

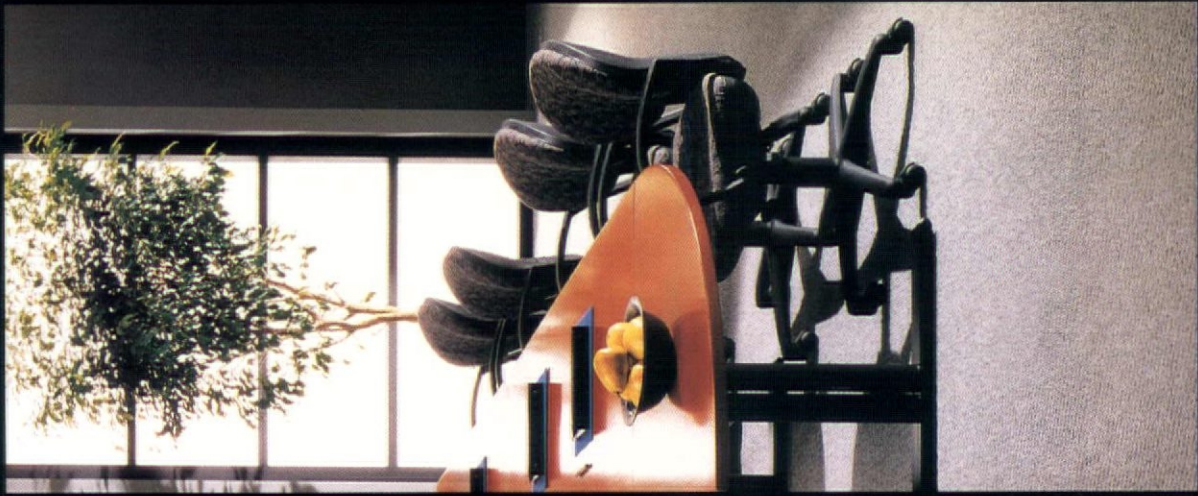
Track 7: Current Issues
Designing for the Secret Lives of Patients
Julie Motz, Lake Peekskill, N.Y.

Track 8: Practical Solutions
Life-Enhancing Design: Fast and on a Tight Budget
Joanne MacIsaac, ASID, IIDA, TRO/The Ritchie Organization, Newton, Mass., and others

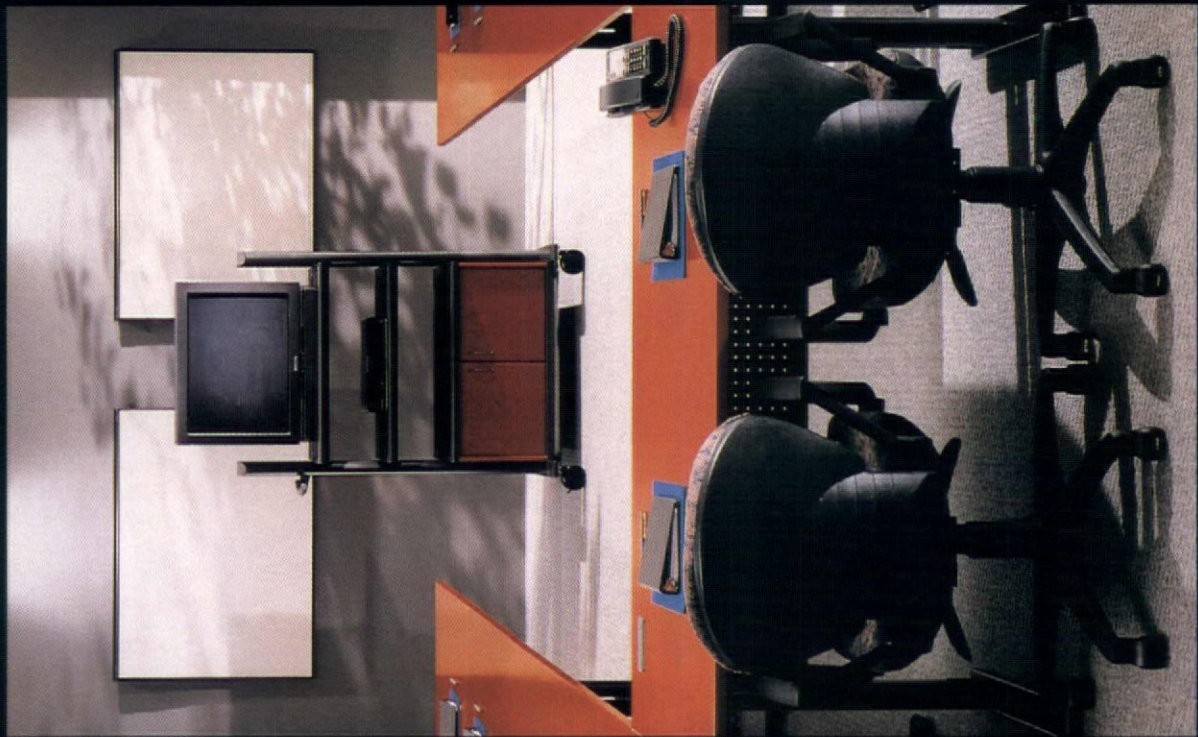
Track 9: Opening the Gateways to Change
The Legal Imperative for Life-Enhancing Design
Vance Hughes, Kilpatrick & Cody, Washington, D.C.

Track 10: Long-Term Care Design
Designing Life-Enhancing Long-Term Care Environments
Tom Grape, ADS Senior Housing, Newton, Mass.

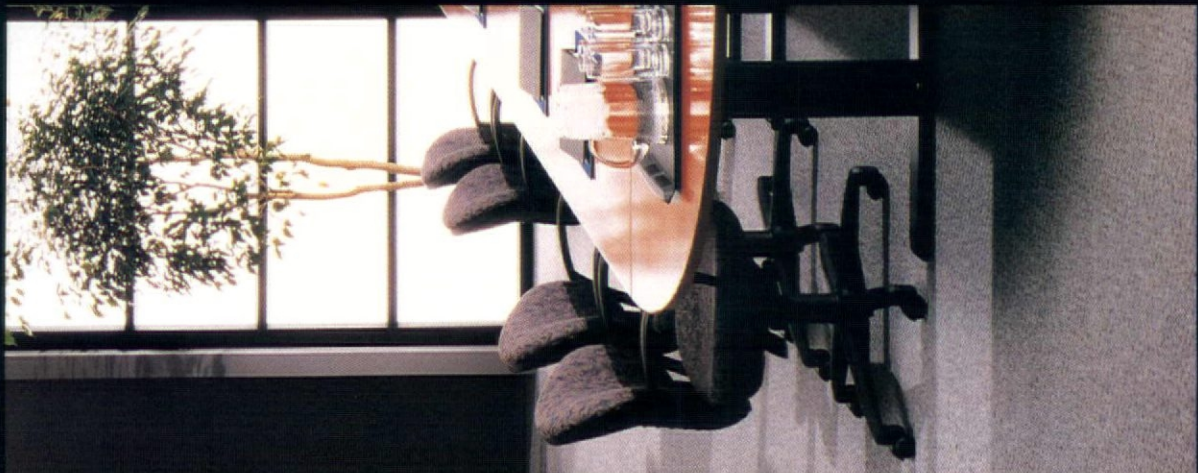
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Designing for Family-Centered Care, Part II
Jill Hall, Institute for Family-Centered Care, Bethesda, Md.



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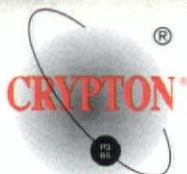
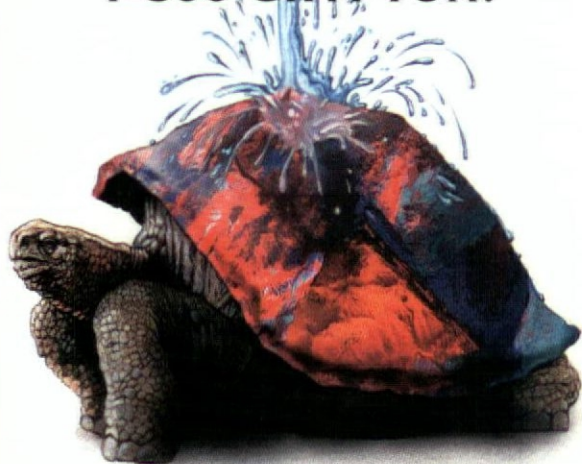
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TRENDS

Track 12: Design Technology

Life-Enhancing Sound Design
David Ison, musical composer,
Concord, Mass.

Track 13: Life-Enhancing Design

A Workshop for Family Decision
Makers
Part II: Investing in Design Value
Keith Giamportone, AIA, Walter
Robbs Callahan & Pierce, Winston-
Salem, N.C.

12-2:30 p.m. Technology Exchange

Luncheon Buffet
Resource Exhibition
Tech Talks

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

Track 7: Current Issues

Hospital Design Qualities to
Facilitate Healing
Robert Horsburgh, M.D., Emory
University School of Medicine,
Atlanta

Track 8: Practical Solutions

Designing for Improved Human
Performance
Derek Parker, RIBA, FAIA, Anshen +
Allen Architects, San Francisco, CA,
and others

Track 9: Opening the Gateways to Change

Using Patient Satisfaction Surveys to
Improve Environmental Quality
Charles Gianfagna, Lenox Hill
Hospital, New York, and others

Track 10: Long-Term Care Design

The National Alzheimer's Assistance
Project
Uriel Coen, D.Arch., University of
Wisconsin, Milwaukee, Wis.

Track 11: Children's Health Design

Improving Child Health Outcomes
with Rehab I,2,3
Patricia A. Moore, Guynes Design,
Phoenix, Ariz.

Track 12: Design Technology

Life-Enhancing Lighting Design
Jules G. Horton, FIES, FLALD, Horton
Lees Lighting Design, New York, N.Y.

Track 13: Life-Enhancing Design

A Workshop for Family Decision
Makers
Part III: Case Studies
Keith Giamportone, AIA, Walter
Robbs Callahan & Pierce, Winston-
Salem, N.C.

3:30-4 p.m. Refreshment Break

4-6 p.m. Plenary Session

Launching and Sustaining the
Healthcare Design Revolution
Michele Hunt, Washington, D.C.

6-7:30 p.m. Awards Banquet

Healthcare Design Competition co-
sponsored by the American Institute
of Architectural Students
Healthcare Environment Awards co-
sponsored by *Contract Design* mag-
azine
Nightingale Product Awards co-
sponsored by *Facilities Design &
Management* magazine

Sunday, November 17

7-9 a.m. Continental Breakfast Buffet

7:30 a.m.-4:30 p.m. Tours of Exemplary Healthcare Facilities, including:

Beth Israel Hospital
Lahey Clinic North
Hasbro Children's Hospital
Brigham & Women's Hospital
Goddard Transitional Care Center
Hearthstone Alzheimer's Care
Center

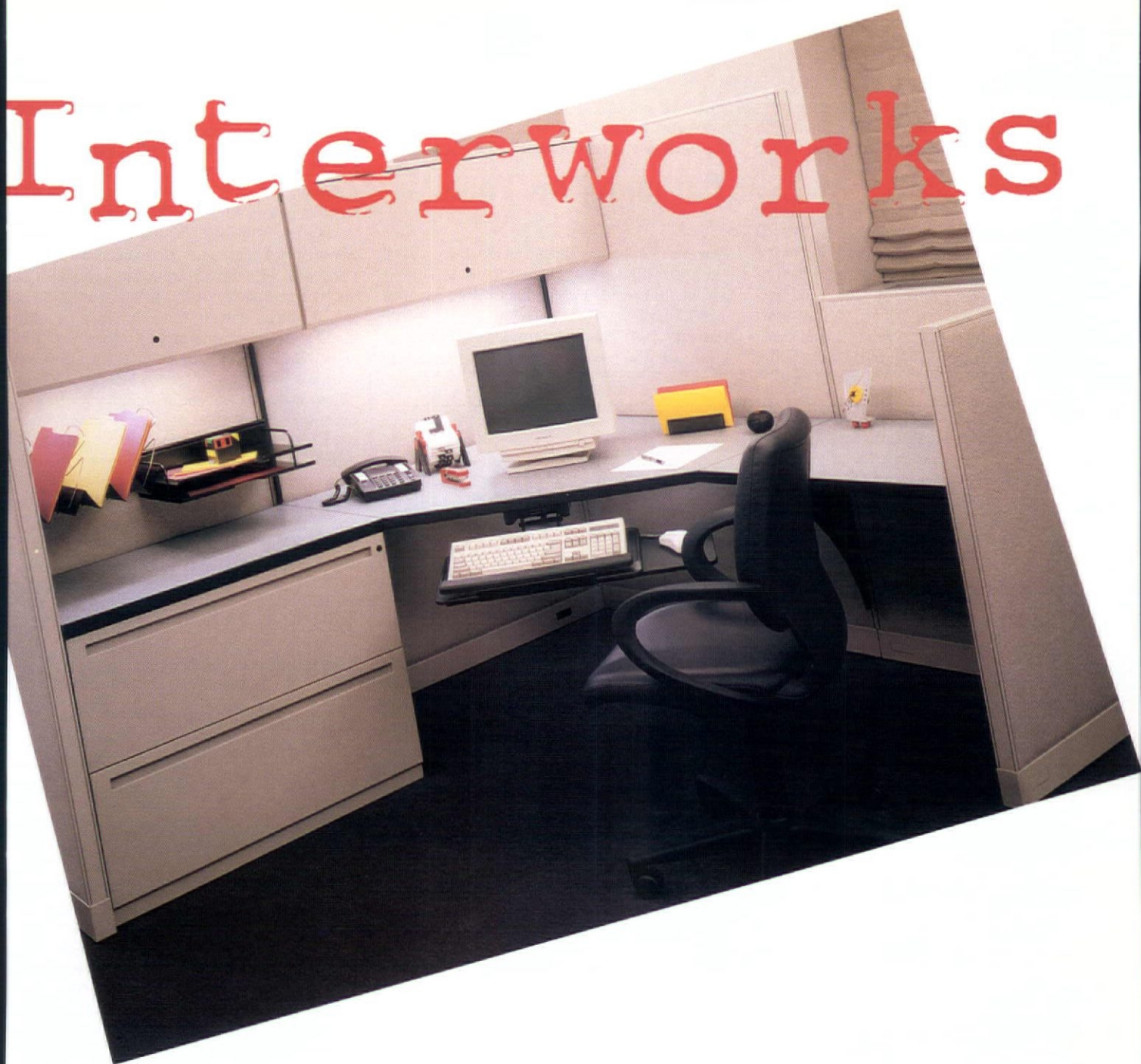
*Pending approval, continuing
education credits for the Ninth
Symposium program are avail-
able from the American Institute
of Architects (AIA), American
Society of Interior Designers
(ASID), and International
Interior Design Association
(IIDA). Approval is also being
sought for NAB/NCERS contin-
uing education credits for long-
term care administrators. The
Center for Health Design
reserves the right to make sub-
stitutions to the program as may
warrant.*

Contract Design Launches Itself

New York—Contract Design official-
ly announces the launch of its
site on the Web. Our World Wide
Web address is <http://www.contractdesign.com>, and when you
get there, just click on the word
"contents," where you'll find a
whole bunch of new information,
including business and techno-
logical articles about issues that
affect the design and architec-
ture industries. Soon you'll be
able to browse our site and read
about the latest trends in the
interior design and architecture
industry, and find out about the
newest most exciting products in
the market. You'll also find news,

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product spotlights, articles, design gallery, web sponsorship/subscription information, classifieds, editorials, and archives. A link option allows you to connect with the Commercial Design Network where you'll find our sister publications, Facilities Design and Management and Architectural Lighting. Have you ever read something in our magazine and wanted to say something to the editor? Well, you'll be able to with Talk Back where we will feature letters to the editor and other comments. Advertisers have already wanted to become part of the action

by taking out ads on the Contract Design web site. For information about advertising on our site please contact our sales staff.

Put on a New Face

New York—Contract Design welcomes young designers and young design firms to submit recent projects for consideration in our annual review, "New Faces of 1997," in the January 1997 issue. Any architect or interior designer who has been acting in the capacity

of designer for 10 years or less within a new or established design firm, or any architecture or interior design firm that has been in business for 10 years or less is eligible to enter one or more projects. Projects should be about two years old or newer.

Design firms and designers should send 35mm color slides or duplicate color transparencies (4 x 5 or 2-1/4 x 2 1/4 format) of each project along with a brief description of the problem solved for the client by the designer. (Once your project has been chosen, we will need your color transparencies to make the actual reproductions.) Floor plans, sections and/or axonometric projections are also helpful in understanding your work, and will be incorporated into our coverage. A stamped, self-addressed return envelope should also be included.

Deadline for submissions is November 1, 1996. Entries should be sent to New Faces Editor, Contract Design, One Penn Plaza, 10th floor, New York, N.Y. 10119.

HDR Buys Back Company From French Parent Bouygues

Omaha, Neb.—HDR, Inc., an international engineering, architecture and project management consulting firm, has completed the purchase of the company from its previous owner Bouygues, S.A., Paris, France. "This event delivers ownership of HDR back to the employees and once again makes us a U.S.-based company" said Richard R. Bell, president and chief executive officer of HDR, Inc.

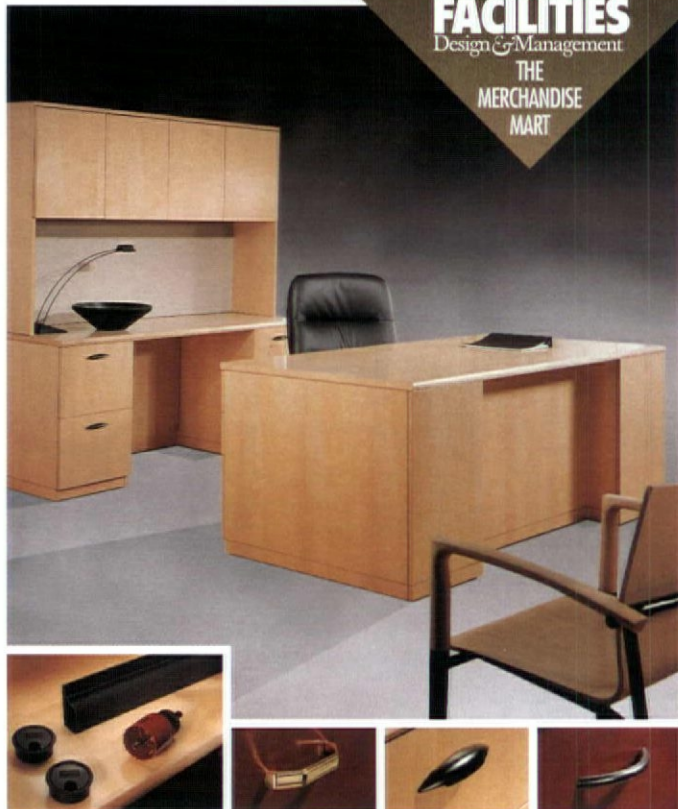
Founded in 1917 in Omaha, Nebraska, HDR Inc. is the holding company for three operating subsidiaries: HDR Engineering, Inc., Henningson, Durham & Richardson, Inc. (architecture), and HDR Project Development Services, Inc. In 1983, HDR became a subsidiary of Bouygues, S.A., one of the largest construction firms in the world with annual revenues of more than \$16 billion and projects in 80 different countries. The company currently employs more than 1,600 staff in 42 offices throughout the United States, and has established an ESOP (employee stock ownership plan) that owns the majority of company stock. Capital was provided by HDR management, McCarthy Group of Omaha and U.S. banks.

The new HDR board of directors consists of Bell; Francis Jelenberger, chairman of HDR, Inc.; Patrick McDermott, executive vice president and director of operations for Henningson, Durham & Richardson, Inc.; Roger Parkins, senior vice president and director of Human Resources for HDR, Inc.; James Suttle, executive vice president and a

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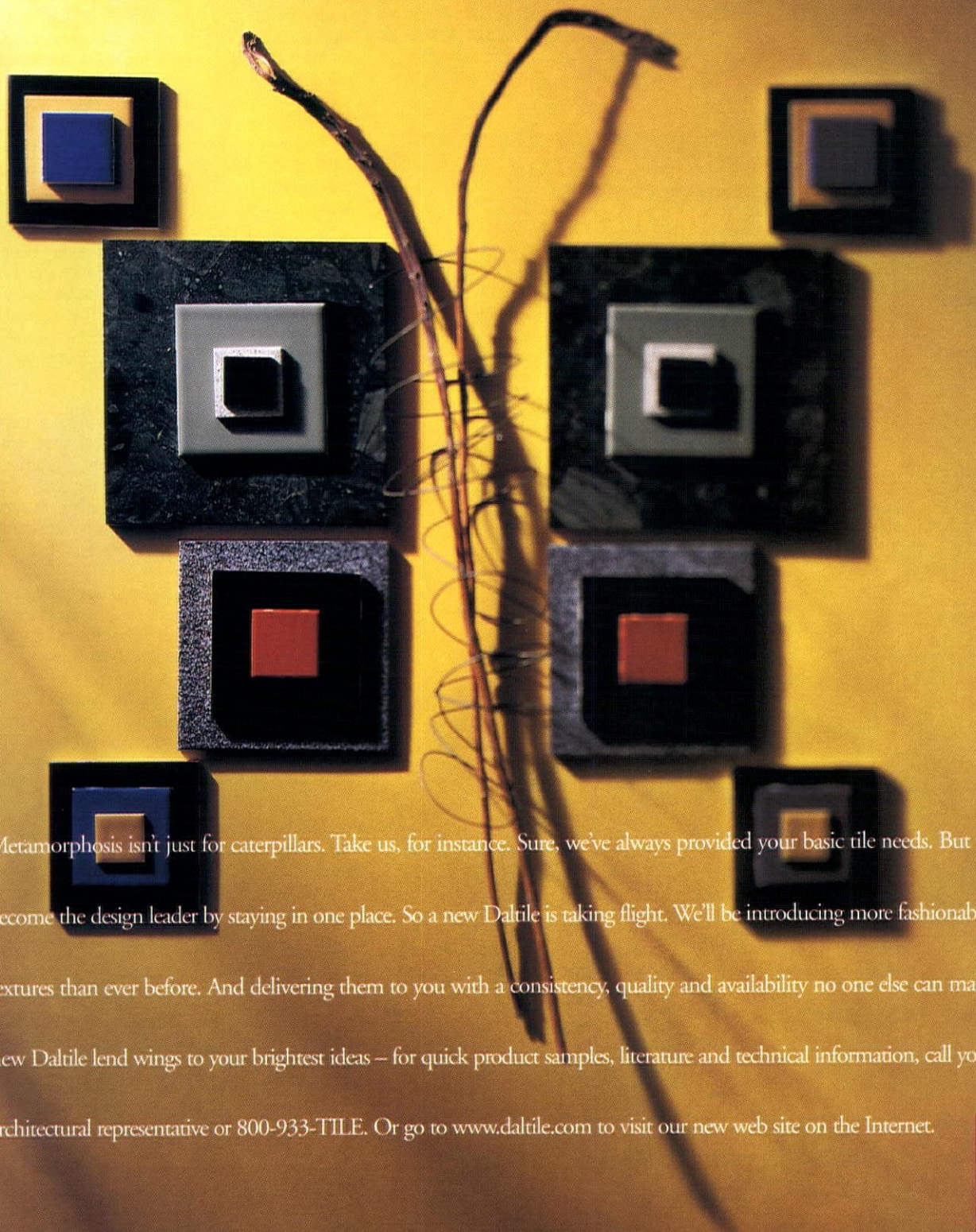
*For nature, it comes easy.
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national director for HDR Engineering, Inc.; Michael R. McCarthy, chairman of McCarthy Group Inc.; and Mogens Christian Bay, president and chief executive officer of Valmont Industries, Inc.

