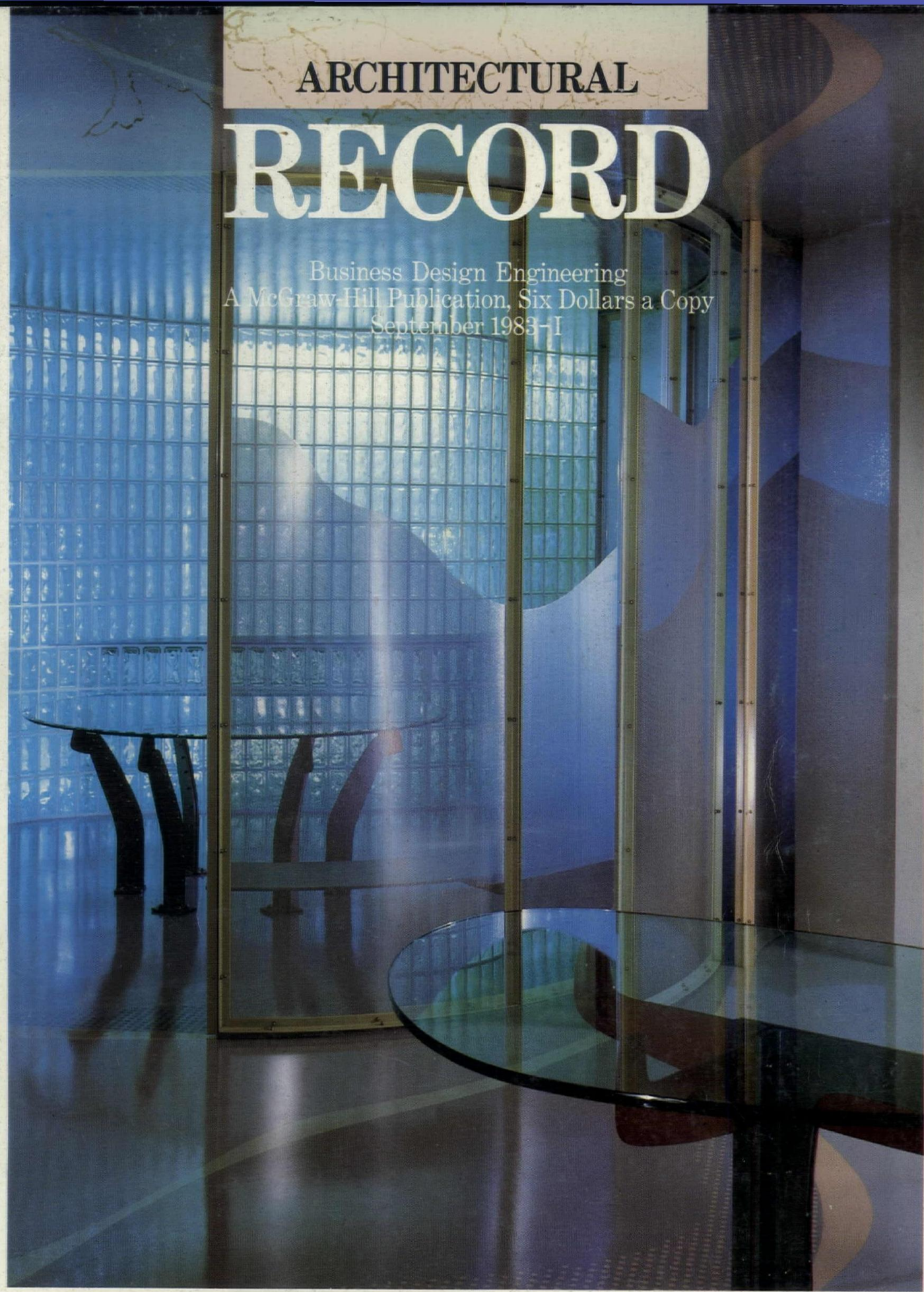


ARCHITECTURAL
RECORD

Business Design Engineering
A McGraw-Hill Publication, Six Dollars a Copy
September 1983-I



Record Interiors 1983

Ceilings that give spaces a quiet sense of drama.

Crossgate™ Acoustical Ceilings

If it's drama you're looking for, no other acoustical ceilings give it to you quite like the Crossgate Collection. Introduce any one into an interior, and you create a contemporary look that's unique among commercial ceilings.

The effect is sweeping and dramatic. But its creation is simple. The original Crossgate design uses 2'x2' semiconcealed panels scored to simulate 6" linear strips. Then cross-scored with a continuous pattern and painted in one of four subtle earth tones or four accent colors.

Two new designs—Crossgate-Linear and Crossgate-Grid—feature tegular edges on all four sides. This allows the design elements to project dramatically beneath the grid, resulting in deeply etched, gracefully powerful visuals. These designs are available in the four earth tones.

Let Crossgate dramatize your next commercial design. For further details, write: Armstrong, Dept. 3BNAR, P.O. Box 3001, Lancaster, PA 17604.

FROM THE  INDOOR WORLD* OF

Armstrong

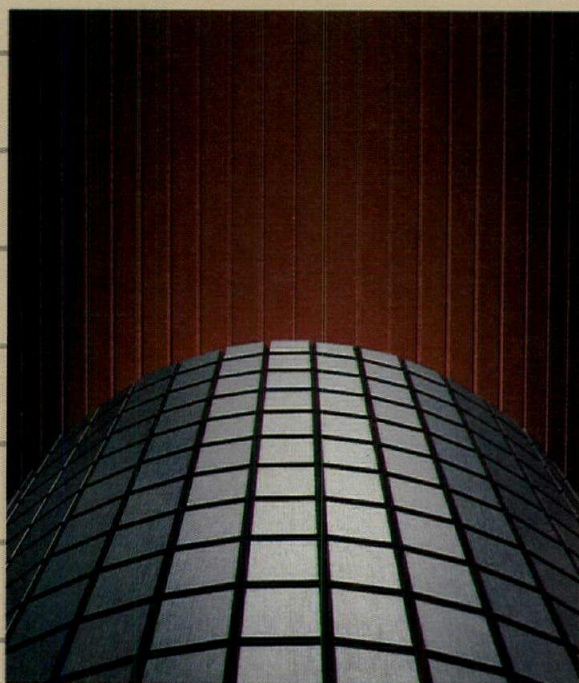




WILSONART ANNOUNCES

TAMBOUR AND GROOVED ARCHITECTURAL SURFACING

*Primeline*TM



Primeline. A comprehensive, standard design line of functional and architectural tambours. Plus flexible 1" grid surfacing. Immediately available on a stock basis through Wilsonart's national distribution network.

Including solid colors in high gloss, high pressure decorative laminate. Brushed and polished metallic faces. Designer-selected woodgrain and millstone decorative laminates. And handsome, ready to finish red oak in both solid and veneer cuts.

For complete information and samples, see your Wilsonart architectural representative or call TOLL FREE: 1-800-433-3222. In Texas: 1-800-792-6000.

WILSONART

BRINGING NEW SOLUTIONS TO THE SURFACETM

Copyright © 1983 Ralph Wilson Plastics Co., Temple, Texas

Circle 2 on inquiry card



Editor

Walter F. Wagner, Jr. AIA

Executive editor

Mildred F. Schmertz, FAIA

Managing editor

Natalie Gerardi

Senior editors

Robert E. Fischer, engineering
Herbert L. Smith, Jr., AIA, business
Charles K. Gandee
Douglas Brenner

Associate editors

Grace M. Anderson
James B. Gardner
Margaret F. Gaskie
Charles K. Hoyt, AIA

Assistant editor

Lindsay Li, products

Production editor

Annette K. Netburn
Susan Stein, assistant

Design

Alex H. Stillano, director
Alberto Bucchianeri, senior associate
Anna-Maria Egger, associate
Muriel Cuttrel, illustration
J. Dyck Fledderus, illustration

Design consultant

Massimo Vignelli

Editorial consultants

George A. Christie, Jr.
Jonathan Barnett, FAIA, AICP

McGraw-Hill World News

Peter Gall, director

Circulation director

Richard H. Di Vecchio

Business manager

Joseph R. Wunk
Ellen Muller Siegel, assistant

Marketing services manager

Camille H. Padula

Director of national advertising

Harrington A. Rose

Assistant to publisher

Elizabeth Hayman

Publisher

Paul B. Beatty

Business

Round Table:

The education of architects in interior design, 35

Design

Building Types Study 592: Record Interiors 1983 Introduction, 87

by Charles K. Gandee

Marriott Apartment, Chicago, 88

by Krueck & Olsen Architects

Offices for Credit du Nord, New York City, 96

by Rivkin/Weisman, Architects

Private Screening Room, New York City, 100

by G. Michael Mostoller, Architect

Jessica Gunne Sax Headquarters, San Francisco, 102

by Hanns Kainz & Associates, Architects

Venturi, Scott Brown House, Philadelphia, 108

by Venturi, Rauch and Scott Brown, Architects

Harry Winston "Petit Salon," New York City, 114

by Adam D. Tihany, Architect

Offices for Anspach Grossman Portugal, New York City, 116

by Samuel J. De Santo & Associates, Architects

Batey & Mack Office, San Francisco, 120

by Batey & Mack, Architects

Law Offices, Santa Monica, California, 122

by Eugene Kupper, Architect

Piano, Barcelona, Spain, 128

by Carlos Riart, Luis Cortés, Silvia Gubern, Gabriel Ordeig, and Juan Carlos Pérez Sánchez, Designers

Offices for Swid Powell Design, New York City, 132

by D'Urso Design

Riggs Memorial Library, Georgetown University, Washington, D.C., 134

by EPR (Environmental Planning & Research), Architects

Artemide Show Room, Los Angeles, California, 138

by Vignelli Associates, Designers

Berklyff Corporation Executive and Sales Offices, New York City, 140

by Bentley LaRosa Salasky Design

Springer Building, Galveston, Texas, 144

by Taft Architects

Barclays Bank International, Limited, Chicago, 146

by The Landahl Group Inc., Architects

Rosen Apartment, New York City, 150

by Bray-Schaible Design

Tsao Apartment, New York City, 152

by Calvin Tsao, Zack McKown, Designers

Engineering

Product literature, 160

Designer's Saturday 1983, 166

Advertising index, 218

Manufacturers' sources, 215

Reader service card, 221

Cover:

Marriott Apartment, Chicago

Krueck & Olsen Architects

Photographer: Nick Merrick, Hedrich-Blessing

Cover design: Alberto Bucchianeri

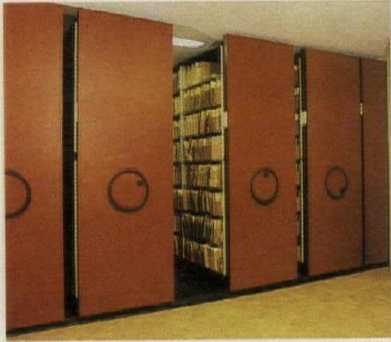
PHOTOGRAPHERS OF RECORD INTERIORS 1983

©Peter Aaron/ESTO

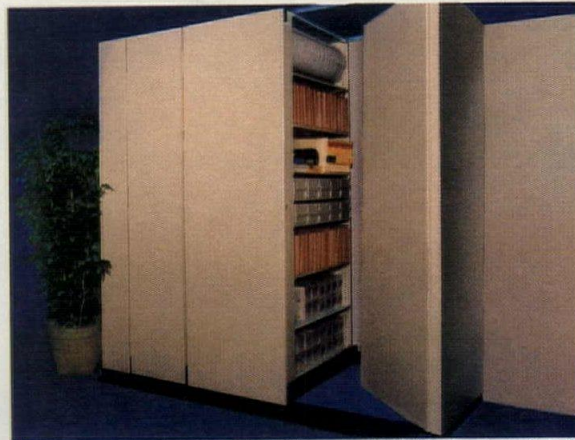
222 Valley Place
Mamaroneck, New York 10543 (96, 100, 102, 116, 134)Russell Abraham
17 Brosnan Street
San Francisco, California 94103 (102)Olager Armengol
Calle Buenavista, 22
Barcelona 12, Spain (128)Rick Barnes
7214 1/2 Melrose Avenue
Los Angeles, California 90046 (150)Elizabeth Ernst/Karant & Associates
215 West Illinois Street
Chicago, Illinois 60610 (146)Timothy Hursley/The Arkansas Office
115 East Capitol
Little Rock, Arkansas 72201 (88, 132, 140)Barbara Karant/Karant & Associates
215 West Ohio Street 5W
Chicago, Illinois 60610 (146)Nick Merrick/Hedrich-Blessing
11 West Illinois Street
Chicago, Illinois 60610 (90)Marvin Rand
2511 West 7th Street
Los Angeles, California 90057 (122)Mark Ross
345 East 80th Street
New York, New York 10021 (114)Tim Street-Porter
6938 Camrose Drive
Hollywood, California 90068 (120)Paul Warchol
298 Garfield Place
Brooklyn, New York 11215 (87, 108, 152)Toshi Yoshimi
4030 Camero Avenue
Los Angeles, California 90027 (138)Of particular assistance to the editor
in the preparation of this issue were:Charles K. Gandee,
editor-in-charge
Massimo Vignelli, art direction
Muriel Cuttrell, illustration
Mary Albanese, art productionARCHITECTURAL RECORD (Combined with
AMERICAN ARCHITECT, and WESTERN
ARCHITECT AND ENGINEER)
(ISSN0003-858X) September 1983-I, Vol. 171,
No. 10. Title® reg. in U. S. Patent Office,
copyright® 1983 by McGraw-Hill, Inc. All
rights reserved. Indexed in Reader's Guide to
Periodical Literature, Art Index, Applied
Science and Technology Index, Engineering
Index, The Architectural Index and the
Architectural Periodicals Index.Every possible effort will be made to return
material submitted for possible publication (if
accompanied by stamped, addressed envelope),
but the editors and the corporation will not be
responsible for loss or damage.*Executive, Editorial, Circulation and
Advertising Offices:* 1221 Avenue of the
Americas, New York, NY 10020.*Officers of McGraw-Hill Publications**Company:* president: John G. Wrede; executive
vice presidents: Paul F. McPherson, operations;
Walter D. Serwatka, finance and services.
Senior vice president-editorial: Ralph R.
Schulz. Senior vice president publishers: Harry
L. Brown, David J. McGrath, James R. Pierce,
Gene W. Simpson, John E. Slater. Vice
president publishers: Charlton H. Calhoun III,
Richard H. Larsen, John W. Patten. Vice
presidents: Kemp Anderson, business systems
development; Shel F. Asen, manufacturing;
Michael K. Hehir, controller; Eric B. Herr,
planning and development; H. John Sweger, Jr.,
marketing.*Corporation Officers:* Harold W. McGraw, Jr.
chairman; Joseph L. Dionne, president and
chief executive officer; Robert N. Landes,
senior vice president and secretary; Ralph J.
Webb, treasurer.*Associated Services / McGraw-Hill Information
Systems Co.:* Sweet's Catalog Files (General
Building, Engineering, Industrial Construction
and Renovation, Light Residential
Construction, Interiors), Dodge Building Cost
Services, Dodge Reports and Bulletins, Dodge/
SCAN Microfilm Systems, Dodge Management
Control Service, Dodge Construction Statistics,
Dodge regional construction newspapers
(Chicago, Denver, Los Angeles, San Francisco).*Subscriptions:* Position, firm connection, and
type of firm must be indicated on subscription
orders. Please allow 4-12 weeks for shipment.
Subscription rates for personnel ofArchitectural, Engineering, Interior Design,
Design and other directly related firms and
students thereof, are as follows: U.S. and U.S.
Possessions \$30.00; Canada \$32.00; all other
countries \$60.00. For all other personnel: U.S.
and U.S. Possessions \$41.00; Canada \$43.00; all
other countries \$68.00. Publisher reserves right
to determine subscription rates which apply.
Single copy price for Domestic and Canadian:
\$6.00; for Foreign: \$7.00.*Change of Address:* Forward changes of
address or service letters to FulfillmentManager, ARCHITECTURAL RECORD, P.O. Box
430, Hightstown, NJ 08520. Provide both old
and new address; include zip code; if possible
attach issue address label.*Guarantee:* Publisher agrees to refund that
part of subscription price applying to unfilled
part of subscription if service is unsatisfactory.*Copyright and Reprinting:* Title® reg. in U. S.
Patent Office. Copyright® 1983 by McGraw-
Hill, Inc. All rights reserved. Where necessary,
permission is granted by the copyright owner
for libraries and others registered with the
Copyright Clearance Center (CCC) tophotocopy any article herein for the base fee of
\$1.50 per copy of the article plus 10 cents per
page. Payment should be sent directly to the
CCC, 21 Congress Street, Salem, MA 01970.Include code with request: ISSN0003-858X
(\$1.50 + .10). Written permission must be
secured for any other copying. Write Reprint
Manager for such permission at address below,
or to obtain quotations on bulk orders.*Subscription List Usage:* Advertisers may use
our list to mail information to readers. To be
excluded from such mailings, subscribers
should send a request to: ARCHITECTURAL
RECORD, Mailing List Manager, P.O. Box 555,
Hightstown, N.J. 08520.*Publication Office:* 1221 Avenue of the
Americas, New York, New York, 10020. ARCHI-
TECTURAL RECORD (ISSN0003-858X)
published monthly except May and September
when semi-monthly, by McGraw-Hill, Inc.
Second-class postage paid at New York, NY
and additional mailing offices.*Postmaster: Please Send Form 3579 to
Fulfillment Manager, ARCHITECTURAL
RECORD, P.O. Box 430, Hightstown, NJ 08520.
THIS ISSUE is published in national and
separate editions. Additional pages or separate
editions numbered or allowed for as follows:
Eastern Section 32Ea through 32Ed.
Central Section 32Ca through 32Cd.
Western Section 32Wa through 32Wb.*

At Supreme there's a group of storage and retrieval experts who concentrate on the development and improvement of high density filing. So it's no wonder that Supreme's Conserv-n-aisle® represents the state of the art in movable aisle systems.

The Conserv-n-aisle concept gives you easy access to your files while telescoping them into a minimum amount of floor space. It lets you create a working aisle where and when you need it.



Conserv-n-aisle® Standard




Conserv-n-aisle® Standard Manual System with finished end panels and doors

So put a Conserv-n-aisle to work for you for any material you want to store: letter and legal size documents, EDP material in all forms, X-rays, books, you name it.

Conserv-n-aisle is available in standard vinyl-clad finishes for end and side panels, in presidential walnut, in off-white textured and designer oak, and other finishes. For complete details, contact Advertising Dept. AR-983, Supreme Equipment & Systems Corp., 170 53rd Street, Brooklyn, NY 11232. (212) 492-7777.

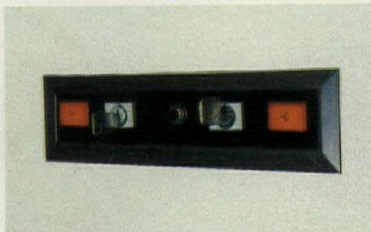
Supreme Equipment & Systems Corporation

 Innovation is what makes Supreme supreme.

© 1983 SUPREME EQUIPMENT & SYSTEMS CORP.

There's not just one Conserv-n-aisle... there are three basic types to choose from. The Conserv-n-aisle mechanical assist "Rug Runner" sets up amazingly fast on top of office carpeting. It's perfect for professional offices, open landscaped offices, smaller offices of every kind. The Conserv-n-aisle Standard is another mechanical assist version (manual version also available)—for both small and large offices—that can handle heavier loads because of its platform construction. The Conserv-n-aisle Electric is a safety-engineered push-button system that can serve the largest installation.

All Conserv-n-aisle systems are modular. Expandable in width, depth, and height. All are easy to install, easy to add to. With no routing, no grouting and virtually no disruption of office procedures.



Conserv-n-aisle® Electric Control Panel

Left: Conserv-n-aisle® "Rug Runner"

Karastan has all but eliminated the problems you've faced with patterned tufted carpets.

Mismatched patterns. Delamination.
Dimensional instability.

To solve these very common problems,
Karastan came up with a very uncommon
solution: Kara-Grid.

Kara-Grid is Karastan's new patent-
pending process which combines the design
precision and structural integrity of weaving
with the economy of tufting.

All Kara-Grid carpets are given our
unique single backing called Grid-Loc which
serves to reinforce the superior body,
strength, and heft of these new yarn-dyed,
multicolor, patterned tufted carpets.

The Kara-Grid carpet shown here,
Data Bank, is part of our new Design
Coordinates Collection fashioned of soil-
concealing, built-in static-control DuPont
ANTRON® III nylon.

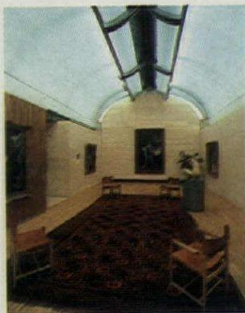
Of course, it goes without saying that
our new line has all the subtle beauty and
elegance that Karastan is known for. But we
thought it was worth men-
tioning, anyway.

Karastan®

Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.

Naturalite, your single source for skylights.

You are successful because your structures are design oriented and because they work. We became America's largest skylight company for the very same reasons.



Kimbell Museum of Art
Fort Worth, Texas

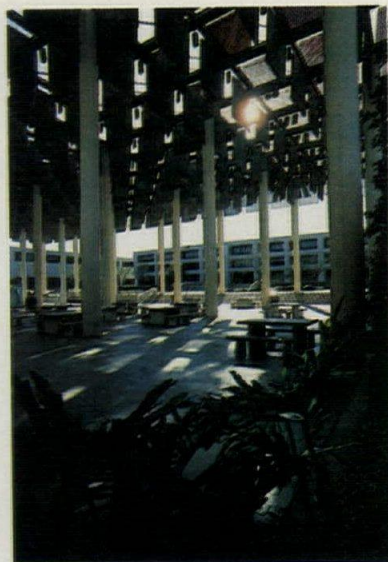
You can count on Naturalite to meet your aesthetic requirements. Equally important, Naturalite will gladly assist you from the design phase forward to insure enduring performance.

If you choose, Naturalite will work with you in determining proper illumination levels, taking into account such factors as activities, room sizes, and building orientation.

Naturalite will also help establish energy considerations through a computerized system which simulates local energy interactions. This data can then be interpreted into such facts as energy cost/savings and pay-back projections.

With Naturalite's Illuminometer system, daylight levels can be constantly monitored and artificial

Sombrilla provides shade for southwestern university commons area.

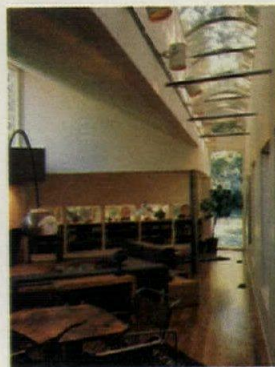


University commons
sombrilla.

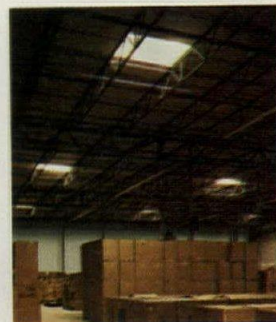
lighting automatically switched on or off, resulting in dramatic energy savings in many cases.

Finally, Naturalite can execute your design in acrylic, glass or polycarbonates. And, we are equipped to install larger custom applications almost anywhere.

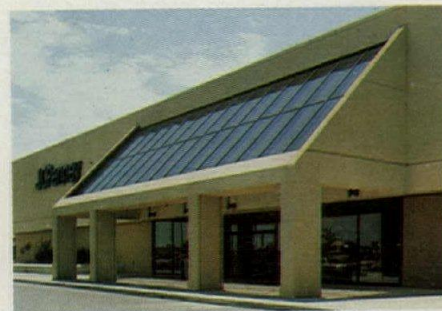
See Sweets insert 7.8/Na or contact the factory. Specify Naturalite skylights. The only skylight source you really need.



Residence
Kansas City, Missouri



Tuesday Morning Company
Dallas, Texas



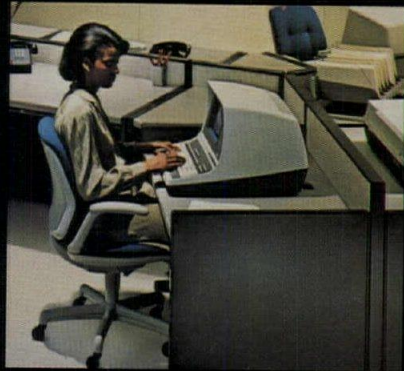
J.C. Penney Store
Abilene, Texas

NATURALITE®, INC.

3233 West Kingsley Road,
Garland, Texas 75040
Box 28636, Dallas, Texas 75228
(214) 278-1354

FOR INFORMATION CALL:
Jim Wozniak, V.P. Arch. Design
(Toll Free) 1-800-527-4018

Circle 5 on inquiry card



No matter whose electronic equipment is used, be it Apple® to Xerox®, or Digital® to Wang®, Ultronic 9000 systems furniture supports it all. It is the most versatile, adjustable and comprehensive system to house everything from everybody...VDT units to printers.

Ultronic 9000 also helps increase the productivity of the people who operate the

equipment and increases your design options in planning today's electronic offices.

For further information on Ultronic 9000, visit one of our Regional Offices or contact your Steelcase Representative. For worldwide product, service or sales information, write Steelcase Inc., Grand Rapids, MI 49501. Or, call toll-free 800-447-4700.

Ultronic 9000™ from Steelcase.
It supports whichever button is pressed.

Steelcase



AIS, Altos, Apple, Burroughs, CPT, Data General, Datapoint, Digital, Four-Phase, GE, Harris, Hewlett-Packard, Honeywell, IBM, ITT, Lanier, Lear, NBI, NCR, NT, Paradyne, Perkin-Elmer, Prime, Printronix, Raytheon, Sperry-Univac, Texas Instruments, Tektronix, Wang, and Xerox are the registered trademarks of, respectively, American Bell Advanced Information Systems, Altos Computer Systems, Apple Computers, Inc., Burroughs Corporation, CPT Corporation, Data General, Datapoint, Digital Equipment Corporation, Four-Phase Systems,

Circle 7 on inquiry card



General Electric Company, Harris Corporation, Computer Systems, Div., Hewlett-Packard Company, Honeywell, International Business Machines Corporation, ITT World Communications, Inc., Lanier Business Products, Inc., Lear Siegler, Inc., NBI, Inc., NCR Corporation, Northern Telecom, Inc., Electronic Office Systems, Paradise, The Perkin-Elmer Corporation, Prime Computer, Printronix Inc., Raytheon Company, Sperry-Univac, Mini-Computer Operators, Tektronix, Inc., Texas Instruments Inc., Wang Laboratories, Inc., and Xerox Corporation.



In schools: Carpets of Antron® perform with style.

*Du Pont registered trademark. Du Pont makes fibers, not carpets.
**Test results available upon request.



From nursery school through graduate school, carpets of DuPont ANTRON* nylon get A's for performance and style.

ANTRON outscores all other carpet fibers in specifications for schools. In fact, over half of the carpet specifications for schools built last year called for ANTRON.

ANTRON also gets high marks in performance tests. In a side-by-side comparison with olefin carpet in a New York school, the carpet of ANTRON showed its superiority in soil-

and wear-resistance and protection against static shock.**

Carpet of ANTRON also beats all other fibers in the numbers of styles, colors and textures available.

So, whether you're specifying carpet for an auditorium, library, classroom or cafeteria, there's a carpet of ANTRON that will perform with style year after year.

For a free copy of our new Specification Guide, write DuPont Carpet Fibers, R.M. X39830, Wilmington, DE 19898.

DUPONT ANTRON® AMERICA'S MOST SPECIFIED CARPET FIBER.



Circle 8 on inquiry card



more
magic
from
cidesigns

magic office system
by warren platner
84 arm chair

cidesigns
574 Boston Avenue
Medford,
Massachusetts 02155
617 391-7800

New York showroom
136 East 57 Street
212 750-9602

Chicago showroom
880 Merchandise Mart
312 644-4400

Circle 9 on inquiry card



spacecube*

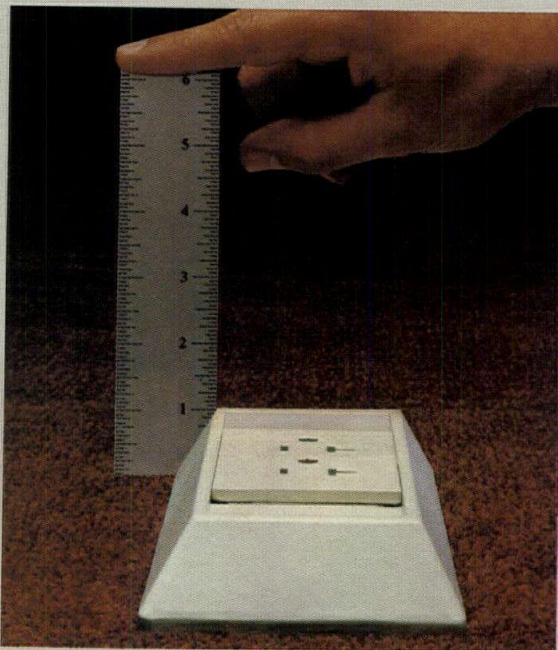
A new open cell ceiling combining a continuous look with the ease and economy of a standard 2'x4' inverted T-bar grid. Send for a catalog and enjoy the possibilities.

Integrated Ceilings, Inc
11500 Tennessee Ave.
Los Angeles, California
90064 (213) 478-0781

Circle 10 on inquiry card

**As easy to change
as it is to install.**

AMP Undercarpet Cabling System III.



The new, low-profile pedestal is available for all three functions: power, telephone, and data distribution.

See our Sweet's Catalog listing 16.2c/AMP.

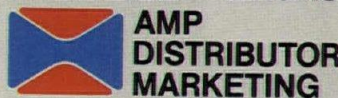
Whether it's a new building or an old one, a need for greater flexibility or a need for increased profitability, AMP Undercarpet Cabling System III fits the bill beautifully.

This surface-mounted cabling concept is available for power, telephone, and data distribution. Only AMP makes all three. It's the most intelligent system going. All you do is lay it out on the flooring and cover it with standard carpet squares. It's made to take the pounding of foot traffic as well as furniture moving. The system can be economically rearranged at any time.

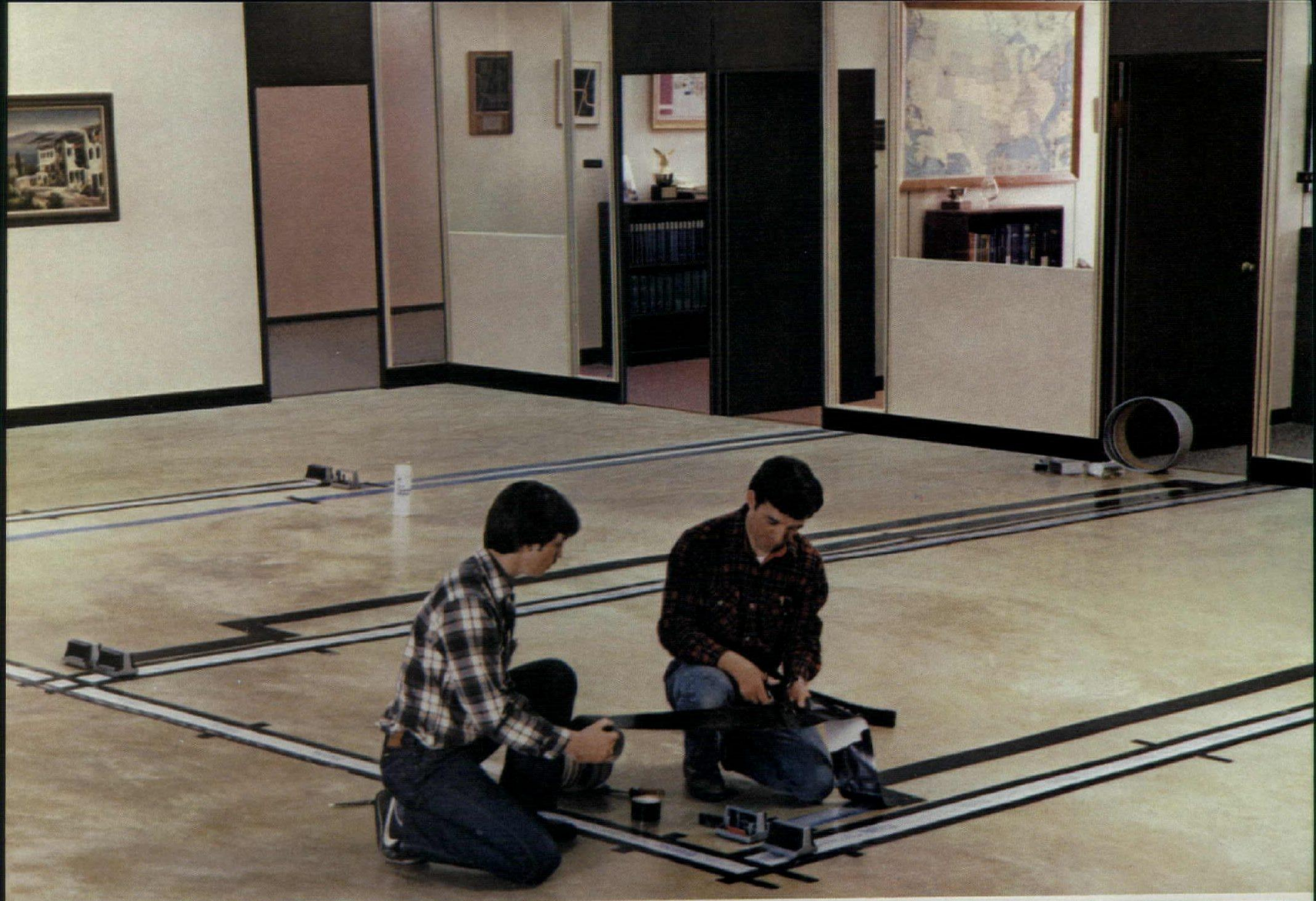
Electricians can easily install it in just one visit with no comeback time. Construction schedules are flexible. It's UL[®] listed and in the 1981 printing of the National Electrical Code, Article 328. And, of course, it's profitable any way you look at it.

For more information see your Authorized AMP Undercarpet Distributor. For the name of your nearest AMP Distributor, call 800-852-5000, Ext. 80.

AMP means productivity.



A Division of AMP Products Corporation
AMP is a trademark of AMP Incorporated.



M O B I U S



Circle 12 on inquiry card

Corian.[®] The solid solution

Tough, non-porous CORIAN* resists wear in high-usage areas of virtually every shape and size.

Designing for problem areas such as those found in laboratories, banks or hotels requires a surface material that offers maximum design flexibility, durability and minimal maintenance. DuPont CORIAN gives you all three, beautifully.

Unlike laminates or gel-coated products, CORIAN is solid. Its color and pattern go all the way through. CORIAN is tough and non-porous, so it can shrug off the daily grind of high usage. Ordinary stains wipe right off. Stubborn stains (even cigarette burns) rub off easily with cleanser. And fine sandpaper will remove accidental cuts without marring the beauty of CORIAN.

Like fine hardwood, CORIAN can be worked and shaped to fit most areas, even problem spaces. And you can combine CORIAN with many other materials for more individual designs (as shown below).

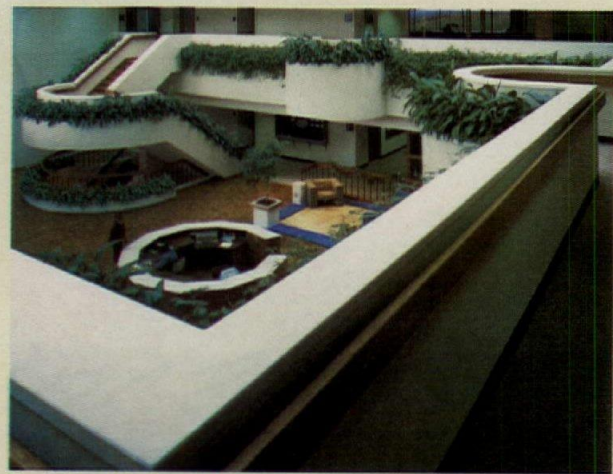
Send for more information on CORIAN.

See Sweet's General Building Market 6.15/Du, or phone DuPont at 1-800-345-8601 (Ext. 26). In Pennsylvania, call 1-800-662-5180 (Ext. 26). For our 16-page book, "Designing with CORIAN," write DuPont Co., Room X39925, Wilmington, DE 19898. Telex: 83-5420.

Outside the U.S.A.: Canada: DuPont Co., Box 455, 55 McCaul St., Toronto, Canada, M572W7; Europe: DuPont de Nemours Int'l. S.A., 50-52 Route des Acacias, Geneva 24, Switzerland, Phone: 41-22-37-86-18; Australia: DuPont Australia Ltd., 168 Walker St., No. Sydney, N.S.W., 2060 Australia, Phone: 923-6111; Japan: DuPont Far East, Inc., Kowa No. 2, 11-39 Akasaka 1-Chome, Minato-Ku, Tokyo, Japan 107, Phone: 03-585-5511; Singapore: DuPont Far East, Inc., Suite 601, World Trade Ctr., 1 Maritime Sq., Singapore 0409, Phone: 273-2244.

*CORIAN is a registered DuPont trademark for its building products. Only DuPont makes CORIAN.

Circle 13 on inquiry card



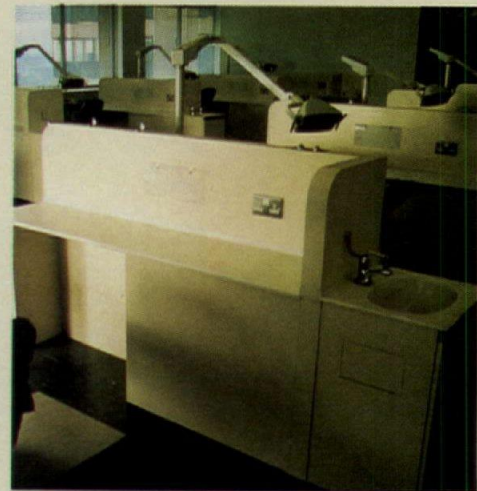
The lobby of the Paper Valley Hotel, Appleton, Wisconsin, illustrates how CORIAN can be custom-fit to even the most contemporary designs. J. J. Rouman & Associates, Inc., architects.



CORIAN is solid. Its color and pattern go all the way through.

Laminates (with or without black edges) must be glued to a substrate.

"Cultured marble" is usually a porous substrate with a thin glossy surface.



CORIAN solidity and impermeable seams allow for maximum hygiene at Guy's Dental School, London. Derrick Graham, architect.

for problem areas.



Because of its beauty and toughness, CORIAN was used for these stylish counters in an El Paso, Texas, bank.



With CORIAN, stubborn stains and cigarette burns are removed with cleanser. Cuts and scratches can be sanded away.

CORIAN is solid all the way through. Combine it with other materials for unique edge treatments.

CORIAN

Solid Beauty That Lasts.



Artemide

Aton Modular

Sales Headquarters:
Artemide, Inc.
150 E. 58 Street, New York, NY 10155
Telephone: 212/980-0710

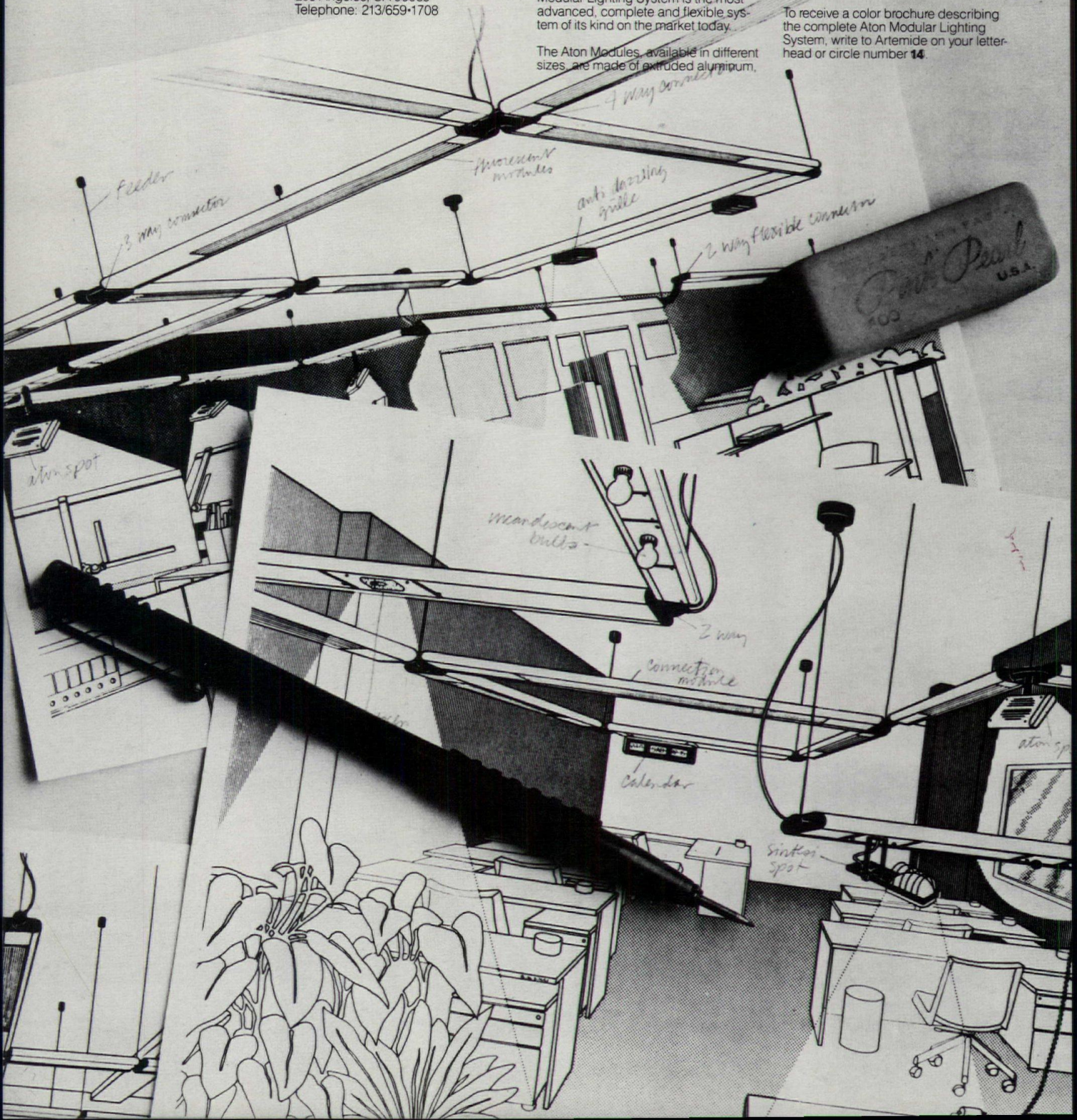
Regional Offices:
Chicago:
851 Merchandise Mart
Chicago, IL 60654
Telephone: 312/644-0510
Los Angeles:
266 Pacific Design Center
8687 Melrose Avenue
Los Angeles, CA 90069
Telephone: 213/659-1708

The Aton Modular Lighting System is the total system specifically designed for today's open plan spaces. Designed by Ernesto Gismondi, it has been designed and developed to meet today's requirements for energy efficiency, optimum level lighting output, and low installation costs. The Aton Modular Lighting System is the most advanced, complete and flexible system of its kind on the market today.

lacquer finished, and available with fluorescent, halogen or incandescent lighting. A variety of connectors allow maximum layout flexibility and ease of installation. A variety of accessories are also available to equip the system including signage, electrical outlets, and digital clocks.

To receive a color brochure describing the complete Aton Modular Lighting System, write to Artemide on your letterhead or circle number 14.

The Aton Modules, available in different sizes, are made of extruded aluminum,



Sheer Elegance.



Panelfold introduces Moduflex® Series 800... a new generation of high performance, all-steel operable walls. New four inch thick panels engineered to offer total flexibility in space planning for executive suites... for hotel/resort conference centers... for megaconvention centers.

Featuring outstanding acoustical qualities with sound control to STC 54 and sound absorption to NRC.90. A wide choice of panel surfaces that wrap around the vertical edges for a sheer look that will satisfy the most discriminating tastes.

A steel operable wall that outperforms most permanent walls.

Moduflex[®]
SERIES 800
New from
Panelfold[®]

Panelfold, Inc. PO Box 680130 Miami, Florida 33168 (305) 688-3501 Telex 52 3173

Circle 15 on inquiry card



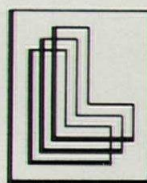
Mac Center III, Paramus, N.J.
Glazier: County Glass & Metal, Hackensack, N.J.

Architect: Mitchell E. Hersh, AIA

More than Beautiful...

The laminated bent glass in this skylight is more than beautiful. It is safe. By bonding two matched pieces of bent glass together with a hi-impact PVB interlayer, we at Laminated Glass Corporation offer innovation in roof design without sacrificing public safety. Available in clear, bronze, or grey in single or insulated units. Approved for safety glazing in overhead applications. Product brochure available upon request.

Circle 16 on inquiry card



**LAMINATED
GLASS
CORPORATION**

375 E. Church Avenue
Telford, PA. 18969
(215) 721-0400 Telex 846-340

bold cel®



Reflector down lights – polished reflector, mounted for wall washing and overall illumination.



Raylites® – low voltage, accent or display luminaires.



Counterpoint – decorative, mirror finished incandescent fixtures.



Bare-Bud® lamps – low voltage sub-miniature lamps, mounted within cells for a decorative ambiance.

Bold Cel, a luminous ceiling system enabling the specifier to provide diversified illumination techniques within a single unbroken ceiling surface. Send for our new 1983/84 Designers Portfolio for more information about Bold Cel and many more lighting products for the 80's.

NEO-RAY PRODUCTS INC 537 Johnson Avenue Brooklyn, New York 11237
Phone 212/456-7400 Telex 64-5909

neoray
NATURALLY

HIEBERT

420 SERIES

A family of chairs designed for executive and task seating. Open arm version is optional with fabric covered arms...or wood caps. Closed or open arm models are available in three heights. The exceptionally smooth ride unique to this seating is accomplished by a tilt mechanism placed in a forward position which precludes under knee pressure. Backs are specially formed to give maximum support.

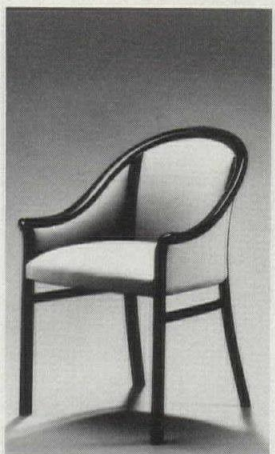
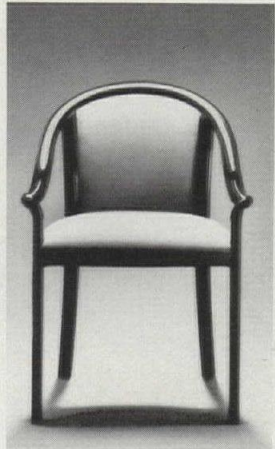
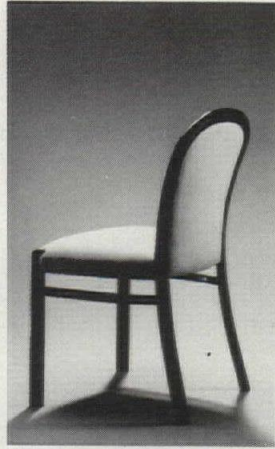
HIEBERT P.O. Box 6266, Carson, CA 90749
Manufacturing Facilities: California, North Carolina, Pennsylvania
Showrooms: Dallas, Houston, Kansas City, Minneapolis, Los Angeles, San Francisco, Chicago, Philadelphia, St. Louis, and Washington, D.C.
DIVISION, HON INDUSTRIES
Circle 18 on inquiry card





principal showrooms: new york, chicago, dallas, los angeles, miami, washington, D.C.

g i n a
g i n a
g i n a



the winner of the 1982
IBD gold award and Roscoe award.
expanded to include armless, conference, and
fully upholstered versions.
designed by Bernd Makulik

Stendig
Stendig textiles
B&B America
Stendig International, Inc.
410 East 62nd Street
New York, NY 10021
212 838 6050

Circle 19 on inquiry card

THE EARTHEN FLOOR.



Put nature on your floor with Carolina Colony Quarry Pavers. Warmth and color made from the good earth of North Carolina. **MID-STATE TILE COMPANY**

Circle 20 on inquiry card

Kroin

Triberg Arm Chair

Design: Heinz Wirth, 1954.

Installation: The Shops at Baystate West,

Springfield, MA

Architect: Ahearn-Schopfer Associates, PC.

Selected for its unsurpassed resistance to the excessive pedestrian abuse associated with food courts. From the Kroin Series of Park and Garden Furniture. Available in brown or white synthetic coated steel and wire mesh. The perfect complement to the accompanying Leine Table with molded fiberglass top.

Circle 6 on information card.

Kroin Architectural Complements

14 Story Street

Cambridge, Massachusetts 02138

Telephone 617-492-4000

Telex 951650

Represented in:

Boston, Cincinnati, Denver, Los Angeles,

Miami, New York City, Philadelphia,

San Francisco, Seattle, Washington, D.C.



**The designer
in you
will like our style.**



The Bobrick style: Striking simplicity in laminated plastic toilet compartments and shower dividers. Clean, flush-front design with concealed, stainless steel hardware. All fittings are satin-finish stainless steel. Every component hand-finished. That's the Bobrick way. Choose from a wide selection of wood grains and colors. Over 700 stainless steel accessories and laminated plastic compartments let you create a total washroom design concept from a single, reliable source. Bobrick!

**The engineer
in you
will like our stile.**



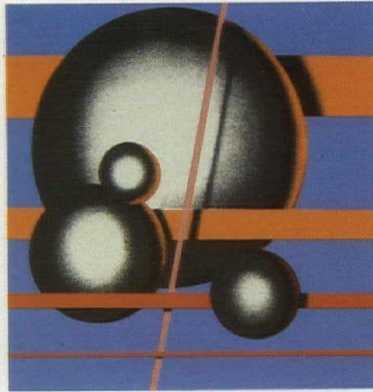
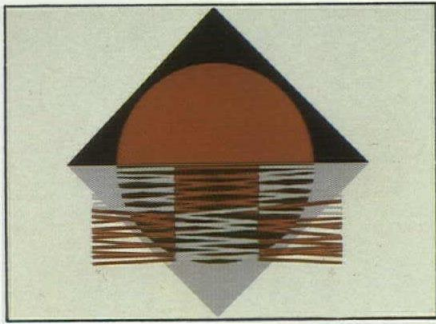
The Bobrick stile: Thinner is stronger! (1) 11-gauge steel plate (2) bonded to 3-ply, resin-impregnated core (3) is welded to 3/8" steel leveling bar, making the Bobrick 1" stile stronger to stay in place longer than thicker stiles of laminated plastic or hollow steel. * Pre-drilled mounting holes and factory-installed threaded steel inserts for easy, accurate, secure installation. Everything's engineered to look better, last longer. Write for catalog to Bobrick Architectural Services, 60 E. 42nd St., New York, N.Y. 10165.

**We think like architects,
because we ask architects what they think.**

BOBRICK

Circle 21 on inquiry card

*Documentation on request



Looking for a better and easier way to acquire art for your client?

Original art reflects a corporation's good taste and enhances its public image. From contemporary posters in the cafeteria to museum quality art in the board room, it reflects a company's prestige and improves the employee's work environment.

But, where do you turn for reliable, professional advice on acquiring art that is right for your client?

The Original Print Collectors Group can help. We provide a wide selection of original art to private and public corporations, financial institutions, hotels, and to architects and designers. We assist in decorating established surroundings, new construction, and renovations. And we provide expert curatorial service.

Selecting art that satisfies your needs can be complicated. We remove the complications for you by assisting in the selection, framing, and installation of art that suits your needs.

OPCG is a part of The Reader's Digest Association, Inc. The integrity of our service is guaranteed by that name and you can be confident that we understand the needs of our corporate clients.

For more detailed information about our corporate art service with no obligation, please telephone or write today.

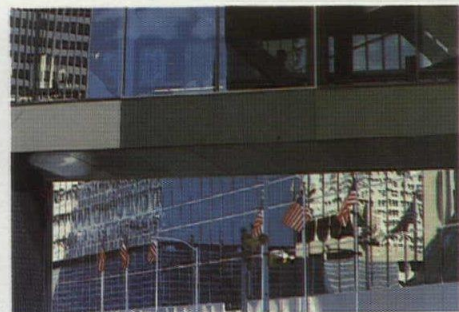
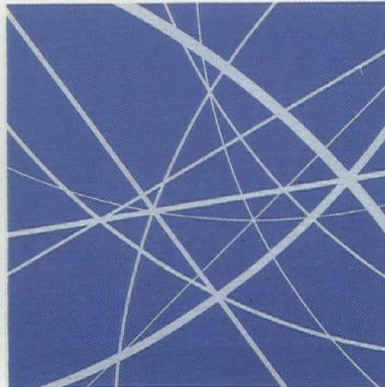
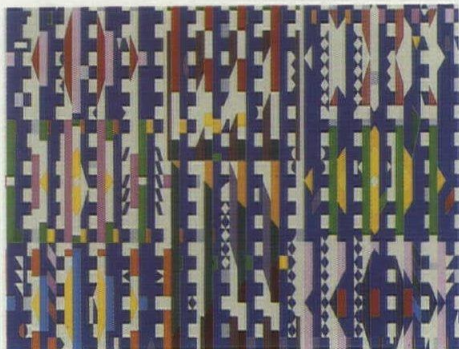
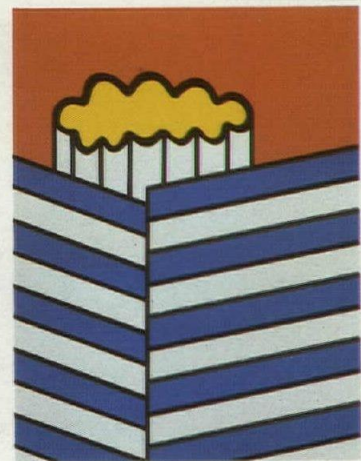
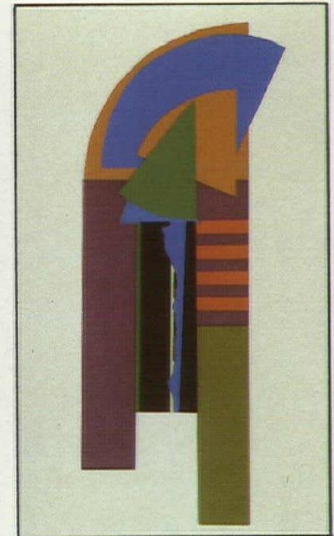


Original print collectors group, Ltd. Corporate Art Division

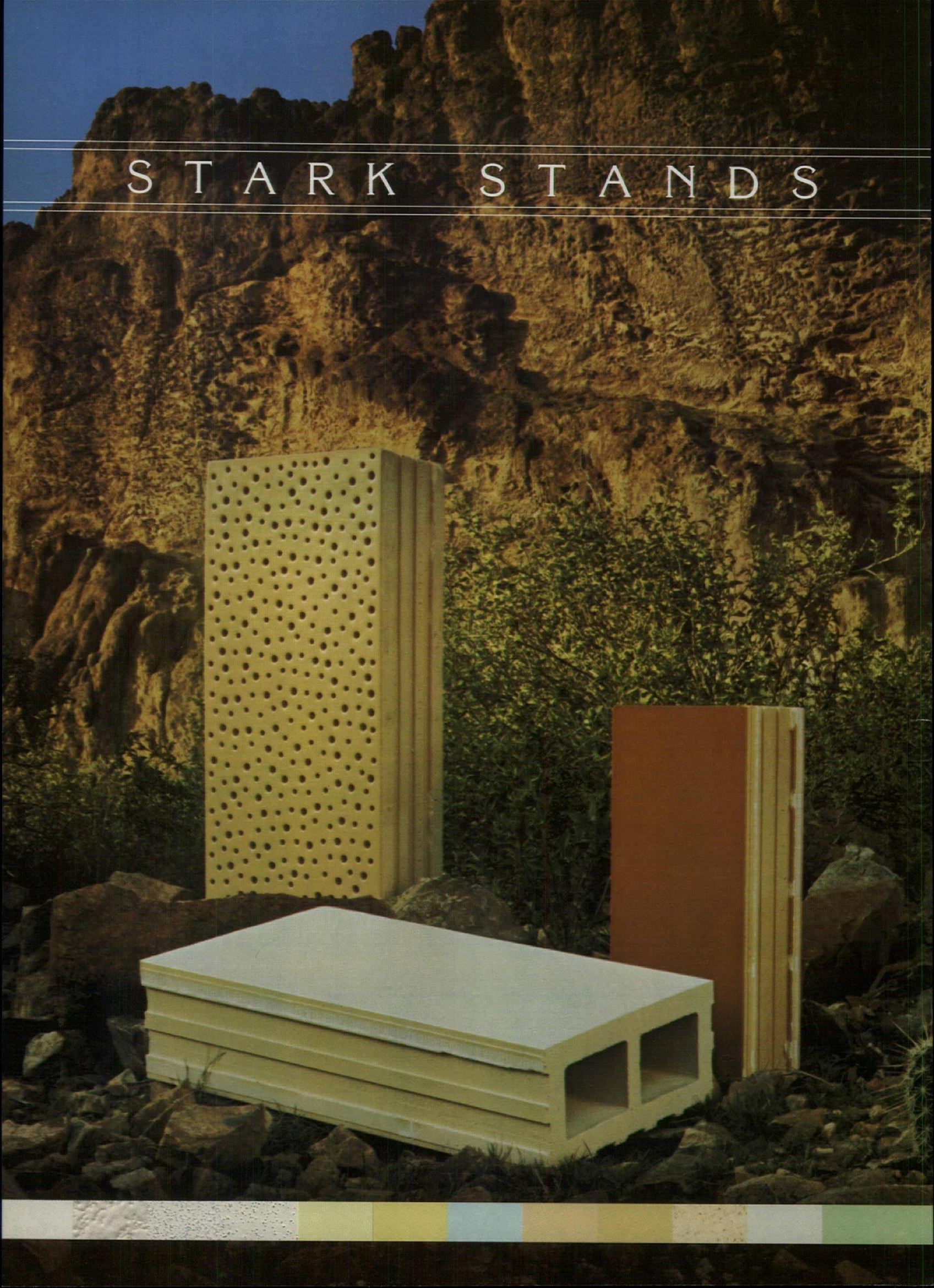
215 Lexington Avenue, New York, New York 10016
212-685-9400 Ext. 46

Director: Stephanie Biasi

A subsidiary of The Reader's Digest Association, Inc.



S T A R K S T A N D S



A L O N E

Structural Glazed Facing Tile offers permanence and performance only nature can match

While other man-made wall materials may bear a superficial resemblance to Stark SGFT, if you take a closer look, the differences become obvious. SGFT is the **only** faced masonry material manufactured as a single unit from clay. Because its ceramic glaze is fired in at over 2000° F, SGFT will not chip, peel or fade – even in direct sunlight. And it wipes clean with plain soap and water.

