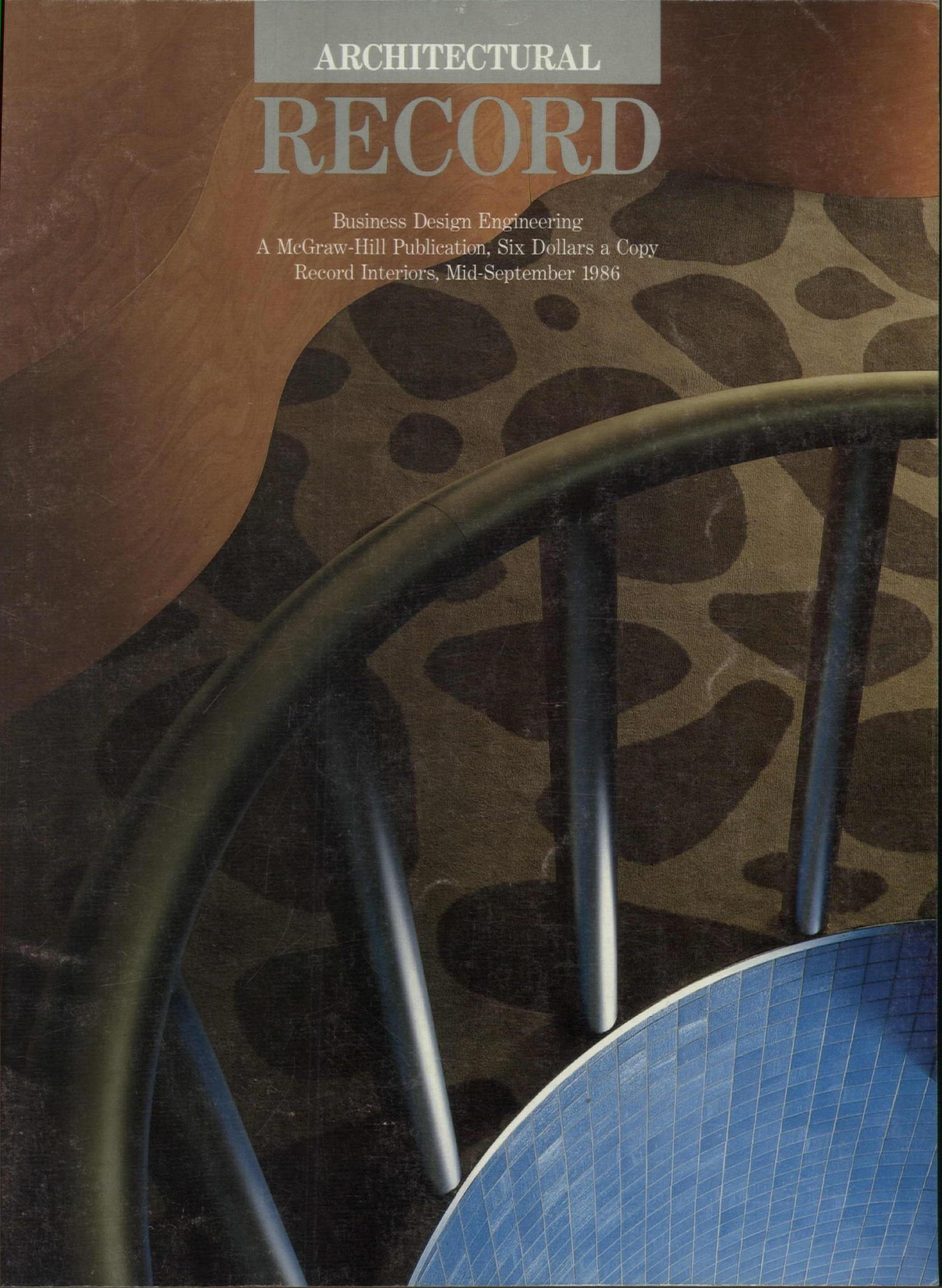


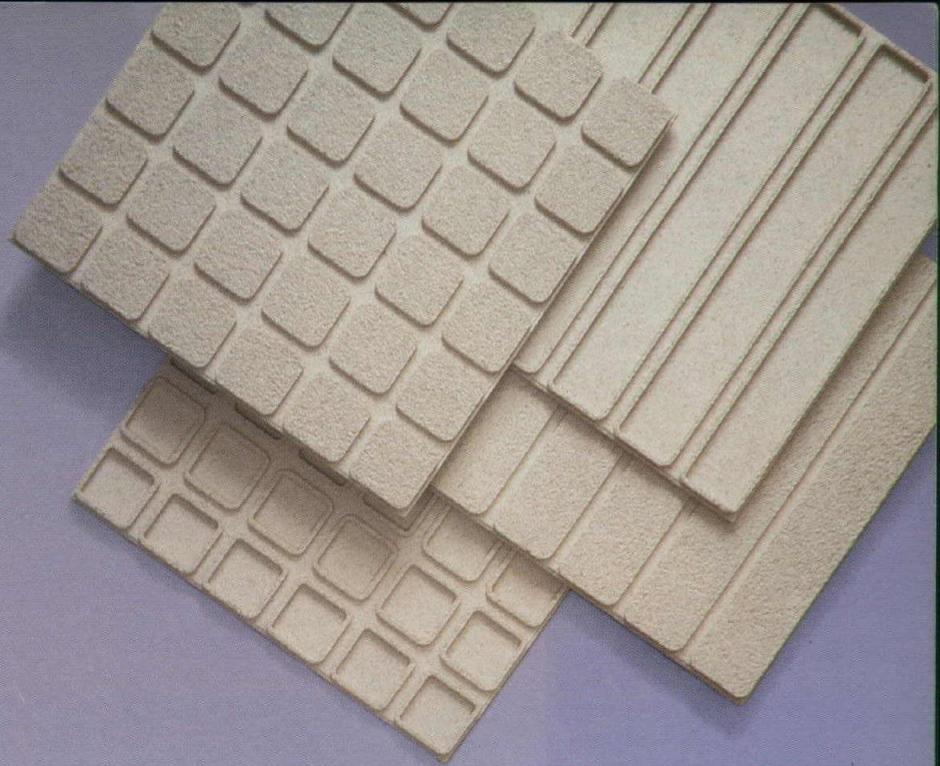
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Business Design Engineering
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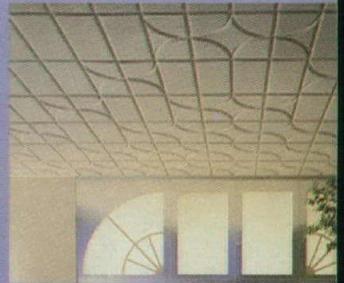
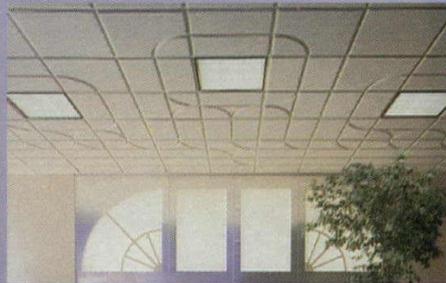
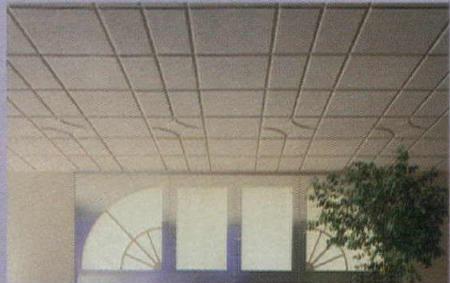


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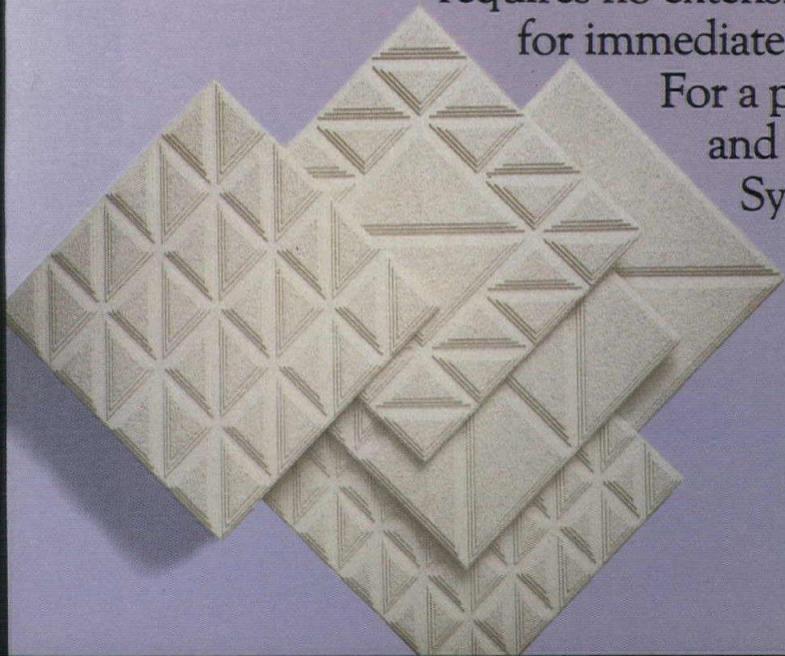
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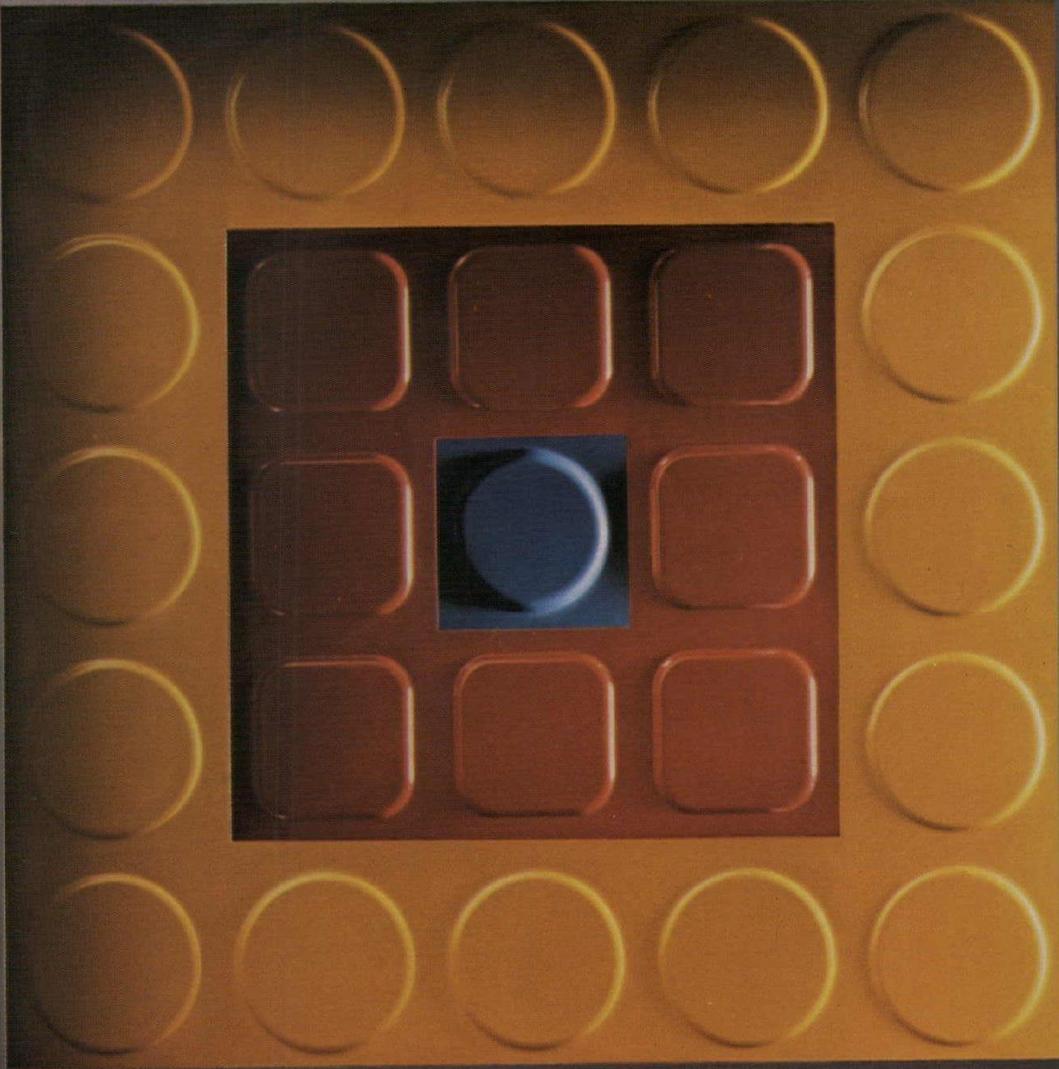
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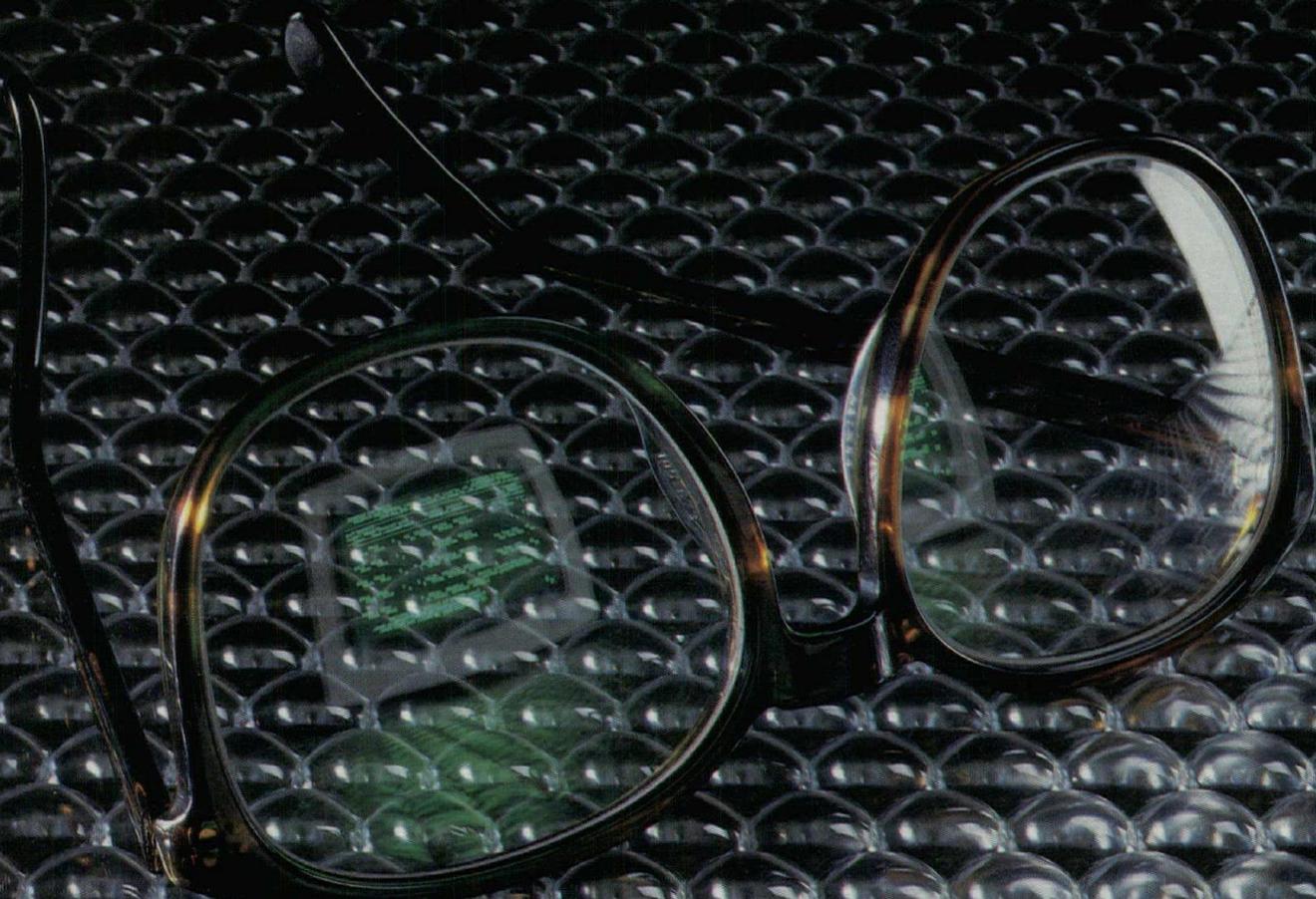
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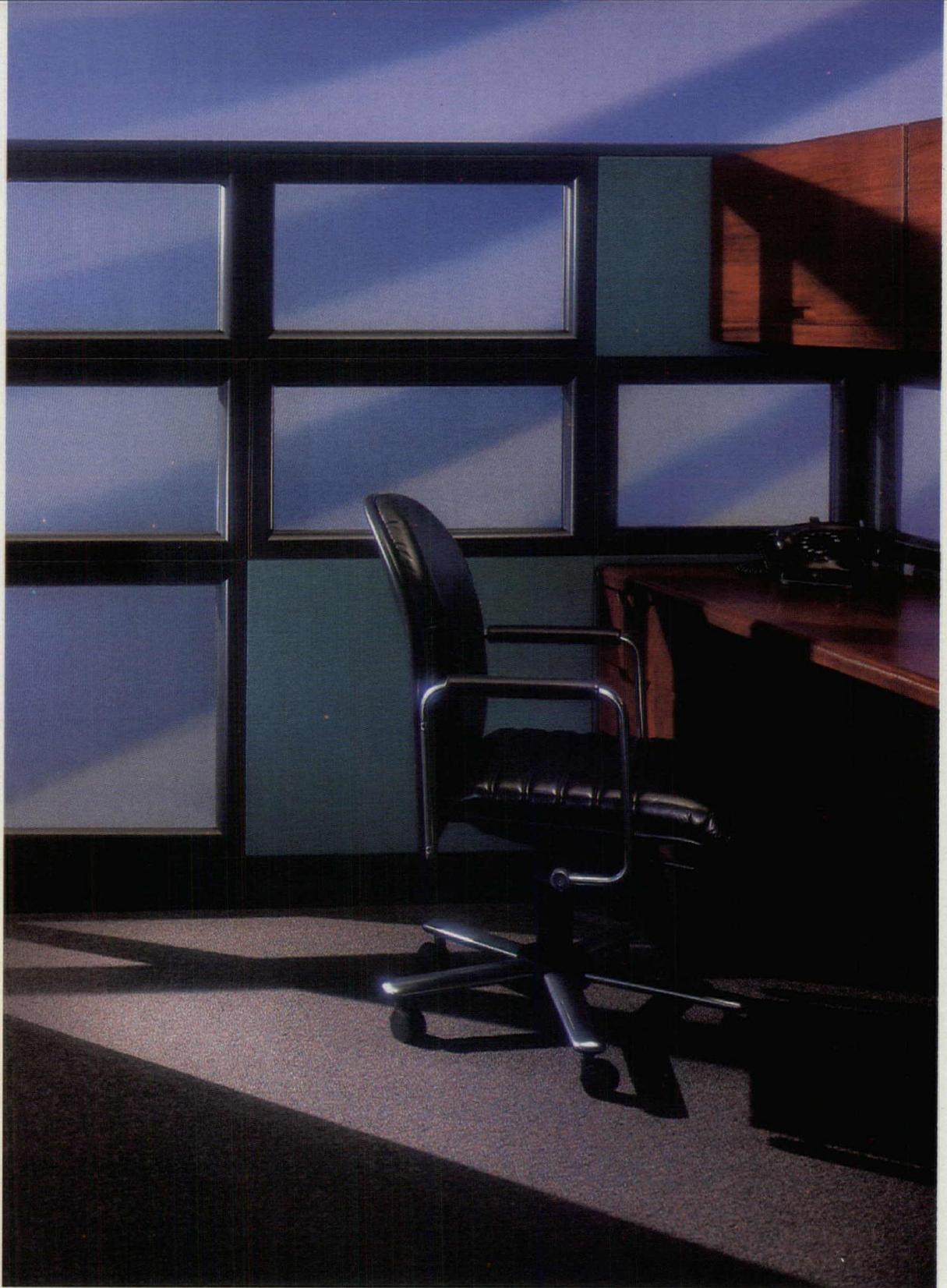
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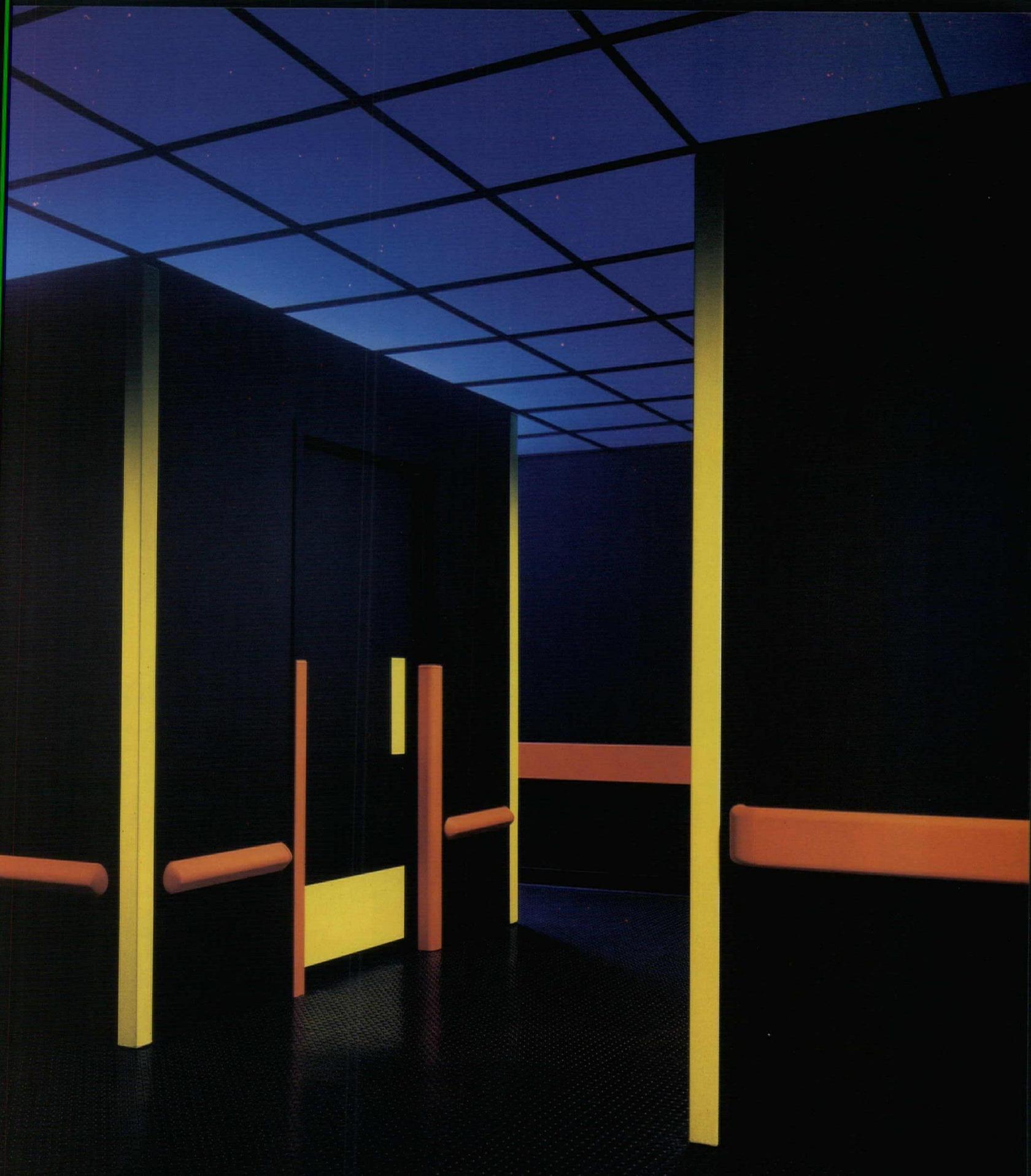
Harter Task Systems