Commissions & Awards

The San Francisco offices of Gensler, Michael Willis & Associates and Kwan Henmi architecture/planning inc.,

have been selected to design the Moscone III Convention Center, San Francisco. The Santa Monica and New York offices of Gensler are working with QVC, Inc. to design the broadcasting company's new headquarters in West Chester, Pa.

Wayne Ruga, AIA, IIDA, Allied Member of ASID, the president and founder of The Center for Health Design in Martinez, Calif., is the recipient of the 1996 Design for Humanity Award from the American Society of Interior

Designers. This award honors an individual or institution that has made a significant contribution toward improving the quality of the human environment through design-related activities.

The Rotch Traveling Scholarship will award a stipend of \$30,000 to the winner of a two-stage design competition for eight months of travel throughout the world. A detailed statement of eligibility requirements, a history of the scholarship and a 1997 schedule will be sent with the application form. Requests for application forms must be made in writing to be received no later than Friday January 3, 1997, addressed as follows: Rotch Traveling Scholarship, 52 Broad Street, Boston, Massachusetts 02109.

The Getty's Group, Chicago, has recently been awarded the following projects: Doubletree Le Baron Hotel, San Jose, Calif., architecture/design and purchasing services; GE Capital, consulting services; Lehman Brothers, consulting services; Parsippany Hilton, Parsippany, N.J., architecture/design services.

New York architect Arthur Rosenblatt is associate architect on a restoration project that will turn an abandoned hospital in Santurce, Puerto Rico, into the Museo de Arte de Puerto Rico, the largest art museum in the Caribbean, and the first and only museum devoted entirely to the art of Puerto Rico.

Soep Associates, Boston, has been appointed by Cascade Communications to provide design and space planning services for its new 260,000-sq. ft facility in Westford, Mass.

New York-based Smith Ottaiano Architects has received a major commission from The New York City School Construction Authority to renovate and restore public schools in Manhattan and The Bronx.

Rippeteau Rollins Architecture and Design, Washington, D.C., has been awarded the planning and design for the BTG, Incorporated headquarters in Fairfax, Va. The project includes the design for 210,000-sq. ft. of office space to consolidate the various business units of BTG.

HNTB Architecture, as a member of Convention Center Associates (CCA), has been hired to provide building programming urban design, master planning and project management services for the proposed new convention center facility in Washington, D.C.

A team of prominent Kansas City, Mo., architects has been selected to serve as production architect and architect of record for Science City at Union Station. Calling itself Union Station Architects, this team includes the firms of HNTB Architecture, Berkebile Nelson Immenschuh McDowell Architects Inc., CDFM² Architecture

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Inc., Mackey Mitchell Zahner Associates and Rafael Architects Inc.

Zakaspace, headquartered in Ft. Lauderdale, Fla., has been awarded the new exterior and interior redesign of the original Zesto Drive-In restaurant in Atlanta.

The deadline for submissions for the 1996 ISP/VM+SD magazine's International Store Interior Design Competition is November 1, 1996. Any individual designers or design teams may enter projects for interiors completed from November 2, 1995 to October 31, 1996. To join ISP contact Cynthia Lewis at (800) 379-9912.

Up to 5,000 grant money for research is available to interior design educators and practitioners from the Joel Polsky-Fixtures Furniture-FIDER Endowment Fund. Eligible applicants may submit proposals that examine current or future challenges facing interior design education or practice. The deadline to receive proposals is January 3, 1997. For more information, call (616) 458-0400.

Pizzulli Associates, Inc., Santa Monica, Calif., has been selected by MCA Music Entertainment to provide programming, space planning, design and interior architectural services for

the 100,000-sq. ft. relocation of the company's Los Angeles headquarters. Walt Disney Imagineering has awarded Pizzulli Associates, Inc. the commission to provide design and interior architectural services for the merger companies of Disney Development Company and the Walt Disney Imagineering Company.

NBBJ, Columbus, Ohio, has won a competition to design the National Taiwan University Children's Hospital in Taipei, Taiwan. The firm will work in collaboration with the Taiwanese firm of C. Hue & Associates and Dr. Hung-chi Lue, Chairman of the National Taiwan University Preparatory Committee. The firm also has won the contract to double the size of the existing Clinica Santa Maria in Santiago, Chile. They will work with Alemarte Barreda & Associates of Chile.

The joint venture of Silvester Tafuro Design, Inc., Nicolas M. Pacella, Architect, both of South Norwalk, Conn., and VRH Construction Co., Inc., Englewood, N.J., namely VRH/STDI-Pacella A Joint Venture, has recently been awarded a design/build contract at Newark International Airport. The program focuses on the interface of Terminal B with the new International Arrivals Building and the

reconfiguration of Satellites B2 and B3 by the PANYNJ.

People In the News

HNTB Corporation, Kansas City, Mo., has named Jose M. Diaz, AIA, and Craig W. Wilson, AIA, as vice presidents of the firm.

George Maibach has accepted the position of senior vice president of operations for Bentley, City of Industry, Calif.

Randy Holmes and David Rau have received promotions to principals of The Glave Firm, Richmond, Va.

Swanke Hayden Connell Architects has promoted J. Mikael Kaul, AIA, to director of the firm's Miami office.

Jeff Mayer has joined Gensler as managing director of the Newport Beach, Calif., office.

R. Duane Ware has become the product design and development manager for MTS Seating, Temperance, Mich.

Kevin Sloan, AIA, has joined The Hillier Group, Princeton, N.J., as vice president of architecture and urban design.

Dorothy A. Jennings has joined HVS International, Mineola, N.Y., as executive vice president-operations.

Gene McGovern has joined New York-based Crow/Jones Construction Company, formerly called Crow Construction Company, as president.

Alan Kawasaki, AIA, and Robbin A. McDonald, AIA, were recently made principals of RMW Architecture + Design, San Francisco.

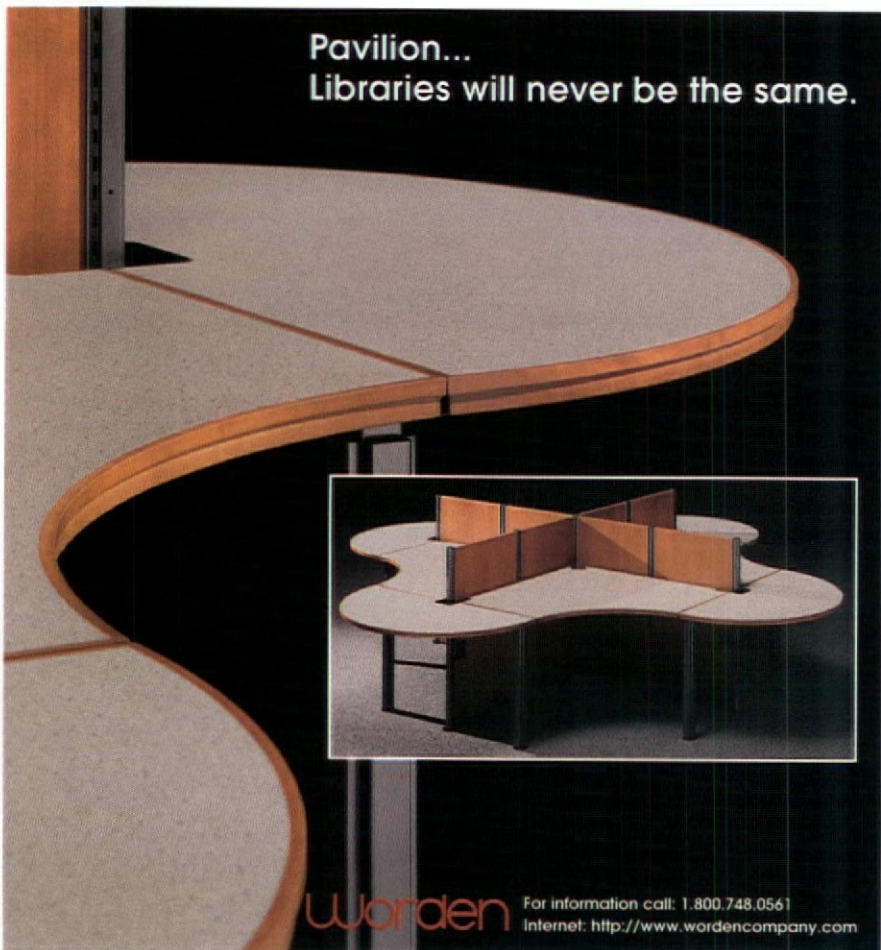
Alan R. Cooper, AIA, IIDA, has joined HNTB Architecture as director of interior design for the firm's Alexandria, Va. office.

Westley Spruill has joined Arrowstreet, Inc., Boston, in the new position of director of interior design.

After 25 years with Davis Furniture Industries, High Point, N.C., most recently as executive vice president, Randy Davis has left the family-run company to pursue other business interests.

The Cincinnati-based firm Hixson has promoted Colleen McCafferty to manager of interior design and added Guadalupe Lopez to senior interior designer.

Kathleen M. Orser, IIDA, has been named principal of Perkins & Will, Chicago, Ill.



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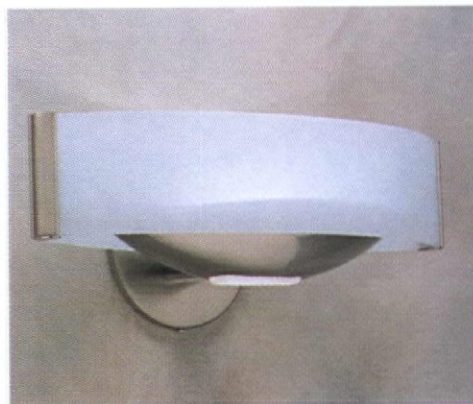
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Davis Furniture Industries, Inc.
2401 S. College Drive
High Point, NC 27261-2065 USA
phone: 910 889 2009
fax: 910 889 0031

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AGI Industries introduces a recliner to its Flex collection. Flex combines the elegant design of a timeless classic with the functional requirements today's health care facility demands. The Recliner options include an articulating table, rear locking casters and push bar, lateral head supports, adjustable pillow headrest, upholstered arm caps, I.V. pole and hanger for foley catheter. The chair also features a structural steel inner frame, solid maple arms, and available moisture barriers.

Circle No. 221



Lightolier introduces the Crescent sconce/pendant, which is designed with etched glass curved into precisely mitered gold or satin nickel holders. The etched form glows warmly with light directed upward from an internal reflector. The glass detail in the base of the casting emits delicate spill light for added softness. The Crescent sconce comes with a T3 Halogen RSC 150 Watt lamp. As a pendant, the Crescent comes with a T3 Halogen RSC 300 Watt lamp and can be suspended by a series of 6-in., 12-in. and 24-in stems.

Circle No. 222

Sauder Manufacturing Company's Wedgewood Motion patient chair features smooth, broad, plybent wood armrests that offer stabilizing support. The rocker box provides relaxing and therapeutic motion, and patient comfort is assured through the graceful arches of the lumbar and thigh supports. Available in two back heights (medium and high) to meet patient needs and design considerations, Wedgewood Motion chairs come standard with non-skid glides.

Circle No. 223



NOVEMBER 14-17 BOSTON MARRIOTT COPELY PLACE HOTEL

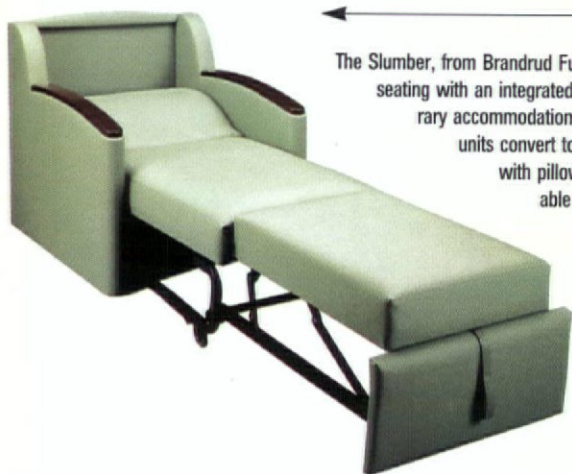
Surface Protection Industries International offers Polomyx[®], a multicolor waterbase product line that offers the durability, scrubbability and washability needed in wall finishes. Polomyx has achieved the environmentally friendly VOC rating of 60 grams/liter and was a 1996 Clean Air Award Winner.

Circle No. 225

Kimball Lodging Group's 6319 sleeper chair is one example of a complete line of seating and casegoods specifically designed for the long term care and assisted living markets. The exposed wood is solid kiln-dried hardwood and the durable finish resists ammonias and chemical cleaners. All models can be constructed to meet CAL 133 specifications and all Kimball Lodging Group wood seating is guaranteed to be free from defects in design and workmanship given normal use and care for two years of single shift service.

Circle No. 224





The Slumber, from Brandrud Furniture, Inc., combines lounge seating with an integrated sleeping function for temporary accommodations. Easy to open and close, the units convert to a comfortable sleep deck with pillow rest. The Slumber's recoverable seat, back and extension cushions are offered with a moisture barrier option for longer product life. Standard locking casters provide mobility and ease in housekeeping. The Slumber, shown in sleeping position, is backed by Brandrud's five-year limited warranty.

Circle No. 216



Maharam introduces Safety Series/6, a collection of patterned upholstery fabrics constructed with a significant percentage of Trevira® FR polyester and engineered to pass most major flammability requirements in the contract market. The series includes Countryside, a traditional, highly detailed floral tapestry, and Waterfall, a unique stripe design created through weave variations and contrasting yarn colors.

Circle No. 218

NINTH SYMPOSIUM ON HEALTHCARE DESIGN

Wilsonart International offers Solid Surfacing Veneer, a homogenous, mineral filled, acrylic product offering the benefits of both solid surfacing and laminate. This repairable, non-porous and stain-resistant material is similar to decorative laminate, and can be bonded to conventional substrates. Joints can then be filled to provide inconspicuous seams that are impervious to dirt and moisture. It is appropriate for both vertical and horizontal surfaces and is available in 12 designs, including eight patterns and four solid colors.

Circle No. 219



Adden Furniture introduces the Wilton series of wood furniture for institutional environments. Constructed of solid hardwood, the beveled edges, solid oak drawer fronts, molded wood pulls and matching laminate tops ensure function. Wilton is shown here in natural finish, but stained and woodrose finishes are also available. Wardrobes and entertainment units are available in two heights. Three large storage drawers are standard at the bottom of the entertainment units.


Circle No. 220



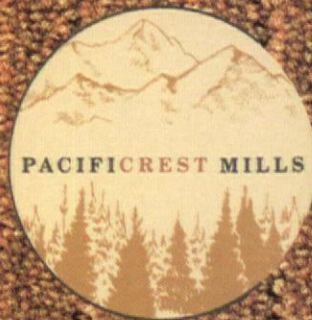
Carolina Business Furniture introduces the Abstract stacking chair collection. This contemporary stacking arm chair is available in two different versions, each with a distinctive tubular steel frame.

The back panel options include a wood panel back and a fully upholstered panel back and seat. Abstract is an occasional guest chair suitable for any corporate, hospitality or healthcare application.

Circle No. 217



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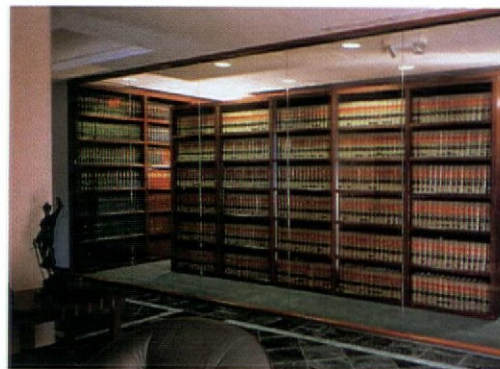
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Shaw Contract Group expands its collection of corporate introductions with Artesia. Rich textural variations and a complex palette of premium Monsanto Ultron® VIP yarns provide notable appearance retention qualities. Artesia balances design with performance and is offered in broadloom and 18-in. modular for ultimate flexibility in challenging floor plans.

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Richards-Wilcox, Inc., presents Woodtek™ with the warmth of wood and the strength of steel. This innovative system, clad in mahogany, cherry, oak, maple or ash, lends warmth and style to public and corporate libraries, central filing areas or executive offices without comprising strength and flexibility. Available in custom or standard finishes, letter or legal.

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Plan Hold presents a complete line of Modular Options® Lateral Files, designed to offer filing and storage solutions. As filing requirements change, new drawer modules can be added to existing Plan Hold lateral file units and filing capacity is instantly increased. Divide work areas with a single row of Modular Options lateral cabinets, with drawers facing in both directions for convenient two-sided access, providing more workplace flexibility for managing information.

Circle No. 204
Booth No. 1503



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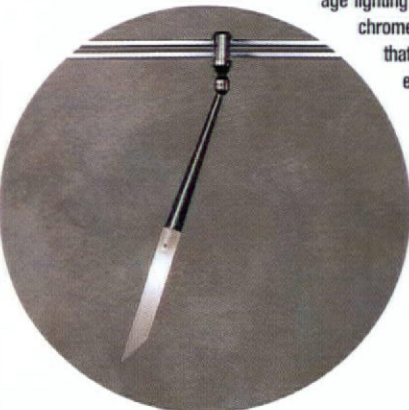
Unity is Gilford Wallcovering's premier vinyl upholstery collection. Gilford offers 18 exclusive designs displaying three patterns: a cracked look, a mosaic print and a vertical stripe. The prints enhance today's current metallic color combinations ranging from gold tone-on-tones to silver on black. This collection passes the most stringent vinyl upholstery tests and regulations and is simple to maintain.

Circle No. 203
Booth No. 713



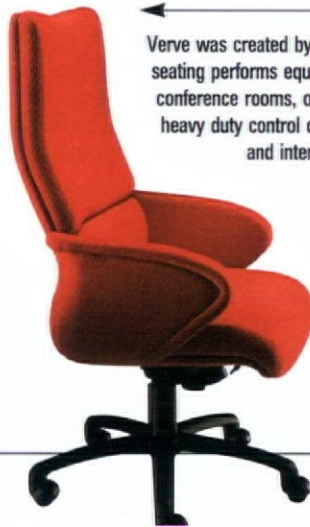
Flame is one of many elements for Tech Lighting's new MonoRail system, a low voltage lighting system of a single chrome, gold, or satin nickel rail that is hand-bendable into elegant, sweeping curves. Flame can be tilted to a variety of angles. A cylindrical frosted white shade diffuses the light of a 20-watt halogen bi-pin.

Circle No. 202
Booth No. 807, 809



Verve was created by Robert De Fuccio for Stylex. The seating performs equally well in executive offices and conference rooms, offers three models, and features a heavy duty control option. For executive keyboarding and intermittent computer use, there is an optional forward tilt lock-out. The curve of the plywood shell and the waterfall seat front is enhanced by broad shoulder support along with the use of extremely durable HR foam.

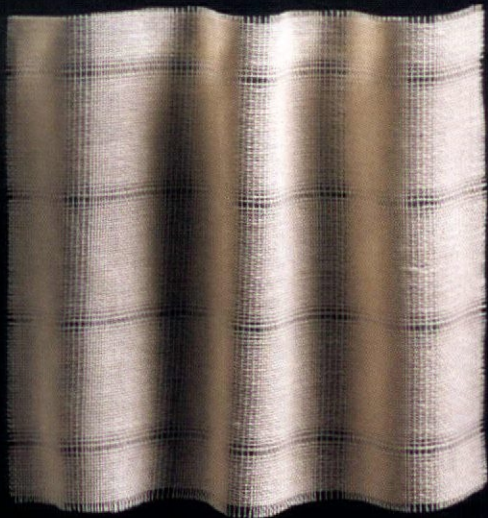
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Atlantan, from Milliken Carpet, Commercial Markets, features a random distribution of floating crescent shapes over a color-merged background of textured loops. Part of the new Performing Arts collection, Atlantan is a multi-textured loop pile construction of DuPont

Antron® Legacy Nylon. Made with Milliken's new Quadretech™ Universal Dye Technology, Atlantan features DuPont DuraTech®, MilliGuard® SR stain resist and MilliGuard® AM antimicrobial.

Circle No. 212
Booth No. 1435



Designed to correlate with a wide range of interior environments, Interface's Analog is available in 17 neutral colorways. Analog is specifically crafted to be quartered-turned for a parquet effect. This pattern loop product is manufactured from 100 percent solution-dyed DuPont Antron Lumena®. Analog features Interface's broad spectrum antimicrobial, Intercept®, and Protekt2®, Interface patented soil resistant. For added soil protection, DuPont's DuraTech® is included.

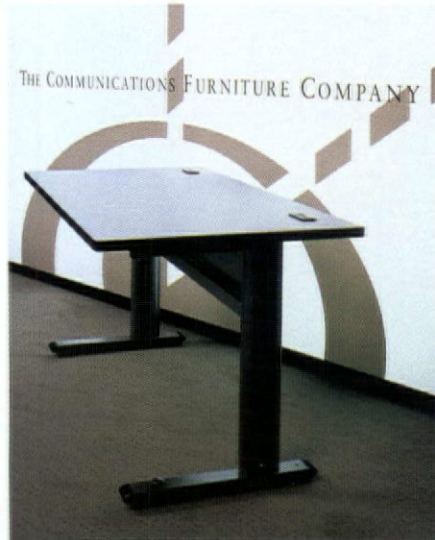
Circle No. 213
Booth No. 1211



R.A.G.E. introduces the Global Desk System which breaks the mold of traditional panel systems by introducing dynamic curves and translucent panels. Global consists of four basic components which are suitable to form numerous configurations, creating: solo desks, executive desks, group work areas, reception desks and a flowing environment. Additional matching items include: conference tables, satellite tables, and a shelving system. Custom sizes and materials are available to fit specific needs.

Circle No. 214
Booth No. 2600, 2602

GOBLINS, WITCHES AND DESIGN



Bretford Manufacturing Inc. introduces NeoCon's Best of Competition Winner, Bretford's TransTable. The TransTable features an innovative design which incorporates wheels hidden in one leg to help ease the burden of rearranging training rooms. The TransTable is designed to be moved easily by one person from one training room configuration to another, and it can be easily folded so that it may be stored whenever needed. When folded, the table only measures 6-in. wide so that storage space is not wasted.

Circle No. 236
Booth No. 2015

Viracon Privacy Glass, a specialized glass developed by 3M and Viracon, is constructed of 3M film composed of electrically sensitive liquid crystals encapsulated between two panes of glass. When a small amount of electric current is sent through the film, the molecules in the liquid crystals line up, allowing light to pass through and transforming what appears to be frosted glass into clear glass. When the electricity is switched off, the crystals return to their random unaligned state, diffusing the transmission of light and concealing occupants and room interiors from outside view.