The differences between SGFT and such “copycat” materials as “glazed” concrete block become even more apparent as the years pass. Because of its far superior abrasion resistance (a wear factor of only 15), SGFT can be steam cleaned, subjected to harsh chemicals, even abused for years with no noticeable deterioration in its hard, permanent surface.

And SGFT is a superior structural unit. It has at least two and a half times the loadbearing ability of other hollow masonry units. Yet the installed cost of SGFT is lower in many cases than that of less durable products.

Stark stands alone in offering a unique combination of benefits and cost effectiveness, as the following chart reveals.

Material	Cost Instl. (per sq. ft.)	Taber Wear Factor	Flame Spread	Smoke Density	Mfg. to ASTM C-126	Minimum Compressive Strength*
SGFT	\$6.90	less than 15 @ 1000 g 1000 cycles	0	0	Yes	1500 psi
“Glazed” Concrete Masonry Unit (CMU)	7.10	less than 130 @ 1000 g 500 cycles	under 25	under 50	No	600 psi
Ceramic Tile/CMU	6.90-8.12	varies	under 25	0	No	600 psi
Epoxy Painted CMU	up to 6.83	needs repainting	varies	varies	No	600 psi
Epoxy Painted Drywall/CMU	4.06-9.36	needs repainting	varies	varies	No	600 psi

Sources on request.

*Hollow loadbearing masonry units

Before you specify your next masonry job, see our complete catalog in SWEET's 4.4/St. For direct assistance, call our toll-free service hotline: 1-800-321-0662. In Ohio, call collect (216) 488-1211. Stark Ceramics, Inc., P.O. Box 8880, Canton, Ohio 44711.

Circle 22 on inquiry card

stark

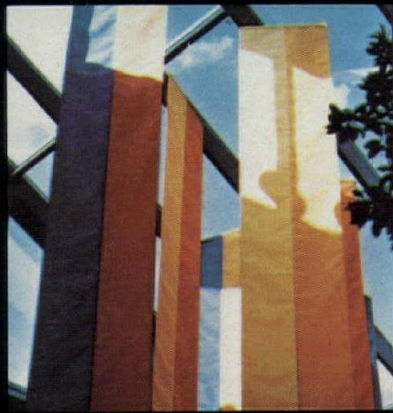
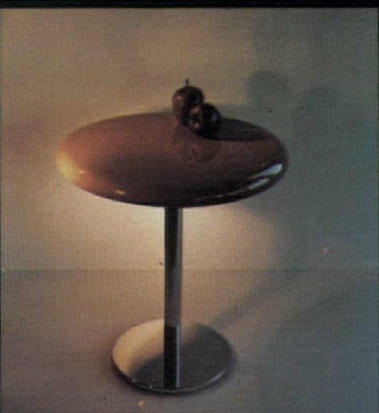
REPRINTS OF ARCHITECTURAL RECORD ARTICLES

You can order reprints of any articles that have appeared in Architectural Record, whether in color (if the article was published in color) or black-and-white (if published in black-and-white), in whatever quantities (minimum 100) you need, for use in your own mailings and presentations.

For more information, price quotes and help with layout and format of your reprints, call:

Carol Frances
212/997-6081

ARCHITECTURAL RECORD



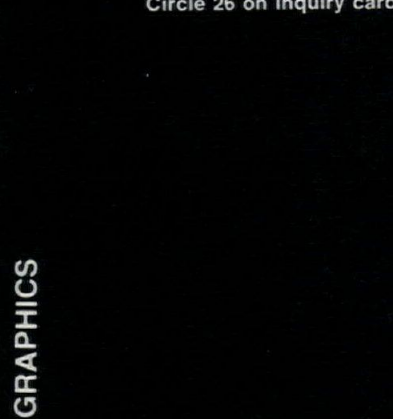
TS AO

DESIGNS FOR DESIGNERS

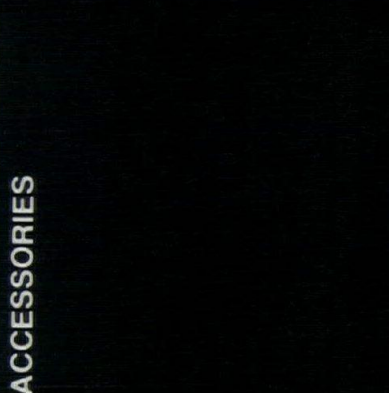
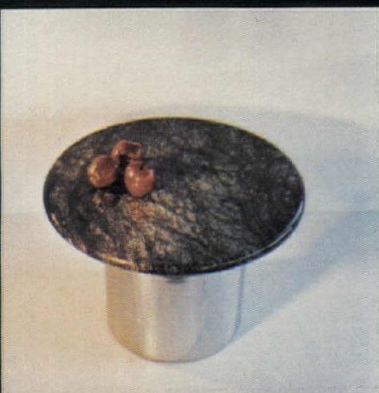
TSAO DESIGNS INC.
NEW CANAAN, CONN
203-966-9559

LIGHTING

Circle 26 on inquiry card



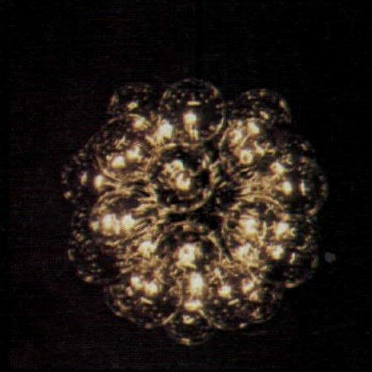
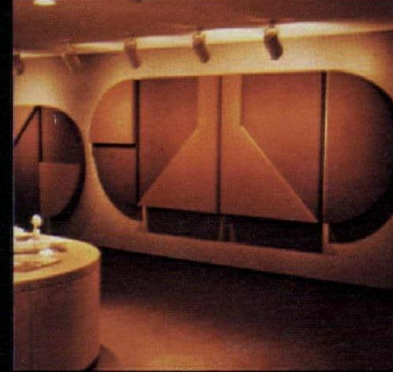
GRAPHICS



ACCESSORIES



FURNITURE



Stop dirt at the door with style!

Construction Specialties gives you two elegant new ways to control tracked-in dirt, mud and slush.

C/S Pedigrd is a complete system of permanent recessed treads that allow dirt to fall between heelproof rail openings into a cleanable recess below.

C/S Pedimat offers the flexibility of surface-mounted installation, in addition to recessed application, and provides relief in foot-fatigue situations.

Both *Pedigrd* and *Pedimat* do the jobs that have to be done—stopping dirt, mud, sand, and water at the door; reducing interior floor maintenance; protecting the safety of visitors and workers. At the same time, both *Pedigrd* and *Pedimat* build the designer's palette with a broad range of contemporary colors, textures and surfaces including Dupont Antron III® carpet.

Pedigrd/Pedimat is custom fabricated to any size or shape.



PEDIGRID/PEDIMAT

Construction Specialties, Inc.
Muncy, PA • San Marcos, CA • Mississauga, Ont.

Send for literature!

Circle 27 on inquiry card

Round Table

The education of architects in interior design

The first questions asked at the Round Table (as first questions often are) were rather general: How much do architects learn about interior design in architecture school? During internship? Is the educational picture changing in this regard? Should interior design courses be mandatory? Is there time during the years of architecture school for a significant study of interior design?

And in response (before the Round Table turned to the specific questions of curricula, and internship, and early experience in the office, and changing client demands), the panelists responded in general ways—though the responses helped shape all of the discussion that followed, and got some varied opinions (indeed, sharp disagreements) out on the table.

Architect Norman DeHaan began. DeHaan, who specializes in interior design, has long been a champion of professionalism in interior design and has served on the boards of both the AIA and (as president) the ASID. Said DeHaan: "I think that the format that Mies instituted at IIT some 40 years ago was far more relevant to interior design education than most of the courses I am aware of today—and I'm not aware of many architecture courses dealing with interior design. Mies demanded (not IIT, but Mies) that we read a five-foot bookshelf of great books. That we attend music events and art exhibitions. There was great emphasis on landscape drawing. There was an incredible amount of interdisciplinary activity. I still believe it is more important for architecture students to know how to read, how to appreciate art and music, how to live, than it is for them to take specific courses in interior design."



Norman DeHaan
Norman DeHaan Associates, Inc.
Chicago

Said architect Larry Booth: "When I attended MIT, we didn't learn much about interior design. We were concerned with building concepts and abstractions of building forms and how buildings were organized in conceptual ways—not in the ways that people experienced buildings. We were not trained to be sensitive to the ways things would look complete. It always appeared to me that interior designers were much more aware of how buildings were experienced, how they would look when you were actually in a room in a space; were much more in touch with scale and texture and combinations of forms."

Said architect and teacher Tom Beeby: "In the Beaux Arts days, when you designed a building, it implied a certain kind of interior—there was a stylistic implication of what was going to happen inside, from the moldings to the finishes to the furniture. By the time I got to Cornell, that had all been sort of trashed—and we were not offered any alternative. I think it is only in recent years that many of us have begun to educate ourselves in interior design."



Sharon Jasnocha
Holabird & Root
Chicago

Architect Sharon Jasnocha, who graduated 10 years ago and is now establishing an interior design department at Holabird & Root: "My education at the Circle Campus was strongly oriented toward urban planning and very large-scale projects. It would have helped me to be taught that the interior spaces were important—that the interior space, not just the exterior, is important in an urban context."

Said architect Sharon Sutton, professor of architecture and interior design at the University of Cincinnati: "We're talking not about what architecture students learn about interiors, but about what they *learn*—especially at the beginning. The question, it seems to me, is not just the

relationships between the inside and outside of a building, but total design as it relates to people. Postmodern thinking raises new questions about the relationship between a building and its interiors. The interest in rehabilitation has caused us to be less enthused about whether we



Sharon E. Sutton
Assistant professor of
architecture and interior design
University of Cincinnati
Cincinnati

are going to have rectangles or triangles and more concerned about the functional use of space, of personal space. And new uses are affecting thinking about interiors: Everyone knows what a church is and how to program a church, but nobody knows much about housing the poor and the elderly, so programming (and interior design) becomes a more important focus."

After some debate about the importance of objective vs. subjective approaches to architectural education, architect Greg Landahl, whose firm has done mostly interiors work, argued that: "The crux of the issue from the architectural education viewpoint is that interiors are now fashionable, current, being talked about. Ten years ago when I graduated from school, buildings were important, interiors weren't. Now that interiors are important, people are going to talk about whether interior design is objective or subjective, pretty or ugly, a separate discipline or a part of total design. Ten years ago, at Skidmore, Owings & Merrill, if they wanted to bury you somewhere, they buried you in interiors. I got buried in interiors, and I found I liked it."

And the question of how taste is developed
Said architect Stanley Tigerman: "Landahl has brought up fascinating ideas—some essential things about the different characters around this table.

What I think I heard him say is that taste has come out of the closet; that while some years ago it wasn't fashionable to talk about taste (which is why architects looked down on interior decorators), it now is not just fashionable but very important, not just in interiors but in the design of exteriors. It will be interesting to see the effect of the work of Michael Graves and others in the context of the more pragmatic things that deal with the structuring of interiors. Interiors have always been important and legitimate; but they were long frowned on by architects because they dealt with taste. That made architecture a bit hermetic and a bit private. But that has changed."

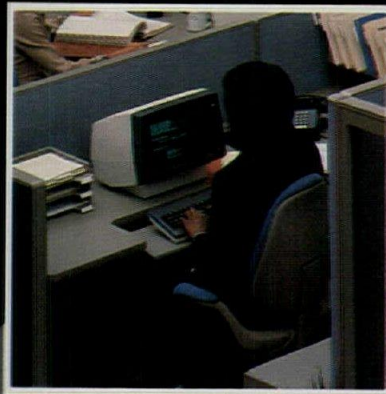
But... said architect Tom Eyerman, an administrative partner of SOM: "I agree with you that taste is important. That takes you to the whole background, the education process, the question of how taste is developed and how you communicate that taste to the client. Perhaps I come at this more business-oriented than architecture-oriented, but I think architects and interior designers alike spend too much time on philosophical issues and not enough time on what the market really wants and what it demands and what it is really not furnishing. Architects don't like to think in terms of providing a service—most like to think that they are in the building industry."



Thomas J. Eyerman
Partner
Skidmore, Owings & Merrill
Chicago

That's why they talk in terms of construction cost—"it's a \$10 million job"—instead of talking in terms of fees. It's the client that determines our business, and we need to sit down and talk to our clients about how we are going to serve them best; because that's the name of the game."

We'll put your electronic office plans in motion.



With Award-Winning UniTek™ Adjustable Keyboard Pads by Haworth. Place keyboard pads on any work surface or table, and we'll put your ideas in motion. In-out, side-to-side, swiveling back and forth, or tucked away from view, IBD Gold Award-winning UniTek Adjustable Keyboard Pads will accommodate.

Then add to your options

UniTek panel-mounted, freestanding, mobile, and carousel designs, and the support of TriCircuit ERA-1™, the most versatile powered-panel system you can imagine. And make your move to the electronic office today, with Haworth.

Send for the "UniTek Electronic Support Package": Haworth Inc., One Haworth Center, Holland, MI 49423 U.S.A.



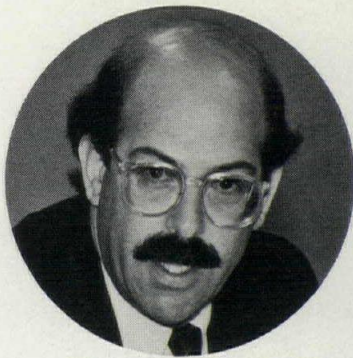
HAWORTH
OFFICE INTERIOR SYSTEMS

Circle 28 on inquiry card

"Interior design is not an emerging profession; it's 50 years old and has always been noble enough to recognize architects."

Norman DeHaan

And that statement, of course, raised some eyebrows and brought down some frowns from many of the panelists. As did this comment from very successful Chicago developer



Larry Levy
The Levy Organization
Chicago

Larry Levy: "As clients who build buildings, I have found that the people we opt to work with in doing interiors are the people—whether they are architects or interior designers or interior decorators—who design not to please architects and the architectural magazines, but who design to please the person who has to live or work or visit or eat out in that space. Our goal—and we make it clear to any professional we work with—is to try to make people feel good about themselves while they are eating in our restaurants or when they come into the lobby of one of our buildings. In my opinion, most modern architecture doesn't make people feel good. We just opened a restaurant in Minneapolis, in a beautiful historic building. People stand in line to get in. The building was previously occupied by a restaurant that won several awards for interior architecture—but went out of business in a year and a half."

"It is true," said architect Larry Booth, "that the 'taste' of most architects was established by the International School, which was fairly abstract and remote from general experience. I think what's happening now is a restoration of sensibility, architects being able to adopt and understand the kind of space that needs to be made—and is appropriate."

Architect Charles Pfister, whose firm practices interior design: "I don't want to disagree with Mr. Levy, but I would say that it is very difficult to get a

table at the Four Seasons. Windows on the World is totally different—but also very contemporary and very successful. [Mr. Levy: I don't think it's successful because it's contemporary; I think it is successful because it's 107 floors up.] At any rate, when you are dealing with interiors, it's a subjective choice. I think we can pander, if you will, to a too-common denominator. I think one of our charges is to work with the client and present as exciting a space as we can, and then try to get the user involved so he isn't afraid of the space, feels comfortable in the space."

Investor and client Gerald Friedman: "I think clients are changing. In offices, for example, computerization of systems is changing the way the office functions. Clients are going to demand that architects start from the inside out. Most architects start the other way



Gerald Friedman
Investor
Milwaukee

around, but they will be pressured to change—by the client."

Tom Eyerman: "I think architects involved in interiors work, and interior designers, are moving fast in the direction of becoming a service industry. We need education on both sides; we need to educate ourselves to be in a service industry, and we need to educate clients. Larry Levy was talking about real problems when he talked about his restaurants."

Tom Beeby: "That argument goes right to the heart of architects' image of themselves; are we running our practices as a business; or are we creating art? I don't think you should design buildings for the particular whims of your client."

Stuart Silver, exhibit designer, graphic designer, client for many architects in furniture design and show room design, and vice-president of Knoll: "I think the growth of interest in interior

architecture has its roots in the economy. We now see architects involved not just in interior architecture, but in furniture design and fabric design and other areas that serious architects weren't interested in not long ago. Many firms are now looking around for interior designers so they can offer the full service that is now expected of them—and all of these changes eventually filter back into architectural education. It is really the demands of the outside world that have affected the architectural profession, which leads to the next question: Should the economy turn around in the next five years, will architects then begin to ignore these areas again?"

Norman DeHaan argued (with more than a bit of frustration in his voice) that: "Interior design is not an emerging profession, it's 50 years old and has always been noble enough to recognize architects. In the late '50s and early '60s, I had the unfortunate position of being the liaison person between the ASID and the AIA, and you can't imagine a more insulting position to be in than to go in and talk about interior design to members of the AIA board. If I wasn't wearing a flowered hat, they didn't even want to talk to me." DeHaan cited a long list of efforts that the interior design profession has made to work with the AIA—most of them rejected—"and there have been years when the AIA refused to fund or meet with or have anything to do with interior designers. It all depends on which old boy is president.

"But we have done effective things about education. In the 1960s, FIDER (Foundation of Interior Design Education Research) was established. It was financed by interior designers who recognized that there wasn't a decent educational system for interior designers in the United States. It now credits interior design courses, including the courses given in architectural schools. It doesn't make any difference if the school is in the school of architecture or the school of home economics or the school of art. If they are going to be accredited, they must pass the FIDER examination for interior design.

"In the early 1970s—because various other interior design organizations were accusing ASID of trying to control the licensing process—the National Council for Interior Design Qualification

(NCIDQ) was set up to administer the examination. It's a two-day, two-part examination that determines who may call themselves an interior designer. It's recognized by eight professional organizations concerned with interiors throughout Canada and the United States. AIA has had a seat on that board which has seldom if ever been occupied.

"The examination is accepted by the U.S. Office of Education and by the International Federation of Interior Architects in 32 nations—to recognize how an interior designer should be licensed. I thought maybe some of the architects here might like to know about that."

"What I would like to see," said SOM's Tom Eyerman, "is about a four-part study of education. First, I would like to know the cost to our profession, to the economy, to the individual in society for the educational failure that has occurred in architecture and interior design schools over the last 50 years. Second, I would like to see articulated the needs of our profession in terms of skills and intellectual capabilities required in new people coming out of schools. The third part would be to develop a coherent set of standards that would measure skills and achievements. Fourth, I would identify examples of effective mechanisms that would help students obtain a variety of attitudes, kinds of knowledge, and skills necessary to take their place as productive workers and members of our society."

Stanley Tigerman: "Architectural education is not a failure. It may be for you, but it is not a failure in any way, shape, or form. Architecture is



Stanley Tigerman
Stanley Tigerman &
Associates
Chicago

A frame is a frame is a frame. Unless it's aluminum.

Choosing an interior door frame is usually limited to some variation of the common steel frame.

But we've changed that. Our aluminum door frames offer cleaner, more sharply defined lines because they're extruded. The fact that they're made of lightweight aluminum also means they're easy to install, fully demountable and reusable. And they're as durable and long-lasting as steel.

Howmet door frames come in a wide choice of painted or anodized

finishes. Plus, they are reasonably priced and readily available.

The Howmet Imperial™ door frames install ceiling height only. And the Howmet Royal™ door frames install ceiling height or less. Both are available with or without matching, fire-rated sidelites, doors and hardware.

Custom Engineered Ceiling Grids

Howmet also manufactures aluminum ceiling grids in a variety of innovative finishes and

design options featuring lightweight, rust-free performance and



easy installation.

So, if you're tired of choosing from the same old products, try Howmet. Our interior products are special. Either call (501) 234-4260 or write to our Interior Products Department, P.O. Box 40, Magnolia, Arkansas 71753.

©1981 Howmet Aluminum Corporation

HOWMET ALUMINUM CORPORATION

HOWMET A Member of the Pechiney Ugine Kuhlmann Group
SPECIALTY PRODUCTS DIVISION
P. O. Box 40 • Magnolia, AR 71753 • (501) 234-4260

Howmet. The name to remember.



Circle 29 on inquiry card

"The crux of the issue from the architectural education viewpoint is that interiors are now fashionable, current, being talked about."

Greg Landahl

not a service; it is the making of objects on this planet, it is a constructive and optimistic act. Of course we all have practices, more or less, and are more or less out of bankruptcy, but that's not what brings the newer, younger, brilliant designers here. The central issue about education is to discover what it is in the work of Ron Krueck or Greg Landahl or Darcy Bonner—of any of the really brilliant young designers—that can be communicated to students. What makes them so good? That is the issue."

**The Round Table was asked:
How do you teach?
Are there no rules?**

Tom Beeby: "As director of an architecture school [University of Illinois in Chicago], I suppose I should try to be more concrete about teaching methods. But it's hard to do so. What I can say is



Thomas Beeby
Hammond Beeby and Babka
Chicago

that we are trying to make architectural education more of a Renaissance—or generalized—education. One emphasis is humanistic values, with electives in sociology and philosophy—the cultural impacts that buildings have on society. We are trying to maintain a high technical curriculum. We support the design studies as the place where design education happens, where you have a role model working on a one-to-one basis with the student. And if the studio system works, it's an incredible vehicle, stronger than any other teaching vehicle I know of. When it doesn't work, it's lousy, as we all know. But when it works it's magic.

"In the studio, we are attempting to cover the whole scale of design—from urban design through a normal range of architectural design to interiors—and we are getting more courses together on interior design and furniture. And I must say we are finding that the student has no idea how to develop the interior as a coherent piece of design. So we have started asking the student to design a piece of furniture for a specific room, then design the room—in short, as they say, design from the inside out. Then the student can do the whole building again. I must say that architectural education that ignored the interiors has robbed architecture of a kind of coherence that it has had in the past."

Roslyn Brandt of HOK: "I too find it difficult to be specific about the question of how architects learn about interior design (or vice versa)—because you are responding to the question of quality of education in this country. I will tell you that, as an employer, what I expect of graduating students is an ability to think, an ability to conceptualize and come up with a creative solution whether or not that solution is viable, and—as Norman DeHaan discussed—an ability to read and understand what's going on in the world. The years one goes through school are the years in which one has the opportunity to find out what life is all about—and as someone who interviews graduating students all the time, I think too many of the schools have responded to what they think the profession wants by becoming more trade-school oriented. I think that is an incorrect direction. I think it is the responsibility of the profession to train the individual in the technical aspects of how to put a job together. But if you haven't developed the ability of the student to conceptualize space, to think creatively, you don't have much of a base to build on."

Said Darcy Bonner: "I think the important thing for students to learn is that there must be an emotional involvement with every job. I learned that from Tom Beeby and Stanley Tigerman, and I hope I apply it in my teaching. You have to rethink everything every time, never make expedient decisions. You have to get emotional—



Darcy Bonner
Scott Himmel Darcy Bonner
Associates
Chicago

about things at very small scale, about furniture and materials. With Mies, there was a love for the material—and it is important not to lose that when you've done a lot of buildings."

Architect Charles Pfister: "Having spent a long number of years at SOM, I would point out that a lot of buildings that Skidmore does are speculative buildings, done for developers, and they have no specific user. At best they have a type of user, or types of user, in mind. The inside doesn't get designed because there is no one to design it for. On the other hand, there are buildings that Skidmore has done that didn't just start with the interior, they started with the furniture. The Weyerhaeuser headquarters building is a fine example. The building was developed (and it is a striking and unusual building) from the interiors."

Stanley Tigerman: "I would go back and remind ourselves just who we are and who we are supposed to be working for—which is people. I teach a Master's program which is limited to courses in architectural theory, religion, linguistics, philosophy and literature—and that's it, period. We expect people who come to us to be technically proficient, and they are. We are interested in the making of objects—the building of buildings. But we need to remember who we are there to build for. Every discipline has built into it the trap of hermeticism—of thinking that by studying details in design, numbers in business school, antecedent conditions in law school, that in and of itself will structure capability and proficiency. Instead, the study of the nature of man is central to the education of an architect, interior designer... any designer. So Mies, I would contend, is in

part remembered because of his civilizing capabilities. His buildings were beyond technical proficiency, beyond pragmatic resolution. The work in any fine school of architecture or interior design has to transcend the work inside the discipline. Whether you study in an undergraduate program or get a Master's degree after study in a discipline outside of architecture, you need to understand that you are in a cultural continuum. There is simply no other way—no matter how proficient or controlled your work is—that you will be able to operate in a society unless you understand how it perpetuates itself."

Thor Loberg, who has been the client for several resort-area hotels: "As a client, I feel good about what Mr. Tigerman has been saying. I cannot address your education needs or needs for improvement, and I must say I found it surprising that the study of interior design is not mandatory as a central part of architectural education. Nonetheless, to me as a client the architect is an artist. I would expect the architect that I work with to be able to conceptualize—with some input on my side as a client—the whole project, the total thing. I would expect him to be able to accomplish what has been agreed to as a concept—what I think of as an operational philosophy, a platform for the architect to start working. Once it has been agreed upon, I expect



Thor Loberg
The Lodge at Vail
Vail, Colorado

him to put on his very creative hat and, whatever it takes, create the entire thing. I think of a building as a creation, and when it is successful, it is successful not only to the architect and his client, but most importantly, to the people who are going to use those spaces."

Norman DeHaan: "In Scandinavia, they used to set



How to get power from here to there. And look good doing it.

All that fresh, free, open office space in your design – now you can keep it that way with Wiremold's new Fantom Flex™ undercarpet wiring system. Our Flatwire™ cable is the flattest, narrowest, most flexible flat conductor cable on the market. And the attractive Fantom Flex low profile, cast pedestals are designed to accommodate flat communication and data cable.

Yes, the system is UL listed. Yes, it meets NEC requirements. Yes, it's easy to install.

Let your imagination run with it! Run the new Fantom Flex System under your carpet squares. It's yet another approach to design freedom from the leader in electrical wiring systems, The Wiremold Company, Electrical Division, West Hartford, Connecticut 06110. Telephone: (203) 233-6251.



 **Wiremold®**

Circle 30 on inquiry card

"What is it in the work of any of the really brilliant young architects that can be communicated to students? What makes them so good? That is the issue."

Stanley Tigerman

aside a full year in which students from all the related disciplines would have to work together as a team to complete a building or a space—say, an opera hall. Ironically, at least in Sweden, they decided the American model was better—which is probably one of the reasons we don't hear too much about a lot of Swedish designers. That system created an opportunity for architects to understand that you have to have a team to create, say, an hotel. The architect cannot personally design every piece of linen, every chair, every piece of kitchen equipment. I find that every university that has a graduate school virtually prohibits students from auditing other classes. Ten or 15 years ago, interior designers and architects were encouraged to audit each other's classes. I think it's terribly important that students move back and forth among disciplines.

"Another comment: I personally, of course, am not interested in making money, but I am very democratic—I find nothing wrong with being financially successful. I think it is terribly important that students not get the idea that if you are doing good for society, you shouldn't make any money at it. I think that is an option that should be left open."

Tom Beeby: "Norman DeHaan spoke about teamwork. As far as education is concerned, we have to recognize that there is an incredible kind of academic animosity that has grown up over the last, what, 30 years. Often, interior design is taught in a different department than architecture. Sometimes interior design is taught in the art department, and there are schools where architecture falls under engineering. The problem is that people in each department were educated under different systems. We're trying very hard to break down those barriers. In our new curriculum, we're planning to let students choose among several options—one of them interior design—for the final year."

Said James Ferguson, space planner, interior designer, and vice president of the Institute of Business Designers: "I agree that the years in college are the important years for expanding your mind. What concerns me is

that when a student graduates, he slams right into the real world—into office procedures, into technical concerns. I think, as professionals, that we have to make a commitment to education on a continuing basis—and I mean not just technical education but the kind of cultural exchange we have been talking about. My first employer, and I remember it well, put out beer and soda every Friday afternoon and we would sit and talk about what was going on. We were encouraged to ask questions, be naive, be idealistic. It was an opportunity to ask aggressive kinds of questions, with no holds barred, and get some input back from the principals."

Work-study programs seemed much admired. Why aren't there more?

Sharon Sutton (whose school has a work-study program): "I like the idea that the most important thing is to teach the student to think and to solve any problem, whether it be to organize their own closet or have an opinion on nuclear power. It seems, in order to accomplish that, that what we have to do is give the students sort of ideal, or idealized, problems—make up a world that the student can investigate with his or her limited skills. But then what happens is you graduate."

"I think there is a problem in the school of having some sort of curriculum that at least introduces reality while still allowing the student to dream of the ideal, strive for the ideal. Then the student should have an easier adjustment to the working world where there are budgets and clients and other realities that prevent the ideal from ever surfacing."

Said Roslyn Brandt of HOK: "I like the ideal, too—but I would remind Tom Beeby that Mies is gone, and that we have come a



*Roslyn Brandt
Hellmuth, Obata & Kassabaum
New York City*

long way since then. While I agree with you that building and interior are best designed and controlled by one firm, I do not believe any longer that it is possible for the architect to remain the Renaissance man without the collaboration of other disciplines and specialties and the varied capabilities that we as human beings and educated people can bring to any given problem.

"As to relating formal education and 'the real world': I am perplexed as to what has happened to some of the very good work-study programs and some of the very good interdisciplinary team efforts that went on. I attended the University of Manitoba, and in the late years of my training students from architecture and interior design were put together to solve problems at the urban scale, the scale of the building, and the scale of interiors. Working together, we gained a tremendous level of respect and understanding for the various elements that go into a building. But that program is no longer available. The University of Cincinnati [where Sharon Sutton teaches] has an excellent program of that type—interdisciplinary and work-study. We have students from that school all of the time at HOK; and we have hired many of the graduates. Because they get practical experience in the field while they are still students, they are able to bring back to the school, to the educational process, something of the real world."

Why aren't there more work-study programs? "There aren't enough jobs," was Charles Pfister's quick answer. "That's one problem," agreed Sharon Sutton. "But there are also problems of scheduling the work experience with the school. Further, most work-study programs run year-round, which is a totally different kind of academic system which is not popular with faculty people who have gone into academe so they can have their summers off to write papers. But at Cincinnati we think the benefits to the student far outweigh the difficulties."

Norman DeHaan: "To my knowledge, few schools have pulled up their socks and come up with a standard for work-study. There are, in addition to the problems mentioned, problems of insurance, health programs, unemployment compensation. Should the students be paid?"

Tom Eyerman: "I would say that in the past eight or nine years, we have been involved with 20 schools that have tried work-study. There are problems of losing a certain amount of state aid because students are not on campus, and tenure is tied in. The problems with work-study programs are administrative problems. But they should be solved—I know of very few people who don't think work-study programs are a great idea."

A basic question came up: are design skills learned, or inborn?

Said Larry Booth: "There was an implication in my training that somehow architectural skills



*Larry Booth
Booth/Hansen & Associates
Chicago*

were inborn, that there was a talent that you either had or you didn't have and somehow you were brought into the studio and allowed to exercise your talent and it developed or didn't develop and you were graded accordingly. If they taught medicine the way we teach architecture, you would bring a student into the room, give him a knife and a sick patient on a table, and say: 'Fix him.'

"Architecture is not idiosyncratic—there are ways of doing things that are excellent, that should be respected. The past has a great deal to teach us, and these are skills that you go in and learn. You don't begin by saying, 'Here is the city. What would you do with it?' You start by designing a door—how does it hinge and how does it latch and why is a door a good idea? You learn to understand the door, and then you go to the window, and then to the wall—and you begin to build up a competence. So far, that has nothing to do with self-expression, nothing to do with whether the student has a poetic mind. It has to do with basic skills; with the fact that there



ikria
Auditorium Seating

Design by Dave Woods

Brochure available upon request

JG Furniture Systems
A Division of
Burlington Industries
Quakertown, PA 18951
215 538 7343
Circle 31 on inquiry card

JG



"When the studio system works, it is stronger than any other teaching vehicle I know of. When it works, it is magic."

Tom Beeby

are certain ways to put a roof on a building so it won't leak. This is something you can learn—water has no respect for any individual; it goes in, no matter who you are.

"But... then you get into poetry. You can take a detail from Mies or Richardson or Wright, and not only will it not leak, but it will have personality, it will have character, it will have poetry. The buildings will have meaning for their time and circumstance. And maybe you can't teach that."

Said architect Ron Krueck: "It's true that 'fashions' are going to change, that people are going to emphasize different



Ron Krueck
Krueck & Olsen Architects
Chicago

aspects of what a building or an interior should be. But it seems to me that what is important is not that we teach the fashion, but that we open the eyes of the students so that they learn to use their eyes to make visual judgments—become sensitized to proportion, scale, the weight of masses. Words and ideas about architecture are very important; but so are visual judgments. What makes a designer? I think it is the ability to manipulate visual things, visual elements, proportion, line, color, texture, spatial relationship."

Said Stuart Silver: "Opening the student's eyes, as Ron puts it, is just the right priority. One of the things that an architectural education can do at any level is to help prevent the proliferation of ugliness in our lives—junky buildings, lousy interiors, inferior products. Most of the students who come asking to be taught have some visual

predilection. We need to teach them to see; to understand what is good and what is bad and why; to use their visual judgment. A room like this hotel salon has certain economic structures—but we don't necessarily have to choose that kind of wall and that kind of lighting and that kind of carpet. Why is so much so bad? Why has what Mies taught us turned into 15 years of crap and imitation? Why do children who do wonderful artwork in the third grade buy bad reproductions for their houses when they are 30? If you could explain that, I think you could explain a lot. I can't."

What about education after graduation—whether internship or unstructured?

Said Greg Landahl: "I chose to work at SOM because I thought I could learn the most there. But I wasn't there six weeks before I found out that you didn't just learn practical details, you learned from the personalities. I watched what Walter Netsch was doing architecturally, and what his Field Theory was doing to the interiors of those buildings; and I watched what Bruce Graham was doing with those nice clear 35-foot bays; and I spent lunch hours going through the pictures of what Charlie Pfister had done out at Weyerhaeuser. You took pieces of ideas and tried to fit them together. You follow the cult figures. We learn from the Netsches and the Grahams and the Pfisters—and the Michael Graveses. We learn and we borrow and we move on. You really pick your own destinies in terms of where you want to work after college—assuming of course the state of the economy lets you have that choice."



Gregory W. Landahl
The Landahl Group Inc.
Chicago

Said Robert Kleinschmidt: "I'm another of those SOM graduates, but unlike Greg Landahl, who started by thinking he had been 'buried' in interiors, I knew from the start that was where I wanted to be. Skidmore had formed the first commercial interiors department with the Inland Steel Building in 1957, and the Chase Manhattan project in 1959. When I got out of Columbia, architecture degree in hand, I knew that was the place I wanted to go and that was the kind of work I wanted to do. Le Corbusier is generally not thought of as an interior design cult figure, but I've saved something he wrote years ago: 'A man proceeds from within to without. A man is like a soap bubble. This bubble is perfect if its breadth is evenly distributed and regulated from the inside. The exterior of the bubble is the



Robert Kleinschmidt
Powell/Kleinschmidt Inc.
Chicago

result of the interior.' And I think of that as the essence of interior architecture. I feel this is where it all begins. It begins with the planning process, and when we program properly we have a good plan and this is the basis for the total design. I feel the biggest void in interior architecture is the lack of good planners."

Interior designer and space planner Jim Ferguson: "I agree that the starting point is a well-worked-out program. And I think that space planning is more of an analytical process than a creative process, at least in the esthetic sense. Nonetheless, it is essential to a good design, to good architecture."

Sharon Jasnocha: "I share the conviction that teamwork is needed, and I generally do not believe in that Renaissance man. Having said that, I have to say that the work I do really begins the minute a job is brought into the office and continues throughout the project. I'm involved in programming, in

planning, in discussing with other architects in the office how the building is shaped and proportioned, in establishing the technology to be used—and then it comes back to further development of those interior spaces. I see the majority of my work—the work of our interiors group—as being planners and shapers of space. Picking furniture and selecting fabrics is only one part of the process, usually rather late in the process. What kinds of people are we hiring for the interior design department? There are now five of us—three architects, a painter, and a painter/interior designer."

Ken Johnson, president of ISD, Inc., one of the largest interior design firms in the country and a member of AIA's national Committee on Interiors: "When we started, our firm was owned by an architectural firm, and we didn't have much of a role in shaping buildings and we did do a lot of color selection. Students interested in interiors have a lot more to look forward to today than they did in the years when the interiors people were very much under the thumb of the architect. Today we find lots of architectural graduates who want to work with us in interior design."

Stuart Silver of Knoll, who has been a client of many well-known architects for furniture design and show-room design, spoke of his frustration with architect attitudes towards special expertise: "In my first year at



Stuart Silver
Vice president of design communications
Knoll International
New York City

Pratt, I got the distinct impression that there was no future for me in three-dimensional design work—architecture or interior design. So I went into graphic design, and went to work for the

A Company called SunarHauserman

Exciting new meaning has been given to the relationship of furniture systems, fabrics, and full-height walls with the organization of Sunar and The E. F. Hauserman Co. into one company, SunarHauserman.

SunarHauserman

With roots that go deep as an industry leader, SunarHauserman expands the perception of a single source company which perfects the expected and proposes the innovative.

Architect Frank Gehry's AIA award-winning workstation made of DoubleWall and Douglas Ball's Cameron System were only the tip of the SunarHauserman iceberg at Neocon.

To know what's happening at SunarHauserman don't miss Designer's Saturday in the showroom at 730 Fifth Avenue. See what the summer has wrought and meet designers Douglas Ball, Niels Diffrient, Lella and Massimo Vignelli, Don Petitt, Chuck Pelly; and architects Michael Graves, Frank Gehry and Arata Isozaki.

New York Showroom
SunarHauserman
730 Fifth Avenue, New York, N.Y. 10022

U.S. Headquarters
SunarHauserman, Inc.
5711 Grant Avenue, Cleveland, OH. 44105

Canadian Headquarters
SunarHauserman, Ltd.
One Sunshine Avenue, Waterloo, Ontario N2J 4K5

International Offices
Strasbourg
Lausanne
Hong Kong
Singapore

"The schools need some sort of curriculum that introduces reality while still allowing the student to dream of the ideal, strive for the ideal."

Sharon Sutton

Metropolitan Museum of Art at a time when it was a quiet place. A few years down the line, I found the opportunity to do an exhibition. I didn't know how to design anything that was supposed to be built—but I was the only designer there, so I did it. One exhibition led to another, a new director came in, and before I knew it I was dealing with thousands of square feet of exhibition space. As time went on, I found I was working with architects and designers in what had become my design staff. The work became more and more sophisticated, and we received a good deal of attention as exhibition designers—a sort of a sub-specialty. I found myself teaching at Pratt—teaching all kinds of design students, teaching about the theory of dealing with interior space in ways that were both very pragmatic (how does an exhibition work) and very organic (how do the people react). As time went on, I traveled a good deal for the museum, and saw museums designed by very fine architects that simply didn't work at all as museums. And I found myself wondering: How does this happen? My responsibilities expanded to include the design of permanent wings at the museum, working with other well-known architects—in effect as the client. And almost uniformly, I encountered a resistance to the special knowledge that I and the people who worked with me had developed over a period of 15 years; whether the question was traffic flow, or the conservation of art, or the lighting of works of art, or the design of cases. The architects somehow seemed to have the attitude that even in this special area of expertise, they knew better—and this is an attitude that puzzles me. I leave this commentary with a question for the architectural educators here: Is this something that is bred into architectural students? Or is it just my rotten personality?"

On apprenticeship and internship

Said AIA staff member Richard Van Os Keuls: "The internship period is something that

interests AIA a lot, though we still have some differences with NCARB over standards, and we still have some difficulty getting offices around the country to



*Richard Van Os Keuls
Deputy Director for Policy/
Professional Interest Programs
American Institute of
Architects
Washington*

participate in the program. But some progress is being made. The AIA committee on interiors is in place, and we are concerned with the postgraduate education of architectural students with particular interest in interior design."

Sharon Sutton: "I think the subject of internship requires very serious consideration, maybe because I had such an awful experience. I went to work in a cult-style office, where we worked 90 hours a week and got a free dinner and a cab home—if it was after midnight. I learned very little, though that was one of the teachers I admired very, very much. Now that I'm teaching, I'm afraid I'm unsuccessful as an employer because I hire my students, and I feel so guilty about what happened to me that I try to educate them and never get the work done."

Tom Beeby: "The profession has always relied on apprenticeship. I worked very hard for no money at C. F. Murphy—and I learned a lot. The principal I worked for gave me a lot of responsibility because he was very busy. I've used that information and training to this day, and I don't know where else I would have gotten it if I hadn't gotten it there. . . . I'm concerned about the effect of computers, computer technology, on apprenticeship. If a machine can replace a significant number of the apprentices, then I think the whole structure of education will have to change. If there is much less work for apprentices, then we are going to have to rethink the whole thing over again."

Nada Andric: "I share the belief that a good apprenticeship is invaluable—probably more important than what we learn in school. I had good schooling in architecture and interior design, but most of what I really learned was the result of hard work and cumulative experience working with qualified and knowledgeable professionals. It still works the way it always did: the young people pick one of the architects they feel they will learn the most from and sort of become their followers. At every level, there is a good deal of collegial exchange. It's not that you are sitting there listening to the master; it's a give-and-take process. Many, many new thoughts come from this kind of exchange—fresh new ideas from school combined with the experience of a someone who has been in the profession a long time."

And so the panelists were asked for some final thoughts for the day

Charles Pfister began: "Ours is an interior design firm, but we hire only architects. The reason is a simple one: We find that the students who have studied interior design don't know how to draw—and until the computer takes over drafting totally, we



*Charles Pfister
Charles Pfister Incorporated
San Francisco*

will need people who know how to draw. The more students learn this basic language of architecture, the better off the world of design will be."

Client Thor Loberg: "As I said before, I like the idea of an architect doing everything—having a complete understanding of the project and the direction it is going to take. An architect

must obviously have other people working for him, but I like the idea of one person who is in total control. I also believe strongly that a concept or operational philosophy has to be developed before any pencil can be put to use. This is the time when the architect and client sit down and try to figure out what the client wants to have happen. It's more than what you call programming or planning, I think—it's a philosophical thing. Question: Couldn't that be part of architectural education—whether for building design or interior design? I think it should be."

Gerald Friedman, private investor and client for an office building designed by Bruce Graham of SOM with interior design by Warren Platner: "As a client who spends a lot of time working with businessmen, I can tell you that they need to be continually educated as to what their options are. I will never look at the world the same after my experience with that building—and I am not just talking about architecture, I am talking about working with designers, and about art. It was a great experience for me. I think it is fair to say that businessmen (like architects?) often have big egos, pride themselves on their successes, and are, I'm sorry to say, very closed-minded. They may think they know 'what a building should look like,' and know what the requirements are, but they can't convert that into design choices, into options."

"I do agree that you must start from the inside out—down to the furniture. When you are hungry, you don't look at art; when you are not comfortable in a chair, you don't admire the interior design work around you."

Stuart Silver: "I'm not sure I agree with Thor Loberg's desire to have one 'great figure' overseeing every aspect of a project. I'm not sure that single great individuals exist in sufficient quantity to make that a reliable option. I hope that the next generation of architects sees fit to work on more or less equal terms with interior designers. We are dealing with subjective judgments—even clients have been known to express taste preferences from time to time. This is an area that requires

ONLY THE STRONG SURVIVE.

IT TOOK THE STRENGTH OF FLUROPON® COATING TO MATCH THE DURABILITY OF STILE™ ROOFING

Metal roofing requires a tough exterior coating that will protect the surface and make an attractive statement to the community.

DeSoto's full strength Kynar 500 Fluropon® coating is tough and flexible enough to be the choice for the newest design in metal roofing. Fluropon's longevity and color integrity were necessary to meet the durability demands of Stile™ roof system. Fluropon and Stile combine

successfully to resist the effects of rain, sun, snow, and dirt for a long, long time!

So, get what you demand in a roof system. Good looks with the durability of prepainted steel. Now Fluropon and Stile prove that metal building products can have architectural meaning for residential and commercial uses. For your next roof system, specify Stile, with the Fluropon finish.



DeSoto, Inc.

Performance Coatings for Performance Companies
1700 South Mount Prospect Road
Des Plaines, Illinois 60018
(312) 391-9000

Stile™ is manufactured in the USA by Metal Sales Manufacturing Corporation.

For information on Stile circle 34

For information on Fluropon circle 136

"The more students learn the basic language of the architect, the better off the world of design will be."

Charles Pfister

some resolution and, in my opinion, some changes in attitude starting with school."

Sharon Sutton: "We are, of course, leaving with a lot of unanswered questions, but then I love unanswered questions because they give me something to think about when I can't sleep at night. For instance: I believe deeply in the art of architecture, which requires inspiration—and it's very hard to have a group inspiration. On the other hand, I am deeply committed to interdisciplinary work—there are people who spend a lifetime learning certain special things, and we have to be able to use that information. I would like to hope that we can have the best—that we can have this Renaissance person who creates the object that is the inspiration, but who at the same time is informed by interdisciplinary knowledge."

Nada Andric: "I would hope that architecture and interior design would remain integrated, that the architect not abdicate from interiors, and that there be

conventions which everyone understood, mostly through Mies' influence. People could move from office to office who understood the conventions of that language, and you could have someone in an interiors department working on interiors while someone else worked on the design of the building; and in the end they all fit together. However, I think at the moment that there seems to be a breakdown of those conventions. Everyone in our office understands exactly what the intentions of a job are from the over-all concept to the last detail, because we speak the same language. But if we start to produce a kind of multiplicity of educational systems, start teaching people in different ways, I'm afraid the idea of working together as a team becomes more and more difficult if not impossible."

Larry Booth: "I think that as long as the goals are shared—clearly understood and shared by people with a certain level of sensitivity—then whether the orchestra leader is didactic or relatively loose doesn't really matter. I think the key word is sensibility—and you can't teach that. Some of the greatest architects and some of the greatest designers and some of the greatest decorators had *no* formal training or professional education. What they had was an ability that they practiced. They had sensibility."

Roslyn Brandt: "I really believe that communication between the disciplines—starting from the years in school—is absolutely critical. Our world is increasingly complex; and we need to recognize the expertise of all the disciplines—interior design, structural engineering, mechanical engineering, and so on—that come to bear on the creation of space for people. I think that if we recognize the expertise of each of the disciplines, we have a better opportunity in the future to create the best space for those people."

Norman DeHaan: "I have begun to ask students to examine themselves, their own personalities, their own abilities. To examine whether they are really best suited to deal with

clients, or to deal with codes, or to do pretty renderings, or to work with colors, or to do accounting. I am inviting students to try to recognize where they can develop; help them discover where they can at least get a foot in the door and start working on interior designs. Unfortunately, most of them come out with degrees and immediately feel they can design this side of the moon. I think the educational institutions tend to lump everyone together regardless of personality differences—and that's just not the way it is."

Tom Eyerman: "This has been a fascinating day—but much more needs to be said about the education of architects and interior designers. I hope that ARCHITECTURAL RECORD does a lot more on the subject. Some direction is sorely needed—I'm reminded of the old saw: 'If you don't know where you're going, anybody will get you there.' In the past 10 years at SOM, we have probably lost more talent than most schools of architecture have produced; so I think we know a little bit about education and what's going on in the schools. But much more needs to be done; education is where we should focus our attention."

ISD's Ken Johnson: "Recently, at a national AIA Interiors Committee meeting in Washington, I overheard a comment—and this is a quote—'We architects are letting interiors slip away.' I think I would change that and say, 'Architects have let interiors slip away.' Of course, there are plenty of exceptions; but too many architects have taken the attitude that all they had to do was pick some colors and pick some furniture from a catalog; and that is why firms like ours have come to the prominence that we evidently have. Four years ago, there were three local

AIA chapters that had committees on interiors; today there are 11, and three more are being formed.

"Does 'control' of the project have to be such a big issue? We have found in our associations with many architectural firms that the best projects come from the feeling of mutual respect each of the specialists has for the other."

Ron Krueck: "Maybe it's because we are a small firm, I think the smallest one here, but we do think it is important for us to control everything from the placement of the doorbell. I think that we have to have a complete sense of the project, and I think that is what makes our work successful. You have to make it all the way through a project from concept to that doorbell."

"The important thing about your postgraduate education, I think, is to keep searching out new sets of information. I must admit I learned this by accident: After six years at IIT, I went to work in C.F. Murphy's office to sort of continue that Miesian genealogy. But at that office, I ended up working with Tom Beeby, who had studied on the East Coast, and it turned out he had a whole different set of information. At our firm, we are developing another set of information. At least in the early years, you should try to objectify your thoughts, not reinforce them."

And the last word went to Greg Landahl: "I think we have all sort of agreed to disagree that the architect can be the Renaissance man and also a team player. I think we have also decided that we can ask the questions and not expect to get answers—or at least one answer. But one final question: Assuming we were invited to this Round Table because we are pretty good at our work, what responsibility do we have to the guys who present themselves as architects and don't pay attention to architectural interiors? What responsibility do we have as individuals for all the lousy buildings and lousy interiors we're always complaining about? Do we as individuals have the responsibility to teach those suckers what they are doing wrong?"

And there is a question to end a Round Table with. *W. W.*



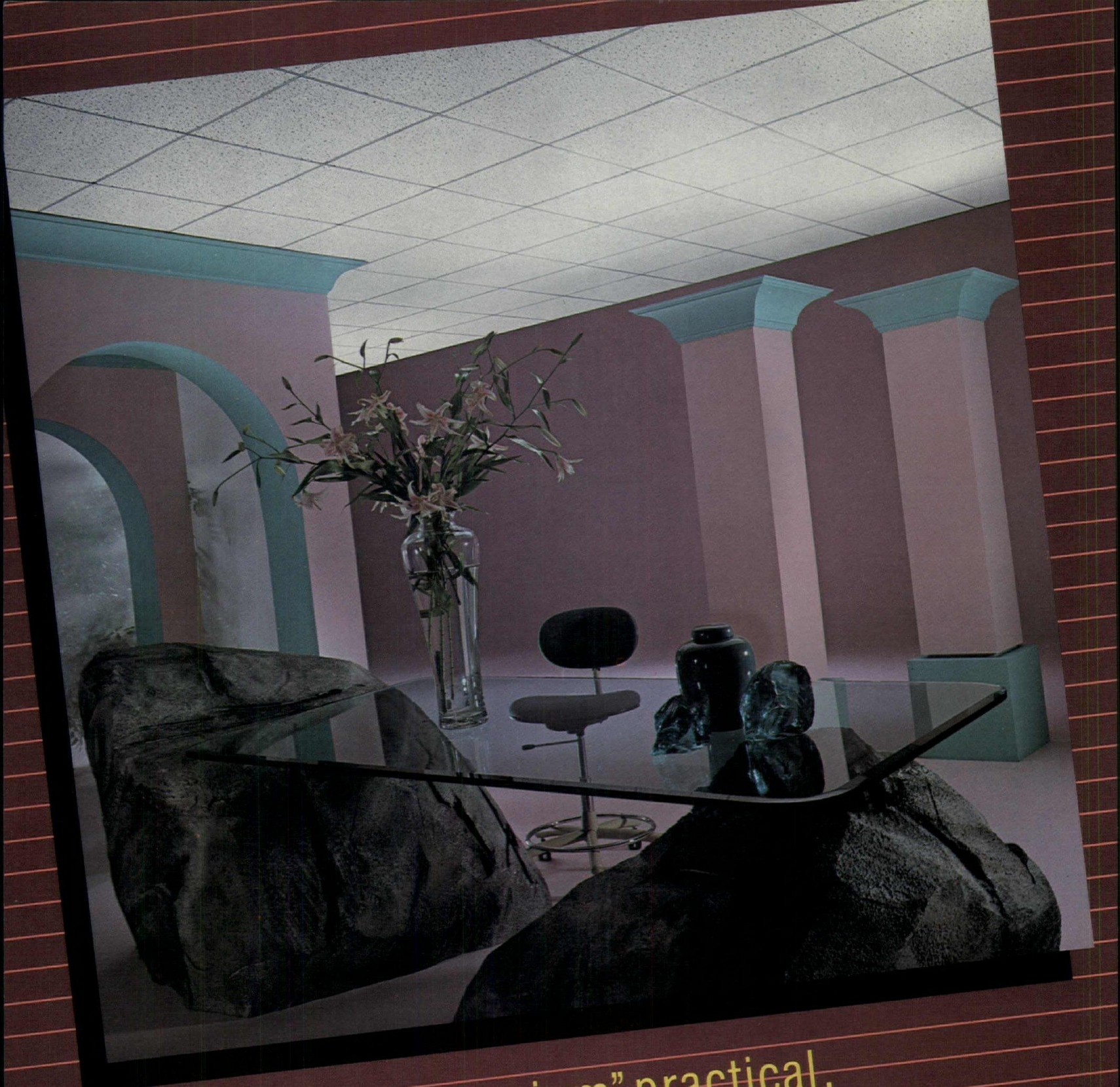
*Nada Andric
Murphy/Jahn
Chicago*

no new professional called interior architect. That is really my hope."

Tom Beeby: "In the end, I do think you have to be sort of a Renaissance man; but you do need all kinds of expertise too. There is an educational problem: Not long ago, in Chicago at least, there was a commonly held style, if you will—a series of



*Ken Johnson
President
ISD Incorporated
Chicago*



Donn makes "premium" practical.

Donn Thinline™ ceiling grid system gives you the look of a premium, tailored ceiling for a lot less than you expect. ■ The Thinline System uses standard, square edge, 2' x 2' or 2' x 4' acoustical panels instead of expensive reveal edge panels. That alone can save you 20%. ■ Get the look of fine architectural detailing for less with the Thinline ceiling grid system. Donn makes a premium ceiling look practical.

Donn makes sense.

© 1988, Donn Corporation

DONN

DONN CORPORATION

1000 Crocker Road ■ Westlake, Ohio 44145 ■ (216) 871-1000

Circle 35 on inquiry card



NuTone has made the tried and true spicy and new!

Fluorescents and track...two great solutions. And now NuTone puts new excitement into both.

First there's a complete new line of fluorescents and natural woods. Four new designs...each in four different sizes to fit a wide variety of space needs. Exterior trims are highlighted with warm, genuine oak and a mellow, honey finish. Rich mahogany. Classic maple. Combinations that make fluorescents come alive.

Then there's the new NuTone decorative track. Specify brass designs or ceramic designs. A classic lampshade. A natural rattan. A NuTone pendant paints a

pretty picture. And a decorative track light makes such good sense. Choose from hundreds of options...there are colors and textures to create any effect.

See all the new NuTone lighting for this season, including the new Bath Bar designs. Visit your NuTone lighting distributor or write for more information.

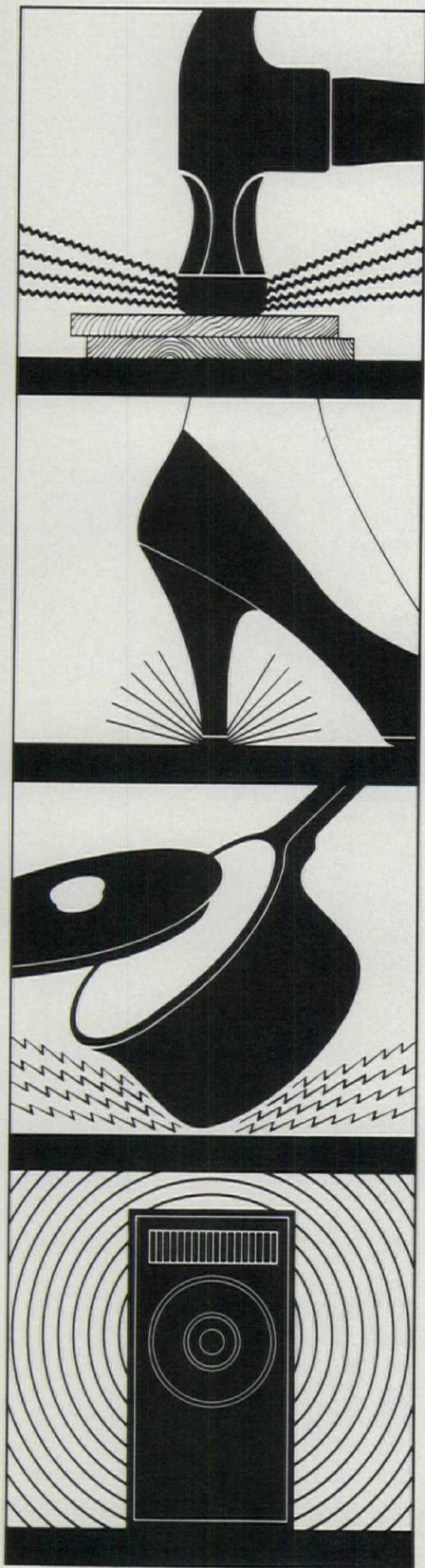
New Lighting from NuTone

Housing Group

Scovill

Dept. AR-9, P.O. Box 1580
Cincinnati, OH 45201

Enkasonic[®] matting is making a tremendous impact on noise.



Impact related noise, sound transmission noise, any kind of noise there is, Enkasonic matting will quiet it down.

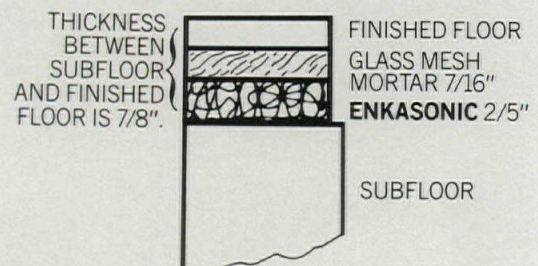
Building owners, architects and acoustical engineers all across the country are specifying Enkasonic floor systems to insure proper sound control for the protection of their customers from complaints from their neighbors and the possible legal problems which might ensue.

Every type of floor has been thoroughly tested by independent labs, including ceramic tile, marble, parquet, 3/4" oak (tongue and groove) and carpeting. All of these floor systems received IIC ratings in excess of 58 and STC ratings in excess of 60.

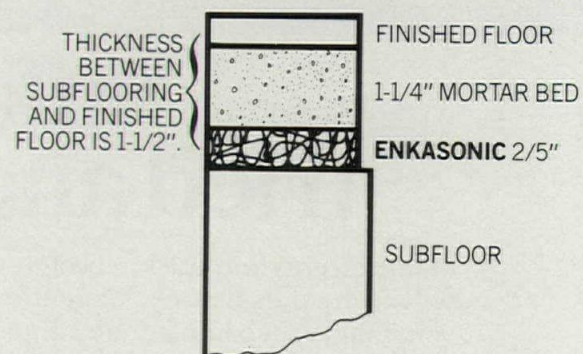
And now, for the first time, minimum sound codes can be achieved with ceramic tile floor systems without the use of suspended ceilings and extra insulation, but only in floor systems utilizing Enkasonic matting. Not only that, Enkasonic matting meets all the industry standards for deflection and performance levels. Heavy commercial ratings can be achieved with a floor system utilizing Enkasonic.

