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Not every aspect of a hospital, clinic or professional office has a clinical focus, and where family or staff support is the mission, carpet is often the floor covering of choice, as our examples demonstrate.
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The Modular Collection from Textus Group celebrates a special event 35 years ago—and a lot more.
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Aging in Japan does not always come with the comfort and security it once did—but Sun City Kanagawa in Hadano, Japan, designed by Hellmuth, Obata & Kassabaum, is softening the blow.

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october 1997 Issue 10 Volume 39

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Cover Photo: Detail of the Union Street entry to A Contemporary Theater, Seattle, Wash., designed by Callison Architects.
Photograph by Steve Keating.

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Richard J. Ancas (212) 615-2252

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Assistant to the Publisher: Alexandra Jones (212) 615-2641
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Keep Your Pajamas On

Is that actually a door—that ancient, high-touch, pre-information age device—at the entrance to the office of the future? Architects, interior designers and facility managers who thought the office of the future had been reduced to a laptop computer and a cellular phone were caught by surprise in San Jose, Calif., site of the recent alt.office conference and trade exposition. Silicon Valley, that nimbus of electrons spreading from Borland and Seagate near Santa Cruz north to Broderbund in Novato, may be the epicenter for the global revolution in information technology. However, the workplaces Valleyites build for themselves, revealed in tours for alt.office participants, consistently focused more on the needs of people than those of machines. You could actually see offices, conference rooms and lounges that would look familiar even to people without e-mail. Some looked downright ordinary.

Shocking? Yes and no. By now, the idiosyncratic habits of computer programmers, the foot soldiers of the digital army, are becoming well-known. Programmers appear to work best when they can set their own hours. They need total concentration and freedom from distraction to write lines of usable code. They crave each other's company at communal coffeebreaks between hours of concentration. They don't insist on or even notice fancy quarters, but want to personalize their spaces. They like being treated as individuals.

What Silicon Valley's people and facilities showed alt.office was that the relationship between white-collar workers and the physical environment is a complex, even contradictory one, with the needs of people counting more than anything else. What people do for a living, for example, is not always reflected where they work. Just because company A creates multi-media software and company B delivers packages doesn't mean company A's employees work in high-tech quarters while company B's counterparts do not. People, tasks and organizational culture make the decisive difference.

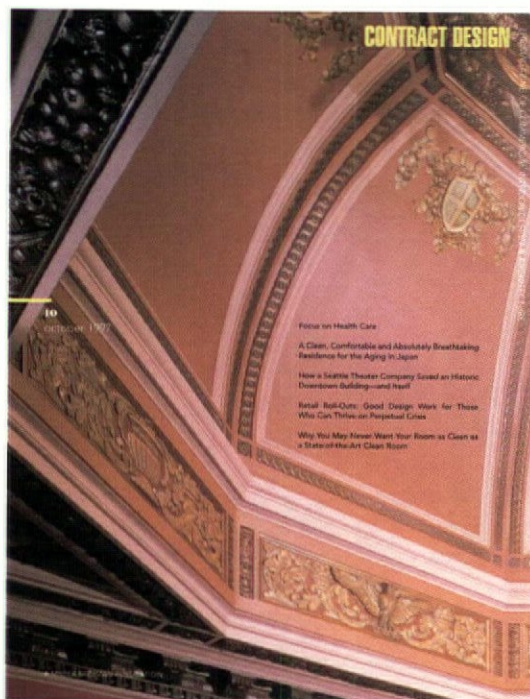
In any event, recent history is too full of stories about great undertakings that began in inauspicious surroundings. During a

key moment in the Manhattan Project, which gave America the atomic bomb during World War II, the physicist Enrico Fermi demonstrated the sustainability of atomic fission in a makeshift lab under the bleachers of the University of Chicago's football stadium. (The bleachers disappeared later, when U of C withdrew from intercollegiate football.) The aeronautical engineer Clarence Kelly and his Lockheed Skunk Works produced some of the nation's most extraordinary airplanes, including the high-altitude U-2 spy plane and the Mach-3 SR-71 Blackbird, in such odd settings as a rented circus tent. And then there is the all-American parade of garages where Henry Ford started Ford, Walt Disney started Walt Disney, William Hewlett and David Packard started Hewlett-Packard, Elliot and Ruth Handler and Matthew Matson started Mattel, DeWitt and Lila Wallace started Reader's Digest, Steven Jobs and Stephen Wozniak started Apple Computer and so on.

While many other conclusions can be drawn about design and behavior from Silicon Valley's facilities, there was also a poignant reminder of why society increasingly indulges in "themed" architecture and interior design when cartoonist Scott Adams, creator of the hapless office cubicle dweller Dilbert, warned the alt.office audience how stressful change is—and how employees try everything possible to thwart man-

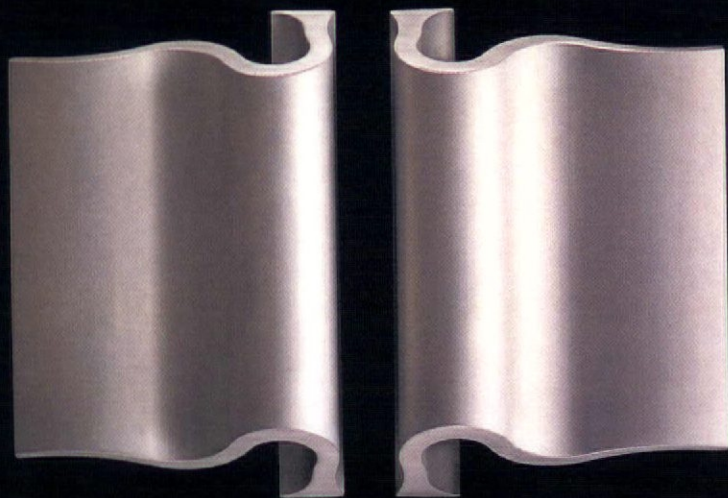
agers who force change. "Any really great job," he argued, "you can do in your pajamas." Americans can be forgiven for taking their pajamas, Luci and Desi, steak and cigars—or Louis XIV, Colonial Williamsburg and Shaker styles—with them as friendly signposts into an uncertain future. Even Mies van der Rohe felt it was much better to be good than original.

Should designers feel obliged to acknowledge the need for familiarity, archetypes and other cultural factors in their work? Not much more than other creative people, probably. But we would be wise to appreciate its power in cyberspace. The folks in Silicon Valley surely do. ♦



Roger Yee

Roger Yee • Editor in Chief



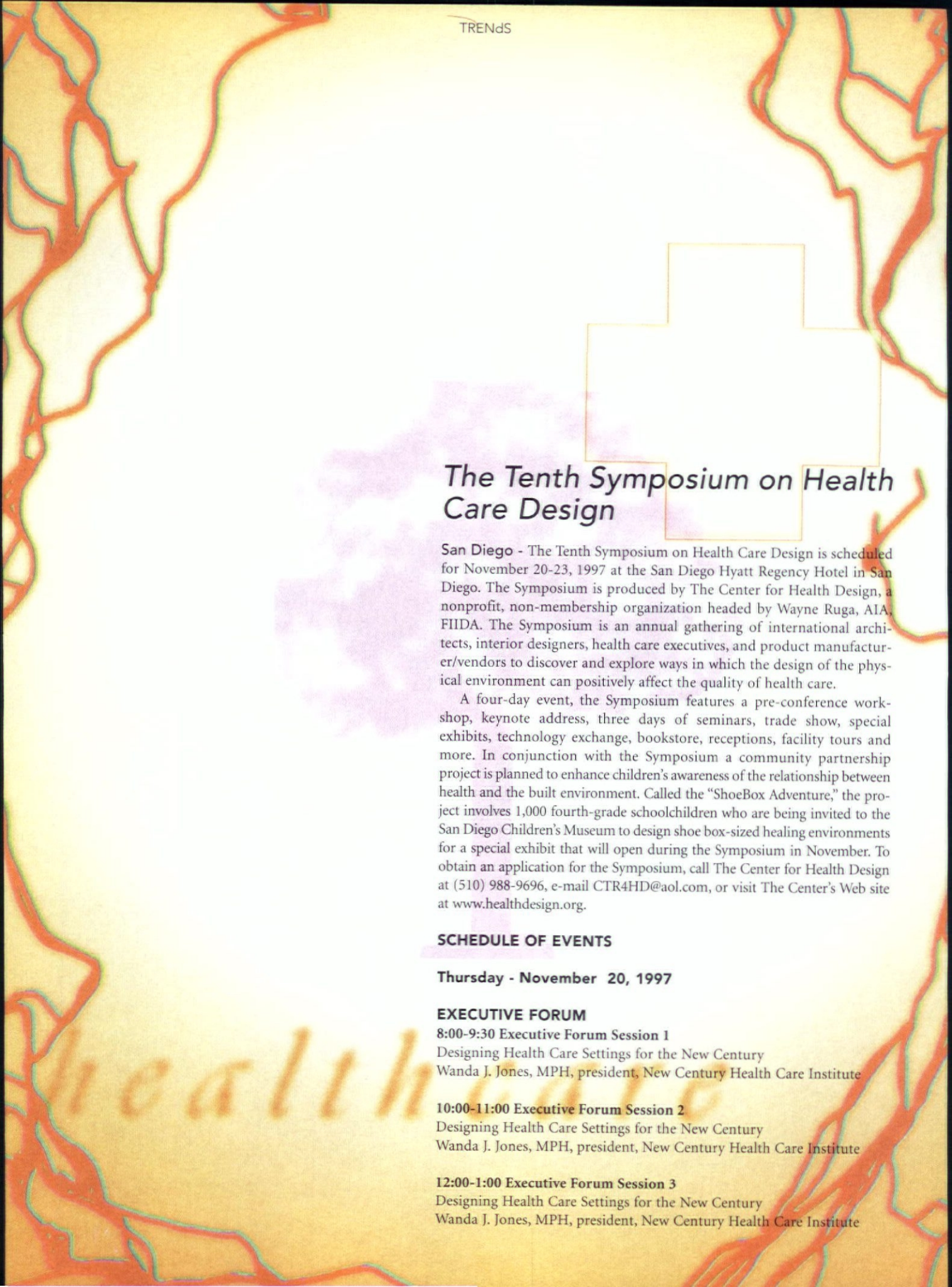
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The Tenth Symposium on Health Care Design

San Diego - The Tenth Symposium on Health Care Design is scheduled for November 20-23, 1997 at the San Diego Hyatt Regency Hotel in San Diego. The Symposium is produced by The Center for Health Design, a nonprofit, non-membership organization headed by Wayne Ruga, AIA, FIIDA. The Symposium is an annual gathering of international architects, interior designers, health care executives, and product manufacturer/vendors to discover and explore ways in which the design of the physical environment can positively affect the quality of health care.

A four-day event, the Symposium features a pre-conference workshop, keynote address, three days of seminars, trade show, special exhibits, technology exchange, bookstore, receptions, facility tours and more. In conjunction with the Symposium a community partnership project is planned to enhance children's awareness of the relationship between health and the built environment. Called the "ShoeBox Adventure," the project involves 1,000 fourth-grade schoolchildren who are being invited to the San Diego Children's Museum to design shoe box-sized healing environments for a special exhibit that will open during the Symposium in November. To obtain an application for the Symposium, call The Center for Health Design at (510) 988-9696, e-mail CTR4HD@aol.com, or visit The Center's Web site at www.healthdesign.org.

SCHEDULE OF EVENTS

Thursday - November 20, 1997

EXECUTIVE FORUM

8:00-9:30 Executive Forum Session 1

Designing Health Care Settings for the New Century

Wanda J. Jones, MPH, president, New Century Health Care Institute

10:00-11:00 Executive Forum Session 2

Designing Health Care Settings for the New Century

Wanda J. Jones, MPH, president, New Century Health Care Institute

12:00-1:00 Executive Forum Session 3

Designing Health Care Settings for the New Century

Wanda J. Jones, MPH, president, New Century Health Care Institute



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Kathryn Kelley, Design Quorum, Inc.
1st Place Healthcare, 1996 Durkan Diamond Awards

Texas Oncology, Medical City Dallas, Dallas, TX

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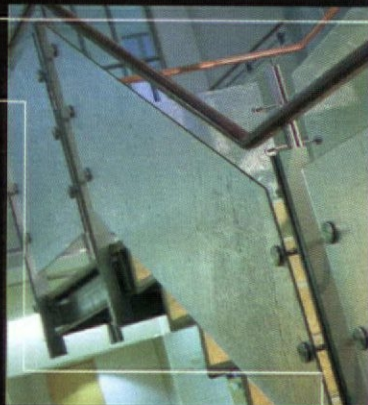
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1:30-3:00 Executive Forum Session 4

Designing Health Care Settings for the New Century
Wanda J. Jones, MPH, president, New Century Health Care Institute

Community Forum begins and continues through Sunday when tours return

5:30-6:30 Opening Keynote Address:

Creating Organizations that Inspire the Soul
Lance Secretan, Ph.D., author, *Reclaiming Higher Ground: Creating Organizations That Inspire the Soul*

FRIDAY - NOVEMBER 21, 1997

8:00-9:00 Plenary Session:

Consumer Perception and Satisfaction with the Physical Environment
Susan MacRae, RN, research and development associate, The Picker Institute

Track 1 Designing for Health Care

9:30-10:30 Sound Health: Designing a Therapeutic Auditory Environment

Susan Mazer & Dallas Smith, founders, Healing Health Care Systems

1:30-2:30 Case Study:

Jerusalem House - A Caring Environment for Women Living with AIDS and Their Children

Evelyn G. Ullman, founding president, Jerusalem House; Matthew W. Humphreys, president, M.W. Humphreys Inc.; and Linda C. Watson, ASID, president, Watson Limited Planning and Design

3:00-4:00 The Environmental Risks of a Construction Project

Kathleen E. Johnson, BSN, MN, MPH, epidemiologist, University of Washington Medical Center

Track 2 Best Practices in Health Care Design

9:30-10:30 The Therapeutic Environment of San Diego Childrens Hospital

Blair Sadler, president and CEO, Childrens Hospital and Health Center; Annette Ridenour, president, Aesthetics; Mary Jane Ensberg, RN, manager, Patient and Family Services, Childrens Hospital and Health Center; Paul S. Kurtain, MD, director, Center for Child Health Outcomes, Childrens Hospital and Health Center.

1:30-2:30 Part 2

3:00-4:00 Part 3

Track 3 Resources

9:30-10:30 Using 3-D Animation for Project Success

Molly M. Scanlon, director of client services, AYRES Group

1:30-2:30 Strategies for Designing Better Alzheimers Care Environments

Elizabeth Brawley, ASID, IIDA, president, Design Concepts Unlimited

3:00-4:00 A Progress Report on the Health Care Design Research Alliance

Mary Jean Thompson, ASID, director, Health Care Design

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Research Alliance; Mary Elizabeth Boyd, ASID, interior designer, Department of Veterans Affairs; Malcom Mac P. MacDougall, marketing comm. manager, Armstrong World Industries

Track 4 Long-Term Care Design

9:30-10:30 The Eden Alternative
Workshop A - "Morphing into Eden,"
Building Home-ness into Existing Long-

Term Care Facilities

Judith Meyers-Thomas & William H. Thomas, MD, founders, The Eden Alternative
1:30-2:30 Part 2
3:00-4:00 Part 3

Track 5 Design Technology A

9:30-10:30 The HealthEast *Caring Touch*
Design Project
Corey Hobbins, ACSW, LICSW, project

director, HealthEast; Jain Malkin, president, Jain Malkin Inc.

1:30-2:30 Part 2

3:00-4:00 Part 3

Track 6 Outside the Box A

9:30-10:30 *Using the Labyrinth as a Tool for Health and Healing*

Victoria Stone, principal, Stonecircle
1:30-2:30 *A Visit to the San Diego Childrens Museum*

(participatory Shoe Box Adventure design program and exhibit for attendees)

3:00-4:00 Part 3

SATURDAY - NOVEMBER 22, 1997

8:00-9:00 Plenary Session:

Status Report: An Investigation to Determine Whether The Built Environment Affects Patients Medical Outcomes

Haya R. Rubin, MD, Ph.D., associate professor of medicine, Johns Hopkins University

Track 7 New Skills

9:30-10:30 *Anatomy of a Health Care Design Research Project*

Haya R. Rubin, MD, Ph.D., associate professor of medicine, Johns Hopkins University

11:00-12:00 *Seven Communications Habits that Bring Health to Organizations*

James P. Cramer, Hon. IIDA, Hon. AIA, CAE publisher, Design Intelligence

2:30-3:30 *Understanding the Language of Design*

Susan P. Szenasy, Editor, *Metropolis*; Cary Stump, director of preconstruction services, Centex Rodgers Construction Co.; Rosalyn Cama, ASID, president, Rosalyn Cama Interior Design associates; Susan MacRae, RN, research and development associate, The Picker Institute; Dewey Schultz, AIA, director, Health Care Practice, VOA Associates; James Barnard, president, Playscapes.

Track 8 Outside the Box B

9:30-10:30 *Transformational Strategies for Health Care Institutions*

David H. Swain, AIA, principal, NBBJ; Jill Jago, associate, NBBJ; Barbara Breckenfeld, marketing manager, NBBJ; George Hein, director, marketing and communications, Virginia Mason Medical Center; Lisa Hudson, marketing director, NBBJ; Charlie Townsend, partner, National Health Care Strategy Practice, KPMG Peat Marwick, LLP.

11:00-12:00 Part 2

2:30-3:30 Part 3

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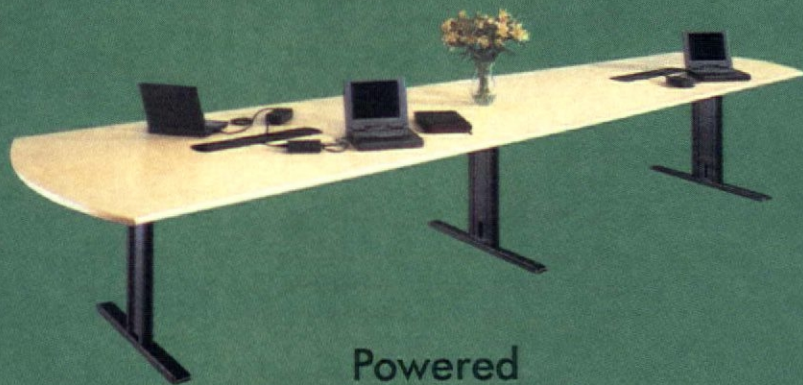
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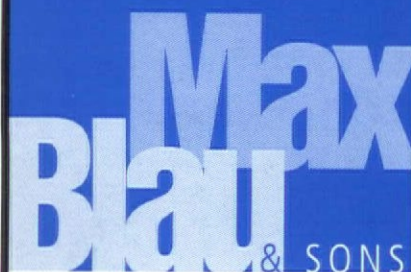


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Track 9 Design Technology B

9:30-10:30 Success Strategies for Marketing Health Care Design Services
Jain Malkin, president, Jain Malkin Inc.; Juanice Lovett, MSN, MBA, CEO
Sharp Health Care Murrieta;

Joanne MacIsaac, IIDA, ASID, VP interior design, TRO/The Ritchie
Organization; Charles S. Kaminski, former architectural services manager,
Kaiser Permanente; John E. Millsap, AIA, Facilities Development Director,
Sutter Health; Louis B. Rosenberg, IIDA, principal, Mitchell Associates, Inc.

11:00-12:00 Part 2

2:30-3:30 Part 3

Track 10 Long Term Care Design

**9:30-10:30 The Eden Alternative, Workshop B - "Cultural Expectations
and Locale" Creating the Eldergarten**

Judith Meyers-Thomas & William H. Thomas, MD, founders, The Eden
Alternative

11:00-12:00 Part 2

2:30-3:30 Part 3

Track 11 The Anatomy of a Healing Garden

9:30 Session 1

A. Introduction and the Big Picture

Clare Cooper Marcus, professor emerita, University of California, Berkeley,
program dean

B. The Medical Imperative for Healing Gardens

Robert S. Ulrich, PhD., associate dean for research, College of Architecture,
Texas A & M University, College Station, Texas

C. The Healing Benefits of Gardens

Marnie Barnes, MLA, LCSW, principal, Deva Landscaping, Palo Alto, Calif.

10:30 D. Discussion

11:00 Session 2

A. Case Study: Good Samaritan Regional Medical Center Healing Garden,
Phoenix, Ariz.

Barbara Crisp, principal, Max Underwood Barbara Crisp Architects, Tempe,
Ariz.

B. Case Study: Schnaper Memorial Garden, Cardinal Cook Health Care
Center, N.Y.

David Kamp, ASLA, LF, principal, Dirtworks, N.Y.

C. Case Study: Leechtag Family Healing Garden at the San Diego Childrens
Hospital and Health Center

Topher Delaney, principal, Delaney, Cochran and Castillo, Inc., San
Francisco

D. Case Study: Therapeutic Courtyard Project at The Lodge at Broadmead,
Victoria, B.C.

Deborah LeFrank, principal, Le Frank Landscape Architect, Ltd., Victoria,
B.C., Canada

12:00 E. Discussion

2:30 Session 3

A. Physical Design Parameters for Horticultural Therapy

Jean Kavanagh, associate professor, Texas Tech University, Lubbock, Texas

B. Technical Issues of Implementation

James Burnett, ASLA, principal, The Office of James Burnett, Houston, Texas

C. Evaluation Techniques at The Lodge at Broadmead

Paul Carl Allison, horticultural therapist, The Lodge at Broadmead,
Victoria, B.C., Canada

D. Summary Comments

Clare Cooper Marcus, professor emerita, University of California, Berkeley,
program dean

3:30 E. Discussion



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• M A N N I N G T O N

*f*acettes & *f*olia



MANNING

M

annington Commercial's new series of versatile AccuTuft pattern loop carpets called ArchiTextures features two timeless textural patterns—Folia and Facettes. Constructed of DuPont Antron Legacy nylon and available in broadloom, 6-foot or modular tile, these high performance, soil resistant carpets coordinate in design, color and scale with the company's resilient products. 1-800-241-2262.

M A N N I N G T O N

Mannington Commercial's ArchiTextures patterned inlaid sheet vinyl collection of four environmentally-inspired patterns and thirty colors features a warm, sculptured appearance with great depth and color richness. A versatile design element that beautifully coordinates with Mannington's carpet products, ArchiTextures provides an alternative, soft look with easy maintenance for health care settings. 1-800-241-2262.

Circle 253

•ArchiTextures



The new merged entity will be called SMP/SHG and the merger includes SMP's offices in San Francisco, Santa Monica and Kuala Lumpur, Malaysia. Steve Isaacs will serve as president of SMP/SHG and as a member of the board of SmithGroup, SHG Incorporated's parent company. Worldwide, the company's staff now totals over 650 architects, engineers, planners and interior designers, with combined 1996 fee revenues of over \$70 million.

Farewell to Another Great

Milan, Italy - Italian architect Aldo Rossi died in Milan on September 4 at the age of 66. He died as a result of injuries sustained in a car accident driving to his weekend home on the Lago Maggiore in northern Italy.

