

FOCUS ON EDUCATION 1991

THE EXTRAORDINARY PUBLIC SCHOOL
MCK AND JANE CAN'T WAIT TO ENTER

EDUCATING JAPAN'S FUTURE LEADERS—IN A
SCHOOL JUST NORTH OF NEW YORK CITY

ELECTRONIC MEDIA CLASSROOMS
WHERE ALL (AND NOTHING) IS THE SAME

SPECIAL IBD REPORT: DO YOU HAVE WHAT IT
TAKES TO WIN AND KEEP CLIENTS?





Elite



Finely contoured lines, graceful curves, special attention to detail. Elite. The perfect fit for your executive environment.

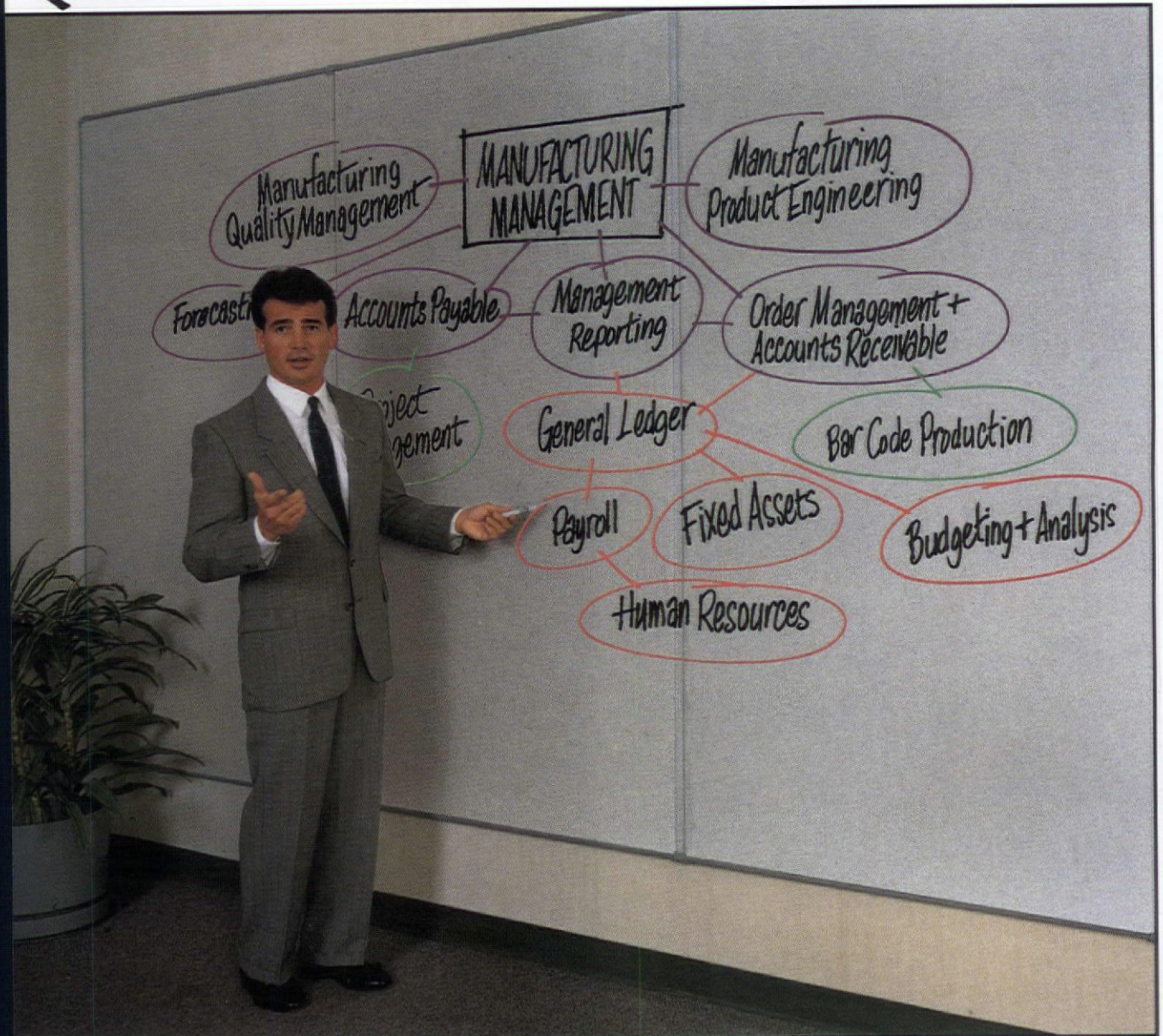
Arcadia

Division of Casey / Wayne Journigan & Associates

15610 South Main Street
Gardena, California 90248
(213) 532-9100
FAX (213) 217-9110

Circle 1 on reader service card

QUARTET'S WRITING WALL™



Transforms your walls into productive work space

Writing Wall is a system of modular dry-erase writing panels that fit together to create a large, custom-sized, writing surface. Even the panel-to-panel joiners can be written on. The result is an expanse of continuous writing area which is contemporary in design and function.

The writing surface is porcelain enamel on steel and provides the ultimate writing and erasing surface. It is steel backed for magnetic accessories and also serves as a projection screen. The frame is finished in tones complementary to the soft grey writing surface.

Installation is easy. Writing Wall panels are 4' W x 7' H and can be assembled into a two-panel, three-panel, four-panel, or even larger system. With its unique method for level and plumb alignment, the Writing Wall panels mount securely and quickly to the wall. Since the system compensates for any irregularities in the mounting wall surface, the result is a perfect installation. Quartet's Writing Wall. A great new concept for a productive work environment.

WRITING
wall™



QUARTET®

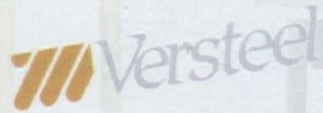
LEADERS IN THE WORLD OF VISUAL COMMUNICATION PRODUCTS.

QUARTET MANUFACTURING COMPANY 5700 OLD ORCHARD ROAD SKOKIE, IL 60077 (708) 965-0600 / 14101 PARK PLACE CERRITOS, CA 90701 (213) 926-3722

Circle 2 on reader service card



LOOKS GREAT
GO WITH IT



RE: "Tables People Use" Ad Copy

With so many tables to choose from,
why choose ours?

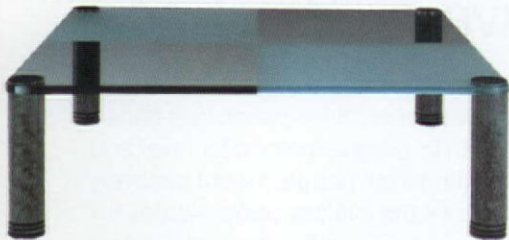
Well, maybe we didn't invent the table,
but we have made numerous improvements.
Ease of specification. Unlimited possibilities.
High quality. Folding, linking, and tilting
options. Plus, our basic operating procedure
if it can be done, we'll do it.

Working with us is that easy.
Give us a try. It might be habit forming.

Versteel. Tables People Use.



P.O. Box 850
Jasper, IN 47547-0085
800.876.2120
FAX 812.482.9318



PRODUCT FOCUS

4 TRAINING, LIBRARY AND CAFETERIA TABLES

A review of tables designed for heavy use with strength, durability and space-saving features.

DESIGN

8 BYE, BYE, DUMB BOX

Don't tell Denver's breathtaking Colorado Convention Center, designed by C.W. Fentress J.H. Bradburn & Associates and Loschky, Marquardt & Nesholm, to be one of the faceless, immeasurable convention boxes so many cities have.

36 A TASTE OF CULINARY SHOCK

Swiss bankers craving Swiss cuisine in America escape to Union Bank of Switzerland's new Manhattan cafeteria, designed by Gensler and Associates/Architects.

40 OH SAY, WHAT CAN YOU SEE?

RTKL Associates' dramatic design for the Baltimore Area Visitors Center can really flag down tourists.

43 DESIGN GOES TO SCHOOL

Is school design making any difference in the education of America?

46 THE CHILDREN'S VILLAGE ON THE PLAINS

Visit a school that looks and functions as if it really belongs to its children—the remarkable Broken Arrow Elementary School in Shawnee, Kansas, by Abend Singleton Associates.

50 NOT QUITE YOUR ALL-AMERICAN HIGH

An elite group of Japan's future leaders are being educated in the unique Keio High School, just north of New York City, designed by Haines Lundberg Waehler with Shimizu America/Morse Diesel.

56 ILLINOIS AND THE AMAZING TECHNICOLOR CAMPUS

For a preview of how the 21st century's electronic, computerized schools might look, come to the new campus of Illinois Institute of Technology in Wheaton, with interior design by Perkins & Will.

60 KEEPING WAHOOS FIT FOR LIFE

Student health programs of a kinder, gentler era no longer work for the University of Virginia, so Wiley & Wilson/Metcalf and Malino & Metcalf responded with the Elson Student Health Center.

BUSINESS

64 GETTING WORK

Design firms caught in the devastated Texas economy of the 1980s were astonished to find they could actually win new clients and territories without being super salesmen—it's called marketing—which their colleagues can follow in an important new study for the IBD Foundation.

TECHNOLOGY

67 THE TOUGH LITTLE RED SCHOOLHOUSE

A school designed to withstand vandalism, security problems and low maintenance probably doesn't look like what most designers would expect.

68 THROWING A CLASSIC CURVE AT SHEET METAL

How on earth did Architectural Supplements' Planter Wall train sheet metal to extrude, cut and join precisely?

DEPARTMENTS

- 6 EDITORIAL
- 17 TRENDS
- 22 MARKETPLACE
- 69 PROFESSIONAL LITERATURE
- 70 BOOKSHELF
- 70 AD INDEX
- 71 DESIGN DETAIL
- 72 CLASSIFIED
- 74 PERSONALITIES

Cover Photo: Ceiling detail in Grand Ballroom of Colorado Convention Center, Denver. Photography: Hedrich-Blessing.

SMART BUYERS TURN TO

AMTAB FOR

CONFERENCE
TABLES

FOLDING
TABLES

- QUALITY
- SERVICE
- DESIGN
- SELECTION

DEALER AND REPRESENTATIVES
AREAS OPEN

AMTAB manufacturing company

1747 W. GRAND AVE., CHICAGO, ILL. 60622 (312) 421-3444

REQUEST CATALOG
AND PRICE LIST

Circle 4 on reader service card

CONTRACT DESIGN

Publishing Director	Carrie Enfield
Editor-in-Chief	Roger Yee
Managing Editor	Jennifer Thiele
Associate Editors	Jean Godfrey-June Amy Milshtein
Special Features Editor	Dana Dubbs
Editorial Assistant	Wendy Louise Boor
Special Projects Editor	Len Corlin
Art Director	David Emfinger
Marketing Manager	Phillip Russo
Marketing Assistant	Nikki Gormandy
Production Director	Barry Miller
Production Manager	Jody Neblett
Production Assistant	Felicia Chan
Classified Advertising Sales	Liz Leed Wayne Kincaid
Group Circulation Manager	Diana Judelson
Publishing Vice President	Mark Gross

Editorial Advisory Board

Carol Disrud, IBD; Neil Frankel, AIA; Jo Heinz, FIBD; Rayne Sherman, IBD; Hazel Seigel; Andre Staffelbach, FIBD/ASID; Michael Wirtz, FIBD, ASID

Advertising Offices:

Account Managers/New York: William R. Baker, Melissa Burt, Helene Tepperman
Gralla Publications, 1515 Broadway, New York, NY 10036; (212) 869-1300

Account Managers/Chicago: Marie Kowalchuk, Chuck Steinke
Gralla Publications, 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646; (312) 545-0700

Account Manager/West Coast: Barry Wolfe
Gralla Publications, 6355 Topanga Canyon Blvd., Suite 426, Woodland Hills, CA 91367
(818) 348-1943

Overseas: Rudi Von Wedel
Studio Von Wedel, Via Mellero 3-20123, Milano, Italy; Tel: 02-8057572/8058077; Fax: 02 805 9363

National Classified Sales Office
Gralla Publications, 15400 Knoll Trail Dr. Suite 112, Dallas, TX 75248; (800) 527-0207,
(214) 239-3060; Fax: (214) 788-1490

Gralla Publications—Chairman of the Board: Clifford D. Jakes. **President/CEO:** Robert N. Boucher, Jr. **Vice President/CFO:** Daniel J. Mills. **Vice President/Operations:** Morton Silverman. **Vice President/Gralla Expositions:** Harvey Owen. **Vice President/Editorial Director:** Daniel J. Shannon. **Publishing Vice President:** Jane Edelstein, Mark Gross, Stephen G. Stoneburn.

Other Gralla Publications:

Facilities Design & Management; Action Sports Retailer; Architectural Lighting; Bank Systems & Technology; Commercial Property News; Communication in Finance; Computers & Banking; Contar Lens Forum; Corporate Travel; Designer's Kitchens & Baths; Gift & Stationery Business; Impressions Insurance Software Review; Kitchen & Bath Business; Meeting News; Multi-Housing News; National Jeweler; Ophthalmology Management; Optometric Management; Outdoor Retailer; Premium/Incentive Business; Resorts & Incentives; Sporting Goods Business; Travel Agents Marketplace; Trending; Wall St. Computer Review.

CONTRACT DESIGN ISSN 0010-7831 is published monthly by Gralla Publications, a member of the United Newspapers Group, 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-6273. Subscription price \$35/one year, \$60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/year for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Single copy \$6. Directory and special issues \$10. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards. **SUBSCRIBER INFORMATION & ADDRESS CHANGES:** Write to Circulation Dept., Room 3201, 1515 Broadway, New York, NY 10036. POSTMASTER: Send address changes to CONTRACT DESIGN Circulation Dept., Room 3201, 1515 Broadway, New York, NY 10036; (212) 869-1300. Second Class postage paid at New York, NY and additional mailing offices.

Copyright © 1991 Gralla Publications

BPA **ABP**

Micro-squared.™

Perfect fit guaranteed — as it has been over the decades — only with VPI Micro-squared vinyl tile. Exclusive process eliminates high edges. Gives you a floor so smooth, so seamless you might mistake it for VPI sheet vinyl flooring! Check it out for perfect fit.

VPI®

ASBESTOS-FREE

Circle 5 on reader service card

D E L F I N O



Introducing the Delfino Group by Falcon.
Three versatile stacking chairs available in your choice of 34 finishes
and upholstered to your specifications. Accessories available.
A new addition to the Flight Collection by Falcon.



FALCON

For complete information contact Kelley Green at 1-800-673-3252. 9387 Dielman Industrial Drive, St. Louis, MO 63132

Circle 6 on reader service card

Guess Who's Coming to School Now?

Veterans of World War II who returned to the nation's campuses in peacetime to resume their studies may think they're seeing a *deja vu* if they gather at the entrance to the school of the 1990s—practically everyone is coming to school today. Events at home and abroad have made it clear that Americans of all ages may never outgrow the need for education. Politicians, business and civic leaders, John and Mary Doe, and more than a few architects and interior designers are openly expressing concern over America's deteriorating educational system, our loss of economic competitiveness, mountains of public and private indebtedness, growing disparities in personal income, and the physical decay of inner cities and infrastructure. Many are pinning their hopes for the future on better education.

Can schools really make a difference against odds like this? Alone, no way. As this month's essay on "Design Goes to School" points out, America is often disappointed in its schools partly because we expect so much from them without giving them adequate support.

But if the United States can find the resolve to assign highest priority to investing in its own people—a big "if" in a recessionary economy—the school buildings that architects and interior designers are asked to create, remodel or restore will become a lot more useful and interesting. What kind of educational programs might tomorrow's schools be asked to accommodate?

- Intervening in the lives of young families, starting when children are in their preschool years, could bring parents and children to school for lessons in parenting, preschool activities, daycare and family counseling—as well as enlist senior citizens whose time and experience in nurturing might prove priceless.

- Raising the esteem and compensation for teachers in society could attract new, top-flight recruits to school, perhaps with a desire to conduct their own academic research and outreach to organizations

beyond academe's walls even at elementary and high school levels.

- Confronting the need for retraining and other forms of continuing education with investment tax credits for businesses and tax credits for individuals could channel both blue-collar and white-collar workers into school classrooms that might resemble the "real world" more than an ivory tower.

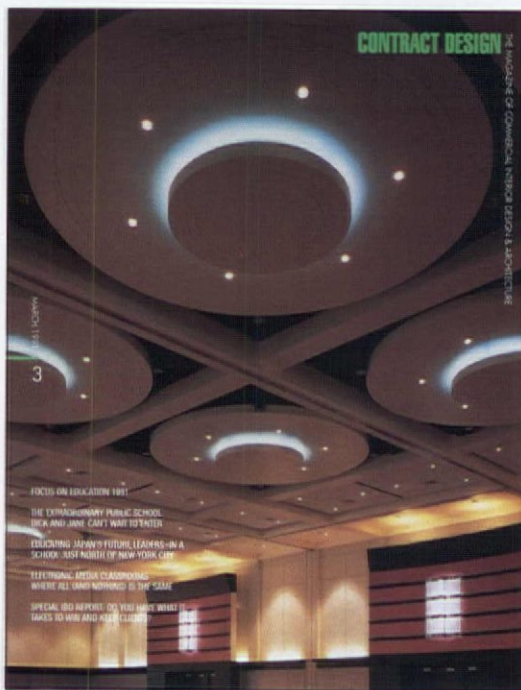
Add up all the possibilities and you may still end up with a facility that resembles the Jeffersonian temple of learning with its dome or cupola and double-loaded corridors that America has always revered as a prototype; a reprise on this theme can be viewed in our current story on "Keeping Yahoos Fit For Life," a new student health facility at

Jefferson's University of Virginia campus. When Keio University commissioned a new high school in the United States to prepare children of Japanese expatriates for college in Japan—a project featured in this month's article, "Not Quite Your All-American High"—it sought and received a school that could easily pass for its American counterpart—unless you happen to stroll past the *tatami* room. And why not?

However, what will emerge from the new constituencies of the school system of the 1990s might also be a true community learning center, as much devoted

to the human spirit and culture as hospitals are to the human body. It might be open nearly 24 hours a day for most of the year. It might comprise different types of buildings on a campus, clustered around existing schools or perhaps that reluctant agora of 20th century America, the shopping center.

Best of all for designers, it might be furnished with interiors that respond to a universal spectrum of users and activities with new designs that hold more wonder and promise than educators or designers have ever thought possible. That should keep architects and interior designers happily in attendance for years. ☺



Roger Yee

Roger Yee
Editor-in-Chief

Opposites Attract.

Warm woods,

cool steel.

Classic beauty,

rugged strength.

Natural finish,

polished chrome.

Subtle hues,

bold reflections.

Attracted yet?

800-346-5555

Johnson

Circle 8 on reader service card



THE NEOCLASSIC PLANTERWALL SYSTEM

*Space dividers
with elegance...*

*Form an
entry way...*

*Define a
conference
site...*

*Separate an
eating area...*

*The
possibilities
are infinite...*



*Call or write
for our new
Planterwall
Brochure.*

**Architectural
Supplements®**

A deSede of Switzerland Company
Circle 10 on reader service card

93 Triangle
Danbury, CT
203 792-7400
800 548-9610

Papers from the Joel Polsky-Fixtures Furniture Endowment Awards by ASID, FIDER and IBD Available Now

Kansas City - Norman Polsky, chairman of Fixtures Furniture, has announced that design research papers commissioned through grants from the Joel Polsky-Fixtures Furniture Endowment Awards to ASID, FIDER and IBD are now available to designers. These articles, indexed as reference material in the *NCIDQ Study Guide*, have contributed to the design profession in various, sometimes surprising ways since they first appeared in 1983; among these have been revisions to the FIDER Standards and Guidelines for interior design education as well as actual legislation using the papers as expert testimony.

One of the more notable examples has been the 1989 ASID Prize to Dr. Sandra Rawls, IEC, for her thesis, "Restroom Usage in Selected Public Buildings and Facilities." A number of states, including California and New York, have already required public buildings to increase space allotted to restrooms for women up to 50% more than for men based on Rawls's findings.

An ASID Award went to Julius Panero, AIA, ASID, and Martin Zelnik, AIA, ASID, in 1986 for their book, *Human Dimension and Interior Space*, which has become an indispensable tool in the studio.

And the 1988 IBD Award winner, *Survival: How 11 Texas Farms Coped with Economic Disaster*, by Evagene Bond has given design professionals everywhere a unique point of view on coping with recession—based on colleagues who were there 10 years ahead.

Other highlights include: *Interior Graphics and Design Standards*, by Sivon Reznikoff (ASID, 1987); *The Guide to*

Textiles for Interior Designers, by Dianne R. Jackman (ASID, 1985); *Business and Communication Skill Preparation of Interior Design Graduates*, by Shannon Tew (FIDER, 1990); and *The Effect of Lighting Modes on the Subjective Impression of Interior Spaces*, by Virginia Weinhold (IBD, 1990). For a complete list of papers and a lowest quantity price quote for specific papers, designers should enclose their business cards with written requests to: Norman Polsky, Chairman, Fixtures Furniture, 1642 Crystal, Kansas City, Mo. 64126.

The World Arrives—No Kidding—in Chicago in June

Chicago - The International Federation of Interior Architects/Designers (IFI) will hold its 1991 World Congress from June 11-14 in conjunction with NEOCON 23 at the Merchandise Mart. Founded in 1963 and based in Amsterdam, IFI's World Congress will convene hundreds of designers from more than 30 member countries for this bi-annual event. The theme of the Congress, "City 2000: A Living Laboratory of Modern Urban Design," will be examined through a series of lectures and field studies. Participants will explore 100 years of Chicago history, culture, architecture and interior design in the Windy City's various neighborhoods.

Chicago will literally be used as the focus of numerous discussions and meetings. Attendees will gather each morning at a unique venue for educational programs and presentations by prominent local and international professionals. In the afternoon, IFI members will take field trips to points of interest throughout the city.

Primary sponsors for the event include the American Society of Interior Designers, the Institute of Business Designers and the Merchandise Mart, with

significant underwriting by Haworth, Allied Fibers and The Odyssey, a yacht that will host a three-hour dinner cruise on Lake Michigan for IFI attendees.

All in the Family?

New York - It may be too soon to report concrete details of discussions among the leaders of North America's top professional design associations on consolidating their various constituencies. However, the most recent meeting, held in Haworth's New York showroom, was characterized by open discussion, willingness to compromise and mutual desire to reach agreement. And the talks will go on....

Present at the January 16th gathering were: Jan Johnson, IBD, president, the Governing Board; Betty McKee Treanor, IDEC, chairman, Foundation for Interior Design Research; Michael D. Kroelinger, IBD, president, Institute of Business Designers; Carole Price-Shanis, FISID, president, International Society of Interior Designers; Lynda Tetrault, IDC, vice president, Interior Designers of Canada; Raymond M. Kennedy, ASID, president-elect, American Society of Interior Designers; and Carol Jones, IDC, president, Interior Designers of Canada.