So if you want to make an impact in the industry, contact Enkasonic Sales Dept., American Enka Company, Enka, North Carolina 28728; (704) 667-7668. Or consult Sweet's Catalog's General Building & Light Residential Construction sections (13.10) or call toll-free Buyline (800) 447-1983.

GLASS MESH MORTAR SYSTEM OVER CONCRETE OR WOOD.



THINSET METHOD OVER CONCRETE OR WOOD.



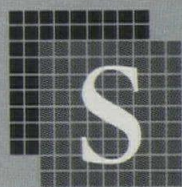
Enkasonic[®] matting by **ENKA**
Helps silence noise.

ENKASONIC[®] IS A TM OF AMERICAN ENKA CO. ENKA, NC, A PART OF ALZONA INC.

Circle 37 on inquiry card

SPACESAVER

HIGH-DENSITY MOBILE STORAGE SYSTEMS

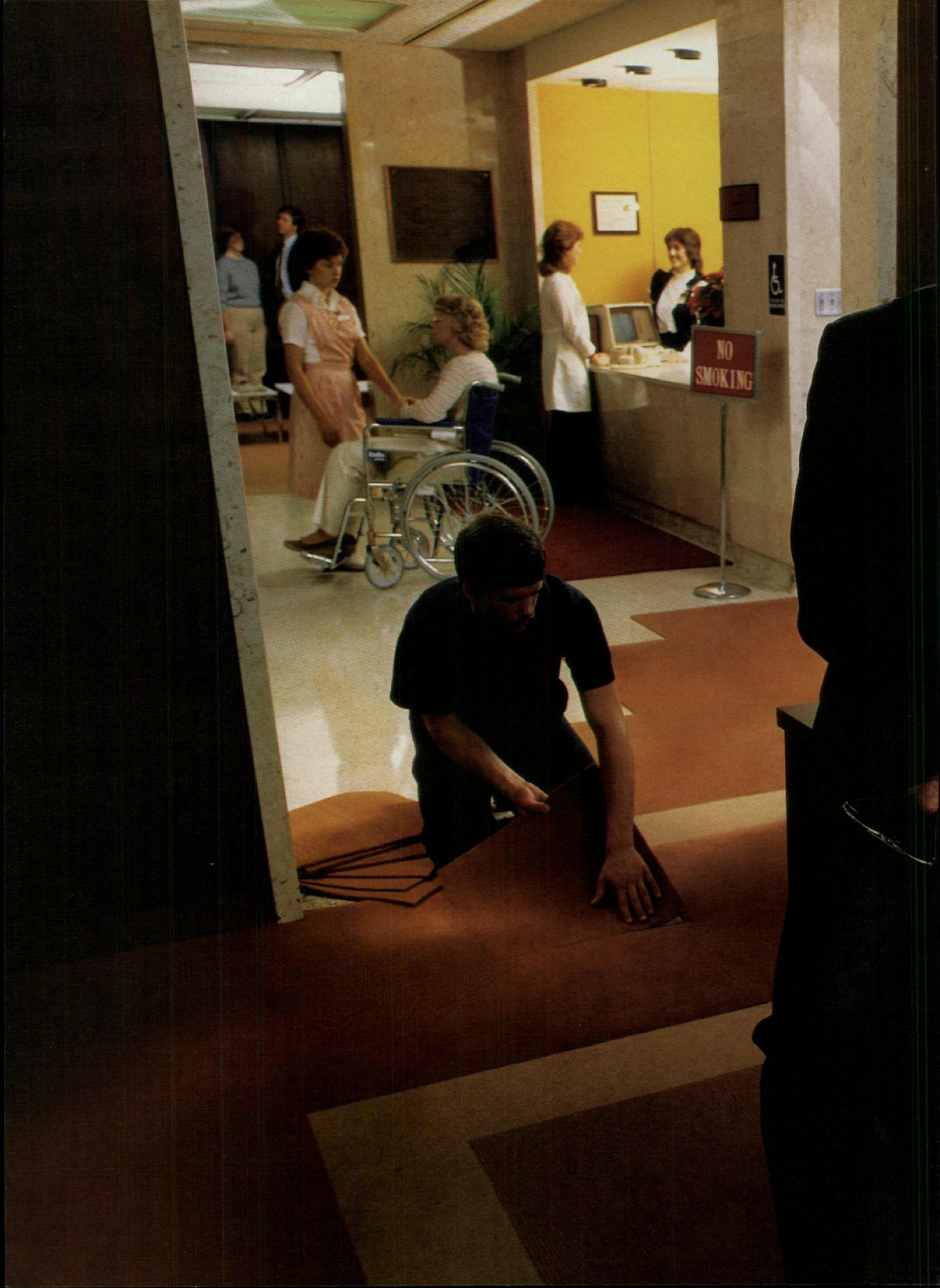


Spacesaver understands the value of space... and commends its intelligent and creative use. By recapturing wasted non-productive aisles, we double storage capacity without increasing the original space... or save 50% of space with the same storage density.

Spacesaver is the leading manufacturer of high-density mobile storage systems in North America. Ongoing investments in superior engineering, advanced "state-of-the-art" electronics and dedicated personnel continuously yield innovative products that excel in the marketplace. Coupled with a life-long commitment to quality, Spacesaver assures distinctive high-density mobile storage systems in appearance, reliability and performance.

Spacesaver Corporation, 1450 Janesville Avenue, Ft. Atkinson, WI 53538 Tel: (414) 563-5546





'We were admitting patients the day we installed Interface. We didn't have to shut down anything. But then, we're a hospital. And that's the only way we can operate.'

*Charles C. Foster, Jr., F.A.C.H.A.
Administrator, West Georgia Medical Center*

THE BEST FLOOR COVERING FOR THE HOSPITAL. BECAUSE INTERFACE GOES IN WHILE THE WORK GOES ON.

Interface carpet tiles. Soft, warm, eighteen-inch square modules of carpet that go down quickly and easily while your work goes on. Saving time. And a great deal of money.

Quiet and beautiful, with a proven record of rugged performance. Even under the heavy stress of rolling wheels and foot traffic typical of everyday hospital activity.

Interface is truly the first practical carpet system for today's hospital. Because Interface is the only carpet system specifically engineered to put a soft edge on that hard, no-nonsense environment, and to make it a more pleasant place in which to work and to heal. Without slowing you down.

Interface Flooring Systems,
Inc., Healthcare Marketing
Group, Orchard Hill Road,
LaGrange, GA 30241
404-882-1891.

INTERFACE
THE ONLY CARPET SYSTEM
THAT OPERATES
SUCCESSFULLY IN THE HOSPITAL.

©1983 Interface.

Circle 39 on inquiry card

The Collected Works of Peter Pepper Products

Fascinating reading from cover-to-cover, our catalogs contain inspirational ways to organize space environments. Each Peter Pepper Products volume is teeming with comprehensive collections of contemporary design solutions... created to enhance the places where people gather. To begin or expand your Peter Pepper Products library of distinctive designs, send for information. **When it comes to style, we wrote the book.** And it's yours for the asking.



17929 South Susana Road
Compton, California 90224
(213) 979-0815
Circle 40 on inquiry card

Magazine Racks
Literature Racks
Wall File & Chart Holders



1

Clocks
Digital Clocks & Time Systems
Calendar Clocks



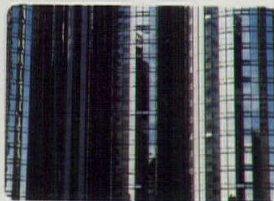
2

hat & coat hooks
umbrella stands



3

Office Necessities
& Work Surface Accessories



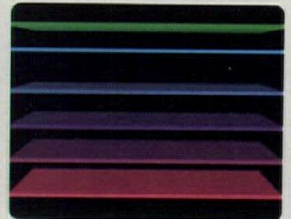
4

'Ash & Trash' Receptacles
and Sand Urns



4

Shelving



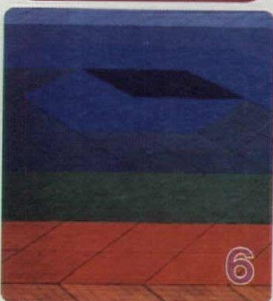
4.2

display systems & components
for products & graphics



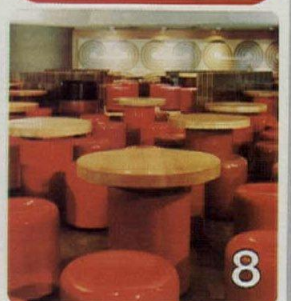
5

Gallery of
Original Color Photography



6

fiberglass products



8

Hartco floors New York.



**DAG HAMMARSKJOLD
TOWER**

Architect & Interior Designer: Gruzen & Partners, New York. Flooring Contractor: Circle Industries, New York. Flooring: Hartco Solid Oak Parquet.

Hartco solid oak parquet was selected to enhance the elegance of New York's most prestigious, high-rise addresses. Hartco was specified for its warmth and beauty. Its special foam backing provides the required sound insulation and adds comfort underfoot at no premium price.

Hartco solid oak also provides

value during installation. It's pre-finished, so there's no need for on-site sanding, staining or finishing. Hartco's precision-tapered tongues and grooves provide a smooth floor, even over a slightly uneven subfloor.

For more information about Hartco Solid Oak Parquet, see

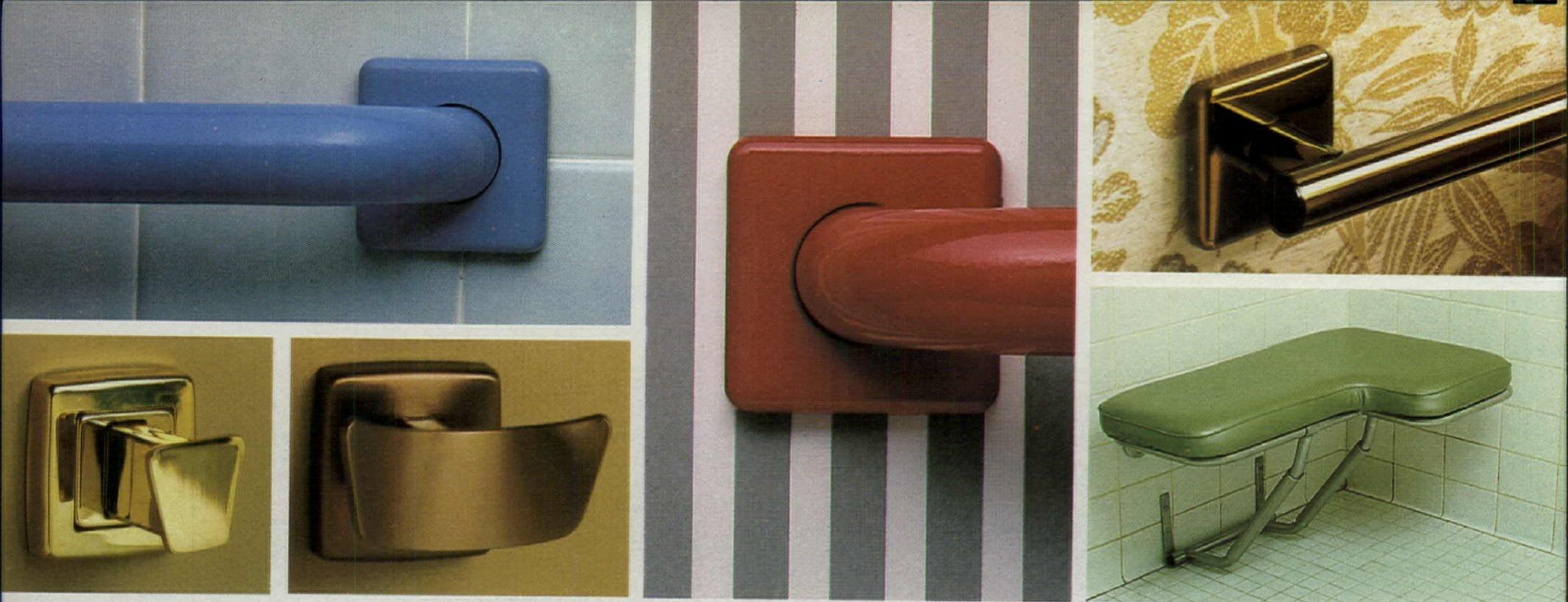


**TRUMP
TOWER**

Architect & Interior Designer: Swanke Hayden Connell Architects, New York. Flooring Contractor: V.A.L. Enterprises, Hasbrouck Heights, NJ. Flooring: Hartco Solid Oak Parquet.

Sweet's 9.22/Hat. Or contact Hartco, Inc., Oneida, Tennessee 37841. Telephone (615) 569-8526.

 The
Quality
Wood
Hartco Flooring



Say goodbye to drab accessories!

Every TSM product—from grab bars to corner guards—is now available in an exciting palette of coordinated finishes and colors to match your imagination and decor.

Choose gold, antique brass, bronzetone or any one of 20 metallic finishes and brightly colored epoxy coatings for TSM's stainless steel grab bars, railings or Field-Safe bath accessories.

Then select your TSM shower seats from 14 Naugahyde colors, handsome teakwood, woodgrain phenolic or six ABS plastic colors. Discover a rainbow of nylon taffeta shower curtains for TSM

shower rods and six acrylic hues for corner guards.

See all these colorful products including the new FS-1 square flange grab bar to match existing accessories by requesting TSM's new full color, 32-page catalog. And say hello to more dramatic interiors.



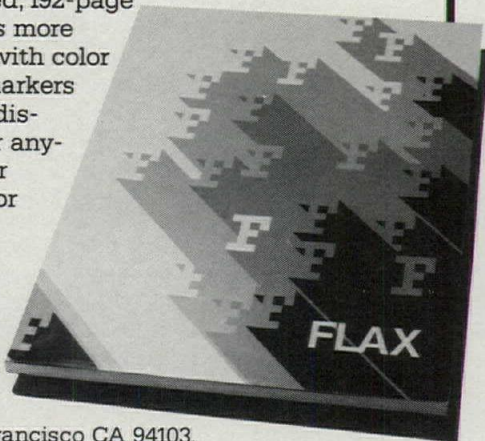
TUBULAR SPECIALTIES MFG., INC.

13011 South Spring Street, Los Angeles, Calif. 90061
213/515-4801 • Toll-free outside Calif.: 800/421-2961

Circle 42 on inquiry card

The Flax Catalog. It's not just an art supplies catalog. It's a reference book.

This fully-illustrated, 192-page color catalog covers more than 30,000 items, with color charts for paints, markers and such. It's an indispensable source for anyone who uses art or drafting materials or furniture. Send \$3 with the coupon (\$6 if you're outside the U.S.) and we'll send you one.



FLAX Art Materials
1699-A Market San Francisco CA 94103.

I can't resist. Here's my check, where's my catalog?

Name

Firm

Address

City State Zip



Circle 43 on inquiry card

SPECULAR TILE "Living" Ceiling

HIGHLY POLISHED FLUSH ALUMINUM PANELS HUNG FROM SNAP-IN OR LAY-IN SUSPENSION SYSTEM



Reflects with Mirror-Like Quality

- Lively dramatic ceiling and wall treatment.
- Mirrors your merchandise, fixtures and features.
- Creates illusion of spaciousness without adding an extra inch.

Refer to SWEET'S Section 9.1/SI

Swirl Showroom, N.Y.C.
Arch: Gwathmey & Siegel, N.Y.C.

UNPERFORATED FOR UTMOST REFLECTING QUALITIES OR PERFORATED FOR ACOUSTICAL CORRECTION Available in gold or silver

Dramatizes Your Lighting Effects

For sizes, finishes or prices, call or write

SIMPLEX CEILING CORP.

SALES OFFICE: 50 HARRISON ST., HOBOKEN, N.J. 07030 • PHONE (212) 349-1890

DIRECT PHONE TO FACTORY: (201) 864-6630

Sales "Reps" needed—Write to Simplex for information

Circle 44 on inquiry card

World Class Glass Systems

for safety, performance and style



W&W.... specializing in structural glass systems

CABRILLANT

The Perfect Partition Arrives

Made with special ceramic coated, very strong, tempered 8 mm glass, Cabrillant is the ideal material for partitions, lockers and changing cubicles.

It has been used in sports centers, pool areas, schools, factories, hospitals, laboratories, and facilities where hygiene must be easily maintained.

- **Resistant:** Vandal, mar, abrasion, and chemical resistant. Pencil and pen marks wipe off. Difficult even to scratch with a knife.
- **Clean:** Ultrahygienic, non-porous, static free surface with no joints to collect water, mold, mildew, germs. Will not rust or corrode. Not attacked by chlorine, etc.
- **Permanent:** Colorfast surface will not fade or change color in time. No need to repaint, repair or replace the glass. Always looks new.
- **Versatile:** Almost unlimited design choice and color. Over 350 colors used to date.
- **Time Tested:** Used since 1969 in over 600 installations in Europe including the 1972 Munich Olympic pool complex; Ciba-Geigy, Europe; and in over 50 schools.
- **Cost Effective:** Due to its low maintenance, Cabrillant is very cost effective.
- **Cabrillant Spandrel:** Exclusive, fully tempered textured spandrel glass with the unique Cabrillant pattern. Available in 6 mm and 8 mm thicknesses.

Textured Tempered Glass, the ultimate for partition systems, cubicles, lockers and spandrel glass.

Circle 47 on inquiry card

GlasWal

The All Glass Mullionless Wall System

- Eliminates requirements for glass suspension from above
- Unique, thoroughly tested floor loaded system
- Requires no special structural steel members for hanging glass walls
- Permits hardware choices including anodized or painted aluminum, satin or highly polished finish on bronze or stainless steel
- Offers wide design capability using clear, bronze, or gray glass
- Supplied with all necessary drawings and engineering data as required

W & W has been the leader since 1977 in erecting tempered structural all glass assemblies for racquetball courts throughout the United States. We have maintained this position by erecting over 1000 tempered glass walls. We offer complete advisory, design and budgeting services.

As a result of this wide experience, W & W is pleased to add to its product line in the United States these two new structural glass systems previously established in Western Europe and Canada. For further information, contact W & W Glass Products Ltd., 200 Airport Executive Park, Spring Valley, New York 10977, (914) 425-4000. Telex: 131588.

Circle 48 on inquiry card



W & W Glass Products Ltd.
200 Airport Executive Park
Spring Valley, NY 10977
(914) 425-4000 Telex: 131588

INTÉRICS

The science of creating environments that work SM

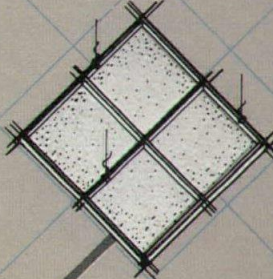
In the past decade, the traditional office environment has undergone fundamental changes.

Inherent in these changes has been the growing realization that the physical environment of an office has a dramatic effect on the productivity and satisfaction of the people in that office.

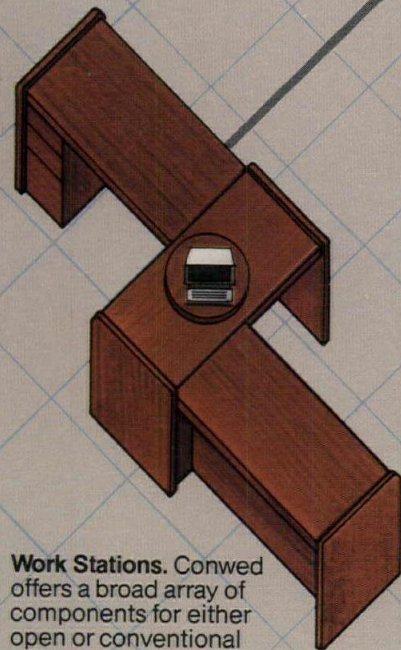
Today, Conwed is uniquely positioned with the industry's most comprehensive range of products and services to



Wood Desks. Since office furnishings affect the work environment both functionally and aesthetically, Conwed's natural wood desks are designed with an eye towards both.



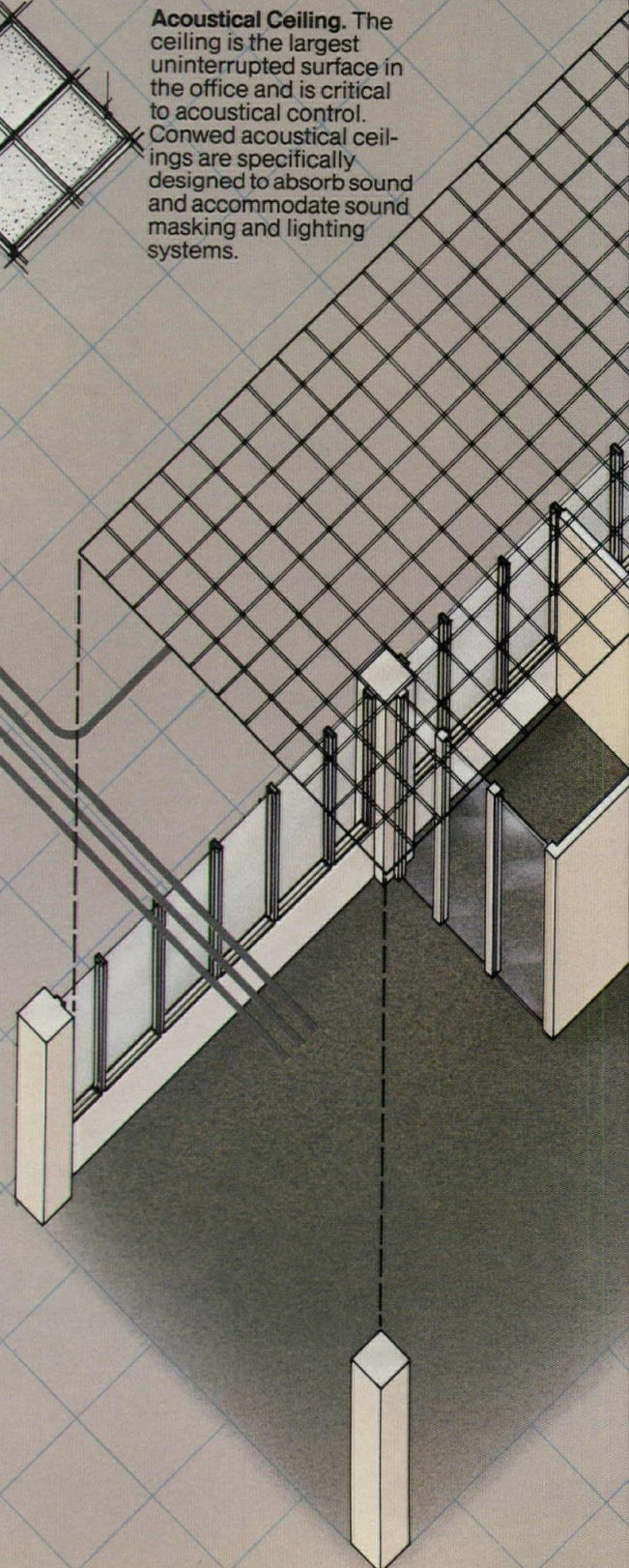
Acoustical Ceiling. The ceiling is the largest uninterrupted surface in the office and is critical to acoustical control. Conwed acoustical ceilings are specifically designed to absorb sound and accommodate sound masking and lighting systems.



Work Stations. Conwed offers a broad array of components for either open or conventional offices. You can choose from freestanding desks or complete work station systems.



Acoustical Panels. Conwed acoustical panels work with Conwed ceilings to reduce noise levels so workers will be less distracted and more productive. These panels are also available with electrified bases to provide wire management and power distribution.



maximize the efficiency and effectiveness of the workplace. Utilizing our technical expertise and experience we have developed a consistent, unified approach which yields predictable performance in the office.

We call this approach **Intérics**: The science of creating environments that work.

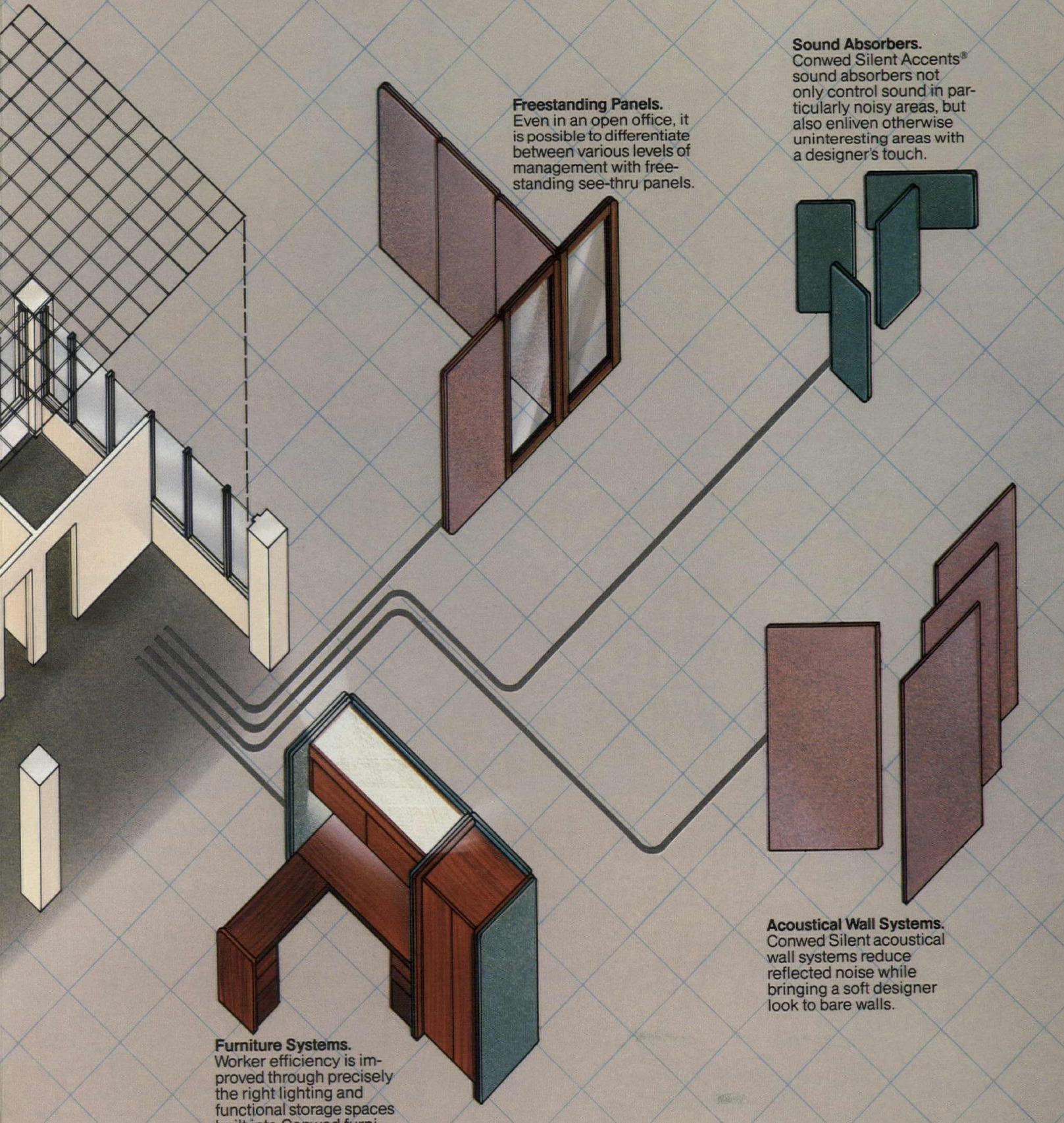
Through the principles of Intérics, Conwed can significantly improve the

productivity, cost effectiveness and physical appearance of a company's workplace. Each component of the office is selected for its impact on organizational interaction, acoustics, illumination, aesthetics and return on investment. From ceiling tiles to wall panels, from office furniture to task lighting, every element is considered for its effect on the total environment.

To learn how Conwed can put the

science of Intérics to work for you, contact Conwed Corporation for the representative nearest you. Write Conwed Interior Products Division, P.O. Box 43237, St. Paul, MN 55164. Or call (612) 221-1177. You can see the wide array of Conwed products, including new finishes, colors and fabrics at our showroom Suite 929, Chicago Merchandise Mart.

CONWED



Freestanding Panels. Even in an open office, it is possible to differentiate between various levels of management with freestanding see-thru panels.

Sound Absorbers. Conwed Silent Accents[®] sound absorbers not only control sound in particularly noisy areas, but also enliven otherwise uninteresting areas with a designer's touch.

Furniture Systems. Worker efficiency is improved through precisely the right lighting and functional storage spaces built into Conwed furniture systems.

Acoustical Wall Systems. Conwed Silent acoustical wall systems reduce reflected noise while bringing a soft designer look to bare walls.

Circle 49 on inquiry card

Advanced precision lighting is now within your reach.

Precise™ Lamps from General Electric.



The display designed with distinctive appeal. The ambiance you want for a special interior.

Now, bring those effects to life with an accurate and brilliant new light. The light of GE Precise lamps.

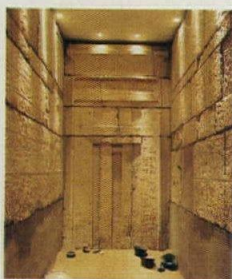
A new level of aesthetic control.



Accentuate the qualities of a single object — or an entire setting. Precise lamps offer a range of precisely defined

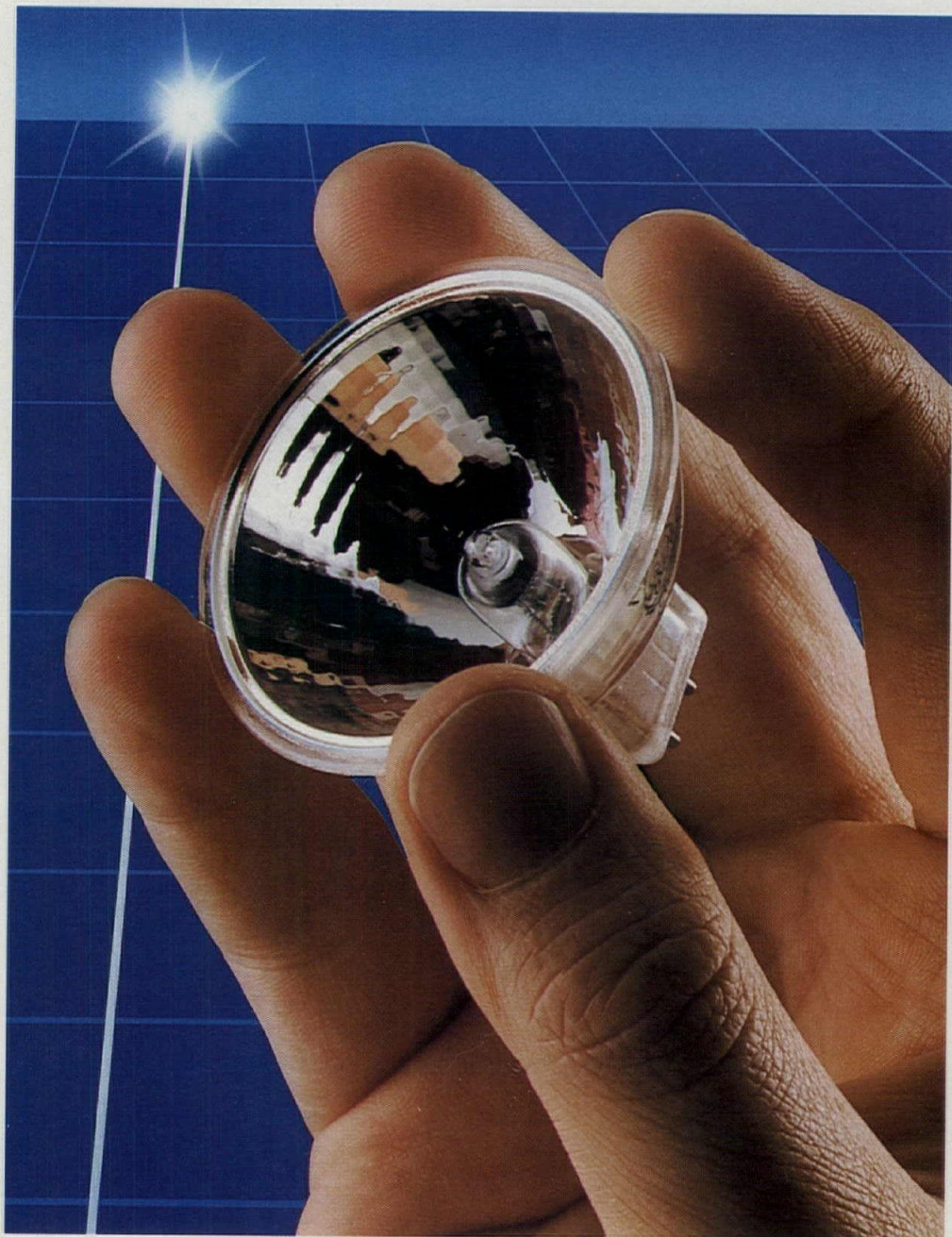
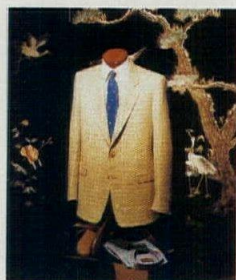
beams of light, and direct them only where you want crisp, high-contrast light and excellent color rendition.

A cool, energy-efficient light.



Precise lamps bring energy efficiency through low voltage operation and enhanced lamp life. Precise

lamps are also designed to project very little heat to let you highlight fine materials and heat-sensitive merchandise.



GE Precise™ Lamps. Precision brought to light.

The full Precise MR-16 lamp line and an exciting array of track and recessed lighting concepts are now available from your GE lighting distributor.

For your copy of the Precise Lamp Designer's Guide, call us toll free 800-321-7170.

WE BRING
GOOD THINGS
TO LIFE.

GENERAL  ELECTRIC

Circle 50 on inquiry card



Forget everything you thought you knew about floor-to-ceiling wall panels!

Especially if you associate "movable" with skilled labor, dust and debris, permanent attachments and personnel disruption.

Introducing Spacesetter III; a unique, completely portable floor-to-ceiling wall panel unlike anything else available.

With Spacesetter III portable panels you can anticipate the inevitable changes in personnel and equipment that come with growth and success. You'll keep your options open for tomorrow without sacrificing the privacy and sound control you need today. When your office layout begins to become uncomfortable or inefficient, Spacesetter III can be relocated simply and quickly without affecting the daily routine.

Meet the challenge of planning for the present and the future.

Spacesetter III panels enable you to relocate permanent-looking floor-to-ceiling walls whenever and wherever you need them. They're available with all the options you're ever likely to need, including doors, windows, transoms and electrical circuits. Changes of any type can be absorbed in hours instead of days without loss of comfort, efficiency and morale.

Get a whole new perspective on portable panels with Spacesetter III. For more information, contact the company that's first in walls that move. Write Modernfold, Box 310, New Castle, Indiana 47362. Or call (317) 529-1450. In Canada, write P.O. Box 399 - Station E, Toronto, Ontario, M6H9Z9, Telex: 27-2285.

Modernfold

An American-Standard Company

Marlite® Brand Interior Products



We Design
Interior Products That
Relate To People.

Marlite® Brand Products enhance interior spaces and forgive the foibles of those who use them.

People lean. People touch. People spill. People bump. People write. We let them be themselves without ruining the beauty of your designs for the next group coming through.

Discreet protection is added to rich detailing and subtle tones to create walls, doors and even restrooms appealing to the eyes, accommodating to the touch and available from one convenient source...Masonite Corporation, Commercial Division.

Find out more about how Marlite Brand Products can help your interior spaces relate to those who use them, and how the Commercial Division's unique service capabilities can better relate to you. Simply send for more information, today.



COMMERCIAL DIVISION

Masonite Corporation, Commercial Division, 202 Harger St., Dover, Ohio 44622. (216) 343-6621.

Circle 54 on inquiry card

ICF

International Contract Furnishings Inc.
305 East 63rd Street
New York, N.Y. 10021
Telephone: 212/750-0900
Telex: 236073 ICF UR

Haus Koller Chair, 2-seat and 3-seat sofa
Design: Josef Hoffmann, 1911
An important precursor of the 1925
Art Deco movement in Paris.



SOLE CREATION AUTHORIZED
BY JOSEF HOFFMANN ESTATE
Circle 59 on inquiry card



Why is Villeroy & Boch the best choice?

Villeroy & Boch offers the widest selection of tile for interior and exterior use. When you specify Villeroy & Boch, you have the advantages of over 230 years of ceramic technology: superior product strength and frost resistance, consistency of color even in large shipments, as well as ceramic tile's easy maintenance. So you get more than the best tile. You get the best value.

VILLEROY & BOCH

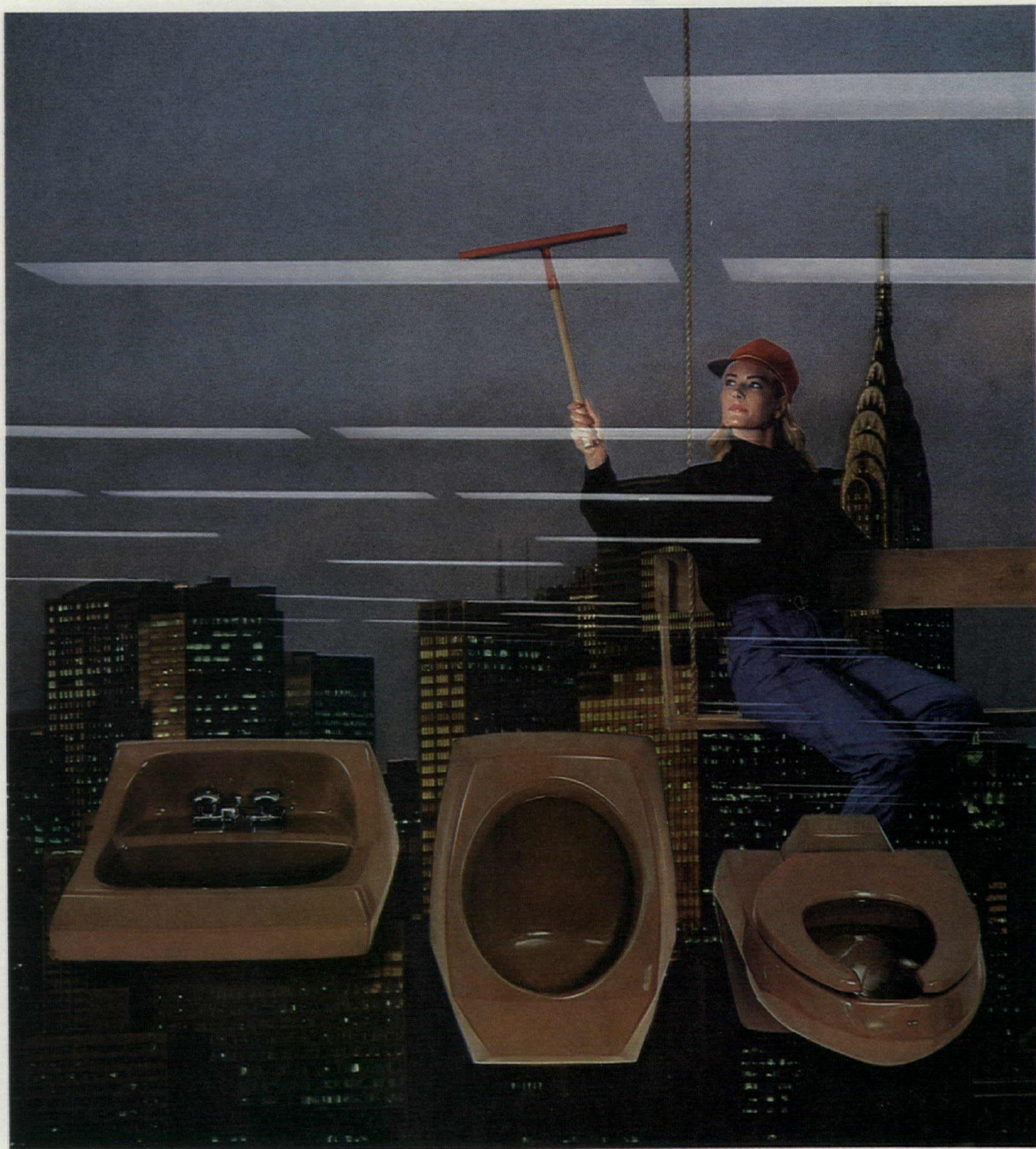
The world's largest ceramic producer, founded in 1748



Tiles: Palissy (3389) 8" x 12", (3376) 4" x 8", (3183) 8" x 8"; Color 574

Villeroy & Boch (USA) Inc., PO Box 103 AR, Pine Brook, NJ 07058 (201) 575-0550/3111 East Mira Loma Avenue, Anaheim, CA 92806 (714) 632-9770
182 Madison Avenue (at 34th St.), New York, NY 10016 (212) 689-9229/In Canada: CERATEC, Inc. (418) 681-0101

Circle 60 on inquiry card



KOHLER ELEVATES THE WASHROOM.

Now Kohler brings high fashion to new heights. With the beautiful Kingston Set™. It's a lavatory, urinal and toilet designed to be installed together in your commercial and public buildings. It's a trio of Kohler products that gives washrooms a consistent, coordinated look.

Because they're three of a kind. All have the same sleek cosmopolitan styling. All are up, up and away... wall-hung to ease cleaning. All are made of durable vitreous china. But above all, The Set is available in the boldest colors around town: Swiss Chocolate (shown), Parchment,

Country Grey, Black Black, Mexican Sand, French Vanilla and White.

Look into the new Kingston Set. Its style/color coordination gives you the key to the executive washroom.

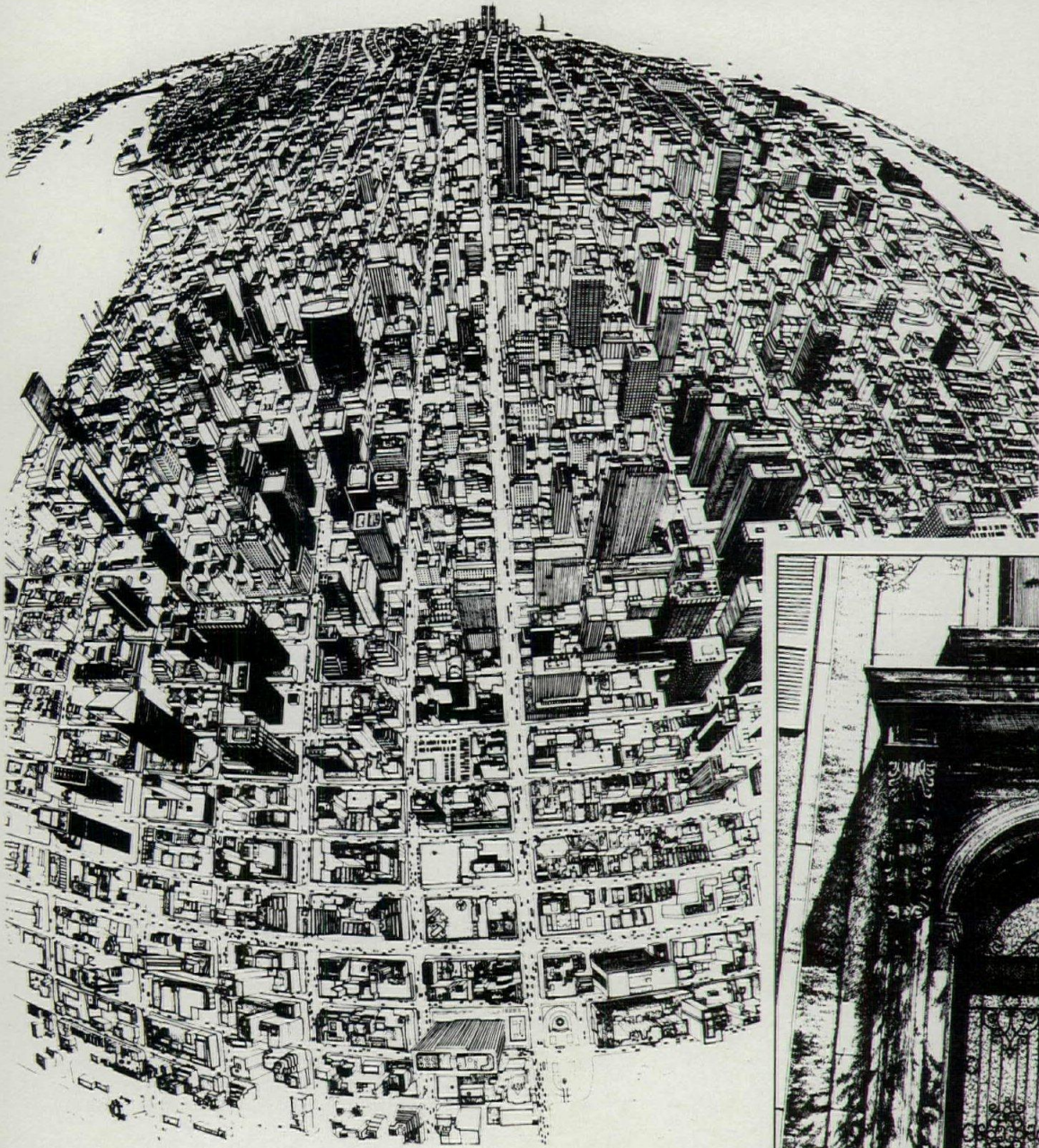
For more information about this and all our products, write Kohler Co., Dept. RA9, Kohler, Wisconsin 53044.

THE BOLD LOOK
OF **KOHLER**

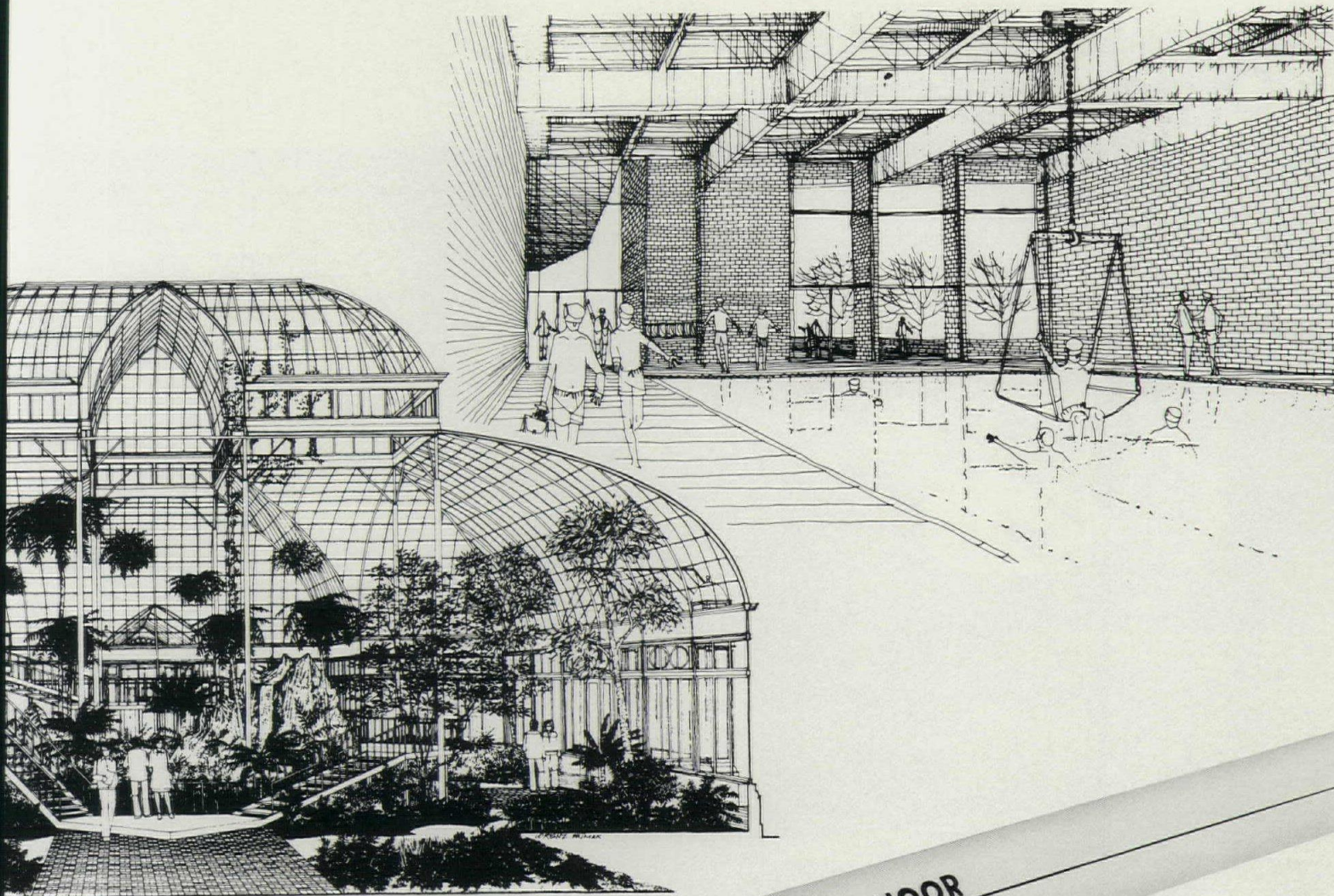
Copyright 1983 Kohler Co.

Circle 61 on inquiry card

Rapidograph[®] Renderings



© 1981 Koh-I-Noor Rapidograph, Inc.



...the versatility of Albert Lorenz

With a Koh-I-Noor Rapidograph Technical Pen and a lot of imagination and skill, artist Lorenz turns architects' proposals into clean, crisp, client-pleasing visuals. His Rapidograph® renderings range from traditional perspectives to fish-eye lens panorama, with loose sketches and tight elevations in between. To assist in this prodigious and versatile output, Al Lorenz relies on Rapidograph® dependability. It is this dependability that makes the Rapidograph the most widely used technical pen in the United States and Canada.

Rapidograph was the first technical pen. It was born in industry in the early 1950's to provide the precision drafting required by engineering design and aerospace industries. It established new and very stringent standards in all disciplines when it was experienced that the Rapidograph made possible high precision engineering drafting with the additional benefits of economy and time savings.

The Koh-I-Noor Rapidograph Pen glides over drawing surfaces with the ease of a pencil because its tubular nib will not snag. In fact, it doesn't require the hand pressure used with pencil; its own weight

on the drawing surface provides a consistent ink laydown. The drafter or artist has only to guide it with an easy, non-fatiguing hold.

A patented DRY DOUBLE-SEAL™ provides an airtight bond between the pen cap and pen body, keeping ink throughout the balanced ink-flow system clog-free, ready for instant startup after days, weeks or even months of storage. The refillable ink cartridge is another appreciated feature, permitting longer, uninterrupted drawing sessions.

Your office or studio might now be using Rapidograph® precision for clean, crisp floor plans and elevations; so let exciting Rapidograph renderings help further your proposals' chances of approval.

Rapidograph is a registered trademark of Koh-I-Noor Rapidograph, Inc. A technical pen is Rapidograph® only if it says Koh-I-Noor Rapidograph® on the barrel.

Consult our Customer Service Department if you would like to know more about technical pens, drawing materials and techniques. Or if you want information about choosing the right inks for your projects,

Koh-I-Noor offers the largest single-source selection of waterproof black india drawing inks, as well as opaque and transparent colored inks:

201-479-4124.

In Canada: 416-671-0696.

KOH-I-NOOR RAPIDOGRAPH®

Please send me complimentary Koh-I-Noor Catalog A, describing Koh-I-Noor Rapidograph Technical Pens, Point Sizes, Koh-I-Noor and Pelikan inks and other materials.

I would like the names of Koh-I-Noor dealers in my area.

NAME _____
(please print or type)

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Koh-I-Noor Rapidograph, Inc.
100 North St., Bloomsbury, NJ 08804
In Canada: 1815 Meyerside Dr.,
Mississauga, Ont. L5T 1B4

AR-9/83

Order trusses...



and the whole company delivers!

Trusses alone are not enough. For on-time, in-budget, problem-free construction, you need a lot more. You need the support only Trus Joist Corporation can deliver, such as...

— your Trus Joist Field Consultant. Consultant, mind you, not glorified order taker. Ready to join your team, from first sketch through installation, he's your design assistant. Lean on him.

— a Customer Service Manager with a "whatever it takes" attitude. He's your champion, coordinating our production and

engineering resources so you get what you want, when and where and how you want it. Count on him.

— an aggressive R&D department that may already have what you'll need tomorrow.

— production people who double as quality controllers. They're just the first step in a program that includes full-time, in-house QC teams and independent inspectors, which makes our product the most reliable in the industry.

— all the resources of a hundred million dollar company

that's been a leader in wood technology for over 23 years.

And the trusses? Normally, they'll be delivered within three weeks from approval of shop drawings. But not, as you now know, alone.



Wood technology leader for 23 years

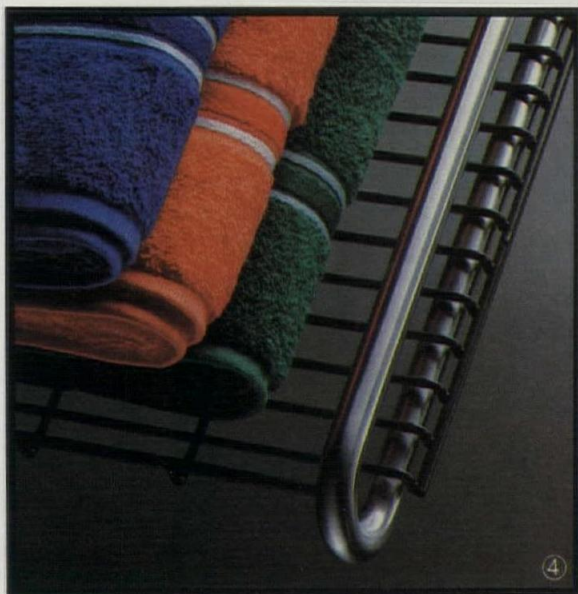
TRUS JOIST CORPORATION

P.O. Box 60-A • Boise, Idaho 83707 • (208) 375-4450

A complimentary copy of our 94-page design manual will be delivered by a Trus Joist representative on request. Please write to us on your company letterhead.

Circle 63 on inquiry card

Acknowledging the Need for Excellence



America's source for Europe's hardware has over 2000 designs, many available for immediate delivery, and the largest selection of modern lever handles in the U.S.A. (Popular designs: code approved)

For Residential to Contract, Renovation to new Construction, Specify Ironmonger. Call toll free for technical assistance: 800-621-1937

① ② Created by Alan Tye Design, MODRIC is the world's largest co-ordinated range of hardware, hand polished and available in 6 finishes including a choice of nine elegant and durable Spectra colors. 1982 I.B.D. Product Design winner.

③ ④ D-Line — superbly detailed Danish simplicity in satin stainless steel; a complete range of products to complement the high standards of contract requirements.

⑤ ⑥ Ironmonger Nylon Group — this versatile and durable material is ideal for contract use; designs are stocked in a range of colors; delivery from stock on many items including the complete HEWI-Nylon range.

⑦ Many other designs and complementary accessories allow full specification of: cabinet hardware, shelf brackets, door hardware, rail systems, bathroom fittings, and more.

The **IRONMONGER** Inc.

The Ironmonger Inc. 1822 N. Sheffield Ave Chicago IL 60614

Boston 617-267-8250
Chicago 312-467-4622
Los Angeles 213-652-7090
Miami 305-576-0853

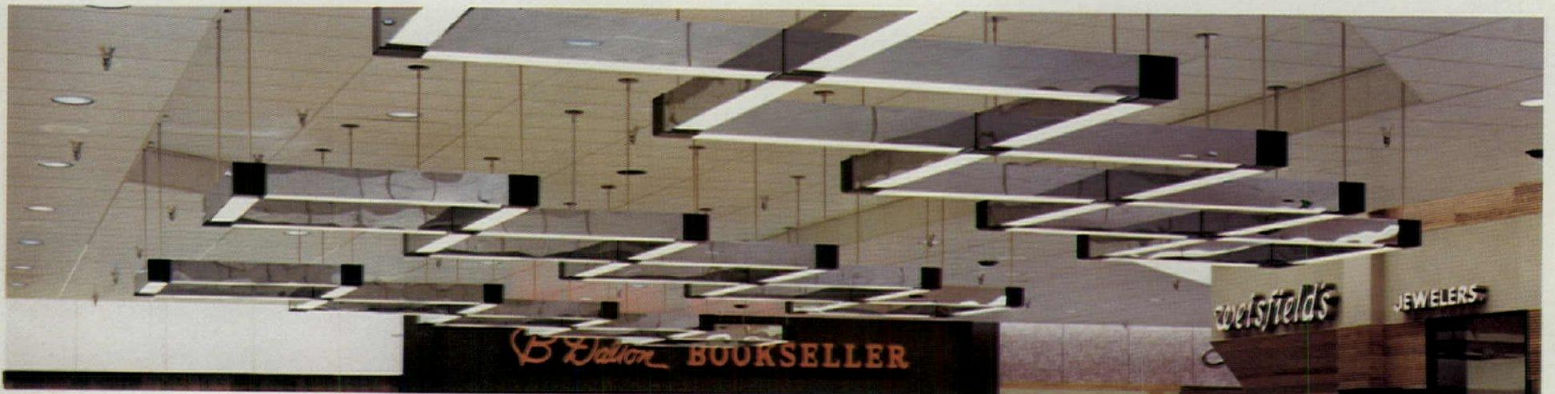
Circle 64 on inquiry card

New York 212-752-3448
San Francisco 415-864-7587
Seattle 206-622-9949
Main Office 312-935-2784

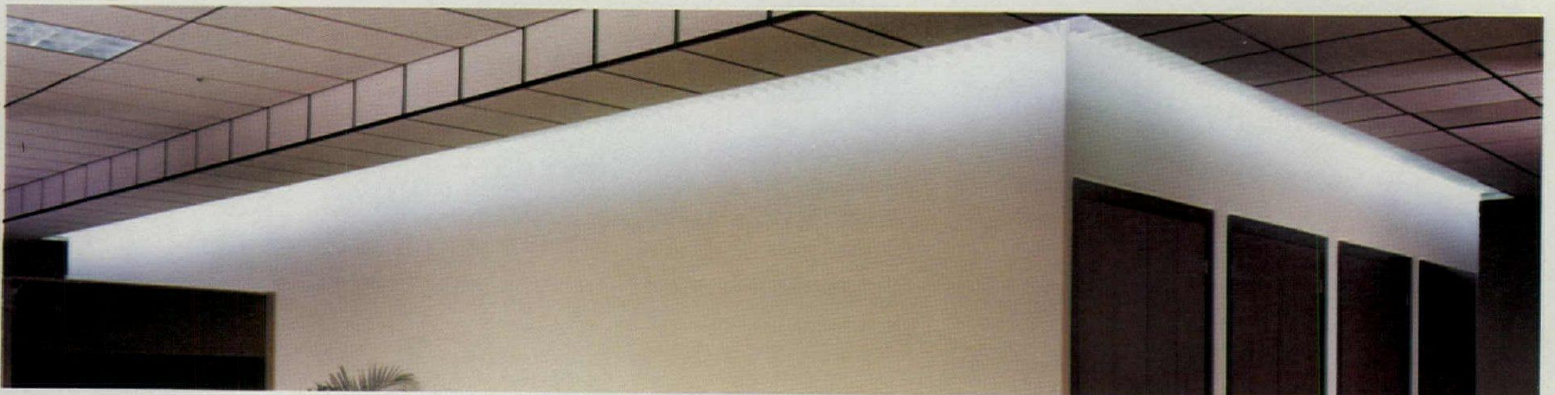
Lighting design is exciting . . . with Columbia!