Circle No. 215
Booth No. 715





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A Jami Company



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The D Chair



The Round Wave base



The Bola



The Saturn base



The Encore

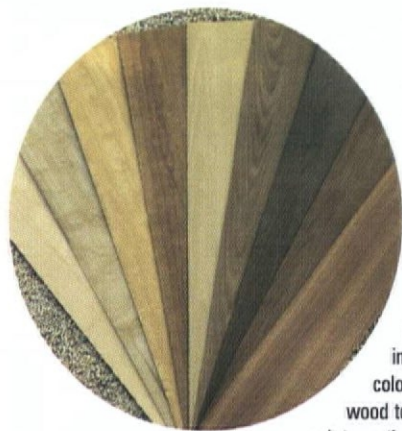
FIXTURES FURNITURE

Pretty tough stuff.™

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TOLI International introduces a standard three inch plank series in the company's Lightwood Series. TOLI will now offer four standard sizes in the Lightwood Series consisting of three, four or six inch planks as well as 18 x 18-in. tiles. The new Lightwood three inch series will have nine standard colors, covering the spectrum of wood tones, ranging from whitewash oak to rustic redwood, in a variety of realistic wood grains.

Circle No. 206
Booth No. 513



The Gunlocke Company presents serra, a new seating series that showcases the art and form of steambending in the contour of the back and curve of the single-piece arm and front leg. Available in maple and cherry select hardwoods, serra offers the low-back side chair as well as the light-scale, management swivel chair. The swivel chair features the synchronous-tilt mechanism with pneumatic height adjustment, infinite lock-out, and tilt range commencing at two degrees forward, as well as wood or polypropylene base cap.

Circle No. 207
Booth No. 1739



Mayline's new Maytrix LAN Support Furniture easily configures into countless arrangements to provide a unique solution for managing network servers, monitoring and communications equipment. Maytrix features a series of durable and highly flexible component options, including heavy-duty welded steel frames, horizontal and angled steel shelves, drawer storage options and numerous keyboard supports. Frames are available in three heights and widths, and extensive cable management options help avoid clutter from cables and wires.

Circle No. 208
Booth No. 1245



Vescom America offers three new designs: Duval, Arcadia and Optima. Duval provides an authentic textile impression, attentive to detail, and holds its character well while remaining subtle and unobtrusive. Arcadia provides a soft yet well defined texture with good depth and Optima possesses a cloudy, monochromatic structure with random moving stripes. The designs are available in Type I or Type II with no minimum requirements, shipped in Vescom's standard quick turnaround time.

Circle No. 209
Booth No. 2135

NO TRICKS, JUST TREATS

TV/VCR carts from Vecta's Runner TR (training room) product group are offered in two sizes: 42-in. high carts that have two shelves; 54-in. high carts that have three shelves.

The carts offer 3-in. dual wheel locking casters, a six-outlet power strip and hold up to a 27-in. television. The top surface is in laminate with a choice of four vinyl edge colors and the column, foot and bezel are in any combination of thermoset colors. Other Runner TR products are computer carts, overhead projector carts and a wall system of marker and tack boards.

Circle No. 210
Booth No. 803,805



Lonwood Dakota, a new line of resilient sheet vinyl from Lonseal, Inc., offers the warmth of random-plank wood flooring without the cost and upkeep of real wood. Designed for the heavy-duty service of commercial applications such as retail stores, offices and health care, Lonwood is impervious to water, spills and most common household and hospital chemicals. Lonwood is available in nine colors, from light and airy to dark and rich, comes in 6 x 60-ft. rolls and can be welded for a sanitary, seamless installation.



Circle No. 211
Booth No. 229



FIXTURES FURNITURE®

A Jami Company



Tough room, tough crowd, tough chair.



The Bola

FIXTURES FURNITURE

Pretty tough stuff.™

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Patient Room Seating

When a patient sits down, one of his or her greatest concerns is about getting up later. Thus, patient room seating should have high seats, firm seat and back support, arms easy to grip and upholstery that is easy to maintain in place and easy to remove for thorough cleaning. If this type of furniture sounds prepared for stress, staining, soiling and wetting, it should be. Here are manufacturers' current products aimed at this very demanding customer.

SHELBY WILLIAMS INDUSTRIES, INC.

Shelby Williams Industries, Inc. offers a traditional design patient room rocking chair. This comfortable rocker features a Pyroguard flame retardant foam padded seat and back with a Sani-Space opening in the back frame to facilitate cleaning of the seat. The chair is available in a variety of Shelby Williams standard wood finishes. The rocker is 23 1/2-in. wide and 43 1/2-in. high.

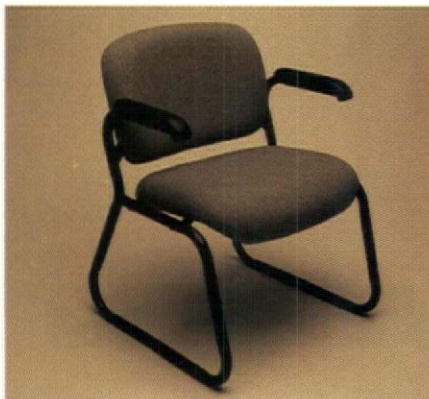
Circle No. 226



BIOFIT ENGINEERED SEATING

The sled base chair from BioFit Engineered Seating features an upholstered ergonomic seat measuring 21-in. wide x 19-in. deep x 3-in. thick. The seat has a waterfall front and four-way contouring—side-to-side and front-to-back for maximum distribution of weight. This model has a tubular steel sled frame with a powder-coated paint finish as standard or an optional chrome-plated metal finish. Padded, self-skinned urethane armrests brace arms comfortably. High-density foam cushioning in the seat and backrest will hold up to frequent use.

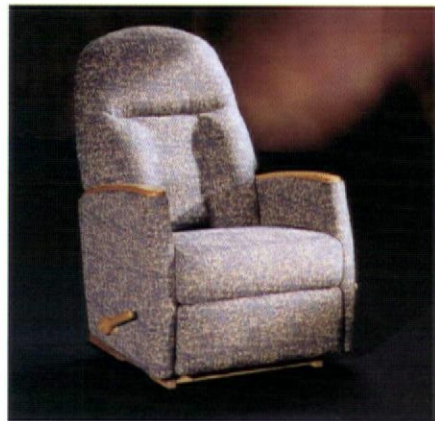
Circle No. 228



LA-Z-BOY CONTRACT

The QC Collection™, from La-Z-Boy Healthcare, includes a new healthcare recliner, which features soft edges and a motion pattern perfectly integrated with natural body movements. It offers an optional adjustable headrest, independent footrest mechanism, a back and seat which can be removed for easy maintenance and an adjustment allowing the user to recline flat, with the head positioned lower than the feet. The QC Collection is available in a selection of fabrics and other solvent-resistant covers designed to withstand the punishing demands of healthcare environments.

Circle No. 227



GREGSON FURNITURE INDUSTRIES

Gregson introduces the Selecta Multiple Series. The transitional multiple seating in this series is available in a multitude of seat/table configurations. Options include wood or upholstered arm detail and crumb slot detail at the rear of the seat for easy clean out. The Selecta Multiple Series is ideal for institutional environments.

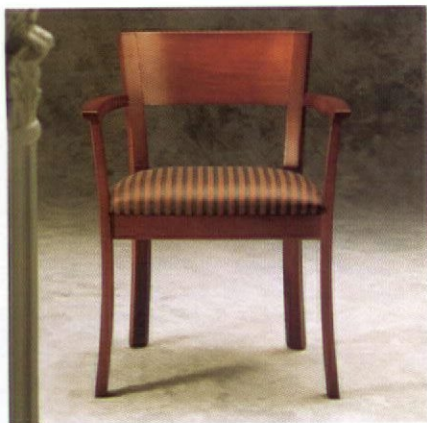
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LOEWENSTEIN, INC.

Loewenstein's Trumpet chair provides full scale comfort and a contoured back for patient rooms while offering an upscale look. The Trumpet chair offers both a solid execution and classic lines which work in any decor. Loewenstein's Trumpet is available in COM.

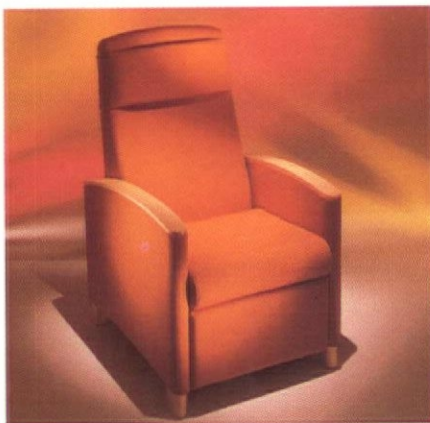
Circle No. 230



WIELAND FURNITURE

The Capital Recliner, from the R.M. Wieland Furniture Co., is a fully renewable chair in which one can sit or recline comfortably for hours. Like all Wieland furniture, each and every cover can be refreshed, all components can be renewed, and even the recliner mechanism can be inexpensively replaced. Wieland products carry a full 10 year warranty.

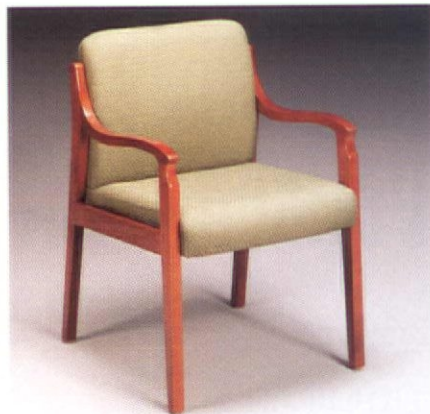
Circle No. 231



PAOLI, INC.

Paoli Health Care offers the Transitional Guest Chair for the patient room seating market. Whether the choice is traditional, transitional or contemporary, Paoli Health Care chairs meet stringent requirements including CAL 133. The chairs are available in eighteen wood finishes, and a choice of 10 antimicrobial, anti-static vinyls in solids and patterns plus COM.

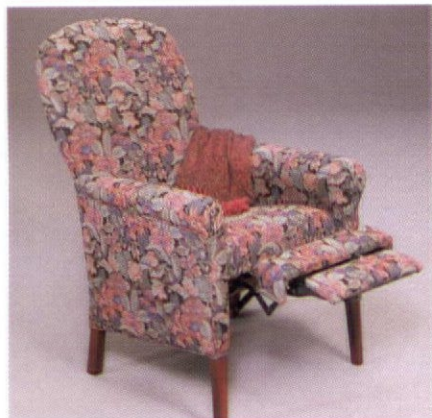
Circle No. 232



JSI

The Taylor Recliner, from JSI, brings comfort and softness to patient room settings. A three position mechanism provides support in both the mid- and full-recline positions. The Taylor Recliner is available in a catalyzed lacquer finish to resist amonias and chemical cleaners it may encounter in healthcare environments.

Circle No. 233



EXECUTIVE OFFICE CONCEPTS

Spanky chairs and companion gang seating units from Executive Office Concepts are designed for easy arrangement, maintenance and relocation. The hardwood trim is available in solid cherry, maple, oak or walnut in a choice of 13 standard finishes as well as polyurethane colors. They protect the arm caps and bases from scuffs, burns and soiling and can easily be lightly sanded and refinished. The tailoring includes weltless double stitch upholstery with waterfall seats for ease of cleaning.

Circle No. 234



NEMSCHOFF CHAIRS, INC.

Nemschoff's Regent healthcare group is designed with solid oak radiused edges and its contemporary styling complements any patient setting. Nemschoff's dry construction offers easy on-site component replacement. Regent may be combined with many Nemschoff seating products to create attractive, functional patient rooms. Extending Nemschoff's commitment to quality workmanship and design, all Nemschoff products carry a lifetime warranty.

Circle No. 235



Migratory Patterns

Brayton International's Migrations™ lets the occupant of a lounge chair migrate easily with computer and other work tools from one work pattern to another

By Rita F. Catinella

The design and mobility of the Migrations seating and table line by Brayton International allows a worker with a laptop and a dream to set up a work space in a variety of underutilized locations. Shown here (below) is the mobile chair with an open storage space and a left-facing tablet next to a powered/adjustable table.

"We're never single-minded, unperplexed, like migratory birds." Rainer Maria Rilke, Letters to a Young Poet

We are not as lucky as birds, who instinctively migrate to different climes without worrying about how they will perform their daily tasks when they get there. If we change our daily work location, we are usually stuck in a place not intended for our activities. But if necessity is the mother of invention, then Brayton's Migrations™ seating and table collection may be just what is needed by a growing percentage of workers doing tasks in places other than the traditional office. Its readily reconfigurable design and ease of mobility won it the Best of NeoCon 1996 Gold Award in the Alternative Office/Home Office category as well as the newly created title of Most Innovative.

Mike Shields, vice president of design and development at Brayton International, a Steelcase Design Partnership® Company, explains that the basic premise for Migrations came from listening to customer requests for special editions of its existing lounge furniture. Most calls were for casters on the chairs and for broad, flat armrests to use as writing tablets. Brayton decided there was a need for a more functional lounge chair that facilitated the use of laptops.

Consequently, Shields and his colleagues developed Migrations, a welded steel frame chair with contour molded urethane seat and back, which combines the mobility to a 360° rotation on a tubular steel turnable with a six-leg base, a pivoting work surface tablet of high pressure laminate mounted on the left or right, and open or closed below-the-seat storage. The most challenging problem in creating the chair was not having anything else in the market as a reference. "Migrations represents a mixture of different forms that really have no other comparisons," Shields points out. The chair's circular form, for example, was an important aspect of the problem, since the interior proportions had to be

generous enough while keeping the product sufficiently compact to roll through doorways.

But the solution had to be more than skin deep. When Shields transformed the original hand sketches of the chair into computer generated quarter-scale concept models, he shipped them to high-tech firms in Silicon Valley to gauge their reaction. End users responded immediately and positively. "Not only did companies say they had been looking for something like this for a long time," Shields recalls, "they wanted to use it at once."

These businesses may have been responding to a social phenomenon often called the "water cooler" effect. When many organizations find that their most productive meetings often happen in hallways and around water coolers rather than by plan, they want to create more

equipped with two standard pre-wired AC outlets and two data couplers. (Incorporating the power and data directly into the chair was ruled out because it would tether the chair with wiring.) Insights like this were surprisingly common because Brayton worked extensively with focus groups of end users and dealers to produce Migrations, modifying its form and function, particularly at the start of the product development cycle.

According to Lisa Clark, vice president of marketing at Brayton, the company's attention to the marketplace has already paid off handsomely in orders from such customers as Microsoft, Bank of America, AT&T, Sprint, Toyota and Dartmouth College. Nor has the design community been neglected. Brayton recently held a competi-



casual conferencing environments. "Say a visitor has no work surface to write on," explains Shields. "With two of our chairs in an office, a manager automatically has a little conference room." Such settings may even reduce the need for larger, single purpose conference rooms that are frequently underutilized.

In the process of validating Migrations, Brayton discovered the need for an occasional table to coordinate with the chair and accommodate laptop use, and subsequently developed a design that is powered or powered/adjustable, has a pneumatic height mechanism and comes

tion using fabrics from DesignTex to design a chair to use in a private office, an advertising agency, a staff nurses' lounge and a hospitality lobby, letting the A&D community know that the chair's applications depend on what designers do with its fabrics.

Even now, Migrations continues to evolve. "We are constantly getting specials," Clark admits, "which will become standard products in the second phase of Migrations." As nature helps migrating animals adapt to a changing world, the changing world will help Migrations to keep that restless creature known as *Homo sapiens* on the move as well. ☺

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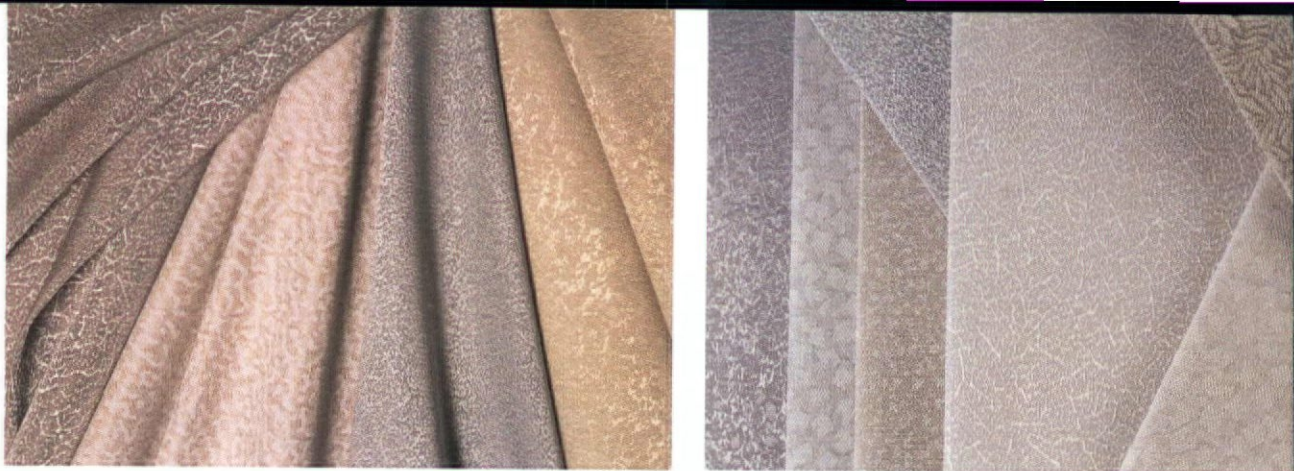
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Fairy Tales Do Come True

How metallic hues and textured shades of pale have inspired Maharam's two new lines, Illuminations fabrics and Tek-Wall Elite wallcoverings

By Ingrid Whitehead

Maharam's Tek-Wall Elite textured wallcoverings include such designs as geometrics, plain weaves and abstracts, as well as a rainforest pattern (above left and right). The Illuminations line of upholstery fabrics features Metalline, a miniature basket weave, and Vibrance, a stripe (right). Illuminations utilizes metallic yarns in gold, copper and silver for an iridescent shine.

Gold, silver, copper. Precious metals that catch the light and glow with a metallic luster. Add greens, blues and reds to the palette and suddenly it becomes a treasure trove of gemstones. Maharam's new Illuminations line of upholstery fabrics is designed with precious metals and gems in mind—at once precious and strong, lasting and lustrous.

Spinning straw into gold might have been easy for Rumpelstiltskin, but it's a bit more difficult to create yarns that are attractive, durable and affordable for the corporate, hospitality and retail markets. Maharam's challenge has been to come up with an upholstery design and weave that has a rich luxurious look, maintains a construction that can withstand heavy duty use and abuse, and can be sold at a moderate price.

"Illuminations was a sort of marriage between technology and design," says Mary Murphy, Maharam's vice president and director of design. "Although the contract market isn't seasonal like the residential market, we looked at trends in fabrics and came up with the metallic motif. We built on it by creating colors and patterns that would work well with metallic yarns."

Murphy and her team of three designers came up with two different patterns for Illuminations: Vibrance, a stripe, and Metalline, a miniature basket weave. Murphy's team designed the color palette and scale of both patterns to coordinate easily within the collection. There are 16 colorways in all, ranging from

platinum, bronze and copper to shades of blue, green and beige. Synthetic yarns make up the weave, and a Teflon® finish coats the fabric to protect against both wet and dry stains. Vibrance is priced at \$35 per yard, while Metalline is priced at \$40. The collection surpasses Association for Contract Textiles (ACT) heavy duty abrasion requirements.

Even Rumpelstiltskin would be baffled by the technology Maharam has used in its new Tek-Wall Elite wallcoverings for the office or health care market. In the early '80s, Maharam, along with a large industrial partner, developed Tek-Wall, an industrial cloth woven from tape yarn made of polyolefin, as an alternative to vinyl or paint. Tek-Wall is constructed so that wallboard covered in the material will break before the Tek-Wall rips. Puncture wounds can be brushed away, and because the material is treated with DuPont Teflon®, most liquids will bead up and roll off the surface. The fabric has a Class A fire rating, and is priced at \$8.10 to \$15.70 per linear yard.

According to Murphy, Tek-Wall Elite, unveiled at NeoCon

96, uses the finest denier yarn yet to allow the designers more freedom in creating their designs. Still, there aren't unlimited possibilities to designing wallcoverings, especially those made for heavy traffic areas, that require constant vacuuming and cleaning with bleach. "It's tricky," says Murphy. "You can't have any imperfect patterns, because each panel of wallcovering must seamlessly connect to the next. Our designs are contemporary, but not specific. There isn't a motif that you can pick out."

If you must spend time staring at the walls in a hospital room or office, there's a chance you can keep from climbing them if the patterns look interesting and rich. The Tek-Wall Elite line features eight jacquard patterns, four of which have detailed and refined designs with a silky look and a softer hand, while the other four offer a nubbiier texture and a cotton-like surface. Murphy observes that the color palette isn't florid. "We tend to stay pretty neutral with our wallcoverings," she comments. Tek-Wall brings 35 new colors to the existing 13, but all are muted, with beiges, grays and browns prominently featured.

"However corny it sounds," says Murphy, "I think that good design is timeless."

We try to come up with patterns that will look as good in 10 years as they do today." Way to go Maharam, keeping design and durability a reality—and not a fairy tale. ☺



Circle No. 238

“Durkan’s exclusive Masterworks Collections gave us the flexibility to customize a look of classic traditional refinement. Their precoordinated patterns allowed us to custom color, which provided a unique design solution for the entire hotel.”

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Interior Tree is intended to create space within a space (right). The result of a brainstorming session, the freestanding ceiling has planted the seed for future ideas for USG. Hanging off the perforated metal branches (below) are leaves that serve to shade light and create an acoustical ceiling under which people can gather.

The Learning Tree

USG's Interior Trees are freestanding ceilings that do a lot more than just offer shelter

By Linda Burnett

A tree by any other name is still a tree. Even in perforated metal? Well, maybe USG's Interior Tree is not really a tree but rather a freestanding ceiling that mimics the qualities of a tree both in shape and function. This isn't a rhetorical issue for philosophers—it's USG's newest idea. You can't call it a product just yet because USG, manufacturer of high-concept ceilings, hasn't decided whether or not to go into full production. Either way, USG product developers think Interior Tree might be just the right seed for the company's future products.

You can be the judge. Present profit or future gains? Develop now or shelve as an idea in progress? These are the questions USG product developers have been asking themselves and design professionals around the country. USG has been conducting a program called Trend Identification Tracking Analysis and Response to anticipate the needs of architects and interior designers by creating products like Interior Tree.

In this case, USG wasn't attempting to fill a niche in the market when it held a three-day brainstorming workshop with its color and material specialist consultant, Merle Lindby Young, previously vice president of design and development for Knoll Textiles and now head of her own consulting firm. "At this point," says Lindby Young, "the Tree was just a 'concept car.'" Meaning: the concept of a freestanding ceiling was new for the company and served to germinate ideas for future products.

"We said we're not sure about the Tree, but it makes aesthetic and functional sense," notes Merritt Seymour, director of product design and development for USG.

This kind of "skunk works" speculation is not unusual for USG, as industry observers know. The company continuously maintains and replenishes a portfolio of ideas, regardless of how

many prototypes actually find their way to the market. The concept of a tree seemed to incorporate ideas that everyone in the brainstorming session was hoping to hit—mainly to make a ceiling that creates space, comforts and gathers.