Lighting World International 1991 Goes Dark

New York - Although more than 80 manufacturers had committed themselves to exhibiting at Lighting World 1991, scheduled for the Jacob K. Javits Convention Center from April 24-26, many manufacturers informed the show's management that they would prefer not to hold the event this year.

This leaves the industry with Lightfair, to be held in Chicago from March 5-7, RHIDEC, planned for Los Angeles from April 5-7, and other events to be conducted in 1992.

Commissions and Awards

MMAP, a San Francisco-based interior architecture firm, has been selected to design the 17,000-sq. ft. offices for Industrial Indemnity in San Jose, Calif.

An agreement has been reached between Taisho Kogei, a leading Japanese design and construction company and The International Design Group, a major Canadian design and planning firm, to form a business relationship to collaborate on planning and design projects worldwide.

The Dallas Hilltop Inn, Dallas, has awarded a commission for 292,000 sq. ft. to Designers II, an Atlanta design firm, and Dean, Dale & Dean Architects, a Jackson, Miss., architecture firm.

Contracts for interior design services have been awarded to Wilson & Associates, headquartered in Dallas, by the Hyatt Regency Osaka in Japan and the Hyatt Regency in Indonesia.

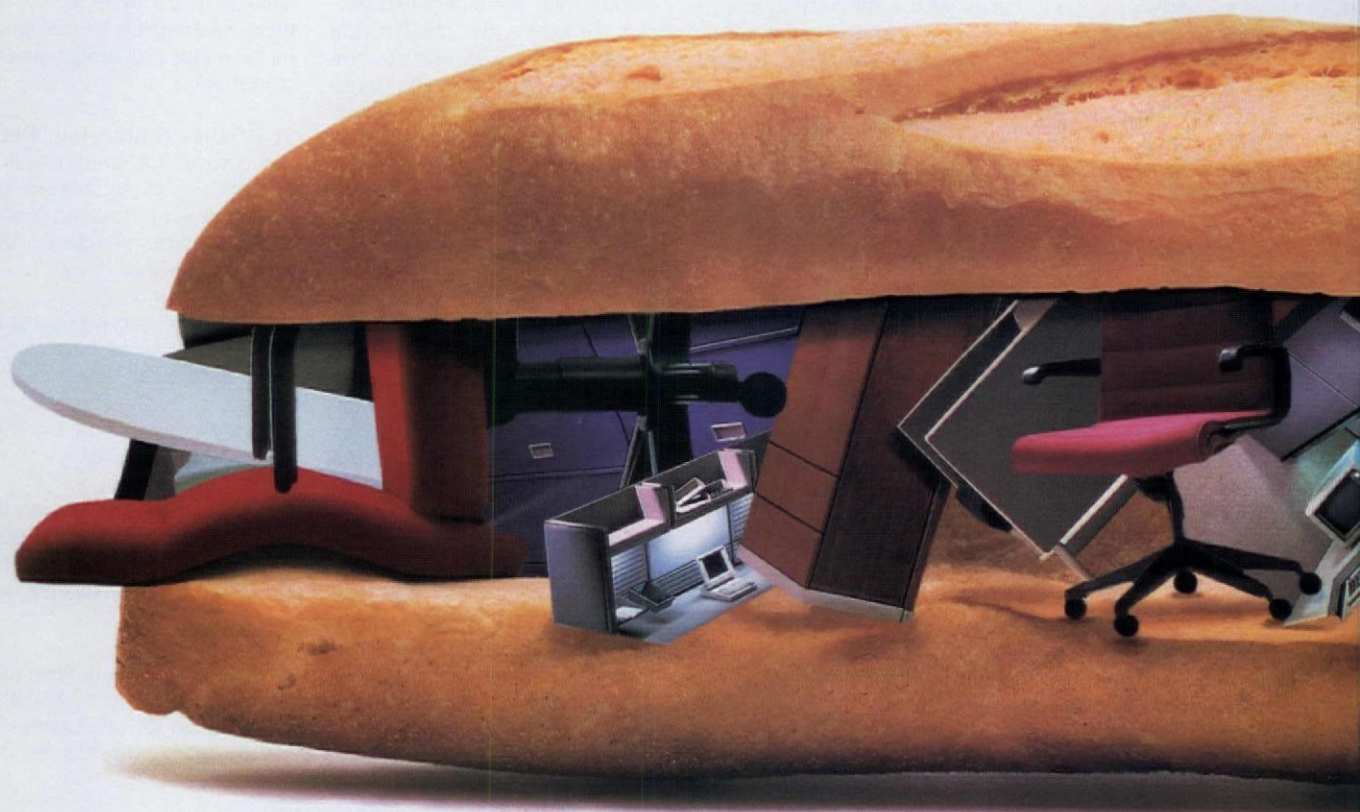
The Trust Company of the West has selected Orsini Design Associates, a New York interior design firm, to design its Los Angeles headquarters.

Sverdrup Corporation has been asked to design the new AMTRAK-Long Island Railroad computerized control facility for New York City.

The Travelers Group of Insurance Companies is retaining Al-Five, a Philadelphia-based architecture firm, to design its new offices at Marlton Crossing, Marlton, N.J.

In relocating its headquarters to Falls Church, Va., the American Red Cross has selected Architectural Interiors Incorporated, of Washington, D.C., to provide interior design and mechanical/electrical engineering services.

The Mossosviet Executive Committee has announced plans for a 450-room Moscow Sheraton Hotel to be designed by Brennan Beer Gorman, New York architects, in association with Mosproject 2 and Bechtel International.



Knoll **design.** Westinghouse **engineering.** Shaw|W



Reff **style.** One company. With the works.

The Knoll Group

Circle 7 on reader service card

People in the News

Eight new associates have been named by Perry Dean Rogers & Partners, Boston, including Frank D. Chirico, Douglas Dick, Jeffrey P. Heyne, David M. Mullen, Bruce D. Rhoades, Catherine Suttle, Joan D. Tommy and Paul C. Vicca.

Phyllis Spittler has been named a vice president of the marketing firm Peel & Thomas, Houston, to serve design and construction firms.

The board of directors of The Falick/Klein Partnership, Houston, has named Thomas R. Fannin vice president and Bruce L. Laniken, Charles R. Love and Gary S. Owens associates.

The Ritchie Organization, an architecture firm in Newton, Mass., has named Steven F. Fiore, Carlos E. Melendez and Michael P. Roughan to vice presidents/principals; Dana P. Cooper to senior associate; and David H. Deininger, Blair B. Chamberlain and Sharon Gustafson to associates.

Marc Daigle, president of Levi/Daigle Enterprise, of Cambridge, Mass., reports the renaming of the architectural firm to Daigle Adelberg Design with the addition of John Adelberg to the firm.

The Institute of Store Planners, Tarrytown, N.Y., has elected as its international officer Ruth Møllergaard, international president, Charles A. Raymond, as international vice president, Patricia Ulicny, international secretary, and Robert Ceretti, international treasurer.

Melinda Poull has been appointed vice president of Theiss Business Interiors, Ltd., Milwaukee interior design firm.

Coming Events

April 3-5: American Design Drafting Association 32nd Annual Convention, Wyndham Paradise Valley Resort, Scottsdale, Ariz; (301) 460-6875.

April 5-7: Restaurant Hotel International Design Exposition Conference (RHIDEC), Los Angeles Convention Center, Los Angeles; (212) 391-9111.

April 24-25: Specifix3—Partners in Design Architecture and Contract Interior Design Symposium, Washington Design Center; (202) 554-5053.

April 25-29: Artexpo, Jacob K. Javits Center, New York; (800) 331-5706.

May 7-10: A/E/C Systems 91, 12th Computer and Management Show for the Design and Construction Industry, Washington Convention Center, Washington, D.C.; (800) 451-1196.

May 16-19: International Architecture Book Fair, American Institute of Architects (AIA) National Convention and AIA Expo, Washington Convention Center, Washington, D.C.; (202) 626-7300.

May 19-22: International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 686-6070.

June 11-14: NEOCON 23, The National Exposition of Contract Furnishings Merchandise Mart, Chicago; (312) 527-7782.

June 12-14: WorldStore 91, retail store planning and design, ExpoCenter, Chicago; (212) 391-9111.

June 28-30: 35th Construction Specifications Institute Convention and Exhibit, San Diego Convention Center, San Diego; (703) 684-0300.



Straightforward Furniture ...from Sauder.

No pretensions here. The best people seem to be the ones folks call hard working and honest. And we figure the best furniture ought to be described the same way.

Sauder makes chairs and tables to live up to the demands people make of them. We combine traditional methods like mortise and tenon joints with the tough finishes only today's technology can offer to produce furniture with surprising durability.

Our designs emphasize a classic marriage of form and function. And we apply sound ergonomic principles to insure that every chair we make is remarkably comfortable to sit in, every table a pleasure to use.

Call or write today for free, color literature describing Sauder chairs and tables for office, lounge, food service, classroom and other applications.

Sauder Manufacturing Company

600 Middle Street
Archbold, Ohio 43502-0230
(419) 446-9384

Toll-free (U. S.) 1-800-537-1530

Fax: (419) 446-2590



Are you still thinking in terms of a monochrome chair base?



Tone up with Multi-Base!

Like a sturdy, polyamide-reinforced glassfiber swivel base, tested to BIFMA/ANSI standards...

Simply snap-on wood tone caps... and you have **Multi-Base by Gross Stabil**. It also accepts our

color caps—with another set of variations. It's the most colorful innovation
base design. Select a wood tone that goes with your decor... with the

chair hardwood... with cabinetry... with paneling. Then change it within seconds if you wish!

Get the latest details on these woodlike base caps—or our line of color caps—for
bases* from our home base: Gross Stabil, P.O. Box 368, Coldwater, MI 49036.

Phone: 517-279-8040 or Fax: 517/278-5523.

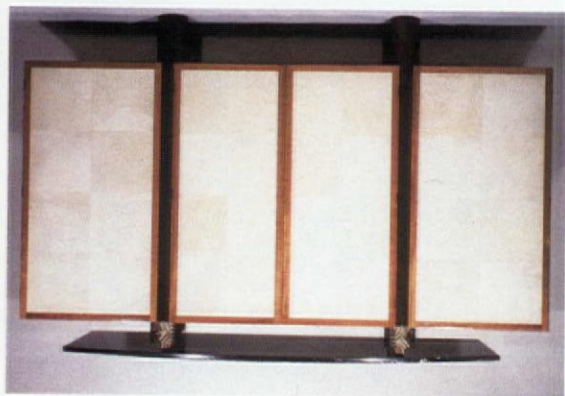
GROSS STABIL

*Available in three sizes. Adaptable with GROSS STABIL twin-wheel casters.

Circle 9 on reader service card

MARKETPLACE

BE AWARE: THE DESIGNS OF MARCH



Dakota Jackson has extended his 'CuB-a Collection to include casegoods and tables. The 'CuB-a High Cabinet, characterized by layered surfaces and geometric components, appears to float on four cherry wood legs capped in bronze. Fronted with a sliver of polished and brushed parchment, the doors open to reveal cubed and rectangular components.

Circle No. 225

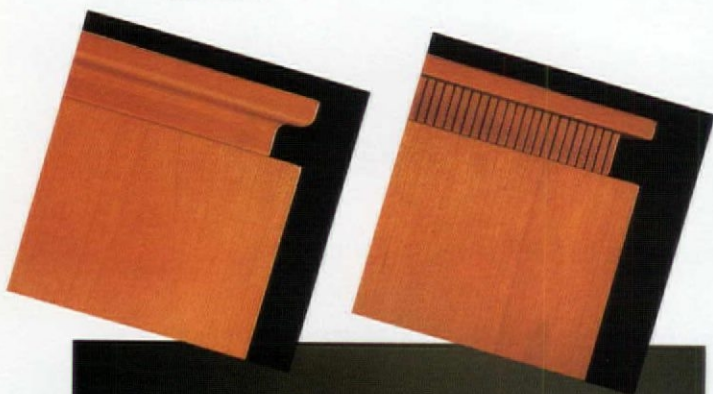


Rosemount Office Systems' line of Private Spaces Office Furniture has been expanded to include Prodigy, an ergonomic office chair available in managerial, guest and conferencing models. Prodigy features mechanical and "body-controlled" adjustments including a patented, synchronous "free-float" action that allows seat and back to adjust to the body's movements.

Circle No. 223

The Hazel Siegel jacquard wallcovering line for KnollTextiles uses worsted, spun Olefin, a proprietary yarn system exclusive to Knoll worldwide. The worsted spun yarns provide a smoothness to the seaming indicative of a more expensive, densely woven wallcovering. The line is available in five patterns and 69 colorways.

Circle No. 220



The Profiles modular desk system, designed by William Sklaroff for Roffman, comes in nine distinctive top and reveal details, covering the gamut from traditional to contemporary. The flexible system highlights handsome woodworking in the tradition of the Pennsylvania Dutch craftsmen noted for their love of details.

Circle No. 226





Armstrong World Industries' tegular Fine Fissured Travertone and concealed Georgian Minatone acoustical ceiling tiles are available in seven variegated finishes. The multi-toned paint finishes create visual appeal by imparting a multi-dimensional look to the ceiling while complementing the hues in other interior finishes.

Circle No. 222



Azrock's new slip resistant line of vinyl composition tile offers a safer walking surface than smooth-surfaced flooring. The tile's textured surface forms the first element of slip resistance. Long-lasting traction is achieved with special friction granules dispersed through the tile thickness. Styled in a design that resembles granite, the tile is available in four colors.

Circle No. 221

The 18th Century stand up desk from Baker Furniture is available only in mahogany veneers with optional wood or leather tilt top storage units. Pull-out slides, accented with fretwork and brass hardware, are also available. The height will be customized to the owner's specifications.

Circle No. 224



Soon to be introduced in pre-dyed colors, DANKO's Fan Chair is a moderately-priced stacking chair with a patented folded seat and back that conform to the sitter. Torsion box construction of seat with mortise and tennon joints make this chair sturdy.

Circle No. 227



The Neo Classic upholstery collection by Douglass Industries includes mini-flamestitch, textured pin dot, bold check and crepe patterns in a total of 60 in-stock colorways. The woven Antron nylon fabrics with acrylic backing are flame resistant and are also offered with Healthguard antimicrobial finish for superior performance in health care environments.

Circle No. 228



The Oval Magazine Altar by Lugar Designs features mahogany top and legs with cherry ball feet, but can be custom specified in any type of wood or finish. The edges of the tops can be inscribed with laser-cut Morse code messages.

Circle No. 229

TRAINING, LIBRARY AND CAFETERIA TABLES

Furniture designs of the Western world have come a long way from the massive settles, benches, tables and chests of the Romanesque and Gothic ages, which were hewn from heavy timber and often stubbornly resistant to moving. Paradoxically, the tables specified for use in training, library and cafeteria interiors today must combine the strength and durability of their Medieval ancestors with compact form and space-saving features. They will get heavy use, as they are pushed about, sat upon, stored away and transported.

When they're not needed, they are often expected to disappear—at least to fold their legs and stow away flat. As for the unusual situations that come their way, such as cafeteria tables at a high school dance when the action gets very hot, you are only limited by your own imagination.



KNOLL INTERNATIONAL

KnollStudio introduces the Pensi Collection by Spanish designer, Jorge Pensi. The collection includes the Toledo Table, offering a futuristic aesthetic. Its stainless steel table top is embellished with a pattern of concentric circles, and its polished aluminum column rests on four pad feet reminiscent of the landing gear of a lunar module.

Circle No. 200



AMERICAN SEATING

The versatile Solar Table Group by American Seating offers a broad range of shapes, sizes, surfaces and edge treatments for varied needs. Wood veneer finishes provide an upscale look while laminated surfaces meet the need for durability. The pedestal base, available in a variety of finishes, adds distinctive styling while maintaining stability.

Circle No. 216

CUMBERLAND

Cumberland's Sprint Folding Tables can be locked in series end to end or side to side. They are offered in several sizes, with tops in a choice of woods and finishes with black reveal, on a polished stainless steel or black stainless steel base.

Circle No. 207



INTREX CORPORATION

Intrex offers its selection of parson tables in sizes from 36 x 36 x 29 in. high to 96 x 36 x 29 in. high. The tables are given extra support by special die cast inner hardware, and are available in Intrex's selection of choice veneers, or a palette of 30 Trexcoate Lo-Glare or Hi-Gloss polyester resin colors.

Circle No. 215



HOWE FURNITURE CORP.

The Diffrient Training Table by Howe Furniture solves the safety, maintenance and aesthetic problems associated with loose wires in the training room. A large volume wire trough is accessed from a flip-down modesty panel. Wiring is carried to the floor in a concealed manner by means of an integrated wireway attached to the table leg.

Circle No. 209



FORMS + SURFACES

Cafe Site tables from Forms + Surfaces feature wafer thin tabletops constructed of a durable, high-pressure laminate composite. They are available in round, square and rectangular shapes and a selection of smooth and textured surface colors. The precisely detailed contrasting black edge detail may be specified with a chamfered or radiused profile.

Circle No. 210



FALCON PRODUCTS

Falcon Products' seminar tables combine to create a virtually limitless number of configurations. The tables are available with a wide variety of bases and top treatments to fit all decors.

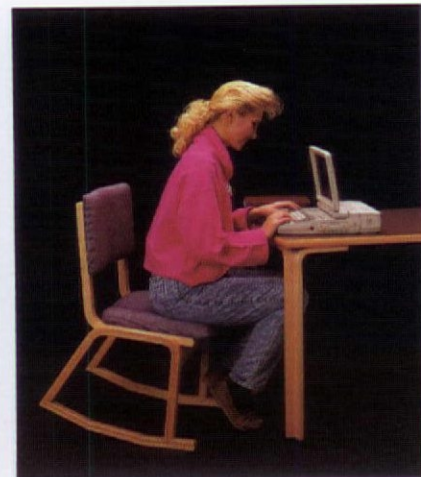
Circle No. 214



SAUDER MANUFACTURING

Sauder Manufacturing has developed a line of tables to coordinate with the company's Plylock chairs. Sauder's table offering includes wood and metal leg styles, a complete range of edge mold treatments, and a variety of laminate which allows for color matching and coordinating to fit any decor.

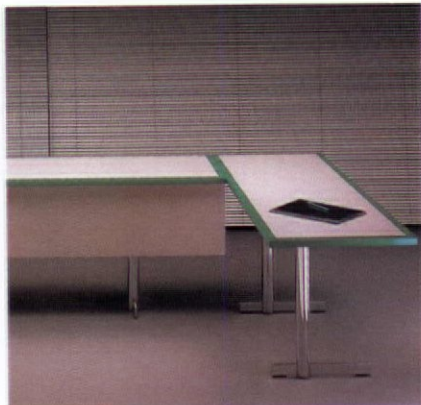
Circle No. 212



JOHNSON INDUSTRIES

The Johnson Seminar Table design by Johnson Industries is one of a vast range of configurations available utilizing seven basic table shapes, nine edge profiles and a variety of leg designs. Material includes laminates, veneers, and Johnson's exclusive Colorcast, Colorflex, and Novastone.

Circle No. 208



ATELIER INTERNATIONAL

A new addition to the Atelier International product line is the Ingot Table Collection, for general office and food-service applications. The tables, designed by the Cassina Research and Design Group of Milan, Italy, feature modular cast iron base components, contrasting base ring connectors and a range of top shape and finish options.

Circle No. 201



STEELCASE

4900 Series Contemporary Tables from Steelcase are designed to be sturdy, durable and versatile. The tables are constructed of rugged fiber board and covered with a laminate that resists scratches and fading. The pedestal base is made of electrically welded steel tubing. The Series 4900 is available in a variety of size, shape and finish options.

Circle No. 203



HBF

Hickory Business Furniture's Ribbon Edge series combines modularity and a crisp outline with high craftsmanship. The collection represents a successful blend between new and traditional, and all pieces are available with multiple pedestal configurations in a wide array of finishes in plain sliced and book matched cherry veneers.

Circle No. 204



VECTA

Vecta's Ballet tables, designed by Douglas Ball, are available with K-bases, for training rooms, or X-bases, suitable for library or conference applications. Both are offered in folding or fixed versions. Table tops may be specified in laminate or veneer with bases in thermoset colors.

Circle No. 217



DOMORE

Domore's Series/System 7 pedestal table offers flexibility for a variety of applications in office, library or cafeteria environments. Round, square and rectangular shapes are each available in a range of sizes. One of three finish colors may be selected to contrast or complement a choice of 19 laminates.

Circle No. 211



KINETICS

Kinetics 400/601 Modular Table Series uses components that allow configurations to change with no tools required. A shared base joins and supports each adjacent surface, providing maximum seating with comfortable leg room all around. Base columns are finished in Kinkote or chrome; a full range of plastic laminate and veneer tops is available.

Circle No. 205

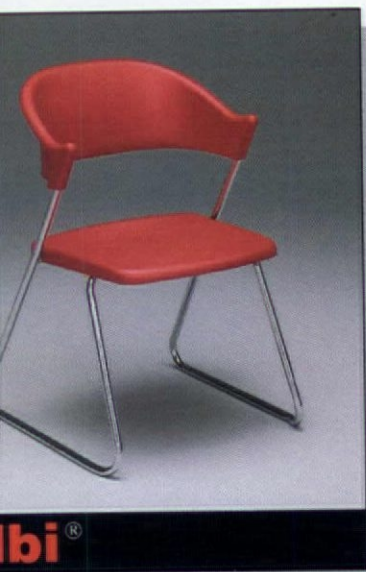


EXECUTIVE OFFICE CONCEPTS

Executive Office Concepts has added a 48-in. diameter top model to its popular P Series Table offerings. P Series tables are designed and engineered for a variety of commercial uses. The tops are available in either self-edged laminate plastic or hardwood edged with wood veneer or laminate plastic inlay.