Columbia SuperTube!



Columbia Form 4!



Columbia Accent Lighting!

Fluorescent lighting needn't be restricted to illuminating acres of desks. With Columbia's Designer Lighting series you can wash a wall, accent an architectural feature or differentiate a space. You can suspend the lights, bracket them on walls, conceal them in the ceiling or create attractive patterns. For information contact your local Columbia Agent or write to us.

T. A. Box 2787
Spokane, WA 99220
509/924-7000

USI
A Subsidiary of
U.S. INDUSTRIES, INC.

Columbia
Lighting
Inc

Circle 65 on inquiry card



Scalamandré

FABRICS FOR
WALLS AND
FURNISHINGS

950 Third Avenue, New York, NY 10022

New York • Atlanta • Miami • Boston • Chicago • Dallas • Houston • Phoenix • Los Angeles • Philadelphia • San Francisco • Seattle • Washington, DC
to the trade only

Circle 66 on inquiry card

Give your interior design the final touch with Sierraplex. And give your imagination a workout.

Pass & Seymour's Sierraplex wiring devices are difficult to choose because nobody offers you more beautiful design choices than we do. Nor does anyone make them any better. Quality underscores our line.

Sierraplex rocker switches and rectangular receptacles come in ten basic colors so you can mix or match them to make your own personal design statement on any wall surface.

And all of Sierraplex, including our GFCI receptacles for safety's sake, are

framed by your choice of 300 Sierra wall plates—each with a rectangular opening so you can maintain design uniformity and consistency.

Free design ideas await you.

To add the final touch to your interiors, the first thing to do is circle the number below. Or contact your Pass & Seymour Sales Representative.

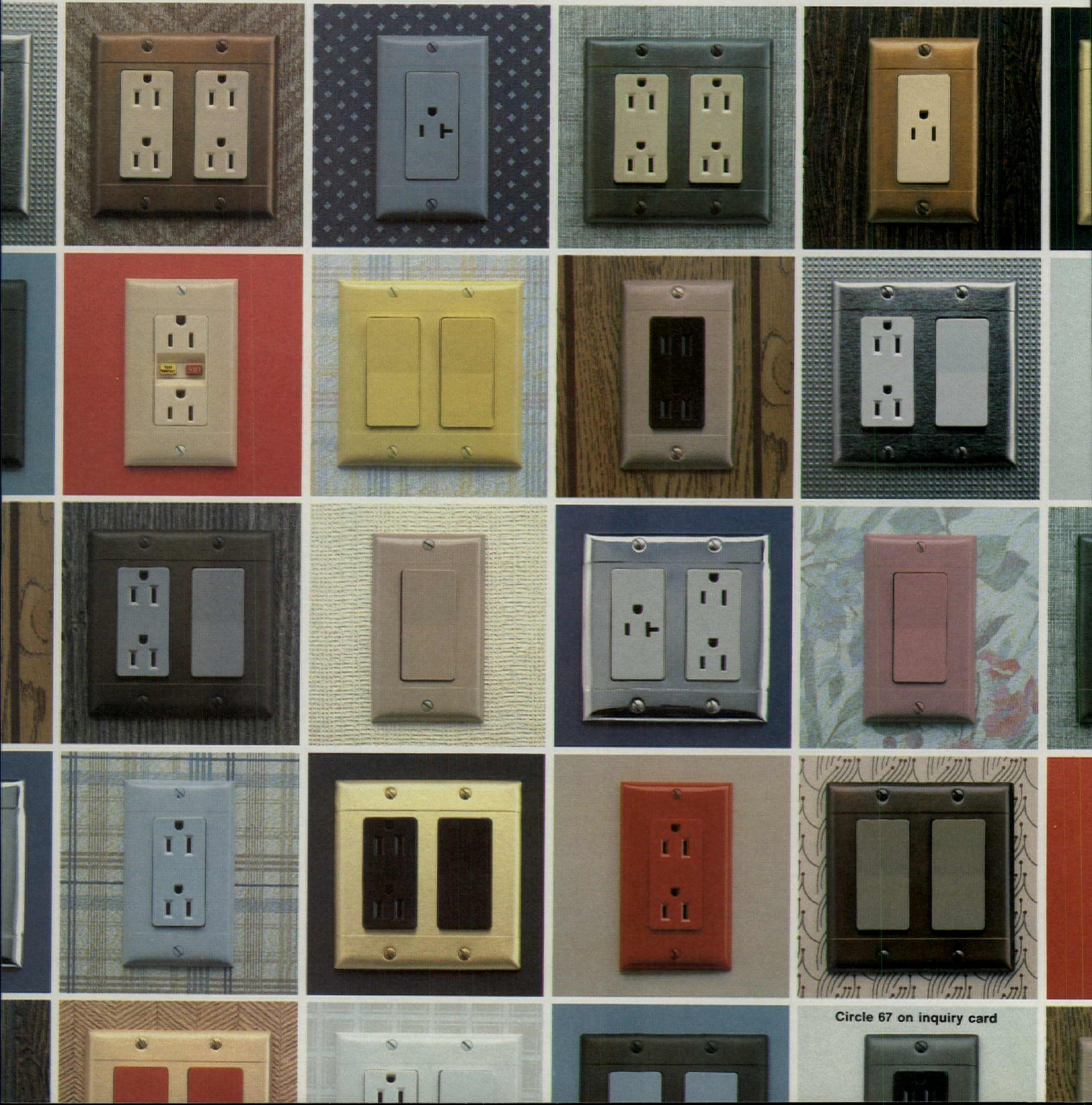
Once you do, you'll receive our free Designer's Folio on Sierraplex wiring devices. It's filled with imaginative

Sierraplex choices—all available from one source at one time.

Review our Folio and after you've given your imagination a workout, we're certain you'll be able to put your finger on just the ones you want to specify.

PS PASS & SEYMOUR

Pass & Seymour, Inc., Wiring Device Division
P.O. Box 4822, Syracuse, NY 13221, (315) 468-6211



Circle 67 on inquiry card

Domore



*The 2R Office: Designed by Rasmussen and Rolff
Domore Corporation, P.O. Box 1289, Elkhart, Indiana 46515, Tel. (219) 293-0621*

Circle 68 on inquiry card

©1991 Croftercraft®



Walls that sing.

Belgian Linen Wallcoverings by Croftercraft

Belgian Linen Wallcoverings in an imaginative variety of new textures. Optically enriching. Acoustically enhancing. All have a class A Flame Spread Rating in accordance with the ASTM-E-84 tunnel test.

For a distributor near you, call or write to Croftercraft® 104 West 40th Street New York, New York 10018 (212) 868-6548 (212) 868-6533

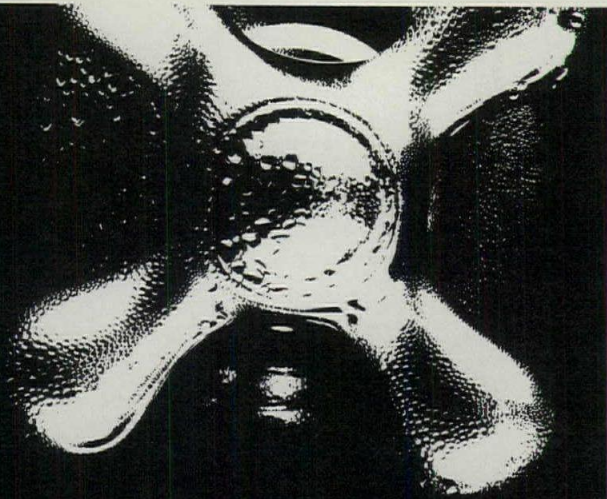
Circle 69 on inquiry card

Domore



*The Radius/Square Collection: Designed by Robert DeFuccio
Domore Corporation, P.O. Box 1289, Elkhart, Indiana 46515, Tel. (219) 293-0621*

Circle 70 on inquiry card



FINE EUROPEAN FAUCETS
AND ACCESSORIES

WATERCOLORS INC
GARRISON ON HUDSON
NEW YORK 10524
914 424 3327

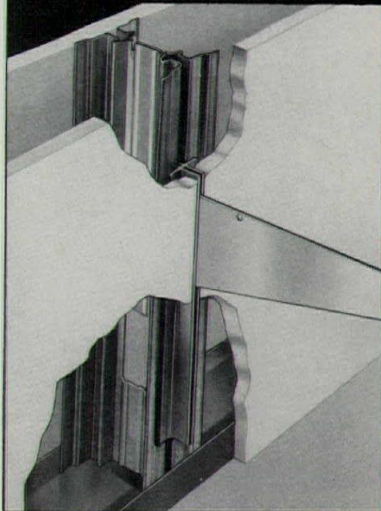
WATERCOLORS

ON DISPLAY:
DESIGNERS SATURDAY

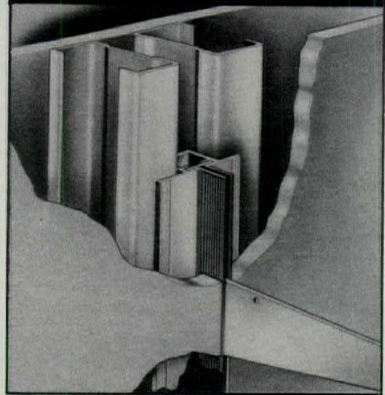
ELEMENTS
NEW YORK DESIGN CENTER
200 LEXINGTON AVENUE
SUITE 504 / 212 532 9494

Circle 71 on inquiry card

Specify the best
HIDDEN WALL SYSTEMS
YOCA® | STUD-EZE™



YOCA stud is a combination metal wall stud and slotted insert. Accepts dry wall and provides concealed slotted standards to hold brackets for shelves, cornices, hangrail, etc. for stores, commercial and institutional construction.



STUD-EZE is a flanged aluminum housing, with slotted heavy duty steel insert, designed to work with metal studs/dry wall application. Concealed slotting holds brackets for shelves, cornices, hangrail, etc.

**TWO UNIQUE HIDDEN STANDARD
SHELVING SYSTEMS - CHOOSE THE
ONE THAT BEST FITS YOUR NEED!**

FOR COMPLETE
INFORMATION,
WRITE OR PHONE



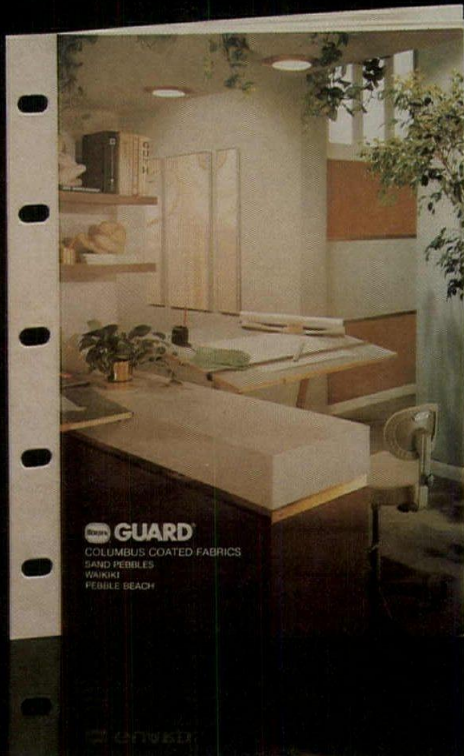
5925 SOUTH LOWE AVENUE, CHICAGO, ILLINOIS 60621

TELEPHONE 312/873-3833

METAL MFG. CO.

Circle 72 on inquiry card

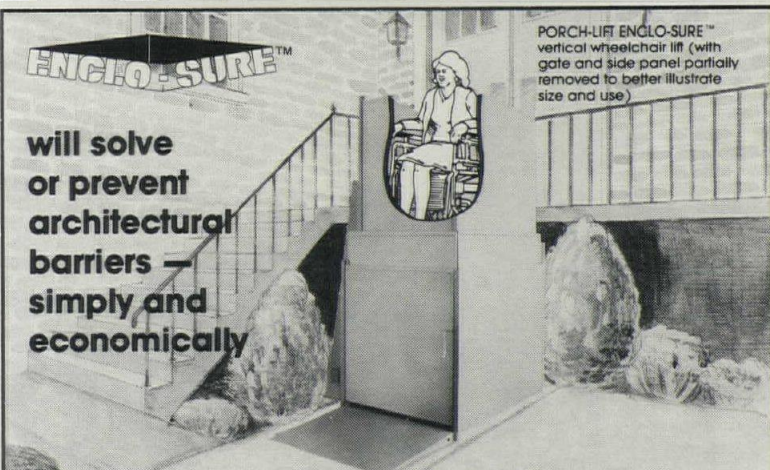
**We've just
unfolded our
latest colors.**



GUARD
COLUMBUS COATED FABRICS
SAND PEBBLES
WAIKIKI
PEBBLE BEACH



PORCH-LIFT[®]



PORCH-LIFT ENCLO-SURE™ vertical wheelchair lift (with gate and side panel partially removed to better illustrate size and use)

will solve or prevent architectural barriers — simply and economically

Whether you're modifying an existing building or designing a new one, accessibility to the handicapped is of the utmost importance. PORCH-LIFT is the answer. Its exclusive telescoping lift design results in total enclosure of the sides of the platform and under the platform when it's elevated. Mechanical and electrical mechanisms are totally enclosed. Constant pressure control and optional "Call-Send" controls are key-actuated. Runs on 110 volt current. Available in models and varying heights to fit specific needs, indoors and outdoors. Shipped ready for installation.

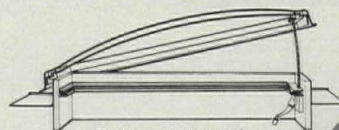
WRITE FOR FREE BROCHURE AND NAME OF DEALER NEAREST YOU.

AMERICAN STAIR-GLIDE CORPORATION

4001 East 138th Street, P.O. Box B, Dept. AR983.
Grandview, Missouri 64030

Circle 73 on inquiry card

skylighting with VENTARAMA[®]



Cutaway view of NEW LO-DOME™

FEATURES:

- Copper flashing
- Insulated dome, clear, bronze or white
- Manual, pole or motorized operator



attractive low silhouette

Give your home a light and airy atmosphere with VENTARAMA Skylights. VENTARAMA has 33 years' experience making skylit homes not only beautiful but problem-free.

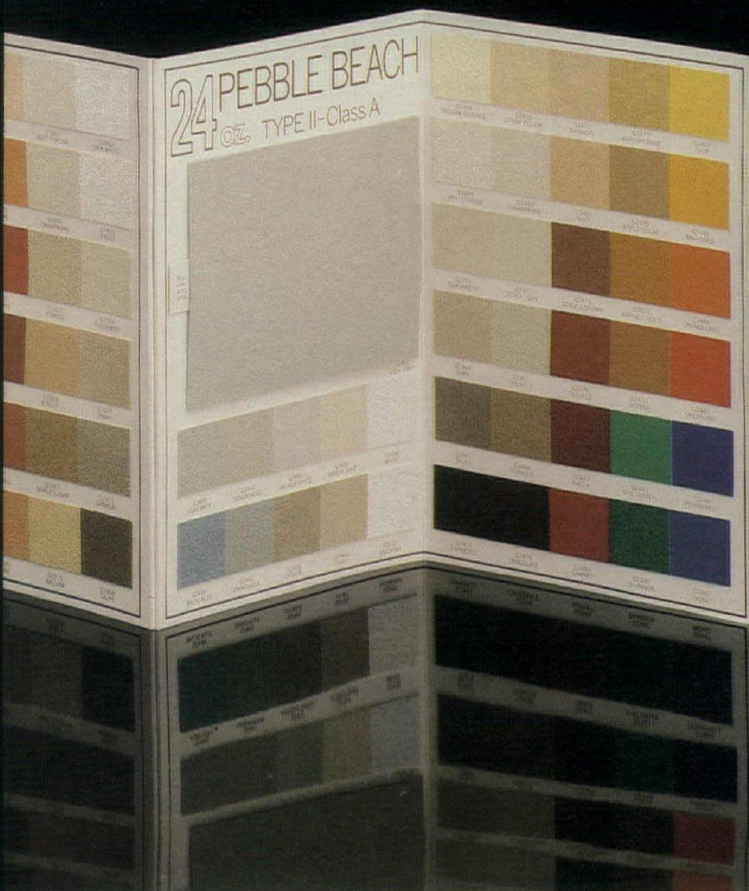
Easy-to-use screen/storm panel system, silent motorization and pole or hand-crank operator will give years of easy, carefree service.



VENTARAMA[®] SKYLIGHT CORPORATION

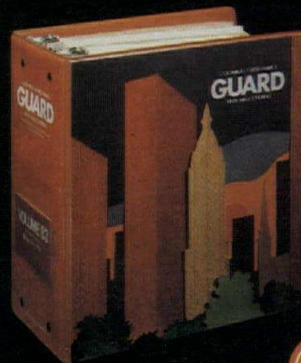
140 Cantiague Rock Road, Hicksville, N.Y. 11801 (516) 931-0202

Circle 74 on inquiry card



Guard[®] vinyl wallcoverings present "Tea Rose", "Bottle" and many more fresh, new colors in the three most popular commercial weights. They're yours to see and feel in a functional new sample card, specially designed to make your specifying job easier. We have put together, in one sampling, the wallcovering colors, weights and textures you use most often. So it will save you time while offering a spectrum of new, updated color choices. And this is just

part of Guard's wide color collection. For more information, contact your Guard distributor or write to Columbus Coated Fabrics, Contract Division, P.O. Box 208, Columbus, Ohio 43216.



GUARD[®]
VINYL WALLCOVERING

Circle 75 on inquiry card



Check the Advantages of Flame Proof[®] LHC[™]

The designers and developers of Three Village II condominiums in Lyndhurst, Ohio did just that, and they decided Osmose FLAME PROOF LHC fire retardant treated wood provided the superior qualities they required for their luxurious development. Not only did it meet their tough fire retardancy needs, including its use in the two-hour rated fire wall systems, but it also gave them a product free of blooming and corrosion problems. Price, availability and insurance savings were other deciding factors in the selection of FLAME PROOF LHC.

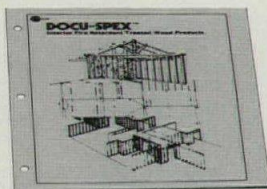
Here are some of the advantages that make Osmose FLAME PROOF LHC the perfect choice for your next job:

Less Corrosive – The corrosion properties of FLAME PROOF LHC are superior to other interior fire retardant formulations.

Non-Blooming – With FLAME PROOF LHC, there are no unsightly residues often experienced with conventional interior fire retardants.

Low Hygroscopicity – FLAME PROOF LHC can be used in interior applications, even when humidities reach 95%.

Fire Retardancy – FLAME PROOF LHC's low flame spread rat-



Send for free copies of DOCU-SPEX[™] and our brochure.

ing of 25 or less earns UL certification and approval from major model building codes and insurance rating bureaus.

Send for full details on all the advantages of Osmose FLAME PROOF LHC fire retardant treated wood. It will make your decision easier when specifying FLAME PROOF LHC.

Three Village II condominiums have custom-built interiors suited to individual life-styles. Set into beautiful surroundings, they incorporate superior systems for security and fire safety.

Architects: Seibert, Bode, Kirk, Engler and Van Niel Inc.; *Model Unit Architect:* Fred L. Krueger, A.I.A.; *Builder:* The Snavely Company; *Lumber Supplier:* T & S Lumber; *Treating Plant:* Cleveland Wood Preserving Co.



OSMOSE WOOD PRESERVING CO. OF AMERICA, INC.

980 Ellicott Street, Buffalo, NY 14209
P.O. Drawer O, 1016 Everree Inn Rd., Griffin, GA 30224

Circle 76 on inquiry card

THE STANDARD BY WHICH OTHERS ARE MEASURED.

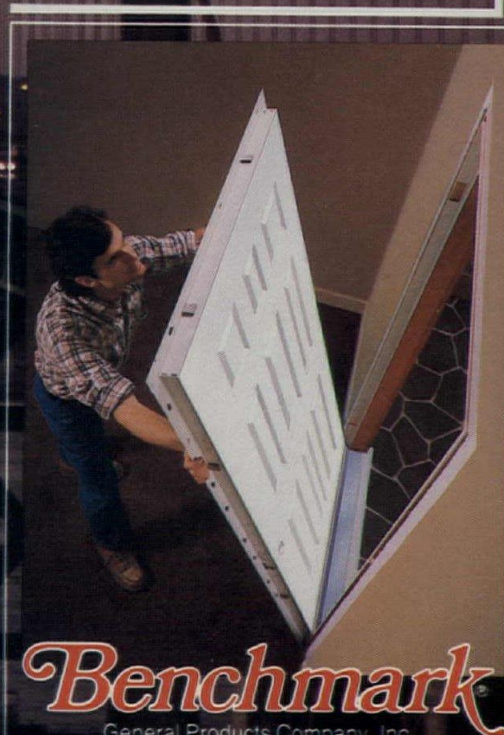
Reliable Benchmark Secura-Fit™ Remodeling Door and Frame

The Golden Gate—since 1937 the ultimate in engineering reliability. The bridge, with its imposing steel towers, remains incomparable in the magnificence of its setting.

Benchmark has engineered this same reliability into the Secura-Fit™ door and frame system. The remodeling unit has fast become the distinctive new entryway for thousands of homes. Secura-Fit is pre-hung in its steel door frame and is ready to slip into the entrance, where it beautifully engages itself in enhancing the surroundings.

Secura-Fit also has the steel-to-steel security homeowners want and need today. Full weatherstripping and insulation. And a wide variety of deep-embossed patterns to complement home styles.

Design all your entryways to include the reliable qualities of the Secura-Fit system—the standard by which others are measured.



Benchmark


General Products Company, Inc.
P.O. Box 7387, Fredericksburg, VA 22404
Phone 703 898-5700 • Telex 827-468



Redwood

Architects: EPR Inc.

Clear All Heart Redwood. The one wood with natural workability and stability to capture the beauty and craftsmanship of yesterday in designs for today.

 CALIFORNIA REDWOOD ASSOCIATION 591 Redwood Hwy. • Suite 3100 • Mill Valley CA 94941 • (415) 381-1304.
MILLER REDWOOD COMPANY • THE PACIFIC LUMBER COMPANY

Send for data sheet.

Record Interiors 1983

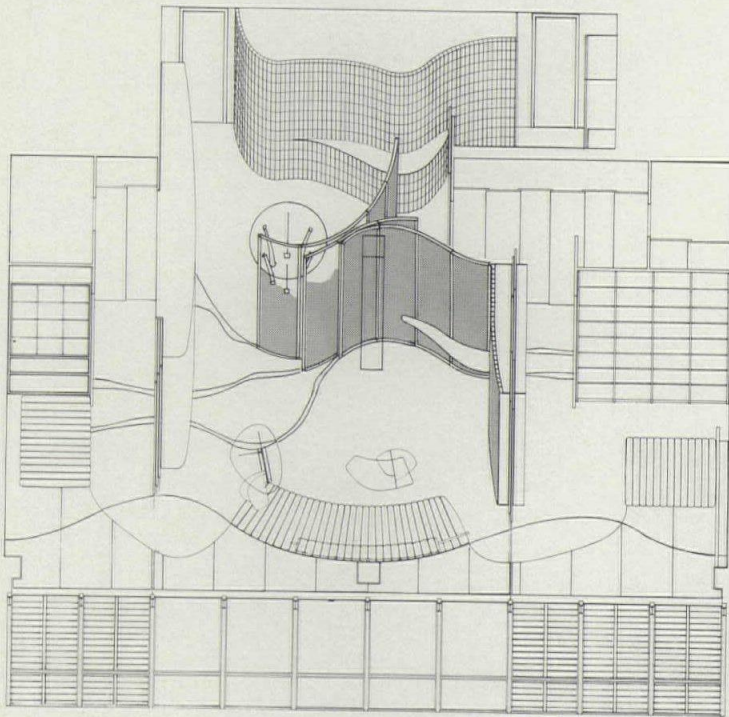
It wasn't so long ago that the mere mention of interior decoration was enough to warrant a withering glare from any self-respecting architect. After all, architects designed spaces, they didn't decorate rooms. Never mind the legacy of Josef Hoffmann, Charles Rennie Mackintosh, Otto Wagner, and Frank Lloyd Wright: the times, it was argued, had changed. Well the times have changed again. According to a comfortable majority of the architects and designers whose work we have selected for the 13th annual Record Interiors Awards, the decoration of rooms and the design of spaces are not mutually exclusive. It is, as we were told it would be, not either/or, but both/and. Witness the 18 projects featured on the following 72 pages: One is hard pressed to simply point to a spot and say, "This is where the architecture ends and the decoration begins." Nor can one simply dismiss the current interest in decoration as endemic to aficionados of one particular school of thought, or, in the current lexicon, of one particular *ism*. We consciously include in this issue a broad cross-section of work, representing diverse attitudes and approaches. Our stylistic spectrum stretches from the ultra-modernism of architects Ronald Krueck and Keith Olsen to the ultra-eclecticism of architects Robert Venturi and Denise Scott Brown. Between these two esthetic poles, however, lies a field of offices, residences, shops, show rooms, and a library, which each bespeak their respective designers' pursuit of a degree of decoration-ornament-embellishment appropriate to the people and program they were asked to accommodate. At times that degree is extremely high, as in the California offices of lawyers who specialize in rock 'n roll stars; at other times that degree is extremely low, as in the Chicago offices of British bankers. And sometimes that degree was pre-existing, as in Georgetown University's ornate Riggs Library. But more important than precisely how much these particular projects happen to be individually decorated, ornamented, and embellished is the fact that collectively they *are*. And since architects are famous for testing out their design ideas in interiors commissions first, we turn to the following pages for clues foretelling the architectural future. Remember the first Sunar show room? Remember the Portland Building? *Charles K. Gandee*

Fantasia

Marriott Residence
Chicago, Illinois
Krueck & Olsen, Architects





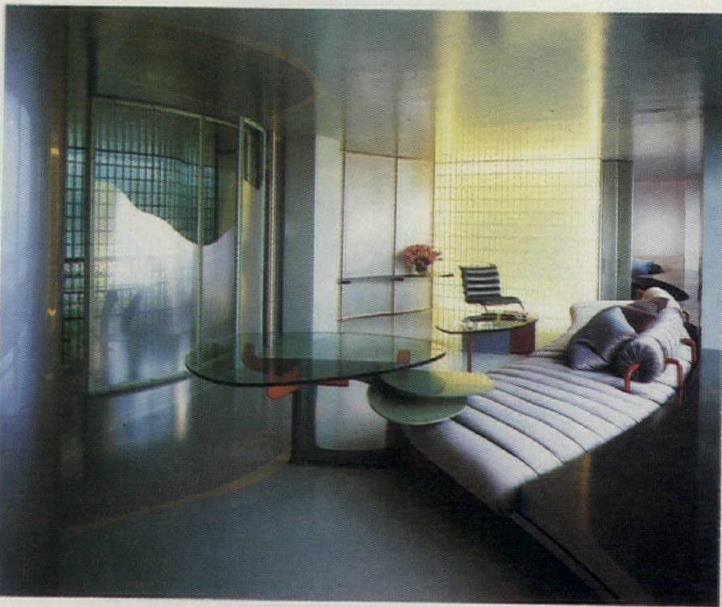


Two years ago, during a fortuitous visit to Chicago's Merchandise Mart, Celia Marriott happened upon a temporary furniture exhibition for Thonet in which—if viewer and light behaved—an unlikely chorus of classic bentwood chairs performed their own variation on the dance of the seven veils. The illusion of static objects made to appear kinetic by means of overlapping layers of perforated-metal screens captivated the associate director for media programs at the Art Institute of Chicago. She called the firm responsible for the sleight-of-architectonic-hand installation, told them, essentially, that she wanted one too, and then handed over her three-bedroom cooperative apartment in a Mies van der Rohe tower as the site.

For Krueck & Olsen Architects, choreographers of the Thonet "dance," and recipients of the apartment commission, Celia Marriott was the ideal client: her functional requirements were minimal; her possessions were few; and, and most importantly, she had the domestic courage of her esthetic convictions. "No longer interested in living with paintings on the walls, and objects of art on the tables and shelves, Mrs. Marriott wanted to live inside a painting. . . to be surrounded by an integral work of art," recalls partner Ronald Krueck, who was not only sympathetic to the aspiration but up to the charge, having indulged his own passion for art by taking a three-year sabbatical from architecture to study painting.

Krueck & Olsen began, as artists always do, with a blank canvas. They gutted the 1,600-square-foot apartment, leaving only, at client request, the bathrooms and kitchen intact. While the members of Mrs. Marriott's bridge club consider her "brave" for transforming a three-bedroom apartment into what is effectively a studio, it is a studio for which she would have gladly paid *four* bedrooms—as the view, both out and in, is spectacular; some would say surreal. Though to be fair, regarding the view out, nature must receive credit for supplying Lake Michigan, and Mies, for the aerial perspective; Krueck & Olsen accentuated the work of both by allowing the vast splendor of the great lake to come into full panoramic view. The open plan they introduced scrupulously stops all interior partitions comfortably short of the window wall. And it is the rare corner of the apartment from which one does not have at least eight of the ten windows within clear visual reach. Privacy for the two sleeping alcoves flanking the central living area is provided by means of telescoping doors that pull out of either a monumental wardrobe, defining one edge of the living/dining area (photo previous spread), or a glass-block-fluorescent-light-jalousie-window sandwich, defining the other side of the living area (photo left). When fully extended, the doors slip into narrow reveals furrowed out of the massive stainless-steel ledge *cum* banquette that stretches 55 feet along the window wall (photo left). At three points, the glistening metallic mass reaches out into the space to accept mattresses and a couch, and at two points it pulls back to allow passage between living and sleeping areas (drawing above left). This graceful ebb and flow of the recreated Lake Michigan shoreline is echoed in the curvilinear course of the shimmering veils suspended between the living and dining areas (photo right). The three slipped perforated-metal screens appear to decorously bow, as if to accommodate the gentle sweep of the dining-table curve, just as they appear to coyly flirt with the structural column they glide past. On the floor, ceiling, and walls, rivulets of oozing color dissolving into dots continue the sinuous path of the screens.

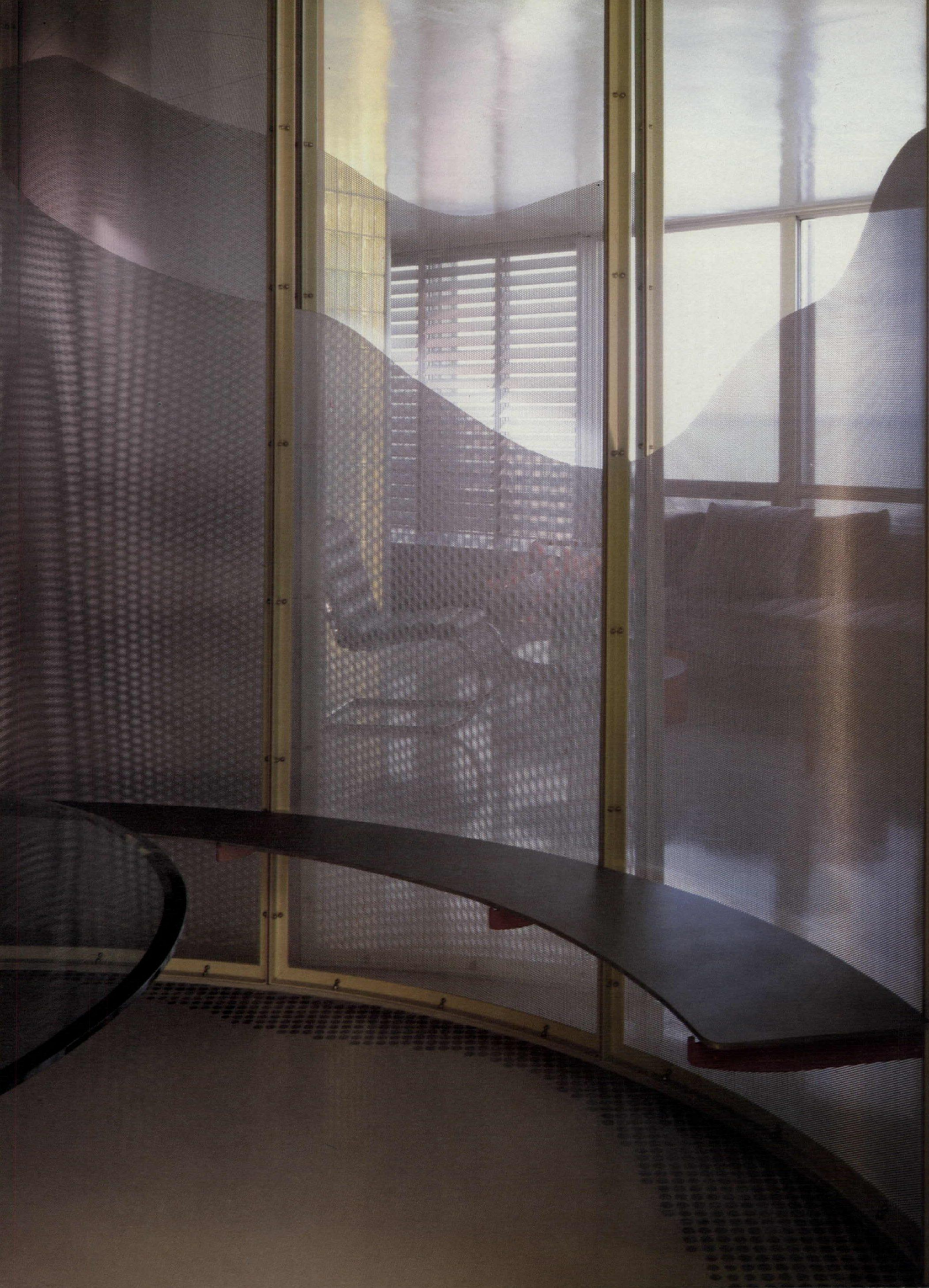
A postscript is supplied by Ronald Krueck: "Architecture is an attempt to create an unreal object. . . but it's never successful." The note of sorrow is distinct. But Krueck should cheer up. He and Olsen are close to it—very close. *C. K. G.*



Timothy Hursley (photo previous spread)

Krueck & Olsen's approach to architecture can most accurately be termed obsessive. Every detail, material, finish, color, surface, joint, juxtaposition, and assembly has been considered, reconsidered, and then considered yet again, until it's perfect. The architects' domination over the environments they create is absolute—even the furniture is bolted to the floor. Though some may feel that the long arm of Krueck & Olsen Architects leaves precious little room for personal participation, Celia Marriott does not resent the extent of their involvement in her apartment: "If everything has been thought through at every conceivable level, you don't have to think about it anymore."







Nick Merrick/Hedrich-Blessing photos (except as noted)

Looking out through the three slipped perforated-metal screens defining one edge of the dining area, one loses all confidence in depth perception. The visual distortion is caused by graduated dot openings in the screens, which—when the light from Lake Michigan is just right—also create dazzling moiré patterns. Depending on the time of day, the chameleonlike veils are either transparent, translucent, or shimmeringly opaque. One takes

special pleasure in the screens, knowing that somewhere in Bauhaus heaven Laszlo Moholy-Nagy is smiling on the young Chicago architects' brilliant application of the principle and material he first employed in his 1922-30 kinetic sculpture "Light-Space Modulator." In Moholy-Nagy's sculpture, the viewer remains stationary while light is shot through two rotating perforated-metal discs.



*Marriott Apartment
Chicago, Illinois*

Owner:
Celia Marriott

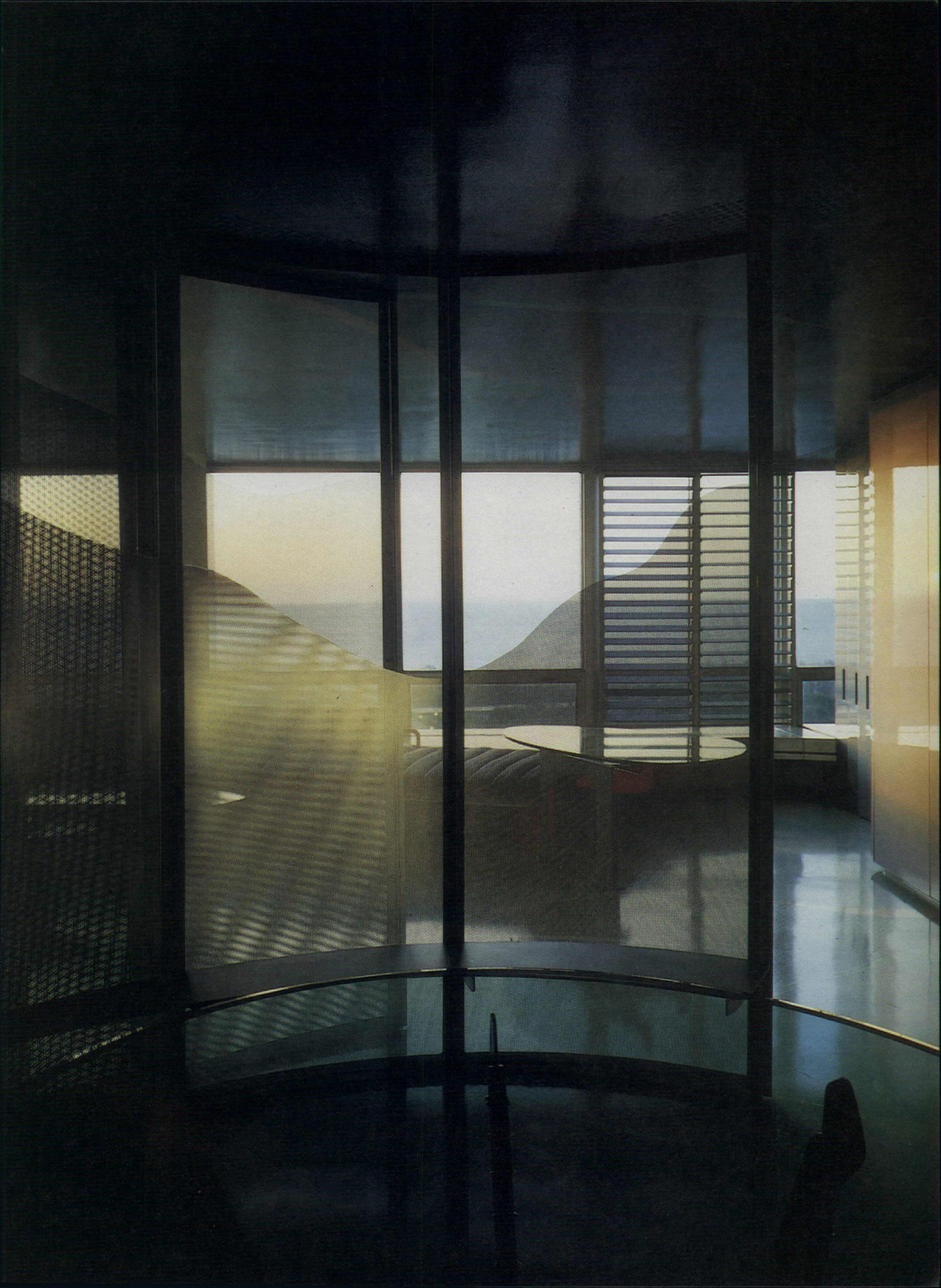
Architects:
*Krueck & Olsen
213 W. Institute Place
Chicago, Illinois 60610
Ronald Krueck, Keith Olsen,
principals; Mark Sexton, project
architect*

Photographers:
*Timothy Hursley/The Arkansas
Office; Nick Merrick/
Hedrich-Blessing*

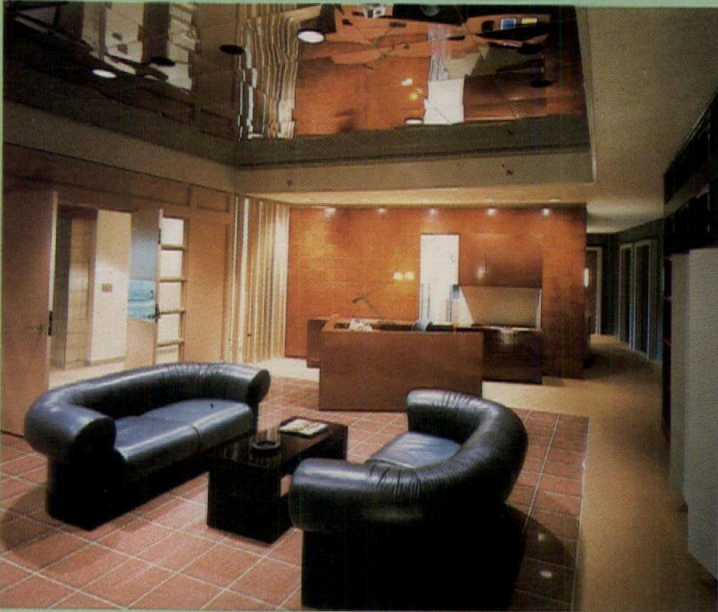
Timothy Hursley

"It never is exactly the same twice, and there's something very satisfying about that," reflects Celia Marriott upon her apartment. And it is a fact to which even the afternoon-drifting-into-sunset visitor can readily attest. For owing to the highly polished surfaces and materials—the stainless-steel banquette, the metallic Cadillac Seville finish on the wardrobe, the two rear-illuminated glass-block walls, the

glistening perforated-metal screens, and the extravagant wash of high-gloss paint (over floor, ceiling, and perimeter walls)—the apartment behaves like a prism. Light is drawn in through a 55-foot expanse of Mies van der Rohe curtain wall, and duly activated by the apartment. At certain hours of the day, the space appears cloudlike, almost misty; at others, the space bursts into glorious iridescence.



Boxes belie the box



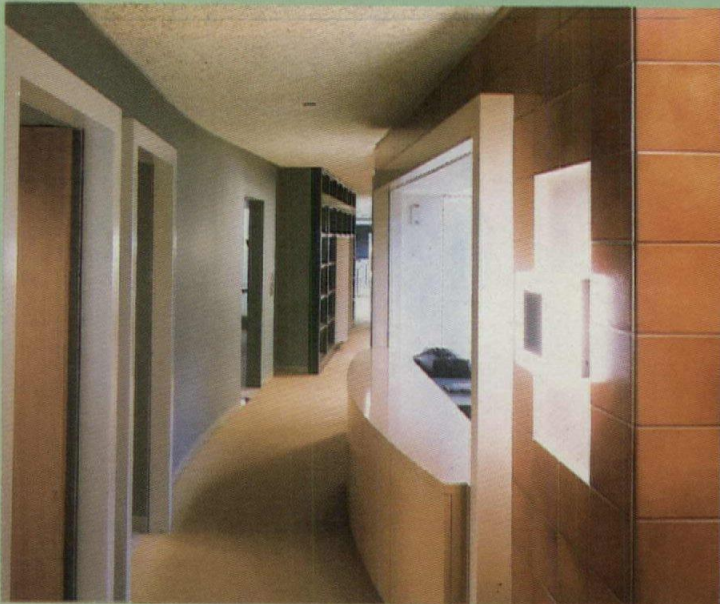
The usual response of the office designer confronted with the relentless orthogony of the typically anonymous tenant space is to "go with the flow," inserting into the rectilinear shell provided the rectilinear spaces suggested by the client's program. And that too was the response of architects Rivkin/Weisman to the design of the New York headquarters for Credit du Nord, a French firm of international bankers.

Here, however, the basically T-shaped sequence of the functional elements is subtly deformed and sprung apart to create a series of discrete, slightly off-axis pavilions for supervisory offices within the operations wing (left in plan). In the wing opposite, similar relief from rigid linearity is achieved with a curving corridor that gives access to the corner executive suite and the skewed rectangle of the facing secretarial area, then angles back to the relative isolation of the bank's nerve center—the trading room where the demi-entrepreneurs of banking man telephones, telexes, and terminals around the clock.

Only the leg of the T conforms to the expected grid, leading in a progression surprisingly imposing for so small a space from the elevator lobby through the reception room to a conference room that, like the pavilions, is treated as an independent volume.

The intent of the warped-T scheme, according to the architects, was to animate the interior by manipulating the space itself rather than relying on surface effects. This done—and almost as if to counterbalance the resort to fundamentally architectural planar values—the grid denied in plan becomes insistent in elevation. From the simple post-and-beam construction demarking the elevator lobby through the glazed screen opening to the reception area and on to the facing glass wall of the conference room, the entry experience is one of a succession of increasingly elaborated grid patterns—a theme reintroduced in the "window walls" of the office pavilions overlooking the work areas and echoed even in the tile walls and carpet insets.

But if the patterns are lively, the space is far from busy, partaking instead of a serenity almost Oriental. In large part this tranquility, evident even in the busy operations wing, is attributable to a color scheme of soothing earth tones, predominantly flesh and rust, complemented by the gray-green palette of the highly visible conference room. It is also attributable, however, to the pavilion scheme of little boxes whose modest rotation plays an immodest role in softening the hard edges of the larger box they inhabit. *M. G.*

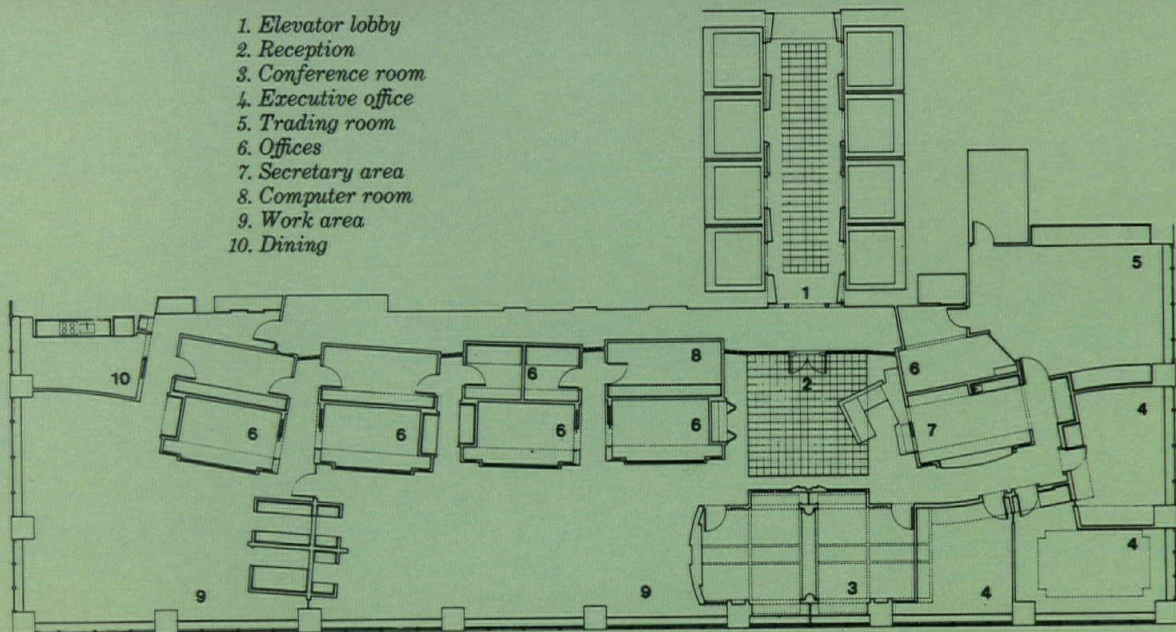


The play with grids and the juxtaposition of tranquil color with lively pattern that characterize the Credit du Nord offices are introduced in the entry sequence from the elevator lobby (below), which terminates in a decorative panel partially screening the conference room. In the reception area (photo top opposite) the angled desk hints at the offset pavilion scheme of the operations wing,

while the massive Vignelli-designed "Circolo" sofas, chosen for their solid presence as well as their shape, echo the curve of the corridor to the executive suite. The reflective metal ceiling expands the volume of a space that otherwise offered little opportunity for vertical development.

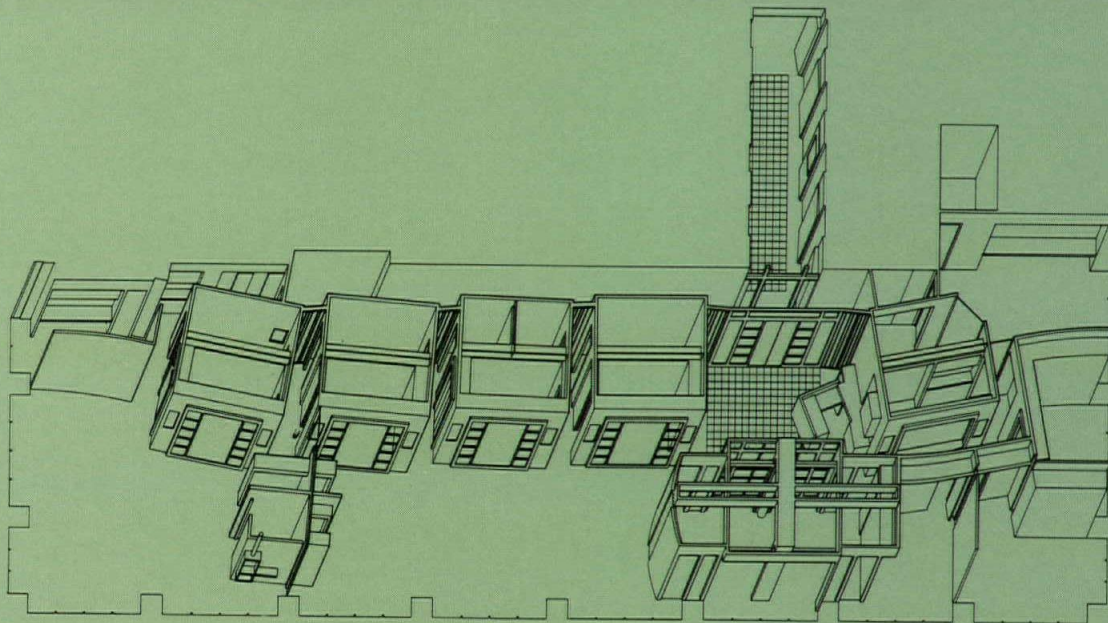


1. Elevator lobby
2. Reception
3. Conference room
4. Executive office
5. Trading room
6. Offices
7. Secretary area
8. Computer room
9. Work area
10. Dining



The theme of contrasts, in this case highlights against a neutral backdrop, is particularly evident in the lighting of the operations wing, where the window walls of the pavilions are flanked by handsome square sconces that are in fact humble vandalproof exterior fixtures set in shallow niches. More conventionally elegant sconces light the conference room (bottom left), which because of space restrictions

is designed to permit its division into two minimally furnished spaces. The divider is a simple wood slat "blind" that rolls down from a pocket in the overhead beam. A pair of smaller perpendicular beams house lighting and carry the prevailing grid pattern to the ceiling.





*Offices for Credit du Nord
New York City*

Architects:

Rivkin/Weisman

17 West 54th Street

New York, New York 10019

*William Rivkin, Hugh Weisman,
Stephen Lesser, Jan Kouzmanoff,
principals; Jo Landefeld, Philippe
Dordai, Richard Lavenstein,
Jonathan Stark, Kathy Kling,
project team*

Engineers:

Jaros, Baum & Bolles

Consultants:

*CHA Design Inc. (lighting); Laurie
Rolfe (interiors)*

Photographer:

©Peter Aaron/ESTO

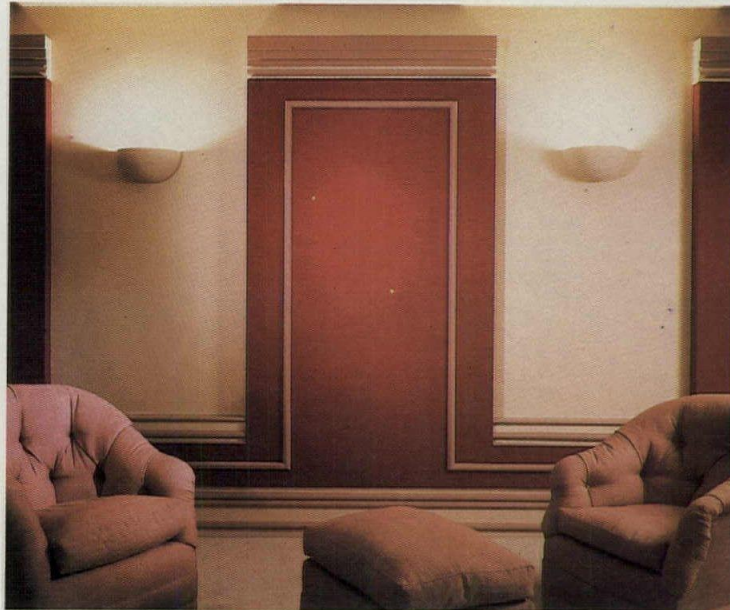
Private screening room
New York City
G. Michael Mostoller, Architect

Pâté instead of popcorn

Terming his design for a private screening room "a free essay in theatrical design," architect Michael Mostoller drew on classical motifs not because of current architectural fashion but because theaters are traditionally classical regardless of period. Moreover, Mostoller concluded, 80 per cent of all theaters are predominantly dark red. As a result, most of us immediately associate the color with grandeur, drama and a night on the town. A curving mirrored anteroom receives guests and establishes a sense of occasion, while the room itself is more restful so as not to compete with the pièce de résistance on the screen.

The architect confronted a major issue of scale at the outset. The room is not large and the size of the image on the movie screen muddles perceptions: faces may loom, and scenery may extend far beyond the real wall. To distance audience from image, Mostoller forced the perspective by progressively reducing the width of red panels as they approach the screen (see axonometric drawing).

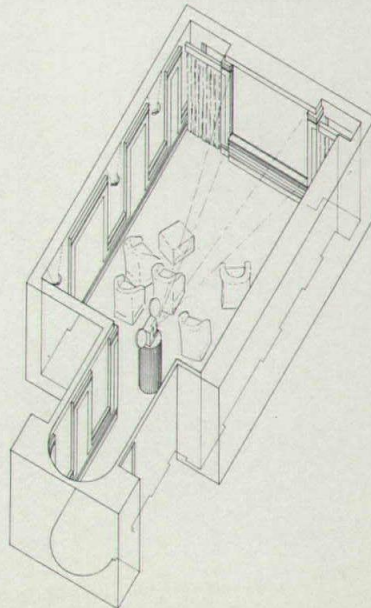
The geometrical composition of panels, niches and sconces demonstrates the kind of fun architects enjoy as they serve functional needs. To create the illusion that the tan room encloses a smaller red room, Mostoller set the red panels and bases a few inches forward of the wall. Moldings, instead of concentrically repeating the shape of the panels, run a continuous line across the bases to the next panel. Except for the custom-designed cornices, materials are gypsum board and off-the-shelf moldings. G. A.



Architects:
G. Michael Mostoller
456 Riverside Drive
New York, New York 10027
Richard G. Morris, project
architect; Greta Weil, design
assistant; John Lievsay, sound
assistant

General contractor:
I. Mass and Sons

Photographer:
©Peter Aaron/ESTO





True romance

The businesswoman who daydreams of beaux at the foot of the stairs and a roadster in the drive might picture herself in a frock from Jessica Gunne Sax, a San Francisco clothier that specializes in romantic yet up-to-date apparel. This formula has proven so successful that the firm recently moved its headquarters to a converted warehouse the size of a city block. The initial phase of architect Hanns Kainz's two-stage remodeling program matched the priorities of a young, growing business, concentrating on production, storage, and shipping facilities, and staff offices. The second phase, illustrated here, encompassed the 1,600-square-foot public area that embodies corporate image: entry and reception. Kainz retained the original entrance tower (photo above left) as a focus for the entire complex, adding only a canopy to the well-preserved 1930s Moderne facade. Inside, however, he inserted polished marble, mirror glass, and a space-frame skylight to transform an old staircase into a dazzling extravaganza worthy of the silver screen.

The visiting retailer ascending to the second-floor reception area (photos page 105), is apt to feel like Dick Powell or Ruby Keeler with taps. This is no dime-a-dozen Busby Berkeley rerun, however; if there is a closer cinematic analogue to Hanns Kainz's fantasy, it is the legerdemain of Jean Cocteau. In his own medium, Kainz has created a chamber of illusions that entices the observer to suspend disbelief, but denies his full reward by partially revealing the magician's secret. A mirrored "portal" set obliquely to the front door and the bottom flight of stairs appears to open onto a charmed realm of infinite extension (photo opposite). And yet, as one nears the bend in the pavement, the irregular joints of overlapping mirror panes define an impenetrable barrier to this looking-glass world. In similar fashion, the disarming spectacle of a raw concrete beam, jutting out through tears in its smooth plaster sheath like some architectural memento mori, exposes the artifice of polished symmetry. A further development of the imagery of erosion employed by Kainz in earlier projects, this metaphysical conceit is grounded in contrasts of substance and symbolism. "We need to sense the presence of stone and metal through our touch, by primitive instincts," says Kainz. "Glass represents modernity—invisible mass created through man's ingenuity, almost perfect." The emphasis is on the "almost," a reminder of the ephemeral stuff of which all dreams are made, whether their subject be a building or a new dress. *D. B.*

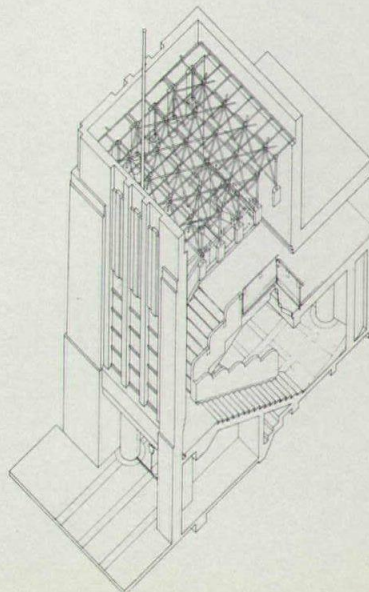


Russell Abraham



© Peter Aaron/ESTO photos except as noted

The loft building that houses the San Francisco headquarters of Jessica Gunne Sax, Ltd., (above) was built in 1938 and enlarged after World War II. Architect Hanns Kainz left vintage Moderne facades intact, belying extensive alterations inside. The aluminum skylight, supported by a tubular-steel space frame above the entry (axonometric), was lowered into place by helicopter. Except for reusing rounded banister parapets inside the stair pavilion, Kainz has thoroughly transfigured the ground-floor lobby and second-story foyer. Essential to the effect of an infinite curved passageway is striped marble paving and a portal-like "mirror sculpture." Unevenly overlapping layers of quarter-inch mirror glass, superimposed on satin anodized aluminum, utilize the structural necessity of joints for esthetic ends, creating the mannerist illusion that the mirror's silver backing has seeped out beyond the fractured glass. Pragmatically, the wavy diagonal lines form a safety device to keep the unwary from stepping into the all-too-convincing vista.