"We thought of cobwebs, clouds, all kinds of things," recalls Seymour. "We kept going back to the tree idea." Because of the Interior Tree, USG is now thinking in the direction of lighting and offering other services. Confident that the tree will be developed, Seymour is equally confident that the benefits of the brainstorming will far outweigh the present deliberation whether to produce the trees or not.

As is increasingly common for product development in the 1990s, USG and its consultant turned to CADD to move the concept along without building numerous models. "Because of the use of CADD, it's been a fairly rapid and low investment project," confirms Seymour, who adds that CADD use is a new development for the manufacturer.

Interior Tree was displayed as a full-scale model during NeoCon 96, during which time architects and interior designers stopped by the USG showroom to voice their opinions. USG found designers were receptive to a brand new concept in space planning and generally encouraging about its utility. Although the product is still undergoing development and a price point hasn't been set, customers are already waiting to buy Interior Tree.

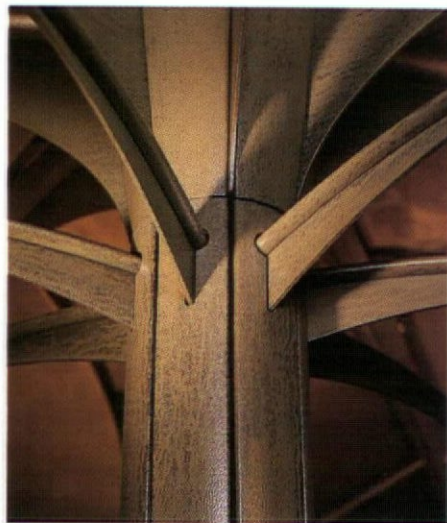
USG's expertise in metal bending is evident in the construction of the tree in aluminum and steel with perforated metal leaves that create light and shadow effects. Utilities such as light-

ing, glare control and acoustical elements are located in the trunk and distributed through the branches. No particular species of tree was used as a model for its organic form, however. Instead, the final design evolved through research and references to existing tree-like structures, which included arches and bundles of wheat.

"We wanted to stay true to the functions of a tree without being completely literal," says Lindby Young. Yet there are obvious parallels. The leaves are designed with acoustical, filtering and layering capabilities under which people tend to gather much like a real tree, while the roots provide structural attachment to the floor, serving as the connecting point for power distribution and communication and data cables. One or more Trees can divide a space, create a smaller space within a larger one or lower a high ceiling, serving applications in such commercial and institutional markets as restaurants, retail, hotels, health care, airports and libraries.

Certainly Interior Tree has been a learning tree for USG. When the company hosted a party in its showroom during NeoCon, the majority of the 120 attendees gravitated beneath the tree despite the facility's large size. That's when Seymour and Lindby Young realized the natural qualities of their creation. Having not given the product the go-ahead for production just yet, USG welcomes comments from the public. But please, no requests for apples. 🍏

Comments should be sent to USG Interiors, P.O. Box 4470, Chicago, IL 60680-4470 or call 1-800-950-3859.



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Shopping among garden trellises: an English conservatory is one of the general motifs brought to life in the renovation and expansion of Natick Mall for its 25,000-30,000 daily shoppers (70,000 on weekends and holidays). The elevator (opposite), caged within detailed iron work is just one of the striking elements making the mall experience more enjoyable. The lacy railing is brought to the mall's exterior as seen at the main entrance (right).



The Garden of Sales

Shopping's made easy and enjoyable in what appears to be an English garden, as a result of Arrowstreet's deliberately and decorative face-lift to the Natick Mall, Natick, Mass.

By Linda Burnett

National statistics say that 70% of mall shoppers are women. Is that surprising? Probably not—but how many mall developers think hard about that number when redesigning their facility? Homart, owned by General Growth Properties (GGP), asked the architects of Arrowstreet to create a design that's fully aware of its majority user when renovating Natick Mall in Natick, Mass., a town founded in 1651 on the outskirts of Boston that now has a population of 30,000. Thankfully for GGP, Natick garners a great deal of its income from the retail industry. Hoping to differentiate this mall from others, Arrowstreet approached the task by bringing the mall out of its previous box. The design was approached from two angles: the practical side, obvious in the mall's merchandising concept and layout, as well as the

aesthetic side, illustrated in the English garden style seen throughout the site.

With its new expansion to a second level, Natick Mall, originally built in 1966, now sees about 25,000 to 30,000 daily shoppers with a weekend and holiday crowd totaling 70,000. That's a lot of foot traffic. And with an average household yearly income of \$75,000, there's a good reason why there's a whole lot of shopping going on.

"The mall is located in a solid trade area," says Joseph LeDuc, first vice president, regional mall development, Northeast region for GGP. "We wanted the mall to handle a broad range of retailers but with an upscale design." According to LeDuc, Natick mall is 40-50% larger than the average enclosed mall. With the normal mazes and lines of shops found in malls, even the most experienced of

shoppers have found mall shopping to be unwieldy. Running from end to end looking for shoes can seem like a marathon. This was an experience that the developers of the updated version of Natick Mall wanted to avoid.

"We grouped like stores together," says LeDuc. "People don't have time to stroll the mall. It can take many trips to meet a specific purchase requirement so we grouped like stores together." For example, higher-end apparel stores are located together by the end where Filene's is anchored. The lower end stores are anchored at the end where Sears stands.

Does this separate the well dressed on one end from the miserly on the other? Perhaps, but LeDuc doesn't think so. "Our intentions were to create comparison shopping to accommodate shopper time con-



straints," he asserts. Besides, different days call for different kinds of shopping from the same consumer. One day a shopper might be going out for that big purchase, and yet on another day that same shopper might be browsing in Sears and in like stores for bargain items, LeDuc suggests.

This layout/merchandising concept of grouping like merchants was one of the practical aspects of building specifically for the Natick Mall shopper. Another element to the accommodating design is in the "family" restrooms where mothers can accompany sons and fathers their daughters. On the aesthetic front, the intention was to break down the interior with curving patterns obvious in the skylight, railings, floor patterns and the general softer look of the space, according to John Cole, architect with Arrowstreet.

"The English Conservatory is an overriding metaphor," Cole explains. "It was used as the design starting point in

look down the floor and see end to end," Cole points out. "The design encourages the shopper to walk around but without feeling like it's a maze. It's about enticement, not enforcement." Also, an S-shaped sloping roof and skylight, with its greenhouse affect, aggrandizes the long promenade and lifts the space.

Lighting is intentionally subdued in Natick Mall. "Retail relies heavily on neon to create excitement," Cole acknowledges, "but we tried to create an upscale image with silhouetted shapes." And since the Mall, like all others, has two lives, one from 10 a.m. to 6 p.m. and another from 6 p.m. to 10 p.m., night lighting creates an entirely different scene. Wall sconces and light posts, detailed with floral patterns, are used like garden lanterns throughout.

Natick Mall's structure is located on a tight site with over 3,000 parking spaces, so signage and circulation act as important elements in linking shoppers coming from their cars with the stores. "We made connecting bridges to the different levels of the mall," reports Cole, "in order to distribute customers evenly around the mall."

Now with the addition of Jordan Marsh, Lord & Taylor, a new Sears and expansion of Filene's to accompany three times the number of specialty stores than before, Homart's LeDuc believes that the redevelopment of

Is shopping mall bliss like not seeing your destination?



terms of its concept. Garden motifs are incorporated in the detailing found both in the railing design and the tile floors, with renditions of flower beds."

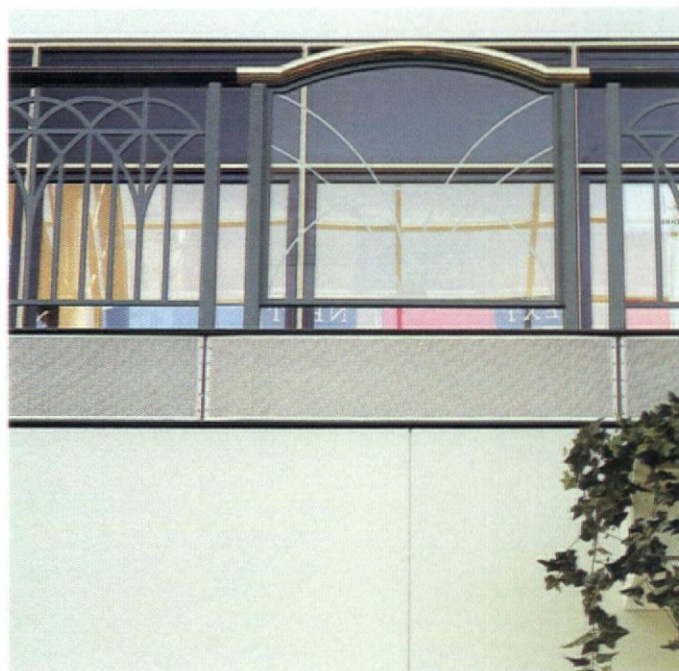
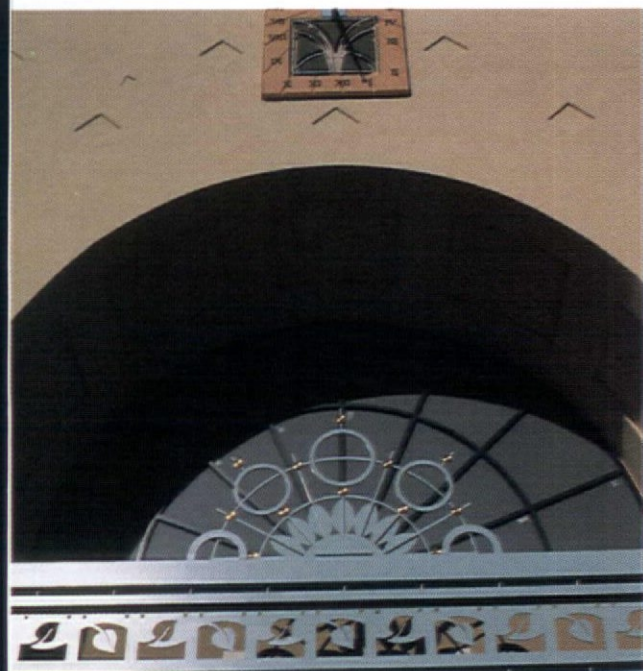
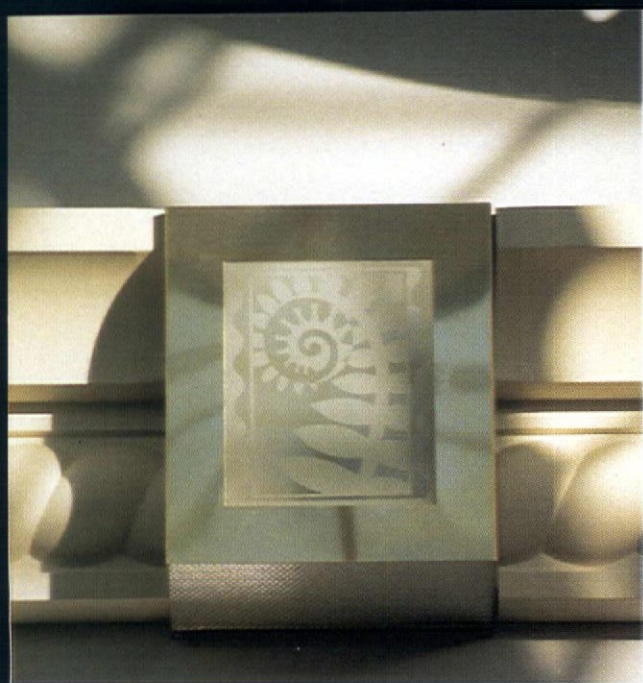
One of the most striking aspects of the design is the intricate, lacy iron work that defines the character of the structure from the curvaceous ceilings to the latticework on the exposed elevator shaft. For the architect, the use of new technology such as CADD has enabled him to create the intricate look at an affordable cost. All the rails were cut by a laser jet according to a pattern preset on the computer. The best example is seen in the elevator. "We enclosed the elevator in a cage," says Cole. "We imagined it to be like a trolley you might find in an old garden." The same idea was carried into the execution of the floor tiles with their floral patterns cut by water jets.

Departing from the typical rectilinear interior, the curved walls and ceiling create a meandering pattern. "Shoppers can't

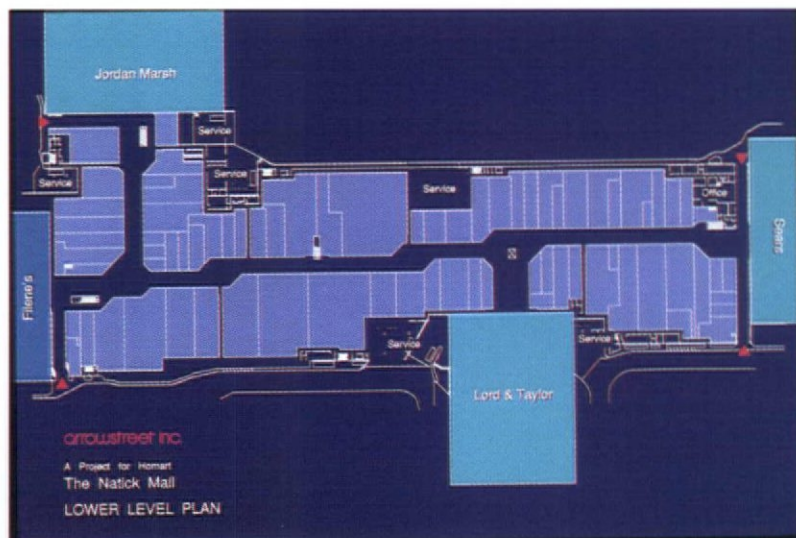
Natick Mall will make it the regional shopping center for the MetroWest area. Or at least it will become the most visited regional English Garden that finds itself acting like—Hear! Hear!—a shopping mall. ☺

Project Summary: The Natick Mall

Location: Natick, MA. **Total floor area:** 1.2 million sq. ft. **No. of floors:** 2. **Average floor size:** 350,000 sq. ft. **Cost/sq. ft.:** \$46. **Paint:** Polomyx, Doron. **Laminate:** Nevamar. **Dry wall:** Gold Bond. **Flooring:** Armstrong. **Carpet/carpet tile:** J & J Industries. **Ceramic floor tile:** Innovative Ceramics, American Olean. **Ceiling:** Armstrong, Hunter Douglas. **Lighting:** Fixtures, Metalux, Mercury, SPI, Litecab. **Doors:** Vistawall, Curries, Weyerhaeuser. **Door hardware:** Schlage, Stanley, LCN. **Glass:** Viracon. **Skylight:** Architectural Skylight Co. **Railings:** Capco/Van Noorden. **Elevators:** Schindler. **HVAC:** Mammoth, Trane. **Fire safety:** Edward's Fire Alarm. **Building management system:** Landis & Gar Powers. **Plumbing fixtures:** Elkay, Dexter, Sloans, Kohler, Chicago Faucet. **Client:** Homart (General Growth). **Architect and interior designer:** Arrowstreet Inc. **Structural engineer:** McNamara/ Salvia Inc. **Mechanical and electrical engineer:** R.G. Vanderweil Engineers Inc. **General contractor:** Walsh Brothers Inc. **Lighting designer:** Theo Kondos. **Photographer:** Robert E. Mikrut, Robert Holt, AIA.



Curved ceiling enhancements (opposite upper left) help break down the rectilinear form found in Natick Mall's original design. A shopper's path is not meant to be a straight line but rather a meandering one, so that no end-to-end, maze-like view is visible. Eating stops are accented with trees and skylights (opposite lower left). Overall, floral details are everywhere, from the signage to the railings to the water jet cut pattern floor tiles (upper and lower left and right).





Light Years Beyond Pong

Is life really fun and all games in LucasArts' computer game development facility in San Rafael, Calif., designed by RMW Architecture + Design?

By Ingrid Whitehead

Temple of bloom: Overstuffed sofas and chairs in muted colors combined with bookcases and located near curved walls provide public access areas (opposite) in the LucasArts facility by RMW. Its '90s corporate world is more like a college campus than a bank or insurance company (right).



Indiana Jones is alive and well and fighting evil in Northern California. So are Luke Skywalker, Princess Leia and Han Solo. They're all characters sprouted from the imagination of George Lucas and made popular in the *Star Wars* and *Raiders of the Lost Ark* trilogies. Now they're prominently featured, 19 years after the first *Star Wars* movie captivated moviegoers of every age, in computer games being created at the new LucasArts facility in San Rafael, designed by RMW Architecture + Design. The Force is with Lucas, who has created four multi-million dollar businesses based on the success of his films: Lucasfilm is film and television production as well as THX and Lucasfilm Licensing, Lucas Learning develops and publishes educational multimedia for home and school, Lucas Digital is a special effects house comprising Industrial Light and Magic (ILM) and Skywalker Sound, and LucasArts develops and publishes interactive entertainment software.

LucasArts took over 53,900 sq. ft. in what Cynthia Kent-Mills, project manager for RMW, describes as a "frumpy old building" in Marin County's canal district in 1995. "The 350,000 sq. ft. building was built 30 years ago by Fireman's Fund Insurance," says Kent-Mills. "It isn't the most aesthetically pleasing building on the outside, but it has an amazing electrical capacity." Michael Mills, principal architect on the project for RMW, agrees. "The new owners of the building brought it up to code," he explains. "Realizing it had incredible technical possibilities, they called it the Marin Technology Center. They went to LucasArts and a deal was made."

As the building architect chosen by the property's owners, RMW wasn't necessarily a shoo-in to design its tenant's interiors. RMW was obliged to make its pitch to LucasArts, and its script came from the firm's unique understanding and experience with the high-tech entertainment industry. "We got involved in animation a number of years ago," recalls

Kent-Mills, "when we designed buildings for Disney's animation division, Warner Brothers, and Dreamworks, the production company created by Jeffrey Katzenberg, David Geffen and Steven Spielberg. We came to this space with quite a bit of experience in what these artist types need."

And who are these artist types? "They're young," states LucasArts' director of corporate facilities Ralph O'Reare. "The average age in the company is less than 30 years old."

Really young, yes. So why create a \$1.824 million space for these kids? "The age of the people who work in this space is indicative of the high-tech entertainment world—it's a young, new medium," O'Reare observes. "Our company isn't particularly unique in that sense. The competition for talent in the multimedia industry is fierce."

In fact, the people LucasArts hires happen to be talented, creative, interested in computers and successful as individuals in addition to being young. The company hopes to



persuade them to work in teams. By clearly showing respect for them, it hopes to be respected in turn.

O'Reare admits that the success of its computer programmers, artists and sound engineers as individuals makes them more than mainstream. These young people are highly intelligent and highly creative, which makes for a rather "colorful" group of people. It isn't uncommon to see pierced tongues and blue hair, as well as ripped jeans and leather in the workplace.

Is this '90s corporate? "The bottom line," says O'Reare, "is business. LucasArts, if you'll excuse my gloating, creates products that are really good. Our customers want the best animation and sound, and they get it. Because of that, we're tolerant of the personalities of the people who work for us."

In other words, as long as employees create the highest quality product, which is essential to stay ahead of its rivals, LucasArts doesn't make them punch a clock or wear a tie. LucasArts happens to be one of the leaders in the \$1-billion electronic game business, along with CUC International, Electronic Arts and GT Interactive, but it vies with more than 500 companies competing in a field too young to predict. "We respect them to meet their deadlines," O'Reare continues, "and in return we give them the tools and space they need, with a minimum of distraction."

Good business to LucasArts also means coddling these *wunderkind*, a ratio of 60% men and 40% women, so that they won't take their ideas elsewhere. Piracy and industry espionage aren't woes faced only by Indiana Jones. According to O'Reare, "This business is based on intellectual property. If you lose your ideas, you lose your money. You can't copyright an idea. You can only copyright the tangible form of the idea. We have an interesting advantage in that some of our most successful games feature the stories and characters from *Star Wars* and *Indiana Jones*."

To make the games interesting meant making the game developers' space interesting. RMW drew on its experience with the entertainment industry to come up with a scheme that would please everyone involved. LucasArts went about it in a democratic way, interviewing members of all departments in the company. "The success of the company depends on the quality of the work," says Mills. "For this reason, three things were needed: dim lights, privacy and autonomy." Mills observes that animators need both space where they can work alone and space where they can share ideas, while computer programmers need privacy and quiet, and producers need to see what everybody else is up to. "Our basic plan was to put a donut around the center space," Mills points out, "like the city plan of Paris."

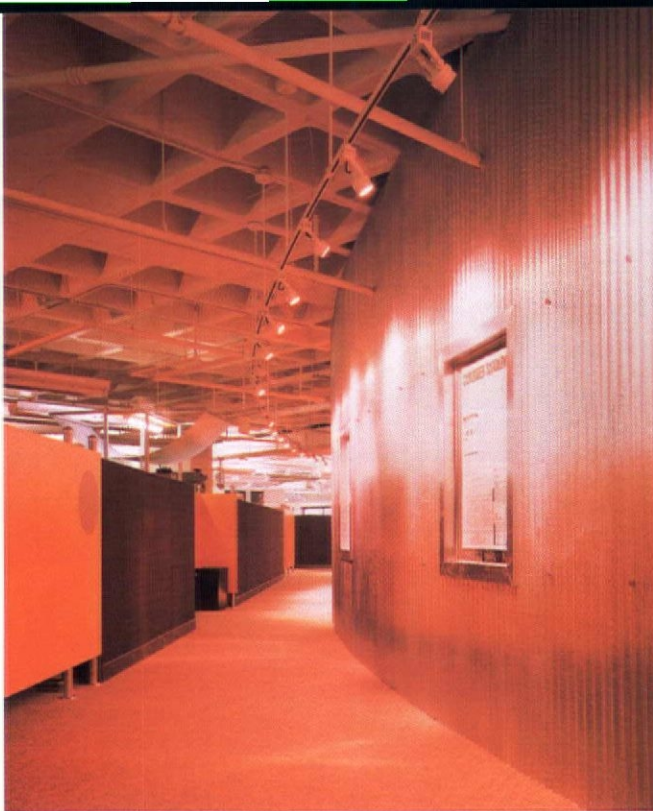
"Parifrique," is what Kent-Mills dubs the plan, and O'Reare describes the center space as being the "artist's colony." Work areas are a mixed bag of traditional enclosed offices

for computer programmers, while teams of animators and background designers occupy open-plan work stations around the artist's colony. There are also enclosed "team" rooms and meeting spaces, as well as a sound studio insulated by 18 layers of sheet rock located in the center of the facility, where all sound and music for the games are created.

O'Reare describes the idea for the space as stemming more from that of a university campus than a corporation. This is no bank or life insurance company—it's quite the opposite.

"There's also the 'test pit,'" notes Mills, "which is a pit where a bunch of 18-year-olds in jeans and tee shirts test out all the games." Not bad, considering that many of these teens find their way into the industry through product testing. But besides funky overstuffed sofas, test pit, artist colony, sound studio, Yoda dolls and Stormtrooper posters, what else sets this interior apart from the typical corporate office space?

"When we inherited the space," states Mills, "we had a typical lay-in ceiling. We decided what we wanted to do with the interi-



employees even turn off these lights. They like that cave-like atmosphere."