Rossi won the Pritzker Prize in 1990, considered the Nobel Prize of the architecture world. When he was awarded the Prize, the jury commented that Rossi's work was "at once bold and ordinary, original without being novel." The architect had offices in New York City, the Hague and Tokyo as well as Milan,



where he directed a small staff in designing and constructing more than 100 buildings in Italy, Japan and around the world. His designs include the Cemetery of San Cataldo in Modena, Italy, the Hotel Il Palazzo in Fukuoka, Japan, and a 10-story building for the Scholastic Publishing Company to be built in New York City next summer. A much heralded 1986 design for the school of architecture at the University of Miami was never built due to a lack of funds.

Rossi is survived by a son, Fausto and a daughter, Vera.

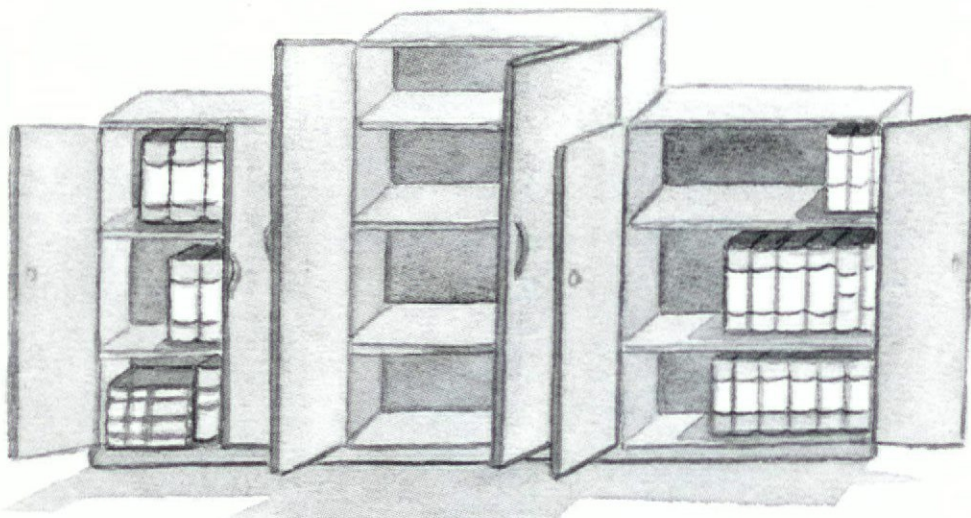
The Office Is Too Cold!!! And It's Haunted Too...

Houston - The battle over workplace temperatures still is being waged through North America. The number one complaint the International Facility Management Association (IFMA) reports from its 1997 Corporate Facilities Monitor is "the office is too cold," followed closely by "the office is too hot." When this topic was first visited by this survey in 1991, the number one complaint was "the office is too hot," number two was "the office is too cold."

The remaining top 10 complaints include: Not enough conference rooms, poor janitorial service, not enough storage/filing space in workstation, computer problems, poor indoor air quality (office is stuffy), inadequate parking, no privacy in workstation/office and smokers outside of building are offensive.

When asked what was the most unusual complaint they ever heard, the range was quite large. Complaints included, "a skunk

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has the guard trapped in his car," "the ice is not cold enough," "woodchuck using men's restroom," "fluorescent lighting draining personal energy," "I'm allergic to the color green," "ghosts are in the facility at night," and "co-worker eats too loud."

IFMA's Corporate Facilities Monitor is an annual survey, which in 1997 focused on the top 10 complaints facility managers hear. The Monitor was sent to more than 10,600 IFMA North American Professional members in June of this year, and more than 29% responded. IFMA is the professional association for facility managers with approximately 15,000 members in 124 chapters.

Commissions & Awards

The London/UK Chapter of the American Institute of Architects calls for entries to the **Fourth Annual Excellence In Design Awards**. The awards program recognizes and honors excellence in architectural design anywhere in the world done by UK-based architects or by architects throughout the world for the UK. Eligible projects may be built or un-built and may be a structure, building or group of either. For further information, contact the AIA by fax at 00-44-171-497-1175 or by mail at Kohn Pedersen Fox, 13 Langley Street, London WC2H 9JG. The submission deadline is November 7, 1997.

The Jacob K. Javits Convention Center has launched a major renovation program for its key existing conference and ballroom spaces. Hellmuth, Obata & Kassabaum (HOK) was

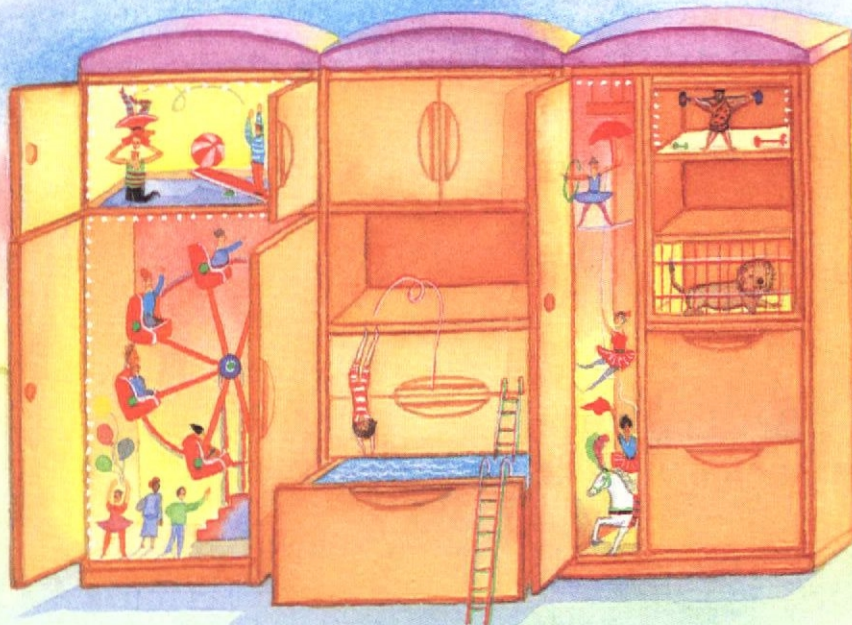
commissioned to develop plans for complete interior upgrades. The HOK design team includes personnel from the New York City office as well as HOK's national Convention Center Focus Group. HOK will also develop a feasibility plan to improve the Staten Island Ferry Terminal's operation and design. The study, in collaboration with Peter Eisenman Architects, will also assess the viable ways of integrating the Staten Island Institute of Arts and Sciences.

Philadelphia-based **Kling Lindquist** is providing master planning and full architectural, engineering and interior design services for a new 322,000-sq. ft. Multi-Science Research Facility which will be located on Merck & Co., Inc.'s Rahway, N.J. site.

Devine deFlon Yaeger Architects, Kansas City, Mo., as part of the Millennium Consortium, was awarded the contract to design, build and operate the new Arena for the 2000 Olympics in Sydney, Australia. The firm will serve as sports architect to the consortium, working in conjunction with the Sydney firm of **Cox Richardson Architects**.

The American Music Theater Festival in Philadelphia has selected the Boston-based firm of **Jung/Brannen Associates, Inc.** as the architects for their new home. To be named the "AMTF Harold Prince Center," the project includes the complete redesign and renovation of the historic Midtown Theater in downtown Philadelphia, into an exciting new performance center for arts, education and training.

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The city of Boston has selected **HNTB Architecture**, Boston, to provide planning and design services for a beach access plan that covers Dorchester, Moon Island and Long Island in Boston Harbor. The goal of the project is to create continuous and recognizable pedestrian and bicycle circulation routes between Boston neighborhoods and some city recreation and scenic coastal areas. The International Association for Sports and Leisure Facilities gave HNTB its 1997 Silver Award for the Florida Citrus Bowl Stadium in Orlando, Fla.

People in the News

Teal Postula has joined **Dennis Noskin Architect, P.C.**, Rye, N.Y., as director of interior design.

Brent Stagnaro has been named an architectural designer at Cincinnati-based **Roth Partnership**.

Doris Todd, communications manager for **Vecta**, retired in August after nearly 24 years with the Grand Prairie, Texas-based furniture manufacturer.

Denver-based **Aiello Associates** has promoted **Meredith Pritchett** to assistant director of design.

Cannon, Grand Island, N.Y., has appointed **Professor Bruno B. Freschi, O.C.**, dean of the School of Architecture at the State University of New York at Buffalo, as a principal.

The **JJI Lighting Group, Inc.**, Greenwich, Conn., has appointed **Victor Wittmann** as regional vice president for the company, in the northeast region.

The **HDR, Inc.** board elected **Richard R. Bell** as chairman of **HDR, Inc.**, Omaha, Neb.

KI has promoted **Knut Froland** to director of marketing from director of sales technologies in its corporate headquarters in Green Bay, Wis.

Kehrt Shatken Sharon, Princeton, N.J., has appointed four architects: **Joseph William Alperstein, AIA**, **Katherine Bambrick Ambroziak**, **Bradford J. Prestbo** and **Scot H. Murdoch**.

Kevin N. Mattos, AIA, has joined the San Francisco office of **ADD Inc.** as project director.

New York-based **Maharam** has appointed **Harold Weiner** as vice president of operations.

Chick Mandeville has been appointed to senior vice president of sales for **Lees**, a Division of **Burlington Industries, Inc.**, Greensboro, N.C.

Business Briefs

The **Whitney Museum of American Art**, New York and the **Canadian Centre for Architecture (CCA)** in Montreal have begun a new collaborative relationship, on the occasion of the presentation in New York of an exhibition on the unbuilt pro-



Ametex/Robert Allen Contract Fabrics — New fire **Tech IX** and **Fit to Be Wide II** Collections of **Trevira FR** are inherently flame-resistant and washable prints. Excellent choices for hospitality and healthcare drapery and bed spread applications. **Circle 282**

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BASF

jects of Frank Lloyd Wright. The relationship will continue with a major new exhibition on the work and influence of Ludwig Mies van der Rohe, "Mies in America." Organized by CCA, "Mies in America" will debut at the Whitney Museum, beginning in September 2000.

Interprise is relocating their Chicago office to 434 W. Ontario, Chicago, Ill., 60610.

Architects Robert John Kraemer, AIA, and Maureen McGovern Kraemer, AIA, have established the Kraemer Design Group, PLC, Detroit.

Paul J. Rosen, AIA, and Anthony E. Johnson, AIA, have relocated their firm Rosen Johnson Architects, PC to 80 Eighth Avenue, New York, N.Y. 10011.

IFMA, Houston, has partnered with nine other workplace industry leaders to create the Center for the Built Environment. Located at the University of California's Berkeley campus, this consortium will provide its industry partners both the setting and the resources to identify and solve their building-related research needs.

Geiger Brickel, a division of Geiger International (UK) Limited, and the worldwide Herman Miller organization and its operating companies throughout the U.K. and Europe, have announced that the two organizations have formed a strategic sales alliance and business partnership for the benefit of customers.

Woodard, Inc., Chicago, has signed an agreement to acquire the business of Lyon-Shaw Furniture, from WinsLoew Furniture, Inc. Lyon-Shaw is a manufacturer of medium and high-end wrought iron furniture located in Salisbury, N.C.

RTKL Associates Inc., Chicago, has moved to 140 South Dearborn Street, Suite 200, Chicago, Ill., 60603.

Farrington Design Group is expanding and relocating its offices to 230 Peachtree Street, Suite 2000, Atlanta, Ga., 30303-1515.

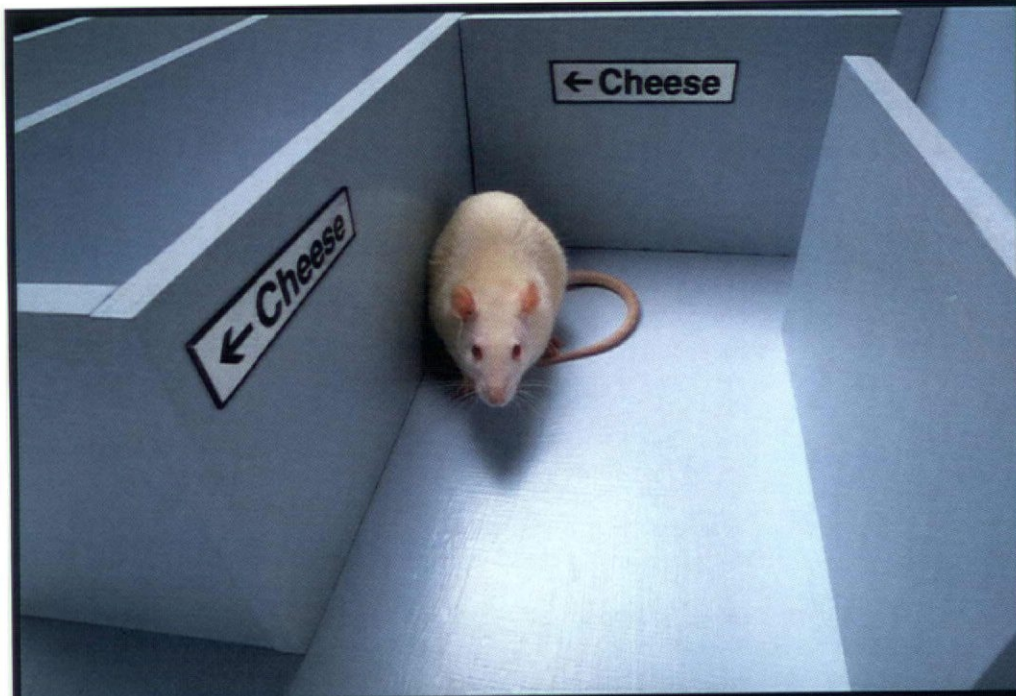
Fiberstars, Inc., Fremont, Calif., has announced that Advanced Lighting Technologies, Inc. has acquired an equity position in Fiberstars and entered into a strategic partnership which will develop and market next-generation fiber optic lighting systems worldwide.

A comprehensive commercial flooring site on the Internet can be found at <http://www.floorspecs.com>. The site features databases of flooring samples in full color and architectural specifications for all samples.

Coming Events

October 16-17: The 1997 Design-Build Conference Series, Hotel Sofitel, Rosemont, Ill. For further information call (847) 678-4488.

October 17-19: Chicago Design Show™, The Merchandise



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Lismore upholstery fabric from DesignTex with DuPont Teflon® fabric protector is often specified for health care applications and can be treated with an S-1 fluid barrier.

Q. What performance and aesthetic issues should be kept in mind when specifying upholstery fabrics for use in a health care interior?

A. When specifying upholstery fabric, performance characteristics are area specific. In addition to flame retardancy, cleanability and durability, specific attributes such as stain resistance, fluid barriers and anti-microbial properties are important factors.

Waiting rooms are heavily-trafficked areas and often require very durable, stain-resistant textiles in order to maintain a high-profile appearance. Solution-dyed nylon fabrics meet these requirements as well as stand-up to daily use and cleaning. Fabrics with a fabric protector treatment will also stand up to daily wear and tear.

Cleanability is of major concern in patient rooms. Daily disinfecting makes fluid barrier fabrics, such as vinyl a good choice. Many vinyl upholstery fabrics are equipped with anti-microbial features and, should the cleaning requirements call for it, some vinyl upholstery can be cleaned with a diluted bleach solution.

In long-term care settings where comfort and cleanability are of utmost importance, one may want to consider woven fabrics with a fluid barrier. Textured surfaces can also be beneficial in protecting patients from unwanted movement or slipping on furniture.

In addition to performance attributes, color palettes and lighting should also be a consideration when selecting fabrics. Research indicates that certain colors can effect a patient's physical well being. For instance, neutral palettes, as opposed to bright hues, are less likely to trigger nausea in chemotherapy patients; cool colors, such as blue and green, have a calming effect on cardiac patients.

Lighting also affects the color specification process. Cool fluorescent light can be offset by the use of warm colors. Areas confined to artificial light will benefit from clean broad palettes, which help simulate the full spectrum that natural light provides.

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Mart, Chicago. For more information on attending call (800) 677-MART.

October 20-22: GE Lighting Institute, Nela Park, Cleveland. To register call (800) 255-1200.

October 24-27: Creativity Cruise for Interior Designers, Royal Caribbean's Sovereign of the Sea, Port of Miami; (616) 742-0123.

October 28-30: Metalcon International '97, Georgia World Congress Center, Atlanta. For more information contact Claire Kilcoyne at (617) 965-0055.

October 29-31: Batimat North America, Jacob Javits Convention Center, New York. To exhibit contact Rich DelGiorno at (800) 950-1314, ext. 2611.

October 29-31: InterPlan '97, Jacob Javits Convention Center, New York. For more information call Liz Shubert at (800) 950-1314.

October 31-November 1: Glass Expo Midwest '97, Hyatt Regency Crown Center, Kansas City, Mo.. For more information contact USGlass magazine at (540) 720-5584.

November 4-6: Computers for Contractors '97, A/E/C Systems Fall, San Diego Convention Center, San Diego, Calif.; For more information contact Pat Smith at (800) 451-1196.

November 5-7: TeleCon XVII, Anaheim Convention Center, Anaheim, Calif.; (800) 829-3400.

November 6-7: The International Facility Management Association's 1997 Asian Conference, Hong Kong; (713) 623-4362.

November 6-8: IIDEX'97, Metro Toronto Convention Centre, Toronto, Ontario, Canada; Contact Lorraine Tierney at (416) 921-2127 ext. 34.

November 8-11: International Hotel/Motel & Restaurant Show, Jacob K. Javits Convention Center, New York; For further information contact 1 (800) 272-SHOW.

November 11: Tuesday Designers' Series, "The Art of Painted Finish", D & D Building, New York; (212) 759-8814.

November 13-16: Modernism, A Century of Design & Photography, Park Avenue Armory, Park Avenue and 67th St., N.Y.; (212) 777-5218.

November 16-18: The Southern California Furniture & Decorative Accessory Market, Fairplex, Pomona, Calif.; (954) 454-7777.

November 18-20: Build Boston, World Trade Center Boston; (800) 544-1898.

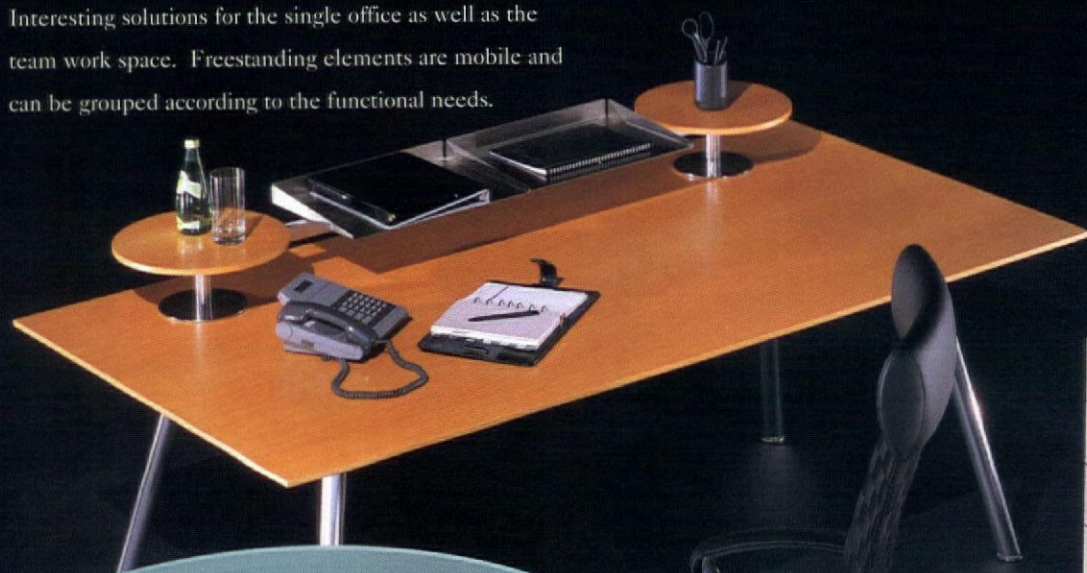
November 18-20: The Built Environment: Bringing the Past into the 21st Century-Policy, Materials, and Systems, Boston; For registration information call (800) 544-1898.

December 9: Tuesday Designers' Series, "Enhance Your Creative Energy and Productivity", D & D Building, New York; (212) 759-8814.

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1. SOLAR SHADING SYSTEMS

Solar Shading Systems™ presents a new collection of pleated, Roman and soft-fold shades featuring energy efficient, light-filtering, sun-screen shade-cloths. Woven vinyl shades to 60-in. wide and vertical blinds in 3.5-in. and 5-in. vane widths are engineered to reduce heat and glare while maintaining the desired vista. Shades and vertical blinds are offered in 125 color and pattern options in densities of 1%-15% openness.

Circle No. 218

2. MOMENTUM TEXTILES

Momentum Textiles introduces Millennium™, a unique upholstery product developed by Milliken research that provides stain, bacteria and moisture resistance along with easy cleanability and great durability while still allowing for a nice fabric feel. Momentum's initial collection consists of 13 unique designs covering many styles in 58 colorways.

Circle No. 220

3. AGI INDUSTRIES

AGI introduces Vista, a transitional multiple seating product designed by David Allan Pessio. Vista follows the same family approach of products for the health care client. Included in the collection is a motion patient chair, lounge sleeper chair and recliner. Made with a structural steel inner-frame and featuring a durable pre-catalyzed lacquer finish, Vista is offered in choice of eight table configurations in both laminate and

2.



3.



wood veneer tops. Multiple chair units easily connect on-site and meet all stringent fire codes.

Circle No. 216

4. FORMICA CORPORATION

Formica® Surell® solid surfacing material is a homogenous, non-porous material designed for high durability and ease of maintenance. Surell is available in 40 colors from the solid, mists, granite, Revolution® and Innovation™ collections in three sheet thicknesses (suitable for vertical and horizontal applications), for sinks, lavatory bowls, shower bases and many other health care applications. Surell countertops provide an unbroken non-porous barrier on work surfaces, and resist most common stain-makers and chemicals like ammonia, acetone and bleach.

Circle No. 219

5. CARNEGIE

Carnegie enlivens the health care market with cubicle drapery fabrics inspired by nature and designed by Beverly Thome and Laura Guido-Clark. A breadth of color choices, from quiet neutrals to refreshing brights, helps build a sense of place in the healing setting. The collection of 60 fabrics includes eight patterns in seven color families which correspond to the variety of existing introduced finishes. Each is woven of high-quality, inherently flame-retardant, Trevira FR polyester in the U.S., and custom motifs are easily achieved for special projects.

Circle No. 217

6. ADDEN FURNITURE

Adden Furniture has expanded the Polynnium Series, drawers manufactured of shaped panel substrates, vacuum-covered with a polymer surface for incredible durability and unique curved styling. The accurate wood grain appearance of the polymer is equal to veneer, yet the seamless construction of front, top and sides creates an impermeable surface, resistant to moisture damage and the formation of harmful bacteria and delamination. In addition, it is resistant to some of the harshest chemicals and cleaning agents used today, including bleach and phenol solutions.

Circle No. 215

4.



5.



6.



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1. TELLUS FURNITURE

Tellus Furniture, a Paoli Inc. company, offers the Overture folding chair. Made with recycled materials and weighing just 15 pounds, the chair can easily be carried using the integrated handle, and the chair's frame self-adjusts on uneven surfaces. Overture is available in blue, gray, black, white, aqua, burgundy and acrylic.