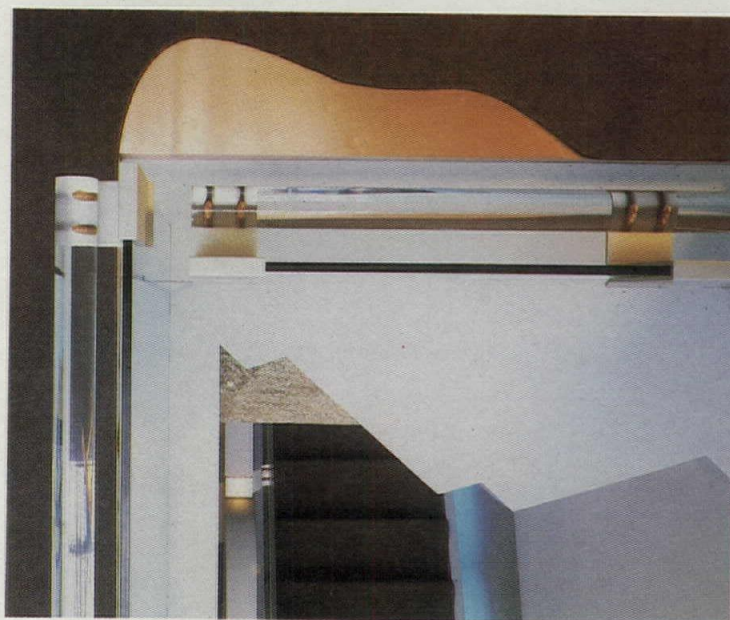
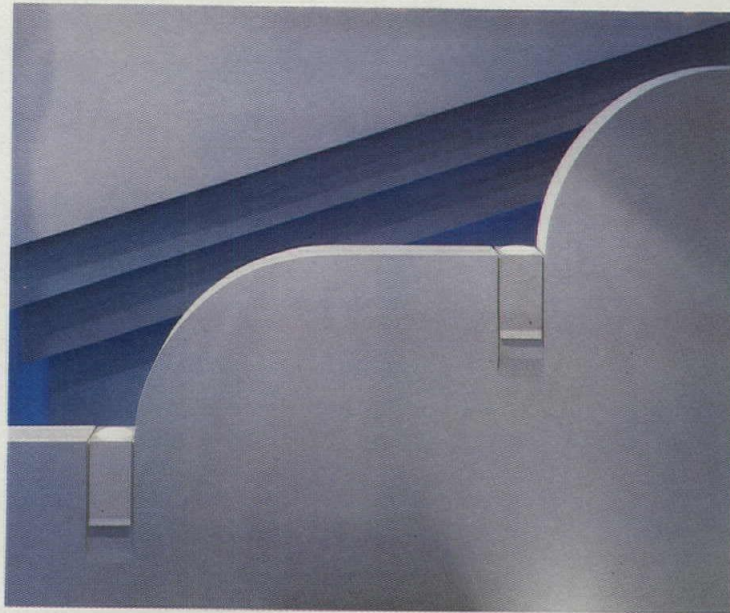






Beyond the transparent parapet of the upper reception foyer, the floor ends at a jagged edge, revealing the concrete frame. The juxtaposition of stark utility and exquisite finish is a striking visual device, and an emblem for the changing character of recycled industrial buildings in the surrounding neighborhood (in recent years many interior design firms have installed show rooms in nearby warehouses). The skyline of

downtown San Francisco is framed in the window behind a cylinder-topped reception desk designed by Peter Gutkin (above). Art Nouveau lamps from the client's collection light the way to customer service department offices and design workshops.



Hanns Kainz's deliberate blurring of illusion and reality extends to the smallest details. Kainz wanted to give the impression of copper screws tying the clear acrylic handrail to its aluminum seats—a physical impossibility, since the screws would have had to be cast into the plastic, leaving no means of fastening the connection. Ingeniously, he drilled screw holes, coated them on the inside with copper paint, inserted a steel bolt, and attached a copper-plated head. Up-lights built into aluminum handrail supports (top photo) accentuate the sculptural relief of streamlined wall contours. For nighttime parties or fashion shows, illumination descends from automobile headlights fixed above the skylight.

Jessica Gunne Sax Headquarters
San Francisco, California

Owner:
Jessica Gunne Sax, Ltd.

Architects:
Hanns Kainz & Associates
300 Broadway, Suite 30
San Francisco, California 94133
Hanns Kainz, AIA, Jennifer
Ferguson, Ken Sekiguchi, Roger
Soohee, project team

Engineers:
Toft & de Nevers (structural);
Glumac & Associates, Bauer &
Associates (mechanical); Ray I.
Juachon Associates (electrical)

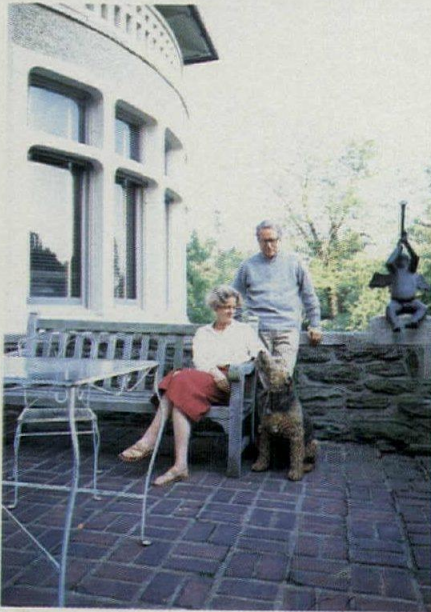
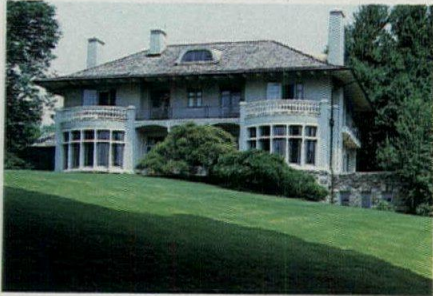
Lighting:
David Malman

General contractor:
Dome Construction Corp.

Photographers:
©Peter Aaron/ESTO
Russell Abraham



At home



RV: "This house is a little bit like the shoemaker's children going shoeless. When you're your own client, you can do what should be the most wonderful expression of you. But in reality it's not, because like the shoemaker you're so busy doing other people's work that you don't have time to concentrate. Like the outside color. I'm not very happy with it. But the painter came one morning and said, 'Hurry up, I have to know,' and I had to make a decision very quickly on my way to New York. And so in a funny way the house represents kind of what we want, but it's very much trial and error."

DSB: "With quite a lot of error."

On July 15th, RECORD paid a visit to Philadelphia architects Denise Scott Brown and Robert Venturi at the "old white elephant" they bought 11 years ago. After dinner, we retired to the terrace with coffee and a tape recorder. C. K. G.

RV: "When architects come here they say nothing. They don't know what to make of it, and they very politely say nothing. They are really wondering, 'Was this Bob's grandmother's house?'"

DSB: "It was actually built by a rich young German couple. They hired a Philadelphia architect, Milton B. Medary, Jr., who obviously gave them what they wanted—a nostalgic house. Because this is right out of what would have been done in Germany at that time [1922]. It's a mixture of *Jugendstil*, Art Nouveau, and English Arts and Crafts. And it also has much of the feel of Mackintosh, who was so influential in Germany then."

RV: "When we bought the house, we were becoming interested in architecture of the Art Nouveau and Arts and Crafts periods, and also in the Early Modern architecture that was more decorative-oriented. And so it fitted in with that. And then we found that we could begin to furnish it, and we said, 'Oh, what fun, we will furnish it in the spirit of the house.'

"And because we've always been interested in the idea of applied ornament, pattern, and decoration, we used our house as an experimental station . . . as a learning process. We've learned a lot about decoration by experimenting with this method of stenciling. I don't really know what to say about those patterns. Essentially what we did was to vary them. We have juxtapositions of big scale and little scale; things you see close up and things you see from a distance. And it's also somewhat historical: In the front hall it's kind of Art Deco . . . very geometric—even though the furniture happens to be Stickley. In the living room [pages 110-111], we have a soft pattern, sort of flowery and mauve—that kind of thing. And in the library [page 112], it's Robert Adam stripes with urns, and Gustav Klimt trees and flowers. In the dining room [right and page 113], we go back to a hard geometric pattern, but its flavor is more English Arts and Crafts and Mackintosh, with a nosegay of flowers that isn't that at all. And then we have some Art Nouveau conceits, and that wonderful frieze which has our favorite architects.

"Generally architects today work in studio—they don't design *in situ* the way they used to—you know, you discussed what you wanted with the workmen. But this was done *in situ*, and it was very frustrating because I don't know how to work *in situ*. I think the walls would have been better if I had sat down and concentrated and designed them in the studio over a few weeks or months. As it is, I did this, and then erased it, and then I did that, well, that was a disaster, but I fixed it by doing this. . .

"With this house, as with our other work, we didn't try to be archaeologically correct: that's too easy, that's one upmanship, that's cheap thrills. What we do, and what we did here, is try to get the essence of the historical suggestion, so that you aren't quite sure: 'Is this historical? What does this remind me of?'"

DSB: "Also, this house is much more exaggerated than what we do for other people, because it's ours, and it's our laboratory."

RV: "It's not as good as what we do for people who are paying us, because we actually work harder for them than we do for ourselves. They are our first priority."

DSB: "Also, architects' houses are very often not the best houses because they have no client. . . no tension."

RV: "Still, I like having this house. The furniture in the library was in the living room of the house where I grew up. I love those associations. It's nice to have a house that's not just your latest idea. Although we're lucky, our latest idea is mixing things up."



EN LUTYENS · LE CORBUSIER · TOSCANINI · LOOS





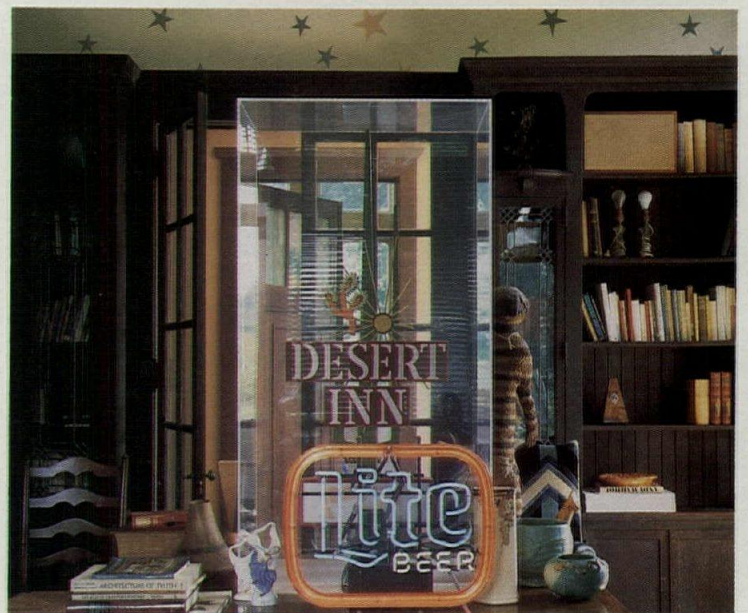


Algiers
HOTEL

JAMES ROSENQUIST

DSB: "We started looking at patterns when we came into this house because we had to re-upholster furniture, and provide curtains and things. We would bring great swatches of fabrics home—for the living-room couch, we must have brought 50 or so. And then when we found one we liked, we chose the pillows, and then the carpet, and so on. So we were working with all kinds of wonderful patterns in

fabrics first. And then Bob decided he wanted wallpaper upstairs and we began to do the same thing with wallpaper. We found the wallpaper that is in our bedroom and it became the basis for the BEST Products showroom. And, again, that headed us towards floral patterns.... Looking for the furniture has been a real odyssey. Bob found the Guimard jardinière in Paris. And the English dinner



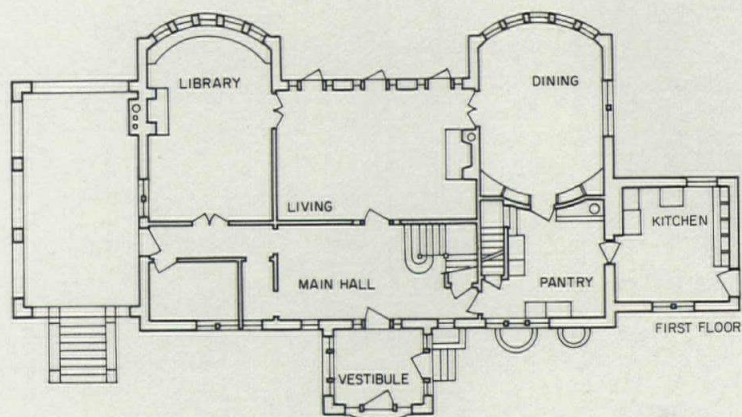
service was bought because it matches esthetically. It is beautiful, but it's also kind of doll-like and a little ugly."

RV: "We are not collectors, but we kind of enjoyed filling the house up. We have really good Arts and Crafts furniture, really good Gustav Stickley. We also have a couple of Tiffany lamps, but they are very modest. And we have the Traymore Hotel furniture, which is

fascinating. We went to the sale in Atlantic City, when the hotel was about to be demolished, and we bought a truckload. A lot of it is very very good. But most of it was badly refinished, because it went through a period when they didn't care. We also have some nice Empire stuff. We love furniture. We have about 73 chairs."

DSB: "One thing you can say about this house: we aren't the kind of

people who can have a second home, because we work weekends. This has to provide for us... for mental rejuvenation, everything. I get the feeling that some people live in New York and then have a rambling old house somewhere. The serious thing is the apartment, and the house is a great big toy—like an oversized teddy bear. But we can't do that. We have to make this be that and the other."



Venturi, Scott Brown House
Philadelphia, Pennsylvania

Owners:
Robert Venturi and Denise Scott Brown

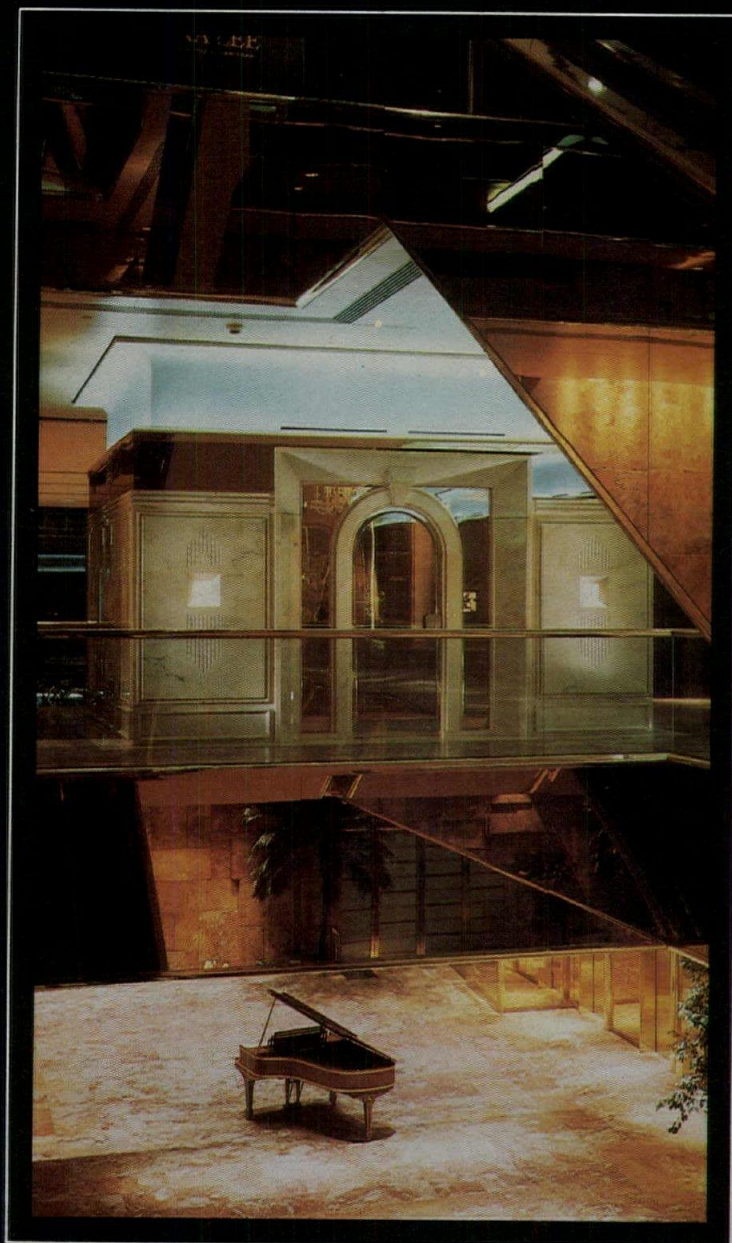
Architects:
Venturi, Rauch and Scott Brown
4236 Main Street
Philadelphia, Pennsylvania 19127
Jimmy Breffeilh, Donald London,
Mary Finn, Jody Kanuss, Michael
Warden, Miles Ritter, Robert
Marker, Charles Boney, Robert
Schwartz (stencil team)

Photographer:
Paul Warchol

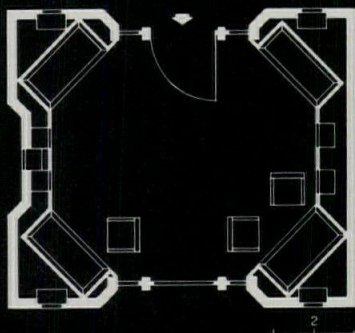
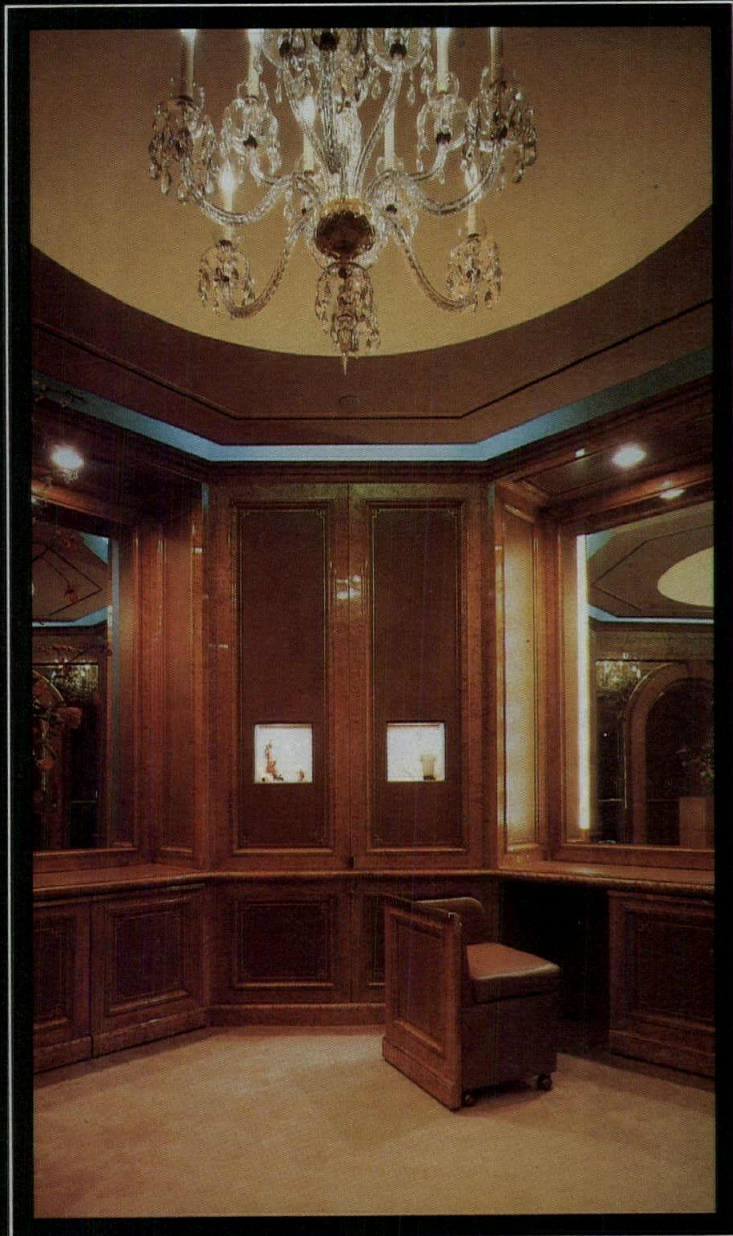
Harry Winston "Petit Salon"
New York City
Adam D. Tihany, Architect

Jewel box

The setting for this shop is unabashedly opulent—the marble-clad retail atrium of New York's Trump Tower, which boasts doormen costumed as Grenadier Guards, background music by tuxedoed pianists, a six-story waterfall, and a roster of internationally known shops reportedly paying as much as \$400 a square foot base rent. It's all calculated to draw well-heeled crowds in a buying mood—good reason for jeweler Harry Winston to choose it as the site of "Petit Salon," a shop intended to serve a younger, less affluent clientele, in contrast to the diamonds-by-appointment-only image of the main salon across the street. Designer Adam Tihany sought to convey this new approach while maintaining the feeling of luxury and exclusivity. He treated the exterior of the freestanding shop as a 17th-century jewel box, as precious as its contents. A cool, pale, richly carved Rosa Aurora marble contrasts with the warm, almost salmon-colored marble of the atrium, and a smooth band of bronze-tinted glass with a brass molding, in essence the lid to the jewel box, visually lowers the height of the shop—which is only 17 by 14 feet—to pleasing proportions. To create a feeling of accessibility, he also used the glass on the entry, which echoes the stone arch and raised keystone of the main Winston salon, and on a false entry at the back of the shop (photo right), which overlooks the entrance to the atrium. The shop's interior was treated as a sumptuous boudoir, with paneled walls with tooled leather inserts, large, well-lighted mirrors, and "dressing tables." *N. G. G.*



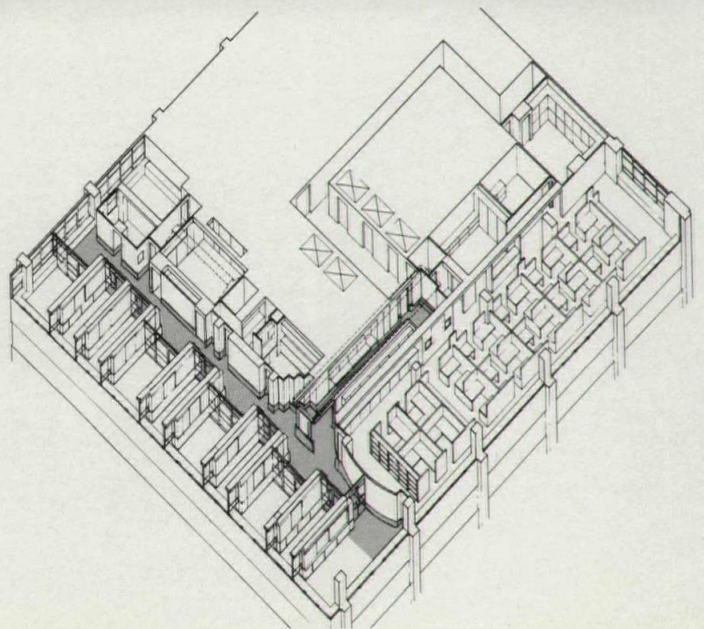
Owner:
Harry Winston Inc.
Architects:
*Adam D. Tihany International Ltd.
Design Studio
130 East 61st Street
New York, New York 10021*
Exterior facade design:
*Daniel Fontagnere—
Paris*
Engineer:
DiGiacomo Associates
General contractor:
*Wildman and Bernhardt
Construction*
Photographer:
Mark Ross



When not in use, the dressing tables look like cabinets (left in photo above), but in three corners, the "cabinet doors" pull out and reveal themselves as the backs of low, comfortably padded chairs. A client seated in one of these corners enjoys a privacy surprising in such a small shop. Notice also how the designer has expanded the interior space with a domed ceiling, which makes use of the full floor height.



Because De Santo perceived the reception area as more closely related to the service/support core than to the private office suite, the entry gives but slight suggestion of the space beyond. The palette is distinctly different (though complementary), and such elements as the receptionist's work station (above) and visitor's seating are treated as built forms rather than furniture.



Outside in

Offices for Anspach Grossman Portugal
New York City
Samuel J. De Santo & Associates, Architects

Anspach Grossman Portugal is a design consulting firm that specializes in devising logos, graphics, and other badges of corporate identity for a roster of clients that reads like an excerpt from the *Fortune* 500. To plan expanded office space for a group so versed in design—"an image for image-makers," says designer Samuel De Santo—was an unusual opportunity that De Santo exploits in an unusual way: APG's handsome new quarters are a direct allusion to the building they occupy.

The offices are located at 711 Third Avenue in a block lined with typical products of New York's recurrent building booms, banal when they are not positively ugly. Seven-eleven, though, is different. A notable example of the late work of William Lescaze—and of the early development of the gridded curtain wall—the building is composed of a horizontally banded multistory base capped by an almost-square shaft faced with alternating bands of traditional awning-type windows and blue-gray glazed brick spandrels.

Instead of treating the '50s structure merely as a shell to design within (or work around), De Santo brought the outside inside, recalling in the APG offices the building's palette, proportions, glazing, and above all its strong horizontal planes.

Basically a T within an L, the plan of the corner layout makes a clean distinction between service spaces, which are pulled inward to adjoin the building core and rendered in tones of mauve and beige, and the executive offices along the building's Third Avenue elevation, which introduce the extensive references to the Lescaze design. (A large, efficient, but workaday drafting room occupies the other leg of the L.)

An interior "street" paved with beige ceramic tile leads from the reception area to the offices, flaring and branching as it intersects with the "Main Street" along executive row, where a steel-framed window wall creates an interior street facade detailed to recall the glazing pattern of the building's exterior (photo lower right). Similar glass partitions are also installed between offices to fill the voids left by structural columns placed to fall well short of the building's face wall. On the inner side of the columns, the partitions continue as storage walls, terminating at the corridor in pylons that are miniature abstractions of the tower—blue-gray shafts on vanilla pedestals (photos overleaf). The insistent horizontal base line thus established is carried throughout the space, reinforced by the corresponding line of under-window convectors. *M. G.*



In keeping with the concept of interior passages as streets, the reception corridor (top) is paved and curbed, and even includes a long streetside bench for visitors. The "corner" is marked by a tile and glass screen that recalls the proportions of the Lescaze building the APG offices occupy and so introduces their dominant motif. Individual offices along the intersecting "street" are airy glass-

walled spaces furnished with tables and chairs in lieu of desks, whose functions are relegated to work surfaces and storage built into the side partitions.



Offices for Anspach Grossman
Portugal
New York City
Owner:
Anspach Grossman Portugal
Architects:
Samuel J. De Santo & Associates
140 West 57th Street
New York, New York 10019
Samuel J. De Santo, project
designer; Alan Orenbuch, Robert
Ferland, project architects; Kevin

Kieran, Debbie Heffter, Georgia
Fotopoulos, project team
Engineers:
Piccirillo & Brown
Contractor:
Structuretone, Inc.
Photographer:
©Peter Aaron/ESTO



The esthetic game of taking the building itself as a point of departure for the APG interiors is played out in the executive suite (photos opposite), where steel-framed glass partitions alternate with pylons that echo the colors and stacked forms of the structure, producing a streetscape of little Lescaze towers. In the main conference-presentation room (above), the strong horizontal lines

move to the ceiling, which is raised around the duct enclosures to lend height and importance to the space.

The primitive office

Batey & Mack Office
San Francisco, California
Batey & Mack, Architects

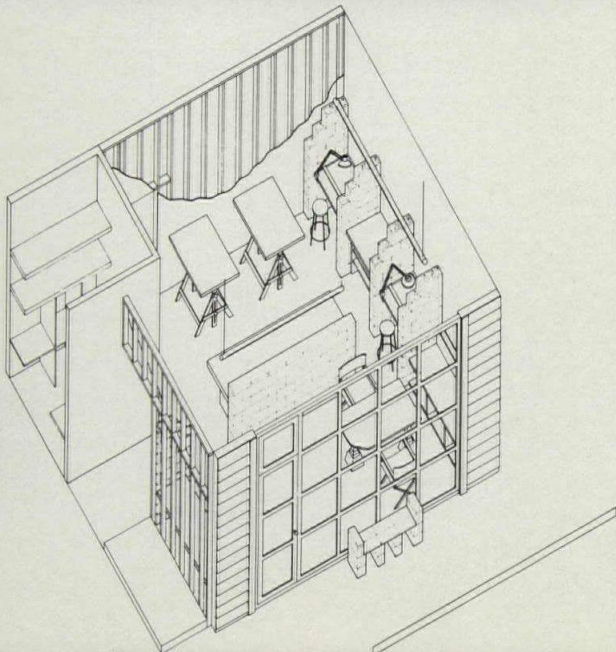
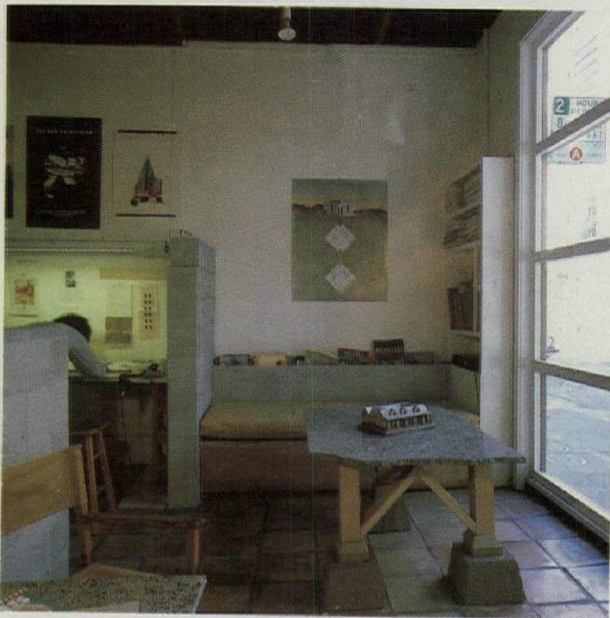
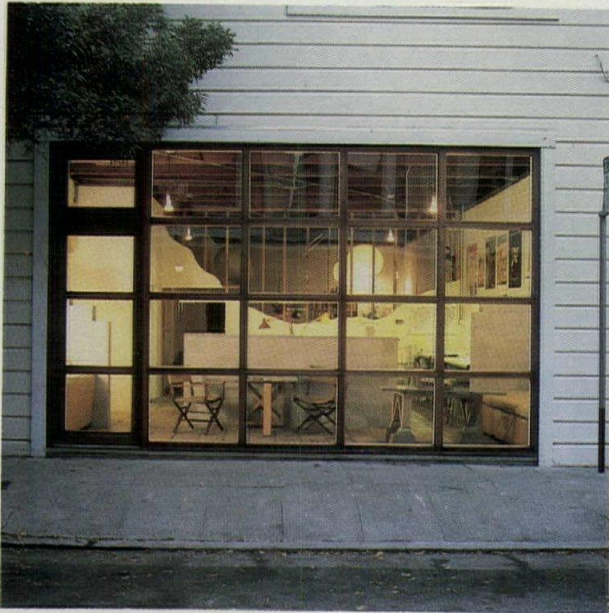
By conventional standards, the San Francisco office of Andrew Batey and Mark Mack is a dump: the conference table is broken; the light bulbs are bare; the brown-wrapping-paper skirt push-pinned to the model display ledge needs ironing; and the walls . . . Don't mention the walls. The obvious conclusion to be drawn from this sad sight is that things aren't going too well for the talented young duo that made such an auspicious debut two years ago with a Luis Barragán- and Irving Gill-inspired design for an elegant residential enclave in Pasadena (RECORD, July 1981, cover).

Save your sympathy. Things are going very well, thank you, very well indeed. In addition to a portfolio of stylishly rustic country houses in the Napa Valley, Batey and Mack have recently completed a majestic travertine-clad villa in Corpus Christi; work in Saudi Arabia is currently on the firm's boards. Then why, you will undoubtedly ask, the hair-shirt office? Because it fits.

Not two to stand on professional ceremony, Batey and Mack acquired their tiny North Beach garage five years ago, and then proceeded to nudge it into working order. Except for the "mind-your-manners" gridded window and door (a deferential gesture to the recently gentrified neighborhood), alterations to the garage—and to the garage esthetic—were kept to a conspicuous minimum. (Batey and Mack are, after all, contextualists.) Though only the most rudimentary accommodations and finishes have been supplied, inter-office chaos is escaped by means of a clear hierarchical plan: a presentation/conference area claims the high-profile window wall; a drafting area claims the not-quite-private midsection; and a graphic designer co-tenant takes his seat in the rear.

While partner Batey enjoys the opinion that the "rough-and-ready sensibility" so clearly in evidence in his office is appropriate to the workaday life of an architect, he is quick to add that the physical expression of that sensibility is pure "Batey and Mack archaeology." Though rendered here in the extreme, eroded walls, structural exhibitionism, and rough materials left rough are trademarks not only of the firm, but of the neo-primitive school of architecture in which the principals are enrolled. Why the extremes? Because rather than practice on their clients, Batey and Mack prefer to do their homework at the office. C. K. G.

Architects:
Batey & Mack
84 Vandewater Street
San Francisco, California 94133
Photographer:
Tim Street-Porter

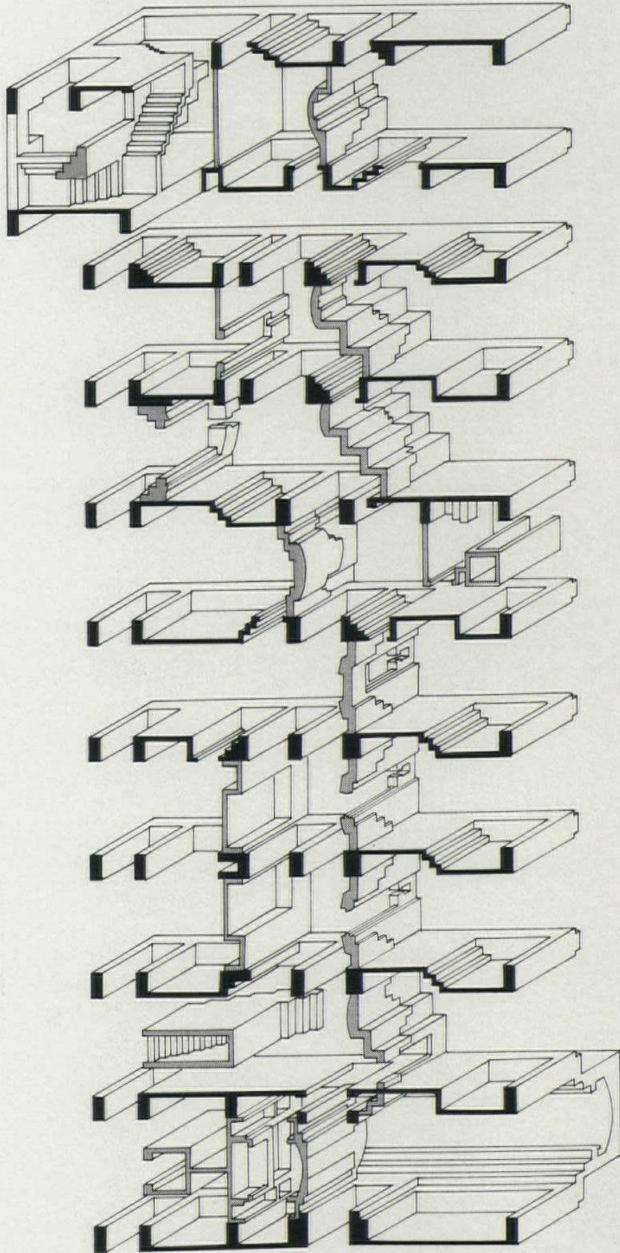






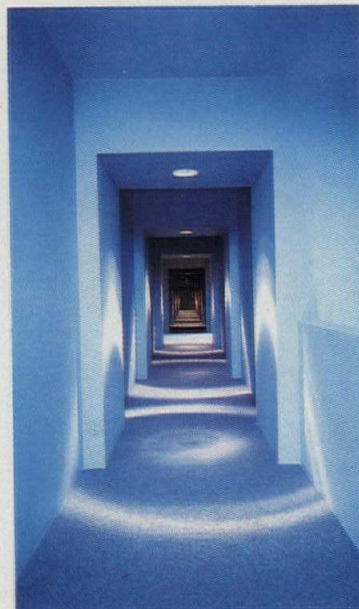
Law Offices
Santa Monica, California
Eugene Kupper, Architect

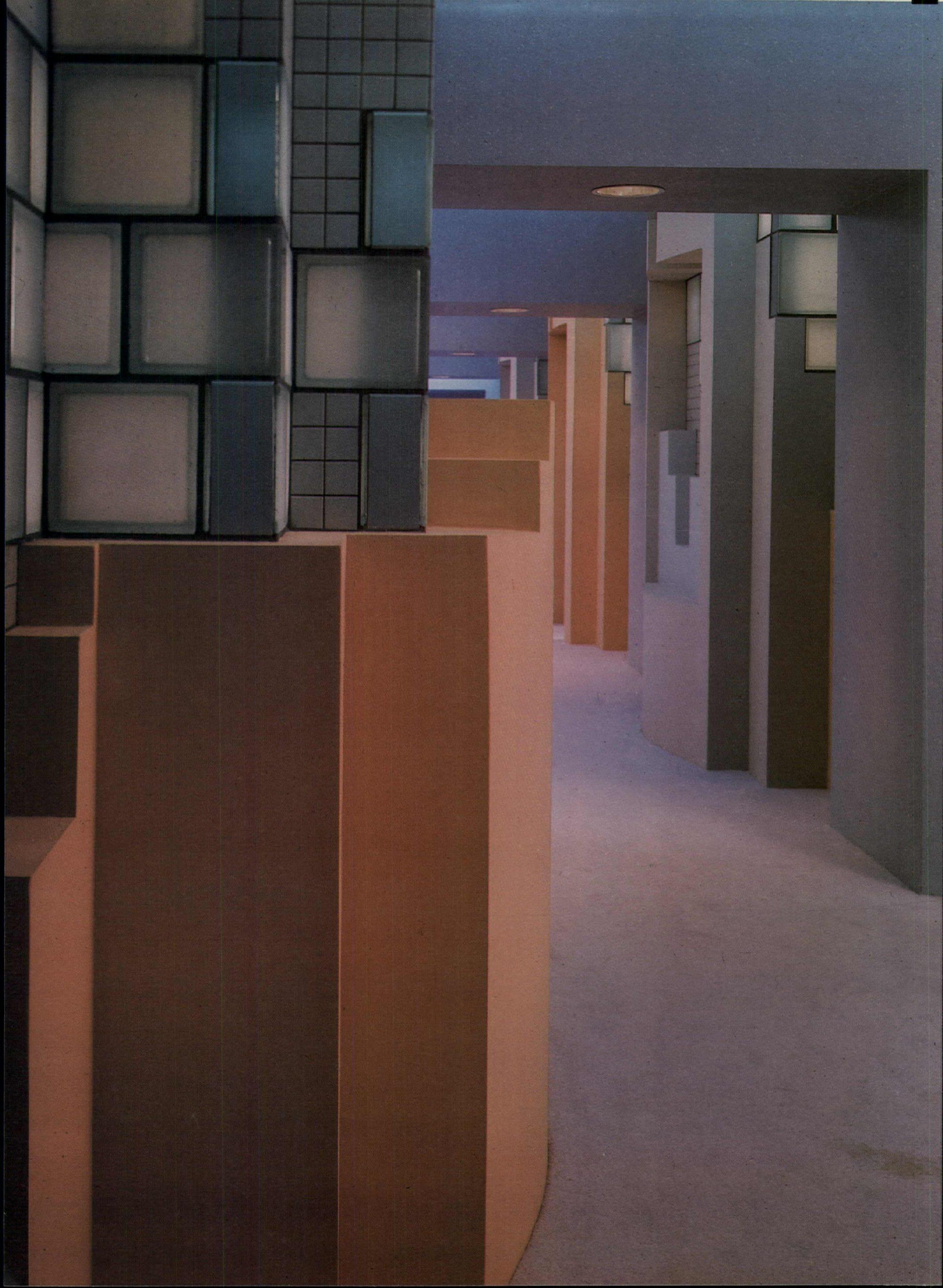
Cave Man, Esq.

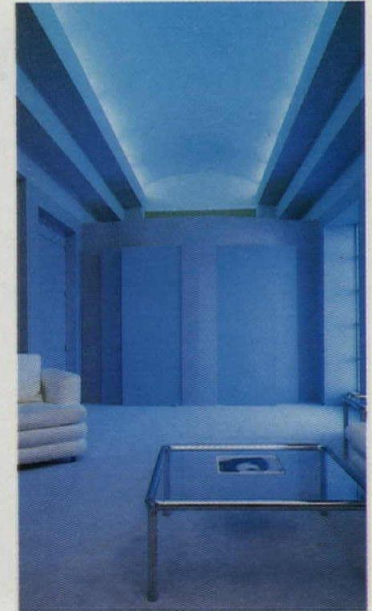


With clients such as Ringo Starr, Harry Nilsson, and a host of other luminaries in the music world, the Santa Monica law firm of Grakal, Stamler, Blackman felt entitled to project some star quality of its own. The major obstacle to a suitably distinctive image was the firm's lackluster office above the ground-floor parking garage of a two-story 1960s building owned by principal Bruce Grakal. Convinced that the 7,000-square-foot space had potential—both financial and esthetic, since the firm hoped to rent adjoining suites to tenants—Grakal offered the commission for new interiors to architect Eugene Kupper, whose recent design for Harry Nilsson's house had impressed the lawyer as "spare, uncluttered, but warm." Grakal was eager to work in a similar atmosphere of casual, almost domestic, tranquility, where musicians and songwriters would also feel at ease. Above all, he was intent on avoiding the formal hallways and mahogany-and-leather-bound traditionalism in which attorneys are wont to encase themselves. Grakal's brief to Eugene Kupper called for three partners' offices, support-staff work spaces, a reception area, and tenant suites, as well as a listening/screening/conference room, a multiuse penthouse, and a roof garden equipped with a hot tub (see page 126).

Kupper delighted his nonconformist client by basing his scheme on the idea of a cave—a bizarre, if curiously appropriate notion, given a deep, tunnel-like interior with few windows (Kupper may have shared his muse with Ringo Starr, who was filming "Cave Man" at the time). He made his habitable grotto by staggering curved and zigzag bays along a circuitous inner passageway, carving out niches and openings with varied profiles, and embedding an irregular grid of sandblasted glass block and mosaic tile in the partitions. Pink, mauve, and lavender surfaces turn the sunshine streaming through skylights into an all-day aurora (overleaf; section page 126). Obligated by fire-code regulations to retain a dreary outer corridor (below; far left in axonometric), Kupper inserted a repeating portal bay structure whose rhythmic enfilade intensifies the drama of passage from the entry stair (opposite) to the reception area two bays in (page 125). In keeping with the troglodytic mode, and Grakal's enthusiasm for one-of-a-kind décor, Kupper designed a prototypical cast-concrete desk with the contours of a rough-hewn boulder (page 125). The desk doesn't hold drawers, and a pen set looks out of place, but even the most jaded celebrity can see he's dealing with no ordinary lawyer. *D. B.*







Sandblasted glass block, two-inch gray mosaic tile, and gypsum-board partitions compose the faceted and undulating enclosure of the architectonic cave. Skylights and multidirectional artificial light sources suffuse foyers and passageways with gentle radiance. Varied hues of pink, blue, and purple were given a vibrant pointillist effect with speckles of gray-violet paint. Modulation of color and two- and three-dimensional shifts in the grid pattern counteract the tunnel effect of a double-loaded corridor. Inside the offices, fir-paneled ceilings (as seen through the door in the lower lefthand photo) offer relief from the dominant pastels. In contrast to the outer corridor (page 127), which is rarely used except as a shortcut to the roof-garden stairs, the passageway shown at left and far right above is the major spine for

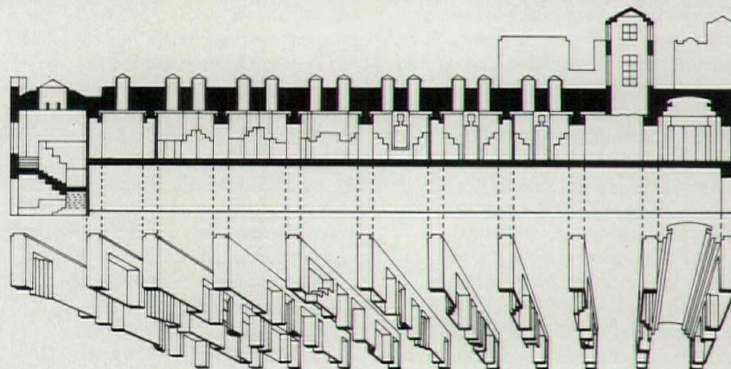
the offices, extending from the reception area (upper left this page) to the screening/listening room (lower right). The latter room is shared by the lawyers and the tenants who lease adjoining suites. Outfitted with a pantry, a large video screen, and a sound system, this space was laid out as a living room rather than as a conventional conference area. Niches in the offices hold custom-made sofas facing cast-concrete desks. Integrally toned for a dark, monolithic effect, as though petrified from primordial ooze, the desks are a far cry from the English or American antiques to which many lawyers aspire. Fred and Wilma Flintstone rather than William and Mary.

Virtually a separate domain from the grotto below, though linked to it by a cupola-lighted staircase, the roof garden (below) is used by lawyers and tenants for informal meetings, parties, and relaxation. The fronds of neighboring palm trees rise above the parapets of sun deck and hot tub, heightening the ambience of a suburban villa courtyard. The pavilion at left in the upper photo is the lantern for

the stairwell below. The penthouse with French doors is equally adaptable to use as a screening room, gym, or conference space.



Law offices
Santa Monica, California
Owner:
Bruce Grakal (Grakal, Stamler, Blackman)
Architect:
Eugene Kupper
1670 Sawtelle Boulevard
Los Angeles, California 90025
Eugene Kupper, principal-in-charge; William Hefner, Dale Morimoto, assistants
Artisan-craftsmen:
Dave Fisher, Tom Ciochetti
General contractor:
Herbert Hirschkauff
Photographer:
Marvin Rand







The Italian name "Piano" was chosen for the aptness of its multiple meanings: besides denoting softness and restraint, it evokes a classic medium of creation (the musical instrument) and architectural order (in the sense of piano nobile). In deference to the collaborative method by which the entire shop was designed, Juan Carlos Pérez Sánchez composed the logo (opposite) from letters drawn by different visitors to his studio. The seemingly casual lettering also befits the flexibility of the interior design: the layout has already been altered several times from the scheme shown in presentation drawings (above), and displays change from day to day, as new modèles emerge from the sewing machines.

A smart ensemble

Piano
Barcelona, Spain
Carlos Riart, Luis Cortés,
Silvia Gubern, Gabriel Ordeig,
and Juan Carlos Pérez Sánchez,
Designers

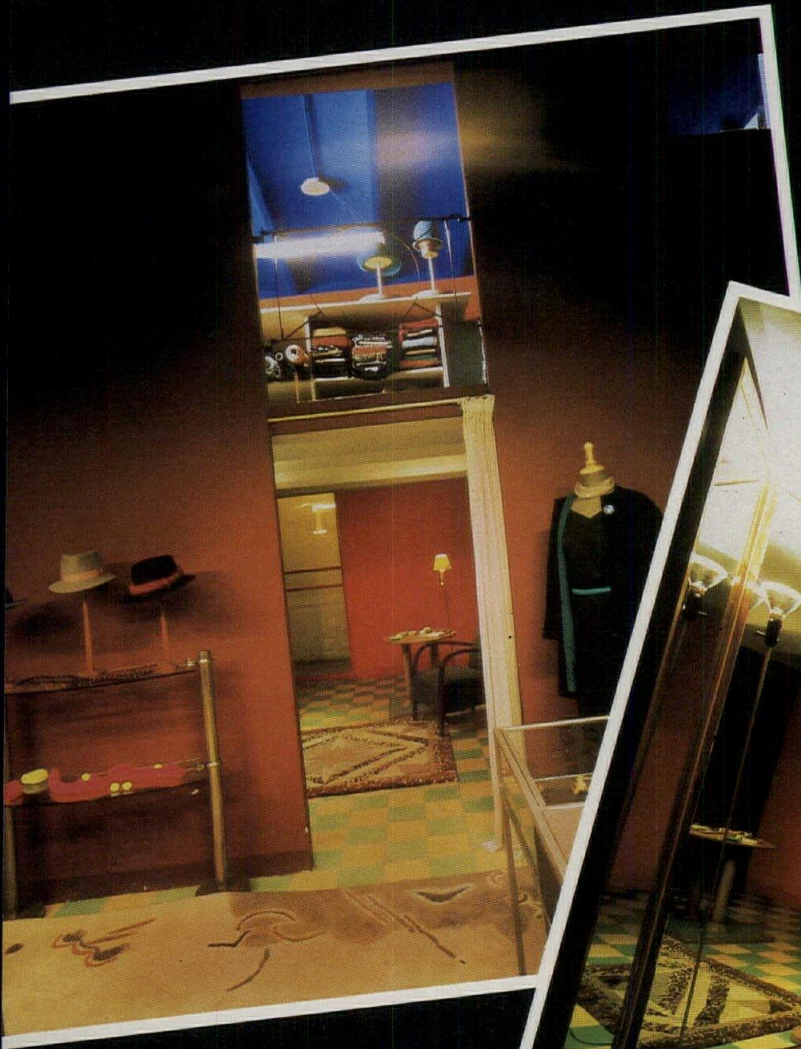
"I am not interested in following every change of fashion," says Eva Pomé, co-owner of Piano, a women's specialty shop in Barcelona. "Our clothes are classic, simple, and practical—but elegant rather than sporty." Though this credo might suggest a Spanish knock-off of "Dress for Success," there is nothing so blandly conventional about the garments and accessories Ms. Pomé designs, or about the quarters in which she and two assistants make and show their wares. Together, both clothes and shop exemplify a principle that clever modistes have always known: with a keen eye for color, texture, and line—and an occasional breach of accepted good taste—one can find great chic in ordinary fabric and familiar details. Ms. Pomé and her partner Tona Coromina conceived Piano as a fusion of couture and ready-to-wear, but their budget for interiors was strictly little-dressmaker. Following respected local custom, furniture designer and conceptual artist Carlos Riart, an old friend of Piano's owners, offered to remodel their 19th-century shop and studio for payment in kind ("I was glad to have beautiful things to give to women I know," he explains), and he invited other friends to collaborate with him: sculptor Luis Cortés, painter Silvia Gubern, lighting designer Gabriel Ordeig, and graphic artist Juan Carlos Pérez Sánchez. Within the dense chromatic harmony they composed, many elements of the store's existing structure remain: a paneled street front, Catalan ceiling vaults, a tiny interior patio, and a rear mezzanine, where previous artisan-shopkeepers kept house. Partitions and stairs were rearranged to accommodate an atelier on the upper level and an office and fitting room below (photos overleaf). Openings in the central screen wall not only enhance the impression of generous space, but visually engage the customer in every stage of dressmaking. For the main shop area, Luis Cortés used industrial materials to assemble vitrines, portable racks, and an electronic revolving display stand (at right). Gabriel Ordeig hung a single fluorescent lamp above an off-white carpet that reflects its brilliance throughout the entire room. If the spare, utilitarian grace of these fixtures accords with the sensible underpinnings of Piano's craft, the abstract border hand-painted on the carpet by Silvia Gubern echoes the note of fantasy that lends fashion its perennial allure. *D. B.*



PIANO
MODES

While browsing through samples in the shop, the customer also glimpses seamstresses at work, bolts of fabric, and hat blocks, in the atelier upstairs (photo left). Directly ahead is the fitting room (below), furnished as a whimsical parody of a bourgeois parlor, with a 1930s Moderne armchair, a fur patchwork rug, and a beechwood table by Carlos Riart (the designer is best known in this country for

his 1979 Riart Rocker, commissioned by Knoll International on the 50th anniversary of Mies's original Barcelona Chair). The glass door leads to an enclosed patio. In the background, rather than recorded music, one hears water dripping into a stone basin—pianissimo.



The interior design team obeyed the same philosophy that shapes everything created in Piano's workroom: a conviction that elegance is compatible with economy and functional simplicity. Gabrielle Chanel would no doubt have recognized a sympathetic spirit here, not least in the ingenious details that give understatement a sophisticated edge. Saturated color on walls and ceilings provides a rich backdrop for merchandise draped over dressmaker's forms, or mounted above showcases and wardrobes

(distracting clothes racks are hidden behind curtains). Fluorescent light fixtures are crowned by curved sheets of cardboard that emit a peachy glow, tempering the brilliant illumination without obscuring the displays.



Piano
Barcelona, Spain
Owners:
Eva Pomé and Tona Coromina
Designers:
Carlos Riart
Calle Buscarons, 14
Barcelona 22, Spain;
Luis Cortés (electronic display
stand, metalwork); Silvia Gubern
(carpet); Gabriel Ordeig (lighting);
Juan Carlos Pérez Sánchez (logo)
Photographer:
Olager Armengol

Room at the top

Offices for Swid Powell Design
New York City
D'Urso Design

If there were a paparazzo devoted to architects, you would find him stalking his prey on East 57th Street in Manhattan. For on any weekday, between Madison and Park Avenues, there's an excellent-to-good chance that Frank Gehry, Charles Gwathmey, Arata Isozaki, Richard Meier, Laurinda Spear, Robert Stern, Stanley Tigerman, and Robert Venturi (to alphabetically name but eight) may be seen ducking into the office of Swid Powell Design. Partner Addie Powell explains: "By collaborating with well-known designers, we plan to bring functional and decorative objects of exceptional design to the mass market." Adds Swid: "We're not interested in selling two Meier glasses, or three Tigerman saltshakers . . . we're interested in selling hundreds."

While the ultimate test of the Swid Powell Design concept is not scheduled until Christmas '84, the partners' inaugural design challenge arrived last spring, when they "collaborated" with Joseph Paul D'Urso for their office. Undaunted by the prospect of having his work scrutinized by Swid Powell's roster of architectural luminaries, D'Urso simply took one look at what must be the most spectacular skylight in New York, and then proceeded to do almost nothing. Construction consisted of inserting four bookshelves into an existing niche, and erecting a partition between the office and reception areas. After painting the walls, carpeting the floor, and setting five chairs, two tables, and a pair of credenzas in place, D'Urso called it a day.

While some may think he left before lunch, an accustomed-to-such-criticism D'Urso might retort, "You leave when you're finished." C. K. G.

Designer:

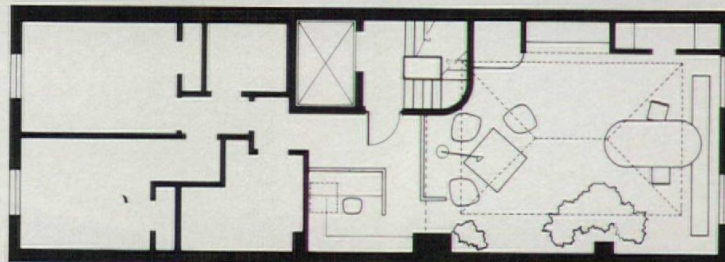
D'Urso Design
80 West 40th Street
New York, New York 10018

Contractor:

All Building Construction

Photographer:

Timothy Hursley







Victorian high tech

A rare cast-iron interior and a very rare example of Victorian prefabrication, the restored Riggs Memorial Library wears exuberant eclectic decoration that draws on the Classic and on pre-Raphaelite notions of Gothic.

Surviving examples of High Victorian design, especially High Victorian interiors, constitute a special rarity. Georgetown University in Washington, D. C., recognizes the treasures it has in Healy Hall. An impressive stone pile built in 1879 to mark the school's centennial, its contents, including the Riggs Memorial Library, were added piecemeal over the next years and have recently been lovingly restored, repaired and reconstructed.

For a wing across one end of the building, Paul J. Pelz, architect of the Library of Congress, designed a library that remained in use until 1970. The upper part of Riggs Library, shown here, originally accommodated graduate students (undergraduates used the two floors below). Its restoration by EPR is intended for receptions, dinners, chamber music concerts and poetry readings. Although it is no longer a reading room except for select scholars who may use the study alcoves (see plan overleaf), it is still a working library, its shelves carrying occasionally read books from the main library. And the sight and smell of the ranked volumes lend the room a quality seldom encountered at receptions and concerts.

These days, Riggs Library seems as remarkable for its technical prowess as for its exotic esthetic. What looks like elaborate gilded plaster or carved wood ornament across the page is in fact a structural object set within the four-story room. Cast-iron columns, stairs and shelves were prefabricated and numbered for assembly on site (one can still see the cast numbers under the paint). Pressed sheet metal covers wood beams and trusses at the tops of columns and around the skylighted coffer. The upright elements supply all structural support for stacks and live loads within the object. During 90 years' use, however, the shelves became seriously overloaded. To relieve stress on the building's own structure, books now occupy only those shelves visible from the floors and catwalks.

The original decoration consisted chiefly of tan paints and gold leaf. As a result of overenthusiastic chemical cleaning, much of the original color suffered bleaching, but with scrapings and other research, EPR determined the earlier palette. The miniature columns around the inset arches and other dark ornaments were resurfaced with brushed glaze, a fashionable finish at the time of construction and one that now confers an antique patina. Originally, gilding was applied by a Jesuit who was associated with the school but who died before completing his task; no one else ever carried the work forward, and EPR honored his memory by regilding only what he had finished.

The architects had to reconstruct other objects in the room from photographs or by guesswork. Etched glass globes that shaded gas lights on columns and along catwalks were discarded when the building was electrified. Old photographs furnished the information for duplicate designs used for electric lamps wired through the old gas lines. The shields at the ceiling and the stained-glass rondels in the windows, which show coats of arms and other attributes of the school and the donor, appeared only in partial black-and-white photographs and required heraldic research for design. G. A.

The coffered skylight above the restored library transmits diffuse daylight from the dormered attic above. Electric light, controlled by dimmers, reinforces the intensity and color of daylight. After dark, overhead lighting is turned off. Wires threaded through old gas pipes power incandescent bulbs in etched glass globes reconstructed from photographs. The original ceramic tiled floor, too broken for feasible repair, was covered with royal blue carpet.