So how have these brilliant cave-dwellers fared after a year in the space? "Well," laughs O'Reare, "The greatest compliment we can

the same—no walls moving or offices changing, even on account of the Force. Thanks to RMW, even Obi-wan Kenobi couldn't argue with that. ☺

Project Summary: LucasArts Entertainment Company

Location: San Rafael, CA. **Total project area:** 53,900 sq. ft. **Number of floors:** 1. **Total staff size:** 275. **Total cost:** 1.824 million. **Wallcoverings:** Deepa. **Paint:** Fuller O'Brien Paints. **Laminate:** Avonite, Nevamar. **Dry wall:** Domtar Gypsum, American Studco, Inc. **Flooring:** DLW Linoleum. **Carpet tile:** Interface. **Carpet fiber manufacturer:** DuPont. **Ceiling:** USG. **Lighting:** Elliptipar, Finelite, Staff, Bega, Aikco, Columbia, Prescolite, Ecolite. **Doors:** KI, Total Door. **Door hardware:** Schlage, Quality, Adams Rite, E.B. Bradley Co. **Glass:** Asahi. **Work stations:** KI. **Work station seating:** Skaar. **Lounge seating:** Inside Source. **Other seating:** Leland, KI. **Upholstery:** Deepa. **Conference tables:** Mox Design. **Files:** KI.

Architectural woodworking: California Cabinetry & Millwork. **Client:** LucasArts Entertainment Company. **Client project manager:** Eric Malmquist. **Base building renovation architect/interior designer:** RMW Architecture + Design. **Structural engineer:** Steven

Do high-tech computers blend with crude, basic materials? Yep.

or was make it look more like an artist's loft. We took away the dropped ceiling and left the mechanical systems exposed. We used galvanized metal and crude, basic materials to get that industrial look."

"We also designed the space to be quite dark," adds Kent-Mills. "We used indirect 12 footcandle lighting, and we've found that the

get from them is to hear that the space is 'cool.' With a development cycle of six to 18 months, some projects have been completed and others have begun, and we haven't changed the interior." LucasArts is growing, so it will be expanding to other floors in the building. As far as the space by RMW is concerned, however, it is likely to stay relatively

Tippling + Associates. **Mechanical engineer:** Flack + Kurte Consulting Engineers. **General contractor:** WEBCOR Builders, Inc. **Finish metals subcontractor:** Sun Iron Works, Inc. **Lighting designer:** RMW Architecture + Design. **Acoustician:** Frank Hubach Associates, Inc., Walsh, Norris & Associates, Inc. **Furniture dealer:** Lindsay Ferrari. **Photographer:** Paul Peck, RMW Architecture + Design.

Not just anybody can make it past a lobby such as this one (opposite upper) at LucasArts. Piracy and industry espionage is a constant problem in the software business. The ideas exchanged in meeting rooms (opposite center) and team spaces and the animation designed by animators and background designers in open-plan work stations (opposite lower) are top secret.

Galvanized metal walls and exposed pipe ceilings add to the industrial feel of a corridor, and give LucasArts the look of an artist's loft (above).



Chelsea Morning Workout

Meet the ultimate sports playground, New York's Chelsea Piers, designed by Butler Rogers Baskett Architects with graphics by Douglas/Gallagher

By Roger Yee



On the waterfront: Chelsea Piers, at Piers 59-62 and their headhouse (left) on the Hudson River in Manhattan's Chelsea neighborhood, houses a 1.7-million sq. ft. sports and entertainment complex offering group sports and daily admissions to attract 8,000-10,000 daily occupants. Besides promoting such sports as in-line skating, volleyball, golf, gymnastics, rock-climbing, ice skating and swimming (opposite), the facility is used for film and TV production and mooring vessels of World Yacht and independent owners.

New York's sidewalks have been the playground for many a child or young adult over the past 100 years and more, wherever an empty lot or stretch of cobblestone could not be found. When songwriter James Blake wrote, "Boys and girls together, me and Mamie O'Rorke. Tripped the light fantastic on the sidewalks of New York," over a century ago (*The Sidewalks of New York*, 1894), he was simply observing the passing scene. If the nation's largest city is doing everything possible to maintain its parks and playgrounds, city kids—some 1,060,000 are enrolled in public schools for 1996-1997—still have a hard time finding a place to play. Where do they go? A tempting alternative to the sidewalk is Chelsea Piers, a new, 1.7-million sq. ft. sports and entertainment complex spread across four piers and a headhouse on the Hudson River at West 23rd Street. Developed by Chelsea Piers L.P. and designed by Butler Rogers Baskett Architects

(BRB) with graphics by Douglas/Gallagher, the facility has been teeming with 8,000 to 10,000 occupants each day (including 1,200-1,500 full-and part-time employees) since opening last fall.

Chelsea Piers is one of a new breed of sports facility, not as focused as a health and fitness center nor as exclusive as a country club, but richer in group activities and more accessible through daily admissions as well as annual memberships. If the buzz about Chelsea Piers as a great place for such activities as in-line skating, beach volleyball, golf, gymnastics, rock-climbing, ice skating and swimming is any indication, there will be more Chelsea Piers' to come. A glance at the competition shows why.

Large sports facilities already exist in such venues as the East Bank Club in Chicago and the Reebok Sports Club in New York, but are operated as private clubs with an appropriate emphasis on tennis, swimming, plush

amenities and high annual fees. Smaller health and fitness centers can be more affordable, but their focus on training becomes a limitation for most members, who typically drop out after the first three months from sheer boredom. By offering daily admission to a wide range of activities, including group-oriented sports with competition organized in leagues, Chelsea Piers has created what is already being called a "sports mall." One sure sign of the concept's possibilities is that Walt Disney World is building a 175-acre sports complex in Orlando to blend training, competition and vacation destination.

However, envisioning a sports mall or anything else as ambitious as Manhattan's Piers 59 through 62 required a major stretch of the imagination at the time the idea first took shape. In fact, the partners of Chelsea Piers L.P., including Roland W. Betts, chairman, Tom A. Bernstein, president, and David A. Tewksbury, vice president, had set their



sights much lower. When Betts invited James G. Rogers III, AIA, design principal-in-charge for BRB, to inspect the Chelsea neighborhood

a number of better known rivals, including veteran developer Abraham Hirschfeld. But the victory was no fluke. The partners, who

Fair play in the Big Apple: No public funding and winner take all?

in November 1991, he was intent on finding a new home for Sky Rink, an ice skating rink

never denied their naiveté in real estate development (Tewksbury is a director of Cushman & Wakefield, a national real estate brokerage, and Betts and Bernstein are partners in Silver Screen Management, which finds financing for movies, and part owners of the Texas Rangers baseball team), had shrewdly matched the waterfront's resources with the needs of New Yorkers.

"We focused on sports needing lots of space and investment, where high population density would make them work," Betts indicates. "The idea was to have a facility that would respond to pent-up demand and be hard to duplicate." In one bold gesture, Chelsea Piers would broaden its appeal, raise its capacity, lower its cost of admission and discourage future rivals.

As veterans of the entertainment industry, Betts and Bernstein assembled a unique building program that placed sports facilities on the piers and a mix of sports and sound stages in the headhouse. At the north end, Pier 62, which had no surviving terminal structure, would host two in-line Roller Rinks, a public Pier Park and promenade. Immediately south would be two terminal structures, Pier 61, enclosing Sky Rink's two rinks, seating for 1800 spectators and a restaurant, and Pier 60, a multi-level Sports Center equipped for swimming, basketball, beach volleyball, rock climbing, running, health and fitness and spa services (operated by Origins, a natural cosmetics maker).

A Golf Club would take up the third terminal structure, Pier 59, featuring a high-tech golf driving range and teaching center with 52 hitting stalls on four tiers, a 200-yard fairway, operable nets, a shingled clubhouse and a restaurant. Within the headhouse, the Field House would round out the sports accommodations with gymnastics, rock climbing, two basketball/volleyball courts, two artificial turf playing fields for soccer, field hockey and lacrosse, four batting cages, four party rooms and a child care center. The balance of the headhouse would become Silver Screen Studios, Manhattan's largest center for film and TV production (currently housing Universal Television's "Law and Order," NBC's "Cosby Mysteries" and ABC's "Spin City").

To fit so many activities into this space, BRB produced a lively industrial environment that preserves the maritime form of the Piers—where the Titanic was to have docked in 1912, the Lusitania set sail in 1915, and U.S. troops embarked and disembarked in World War II—and transforms it into a composition of bright colors, panoramic river views, exposed building components such as roof trusses, HVAC and lighting, sweeping



Calling Shannon Miller and Friends: America's future Olympic gymnasts can get their start at Chelsea Pier's gymnastic training center (above), the largest in New York.

In this corner of the 80,000-sq. ft. Field House are such features as column-free spring floors, deep foam training pits, sunken trampolines and in-ground tumble tracks in a brilliant, primary color setting.

A city within a city: Among the many facilities that make Chelsea Piers so appealing to families with children as well as sports enthusiasts are the Sky Rink entry (opposite upper left), which evokes Old Glory, the basketball/volleyball courts (opposite upper right) in the Field House, where organized league play intensifies the fun, the driving range at the Golf Club (opposite lower left), equipped with automatic tee-up and operable netting, and the health and fitness area (opposite lower left) at the Sports Center for serious trainers.

then located at 450 West 33rd Street. "It's not easy finding a 20,000-sq. ft., column-free space in New York," notes Betts. "I wanted two." Betts and Rogers found much more. "In one leap we went from looking for a home for Sky Rink," Rogers marvels, "to four piers linked by a continuous headhouse with some 1.7 million sq. ft."

Raising the bar was New York itself. Keenly aware of the latent value of the land beneath the maritime structures built in 1910 to serve trans-Atlantic ocean liners and renovated in 1963 to handle cargo, the West Side Waterfront Panel had drafted a conceptual plan in 1990 that demonstrated the possibility of developing 720,000 sq. ft. of residential space and 110,000 sq. ft. of commercial space on the 30-acre site. The City's Dept. of Transportation then sought bids for an interim tenant who would create a viable use for the facility. Among the caveats: no public funding—and winner take all.

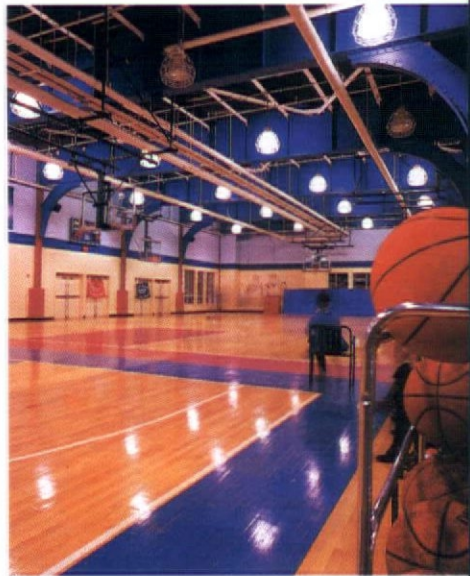
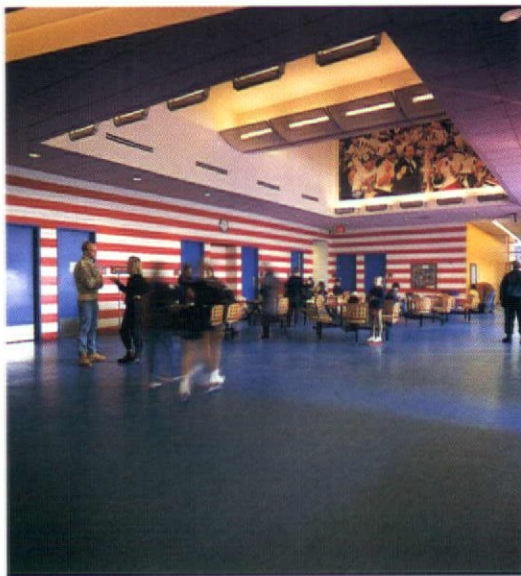
Much to the surprise of the local real estate community, Chelsea Piers L.P. beat out

banks of bleachers, and stairs, ramps and mezzanines framed by nautical-style pipe railing. (The exception is the Golf Club, a *faux* version of what Rogers describes as "your classic Long Island North Shore clubhouse.") Sincerely believing in the power of design, Betts and his partners encouraged BRB to use quality materials and construction—and the results show everywhere.

Circulation within the piers and headhouse resembles that of a ship (the upper levels of Piers 60 and 61, where the facilities sit atop parking, are 120 ft. by 800 ft. and column-free), using central spines and peripheries to speed people on their way. Graphics also play a pivotal role in orientation by identifying major intersections and filling voids that occur. As Patrick Gallagher, a principal of Douglas/Gallagher, points out, "Our concept is to keep people together until you need to divide them. Our hierarchy of identity systems allows us to take pieces in or out to direct the crowd."

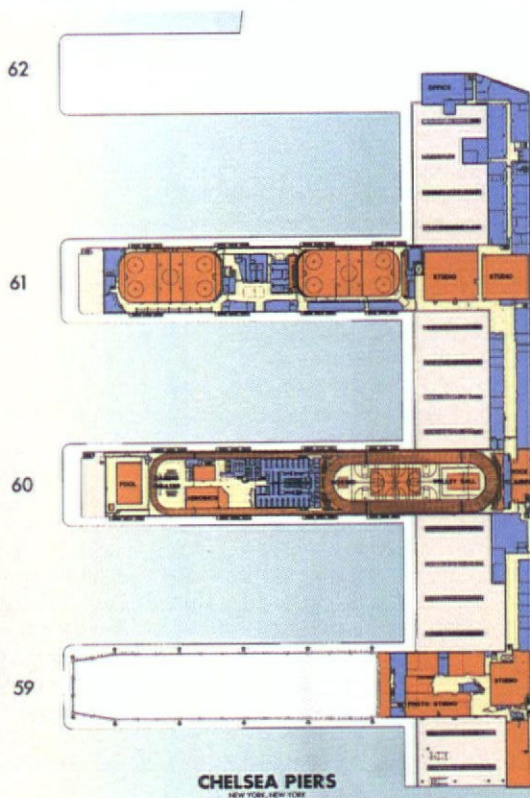
Projects of this scope seldom come together quickly, but the Chelsea Piers team navigated so deftly and resolutely through complex city, state and federal regulatory reviews that it finished its task in just four years. Seven months for bid preparation and two years for financing were capped by 17 months of construction from ground breaking in September 1994 to completion in February 1996. More than a few skeptics were left speechless.

For now, reports of a decline in children's physical activity (the Surgeon General warns that only 25% of U.S. high school students took daily physical education last year, down from 42% five years ago) may be premature in the Big Apple. City kids of all ages have found the ultimate sidewalk at Chelsea Piers—and it's enormously playful.



Project Summary: Chelsea Piers

Location: New York, NY. **Total floor area:** 1.7 million sq. ft. **Activity areas:** 300,000 sq. ft. **Support space:** 100,000 sq. ft. **Wallcovering:** Maharam. **Paint:** Benjamin Moore, Pratt & Lambert. **Flooring:** Gerstung, Mondo, Tarkett, Armstrong. **Carpet/carpet tile:** Interface, Speith Anderson, J&J. **Ceiling:** Armstrong. **Lighting:** Solux, Light-olier, Progress, Kim. **Fitness equipment:** Stair-master, Cross Conditioning Systems, TK Star Body Masters, Cybex, Life Fitness, Concept II. **Elevators:** John A. Van Deusen & Assoc. **HVAC:** Trane. **Fire safety:** Potter-Roener. **Client:** Chelsea Piers Management, L.P. **Architect and interior designer:** Butler Rogers Baskett Architects, James G. Rogers III, AIA, design principal-in-charge; Steven B. Kratchman, AIA, project designer. **Structural engineer:** Thornton-Tomasetti. **Mechanical and electrical engineer:** Cosentini Assoc. **General contractor:** AJ Contracting. **Photographer:** Fred George Photography.



Mission Possible

When Steven Spielberg was hungry for a submarine sandwich, Miesel Associates designed interiors in Los Angeles and Las Vegas where he could eat one—while being in one, sort of

By Linda Burnett



A video wall greets customers at Spielberg's and Katzenberg's restaurant Dive, a real submarine experience. Fake gadgets and duct work (opposite) simulate the feel of what it would be like to eat lunch or dinner in an actual sub, or at least in a sub-like stage set designed with all the trimmings. The restaurant's exterior (left) juts out in the shape of a sub's hull.

Theme restaurants aren't new. Nor are celebrity restaurateurs. But typically, a celebrity theme restaurant originates in a plan to make money rather than sandwiches. That's where Dive's story line changes. The story behind Dive begins with a hungry famous director, some desperate young people and a friend with a master plan. On the set of the top grossing film *Jurassic Park*, film director Steven Spielberg sent a production assistant to fetch a submarine sandwich. When the PA returned, Spielberg considered the sandwich inedible. So he sent the PA out for another. Again, inedible. Soon all the PAs were in search of a submarine sandwich suitable to Spielberg's taste. With Spielberg subless, his colleague and close friend Jeffrey Katzenberg suggested Spielberg build a place to make the kind of subs Spielberg remembered eating as a kid. The two decided that making a restaurant that sold sub sandwiches and appropriated the sub as its motif was worth a try. The mis-

sion impossible was turned into a very possible one. The two film talents partnered with consultant Levy Restaurants, hired Miesel and Associates to design the great big sub—and that's how the first Dives were anchored above ground in Los Angeles and Las Vegas.

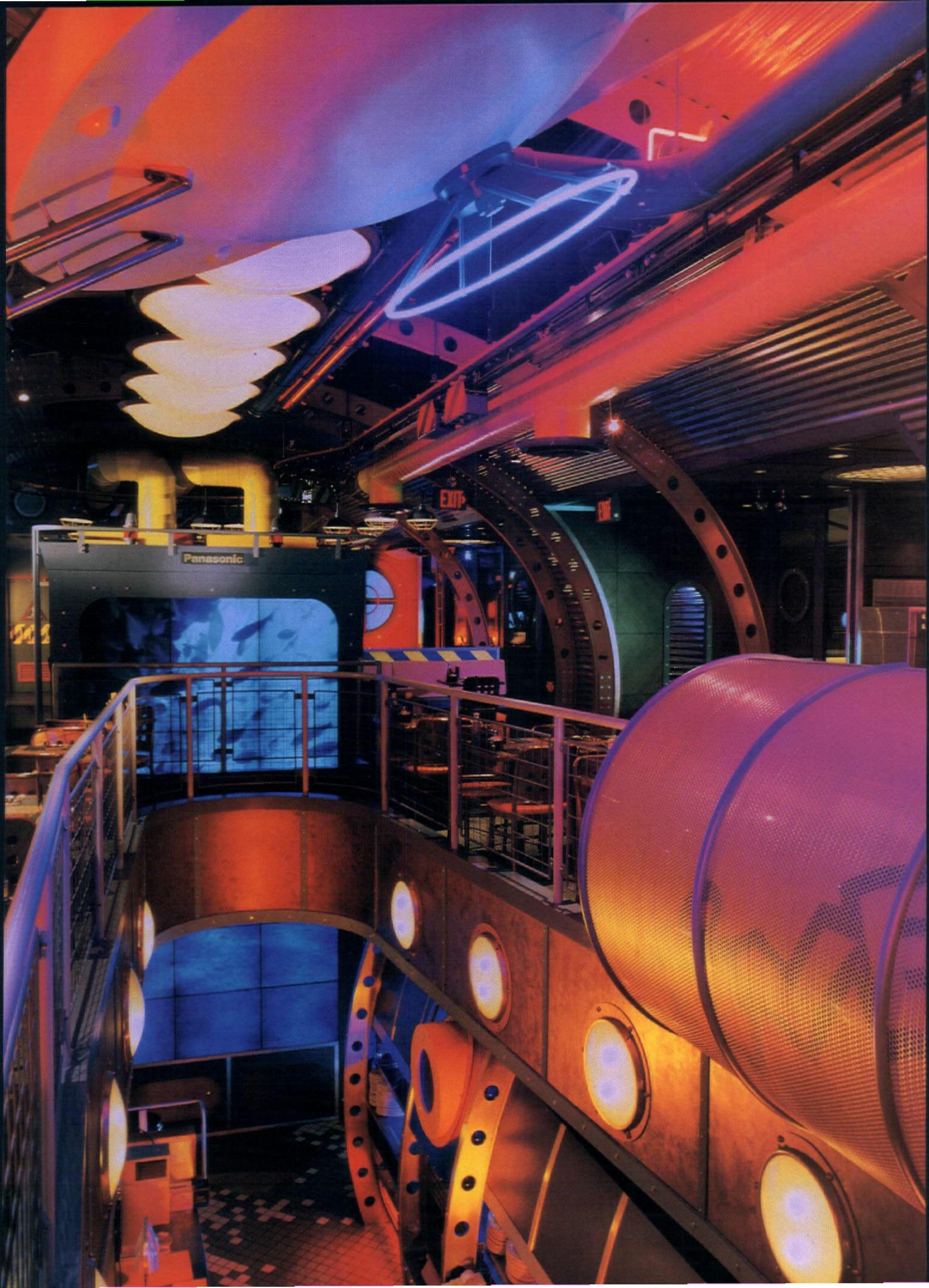
Dive's development unfolded like the production of a motion picture, with food and scenery playing the main characters. Miesel observes that Spielberg approached the interiors as he would a movie set. Spielberg was working with Universal Studios at the time, so he recruited top people in its set design department to brainstorm and sketch ideas which Miesel would expand, develop and execute. Because Katzenberg was then at Disney and the Levy brothers, Larry and Mark, operate the food service at Disney World, Levy Restaurants was invited to join the project as consultants and partners.

After the initial designs were drawn, a site in LA's Century City where two restaurants were going out of business became the first

Dive. The conditions looked promising. Not only did the site boast exposure to Santa Monica Boulevard and a ten-cineplex theater, but both Levy and Miesel had been working with a shopping center in the area. All food preparation would take place in the basement, with the entrance, bar and lounge area plus 170 seats for outdoor dining occupying the first floor, and the main dining taking place on the second floor. All together, seating would total around 300, creating energy much like that on a theme park ride. The bar would serve mostly as a holding area for customers.

"The actual concept behind Dive was for the restaurant to be an underwater submarine," says Miesel. "We discussed what submarine meant. We didn't want something military or the Yellow Submarine." One thing was for sure: It would have a submarine's tube shape and simulate an underwater experience as much as possible.

Creating the experience of a ride with set designs within an interior that functions as a





restaurant became the mission. As befits a set design, the concept makes extensive use

instead of the floor to save square footage. "We used a lot of corrugated metal as the

the camera were located at the nose of a sub," says Peck, "so you can see different things."

A submarine experience every hour accompanied by lights and bubbles

of audio video equipment, lighting and special effects. But perception must yield to reality on occasion, so the walls curve in the shape of a sub only down to the banquettes

skin," points out Miesel, "because of its ease in curving."

The set designers sketched vignettes much like a storyboard for a film, with the difference being that the sets would be used constantly, undergoing a lot of wear and tear instead of being taken apart after a few takes. "The set designers only consider that the design lasts for a day," says Miesel. "So we had to determine how to build what they drew. We collected their ideas, using a few as stepping stones, and modified them to create Dive."