Circle No. 206





bi®

CLASSICS

- 10 years old
- sold over 1 Million
- still selling 1,000 per week

STACK-GANG CHAIRS

- side
- arm
- tablets



astro®



ola®



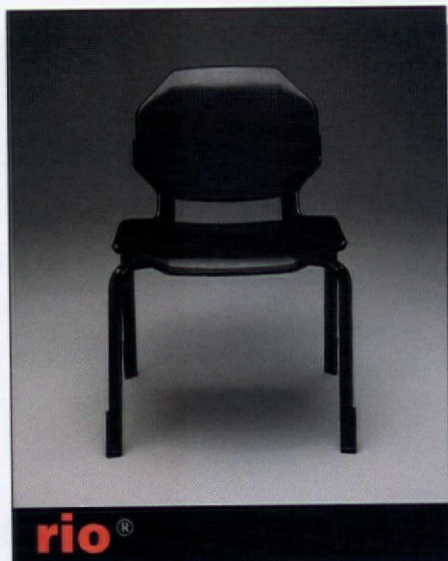
d chair®



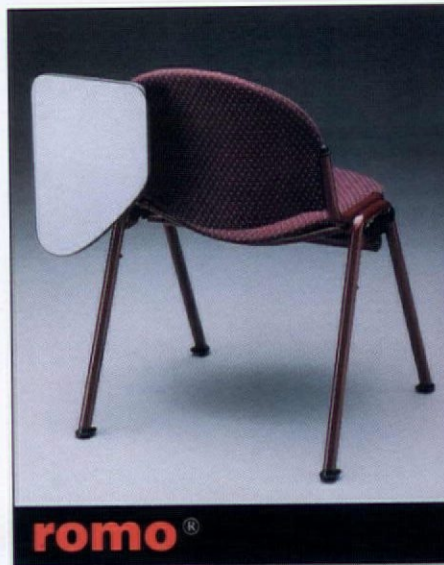
encore®



nombus®



rio®



romo®

FIXTURES FURNITURE®

1642 Crystal, P.O. Box 6346, Kansas City, MO 64126-0346

Telephones: 800/821-3500 • 816/241-4500 • FAX: 816/241-4027

Showrooms: Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Halifax, Houston, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, St. Louis, Toronto, Vancouver



BYE, BYE, DUMB BOX

Don't tell Denver's breathtaking Colorado Convention Center, designed by C.W. Fentress J.H. Bradburn & Associates and Loschky, Marquardt & Nesholm, to be one of those usual colorless and tasteless boxes

By Roger Yee

You can't blame Denver for trying. With over 10,000 trade shows and conventions consuming 7% more space each year in America, the Mile High City has thrown its hat in the ring with the new Colorado Convention Center, designed by the architecture firm of C.W. Fentress J.H. Bradburn & Associates in association with Loschky, Marquardt & Nesholm. However, considering the more than 330 convention centers already in place, what's the more or less?

Yes, the Center represents a state-of-the-art facility encompassing some 970,000 sq. ft. and yes, the Center can effectively do just about anything other convention halls can. But no, the Center is not your usual convention hall as mammoth civic eyesore. If anything, it is astonishingly handsome inside and out. And it really works.

The Center started life with a bang when the City and County of Denver requested proposals from teams of architects, contractors and developers to produce a site, design and guaranteed cost for a new convention hall. Given the depressed real estate market of Denver in the late 1980s, the fierce contest that ensued to win the award—pitting very well-financed teams with prize-winning players against one another—came as no surprise to anyone, least of all the Urban Land Institute, the national organization of real estate professionals which Denver invited to judge the entries. The winning team of Fentress Bradburn and Loschky Marquardt, architects, HPA, general contractor, and French & Company, developer, proposed to create a fascinating, two-story structure on a site just two blocks from Denver's main retail area.

"We won the award on logic," Curtis Fentress, a principal of C.W. Fentress J.H. Bradburn, believes. "We had to make the center festive, friendly and exciting on a tight budget. We also wanted it to do the job."

What the jurors found was that the land chosen by his team was within walking distance from hotels, retail, restaurants, nightlife and activities, and was able to accommodate transportation for both visitors' cars and exhibitors' trucks. As for the facility his team proposed, it would hold up to 5,000 conventioners largely indoors all day, surround them with a flexible exhibition space



and a wide range of services, and offer them up to three separate, concurrent events—or the ability to make rapid changes that could take them from a local dog show to a national farm equipment exposition in very little time. In short, a winner.

At the heart of the Center's design is a stacking plan with two floors that boldly divides the building's functions into two vertical zones. Some 300,000 sq. ft. of continuous exhibition hall space occupies the upper floor, while 46 meeting rooms and a 35,000-sq. ft. ballroom dominate the ground floor. By splitting these activities apart, Fentress Bradburn and Loschky Marquardt have found a novel way to set up exhibitions quickly and efficiently while allowing public function to proceed without interruption.

The concept is exciting to witness in action. Trucks ascend a ramp to one of 27 truck docks that can handle 70-ft. tractor trailers—and actually drive onto the vast Exhibit Hall. Ease of configuration is key here. As Fentress points out, "Eighty percent of conventions occur in 100,000 sq. ft. or less. This hall can be easily configured to meet that

A dramatic example of how the Center has created different personalities for its many areas is the 35,000-sq. ft. ballroom (opposite), which boasts a carpet made to resemble marble and a ceiling fabricated of drywall with fluorescent cove lights that read as "flying saucers." The space can be divided into three parts.

The granite, marble and glass facade of the Colorado Convention Center (above) resembles abstract sculpture against the evening sky. Along with a view of Denver's rising skyline, the site also offers a panorama of the Rocky Mountains—as well as an enticing glimpse of the vast space inside.



demand." Aiding exhibitors in tapping into the building's services are power boxes flush with the floor, providing power, air, electricity and all utilities every 30 ft.

Fentress admits that it will be rare to have three separate conventions going on at once. "It's more likely that you'll have one setting up, one breaking down and one going on," he says, "or you can divide the space in two or just use the whole space." (To make sure this cast-of-thousands road show can happen without mishap, the Center employs 60 staff people who monitor every movement, making sure everyone is in the right place doing the right thing.) Whatever happens, the hall can surely contain it within its 90-ft. wide clear spans between columns and its 30-ft. high ceilings.

Activity is equally frenetic on the ground floor. Visitors to the Center can enter on any side, although they will most likely choose one of three main entrances. Conventioneers typically register at booths set up in the lobby and then take escalators, stairs or elevators (for barrier-free access) up to the exhibit hall. Other visitors may linger along the concourse that runs down the central axis of the floor—sampling information displays about Denver, reservation booths for skiing at Aspen and Vail, business services such as facsimile, Federal Express and telephones, a daycare center and a 400-seat restaurant—before entering the Center's meeting rooms and ballrooms.

Sending the tractor trailers upstairs also offers some unexpected dividends on the ground. At the same time space is left safe and clear for pedestrians, the truck docks act as a porte cochere for buses discharging and receiving passengers, a feature that is particularly appreciated during the snow of Denver winter. Another bonus is the structural support given by the ground floor's massive columns, which carry the Exhibition Hall's heavy live loads.

Having so much floor area to fill in just a

The main lobby of the Center (left, top) displays "marbled" carpet and circular lighting fixtures to greet arriving conventioners. Circling over the lobby's perimeter is cafeteria seating that encourages people-watching by patrons.

Outdoor light, indoor lighting fixtures and light transmitted through frosted glass enliven one of the Center's upper level lobbies (left, middle). Paying attention to such details as the pairing of lighting with columns and permanent walls gives character to space that could have been all too anonymous.

Architecture in the Center's cafeteria (left, bottom) echoes that of the building's facade in this space overlooking the main lobby. Drywall and color are exploited to playful effect here to establish a sidewalk cafe atmosphere.

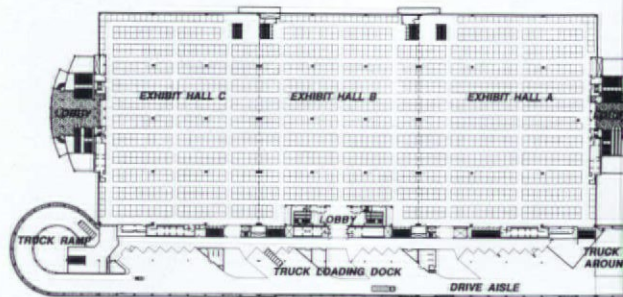
One of the many delightful visual contrasts between materials in the Center is evident on the stairs (opposite) where the flooring repeats the planning grid and adds some geometric variations of its own. Giving the floor design an architectural scale relieves the sheer size of large circulation areas like this.





Frosted glass and a grid of non-structural columns and beams (above, left) act as a friendly, porous barrier from the commons area in this vignette of the Center's cafeteria. To reduce the institutional character of the setting, the designers have introduced small-scale patterns via fabrics, glass and lighting fixtures.

A typical Center corridor (above, right) has double-loaded corridors feeding traffic to conference rooms that can be subdivided into as many as 46 separate facilities. Graphics, applied much like a frieze using raised characters, are kept bold and simple for quick reference.



accelerated design-build timetable of two and a half years from the granting of the award, Fentress Bradburn and Loschky Marquardt knew they would have to work quickly and pragmatically to complete the interior design. "We took a no-nonsense approach to the use of materials," Fentress indicates. "Everything was very economical. It's interesting to see what you can do with drywall, paint and fluorescent lighting, for example."

Visitors invariably respond to the design at once, owing to its powerful use of geometric forms, attractive colors and dramatic lighting. Columns, beams and ceilings are sculpted and successfully used to impart an image to a facility that is theoretically a neutral void until it is transformed by its exhibitions. The color scheme too is pure artistry. ("We have employed a color palette that really represents what we call Colorado colors—neutrals and mattes," says Fentress. "The colors are what help keep the Center from looking too futuristic.") As for the lighting, it serves to orient visitors and to establish an unexpectedly convincing sense of place throughout the facility; almost every room sports its own distinctive custom fixture or built-in architectural illumination.

The Colorado Convention Center opened in April of 1990 to considerable public acclaim. Of course, the ultimate judge of a convention hall is commercial performance. The Center has already hosted a variety of gatherings that have ranged from the sublime (a rocket show for Martin Marietta) to the down-home (a farm equipment expo for the American Egg Growers). Developer David French, of the Denver-based French & Co., calls the project "first class and efficient."

"We have an extremely successful design," says Carol Wallace, executive director of the Convention Center Management Corp. "Meeting planners really like the simplicity; it's a very user-friendly space." Anyone who can buy construction of this quality, delivered at a cost of \$82/ sq. ft. in two and a half years instead of the usual four, should feel very proud indeed. Pity any of the nation's 330 other convention centers who can't make the grade. ☺

Project Summary: Colorado Convention Center

Location: Denver, CO. Total area: 970,000 sq. ft. No. of floors: 2. Average floor size: 400,000+ sq. ft. Cost/sq. ft.: \$82. Wallcoverings: Wall Technology,

Armstrong, Maharam. Paint: Benjamin Moore. Flooring: Ace Tile. Ceiling tile: Armstrong. Light: Neon Source. Doors: Jackson Products, Day Door & Millwork. Door hardware: Johnson Metals. Glass: EAP, Clover. Window treatments: Carl McFall. Work stations: Hon. Work station seating: H. Curtis. Lounge seating: Krueger, David Edward Cafeteria, dining, auditorium seating: Rudd, She Williams, Krueger. Bar stools: Shelby Williams. Upholstery: DesignTex, Brunswick & Fils, Kn Hendrick, Glen Raven. Conference tables: Sha Cafeteria, dining, training tables: Howe. Drum table: Gilbert. Files: Hon. Architectural woodworking: Day Door & Millwork. Planters and accessories: Bris Botanics, Krueger, Forms & Surfaces. Sign: Tamara Kudrycki Designs. Elevators: Montgomery. HVAC: Critchfield. Fire safety: Adar Security: MMR West. Plumbing fixtures: Kohler. City and County of Denver. Architect: C. Fentress J.H. Bradburn & Associates association with Loschky, Marquardt Nesholm. Interior designer: C.W. Fentress J. Bradburn & Associates. Structural engineer: Mar & Martin. Mechanical engineer: Critchfield. Electrical engineer: Garland D. Cox Associates. General contractor: HPA. Lighting designer: Neon Source. Acoustician: Shen Milsom & Associates. Developer: French & Co. Photographer: Hedrich Blessing.



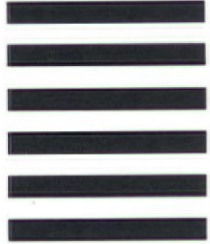
No postage
necessary
if mailed
in the
United States

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 11021 CHICAGO, ILLINOIS

Postage will be paid by addressee

NEOCON® 23
THE MERCHANDISE MART
SUITE 470
222 MERCHANDISE MART PLAZA
CHICAGO IL 60654-9881



No postage
necessary
if mailed
in the
United States

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 11021 CHICAGO, ILLINOIS

Postage will be paid by addressee

NEOCON® 23
THE MERCHANDISE MART
SUITE 470
222 MERCHANDISE MART PLAZA
CHICAGO IL 60654-9881



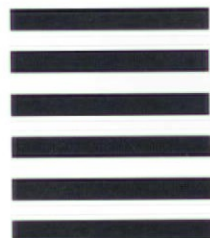
No postage
necessary
if mailed
in the
United States

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 11021 CHICAGO, ILLINOIS

Postage will be paid by addressee

NEOCON® 23
THE MERCHANDISE MART
SUITE 470
222 MERCHANDISE MART PLAZA
CHICAGO IL 60654-9881



NEOCON
/ **23**

YES!



I want to find out more about NEOCON 23 and exciting airfair discounts of up to 50%!

Mail this postpaid card today or call 1-800-677-MART.

- 1
- I'm definitely interested. Send me more information on the NEOCON 23 program and travel discounts.
 - Please have a NEOCON 23 representative call me so I may make hotel reservations.
 - Please send me information on the Int'l. Federation of Interior Architects/Designers World Congress.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone (_____) _____

6 5 4 3 2

NEOCON
/ **23**

YES!



I want to find out more about NEOCON 23 and exciting airfair discounts of up to 50%!

Mail this postpaid card today or call 1-800-677-MART.

- 2
- I'm definitely interested. Send me more information on the NEOCON 23 program and travel discounts.
 - Please have a NEOCON 23 representative call me so I may make hotel reservations.
 - Please send me information on the Int'l. Federation of Interior Architects/Designers World Congress.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone (_____) _____

6 5 4 3 2

NEOCON
/ **23**

YES!



I want to find out more about NEOCON 23 and exciting airfair discounts of up to 50%!

Mail this postpaid card today or call 1-800-677-MART.

- 3
- I'm definitely interested. Send me more information on the NEOCON 23 program and travel discounts.
 - Please have a NEOCON 23 representative call me so I may make hotel reservations.
 - Please send me information on the Int'l. Federation of Interior Architects/Designers World Congress.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone (_____) _____

6 5 4 3 2

NEOCON
/ **23**

In today's
challenging times
a trip to
NEOCON® 23,
June 11-14,
is essential!

This year, more than ever, NEOCON is your global source for new products, ideas and up-to-the-minute information on world events and business issues.

We've made it less expensive for you with 50% savings on airfare and other travel incentives.

Hear from Henry Grunwald, *TIME* editor, Dianne Pilgrim, the Cooper-Hewitt Museum, Ambassador, BIOSPHERE II, Finnish architect Raili Pietila and other industry leaders.

Attend the World Congress of the Int'l. Federation of Interior Architects/Designers and a first-time-ever facilities management conference.

Find out more about NEOCON 23. Mail the postpaid reply card or call 1-800-677-MART.





NEOCON

23

JUNE 11 - 14, 1991

THE MERCHANDISE MART • CHICAGO

Circle 14 on reader service card

A Taste of Culinary Shock

Swiss bankers craving Swiss cuisine in America escape to Union Bank of Switzerland's new Manhattan cafeteria, designed by Gensler and Associates/Architects

By Jean Godfrey-June

For employees of the Union Bank of Switzerland (UBS), coming to America can trigger a case of serious culinary shock: Most American business people dine in dull, institutional corporate cafeterias much like the dreary school and summer-camp mess halls they marched through when growing up. For Swiss employees of UBS in New York, however, lunch is still the main meal of the day, thanks to a corporate cafeteria designed by Gensler and Associates/Architects. UBS's new cafeteria is a place where you can enjoy gourmet food, impeccable service and high design—a far cry from mystery meat and tapioca pudding.

But America is not Switzerland, whether in the realms of corporate cafeterias or banking. A writer for UBS's Zurich corporate newsletter observed in 1989 that the New York cafeteria would have to serve two types of clients: "Whereas the Swiss usually distinguish clearly between work and the lunch break, Americans often prefer to just fill a cardboard box with food and eat it at their workstation."

The cafeteria attempts to appease both the cardboard box patron and "the relishing luncher," as the writer puts it, "who seeks to enjoy a decent meal with his party." UBS presented the challenge to Gensler and Associates, the architecture firm the bank has retained to plan, design and/or retrofit its U.S. headquarters over a four-year period.

In fact, Gensler's design represented a second chance for UBS. It had outgrown its small, existing New York cafeteria, which was one-fifth the size of its replacement. In addition, the older space did not reflect the sophistication Gensler was bringing to the rest of the facility, particularly the dramatic ground floor, one of 17 floors UBS occupies in a midtown Manhattan office tower.

Without making specific demands on Gensler in terms of design, UBS sought what Dina Frank, vice president at Gensler, describes as "a beautiful, yet easy to maintain space" where the bank's 1,200 employees could meet in a relaxed setting. How well Gensler succeeded can be gauged by Alan Levine, project manager for UBS, who declares, "The cafeteria has become a focal point for the entire bank—it's worked

out incredibly well. You do really feel like you're at a fine restaurant."

Gensler has transformed an office floor with both practicality and stagecraft to make dining at UBS as memorable as it is convenient. Existing structural columns form a colonnade behind which banquettes are placed and partitioned by etched glass panels, creating remarkable privacy within a 200-seat room. Given the cafeteria's high level of design, the private dining rooms represent only a slight upgrade. A separate entrance defined by metal doors with opaque glass panels leads to an executive facility distinguished by fabric-wrapped interior walls, waiters, a private chef and a separate dishwashing area; movable partitions make the 70-seat space extremely easy to rearrange.

Since the building's central core dictates that all activity take place around the perimeter, Gensler's circulation plan for the cafeteria begins at the elevator and continues in one direction around the floor. Employees begin by passing through a security turnstile into the servery. Here, circulation disperses them among separate serving areas to avoid the long lines and impossible bottlenecks of traditional cafeterias.

A diamond-shaped island in the middle of the servery displays the salad bar, dessert bar, espresso bar, soda fountain and a frozen yogurt machine. Other servery areas offer a cold entrees display case, a hot food area where chefs openly prepare dishes, beverage refrigerators and a gourmet sandwich board. "It's absolutely not cafeteria food," says Jacob Bousso, senior associate at Gensler, who takes advantage of meetings with UBS to sample the menu.

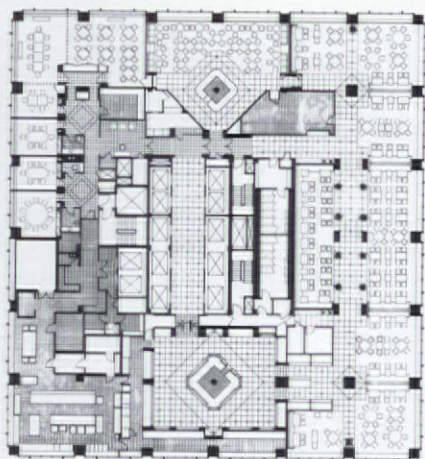
Circulation then takes employees through the dining area to the dishwashing area at the very end. The linear sequence of events has been carefully planned, as Levine explains, "so people eating at the tables never have to see lots of people coming by with dirty dishes." An adjacent space at the south end of the building which currently houses a training area has been pre-configured for possible expansion of the dining area.

Obviously, installing a cafeteria 27 floors above Manhattan has had its pros and cons. The view, which Gensler has fully exploited,





More than a room with a view: Frosted glass panels (above) enliven the Union Bank of Switzerland cafeteria's sleek modernity and create a distinct sense of privacy, while the Manhattan skyline beckons from beyond.



is spectacular. On the other hand, installing ventilation and exhaust systems is always far more difficult in the middle of a building than at either the ground or top floors.

A good deal of the budget ended up going into the kitchen for venting and exhaust controls in addition to state-of-the-art equipment. To run this glistening machine, UBS employs approximately 30 kitchen employees, who are managed for the bank by Marriott. "They do an incredible job," says Levine. "The food is always fresh and delicious, prepared in the kitchen itself."

Perhaps the cooks are inspired by the view, essentially the same one seen from the boardroom of Dunn & Bradstreet on the floor just below. Though D&B's board members may never know it, a lot of construction in USB's kitchen was done after hours and on weekends in their boardroom. "We'd go in

Friday nights," recalls Bousso, "take a their entire ceiling—ducts, sprinklers conditioning and other systems—and work our kitchen furiously all weekend. Then we the ceiling back in place, re-painted and ready to go by Monday morning."

Gensler admits that the relatively hand UBS has given it to design comes from the trust developed in the course of a year relationship. During this interval, architects have combined what they know about American banking facilities and Swiss culture to create interiors such as the cafeteria—uniquely bridging the between the two societies. "New York shock, there's no way around it," says Christian Breudel, a Swiss employee of UBS now stationed in New York. "But the cafeteria lets us have it both ways."

As they say in Manhattan, bon appetit!



Project Summary: Union Bank of Switzerland Cafeteria

Location: New York, NY. **Total floor area:** 19,000 sq. ft. **No. of floors:** 1. **Total capacity:** 200; executive dining rooms, 70. **Architectural woodworking:** Norwalk, CT. **Ceramic tile:** Amsterdam, United States. **Reception/executive dining room wallcovering:** Boston, MA. **Reception seating:** Atelier International. **Executive dining reception upholstery:** Unika Vaev. **Executive dining reception coffee tables:** Scope. **Executive dining room seating:** Brickel. **Executive dining room upholstery:** HBE. **Cafeteria seating:** Stendig. **Cafeteria upholstery:** Arc-Com. **Cafeteria tables:** Johnson Industries. **Cafeteria banquettes:** Shelby Williams. **Cafeteria upholstery:** Lee Jofa. **Executive dining lighting:** Edison, Lightolier, IPI. **Custom servery and display case glass:** Abbott Glass. **Client:** Union Bank of Switzerland. **Interior designer:** Gensler & Associates/Architects; Walter A. Huxford, principal in charge; Dina Frank, design director; Jacob Bousso, project manager; Ana Gonzalez, senior project designer; Imelda Cancio, project designer; Uday Deshmukh, CADD coordinator. **Structural engineer:** The Office of James Ruderman. **Mechanical/electrical engineer:** Edwards & Kelcey. **Construction manager:** Plaza Construction. **Art consultant:** Ziba DeWeck. **Food service consultant:** Cini-Lizette Associates. **Restaurant supply contractor:** Brauer Equipment. **Lighting designer:** Cline, Bettridge & Bernstein. **Acoustician:** Cerami Associates. **Signage:** Signs of Success. **Photographer:** Wolfgang Hoyt.

Gensler skillfully blended Swiss gentility with American business sense in the diamond-shaped central servery (left, middle)—a foreign element to Swiss accustomed waiters and waitresses. Gensler scattered the servery, allowing employees to pick and choose with more leisure and fewer lines.

Your I.D., please. Employees of Union Bank of Switzerland use computer-coded cards to get in to their gleaming new cafeteria (left, bottom). The diamond pattern in the terra floor is repeated throughout the space.