The whole concept behind the original design for the systems product was to create very basic elements which would remain in a state of evolution – a gradual process of product enhancements which can retrofit into existing installations. Nicola Balderi, Designer

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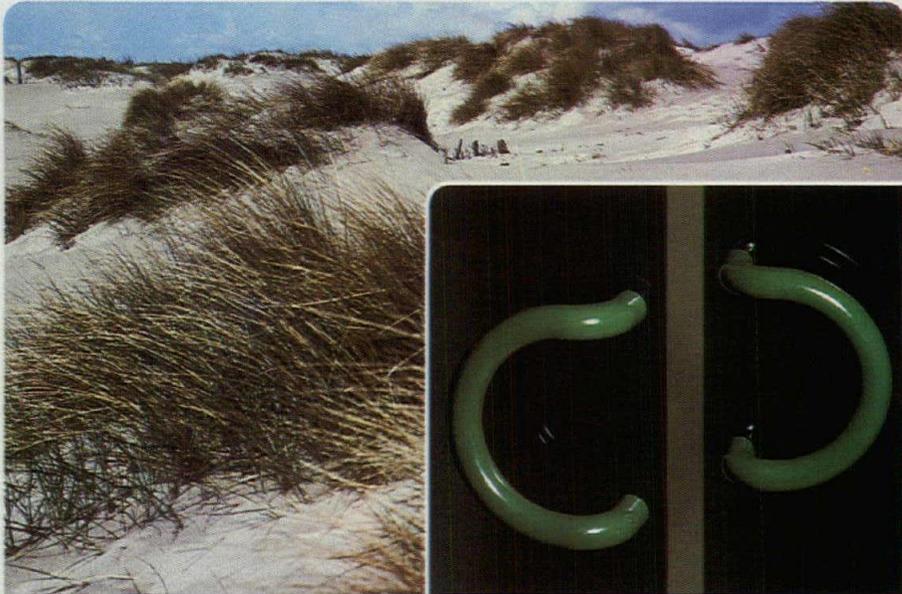
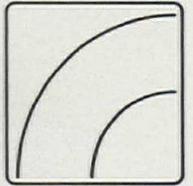
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Concrete Slab

Actually, we're not sure just what Daisy the elephant in our picture thinks. But, we do know that elephants are very careful about where they'll put their considerable weight. And, we weren't the least bit surprised to see Daisy standing just as comfortably on S-Floor, as on the slab adjacent to it. That's because amazing S-Floor *feels* just like a concrete slab.

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Strength, stability and wobble-free

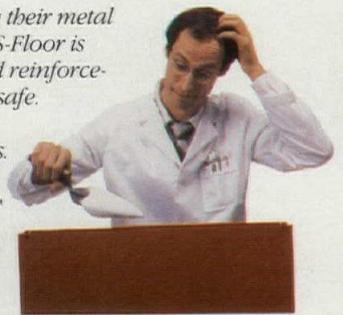
S-Floor

performance are just some of the features that make S-Floor uniquely qualified to stand up — not only to normal office floor loads, but to particularly menacing rolling loads as well. So if you want a *strong, wobble-free* access floor, call Innocrete Systems, Inc. at 1-800-225-2153.

Some manufacturers are filling their metal panels with concrete. But only S-Floor is solid Innocrete with engineered reinforcement all the way through. Play safe. Specify S-Floor, the access floor developed exclusively for offices.



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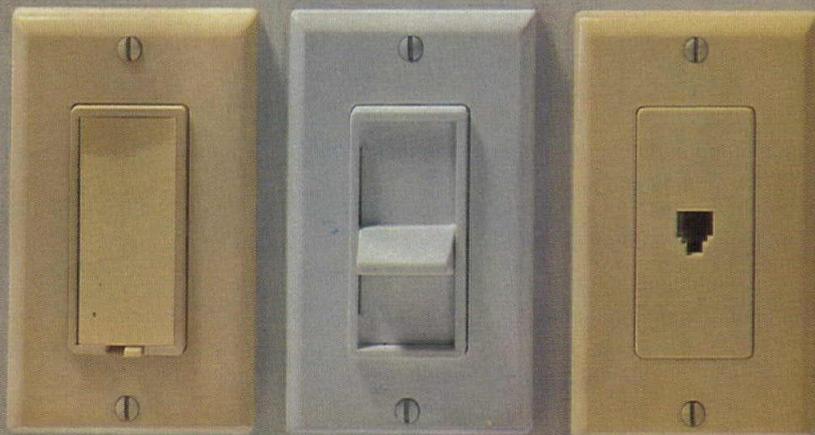
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Decora provides outstanding breadth of line. The collection includes double switches, receptacles, touch dimmers and slide dimmers, GFI's—even telephone jacks. Colors can match or contrast any interior and a complete line of wallplates accommodates multiple gang installations.

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A photograph of a modern building's interior. The scene is dominated by a wide, multi-level staircase with a light-colored wooden or stone tread and a dark metal railing. The staircase leads up to a mezzanine level. The building features large glass windows and doors, and the lighting is warm and ambient. In the foreground, a dark, textured mat is visible, likely the product being advertised.

*Stop dirt
at the door
with style!*

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Powerbean. Designed by Paolo Favaretto with Jim Hayward. Kinetics and Powerbean are registered trademarks of Kinetics Furniture 1986.

HOW A TEAM BECOMES MORE THAN THE SUM OF ITS PARTS.

■
First, give them the chance to work as a team.

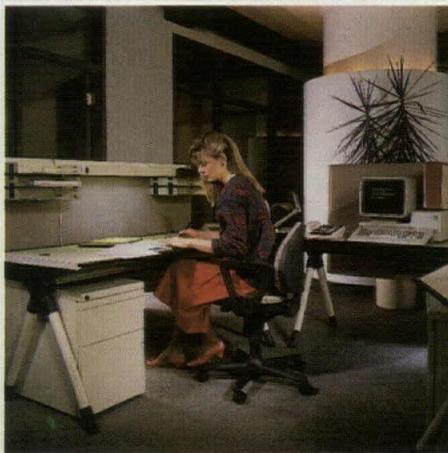
After all, cooping them up in little office cells does nothing to nourish the sense of shared achievement that makes people want to give their best. Nor does it fulfill that ongoing need for sustained human contact—a need that critics of the contemporary workplace believe is fundamental to making a job enjoyable.

Kinetics Powerbeam encourages the kind of interaction that strengthens productivity. It also sets up a more efficient workflow. And people who like people would never go back to anything else.

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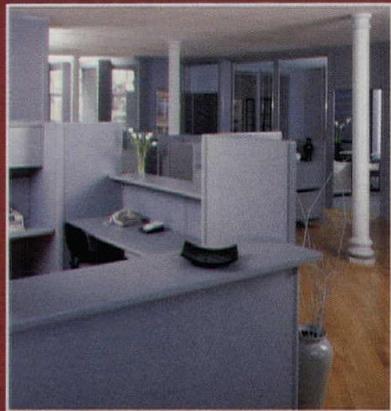
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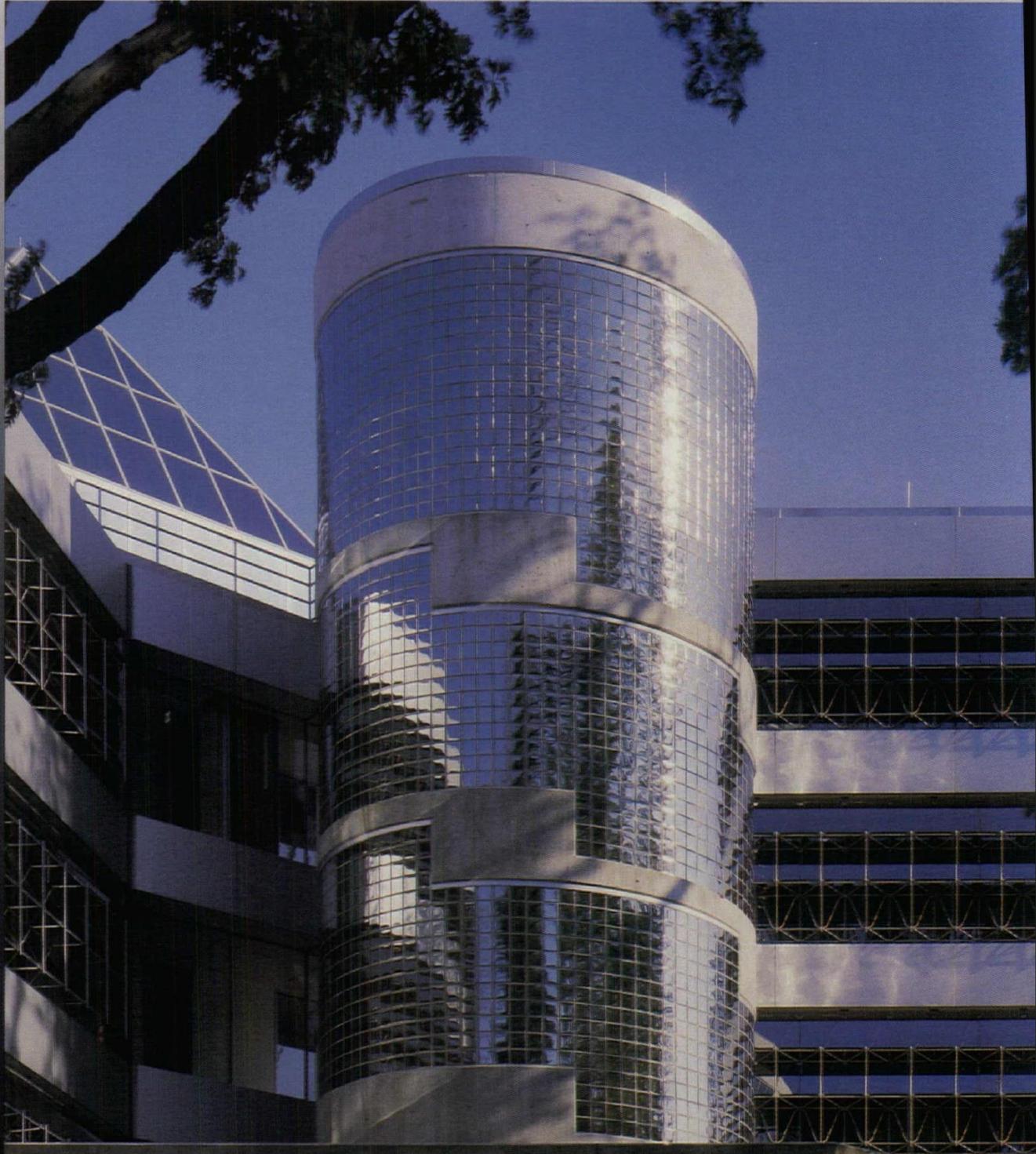
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carpet that looks newer, longer than any other.

Acknowledged Industry Leader New	Antron Precedent New
400,000 traffics	400,000 traffics
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survivor.

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1986
The Herman Miller PromiseSM

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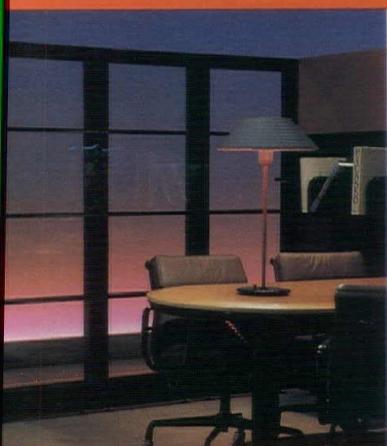
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Or write Herman Miller, Inc., Zeeland, Michigan 49464.

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1985
Ethospace® interiors



1984
Equa® seating



1968
The Action Office® system

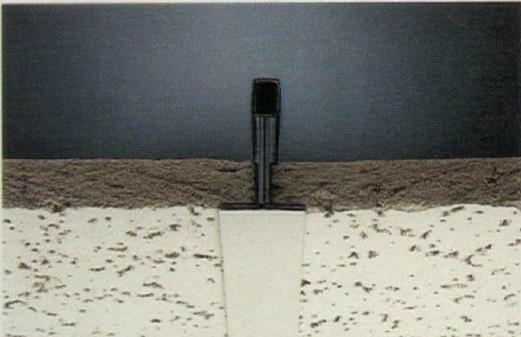


1956
The Eames® lounge chair

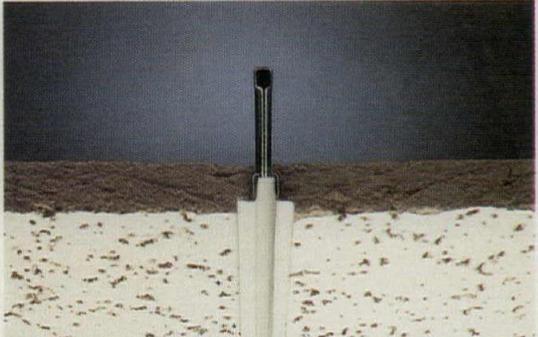
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SPECTRA'S narrow 7/16" exposed face, cut by a 3/16" regress, offers 60% less visible metal at the ceiling plane for a refined look. Shown above with standard square-edge lay-in panels.