Such gadgetry as the bubble windows, where sea scenes are depicted with actual water, are found throughout. But, the more complicated the design, the more potential exists for technological problems. "In movies the bubble windows are easy to build," says Miesel. "But we had to deal with changing temperatures and long periods of time. Algae grows. Things freeze."

Given the many practical considerations, LA's 13,500-sq. ft. and Las Vegas's 15,400-sq. ft. Dives do a credible job replicating the hull of a 200-ft. long and 25- to 30-ft. diameter submarine and filling it with authentic details. The entrance to the restaurant, like that of a sub, is a hatchway. Booth glass top tables are etched with sonar screen patterns. "We made sure we had all the important elements of a sub like hatches, gauges, and the red and green indicator lights called Christmas trees," says Roger Peck, in-house designer for Levy. Though the air ducts are real, the bolts, rivets and most of the machinery are pretend as are the lighted dials and gauges, all computer-programmed to set off a show.

Oh yes—the show. Every 45 minutes to an hour and a half, a high-tech, sound-and-light show simulates a dive experience. During this time, the lighting changes and the video playback relays a deep sea sub dive while effervescent bubbles gurgles in the windows, changing their pace from slow to surging while safety lights flash. "The video is shot as if

the camera were located at the nose of a sub," says Peck, "so you can see different things."

During dinner, when diners often stay longer than at lunch, the operators note that customers get upset when a meal is disturbed several times during the same meal. Consequently, the show occurs with less frequency during the evening. Normally, the special effects sequence lasts for 90 to 120 seconds.

Dive, like most other entertainment restaurants, expects a healthy percentage of its customers to be represented by families and tourists. "It's a real attraction," says Robert Wood, director of operations for Dive. "There's always so much going on inside." The Las Vegas branch was especially meant to cater to tourism while LA's location is more residential, yielding an 80% residential attendance in winter that declines to 60% in summer.

So what's the breakdown of a typical Dive customer? According to operations director Wood, market surveys say you just can't tell. "Dive's customers have a wide range of backgrounds with incomes across the board," says Wood. There is some discrepancy in the two Dives because of the varying locations. LA's Century City location, for example, allows for high-end demographics, while Las Vegas attendees range from nickel slot devotees to no-limit blackjack players. Likewise, the two locations have different busy hours. Weekends are busiest for LA, with weekday lunches and dinners. Las Vegas often depends on conventions for its busiest meals.

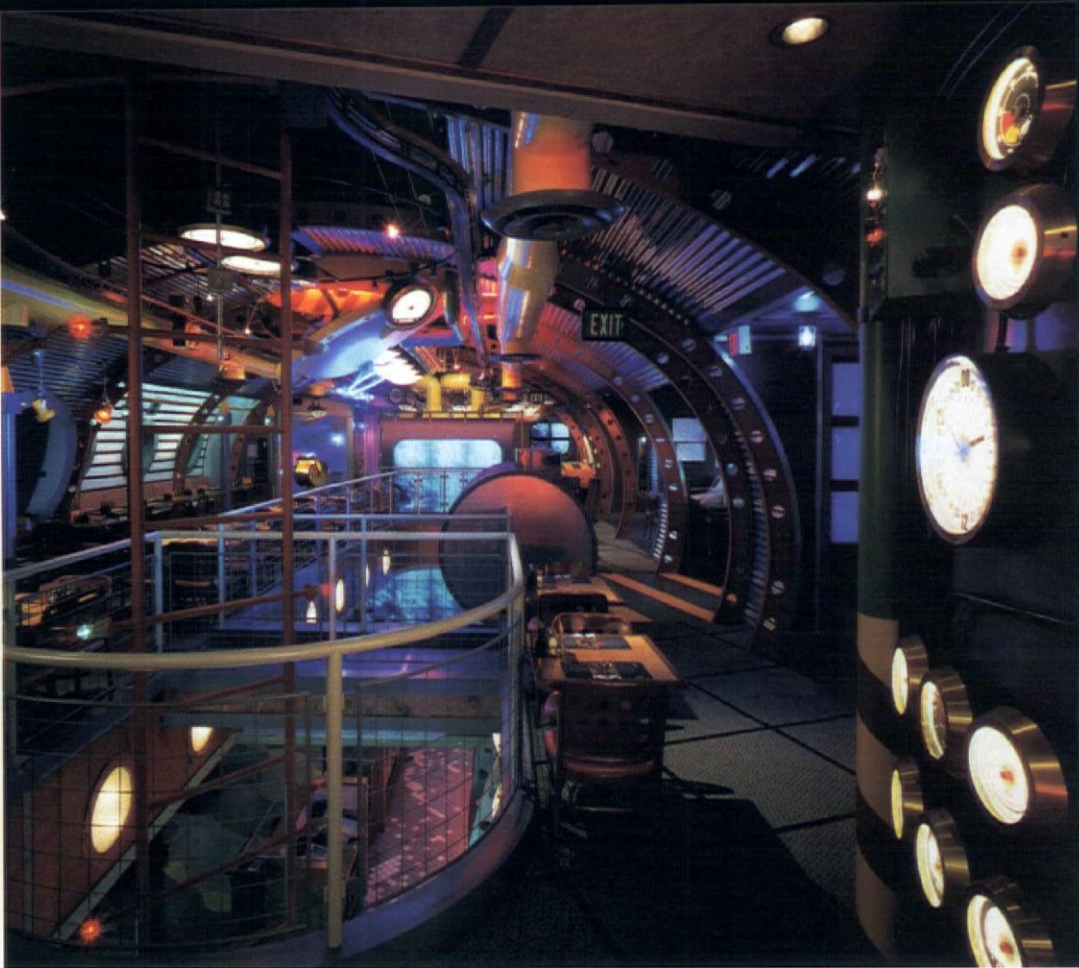
Dive has already ventured as far as Barcelona to set up its *faux* submarine but its



operators aren't stopping there. Dive is investigating Southeast Asia, Hawaii and New York for its next move. "Dive needs high profile destinations," notes Wood, "before hitting the secondary markets."

How will Dive compete with the Planet Hollywoods and Hard Rock Cafes? Wood suggests that these restaurants are competitors because of similar strategies. "We all pocket around each other in high destination areas," says Wood. "We all look for the location with highest visibility and foot traffic and we build them large to move a lot of people through them. The real estate has to be right, and we all look for the same real estate."

Entertainment or theme restaurants are proliferating as customers demand more than just good food from their afternoons or nights out. "Dive can deliver a meal in an hour for the same price as a TGIF," says Wood, "but with a better meal and entertainment." Who needs a Universal Studios ride when you can visit the bottom of the ocean and eat a grilled tuna sub-burger while peering out a periscope that spies on the wildlife on the streets of Southern California? ☞



Project Summary: Dive

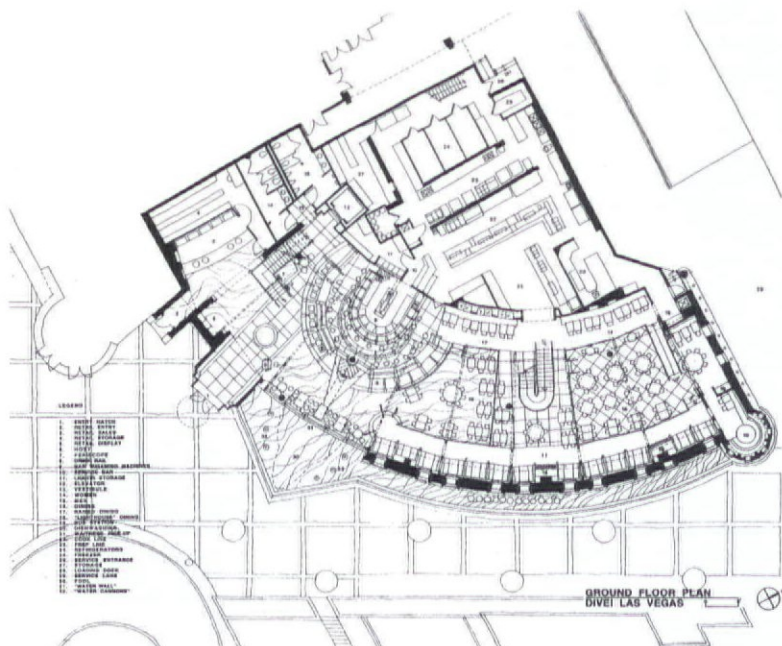
Location: Los Angeles; Las Vegas. **Total floor area:** 13,500 sq. ft.; 15,400 sq. ft. **No. of floors:** 3; 2. **Total capacity by tables or guests:** 301. **Wallcovering:** J.M. Lynne, Numetal. **Paint:** Sinclair. **Laminate:** Pionite, Nevamar, Formica. **Flooring:** Structural Stoneware, Summitville, Dal-Tile, Gerbert Ltd., Forbo, Lonseal, Jason Industrial, Burke Industries, Tuflex, Gammapar. **Carpet/carpet tile:** Collins & Aikman. **Ceiling:** Alpro. **Lighting:** Appleton, Phoenix

Products, Ron Rezek, Tech Lighting, Hubell, Halo, Capri, Bega, Tekka, Times Square, Prisma, LTM Corp. **Window frames:** National Mallfront. **Railings:** Teters Construction. **Dining chairs and tables:** Shelby Williams. **Lounge seating:** Beltram Foodservice Group. **Other seating:** Creative Woodwork Co. **Upholstery:** Design Tex, Naugahyde. **Architectural woodworking and cabinetmaking:** Creative Woodwork Co. **Signage:** Superior Electrical Advertising. **Plumbing fixtures:** Kohler. **Cooking range:** Vulcan. **Re-**

frigerator/freezer: Victory, Kolpac. **Client:** Mission Control, Los Angeles. **Architect:** Miesel Associates, Joe Miesel. **Production architect, L.A., interior production, LV.:** Lawrence Berkley & Assoc. **Scenic designers:** Phil Hetteima, Dale Mason. **Exterior production, LV.:** Marnell Corrao Assoc. **Scenic Design Consultants, LV.:** Idletime Network Inc. **General contractor:** Capitol Construction Group. **Show control, LV.:** Thoughtful Designs. **Audio visual consultants, LV.:** Soundelux. **Photographer:** Karl Herman, Doug Snower.

Four, three, two one: Dive! About every hour a computer program turns on a show of lights and a video so customers can enter the deep dark sea while eating their meals at their tables (opposite, upper). The bar located by the entrance (opposite, lower) serves more as a holding area than as a profit center.

What's been left out of a Dive voyage? Not much. Everything you would expect to find in a Tinseltown sub is incorporated in the high-concept Dive (above), the newest rival for Hard Rock Cafe and Planet Hollywood.



No Magic Bullet?

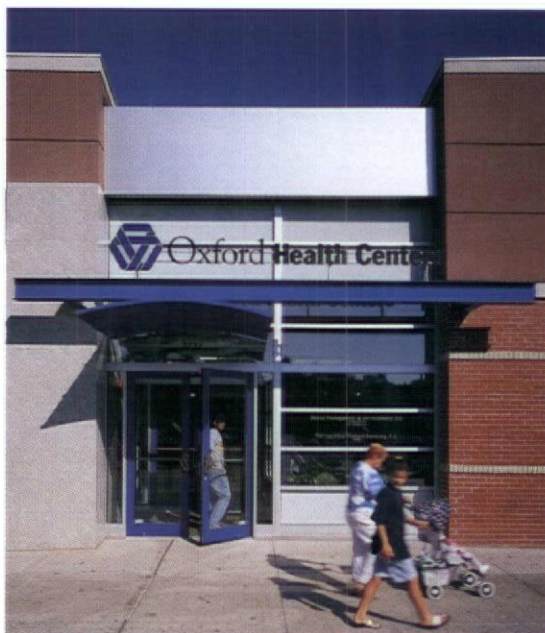
The risks in assessing health care design through therapeutic outcomes is considered at the annual meeting of the Center for Health Design

By Roger Yee

"Hell no, HMO!" If California still foretells the nation's future, the condition of the Golden State's lauded managed health care system should give us all pause. The California Cooperative HEDIS, a coalition of health maintenance organizations (HMOs), recently released the first statewide report card comparing the operations of 24 health plans. The verdict: most performed as expected in six preventive measures (breast cancer, cervical cancer and cholesterol screening, childhood immunization, diabetic retinal exam and prenatal care), but none scored above average in all six. Are Californians resigned to "average" care from the likes of Kaiser Permanente, Health Net, Omni Healthcare or Aetna? Protests against HMOs denying recommended care, cutting staffing levels at hospitals, selling patients' medical records to third parties and failing to disclose marketing and other non-health related expenses are culminating in a voter referendum on HMO regulation this fall. This and other uncertainties about the nation's health set the stage for the Center for Health Design's board of directors at its summer 1996 meeting in Sausalito, Calif.

"Health care is changing with unprecedented speed," remarked Roger K. Lieb, AIA, president of Add Specialized Seating Technology. "Yet we're still seeing a lot of hospitals that emulate hotels, and ambulatory care centers that conjure up Michael Graves. As changes occur, new archetypes are called for that reflect the blending of compassionate caring with cost-efficient delivery. 21st-century health care technology and holistic healing."

Since designers and health care professionals are working more closely than ever to balance care and economics, designers now feel compelled to measure the benefits of design in therapeutic outcomes. Impossible? No. But isolating the impact of design from the rest of the environment carries risks. As Blair L. Sadler, JD, president of Children's Hospital and Health Center, San Diego, pointed out, a cookbook approach would be trivial. "Weighing the value of a ficus tree against a topiary is not the question," he indicated. "We just want to plan better gardens."



Now opening on Third Avenue: Oxford Health Center (above), designed by William S. Leeds Architect, brings needed out-patient primary care to the in the South Bronx, N.Y. Photograph by Christopher Lovi.

In effect, no magic bullet exists for poor facilities. "We get calls every day asking about prescriptive formulas for health care environments," noted Wayne Ruga, AIA, IIDA, president of the Center for Health Design. "Our answer is that quality design comes from a larger organizational culture. Creating environmental conditions is not enough. You must sustain them."

Concern over cost benefits shouldn't crowd out opportunities for better design, nonetheless. "We now have a situation analogous to the hotel industry, which came under unified management at mid-century," explained Russell Coile, Jr., MBA, president of Health Forecasting Group. "In the 1990s, health care providers want not just a distinctive look, but an organizational culture that befits the aesthetics—a brand identity at all levels. Differentiation will be imperative once hospitals become commodities."

Prospects for cooperation between health care professionals and designers could be founded on a mutual desire to develop more competitive facilities. Challenging the notion

that the "corporatization" of health care is inherently bad, Roger S. Ulrich, PhD, associate dean for research of Texas A&M University, argued, "Good, humane health care design is good business as well as an opportunity to institutionalize design concepts."

Are the 1990s a defining moment for health care design? Kathryn E. Johnson, president of The Healthcare Forum, declared, "Design is in a position to become key to cost containment and maximizing health care outcomes. Kaiser Permanente and the Veterans Administration are among the organizations with the mass and resources to research this on their own."

Why would they? Sadler suggested that self-interest would suffice. "Which health care organization doesn't want to improve the outcomes of its populations groups—raising the clinical results, cost benefits and patient satisfaction for individuals, disease groups, defined populations and the community?" he asked.

Such thoughts appeared to be shared by the two 1996 winners of Health Environment Awards from the Center for Health Design, which *Contract Design* is proud to sponsor, including Essa Flory Hospice Center, Lancaster, Pa., designed by Reese Lower Patrick & Scott and A.J. Weinsensale, winner of the Award for New Construction, and Oxford Health Center, The Bronx, N.Y., designed by William S. Leeds Architect, winner of the Award for Remodeled Construction, appearing on the following pages. (Other projects cited, a New Clinical Facility for Deaconess Hospital, Boston, designed by Shepley Bullfinch Richardson & Abbott, winner of an Honorable Mention for New Construction, and two international projects, Hospital Los Angeles, Centro Medico Integral, Torreon, Coahuila, Mexico, designed by Henningson Durham & Richardson, Dallas, and Norrtälje Hospital, Norrtälje, Sweden, designed by ETV AB, Stockholm, both recipients of Honorable Mentions for International Construction, a new category, will be published here in 1997.) In the minds of their patients and staff, better outcomes must seem a natural consequence of doing everything else in a facility right. ☛

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Comfort Care

How Pennsylvania's first freestanding hospice, *Essa Flory Hospice Center*, designed by Reese Lower Patrick & Scott, architect, and A. J. Weisensale, interior designer, gives terminally ill patients a convincingly home-like experience

By Linda Burnett

When Eric Kopeloff's father was dying from cancer, he and his family turned to the hospice in their Paramus, N.J. neighborhood for support. A social worker came to their house every week, and the hospice provided a "friend" who had beat cancer himself and now volunteered to help terminally ill patients. "He would come and have lunch with my dad or help him get a haircut," recalls Kopeloff. "My dad became very close to him. The hospice is an amazing service. If we had a question, wanted to talk about something, or needed a nurse, hospice was available 24 hours a day." This was exactly the kind of care Reese Lower Patrick & Scott, architect, and A.J. Weisensale, interior planner and design consultant, wanted to impart in the design of the *Essa Flory Hospice Center*, Pennsylvania's first freestanding hospice.

The architect and interior designer researched hospices and visited homes of hospice patients to witness the environments where they were being treated. "I wanted the Center to be like it is at home," says Alexandra Weisensale, principal of A.J. Weisensale, who had previously worked with the Hospice. From room locations to interior finishes, the *Essa Flory Hospice Center*, winner of the Center for Health Design's Health Environment Award for New Construction, was designed to create the most home-like experience possible in an environment that isn't always a happy place.

"What drove the design solutions," observes Greg Scott, AIA, a principal of Reese Lower Patrick & Scott, "was the recognition that the building would be serving an end of life experience. There is a philosophical difference between building a hospice and a hospital. A hospice is a place that recognizes its visitors will die and it allows them to die with dignity, whereas a hospital is designed for people to get better."

Pennsylvania had offered a hospice program without a freestanding hospice center since 1979. Patients were cared for in their own homes or in contracted beds affiliated with a hospital. The new 31,784-sq. ft. Center, named after *Essa Flory*, a young



Reflections of home: Terminally ill patients need not suffer alone or in an institution, and the *Essa Flory Hospice Center* (left) is Pennsylvania's first freestanding hospice to make sure that's true. The architect's and interior designer's main concern was to make the Center feel just like home, as seen in the view of the bedroom (opposite).

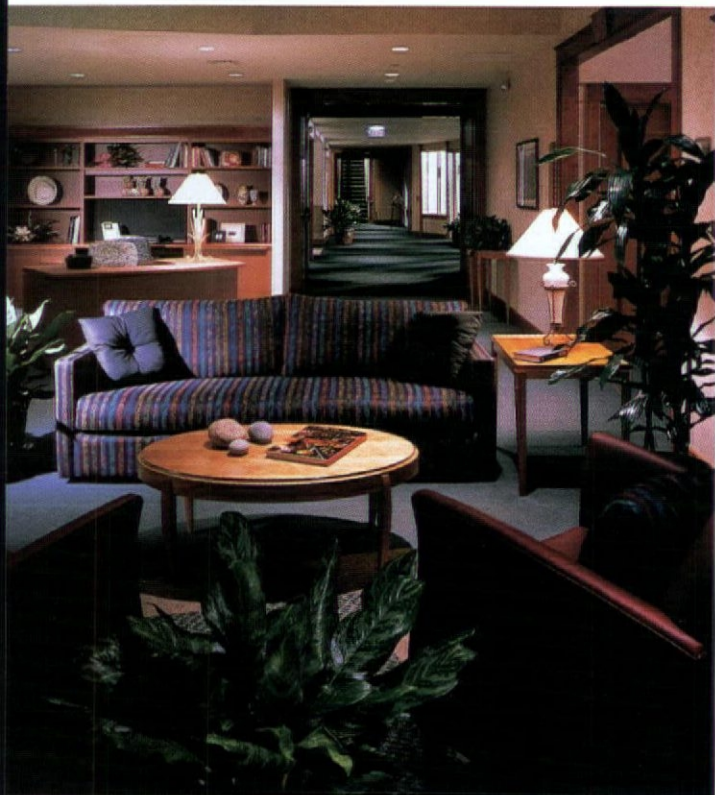
patient in the hospice program whose parents' contribution made the program a reality, offers the services of an out-patient hospice program but for overnight stays. In addition to bedrooms, the facility includes an administration building that is attached to the in-patient unit through an airy hallway of windows and neutral areas such as a resource library and meditation chapel that are located off the passageway.

It is part of a nationwide movement that currently has 28,000 hospice programs that served 390,000 patients in 1995 with life expectancies of less than six months. The philosophy behind hospice is to treat the concerns of the entire family, not just the patient. Hospice's approach includes an interdisciplinary team. "Physical pain is just one part of

the experience," says Jennifer Morales, communications manager at the National Hospice Organization. "The hospice addresses spiritual and emotional needs. The team can also help a family deal with financial issues or other things that might come up."

While coordinating the design for the \$4.25 million facility, Center officials visited 24 different hospice in-patient facilities. The Center, which opened in June, has already served patients who range from several hours old to age 102. Though patients at the Center are afflicted with life-limiting illnesses, the Center also serves as an intermediary place where patients can stay for a smoother transition from hospital to home. The Center stands on donated land at the campus of Lancaster General Hospital and serves the





Lancaster community's city and county population of 420,000.

Because the Center is not intended for stays beyond seven to 10 days, it serves

Indeed, personalized features are introduced wherever possible. Both the bedrooms and living rooms are differentiated through the use of alternately colored carpets (18 dif-

Subtle cues to convince patients and families that they're really home

mainly to make a patient's and family's last weeks together smoother, focusing on aspects of the illness, from symptom control and pain management to bereavement and education. "Hospice can take on different forms," says Mary Garner, executive director of Hospice of Lancaster County. "What's different about us is that we only focus on hospice. We are not equipped with skilled nursing."

This is quite apparent in the Center's 12 bedrooms, which are grouped into two clusters of six, each sharing a common living room and kitchen. A residential ambiance pervades each bedroom, which is oriented toward the sun, through the addition of a solarium offering portable tables, chairs and a window seat. "The room is adjustable," notes Scott. "For instance, the bed can also be pushed into the solarium." A sun porch, maple furniture, TV and VCR and private bathrooms are also part of the residential amenities.

Weisensale hopes that with the close attention that was paid to detailing, patients can mistake the Center as their home. "The finishes are pulled through the corridor into the living room and kitchen," says Weisensale. "It feels like you are walking through a house, not a sterile hall." Scott agrees, "Every detail is meant to humanize a serious experience."

ferent carpets were used in total), each room is wallpapered in a different pattern (49 different wallpapers were used in total) and the white bathrooms have accent tiling. Built-in shelving allows people to display personal possessions such as pictures or cards.

Each of the two kitchens in its own wing can be used by patients or family members, and is consciously designed as a departure from an institutional kitchen. Hardwood floors, a freestanding hutch, residential appliances, Corian® countertops, residential window treatments and a maple table all convey the comfort of a family kitchen, so patients can take their meals here, though they generally eat at the tables in the bedrooms. Many hospice patients are on light diets, so there are no large, organized meals.