*Riggs Library, Healy Hall
Georgetown University
Washington, D. C.*

Owner:

Georgetown University

Architects:

EPR (Environmental Planning & Research)

1000 Potomac Street, N. W.

Washington, D. C. 20007

Doug Deremer, project director;

Louis Marotta, project manager;

Michael Finch, project architect;

Kit Archie, project interior

designer

Lighting consultants:

Ramond Grenald Associates

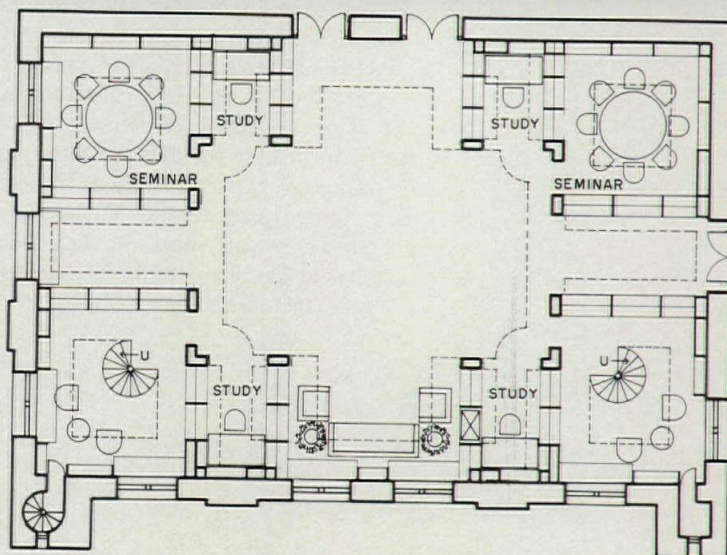
Contractors:

Lackey Construction Co. (general);

Hudson-Shatz (painting)

Photographer:

©Peter Aaron/ESTO







Light show

Artemide Show Room
Los Angeles, California
Vignelli Associates, Designers

Owner:
Artemide, Inc.

Designer:
Vignelli Associates
410 East 62nd Street
New York, New York 10021
Lella and Massimo Vignelli,
principals-in-charge; Michele Kolb
and David Law, design team

Engineers:
Matakowich & Wolfberg
(mechanical)

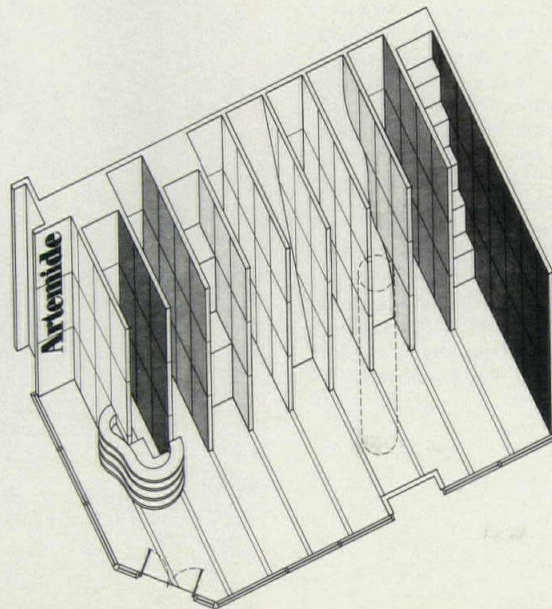
Consultant:
Formica Corporation

General contractor:
G. J. Krause Company

Photographer:
Toshi Yoshimi



The spacious and serene show room shown on the facing page is really a small—1,100-square-foot—space used to display dozens of different lighting fixtures and furniture items. That it presents such an inviting and uncluttered appearance is a tribute to the skill of designers Lella and Massimo Vignelli, who turned half of the space into a series of four-foot-wide galleries, each displaying a different product line. To vary the display areas, one of the galleries has large steps, another has smaller ones, still another has steplike undulations, and others are plain (see photo below left and axonometric). The fin walls, which also serve the practical purpose of hiding the electrical wiring, are covered in Formica's ColorCore in gradations of gray, and the color of each wall has been continued in a stripe on the floor suggesting, says Vignelli, "the memory of a wall that has been taken out." The new material was also used on the reception desk, which is free-form, horizontal and polychromatic (photo above left), a counterpoint to the monochromatic verticality of the show room. In designing the Artemide show room, the Vignellis worked with the manufacturer to explore some of the possibilities of ColorCore, which had just been introduced. They found that the edges of each panel could be beveled, so that the joints would create a grid pattern. This also made it possible for the panels, which are mounted on a substrate, to be removed and then put back, offering flexibility in changing wall-mounted displays. *N. G. G.*





Panels of clear and sandblasted glass separate lingerie show rooms from reception areas and the central atrium without blocking light or the perception of flowing space. Inside the sales cubicles, gray-flannel wall panels set off the pastel hues of delicate satins and voiles. Chrome- and brass-plated wall hooks (adapted from drawer pulls) were installed at three heights, keyed to standard garment

lengths. Outside on the atrium parquet, custom-made half-round tables can be pushed against the walls as consoles, or paired back-to-back to hold brochures and refreshments during market-week parties. A low, circular version of this table, with similar "painted-toenail" legs, stands in the reception area outside the president's office (above). Small but conspicuous details such as Sardinian granite counter tops and wooden chair rails of Brazilian purple heart bring opulence within the reach of a moderate budget.

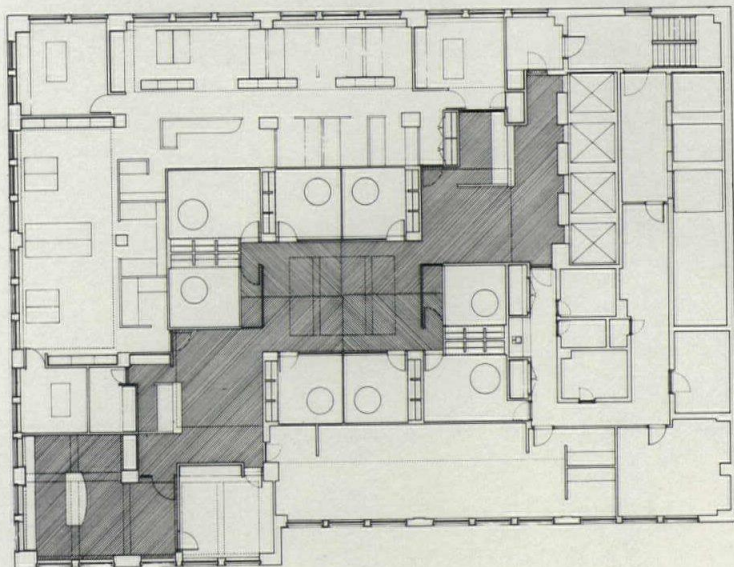


Cut on the bias

Berkliiff Corporation Executive and Sales Offices
New York City
Bentley LaRosa Salasky, Design

The Berkliiff Corporation is one of a number of lingerie manufacturers whose New York offices and show rooms are stacked like dresser drawers inside a single Midtown loft building. Since throngs of store buyers periodically troop from floor to floor during hectic market weeks, Berkliiff's president wanted headquarters that would stand out amid the profusion of ribbon and lace. Besides presenting a distinctive image to the trade, he also needed an efficient layout for the day-to-day operations of his staff. The necessity of discrete functional compartments, and the existing framework of a deep, 6,000-square-foot space with windows on three sides, confronted Bentley LaRosa Salasky, Design with a classic choice of plan: the maze or the squared-off doughnut. They selected the latter, grouping show rooms (where artificial illumination is desirable) around a central atrium (photos right and overleaf), and ranging offices along the perimeter for natural light. Corridors were eliminated by running separate circulation routes—one public, one private—through these two zones. The first path traces a diagonal axis from the elevator lobby/reception area and adjoining vice president's office (upper right in plan) through the atrium—a convenient gathering place for buyers—to another waiting room beside the president's office (lower left in plan, photos top left and page 143.) The second path orthogonally links the outer offices and work rooms. Stepped ceilings and floor boards laid on the bias further articulate the multidirectional *parti*, while the grid of translucent screen walls delineates the pervasive geometric order in elevation. Atrium lighting is subdued, to heighten the focal brightness of show rooms and reception areas.

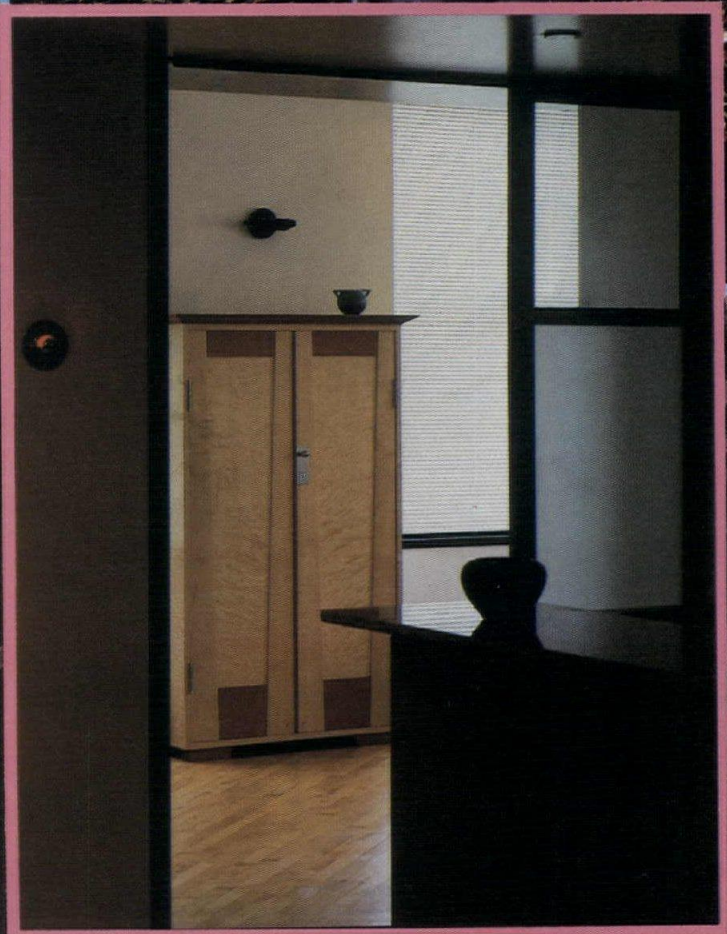
Though the purist abstraction of their walk-through Mondrian offers a striking foil to the pastel garments displayed against its walls, Bentley LaRosa Salasky clearly felt the lack of more overtly feminine décor. They supplied a touch of the odalisque, à la Matisse, with extravagantly overscaled floral carpets (pruned by rectangular insets) and an eclectic assortment of curvaceous fixtures and furniture, mingling Jacobsen with Eames and Bennett, and anonymous 1950s sling chairs with 1980s demilune tables by Bentley LaRosa Salasky. The combined effect of these ornamental flourishes is luxuriously urbane, but not at all stuffy. And if the allusions to earlier styles imply longing for bygone glamour, it is nostalgia braced by contemporary irony: New Wave tries on Mother's old New Look with a smile. *D. B.*



Owner:
Berkliiff Corporation
Designers:
Bentley LaRosa Salasky, Design
160 Fifth Avenue
New York, New York 10010
Ronald Bentley, Salvatore LaRosa,
Franklin Salasky, design team
Engineers:
Kaback Enterprises (air
conditioning); Ostrander &
Eshleman (hardware)
Custom cabinetwork:
Constantine Joannides
General contractor:
Allen Berkeley
Photographer:
Timothy Hursley

Overleaf:
Bentley LaRosa Salasky play the decorative vigor of furniture and patterned carpets against the measured calm of white walls and indoor glazing. Seating ranges from quirky Modernistic armchairs purchased secondhand (page 142) to a dignified banquette specially constructed for the president's office (page 143). Like the railings and demilune tables in the atrium, the custom-built couch, desk, armoire, and cabinets in this inner sanctum are trimmed with purple heart. The armoire, the designers' pièce de résistance, is also embellished with bird's-eye maple. Initially conceived as a closet extracted from the wall (the banquette fills the resulting void), this stately wardrobe helps to define an anteroom to the president's sitting area.



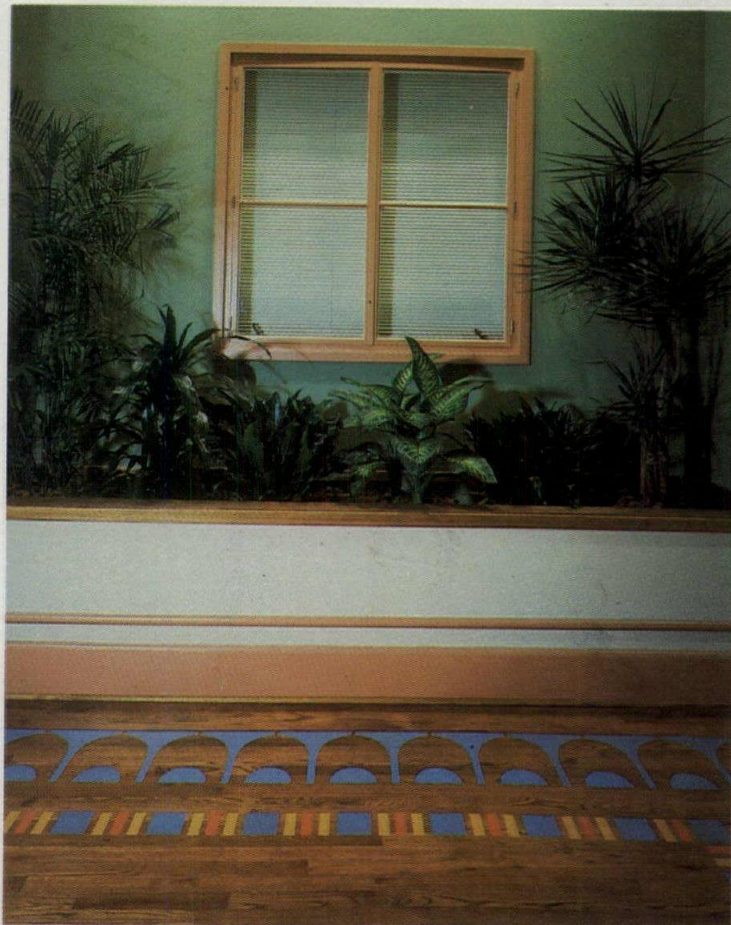


Springer Building
Galveston, Texas
Taft Architects

Old craft with new chic

Painted stencil designs, which until recently had fallen out of favor even with arts-and-crafts amateurs, have found new respect among professional designers. The single stencil, modest enough by itself, gains importance with repetition. In a small Galveston apartment house, Taft Associates used a stenciled border on a polished wood floor to create a processional way to a pair of flats at the end of the corridor, the apartments inside clearly identified by numbered paterae above the doors. Similar stencils at a smaller scale distinguish entrance vestibules that flank planted, windowed alcoves (plan and opposite). Rather daringly, Taft Associates combined the stencils' bright colors with fashionable grayish pastels.

The Springer Building occupies two old structures that had been used for county record storage. Replacing all interior partitions, the architects connected new apartments upstairs with a skylighted corridor parallel to the street facade. Offices and shops are located on the ground floor, and a new partial third floor contains two more apartments. Richard Haas's trompe l'oeil fronts take their forms from the neighborhood's cast-iron fronts. G. A.



Architects:

Taft Architects
807 Peden Street
Houston, Texas 77006
John J. Casbarian, Danny Samuels,
Robert H. Timme, partners; Larry
Dailey, project assistant; Janet
O'Brien, Suzanne Labarthe, Charlie
Thomas, Natalye Appel,
support team

Engineers:

Cunningham Associates
(structural); Joe E. Lee &
Associates (mechanical/electrical)

Hand stencil execution:

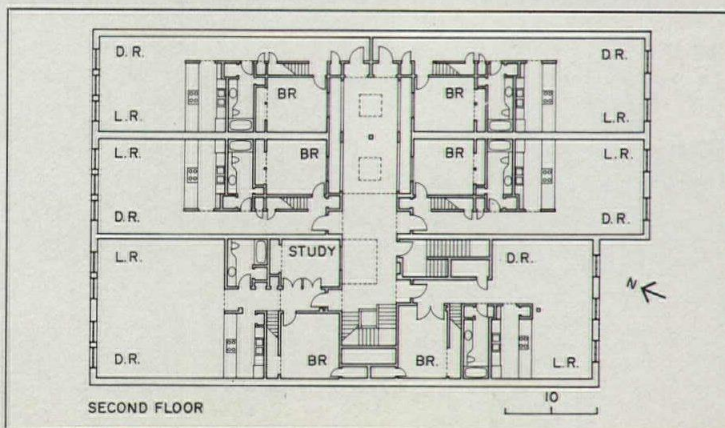
Margaret Rochelle

General contractor:

Renaissance Builders

Photographer:

Taft Architects

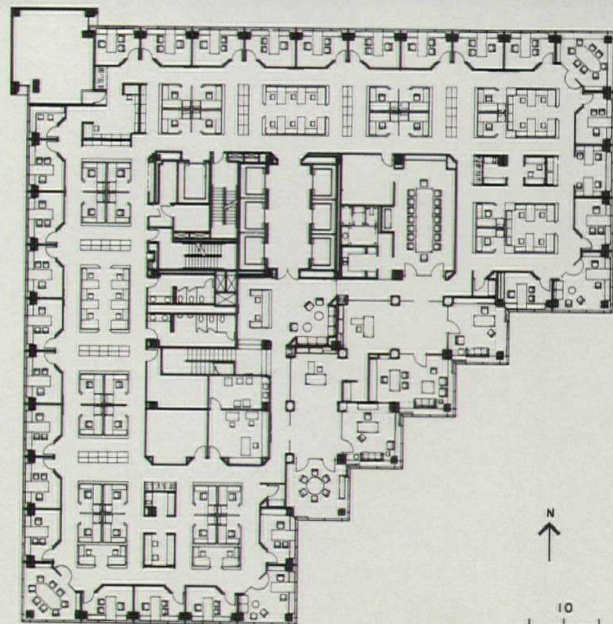




©Elizabeth Ernst/Karant & Associates photos (except as noted)



In the reception area—and throughout the space—much of the furniture is custom. The desk—like the walls of the elevator lobby shown opposite page, top—is redwood burl with stainless inlay; the seating and some of the wall space is upholstered in glove leather. The plan puts the executive offices in the sawtooth, shows the step-backs and stepped entries to many of the spaces.



One detail dominant

Barclays Bank International, Limited
Chicago, Illinois
The Landahl Group Inc., Architects

As befits the Chicago office of Barclays Bank International, Limited, these interiors by architect Greg Landahl are calmly conservative, rather elegant, but not the least (as is so often the case) predictable. The Madison Plaza Building in Chicago's Loop, which houses two floors of offices for the bank, is a straightforward speculative office building—with a special design feature: to create a plaza at grade, the southwest corner of the otherwise square building is cut away in a sawtooth pattern (see plan, opposite below) that creates the opportunity for a covey of "corner offices." In designing the bank's floors, architect Landahl did not of course miss the opportunity—while the three "normal" corners are given over to conference rooms, the bank's senior officials have their offices and a small conference room in the "sawteeth," overlooking the downtown grid and the lake.

This sawtooth pattern was then echoed throughout the spaces—a simple but strong dominant detail that creates interest everywhere and ties everything together. At all of the major portals in the circulation path, the sawtooth pattern was framed out from the building columns, creating a rather grand sense of entry (see, for example, the reception area, photo opposite). The corners of many of the columns along the circulation pattern (and projecting corners in management offices) were notched, and the notch emphasized by up- and down-lighting from set-in sconces. The doorways to all of the perimeter offices (again, see plan, and drawing, page 149) step back in the same pattern—a device that gives strong rhythm and interest to the building-long partitions. The same stepped device is used more modestly in the custom-built open-office modules (drawing, page 148). And finally, the detail is repeated in the layered tray ceilings of the elevator lobby and the board room.

There was some money in the budget—though the client required "maximum usage of the landlord's workletter credits"—for some rather luxurious finishes applied where they make a clear statement. Items: the elevator lobby is paneled in redwood burl; the board room is paneled in redwood burl with mahogany trim. The partitions in the management area are burlap-pattern translucent glass in mahogany frames; the ceiling has a special grid pattern, the carpet a handstitched grid.

As a proper British investment bank probably should be, all is calm and ordered and well-tailored—but, as should happen more often, the architect's skill has made standard space into something really very special. *W. W.*



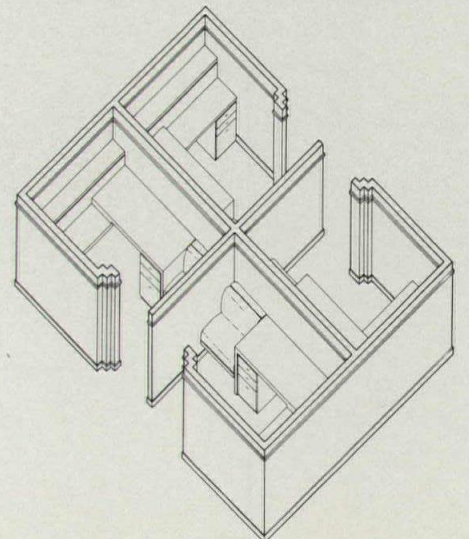
© Barbara Karant/Karant & Associates

The elevator lobby sets the elegant tone; with handsome burl redwood paneling, a well-detailed tray ceiling set at nearly 12 feet (by artful juggling of the services), a rich custom carpet with its handstitched grid pattern suggesting the detailing within. Above: the corridor space in the executive area. The color palette is derived from a grayed-down version of "Barclay Bank Blue" and the reds

of the building standard mahogany doors. Framing the carpet in many areas is a terrazzo edge with a blue-gray matrix mixed with carnelian granite chips.

Below, the office of the senior executive—with one of the notched corners and fitted downlights that reinforce the stepped detail. The desk is mahogany with steel base painted to match the carpet. Opposite: the board room, redwood paneled, with its table of carnelian granite and mahogany. The drawing below details a four-unit work station, custom-built of studs and drywall, trimmed in

mahogany, repeating the “special detail” and incorporating a built-in desk and guest settee. Below right, a detail of a typical perimeter office.



Offices for
Barclays Bank International,
Limited
Chicago, Illinois

Owners:
Barclays Bank International,
Limited

Architects:
The Landahl Group Inc.
213 West Institute Place
Chicago, Illinois 60610
Gregory W. Landahl, principal;

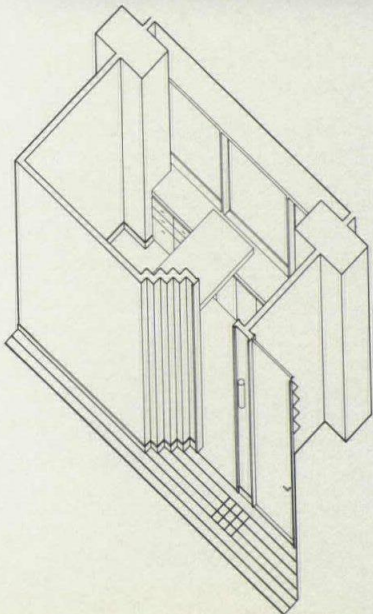
Jane J. Binkus, senior designer;
Glenn R. Bahler, technical
coordinator

Contractors:
Continental Interiors Inc. and
Schal Associates Inc. (general);
J. H. Oster Woodworking Co., Inc.
(millwork)

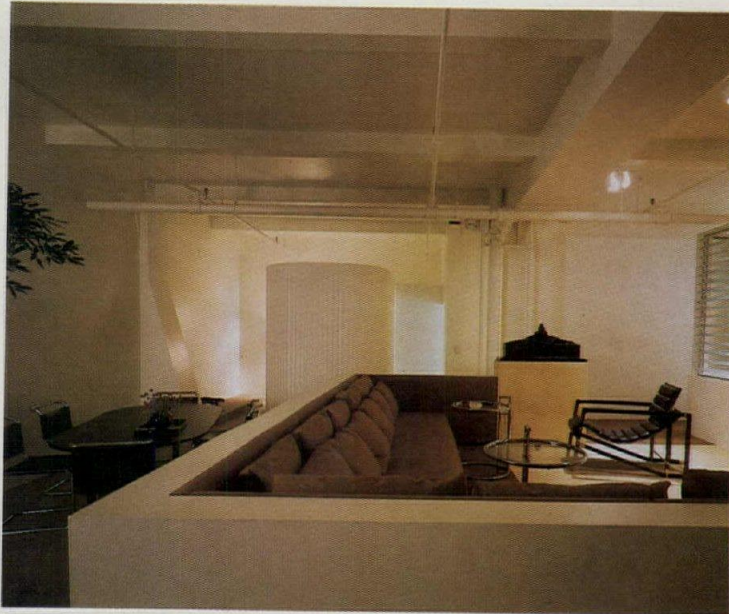
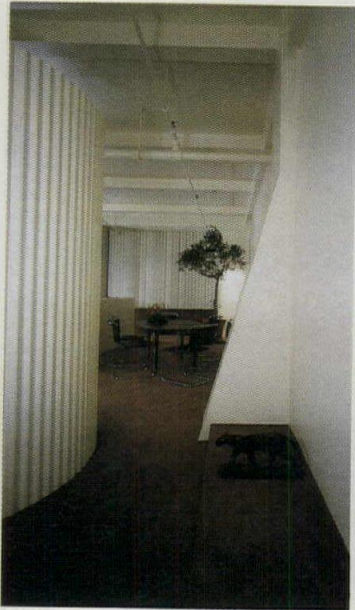
Photographers:
©Elizabeth Ernst/Karant &
Associates; ©Barbara Karant/
Karant & Associates



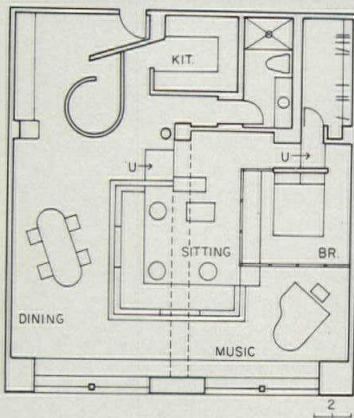
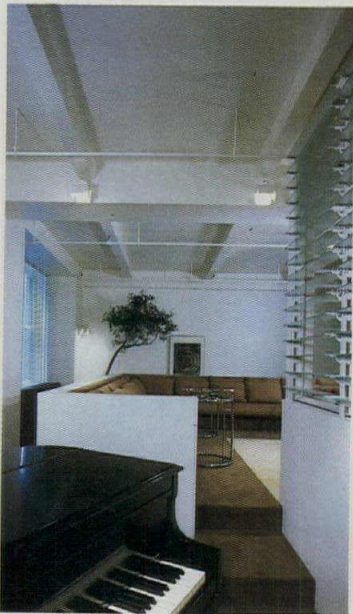
©Barbara Karant/Karant & Associates



Private island



Owner:
 Bern Rosen
Designer:
 Bray-Schaible Design
 80 West 40th Street
 New York, New York 10018
 Robert Bray, Michael Schaible,
 principals
Contractor:
 Mario Zino
Photographer:
 Rick Barnes



Manhattan loft owners face the problem—enviable to most city-dwellers—of large expanses of open space. The key word, of course, is “open.” This 1,500-square-foot apartment, for example, originally consisted of two large rooms entered abruptly from a hall door that opened to a fine view of the stove.

In the hands of designers Robert Bray and Michael Schaible, however, this ill-defined and ungainly *parti* became a carefully orchestrated progression of functional areas and planned vistas that creates islands of intimacy without vitiating the loft’s spaciousness. And while the Bray-Schaible trademarks of bold architectonic forms softened by rich color and texture are present, the change was accomplished simply, with simple materials.

The tone is set at the entry, where a skewed wall, a column built up to a flying buttress, and an arc of painted corrugated metal create a foyer opening to the dining area. Two steps up, nestled in a square plaster enclosure, is a sparsely furnished, stone-floored seating area lined with a plumply upholstered banquette.

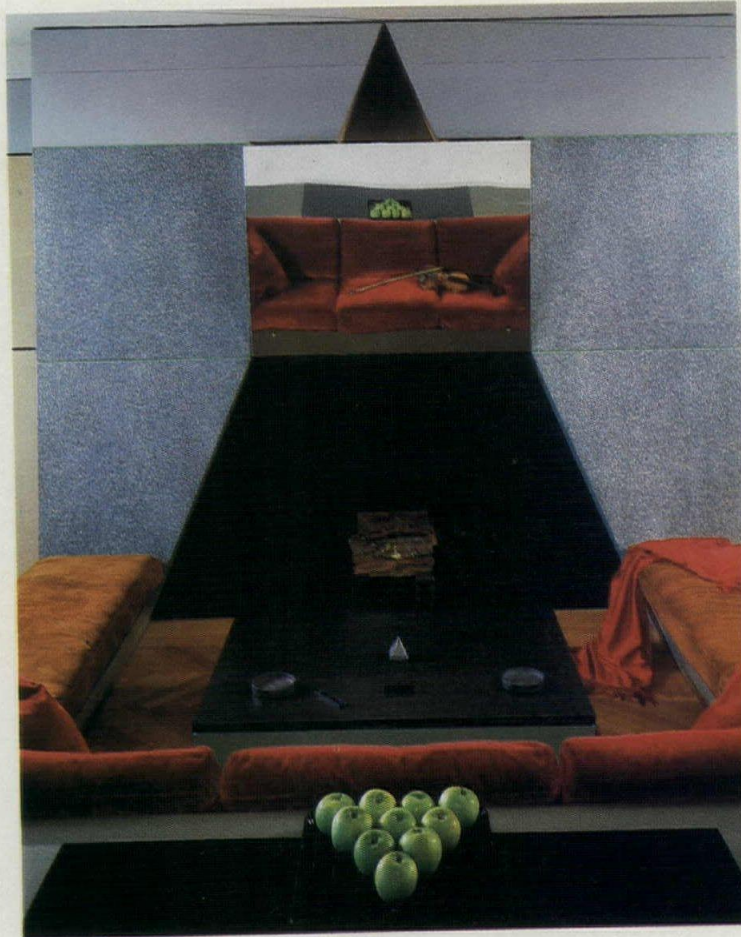
The spatial progression culminates, after yet another change of levels, with a sleeping cube walled in common jalousies, which, butt-joined and stripped of screens and hardware, take on an uncommon aspect. More important, they permit light transfer and free air circulation and at night become a rosy lantern colored by light bounced off a brick-red coverlet. *M. G.*





Self-portrait

Tsao Apartment
New York City
Calvin Tsao, Zack McKown,
Designers



"The ideas are more important than the forms," opines Calvin Tsao, looking over his 2,700-square-foot cooperative apartment. Working with Harvard GSD classmate Zack McKown, Tsao indulged his fancy for "schmaltz," "irony," "good" and "not-so-good" taste, as well as his predilection for the occasional pun and the not-so-occasional oblique and direct allusion. In and around the fireplace, for example, (photo above), Tsao almost-perversely

recalls Ledoux (the pyramidal form), an Edwardian country house (the inglenook pulling out from the wall), and Gunsmoke's Matt Dillon and Miss Kitty (the rust buckskin and red velvet seating cushions). In and around the foyer and gallery (photo left), Tsao cross-references fashion designer Charles James (the cut-on-the-bias closet curtain), Auguste Rodin (the male figure), and Jean Cocteau (the eerily ajar doors opening onto a mirror).

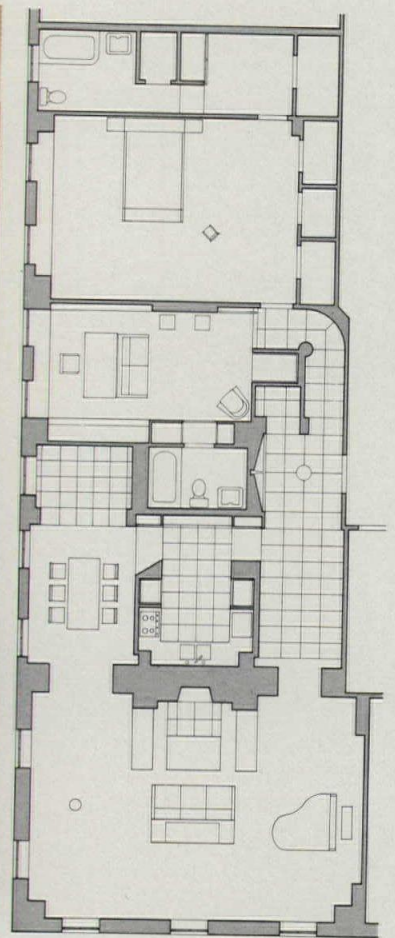
The chandelier hanging in Calvin Tsao's dining room originally belonged to Sigmund Freud. Or so said the octogenarian psychology professor from whom Tsao purchased the ornate fixture. If the story isn't true, it should be. For the father of psychoanalysis would surely have been delighted to shed whatever light he could on the exotic accouterments of Calvin Tsao's domestic life: a stuffed pigeon perched on a silk shawl at the edge of a baby grand piano, a gaping pyramidal void with three never-ignited logs at its base, a pair of doors held permanently ajar by a sliver of mirror, a plywood replica of a Rodin figure minus the third dimension, a giant red ball that appears to have a peripatetic life of its own, a child's rocking chair at the foot of a monumental winged bed on wheels. . . . Such are the things of which psychoanalytic dreams are made. But such are also some of the things from which contemporary architecture is derived—particularly the all-is-fair-in-allusion-and-reference faction.

There are allusions and references, however, and then there are allusions and references. The finialed Roman temples crowning the twin

towers of architect Emery Roth's 53-year-old San Remo apartment building in Manhattan, for example, constitute one kind; the aforementioned appurtenances of Calvin Tsao's 2,700-square-foot cooperative apartment in that same building, quite another. While both Roth and Tsao employ allusion and reference for purposes of architectural aggrandizement, we understand the glory that was Rome. A dead pigeon on the other hand...

"It's an allusion to Central Park," supplies Tsao, who acquired the pitiful curio in Shanghai. Though one might question not only the appropriateness, but the necessity of this particular reference—Central Park is, after all, clearly visible from any one of Tsao's 13 windows—it is nonetheless a fitting, if extreme, introduction to the idiosyncratic nature of Tsao's apartment: the key to which lies in *almost* forgetting that it's an apartment.

For although residential accommodation is supplied—and on a grand scale—these "5Rms w/PkVu," as the *New York Times* classifieds would have them, should be regarded as galleries in a mini-museum: While most of us choose to surround ourselves with personal



"We started from an abstract vantage point to conceive the architecture as didactic, to play with Classical and Modern vocabularies, and to attempt a reconciliation of the two." Whether you call it a noble cause, or mixed metaphors, the completed renovation clearly reflects Tsao and partner McKown's aspirations. After all but gutting the formerly two-bedroom apartment, the duo introduced a symmetrical ("Classical") plan, then "worked it in a modern-spatial combination." Tsao adds: "Interlacing that, of course, are certain symbolic

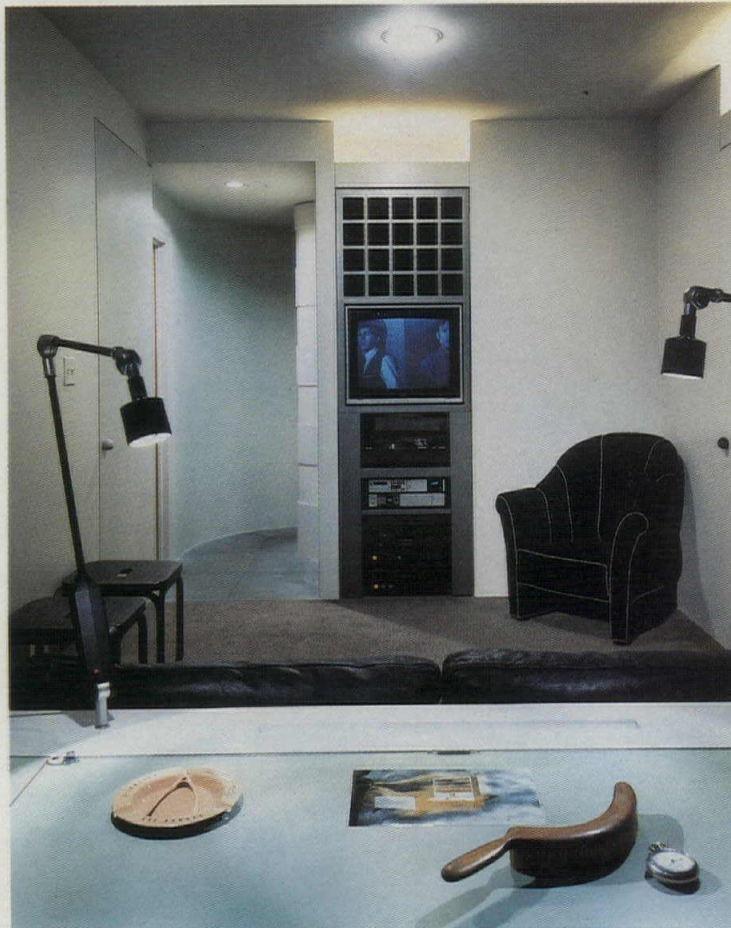
gestures." The free adaptation of Piero della Francesca's man-at-the-center-of-the-universe format, rendered in three dimensions in the dining-room niche (photo right), is one of those "symbolic gestures." The dining-room table is a free adaptation of the classic Shaker trestle table. "It's sort of neo-Bauhaus as well," adds Tsao. The metal chairs were modeled after one Tsao found in the San Remo basement: "I just cleaned up the proportions, and had them fabricated." They are, not incidentally, comfortable.





"It is the one purely functional room in the apartment," avers Tsao, referring to the den. And even though Gerrit Thomas Rietveld's 1934 "Zig-Zag" chair (at the drawing table) is not to everyone's ergonomic liking, the den is also the most comfortable room in the apartment. On the television screen,

beneath a gridded storage compartment for rolled blueprints, Tsao and McKown pose for a video portrait. On the drawing board, Tsao's winged bed caught mid-air (photo below); on the overleaf, Tsao's winged bed back on terra firma.



mementoes and souvenirs, 30-year-old Calvin Tsao has elevated this humble occupation to the level of art; some would say fetish. His apartment is a permanent exhibition space, in which highlights from his psycho-social-professional-intellectual history are prominently, if vestigially, displayed. The game, of course, is identifying them. An example: Those wings extended outward from Tsao's bed? An obvious reference to childhood-playmate Peter Pan. Too easy? Try the game in reverse. Find the referents for *Gunsmoke*-stars Miss Kitty and Matt Dillon, for German playwright Bertolt Brecht, for 15th-century Italian painter Piero della Francesca, for fashion designer Charles James, for French film-maker Jean Cocteau, for architect Claude-Nicolas Ledoux. . .

Perhaps the last word on Calvin Tsao's apartment rightfully belongs to his employer. When after three years the renovation was finally complete, Tsao dutifully invited the boss home to dinner. "So what do you think?" queried Tsao. To which Ieoh Ming Pei, looking out across Central Park, replied: "It's hard to go wrong with a view like this." C.K.G.

Tsao Apartment
New York City

Owner:

Calvin Tsao

Designers:

Calvin Tsao, Zack McKown
622 West End Avenue
New York, New York 10024

Consultant:

Frank Tipaldo (technical)

Contractor:

Clayton-Wilson Construction

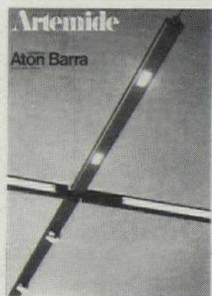
Photographer:

Paul Warchol

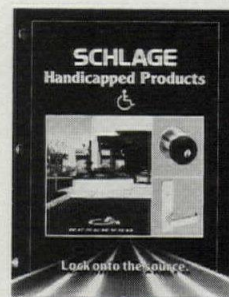




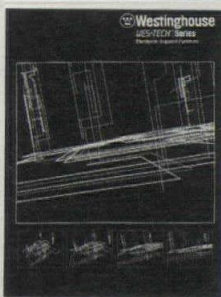
For more information, circle item numbers on Reader Service Card, pages 221-222



Modular lighting system
The *Aton* system designed by Ernesto Gismondi is covered in a 24-page color brochure. The system features different-sized modular units of lacquer-finished extruded aluminum, which accommodate halogen, fluorescent or incandescent lamps. Artemide, Inc., New York City.
Circle 400 on reader service card



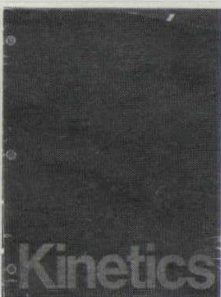
Barrier-free hardware
A 4-page brochure covers knobs and levers designed for the handicapped. Included are knobs with knurled edges or abrasive coatings designed to help blind people identify doors leading to dangerous areas. Decorative lever handles are also featured. Schlage Lock Co., San Francisco, Calif.
Circle 406 on reader service card



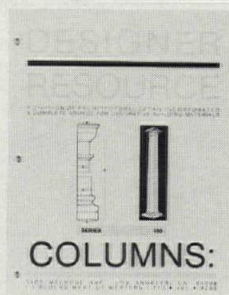
Computer furniture
A 14-page color brochure covers the *Wes-Tech* series of computer furniture and accessories. Photos illustrate a number of installations and ergonomic features, and a diagram shows some typical office configurations. Westinghouse Furniture Systems, Grand Rapids, Mich.
Circle 401 on reader service card



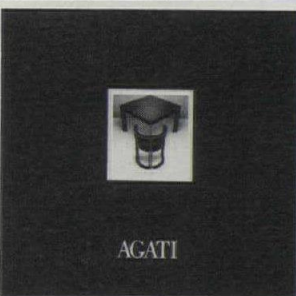
Ceramic tile
A tile sample kit contains 4- by 8-in. samples of each of the 23 different ceramic tiles produced by this manufacturer. Also included are complete specifications as well as recommended applications. International American Ceramics, Inc., Tulsa, Okla.
Circle 407 on reader service card



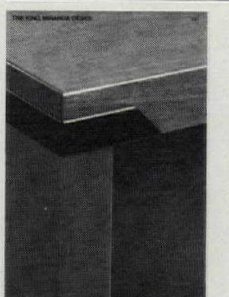
Furniture
A color catalog features a collection of contemporary stools, chairs, ganged seating and tables. Stools come with and without backs. Both stools and chairs come upholstered and plain. Photos show all models in primary colors and neutrals. Kinetics, Rexdale, Ontario.
Circle 402 on reader service card



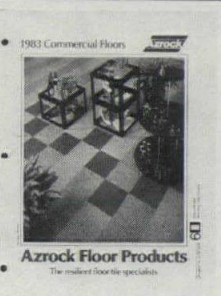
Architectural details
A set of seven catalogs serves as a source for hard-to-find details for period interior and exterior designs. Among the items listed and shown are columns and capitals, mantles, metal ceilings, moldings and Victorian millwork. Designer Resource, Hollywood, Calif.
Circle 408 on reader service card



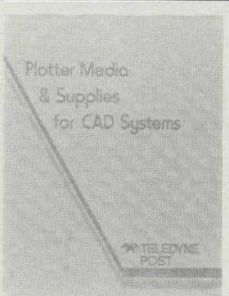
Furniture
Several collections of conference and occasional tables and chairs designed by Joe Agati are illustrated in an 8-page color brochure. Included is the *Petro Collection*, winner of an IBD award in 1982 and a Daphne award in 1983. Agati, Chicago.
Circle 403 on reader service card



Office furniture
Photos illustrate the *King Miranda* collection of desks and cabinets in a 12-page color brochure. Dimensions and descriptions are included as well as close-up photos and diagrams showing details such as wire management and drawer pulls. Atelier International, Ltd., New York City.
Circle 409 on reader service card



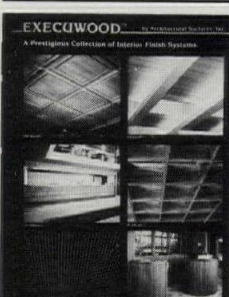
Tiles
Photographs of room settings illustrate several collections of vinyl floor tiles in a 20-page color brochure. Dimensions, technical data, standard applications and a color chart are included as well as abridged specifications. Azrock Industries, Inc., San Antonio, Texas.
Circle 404 on reader service card



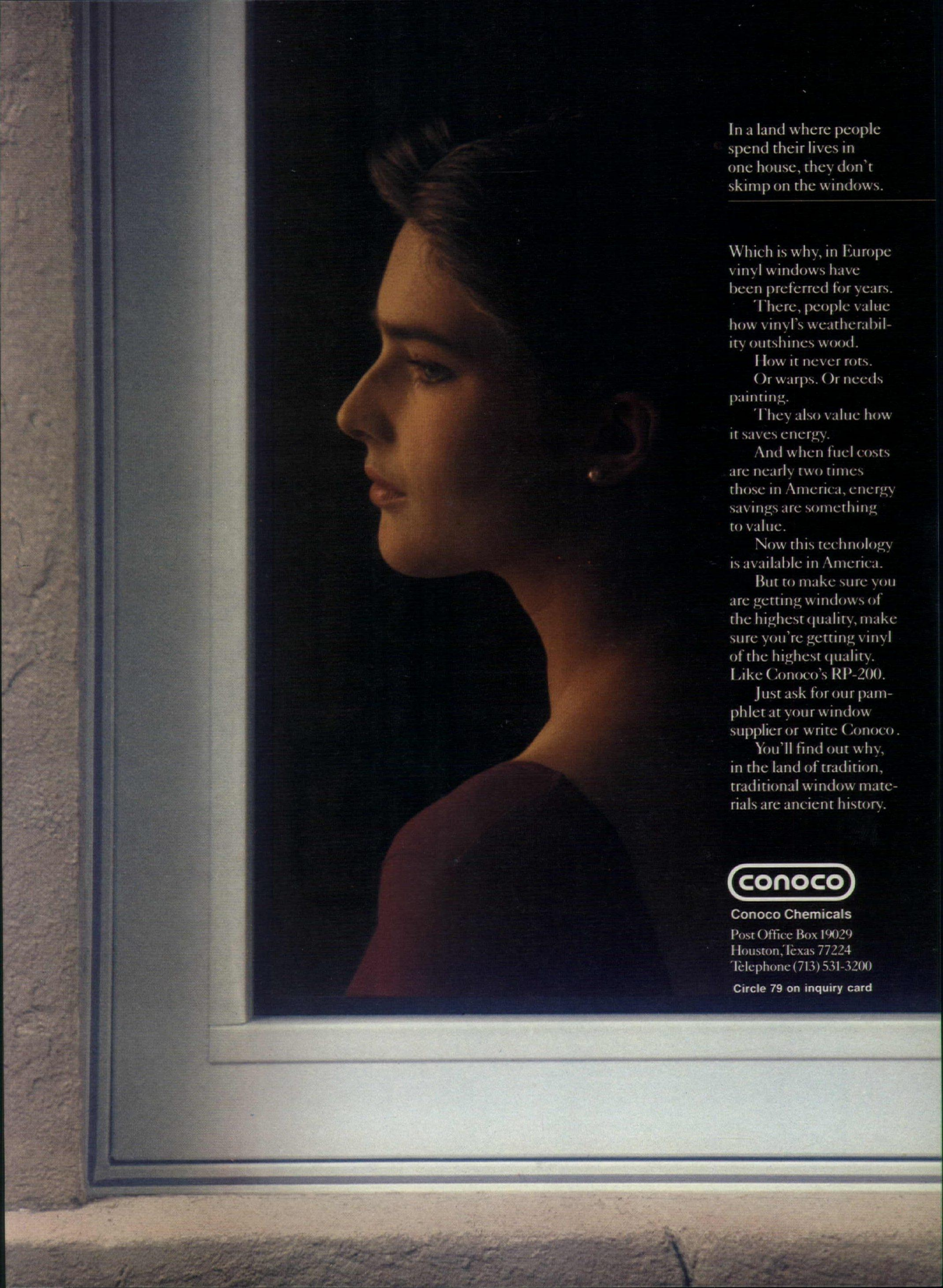
Plotter media and supplies
A packet of literature includes samples of vellums, bonds and drafting films as well as price lists of electrographic plotter supplies. Separate pages describe dimensions of media, plotter pens, points and inks. Teledyne Post, Chicago.
Circle 410 on reader service card



Desk accessories
The mirror-finished stainless-steel *SST 9100* collection is featured in a 4-page color brochure. The collection includes letter trays, ashtrays, pencil cups and wastebaskets, all with matte black interiors. McDonald Products, Buffalo, N.Y.
Circle 405 on reader service card



Wall and ceiling finishes
Solid woods and veneers laminated to support/suspension systems are featured in a 16-page color brochure. Also covered are metal, mylar, vinyl and high-pressure-laminate architectural tambours. Architectural Surfaces, Inc., Long Lake, Minn.
Circle 411 on reader service card

A black and white photograph of a woman in profile, looking out of a window. The lighting is dramatic, with the window frame and the woman's face highlighted against a dark background. The window frame is visible on the left and bottom edges of the image.

In a land where people spend their lives in one house, they don't skimp on the windows.

Which is why, in Europe vinyl windows have been preferred for years.

There, people value how vinyl's weatherability outshines wood.

How it never rots.

Or warps. Or needs painting.

They also value how it saves energy.

And when fuel costs are nearly two times those in America, energy savings are something to value.

Now this technology is available in America.

But to make sure you are getting windows of the highest quality, make sure you're getting vinyl of the highest quality. Like Conoco's RP-200.

Just ask for our pamphlet at your window supplier or write Conoco.

You'll find out why, in the land of tradition, traditional window materials are ancient history.

CONOCO

Conoco Chemicals

Post Office Box 19029

Houston, Texas 77224

Telephone (713) 531-3200

Circle 79 on inquiry card

Designer's Saturday 1983

From its name, one might assume that Designer's Saturday, the Northeast furnishings show, is held in one day. In fact, it is held over a period of three days and this year it begins on Thursday, October 13. The focus of the program on this day—Facilities Management Day—will be the problems facing designers involved in office automation and facilities integration. Speaking on the subject will be Michael Clevenger of the Office Standards Research Division at Xerox and James Morgan of the Project Consulting Department at Cushman & Wakefield.

On Thursday afternoon, the showrooms of the 49 member firms of Designer's Saturday will feature presentations by members of 25 distinguished architectural and design firms, including Joseph Rosen of ISD, Inc., Jack Dunbar of dePolo/Dunbar and John Belle of Beyer, Blinder, Belle. The presentations will cover specific design problems these designers have encountered in their work.

On Friday evening, October 14, a seminar called "Meet the Press" will include six of the design world's most influential magazine and newspaper editors, who will give slide presentations and discuss topics ranging from the current state and future of design to the effect of the media on design. On Saturday evening, Designer's Saturday will once again hold a reception at The Metropolitan Museum of Art.

From 9:00 to 5:00 during each day of the three-day event, the 49 members' showrooms will be open to display their newest products. A selection of these products is shown on the following pages.

1. Chair: The bentwood side chair, designed by Warren Snodgrass, comes in light oak, dark oak and walnut finishes. Five models include open and full backs with or without arms and full backs with fully upholstered arm inserts. Steelcase, Grand Rapids, Mich.
Circle 300 on reader service card

2. Chairs: Flexturn office chairs have pedestal or cantilevered bases and come with or without arms. Shells are nylon and trim is either steel tubing or bentwood. Pedestal bases are glass-filled nylon and have double casters. Beylerian Ltd., New York City.
Circle 301 on reader service card

3. Sofa: The 2-seat sofa of the Allegro Collection has a frame of molded plywood and hardwood and comes upholstered in a

choice of 225 fabrics and leathers. Brayton International, High Point, N.C.
Circle 302 on reader service card

4. Workstations: Activity Center Modules have glare-free postformed laminate desk tops. Bases consist of 3 steel elements: weighted feet, vertical supports housing lift mechanisms, and wire management ducts. Harvey Prober, Inc., New York City.
Circle 303 on reader service card

5. Computer workstation: The Zapf station includes an acoustical printer closet with an optional acoustic foam silencer. A disk-drive hanger frame gives easy access to material. Knoll International, New York City.
Circle 304 on reader service card

6. Desk: The surface and sides of the Tech 3 come in oak, ash, walnut and mahogany in several finishes. The stainless-steel pedestal comes in bronze or chrome or a number of color finishes. Modern Mode, Inc., Oakland, Calif.
Circle 305 on reader service card

7. Chairs: A side chair designed by Toshiyuki Kita is made of beech and comes in either a natural finish or a choice of 6 colors in a matte opaque finish. Stendig International, Inc., New York City.
Circle 306 on reader service card

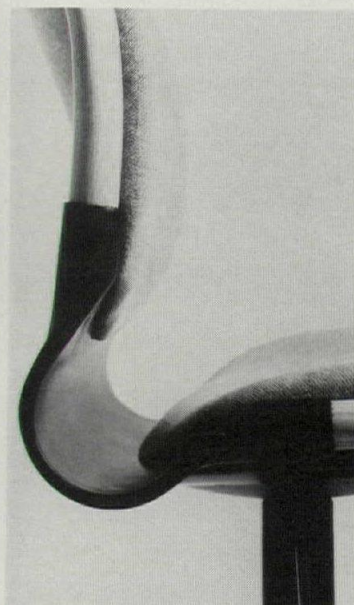
8. Chair: The Crista Chair has a stamped steel shell and molded cushion form. Armrests are topped with self-skinning foam pads. The sled base is tubular steel. Sunar/Hauserman, Inc., Waterloo, Ontario.
Circle 307 on reader service card

9. Bathroom: Glace, a modular cabinet system designed by Luigi Massoni, includes hampers, concealed towel racks and closets. It comes in 6 high-gloss color finishes. Surfaces include marbles and granites. ICF, Inc., New York City.
Circle 308 on reader service card

10. Tables: The Belschner series includes 20 table-top sizes, 4 shapes and 2 heights. All are made of particleboard finished in polyester resin in a choice of 21 colors. Metropolitan Furniture Corp., South San Francisco, Calif.
Circle 309 on reader service card
Continued on page 169



1



2

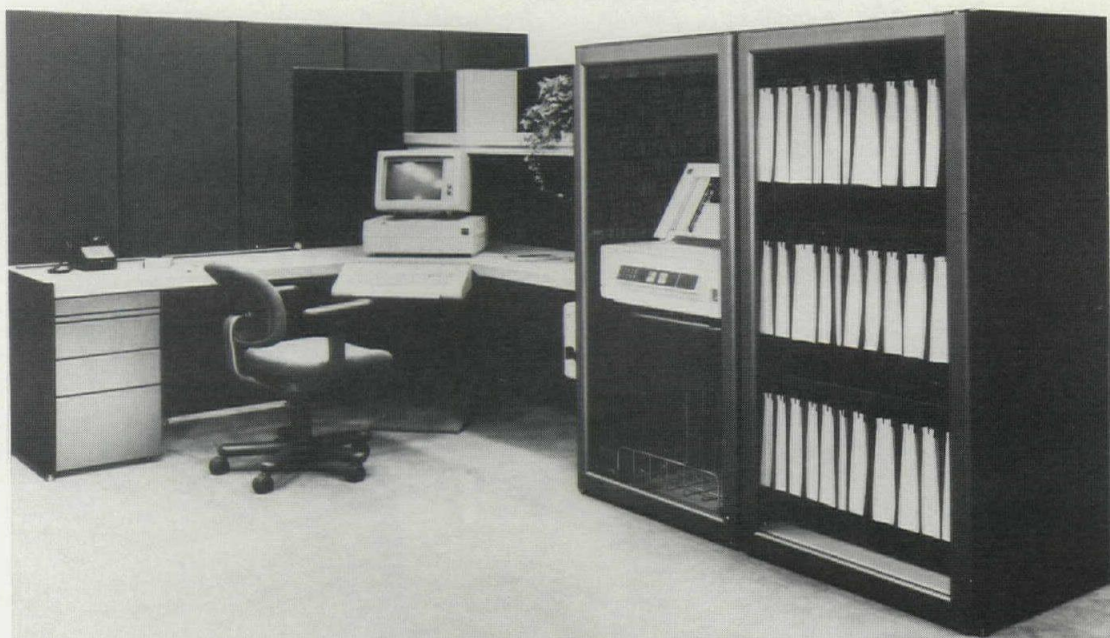


3



4

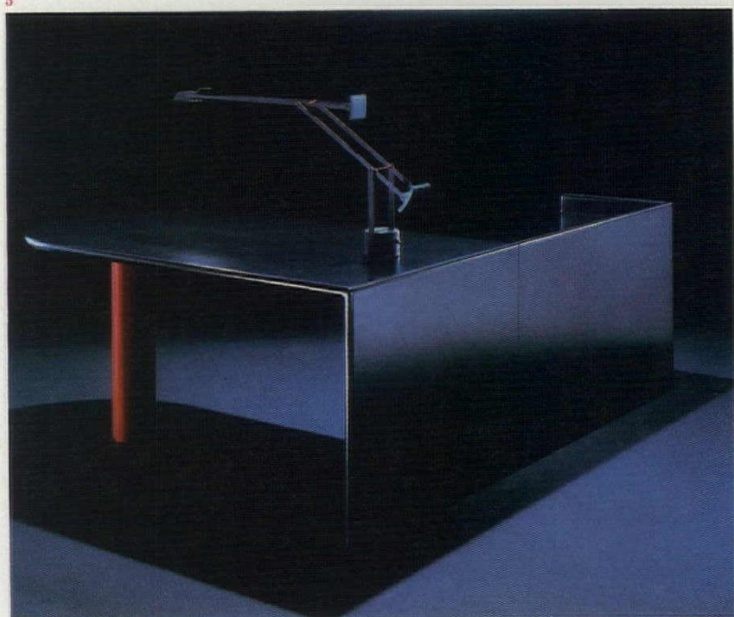
For more information, circle
item numbers on Reader Service
Card, pages 221-222



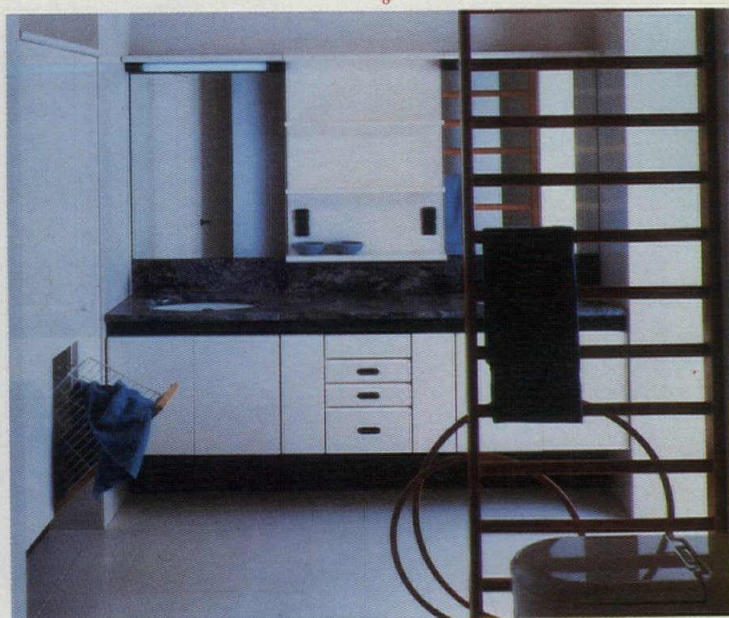
5



8



6



9



7



10

Trilogy called for intelligent flexibility.



Interior Design by Gensler and Associates/Architects

Thoughtful planning and Haworth open office systems provided it. Computer designers Trilogy Systems Corporation wanted their new headquarters to emphasize high technology, while affording intelligent solutions for growth. The project architects and designers created a contemporary open plan approach with standardized Haworth work stations that are easily reconfigured.