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Spectra 3700 in a brasscoat finish with contrasting white scored ceiling tiles.

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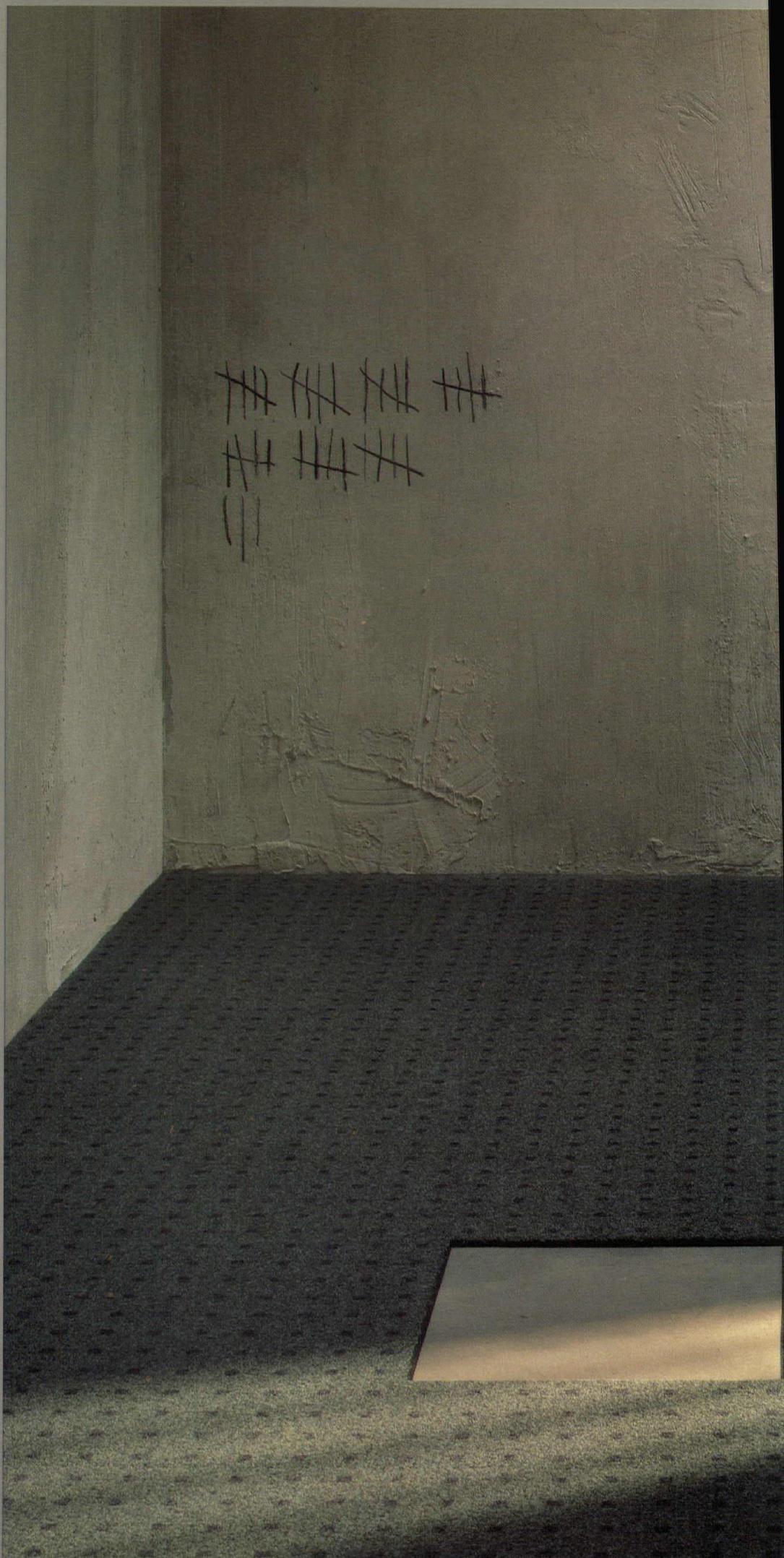
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That's how we've earned a nation-wide reputation for reliability and flexibility that has become a classic in its own right.

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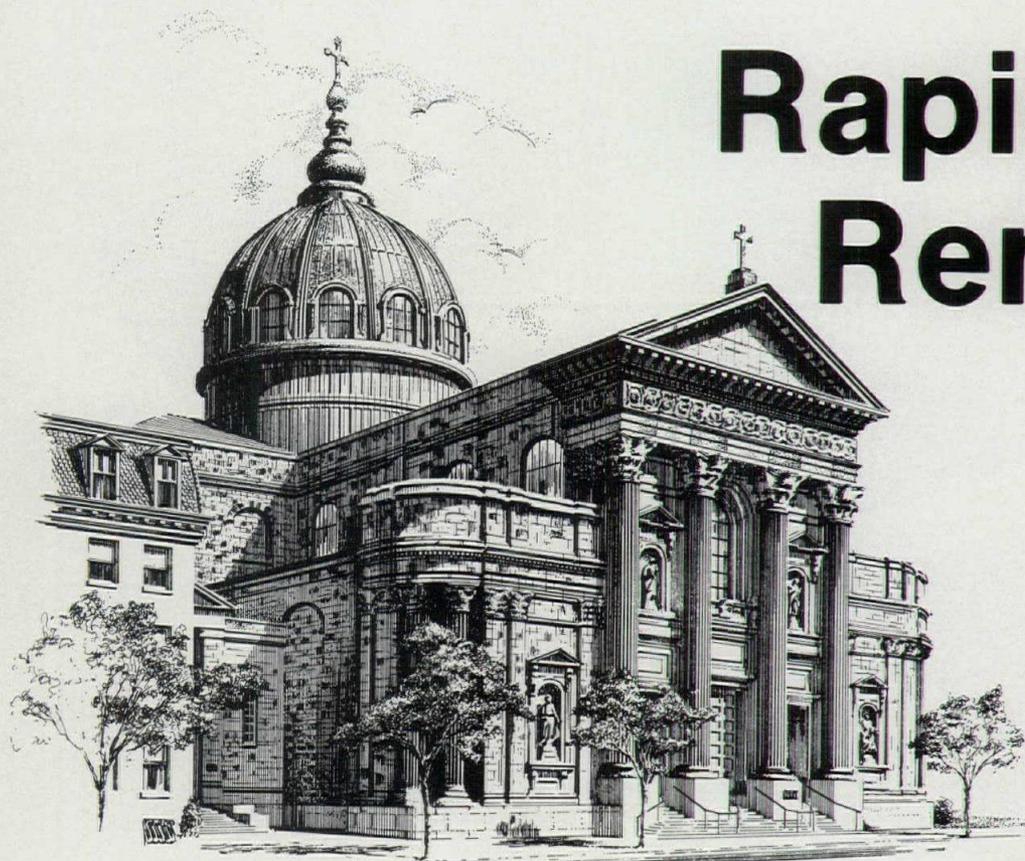
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P.O. BOX 309 · HAWKINS, WI 54530

PHONE: 715/585-6311

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Rapidograph® Renderings



by Pennsylvania arti

A keen eye for detail and a deft hand for expression provide Joseph Voelker of Springfield, Pa., with a mastery of pen-and-ink rendering of his subjects — particularly architectural subjects. Artist Voelker's pen is the Rapidograph® technical pen with tubular nibs that allow the artist to stroke in virtually any direction on the drawing surface, much the same way a pencil is used. This is the great advantage of the Rapidograph® pen over conventional

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This versatility of movement in pen-and-ink drawing contributes to faster completion of drawings, which might account for artist Voelker's prolific nature: In addition to his commercial and graphic arts output, he has created a series of fine-art drawings of famous and historical landmarks in and around the environs of Philadelphia, of which

these illustrations are only a few.

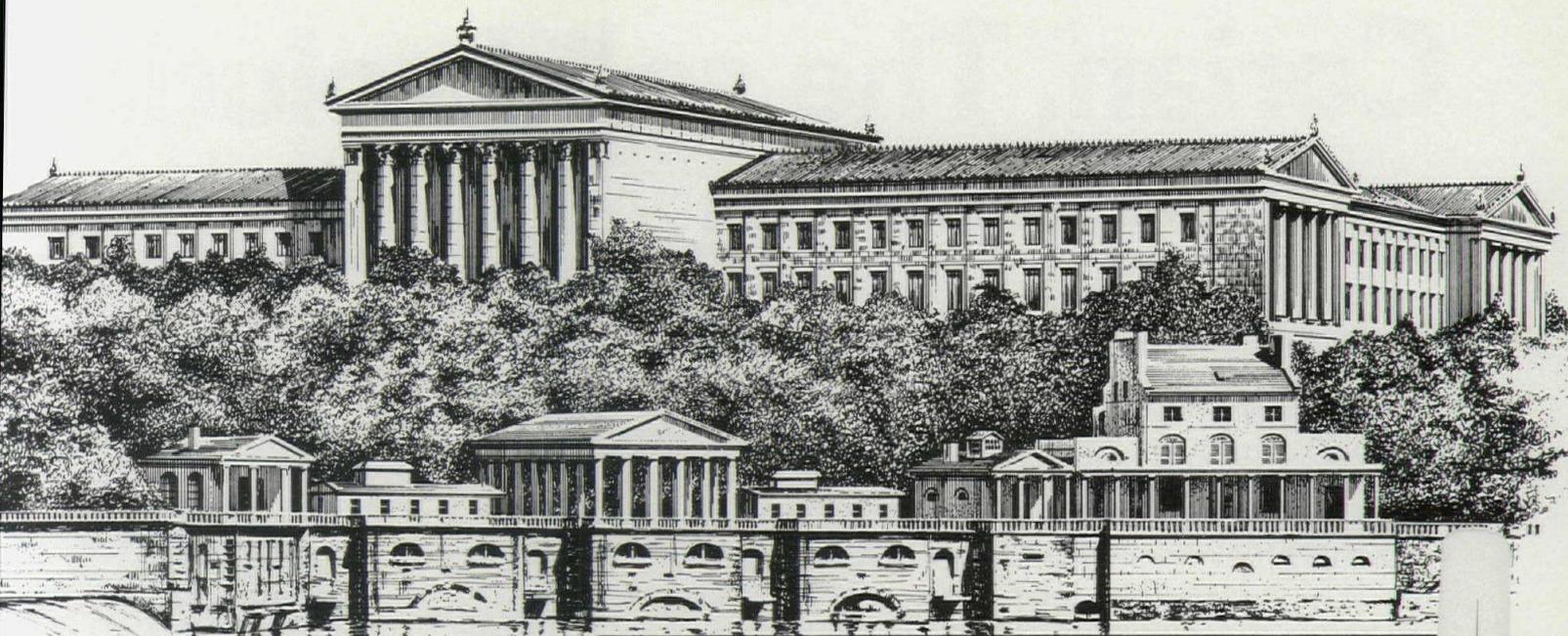
Rapidograph® renderings present your architectural designs in the clearest light possible . . . good ideas translated into exciting visuals. These drawings by Voelker are examples of precision-clear interpretations which can be presented for any project — a restoration, a conversion, a modern highrise, a neoclassic structure, and so on. Such drawings can have a free-hand abandon or be developed with minuscule refinement to hold details in photographic blowups.

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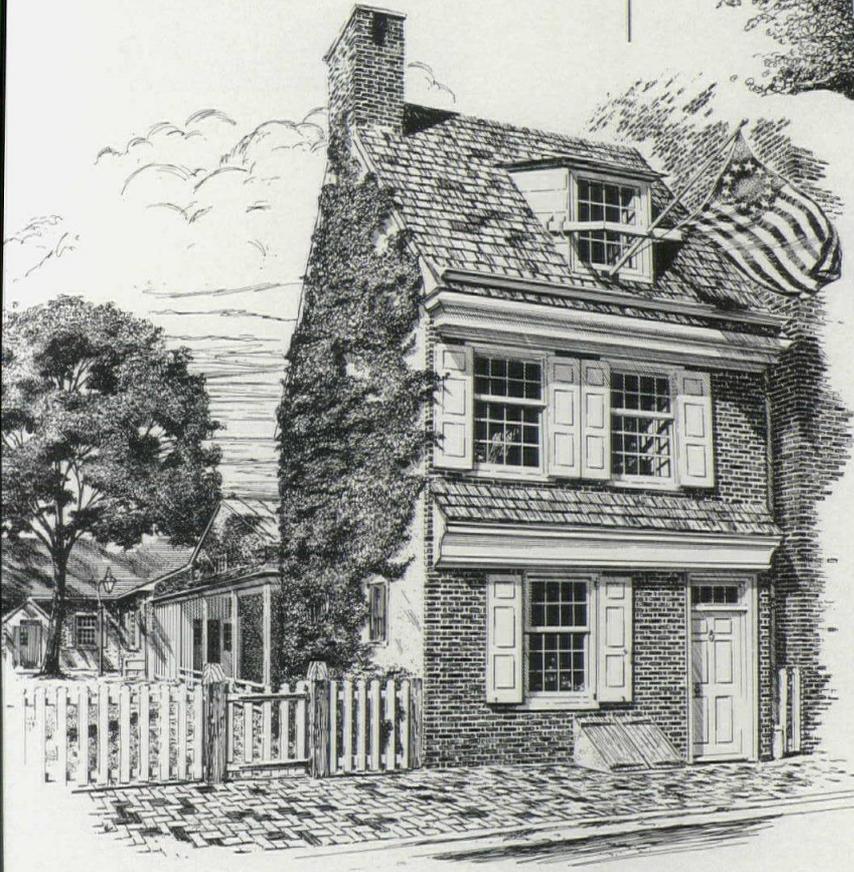
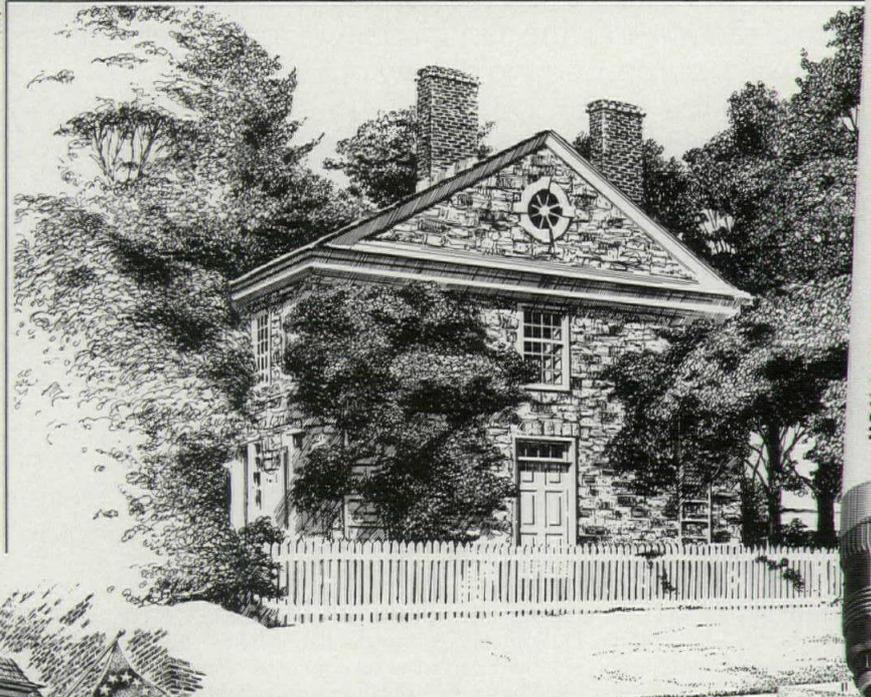


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by Joseph L. Voelker
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Joseph L. Voelker

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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.

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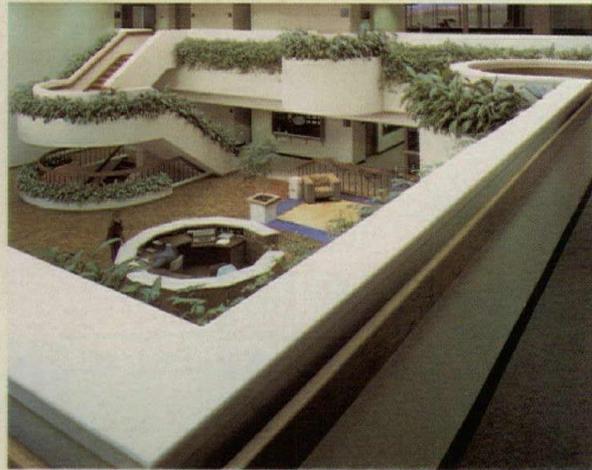
Like fine hardwood, CORIAN can be worked and shaped to fit most areas, even problem spaces. And you can combine CORIAN with many other materials for more individual designs (as shown below).

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See Sweet's General Building Market 6.15/Du, or phone DuPont at 800-527-2601. For our 16-page book, "Designing with CORIAN," write DuPont Co., Room X39925, Wilmington, DE 19898. Telex: 83-5420.

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Fireman's Fund Employers Insurance Company, De Pere, WI, shows how CORIAN custom-fits a wide variety of creative designs. Champ Parish Raasch & Associates, architects.