GUARD
CONTRACT VINYL WALLCOVERING

introduces
wallcoverings
designed
to
perform

When you select wallcovering you expect rich color and unique texture; quality design, on-time delivery and a fair price. And Guard performs!

Guard also offers you code compliance, certification and a five year warranty. Isn't it nice to know when performance counts, you can look to Guard.

For the name of the Guard distributor representative near you, call 1-800-521-5250.

In Canada call 416-791-8788.

Distributed by:



Columbus Wallcovering Company

1280 N. Grant Avenue
P.O. Box 208
Columbus, OH 43216

Sunwall
Fine Wallcoverings

2925 Courtyards Drive
Norcross, GA 30071-1555



Cleveland • Minneapolis

The Blonder Co.
3950 Prospect Ave.
Cleveland, OH 44115

BORDEN

KORI
Shown Here

Circle 22 on reader service card

OH SAY, WHAT CAN YOU SEE?

RTKL Associates' dramatic design for the Baltimore Area Visitors Center
can flag down tourists—literally—in their cars

By Jennifer Thiele

The City of Baltimore may boast one of the nation's finest restored waterfronts, the second jewel in thoroughbred racing's Triple Crown, and some of the best darn crabs around, but if Ina Fleischer, manager of the Baltimore Area Visitors Centers, has her way, the first place visitors will stop in town will be the new office building on the corner of Pratt and Howard Streets, just off Interstate 95. The tower, a contemporary addition to the historic Marsh & McLennan building, listed on the National Historical Register as one of the area's few remaining cast iron facade buildings, houses the Visitors Centers' main branch, designed by RTKL Associates as a pro bono project.

As an organization involved in the city's visitor and convention trade, the location of the newest Visitors Center makes strategic sense. It's across the street from Baltimore's new sports stadium, scheduled to open the first day of baseball season in 1992, and its convention center; it's within blocks of the city's prominent downtown hotel area; it's on the route of a proposed light rail system; it's central to both the Inner Harbor waterfront and the main airport. Fleischer could not ask for a facility that is more in "the dead center of the major tourist area" in Baltimore, according to RTKL principal Laurent Myers.

But the prime location was not enough. The association wanted a dramatic design that could reliably capture the attention of pedestrians and drive-in visitors to lure them inside. Not coincidentally, the exterior architecture of the new office tower that houses the Center provided a very appropriate setting. The building is characterized by a white, grid-like framework and a glazed facade, so its ground floor retail space lent itself well to the need for high visibility. So well, in fact, that original concerns about tight space were put aside in favor of the prime location and the opportunity to be seen.

Since the interior would have maximum visibility from the street, RTKL allowed the design of the space to serve a dual purpose, as both an interior statement and an exterior sign. Myers and RTKL project architect Jim Brown immediately envisioned the use of bold interior color and signage that would stand out against the stark facade and consequently catch the interest of passersby. RTKL also wanted to play



From outside, the interior design of the Baltimore Area Visitor's Center has dramatic visual appeal (above). RTKL designed the bold colors and curving lines of the American flag backdrop (opposite) to contrast the building's architecture and catch the attention of passersby.

up the space's visual uniqueness by making it as different as possible from the building's grid-like appearance.

"We had the idea that there should be something about the space that was soft and undulating, as a contrast to the facade," says Myers. "So we started thinking about what types of images would serve this purpose." Happily, this idea fit like a puzzle with another initial design concept—emphasizing Baltimore's importance in American history.

Playing upon the city's significance as the birthplace of the *Star Spangled Banner*, RTKL arrived at a dramatic result: the design's most prominent feature, a full back wall in the form of a billowing American flag. The theme celebrates Baltimore's history at the same time it provides what Fleischer calls a "stunning" visual effect.

Far from being purely decorative, Old Glory is also highly functional. Inside the Center, one of the undulating stripes of the abstract, three-dimensional flag forms the front of a laminated reception desk. Two

work stations, comfortably accommodating up to four volunteer workers with behind-the-counter storage, and a telephone counter are built into the folds of the flag. Another stripe contains the backlit sign that announces the Center's purpose.

The Center manager's glass-walled office, reminiscent of the city's rich tradition of screen-painting, was painted by a local artist with a Baltimore skyline landscape. This 70-year-old folk art form unique to Baltimore involves the painting of the front picture windows of homes with pastoral scenes and landscapes to increase privacy without losing the view.

In terms of interior furnishings, the Visitors Center's requirements have been minimal. The most important functional element is the orderly display and distribution of literature and information accomplished by two freestanding kiosks that supplement the reception desk. Each is equipped with two sides containing brochures and two sides with changeable photograph frame panels. Together, the kiosk display units delineate Baltimore's architectural past and present.

Though the Center has only been functioning for a short time, Fleischer is confident that it is successfully capturing the public's attention. "You can't walk or drive by without seeing it," she insists. And watch out for traffic to increase dramatically in 1992 when Baltimore's Boys of Summer move into their new home. Until then, at least, the block already has one big hit. ☺

Project Summary: Baltimore Area Visitors Center

Location: Baltimore, MD. **Total floor area:** 2,270 sq ft. **No. of floors:** 1. **Paint:** Benjamin Moore. **Laminates:** Formica, Pionite. **Flooring:** Armstrong. **Carpet:** Shaw. **Display fixtures:** Design and Production Inc. **Signage:** Belzinger Signs. **Screen painting:** Dee Herget. **Client:** Baltimore Area Convention and Visitors Association. **Building architect and interior designer:** RTKL Associates. Laurent Myers, principal in charge; Jim Brown, project designer/architect. **Mechanical engineer:** Siegel & Rutherford Inc. **Electrical engineer:** Walpert Electrical Contractors. **General contractor:** Lawrence Construction. **Photographer:** Hedrich-Blessing, Scott McDonald.



Authentic details and fine mahogany figured veneers distinguish this English executive desk as a particularly fine example of 18th Century period design at the Baker level of craftsmanship. This traditional collection is available in multiple configurations appropriate for the executive office.

For a Baker Executive Office brochure write Baker Furniture, Dept. 655, 1661 Monroe Avenue, N.W., Grand Rapids, MI 49505.

Baker
EXECUTIVE OFFICE



Showrooms in: Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

Circle 15 on reader service card

DESIGN GOES TO SCHOOL

Is design making a difference in the education of America?

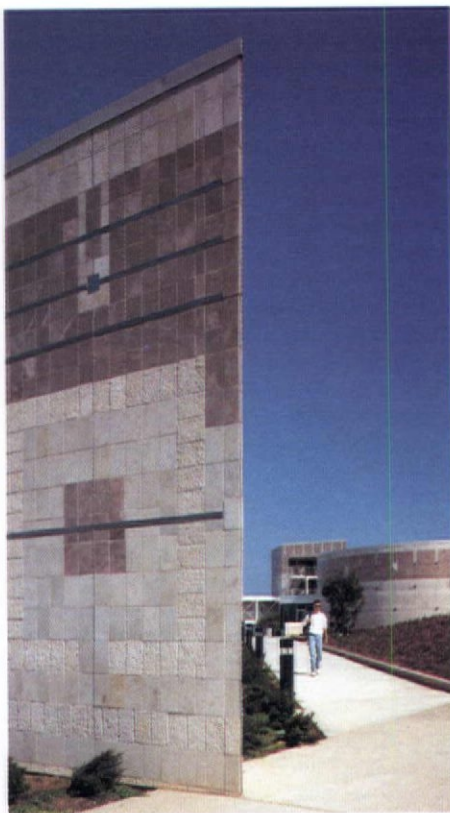
By Jean Godfrey-June

Architects and interior designers may wonder how design can help America's schools when they encounter statistics like these: One quarter of America's high school students never graduate; of the remaining 2.4 million students, one quarter of them cannot read or write above an 8th-grade, "functionally literate" level, according to the International Association for the Evaluation of Educational Achievement (IAEEA). At the adult level, the International Reading Association reports that 25% of the U.S. labor force lacks basic reading, writing and math skills. Business is finding the American work force too uneducated to do even the most menial of jobs; some set up remedial education programs for their employees, others are forced to look outside the country for workers who can make the grade. After 150 years of turning immigrants into Americans and the children of illiterate parents into literate adults, our education system appears to have crashed.

It's not that our children are truant. Most high school graduates have spent between 10 and 14 years sitting in classrooms, apparently learning much less than was taught. What is emerging after perhaps a decade of national soul-searching is that the problem is larger than any one aspect of the system. So none of the many recent proposals, including intensive re-schooling, longer school years, nutrition programs, more traditional curriculums, less additional curriculums, voucher systems, teacher education, family education—or the design of educational facilities themselves—seems to be the singular answer we seek.

If the sobering statistics aren't enough to inspire architects to action, economic necessity may. Approximately 11% of revenues for architecture firms come from educational facilities, as reported by the American Institute of Architects. "For some firms, particularly in this difficult economy, designing educational facilities means staying alive," says Chris Gribbs, director of education, historic resources and interiors at the AIA.

What kind of construction budgets are we talking about? The National Education Association observes that America spent over \$4 billion on capital outlays (buildings and



Kaplan McLaughlin Diaz's design for the University of California at San Diego (above) brings students together with smaller piazzas and meeting areas in the tradition of the European city; McLaughlin's work on the student center represents a powerful moneymaking force for the school.

equipment) for public schools in the 1989-1990 school year. Expenditures don't always correlate with academic success, however. Alaska, which leads the nation in expenditures per pupil, ranks 43rd in its high school graduation rate. Minnesota, which is first in high school graduations and fourth in SAT/ACT scores, is only 18th in expenditures per pupil.

On a global scale, the United States outspends Japan by 0.5% on education as a percentage of GNP, yet 87% of Japan's high school seniors are eligible for university as opposed to America's 75%. As U.S. educators will attest, the Japanese build schools whose unadorned simplicity and modest equipment

make many of our schools look almost luxurious. And the IAEEA notes that the Land of the Rising Sun somehow stretches its money to cover 243 school days per year, as opposed to our 180.

Sheer dollars are clearly not the answer, nor is trying to model our schools after the Japanese or Europeans, whose homogeneous populations undoubtedly make the job of education easier. Comparisons are deceiving even within our own broad culture. What works for Grosse Pointe, Mich., may be markedly different than what works for East Los Angeles. How the money is spent seems to be almost as significant as the money itself, and this is where architecture and design come in.

Can design produce smarter schools?

While no panacea for education, design does count. The least it can do is to refrain from obstructing the daily activities of educators, children and communities. The best it can do is to support and anticipate what society wants to know. "Design will play a major role in a child's life," states Steven Bingler, president of Concordia Architects in New Orleans. "The question is whether that will be a positive or a negative role. Design is not neutral in education."

Socialization is a critical, often unspoken role of a school's design. "Children are extremely impressionistic and a child's surroundings will contribute to character formation," says Jack L. Gordon, a principal of Jack L. Gordon Architects in New York City.

A building can also reinforce what a school is trying to do, says Earl R. Flansburgh, president of Earl R. Flansburgh + Associates in Boston: "School is the first major social event in a child's life: It has a profound impact." Or as Jim Garretson, AIA, vice president of Perkins & Will's New York office, believes, "If you're in a space that you like, you function better, whether you're a teacher or a student."

But how to make those spaces better? Bingler characterizes positive educational experiences as primarily hands-on, like San Francisco's Exploratorium, Baltimore's Aquarium, and Boston's Children's Museum.

"Hands-on experiences are nearly always architecturally-based," he insists. Thomas Jefferson's University of Virginia campus, where each pavilion represents a different order of architecture, is a school he likes to cite in which architecture becomes part of the curriculum.

Becoming part of the curriculum, however, means architecture will bear responsibility for much more than putting up shelter. "Schools ideally provide a total learning experience," Gordon explains. For example, he points out, a school's organization can contribute to discipline; form, color and texture can encourage creativity; and proper scale makes students comfortable. "If the scale is right," Gordon adds, "it reinforces a child's sense of security, comfort and in turn involvement."

The proper scale ensures accessibility and involves far more than miniature desks and chairs. At almost every level in education, breaking the school down into smaller, more readily understandable units seems to give students of any age a sense of security, comfort and community. "To a first grader, the actual scale of an 800- to 900-child school can be truly overwhelming," says Garretson. "Making pods of smaller groups of classrooms keeps the scale at a level they can deal with. The pods can be grouped around larger, common spaces that encourage a feeling of community with the larger group."

In schools designed by Flansburgh's firm, the architects include project spaces, where the small scale of the classroom can be enlarged to share floor area with several other classrooms. "In the typical school it's either your tiny classroom, or it's the entire school," Flansburgh has found. "A shared space allows for a real feeling of community."

Gyo Obata, chairman and head of design at Hellmuth, Obata & Kassabaum in St. Louis, suggests that architects even consider giving a distinct character to each classroom. "Using different materials and spatial arrangements can make a classroom infinitely more interesting and inspiring," he states. Going further, he urges architects to eliminate corridors and create smaller pods around community areas, thereby changing the traditional scale, to give students a clearer sense of identity and purpose.

Now everyone wants to be principal

Breaking down the school's scale to make it much more flexible is a double-edged sword for some educators. At the same time that budgets are cut and educational demands are increased, the American school has taken on new and formidable responsibilities. Being a place to learn is often just the beginning.

"The school is becoming an extension of the community in much the same way the church used to be, especially in the inner city," says Garretson. "They've taken on much more responsibility—at the same time funds have gotten more and more scarce.

Now they feed people two to three times a day, run health centers, teach adults as well as children, show parents how to parent, provide child care, and offer space for every type of club and organization imaginable. The list goes on and on." Anecdotal evidence of this abounds.

- According to television's *Today* show 150 high schools across the nation now have permanent health clinics in their facilities each with a doctor, nurse and mental health professional.

- Time* magazine made a grim yet salient contrast in its October 8, 1990 issue: a year of pre-school costs an average of \$3,000 per child; a year in prison costs \$16,500. As policy makers recognize the value of pre-school child care and education, architects will soon be designing child care spaces whether in the schools themselves or in the corporate sector.

- Flansburgh, whose firm recently completed a large daycare center for John Hancock Insurance, predicts that corporate daycare centers will be the norm in the future, at least until policymakers make daycare an affordable option for the schools themselves to offer.

The demand for space has increased with changing usage: auditoriums need to be bigger, cafeterias must serve breakfast as well as lunch and so forth. "Where school rooms were once rows of desks and a blackboard at the front, they're now practically the antithesis of that, with all kinds of new technical elements, computers and different class sizes," says Obata. "Thus, architects need to spend a great deal of time delving into programming." He also finds that even primary students are being taught in more focused groups, with different teachers for different subjects—necessitating even more flexibility.

With changing uses come longer hours as well. "As major public buildings, schools are open 14-15 hours a day," says Flansburgh. "The gym must be accessible by the front of the building, without having to go through the entire school, and the library should also be independently accessible."

Garretson observes that some school boards have come to view changing use as a liability, even going so far as to request that architects design some parts of their facilities to be less flexible. "They don't want politicians to be able to come in," he has discovered, "knock down a few walls and cram more kids or activities into spaces that really can't take it."

On the flip side, changing use can be a formidable source of revenue for schools, says Herb McLaughlin, a principal at Kaplan McLaughlin Diaz in San Francisco. "It can be a huge profit center," he feels. "It's important to plan for after-hours use."

According to McLaughlin, an auditorium "or if designed correctly, a ballroom" can probably be rented out at least 50 nights a year, particularly in urban areas. "So you have to design something people are going to want to rent," he says. In truth, college

SPENDING ON EDUCATION AS A PERCENT OF GNP

SWEDEN	7.6
CANADA	7.4
U.S.S.R.	7.0
UNITED STATES	5.6
UNITED KINGDOM	5.2
JAPAN	5.1
W. GERMANY	4.6
ITALY	4.0

Source: UNESCO

university student centers can be huge money makers, if designed to entice. Laughlin's University of California at San Diego Student Union grosses over \$22 million a year in retail. He says that KMD is always careful to design "one really spectacular space that outsiders are going to want to rent out."

Happiness is two pencil sharpeners instead of one—why teachers must be taught to innovate

How can design firms arrive at what Laughlin refers to as the spaces that "resonate in your memory after you've used them?" Participatory planning sessions help design firms arrive at concepts that can make a school's space highly meaningful to its community. "We ask the faculty, the school board and the students to name the three most memorable spaces in their town," Laughlin describes. "It starts them thinking about architecture. Then when we ask, 'What do you want to do with this school?', they start getting very ambitious." Innovation is the key for McLaughlin.

What do students ask for? At a recent high school project, one student's earnest request was for "a secluded place to make out," Laughlin laughs. Some things never change.

Bingler finds that it is often difficult to raise educators' expectations. "Educators are among the great oppressed," he says. "Most teachers, when you ask them to really learn about what they'd like, will ask for two pencil sharpeners instead of one. That's about as far as they can think in terms of improvements, since they have to fight so hard for even that small an improvement." Though Bingler attributes the attitude to budgets, the "experts" that are often introduced to advise educators on the construction of a new school, including facility planners, superintendent office staff and other consultants, can easily channel a project down very predictable paths.

"Teachers are rarely included in the process in a collaborative way," Bingler argues, "in a way that encourages them to dream—outrageously innovative dreams, which is what it's going to take." Architects will have to be outrageously innovative themselves, he emphasizes. They may even have to spend time in the classrooms they are trying to fix—observing and perhaps participating.

Flansburgh suggests that since capital costs run somewhere around 5% of a school's budget, and operating costs, including teachers' salaries, take up about 90%, architects would do well to focus on designs that make teaching easier or more effective. "Teachers in private schools are often paid less than those at public schools," he points out. "So private schools have to find other ways of keeping teachers happy."

Private school teachers often have their own offices, for example, which make good business sense to Flansburgh. "An entire classroom is an incredibly expensive place for teachers to prepare for class," he says

"With small offices for teacher's prep space, you can be making effective use of that classroom throughout the day."

Schools like prisons?

In his State of the Union address of January 31, 1990, President George Bush proclaimed "Every school must offer the kind of disciplined environment that makes it possible for our kids to learn." Bush's rhetoric as "The Education President" is powerful and persuasive. But exactly what does he mean by a "disciplined" environment, and how does he plan to create it in America's classrooms? Can design help teachers in performing the role of the disciplinarian? What architects have learned from experience offers some clues.

•Building a school that everyone loves goes a long way to protecting the school from vandalism, according to almost every architect interviewed for this story. "If students feel like it's their turf, they'll protect it," says McLaughlin, who suggests intense landscaping to deter exterior vandalism. "Say a kid and his spray can have an eight-foot range," he says. "Put up hedges and you've denied him at least three out of that eight, and then do some nice, multicolored brick or stonework. His image will come out very unclear."

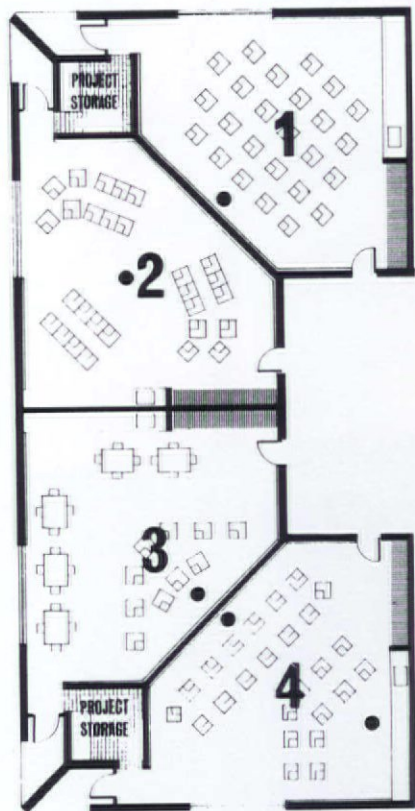
•Gordon finds that design treatments that reinforce function contribute to a satisfying sense of order: "Taken together, a well-organized design communicates to the student that there are times and places for various levels of activities, thus contributing to a sense of order and discipline."

•Bingler cautions against designing in too much security. "You can start defeating your purpose," he says. "Students will take out revenge on designs they don't like. People don't graffiti things they like. It's a demeaning experience to be in a space that anticipates your committing crimes in it."

•Garretson concurs: "Security and creativity can end up being mutually exclusive. Security, no matter how you slice it, often ends up making the school look more like a prison."

Designing spaces that make it easier to teach and learn, along with specifying reasonably priced furniture and other school products that will stand up to the rigors of educational life, can certainly help. But the design industry, like the rest of corporate America, can and must do more. At stake is the nation's work force and its very survival as an economic power.

Many companies, including those in the design and construction industry, are already sponsoring extensive employee education courses, on-site child care, mentoring programs with local schools, college scholarships and a host of other programs aimed at improving our education system. Our educational investments—like the schools architects and interior designers strive to create—will repay themselves countless times. ☺



Earl Flansburgh's five-sided classroom (above) was first implemented by his firm 20 years ago for the Gates & Connat school in Acton, Mass., and is still in use today. Space breakdown is as follows: 1) Normal instruction; 2) Small groups; 3) Divided class (normal instruction plus individual project work); 4) Team teaching.



The Children's Village on the Plains

It's a school that looks and functions as if it really belongs to its children—the remarkable Broken Arrow Elementary School in Shawnee, Kansas, by Abend Singleton Associates

By Jean Godfrey-June



If members of the Shawnee, Kansas and Delaware tribes, who once roamed the northeastern Kansas prairie around Thomas Johnson's 1839 Shawnee Mission, could see the quiet suburb that now inhabits their ancestral home, they'd be startled to see the community's latest addition. Broken Arrow Elementary School is not your everyday little red schoolhouse. Designed by Abend Singleton Associates of Kansas City, Mo., Broken Arrow manages to combine purple and turquoise walls, soaring blue ceilings and rooms full of space-age technology with—yes—elements of the American Indian culture that once thrived there.

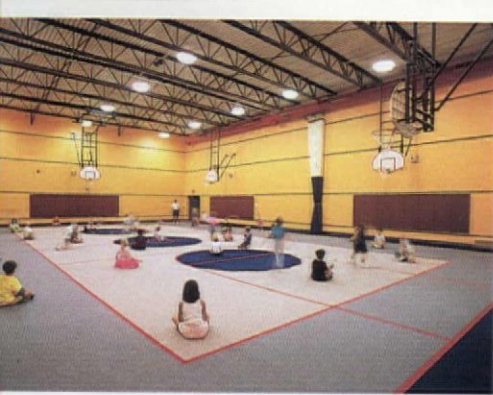
Why such ambitious facilities for what should be Anywhere, USA? Educators like to point out that the elementary school is one of America's front-line institutions, helping children develop their attitudes toward education, society and other people. As the community of Shawnee Mission believes, a

school like Broken Arrow can make a profound impression on children in many ways, including its visual imagery. In the words of Raj K. Chopra, superintendent of the Shawnee Mission School District, "Even with good teachers and a good curriculum, a bad environment makes it harder to learn."