Haworth's comprehensive offering of UniTek™ Electronic Support componentry plus the electrical distribution capabilities of TriCircuit ERA-1® panels best accommodated Trilogy's widely applied office electronics. The result—an intelligent, aesthetically pleasing, systems solution.

Send for the "Haworth Case Study Package" today: Haworth Inc., One Haworth Center, Holland, MI 49423 U.S.A.



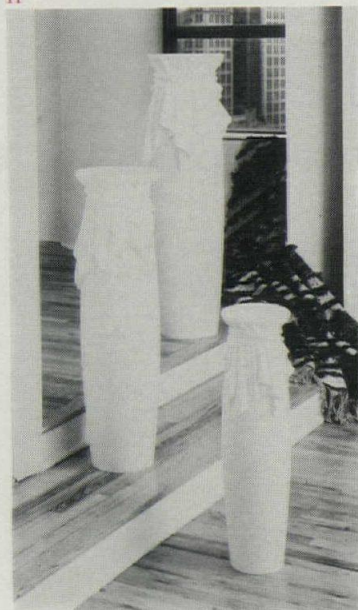
HAWORTH
OFFICE INTERIOR SYSTEMS

Circle 80 on inquiry card

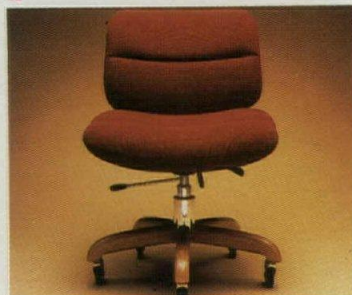
11. Seating: Two series of chairs feature seamless 1-piece fabric upholstery. Task chairs have swivel-tilt mechanisms; pneumatic seat height control is optional. Both series come in fabrics with 119 color and texture possibilities. Haworth, Inc., Holland, Mich.
Circle 310 on reader service card



12. Pedestals: Alberto Pinto's pedestals come in 3 heights: 31, 41 and 51 in. They are made of fiberglass and come in standard or custom colors. Other items in the *Pinto Collection* are tables and undraped versions of the pedestals. ObZhay, New York City.
Circle 311 on reader service card



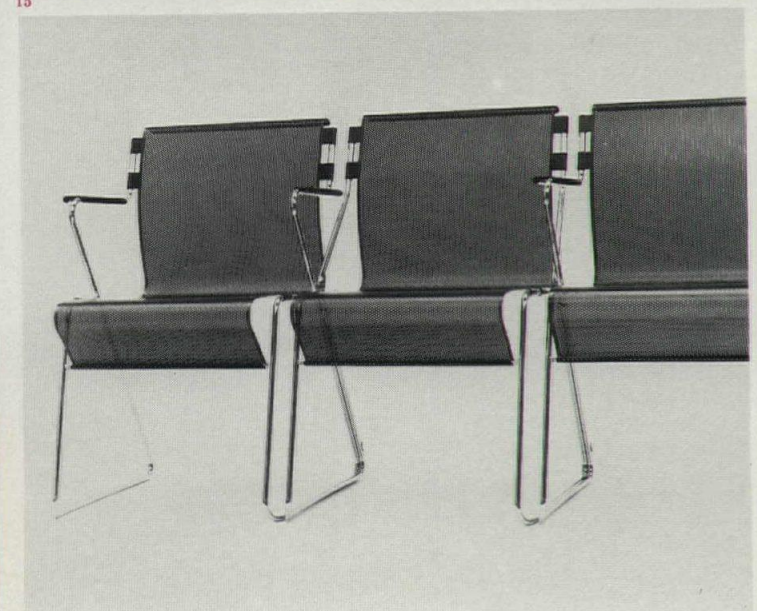
13. Chair: Warren Platner's machine-operator's chair has a laminated bentwood frame in a choice of white oak, walnut or maple. Upholstery comes in a choice of wools, wool blends and leathers in a wide range of colors. Pneumatic controls adjust seat and back height and angle. C.I. Designs, Medford, Mass.
Circle 312 on reader service card



14. Workstation: The *COM* secretarial station has a column-and-beam infrastructure that channels telephone, power and data lines out of sight while supplying load-bearing support. Worksurfaces are plastic laminate. Krueger, Green Bay, Wis.
Circle 313 on reader service card



15. Desk: The *Oneida Series* desk, designed by Wendell Castle, comes in combinations of 6 different wood species, including Macassar ebony, Swiss pear, koa and Australian walnut. Design features include a stepped graduation at the edge of the top, tapered octagonal legs, sterling silver inlays, hemispheric finials at each corner of the top and a ball at the foot of each leg. The Gunlocke Co., Wayland, N.Y.
Circle 314 on reader service card



16. Seating: The *Nero* series of chairs, available with or without arms, may be ganged or stacked. Bases are chrome, and seats are black perforated metal. Dux Interiors, Inc., New York City.
Circle 315 on reader service card
More products on page 171



11

12

13

14

15

16

Banca. Practical. Comfortable.

A beautifully executed design, practical and comfortable Banca is available in chrome or epoxy-coated frames and in an array of covering selections.

Featuring a continuous oval, steel-tube side frame with cross supports on the front, rear and at the base, Banca is ruggedly constructed but light in scale. This makes Banca a perfect selection for office, reception area or for general institutional use.

For more information on Banca or for our complete Catalog, request on your professional letterhead.



Loewenstein.

Quality seating and the service to match.

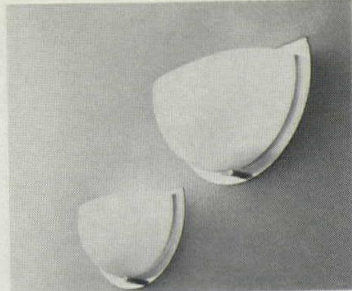
Loewenstein, Inc. Post Office Box 22029, Fort Lauderdale, Florida 33335, (305) 525-8453.
Chicago Showroom: Merchandise Mart Space Number 1098, (312) 644-7240.
Sales Representatives: Scottsdale Arizona: George Humrich & Associates, (602) 996-6146. Los Angeles, California: The Scheffey Group, (213) 386-7991.
San Francisco, California: Gerton/Koehler, Inc., (415) 621-3400. Denver, Colorado: Charles J. Eisen, Inc., (303) 368-0953.
Miami, Florida: Joseph Schmidt Company, (305) 573-0686. Atlanta, Georgia: Howard M. Shore & Associates (404) 351-2226, (800) 241-7075.
Edwardsville, Illinois: Robert L. Beegle Associates, (618) 656-2706. Marblehead, Massachusetts: Terra Nova Associates: (617) 631-6212.
Minneapolis, Minnesota: Mike Ketchum: (612) 338-6711. New York, New York: Joel Norman, Inc., (212) 751-9330.
Rochester, New York: Griffin and Van Nostrand, (716) 458-9586. Langhorne, Pennsylvania: Art Abramsohn & Associates, (215) 757-7615.
Portland, Oregon: William Gosser, (503) 222-6594. Texas: Van Sant-Henderson, Inc., Dallas (214) 747-4376, Houston (713) 522-8282.



Lounge system

The arms and backs of the *Modulor* lounge system seating consist of the same elements. They come in heights of 22, 27 and 32 in. Seat elements are 24 in. square. The system comes upholstered in any of this manufacturer's line of textiles. Tables come in rectangles or in 45, 60, or 90 deg wedges. The high-gloss, urethane-finished tops are attached to upholstered bases, permitting tables to become independent modular units. Kimball International, Jasper, Ind.

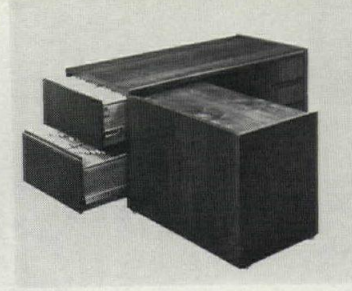
Circle 316 on reader service card



Wall fixtures

Designed by Ernesto Gismondi, *Doral* wall fixtures feature solid brass wall plates in polished brass or bronze finishes. Diffusers are hand-blown opaline glass. Fixtures come in two sizes. Artemide, Inc., New York City.

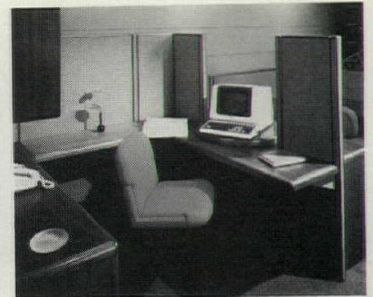
Circle 319 on reader service card



Desk

The secretarial desk of the 3900 line has two 30-in.-wide, 18½-in.-deep file drawers built into its side to utilize dead space. It also features a 23-in.-wide return to accommodate a CRT terminal. The desk comes in solid oak or walnut. Conwed Corp., St. Paul, Minn.

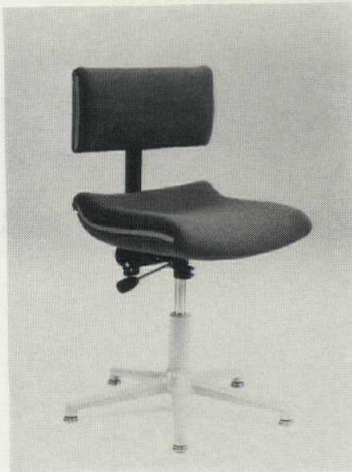
Circle 320 on reader service card



Panel system

The *Pass-Thru Panel* system allows two people to use the same VDT while in their own workstations. The system offers either pullout keyboard surfaces or a lazy Susan unit that carries both the terminal and the keyboard. Lehigh-Leopold, Burlington, Iowa.

Circle 321 on reader service card
Continued on page 173



Chair

The #0927 model of the *Michigan* collection features a die-cast aluminum frame in a choice of polished aluminum, powdered coatings in 4 colors, or lacquer finishes in 10 colors. Upholstery may be chosen from 5 different lines of material, including wools, wool blends, leathers and synthetics. The chair comes with or without casters. Castelli Furniture, Inc., New York City.

Circle 317 on reader service card



Office system

The *Electronic Office* features a panel-mounted, dual-height worksurface for CRT operators. Other features are electrical outlets at both the floor and worksurface levels and panel-mounted cabinets with task lights. All-Steel, Inc., Aurora, Ill.

Circle 318 on reader service card

Sentinall by kenall

Lighting unequaled in style, efficiency and durability.

The Sentinall series by Kenall has been designed for the eighties and beyond. With its stylish, compact design, Sentinall can be used in any indoor or outdoor application where aesthetics and durability are important. Sentinall is available with several different trim effects and refractor combinations.

The Sentinall series combines contemporary looks and features. Included are a one piece injection-molded polycarbonate lens for unbreakability, a choice of several efficient low-wattage fluorescent lamps that provide energy savings, gasketing and an anodized aluminum backplate for weatherproof protection. A single tamperproof POSIGRIP screw or a standard slot screw is provided.

The Sentinall is here, providing all of the features you expect from a Kenall lighting fixture!

© 1983 Kenall Manufacturing Company Patents Pending
4140 W. Victoria Street • Chicago, IL 60646 (312) 463-8500 • Telex: 721481

Circle 82 on inquiry card

INTRODUCING S-FLOOR, THE ELEVATED, 2' x 2' MODULAR SLAB!



If you're building state-of-the art working environments, they probably offer optimum user flexibility. Yet no space is truly flexible if the locations of terminals for its electrical and mechanical systems are difficult and costly to change. Perhaps the best way around this problem is to install access flooring throughout the structure.

Owners and architects have resisted that option however, for reasons of cost and the shake, rattle and instability often associated with "computer flooring".

But now because of a totally new structural concept combined with a space-age material, S-Floor makes access flooring practical for general use in any building.

By installing S-Floor's elevated modular slab, your building's users will have instantaneous access to a below floor plenum which can accommodate HVAC, electrical, communications and EDP lines, as well as unforeseen future

developments and capacity.

Your building's users and visitors will walk confidently on a surface with the solid feeling of a poured slab. And since the system uses no grid or stringers, maximum accessibility is assured.

S-Floor makes economics sense too. Some users predict it will quickly pay for itself where a high rate-of-office changeover condition exists.

So if total flexibility is for you, look into S-Floor's elevated modular slab. Call or write for literature or samples, without obligation, of course.



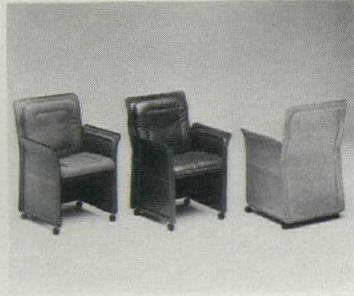
Innocrete Systems, Inc.
Cranford, New Jersey, Tel: (201) 272-0573
Mississauga, Ontario, Tel: (416) 274-1490
Al Khobar, Saudi Arabia, Tel: 857-4984

Circle 83 on inquiry card



Office furniture

TFS, a traditional furniture system designed to accommodate computer equipment, has solid walnut surfaces, wood raceway covers and bronze drawer and door pulls. A system highlight is *Remote Centra*, a central locking device, which locks up to five cabinets at once. Artec, Jasper, Ind.
Circle 322 on reader service card



Armchair

The #143 armchair comes on casters and is available entirely in saddle leather or in fabric coordinated with saddle leather trim. It is part of the *Meteora Series*, which includes desks, conference tables and cabinets. The Pace Collection, Inc., New York City.
Circle 325 on reader service card



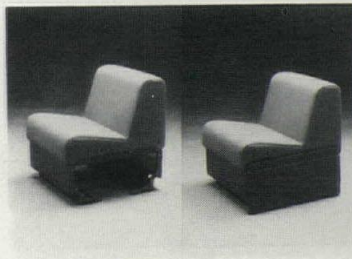
Workstation

Elements of the *VDU* (Video Display Unit) workstation include terminal and printer tables and linking surfaces for terminal sharing. These elements were designed by Mario Bellini to complement the *Marcatre Furniture System*. Atelier International, Ltd., New York City
Circle 326 on reader service card



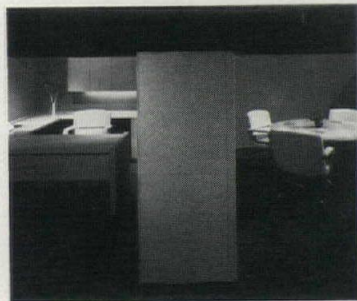
Armchair

The *Lyre* chair, designed in the 1940s by Robsjohn-Gibbins and now being reintroduced, is made of European beech. The seat is custom upholstered. Jack Lenor Larsen, Inc., New York City.
Circle 327 on reader service card
Continued on page 175



Seating

The *RAF System*, designed by William B. Raftery, features bases and end panels made of ABS textured plastic, which comes in 16 colors. Units may be joined together to require only two end panels. Upholstery comes in any of this manufacturer's fabrics, vinyls or leathers and can be replaced on-site with no special tools or skills. Vecta Contract, Grand Prairie, Texas.
Circle 323 on reader service card



Office system

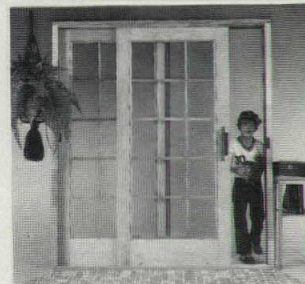
The *Elective Elements I* system features welded steel frames in panels that accommodate power distribution, acoustical material and a variety of panel surfaces, including wood veneers and fabrics. A leveling bar permits continuous panel contact with the floor. Wire management at the worksurface level of the system accommodates telephones and computer equipment. Stow/Davis, Grand Rapids, Mich.
Circle 324 on reader service card

Patio Door Multiple Choice.



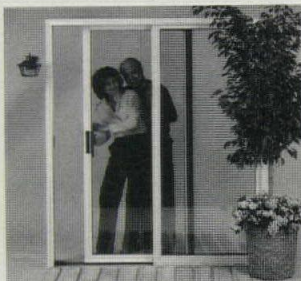
New innovative design! All the warmth, beauty and insulating quality of fine Ponderosa Pine wood construction. Tight fitting... Air Infiltration Factor (A.I.F.) of only .12.

The Courtyard Swinging Door



Elegant French door styling in a sliding door! Sized to replace old sliders, size-for-size. Thermally efficient... A.I.F. of only .25 - performs well in all applications.

The Courtyard II Sliding Door



Designed like no other vinyl clad door! Energy-saving design with the warmth of wood inside, and the maintenance-free durability of a vinyl clad wood exterior. A.I.F. of only .25.

THE THERMA CLAD DOOR



The warmth, beauty and insulating quality of Ponderosa Pine wood... the natural alternative to aluminum doors. A.I.F. of only .25. Can be stained or painted to blend with any decor.

THE THERMA WOOD DOOR

All Malta doors are available in standard sizes including new space-saving 5-ft. widths. Lots of options, including wood grilles, triple pane insulating safety glass.
Sized for replacement or new construction.

Malta has the door that's right for you.

For the name of your nearest distributor, contact MALTA at 614 962-3131, or write P.O. Box 397, Malta, OH 43758.

KEEPING YOUR OPTIONS OPEN

The Von Duprin 33

The 33 is the way to go if you happen to be working with narrow stile, medium stile or flush doors. You can also specify electric latch retraction or an electric alarm that can interface with other alarm components.

Available as either a concealed vertical rod, a surface vertical rod, or rim device, the Von Duprin 33 has unique touchbar control that responds to a touch anywhere along the bar, the ability to be cut on

location and a variety of popular finishes.

The Von Duprin 33. Feasible. Flexible. And preferred by architects for any number of applications.

The Von Duprin 33. It keeps your options open.

For more information, write for Bulletin 833.

Von Duprin

400 West Maryland Street
Indianapolis, Indiana 46225
(317) 637-5521



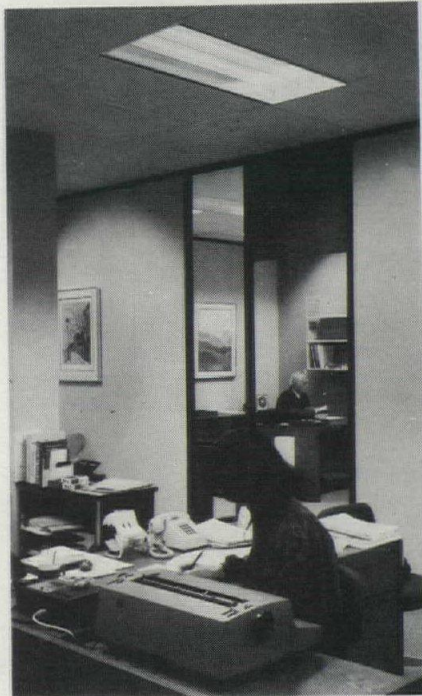
VON DUPRIN

Part of worldwide Ingersoll-Rand

33

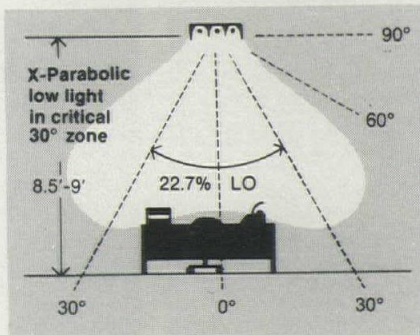
Circle 85 on inquiry card

NEW from LPI—
The revolutionary
energy saving
X-PARABOLIC™
fluorescent luminaire



**10% more light with
25% less energy.**

- LPI's unique open-bottom parabolic reflector design is 86.3% efficient, provides wide distribution pattern. No light wasted by light-absorbing lenses, louvers, or baffles. Fewer fixtures needed—gives 35% to 40% more light with three lamps than typical four-lamp units. Requires 2/3rds less maintenance.
- Versatile. Available for 1, 2, or 3 40-watt rapid-start lamps; for surface or pendant mounting, or recessed units for most ceiling systems and air handling functions. Ballast and switching options allow multi-level lighting, all with optimum ESI values.

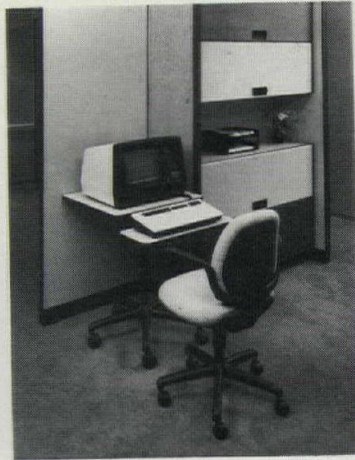


Ask your LPI representative,
or write for literature.

LIGHTING PRODUCTS INC.
P. O. Box 370,
Highland Park, IL 60035
(312) 831-2500 Telex: 25-6164

Circle 86 on inquiry card

Continued from page 173



Computer support
Freestanding *System R* computer support tables feature options of adjustable or fixed keyboard surfaces and mobile or fixed bases. Tables also have adjustable screen surfaces. American Seating, Grand Rapids, Mich.
Circle 328 on reader service card

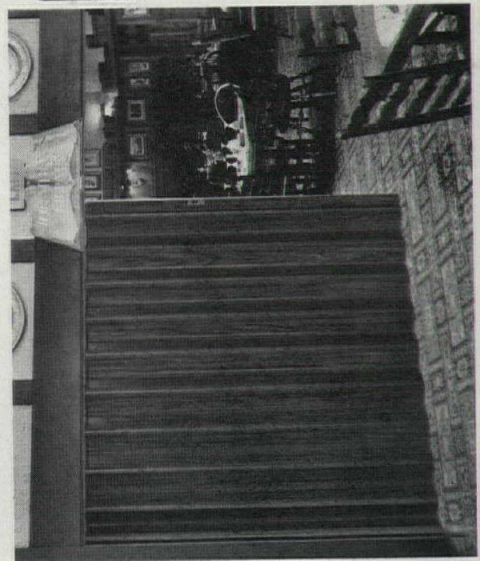
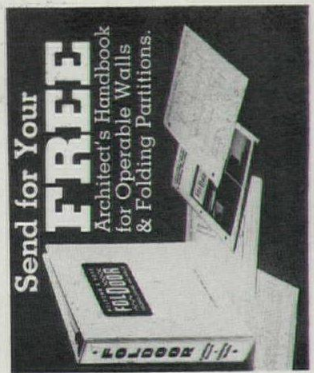


CRT furniture
The *1900* series traditional-style mobile CRT table shown here is available in oak or walnut in a variety of oil or catalyzed lacquer finishes. Also in the series is a printer table, a sectional CRT table and an executive CRT desk unit. Alma Desk Co., High Point, N.C.
Circle 329 on reader service card



Pedestals
The *M & M Series* of drum tables and pedestals comes in a number of materials, including stainless steel, bronze, wood and opaque color finishes. The series comes in a wide variety of sizes. Brueton Industries, Springfield Gardens, N.Y.
Circle 330 on reader service card
Continued on page 177

**HOLCOMB & HOKE
MFG. COMPANY, INC.**
P.O. Box A-33900
Indianapolis, Indiana 46203



Circle 87 on inquiry card

DIVIDE AND CONQUER WITH FOLDOOR®

CLASSICS

See the entire collection at our showrooms, or write on your letterhead for our new catalogue. Or design your own fixture. We'll do the contract work. We do it all. And we do it here in the U.S.A.

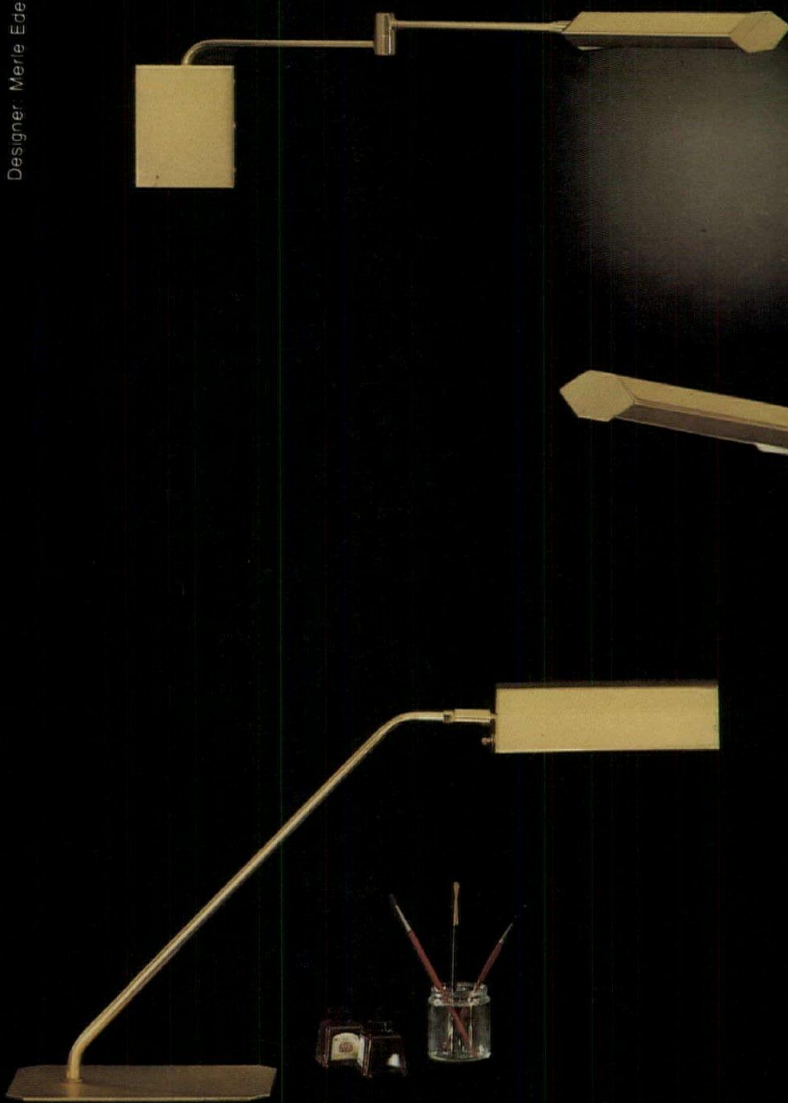
KOCH+LOWY INC.
THE PAST, PRESENT, AND FUTURE
OF MODERN LIGHTING

Circle 88 on inquiry card

200 Lexington Ave., # 1409, New York, N.Y. 10016
Pacific Design Center, 8687 Melrose Ave., Los Angeles, Calif. 90069
10044 World Trade Center, Dallas, Texas 75258

1245 Merchandise Mart, Chicago, Illinois 60654
Galleria Design Center, 101 Kansas Street, San Francisco, Calif. 94103
C423.2 Commerce Wing, Southern Furniture Center, High Point, N.C. 27261

Designer: Merle Edelman



FACETS

Gem-shaped elegance in solid brass. New slim-line hexagonal weighted base. Meticulous workmanship, functional beauty in polished brass or chrome finish. (Series comes complete with energy-saving Norelco PL9W bulb.)

Revolutionary. Norelco PL9Watt bulb (equal to regular 60Watt, but without the heat). Uses 80% less energy and will burn an amazing 10,000 hours.





Office furniture

The *Sudbury Collection* desk has a solid mahogany top and sides surfaced in mahogany veneer. Brass drawer pulls come in two styles—either flush or the traditional rings. The desk stands 29 in. high and comes in three sizes: 64 by 34 in., 72 by 42 in., and 84 by 42 in. Other components of the collection are credenzas and upper cabinets. Dunbar, Berne, Ind.
Circle 331 on reader service card



Modular seating

Centrum is a seating system with a seat height of 18 in. and depth of 29 in. Units have steel frames covered by molded urethane and may be upholstered in any fabric from this manufacturer's line or in custom-ordered fabrics. Arconas Corp., Mississauga, Ontario.
Circle 332 on reader service card



Chair

The *Funghi* side chair comes with or without arms. The inner and outer shells of the chair are injection molded plastic, the cushion is fire-retardant molded polyurethane foam and the sled base is tubular steel. Upholstery comes from a choice of 6 fabric lines, including wools, vinyls and leathers. The seat and back of the chair are joined with a pivot to allow adjustment to body movement. Backrest and seat height and inclination can be adjusted. Corry Jamestown Corp., Corry, Pa.
Circle 333 on reader service card

This SICO® Room Maker is a sale maker.



Condominiums, townhomes, conversions—any home that makes better use of space has the competitive edge today. And you can offer prospective buyers two rooms in the space of one with The SICO Room Makers® Modular Wall and Bed System. They'll know you put extra thought and quality into your units. And quality sells itself.

Stack up the components with any bed size to make any room a sophisticated, comfortable bedroom. In the morning, fingertip pressure lifts the bed to conceal it in the wall system for a handsome daytime environment.

You can have delivery on any combination of modular components: shelves, night stand, three-drawer, two-door, glass-door display units and pull-down writing desk. For real comfort, select the queen, double or twin bed with quality mattress and vinyl upholstered box spring or foundation.

The SICO Room Makers Wall System is less costly than built-ins, with all the quality SICO is known for around the world. It just may be your best new salesman. Call or write today for full information.

The Room Makers®

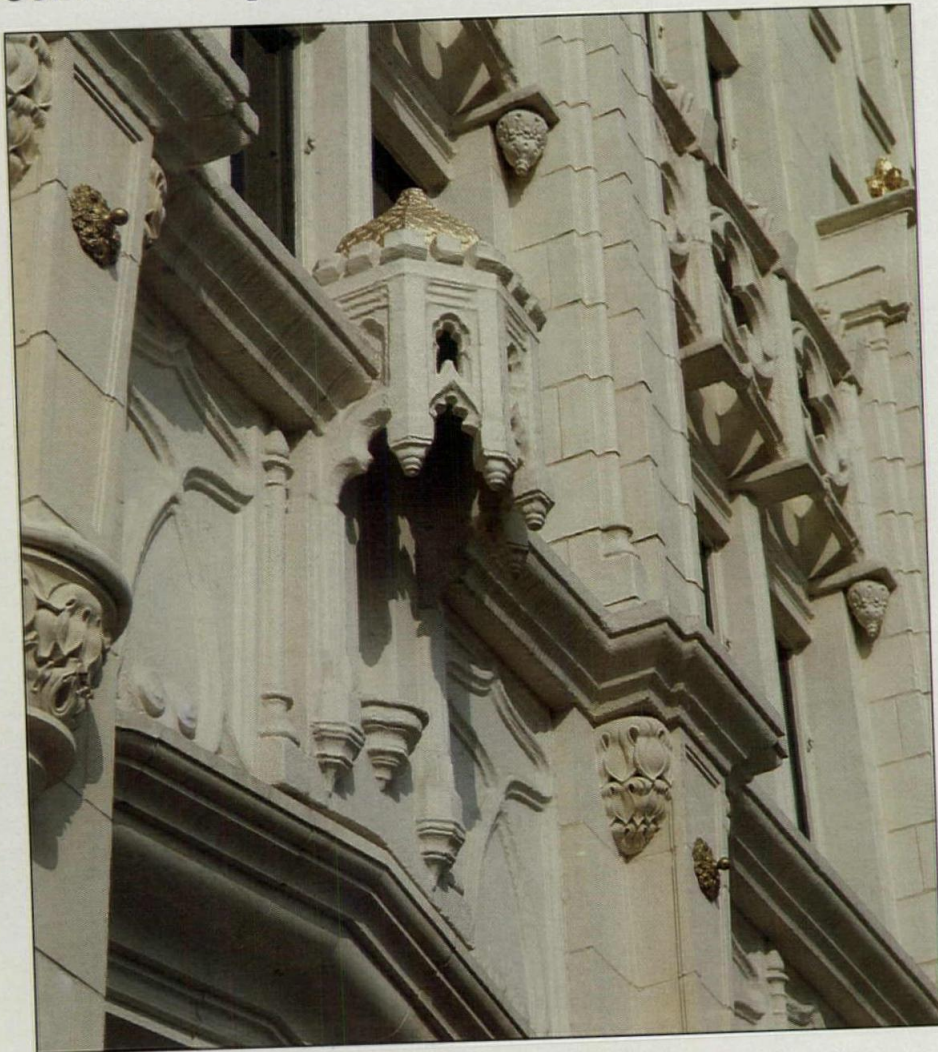


SICO INCORPORATED • Room Makers Division
7525 Cahill Road, P.O. Box 1169 • Minneapolis, MN 55440, Dept. AR-9
Phone (612) 941-1700, Ext. 118 • TWX EDNA-910-576-1771

Circle 89 on inquiry card

SEALED AGAINST TIME

Classic structural touches can be kept beautiful

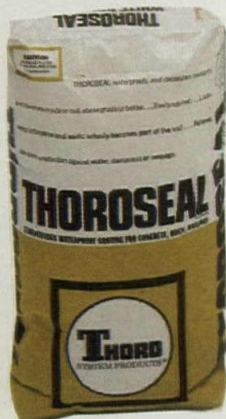


The "ravages of time" derive mostly from weather. In the case of concrete and masonry, the worst weather is the wet kind, which penetrates to the inside, where the eye can't see.

To this, Thoroseal® is the classic answer. It's a coating for masonry and concrete which seals the pores forever. Unlike a paint, Thoroseal penetrates and bonds with the concrete, actually becoming part of it. Moisture can't get in, but the wall can still breathe. This is what makes Thoroseal as unique as it is beautiful.

For specification and application information on Thoro products, call or write:
Thoro System Products,
7800 N.W. 38th St.,
Miami, FL 33166. Dept. AR 839
(305) 592-2081, Telex 51-9674
A Unit of Beatrice Chemical,
Division of Beatrice Foods Co.

THOROSEAL



Thoroseal is a registered trademark of Thoro System Products.

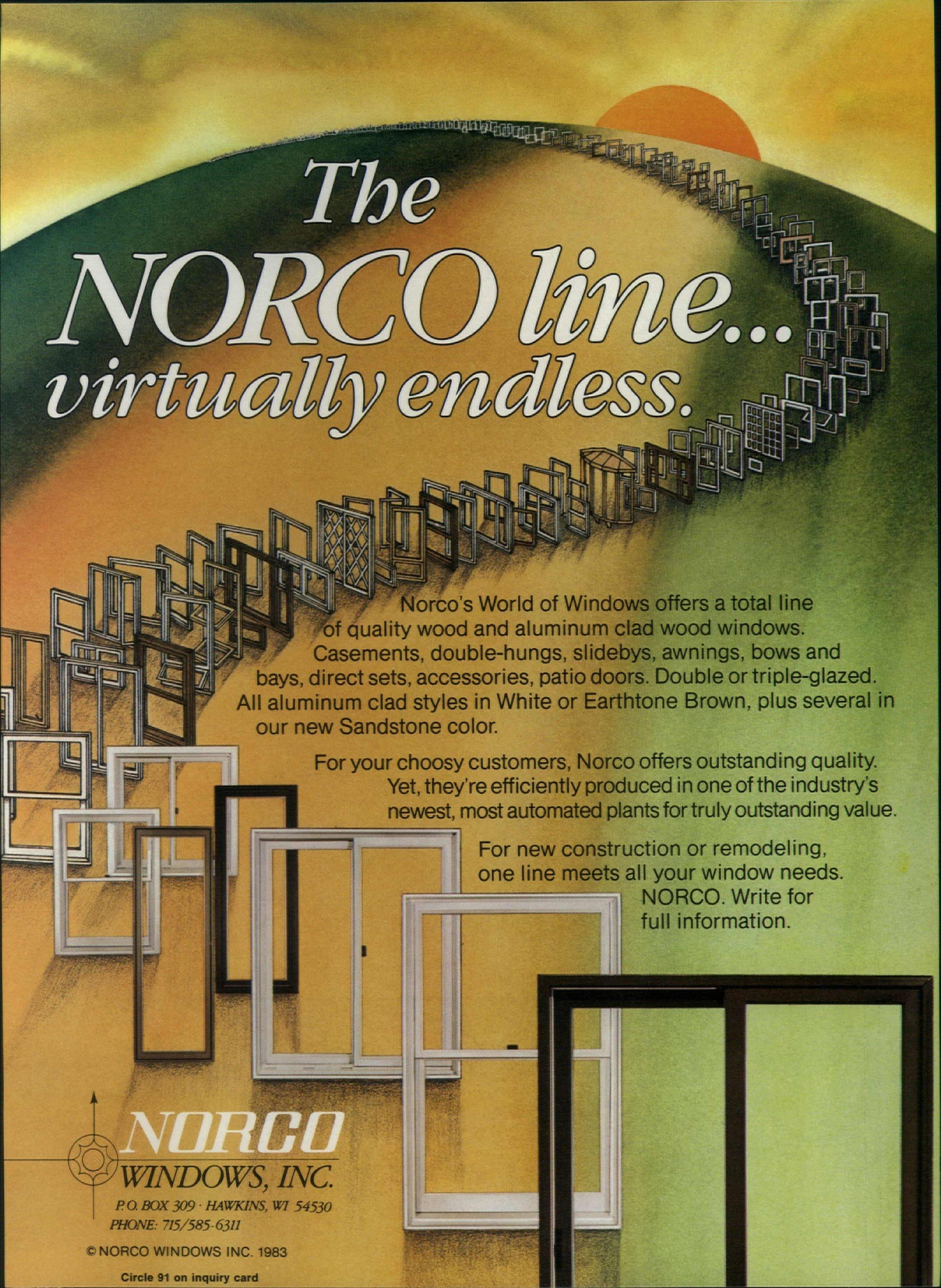


THE SEAL OF PERMANENCE

... against water, against weather, against time

© 1983 Thoro System Products

Circle 90 on inquiry card



The NORCO line... virtually endless.

Norco's World of Windows offers a total line of quality wood and aluminum clad wood windows. Casements, double-hungs, slidebys, awnings, bows and bays, direct sets, accessories, patio doors. Double or triple-glazed. All aluminum clad styles in White or Earthtone Brown, plus several in our new Sandstone color.

For your choosy customers, Norco offers outstanding quality. Yet, they're efficiently produced in one of the industry's newest, most automated plants for truly outstanding value.

For new construction or remodeling, one line meets all your window needs.

NORCO. Write for full information.



NORCO
WINDOWS, INC.

P.O. BOX 309 · HAWKINS, WI 54530
PHONE: 715/585-6311

© NORCO WINDOWS INC. 1983

Circle 91 on inquiry card

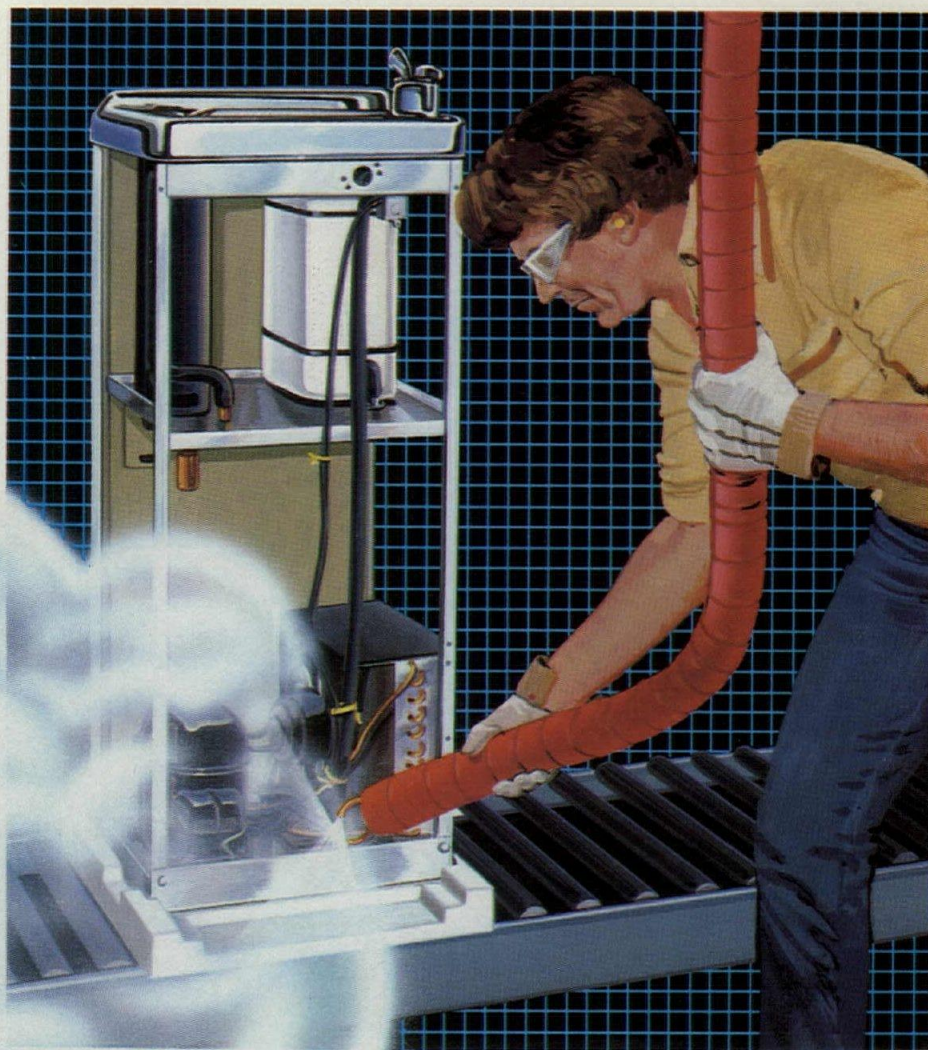
When it comes to fighting corrosion, Oasis® is full steam ahead.

The neat, clean inside of an Oasis water cooler would make a Marine Drill Instructor proud. One of the reasons is to halt corrosion before it gets a chance to start.

Every cooler gets a thorough, pressurized steam cleaning to remove all flux residue at the brazed tube connections. Flux absorbs moisture which starts corrosion that, in time, can eat a hole through the tubing.

Steel frames and shelves get a corrosion inhibiting electro-deposition coating, or are fabricated from aluminized steel. The inside of painted cabinet panels is electrodeposition coated, too, after the steel has been treated by a seven-stage bonderizing process.

Even our insulation fights corrosion. The cold water and refrigerant systems are



entirely covered and sealed. Supply lines, tanks, connections — everything. So there are no exposed cold surfaces where condensation can form.

These anti-corrosion extremes are our way of assuring that Oasis water coolers won't corrode your confidence.

For details, see your Sweet's or Hutton Files. Or the Yellow Pages for your nearest distributor. Ebco Manufacturing Co., 265 N. Hamilton Road, Columbus, Ohio 43213.



OASIS

WATER COOLERS BUILT WITHOUT SHORTCUTS.

Circle 92 on inquiry card



MARBLSTAL®

"The Permanent Solution"

A Marblstal® installation, be it for the toilet, urinal, shower, or dressing room will probably be the only fixture that won't need painting, renovation, or replacement . . . ever!
Note these features:

BEAUTY — Marblstal® is genuine marble. No other material can match it for beauty of character and prestige.

MAINTENANCE — Marblstal® is fabricated from the most durable of marbles, Georgia Marble®. This means you get a material that has the lowest of absorption rates and a surface hardness that defies graffiti and vandalism, making cleaning a breeze.

PERMANENCE — There are many installations all over the country that are still performing beautifully after 50 or more years in public buildings.

Marblstal® partitions are available prefabricated with heavy chrome hardware included or we can work from your own specifications. Give us a call for more information.

georgia marble company
structural division nelson, georgia 30151 (404) 735-2591
a jim walter company

Sweets Catalog 10.7/GEO

Circle 93 on inquiry card



Sweet Water Country Club, Sugar Land, TX./Material: Etowah® Fleuri/Architect: Morris-Aubry, Houston, TX.
Gen. Contractor: I.B.S. Contractors, Houston, TX./Setting Contractor: R&R Marble, Houston, TX.

This is Nevamar



*Pure Metals.
New from Nevamar
Nine beautiful anodized aluminum
surfaces in unique stripe or square
patterns, and exciting brushed or
polished tones. Brilliant reflections
on interior design. For samples,
call 1-800-638-4380*

NEVAMAR
DECORATIVE LAMINATES
NEVAMAR CORPORATION ODEONTON, MARYLAND 21113

Circle 94 on inquiry card



Scanamurals® make walls work.

Depending on your imagination, a 3M Scanamural® wall can project anything from a Caterpillar coming on strong, like this one at the Wheeler Machine Co. in Salt Lake City, to a peaceful panorama of a mountainside. It enables you to add vistas, depth, mood, history, corporate identity and excitement to virtually any dimension you design or remodel. Walls several stories high, long hallways, curved walls, even moveable office partitions come alive with Scanamurals.

But behind the showmanship is common sense. The Scanamural process actually computer-generates the color

image using durable, fade-resistant pigmented paints. A Scanamural can be made from original art, photo, transparency, oil painting or litho print. Depending on your choice of substrate — canvas, vinyl, carpet or polyester — you can even make a Scanamural graffiti resistant, fire retardant, sound absorbing, washable and anti-fungal. Beauty is as beauty does.

Find out more about Scanamurals. For more information, and the name of the Scanamural dealer nearest you, call (612) 778-5605. Or write 3M Architectural Murals Department, 3M Center, St. Paul, MN 55144.

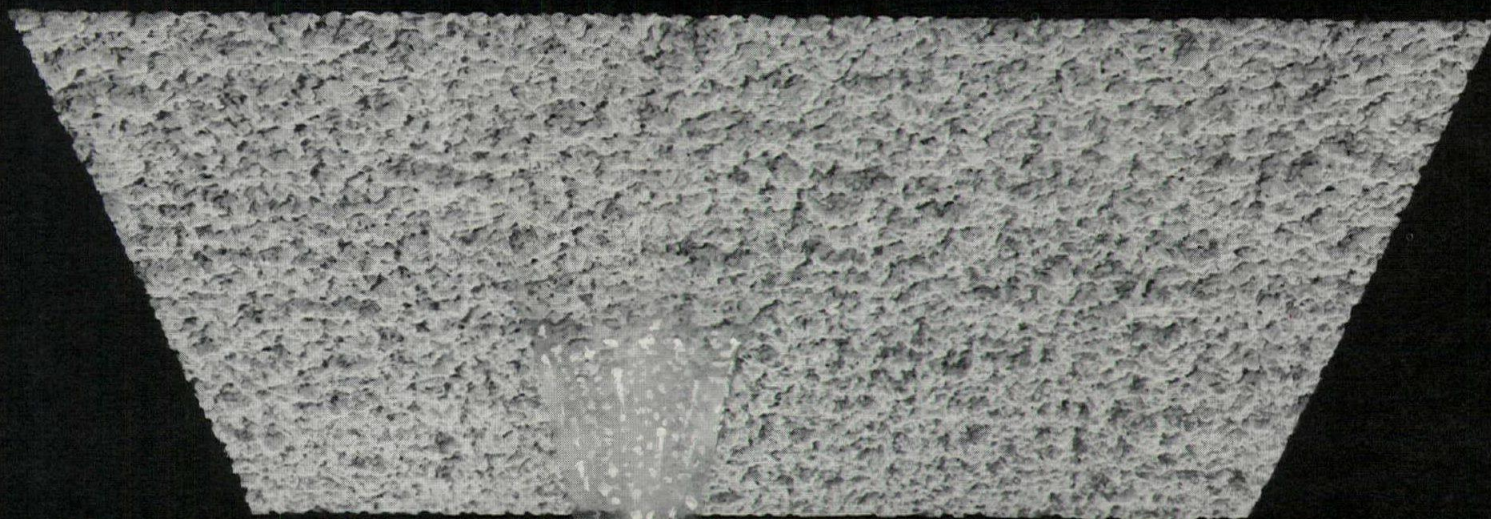
3M hears you...

ID-1983015
Architectural Murals Department/3M
3M Center
St. Paul, MN 55144

3M

Circle 95 on inquiry card

New
USG[®]
Acoustical-Plus
spray
texture
absorbs
sound,
resists fire.



Another U.S.G. first! A multi-function spray texture finish, specially-formulated to meet today's concrete ceiling needs... *old or new!* New USG[®] Acoustical-Plus Spray Texture is in a class by itself. Sound-rated .40 at 1/2" thickness. Class A Flame Spread rating. And an aesthetically pleasing difference in appearance. You'll find USG[®] Acoustical-Plus Texture elegantly suited for commercial, institutional, high rise apartments and retrofit construction.

▪ *Call your U.S.G. Representative. Or write to us at 101 S. Wacker Dr., Chicago, IL 60606, Dept. AR983.*

UNITED STATES GYPSUM
BUILDING AMERICA

©1982 United States Gypsum

Circle 96 on inquiry card



Intagon Headquarters, Winston-Salem, N.C., Architect: Welton Becket Associates

The simple solution to your complex problem.

Whether you're working on a building complex or a complex building, getting the wall you need is simple.

Just call Howmet.

We have a wide variety of standard curtain walls. And design flexibility is built in because components and systems are interchangeable. So, we can fabricate nonstandard walls out of standard parts. Saving time. And money.


Got a unique design idea? Since we are an extruder, we can make special dies. Couple that

with our engineering, manufacturing, anodizing, and paint capabilities, and we can meet your design requirements. No matter what they are.

In short, we have the flexibility and capability to provide whatever your job requires. Whether your building is big or small. Elementary or elegant. Beautifully simple or simply beautiful.

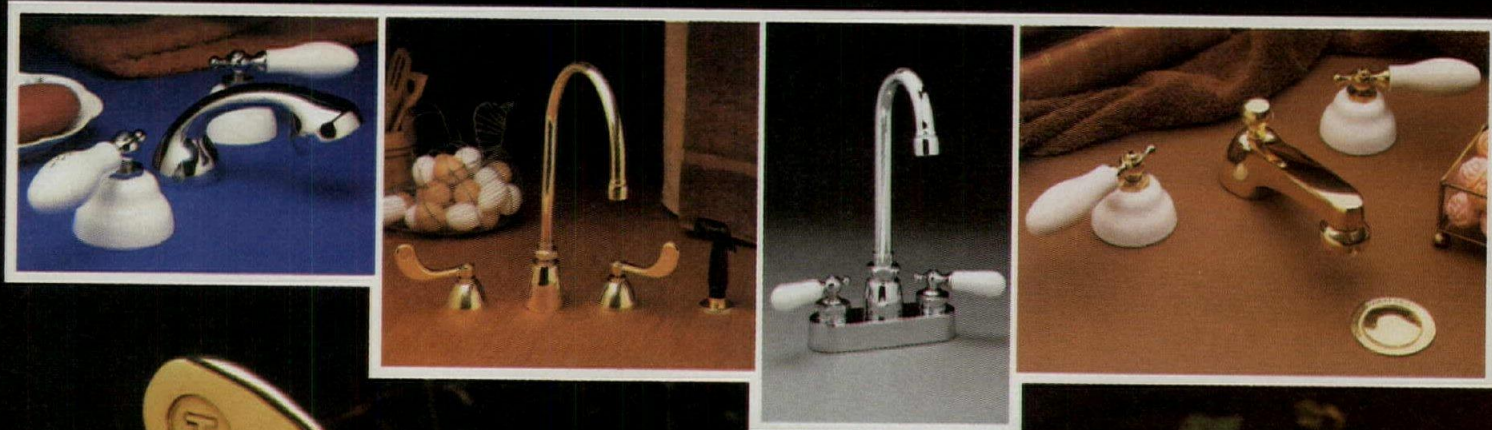
Call (214) 563-2624. Or write Howmet, P. O. Box 629, Terrell, Texas 75160.

HOWMET ALUMINUM CORPORATION

 A Member of The Pechiney Ugine Kuhlmann Group
ARCHITECTURAL PRODUCTS DIVISION
P. O. Box 629 • Terrell, TX 75160 • (214) 563-2624

Howmet. The name to remember.

the
Renaissance Collection[®]
by Chicago Faucet



The charm of the past...
A sense of the present.

THE CHICAGO FAUCET COMPANY
2100 South Nuclear Drive • Des Plaines, Illinois 60018
Phone: 312/694-4400 • Telex: 282528

Circle 103 on inquiry card

NOW THERE ARE 72 WAYS TO WIN THE COLORCORE™ "SURFACE & ORNAMENT" DESIGN COMPETITION.

COLORCORE IS NOW AVAILABLE IN 72 COLORS—
JUST IN TIME FOR COMPETITION II.

A CALL FOR ENTRIES

Formica Corporation invites the design community to explore the potential of COLORCORE, a versatile new surfacing material* in the second phase of the COLORCORE "Surface & Ornament" design competition.

While Competition I was for conceptual ideas, Competition II is for completed installations or in-production products utilizing COLORCORE. Entries must be documented by a series of 35mm slides. (Results of your overwhelming response to Competition I will be seen at NEOCON XV, June 14-17, 1983. Also displayed will be the designs of the invited entrants.)

ELIGIBILITY AND DEADLINES

The competition is open to professional designers and architects only. Entries must be postmarked by February 15, 1984.

\$60,000 IN PRIZES

A first prize of \$15,000 and second prize of \$5,000 will be awarded in each of 3 categories: Residential, Contract, and Product. Citations will also be awarded.

JUDGES

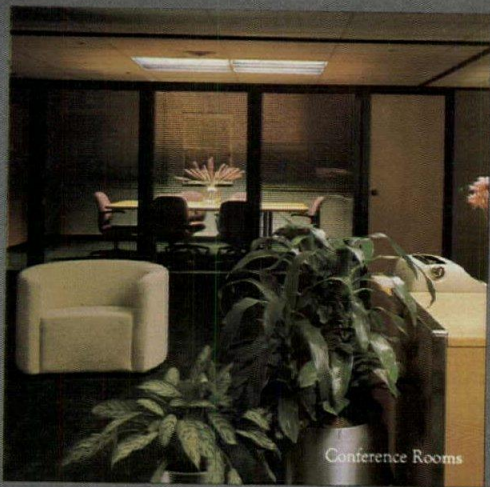
The jury consists of distinguished members of the design community. From Formica Corporation's Design Advisory Board: Alan Buchsbaum and John Saladino. Other judges will include: Jack Lenor Larsen; James Stewart Polshek, Dean of Architecture, Columbia University; Andree Putnam; Laurinda Spear, Arquitectonica; and Robert A.M. Stern. Winners will be notified on April 2, 1984, and publicly announced at NEOCON XVI, June 1984.

FOR FULL DETAILS

Entrants are requested to send for the complete rules brochure. Copies of the award-winning competition poster, designed by Emilio Ambasz, are available on request while quantities last. Address all inquiries to:
COLORCORE "Surface & Ornament"
Competition II
Formica Corporation
One Cyanamid Plaza
Wayne, New Jersey 07470

*For free samples of COLORCORE, call toll-free (1) (800) 543-3000, operator 375. In Ohio: (1) (800) 582-1396.

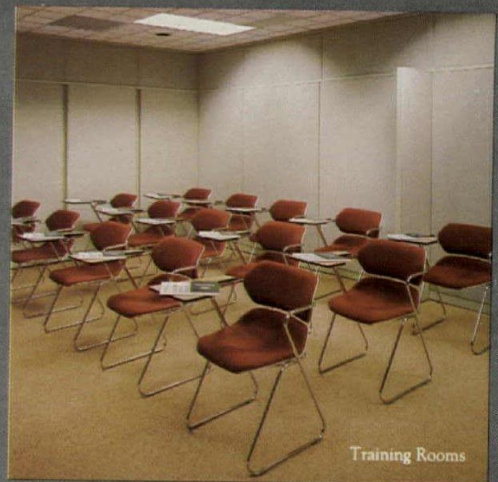
COLORCORE™ is a trademark of Formica Corporation.
©1983 Formica Corporation



Conference Rooms



Ceiling Height Extender Detail



Training Rooms



Private Offices

SYSTEM R RESPONSIVE™

Addressing the Need for Privacy.

Privacy is a changing requirement in most offices. As work spaces and functions change, facilities must respond accordingly.

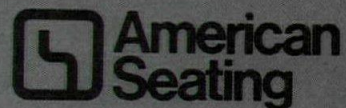
With American Seating's System R, and its exclusive ceiling-height extender package, the panels, storage componentry and work surfaces

used to create open plan spaces now... can become private offices, conference rooms or training areas in the future.

Most important, when requirements change again, this highly responsive system can be changed, too — for a timely, cost-effective response.

Only totally responsive facilities can effectively support organiza-

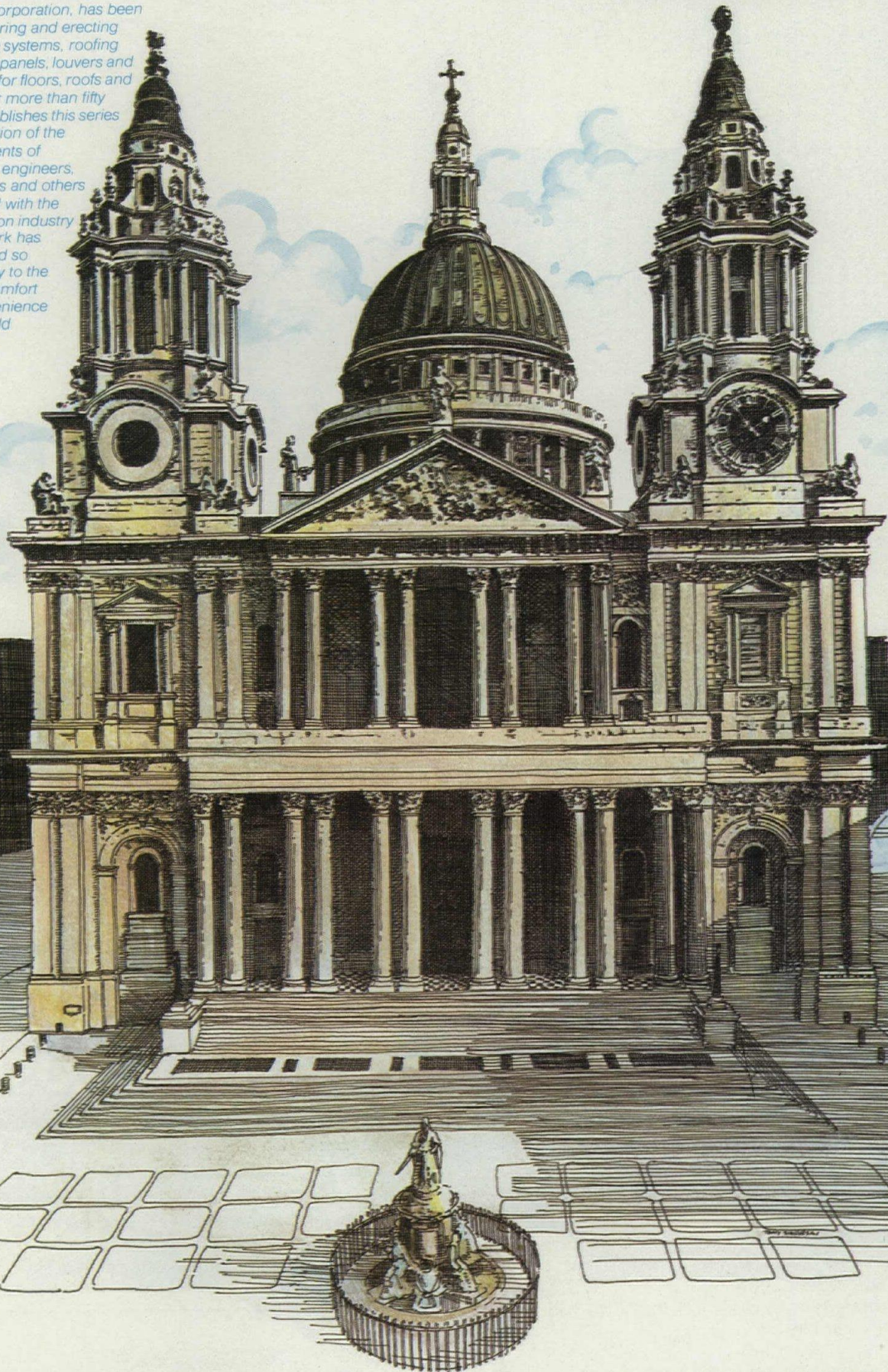
tional growth and change — American Seating's System R for responsive facilities now... and in the future.