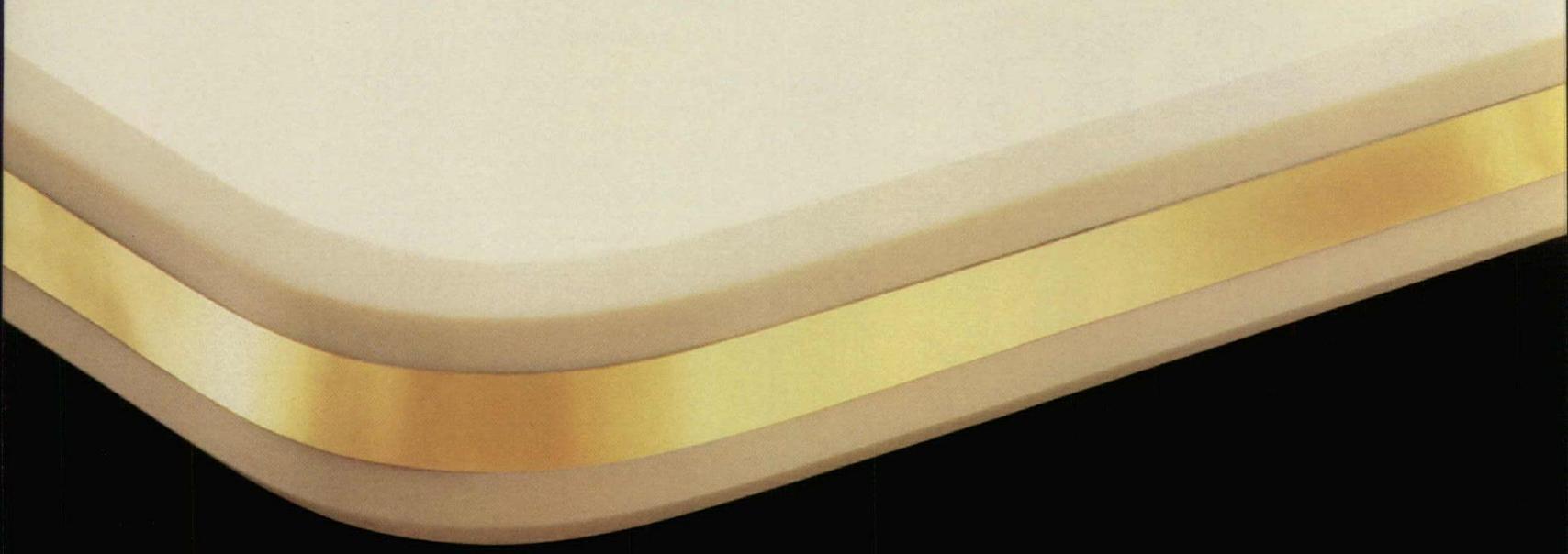
CORIAN is solid. Its color and pattern go all the way through.

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

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



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for problem areas.



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



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SunarHa

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"It's a very simple system that solves some really sophisticated problems in today's computerized office environment."

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Zeftron 500[®] ZX nylon

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A photograph of a window frame with a dark background. The window frame is made of light-colored material, possibly wood or metal, and features two horizontal bars. The background is dark and has a subtle vertical wood-grain texture. The text 'S O F F' is overlaid in a dark, bold, sans-serif font at the bottom of the image.

S O F F

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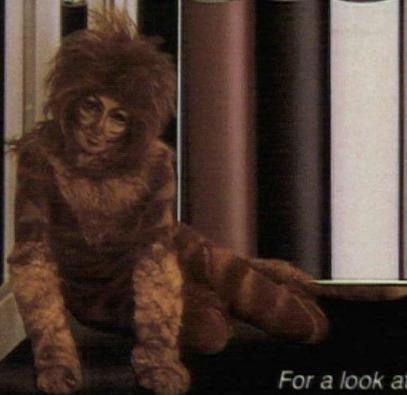
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On storefronts, office buildings, even interiors, Soffront takes the edge off. Gracefully. Without sacrificing performance. We rounded the lines. We didn't cut the corners.

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Look around the corner to see the future in framing. Then, take a good look at your next design. And new Kawneer Soffront.

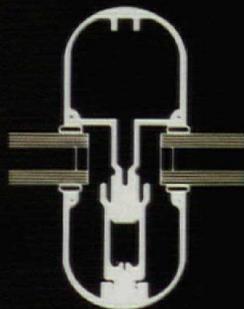


For a look at more information, write:

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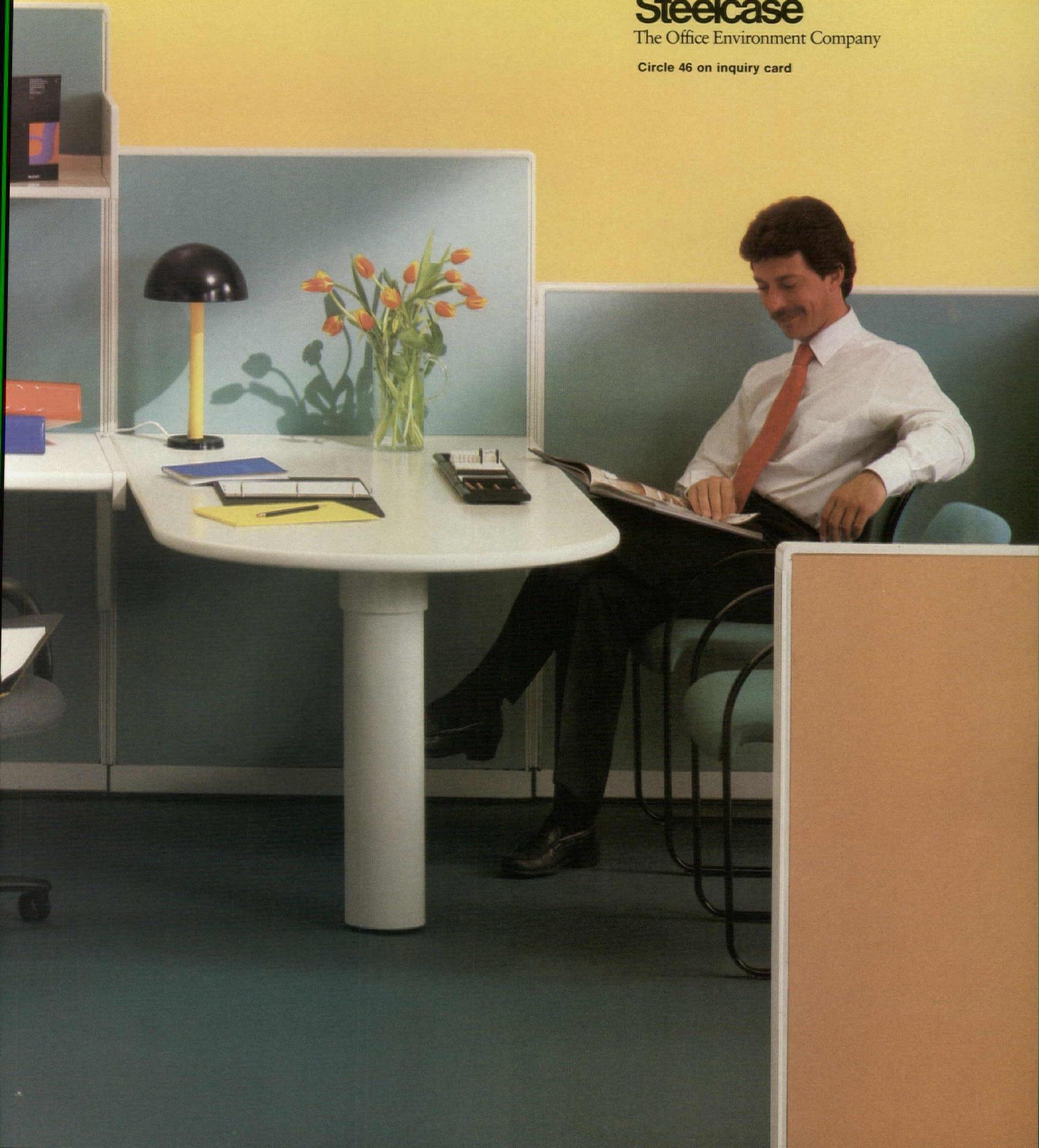
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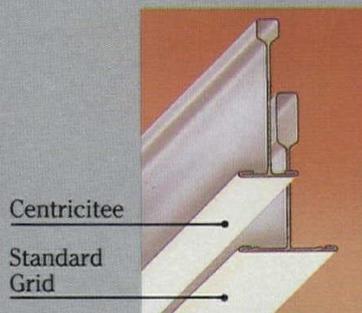
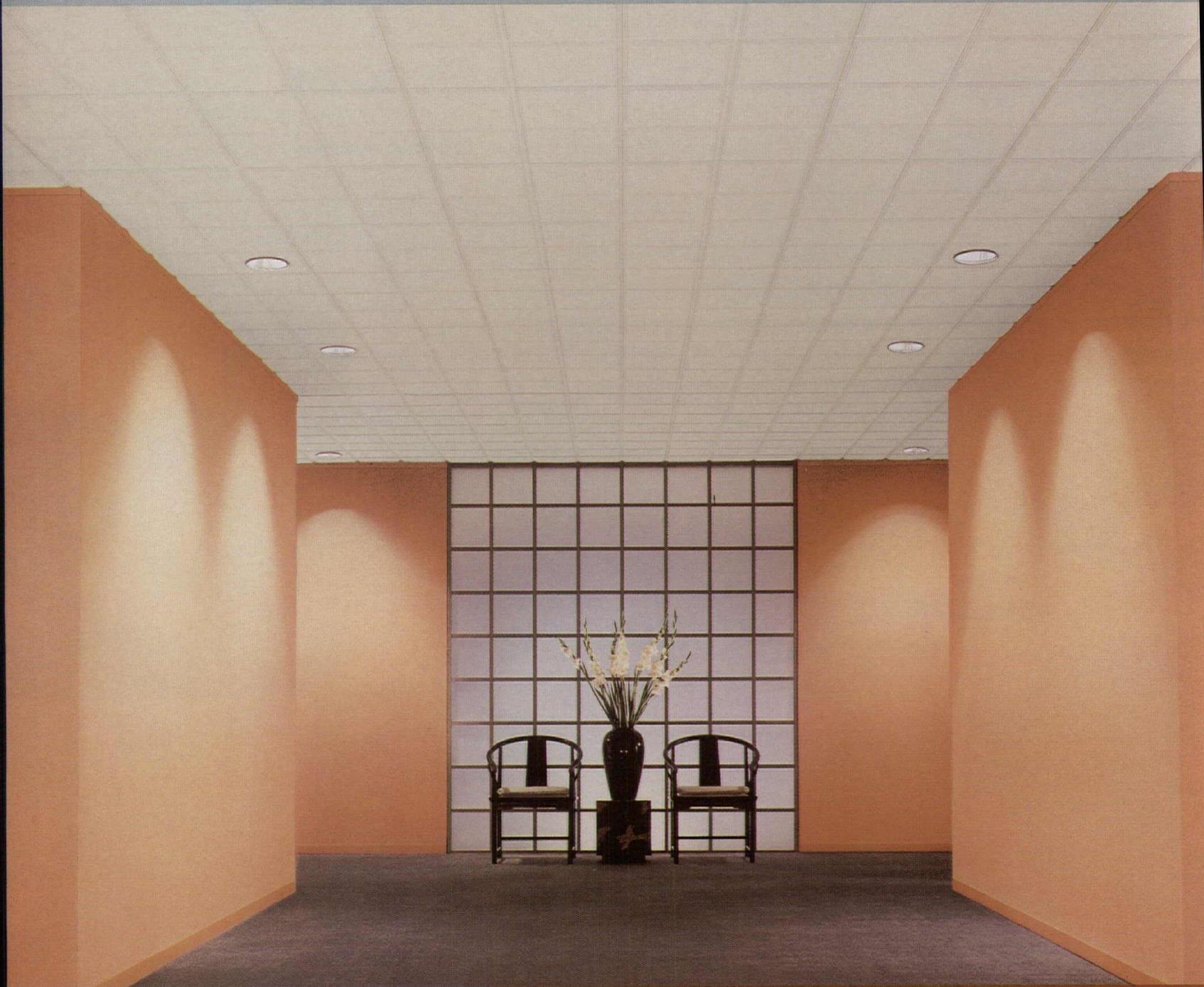
Steelcase

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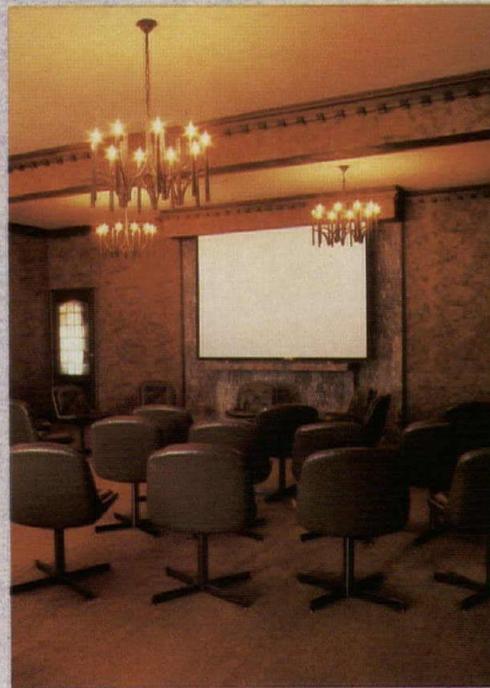
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The Versa chair — the versatile stack chair from Krueger.

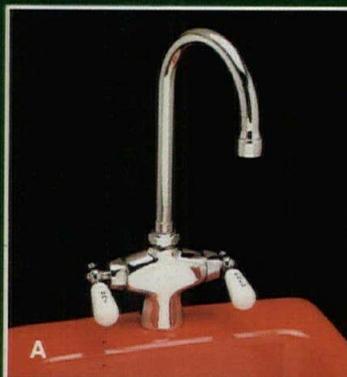
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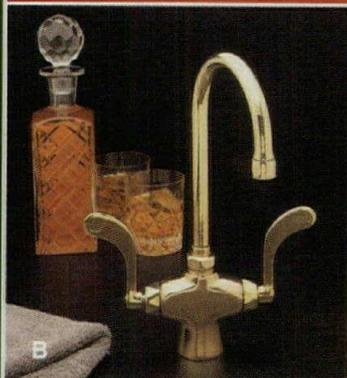
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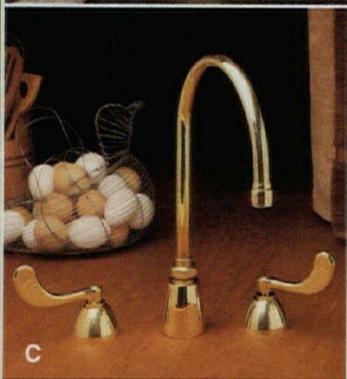
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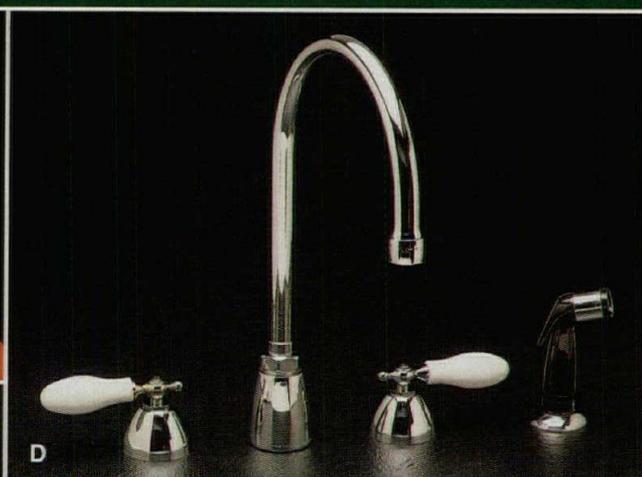
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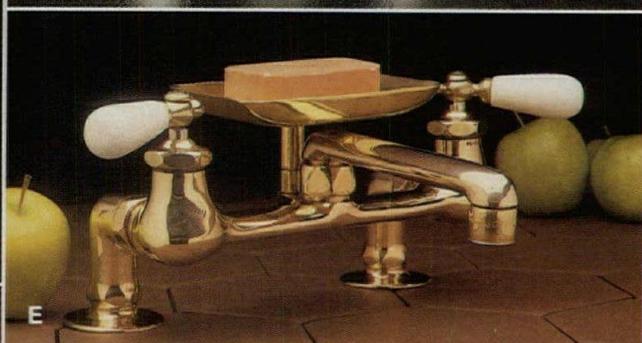
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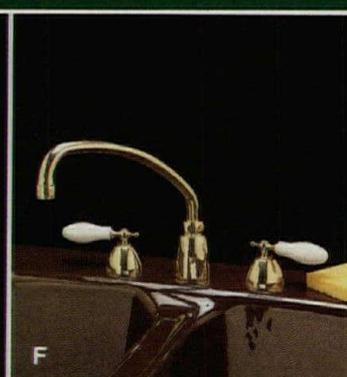
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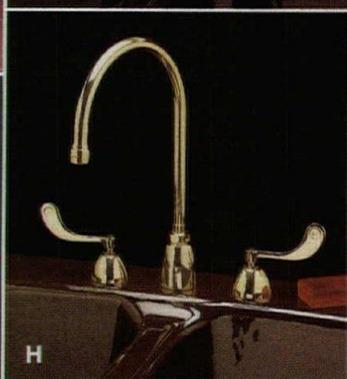
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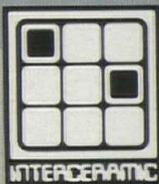
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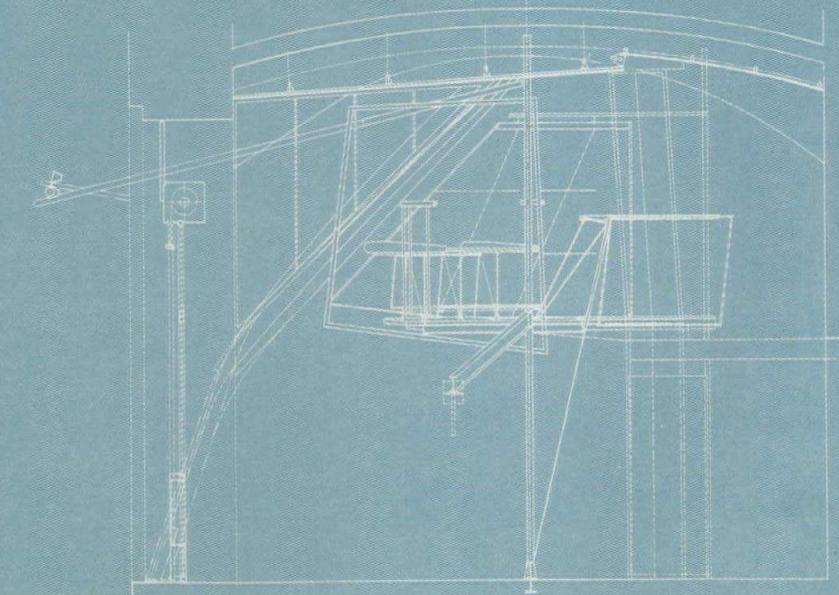
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Record Interiors 1986

If a client happened to mention that he was considering cowhide-print carpet for a retail clothing store, it is probably safe to assume that your first instinct would be to discourage him. For, as everybody knows, cowhide-print carpet is *outré*. Or so we thought. But then along came Ettore Sottsass's Esprit store in Cologne, and, embarrassing but true, we had to admit that we had been hasty in our judgment. Beige carpet just wouldn't have filled the bill. RECORD is grateful to the Milanese architect, not only for providing a memorable cover for this 16th annual RECORD INTERIORS issue, but also for reminding us that it is never wise to dismiss *any* design idea categorically. The lesson couldn't be more timely because, regardless of where you may have chosen to draw the line separating the acceptable and appropriate from the unacceptable and inappropriate, chances are better than good that RECORD INTERIORS 1986 includes an architect or designer whose work effectively asks you to reconsider that decision.