Circle No. 200
Booth No. 502, 504, 601, 603



2. NEVAMAR - INTERNATIONAL PAPER

The Decorative Products Division of International Paper Company introduces Artifacts, a new pattern series in its Fountainhead by Nevamar solid surface product line. Inspired by nature and ancient lost civilizations, Artifacts consists of four unique pattern designs, Copper, Treasure, Pyramid, and Oasis. These patterns contain distinctive three-dimensional textures and shimmering details previously very difficult to translate to solid surface.

Circle No. 203
Booth No. 856

3. UNITED CHAIR

United Chair's latest seating solution is Brio. Brio's innovative design combines ergonomic features for comfort and a look that is versatile enough for any office envi-

ronment. These features combined with a compact size and a value-priced positioning make Brio an appropriate complement to the new Nvision Systems Furniture by Anderson Hickey.

Circle No. 205
Booth No. 620

4. INNOVATIONS IN WALLCOVERINGS, INC.

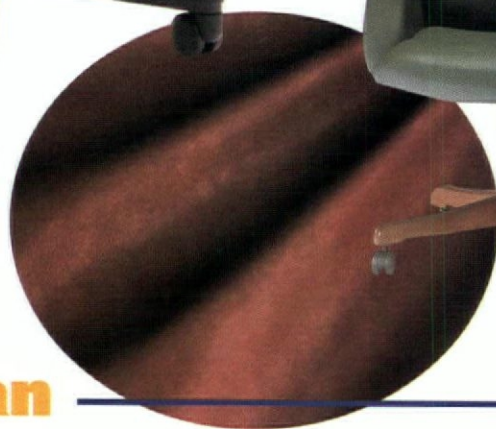
Designed to emulate the plush look of brushed suede, Alchemy Suede from Innovations in Wallcoverings, Inc. provides a matte wall finish that absorbs and reflects light, creating the illusion of a rich fabric wallcovering while maintaining much of vinyl's durability. Alchemy Suede is available in a sophisticated palette of colorways including Dove, Periwinkle, Moss, Cypress and Claret. Alchemy Suede is 54-in. wide, holds a Class "A" fire rating, and is available as a custom order.

Circle No. 206
Booth No. 450

5. NATIONAL OFFICE FURNITURE

Medalist seating is National Office Furniture Company's newest executive seating line. Medalist seating was designed by Marcus Koepke and offers three distinctive styles; Contemporary, Transitional and Traditional. Medalist seating includes executive knee tilt, pneumatic seating with wood or black five-prong bases, as well as guest chairs with wood legs to complement each style of chair. Fully upholstered and crafted in a generous proportion with thick, soft seat foam for comfort, Medalist seating is available in high-back or mid-back.

Circle No. 211
Booth No. 430



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L I N E A S

.....
Designed by Terrance Hunt

Circle 31 on reader service card



1.

1. J.M. LYNNE

J.M. Lynne introduces the Etruscan Series, a collection of vinyl wallcovering designed by Patty Madden. The Etruscan Series combines large scale, subtle designs with striking, "fashion forward" colors not usually available in commercial wallcovering. Available in nine patterns in 100 colors, the palette includes deep, rich blues and greens, flaming reds and oranges, lustrous golds and earthtones, and cool citrons and limes. All patterns in the Etruscan Series are 54-in. wide, Type II, 20-oz. per linear yard and Class "A" Flame Rated.

Circle No. 207
Booth No. 506, 508



2.

2. THE IRONMONGER INC.

A new collection of lever handles from Colombo Design in Italy is now available through The Ironmonger. Designs by several leading Italian architects are cast in solid brass, finished with careful attention to details, and available in a variety of unusual materials and finishes. Ludus, designed by Bonini Spicciolato, is made from cast polyester resin in blue, apple green, orange, anthracite or smoke gray, with the metal shank and rose finished in satin chrome.

Circle No. 209
Booth No. 117

3. DURKAN COMMERCIAL

Durkan Commercial's exclusive Color Logic system features a palette of 37 colors. All future constructions will be based on the constantly evolving Color Logic palette, so that corporate interiors may be totally integrated with color coordinated carpets appropriate for each specific traffic situation. The collection includes Marquette, a cut/uncut loop pattern with the tactile elegance of fine woven textiles; Prairie, a performance-textured loop available in two standard face weights; and The City Block Collection, a densely-tufted precision loop carpet.

Circle No. 202
Booth No. 951

4. DAUPHIN

Dauphin's light and easy stacking chair, Eddy, is designed by Alfred Puchta. Eddy's engineering allows it to stack and gang easily. Offered in charcoal gray, red, blue or black polyurethane plastic with clip-on upholstered seat and back pads, armrests, and row and seat numbering options, the Eddy stacker can fit in just about any commercial application.

Circle No. 214
Booth No. 844



4.



5.

5. R.A.G.E.

R.A.G.E. introduces two new additions to the Global Desk System: a reception desk and mobile computer station. To redesign the Satellite Work Table to function as a mobile computer station, R.A.G.E. outfitted the station with a dynamic CPU holder under the work surface and added a monitor shelf that creates a larger work area without increasing the desk size. To accompany these features R.A.G.E. has also added a state of the art keyboard platform and the ability to dock-up with the larger Global Desk. A panel that hides cables cleans up the appearance and acts as a privacy screen.

Circle No. 212
Booth No. 868

Architectural Response Kollection, Inc

*2918 Halladay Street
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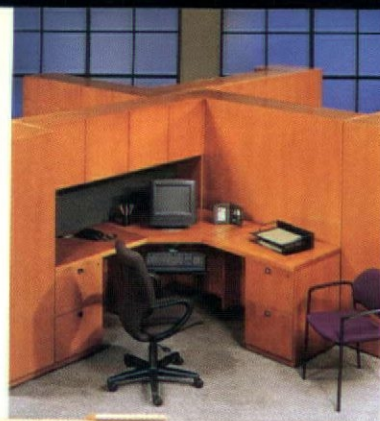
Come see us at **interplan**
space # 130

1.

1. KIMBALL OFFICE GROUP

Kimball Office Furniture offers an option-rich, multiple-application casegoods series named Definition. Definition has the ability to divide space vertically, making it appropriate for the private office or the open plan office. Definition's modular components may be used to create unique and individual solutions such as different finish colors on worksurface and storage components. Definition is available built-up or as components and features four sizes of desks with multiple pedestal options and a choice of arc or rectangular tops.

Circle No. 210
Booth No. 430

**2. KRUG FURNITURE, INC.**

The Millennium 6800 Series from Krug Furniture, Inc. is available in maple veneers and solids. Maple is the ideal choice when a clean, clear, close-grained appearance is required. Millennium features a choice of four top edge shapes: Seville, Madrid, Valen and Torrens. Standard finishes are clear maple and ebony on maple. A selection of seating is available in maple.

Circle No. 208
Booth No. 524



2.

3. DESIGNWEAVE

Designweave introduces a new array of textured loop and tip-shear carpet styles. Trovata is the final edition in a series of sophisticated carpet textures, offering color and texture compatibility to Socorro, Rodeo, Square Dance, Chain Reaction and Gridlock. Trovata is engineered with Monsanto skein-dyed and space-dyed nylon, featuring 16 universal colors.

Circle No. 213
Booth No. 938

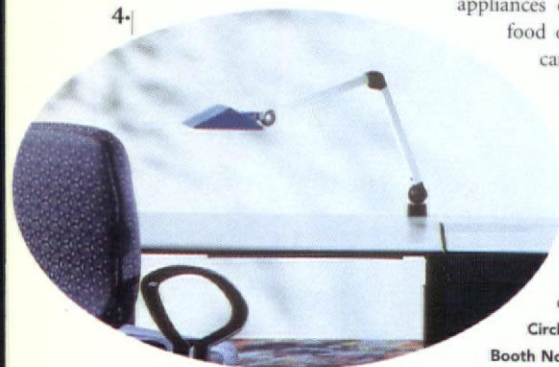
3.

**4. WALDMANN LIGHTING CO.**

Waldmann Lighting offers ergonomic task lighting solutions that adapt to individual employee requirements and help reduce VDT glare. Pirra, new from Waldmann, offers fully adjustable arms available in three styles: single vertical, twin vertical, and twin horizontal. The horizontal model is ideal for panel-mounted work stations, and can fit easily into the slotted standards of over 60 office furniture systems. The Pirra head rotates a full 180 degrees for precise positioning in virtually any office setting.

Circle No. 204
Booth No. 850

4.

**5. BRETTFORD MANUFACTURING, INC.**

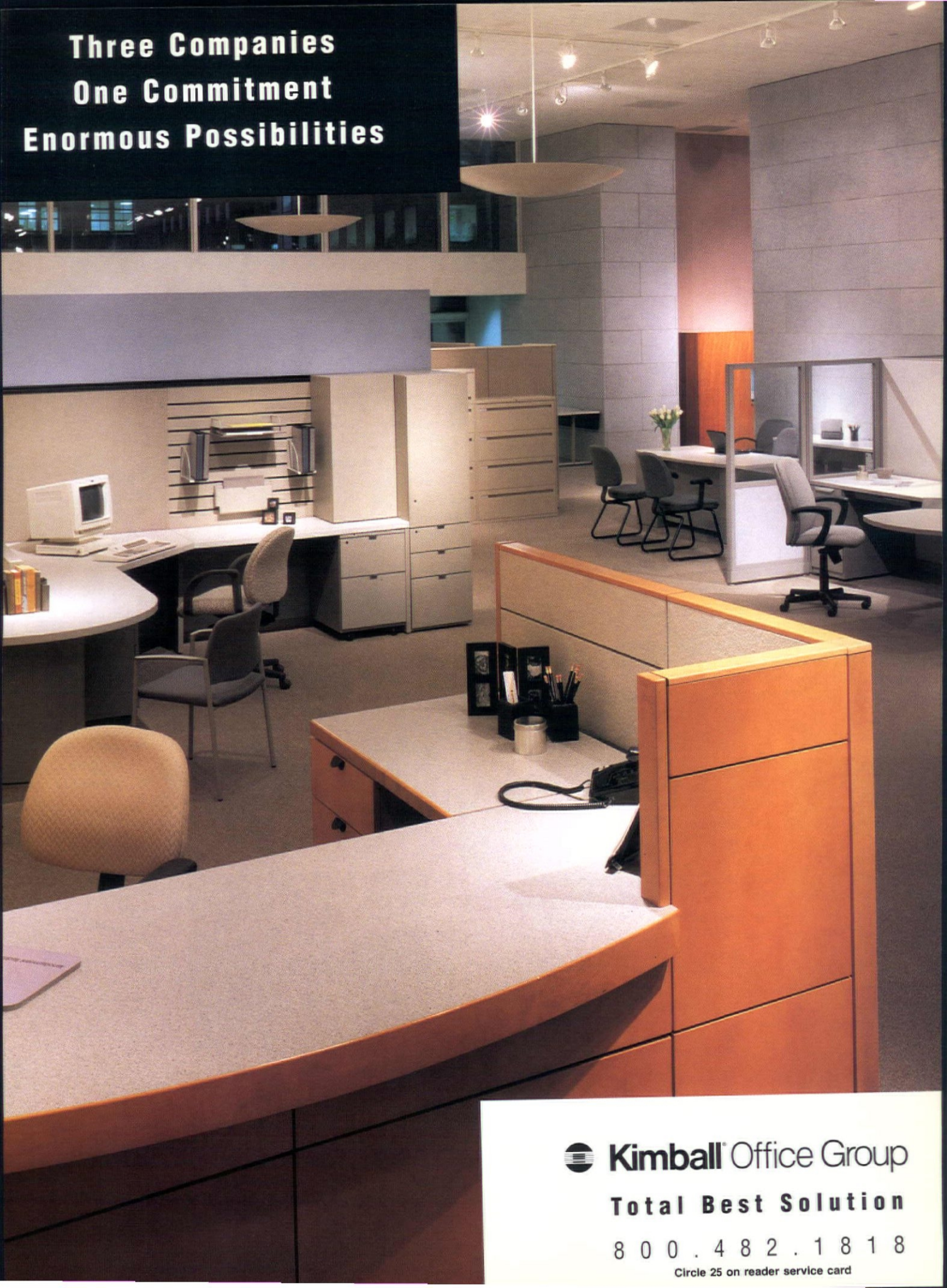
The Presentation Environments hospitality cart, from Bretford, transports beverages in the bottle bins on the inside of the doors, appliances on the interior shelves and food on the removable trays. The cart comes with an electrical unit and wire management to power appliances and keep food and drinks hot or cold. Sturdy trays for elegant service are painted to match the Cart, which rolls easily on sturdy casters, two of which lock during stationary use.

Circle No. 201
Booth No. 262

5.



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Circle 25 on reader service card

Carpet for Health Care

You don't have to spend time in a

hospital's emergency room or watch the events on ER to know that daily activities in the nation's health care facilities represent the kind of intensive wear and tear that test any furnishing's integrity. Thus, such monolithic surfaces as vinyl, terrazzo, stone and ceramic tile are abundantly used to cope with abrasion, liquids, soiling, stains and more. But not every aspect of a hospital, clinic or professional office has a clinical focus, and where family or staff support is the mission, carpet is often the floor covering of choice. Here are examples.

1.



1. | **PRINCE STREET**

The Season Premiere collection includes Indian Summer, a tip-sheared loop style with a small geometric pattern; Spring Training, a tip-shear product with a subtle pin-dot pattern; Fall Fashions, a tip-sheared style with an offset geometric pattern; and Winter Solstice, a sophisticated sculpture-weave style with a small geometric and linear pattern. Available in 36 colorways, this coordinating collection is manufactured from Monsanto Ultron VIP Type 6.6 continuous filament nylon with 3M Commercial Carpet Protector.

Circle No. 237

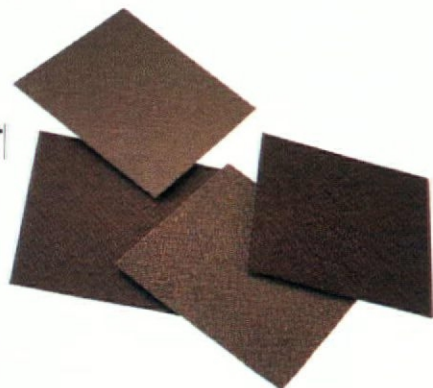
2.

2. | **INTERFACE**

Native Ground from Interface Flooring Systems takes its inspiration from the colors found in assorted wildflowers, foliage, greenery and plant life throughout North America. Native Ground is Interface's first product manufactured from a new solution-dyed Monsanto yarn system. This tip-sheared product features the basket weave pattern found in Interface's New England style, but achieves a tonal, saturated solid appearance. Native Ground features Interface's broad spectrum antimicrobial, Intersept®, and Protekt2®, Interface's patented soil resistant.

Circle No. 236

2.



4.

4. | **MILLIKEN CARPET**

Incorporating the latest Millitron® dye technology along with dark and light sequence yarns, Milliken Carpet Commercial Markets introduces Attitudes, a collection of textured 36-in. modular loop pile carpets. A Best of NeoCon 97 gold winner, the collection features Milliken Certified Wear-On® Nylon and is backed by the exclusive Comfort Plus® cushion backing to provide lasting ergonomics, durability and appearance retention.

Circle No. 233

3.

3. | **SHAW CONTRACT GROUP**

Wellness Ensemble from Shaw Contract Group is an interactive soft flooring system developed exclusively for contemporary health care applications. The patterns include Duet, Quartet, Trio and Solo. Wellness Ensemble is delivered in a 6-ft. vinyl-backed technology, offering performance characteristics similar to hard-surface flooring, including superior roller mobility, moisture resistant backing, and burst-proof seams. Premium solution-dyed nylon fibers from DuPont Antron Lumena ensure superior appearance-in-use and maintainability.

Circle No. 239

4.



5.

5. | **WOOLS OF NEW ZEALAND**

Wools of New Zealand presents Woolshire's Cottage Weave, a Contractwool pattern noted for its unique design and exceptional performance. With the look of hand-crafted styling, Woolshire's Cottage Weave embraces the beauty of New Zealand wool. Strong textured yarn gives this non-directional sisal its hand-made appearance, while a rhythmical design of subtle natural heathers and handsome accent colors expand the choice of unique and highly decorative styling possibilities.

Circle No. 234

5.



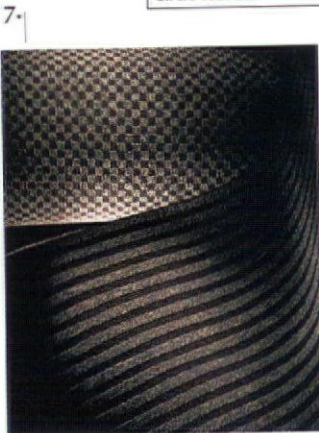


6. CAMBRIDGE COMMERCIAL CARPETS
 Devonshire is a new $\frac{1}{8}$ -velva-loop graphic product from Cambridge Commercial Carpets. Devonshire's unique graphic pattern is tufted from high-performance Zeftron 2000 nylon for superior performance features. Additional Scotchgard and stain protector advantages provide resistance to soils and stains in commercial installations. Devonshire features 16 colorations in 12-ft. broadloom and carries Beaulieu Commercial's 10-year limited warranty.

Circle No. 228

8. COLLINS & AIKMAN FLOORCOVERINGS
 Collins & Aikman Floorcoverings introduces Largo and Allegro (shown)—100% solution-dyed patterned products designed for health care environments. Allegro and Largo's rich tones and bold, bright colors provide designers creative flexibility and outstanding performance characteristics. Allegro and Largo are $\frac{1}{12}$ -gauge, 24-oz. products, made of 100% DuPont Antron Lumena. The carpets are available in 12 standard colorways, in either 6-ft. roll goods or 18-in. modular tiles.

Circle No. 230

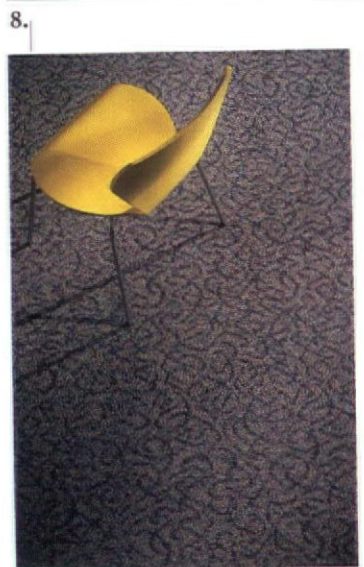
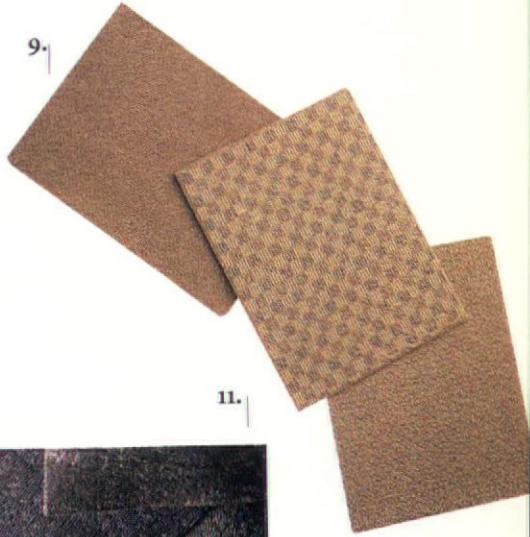


7. MASLAND CONTRACT
 High-performance commercial broadloom companions Tessera and Sultan, from Masland Contract, promote custom tailoring in a variety of corporate floor plans, especially corridors. Complex borders, insets, and mitered caps can be achieved quickly and easily from stocking components. Simple geometrics seam flawlessly with conventional installation techniques. There is a choice of 13 tonal combinations from inventory or custom colorways with low minimums from Masland's exclusive Surface, Texture, Pattern program. Skein-dyed yarns of DuPont Antron® Legacy are used, for maximum clarity and depth of color.

Circle No. 235

9. DIMENSION CARPET
 The Euro Collection features a trio of commercial broadloom products from Dimension Carpets: Euro Cut, Euro Loop and Euro Cheque. Euro Cut presents a classically subtle cut pile graphic, Euro Loop is a textured loop graphic, and Euro Cheque features a bold enhanced loop design. Dimension's Euro Collection is tufted in $\frac{1}{10}$ -gauge construction from Beaulieu Commercial's exclusive Diatron Solution-Dyed Nylon for outstanding performance in demanding applications. All three products also carry a 10-year limited warranty.

Circle No. 229



10. 3M
 The TacFast Carpet System marketed exclusively by 3M offers carpet that completely eliminates the need for liquid adhesives, carpet tacks and strips. TacFast achieves this via the mechanical bonding of a loop carpet-backing to the 3M hook tape that is applied to the floor. TacFast offers a clean, odor-free carpet installation with little disruption. Currently 13 carpet mills offer TacFast.

Circle No. 227



11. MANNINGTON COMMERCIAL
 ArchiTextures™, a new series of versatile pattern loop carpets by Mannington Commercial Carpets, offers visually rich, environmentally-inspired textures. Folia, a layered leaf pattern, combines the essence of nature with the performance of commercial carpet. The subtle tweed pattern and fabric-like texture of Facettes produce a three-dimensional effect. Both styles feature Accutuft™ patterned loop, $\frac{5}{64}$ -gauge construction and are suitable for a variety of commercial interiors. DuPont's patented DuraTech® soil resistant technology adds enhanced protection against stains and spills for ease of maintenance.

Circle No. 232

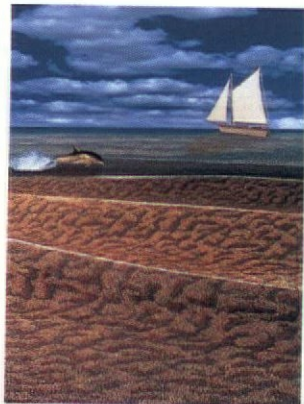


12. **BONAR FLOORS**

Flotex, from Bonar Floors, is a floorcovering product designed for use in the toughest traffic and heaviest abuse areas where carpet is desired, but where a conventional carpet may not survive. Its durability and appearance retention, cleanability, spot release properties, ability to discourage bacterial growth and styling options have made it the flooring choice for health care facilities, schools, and airports worldwide.

Circle No. 231

13.



14.

BENTLEY

Bentley offers Marlow, a classically-styled, tip-shear product that projects a woven textile similar to a tattersall design found in men's suiting. Marlow is offered in 24 rich and tonal colorways that coordinate with Bentley's SoHo Square product. Manufactured from 100% Monsanto Ultron® VIP continuous filament nylon, Marlow is treated with 3M Commercial Protector for additional protection against soiling.

Circle No. 238



13.

PATCRAFT COMMERCIAL

Patcraft Commercial features Voyage, the company's first introduction using MicroWeave® II pattern tufting technology. The unique patterning of Voyage is constructed using Patcraft's Premise SD® Solution-Dyed Nylon, which allows for aggressive maintenance including the ability to clean with bleach-based industrial cleaners without risking loss of color. The extra heavy traffic rating allows for applications in a variety of end uses such as lobbies, corridors, schools and health care facilities.