To treat families as well as care for patients, the Center includes a bereavement counseling area with a special room for children. The area designated for young children to teens features bright colors and a circular area for reading. Sensitivity to concerns like this has been characteristic of the Center from the start. Weisensale spent a year researching the needs of those who would stay or bereave at the Center, while Scott visited centers in the four corners of the country to find common threads. Questionnaires were given to the entire staff and patients in the hospice program asking them what they would like to see in the new facility.



In the end, every relevant aspect was considered, from slightly oversizing the rooms to specifying a wider bed that stands lower than the hospital bed. Patients who don't need the extra security of side rails find that the guarding can be tucked underneath to feel like a normal residential bed. Carpet tile is installed in patient rooms so that if something spills, the patient won't be disturbed by the cleaning of the carpet. The tiles can be pulled out, cleaned and put back with minimal disruption to the room and its resident.

The entry sequence into the bedroom emphasizes a patient's privacy. There are two entries into the bedroom. One leads directly into the patient room, while the other leads through the bathroom. "This allows the nurse to clean the bathroom without disturbing the patient," explains Scott. In the bathroom itself, the shower head is installed directly on the wall with a sloped floor rather than an enclosure so that a patient need not step in and out of a tub or shower cubicle.

The Essa Flory Center has some Lancaster residents wondering why it has taken so long for the founding of the in-patient Center. Others aren't wondering at all. They're just thankful. ☺

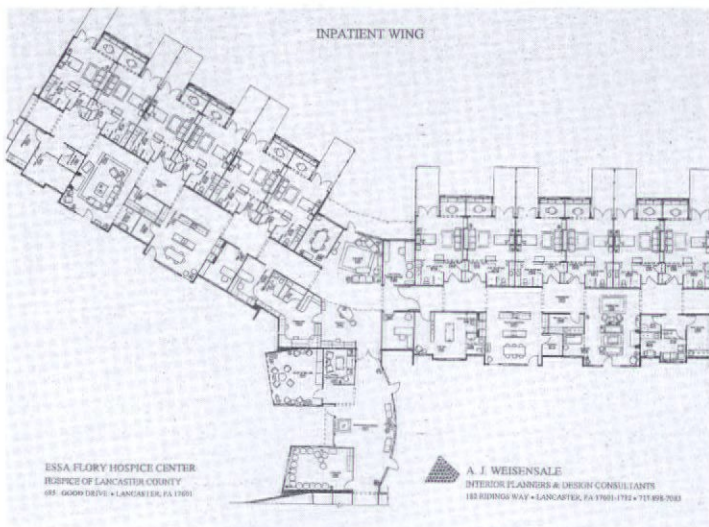
Project Summary: Essa Flory Hospice Center

Location: Lancaster, PA. **Total floor area:** 31,754 sq. ft. **No. of floors:** in-patient, 1; administration, 2. **Average floor size:** in-patient, 15,132 sq. ft.; administration 16,662 sq. ft. **Cost/sq. ft.:** \$95. **No. of beds:** 12. **Wallcovering:** Brewster, York, MDC, Wall Designs, Eurotex. **Paint:** MAB. **Laminate:** Nevamar. **Flooring:** PermaGrain (wood), Armstrong (vinyl). **Carpet/carpet tile:** Bentley, Collins & Aikman. **Carpet fiber:** DuPont, Monsanto. **General lighting:** SPI, CSL, Baldinger, Halo. **Window treatment:** Zimmerman Custom Draperies, InterSpec, Architex, Ametex, Ben Rose. **Railings:** Kreider Bros. **Solid surface:** DuPont. **Patient room seating:** Kron, Loewenstein, Stumps Upholstery. **Patient room casegoods:** Martin's Chair. **Patient beds:** NOA, Serta Mattress. **Patient room lighting:** Halo, SPI, Northcoast Fan. **Lounge seating:** Kron, Weiland, Cabot Wren, Jackson of Danville. **Cafeteria seating:** Martin's Chair. **Other seating:** Westin-Nielsen, David Edward. **Upholstery:** ArcCom, HBF, DesignTex, Architex, Textus, Knoll, Momentum. **Dining tables:** Martin's Chair. **Coffee and side tables:** Nucraft, Pennsylvania House. **Files and shelving:** Tab, HON, Thrashers. **Woodworking and cabinetmaking:** Kreider Bros. **Signage:** Michener's Engraving. **Planters, accessories:** Interior Green. **Client:** Hospice of Lancaster Co. **Architect:** Reese Lower Patrick & Scott. **Interior designer:** A.J. Weisensale. **General contractor:** Benchmark Construction. **Furniture dealer:** Benjamin Roberts LTD, Interiors 20000. **Photographer:** Allan Holm Photography; Larry Lefever Assignment Photography.



A walk through the Center is meant to be like that through a home, not a sterile hallway. The living room (opposite, upper left) and kitchen (opposite, right) illustrate just how residential the Center feels, from the window treatment to the hardwood finishes. Children who need to grieve on their own have a room just for them featuring a nook for reading (opposite, lower left).

It's not a spa: Patients are bathed in an area unlike most others found in health care applications (above). Even the private bathrooms (left) are paid close attention with different wallpaper and tiling differentiating them. A shower head is installed on the bathroom wall so that patients need not climb in and out of stalls.



The South Bronx in recovery: Oxford Health Center brings out-patient primary care to Mott Haven, where there is one health care provider for every 5,525 patients. At the heart of the facility is a friendly and informal waiting area (right) resplendent in sunlight and plants. Arriving patients proceed to one of its four clustered seating areas (opposite) anchored by reception/work stations at the corners serving the specialty they seek: pediatrics, internal medicine, women's health and urgent visits.



To Your Health!

Residents of Mott Haven in The Bronx, N.Y., have never been treated in anything like Oxford Health Center, designed by William S. Leeds Architect

By Roger Yee

The House that Ruth Built, Yankee Stadium, is just north of the Mott Haven neighborhood in The Bronx, N.Y., home of a new Oxford Health Center, designed by William S. Leeds Architect. It's not likely the Babe visited Mott Haven, across the Harlem River from Manhattan, at least in its present condition. The neighborhood of 76,000-plus residents rates a priority one—the greatest need for health care services—based on the ratio of one health care provider for every 5,525 patients. Another dubious distinction is that it bears the highest risk in New York City for HIV, tuberculosis, asthma, diabetics and infant mortality. All said, the new Center, a 15,000-sq. ft. primary care private group practice facility occupying the shell of a former supermarket, sends a powerful message of hope down Mott Haven's Third Avenue that has been swiftly noticed by a low-income population that is 70% Hispanic, 20% black and 10% others, of whom more than half are Medicaid eligible.

Oxford Health Plans, a \$1.77-billion (1995 revenue) managed care company serving over 1.28 million members in New York, New Jersey, Connecticut, Southeastern Pennsylvania and New Hampshire, marks its debut

as an operator of community health centers in Mott Haven and two other New York metropolitan area sites identified with Ambulatory Care Facilities (ACF), a health care consultant. To the Oxford managers directing this project, David B. Snow, executive vice president, and William D. Ricco, director of health centers, the goal for Mott Haven has typified what could become an ongoing effort: to dramatically improve the health care outcomes of a high-density population by means of primary care as an ambulatory service. "We looked closely at the needs of The Bronx," Ricco indicates. "Among the factors we considered were the number and type of primary care providers for the resident population, the demographics of the population and the disease types it faced."

Bill Leeds, AIA, principal-in-charge for William S. Leeds Architect, worked with Ricco in developing the program jointly written by Oxford and ACF. Driving on "windshield tours" of South Bronx neighborhoods, architect and client evaluated potential sites for cost, advantages and disadvantages, zoning and, with the help of a consulting engineer, mechanical and electrical systems. The two-story (main floor and basement) property they found at 2737-41 Third Avenue

seemed to provide a good fit for the targeted enrollment from commercial accounts and Medicaid, the doctors and nurses needed for face-to-face services and the required medical equipment.

"You might say we decided to take out one of the most conspicuous eyesores on the way to the Third Avenue Bridge," notes Leeds with a smile. "It was pretty dreadful to look at. But what the residents saw as an abandoned supermarket, we saw as a centrally located structure with high ceilings, open-span steel framing and a footprint that fit the bill."

Of course, the Third Avenue site offered more than a shell for a new facility. It would see plenty of pedestrian traffic, for example, because the old supermarket sat on the borderline between the neighborhood's retail and residential districts. Public transportation by subway and bus was excellent, a major consideration for an urban population with few private cars, while highway access to Westchester County and Long Island was equally accessible, a plus for doctors and nurses. Though the tract lacked space for cars, two derelict buildings across the street could be demolished to make room for a small, landscaped parking lot. As a bonus, residents already knew the locale as the



Women's Health

Sala de mujeres

health care provider of last resort—since the emergency room of Lincoln Hospital was just two blocks away.

Reluctant to take anything for granted, Ricco and his colleagues spent time walking the streets of Mott Haven and speaking with members of the community before finalizing the Center's plans with Leeds. "How often do you go to the emergency room?" they asked people. "How long do you wait?" Their impressions of a neighborhood uneasily

lights, stepped soffits, indoor plants and lighting design, which set an inviting tone for the entire scheme. The Center's floor plan alone is a model of simplicity, efficiency and calm.

Patients arrive in the central waiting area after passing a small reception desk just inside the street entrance vestibule, where they are greeted by a receptionist to the right and possibly directed to the marketing and administration suite to the left. To await their scheduled appointments, they proceed to

Lush plants and soft lighting just beyond the Medicaid mills and ERs?

yoked to "Medicaid mills" and ERs for primary care confirmed the studies by Oxford and ACE Aware that women select their families' doctors, the health care provider made a special effort to see that they would feel comfortable in the new facility, and learned

one of four clustered seating areas anchored by reception/work stations at the corners serving the specialty they seek: pediatrics, internal medicine, women's care and urgent visits. Only when the health care professional is ready to meet the patients are they



An abandoned supermarket on Third Avenue was the basis of the renewal by William S. Leeds Architect as an Oxford Health Center (above), using brick, metal and glass to blend sympathetically with the neighborhood. Inside, Mott Haven residents see examples of an attractive, clean and humane environment at the reception/work stations (opposite upper left), which allow an easy exchange between staff and patients, examination and treatment rooms (opposite upper right) and the basement waiting area (opposite lower right).

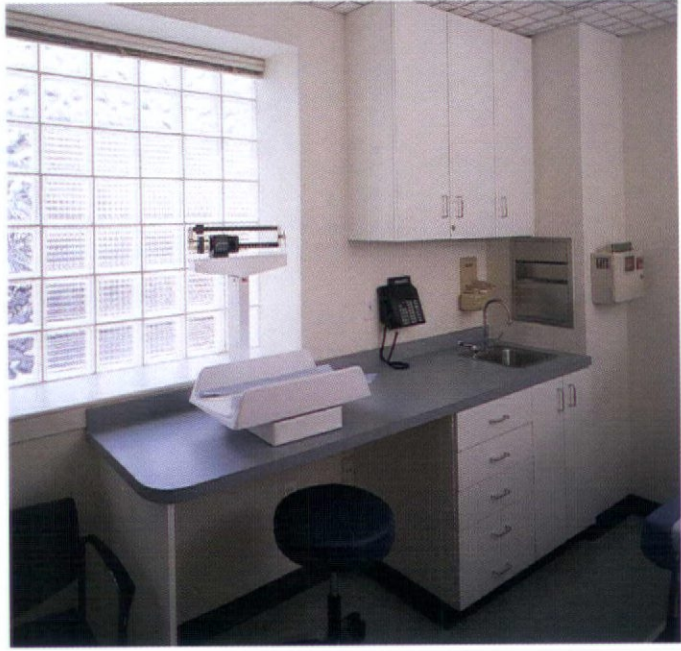
that these women wanted health care services in a friendly setting where they would be treated with respect by caring professionals who spoke their language.

Ricco and Leeds then shrewdly chose to create a health care facility that would depart from anything Mott Haven residents had experienced before: a safe harbor of intimate spaces rather than the usual vast holding pens. "Many of our patients hadn't seen a doctor in years except during episodic events," Ricco comments. "We felt that a well organized, comfortable and attractive environment would help us win the neighborhood's respect. And if you respect us, you'll believe us, follow our advice and get well."

At the heart of Leeds's design for the Center is the central waiting area on the first floor. Patients anxious about what awaits them are immediately reassured by its sky-

aware of the concentric, rectangular band of 15 examination and treatment rooms, five medical practitioners' private offices and other accommodations, discreetly separated by a staff corridor and subtly illuminated by a clerestory band of windows, that surrounds the central waiting area. The spacious, well-lit basement holds the balance of functions, including a waiting area, laboratory, radiology, dental and infusion suites, social services, children's playroom, community meeting room and staff offices.

Design details throughout the facility acknowledge the community's needs. Attractive materials, furnishings and colors soften the institutional image of health care and put patients at ease. Activities that thrive away from mainstream traffic are zoned off, including senior care, separated from the central waiting area so its patients have



more privacy, and urgent care, whose separate entry keeps unscheduled patients out of the central waiting area.

Personalized touches are evident even where they are not typically found. Reception desks, for example, are configured to foster conversation between patients and providers as well as flexible monitoring. Security, a harsh fact of life everywhere, avoids such grim accessories as glass barriers between patients and staff. Even the corporate logo and "Oxford blue" that Leeds has integrated in the exterior elevations, awning, graphics and interior trim—the door pulls are a particularly felicitous use of the logo—produce custom features that reinforce the Oxford name and commitment to quality.

Construction progressed quite smoothly through the spring of 1996 as Oxford encouraged the project team—excavating the basement to raise its ceiling height, pouring new concrete floors, adding an elevator, installing new HVAC, M/E/P and voice/data systems—to bring state-of-the-art health care to Mott Haven. Are residents accepting the Center, which held its ribbon cutting this June? Their comments to date have been so positive that Ricco already anticipates operations going beyond the current six-day (closed on Sundays), 8:30-6 (10-3 on Saturdays) schedule.

"We're offering primary care for the entire spectrum of Mott Haven's population," observes Ricco. "If we can intervene with residents at an early age, we can keep them healthy. I love watching the Center evolve. It's like following a birth." If he

sounds like a proud *papa*, he has every right to. ☺

Project Summary: Oxford Health Center

Location: Bronx, NY. **Total floor area:** 15,000 sq. ft. **No. of floors:** 2. **Average floor size:** 7,500 sq. ft. **Total staff size:** 30. **Cost/sq. ft.:** \$136. **Paint:** Benjamin Moore, Zolatone. **Laminate:** Wilsonart, Pionite, Interlam, Arpa. **Dry wall:** U.S. Gypsum. **Masonry:** Endicott. **Flooring:** Tarkett (vinyl), American Olean (ceramic tile). **Carpet/carpet tile:** Collins & Aikman. **Ceiling:** USG Interiors. **Lighting:** Reggiani, Louis Poulsen, Kim, Atlite, Linear. **Doors:** Mohawk. **Door hardware:** Schlage. **Glass:** PPG. **Window treatment:** Levolor. **Examination tables:** Ritter. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Westin-Nielsen. **Cafeteria seating:** Steelcase. **Guest seating:** Steelcase. **Upholstery:** NAME. **Conference and cafeteria tables:** BKM Total Office. **Files and shelving:** Steelcase. **Woodworking and cabinetmaking:** Butler Lumber. **Signage:** Acme. **Planters:** Blondies Treehouse. **Accessories:** American Specialties. **Elevators:** Dover. **HVAC:** York. **Security:** ADT. **Plumbing fixtures:** Kohler, American Standard. **Client:** Oxford Health Plans. **Architect:** William S. Leeds Architect, PC. **Health care consultant:** Ambulatory Care Facilities, Marvin M. Leeds, MSPH. **Structural engineer:** Arthur Siegel. **Mechanical and electrical engineer:** Jack Sotnikow Consultants, Charles M. Rubin, PE. **General contractor and construction manager:** Diversified Flintlock. **Lighting designer and acoustician:** William S. Leeds Architect. **Furniture dealer:** BKM Total Office, Sheila Miller. **Photographer:** Christopher Lovi.



GROUND FLOOR
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Are We Making the Grade?

Is interior design education helping students, teachers and employers face the rigors of late 20th-century practice?

By Roslyn Brandt

From Manhattan to Santa Monica, Toronto to Tempe, a chorus of architects and interior designers is complaining that design schools are failing to prepare students for the rigors of late 20th-century practice. It hardly matters that this complaint has been voiced since the 19th century—and even traced back to Aristotle—in current efforts to resolve the dilemma of educating either for theory or for practice. Aristotle notwithstanding, the fact is design professionals are unhappy today's students come to them ill prepared, and nowhere is the problem more acute than in interior design.

Practitioners fault the schools for turning out students who lack basic communications, such as the ability to write a clear and correct business letter or to work effectively with clients. Unfortunately, this is a problem of colleges in general, because students are coming to school less prepared in basic verbal skills than they once were.

More serious for the design profession is the criticism that interior design students are graduating without the skills to think analytically, conceptually and three-dimensionally. Having observed interior design students across the country, Neil Frankel, director of interiors at Skidmore Owings & Merrill in Chicago, thinks the schools are overemphasizing two-dimensional space planning. The sentiment is echoed by practitioners across the nation in such commonly voiced remarks as, "They just don't have an overall three-dimensional sense," and "They lack the ability to visualize and shape space."

Not surprisingly, it is the architecture undergraduates who get the high marks from the profession in this area. Bachelor of architecture students spend a minimum of five years in school, studying design in studios each semester, while interior design undergraduate programs are four years long. Jonathan Butler, AIA, a principal of Butler Rogers Baskett Architects in New York, says his firm tends to hire architecture graduates, although he often finds they graduate with a prejudice against working on interiors projects, an attitude he believes comes from architecture educators themselves.

But let's not look at architecture education as a shining example. Interior designer Neville Lewis, a principal of Iu & Lewis in New York and a professor at New York's

School of Visual Arts, observes a lot of two-dimensional thinking in interior design schools. But Lewis asserts that architects are near-sighted as well, paying attention to only one aspect of a project, the facade, and giving little or no thought to the efficiency of the interior space in the building.

Another criticism of architecture education pointed out in the recent Carnegie Foundation report, *Building Community: A New Future for Architecture Education and Practice*, by the late Ernest Boyer and Lee Mitgang, is the often rigid and overly structured curriculum of architecture schools. The report recommends emphasizing not the specific content of the architecture curriculum, but the development of stronger analytical and problem-solving skills, along with programs that connect students to a larger social mission.

Many practitioners blame faculty for being out of touch with current developments in practice, including new technologies, because they tend to be teachers rather than practitioners, and they question the wisdom of the tenure system, which can result in a static faculty and outdated courses. To be sure, there are schools whose faculty is frozen by tenured, full-timers. Yet there are also schools where almost all the faculty are practitioners who teach as adjuncts. Most schools seem to balance between these extremes, defusing tenure as an issue.

A challenge to educators: Let students choose between residential and commercial design after the second year—and teach them accordingly

What's to be done? How can we address these issues and bring education and practice into harmony so that schools can produce the kinds of professionals needed for today's practice? The practitioners interviewed for this article say that the best interior design students come from schools with strong architecture programs supported by strong internship backgrounds.

Do students simply need more time and practice to develop design proficiency? This would indicate that interior design education, like architecture, might require at least a five-year program. Can the interior design profession really support this? Who is going

to enforce it? The idea seems unrealistic and perhaps unnecessary, since the Foundation for Interior Design Education and Research's (FIDER) accredited curriculum already includes design each semester.

Accreditation of four-year programs is strictly voluntary, although most schools want the seal of approval that FIDER accreditation confers. So far, however, only 113 of more than 400 North American programs have been accredited. According to interior designer Robert Ledingham, past chair of FIDER and principal of Robert M. Ledingham Inc., this deficiency exists partly because the organization lacks funds for site visits and program evaluations, and partly because many schools do not meet FIDER's standards.

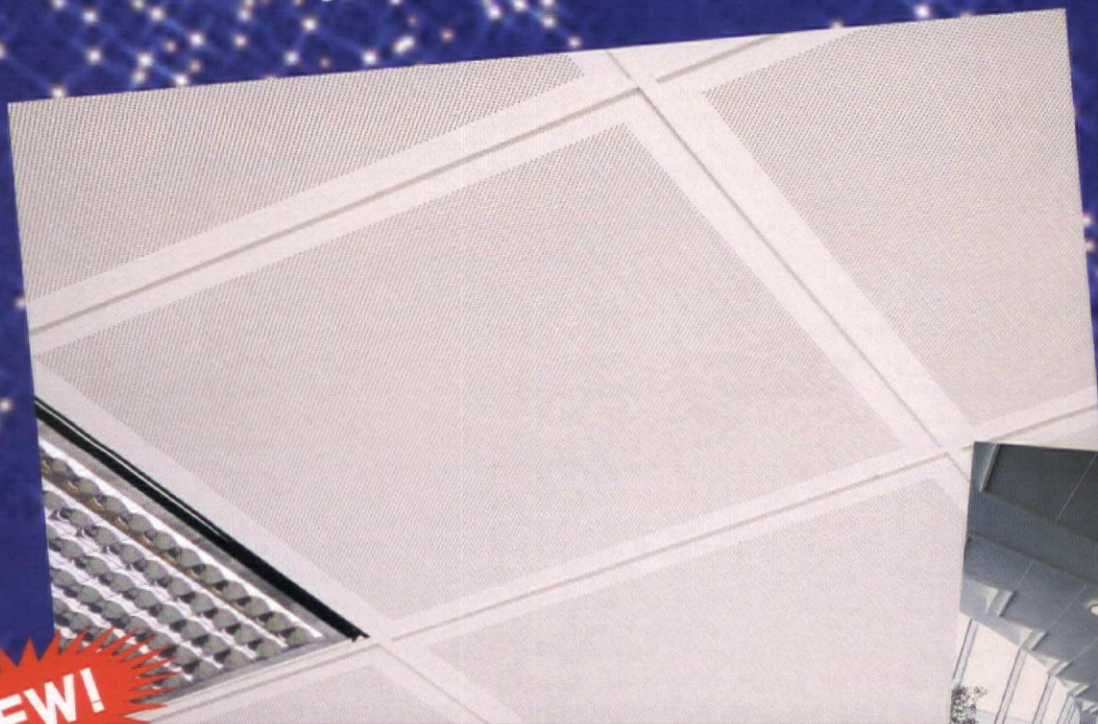
FIDER is not exempt from criticism, though. Interior designer Michael Tatum, who teaches at the University of Texas at Arlington and practices with the Buffalo Organization for Social and Technological Innovation (BOSTI), accuses FIDER of creeping bureaucracy at the same time he charges the profession with lack of involvement. Unless practitioners take an active, intense interest in FIDER, Tatum warns, the profession is in danger.

If we can't give students more time by adding another year of study, perhaps we can solve the problem another way. Can we free up space in the required curriculum by acknowledging that we have two separate professions—residential and contract—which, in practice, have little in common? Contract design is increasing in complexity at an accelerating rate and moving into areas such as workplace technology and corporate reengineering that have little relevance for the residential specialist.

Houses have hardly changed in the last 100 years, while the world outside the home, the world of offices, hospitals, airports and other institutions, bears little resemblance to comparable buildings in the 19th century, or even those of 10 or 15 years ago. We have seen a revolution in materials, the development of entirely new and specialized building types, and now the computer revolution. That the two halves of our profession are moving ever farther apart and that four years is simply too short a time for a student to master both may just have to be officially acknowledged.