Though it may sound like the preface to pandemonium, there is a moral to the story contained in the following 84 pages. It is that design is situational, and should be evaluated not on how neatly it falls into line with one theory or another, but on how eloquently it expresses the unique set of conditions that surround it: a client's image and aspirations, for example. If in the process of accommodating this more subjective portion of the program certain rules fall by the wayside, we willingly allow the breach. Consider the bridge Wolf D. Prix and Helmut Swiczinsky designed for an atelier in Vienna (below). A decade-long cry for "contextual" sensitivity goes unheeded as the constructivist bridge defiantly bursts into the street, yet client Erich Baumann, who recently struck out on his own as a graphic designer, considers it a fitting symbol of his new-found independence. The message may be personal, but its implications are decidedly professional. *Charles K. Gandee*





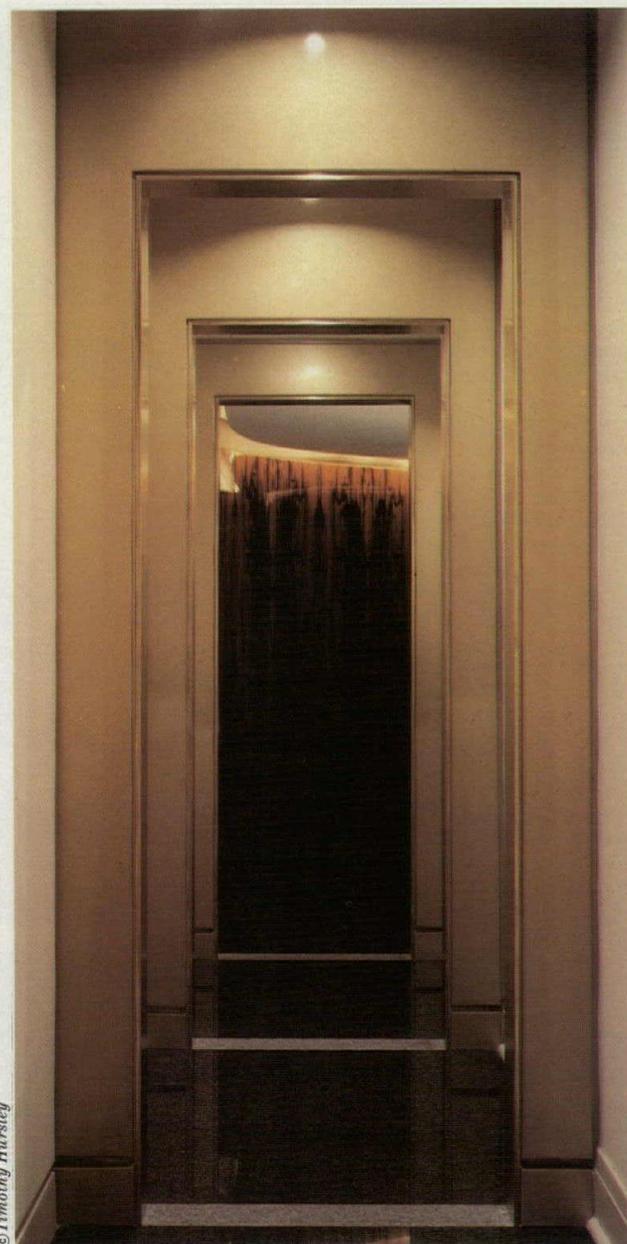
What becomes a landmark most?

Apartment
Chicago, Illinois
Krueck & Olsen, Architects

She is, as the French so delicately put it, *une femme d'un certain âge*. Her only wish, in addition to anonymity, was for something "spartan," by which she meant minimal, but it had to have a certain "grandeur," by which she meant precisely that. Her considerable experience in the salons of European couturiers had taught her to appreciate fine materials and craftsmanship, and she was prepared to maintain those standards at home. Not much for an architect to go on, perhaps, but then there was her site, the piano nobile of an 1891 Stanford White mansion on Chicago's Gold Coast.

Less self-confident designers than Ronald Krueck and Keith Olsen might have felt their creative blood freeze in the face of a legacy such as Stanford White's. Less self-confident designers, in fact, might have deferentially bowed to the master by keeping a low esthetic profile. But Krueck and Olsen do not lack self-confidence. On the contrary. While they acknowledged that the house's public rooms were grand—in proportion, scale, and material—they believed that their talent (and their client's wherewithal) was sufficient to counter White's 19th-century Classicism with an extraordinary variation on 20th-century Modernism. Before the debate between the centuries could begin, however, the partners had to put White's house back in order. Since the 3,500-square-foot parlor floor was not designed to be functionally self-sufficient, the developer who had transformed the house into six condominiums had made certain "adjustments" to accommodate the programmatic change. In the process of providing the requisite bathrooms, closets, and privacy for the *ne plus ultra* in two-bedroom units, he had, of course, compromised the rooms' original configurations. Though preservationists might label Krueck and Olsen's restoration effort more creative than faithful, the architects' first priority was to return the rooms to their original splendor by undoing, wherever possible, what the developer had done. If the English oak paneling in the living room and dining room, and the hand-carved moldings in the foyer and library look unravaged by the hand of time, the credit goes to Krueck and Olsen, who left no surface untouched. Certain liberties, however, were taken. For example, the light cove intended to "amplify" the crown moldings is, as Stanford White scholars will attest, a detail unknown in the Classical canon (facing page). But Krueck and Olsen were not so much intent on adhering to the letter of the 19th-century law, as seeking to recapture the gracious spirit of an era.

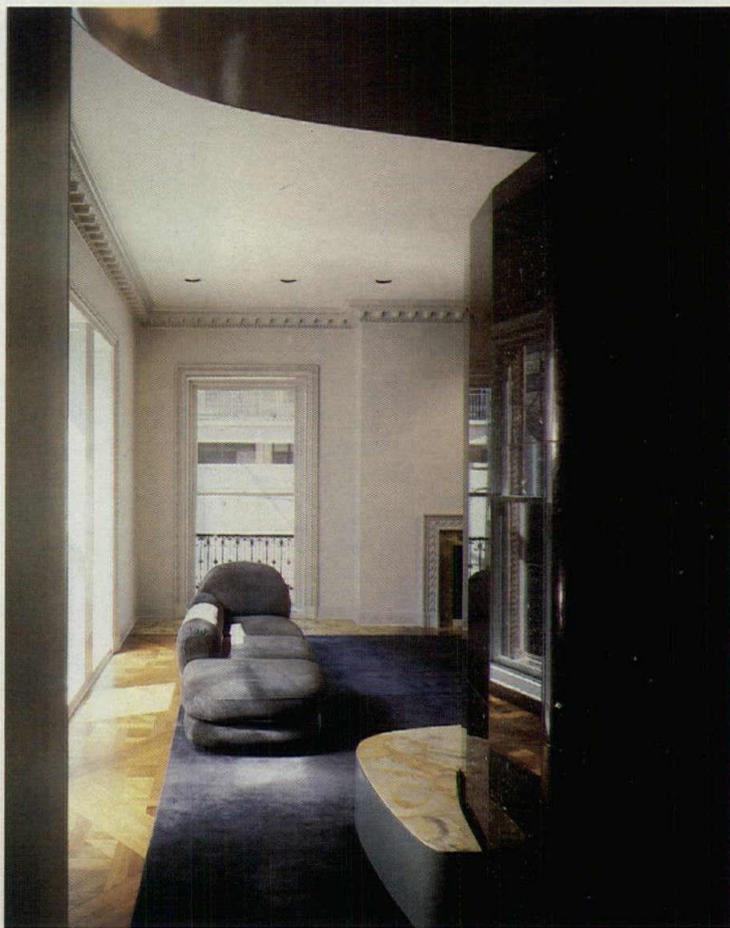
Having paid tribute to the architectural surround by returning the rooms to a state White would recognize, Krueck and Olsen set about introducing a different vision, which White would *not* have recognized. For if the original house speaks of horse-drawn landaus rolling sedately over cobblestone streets, the latest architects' interventions speak of Bugatti roadsters barreling along at full throttle in the fast lane. Likening their approach to that of chic Italians who fill their family palazzos with the latest offerings from Milan, the Chicago duo refused to be intimidated by the house. Within the elegant and restrained container, they inserted grandly scaled furniture pieces and cabinetwork that are as shamelessly opulent in their materials as they are unabashedly alien in their forms. Streamlined, sexy, and shimmering, these high-profile latecomers effectively seem to suspend the great rooms in a time warp between White's genteel, old-world past and Krueck and Olsen's brave-new-world future. If the tension between container and contained builds incrementally from foyer to living room to dining room to library, it dissipates, somewhat startlingly, at the end of the metallic-gold corridor leading to the master bedroom (page 66). Around the macassar ebony bend (above), in a wing of the house originally allocated to "staff," the architects make their final, eloquent argument in the debate between the centuries. So captivating is their statement, of course, that all memory of Stanford White vanishes along with the tension between the old world and the new. Krueck and Olsen (like their client) felt entitled. *Charles K. Gandee*



© Timothy Hursley

If the developer who condominiumized Stanford White's mansion stock takes credit (or blame) for awkwardly introducing a powder room and guest closet to the parlor floor's great foyer, White's heirs, Krueck and Olsen, sought to mask the unwelcome intruders with a pair of boomerang-shaped metallic-gold partitions that cloak the functional necessities. The impeccably finished screens stand to either side of the front door like a pair of butlers ushering guests into the apartment by throwing wide their capes (opposite). The ellipse of the screens is incised in the foyer's carpet to direct visitors off the axis terminating in the fireplace and onto the cross-axis leading to either a library or living room. The carpet also abstracts the pattern of the room's moldings, and its palette is a promise of carpets to come.

Though the architects were intent on drawing a sharp line between White's work and their own, and though there is—as a glimpse confirms—no confusing the two talents, Krueck and Olsen could not treat the perimeter walls as sacrosanct. Collisions occur. In the library, for example, new mechanical systems are housed in a sweeping metallic-silver soffit that is visually supported by a new guest bathroom contained within an emerald pearl granite enclosure, whose gentle curve is repeated in an onyx-capped, lacquered storage bench (below). The adjacent macassar ebony enclosure contains the requisite sound-system equipment and overflow storage for some of the owner's out-of-season clothes. If much of their work on the apartment was almost-faithful restoration, Krueck and Olsen did make certain adjustments to accommodate the new lifestyle and architectural style. For example, the original hearths were minuscule compared to the grand scale of the rooms, since they were intended to relate to traditional furniture groupings—which were, of course, not in the new, minimal furnishings program. To better relate the hearths to the rooms, Krueck and Olsen laid new hearths scaled to the spaces. In the library, the hearth is green onyx (right); in the foyer the hearth is black and white marble (and, like the carpet, borrows its geometry from the paneling). Likewise, in the living room (opposite). Except for a shimmering black Deco Steinway (one of seven made for the Chicago World's Fair), only a couch and a carpet have, as yet, been installed in the 20- by 40-foot living room. The 16-foot-long seating unit is covered in water buffalo dyed to match the carpet, and its scale is aggrandized by a lacquered storage cabinet that envelops it on three sides (opposite). The base of the couch is topped with a massive ledge of rainbow granite, and on top of the cabinet the architects affixed sandblasted glass with a powerful fast-drying glue that shattered the glass. Other furniture pieces are currently in design, which will be a consolation to those concerned that, the scale of the couch notwithstanding, the living room is a lonely place.





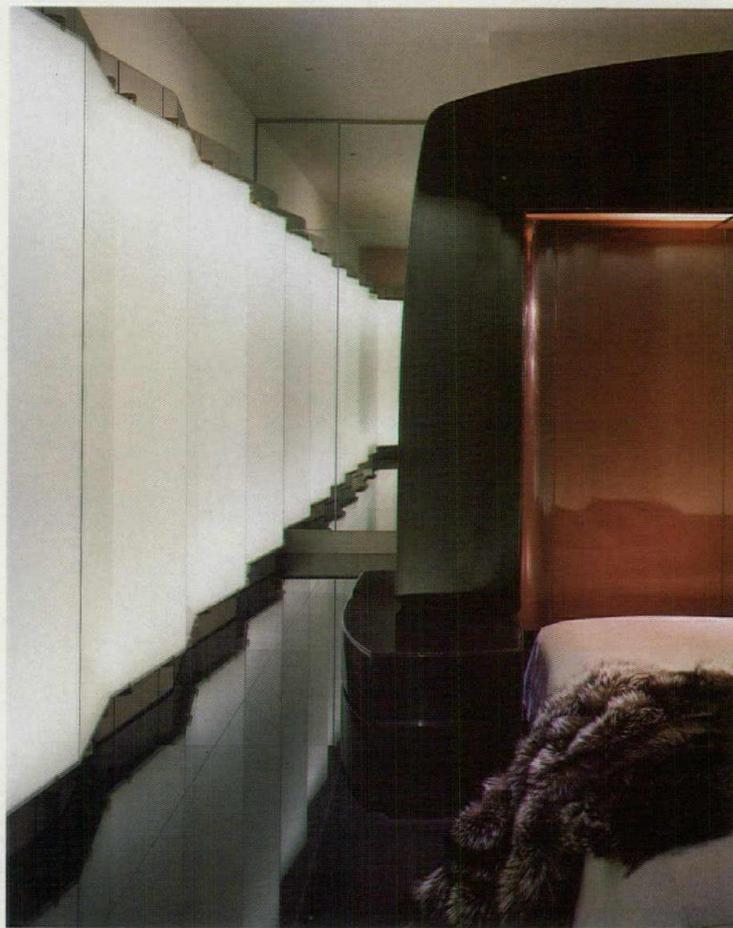




If the palette of materials Krueck and Olsen assembled for the renovation bespeaks a level of luxury rarely seen this side of Saudi Arabia, the architects are quick to defend their bronze, brass, granite, marble, onyx, and ebony selections as "appropriate to the qualitative standard" set by Stanford White. Some, however, may argue that the grand rooms have more than met their match in the Chicago duo, whose love of opulence approaches Imelda Marcos's. For example, in the dining room, the exquisite oak paneling almost recedes to backdrop status when confronted with the remarkable free-form-curve table that Krueck and Olsen threw it (left and opposite). But just as Mies (another fan of fine materials) countered the rigorous structural grid of the Tugendhat House with sinuous screens and partitions, the architects were eager to counteract the static space with a visually kinetic object. Allegedly inspired by artist Jean Arp, the 13-foot 6-inch long dining table does precisely that. Resting on an extraordinary polished brass and patinaed bronze base, the glass top's 3-inch bevel (which tapers down to 3/4-inch) reinforces the notion that the glass was literally stretched. Since the room was previously a library, bookshelves had been carved into the walls. And though their doors had been long-ago removed, Krueck and Olsen found tell-tale screwholes that inspired them to install replacements. The new doors do not aspire to period authenticity; their polished-brass frames enveloping rear-illuminated glass-and-mylar panels are decidedly contemporary. Why not the more conventional sandblasted glass? "Because it takes fingerprints," according to partner Krueck, who, as you may have already deduced, does not abide such imperfections. Since the library, now dining room, was added sometime after White left the premises, and its concrete-slab construction was inhospitable to new wiring, the architects dropped a more amenable ceiling, which they had finished in metallic gold. The process was "insane," but the results, as specified, are flawless. "We thought about using gold leaf, since it would have been easier, but we didn't want the pattern," adds partner Krueck.

Although the developer had made an attempt to construct a "master suite" worthy of the great house, his gypboard, mirror, and fancy-finish "rabbit warren" was not, unsurprisingly, up to architects Krueck and Olsen's standards. They gutted the space, originally an architecturally undistinguished service wing, and created an inner sanctum of otherworldly allure. It could be the set for some futuristic film in which Barbarella and Flash Gordon finally consummate their affair (right and opposite). If restraint was exercised elsewhere, in deference to Stanford White, the architects, understandably, felt no such moral obligation here. Black Impala granite floors shimmer as if they'd just been hosed down; likewise a black-and-cherry-lacquered headboard that divides the high-drama sleeping area from the dressing room and granite-lined bath. Because this wing of the house was for servants, and the windows were less than grand, Krueck and Olsen devised a system of pearl-white faceted glass panels that line the two perimeter walls. On those rare occasions when natural light is desired, the owner simply swings open her hinged glass walls, adjusts the hidden shutters, and voilà!, sunshine. On most days, however, the surreal, otherworldly light oozing through the mylar and glass sandwich panels suffices. The owner does not, in fact, treat her fur collection so cavalierly as the photographs suggest (right), but the photographer couldn't resist a little rich-and-famous-style lifestyling. All things considered... it's understandable.

Apartment
 Chicago, Illinois
Architects:
 Krueck & Olsen
 213 West Institute Place
 Chicago, Illinois 60610
Engineer:
 Steven Wittwer (structural)
Consultant:
 Final Finish (special painted surfaces)
General contractor:
 Popular Culture Construction Co.
Photographer:
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Walk on the wild side



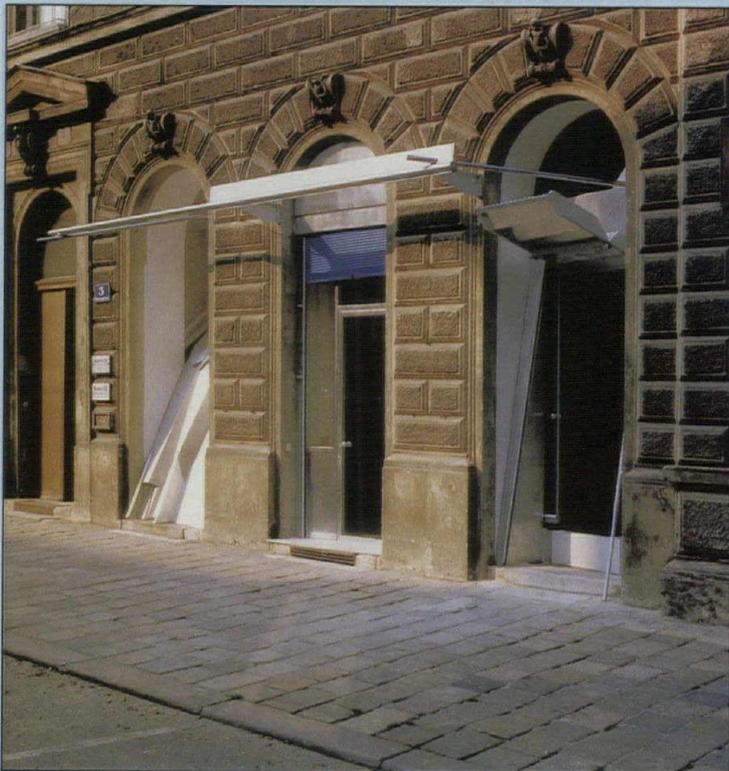
"Our architecture is not domesticated. It moves around in urban areas like a panther in the jungle." Coop Himmelblau

Although the description of Coop Himmelblau's architecture as a predator stalking the streets is unnerving, its tinge of ready violence is revealing: Partners Wolf D. Prix and Helmut Swiczinsky are on a rampage. Founded in 1968 (with Rainer Michael Holzer, who left the group in 1971), the "Blue Sky Corporation" wants to shake Vienna from its century-long slumber of historicism, and sees no better way than direct confrontation. Prix and Swiczinsky, who live and work surrounded by a *fin-de-siècle* legacy of grandiose buildings modeled on a Gothic, Renaissance, and Baroque past not their own, have rejected the moribund milieu of their parvenu forefathers. Embracing instead the decidedly 20th-century legacy of Viennese psychoanalyst Sigmund Freud, the rebellious sons fight for live architecture—"that bleeds, that exhausts, that whirls and even breaks."