Circle No. 226

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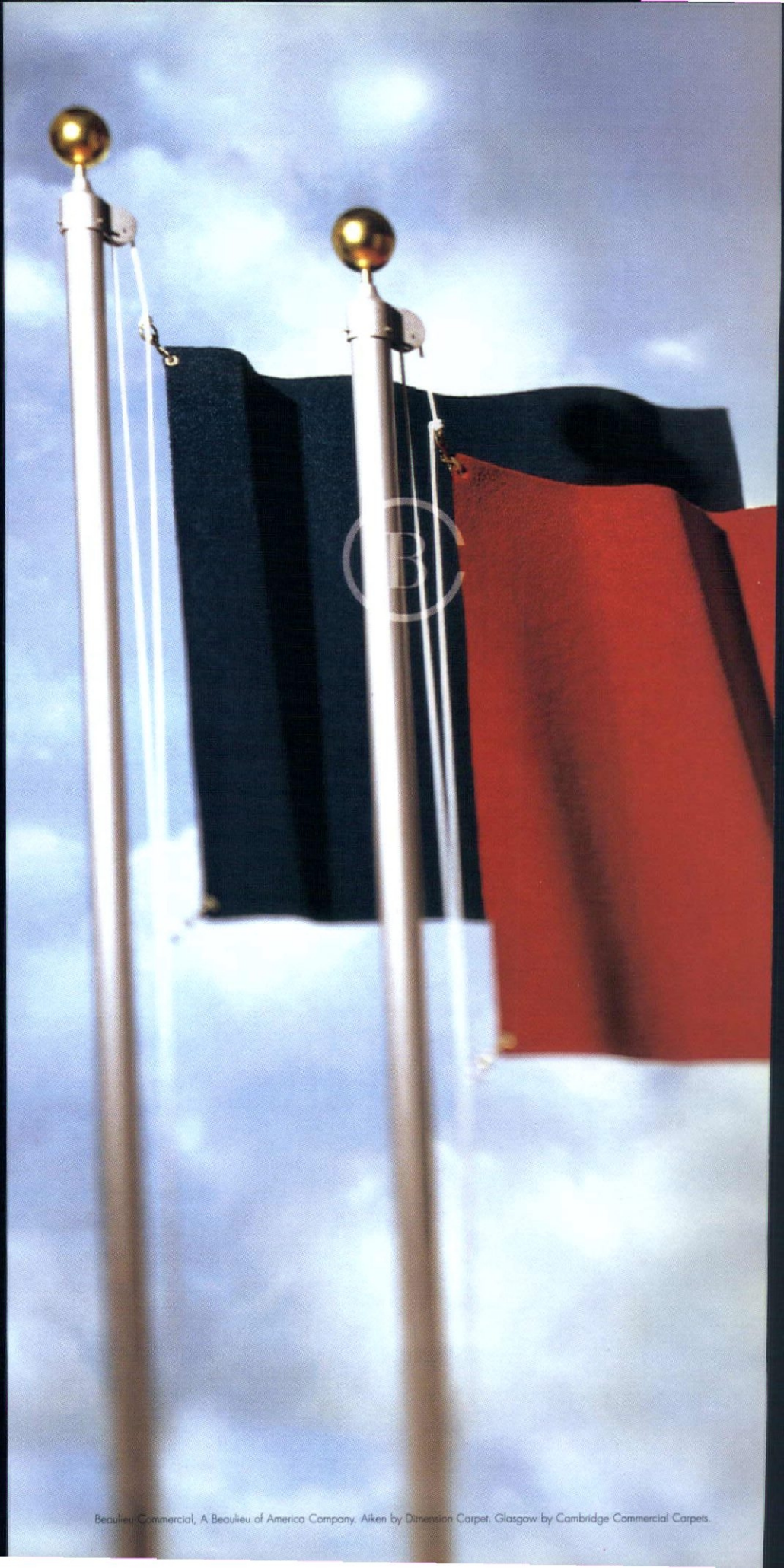
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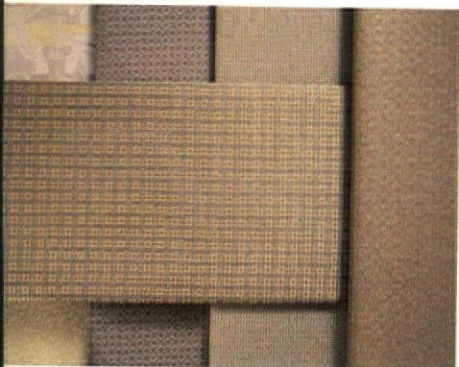


Beaulieu Commercial, A Beaulieu of America Company. Aiken by Dimension Carpet. Glasgow by Cambridge Commercial Carpets.

Et Tu, Corbu?

The Modular Collection from Textus Group celebrates a special

event 35 years ago—and a lot more By Roger Yee



People who know nothing about Leonardo da Vinci can probably describe his *Standing Man* with their eyes closed. The study of proportions has fascinated—in fact, haunted—architects since the development of the Golden Mean, a proportioning

system of ancient Greece, because it is a defense against chaos. In our lifetime, perhaps no architect has done more to explore the possibilities than the Modern master Le Corbusier, who developed the proportions of man into a building grid he called the *Modular*. It is in this spirit of inquiry that Textus Group recently introduced the Modular Collection, designed by its president Hazel Siegel to commemorate the 35th anniversary of her wedding to Robert H. Siegel, FAIA, a partner with Charles Gwathmey, FAIA in the distinguished New York architecture firm Gwathmey Siegel and Associates.

"What makes this collection differ from others I have introduced in more than 30 years in the textile industry," Hazel Siegel points out, "is that it is based on design principles that Bob and I have lived with all our lives. Just as Gwathmey Siegel begins its design with the grid of Le Corbusier's *Modular*, I have employed the grid as the foundation for *Golden Mean*, *Cloissoné*, *Metro Deco*, *Linear Grid*, *Solitaire* and *Badminton*." These patterns are the first series of the collection Siegel is creating for the corporate office.

Tracing the influence of Le Corbusier's *Modular* and other proportional systems in Siegel's patterns is intriguing because she does not always quote directly from them. In *Golden Mean*, for example, she has selected elements from the Golden Section Rectangle to define a square and rectilinear grid in a pattern for task seating with 75% mercerized cotton and 25% polyester. For *Cloissoné*, she draws its multi-dimensional and multi-colored design from the geometry of the Golden Section to produce a lively "support" textile of 43% polyester and 57% spun rayon in 17 classic colors, neutrals and earth tones. *Metro Deco* is an "object" design she bases on Le Corbusier's grid to contrast a highly-figured pattern with a small, 7-in. square repeat for lounge seating in 66% rayon and 34% polyester.

With *Linear Grid*, Siegel accentuates the vertical proportions of the Golden Section Rectangle through selective additions and delineations of form to make a subdued, small-scale, patterned

stripe of 75% mercerized cotton and 25% polyester. *Solitaire* provides a chance for her to adapt the Golden Section Geometry for an overlay of diagonal grids in 100% polyester. To round out the series, she places a whimsical feather-like motif in various sizes against a small-scale square grid as *Badminton*, a fabric of 74% mercerized cotton and 26% polyester. All Modular patterns conform to a "universal color system" that not only coordinates them with other Textus collections but also those of Ben Rose Ltd. and Hendrick Textiles, which Textus acquired four years ago.

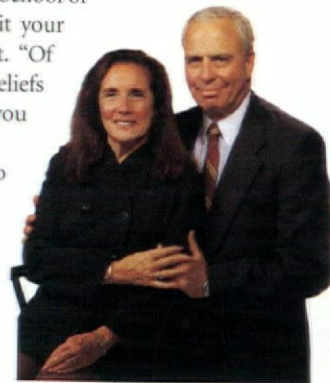
Robert Siegel is quick to note that these textiles symbolize more than the couple's shared interest in Modern design. As a graduate in textile design from Skidmore College, Hazel Siegel has worked with some of the pioneers of contract textile design, including Boris Kroll and the Knoll Textile studio, as well as on her own to develop affordable textiles with custom qualities for installations designed by Gwathmey Siegel—most recently New York's Science, Industry and Business Library (see *Contract Design*, June 1997)—and other noted architects. Her unique combination of talent, knowledge and experience has given architects leverage to extend their vision of the built environment down to the level where design meets the human body.

"Fabrics are truly important to architecture," Robert Siegel believes. "They introduce small scale color, texture and pattern that are integral to the identity of a space. In addition, fabrics remain one of the most affordable ways for architects to personalize their work, even when there is no opportunity for special architectural detailing or custom cabinetry."

While the couple expect to work on more joint projects, they also enjoy guiding the next generation of designers through their work as trustees of Pratt Institute and as instructors in a new graduate program at Rhode Island School of Design. "Lecturing forces you to revisit your own beliefs," Robert Siegel points out. "Of course, you risk questioning your beliefs when you teach. The students will help you clarify or invalidate them immediately."

Adds Hazel Siegel, "Teaching also gives us something special: the student perspective on the kind of world they want to live in." And what might that be? Watch for the next permutation of the Modular Collection. ♦

Circle No. 221



Happy Anniversary: The Modular Collection (above, left) from Textus Group celebrates both Le Corbusier's Modular proportional system and the 35th wedding anniversary of Textus president Hazel Siegel and Gwathmey Siegel partner Robert H. Siegel (above, right). Modular's patterns (left to right, top to bottom), Metro Deco, Solitaire, Cloissoné, Linear Grid, Golden Mean and Badminton, explore the timeless allure of proportional systems in design.



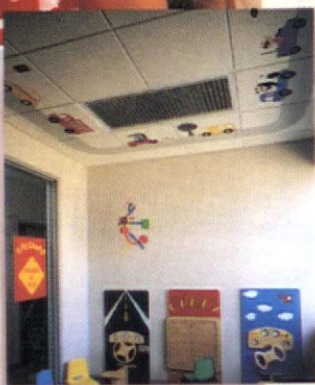
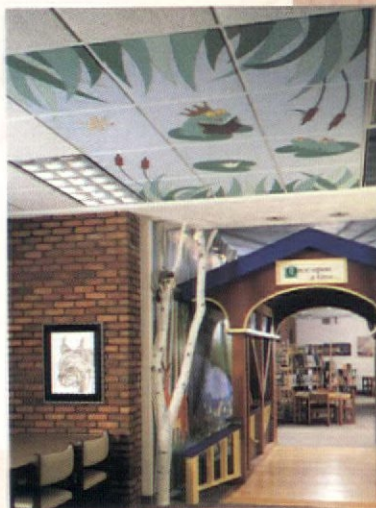
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Pop Goes the Table

Alerted to the need for electronically adjustable training, team and conference tables, Versteel unveils Vela, whose cable connections are just a pop-up port away By Ingrid Whitehead

There's a wake up call going out to furniture manufacturers, and it's all about options. The need for furniture to be able to adapt to new technologies and working habits is paramount, and furniture companies that do their homework will heed the call.

For Jasper, Ind., table manufacturer Versteel, heeding the call comes with the territory. "Paying attention to market research showed us there was a need for a new kind of table," says Scott Schwinghammer, Versteel's president and CEO. "Our customers need flexibility, a streamlined look and something a little bit different." Guided by director of design and engineering David Gutsell, Versteel did just that, coming up with the Vela (in Spanish, "vela" translates to "wakefulness") line of tables.

One year and a half from inception to market date seems like a very short time to produce such a versatile line, but Schwinghammer insists the time was well used. "It was an evolution," he says. "We started out with a basic line in mind, then made changes based on the information we gathered along the process."

Creating a table that would keep technology manageable kept Gutsell up at night. He can surely get a good night's sleep now. Vela

offers options such as table top brush grommets and base-mounted wire managers to keep those pesky wires for data, voice and power in check and provide solutions for electrical and data access issues. Cable coils and wire runners can deliver power and data connections under a table's surface or at surface level. A pop-up port (complete with the moniker "Henri") provides connections at surface level, while jumpers can distribute power to other tables if linked configurations are needed.

And there's the adjustment options. Vela table options include motorized height adjustments that use synchronized, controlled low-voltage DC motors with a 110/120V AC power supply. Powered at 24 volts, these silent motors also control a tethered graphic keypad that adjusts from typing height to stand-up height: Just press a key and the surface moves until the key is released. Five heights are preset, with options for users to program two more. Split surface motorized tables keep things in motion with a movable keyboard platform—the tilt adjusts to 7 in. above and 6 in. below the work surface. Other choices include casters, a variety of surface shapes, wood veneer or laminate surface finishes and colors and optional accessories such as modesty panels.

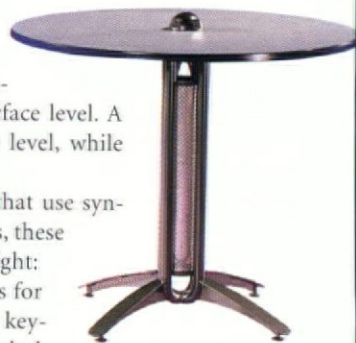
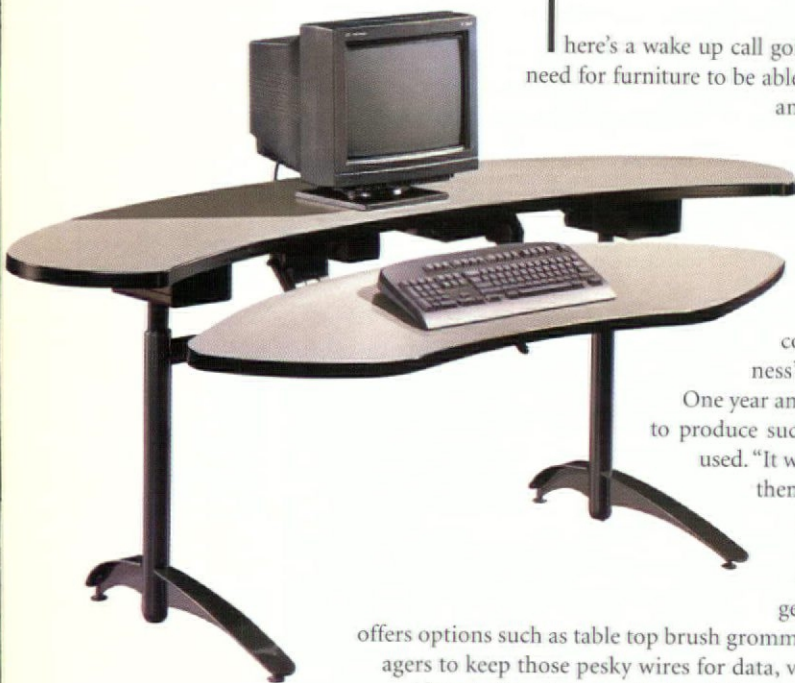
"We made sure that the table fits in with our previous lines," reports Schwinghammer, "and that you can take this line anywhere, from a corporate cafeteria all the way to a corporate boardroom."

Any chance there will be other types of media-ready furniture under the Vela name? Not a one.

"Versteel is basically a table manufacturer," insists Schwinghammer. "We're really just planning to concentrate on being better at what we do well." With products like Vela, it's obvious these folks are wide awake. ♦

Circle No. 222

Vela tables are an adaptable and flexible addition to any corporate environment. Varieties include a split-level table (top) with motorized adjustable height mechanism, a table with power dome (middle) for easy electrical and data accessibility and a rectangular training table (bottom) with or without modesty panel.



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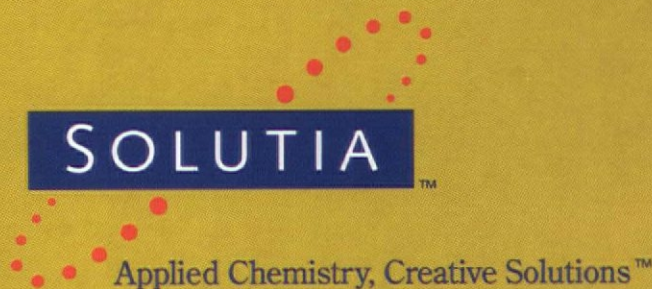
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Three in One

Can Girsberger Office Seating really please all of the people all of the time with its new Xerra series of ergonomic seating? By Jennifer Thiele Busch



As the workplace continues to diversify and a streamlined work force is expected to accomplish more tasks, manufacturers of ergonomic seating have recognized that one office chair cannot fit all body types, work functions or work styles. To accommodate varying needs, manufacturers have created executive, managerial and task seating versions of their basic office chair designs and ergonomic mechanisms by varying the finishes, options and levels of ergonomic function. Switzerland-based Girsberger Office Seating has recently gone one step further by acknowledging that different work activities and work styles demand different ergonomic seating solutions altogether. The company's new Xerra series, designed by Dieter Stierli, includes three versions with distinctive ergonomic mechanisms—dynamic-synchronic, synchronic and individual—offering a broad range of function with a narrow range of aesthetic variation.



Is there anything genuinely new about Xerra's approach? Yes, according to marketing director Heinz Stebler. "Xerra is the first Girsberger chair to offer three different functioning mechanisms in one chair line," he declares. The benefits are already evident to Gary Warren, the company's U.S. national sales manager. "Not everybody is doing the same job," he points out. "It's nice to be able to go to a customer with one product that addresses the entire office population."

Of Xerra's three models, the one that may be the most exciting is the dynamic-synchronic mechanism, which Girsberger describes as a new and proprietary ergonomic feature that makes proper sitting as passive as possible. "This model works on a counterweight principle and addresses the latest thoughts out of Europe that the hips should be kept higher than the knees," says Warren. "I don't know of any other chair that is currently doing this."

The dynamic-synchronic mechanism eliminates the tilt-tension knob and requires no adjustment. When the user leans back, the seat tilts forward and the hips remain higher than the

knees, resulting in a number of health benefits including improved circulation, optimization of balance, elimination of pressure on the internal organs, and removal of strain from the spinal column. While this model is ideal for people who like to move about and want optimum backrest support for their body weight, the synchronic model eliminates the seat angle adjustment and is appropriate for dynamic users who prefer to manually adjust their own backrest support according to their weight. No surprises here. "The seat and back move in the traditional two-to-one ratio, forcing the user into a correct seating posture," states Warren.

The individual mechanism is at the core of a static posture chair model, in which the seat and back can be adjusted separately to suit the individual requirements of the user. "It is especially recommended for people with back problems," Stebler indicates, "and those who work long hours at the computer screen."

When designers demand that the same ergonomic chair be used throughout an entire project to maintain aesthetic continuity despite variations in functional requirements, Girsberger's new Xerra may provide an optimum solution. The line boasts a sleek, modern, high-tech design that is common to all three models, yet still offers many choices, including five different shell colors, three base colors and two arm cap materials. "Xerra is a surprise," says Stebler. "Excellent and progressive design on one hand, high-quality construction and materials at a reasonable price on the other." The chair is the least expensive in Girsberger's line, listing between \$490 and \$940, depending on model and finish options.

For a company that has traditionally focused on quality and high performance ergonomics, the fact that Xerra can be offered at such reasonable price points is another important advantage.

"We have to address where the market is going," observes Warren, "and the market is looking for more value-priced products." Xerra is field repairable and 100% recyclable as all other Girsberger products are, yet is the company's first chair to actually incorporate recycled parts—proving once again that good value combined with good sense makes good design. ♦

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All the World's a Stage...

... but A Contemporary Theater, in Seattle, plays like a real drama, thanks to a complex plot with many actors—including Callison Architects as its unshakable designer

By Amy Milshtein



Playwrights in the Eagles' nest: Though no trace of its transformation appears outside, Aerie No. 1 (above), the landmarked former home of the Fraternal Order of Eagles in Seattle, designed by Henry Bittman in 1924, has become the home of A Contemporary Theater (ACT). Like the diva it is, ACT's Arena theater (opposite) has a ceiling requiring kid gloves handling—but it shines. The architect has preserved the ornate 47-ft.-high-structure and suspended a grid system from it for HVAC, lights and sound.

"T his project reminds me of a Rubic's Cube," recalls George Wickwire, AIA, project manager, Callison Architects. "We solve one side of the puzzle only to reveal new problems elsewhere." So it went with the renovation and retrofit of Seattle's A Contemporary Theater (ACT). However, despite all the delays and headaches, everyone from client to architect to patron of the arts to civic-minded-Seattlelite agrees: The finished project deserves a round of applause.

That's because ACT did more than just find itself a new home. It saved a bit of architectural history as well—namely Aerie No. 1, the former home for the Fraternal Order of Eagles, designed by Henry Bittman in 1924. This building held the Eagles until the 1970s when it found other housing. The group continued to rent out the structure for public functions until rising maintenance costs forced the group to transfer ownership to the Washington State Convention Center in the early 1980s.

Act one, scene one unfolded when the City of Seattle officially designated the Aerie as an Historic Landmark in 1984, and subsequently listed it on the National Register of Historic Places. The Convention Center moved to a new facility in 1986, leaving the landmark structure vacant for nearly a decade. Now, dim the lights and prepare for scene two: The History of ACT.

Founded in 1965 by the University of Washington, A Contemporary Theater started as an answer to Seattle's well-established Repertory Theater. "The Rep shows mostly classics," explains Susan Baird Trapnell, ACT's managing director. "We mostly feature living playwrights." Successfully operating out of the same space for most of its 32 years, ACT jumped at the offer to build its own home from the ground up about five years ago.

After much planning, dreaming and fund raising, ACT and Callison went through the first phases of design only to have the bottom drop out when the developer went bankrupt. For ACT, this intermission sent it back to the original space. For Callison, the hiatus sent its plans to the file cabinets until the Convention Center proposed what would constitute a most unusual yet ultimately successful partnership.

"Seattle had just lost its historically significant Music Hall building to the wrecking ball because no one could save it," says Trapnell. "The city didn't want the same for the Aerie so it proposed we convert the the bottom floors into our new theater





space while the Seattle Housing Resources Group turn the top into affordable apartments." Like a plot of a complex mystery, the idea intrigued everyone long enough to draft a workable deal.

With most of the initial legwork completed and sitting in its files, Callison was able to start the redesign process earlier. "ACT already knew what it wanted," says Gary Wakatsuki, AIA, project architect for Callison. "Now we needed to fit the list into the building, remembering that an entirely separate project with entirely different needs was going on at the same time over our heads."

The housing unit was in fact completed by a separate architect and contractor with other funds than those from ACT. Both functions have their own entrances and elevators, yet they still occupy the same building—which poses some problems. "The structure needed seismic upgrades, which usually means 'tying' the building together to make it stronger," explains Wickwire. "This method, however, works against soundproofing the theaters against each other and the housing."

Callison, which was responsible for renovating the shell and core of the entire project in addition to designing the theater, solved the problem with a shear wall system coupled with extra sound proofing on top. The problem illustrates the tightrope that the architect walked when designing this project—not to mention having to answer to local, state and federal landmark commissions. In filling ACT's need for three separate theaters, for example, Callison had to destroy one important, landmarked interior space. It took two years of fighting and a trip out to Washington, D.C. to appeal to the National Parks Commission, but the project team finally got the approval and the project was a go. The result is a space that, when the lights are up, can compete with the most polished performance.

ACT holds two main stages: the Arena or theater in the round, and the Thrust stage directly below it. Both accommodate nearly 400 patrons. The Arena sits in what was the Aerie's historically significant ballroom. With 47-ft.-high ceilings, the room was certainly grand enough, but needed serious tweaking to work as a theater. "We had to float this huge grid like a spaceship off the room's ornate ceiling," remembers Wakatsuki, referring to the structure that holds the Arena's light and sound system. "We only penetrated the ceiling in four places."

Viewed *in situ*, the grid looks far less imposing than any photography can portray. The ceiling's ornate plaster shows through

it, for one. Also, by lowering the stage and seating, the grid lets patrons get a feel for the whole room and its magnificence.