Clearly more was at stake in Shawnee Mission than providing a clean, well-lit space. Stephen H. Abend, FAIA, a principal of Abend Singleton, emphasizes, "Schools need to go *beyond* shelter, and worry about things like scale." Indeed, scale proved to be the key to Broken Arrow's design, not only for aesthetic considerations but budgetary ones as well.

Abend Singleton incorporated state-of-the-art systems, fine art, imaginative architecture and a strong dose of local history into the 750-student, K-6 school—and came in \$400,000 under budget. This is particularly remarkable given the school's 10-acre, steeply-sloped site that is 40%

To teach 750 kids how not to be a number, Broken Arrow combines a scale children know with colors and shapes that challenge the imagination. Its village concept is strongest in the administrative wing (opposite and above), where each "building" houses a separate administrative or faculty function.



Even Broken Arrow's gym (top) and activities room (above) defy little-red-schoolhouse stereotypes.

From outside, the entrance (below) glimpses into the little village behind the window; bands of masonry and brickwork patterns reflect the area's American Indian heritage.



smaller than current standards. The school has also managed to emerge 20% more efficient than the national average with 100 sq. ft. per student—the largest elementary school in the district and very large by industry standards. “We didn’t want the building to be scary, or imposing,” says Abend. “With so many children, we didn’t want them to end up feeling like a number.”

A village concept divides the school’s academic, activities and administrative functions into three separate wings, then further scales down the design in the academic wing, where the children spend most of their time. Built around a two-story library/media center, whose cruciform shape creates one-story alcoves for a computer lab, story telling area and group instruction, the academic wing separates each grade into a mini school, with four classrooms grouped around a shared space which serves as an extension for all of the classrooms. This “school within a school” concept increases usable space and creates opportunities for combined class instruction and team teaching.

Teachers may fold back glazed French doors to take advantage of some or all of this shared learning space, allowing them to choose a completely autonomous, private classroom or to combine a room with other sections of the mini-school. The shared learning areas provide computer labs, meeting space, and support spaces. Abend Singleton set each mini school apart with an individualized color scheme and architecturally defined space, its own covered patio or balcony (for outdoor teaching), teaching team offices, storage, toilets and playgrounds.

The activities wing serves as a “Forum” or meeting place. Within it are multipurpose, eating and meeting areas opening onto a courtyard. Also contained within its boundaries is the kindergarten, separated from the rest of the school.

The “village” concept is strongest in the central administrative wing, which houses the main entrance lobby, administration and meeting spaces, and connects all shared program areas. Each administrative and faculty function is housed in its own “building”

within the larger structure. The multi-purpose room, gymnasium, music and art classrooms and library/media center all branch off from the curved perimeter of the “village.”

“People are truly impressed when they come through the entryway,” reports Betsy Degan, principal of Broken Arrow. “Their mouths drop open, and they look up to try to take in everything at once. Visitors tell me it’s a very comfortable, very homey and inviting space.”

What teachers like best about the design is its flexibility, particularly the community functions and the shared learning spaces. Degan declares, “While design can’t make a good teacher out of a bad one, it can make the learning process easier or it can be an obstacle. For instance, if you have to spend half your day telling the children to be quiet because the acoustics are bad, you’re wasting time that could be spent teaching.”

One vivid example of how Broken Arrow has streamlined the learning process can be seen in its alternative solution to the increasingly common computer room. Desirable as they are, computer rooms can waste teaching time because students must leave their classrooms to get to them. Worse yet, scheduling them is often a problem for teachers, and schools rarely have money for enough machines. Broken Arrow has no computer room.

“The budget was simply not there,” recalls Abend, “not only for the computers themselves, but for the air conditioning, electrical wiring and so on.” Abend Singleton reduced the total cost of technology about 75% through the “point of use” concept, which still realizes the District’s goal of one computer per two students. Each mini-school’s shared learning space is equipped with mobile computer stations, enough for an entire class. A class can employ the computers in the space itself, or move them to computer outlets in each classroom. Thus, the 1:2 ratio is achieved, while the school must only buy one computer per seven children.

Flexibility to accommodate future technology was extremely important. Explains Chopra, “From computers to wiring, we looked towards the future and realized that our needs are bound to change.” Under-floor wire management systems serve current computer needs and facilitate their future use as well. Every instructional space has computer outlets with cabling raceways. The district itself has an outstanding team of engineers and other advisors that has coordinated the project with the architects, Chopra adds.

But technology is only part of the picture. Nine areas in the school have been designated specifically for permanent art, created by student-teacher teams. Interior show windows and built-in display fixtures further reinforce the emphasis, as do tack strips provided for easy display of current projects.

In addition, Broken Arrow’s architecture reveals itself in understated ways through elements of its construction. Look around



carefully and you find an exposed steel roof central administration, red brick stripes that delineate basic concrete masonry walls, and exposed steel lintels supporting masonry over doorways and arches. Specific details also call attention to the school's historic namesake, the Shawnee Indian Mission, the site and internal activities.

Any contextual cues are subtle and frequently indirect, of course. Outside, a masonry "headband" of symbolic patterns and colors creates a cornice for the entire structure and marks corner windows, the entrance canopy and the inner courtyard. On the inside, the architects repeat the patterns of the drinking fountains, in signage, and even in a floor design in the cafeteria/multipurpose room that recalls the patterns and colors of nomadic rugs. Many large windows keep the surrounding meadows in glorious view, while curving interior walls throughout allow easy observation of the school's inner workings.

For all the care that has gone into its design, Broken Arrow has proved reassuringly easy to care for, thanks to all-masonry construction and mostly carpeted floors. Maintenance is even simplified by an extremely enthusiastic student body. "If students see visitors, say, an after-school basketball team, throwing a basketball against a wall or something," Degan observes, "my crew is all over them."

The principal of Broken Arrow finds nothing odd about this. "A facility should feel like it belongs to children," Betty Degan

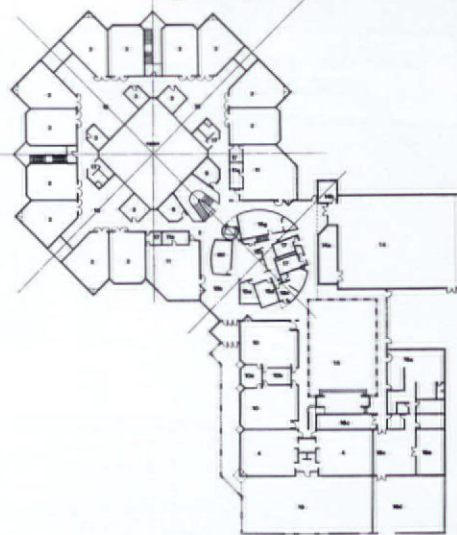
insists. Apparently a waiting list of teachers, all eager to work at Broken Arrow, couldn't agree more. ☺

Project Summary: Broken Arrow Elementary School

Location: Shawnee, KS. **Total floor area:** 76,300 sq. ft. **No. of floors:** 2. **Student capacity:** 750 students (K-6). **Cost/sq. ft.:** \$60.72. **Paint:** Sherwin Williams. **Laminate:** WilsonArt. **Flooring:** Kentile, Hanover Slate, Armstrong, Standard Excelsior, Collins & Aikman. **Carpet/carpet tile:** Mohawk. **Ceiling:** Armstrong. **Doors:** Weyerhaeuser. **Door hardware:** Sargent, LCN, Monthard. **Glass:** Cardinal. **Window frames:** Efco. **Window treatments:** Levolor. **Railings:** Doherty Ornamental Iron. **Student desks:** Existing, refinished. **Student seating:** Virco. **Teacher desks and seating:** Hon. **Administrative desks and seating:** Hon. **Lounge seating:** Integra. **Cafeteria, dining, auditorium seating and tables:** Rol-Fol. **Library and conference seating:** Tesco. **Library and conference tables:** Jasper. **Other seating:** Virco. **Files:** Hon. **Cabinetmaking:** Arnold Newbanks. **Signage:** KC Signs. **Elevators:** Otis. **HVAC:** Command Air Heat Pumps. **Lighting:** Daybright, Bega, Sterner (ballasts). **Fire safety:** National Fire Suppression. **Building management system:** Staefa. **Plumbing fixtures:** American Standard. **Client:** Shawnee Mission Public Schools. **Architect and interior designer:** Abend Singleton Associates. **Structural engineer:** Bob D. Campbell & Co. **Mechanical/electrical engineer:** Gibbens & Swinney. **General contractor:** Midwest Titan. **Lighting designer:** Gibbens & Swinney. **Photographer:** Farshid Assassi.

"Abend Singleton really captured the essence of our thinking with this design," says Superintendent Chopra about Broken Arrow. A drinking fountain's brickwork (above, left) echoes exterior details, while the media center (above, right) enhances the school's sense of community.

The floor plan (below) demonstrates the flexible scale of Broken Arrow Elementary School, with its emphasis on larger shared spaces giving way to more intimately scaled yet adjustable classrooms.





NOT QUITE YOUR ALL-AMERICAN HIGH

An elite group of Japan's future leaders are being educated in a unique school just north of New York City—Keio High School, designed by Haines Lundberg Waehler with Shimizu America/Morse Diesel

By Roger Yee

I rasshaimase! Welcome!

Many Americans might be startled to know that Japanese expatriate families in the United States live an anxious life. After all, food is some 40% cheaper in the States, rent runs between one-fifth and one-tenth of that back home, our average expense is 45% bigger, and a round of golf for foursome here costs a fraction of the \$800 it would take in Japan. But whereas an American family returning from abroad would probably be welcomed home as the folks next door with an exotic touch of class, many Japanese going back to Nihon feel as if they are aliens—"returnees" who must suppress acquired Western tastes and attitudes in order to fit into their homogeneous society again. For Japanese in America, the recent opening in Purchase, N.Y., of Keio High School of New York, designed by Haines Lundberg Waehler, architect, with Shimizu America/Morse Diesel, general contractor, offers an unusual opportunity for families and children to enjoy the best of both worlds.

What Keio High School, an offshoot of Japan's prestigious Keio University, has done is to import the rigorous, traditional Japanese high school curriculum to America. It's a godsend for lucky expatriate families. Concerned that American schools cannot prepare children for admission to top Japanese universities, Japanese parents routinely send their sons and daughters to Saturday schools run by the Japanese government and local Japanese businesses for intensive schooling in Japanese as well as standard academic subjects. By contrast, Keio High School students who maintain their academic standing are guaranteed places in Keio University—minus the grueling entrance examinations endured by high school graduates in Japan.

The High School began to develop in earnest when the University's architect-staffed facility department in Japan produced a building program and conceptual design to house 450 students, including 250 boarders, on land acquired from Manhattanville College in Westchester County, just north of New York City. Haines Lundberg Waehler (HLW), a respected,



century-old U.S. architecture firm, was selected along with Shimizu America, the U.S. arm of Japanese construction giant Shimizu Corporation, in joint venture with Morse Diesel, one of America's top construction companies, to form a project team with Keio's administration and facility department. With so much expertise on board, Keio asked for and got results—fast.

"We worked very intensely," admits Robert A. Djerejian, AIA, senior managing partner of HLW. "Keio wanted the job done as soon as possible." From schematic design, design development and construction documents through permits and approvals to construction, Keio sprinted to the finish line with few moments to slow it down. There were surprising revelations on both the American and Japanese sides, nevertheless, about how to create a Japanese high school in America.

The rotunda and curving staircase at Keio High School (opposite) in Purchase, N.Y., recalls a similar space at Keio University in Tokyo, one of many ways this high school designed by Haines Lundberg Waehler for children of Japanese expatriates has combined U.S. architecture with Japanese spirit.

Even in the Western-style housing so many young Japanese families seem to prefer, you can find a tatami room like this one at Keio (above). Fitting into Japanese society when they return is a deep concern of expatriates, and the tatami room helps keep Keio's high school students in touch with tradition.



A typical Keio classroom (top) looks surprisingly similar to its American counterpart. Among the major differences are the dimensions, smaller in Japan, and the teaching practice of having teachers change classrooms rather than students. Still, Japanese education stresses the basics—plus heavy work loads.

Everybody gets hands-on experience in this well-equipped science lab at Keio (above). Science and mathematics are not regarded in Japan with quite the awe and fear that they inspire in America; achieving universal knowledge within the group rather than inspiring the lone genius is the Japanese goal.

For one thing, all those impressive statistics the Japanese score in high school are normally accomplished by applying very straightforward teaching methods within a physical plant that can best be described as plain vanilla. Japanese children are exhorted, "*gambatte*"—"do your best"—the belief that anyone can learn if he or she tries hard enough. And so they do—working 243 days a year versus 180 in the United States with plenty of homework and judo (cram school) after school in spartan surroundings so that 90% of high school students graduate and over 99% of all adults achieve literacy. Little wonder that Keio wanted its American high school to mirror winning Japanese counterparts.

Thus, the complex of five two- and three-story buildings encompassing classrooms, cafeteria, gymnasium, dormitories and administration in 165,000 sq. ft. on 27 acres is remarkably similar to the classic U.S. educational campus of the 1950s and 1960s. In fact, Keio could easily be perceived as an American campus—except for the tearoom in traditional Japanese architectural style. "We arranged the buildings to create a large and dramatic central lawn that would serve as the focal point as well as the major circulation space," explains Djerejian. "The lawn extends to two courtyards, one for the dormitories and the other for the academic buildings."

Inside the Keio campus buildings, HLW has used space more generously than would be possible in Japan, spreading light and views throughout the interiors. With the assistance of Shimizu America, HLW was able to transform the goals of Mr. Konno, Keio's director of facilities, into concrete plans that give the High School spacious classrooms and ancillary facilities, ample central corridors, skylighted ceilings and a rotunda that recalls Keio University's rotunda.

"We have a close relationship with Keio in Japan," notes Kenji Kido, vice president of Shimizu America. "So we know what the University wants." A design vocabulary of dry wall walls and ceilings, acoustical ceiling tile, carpet, terrazzo, metal window frames and slim blinds has been used to great effect in the new facility, giving Keio interiors that display an almost Shaker-like grace.

To shepherd Keio through the difficult construction documents, permits and approvals, and construction phases of the project, HLW, Shimizu America, Morse Diesel and Keio officials, now joined by Dr. Yasumitsu Nihei, headmaster of the High School, found themselves obliged to work closely together. Fortunately, the project team's members proved highly compatible with one another. Because the Japanese were not accustomed to the lengthy democratic process of presenting a proposal before a local community planning board, they had to rely heavily on the experience of HLW and Morse/Diesel in negotiating with Harrison Township, which has jurisdiction over Purchase.

In fact, the Keio team showed itself to be



a very quick study. It won over Harrison's affluent residents with such resourcefulness in solving problems that the Township granted it permission to build after only one year's review. "We avoided confrontation," reports Djerejian, "absorbing what citizens had to say, accepting our fate and working out compromises."

Keio went the full distance to be a good neighbor. An early concern of the Township was ground coverage by construction. "The law set a 10% maximum on ground coverage," recalls Kido. "Since we needed 65,000 sq. ft. of construction, we enlarged the original 20-acre site by another seven acres." Other important instances were: dormitories planned at four stories that were lowered to two at the community's request; an architectural style designed to harmonize with neighboring Manhattanville College, which sold Keio its land; and a gymnasium and a cafeteria that were deliberately designed for community use.

With Shimizu America and Morse Diesel anticipating construction bottlenecks and keeping subcontractors on track,

construction proceeded briskly and easily in 1989-1990. In the Japanese tradition, special occasions were commemorated during the course of the work. In addition to celebrating the planning board's approval, the Keio team held ceremonies for ground breaking, topping out and opening day.

The 1990-1991 school year started on schedule in September 1990, when Keio's first 120 students, all tenth graders, arrived from homes in the United States and nine other countries to be instructed by a faculty of 16 teachers, mostly from Japan. To enroll, students' families paid \$12,000 tuition plus \$5,000 each for the 85 boarders. Lessons are being conducted in Japanese, and although the work load appears to be very heavy at least by American standards, both faculty and student body appear to be enjoying the new facility very much.

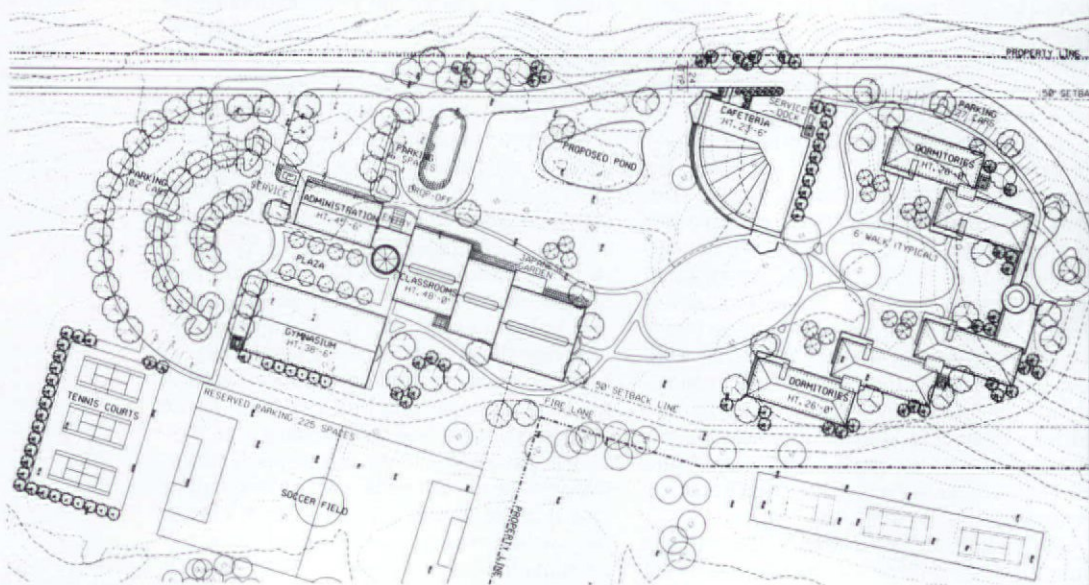
Dr. Nihei has been questioned about whether the work load is indeed too onerous. "We may be asking a heavier work load of our students than some are accustomed to," he diplomatically suggests. "The school is still in an experimental stage." If you were to

Community activities can be accommodated in Keio's gymnasium (above) in its outreach to residents of Westchester County. The school's willingness to respect local feelings has made it a model citizen, so that this handsome, Shaker-like space with its exposed trusses and columns serves numerous functions.



Keio's cafeteria (top) gives students an airy, open place to unwind, interspersing lessons conducted only in Japanese with American meals that remind them where they are; soy sauce bottles sit beside the salt and pepper shakers at each table. The space can be made available to community groups.

Staff dining at Keio (above) overlooks the gracious central lawn that is the main focus of the five-building campus. Keio's architecture, visible through the windows of the dining room, reveals an elegant simplicity that recalls turn-of-the-century work by such architects as Wright, Hofmann and Mackintosh.



poll the parents of Keio's students, mindful of how critical the "right" high school and the "right" college are to a child's career in Japan, you might hear "Gambatte, gambatte!" instead. ☺

Project Summary: Keio High School of New York

Location: Purchase, NY. **Total floor area:** 165,000 sq. ft. **No. of floors:** 3, classrooms and administration; 2, dormitories; 1, gym and cafeteria. **Student capacity:** 450. **Total cost:** \$10 million, including land. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Glen Gery. **Flooring:** Terrazzo. **Carpet/carpet tile:** Interface. **Ceiling:** Armstrong. **Doors:** Arrow, Armolite, Weyerhaeuser. **Door hardware:** Arrow. **Glass:** Trane. **Window frames:** Wausau. **Window treatments:** Tachikawa. **Furnishings:** Not available. **Elevators:** Dover. **HVAC:** Trane. **Lighting:** Mark, Metalumen, Elliptip. **Fire safety and security:** Simplex. **Building management system:** Not available. **Plumbing fixtures:** American Standard. **Client:** Keio University/Shimizu America Corp. **Developer:** Mitsuboshi Fudosan. **Architect and interior designer:** Hain Lundberg Waehler; David Woods, project architect. **Interior designer:** Leda Pierce. **Structural engineer:** HLW; Radu Hambasan. **Mechanical/electrical engineer:** HLW; John Talamo. **General contractor:** Shimizu America Corp./Morse Diesel Inc. **Lighting designer:** Childs & Scholze. **Furniture dealer:** Mitsukoshi. **Photographer:** Peter Paige.



**ACCURIDE'S
PRECISION MOTION
MEANS A
SMOOTHER-RUNNING
OPERATION**

**Because the Close
Should be Effortless**

An Accuride-equipped office is a smooth-running environment free of hang-ups, hitches, false starts, stops and overload.

That's what the Accuride movement is all about.

It all begins with our legendary, relentless and uncompromising pursuit of perfection in ball bearing drawer slides. *Precision*, long-lasting slides that glide with a fluid motion so silky smooth and whisper quiet, they virtually re-define the concept of drawer suspensions. *Superior* slides that substantially enhance the quality and value of fine furniture like no lower-cost substitute can. *Extraordinary* slides used by more manufacturers than any other brand in the world.

For fine office furniture and residential use, Accuride's smooth opening makes the close effortless. That's the bottom line.

So next time, make a motion to specify Accuride.