Even though the partners' antagonistic stance has yielded them a predictably slim, albeit tantalizing, portfolio of completed work, Prix and Swiczinsky have always managed to keep themselves busy—especially during the early lean years—drawing, writing, and staging a variety of performance pieces. Their preoccupation with representing design as an "action process" led them so far as to create the "Restless Sphere" in 1971—a 12-foot-diameter transparent ball set in motion by a person walking inside. Additional "Action Space" experiments and several traveling exhibitions of the architects' taut, aggressively penciled sketches may not have soothed their savage souls, but proved that the firm was indeed picking up speed. The first substantial commission Coop Himmelblau received was a renovation of the *gemütlich* Reiss-Bar off Vienna's chic Kärtnerstrasse, a project completed—with uncharacteristic self-restraint—in 1977. Four years later, the architects were asked to loosen, just a bit, their reins for the Roter Engel café/song club, having spent the interim designing a few small projects outside Vienna.

By the early '80s Coop Himmelblau was primed for more. As if to oblige, Erich Baumann, a graphic artist who, in late 1984, had just left a high-profile position with an international company to strike out on his own, asked Prix and Swiczinsky to design his new atelier; Baumann, a risk-taker, gave the architects free rein. Though the meager 156-square-foot space is not the stuff of which tough-guys' dreams are made, the trio of streetfront portals and the 18-foot-high ceiling held the architects' interest. Prix and Swiczinsky envisioned the static container transformed by a kinetic object, which they realized in the form of a fragmented bridge that appears to have been shoe-horned into the studio through the right portal (left, top and bottom). The aluminum and steel construction, suspended 7 1/2 feet above the floor, consists of a folding stair (that can be cranked through the right portal), leading up to a catwalk (that allows Baumann to peruse his painting collection mounted on the back wall), and colliding into a platform with a plywood partition (that forms a niche for a drafting table). A winged sculpture inset into the left portal bursts through the facade and arches into the room, providing a second "wall" and a small, operable window for the raised work area. The tubular guard rails and wire-mesh caging complete the constructivist composition, whose brutality is matched only by its seductive tensility. The unruly assemblage pleases Herr Baumann, who describes his new domain as, quite simply, "action and reaction."

Momentarily purged, the architects have returned to their drawing boards to work on what is for them a deluge of new commissions: a lawyer's penthouse office, a photographer's studio, a professionally equipped kitchen for an amateur chef, another café, and what will mark the duo's American debut—an "open" house perched on a Malibu cliff. Beware, California; Prix and Swiczinsky have no plans to tame the wild beast within. *Karen D. Stein*



Atelier E. Baumann
Vienna, Austria
Coop Himmelblau, Architects



Coop Himmelblau converted two of three archways into entrances; the central one is the public entrance, and the one to the right, with the foldable stair that protrudes past the security gate, provides atelier owner Erich Baumann direct access to his suspended work area. The third portal contains an aluminum sculpture. A steel railing above the three archways forms a quasi-canopy over the sidewalk.

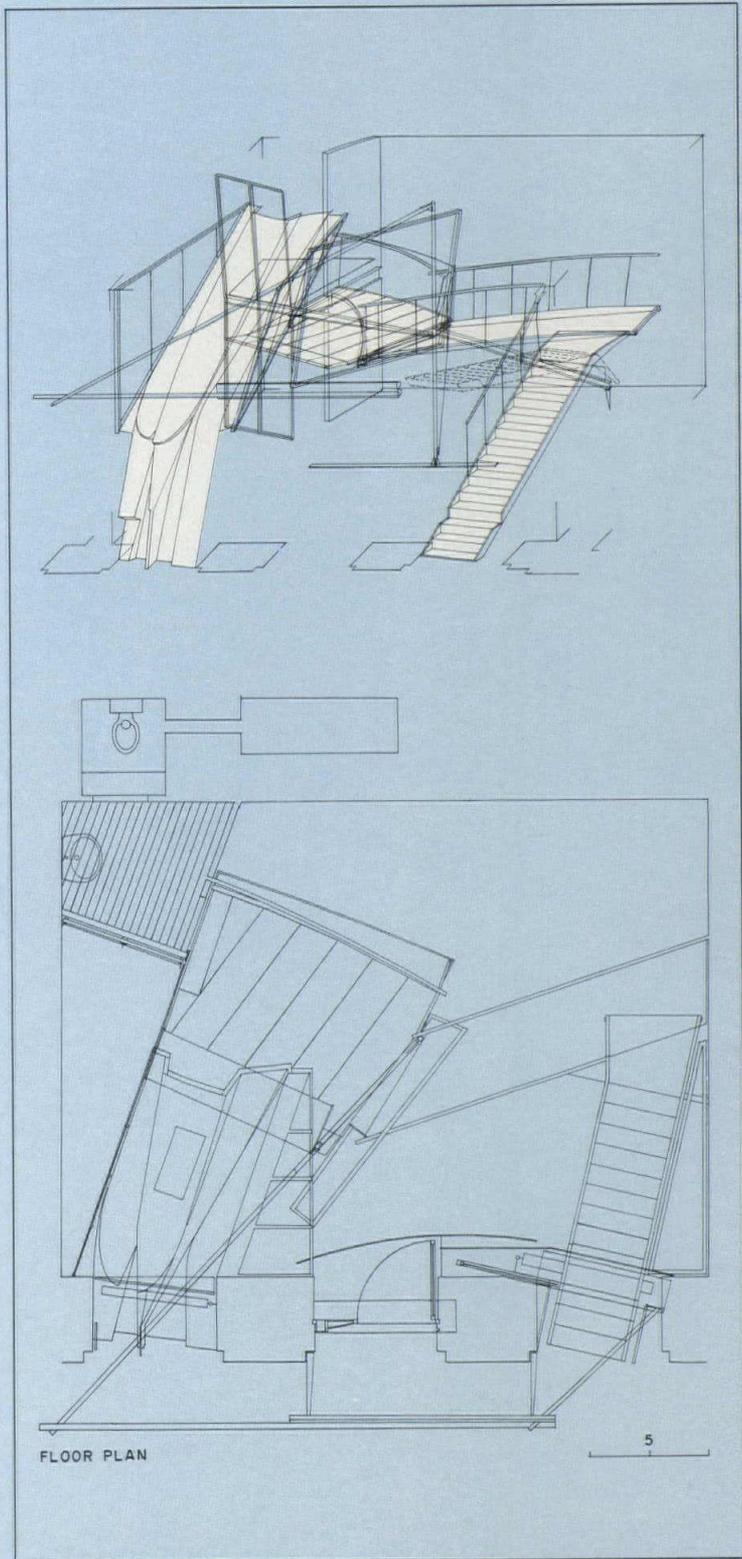
Although the 156-square-foot space did not offer much apparent room for improvement, after taking a look at the more-than-generous 18-foot-high ceiling, Coop Himmelblau partners Wolf D. Prix and Helmut Swiczinsky felt certain that they could contrive a solution. The suspended catwalk and platform the architects devised and inserted into the almost-square room (below) not

additional square footage, but also creates a balcony from which to view the owner's art collection (opposite page, bottom right). Seven and one-half feet above the ground, this second floor of sorts appears to be virtually self-supporting. The vertical weight of the walkway and platform, however, is deflected into the belt of the vaulted cellar by three thin pillars; only one of the pillars is visible since the other two have been



integrated into the walls to minimize intrusions into the ground floor working area. When the foldable steel stair is cranked to its "up" position (isometric drawing and photo this page), Baumann is left with a flying trapeze-like sculpture above his head. The architects painted the underside of the "office" a pale green (following pages), differentiating it from the rest of the white-coated steel

constructivist composition. A bathroom is tucked into a back corner of the studio (plan below). At first Baumann felt no other "support areas" were necessary, but not long after he moved into his new studio he asked the architects back to convert a closet into a miniature, but nonetheless operative, kitchen. It seems Herr Baumann is so pleased with his new place of work that he prefers to have lunch in.



The suspended catwalk and bridge Coop Himmelblau inserted into Baumann's studio are on a collision course with each other and the room that attempts to contain them (below). While the construction adds only 57 square feet of usable floor space, it does differentiate areas within the space, including forming a secluded niche for a drafting table (opposite). The railings and mesh caging make the journey to the end

of the platform less perilous, although the overlapping pieces intensify the crash effect of the assemblage. The original objective of the "Blue Sky Corporation" was to create an architecture as "light as the clouds." Though the architects' preoccupation with flight still persists, times have clearly changed. Partners Pritz and Swiczinsky now have a new motto: "The tougher the times, the tougher the architecture."



*Atelier E. Baumann
Vienna, Austria*

Owner:
Erich Baumann

Architects:
*Coop Himmelblau
Seilerstätte 16
A-1010 Vienna
Austria*

*Wolf D. Prix and Helmut
Swiczinsky, partners-in-charge;
Fritz Mascher, project architect*

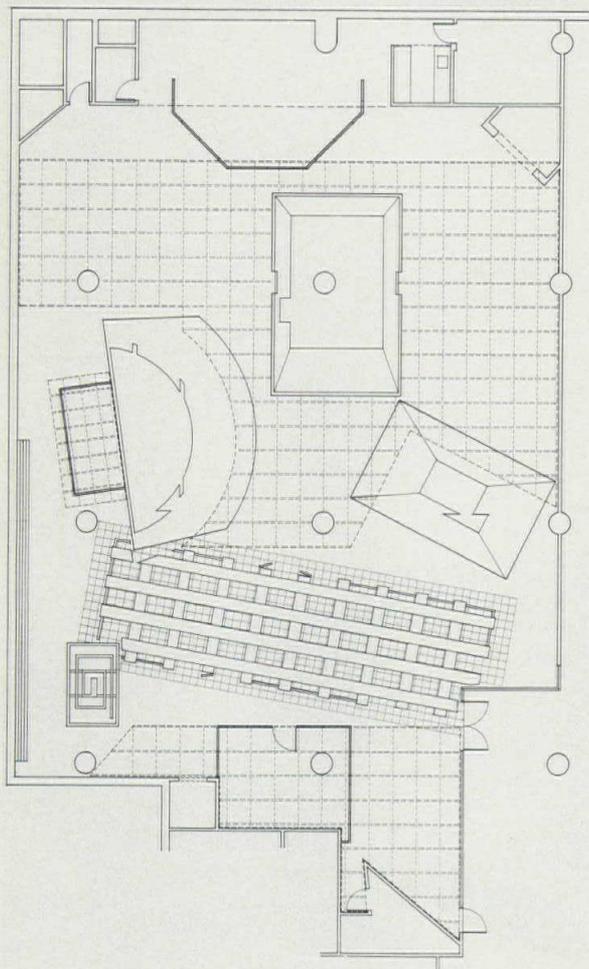
Engineer:
Oskar Graf

Contractor:
*Metallblau Treiber
(steel construction)*

Photographer:
Gerald Zugmann



That was then, this is now



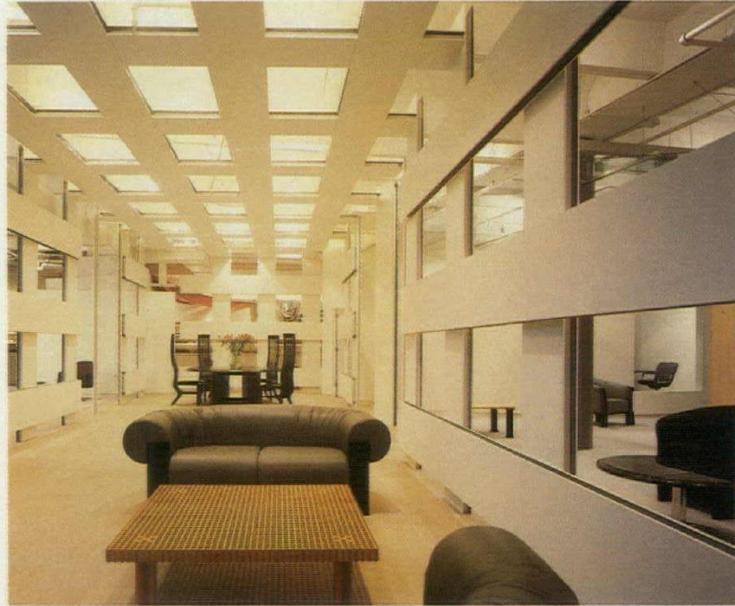
Michael Graves made Sunar famous. Or was it the other way around? No matter. The point is that the Princeton architect and the Cleveland furniture manufacturer rewrote the book on showroom design, and neither the profession nor the press skipped a page. By showroom #10, not surprisingly, Sunar's image was so inextricably bound to Graves's imagery that for many it was hard to think of Sunar without thinking of Michael Graves. Which was fine, perhaps, until parent company Hauserman decided to merge with its high-profile offspring, and management faced the ignominious prospect of riding into the marketplace on Sunar's coattails. The alternative, of course, was to establish an independent identity for the newly formed SunarHauserman, and since the Graves showrooms were designed to accommodate Sunar's furniture, fabrics, and office systems, not Hauserman's demountable wall partitions, there was a strong pragmatic argument to be made for esthetically retooling. That Graves's seductive brand of Postmodernism was no longer the stop-the-presses news it once was must also have influenced the decision.

The first opportunity for SunarHauserman to make its official debut came in Houston, where the lease on Graves's 1980 Sunar showroom was running out, and where space in Innova (formerly the Houston Design Center) was still available. The question of whom to entrust with the task of ushering SunarHauserman into the limelight was answered when Bobby Cadwallader, then company co-chairman, placed a call to the Venice, California, office of Frank O. Gehry. The choice of Gehry—not unlike the choice of Graves way back when—entailed considerable risk on SunarHauserman's part. The architect's portfolio reveals a fascination with collage and juxtaposition, with unorthodox materials and forms, and with the anti-design design of American cities that hardly seems the stuff of which showrooms are made. Even Gehry had his reservations: "You know how I am about interiors. . . I like them cluttered and casual; I like people to come in and do their thing." But the architect accepted, finally, and his resolve "to make the new showroom as different from Michael's as possible" reveals that he clearly understood the program. (In truth, there was little chance that Gehry's work would bear the slightest resemblance to Graves's.) He also understood that SunarHauserman was commissioning a "sales place," not sponsoring an architectural talent show. As Gehry saw it, the job was to make the product line as appealing as possible, even if it meant making his architecture "more conventional than usual."

Though Gehry reports that he was initially depressed by the 6,900-square-foot space's 13-foot ceilings and lack of natural light, his well-known talent for overcoming adversity did not fail him in Houston. The challenge of transforming the showroom's static, "pancake" horizontality into a kinetic spatial experience was met with a suspended wire-glass ceiling that acts as a luminous and shimmering sky. Owing to the new ceiling plane's transparency, the eye is invited upward to a heaven of ducts, pipes, and conduits, all lovingly lit by fluorescent uplights. True to his perennial fascination with city planning, Gehry arranged, with what at first appears to be random abandon, a "village" of buildings beneath his glass sky to house the requisite offices and support spaces (plan left). While the wood building for the comptroller and regional manager, the inverted mastaba-shaped pavilion for a pair of project managers, and the conference-room amphitheater are all noble little structures, the great arbor that welcomes visitors is surely the most dramatic (opposite). Constructed of the company's *Double Wall* product—sawed up into lattice—the foyer houses select furniture pieces and opens enticing views to the showroom beyond. Wending through the compound, past furniture groupings and office systems, one recent visitor was struck by a photograph on a veteran staff member's credenza. No loving spouse or happy child looked out from the frame; instead, a 9-by-12 glossy of the now-demolished Graves showroom. "Sorry it's gone?" was the obvious question. "After five years it's time to move on," was the obvious reply. *Charles K. Gandee*







Cutting up SunarHauserman's Double Wall product into latticework is not a new idea. Gehry did it three years ago, when Hauserman, prior to merging with Sunar, invited him to make a cameo appearance in its Arata Isozaki-designed showroom (since abandoned) in Chicago's Merchandise Mart. But what was a modest, if intriguing, workstation in Illinois has grown, appropriately enough, in Texas to a grand, gridded anteroom that all but fills the 18-by-56-foot carpet of Rochebelle Rose marble Gehry laid beneath it (top).

In addition to revealing the construction of SunarHauserman's wall system—so that finicky specifiers can take a look inside—the great foyer greets visitors to the showroom with a few of the more impressive selections from the company's furniture line (top). Since the latticework defines territory without blocking the view, visitors are offered framed vignettes of the fabric area, for example (opposite). Once into the showroom (above), the view back to the taut web isn't bad either.