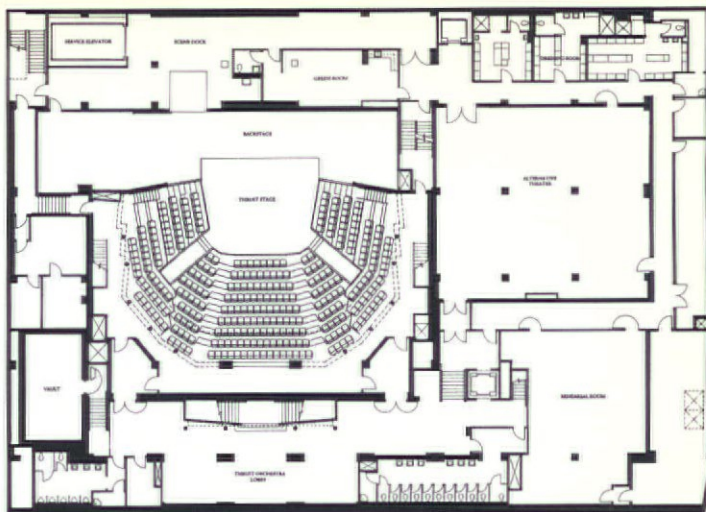
The Thrust stage is equipped with acoustical sound panels that prevent noise from entering as a result of simultaneous performances in the Arena directly above. Cobbled together from what was the billiard and lodge room, the Thrust sparkles in its own right. "We tried to remain as true to the original colors throughout the space as possible," says Trapnell. "The Aerie employed many highly reflective colors that don't work well for a theater setting, and these had to be toned down a bit."

What's that huge spaceship doing just below the Arena's ceiling?

However, the fact that ACT strived so hard to restore as much of the original as possible stands as testimony to the enthusiasm this project generated, not only for the players involved but for the entire city. "Usually in a project's value engineering stage, the quality of the finishes is the first to take a hit," says Wickwire. "In this case the building inspired the client to raise more funds to keep the quality up." Seattle's patrons of the arts proved sympathetic. In all, ACT raised some \$30 million for the project.

Along with the two stages, ACT got even more for its money. Downstairs, a smaller Cabaret space for experimental and intimate performances was included. On the roof, a new scene shop, hub lounge and rehearsal room were built, giving ACT the space it will need for a lifetime. "I don't see us ever moving," says Trapnell. "The space is perfect, as is the location." She refers to ACT's enviable site downtown, with the art museum, symphony and fine dining all in walking distance.

As the curtain rises on ACT's next season, 80,000 patrons have already passed through. Now the group plans to expand its repertoire to attract an even wider audience, offering space to high-school-age directors and playwrights and inspiring a love for theater in Seattle for generations to come. Is ACT destined to be another long-running hit from Seattle? In the city that gave us



Boeing, Microsoft, Nordstrom, Eddie Bauer and Starbucks, there always seems to be room for one more. ♦

PROJECT SUMMARY: A CONTEMPORARY THEATER

Location: Seattle, WA. Total floor area: 166,796 sq. ft. No. of floors: 4 for theater and support space, 4 for housing.

Seating capacity: 390-seat Thrust stage, 390-seat Arena stage and alternative space. Cost/sq. ft.: \$179. Wall-

coverings: Hawver, Zax, Innovations, First Editions, DesignTex,

SJW Studios, S. Harris, Carnegie, Robert Allen Contract, Blumenthal,

Maya Romanoff, MDL Wallcovering, Pallas. Paint: Sherwin Williams,

Polomyx. Laminate: Nevamar, Wilsonart, Formica, Laminart, Abet

Laminati. Masonry flooring: Cerdisa, Innovative Marble & Tile, Assoc-

iated Imports. Vinyl flooring: Mannington, Azrock, Vinyl Plastics, Dodge-

Pegupol. Carpet/carpet tile: Prince Street Technologies, Atlas, Monterey,

Bentley. Ceiling: Armstrong. Doors: Stiles, Lenco. Window frames:

Kawneer. Auditorium seating: Irwin. Cabinetmaking: Sellen Millwork.

Client: ACT Theater. Architect: Callison Architecture. Theater design:

ACT Theater. Lighting: Phil Schermer. Interior designer: Shelley Henze

Schermer. Structural engineer: RSP/EQE, Swenson Say Faget.

Mechanical engineer: Esmond Petska & Assoc. Electrical engineer:

Travis Fitzmaurice. Acoustical consultant: The Talaske Group. Theater

consultant: Armand R. Marion Architects. General contractor: Sellen

Construction Co. Photographer: Steve Keating.



The play's the thing: Even in repose, ACT's Thrust stage (opposite, top) glows with excitement. Constructing this stage required the only demolition of historic interiors in the project. Exceptional detailing in such spaces as the Arena Lobby (opposite, bottom) and Thrust Lobby (far left) was made possible by Herculean fund raising efforts. Yet there's room for risk taking too—experimental and intimate performances—in ACT's Cabaret space (left), where the lack of fixed seating or staging allows for flexibility.

Home-Made

Meredith Corporation's New York office is all business—but the design by Hellmuth, Obata & Kassabaum tells you this business is different

By Roger Yee

Kick back, America, close your eyes and try to imagine.... Children on a tire swing daydreaming through a summer afternoon.... A luxuriant garden with mature trees whose overarching branches form an arbor leading to a house.... Where a pair of French doors beckon to a cozy domestic world inside.... As the tag line for this advertising image reminds us, "If it has to do with home and family, it has to be in Meredith." America has been heeding this message ever since Edwin Thomas Meredith founded a publishing company in 1902 that prizes *Better Homes and Gardens*®, one of the nation's leading women's service magazines with 7.6 million subscribers, as its flagship publication. Nearly a century later, the spirit of the Des Moines, Iowa-based, \$867-million (1996 revenues) media company that dispenses neighborly, "how-to" advice in the form of magazines, books and brand licensing, broadcasts network television and offers real estate marketing services to home buyers, all backed by a coveted customer database of some 60 million people, can be seen flourishing in its recently completed midtown Manhattan office, designed by Hellmuth, Obata & Kassabaum (HOK).

Yes, you just might catch a whiff of newly-baked cookies as you enter the editorial offices of *Ladies Home Journal*, the one editorial staff Meredith does not house in Des Moines. But hey, folks—this is a place of business. The gracious, informal ambiance of the new, 120,000-sq. ft., four-and-a-half floor space for some 400 New York employees is one of many visible aspects of a highly profitable publishing, broadcasting and real estate enterprise that believes in providing good workplaces to encourage superior employee performance. Indeed, Meredith's fiscal 1996 earnings were a record-setting \$51.3 million or a robust 16.2% return on equity.

What makes the story of the New York office noteworthy is the way Meredith develops effective facilities wherever it does business—even in the costly, crowded Big Apple—by modifying corporate standards to meet local conditions. Though the company had ample time before the leases of four midtown locations expired in 1995, it began seeking a space to combine its people nearly two years ahead of schedule. "It's generally better for operations and expenses to consolidate multiple offices," observes Michael Rehm, director of facilities for Meredith. "We started looking for a good location for our New York employees in early 1993, as we had planned."

Rehm notes that the geography behind the move to 125 Park Avenue was never in doubt. "Our company can readily identify



Honey, I'm almost home: The New York office of Meredith Corporation, publisher of Better Homes and Gardens, shelters 400 employees who focus on the Big Apple's advertising and marketing organizations. From the barrel-vaulted elevator lobby (above) to the reception area (opposite), a two-story service bay and gathering space that joins its two levels with internal stairs and links the wings of its U-shaped floor plate with an aerial "bridge," the focus is on home, family and interaction among Meredith employees.



Custom Marketing
Executive Offices
Facilities Services
Human Resources
Magazine Research
Media Center
Mixed Custom Publishing
New Media
Successful Financing



with the client and agency people who work with the publishing industry in midtown," he says. "We chose to lease near Grand Central Station because it's a good location with ample transportation for our employees."

Charting the needs of Meredith's New York sales groups and *Ladies Home Journal* was initially the task of its facility management staff, which enjoys considerable autonomy within the company. Rehm, consulting with a users' committee drawn from a cross section of the New York work force—including Meredith's president and chief operating officer, William T. Kerr, who would

largest, single most important advertising and marketing center for us," Kerr indicates. "It's our second largest center of employment, with 400 of our 2,500 employees being stationed here. For senior management, it also provides excellent contact with the financial community."

Since he would maintain an office in the new facility, Kerr played an important role in shaping its mission. "An office environment says something about who you are as a company," he reflects. "In a company like ours, whose products and services depend on creativity and collaboration, the facility that facilitates

Some casual collisions for those nice folks at Meredith

regularly spend time in the facility—and representatives of HOK, including William H. Nance, AIA, principal in charge, Rick Focke, AIA, director of interior design, and Juliette Lam, IIDA, senior principal and head of HOK's Interiors Group, gathered the critical data for the building program. (As part of their orientation, Nance, Focke and Lam were also flown to Des Moines to spend several days absorbing Meredith's corporate culture. "We became part of the family," Nance says.)

Midtown Manhattan is an important location for Meredith as it is for virtually all other media concerns. "New York is the

this kind of activity contributes to our economic success." Among the qualities Kerr and other senior managers sought for the New York office were ease of interaction, an abundance of natural light, up-to-date telecommunications and an unmistakable sense of conviviality.

In the final program draft, the project team elected to keep operating groups together to promote work flow while permitting people from different groups to meet casually. The environment would combine a limited number of private offices—a departure from the warrens of private offices employees would be

A project for Meredith readers: HOK combines aesthetic invention with modest means to unite Meredith's groups. Curving forms against orthogonal planes, walls pierced by interior glass, art emphasizing home, family and Americana, and indirect lighting shape the president's office (opposite, top left), a Ladies Home Journal test kitchen (opposite, bottom left), an internal stairway (opposite, top right), the multi-media room (opposite, bottom right) with ship's bell for major deals, a tradition started by retired chairman Robert A. Burnett, and a general office view (right).

vacating—with a preponderance of open plan work stations, supported by conference rooms, central services and such specialized facilities as four test kitchens. Spaces would be standardized (three private offices at 10 ft. x 15 ft., 15 ft. x 15 ft. and 20 ft. x 15 ft., and one open plan work station at 8 ft. x 8 ft.) at sizes smaller than those in Meredith's suburban locations.

HOK kept visual barriers to a minimum to satisfy Meredith's desire for interaction and natural light. To soften the impact of boundaries in enclosed spaces such as private offices and conference rooms, the architect specified interior glass wherever possible.

"There's no reason to keep people in our businesses apart," comments Rehm. "Even though they may sometimes feel they are competitors, they're not. At Meredith, we're teammates." Perhaps the only firm line was drawn in the stacking plan, where *Ladies Home Journal* would occupy its own two floors.

How did the media company of home and family actually want its interiors to appear? "We were asked to create a corporate look," recalls Lam, "that would embody a feeling of home." In a thoughtful adaptation of the building's U-shaped floor plate, HOK produced a distinctive design that provides Meredith's employees an inexpensive yet stimulating workplace.

Tempering aesthetic invention with a frugality of means that would inspire readers of *Better Homes and Gardens*, *Country Home* or *Traditional Home*, HOK has played curving surfaces off orthogonal planes, placed art in strategic sight lines (works chosen by Meredith's Kerr and HOK's Lam on the themes of home, family and Americana) and bathed the space in soft, indirect light from an array of pendant fixtures. The highpoint of the design occurs, appropriately enough, where employees cross paths. In the central service bays at the base of the U-shaped floors, HOK has created two-story pavilions with their upper and lower levels joined by internal stairs and the wings of each "U" linked by aerial bridges. "I think of them," Focke says with a smile, "as casual collision centers."

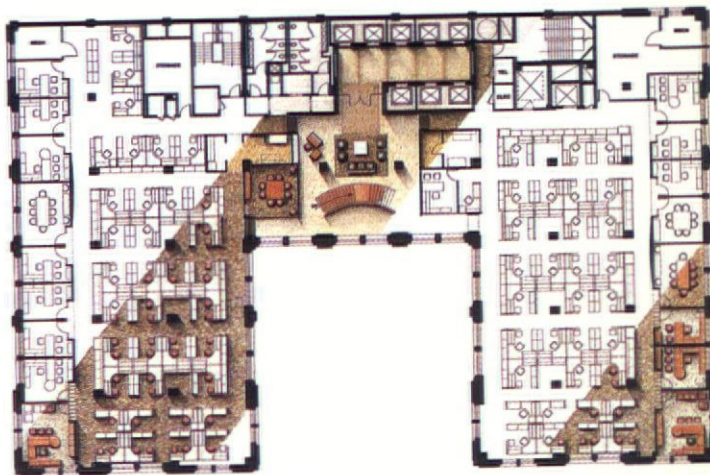
Design and construction proceeded rapidly due to close coordination by Meredith, HOK, Cushman & Wakefield broker John Dowling, who secured a generous tenant work letter with building systems upgrades for the company, and Structure Tone, acting as general contractor and construction manager. There were Meredith traditions observed along the way, of course. Employees were kept informed at every step. Once the interior design was accepted, they were invited to inspect a mock-up in their future home. At the project's end, project team members were invited to a festive party.

Kerr credits HOK for creating a "feel good" space that employees enjoy using. "Working with HOK," he adds, "we created an innovative and successful facility at half our previous cost." A tale of two very different cities—with a happy ending fit for the pages of a Meredith publication. ♦



PROJECT SUMMARY: MEREDITH CORPORATION

Location: New York, NY. Total floor area: 120,000 sq. ft. No. of floors: 4-1/2. Average floor size: 25,000 sq. ft. Total staff



size: 400. Cost/sq. ft.: \$65. Wallcovering: Sega Tek. Paint: PPG, Benjamin Moore, Evergreen. Flooring: Mercer, Forbo, Gerflex. Carpet/carpet tile: Prince Street Technologies. Ceiling: Armstrong. Lighting: Zumtobel, Finelite. Doors: Acme. Door hardware: Schlage. Wall system: Acme. Work stations: Herman Miller. Work station seating: Herman Miller. Lounge seating: Knoll. Upholstery: Herman Miller. Conference tables: Knoll. Other tables: Herman Miller. Files: Meridian. Shelving: Aurora. Client: Meredith Corporation. Architect and interior designer: Hellmuth, Obata & Kassabaum. Structural engineer: Weidinger Assoc. Mechanical and electrical engineer: Flack & Kurtz. General contractor and construction manager: StructureTone. Lighting designer: Flack & Kurtz. Acoustician/audio-visual: Robert A. Hansen Assoc. Furniture dealer: Pigett Office Pavilion. Real estate broker: Cushman & Wakefield. Building owner representative: The Pyne Companies. Test kitchen consultant: Giampietro Assoc. Code consultant/building department expeditor: Milrose. Architectural millwork: Yuenger Woodworking Corp., Neuman Millwork Corp. Signage: Kaltech Architectural Signage. Art sources: Betty Levin; Judith Selkowitz, Art Advisory Services; American Furrah Antiques. Photographer: Paul Warchol.

The Left Bank of the Loop



How Knauer Inc. and Levy Restaurants make lunch a love story at Chicago's Voila! Restaurant—where joie de bonne cuisine creates joie de vivre

By Ingrid Whitehead

Quel fromage: From the saucy and welcoming exterior (above) to the main dining room with its airy, open brasserie feel (opposite), Voila! keeps Chicago Loopers coming back for more simple French cuisine and fanciful atmosphere. The restaurant, combining a concept for affordable but authentic French cuisine, has a lively, boulevardier environment meant to turn busy Chicagoans into loyal customers.

The intrigue of travel and romance. The flavors of Paris mixed with the whimsy of art, imagination, international flavor and possibilities. The latest French movie? A biography of the life of Edith Piaf? Not even close. Try instead, Voila!, the latest dining experience to blossom in Chicago's Loop, and the brain-child of Levy Restaurants and Knauer Inc.

Set somewhere between bistro and brasserie, the fanciful culinary drama that is Voila! has taken shape to become a popular spot for Chicago's downtown lunch, dinner and theater crowd. Across the street from the Schubert Theatre, Voila! emerges at a time when the downtown Loop area is shaking off a slump since the early '70s and becoming a thriving business, tourist, shopping and entertainment area.

"A lot more money is going into the downtown area," says Doug Roth, who owns Voila! along with brothers Larry and Mark Levy. "Rent values are more attractive and office buildings are being renovated." Roth took to the field with a seasoned team that included the Levy brothers, who are the food service operator for Disney World and consultants and partners for Dive! with Steven Spielberg and Jeffrey Katzenberg, and had previously partnered with Roth in 1987 when they opened Chicago's Bistro 110.





The French bistro concept worked so well that the Levy brothers felt their existing, 7,000-sq. ft. restaurant City Tavern could be transformed into something similar. The budget would be relatively low, since the kitchen, including the line, hoods and walk-in coolers, was in great shape. City Tavern was serving up a hodge podge of different foods, and the partners wanted to create a restaurant with a similar theme to Bistro 110, but with more of a brasserie feel—wit, warmth, casual sophistication and a moderately-priced menu. *Voila!*

An interior seating capacity of 180 inside plus an additional 40 outside and about 60 in a private dining room offered plenty of space for the design team to express fresh artistic concepts, even while keeping such old details as the wainscoting, which was reused and even reproduced in places. Knauer admits that a major source of inspiration was purely accidental—yet absolutely French. “I was having the pages of a *Madeline* book (the classic children’s series by Ludwig Bemelmans) framed for my daughter’s room,” he relates, “when

In an old house in Paris that was covered with vines... voila!

“In France,” states Mark Knauer, principal architect for Knauer Inc., “the line between bistro and brasserie is very well-defined. A brasserie is more of a neighborhood place, where you would dine every day. With Voila!, we wanted that feel.”

After all, the downtown lunch crowd dines every day, and the simple, eclectic fare at Voila! would keep them coming back. Chef Barry Rosenstein, who moved from Bistro 110, cooked up a menu of high-quality, familiar foods combined with simple, classical cooking techniques. Sandwiches, or *croques*, would be grilled with a waffle-like crust. Pizza was reinvented as *pizzettes*, a combination of calzone, tart and pizza made with a honey *creme fraiche* crust and baked in a wood-burning oven—where oven-roasted half chicken and filet of salmon would also emerge to tempt guests’ palates. With lunch a non-intimidating \$8 to \$14 and dinner from \$18 to \$22, diners could afford to keep treating themselves to the visual and spatial treats of the restaurant as well as the food.

I realized how wonderful the color scheme and visuals of the book would be for the restaurant.”

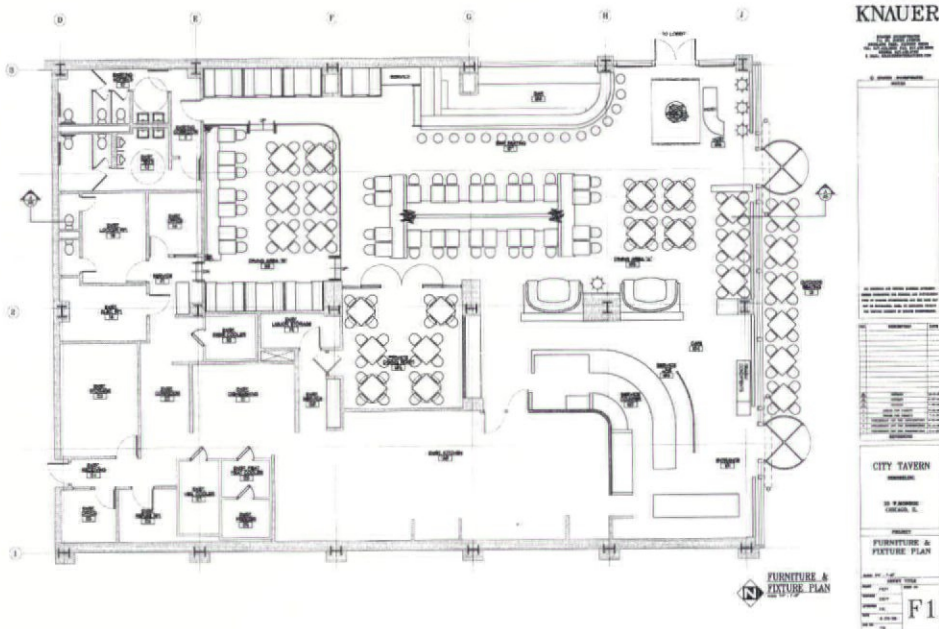
Working with artist Filip Sotirovic, the design team produced many *Madeline*-inspired visuals for the space, as well as murals based on Nick Bantock’s bestselling *Griffin & Sabine*, an international love story told through letters, postcards and art.

“The owners took a lot of photos in Europe,” adds Knauer, “and we combined those images and our own to create feelings. Everything in the restaurant is custom made. We wanted to make the place into a story, and one of the great things about Chicago is that if you can think of it, it can be made here.”

The grown-up joviality continues in the private party room, which celebrates Antoine De St. Exupery, the famous French aviator and author of *The Little Prince*. On to the carry-out area, unusual for this type of restaurant, where the space is enlivened by classic French horticulture posters Knauer spotted in a school

classroom. Even the restrooms have that certain *je ne sais quoi*, with press previews of next season's fashions from Paris posted on the walls to keep patrons entertained.

Francophiles should feel thoroughly at home within this lovingly detailed, fanciful story-concept of a restaurant, from the mushroom-inspired lamps to the chairs, which Knauer had made with frames from one source and seats from another, to the floor inlay of tile at the base of the zinc-covered bar. Display cases of vintage and funky sunglasses, purses and antique toys contribute to the "why not?" atmosphere. Lighting is set on automatic dimmers that take the space from the bright, open cheery



Remodeling an existing tavern into a fabulous French brasserie meant keeping the best of what was and creating the rest. Cherry wainscoting and white tile walls stayed, while new oak strip floors, mirrors, lamps and furnishings were custom made for the space (opposite and above). Among its many sources of inspiration were Ludwig Bemelmans' Madeline and Nick Bantock's best-selling Griffin & Sabine. Plus, the owners took a lot of photos in Europe that went into the over-all collage.

day quality of the space to moodier, more dramatic night lighting. "In another market Voila! would be a more family-oriented place," says Knauer. "It has that whimsy."

"It's a French restaurant with an American accent," sums up Roth, who admits to keeping up with the Frenchness of it all by taking frequent trips to France, where he's always researching the food as well as bringing back music—contemporary French CDs that he has converted to long-playing tapes for the restaurant. He also says that bringing chefs from France and sending his chefs to France keeps everyone in touch and in taste with the flavor—literally and figuratively. Roth is serious about having excellent food and service at Voila!, he insists, and everything else about the restaurant is like love—fanciful, wonderful and unforgettable. *C'est la vie!* ◆



PROJECT SUMMARY: VOILA!