Accuride[®]

12311 Shoemaker Avenue, Santa Fe Springs, CA 90670
(213) 903-0200 • FAX: (213) 903-0208



Illinois and the Amazing Technicolor Campus

For a preview of how the 21st century's electronic, computerized schools might look, come to the new campus of Illinois Institute of Technology in Wheaton, with interior design by Perkins & Will

By Jennifer Thiele

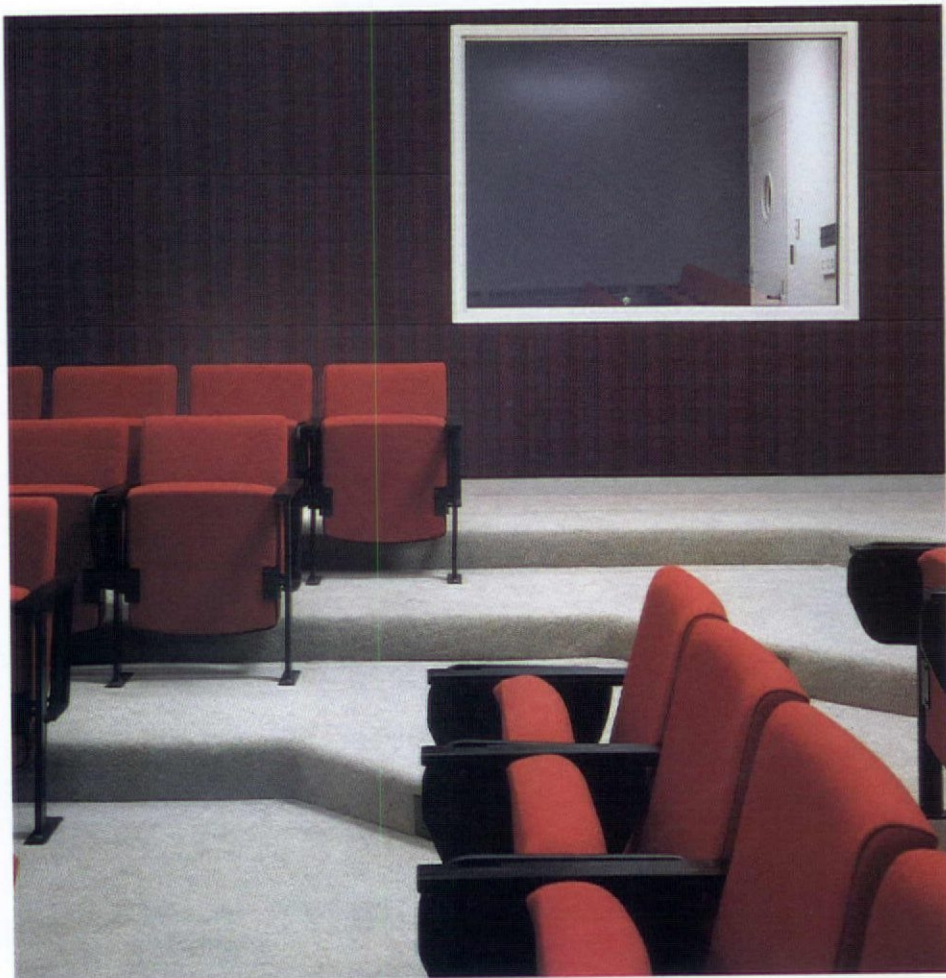
For the college graduate going back to school for continuing education, the return to campus can be an interesting—not downright mystifying—experience. The administration of Chicago's Illinois Institute of Technology (IIT) had this thought firmly in mind when it decided to build a satellite campus to cater to working professionals—people well-accustomed to the business world—in pursuit of higher education. The challenge for Perkins & Will, the architecture firm retained by the Institute to handle the interior design and planning for the initial satellite building, was to develop a functional and effective teaching environment with a corporate ambiance.

Since the IIT Daniel F. and Ada Rice satellite campus is targeted to a different audience from IIT's residential, undergraduate-oriented main campus on Chicago's South Side, a convenient commuting location was a key factor. The new campus is strategically located on 19 acres of land donated by the Rice Foundation in the Chicago suburb of Wheaton. While this represents an hour's drive from downtown Chicago, it is central to a high percentage of the Windy City's professional population.

The Rice campus building makes a strong contemporary design statement in the community while maintaining a professional level of quality, according to Dohn Melenbacher, IIT's director of physical resources. "Of course the motherhood features of function and aesthetics were paramount," says Melenbacher. "But we specifically wanted the design to reflect the neighborhood and current styles in architecture."

IIT's main campus is steeped in the legendary Bauhaus tradition of its architect, Ludwig Mies van der Rohe. For the satellite campus, however, the administration deliberately chose to depart from IIT's International Style architecture as well as its traditional educational environment. "It was a carefully considered decision of the university that instead of continuing the Mies tradition of the downtown campus, this building would provide a professional environment," says Neil Frankel, senior vice president of Perkins & Will. "In particular, they did not want a design vocabulary with a collegiate notation to it."

Centered on a two-story atrium lobby



with a grand staircase that greets visitors at the building's main entrance, the interior design of the building immediately suggests a corporate facility. At the same time, the space is also a highly functional school, complete with high-technology laboratories and computing centers, classrooms with video capability (a system known as IITV) and an electronic library. Perkins & Will's lengthy history in both building types is clearly visible here.

Wide circulation corridors punctuated by lounge areas are an integral element of the floor plan. "Your most intense periods of numbers of people are between classes," cautions Melenbacher, "so you must design

At the specific request of IIT's administration, Perkins & Will designed the first building of the Rice Campus with a corporate ambiance, as evidenced in the atrium lobby (opposite), with its grand staircase and bold color scheme.

The same color palette used in circulation areas was carried over into the classrooms and auditoriums (above) at the new Rice Campus building. Carpeting was also used in academic areas to enhance the corporate atmosphere.



Though one might envision a typical, workshop-like design for the very technical lab areas (left, top), Perkins & Will managed to infuse an artistic touch through the use of playful accent colors.



Despite its corporate character, the IIT Rice Campus building represents a highly functional academic environment, complete with high technology laboratories, classrooms with video capability and an electronic library (left, bottom).

the space for that." Other floor plan details he singles out for praise include the "neat" placement of the library, classrooms and laboratories along two straight corridors on both floors, and the location of the administrative and faculty offices in a central position that is buffered from general academic areas.

Since the building accommodates evening commuters, Perkins & Will has designed the interior to encourage interaction between the diverse student population and the surrounding community. A high percentage of space was devoted to non-classroom activity in the form of public gathering areas. "The building acts as a community center," says Frankel.

Although Melenbacher balks at the label—rightly pointing out that the campus is first and foremost a center for advanced learning—he admits that the new facility serves a vital peripheral function within Wheaton. "The campus provides service to the community," he says. "We want the community to use it." And so Wheaton does through such events as special seminars.

Perkins & Will project designer Dennis St. John was given considerable creative freedom by the IIT administration to develop a new interior aesthetic. St. John in turn recommended the use of simple but effective interior finishes throughout the new building, selecting bold accent colors, broadloom carpet in classrooms and crisp professional signage overall in direct contrast to the decidedly institutional milieu of the main campus. His justification: "more playful" colors and surfaces could readily establish a unique corporate identity for the Rice campus.

There is a distinct logic to the rainbow of color, for example. Rounded columns are painted in orange, handrails in racing green and alcoves marked by a deep eggplant color against a neutral backdrop—a composition that could easily win favor with many contemporary businesses. Agrees Melenbacher, "These colors are rather common in corporate environments today."

Every space in the facility has been affected, including the laboratories. "We traditionally identify technology as being in very workshop-like spaces," Frankel indicates. "But since corporate America uses coloration, texture and contrast as part of its environment, we brought color into the labs as well." The busy presence of equipment has understandably dictated the need for an uncomplicated, neutral envelope, but orange has been successfully used to accent the seating while eggplant enlivens the entryways.

Beneath the brightly colored surfaces, massive wire management requirements have called for special raised floors in many areas. One of the most important elements of the wire management system (in fact, of the building as a whole) was the importance of building in easy access and ample capacity for future needs. Since IIT's curriculum will have to respond to the

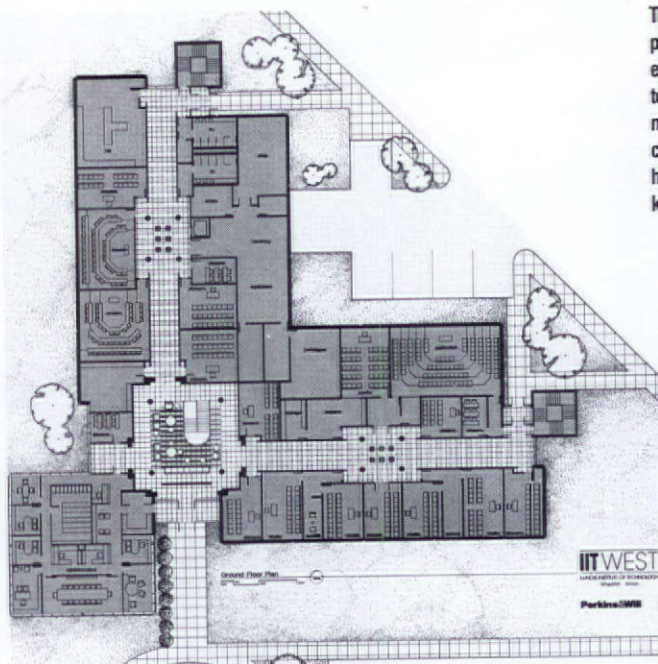
Changing educational requirements of professionals, the new building has not been designed as a single-purpose facility. "It was designed to have inherent flexibility. It wants to be almost a chameleon," says Frankel.

As the Rice campus develops, IIT fully anticipates that the function of this building will change. "Planning for today and for the future was important in terms of integration," says Melenbacher, who points out that plans for expansions on both the north and south sides of the building are already underway. In its first semester of use, the building has already exceeded its intended capacity by 50 students.

Color, vitality and creativity might seem to conflict in a technical environment. Was there any concern that, the merging of science and art into one aesthetic would fail to work for IIT? "Not at all," declares Dohn Melenbacher. "Color is technological in nature." Or to quote another professional authority, Mr. Spock, first officer of the Starship Enterprise on television's *Star Trek*, "Eminently logical." ☞

Project Summary: Daniel F. and Ada L. Rice Campus, Illinois Institute of Technology

Location: Wheaton, IL. **Total floor area:** 52,000 sq. ft. **No. of floors:** 2. **Average floor size:** 26,000 sq. ft. **Student capacity:** 1,000. **Cost/sq. ft.:** \$125. **Wallcoverings:** Pollack. **Paint:** Benjamin Moore, Sherwin Williams. **Laminate:** Formica, WilsonArt. **Dry wall:** U.S. Gypsum. **Masonry:** Burns & Russell. **Flooring:** Forbo. **Carpet/carpet tile:** Prince St. Technologies. **Ceiling:** Armstrong. **Floors/window frames:** VT Industries, Kawneer. **Floor hardware:** Sargent, Stanley, Von Duprin. **Glass:** Spectrum. **Window treatments:** Levolor. **Trailings:** David Architectural Metals. **Student desks:** Office Specialties, Tables Unlimited, Imperial Woodworking. **Student seating:** Krueger. **CE Teacher desks:** Allsteel. **Teacher seating:** Grahl, Krueger. **Administrative desks and seating:** existing. **Lounge seating:** David Edward, Metropolitan. **Cafeteria, dining, auditorium seating:** JG. **Cafeteria, dining, training tables:** Johnson Industries. **Seating upholstery:** Unika Vaev, Herman Miller, Brickel, Spinneybeck, Arc-Com. **Library and conference seating:** Krueger. **Library and conference tables:** Touhy. **Laboratory benches:** Kewaunee. **Laboratory stools:** existing. **Files:** Office Specialty. **Shelving:** Borroughs Mfg. **Architectural woodworking and cabinetmaking:** Imperial Woodworking. **Planters, accessories:** David Architectural Metals. **Signage:** Doty. **Elevators:** Dover. **HVAC:** Trane. **Lighting:** Lithonia, Elliptipar, Zumtobel, Louis Poulsen, Alkco, Halo. **Plumbing:** American Standard. **Client:** Illinois Institute of Technology. **Architect:** Solomon, Cordwell, Buenz. **Interior designer:** Perkins & Will; Neil P. Frankel, design principal; Kenneth Susinka, project manager; Dennis St. John, project designer; Anita Ambriz, graphic designer. **Structural engineer:** Chris Stefanos Associates. **Mechanical/electrical engineer:** Environmental Systems Design. **General contractor:** Pepper Construction. **Acoustician:** Shiner & Associates. **Furniture dealer:** Desks Inc. **Photographer:** Gregory Murphey.



The IIT administration is already planning a good deal of physical expansion at the Rice Campus in years to come. In anticipation of change, the massive wiring systems for the computing centers (above) and other high-tech equipment areas had to be kept at their most flexible.



KEEPING WAHOOS

FIT FOR LIFE

The student health programs of a kinder, gentler era no longer work for the University of Virginia, so Wiley & Wilson/Metcalf and Malino & Metcalf have responded with the new Elson Student Health Center

By Amy Milshtein

What's first and foremost on the minds of today's average college students? Classes, current events, the opposite sex and beer would probably rank high on the list. Recently, the University of Virginia in Charlottesville challenged students to take a new look at an old subject matter: their health. To highlight the lesson, the university has opened the new Elson Student Health Center, designed by Wiley & Wilson/Metcalf and Associates, Joint Venture Architects and Engineers with interior design by Malino & Metcalf.

Health has always been an important issue for UVA administrators, faculty and students alike. However, the old student health center, with its cramped, dark spaces, maze-like hallways and drab atmosphere promoted more avoidance than wellness. UVA students ("Wahoos") often dreaded the trip to the doctor.

"The old building was not originally conceived or constructed as a health care facility," states James Mitchell, assistant administrator of the Center. "It was small and unsafe, with no handicapped access. To top it off, it was difficult to get to. Eventually, the student body assumed that the health care they received was as inadequate as the health center they received it in."

Another catalyst for building a new center was the University's decision to admit women in 1971. Practically overnight, the health center faced a need forynecological services and greater patient privacy. And while enrollment doubled, the strain on the old facility grew more than two-fold as women generally seek health care more often than men.

Realizing something had to be done, administrators decided to replace the old building with the Elson Student Health Center. The new facility's 21,000 sq. ft., (versus the old center's 8,000 sq. ft.) would house four modules, two for general medicine, one for gynecology and one for mental health, as well as laboratories, a four-bed observation area, and staff offices. New construction also justified a relocation to the "Medical Precinct," near the school's teaching hospital and other medically related facilities.

Care was taken to blend Elson with its surroundings. Design features such as red



brick, white columns and green metal (simulating weathered copper roofing) complement the campus' Jeffersonian architecture, while terra cotta and stucco echo the theme of the modern surrounding structures.

Inside, the design accommodates treatment and education within the four modular operating units, which are arrayed on the floor plan like the arms of a cross. Each module contains at least eight examining rooms, with the mental health section offering seven offices and one larger space for group therapy. The overall appearance is intentionally domestic and approachable.

"The University wanted a friendly, non-institutional atmosphere," notes Emily Malino, of Malino & Metcalf. As a result, the designers created private, intimately-scaled settings of wood and laminate to surround patients. Cabinets and casework create an unexpected and pleasant residential ambiance that makes the rooms "user-friendly." Most examination, laboratory and treatment area furnishings are standard, medically approved issue. Yet "We employed 'quasi-residential' style furnishings," Malino points out. "The desks are a little smaller, the chairs are a little more comfortable, and

The second-story walls within the Elson Student Health Center soar to an atrium (opposite) that brings natural light to both floors. To eliminate the confusion found in the old UVA health center, administrative offices are grouped on this floor along with a staff lounge.

New paying homage to old, the new Elson Student Health Center (above) respectfully blends in with the University of Virginia's Jeffersonian architecture in Charlottesville. The structure's green metal roof artfully mimics the weathered copper found atop older buildings.



While creating a non-institutional atmosphere for UVa students was foremost, staff areas were not ignored. Case in point, the staff lounge (top, right), equipped with a kitchen and vending area, gives employees a place to "decompress" during the day.

A typical UVa health care provider's office (above) at Elson Student Health Center is placed on the second floor not far from the staff lounge. Its informal, relaxed design by Malino & Metcalf invests the work with dignity and privacy.

the windows afford plenty of natural light."

Colors have been carefully chosen to foster a calm, pleasant atmosphere, with highly saturated colors being shunned in favor of a pastel pallet. Quiet blue soothes in the general medicine and mental health modules, while soft rose pervades in the gynecological module. Art also has its place within the design. Among the many pieces that line the halls are numerous donated student works that make the students feel that the Center belongs to them—and help cut costs. Malino admits that staying within the budget was one of the biggest challenges of the project, so having the student works was an incredible boon.

One place where corners could have been cut but weren't was in the treatment of personnel areas. Working on the theory that happy employees make for happy patients, Malino treated staff spaces in the same friendly, relaxed mode as the others. Administration offices are grouped on the upper level to avoid the chaos prevalent in the old building. A lounge complete with kitchen allows workers to "decompress" during the day. And nurses' stations, which are situated in the building's interior, feature skylights to keep them warm and bright.

The Center's health education programs stress wellness from the moment a student enters the facility; classes in wellness are held in conference rooms in the front of the building, as if to say knowledge is the first step in avoiding disease. Everything from CPR, nutrition and substance abuse to human sexuality is taught after hours in these rooms. "The younger students are just now forming life long health care habits," states Mitchell. "So we want to give them as much education as possible, not only how to deal with the big issues like AIDS, but how to handle the little problems like a cold."

No matter how much education students receive, they still get sick and still need primary health care. The Center has been designed to handle 50,000 visits during the

school year as well as an eventual 10 to 15 increase in visits. Mitchell predicts that the facility will fulfill its primary health care duties for at least the next 10 years.

Judging by patient and staff feedback, the Elson Student Health Center will do so comfortably—thanks to two years of programming, planning, design and construction during which client and firm spent through many a meeting to hammer out exactly what was needed. "The architect and designer were great," recalls Mitchell. "They listened to what we said and translated into brick, paint and furnishings." Now the students who come to the center to treat a cold, learn about nutrition or just check out the latest exhibit have something in common. They all leave with a positive attitude towards health care. UVa, you've passed with flying pastel colors. ☺

Project Summary:

University of Virginia Elson Student Health Center

Location: Charlottesville, VA. **Total floor area:** 22,000 sq. ft. **No. of floors:** 2. **Paint:** Duro. **Wallcovering:** Borden. **Laminate:** Nevamar. **Flooring:** Tarkett. **Carpet/carpet tile:** Milliken. **Patient room seating:** Nemschoff. **Lounge seating:** Kinetic. **Cafeteria/dining seating:** Krueger. **Other seating:** Mueller. **Upholstery:** Mueller. **Cafeteria/dining conference tables:** Howe. **Coffee and side table:** Kinetics, Mueller. **Files and shelving:** Steelcase. **Accessories:** Business Accessories. **Work station:** Herman Miller. **Desk chairs:** Herman Miller. **Pop up chairs:** Herman Miller. **Elevators:** Southern Elevators. **Client:** University of Virginia. **Architect:** Wiley & Wilson/Metcalf and Associates, Joint Venture Architects and Engineers. **Interior designer:** Malino & Metcalf, Inc. **Lighting design:** George Sexton. **Landscaping:** Lester Collins. **Owner's representatives:** Dr. Richard Keeling, director, and James Mitchell, administrator, Department of Student Health. **Photographer:** Arnold Kramer, interiors; Lautman Photography, exterior.



I N T R I G U I N G

SCHUMACHER®

C O N T R A C T



A DIVISION OF F. SCHUMACHER & CO.

Circle 17 on reader service card

GETTING WORK

Design firms caught in the devastated Texas economy of the 1980s were astonished to find they could actually win new clients and territories without being super salesmen—it's called marketing—which their colleagues can follow in an important new study for the IBD Foundation

From the IBD Survival Report edited by Evagene H. Bond

Don't put all your eggs in one basket? You're a designer, not a poultry breeder. But suddenly all five of your financial clients, your only firm prospects for 1991 billings, called this week to cancel or postpone work. Want another basket?

When the Texas market for contract design services evaporated in the 1980s, design firms in the Lone Star State swiftly learned the value of that second or third basket. Designers tried such tactics as entering new markets, adding profitable new services, or moving laterally into client sectors similar to those they served. Whatever they did to save themselves, they played roles never taught in design school—one being as strategic planners and marketing managers of businesses that happened to have design services to sell.

With a generous grant from the Joel Polsky/Fixtures Furniture Endowment, The Institute of Business Designers Foundation has produced *The Survival Report*, a detailed examination of how 11 Texas design firms coped with the disastrous decline of the Texas economy in the 1980s—and what today's designers can do to effectively survive and compete—edited by Evagene H. Bond. What follows is the third of a three-part serialization by *Contract Design*, made possible through the cooperation of IBD. It deals with Part II, Work More Efficiently, Chapter 9, On Diversification and Part III, Chapter 13, Marketing, and Chapter 14, Image Building.

Firms that participated in the Report include: Blakeman Design Associates, Austin; The Bommarito Group, Austin; LFI, Austin; Pierce Goodwin Alexander & Linville, Houston; Schenck Sanford/Southwest, Houston; Skidmore, Owings & Merrill, Houston; Staffelbach Designs and Associates, Dallas; Vivian/Nichols, Dallas; Weber Design Associates, Dallas; The Whitney Group, Houston; and Ziegler Cooper Inc., Houston.

Whom do you know, what have you done, where are you looking?

Successful diversification seems simple, at least on paper: It depends on a firm's track record, relationships in the industry or region the firm serves, and market conditions. But you must look closer, especially at the market: the size, wealth and desire for services of its potential client base; whether clients prefer a firm oriented toward service or efficiency; the nature of the competition

In our profession, the challenge is not in designing 10 new things a day, but in questioning everything we have done before."

—Jo Heinz, Staffelbach Designs

your firm would encounter.

If conditions seem favorable, a design firm has two basic choices for diversification: by client or by geography. What's the most attractive opportunity of the moment? Having many oil clients, Pierce Goodwin Alexander & Linville diversified into the very similar gas industry. But the firm takes nothing for granted; its director of interior architecture, Marilyn Archer, advises, "Actively monitor your markets and produce your own diversification." Numerous variations on these two themes are possible.

- Add markets, not market share. Identify an industry that has rarely used interior designers and construct a marketing program to capture its work.

- Add profitable services and profit centers.

Marla Bommarito-Crouch, of The Bommarito Group, says "Find services others are not offering." She is constantly alert for opportunities to sell clients such services as post occupancy evaluations, maintenance manuals, assistance with their own long-range facility planning, facility management, standards guidelines and productivity studies.

- Build from a steady base. Use specialties such as tenant development as a springboard for other work, such as high-end or international projects.

- Diversify laterally. Vivian/Nichols, reasoning that health care facilities require many of the same qualities as hospitality, its specialty, is moving toward hospitals and nursing homes.

- Joint venture. When you need track record and relationships, join a national or international team. For instance, Ziegler Cooper is one of the consultants for the new National Airport Terminal in Washington, D.C.

- Initiate long-term projects. Devoting time finding clients and funding can result in commissions billing years of fees.

- Specialize—but sell nationally or internationally. The local client base is often not large enough to support a highly specialized firm. With most of Vivian/Nichols' work in hospitalities, Reggi Nichols declares, "Texas is not the place to survive. The doors are shut. We are already a national firm. We have to be an international firm and we are looking to Japan and Europe."

- Open a new office. However, don't overlook the management stresses of a merger or acquisition that will be inevitable. And geographical diversification means airplane hopping, which can be exhausting.

- Consider computers. Electronic linkages may become as common as phone and facsimile connections are today. The Whitney Group's Gary Whitney believes, "The process will affect the whole industry: Vendors, contractors and consultants will all be networked, sharing information."

Marketing is not a four-letter word

A slump brings the need to make hard decisions about money. Sales and profits are down. With limited resources, how do you spend it?

"On marketing," said several of the participants in this study. How the money

How it feels to be a hospitality specialist when the local hotel market runs dry:

"Texas is not the place to survive. The doors are shut. We are already a national firm. We have to be an international firm, and we are looking to Japan and Europe."