When asked to think back to her first impressions of her new workspace, senior territory manager Suzanne Ludlow didn't pause: "Instant love—it was light and bright, and the furniture looked great." She's right on all counts, and architect Gehry gets points for understanding a showroom's *raison d'être*—exhibiting furniture. But however restrained, Gehry's hand is still present. The shimmering wire-glass ceiling that "separates the good stuff [the furniture] from the not good stuff [the mechanical, electrical, and hvac systems]," according to Gehry, also reflects the village of proud little buildings the architect built below. When possible, Gehry used SunarHauserman wall systems to construct the pavilions—"to show the possibilities"—but even when built of plywood (top) or gypboard (opposite) they look pretty good. The particular forms the buildings take are sometimes idiosyncratic—as in the project managers' studio, an inverted truncated pyramid (top)—at other times perfectly rational—as in the conference room, an amphitheater complete with a stage on which the company's sales team goes to work (right and through window in photo opposite). When asked about the frustratingly off-center column framed in the oval window (top), Gehry associate Anne Greenwald quipped, "This office is not about lining things up."

SunarHauserman Showroom
Houston, Texas

Owner:

SunarHauserman

Architects:

Frank O. Gehry & Associates
11 Brooks Avenue
Venice, California 90291

Frank O. Gehry, principal-in-charge; Alan Au, Perry Blake, John Clagett, Anne Greenwald, Bob Hale, Rene Ilustre, Mitchell Lawrence, design team

Associated architects:

Brooks/Collier—Richard Palumbo, field representative

Engineers:

I.A. Naman & Associates (electrical/mechanical); Kurily & Szymanski, Inc. (structural)

General contractor:

McGinnis Construction

Photographer:

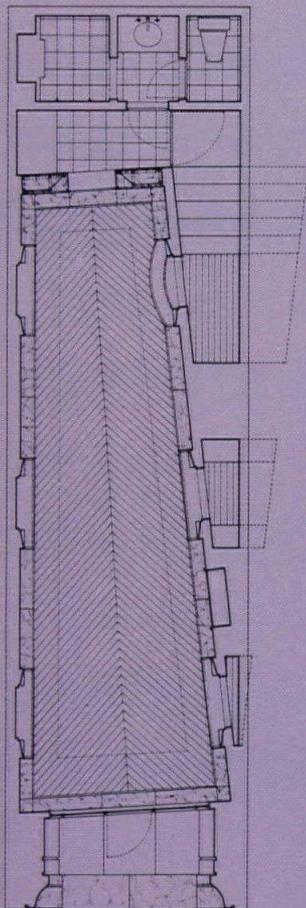
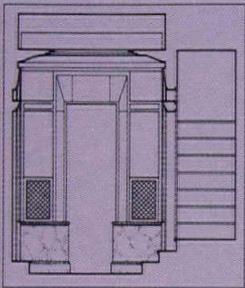
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What's news on the Rialto

Portantina
New York City
Machado and Silveti Associates,
Architects



Just opposite the Madison Avenue mansion where Ralph Lauren sells old-money Americana off the rack, Barbara Bergreen purveys sartorial reminiscence of a more venerable mercantile aristocracy. Her shop, Portantina, which is minuscule compared to Lauren's lifestyle emporium, offers clothing, jewelry, and bibelots imbued with the opulence of Venice. Ms. Bergreen's sumptuous pleated silks and hand-blocked velvets in mellow umber, old rose, and verdigris shot with gold are made to order by present-day Venetian artisans, but look and feel like relics from the Serene Republic of Carpaccio, Tiepolo, and Fortuny. Some of the objects on display, such as the 18th-century *portantina*, or sedan chair, from which the store takes its name, are authentic Italian antiques; assorted modern wares of various provenance adhere faithfully enough to the same regional spirit that one might term them the clones of Venice. Though not historical pastiche, the architectural showcase for Ms. Bergreen's self-styled "fantasy" designed by Rodolfo Machado and Jorge Silveti creates a sympathetically Venetian ambience, transforming a nondescript 650-square-foot Manhattan storefront to evoke palazzi along the Grand Canal—or at least the elegant *botteghe* offering luxury goods in neighboring byways.

Machado and Silveti have manipulated scale and tone for dramatic illusion, in the tradition of Venetian capriccio, without sacrificing genuine luxe to faux materials. An oversize cyma-carved limestone surround gives Portantina's 12-foot-wide facade an imposing dignity far greater than its dimensions would seem to allow, as though the masonry were left from the monumental base to a vanished piano nobile. Deep enough to house a security screen and canvas sunshade and to shelter the occasional window-shopper, the stone-bordered reveal implies patrician reserve—and yet allows a glimpse of the treasures inside through a glazed entry and show windows. Intriguingly, this transparent screen (inset at four corners with stained-glass panes the lavender hue of Venetian street lights) angles back from the sidewalk to align with the skewed false perspective of the main room. Machado and Silveti exaggerated the long, narrow proportions of the existing enclosure to establish an abstract kinship with the similarly shaped *androne*, or Venetian palazzo hallway, that forms an axis between street entrance and water gate and gives onto flanking rooms and stairways to upper stories. At Portantina, a wall upholstered in green moiré fabric beyond a copper portal (opposite, top right) ambiguously suggests shimmering reflections from the lagoon or a verdant cortile, while silk-and-cherry-edged "doorways" frame mirrored vistas, niches, and steps leading nowhere. Mannequins designed by Silveti look on like guests at a metaphysical *ballo in maschera*. Douglas Brenner

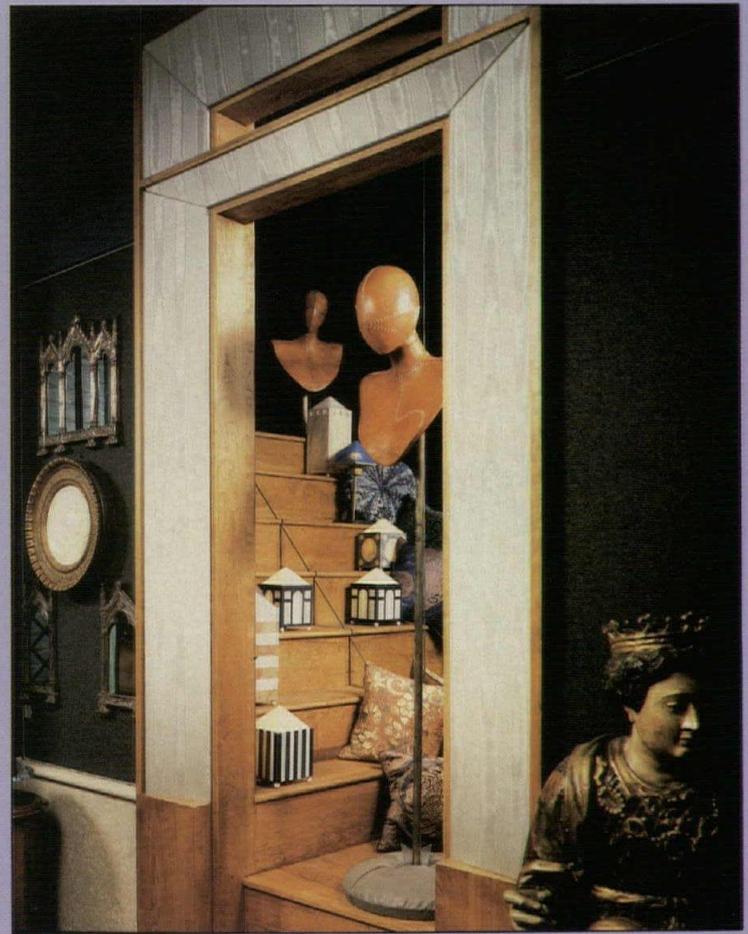
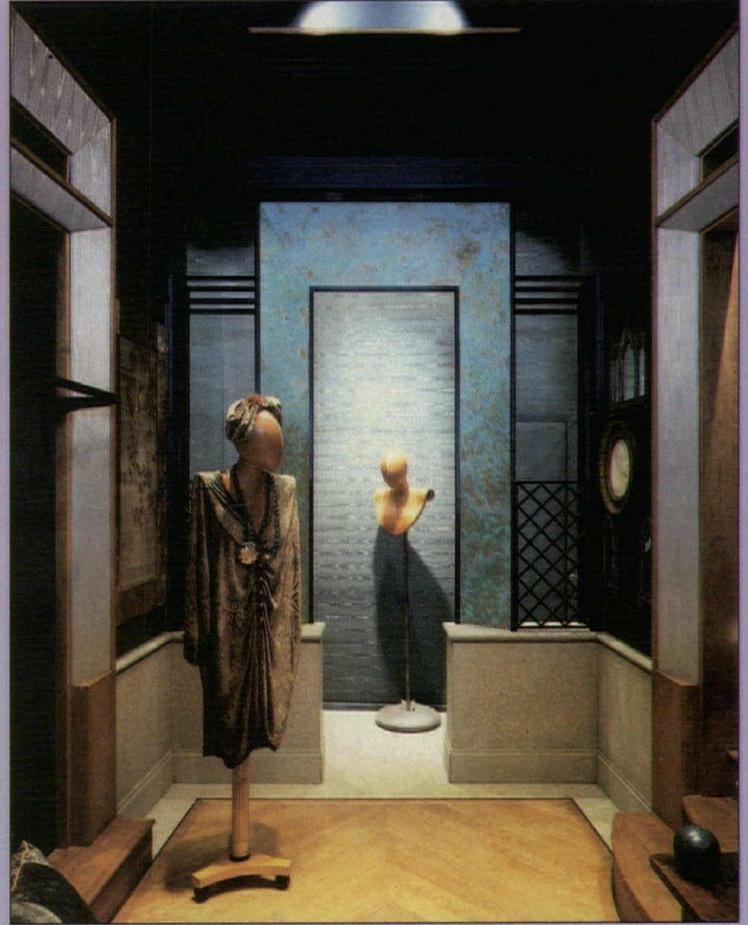


Portantina
New York City

Architects:
Machado and Silveti Associates, Inc.
443 Marlborough Street
Boston, Massachusetts 02115
Rodolfo Machado and Jorge Silveti,
project designers; Peter Lofgren,
project manager; Jorge Silveti,
mannequin design; Sam Houston
Trimble, presentation drawings
Associated architects:

Ashkar & Paul Associates

Engineers:
Superstructures (structural);
Rubiano Consultants (mechanical)
Stonework:
Mankato-Kasota Stone
Woodwork:
Acorn Architectural Woodworking
General contractor:
C. Clark Construction Corporation
Photographer:
©Paul Warchol







Cool, calm, and corporate

World Savings Center
Executive Suite
Oakland, California
Jennings & Stout, Architects



Corporate interiors are hardly the stuff of which architectural dreams are made. Bread and butter, maybe, but creative and controversial, rarely. Once in a while, a few daring design maneuvers are sneaked into the reception area or the boardroom, but the tried-and-true formula of offices along the perimeter window walls and repetitious rows of open office furniture, connected by endless carpeted corridors continues, in the main, unchallenged. And then there's the perennial problem of the buttoned-down client . . .

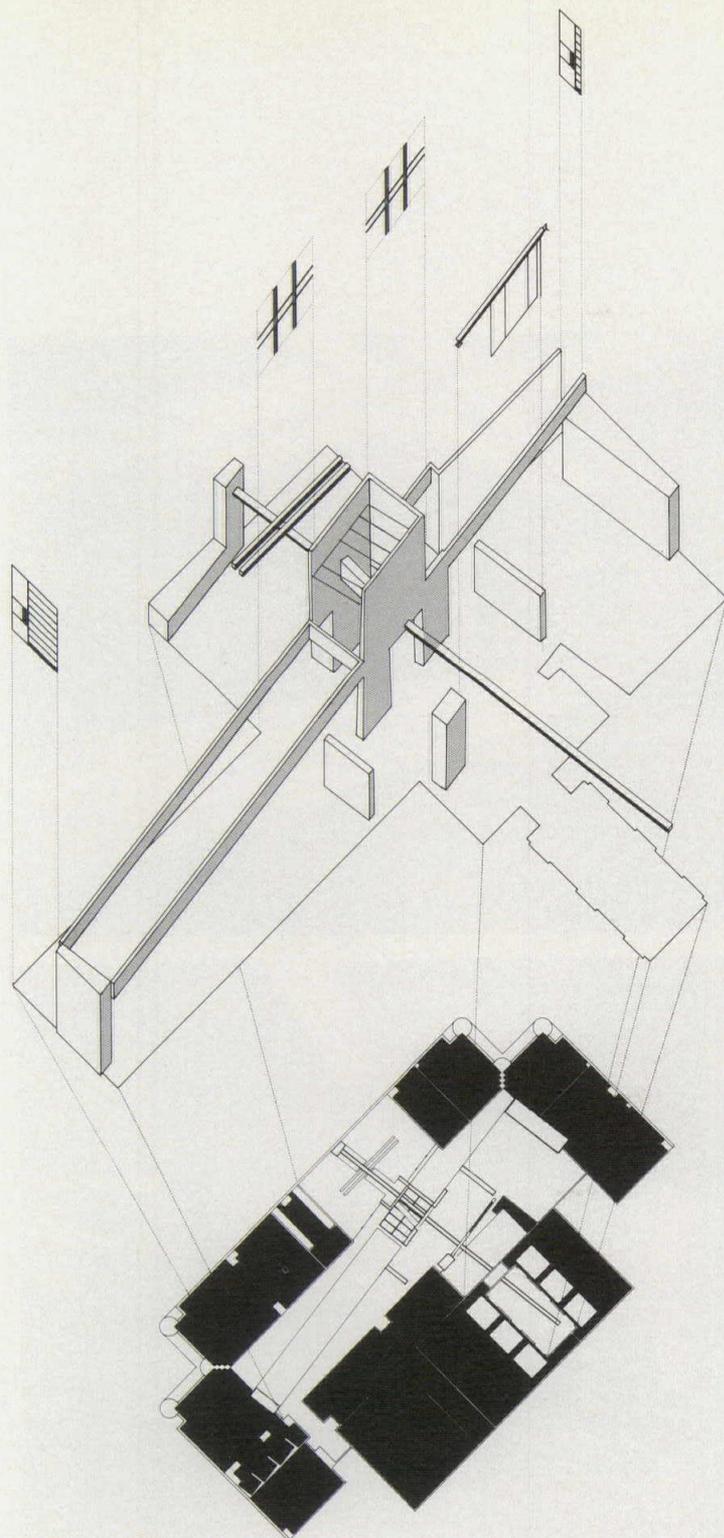
It would be stretching the truth to say that Jennings & Stout has revolutionized the current practice of corporate interior design in its scheme for the executive offices of World Savings, the country's sixth largest publicly held savings and loan association. But at the very least, the firm has managed to loosen a few strings on the strait jacket of corporate restraint, a feat actually helped by clients Herbert and Marion Sandler. As co-CEOs of the Oakland-based Golden West Financial Corporation (he's chairman of the board, she's president), the parent company of World Savings, the Sandlers self-admittedly "try to stay away from platitudes." It's an attitude that has led them to commission local talent as eccentric as Eric Owen Moss (*RECORD*, mid-September 1984, pages 102-105) and as unorthodox as Frank O. Gehry, to name but two architects responsible for the design of their one-of-a-kind, 194 branch banks in four states. On the advice of San Francisco architect William Turnbull, the Sandlers take a chance on unknown practitioners of the "contemporary idiom," as no-nonsense Marion Sandler characterizes current California design, to ensure that their banks stand out from those of competitive institutions. Newcomers to the Sandlers' select repertory of architects are auditioned on their abilities to renovate small branch offices, and then, if successful, are rewarded with larger commissions. Such was the case with Jennings & Stout. After remodeling two Sacramento branches, the firm was assigned the part of refurbishing a bank interior in San Francisco, and

finally was awarded the starring role of designing the Sandlers' own offices high atop their Oakland headquarters.

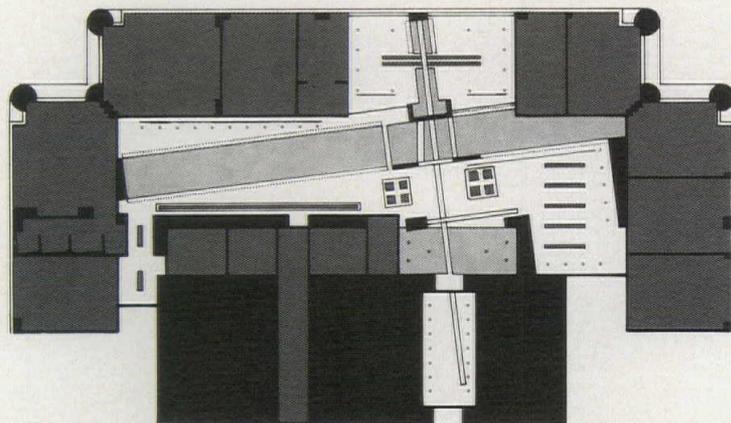
While adhering to the conventional hierarchy of perimeter offices and interior workstations, Jennings & Stout sidestepped a potentially static plan by diagonally slashing across the orthogonal geometry of the given 7,626-square-foot site with a series of elements contained within a cross-axis of circulation. This skewed gesture stemmed from the impulse to direct the occupants' attention to the coveted commodities of corporate life, sunlight and a view, and from the Sandlers' insistence on "an open atmosphere without the air of mysterious goings-on," that describes their policy toward the business of banking. To achieve it, partner-in-charge Jim Jennings, who recently formed his own practice independent of Stout, oriented the entrance procession from the reception area's steel-braced glass screen, etched with World Savings' reflected ceiling plan (above), toward the great California outdoors, visible from the windows inside the gridded glass wall of the boardroom. From outside the boardroom (facing page), he bisected the entrance axis by an office corridor that ends in Shoji-like, frosted glass doors through which daylight filters. Taking advantage of the executive suite's penthouse location, Jennings further illuminated the interior by crowning the intersection of the axes with a skylight, angled in response to the ceiling's dynamic interpolation of exposed steel beams, soffits, lighting fixtures, and an aluminum channel. Played against the warm sunlight is a cool abstraction of milky, sandblasted glass, softly pigmented plastered walls, black steel mullions, and ebonized wood that harmonizes with the Sandlers' hand-picked collection of contemporary American art (focused on Roy Lichtenstein's "Modern Tapestry," facing page). While the skewed geometries of these elements are more defiantly apparent in plan than in reality, the sum of their subtly shifted parts adds up to a syncopated rhythm that gently rocks the corporate boat. *Deborah K. Dietsch*







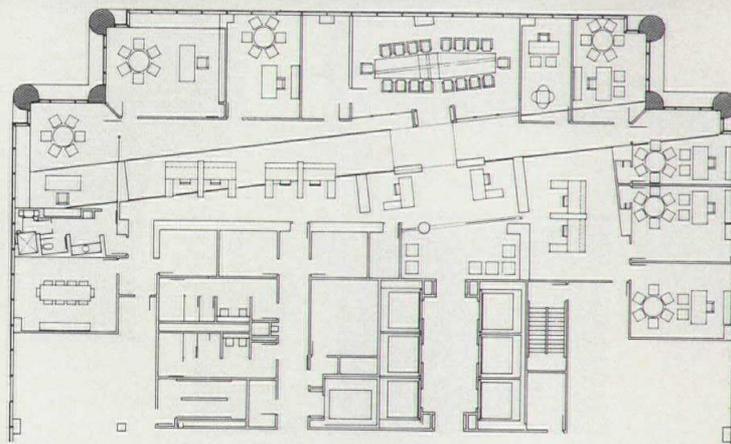
The skewed elements that deviate from World Savings' orthogonal grid are more easily comprehended as a unity in drawings (left) than from within the corporate interior itself. "I didn't want the shifted geometry to be overly obvious, but to create a dynamic series of viewpoints from within the space," explains partner-in-charge Jim Jennings, who characterizes his clients as "adventurous about design—up to a point." In establishing a dialogue between institutional order and architectural discord, Jennings staged his spatial drama over World Savings' corporate theater of cross-axial corridors, giving first billing to the soffits, beams, and lighting fixtures of the ceiling (reflected ceiling plan, bottom left). The most striking element of this ensemble is an exposed, yellow aluminum channel that makes its entrance in the elevator lobby, slices through the reception area, and butts up against the perimeter inside the boardroom. As a directional device, it steers the visitor's attention toward the view of Lake Merritt and Oakland's neighboring hills outside the gridded glass walls of the boardroom, the channel is bisected by two, fluorescent-lit reveals in the ceiling that echo the 22-foot length of the conference table below. Jennings likens the hollow wood construction of the table to an airplane wing, supported in the middle by a terrazzo base. Its sandblasted, plastic laminated surface, patterned with a miniaturized reflected ceiling plan, satisfies the clients' desire for a "table on which we could eat, meet, and bang our briefcases," according to Marion Sandler. As for the choice of the Eames chairs, Jennings explains: "They're not ostentatious, typical boardroom furniture, but examples of great American design."