Location: Chicago, IL. **Total floor area:** 7,000 sq. ft. **No. of floors:** 1. **Total capacity:** 194. **Paint:** Benjamin Moore. **Laminate:** Pionite. **Dry wall:** U.S. Gypsum. **Ceramic tile flooring:** Dal Tile. **Ceiling:** Armstrong. **Lighting fixtures:** Pilipuff & Grist, Tech Lighting. **Doors:** Commercial Woodwork, Inc. **Door hardware:** TrimCo. **Glass:** LaSalle Glass. **Window frames:** Commercial Woodwork, Inc. **Window treatment:** Drummer's Draperies. **Railings/screens/grill work:** Fancy Fence. **Dining chairs:** Shelby Williams. **Dining tables:** Richard Winter Assoc. **Banquette/built-in seating:** E.J. Industries. **Upholstery:** Coral of Chicago. **Architectural woodworking and cabinetmaking:** Commercial Woodwork, Inc. **Signage:** Image Display. **Murals:** Filip Art & Design. **Client:** Levy Organization. **Architect/interior design:** Knauer Inc. **General contractor:** Crane Construction. **Food service consultant:** Knauer Inc. **Restaurant supply contractor:** Illinois Range. **Lighting designer:** Mitchel Kohn. **Photographer:** Steinkamp/Ballogg.

Street Smart

To make an unforgettable classroom out of New York City, just turn an office building into a five-story public school, the School for the Physical City, designed by Rothzeit Kaiserman Thomson & Bee

By Linda Burnett

Say the words "public school" in New York and brace yourself for the response. Images of children herded into utility closets, locker rooms and bathrooms or being educated in rooms with asbestos, remain fresh reminders of an often-abused system. With negative media, scandals, decrepit facilities and general difficulties linked to educating kids in the Big Apple, it's no wonder that people have to justify enrolling their kids, or having been educated themselves, through the public system. In truth, NYC offers some amazing alternatives, from competitive high schools with honor tracts that accept students on the basis of examination and grade point average to the School for the Physical City (SPC) one of the 11 "New Visions" schools built around thematic curriculums. The hope is to encourage students to learn by understanding how the city works, thus the name Physical City. While the school's curriculum was still being drafted, Rothzeit Kaiserman Thomson & Bee (RKTB) was at work preparing a 1920s office building and furniture showroom for its newest tenant and addition to the public school system.

The story behind this story rests with the school's humble principal, Mark Weiss, a product of public schooling in Brooklyn and a devoted educator. In 1992 Weiss, then a director for the Office of Alternative High Schools at the Board of Education, brainstormed with an old friend from Brooklyn, Sam Schwartz, who was at one time the city's traffic commissioner and no stranger to big solutions for big problems. One fateful afternoon, the two threw around the idea of creating a school based on teaching children through learning about the literal nuts and bolts that make the city work.

"Engineers used to be heroes. We thought they ought to be heroes again," declares Weiss, recalling their conversation about using the city's infrastructure as a lesson on a grand scale. "We had no idea that we could start a school. We thought, 'doesn't the Board of Ed do that?'"

It seems their timing was right. The early '90s was a period of school reform on both local and national levels. New schools were being considered. These visionaries thought they could combine the school's philosophy with that of Outward Bound, an organization that encourages learning expeditions. The two were on to something. With grants from such sponsors as Outward Bound, New York City Mission Society, the city's oldest charitable orga-



School's in: The entrance (opposite) to New York's School for the Physical City isn't typical. The principal's office is located at the entrance with windows to signify accessibility, a guard is posted at the nearby sculptural reception desk, and the image of a manhole appears on the same site at each of the five levels, facing true North to help orient students. Corridor details (above) such as the ruler running from the bottom of the building to the top and floor markings facing North help students understand scale and geography.





nization, and Cooper Union, a high-caliber city college located nearby, SPC became a reality.

By 1993 the school was opened, using temporary space in another public school and attracting students with its philosophy. Students are chosen through an application process in which four top choice schools are designated. Hundreds of students hoping to enter at the 6th grade level and graduate in their senior year of high school are interviewed for 50 to 60 slots.

"We choose students based on interest and diversity," reports Weiss. "We want them to understand what we're doing with this school.

We ask if they would like to use the city as a laboratory. We don't want students coming in who don't want to go on field trips." Weiss describes his students as "a mosaic," or as one journalist wrote, "a Benetton ad." Students from all over the City, all backgrounds and ethnicities attend SPC, with a priority for those who live in lower Manhattan, where the school is located at East 25th Street and Park Avenue.

To reinforce the presence of an atypical student, atypical program and atypical principal, the

interiors too would be atypical. Already different in that this 55,000-sq. ft. school with a 500-student capacity would accommodate a vertical layout on five floors, the school would serve as a microcosm for the city. Carmi Bee, AIA, partner-in-charge for RKTB, worked closely with the Board of Education, administrators and Weiss in developing the plan. Bee, an alumnus of the school's partner, Cooper Union, was immediately interested in the project at its birth, and began as a volunteer before being hired.

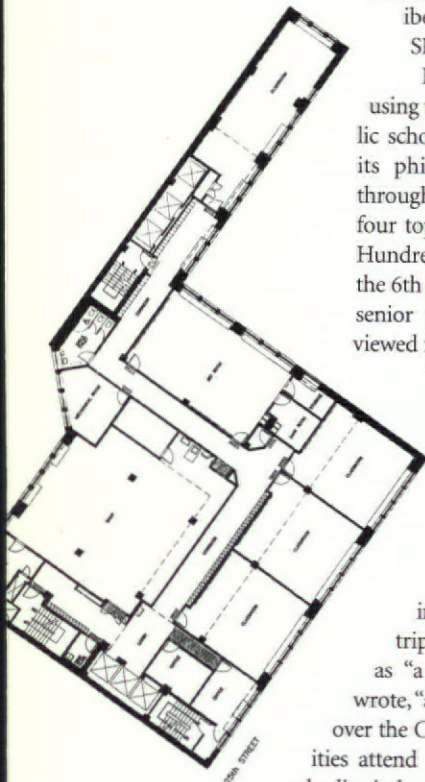
Bee thought about ways in which the intricacies of the building could symbolize the city. "We exposed the workings of the building, columns, pipes ducts, whenever we could," he says. The original steel grid and brick fragments are consistently exposed at the elevator banks. Spaces are cut out of walls for kids to literally look inside the building from the hallways.

Much like the grid and traffic lights of a city, the interiors orient the students within the building. For example, what looks like

Can a life-sized ruler and exposed duct work educate kids?

a manhole confronts the students at the entrance, facing North. This same circular shape is found throughout the floors at the same axis point for continuity.

Being housed in a commercial district is just one of the features that distinguish this school. Major differences also lie in the details. To the right of the entrance is a gym equipped with a rock climbing wall. To the left is a steel reception desk used as the security guard's post, honoring Peter Cooper, Cooper Union's founder, who made his fortune in steel. One of the favored aspects of the ground



floor is the principal's office, which sits smack in front with windows telling students the principal is always accessible.

For RKT&B, the project held a special tone. "It proves that education in this city is possible," Bee explains. Care was spent designing a yellow ruler that runs through the building from bottom to top, measuring height in feet and meters from the ground floor and giving students a sense of scale. Floor plans are posted by the elevators and doors, and their corresponding floors are painted to designate the act of entering. Wherever there is a turn, the floors are marked with crossing lines.

To accommodate an alternative approach to education, students sit at shared desks to work in groups using furniture that has been either donated by businesses or chosen from a list of vendors typically used by the Board of Education. Bee (who worked for the building owner as well as for Cooper Union), the Board of Education and principal Weiss made design decisions that often also meant persuading the different parties to compromise. "The Board of Ed wanted to take out the original large windows," comments Bee about one of the striking elements in some of the classrooms. Bee won. The windows stayed.

Weiss isn't promising that the senior class of '98 will include all engineers. "I'd be happy with poets and artists too," he says with a smile. "Our hope is that students find a passion for the city

and take something from their experience." SPC is certainly doing its job fighting a heavily-tarnished image of secondary public schooling. If a tree can grow in Brooklyn, surely Weiss will see a poet or two blossom in lower Manhattan. ♦

PROJECT SUMMARY: SCHOOL FOR THE PHYSICAL CITY

Location: New York, NY. **Total floor area:** 55,000 sq. ft. **No. of floors:** 5. **Average floor size:** 11,000 sq. ft. **Student capacity:** 500. **Cost/sq. ft.:** \$100. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** U.S.Gypsum, L/P Fiberbond. **Masonry:** Trendstone. **Flooring:** Armstrong. **Ceiling:** Pyrok, USG Interiors, Tectum, Celotex. **Lighting:** Neoray, Stonco, Atlite, Robert, Morlite, Beta, Lightolier, Day-O-Lite. **Doors:** Blumcraft, ACME. **Door hardware:** Marks, Sargent, McKinney, Yale, Ives, NGP. **Window frames:** REBCO. **Window treatments:** Levolor. **Railings:** Goldenrod Ironworks. **Signage:** Kaltech Industries. **Elevators:** Transel Elevator. **Plumbing fixtures:** Kohler, Sloan, Speakman, Elkay, T&S. **Client:** Board of Education of the City of New York, Leasing Administration. **Architect and interior designer:** RKT&B Architects and Planners. **Structural engineer:** Selnick/Harwood Consulting Engineers. **Mechanical and electrical engineer:** George Langer Associates. **General contractor and construction manager:** M.D. Carlisle Construction Corp. **Lighting designer:** RKT&B/George Langer Associates. **Graphics:** The Cooper Union Center for Design and Typography. **IS technology:** The New Laboratory for Teaching and Learning. **Photographer:** Roy J. Wright.

Keeping things exposed: In an effort to transform the school into a lesson on a grand scale, such internal workings and original structure are kept intact as the columns, ducts and large windows in the cafeteria (opposite). Even in the midst of discoveries, assemblies and revelations, the pipes and columns in the lab (below, left) and shop (below, right) are painted bright colors and the city is always visible in typical classrooms (bottom left). Even the typical bathroom (bottom right) is meant to be appreciated for its construction.





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THE SMART SOURCE



Is This a Test?

Research can't improve the design of health care facilities if it's all but impossible to find or use, as the Center for Health Design has discovered

By Roger Yee

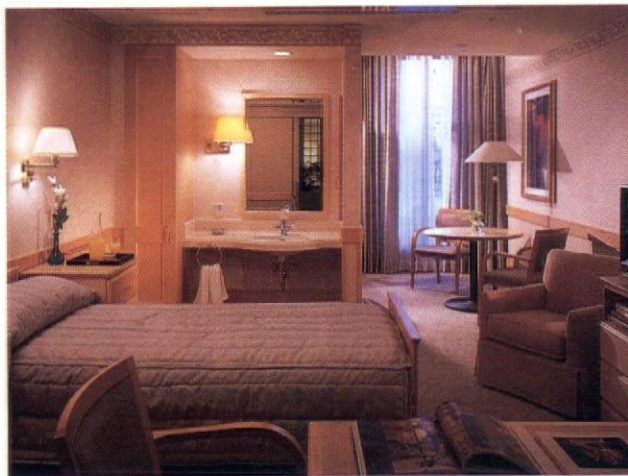
What's the biggest service industry in America? Computer software? Entertainment? Financial services? Nice. But the winner is health care, a \$988.5 billion-dollar industry (total 1995 U.S. expenditures from the Bureau of Economic Analysis, U.S. Dept. of Commerce), and the honor goes to no one—least of all the customers. Despite progress made in containing costs, streamlining administration, eliminating redundancies and improving facilities, health care service delivery is still universally regarded as dreadful. Waits are long,

information is hard to obtain, referrals to specialists are complicated, reimbursement from insurers is problematic and HMOs—now being assailed for greedy “medical-loss ratios” averaging only 70% of for-profit premium revenue paid out for patient care versus 96% for a non-profit like Blue Cross—are no longer hailed as the savior of health care. Such down-to-earth concerns provided the backdrop for the Center for Health Design's board of directors at its summer 1997 meeting in Sausalito, Calif., which focused on how research can best inform the design of health care facilities.

Lacking the means to measure its value through research, the design community continues to pay the cost of benign neglect by the health care industry. “You can't challenge a customer's point of view without research,” observed Jean Claude Brunache, vice president of marketing, DuPont Flooring Systems. “Can design be quantified to generate a benefit like cost savings?” Jain Malkin, president, Jain Malkin Inc. pointed out, “Research helps me to deal with committees who are fixated on trendy ideas.”

Experiments in health care design are complicated by the circumstances of facility operations. “An interior designer I know is documenting an installation with a limited number of design variables in two patient rooms for one year,” reported Roger S. Ulrich, Ph.D., associate dean for research, Texas A&M University College of Architecture. “The test will record the sounds of patients against carpet and ceiling treatments to test satisfaction, map behavior and measure how long visitors stay.”

As for a research agenda that business could respect, Blair L. Sadler, J.D., president and CEO, Children's Hospital and Health Center, San Diego, listed “customer satisfaction, cost reduction and clinical outcomes.” Yet there may already be a surfeit of research



Comfort, efficiency and dignity are gracefully combined in this interior view (above) of Sun City Kanagawa skilled nursing unit, Hadano City, Japan, designed by Hellmuth, Obata & Kassabaum. Photograph by Jaime Ardilles-Arce.

waiting to be applied. “A massive opportunity already exists,” insisted D. Kirk Hamilton, FAIA, principal, Watkins Carter Hamilton Architects, “for research to be translated into action plans for thirsty practitioners.” To which Susan Edgman-Levitan, P.A., executive director, The Picker Institute, cautioned that the theoretical nature of much research could prevent it from being readily applied in everyday practice. “Well-laid plans can backfire when they're subjected to actual use,” she said. “And we may not be able to test ideas in real settings because remedial actions can be too costly.”

Perhaps designers and health care officials must be persuaded to research answers to the most pressing questions through sheer force of overwhelming need. “As doctors need research, the health care industry takes up the challenge,” asserted C. Robert Horsburgh, Jr., M.D., professor of medicine, Emory University.

So design-related research will reach designers when health care constituencies see an urgent need for it in solving their problems. But the failure of health care professionals to see a cost benefit to design may leave designers frustrated. “Every health care organization wants to improve its own product,” Wayne Ruga, AIA, FIIDA, president and CEO, Center for Health Design, declared. “Why do they never link it to design?”

Fortunately, making the connection is a reality for the two 1997 winners of Health Environment Awards from the Center for Health Design, which *Contract Design* is proud to sponsor, including Goddard House, Brookline, Mass., designed by Childs Bertman Tseckares, winner of the Award for New Construction, and Sun City Kanagawa skilled nursing unit, Hadano City, Japan, designed by Hellmuth, Obata & Kassabaum, winner of the Award for Remodeled Construction, appearing on the following pages. (Other projects cited, The Chopra Center for Well Being, La Jolla, Calif., designed by Young & Co., and The Healing Garden, Good Samaritan Regional Medical Center, Phoenix, Ariz., designed by The Orcutt/Winslow Partnership, both winners of Citations for Remodeled Construction, and Beausejour Retirement Home, Aunay-Sur-Udon, France, designed by N.M.S. Architecture, winner of a Citation for International/New Construction, will be published here in 1998.) If there is a link between design and health care outcomes, it is visible here. ♦

Home Again

Growing older doesn't have to mean giving up the comforts of home at Goddard House in Brookline, Mass., designed by CBT/Childs Bertman Tseckares with Wellesley Design Consultants

By Rita F. Catinella

America's passion for independence and freedom of choice is not easy to forfeit. It's only natural that as we grow older, we like to keep living as independently as possible. What if arthritis prevents you from buttoning your shirt or opening a bottle at age 83? Or perhaps you suffer from Alzheimer's, can't remember when to take your medication, but otherwise get by with some supervision? If living with your family is not an option, an alternative that transcends what a nursing home can offer is the new Goddard House in Brookline, Mass.—an assisted living residence that allows seniors needing assistance to live independently, designed by CBT/Childs Bertman Tseckares (CBT) with interiors by Wellesley Design Consultants (WDC).

Many assisted living communities have been developed by not-for-profit organizations such as Goddard House, which has been running its nursing and retirement home, the oldest in the Bay State, since 1849.

Having amassed a large endowment over the years, the organization recently turned to National Development of New England (NDNE), a real estate developer with expertise in assisted living, when it decided to expand its care and services to assisted living and Alzheimer care through a turnkey project. Though assisted living is a relatively new concept to the region, Brookline's aging population has created a tremendous demand for such a facility.

Goddard House is located on one of the few larger sites in Brookline, an affluent town of 80,000 residents that abuts Boston. The facility anchors a transitional neighborhood, bordered on one side by million-dollar homes and somewhat modest homes on the other side. The three-story facility consists of 75 units of traditional assisted-living and 40 units devoted to residents with impaired memory, and provides each resident with his or her own apartment, access to common areas, three meals a day, housekeeping, transportation, activity services, and personal care assistance for daily living. Though Goddard House offers no medical care, it assists in organizing programs with outside home health providers.

Ted Tye, a partner of NDNE, notes that Goddard House is built on the sloping site of a former community hospital that could no longer compete with larger hospitals in Boston. The demolition of the hospital and the subsequent redevelopment of



Just another house on the block: Goddard House, an assisted living facility (above) in Brookline, Mass., designed by Childs Bertman Tseckares, blends into its Victorian neighborhood with wood frame construction, wood clapboards, and decorative wood trim. Its designers avoided uniformity by varying the appearance and themes of public rooms such as the Palm Court (opposite), styled on the palm courts once popular in Victorian hotels, to be an active venue for concerts and community events.





Old doesn't mean dull: While the cafe/library (above, left) caters to Brookline seniors with a active cafe atmosphere and outdoor views, the country kitchen (above, right) works like a residential kitchen with a design that encourages visitors and residents to hold a cooking class, have a cup of coffee, or reheat a meal from home. To focus on residents rather than staff, the lobby (opposite, top) has no administrative offices. The living room (opposite, bottom) offers a fireplace, adjustable shades, table lamps and other intimate, friendly touches.

the site called for considerable diplomacy. Tye admits that he felt a bit challenged by Brookline's very involved community, one that selected a design review committee made up of five architects to meet with NDNE during the review process.

Owners of million-dollar homes abutting the back property line were nervous about facing an institutional facility in their backyard. "One owner had an attorney attending all of our meetings," notes Maurice Childs, AIA, principal in charge of CBT, who is a member of Brookline's preservation commission. The situation challenged the designers to add a level of detail that they might not have otherwise considered. "The recommendations were both positive and a bit tedious," admits Childs, "but on the whole the project came out better because of community participation."

House's four Alzheimer resident neighborhoods with paint, artwork and accessories, and other carefully chosen materials to aid perception and stimulate memory. "The contrast between table tops and floors is very important for the elderly, as is having the floors darker than the walls to prevent disorientation," Webb-Johnson reports. "I used understated colors and a mix of textures, such as leather, chenille and tweed, because Brookline is a sophisticated town."

The assisted living portion of the facility promotes independence, freedom of choice and opportunities. Common spaces, for example, are linked by corridors and connected room to room so that residents can enter a room, assess what is going on, and exit without feeling trapped. The reception desk is meant to resemble a concierge's desk in an apartment building. The administration

If it's not something you'd put in your home, it's not in Goddard House

To provide a level of familiarity and comfort for incoming residents, who usually move from a private home into an assisted-living community, CBT had two objectives. First was to design a building with a residential, non-institutional aesthetic. Second was to strengthen the sense of community among Goddard's residents.

Childs and his team walked around the neighborhood to sketch and photograph the area's homes so that Goddard House could harmonize with its Victorian neighbors by incorporating their wood frame construction, wood clapboards and decorative wood trim. Because scale would be as important as materials, CBT employed such domestic details as wood stairways, decorative handrails that are functional, and lounges for 8-12 people to make the structure feel less like an apartment building and more like a series of smaller residences. "A rule we use is that if it's not something you'd put in your home, it's not something we'd put in our building," says Tye. Adds Alfred Wojciechowski, senior designer at CBT, "We are constantly looking for ways to reduce the scale of an assisted living facility, doing away with long corridors and long unrelieved facades, both outside and inside."

Subtle design features distinguish a home for the elderly from other residences, just the same. Anne Webb-Johnson, president of WDC, explains that her design team themed and colored Goddard

office and elevator are deliberately tucked away from the entrance point, so that the ambiance at the entry is residential. Hallways are big enough for a wheelchair and walker, but not so big they feel institutional.

CBT and WDC avoided uniformity by varying the appearance and use of each public room. "We needed to find a scale and character that would be uniquely appealing to this particular community," recalls Childs. Thus, the library/cafe is appropriate for Brookline's "cappuccino crowd," a group of residents accustomed to an urban lifestyle and regular visits to restaurants. The space is both a room where a resident can have tea, coffee and quiet time to read a book, or an active place where larger groups can gather.

A country kitchen encourages residents to participate in cooking, craft work, and other group activities. The general store allows residents to buy a few sundries, and a small bank opens a few days a week for transactions. The Palm Court, styled loosely on the palm courts popular in Victorian hotels, is an active venue for concerts and community events, and boasts a piano from the late 1800s donated by one of the trustees. The dining rooms are designed on a small scale to create an intimate, friendly environment.

By contrast, accommodations for Alzheimer's residents, who have an obsessive need to keep walking all day, stress the safety of



munity." If all of us must grow older, why not do it in a place that feels as much like home as Goddard House does for a "family" with 115 members? ♦

PROJECT SUMMARY: GODDARD HOUSE

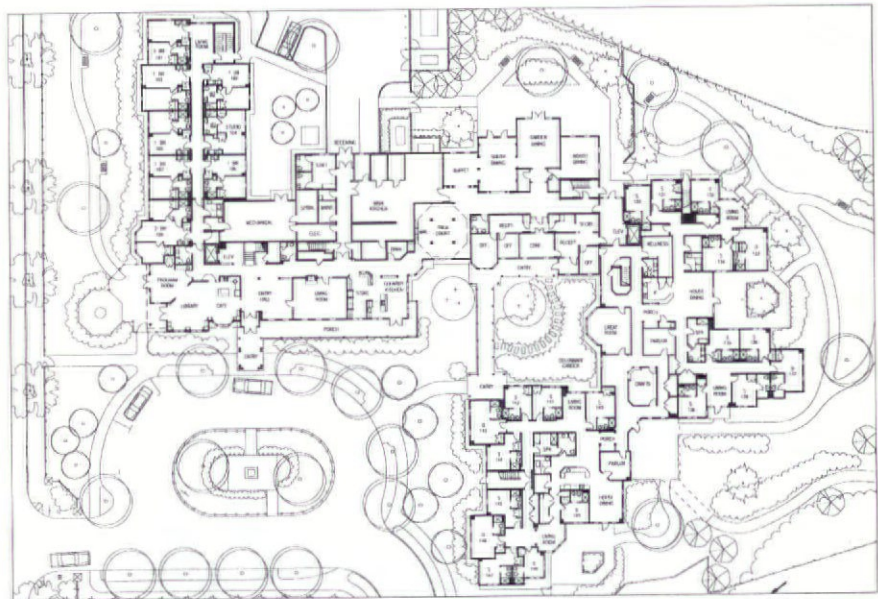


Location: Brookline, MA. Total floor area: 77,000-sq. ft. Total cost: \$7.5 million. Cost/sq. ft: \$97. No. of units: 115. Reception chairs/tables: Century; Rodolph, Pollack (fabric). Reception desk: Arnold. Carpet: Milliken Carpets. Community room arm chairs: Westin Nielsen; Robert Allen (fabric). Community room lounge seating: Fairfield; F. Schumacher (fabric). Community room tables: Nucraft. Living room lounge chairs: Jackson of Danville, Fairfield, Drexel Heritage; Travers, Nytek, Robert Allen (fabric). Cocktail table, end tables and chest: Masco Furnishings, Harden. Wicker furniture: Century. Wallcovering: Zoffany (reception), F. Schumacher (living room), Seabrook Wallcoverings (palm court, country kitchen, north dining room). Drapery fabric: Bloom & Company, F. Schumacher (community room), Payne Fabrics (living room), Seabrook Wallcoverings (country kitchen). Kitchen flooring: Toli International. Kitchen chairs: Shafer. Kitchen table: Drexel Heritage. Paint: Benjamin Moore. Lighting: Armstrong, Halo, Metalux, Beacon, Divine Lighting. Door hardware: Norton Door Closers, Hager Hinge Co., PDQ Industries, HB Ives Co., Rockwood MFG Co. Window frames: Anderson Windows. Railings: L.J. Smith Co. Plants: Rentokil. Artwork: Boston Corporate Art. Elevators: Otis Elevators. HVAC: Reznor, Carrier. Fire safety: Central Sprinkler Co., Potter Electrica Signal Co., Reliable Automatic Sprinkler Co. Inc. Plumbing fixtures: Chicago Faucets, Delta Faucets, Eklay Sinks, American Standard, Aquarius Shower Stalls. Owner: Goddard House. Developer: National Development of New England. Manager: ADS Senior Housing. Architect: CBT/Childs Bertman Tseckares Inc.; Project team; Maurice Childs, FAIA, principal in charge; Alfred Wojciechowski, AIA, senior designer; Scott Booth, AIA, project architect; Jeffrey Stikeman, designer. Interior designer: Wellesley Design Consultants, Inc. Structural engineer: Aberjona Engineering Inc. Mechanical/ electrical engineer: ADA Engineering, Inc. General Contractor: Cranshaw Construction. Landscape architect: Beals Associates, Inc. Photographer: Edward Jacoby.

well-defined boundaries. Because Goddard House has two floors of them, the design offers a perimeter of walking paths that are fenced in, along with a large, second-floor deck whose ramp joins the walking path halfway up the sloping portion of the site. Landscaping surrounding the building lets residents explore the adjacent gardens, a nearby lake and four acres of conservation land.