—Reggi Nichols, Vivian/Nichols

located depends on the firm, but in general, firms are spending money and time on "software"—finding and qualifying leads, penetrating new markets, selling, remarketing old clients. They are cutting back on or getting more mileage out of "hardware" like brochures.

Good marketing is a matter of methodical planning, not brilliant salesmanship. The trouble with planning in boom times is that it doesn't seem relevant when work appears to walk in the doorway. Washington, D.C. management consultant Stuart W. Rose argues that boom thinking is myopic thinking.

A marketing plan that allows a design firm to precast its income, accent its strengths when selling and correct its weaknesses to become more competitive should be prepared, tested and revised in good times and bad to remain consistent with the firm's changing goals. Possible strategies to consider for a marketing plan follow.

- Intensify efforts to find work among present and recent clients.
- Look for movement in markets.
- Build ongoing relationships by building lists of decision makers in target markets and contact or "bird dog" them. Then follow up contacts regularly, keeping track of key people on the job.
- Join associations where existing clients and potential ones meet.
- Respond to what the market wants and tailor services to client needs.
- Qualify leads to make front-end efforts pay.

While large firms have marketing specialists to identify and track leads, small firms follow suit as far as finances permit. But increasingly, principals are realizing they must mobilize everyone on staff as marketers. Principals can only do so much even in a recession, and spreading out responsibility for this function reduces a firm's dependence on one or two individuals. Reggi Nichols calls her marketing specialist "a necessary luxury."

Project managers are becoming key figures in marketing and sales for large and small firms. For one thing, they are in the best position to build relationships and to get early signals about add-on work. Moreover, sophisticated clients know the importance of a project manager as hands on administrator over a firm's principal.

Of course, designers must keep in mind that nothing can get them through a recession if they fail to cultivate the skills necessary to write a proposal, make a presentation, negotiate a contract and close

a deal. To quote Marilyn Archer, "Interiors is a personal business. People buy people."

Everyone has an image—like it or not

A design firm possesses an image whether it likes it or not, created by the sum of everything it does. Its logo, location, project management, service innovations and high-profile work—everything contributes. So the first way to effectively build an image is to avoid spending time or money projecting a fuzzy or undesirable image. A dose of self analysis, taken by the firm, helps here.

- What is the firm's uniqueness? Ask clients for the answer.
- What message does the firm convey through its market position?
- What can public relations do to foster awareness of a design firm? (Public relations can sometimes win approval for a firm but rarely succeeds at actually securing jobs for it.)

A designer will probably have time if not money during a recession to devote to image-building activities. That being the case, he or she would be wise to consider applying personal tactics, including networking, community service and speech making. Impersonal tactics, including brochures, media publicity and advertising, tend to be more expensive, but they do keep a firm's name before a large number of people at one time.

Personal tactics have the added value of helping you build relationships and acquire information, so they may actually be more cost-effective in the long run. If a designer surveys them more broadly, as ways to build image as well as to help create jobs, they may be the tactics of choice. Among the possibilities are: community activities and service on boards, pro bono work, events, feedback, giving and attending parties, and conferences, conventions and meetings.

Karen Toussaint observes that community activities are the traditional way architects get business. "It's easy for interior designers to do this too," she says, "as we tend to be people-motivated to start with. You have to join something you're interested in, get active and find out where you can make a contribution."

Paradoxically, the best impersonal tactics are the most personal. Mailings to special groups, while more expensive, may be more efficient than advertisements or newspaper articles that reach

many people not interested in design firms. Of the basic impersonal tactics, brochures are the most expensive—a fact many firms must weigh during a recession. There may be no one "right" way to produce them; while Marilyn Archer feels brochures must show installation photographs, Gary Whitney leaves them out altogether.

Getting good service these days?

Design firms large and small have noticed it: Clients are becoming more sophisticated. In addition, they are moving to control costs by managing the design process more closely, as the increase in the numbers of facility managers shows. Time and budget constraints are likely to rise no matter what the economy's condition.

Where does this leave the design profession? Hopefully, insisting on the highest quality work and service, devising new service strategies as part of the fee and assuming more accountability and responsibility. The day of the loyal client is over: Marla Bommarito-Crouch says, "Selection is on a one-job-at-a-time basis. You must constantly remarket."

There has also been a change in team structure. The facility manager is a key player whose importance can hardly be overestimated. Bommarito-Crouch finds that "For them, design solutions must work. Aesthetics are second. We have to justify the design in terms of its function and cost."

Finally, designers are finding that seeking out information about underlying needs and motivations, not just the facts about the project, will produce better design and more satisfied clients. You can never know too much, they all seem to say. Jo Heinz, of Staffelbach Designs, says, "In our profession, the challenge is not in designing 10 new things a day, but in questioning everything we have done before. Our innovation is to support—and to lead, to awaken awareness—about changes in the corporate environment by challenging ourselves to do it better." ☛

Contract Design is privileged to present this serialization of the full report, which has already been issued to IBD members. Copies of the full report are available to IBD members and nonmembers for \$20.00 each plus \$5.00 shipping and handling by writing to IBD, 341 Merchandise Mart, Chicago, IL 60654, Attention: Pat Murray; or calling 312/467-1950 or faxing 312/467-0779 with a Visa number.

DURKAN

CHOICE OF TODAY'S GREAT DESIGNERS.

(Inset)

Interior by *Brad Elias*
Hochbeiser Elias Design Group
New York, NY
for Jefferson Sheraton Hotel
Richmond, VA

Interior by *Rebecca Jones*
PMI Design Group,
Fairfield, NJ
for Plaza Suite Hotel,
Secaucus, NJ

There are lots of good designers around today but few really great ones.

We are pleased that great designers specify Durkan patterned carpet. They know that no one in the business today can match Durkan the precision, color clarity and exquisite beauty of the patterned carpet, and for longer retention of that beauty.

This meticulous attention to detail is one of the reasons they are great designers.

DURKAN

P.O. Box 1006, Dalton, GA 30707
WATS: 800-241-4580
FAX: 404-226-0360

Circle 18 on reader service

THE
SYMBOL OF
QUALITY CARPET
WITH FIBER BY
Monsanto

THE TOUGH LITTLE RED SCHOOLHOUSE

TECHNOLOGY

A school designed to withstand vandalism, security problems and low maintenance probably doesn't look like what most designers would expect

By Amy Milshtein

Every kid wants to make a mark in school—to break a sports record, graduate at the top of the class, or be the “most likely to” list in the yearbook. All want to do something to ensure their names will live on. But sometimes making a mark takes on a more literal meaning—when students paint their name on a wall, punch a hole in the ceiling or scribble on the floor. Can good design keep these problems in check or even solve them?

The answer from architects and interior designers with educational design experience is resounding...maybe. “There are two kinds of vandalism,” states Tim Scarbrough, of the firm Rowlett Scott Sirrine’s Greenville, S.C., office. Scarbrough just completed the programming for Florida’s Dade County school system, which includes the inner-city schools of Miami. “They are either opportunistic or determined,” he believes. “There is no stopping a determined vandal so we employ forgiving materials, heavy ceiling tiles and easy-to-clean masonry. For the opportunistic variety, which is more common, we try to cut down on the places where they can vandalize. So we suggest there be no corners and keep everything well lit.”

Specifying rugged materials goes without saying, but designers who create a prison-like atmosphere may be embarrassed by the result; it’s neither conducive to learning nor effective at solving the problem. “If you project an image of obvious protection, students will see it as a challenge, a challenge they will eventually lose,” states Ezra Ehrenkrantz of Ehrenkrantz, Eckstut & Whitelaw in New York, an architecture firm commissioned to design a prototype New York public school for 1,200 pre-kindergarten to first grade students. “Instead,” he continues, “you allow the students to take possession of the building and give them a vested interest in it, the school is no longer a faceless public property—it becomes theirs.”

Ehrenkrantz’s prototype makes every part of the school student territory. Hallways become art galleries and classrooms have prior windows so students can look out and see their work. “You’ve got to get the students to take pride and possession of their school while they are young, before the problems



PS-20 in The Bronx (left), is one of four prototype schools Ehrenkrantz, Eckstut & Whitelaw designed for the New York City Board of Education. It is scheduled to begin construction this spring. Don't let that warm exterior fool you. The school is surprisingly resilient to vandalism, security and maintenance. Drawing: Mona Brown.

so access can be easily monitored,” he says. “The three hotspots for crime, bathrooms, playgrounds and hallways, should be designed so they can be naturally supervised.”

Some of Stevens’ proposals may seem rather unorthodox. For example, he proposes engineering the bathroom entry without doors; that way privacy can be maintained without offering the psychological safe haven of being “behind closed doors.” Softscaping and landscaping should not provide a place to hide or give access to upper floors. And hallways should be straight with minimal corners and turns. “Not only does it make them safer,” Stevens advises, “it makes them easier to maintain.”

Easy maintenance is another important issue schools have to face as shrinking budgets may force the cutting of janitorial personnel. Architects can anticipate this unwanted development by specifying robust materials such as vinyl composite tile (VCT) or heavy-duty carpet for floors. Scarbrough suggests non-permeable tile for bathrooms so that whole areas can be quickly hosed out. Masonry, brick and block tile are favored by Ehrenkrantz for providing rugged, easy-to-clean surfaces.

By using a combination of strong materials, sensible planning and sensitive design, America’s architects and interior designers can produce schools that are clean, safe, learning environments. Hopefully, America’s students can in turn leave school as respectful, responsible, educated adults. Obviously many additional issues factor into the equation, but design can and should be able to make a mark of its own on the schoolhouse. ☛

start. Then there is a chance that they never will,” states Ehrenkrantz.

Scarbrough has taken a similar approach. CRSS’s projects for Dade County schools employ a “student wall” that kids can decorate and call their own. The architects have also tried to get students involved in the planning to give them a sense of ownership. Unfortunately, these work sessions tend to attract the better students, not the individuals usually responsible for vandalism. But Scarbrough has gotten a few of these kids to speak.

“It was amazing,” he recalls. “They would tell us what they did and how they did it. For example, there was a problem with kids getting into a school after hours and tearing it up. They told us how easy it was to get on the roof and get inside.” Fencing set up around the roof stopped the problem.

Design can also promote security by eliminating the opportunities that precipitate problems, as Dr. Ronald Stevens of the National School Safety Center suggests. “New schools should be built with fewer entrances

Throwing A Classic Curve At Sheet Metal

How on earth did Architectural Supplements' Planter Wall train sheet metal to extrude, cut and join precisely

By Roger Yee



Trees are never seen walking anywhere—unless you are caught in a typhoon or just happen to be Shakespeare's MacBeth. However, Robert Mayen, general manager of Architectural Supplements, had toyed with the notion of giving indoor planters the solidity of architecture and the mobility of movable partitions for some time before he found a practical way to raise planters up to the height of low walls. "I had made prototypes in plaster, metal and wood," he recalls. "But the prototype that I liked most, with a rectangular Neo-Classic Revival base in wood and walls in metal, was not quite the answer."

Mayen recently found the solution in an all-metal construction that depends on the ability to extrude the Neo-Classic base in sheet metal and then to cut and weld the extrusion into a miter joint at each corner. Pulling this off consistently is not a piece of cake. As Mayen points out, "The extrusion must hold its shape as it takes a precise, razor-sharp cut. Then the pieces must fit together exactly."

A number of key steps were finally taken by toolmakers and other skilled crafts people at Architectural Supplements to integrate everything into a smooth process. An extruder was set up to shape the proper architectural profile in aluminum sheet for the base. A custom jig was assembled to hold the

extrusion firmly in place for cutting miter joints. And a carbide saw was modified to cut the extrusion accurately.

When the parts for a base emerge from this process, they are in turn placed into another jig and welded on the inside to form a rectangular frame. Then this sub-assembly is welded or bolted to a sleeve-like wall or box component, also made of aluminum sheet. Finally, the completed unit is spray painted with a baked-on finish. To display plants in the unit, a separate, interchangeable planting pot is inserted at the top.

The product, called Planter Wall, is being shown as part of Architectural Supplements' Neo-Classic Collection. Mayen has been able to offer pedestals, accessories and planters that match it by pairing smaller but similar bases with different superimposing structures. Designers who are specifying Planter Wall for commercial and institutional environments cite its ability to define open space, direct traffic flow and reconfigure quickly while lending an air of dignity and permanence as their design criteria.

If Mayen is to be believed, there are many more problems he would like to solve with Planter Wall-like designs. "There's so much more I'd like to do with this technique," he says. "Just think of boxes, walls and ovals." Anyone like Robert Mayen who can make plants move should be taken seriously. ☞



The completed Planter Wall of sheet metal construction (top, left) is typically deployed to define open space or direct traffic for as long as little—as required.

An Architectural Supplements worker (top, right) is shown bending the sheet metal for the wall component of Planter Wall.

Almost all the key joints in Planter Wall's sheet metal construction are joined by welding (above) or bolted metal to metal.

PROFESSIONAL LITERATURE

elcase

Filing and Storage Guide, a Steelcase publication, provides a thorough overview of the dimensions and capacities of Steelcase files. A filing and storage tool to help determine furniture needs, the guide is organized into three sections, including a glossary of the various files used within the guide. **Circle No. 231**

Marble Institute of America

Dimension Stones of the World, available from the Marble Institute of America, contains over 100 full color plates of eight types of dimension stone, including granite, limestone, marble, onyx, quartz-based stone, slate, stone and serpentine, plus absorption, density, compressive and flexural strength and hardness test data as defined by US ASTM standards. **Circle No. 232**

Petrafina Inc.

Petrafina Inc., a major source for fine marble and stone, provides the Petrafina corporate brochure highlighting the company's capabilities,

services, Architects & Designers Division and unique PetraSystem. **Circle No. 234**

Capri Lighting

Capri Lighting's new European Collection catalog is a veritable gold mine of Euro-styled, recessed lighting trim ideas. The European Collection comprises crystal, sharply faceted and stepped pyramidian frame trims that lend themselves to unlimited interior design imagination. **Circle No. 236**

George Kovacs Lighting

George Kovacs Lighting, has released its catalog for 1991. The catalog includes inspired illuminations for table, floor or wall use. **Circle No. 235**

Buchtal Corporation

A new brochure highlighting Chroma Glazed Ceramic Tiles is available from Buchtal Corporation. The brochure boasts an energetic design with colorful pages and unique folding,

and emphasizes Chroma's large selection of sizes (10) and colors (71) through product and installation photography. Technical information includes setting and maintenance recommendations, technical properties and actual sizes and trim. **Circle No. 233**

Dorsett Carpet Mills

The lasting beauty and performance of Dorsett commercial carpets are documented in "Locations." Eleven diverse installation sites from across the United States—from health care to hospitality—are included in the brochure to illustrate the carpets' broad range of practical applications. **Circle No. 238**

Bobrick Washroom Equipment

Bobrick's 1991 Toilet Compartment catalog features the company's Designer, TrimLine, and DuraLine Series compartments, screens and dividers. Special emphasis on Bobrick's new fire-resistant 1180 Duraline Series solid phenolic compartments is documented with ASTM E-84 test results and new guide specifications. **Circle No. 239**

MARCH 1991

CONTRACT DESIGN 69

- Silky smooth operation due to built-in speed control mechanism.
- A stop-control allows you to set one or several blinds to stop at a predetermined height, accurately... always.
- Available with soft uncoated Trevira® Polyester fabrics in two different weights and over 50 colors, or with Sunscreen fabrics.
- Covered by a five-year warranty.

One of many systems for better window treatment.

Silent Gliss USA, Inc.

Loganville, GA
Tel. (404) 466-4811
Toll free 1 (800) 241-2217

SYSTEM

4200

Speed Controlled
Roller Blind

 **Silent Gliss**®


Silent Gliss
Above All

Circle 19 on reader service card

Architects at War in Japan's Urban Desert

The New Japanese Architecture, by Botond Bogнар, 1990, New York: Rizzoli International, 224 pp., \$50.00.

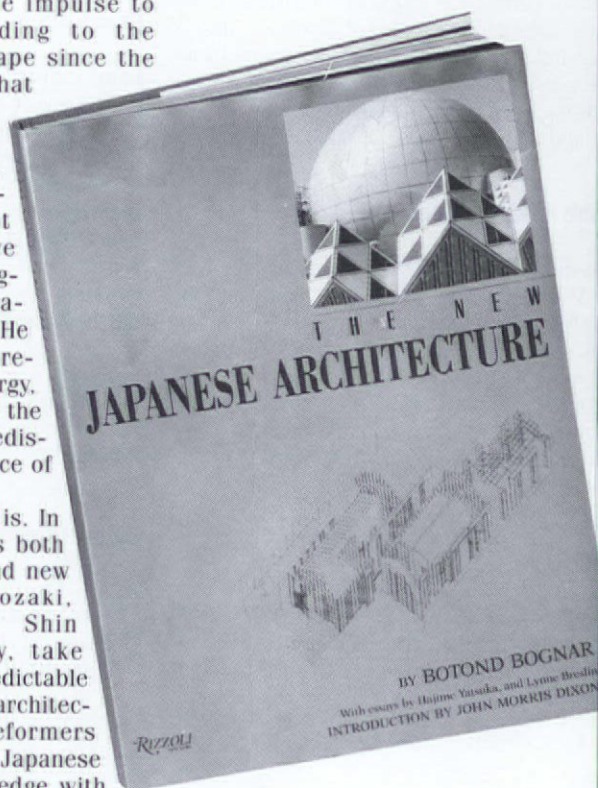
Downtown in Japan often strikes the Westerner as an urban disaster. Not only are the signs in kanji and other Japanese characters, but the typical intersection looks helter-skelter owing to the almost random, non-grid street patterns on which front buildings of all types. You can test your tolerance for eclecticism by walking through a Tokyo neighborhood, where you will encounter low-rise, traditional structures, Meiji-era copies of Western architecture, early postwar commercial structures of careless design and shoddy construction, as well as mainstream modern high-rises and the occasional, breathtaking tour de force from Japan's avant-garde architects—all cheek by jowl within a few, dense blocks.

In *The New Japanese Architecture*, Botond Bogнар, professor of architecture at the University of Illinois at Urbana-Champaign, takes a critical look at where the avant-garde is some 30 years after it first appeared. Readers should be forewarned that this is a very selective review of designers on the cutting edge, accompanied by handsome photography and a demanding, highly theoretical text. More orthodox Modernism, as practiced by a respected independent firm like Nikken Sekkei, design-build giants such

as Kajima, Takenaka or Shimizu, or venerable pioneers like Kenzo Tange, are not represented here.

Today, the avant-garde impulse to fight the city—responding to the amorphous urban landscape since the 1970s with architecture that symbolizes violence, confrontation or retreat—has clearly run its course. Bogнар notes, "The defensive attitude and retreat from the urban realm have been replaced by a willingness to confront the megalopolis on its own terms." He adds that, "The latently preserved flexibility, vital energy, dynamics and resilience of the Japanese city are being rediscovered in a new renaissance of urbanism in Japan."

And what a rebirth this is. In page after page, architects both well known in the West and new faces, such as Arata Isozaki, Kisho Kurokawa, and Shin Takamatsu among many, take designers on a wildly unpredictable tour of the new Japanese architecture. When government reformers of the Meiji era urged the Japanese to combine Western knowledge with Japanese spirit, Japanese society would never be the same. As *The New Japanese Architecture* shows, neither the East nor West has seen design quite like this before. ☞



AD INDEX

Advertiser	Reader Service No.	Page
Accuride	16	55
Amtab Manufacturing Co.	4	4
Arcadia Chair	1	Cover 2
Artexpo New York	20	Cover 3
Baker, Knapp & Tubbs Inc.	15	42
Columbus Coated Fabrics	22	39
DuPont Flooring Systems	11	9 - 16
Durkan Patterned Carpet	18	66

Advertiser	Reader Service No.	Page
Falcon Products	6	5
Fixtures	13	27
Gross Stabil	9	21
Intrex	10	8
Johnson Industries	8	7
The Knoll Group	7	18, 19
Merchandise Mart	14	33 - 35
Paoli Inc.	21	Cover 4

Advertiser	Reader Service No.
Quartet Manufacturing Co.	2
Sauder Manufacturing Co.	12
F. Schumacher & Co.	17
Silent Gliss USA Inc.	19
VPI Floor Products	5
Versteel	3

This index to advertiser page location is published for convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

DESIGN DETAIL

Tagging Down the Customers

The facade of the office tower housing the Baltimore Area Visitors Center in downtown Baltimore is sheathed in glass on the ground level, offering the center maximum visibility from the street. Taking advantage of the Center's prime location,

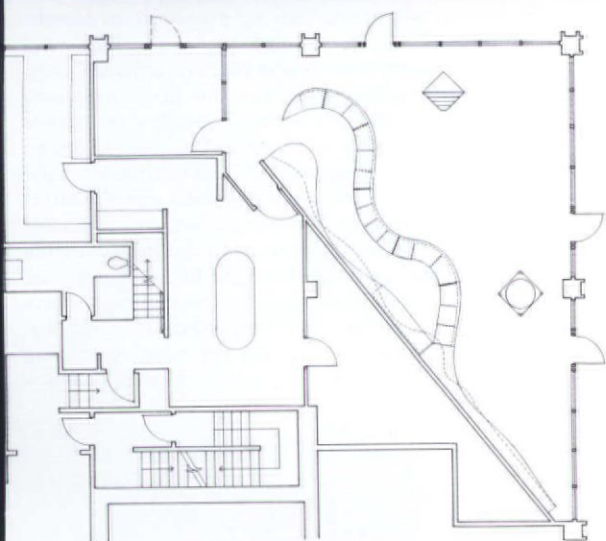
RTKL created the prominent American flag interior detail (46 ft. long x 12 ft. high) for the Center with a double purpose in mind: to dominate the interior design with a reminder of the city's heritage as the birthplace of the Star Spangled Banner, and to serve as exterior or signage to stop passersby and lure them inside.

Each stripe of the three-dimensional flag is a separate piece of woodwork with its own

curve, painted the appropriate color. One stripe has cutout lettering with a white background for the Center's name; the stars on the flat blue field received the same treatment. The entire flag is mounted on a plywood frame that is supported by steel rods hanging from the slab above and by steel brackets anchored to the back wall. Fluorescent lighting mounted behind the stripes is used to illuminate the lettering.

The bottom stripe protrudes dramatically to become a laminated reception counter that follows the curving stripes above. From the outside, the stripe that forms the reception counter is not easily distinguishable from the rest of the flag. A closer look, however, reveals the clever merging of form and function.