901 Broadway, N.W.
Grand Rapids, Michigan 49504
800/253-8104 616/456-0600
Telex 22-6326

Building for the Ages

Elwin G. Smith Division, Cyclops Corporation, has been manufacturing and erecting curtainwall systems, roofing and siding panels, louvers and steel deck for floors, roofs and bridges for more than fifty years. It publishes this series in recognition of the achievements of architects, engineers, contractors and others associated with the construction industry whose work has contributed so abundantly to the beauty, comfort and convenience of the world we live in.



SI MONUMENTUM REQUIRIS CIRCUMSPICE

*"If you would see his monument, look around you."
This tribute to Sir Christopher Wren, inscribed over the north door of St. Paul's Cathedral, London, is indeed an enduring monument to his memory.*

cyclops
CORPORATION

ELWIN G. SMITH INTERNATIONAL
100 WALLS STREET, PITTSBURGH, PA 15202

No. 1 in a series. Copies of this advertisement in a larger size suitable for framing are available at no cost from Elwin G. Smith International.

Circle 106 on inquiry card



Decora

contemporary styling that adds so much value for so little cost.

Touch-sensitive dimmers. Framed rocker switches. Matching outlets and wallplates...in popular colors.

Before you complete your next home or apartment design, add a finishing touch with Decora decorator devices. Decora rocker switches, matching receptacles and touch-sensitive dimmers with their classic styling add instant value and sales appeal to any home. Decora, with its contemporary beauty, is the only line of designer wiring devices that gives you total flexibility—you can group switches with dimmers or receptacles, in any combination—in solid or two-tone popular harmonizing colors.

And you get more than styling. Decora devices are constructed with the highest quality materials to give dependable, trouble-free performance. All are UL listed.

FREE DECORA® SWITCH. Just send us your business card and we'll send you a free switch and matching wallplate with complete specifications. Write Leviton, 59-25 Little Neck Parkway, Little Neck, NY 11362, or call 212-229-4040, Ext. 6384.



We make electricity work for You

Circle 107 on inquiry card

Repeat Performance

at Grady Gammage Memorial Auditorium

Arizona State University's Auditorium was one of Frank Lloyd Wright's last designs. 100% pure wool carpet was chosen to repeat its 18-year outstanding performance.

Completed in 1964, the circular-structured auditorium extends the outdoor desert environment indoors. For the desired natural beauty, as well as durability, soil and stain resistance and easy maintenance, 3,600 square yards of 100% pure wool, Earth Clay, custom carpet were installed.

The auditorium seats over 3,000. Annually, nearly 1 million attend 250 public events plus tours and rehearsals.

Through years of traffic, wool retained its rich color and luxurious appearance. Soil, spills and burns were removed with regular maintenance.

After 18 years, the foyer carpet was replaced using the original 100% wool carpet specifications. The used carpet was re-cut and installed on the ramps, in offices and seating areas! The wool stairway carpet still retains its beauty and serviceability and was not replaced.

Offer your clients this kind of performance when you specify wool. Its durability, easy cleanability, lasting beauty and economical maintenance make wool the most cost-effective carpet investment.

**Again pure wool sets
the standard for carpet excellence**



PURE WOOL PILE[®]

The Standard of Carpet Excellence.

The Wool Bureau, Inc. U.S. Branch
of International Wool Secretariat
360 Lexington Ave., NY, NY 10017
212/986-6222

Contact the Contract Carpet Consultant in your area:
Southeast, Patrice N. White, (404) 524-0512
Southwest, Dorie Coburn, (214) 744-4026
West, Sally Marie Klein, (213) 558-1195
Midwest, Nancy Gilbert, (312) 467-5578
Northeast, Tamara Lee Leonard, (212) 986-6222

The Woolmark is a registered certification mark owned by The Wool Bureau, Inc.

Circle 108 on inquiry card

True, PermaGrain isn't the only flooring we make.
But only we make PermaGrain.



The name PermaGrain has become synonymous with durable, beautiful wood flooring. But only PermaGrain has all the qualities and features that continue to make us the leader in the field.

PermaGrain is just one of many flooring products in the PermaGrain family. And, of course, all our products are unsurpassed for beauty, uncommon durability and cost-effectiveness.

So to insure you're getting the best in quality flooring, be sure to specify us by name. Then check for the PermaGrain trademark.

Naturally#1.

PERMAGRAIN PRODUCTS, INC.

PermaGrain Products, Inc., 22 West State Street, Media, PA 19063, (215) 565-1575

Circle 109 on inquiry card

**The next best thing
to a free toilet:**



It pays for itself.

The Scandia by Colton Wartsila is priced just a notch above the lowest-priced toilet on the market today—and it delivers a powerful flush on **less than half** the water that a conventional toilet uses.

That adds up to a savings of over \$20. per year in water costs, when compared to a conventional toilet.

CW The Scandia by
Colton Wartsila, Inc.

prove it:

Tell me more about a toilet that pays for itself in water savings.

Name _____

Address _____

City _____ State _____ Zip _____

Send to:
Colton Wartsila, Inc. 330 West Citrus Street, Colton, CA 92324

Circle 110 on inquiry card

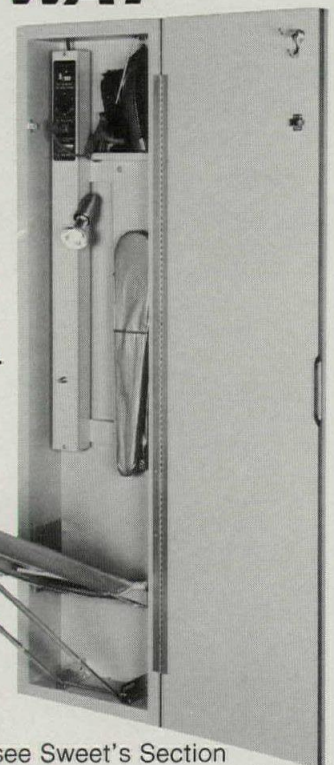
IRON-A-WAY

**Built-In
Ironing
Centers**

Specified by architects
World-wide for new
construction and remodeling.

46" ventilated steel board
supported by telescoping
steel rods.

Steam iron
insulated
compartment.
Folding sleeveboard.
Work area light.
Electric control panel.
Neatly folds away. Safety
door switch turns off power.
Recesses between studs or
mounts on surface.



—For more information, see Sweet's Section
— 11.27a/Iro, or

Contact the Contract Sales Division of
IRON-A-WAY, INC.

220 West Jackson • Morton, IL 61550 • (309) 266-7232



Circle 111 on inquiry card



WHY MORE CONTRACTORS ARE REQUESTING COLORLINE®

New Seamless Wall — A new seamless wall from Colorline® provides all the advantages of demountable partition systems while offering a smooth, unbroken surface for custom field finishing.

Fast Installation — Colorline® Partitions are faster and easier to install than other partition systems.

Economy — Fast installation and manufacturing advances help keep field labor costs to a minimum.

Complete Package Responsibility — Colorline® furnishes a complete system with many options on panels, doors, glazing, door frames, hardware, trim and decorative coverings.

Relocatability — Nearly 100% of the system is reusable, and offers ease and speed of demounting and relocating.

Non-Progressive Construction — Any panel may be removed without disturbing any other panel.

Leasing — The system and accessories may be leased instead of purchased, allowing the owner greater flexibility in financing and tax benefits.

Sound Rating — STC of 44 uninsulated, higher than any other system of its type. 51 STC insulated.

Fire Rating — One hour fire rated system for use where necessary.

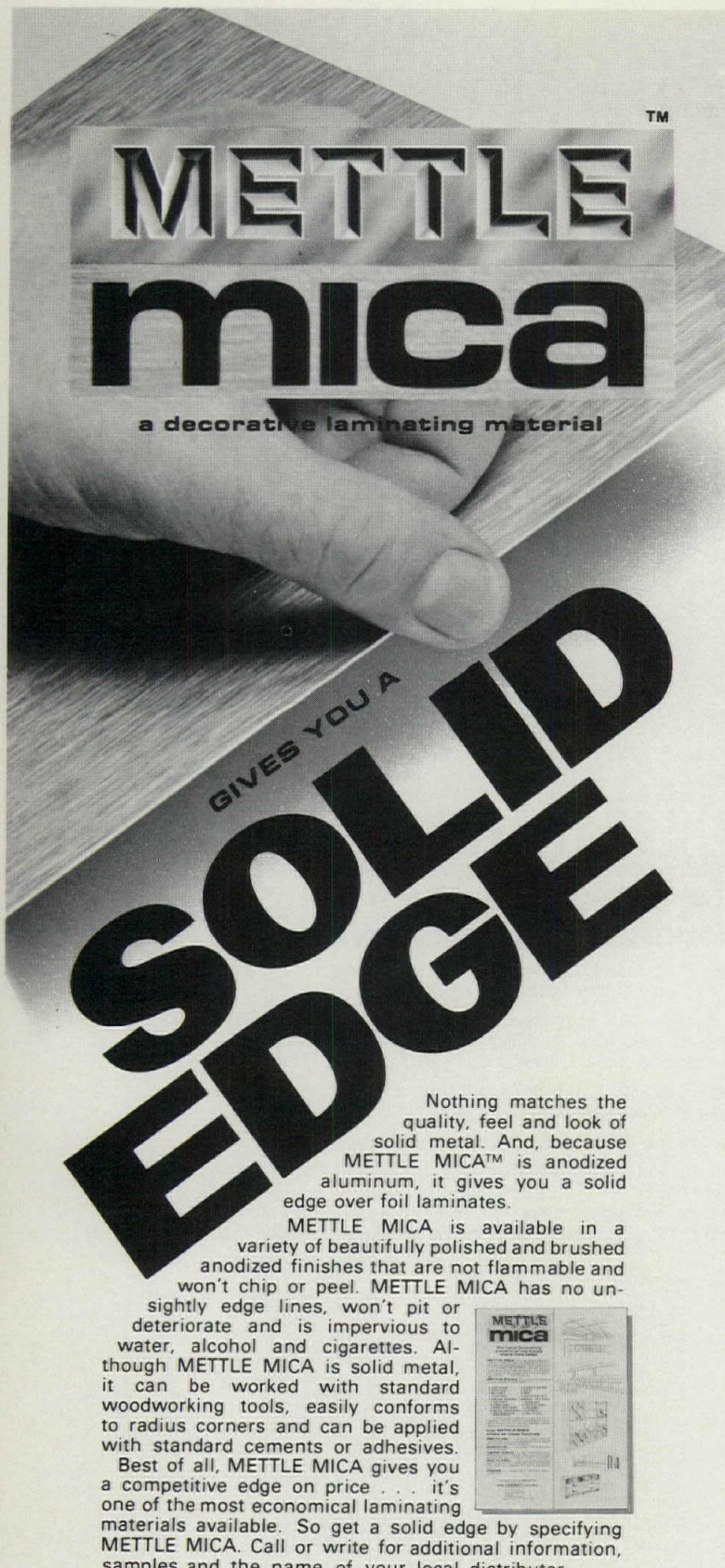
For more information on Colorline® movable Partition Systems, and a free copy of our brochure on leasing partitions, contact Unistrut Interior Building Systems, 1821 Bedford Avenue, North Kansas City, MO 64116, (800) 821-5845 Or call your nearest Colorline Distributor.

GET THE FACTS FROM THESE COLORLINE DISTRIBUTORS

- | | | | | | | |
|--|---|--|--|--|--|--|
| ALASKA
John P. Bagoy & Associates
(907) 274-8531 | CONNECTICUT
Unistrut Northeast
(617) 876-1300 | INDIANA
Unistrut Indianapolis
(317) 897-3440 | MISSOURI
WESTERN
Unistrut Midwest
(816) 842-2043 | NEW YORK
UPSTATE
Unistrut Buffalo, Inc.
(716) 854-7833 | COLUMBUS
Loeb Electric Company
(614) 294-6351 | TEXAS
DALLAS/FT. WORTH
Unistrut Texas
(817) 261-3691 |
| ALABAMA
Gregory-Salisbury Metal
(205) 785-7810 | DELAWARE
Unistrut Philadelphia
(215) 337-1282 | CHICAGO AREA
Unistrut Illinois
(312) 583-5522 | EASTERN
Service Co. of St. Louis
(314) 647-4344 | ALBANY
Unistrut Buffalo, Inc.
(518) 477-4552 | CLEVELAND
Unistrut Service of Ohio
(216) 433-4350 | HOUSTON
Unistrut Gulf
(713) 675-3261 |
| ARKANSAS
John P. Bagoy & Associates
(907) 274-8531 | FLORIDA
CLEARWATER
Unistrut Florida
(813) 531-0467 | KANSAS
KANSAS CITY
Unistrut Midwest
(816) 842-2043 | MISSISSIPPI
JACKSON
Gregory-Salisbury Metal
(601) 932-4233 | ROCHESTER
Unistrut Buffalo, Inc.
(716) 271-4696 | OKLAHOMA
Unistrut Oklahoma
(405) 942-1163 | SAN ANTONIO
Unistrut Gulf
(512) 657-9191 |
| TEXARKANA AREA
Unistrut Texas
(817) 261-3691 | POMPAÑO BEACH
Unistrut Florida
(305) 943-4802 | KENTUCKY
Unistrut Kentucky
(502) 491-3331 | MONTANA
BILLINGS
Safway Supply, Inc.
(406) 248-7196 | SYRACUSE
Unistrut Buffalo, Inc.
(315) 445-1971 | OREGON
Unistrut Portland
(503) 289-2531 | VERMONT
Unistrut Northeast
(617) 876-1300 |
| LITTLE ROCK
Gregory-Salisbury Metal
(501) 565-1546 | GEORGIA
Unistrut Georgia
(404) 455-1256 | LOUISIANA
NEW ORLEANS
Gregory-Salisbury Metal
(504) 524-5207 | WESTERN
Unistrut Northwest
(206) 251-5230 | SOUTHEASTERN
Unistrut Eastern Service
(201) 467-0500 | PENNSYLVANIA
PITTSBURGH
Pittsburgh Service Co. Inc.
(412) 322-3124 | VIRGINIA
RICHMOND
Architectural Industrial
(804) 222-6832 |
| ARIZONA
Unistrut Arizona
(602) 252-3093 | HAWAII
Safety Equipment & Sign
(808) 833-2502 | SHREVEPORT AREA
Unistrut Texas
(817) 261-3691 | NEBRASKA
OMAHA
Porter-Trustin-Carlson Co.
(402) 453-2000 | NEW YORK CITY
Unistrut Eastern Service
(212) 344-9655 | PHILADELPHIA
Unistrut Philadelphia
(215) 337-1282 | ROANOKE
Holmstead Metall. Hand. Co.
(703) 344-0911 |
| LOS ANGELES
Unistrut Los Angeles
(213) 921-9861 | IOWA
EASTERN AND CENTRAL
Swanson Gentlemen
(515) 244-0186 | MASSACHUSETTS
Unistrut Northeast
(617) 876-1300 | WESTERN
Unistrut Western
(303) 733-5535 | NEVADA
RENO
Unistrut N. California
(415) 351-4200 | PUERTO RICO
Gonzalez Trading Inc.
(809) 783-9380 | WASHINGTON
Unistrut Northwest
(206) 251-5230 |
| SACRAMENTO
Unistrut N. Calif.
(916) 443-4300 | NORTHWEST
Unistrut Northwest
(206) 251-5230 | MARYLAND
L.A. Benson Company, Inc.
(301) 342-9225 | NEW HAMPSHIRE
Unistrut Northeast
(617) 876-1300 | LAS VEGAS
Fielden Design Group
(702) 737-1005 | SOUTH CAROLINA
Mill-Power Supply Company
(704) 527-2800 | WEST VIRGINIA
Jefferds Corporation
(304) 755-8111 |
| SAN FRANCISCO
Unistrut N. California
(415) 351-4200 | IDAHO
NORTHERN
Unistrut Northwest
(206) 251-5230 | WAYNE
Unistrut Detroit
(313) 722-1400 | NEW JERSEY
SOUTHERN
Unistrut Philadelphia
(215) 337-1282 | NORTH CAROLINA
Fielden Design Group
(704) 527-2800 | RHODE ISLAND
Unistrut Northeast
(617) 876-1300 | WISCONSIN
NORTHWESTERN AREA
Unistrut Northern
(612) 331-4383 |
| SANTA CLARA
Unistrut N. Calif.
(408) 988-2288 | BOISE
Pace Industries
(208) 376-8545 | NORTHWEST
Unistrut Wisconsin
(414) 355-9470 | SPRINGFIELD
Unistrut Eastern Service
(201) 467-0500 | NORTH DAKOTA
Adams, Inc.
(701) 237-4228 | SOUTH DAKOTA
Unistrut Western
(303) 733-5535 | EASTERN & CENTRAL
Unistrut Wisconsin
(414) 355-9470 |
| COLORADO
Unistrut Western
(303) 733-5535 | ILLINOIS
Unistrut Illinois
(312) 583-5522 | MINNESOTA
MINNEAPOLIS
Unistrut Northern
(612) 331-4383 | NEW MEXICO
ARK Enterprises, Inc.
(505) 881-0264 | OHIO
DAYTON
D.E.F. Industries, Inc.
(513) 254-1768 | TENNESSEE
NASHVILLE
Southeastern, Inc.
(615) 385-2600 | WYOMING
CHEYENNE & CASPER AREA
Unistrut Western
(303) 733-5535 |
| | | | | CINCINNATI
Jonel Company
(513) 321-2502 | MEMPHIS
Gregory-Salisbury Metal
(901) 365-6660 | |

COLORLINE® UNISTRUT Interior Building Systems | GIB

Circle 112 on inquiry card



METTLE mica

a decorative laminating material

SOLID EDGE
GIVES YOU A

Nothing matches the quality, feel and look of solid metal. And, because METTLE MICA™ is anodized aluminum, it gives you a solid edge over foil laminates.

METTLE MICA is available in a variety of beautifully polished and brushed anodized finishes that are not flammable and won't chip or peel. METTLE MICA has no unsightly edge lines, won't pit or deteriorate and is impervious to water, alcohol and cigarettes. Although METTLE MICA is solid metal, it can be worked with standard woodworking tools, easily conforms to radius corners and can be applied with standard cements or adhesives.

Best of all, METTLE MICA gives you a competitive edge on price . . . it's one of the most economical laminating materials available. So get a solid edge by specifying METTLE MICA. Call or write for additional information, samples and the name of your local distributor.



created and produced by

the october co., inc.



easthampton, massachusetts, 01027
area code 413 527-9380

Consult our file in Sweet's 9.12 / 0c

Circle 113 on inquiry card

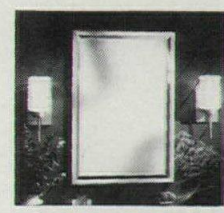
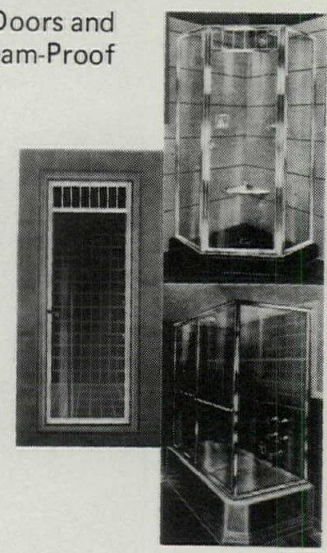
KETCHAM BATHROOM EQUIPMENT

An extensive selection of Shower Doors and Shower Enclosures — including Steam-Proof models — that are

- Custom Designed
- Custom Finished: Chrome Plated Brass or Anodized Aluminum or Gold Anodized Aluminum.
- Custom Measured and Installed

The ultimate in quality.
"Clean" trim styling.

A complete line of Bathroom Accessories is also available . . . Medicine Cabinets, Hampers, Shelves, Towel Bars, Paper Holders, Soap and Tumbler Holders, Custom Grab Bars, etc. as well as Public Washroom Equipment, Hotel-Motel Specialties and Janitorial Accessories.



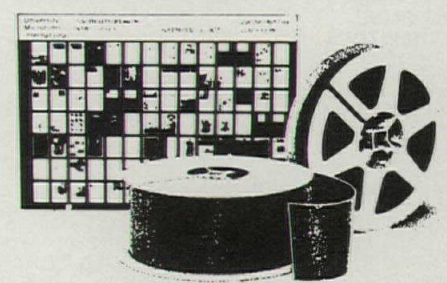
Custom Size Framed Mirrors and Medicine Cabinets Our Specialty.

COMPLETE CATALOG SENT ON REQUEST

G.M. KETCHAM COMPANY INC.
132-06 89th AVE., RICHMOND HILL, NY 11418 • 212-847-6900

Circle 114 on inquiry card

this publication is available in microform



Please send me additional information.

University Microfilms International

300 North Zeeb Road
Dept. P.R.
Ann Arbor, MI 48106
U.S.A.

18 Bedford Row
Dept. P.R.
London, WC1R 4EJ
England

Name _____
Institution _____
Street _____
City _____
State _____ Zip _____

INTERCERAMIC

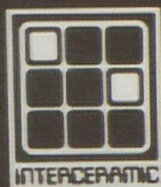
A tile for every walk of life with ...



Specifiers of ceramic tile are impressed with the European quality of Interceramic Tile. And delighted at the affordable price.

We like to refer to "The Uncommon Touch" that Interceramic brings to any commercial or residential installation. It's a special touch of beauty, practicality and economy that's yours when you specify Interceramic Tile in a variety of current colors and surfaces.

See our catalog in the 1983 Sweet's-General Building.



Corporate Offices: 1458 Lee Trevino
El Paso, Texas 79936 • (915) 593-7359 • 1-800-351-2377

*"The Uncommon,
Affordable
Touch"*

DESIGNER'S SATURDAY

1983

October 13, 14 and 15

Facilities Management Seminar
and Cocktail Party, October 13
Meet the Press Seminar, October 14

All-Steel
Alma Desk Co
American Seating Co
Arconas Corporation
Artemide, Inc
Atelier International, Ltd
B&B America/Stendig
Baker, Knapp & Tubbs
Beylerian Limited
Brayton International
Brueton Industries
Castelli Furniture, Inc
C.I. Designs
Conwed Corporation
Corry Jamestown
Croydon Furniture Systems

Cumberland Furniture Corp
Dunbar Furniture Corp
DUX
GF Furniture Systems, Inc
The Gunlocke Company
Habitat International, Ltd
Haworth, Inc
Helikon Furniture Co., Inc
Howe Furniture Corp
ICF Inc
iil incorporated
Kimball and Artec
Kinetics
Knoll International
Krueger

Jack Lenor Larsen
Lehigh-Leopold/LBF
Metropolitan Furniture Corp
Modern Mode, Inc
Pace Collection, Inc
Harvey Prober, Inc
Reff Corporation
Shaw-Walker
Steelcase, Inc
Stendig, Inc
Stow/Davis
John Stuart/John Widdicomb
Sunar/Hauserman
Thonet
Vecta Contract
Westinghouse Furniture Systems

Reception
The Metropolitan Museum of Art
October 15, 7 to 9pm
Museum contribution: \$10 per person
Tickets may be purchased at
Designer's Saturday showrooms
or at the Museum that evening

For seminar information write to:
Designer's Saturday
911 Park Avenue
New York NY 10021
Circle 135 on inquiry card



ellisse™

BATHE IN THE ROMANCE OF FRANCE.

The mood and motion, the grace and grandeur of French styling take shape in Ellisse, by American-Standard.

Ellisse is a complete ensemble that combines French savoir faire with the American flair for making it right. Enjoy a choice of three striking lavatories, two bath pools (with or without whirlpool systems), a one-piece toilet, and a bidet.

Even the fittings are jewels to grace the total effect. Choose the color that becomes you: we've got it, in Ellisse. Vive la difference from the leader, American-Standard.

Call toll-free for the name and address of a showroom near you. 1-800/821-7700, ext. 4023. In Alaska, or Hawaii, call 1-800/821-3777, ext. 4023.



 **AMERICAN-STANDARD**
European elegance built to your standards.

Ellisse is a trademark of American Standard Inc. Copyright © 1980 American Standard Inc.

A NEW DIMENSION.

IT MUST BE JASON/PIRELLI

Shown: quadrato design

PIRELLI
ITALY
↓

Insist on Pirelli: the original QD rubber flooring that has become the international standard of excellence for quality, beauty and durability.

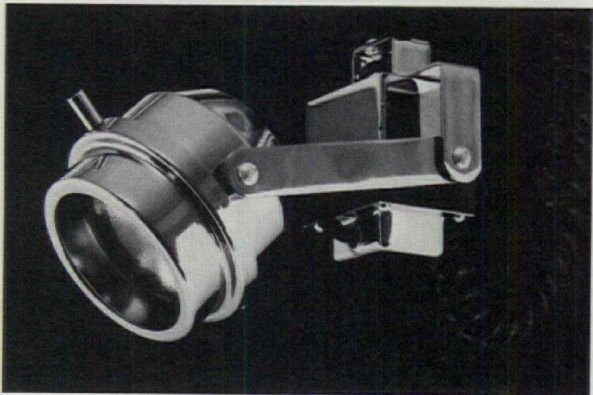
Jason, the standard of excellence for service and reliability.



Jason Industrial Inc.
Rubber Flooring Division
340 Kaplan Drive
Fairfield, NJ 07006
201-227-4904

Circle 117 on inquiry card

THE (UN)HIDDEN ADVANTAGE



(Shown: LPB-9A)

Because flexibility, precision and ease of installation are pre-requisites for effective lighting design, LINE AND LOW VOLTAGE SURFACE-MOUNT FIXTURES have a clear advantage over recessed.

Directional flexibility without cut-off and a variety of interchangeable beamspreads allow surface mount fixtures to provide a greater range of design possibilities, upon installation and as user requirements change.

Let your local Rep show you the solutions Litelab has to offer for your creative lighting project.

Litelab
corp.

NEW YORK (212) 675-4357
LOS ANGELES (213) 936-6206

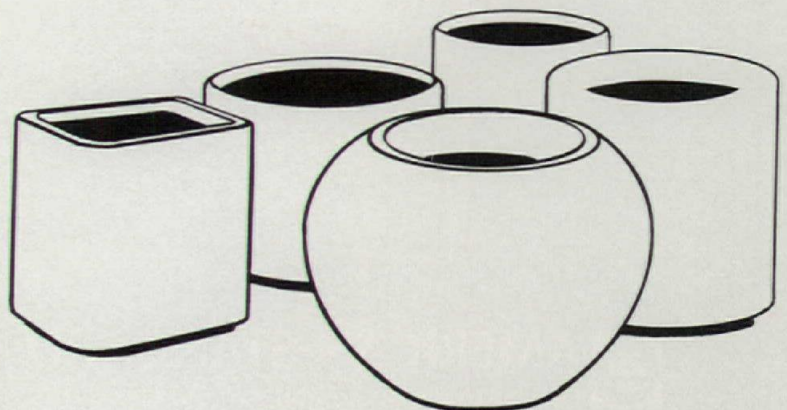
Circle 118 on inquiry card

POULIOT DESIGNS

Now you can specify a full range of beautiful colors to complement any interior, in durable Pouliot fiberglass—rosewood, sea foam, paprika, greige and over twenty more fashion colors. Or, submit a color sample and we'll

match it. Write for Catalog 99A—Planters ... and Catalog 135—man-made trees, plants and arrangements. Pouliot Designs Corporation, 4700 Valley Industrial Blvd. South, Shakopee, MN. 55379—Dept. AR.

**IMAGINE
THESE PLANTERS
IN ALL OF
TODAY'S COLORS.**



Subsidiary of
THOMAS
INDUSTRIES INC.

Circle 119 on inquiry card

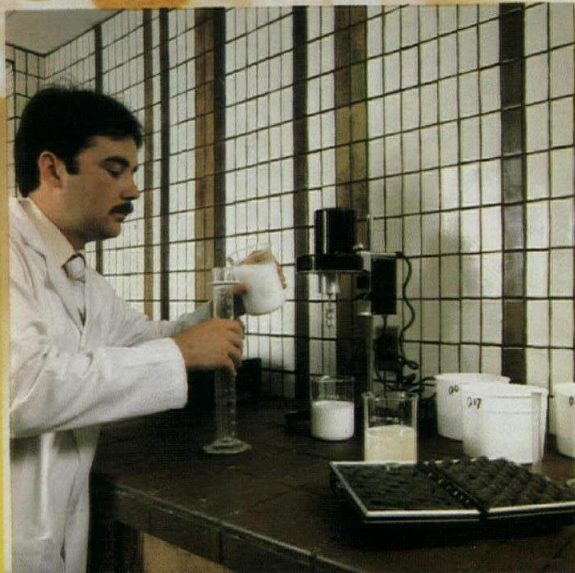
Flower Fresh and Mildew Free!

**THANKS TO
NEW SUMMITVILLE GROUT!**

Put an end to bathroom scrub drudgery! Summitville S-687 grout stops mold and mildew growth on ceramic wall tile before it starts! Tests show specially formulated S-687 grout resists stains and discoloring, even after years of constant use.

Keep new ceramic wall tile beautiful and carefree from the day it's installed. Specify Summitville S-687 wall grout with built-in protection against ugly mold and mildew growth.

For more details and the name of your nearest distributor, refer to Sweet's File 9.18 Sum, or write Summitville Tiles.

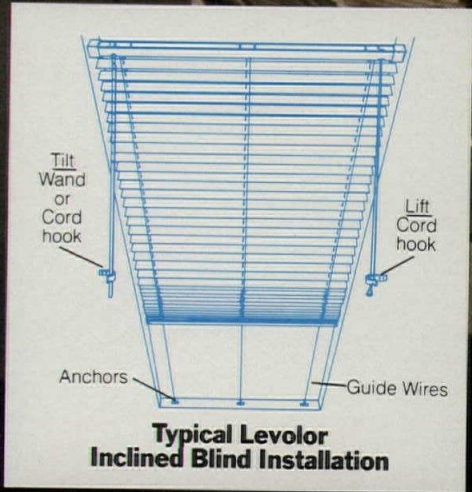


Summitville

Summitville, Ohio 43962

Member: Tile Council of America/Construction Products
Manufacturers Council Inc./CTDA

Circle 126 on inquiry card



Levolor. Helping you solve beautiful problems.

Regardless of the size, shape, space or special problem, Levolor will manufacture the perfect blind to fit your solution. Whether it's special assemblies or an extra small Bantam™ head, Levolor will give you the capability to create light, temperature and glare control in places and spaces where blinds have never gone before. For a guide to many of the beautiful solutions from Levolor, write Levolor Lorentzen, Inc., 1280 Wall St. West, Lyndhurst, N.J. 07071.

LEVOLOR[®]
Extending your
creative options.

©1982 Levolor. A product of Levolor Lorentzen, Inc.

Circle 127 on inquiry card

Manufacturers' sources

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD has asked the architects to identify the products specified.

Pages 88-95

Marriott Apartment
by Krueck & Olsen

Pages 88-89—Glass block partitions: Pittsburgh Corning (throughout). Perforated aluminum: McNichols (supplier), National Metal Fabricators (frames). Paints (wall, floor, ceiling): Pratt & Lambert, Inc. (throughout). Dining table: Custom by architects (Mann Glass, glass; National Metal Fabricators, steel base). Flooring: American Terrazzo (throughout).

Page 90—Stainless steel platform: Custom by architects (Caseworks Ltd., base; Tesko, stainless steel). Couch, beds: Custom by architects (Interior Craft, upholstery). Chair: Knoll International (256R). Tables: Custom by architects (Tyler & Hippach, glass; National Metal Fabricators, steel bases).

Page 92—Aluminum jalousie shade: Schwab.

Page 94—Closets: Custom by architects (fabricated by Parenti-Rafaeli).

Pages 96-99

Offices for Credit du Nord
by Rivkin/Weisman

Page 96—(top photo) Wall tile: Hastings (throughout). Floor tile: Rubin Stone from Agency Tile. Carpeting: Clodan (throughout). Reflective ceiling: Mirraplane by Integrated Ceilings, Inc. Wall sconces: McPhilben (throughout). Seating: Sunar (Circolo). Table: Intrex Panel Table. Desk and cabinet: Custom by architects. Desk chair: Sunar (Helena). Lamp: Atelier International (Stilnovo). Telephones: Rolm (throughout). (bottom photo) Wood door, shelves, counter: Durrell Woodwork.

Page 97—Glass door: Blumcraft (throughout). Door pulls: Forms & Surfaces, Inc. (throughout). Lever handles: Schlage Lock Co. (throughout). Floor pivots: Door-o-Matic (throughout). Hinges: McKinney (throughout). Signage: Letterama, Inc.

Page 98—(top left) Desks, chairs: Sunar. Files: Sunar. Wall lights: Prescolite (throughout). (bottom left) Table: Sunar (Race). Chairs: Atelier International (Archizoom). Blinds: Levolor Lorentzen, Inc. Ashtrays: Brickel Associates, Inc. (right) Wall sconces: Atelier International.

Page 99—Desks: Laminates Unlimited. Secretarial chairs: Sunar (Helena). Visitor's chair: Sunar. Desktop accessories: Smith Metal Arts.

Pages 100-101

Private Screening Room
by Michael Mostoller

Page 100—(top photo) Carpeting: Tapisift (Prestige). Paints: Pratt & Lambert, Inc. Ceiling lighting: Lightolier, Inc. Sconces: Light Inc., NYC. Seating: De Angelis, NYC. Projector: Elmo (dist. by Laumic). Projector stand: Alpine Store Equipment Corp.
Page 101—Drapes: LCS Inc., NYC (Glant Fabrics). Movie Screen: Dalite.

Pages 102-107

Jessica Gunne Sax Headquarters
by Hanns Kainz & Associates

Page 102—(bottom) Marble flooring: Robert Cunningham Co. (throughout). Carpeting: Patrick Carpet Mills (Accent, throughout). Ceiling lighting: Prescolite. Stairway cove lighting: Wellmade. Glass doors: Brite-Vue by Glass Systems, Inc. Glass door pulls: Forms & Surfaces, Inc. Handrails: Aquila Fabricators (clear acrylic). Handrail brackets: John Ostrat Co. (clear anodized aluminum). Wall coatings: Fuller O'Brien (Automotive undercoater).

Page 103—Ceiling truss: Mero System by Unistrut. All stainless and aluminum work: John Ostrat Co. Mirror sculpture: Royal Glass Co. Mirror cove lighting: Wellmade fluorescent (covered by Rosco sleeve).

Page 104—Glass partitions: Kawneer (series 1602).

Page 105—(bottom) Reception desk: Custom by Peter Gutkin for architects.

Pages 108-113

Venturi and Scott Brown House
by Venturi, Rauch and Scott Brown

Pages 110-111—Chair on right: ICF (Hoffmann Chair).

Pages 114-115

Le Petit Salon, Harry Winston Boutique
by Adam D. Tihany International Ltd.

Page 115—Carpeting: Stark Carpet. Wood paneling, rolling chairs, lighting: Custom by Capitol Cabinet Corp. (Bird's Eye Maple). Leather wall panel inserts: Hermes. Crystal chandelier: Charles J. Winston & Co., Inc., NYC.

Pages 116-119

Offices for Anspach, Grossman,
Portugal

by Samuel J. De Santo and Associates
Page 116—Tile: Forms & Surfaces, Inc. (throughout). Lighting: Atelier International. Desk: Wilsonart/Ralph Wilson Plastics Co.

Page 117—(top photo) Seating: General Drapery (ICF fabric). Painting: Courtesy of Holly Solomon Gallery. Opaque Screens: Industrex (throughout).

Ashtrays: Atelier International. (bottom photo) Carpeting: Stratton Industries (throughout). Glass doors, hardware: Hope's Architectural Products Inc. Table: Knoll International (D'Urso). Chairs: Diffrient by Knoll International (Articulated). Closet hardware: The Ironmonger, Inc.

Page 118—(top photo) Chair: Mies van der Rohe by Knoll International. (bottom photo) Cabinets: Meridien. Desk accessories: Smokador.

Page 119—Fabric panels: General Drapery (Stockwell fabric). Locksets: Schlage Lock Co.

Pages 120-121

Offices for Batey & Mack
by Batey & Mack

All furnishings and fixtures existing or custom designed by the architects.

Pages 122-127

Grakal, Stamler, Blackman Law Offices
by Eugene Kupper

All furniture and fixtures existing or custom designed by the architect.

Pages 128-131

PIANO by Carlos Riart

All furniture and fixtures custom designed.

Pages 132-133

Offices for Swid/Powell
by D'Urso Design

Page 132—(top photo) Carpeting: Knoll International (Trianon). Low table: Knoll International (D'Urso). Seating at low table: Knoll International (Bertoia). Lamps: Harry Gitlin (Luxo). High table: Knoll International (D'Urso). Seating at high table: Knoll International (Cesca).

Continued on page 217

NEW!

SQUARE FEAT

There's a new shape in rubber floor tile from Roppe... giving you a choice of Raised Square or Raised Circular Design. Solid rubber throughout for years of rugged wear, even in high traffic areas. Slip-resistant surface reduces noise; resists scuffing, gouging, burns and most chemicals; and cleans up with soap and water. Easy to install, too. In ten beautiful colors. Cove base and accessories to match and coordinate. For your nearest distributor, write Roppe Rubber Corporation, 1602 N. Union Street, Box X, Fostoria, Ohio 44830. Or call toll-free.

ROPPE

1-800-537-9527
In Ohio 419/435-8546

Circle 128 on inquiry card

HELIOS

Soft Shell Structures

Stage coverings are a frequently employed application of tensioned membrane structures. Their soaring shapes and free-span space heightens the spirit of performance and opens up new horizons of design freedom.

This stage shelter at the University of Miami, Florida is both beautiful and practical. Besides sheltering the performers, it becomes a dramatic visual accent at night as well as during the day. The structure is fabricated of vinyl-coated polyester material held in tension on steel poles resulting in a lightweight, rigid structure engineered to withstand heavy winds and rain.

When your imagination calls for visual excitement and graceful curvilinear shape, Helios can help. As the world leader in membrane structures, Helios has the technology and experience to

translate preliminary design concepts into workable Soft Shell Structures. We offer a complete design, engineering, fabrication and erection service unmatched in the U.S.

For more information, or assistance with a specific project, call or write:

HELIOS INDUSTRIES, INC.
20303 Mack Street
Hayward, California 94545, U.S.A.
Telephone (415)887-4800, Telex 176226

HELIOS INDUSTRIES, INC.
Soft Shell Structures Division



Stage shelter at the University of Miami, Florida
Architect: Todd Jonas, AIA
Photo: © Steven Brooke

Credenza: Knoll International (Florence Knoll). Plants, trees: Robert Isabel.

Pages 134-137
Riggs Library Restoration by EPR, Inc.

Page 134—Carpeting: Carter Custom Carpet. Lighting: St. Louis Antique Lighting.

Page 137—Desks: R/Way. Chairs: Hanover Craftsmen. Stained glass: Prism Glassworks and Lumiere Studio.

Pages 138-139
Artemide Showroom by Vignelli Associates

Page 138—Paneling, accessible partitions, flooring strips: Custom by United Woodworking (Colorcore Laminate by Formica). Carpeting: Mayatex Natural Sisal (inst. by Cordemex, Williams & Beumier). Overhead lighting: Aton Modular System. Desk: Custom by United Woodworking (horizontal surfaces, Colorcore Laminate by Formica; vertical panels, Rift White Oak, bleached and stained). Silkscreened logos: Samper Silkscreening. Accessories: Artemide, Inc.

Page 139—(top photo) Lighting display: Artemide, Inc. (bottom photo) Secretarial chair: Herman Miller, Inc. (Ergon). All other tables, furniture: Artemide, Inc.

Pages 140-143—Berkhoff Corporation Offices/Showroom by Bentley/LaRosa/Salasky

Page 140—(top) Paints: Benjamin Moore & Co. (throughout). Opaque partitions: custom (throughout). Wood flooring: Century Floors 2 1/4 in. clear maple (throughout). Carpeting: custom by architects (Stark, throughout). Reception desk: custom by architects; Sardinian Granite ledge by Marble Modes Inc.; Formica base. Track lighting: Lightolier, Inc. (throughout). Wall tungsten halogen lighting: Rambusch. Lamps: Bolero. Chairs: Brickel Associates, Inc. Table: Custom by architect. Sprinkler heads: Grunau. Air grilles: Tuttle & Bailey Inc. (bottom photo) Showroom walls: Brickel Associates, Inc. (Eclipse cloth). Hanging rods: G'Arcy Hardware, NYC. Chairs: Arne Jacobsen by ICF. Table: Krüeger. Carpeting (inner office): Decathlon. Wooden handrail: custom by architects. Hardware: Rixson Inc. Custom metal hardware: Wainland's, NYC. Hinges: Baldwin Locksets.

Page 141—Table: custom by architect. Low-voltage spotlight in foreground: Thunder & Light Inc., NYC.

Page 142—Chair: Second Hand Rose, NYC.

Page 143—(top) Desk chair: Herman Miller Inc. (Eames chair). Guest chair: Ward Bennett by Brickel Associates, Inc. (Bankers Series). Desk: Custom by architects (Constantine Joannides, top; Wainland's base). Table: Wood & Hogan. Banquette: William Heina & Sons. Cushioned seating: Brickel Associates, Inc. Large lighting fixture: Custom by architects (fabricated by Wainland's). Armoire: Custom by architects. (The following were fabricated by Constantine Joannides except where noted: reception desk, tables, handrails, armoire).

Pages 144-145
The Springer Building by Taft Architects

Page 144—(top photo) Paints: Pittsburgh Paints. Blinds: Levolor Lorentzen, Inc.

Page 145—Wall lighting: Lightolier, Inc. Ceiling lighting: Prescolite. Sprinkler system: Automatic Sprinkler of America. Wood doors: E. A. Nord Co. Locksets: Schlage Lock Co. Hinges: Stanley Hardware Div. of the Stanley Works. Closers: Russwin Div. Emhart Corp.

Pages 146-149
Offices for Barclays Bank by The Landahl Group

Page 146—Carpeting: Edward Fields, Inc. (throughout). Ceiling lighting: Lightolier, Inc. (throughout). Paints: Pratt & Lambert, Inc. (throughout). Leather wallcoverings: Lackawanna leather. Couches, desk: Custom by J.H. Oster Woodworking, Chicago. Round tables: Jack Lenor Larsen (base, Brueton; top, J.H. Oster Woodworking). **Page 147**—(top photo) Terrazzo tiles: Capitol (throughout). Wood paneling and glass doors, handles, lock: J.H. Oster Woodworking. Signage: Nelson-Harkins Industries. (bottom photo) Ceiling tiles: Acoustical Metal Ceilings, div. Steel Ceilings, Inc. Cabinet and desk: J.H. Oster Woodworking. Chair: Knoll International. Desk accessories: Smith Metal Arts.

Page 148—Desk, files, coffee table, sconces: J.H. Oster Woodworking. Desk chair: Knoll International (Cafiero). Visitors' chairs: Knoll International (BRNO). Computer system: Reuters. Couches: Brickel Associates, Inc. Floor lamp: Nessen. Drapes: Shore Drapery.

Page 149—Table, paneling: J.H. Oster Woodworking. Chairs: Knoll International (Cafiero). Crystal flower bowls: Knoll International (Pfister).

Pages 150-151
Rosen Apartment by Bray/Schaible Design

Page 150—(top left) Carpeting: Knoll International (throughout). Paints: Pittsburgh Paints (throughout). Wall lighting: Harry Gitlin (Barn Door). Dining table: Knoll International (D'Urso). Chairs: Mies van der Rohe for Knoll International. Jasper Johns drawing: Brooke Alexander Gallery. (top right) Banquette: Custom by architects (fabricated by Winston Sutter, Gretchen Bellinger fabric). Tables: Stendig (Eileen Gray). Chair: Eileen Gray from Furniture of The Twentieth Century. (bottom right) Bed cover, pillows: Girard Design. Jalousie windows: Uni-Vue.

Pages 152-159
Tsao Apartment by Calvin Tsao, Zack McKown

Page 152—Paints: Benjamin Moore & Co. (throughout). Wall coverings:

Brunschwig & Fils, Inc. (Belgian linen, throughout). Stone floors: Porte Morris Terrazzo & Tile (throughout). Ceiling lighting: Harry Gitlin.

Page 153—Fireplace: Custom by architect (fabricated by Peter Dechar; trompe l'oeil granite by Robert Guillot and Leonard Bullock). Seating, table in foreground: Custom by architect (fabricated by Rigon Cabinetry, NYC; seating fabric: red velvet by Knoll International, sueded pigskin by Jack Lenor Larsen).

Page 154—Painted wood flooring: Clayton-Wilson Construction Co.

Page 155—Table: Custom by architect (fabricated by Peter Dechar). Chairs: (refinished by) Treitel Gratz Metal Works.

Page 156—Carpeting: Stratton Industries (throughout). Wall unit, desk: Custom by architect (fabricated by Peter Dechar). Couch: ICF (Sesame).

Page 157—Chair: Josef Hoffmann, by ICF (Hauskoller). Low tables: Otto Wagner. Audio equipment: Yamaha Electronics Corp. Video equipment: Sony Corporation of America. Hinges: Soss.

Pages 158-159—Bed: custom.



Richard R. Moger AIA
Rouse Residence
Clayton, N.Y.

The Natural Balance
Between Architecture and Nature.

BUCKINGHAM® SLATE

The rich, natural beauty and texture of Buckingham® Slate flooring achieves contemporary style and feeling. Blends interior areas with the outside environment with timeless dignity and enduring traditional values. See our catalogs in Sweet's Architectural File or B.S.I. Stone Catalog.



BUCKINGHAM-VIRGINIA SLATE CORPORATION
4110 Fitzhugh Ave., Richmond, Va. 23230
Telephone: 804-355-4351

Circle 130 on inquiry card

Advertising index

For detailed data, prefilled catalogs of the manufacturers listed below are available in your 1983 Sweet's Catalog File as follows:

- (G) General Building (green)
- (E) Engineering (brown)
- (I) Industrial Construction and Renovation (blue)
- (L) Light Residential Construction (yellow)
- (D) Interiors (white)

A

American Enka Co., 50 (G-L-E)
 American Olean Tile Company, 161 to 164 (G)
 American Seating Co., 192 (G)
 American Stair Glide Corporation, 83 (G)
 American Standard, Inc., 201 (L)
 AMP Products ASI Division, 18-19 (G-D)
 Architectural Complements, 31 (G)
 Armor Elevator Co., Inc., 187
 Armstrong, Cov II-1 (G-I-D-E)
 Artemide, Inc., 24
 Aurora Steel Products, 64 (G-D)

B

Bobrick Corporation, The, 32 (G)
 Brickel Associates, Inc., 20-21
 Buckingham-Virginia Slate Corp., 217
 Burlington/Lees Carpets, Cov IV
 Burndy Corporation, 188 (G-E)

C

California Redwood Association, 86
 Canovas, Manuel, 209
 Ceco Corp., 203 (G-I)
 Chicago Faucet Company, The, 190
 C.I. Designs, 16
 Colton Wartsila, Inc., 192
 Columbia Lighting, Inc., Subs. US Industries, 76
 Columbus Coated Fabrics Div. Borden Chemical Co., 82-83 (G-D)
 Conoco Chemicals Co., 165
 Construction Specialties, Inc., 34 (G-I-E)
 Conwed Corp., 60-61, 63 (G)
 Crown Metal Mfg. Co., 82

D

Da-Lite Screen Company, Inc., 186
 DeSoto, Inc., 46
 Domore Corp., 79, 81
 Donn Corporation, 48 (G)
 Dupont-Corian, 22-23 (G-I-E-D-L)
 Dupont-Textile Fibers, 14-15 (G-L-I-D-E)

E

Ebco Mfg. Co., 180 (G-I-E)

F

Flax, 56
 Formica Corp., 191, Cov III (G-D)

G

General Electric-Advanced Lighting, 62 (G-I)
 General Elevator, 32Cd
 General Products Co., 85 (G)
 Georgia Marble Co., 181 (G)

H

Hartco, 55 (G-L-D)
 Hamilton Adams Imports, 80
 Hauserman Co., E.F., 44
 Haworth, Inc., 36, 168
 Helios Industries, Inc., 216 (G)
 Hiebert, Inc., 27
 Holcomb & Hoke Mfg. Co., 175 (G)
 Howe Furniture, 67
 Howmet Aluminum Corp., Extrusion Products, 38 (G-L-D)
 Howmet Aluminum Corp., Architectural Products Div., 189 (G-D-L)

I

Innocerte Systems, Inc., 172
 Integrated Ceilings, 17
 Interceramics, 199
 Interface, 52-53
 International American Ceramics, Inc., 185 (G)
 International Contract Furnishings, Inc., 69
 Iron-A-Way, Inc., 196 (G-L)
 Ironmonger, Inc. The, 75 (G)

J

Jason Industrial, Inc.-Pirelli Rubber Flooring Div., 202 (G)

K

Karastan Rug Mills, 8-9
 Kenall Mfg., 171
 Kentucky Wood Floors, Inc., 68 (G-D)
 Ketchum, G.M., 198 (G)
 Koch & Lowy, 176
 Koh-I-Noor Rapidograph, Inc., 72-73
 Kohler Co., 71(G)
 Kroin, 31

L

Laminated Glass Corp., 26
 Levolor Lorentzen, Inc., 214 (G)
 Leviton Mfg. Co., Inc., 194
 Lighting Products, Inc., 175
 Lighting Services, Inc., 68
 Lite Lab Graphics Div., 202
 Loewenstein, Inc., 170

M

Malta Windows, 173
 Mapes Industries, Inc., 207
 Marathon Carey-McFall Co., 57 (D)
 Marvin Windows, 220 (G)
 Masonite Commercial Div., 66 (G-D)
 Mayline Co., Inc., 212
 Mid-State Tile Co., 30 (G)
 Modernfold Div. American Standard, Inc., 65 (G)

N

Naturalite, Inc., 10-11 (G-L-I)
 Neo-Ray Products, Inc., 26
 Nevamar Corporation, 182
 Nora Flooring, 58 (G-D)
 Norco Windows, 179
 Nutone Div. of Scovill Mfg. Co., 49 (G)

O

October Co., The, 198 (G-D)
 Original Print Collectors Group, 32Ea
 Osmose Wood Preserving Co., 84 (G)

P

Panelfold, Inc., 25 (G-L)
 Pass & Seymour, Inc., 78
 Pawling Rubber Corp., 219 (G-I-E)
 Perma Grain Products, Inc., 196
 Peter Pepper Products, Inc., 54
 Photographic Specialties, 208
 Pouliot Designs, 202

R

Rambusch, 186
 Roppe Rubber Co., 215 (G-D)

S

Scalamandre, 77
 Sico, Inc., 177 (G-L)
 Simplex Ceiling Corp., 56 (G-E)
 Smith, Elwin G., Div. Cyclops Corp., 193
 Southwestern Bell Telephone Co., 32Ca, 32Wa
 Spacesaver Corp., 51 (G)
 Stark Ceramics Corp., 32Eb-32Ec, 32Cb-32Cc (G-I-E)
 Steelcase, Inc., 12-13
 Stendig, Inc., 28-29
 Sto Industries, 210-211 (G-I)
 Summitville Tiles, Inc., 213 (G)
 Supreme Equipment & Systems Corp., 6-7

T

Thonet, 5
 Thoro Systems Products, 178 (G)
 3M-Scanamurals, 183
 Trus Joist Corp., 74
 TSAO Designs, Inc., 33
 Tubular Specialties Mfg., Inc., 56 (G)

U

Unistrut, 197 (G-E-I-D)
 United States Gypsum Co., 184 (G-I-L)

V

Ventarama Skylight Corp., 83 (G-L)
 Villeroy & Boch, 70
 Von Duprin, Inc., 174 (E-I)

W

W & W Products International, 59
 Watercolors, Inc., 82
 Watpro Corporation, 68 (G)
 Wilson Plastics Co., Ralph/Wilsonart, 2 (G-D)
 Wiremold Co., 40
 The Wool Bureau, 195

Sales offices

Main Office

McGraw-Hill, Inc.
1221 Avenue of the Americas
New York, New York 10020

Publisher
Paul B. Beatty (212) 512-4685

Director of National Advertising
Harrington A. Rose (212) 512-2838

Business Manager
Joseph R. Wunk (212) 512-2793

Marketing Services Manager
Camille Padula (212) 512-2858

Classified Advertising
(212) 512-2556

District Offices

Atlanta
4170 Ashford-Dunwoody Road
Atlanta, Georgia 30319
Terry G. Blackwood (404) 252-0626

Boston
607 Boylston St.
Boston, Massachusetts 02116
Louis F. Kutscher (617) 262-1160

Chicago
645 N. Michigan Ave. (312) 751-3771
Chicago, Illinois 60611
Anthony Arnone, (312) 751-3765
Edward R. Novak, (312) 751-3764
Cheryl L. Shores, (312) 751-3705

Cleveland
55 Public Square
Cleveland, Ohio 44113
Michael F. Charlton (216) 781-7000

Denver
655 Broadway, Suite 325
Denver, Colorado 80203
John W. Maisel (303) 825-6731

Detroit
4000 Town Center, Suite 770
Southfield, Michigan 48075
John W. Maisel
(313) 352-9760

Houston
1 Northwind Plaza, 7600 W. Tidwell
Houston, Texas 77040
Lockwood Seegar (713) 462-0757

Los Angeles
3333 Wilshire Blvd., South Tower
Los Angeles, California 90010
Stanley J. Kasson (213) 487-1160

New York
1221 Avenue of the Americas
New York, New York 10020
Theodore C. Rzempoluch
(212) 512-3603

Philadelphia
Three Parkway
Philadelphia, Pennsylvania 19102
Blair McClenachan (215) 496-3829

Pittsburgh
6 Gateway Center, Suite 215
Pittsburgh, Pennsylvania 15222
Michael F. Charlton (412) 227-3640

San Francisco
425 Battery Street
San Francisco, California 94111
Stanley J. Kasson (415) 362-4600

Stamford
300 Broad St.
Stamford, Connecticut 06901
Louis F. Kutscher
(203) 359-2860

Overseas Offices

Frankfurt/Main
Elsa-Brandstroem Str. 2
Frankfurt/Main, Germany

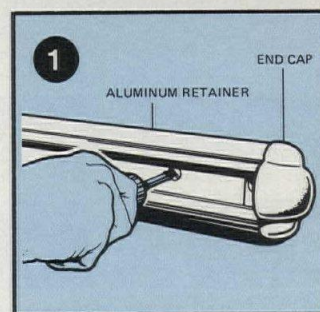
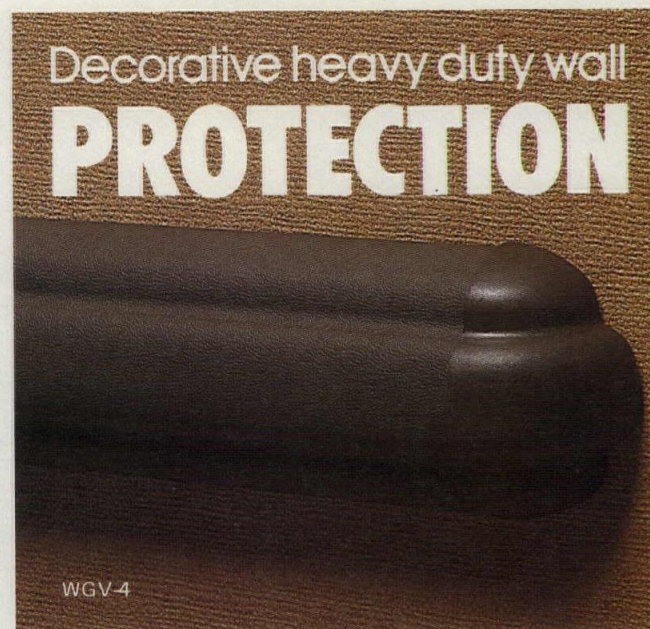
London
34 Dover Street
London W.1, England

Milan
Via Baracchini No. 1
Milan, Italy

Paris
17, rue Georges Bizet
75 Paris 16e, France

Tokyo
2-5, 3-chome
Kasumigaseki, Chiyoda-ku
Tokyo, Japan

South America
Empresa Internacional de
Comunicacoes Ltda.
Rua da Consolacao, 222
Conjunto 103
01302 Sao Paulo, S.P. Brasil



PROTEK™ Protection Systems

Colorful vinyl wall guard absorbs and withstands heavy impact to provide protection to walls and equipment.


EASY TO INSTALL:

1. Fasten aluminum retainer to wall. Attach end caps and outside corners. Depending on wall material, select the proper type of fasteners.
2. Snap-in vinyl guard by inserting bottom lip and tapping in with rubber mallet.



Larger protection of wall area, designed for carts and mobile equipment of various heights. Impact guard provides 8" of protection.

For wainscot bumper in hallways, wheelchair rub rail, bed or furniture chafe strip. Styles vary in wall area covered.

See our Catalog in Sweet's 



PAWLING
RUBBER CORPORATION
STANDARD PRODUCTS DIVISION

157 CHARLES COLMAN BOULEVARD
PAWLING, NEW YORK 12564
Phone: 800-431-3456 / N.Y.S. 800-942-2424

Circle 131 on inquiry card



NOBODY OFFERS A MORE WELL-ROUNDED LINE OF WINDOWS.

Marvin Windows has just thrown the competition a new curve.

The Marvin Round Top.

No window better demonstrates our ability to make windows in virtually any shape or size. In fact, we're one of the few manufacturers to offer it.

WHEN IT COMES TO QUALITY, WE REFUSE TO CUT CORNERS.

The Marvin Round Top is a beautiful window, beautifully put together.

Carefully matched pieces of Ponderosa pine are fitted together to form a sturdy arch that will accept a beautiful stain-and-varnish or paint finish.





And optional designs, such as a hub with spokes, are hand-fitted to create a striking effect.

DESIGN DOESN'T PRECLUDE FUNCTION.

Our Round Top can replace old round top windows in existing structures, or it can be designed into new architecture for a unique effect.

Either way, you'll save energy and money. Because the Marvin Round Top features $\frac{1}{2}$ " or 1" insulated glass, or triple-glazing for increased energy conservation.

For more information and a free copy of our catalog, write Marvin Windows, Warroad, MN 56763. Or call 1-800-346-5128 toll-free. In Minnesota, call 1-800-552-1167.

MARVIN
WINDOWS 
ARE MADE
TO ORDER. 

Circle 132 on inquiry card