Not surprisingly, the living quarters for Alzheimer's patients are more introverted than the rest of Goddard House, and the entrance is more low key. In these units, 40 residents are grouped in two houses per floor, 10 residents per house. Daily patterns are reinforced in the planning, and each house has a dining room, kitchen and living room where 10-12 residents can eat and socialize in small intimate groups.

Exceeding expectation, Goddard House is nearing 75% capacity. "When people come into the building," Tye observes, "it tells them that we are very home-like, caring and part of the com-



Goddard House
A Heritage Assisted Living Community

C | B | T Childs Bertman Tseckares Inc.
Boston, Massachusetts

Assisted Living Building
First Floor Plan

0 20 40



Never, Never Land



Aging in Japan does not always come with the comfort and security it once did—but Sun City Kanagawa in Hadano, Japan, designed by Hellmuth, Obata & Kassabaum, is softening the blow

By Jennifer Thiele Busch



If the Japanese give Americans cause to admire their manufacturing and technological prowess, they also have to concede that there is at least one business they can learn a lot about from us. Though Americans have been familiar with retirement commu-

nities, nursing homes and the like for generations, in Japan, where 55% of individuals over the age of 65 still live with their adult children, these types of facilities are all but unknown. Yet in a nation that has the world's most rapidly aging population—and a serious, concurrent economic quandary about how to support them—a company called Half Century More (HCM) is investing in Japan's geriatric future with facilities like Sun City Kanagawa, a continuing care retirement community in the Tokyo suburb of Hadano. For the skilled nursing portion of the facility, HCM has looked to American ideas, products and design from Hellmuth, Obata & Kassabaum (HOK) to give elderly Japanese a place to truly feel at home.

Growing old in Japan is just not what it used to be. As reported in *The New York Times* this summer, the Japanese commonly fear that government pensions, which once covered retirees' basic living expenses but now place an ever-increasing burden on the nation, are in serious jeopardy of being greatly reduced or eliminated altogether. If that's not enough for elderly Japanese to worry about, traditional familial living arrangements show signs of shifting, giving rise to opportunities for companies like HCM to make housing the elderly and assisted living good business.

Most Japanese development in this area thus far has been in the public sector, but this hasn't stopped HCM from taking a leading role in long term care of the elderly with Sun City Kanagawa, a development of 355 independent living apartments and an attached skilled nursing unit with 40 nursing beds, includ-

Because one of HOK's primary goals for the Sun City Kanagawa skilled nursing unit was to maintain a strong connection with nature central to Japanese culture, it converted a light well in the original plans into a classic Japanese garden (opposite) that residents can explore or enjoy through operable windows in the surrounding lounge area. Resident rooms on the perimeter of the building ring the public space at the core (above), and feature large interior windows so residents can view the corridor and the activities beyond.



ing six high-care beds. "There are still a fair number of questions about what this is all about and how it works," admits Mitch Green, general manager of HCM's facilities development division. "That becomes the educational part of the sales process. This is not really what you're supposed to do with older family members, but it's becoming a reality in modern Japanese society."

At Sun City Kanagawa, it is a reality that Japanese young and old can feel comfortable about—and many Americans might envy. The skilled nursing unit combines practicality and quality health care with an interior design by HOK's Tokyo office that gives utmost consideration to the comfort, dignity, capabilities and cultural preferences of its residents. It is a remodeled facility that practically makes a virtue of aging.

Living with a design literally carved in stone—for another use

Dennis Cope, a senior vice president at HOK, director of the firm's senior living focus group and managing director of the Tokyo office during the development of the Sun City project (he has since moved to HOK's Seattle office), is amused that the Sun City Kanagawa skilled nursing unit is considered a remodeled project. In fact, it was newly constructed along with the much larger independent living portion of the project, for which Backen Arrigoni Ross served as architect. The "remodeling" actually affected 21,300 sq. ft. of ground floor space in a nine-story apartment building that had not yet been built.

"The project was originally planned to be only an apartment complex, and HCM had secured the land and the permits for that use," explains Cope. "Once you secure permits in Japan, you can't

amend the plans to change the building envelope or make any interior structural changes." Thus, HOK inherited less than ideal conditions from the original apartment building design, including a structural system, footprint and floor-to-floor height that were awkward at best for a skilled nursing unit. "This put our project in Never Never Land," observes Cope.

If HCM showed considerable foresight in responding to demographic pressures that will soon drive the need for long term care facilities in Japan, it exhibited bolder strategic thinking by choosing an American design firm to create the space. "The company saw what little was being done in Japan, and knew it wasn't state-of-the-art," says Cope. "We're decades ahead in the United States on long term care. What evolved over the course of the project was the desire to import as many American products as possible. We offer a greater variety of products designed for this use than the Japanese—and at lower prices."

Green, himself an American architect living in Japan, agrees that high standards are instrumental to Sun City Kanagawa's role as a viable business for HCM. "As a private company we want to establish a leading role in long term care in Japan," he says. "Right now there is so little competition. We initially wanted to set the bar as high as possible, then raise it with each additional project. It helps with marketing too—no question about that."

Currently, the skilled nursing unit is only partially occupied and reserved for residents of the independent living apartments, which are more than half full. Statistics indicated that skilled



nursing beds numbering only 5% of the independent living units should be provided on site to accommodate residents—because most will never require the services of a long term care facility. Sun City Kanagawa has more than twice that number, and future plans call for the space to accommodate outsiders as well.

Wherever they have come from, however, residents of the Sun City Kanagawa skilled nursing unit are not likely to be disappointed or yearn for the customs or activities of their former lives. HOK has taken great care to address Japanese spiritual and cultural life by incorporating such features as a classic Japanese garden (previously meant to be a light well), a specially-designed bird garden and three multi-functional greenhouse rooms that maintain the critical link to nature and provide space for dining, meetings, games, reading and music. Traditional Japanese community bathing or *ofuro*, a favored social pastime, has also been replicated within the facility.

Despite the restrictions of a floor plan carved in stone, HOK was able to turn the limitations into some rather unique advantages, including greater variety in room layout and design due to haphazard column placement, and off-center, foot-to-foot bed arrangements instead of the typical but less private side-by-side arrangements that were dictated by greater than normal room widths. "The constraints gave us creativity," says Cope. "The footprint had nothing to do with the rhythm or modularity of a nursing unit—and that gave us the two most interesting and wonderful things about the suite."

Cope refers to the atypical arrangement of beds in each room and the footprint that limited HOK to a single-loaded corridor.



A balance of personal space (opposite, right) and areas for interaction (opposite, left) are important to a healthy environment at Sun City Kanagawa. The use of traditional, residential materials creates a less institutional environment, while higher light levels, simple patterns and easily maintained finishes accommodate the needs of residents. Three multifunctional greenhouse spaces (above) bring light into the public spaces and let residents enjoy nature.

Residential rooms on the perimeter of the suite ring the common space at the core, separated by a corridor featuring windows into each room. Toilet rooms in the units are also placed at the perimeter to take advantage of natural light, and to provide maximum visual access into each room for the nursing staff. The importance of access to natural light in private rooms and public spaces cannot be overemphasized. "Contact with nature, even if only passive, is extremely important to the Japanese culturally," says Cope. "This goal became acute because it is part of their core."

Even if the Japanese are still struggling with

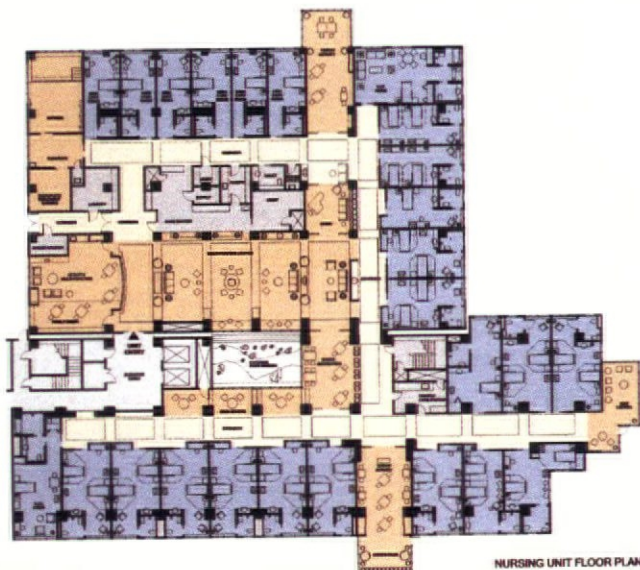
the concept of moving older relatives from private homes to a more institutional environment, Sun City Kanagawa's skilled nursing unit should stand as proof that such arrangements are possible without sacrificing quality of life. Much of the credit goes to a genuinely concerned and creative design staff at HOK. "Dennis Cope was energetic about leading us in a direction that our company had not previously experienced," says Green. It was a smart move for HCM to follow, because Japan's elderly, accustomed to being respected as first-class citizens, probably would have it no other way. ♦

PROJECT SUMMARY: SUN CITY KANAGAWA SKILLED NURSING FACILITY



Location: Hadano City, Kanagawa Prefecture, Japan. **Total floor area:** 21,300 sq. ft. **No. of floors:** One. **No. of beds:** 40. **Total staff size:** 30 at full occupancy. **Wallcoverings:** Lilycolor, Sangetsu Tomita, Vescom, Sincol. **Paint:** Tokyo Fuji Paint. **Laminate:** Aica, Nittobo. **Counters:** DuPont. **Drywall:** Kato. **Ceramic tile:** American Olean. **Flooring:** Permagrain. **Carpet:** Masland. **Lighting:** Scott Lamp Co. **Doors:** Bunka Shutter. **Door hardware:** Goal. **Glass:** Obata. **Window frames:** Nihon Aluminum Co. **Window treatments:** Deepa Textiles, Maharam, DesignTex. **Wood handrails:** Takashimaya Building Materials. **Corner guards:** CAS

Group. **Signage:** CAS Group. **Patient room seating:** Loewenstein, Charter Furniture. **Patient room casegoods and beds:** Joerns. **Bedcoverings:** S.K. Textiles, DesignTex, Maharam. **Patient room lighting:** Scott Lamp Co. **Lounge seating:** Charter Furniture, Bernhardt. **Dining seating:** Loewenstein. **Upholstery:** Beaumont & Fletcher. **Dining tables:** Falcon. **Coffee and side tables:** Kouzonian's Fine Custom Furniture, Int'l. Ironworks, Walter's Wicker. **Planters:** Joerns. **Accessories:** Nancy Caslin Art Design. **Grab bars:** Hewi. **Client:** Half Century More Co., Ltd. **Design architect:** Hellmuth, Obata & Kassabaum Tokyo and San Francisco. **Architect of record:** Nihon Sekkei Architects. **Structural engineer:** JDC First Class Architects and Engineers. **Mechanical/electrical engineers:** Inuzuku Engineering Consultants. **General contractor:** Japan Development Corporation Tokyo Branch. **Interior contractor:** Takashimaya Design & Construction. **Lighting design:** Oyama Lighting. **Acoustic:** Inuzuku Engineering Consultants. **FFE purchasing agent:** Lori Rausch of PAO & Associates. **Photographer:** Jaime Ardiles-Arce.



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Roll 'Em

Why retail roll-outs can be excellent work for designers who master what

others see as a perpetual crisis By Frederic M. Strauss

Whether we're talking about the squeaky clean, no-frills appeal of Wal-Mart or the sophisticated luxury of Saks Fifth Avenue, nothing is more important to a retailer than its identity in the marketplace. Before a single hanger is hung or the cash register begins to ring comes the painstaking process of defining a store's image and determining how best to convey that message to the consumer. It doesn't matter if the retailer has three or 300 stores. As the retailer expands or rolls out, it is crucial that the message it communicates to its customer is consistent from store to store.

In most cases, when an architect is retained for a retail roll-out, most design elements have already been established. A successful prototype design will have incorporated all the necessary elements in a module that can be adapted and installed anywhere in the world. There is always room for an architect to tweak the design, but the roll-out architect's primary job is to tailor the prototype design to specific locations. The process involves everything from examining the retailer's fixture and display needs to conducting field surveys and becoming familiar with landlord requirements and local ordinances.

Simple, right? Wrong. When it comes to retail roll-outs, all traditional planning and scheduling are tossed out the window.

The pace of the industry is simply like no other—it's completely customer driven. So it's not uncommon for several stores to be in various stages of construction at once, or a retailer to sign a lease expecting to open just two months later. If a retailer doesn't open in time for an all-important shopping season such as Christmas, it may as well not open at all.

On planning and scheduling: Guess what happens to the items you overlook?

Naturally, this entails a variety of challenges for the roll-out architect. All the steps involved in your garden variety project are



On a roll: Bally at Copley Place, Boston (above), is an elegant roll-out served by The Phillips Group in which the blinding speed and utmost precision of the effort must not be apparent to the affluent, sophisticated and demanding customer who frequents the toney urban shopping center. Photograph by Zbig Jedrus.

crunched into a few scant weeks—design, contract documents and construction. You must have a network of qualified general contractors who are seasoned in the fast pace and detail-oriented nature of retail construction. Most malls have a list of approved contractors whom you must interview and prequalify as early as possible. A retail roll-out also means working with perhaps dozens of landlords and various sets of ordinances.

You will certainly have to be aware of all necessary approvals required at the beginning of the project. For example, will the mall developer in Skokie, Ill., allow the same storefront design as the landlord on Fifth Avenue in Manhattan? If not, how can this project best go forward without compromising the integrity of the design? What are the building code issues that may have a potential impact on planning or construction? What are the special ordinances requiring additional approvals that must be worked into the schedule (such as landmark designations), or local merchants' associations to be consulted (which exist for many high-profile shopping districts, such as New York's Fifth Avenue, Chicago's North Michigan Avenue and Beverly Hills' Rodeo Drive)?

These are all things to be discovered early. When an international leather goods company retained the author's design firm to launch 30 stores, one of the firm's project managers crisscrossed the country just to investigate such issues. On a trip from Belver, Wash., to San Francisco to Honolulu, he surveyed proposed retail spaces, met contractors and expeditors, and talked with landlords.

On materials and methods: Know your suppliers—and keep them off-site

If ever there were a situation to encourage the architect to shun field work, the roll-out is it. Given the tight scheduling demands, specialty contractors must fabricate as much as possible off-site, while the general contractor is at work on the shell and storefront. Most fixtures can be installed in the finished space as the final element before the shelves are stocked. Key materials should be tested for appropriateness (maintainability, durability) and purchase prices negotiated up front.

If the client's plans call for a 15-store roll-out, you don't want to find out after store number six that the counters don't hold up well to high traffic or that the pearwood fixtures have jumped in price. Test and buy in advance. Doing so will naturally give the client some bargaining power with suppliers. One 500-sq. ft. store may not mean so much to a vendor, but the promise of 20 500-sq.-ft. stores can.

All clients are looking for value—and retailers are no different. The architect's knowledge and experience can add value here, and a savvy retailer will appreciate such advice. By suggesting cost-saving substitutions that will achieve a desired aesthetic, or using knowledge of local sources to save time on long-lead items, a knowledgeable professional increases his or her own value as a team member.

On monitoring prototype designs: Nobody owns today's customer

These days more and more chains are beginning to understand that their stores are more than just transaction sites, they're image makers as well. They need tools to make themselves as distinctive as possible. No matter how many millions are spent on clever television advertising or which super models are hired to market an image, the selling floor is where 90% of a consumer's purchase decisions are made.

So if you intend to be the roll-out architect who conscientiously serves the retail client, you will examine the prototype design and its underlying concepts carefully and continuously.

Pore over the client's merchandising strategy. Study its customer base and become familiar with the image of the store today. Beyond that, trace where the image is moving in the future.

What is the nature of the merchandise and who is the target customer? Are you talking about hip-hop clothes for young men ages 16-30? Or high-end leather accessories for the denizens of Wall Street or Madison Avenue? Are store design elements such as lighting, color and texture consistent with the kinds of signals the consumer has received from the ads?

Take this inquiry a few steps further. Does the store design work to enhance and complement the merchandise? Are the purchase areas, fitting rooms and selling spaces clearly defined? Or are the customer's senses assaulted with a hodgepodge of confusing stimuli?

Comfort and convenience should be the cornerstone of any sound store prototype or roll-out plan. If customers don't feel at ease in a retail environment, they're not going to stay long enough to make meaningful purchases. The retailer's goal is ultimately to make the shopping experience easy because time is an increasingly precious commodity for most Americans.

Does the emphasis on efficiency surprise you? In this era of single parents and dual-income households, shopping is rarely the leisure pastime it was a decade ago. For the visibly harried population of the 1990s, shopping has become a goal-oriented pursuit. While there may be times when a customer wants to browse, this shouldn't oblige him or her to meander through a maze of merchandise and fixtures to get to the purchase counter. Even in the coziest boutiques, the use of color, light and texture can delineate the space as keenly as a laser beam.

When a retail roll-out succeeds, it does so because the design team has left nothing to chance. Industry veterans are known for saying, "Retail is detail." It is as true for the store as it is for the merchandise. ♦

Frederic M. Strauss, AIA, is a principal of The Phillips Group, a New York-based architectural and interior design firm formerly known as The Phillips Janson Group.



A jewel box for the jaded: Piaget in Manhattan (above) represents both an original design and roll-out by The Phillips Group that displays the demands of a high-end retailer for such critical fixtures as étagères and vitrines for its exclusive timepieces.

Photograph by Susumu Sato.

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Are You Clean Enough?

Here's a close-up look at the amazing, environmentally controlled, high-tech spaces called clean rooms By J. Craig Carr

Remember when the words *clean room* meant that you were discussing a critical-care hospital? Protecting weakened immune systems from the adverse effects of particles present in the air is and always will be a primary concern for health care providers. But interest in clean rooms today has broadened far beyond the medical community to include a wide range of clients in manufacturing and research.

The design industry's definition of a clean room today has become quite specific. Chapter 15 of the *1995 Applications Handbook*, published by the American Society of Heating Refrigeration and Airconditioning Engineers (ASHRAE) defines clean room as "a specially-constructed enclosed area environmentally controlled with respect to airborne particulates, temperature, humidity, air pressure, air pressure flow patterns, air motion, vibration, noise, visible organisms, and lighting." If a potential client asks about your clean room design expertise, your mastery of the issues cited in ASHRAE's definition will be important. However, your understanding of airborne particulates—and the client's tolerance for them—will be the key to your answer.

How clean is clean? The design of any clean room depends on the client's definition of acceptable cleanliness. Today's research and manufacturing methodologies, like those of health care, can require incredibly fine clean-air tolerances, expressed in particle sizes that are measured in micrometers (μm). A micrometer, or micron, is a length equal to one thousandth (0.001) of a millimeter or one millionth (0.000001) of a meter.

One micrometer is four times larger than a typical tobacco-smoke particle (0.28 μm). In fact, it's the measurement often used to define the boundary between fumes and dust. It takes nearly 1,600 micrometers to equal one-sixteenth ($1/16$) of an inch, which is considered an acceptable tolerance in today's construction industry. By that standard, it must be thousands of times more exacting to deliver clean-room spaces that control the presence of such tiny particles.

Six clean-room classifications: How do you want your airborne particles?

A clean room is classified by the number and size of the airborne particles present when the room is operational, meaning when all equipment and people are in the space performing the processes for which the room was built. There are six clean-room classifications, each with its specific particle-size and density limits, as charted here. At one extreme, Class 1, the limit for 0.1 μm particles/cu. ft. is 35, the limit for 0.2 μm particles/cu. ft. is 7.5 and the limit for 0.3 μm particles/cu. ft. is 3. At the other, Class 100,000, the limit for 0.5 μm particles/cu. ft. is 100,000, and the limit for 5 μm particles/cu. ft. is 700.

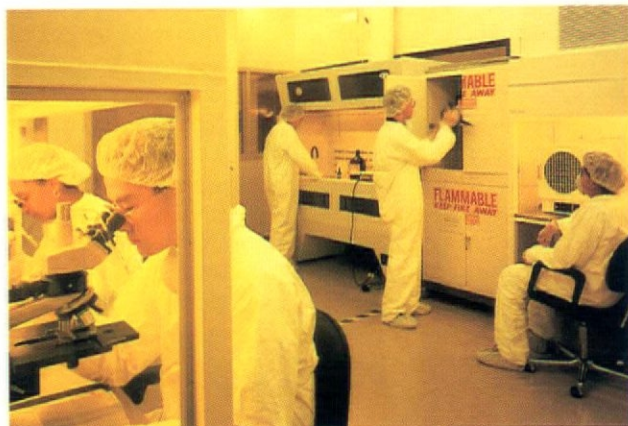
The ability to control the presence and number of particles of such microscopic sizes is largely dictated by a clean room's design.

The basic rules: 1) all interior surfaces and finishes must be smooth so particulates generated within the room can be removed and captured, 2) access must be limited and the room maintained at a positive pressure relative to all adjacent spaces and 3) airflow into the room must be directional and heavily filtered.

Beyond those fundamentals, clean room designers should always adhere to the following regimen.

- *Determine the required clean-room classification.* Do this at the outset by establishing criteria for the maximum particle size and density acceptable to meet the research, manufacturing, or other process for which the room is being designed. Also establish the overall size of the room, together with all support spaces—controlled-entry and exit vestibules, gowning space, air showers, quality-control areas, and storage or packaging areas.