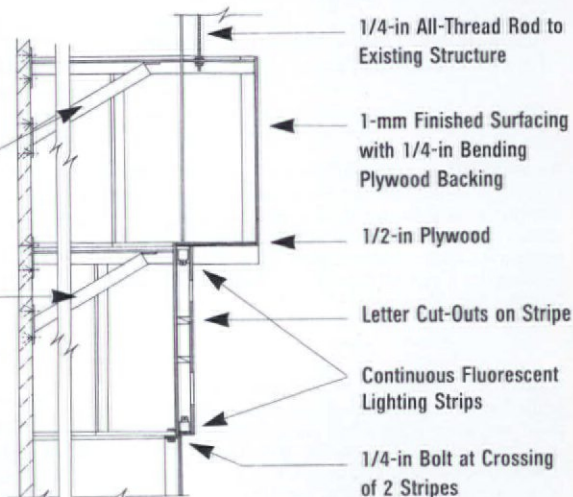
Photograph by Scott McDonald, Hedrich-Blessing



VERTICAL SECTION

Steel Stripe Support

Steel Stripe Support



CONTRACT CLASSIFIEDS

REPRESENTATIVES WANTED

Well established manufacturer of contract furniture seeks quality reps to promote product line to dealers, A&D and end-users. Mid to upper mid-price point. Quality, contemporary products. The best compensation and outstanding customer service. Prime territories available. Reply to Box 331, CONTRACT Magazine, 15400 Knoll Trail Drive, Suite 112, Dallas, Texas 75248.

REPS WANTED

Who take their line seriously and who call on their clients regularly.

Territories: Los Angeles, 11 Western states, and elsewhere in U.S. We are searching for 2 categories of reps.

- To sell a line of medium-end contract chairs (wood) that is competitively priced.
- To sell a line of high-end residential chairs (wood).

Juhasz Inc., 4515 W. Adams Blvd., Los Angeles, CA 90016. 213-734-1556 or 213-734-1567.

Established Rep wanted for architectural plaster products. Line newly introduced in the U. S. New York and other territories open. Submit resume outlining current lines carried in confidence to: Reply to Box 333, CONTRACT MAGAZINE, Gralla Publications, 15400 Knoll Trail Drive, Suite 112, Dallas, TX 75248.

CLUSTER CONCEPT PIONEER SEEKS QUALITY REPRESENTATION

CenterCore, the leading cluster system manufacturer, is expanding our representation in several select territories. We are a strong, stable, niche manufacturer with unique products, patents and ideas.

To discuss opportunities, contact Richard Byrd, CenterCore, 802 The Safeguard Building, 435 Devon Park Drive, Wayne, PA 19087, 800-523-5640.

An established manufacturer of high-end 18th Century Georgian reproductions of quality Executive and Residential furniture is seeking sales representatives throughout the U.S. Prime territories are available at this time. Please send resume to: Legend Furniture, 5901-B Goshen Springs Rd., Norcross, GA 30071.

New S. E. Manufacturer of high quality, mid-priced wood casegoods & seating, complete & full line. Looking for good independent reps calling on dealers, designers, architects, & end users. Good commissions. Strictest confidence. Most territories available, send resume to: Box #334, Contract Design, 15400 Knoll Trail Dr. #112, Dallas, TX 75248

REPRESENTATIVES WANTED

MANUFACTURERS REPS ARCHITECTURAL SIGNS

Independent reps needed in prime territories with experience in contract sales to architects, specifiers and industrial users. Sign experience preferred but not necessary. We are introducing four unique new modular sign systems which are at the leading edge of contemporary design. Call John Roberts at 800-344-6779 for more information.

LINES WANTED

Aggressive, well established Rep/Dealer in N.Y.C. looking for contract lines to represent. Heavy A & D contracts, sales staff and showroom. Reply to Box 332, Contract, 15400 Knoll Trail Dr., #112, Dallas, TX 75248.

SERVICES TO TRADE

TRAVEL ARRANGEMENTS

NEOCON Jun'91 special airfares nationwide, special hotel rates! Call today! 800-535-1020 213-823-4744. Coordinated Travel Management 4052 Del Rey Ave Ste. 105, Marina Del Rey, Del Rey CA 90292-5602 Howard Ganulin, Mark Matusow, Jess Kalinowsky.

HELP WANTED

INTERIOR DESIGNER Monday through Friday, 8:00 a.m. to 5:00 p.m.; \$ 13,440 annually plus 50% commission of net profit of any design jobs brought into firm. Required is B.A. in interior design from a FIDER accredited school; degree work must include a two semester Practicum internship wherein applicant was responsible for measuring and drafting interior spaces, preparing floor plans with furniture layouts, preparing elevations and drawing for custom millwork, selecting fabrics and wallcoverings and preparing presentation boards. Plan, design and furnish interior environments of residential, commercial and industrial buildings including banks, hospitals, restaurants, bars, hotel rooms and law offices. Confer with clients to determine architectural preferences, purpose and function of environment, budget, types of construction and equipment to be installed. Integrate findings with interior design principles and formulate optimal environmental plan. Advise client on interior design factors including space planning, layout and utilization of furnishings and equipment, color schemes and color coordination, measure raw space to draft perimeter walls and elevation. Design floor plan and elevations. Prepare design conceptual drawings. Prepare cabinetry and detail drawings for custom millwork and furniture. Estimate material requirements costs and prepare presentation board to obtain client approval of design. Insure compliance with city, state and federal safety codes and secure necessary documentation. Prepare proposal contracts and purchase orders for items purchased through firm. Subcontract fabrication, installation and arrangement of carpeting, fixtures, accessories, draperies, paint and wall coverings, art work, furniture and related items. Follow design project through completion.

Interested applicants send resume to:
Job Service
c/o O. J. Repins
Order # 0379169
6087 North Teutonia Avenue
Milwaukee, Wisconsin 53209

WANTED TO BUY

BUYING OF USED FURNITURE

Often the inability to dispose of old furniture will delay a projected move or change.

CIS will purchase your casegoods and panel/systems furniture and free you up for the planning and execution of your new space.



Tel 212-683-3233 Fax 212-689-0196

Certified Industrial Services, Inc.

WANTED TO BUY

Network buys all brands of casegoods and systems furniture

Network buys anywhere in North America

Network buys telephone and computer systems

Network buys in very large quantity

Fax: 216-253-5713

Phone: 216-253-6349

STEEL CASE 9,000 SERIES PANELS

All Heights all Colors 42", 53" high preferred. Contact Mr. Olim 201-469-7333.



Serving The Contract Furnishings
Industry In Executive Search

We are the industry leader in executive search and serve many of the premier companies on an ongoing basis for their corporate as well as worldwide field assignment. As part of our personalized service, we conduct on-site interviews with our clients at their corporate headquarters or wherever needed at any of their district showrooms. We are currently arranging interviews in the cities listed below for the following assignments:

- **VICE PRESIDENT - SALES & MARKETING**
West coast manufacturer.
- **NATIONAL ACCOUNT DIRECTOR - SYSTEMS & SEATING.**
- **DISTRICT SALES MANAGER-SYSTEMS**- Atlanta, Houston, Los Angeles, New Jersey, New York, Mexico.
- **SALES REP - FLOORING, TEXTILES**- Dallas, Long Island, San Francisco, Seattle.
- **ARCHITECTURAL-DESIGN SALES**- Boston, Dallas, Fort Lauderdale, Kansas City, Manhattan, Hawaii, St Louis.

For further information on these situations or on how we can provide our personalized search services for your organization, please contact us.

KRISTAN ASSOCIATES

12 Greenway Plaza, Suite 1100 Houston, TX 77046 713-961-3040 Fax 713-961-3626	5485 Beltline Road Suite 125 Dallas, TX 75240 214-960-7010 Fax 214-239-7010
---	---

OPEN PLAN PLACEMENT NATIONWIDE
Sales, Sales Manager, District Managers and designers. I place professionals in the OPEN OFFICE SYSTEM industry. All fees paid by the employer. All information handled in the strictest confidence. Contact Linda Green at 800-777-2349.

ASST. ASSOC. PROF, INTERIOR DESIGN

The dept. Industrial Design at the Columbus College of Art & Design seeking application for full time faculty position in the interior design dept. begin September 91. Teaching responsibilities includes undergraduate design studio, commercial residential, and interior related courses. Candidate should have a degree in interior design or design related field and a min. of 5 years work in the field. Teaching experience desirable. Rank and salary commensurate with experience and qualification. Submit an application, a letter of interest, resume, twenty fully described slides of professional and student work and 3 ref. by May 1st to: Carl Garant, Dean, Industrial and Interior Design, Columbus College of Art and Design, 107 North 9th St., Columbus, OH.

SALES RECRUITERS

FOR OVER 10 YEARS WE HAVE REPRESENTED HARD WORKING, TALENTED SALES MANAGEMENT AND MARKETING INDIVIDUALS AND THE QUALITY COMPANIES WHERE THEY ARE RECOGNIZED. DEVELOPED AND REWARDED.

IF YOU FEEL THAT YOU OR YOUR COMPANY MAY QUALIFY. PLEASE CALL OR WRITE TO:

**Sales Recruiters
International, Ltd.**
RICHARD J. HARRIS C. P. C.,
NEAL BRUCE C. P. C.,
371 South Broadway,
Tarrytown, New York 10591,
914-631-0090—212-319-6255

**For faster service fax your ad to
214-788-1490.**

**May deadline for classified ads is
April 8, 1991.**

Call 800-527-0207 to reserve space

CLASSIFIED ADVERTISING

RATES: A standard classified ad costs \$85 per column inch. Estimate a column inch as 40 characters per line, 7 lines per inch, including headline and address. Please specify whether it is a signed ad or a blind box number. Add \$5.00 to the cost if a box number is used. Payment with order is required for insertion of classified. Send ad and check to: CONTRACT, Classified Ad Dept., c/o Gina Curlee, 15400 Knoll Trail Drive, Suite 112, Dallas, TX 75248. **DEADLINE:** 1st of month preceding issue date. **REGULATIONS:** Classified ads may be used for help or situations wanted; salespeople, reps, or lines wanted; business for sale; wanted to buy; and space for lease. Classified ads may not be used for extensive product descriptions; customer solicitations; or for the offer of merchandise or services continuously available to our readers, which is the function of display advertising. Publication reserves the right to reject, delete, or re-word copy that is contrary to regulations.

CONTRACT REPS WANTED - Many important and new manufacturers ask CONTRACT DESIGN Magazine for the names of qualified independent representatives who currently sell commercial/institutional furnishings and might be interested in an additional line. If you want us to include your name in a confidential list of reps, which we supply to manufacturers who have become new advertisers, write to the publishers of CONTRACT DESIGN Magazine. State your name, address, type of lines you carry, number of associates or salesmen if you have any, and indicate product categories in which you have a particular interest. Also include area covered. This is a free service. CONTRACT DESIGN advertisers who are interested in expanding sales coverage and finding additional reps are invited to inquire about this advertiser service. Write: Carrie Enfield, Publishing Director, CONTRACT DESIGN, 1515 Broadway, New York, NY 10036.

PERSONALITIES

Dakota falls into The Gap

Dakota Jackson

No one ever called Dakota Jackson a back-to-basics kind of guy—until now. The furniture designer recently starred in a clothing ad for The Gap, complete with a black-and-white photo by Herb Ritz. Very back-to-basics.

How are other designers reacting to Jackson's 15 minutes of commercial fame? "They all want to know how to get in one," he reports. It's a mystery to Jackson: "I don't know how they decided on me."

Catching the attention of mainstream America comes on

design sense, since he got to pick out his own outfit for the shoot. "It was almost scary: I picked something and they were all yelling, 'Fabulous! You look fabulous!'" Say cheese, Dakota.

Balancing Act

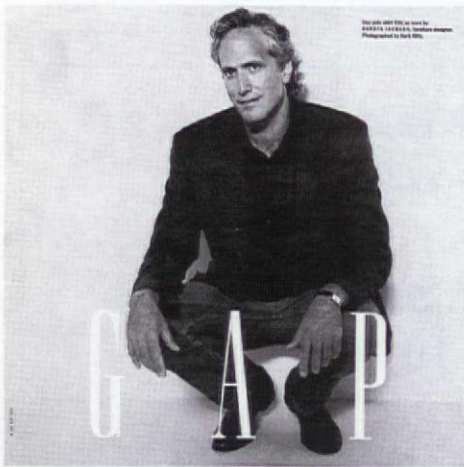
Denise Scott Brown

From roads and bridges or galleries and gift shops to knives and forks to contract fabrics: Denise Scott Brown, ARIBA, somehow manages to keep everything in perspective. The principal at Venturi Scott Brown Associates in Philadelphia will finally see her firm's winning design for the Sainsbury Wing of England's National Gallery when it opens this year in London's Trafalgar Square. The wing houses some of the world's finest Early Renaissance art, and took five years to complete.

Along with tourists who regularly amass there, Trafalgar must now accommodate more museum goers, who may total 4 million in 1991. Scott Brown says she kept those tourists in mind when designing. "Building in Trafalgar required a lot of analysis," she admits. "The square is defined more by the activity it surrounds than by building walls."

But museums aren't the half of it. Scott Brown, in collaboration with husband Robert Venturi, has been putting perhaps an equal amount of energy into the decorative arts: fabrics—including a new collection for DesignTex—furnishings, chairs for Knoll and even some silverware.

Perhaps
Scott



Jackson

the heels of Jackson's most successful year ever: Ke-zu, his first contract collection, has "gone platinum," and he's filled orders for AmeriTech, Columbia Pictures and Ringling Brothers Circus' headquarters.

In an effort to recreate the old Knoll Studio atmosphere, Jackson has hired three assistant designers. "I want to create a think tank," he says. Since Ke-zu, Jackson has added the 'Cub•a collection, is considering a textile line, and plans to introduce "Vik-ter," a chair in the \$250 price range, in June—a dramatic contrast to Jackson's \$900 average price.

The Gap apparently appreciated Jackson's



Scott Brown

Brown's next museum project could be a package deal—the building and all the exhibits too!

No black sheep here

Iwan Tirtaamidjaja

What does a graduate of the London School of Economics, the University of Indonesia Law School and Yale University, who taught International Law in Indonesia and worked at the United Nations in New York, do for an encore? Become a fabric designer specializing in batiks? For Iwan Tirtaamidjaja, (Tirta for short), the jump was only natural. "I was researching the classical court dances of central Java, and I was drawn to costume patterns and motifs," he says. In 1965 he published a book, *Batik*, and hasn't looked back since.

Now Indonesia's foremost batik designer, Tirta helped Scalamandr  put together its



Tirtaamidjaja

recent Spice Island Collection. "Batik had a reputation for being tacky and ethnic, something only hippies would like," observes Tirta. "I believe that its appeal is more sophisticated, more universal." Obviously others agree, as his fabrics are showing up on furnishings worldwide.

Turning to design must have been difficult for the son of an Indonesian Supreme Court Justice. "I was definitely the black sheep for a while," admits Tirta. Putting the past aside, he points out that his workshops employ hundreds of craftspeople. Who says black sheep can't have their day in court?



Hartman

Designers—better volunteers than Boy Scouts?

John Hartman

Who would have thought that designers would make great volunteers? John Hartman, executive director of the Design Industry Foundation for America (DIFFA), has worked with dedicated volunteers before: the Boy Scouts of America, the Girl Scouts, the Audubon Society and even the Volunteers of America. But designers are different.

"I've never seen this level of dedication in a volunteer organization," he says.

Hiring Hartman—experienced fundraiser instead of a designer—was a telling choice for DIFFA's board of directors. "When I started, I couldn't have told you who Jay Spectre, Jan Lenor Larsen or Marjorie Buatta were," he laughs. "Now I not only know that they're incredible

contributors to our cause, but I know what they do in the design world as well." Twelve active DIFFA chapters keep his hair full.

Hartman's first move as executive director was to work on internal organization to make long-term goals. Today the fundraising goes on despite economic obstacles. "It's definitely more difficult to raise money during a recession, but we've got to do it," Hartman says. In his spare time, he relaxes by gardening, cooking and—remember, this isn't the Boy Scouts—restoring furniture in his New Jersey home.

Name, address, city, state, zip, telephone, and position fields.

SPEED SUBSCRIPTION
6 Please send me subscription information:
1 YES 2 NO

Signature and Date fields.

Boxes below MUST be checked for processing.

What is your title/function? Which best describes your firm?
B Interior Design Firm
C Contract Furnisher/Office Furniture Dealer
D Industrial Corporation
E Banking, Finance or Insurance Firm
F Transportation/Communication
G Hotel/Motel
H Entertainment/Recreation Facility
I Restaurant/Restaurant Chain Headquarters
J Shopping Center/Retail Management Firm
K Real Estate Management Firm
L Educational Institution or Library
M Government Agency
N Hospital/Nursing Home/ECF
O Other End-User
P Manufacturer/Manufacturer's Representative

3. Approximately what is the dollar volume of commercial/institutional space designed/specified by your firm in the past year?

4. Approximately how many square feet of commercial/institutional space did your firm design/specify in the past year?

- A Under \$25,000 sq. ft.
B 25,000-99,000 sq. ft.
C 100,000-500,000 sq. ft.
D Over 500,000 sq. ft.

5. Reason for inquiry

- 1. Current New Facility
2. Current Remodeling Facility
3. Future Contract Job
4. General Interest

CASH DETAILS ON ITEMS CIRCLED

Do not circle more than 40 numbers

Grid of numbers 1-58 for marking.

DESIGN PROJECT LEAD REPORT

CONTRACT DESIGN can help you specify furnishings for your current and future jobs. Fill out the optional questions below and manufacturer's brochures will be sent to you promptly.

Type of project:
Name of job:

Location:
Street Address:
City/State/Zip

Will specify furniture/furnishings within:
3 months 6 months 1 year

Projected budget for furnishings/furniture: \$

Type of furnishings/furniture:

Name, address, city, state, zip, telephone, and position fields.

SPEED SUBSCRIPTION
6 Please send me subscription information:
1 YES 2 NO

Signature and Date fields.

Boxes below MUST be checked for processing.

What is your title/function? Which best describes your firm?
B Interior Design Firm
C Contract Furnisher/Office Furniture Dealer
D Industrial Corporation
E Banking, Finance or Insurance Firm
F Transportation/Communication
G Hotel/Motel
H Entertainment/Recreation Facility
I Restaurant/Restaurant Chain Headquarters
J Shopping Center/Retail Management Firm
K Real Estate Management Firm
L Educational Institution or Library
M Government Agency
N Hospital/Nursing Home/ECF
O Other End-User
P Manufacturer/Manufacturer's Representative

3. Approximately what is the dollar volume of commercial/institutional space designed/specified by your firm in the past year?

4. Approximately how many square feet of commercial/institutional space did your firm design/specify in the past year?

- A Under \$25,000 sq. ft.
B 25,000-99,000 sq. ft.
C 100,000-500,000 sq. ft.
D Over 500,000 sq. ft.

5. Reason for inquiry

- 1. Current New Facility
2. Current Remodeling Facility
3. Future Contract Job
4. General Interest

CASH DETAILS ON ITEMS CIRCLED

Do not circle more than 40 numbers

Grid of numbers 1-58 for marking.

DESIGN PROJECT LEAD REPORT

CONTRACT DESIGN can help you specify furnishings for your current and future jobs. Fill out the optional questions below and manufacturer's brochures will be sent to you promptly.

Type of project:
Name of job:

Location:
Street Address:
City/State/Zip

Will specify furniture/furnishings within:
3 months 6 months 1 year

Projected budget for furnishings/furniture: \$

Type of furnishings/furniture:



PLACE
POSTAGE
HERE

CONTRACT DESIGN

P.O. BOX 8345
BOULDER, CO. 80329-8345



PLACE
POSTAGE
HERE

CONTRACT DESIGN

P.O. BOX 8345
BOULDER, CO. 80329-8345





THE WORLD OF ART UNDER ONE ROOF.

Come spot the trends and shop the offerings of Artexpo's 700 international artists, dealers and art publishers. • Choose from paintings, sculptures, drawings, prints, ceramics, glass, fiber art and more from recognized masters and today's pacesetter artists. • And while you're there, we know you'll want to attend our free seminars on art marketing, design trends, framing and lighting innovations, cash management and more. • To make your decision to visit Artexpo even easier, we've organized specially priced travel packages (call Travel Planners at 800-221-3531). **FOR INFORMATION AND REGISTRATION, CALL 800-331-5706.**

**APRIL 25 - 29, 1991 (TRADE DAYS APRIL 25 & 26)
JACOB JAVITS CONVENTION CENTER • N.Y.C.**

Trade Admission: \$ 12, \$ 15 at door (Good for all five days of fair)

EXHIBITION HOURS

Trade Only

Thursday, April 25 10-7
Friday, April 26 11-7

Artexpo

N E W Y O R K TM

Trade & Public

Saturday, April 27 11-8
Sunday April 28 11-8
Monday, April 29 10-4

Introducing Paoli Premier Program

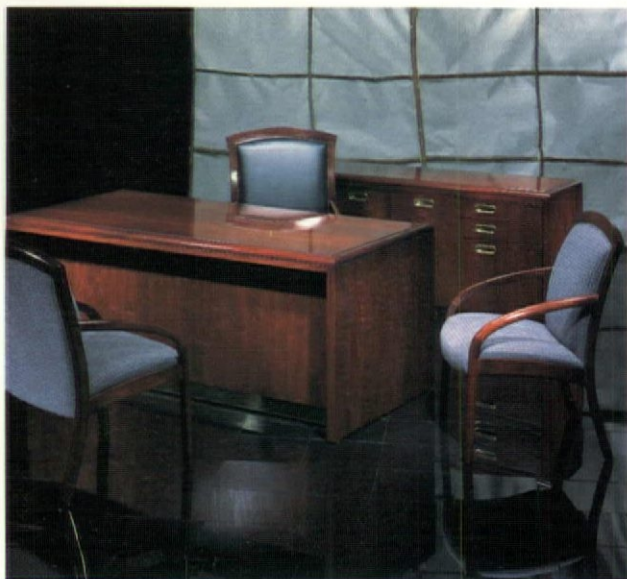
Now Showing at West Week 91, March 20-22



CONTEMPO 2



MONTCLAIR



RENAISSANCE



SAVANNAH

Explore the Opportunities

The Paoli Premier rapid ship casegoods and seating program recognizes that quality executive office furnishings can be specified and installed within short lead times. From a single chair to a complete office, Paoli Premier offers three-week availability for a selection of traditional and transitional casegoods with complementary seating.

furniture
Paoli[®]

For ease of ordering, Montclair, Savannah, Renaissance, and Contempo 2 have been placed into five-piece groups – with desk, credenza, and seating – which can be specified with one model number. Or, assemble an office from a combination of individual seating and casegoods models. Paoli Premier – there's no reason to settle for anything less.

Paoli, Inc., P. O. Box 30, Paoli, IN 47454

812-723-2791 / WATS 800-457-7415 / FAX 812-723-3880

SPACE G492 PACIFIC DESIGN CENTER, LOS ANGELES, CA

Circle 21 on reader service card