Does this sound far-fetched? Current FIDER requirements for a bachelor's degree

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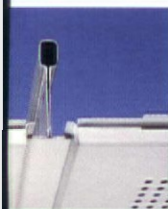
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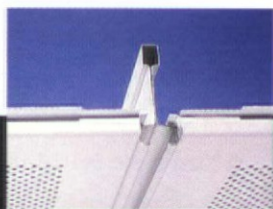
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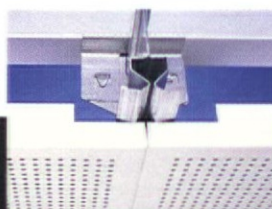
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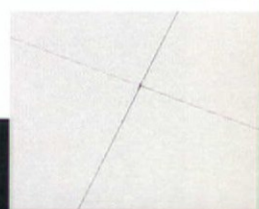


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contain a full menu of courses covering subjects in both residential and commercial design. The only way to add a new course is to delete one that exists. However, if students could choose between the two specialties at the end of their second year, residential specialists could spend more time on the history of decorative arts and residential business practices, while commercial design students could concentrate on developing three-dimensional design ability, mastering complex technology, understanding business from the client's perspective, and improving marketing and communication skills.

A challenge to practitioners: Accept the responsibility of training new young personnel—and don't deny them the theoretical education you had

While these scenarios can be considered in the abstract, in reality it would be a terrible mistake either to break the profession into pieces or to add another year to the required curriculum. Instead we need to find ways to retain the strength of our common commitment and assert the unity of our profession, and we must do it without compromising the quality and appropriateness of design education. How do we do this?

First, the design profession must support FIDER, and work to improve it. FIDER must be funded by practitioners who are willing to

work with the organization to make sure its standards and guidelines continue to reflect the changing fundamentals of practice. Susan Forbes, principal of Forbes-Ergas Design and an educator at the Fashion Institute of Technology in New York, supports FIDER but wants a better balance between educators and practitioners, which can only happen with the practitioners' participation.

Do practitioners expect too much from entry-level employees? In the past 10 years, the interior design profession has grown more complex, making it difficult for professionals and students to keep up. Practitioners have to remember that when design students graduate, they are still just beginners. Graduation represents a "commencement" after all, and theory has a place in every professional's education—be it medicine, law, accounting or design.

Not all students are beginners, of course. Those who work as interns before being thrown into the humbling world of jobs have a leg up in the profession. Internships succeed if they are taken seriously by practitioners and not simply exploited for cheap labor. Dina Frank, a principal at Mancini Duffy in New York, lauds the program at the University of Cincinnati, where work is a required part of the curriculum, for producing consistently excellent students. Though Frank hesitates to hire anyone really green, she has had excellent results from Cin-

cinnati's work-study program, whose graduates she finds to be more mature and realistic in their attitude to work.

Some designers believe mentoring young professionals is the path to a better understanding of how things work in the real world. Recalling the nurturing and training that took place under the old apprentice system, Neville Lewis firmly believes that the firms that help their people grow are winners. No matter how what schools can do, there's still no substitute for the hands-on education one receives in an office. Lewis thinks that either practitioners must become more active participants in the schools—or the offices should accept the responsibility of training new young personnel.

The schools can also do more to prepare young designers to go into battle in the marketplace. Interior design students in particular need a better basic education, with more emphasis on three-dimensional design, analytical problem solving and a curriculum that gives everyone—residential and contract students alike—a basic grasp of theoretical concepts and the ability to articulate them clearly and practically. Only then can we hope to close the gap. ☛

Roslyn Brandt is president of Brandt Resources, a New York-based marketing and management consulting firm serving the real estate, design and construction industries.

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Don't Slip—and Don't Fall

Specifying the correct tile for a project challenges designers to protect themselves, clients and end users from the hazards of slipping and the lawsuits which often follow a serious fall

By Donna P. Childs and Vernon C. Yip

What does the Vatican in Rome and your mother's kitchen in Ohio have in common? More than you may think. Both spaces serve as modern illustrations of the flexibility, durability, and beauty of porcelain ceramic tiles.

Ceramic tile is considered an ideal hard surface flooring product because of its reputation as a "lifetime" material and its large portfolio of styles and finishes. But it comes with a caveat. Viewed by many as the flooring material of choice for large scale installations and areas of heavy traffic, ceramic tile is used more extensively than other hard surface materials such as wood, or soft surface products such as carpet, and is thus more frequently noted in slip and fall incidences. With that qualification in mind, architects and interior designers must give careful consideration to the end user, specific application and possible pitfalls of any ceramic tile installation to ensure a safe and slip-resistant marriage between flooring and project.

Since the advent of ceramic as a flooring material, the porcelain tile industry has made remarkable progress towards the minimalization of dangers associated with its use. Progress has not eliminated the need for designers and flooring specifiers to understand the nature of the product and the degree of its project-specific applicability, however. The term "ceramic" is a broad umbrella which includes many different types of materials.

As defined by the tile industry, "ceramic" is a generic term applicable to any type of fired tile product, most often derived from



Ceramic tile, carefully chosen for such performance characteristics as slip resistance, graces the floor at Carolina Place (above), Charlotte, N.C., designed by Thompson Ventulett Stainback & Associates. Photograph by Brian Gassel.

processed clay and other ceramic material that endures intense heating. This process constitutes the creation of the "body" of the tile, which is its structural component. The quality, integrity and hardness of the body infuses the tile with strength and stability while the glaze or surface treatment forms the face of the walking surface. With the advent of new manufacturing processes, tile surfaces now reflect a number of possibilities, from rough and textural to smooth and polished. Determining the correct tile for a project specific application has become the challenge to designers who must protect themselves, their clients, and the end users from the hazards of slipping and the lawsuits which often follow a serious fall.

What determines slippage?

Although it may appear simple on the surface, determining what causes slipping and which ceramic tiles to avoid in sensitive situations is a complicated and tightly governed issue. Ceramic tile is manufactured globally, after all,

with widely varying testing criteria and safety conditions that are often much less stringent than those to which American manufacturers are subjected. Thus, tile advertised as slip-resistant may actually fall short when subjected to U.S. testing standards.

Designers would be wise to keep in mind that U.S. public facilities are required to meet or exceed all slip resistance codes and standards governing their projects. These codes and standards are structured by detailed testing performed in controlled scenarios under national guidelines regulated by the

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American National Standards Institute (ANSI). ANSI governs testing procedures that determine such critical issues on ceramic tile performance as water absorption, abrasive hardness, breaking strength and the coefficient of friction (COF).

Armed with this information, designers selecting tiles for public spaces must meet criteria set by the Americans with Disabilities Act (ADA) to determine that a floor may be labeled stable and slip resistant. In this context, ADA recommends tiles with a COF value equal to or greater than 0.06 for accessible routes, and 0.08 for ramped areas. COF represents the ratio of force required to move one object or surface over another in relationship to a total force pressing the two surfaces together, and may depend heavily on the presence of foreign substances such as wax and sealers, or the smoothness of the shoe tread. (Testing with leather shoe treads, for example, will have the effect of decreasing the coefficient of friction, while testing with rubber shoe treads may increase this value.)

What environments are appropriate for ceramic tile?

Despite its hard and unforgiving surface, porcelain ceramic tile can work in a wide variety of project types. Traditionally, it has been employed in utilitarian areas of high traffic and spillage that must withstand a

constant barrage of abuse, including cafeterias, bathrooms and kitchens, hospitals and schools. The list may be growing. Recently introduced ceramic tile products that emphasize design, performance, and safety have attracted the attention of high profile users such as shopping malls, restaurants, banks, and museums to employ them more frequently in their public environments.

Certain environmental conditions may be more prone to slip and fall incidences than others. In areas where the floor surface may occasionally get wet, such as areas around bathrooms, pools, fountains and entrance ways, areas where spills are more likely to take place, such as restaurants and food courts and areas of vertical movement, such as stairs and ramps, slip and fall incidences stand a greater chance of occurring. Nevertheless any tile products are able to meet safety codes while donning attractive appearances.

To avoid the perils of costly repercussions from inappropriate flooring selections, designers must make project specific information a primary concern along with aesthetic considerations in choosing a tile. Most tile manufacturers can offer products that meet ADA standards while offering the exact look a designer seeks. Tile properties, however, should be derived from project specifics. Important performance differences exist between matte or polished, glazed or

unglazed, dry press or extruded and impervious or semi-vitreous tiles that may prove critical to the final selection. In addition, many tiles are intended for vertical or counter top application only, and should be avoided for floors to ensure their durability and anti-slipping protection.

(A note of caution about innovation may be helpful at this point. Though many designers like to specify new and innovative tile products for commercial applications, they should be careful to engage only reputable manufacturers known for quality products. Research into the performance of past projects where the product has been installed serves as another critical step towards prevention of slip and fall occurrences.)

Many tile manufacturers now offer tile products specifically designed to maximize protection from slipping and falling. These ceramic tiles have inordinately high COF, and minimize slipping potential in several different ways, including the actual suspension of fused aluminum particles within the glaze itself. Other ceramic tiles offer textured surfaces with raised, visible grid patterns to meet demands for increased slip resistance.

When selecting a slip resistant floor surface, designers must appreciate that some qualifying products with a COF of 0.6 or greater may require arduous cleaning processes. Tiles with coarser surfaces may



even be prone to dirt build-up that will eventually make the walking surface slippery, despite appearances to the contrary. The basic maintenance procedures of these anti-slipping ceramic products must be investigated thoroughly to ensure that owners and maintenance staffs understand and follow them to preserve their anti-slipping properties.

When wax, polish, or other coatings are employed, the owner and maintenance staff must determine whether or not the coated tile surface remains slip resistant. Normal wear and tear from everyday use will require conscientious reapplication of these coatings on a consistent basis. So the role of the coating as the finished floor surface must be understood from the start.

Further steps towards prevention of slipping and falling

To minimize or completely eliminate the potential for slipping and falling, a designer considering a specific tile should require independent U.S. laboratories to provide written results from ANSI-regulated testing on COF as well as other American Society for Testing and Materials (ASTM) testing prior to tile specification. An analysis of the results should be followed by side-by-side comparisons with products from other manufacturers to ensure that the most qualified product is chosen. Since the issue of slip resistance

does not end with tile specification, test results for the chosen tile should be retained in the project file. A plethora of factors, such as the smoothness of base surfaces, the quality of the grout work, and the experience of the installers, affects the safety and anti-slipping properties of the finished floor.

After installation, the finished floor should be examined for the presence of defects that may range from cracked tiles to the presence of lippage. Lippage results from incorrect installation of modular tiles, where floor height differentiation between two adjacent tiles exceeds 1/16 inch, resulting in a tripping hazard. These situations should be carefully documented for the installer and owner to ensure problematic areas are addressed and potential hazards are eliminated.

Quite often, a designer will be asked to curb the dangers of slip and fall in existing ceramic tile conditions. In these incidences, tile may be replaced or even possibly retrofitted with a slip resistant treatment designed to raise the slip coefficient. Such a response is often cost effective and easy for the maintenance staff to accept. Another possible solution is to cover entrance points with walk off mats to prevent slipping and unnecessary tracking of hazardous water and dirt onto interior floor surfaces.

Obviously, walk off mats must address indigenous climate conditions such as snow,

rain and sand. If existing tiled ramped areas are the problem, their surfaces should be replaced with a product with a COF greater than or equal to 0.8 in value, and grab bars should be installed along ramp sides. At problematic stairs, tile nosings should be replaced to meet a COF of 0.8, or Carborundum® strips may be used at existing nosings. Slip and fall may also be reduced with adequate light levels in circulation areas so users can clearly and comfortably walk, identifying any hazards or dangerous areas along the way.

Armed with the basic knowledge of how to ensure the prevention of slipping and falling, the architect or interior designer will find that ceramic tile can meet a wide range of basic performance criteria. Although ceramic tile cannot be applied to every project type, modern day technology has vastly expanded the abilities of this once limited product. Economical as a long term flooring solution, easily cleanable dry or wet, fade and stain resistant and available in countless textures, styles and sizes, ceramic tile is not just the flooring choice of our ancestors, but a dynamic flooring choice for our generation, and the generations to come. ☺

Donna P. Childs is senior associate and Vernon C. Yip is project designer for TVS Interiors, Inc., Atlanta, Ga.

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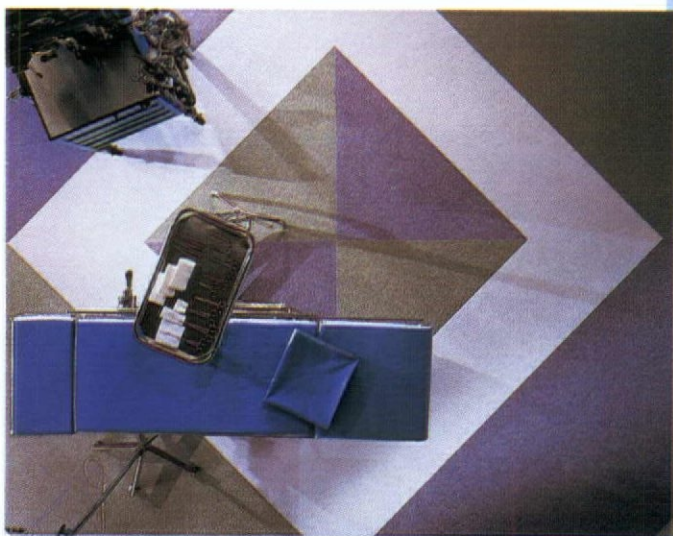
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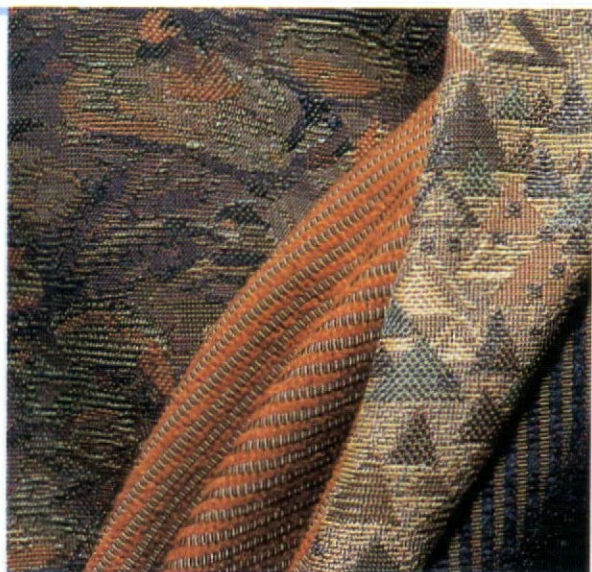
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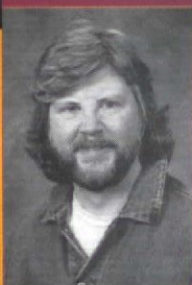
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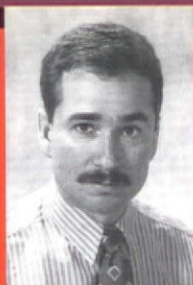
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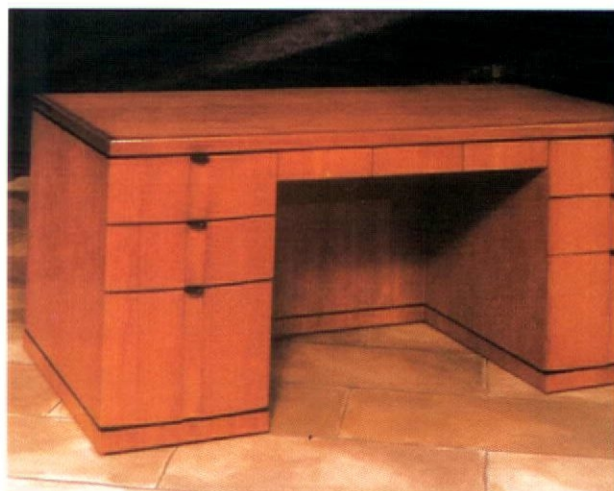


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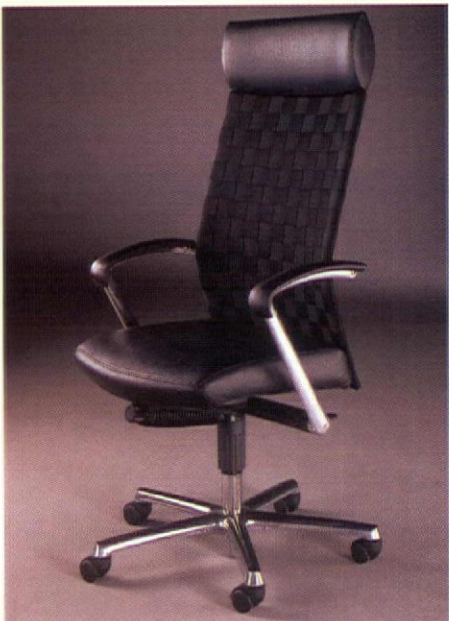


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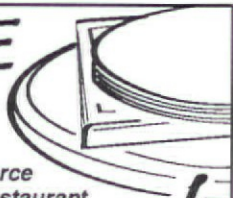
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PERSONALITIES

Ready for prime time

Jim Garrison and Robert Siegel

It's a transcontinental coup. Two years ago Jim Garrison and Robert Siegel of Garrison Siegel Architects in New York won an AIA award for designing an urban playground in the South Bronx. Today their projects include the Korean embassy in Beijing in addition to a facility for SwissAir, Switzerland Tourism and Ruesch International near New York's Rockefeller Center. The partners, who could be playing themselves in a '90s sitcom about two smart, funny architects working in SoHo as much as politicking with the Korean government, attribute their success to their boot camp-like educations at Syracuse U. Although Garrison graduated from its School of Architecture 10 years before Siegel, they agree that the School's time-honored principles held up, and gave them a basis for their mutual philosophy of architecture.

"Buildings that solve fundamental human needs



Garrison & Siegel

are what we want to create," says Garrison. Siegel agrees. "There's a relationship between how it's made and what it's meant to do," he adds. "Form is driven by the design process." Each took a different path before starting the firm in 1991. While Garrison worked for 14 years with Polshek and Partners, Siegel's experience took him to several firms, as well as to Russia, Uzbekistan and Italy.

"Garrison Siegel is really a '90s practice," says Garrison. "It's all about making more with less: making beautiful things within the limits and constraints of what's available." "And it's

fun," notes Siegel. "Oh, it's great fun," agrees Garrison, "great fun." Wednesdays at 8 on NBC?

The whole thing

Lynne Osborne

Associate at Odell Associates in Charlotte, N.C. for the past seven years, Lynne Osborne, IIDA, never thought she'd be designing interiors. "Architecture is my background," says Osborne. "I never had an intention to go to interiors." Now Osborne calls what she does interior architecture.

With a father in the Air Force, Osborne lived in eight different places before reaching age 11. Then her family moved to Orlando as Disney was developing its park. She points to her constant travel, Orlando's metamorphosis and a father who tinkered as reasons why she graduated from U. of Florida in architecture. Yet she hasn't forsaken exteriors altogether. "Interiors and exteriors are not separate," Osborne insists. "I still want to focus on small-scale architecture and bring the human scale of interiors outdoors."

Osborne's favorite projects let her explore multiple levels of the design process (such as her current project, which must be kept under wraps). Off hours, she plays golf with her husband ("Golfing is like being on vacation, far away from everything," she observes) and spends time with her two children.

Dividing time between work and other activities is important for Osborne. "Everyone needs a balanced life," she asserts. "Outside influences make your work better." For Osborne, working with outside elements is one of her aspirations, along with doing international projects, where one must think of different cultures and their influences. "For me, it's always about the whole project," says Osborne. And that's an approach we can all understand.

Designer down under

Kevin Perkins

Those whose only taste of Tasmanian culture was from Loony Toons got a better education at this year's ICFF in New York. The Tasmania that furniture designer and maker

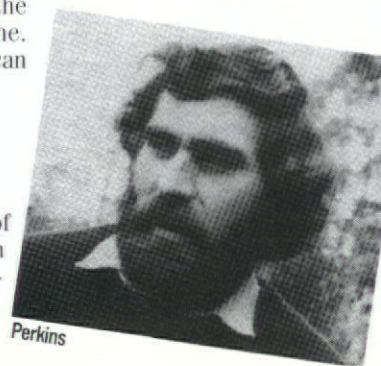


Osborne

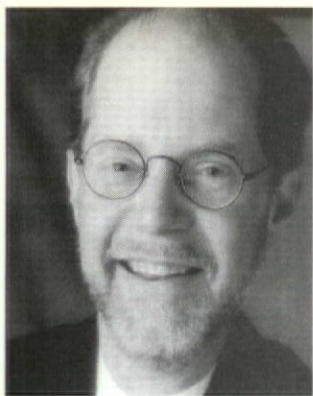
Kevin Perkins knows was represented at ICFF by the non-profit Tasmanian Wood Design Collection, which displayed his Cape Barren Goose Cabinet. Perkins has been winning awards since the mid-'70s and has pieces in the Australian National Gallery in Canberra, the Queen Victoria Museum and Art Gallery in Launceston and elsewhere.

With a father in the timber industry, Perkins had an early introduction to working with wood that has guided him ever since. Leaving school at 14, he entered the joinery trade for five years followed by courses in industrial arts and sculpture, and then journeys to New Zealand for workshops, to China in a cultural exchange and the U.K., Canada and the United States for a Churchill Fellowship. "What I do is really a leftover from the English Arts and Crafts period at the end of the 19th century," explains Perkins. His designs, inspired by Tasmanian themes and landscapes, are the "reverse of industrialization," since much of the work is done by hand.

Perkins, his wife and two young daughters live south of Hobart in a house he designed with the furniture. He spends free time watching his daughters play sports, tending his farm animals, and boating with the family. Perhaps some day Perkins will be as recognizable in America as another well known Tasmanian—a devil of a character, if you know who I mean.



Perkins



Pollack

An un-engineer

Richard N. Pollack

Wanting to emulate an older cousin who was like a big brother to him, Richard N. Pollock, AIA, an only child, decided to follow in his footsteps and become an engineer. Never mind that pre-college tests predicted he'd make a better architect. Pollock left Brooklyn, N.Y. for Rensselaer Polytechnic Institute only to discover, in his words, "I hated engineering." It was just one of many surprises he would encounter on the way to becoming a principal of Richard Pollock and Associates, a San Francisco firm.

After graduating from Pratt in architecture, Pollock joined a New York architect in 1973 and was surprised to learn (as all graduates are) that your first job is to *draft*, not design. When he and wife Sandy, a graphic designer, staked their future on San Francisco in 1979, friends warned him that studio life would be too laid back. Surprise? "I never worked so hard in my life as I did at EPR!" Pollock insists, though he eventually became one of 13 owners.

Pollock formed MMAP with three other architects following CRSS's buy-out of EPR, and then started his corporate commercial interiors practice five years ago. Which brings us to the last surprise for this veteran of mid-size to large firms: Small and good are beautiful. "I prefer partnering and sharing with clients and a staff of 18 on jobs where I'm personally involved," Pollock reveals. "In larger firms, I was strictly an administrator." This way he also saves time for his wife and two daughters plus biking, reading and travel—a most welcome surprise in an age of anxious clock watchers.