- *Research the fine detailing required in the finished clean room design.* Touring existing facilities is the easiest way to discover successful design strategies and details that may help with a new application. Most design mistakes are made when detailing is incomplete or when a seemingly well-thought-out detail turns out to be impossible to construct within the required tolerances. For example, standard details for millwork, windows, doors and finishes aren't acceptable because ledges, cracks, and crevices become collection points for particles. Designing a clean room is like designing a shower enclosure: In the latter, your goal is to contain and move water toward the drain by using smooth, contiguous, water-repelling finishes and eliminating all possible collection points en route to the



Hold your breath: At UCLA's School of Engineering Sciences, students work in a laboratory clean room (above) designed by Leo A. Daly, where particulates, temperature, humidity, air pressure, air motion, vibration, noise, visible organisms and lighting are all under tight control.

CLEAN ROOM CLASSIFICATIONS	CLASSIFICATION					
	0.1 μm particles/cf	0.2 μm particles/cf	0.3 μm particles/cf	0.5 μm particles/cf	5 μm particles/cf	
Class 1	35	7.5	3	-	-	
Class 10	350	75	30	10	-	
Class 100	-	750	300	100	-	
Class 1,000	-	-	-	1,000	7	
Class 10,000	-	-	-	10,000	70	
Class 100,000	-	-	-	100,000	70	

wide variety of specialty gases and liquids applied in today's manufacturing and research processes.

Clean room applications: Why your low-tech clients may be involved

Although most of the above protocols have to do with clean-room engineering, there are, as noted,

drain. Replace water in that shower example with microscopic air particles and you'll have the clean-room design idea.

•Establish the air-change rates and air filtering required. This is done to maintain the desired level of cleanliness. As a rule, air-change rates must be increased significantly. Class 10,000 clean rooms typically need 60 air changes per hour to effectively filter out the particulates generated by processes, equipment and people in the room, whereas Class 10 clean rooms can require more than 600 air changes per hour. Since constant-flow air handling systems are a must, variable air-volume systems are unacceptable, although some form of variable speed control is recommended for fans to overcome reduced airflows as filtering media become dirty and pressure-drops across filters increase. Filtering is accomplished with high-efficiency particulate air (HEPA) filters, usually located in the ceiling of the clean room. These filters are capable of removing particles measured at 0.3 μm or larger at an efficiency of 99.97%. Ultra-low penetration air (ULPA) filters can remove particles measured at 0.12 μm or larger at an amazing efficiency of 99.999%. Highly-efficient (and much less expensive) pre-filters should be used to extend the lives of expensive HEPA and ULPA filters.

•Establish the mechanical and electrical system space needs generated by increased airflow requirements. A typical office building's systems usually deliver four to six air changes per hour at peak load conditions, so the equipment space required for a clean room can be significantly greater. A clean room with stringent requirements in the Class 100 range often requires mechanical/electrical-equipment space larger than the clean room itself.

•Identify special mechanical and electrical needs within the clean room. The airflow pattern within a clean room must be designed to deliver the cleanest air directly to work surfaces and to return air directly to air-handling equipment. Supply diffusers and return registers, as well as lighting fixtures, power connections, and equipment connections, must be designed and evaluated to eliminate points of particulate collection as sources of potential contamination. Light fixtures, for example, may need to be teardrop-shaped and located directly below filters. It is important to remember, too, that the most critical operations performed in a clean room are often performed within laminar-flow fume hoods equipped with their own filters.

•Establish temperature and humidity limitations for the space. Since air-exchange rates are increased in clean rooms, controlling temperature and humidity becomes very important. High air exchange rates mandate small temperature differentials between entering air and maintained room conditions—a mandate that can compromise humidity control during summer conditions.

•Identify special-process materials that may be required within the clean room. Examples include treated water (deionized, distilled, reverse osmosis), compressed air, nitrogen and any of the

fundamental interior architectural strategies involved as well. That said, let there be no misunderstanding: The best interior design and the closest attention to finishes will not compensate for a clean room that is improperly engineered. A clean room designer must understand the complexities of the engineering challenge and recognize that all the design disciplines involved must contribute in a successful project.

Typical applications requiring such attention are found in the semiconductor, pharmaceutical, biomedical and aerospace industries, as well as in health care. The reasons are self-evident. Consider the size of the computer microprocessors being manufactured today, the exactitude required in producing lenses for the Hubbell space telescope, the astounding microscopy of genetic engineering—and imagine the havoc that a single particle of "dust" could wreak in such efforts. As micro-engineering becomes more prevalent, the need for clean space in research and manufacturing is growing dramatically.

Growing as well is the belief that clean room design has a wider relevance in general interior design. For example, the use of construction materials and methods that reduce airborne particulates is becoming more common now. Smoking in most public spaces has been outlawed, and the design and construction industries are clearly moving toward a new awareness regarding overall air quality.

Common to both clean room and general interior design is the need for intelligent cost-benefit analysis. Introducing and filtering increased quantities of outside air into any building—effective ways to dilute airborne contaminants and enhance indoor-air quality—mean increases in maintenance costs to the building owner. By the same token, any application of clean room technology balances the degree of cleanliness deemed acceptable against acceptable construction and operating costs. A designer serving the semiconductor industry, where clean rooms of Class 10 or better are commonly required, must be familiar with the product(s) to be manufactured in the clean room and the costs to which the manufacturer could be exposed in the unfortunate event of product contamination or a production halt.

Commonalities shared in clean rooms and other interior spaces are interesting because clean room technology can be used to enhance and optimize the indoor human environment overall—a common goal for every interior design professional. From that perspective, a solid understanding of clean room design principles will strengthen your ability to deal with indoor environmental controls and thus provide additional value to all your clients—even if your clients are never so demanding about the air they breathe. ♦

J. Craig Carr, PE, is vice president and director of mechanical engineering at Leo A. Daly.

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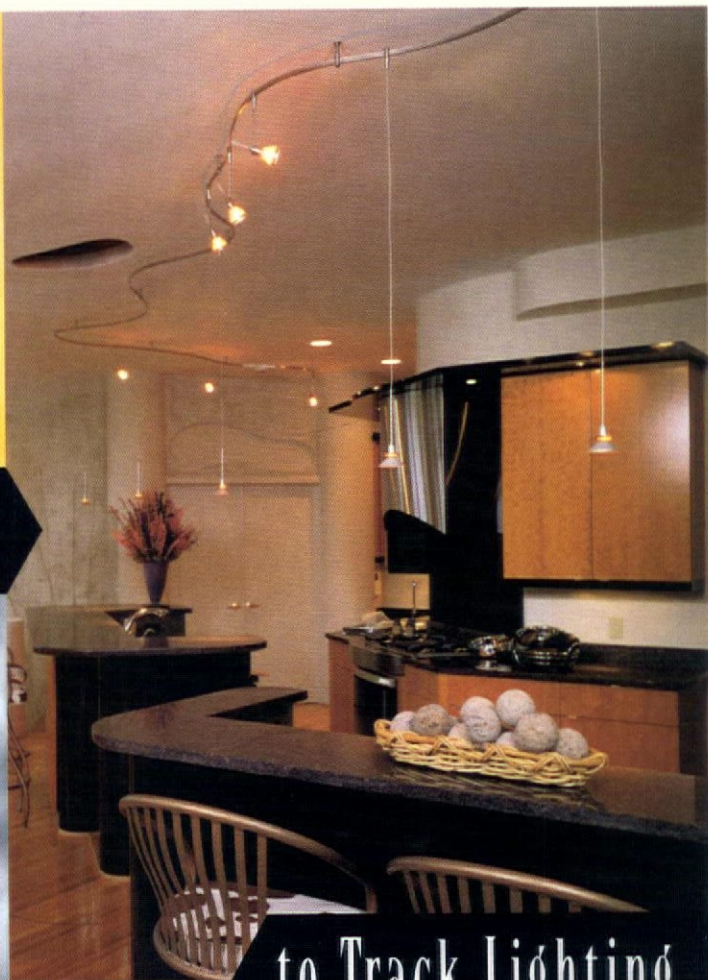
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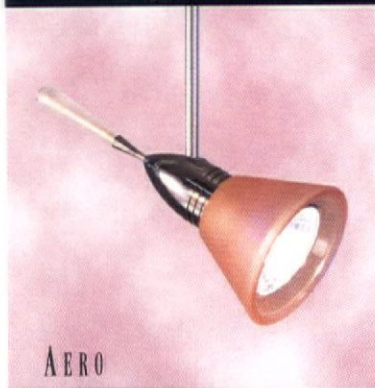


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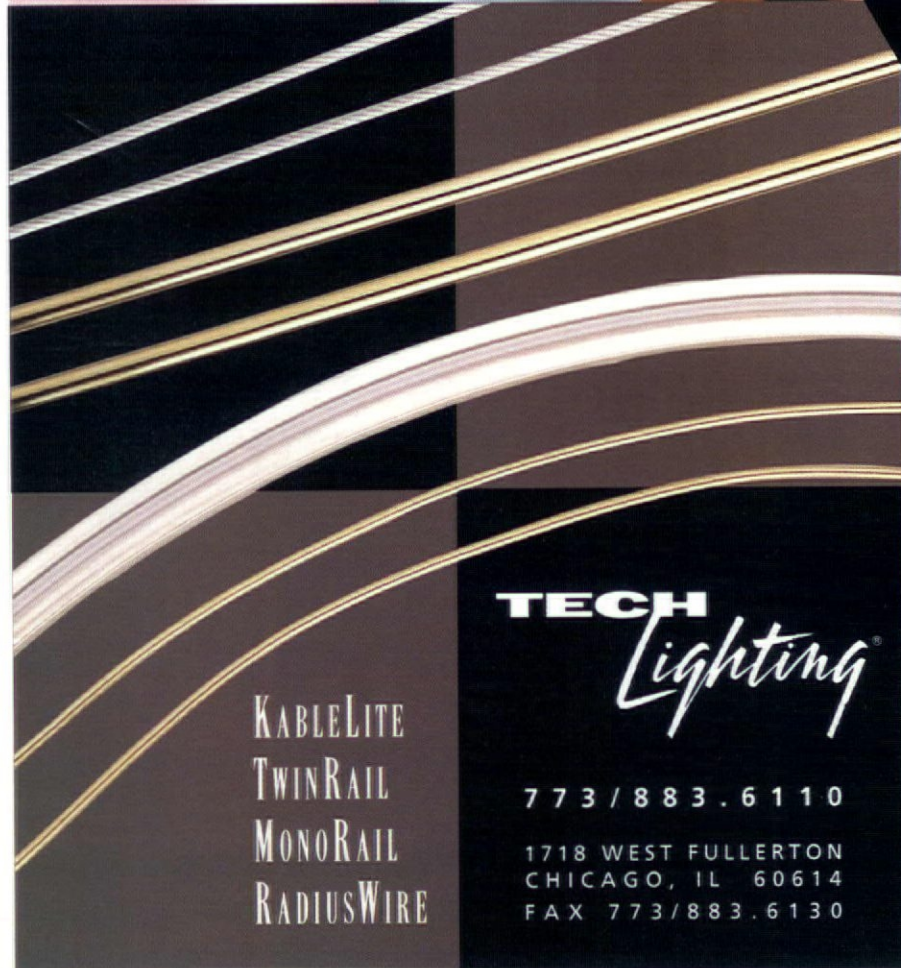


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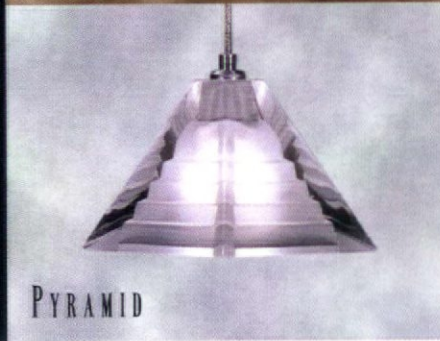
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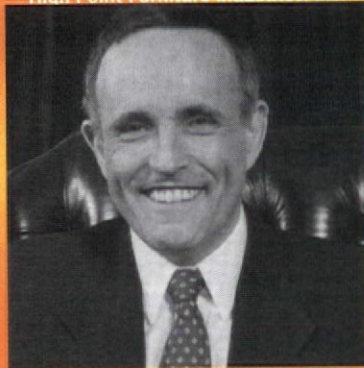
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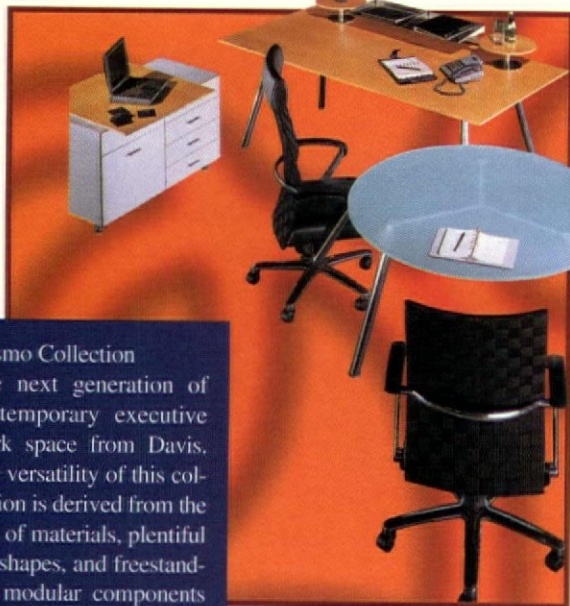
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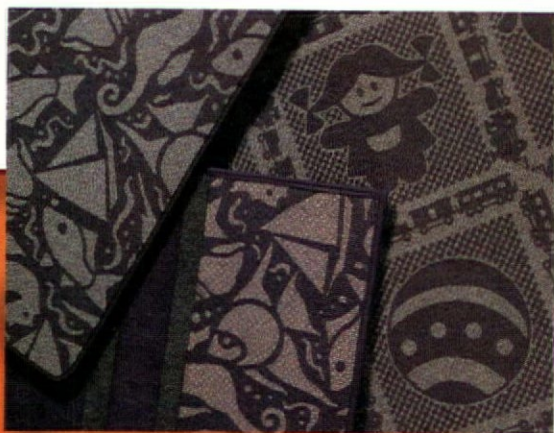
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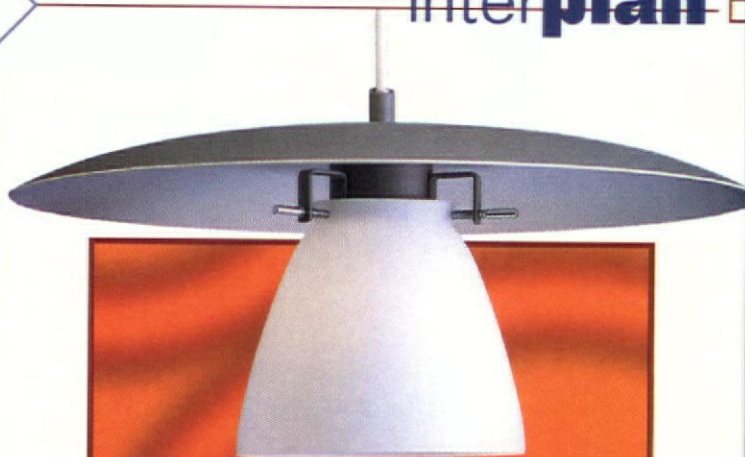


The Solutions collection from Durkan features several patterns geared for use in pediatric facilities. Above, a charming patchwork of toys features dolls, Teddies, balls, and rocking horses. There's a collage of whimsical sea creatures. Even a harmonious design featuring guitars, drums, and notes is offered.

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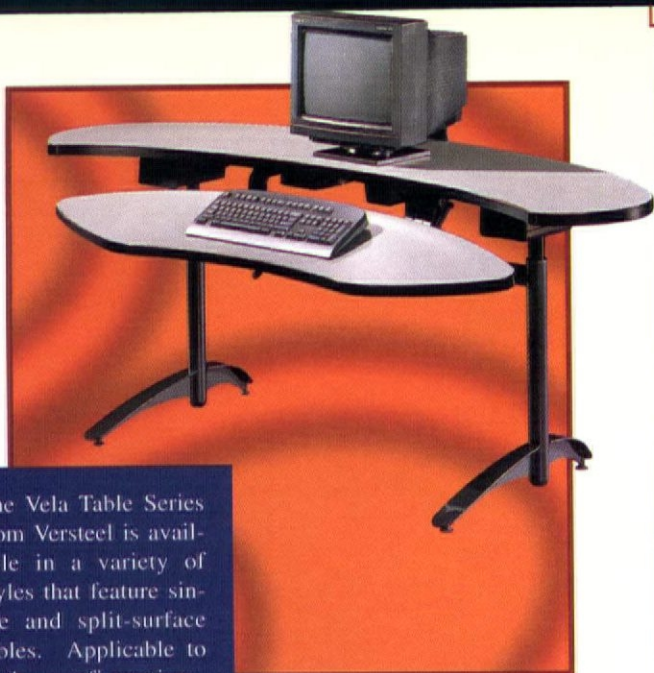
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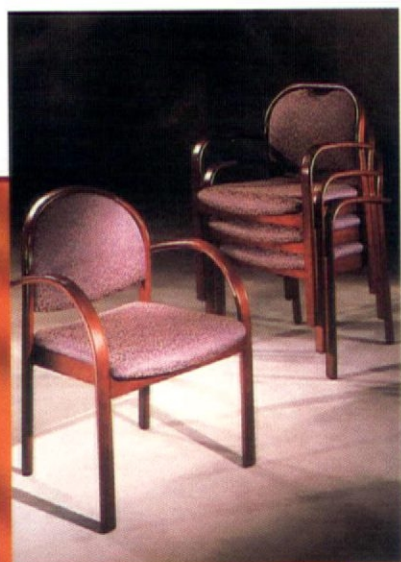


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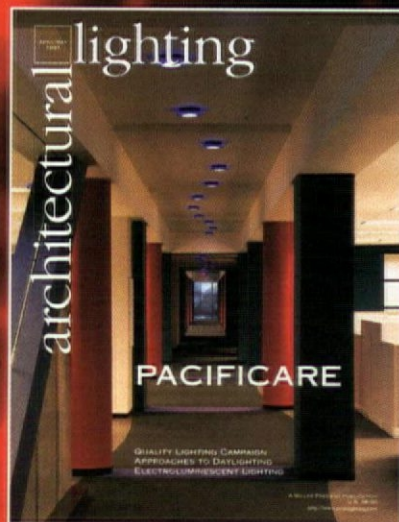
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MY FAVORITE THINGS • *Glendon Good*

When Glendon Good was eight years old, he built a plexiglass skateboard. Later, he built ramps to skate on, refurbished a sailboat, and created furniture for his college apartment and custom pieces for friends and family. Even then he didn't realize his calling, studying Spanish, economics, art and engineering before getting his MBA at Stanford's Business School.

Failing to find a way to have his designs manufactured in 1990, Good put his business knowledge and artistic talents together and formed his Berkeley, Calif.-based company, Abraxas. "Aluminum is my favorite material," he recalls, "and I just couldn't find a way to get my structures manufactured. I had to do it myself." This meant more than just putting aluminum, wood, glass or leather together into sturdy, usable modern pieces—Good ended up inventing many of the machines to make his designs. One popular piece, an aluminum tube screen called Poseidon, goes into a special press he created.

The purity of Good's designs represents the order and restraint of his business philosophies. About the hands-on way he runs his staff of 11 Good says, "I could have a big company and manage people or a small company and make things people like." The lat-



GOOD



JENKINS



MCDONALD



EDISON

ter works well for Good, and he runs Abraxas lean and green—no chemicals and all recyclable material. It seems that Good has found his calling—doing good.

CYCLING AND RECYCLING • *Pamela Jenkins*

It's not often aluminum foil has real impact on a person's life. But since the father of Pamela Jenkins, AIA, was constantly transferred around the country for his managerial job at Reynolds Metals Company, the architect has lived in Arkansas, Washington, Canada and Kansas, and has picked up a taste for life on the road. "Any opportunity for travel, I'll take," Jenkins says. So when she's not running the studio of NBBJ New York along with interior designer Martha Burns, whose firm NBBJ recently acquired, she's en route in the Northeast for work or to France for pleasure.

The daughter of an artistic mother and an engineer father, Jenkins could have had a career in retailing. Having earned a BA in art history at Vassar in 1976, she moved to New York to spend three years as an assistant buyer. But then she got a B. Arch at Pratt, worked for such firms as The Ehrenkrantz Group and started a practice in Brooklyn Heights, N.Y. Joining NBBJ in 1992, Jenkins was named principal in charge of the New York studio four years later.

A great resource to Jenkins, she confides, is her husband, an attorney who is helping her renovate her country house in New York. When she's not spending time on the house, she can be found outdoors or traveling, a habit recycled from her days as a Reynolds Metals kid. If there's foil in her kitchen, you know whose brand it will be.

STILL CAPELESS • *Robbin McDonald*

True or false: Californians are made, not born. As a fifth generation San Franciscan whose family arrived in the Gold Rush, Robbin A. McDonald, AIA, knows what it's like to be a native. She's also aware of how it feels to be an architect almost from birth. "My grandmother was a decorator and my mother is an interior designer," says the architect at RMW Architecture & Design, who was named a principal in 1996. "When I was five, my parents told me, 'You're going to be an architect.'" Was it destiny? Though McDonald was dyslexic, she easily manipulated forms, was the only girl in her high school drafting class and graduated from UC Berkeley with a B. Arch. in 1979.

Though the career of this architect has been shaped by the economy of the '80s and '90s, which led so many architects to interior design, she's pleased to see an increasingly active role for people-oriented interior designers. "Once they picked furnishings," she notes. "Now they move cores, elevators, stairs, window modules—even structural bays—to suit the users." She'd like designers to communicate better so the public can participate fully in the design process, but feels that women designers already make a difference. Her clients, such as Autodesk, PacBell and Fuji Bank, would agree.

Off hours, McDonald renovates old houses and dreams of being a "big cape architect." "The only problem," she says, "is the cape obscures your view of people." Not in Robbin's designs, thank you!

OVER THE TOP • *John David Edison*

As a child growing up in an exclusive Toronto suburb in the 1950s, hospitality designer John David Edison remembers sneaking with his friends into grand old abandoned homes. "The other kids were picking stuff up, and I was studying the molding details," he chuckles. It's no surprise that Edison pursued degrees in architectural history from U. of Toronto, architecture from U. of Manitoba and environmental design from Ontario College of Art.

Graduating with top honors from OCA in 1982, Edison caught the attention of Rosalie Wise Sharp, a Toronto designer and wife of Four Seasons Hotel owner Isadore Sharp. She hired him immediately and together they set the style for the hotel chain's properties worldwide in the 1980s. "I honed my craft there," he reflects.

When the firm landed a commission for the Nagasaki Prince Hotel in Japan, Edison threw his cap in with the Japanese "to see what would happen." He soon formed John David Edison Interior Design, and remains one of Asia's busiest hospitality designers, emphasizing fun in his work. "Hotels should have a sense of theatricality and be a little over the top," he maintains. That includes the lighting, an area where Edison has unique family ties as the great-great-nephew of Thomas Alva Edison. It's more a curiosity than a door opener, he says. No matter. Edison does well following his own bright ideas.