In World Savings' corridors (facing page and bottom right) and boardroom (top right), light punctuates opposites of boldly criss-crossed ceilings versus subtly angled walls (plan), translucent, sandblasted glass versus transparent, laminated glass, and black steel versus pastel-tinted plaster. "Light fixtures are treated as elements that push down into the space," remarks Jim Jennings, an approach evidenced by the fluorescent-lit slashes across the boardroom ceiling that illuminate the table and echo the lines of Roy Lichtenstein's "Modern Tapestry" (top right). To exaggerate the skew of the corridor, Jennings separated the plastered walls from the carpeted floors by a charcoal terrazzo base, and from the tiled ceilings by a deep reveal (facing page).



**World Savings Center
Executive Suite
Oakland, California**
Owner:
Golden West Financial Corporation
Architects:
Jim Jennings, Architect
2366 Valley Street
Oakland, California 94612
William Stout, Architect
804 Montgomery Street
San Francisco, California 94133
Jennings & Stout—Jim Jennings,
partner-in-charge; Bill Stout,
Russell Thomsen, Suzanne
Greischel, Paul Farrell, Britt
Schlinke, Eric Lum, design team
Engineers:
Raymond E. Lindahl, Inc.
(structural); Levine/Seegel &
Associates (mechanical/electrical)
Consultants:
James Goodman (colored plaster);
David Malman (lighting); Charles
Salter & Associates (acoustics)
General contractor:
McCarthy-Western
Photographer:
© Christopher Irion







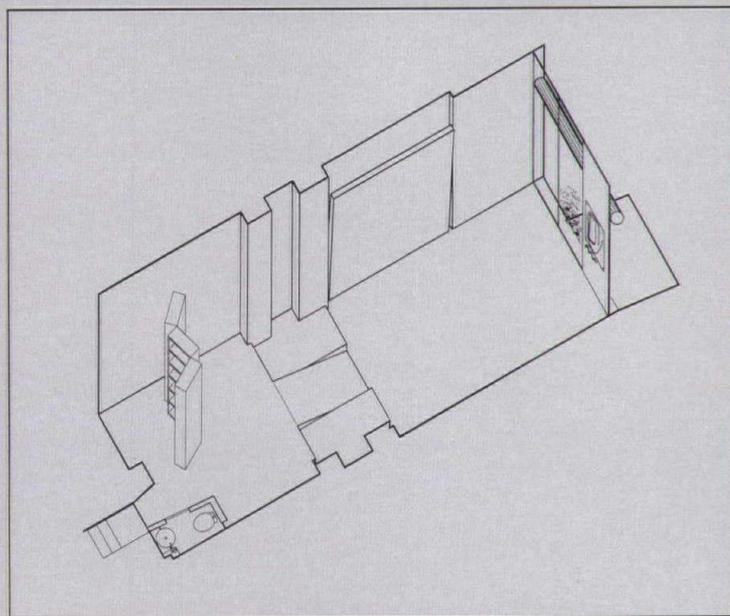
Risky business

Clodagh, Ross & Williams
New York City
Clodagh, Incorporated, Designer

It wasn't so long ago that only fools and lost tourists trod the far reaches of New York's East Village. At least after dark. For once into "Alphabet City" (so named because the avenues are lettered rather than numbered) you were, as they say, "just asking for trouble." Burned-out tenements, boarded-up stores, and abandoned cars lined the dirty and dangerous (even by New York standards) streets, and the area's one open space, Tompkins Square Park, was a drug-ridden no-man's land. But Manhattan real estate is too precious for any neighborhood to be neglected for long, and over the last few years the East Village has been making a comeback. A generation of intrepid young artists priced out of SoHo moved in, and a horde of urban pioneers followed. Though the area retains its seedy character, signs of change abound: You can now buy a "luxury co-op" on an allegedly "cleaned-up" park for a cool \$1.2 million, dine at trendy eateries with names like "Alcatraz" and "Hawaii 5-0", and, if you're really sporting, slam dance the night away with the punks in anything-goes after-hours clubs. Among the flock of retailers savvy (and fearless) enough to sign early leases in the East Village, the most impressive is a tiny shop on St. Mark's Place that trades in design objects for the progressive shopper (left). No, Virginia, vandals did not scrawl "Capitalism" in the cement entry ramp (sorry, not shown); nor did vandals attack the plate glass window with a file. They're part of the design by Clodagh, who, like Cher and Madonna, feels that one name is enough. "Why leave graffiti to chance?" asks the Irish immigrant.

Clodagh commissioned the unorthodox ornament so that the store she owns with Ivy Ross, a jewelry designer, and Sherry Williams, an escapee from Bloomingdale's home-furnishings department, might seamlessly weave into the tattered fabric of the neighborhood: "I wanted to bring the street into the store." The shop's product line, and prices, may represent gentrification, but the owners very wisely chose not to flaunt it. Abrasive, urban, and tinged with violence, Clodagh, Ross & Williams' tough-guy aesthetic will surely prompt a second glance from outsiders, but here on St. Mark's Place, a jail-cell-style front door with a menacing jagged window doesn't even raise an eyebrow; likewise the spray-painted men who boogie threateningly across the security gate each night. Clodagh's commitment to taking her cues from the street extends to the shop's interior, where a concrete floor, plaster walls, and a vintage pressed-tin ceiling conspire to remind customers that they are *downtown*. But downtown or up, business is business, and the space's shoebox proportions weren't especially amenable to the cause. The giant window might lure customers in to peruse the *faux* concrete sunglasses and *real* concrete wristwatches (complete with astroturf bands) displayed in the *étagères* up front (above), but how to ensure that customers not exit before reaching the furniture, lighting, and accessories in back? Clodagh's solution was to build a grand proscenium guaranteed to entice customers upstage (axometric right). The concrete platform also holds a trifold screen that hides a storage area, as well as a lavatory with a curious little sink that drains through a black rubber hose. When the water is running, the hose shimmies most provocatively—a winsome reminder that the East Village dances to the beat of a different drummer.

Charles K. Gande



Despite a meager \$50,000 budget, there's nothing shoddy or flimsy about Clodagh, Ross & Williams. On the contrary, the store has the substantive feel of "real" materials and quality construction. Designer/part owner Clodagh attributes the tactile richness to the numerous artisans and craftspeople who succumbed to her pleading for cut-rate contributions and kicked in their time and their talent (credits

opposite). Witness, for example, the seamless and baby-smooth hand-troweled plaster walls with taupe and bronze-oxide pigment mixed in to the third coat (below), or the meticulously detailed Shaker-inspired peg wall from which Melissa Stern's miniature ceramic chairs and Thom McKenna's cast-aluminum candlelabra perch on glass shelves (opposite). They don't do it any better on Madison Avenue.



Hovering above the "stage" erected to draw customers to the rear of the store are a series of platforms suspended from the ceiling by wire cable. Jonathan Brenner rigged the theater wenching system so that chairs by Marcel Breuer, umbrella stands by Jonathan Bonner, and lamps by James Evanson might be displayed to their full sculptural advantage. When asked if she is satisfied with her work at the store,

designer Clodagh answers, without hesitation, in the affirmative. "It's visceral," she explains, which, considering the neighborhood, seems altogether fitting.



Clodagh, Ross & Williams
New York City

Owners:
Clodagh, Ivy Ross & Sherry Jo Williams

Designer:
Clodagh, Incorporated
365 First Avenue
New York, NY 10010

Clodagh, designer; Bruce Tomb, project architect; Robert Pierpont, associated architect

Consultants:

Don Silverstein, Richard Hahnen-Kratt (storefront); Art in Construction (plasterwork); Peter Grenfell, Joe Neill (peg wall); James Hong (display cases); Brian Lago (theatre system); Furniture Club—Don Ruddy, Shane Kennedy (floor)

General contractor:

Peter Grenfell

Photographer:

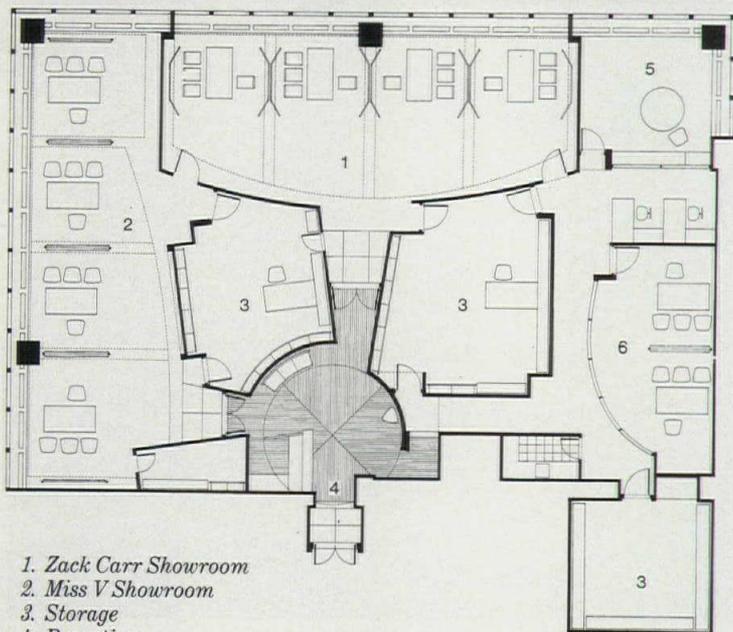
© Paul Warchol

The tailored ensemble



It was a telling detail, for New York's fashion cognoscenti, that Zack Carr chose to make his debut this year in a Manhattan showroom outside the Seventh Avenue garment district. Though in fact only a short hike or cab ride off the rag trade's beaten track, Carr's symbolically distant venue in a high-rent Midtown office building underscores the particular identity of the young designer's premier collection: tailored to "the new active life of the American woman" but crafted in Italy, of luxurious fabrics, to the highest standard of Old-World couture. The commercial success of this transatlantic collaboration owes much to Carr's affiliation with GruppoGFT, a Turin-based conglomerate of apparel companies, whose better-known labels include Giorgio Armani, Emanuel Ungaro, and Valentino. Zack Carr shares reception and support areas with the New York showrooms for Miss V, a ready-to-wear Valentino line, and for GFT's "private label" division, both of which were also included in the commission given to Bentley LaRosa Salasky, Design. Guido Petruzzi, president of GFT USA (whose offices are downstairs), supplied a dimensioned bubble diagram for the 4,500-square-foot space, outlining practical necessities such as sample storage and desk room. Miss V required little more than an elegantly efficient structural enclosure, since management opted to reuse furniture and display fixtures, and saw no need to restyle an already-established image in the marketplace. The private-label operation called for similarly functional, presentable surroundings, on a smaller scale. As the sole headquarters of a "primary" collection among the three showrooms, Zack Carr's would be the only space used for fashion shows in addition to the usual round of visits from individual buyers. Flexibility was obviously essential here, yet it was also important to define a noteworthy backdrop for GFT's newest star, complete with custom furniture and other tangible accouterments of personal style. Ronald Bentley, Salvatore LaRosa, and Franklin Salasky took their cue from Carr's own fashions, whose air of sleek, effortless sophistication relies on fastidious mastery of shape, texture, and color—and bespeaks the conscious influence of Japanese and Shaker design, and the sculpture of Constantin Brancusi.

High ceilings and the absence of columns between perimeter and service core allowed a good deal of latitude in translating program into plan. Bentley LaRosa Salasky reshaped the rectilinear units of GFT's schematic layout much as a tailor drapes and pieces fabric over a specific human figure, creating a sensuous yet dignified ensemble of subtly rounded contours and precisely cut edges. The resulting play of movement and repose is first apparent in the curvilinear reception lobby that greets visitors at the end of a windowless, dogleg elevator hall. Cylindrical wall segments, a ceiling and floor inscribed with truncated circles, and diagonally tapered passages radiating to the two larger showrooms imply a dynamic tension between centripetal and centrifugal order—establishing common ground for all three GFT affiliates while differentiating their separate niches. Curves inside the showrooms tighten the thematic weave of the entire parti. Bentley LaRosa Salasky discreetly emphasized Zack Carr's domain by placing it opposite the main entrance. Doors inset with translucent panels borrow precious daylight and supply the desired touch of material allure at eye- and hand-level: glass is sandblasted on both sides with alternating stripes that give the effect of shirred curtains; brass pulls are sheathed in hand-stitched leather. The artful understatement of the reception area is punctuated by a custom-made bench, ashtray stand, and tripod posed like objets d'art against a backdrop of walnut parquet and wainscot clad in stone-colored vinyl flooring. White-on-white, gloss-on-matte sponged walls carry the muted palette into Carr's showroom (overleaf), where the raw-metal skeletons of movable display fixtures frame a provocative foil to cashmere, alpaca, and leather. Gossamer nun's-veil window draperies, exquisitely tucked and hemmed by hand, trail on the floor like bolts of cloth in a couturier's salon. This is the sort of detail they notice on Seventh Avenue—and envy. *Douglas Brenner*

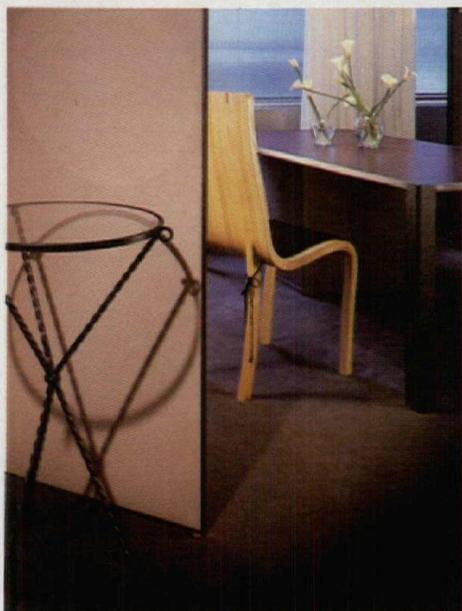


1. Zack Carr Showroom
2. Miss V Showroom
3. Storage
4. Reception
5. Office
6. Private Label Showroom









Striped panels on a reception-area settee were top-stitched like pockets rather than welted like conventional upholstery (top left). The back of the bench follows the curvature of the wall and the silhouette of the maple frame was loosely inspired by the Brancusi sculpture Carr admires. In homage to another favorite source, oblong elements of furniture and openings reflect the proportional scale of standard Japanese modules. Showroom furniture was framed with cold-rolled steel (all units are movable for storage during fashion shows). Corner welding on tables and display fixtures was left exposed but ground smooth, and a coating of clear, matte lacquer was applied to all surfaces. Bar-stock-steel tripods were hand-forged. Natural brass brackets and rod-ends will be allowed to corrode. Wainscots keyed to hanger height are covered in fiber-textured string-paper.

GFT USA Showrooms/
Zack Carr Collection

Owner:
GFT USA Corporation

Architects:
Bentley LaRosa Salasky, Design
160 Fifth Avenue, Suite 702
New York, New York 10022

Ronald Bentley, Salvatore LaRosa,
Franklin Salasky; Ellen Friedman,
Adam Rolston, Karen Mann,
assistants

Engineers:
Flack + Kurtz

Consultants:
Lawrence Wolfson Design (graphic
design); Elizabeth Eakins (woven
carpet)

General contractor:
John Gallin & Sons

Photographer:
© Paul Warchol



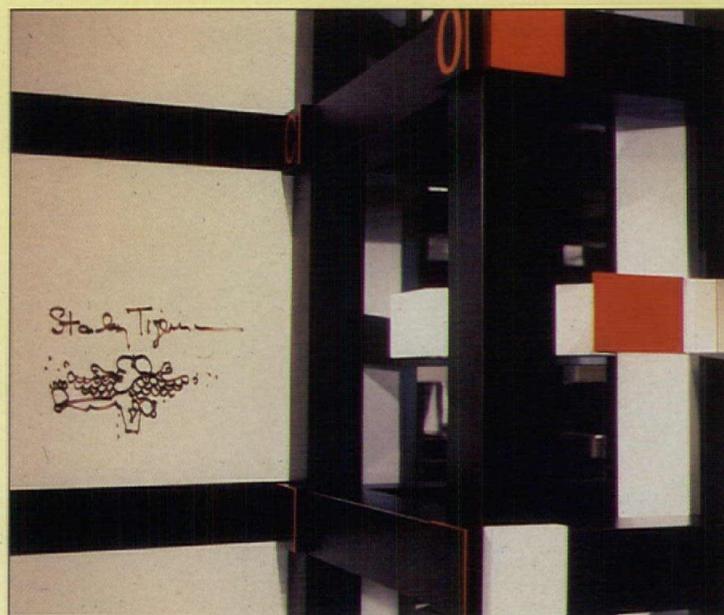
Object of desire

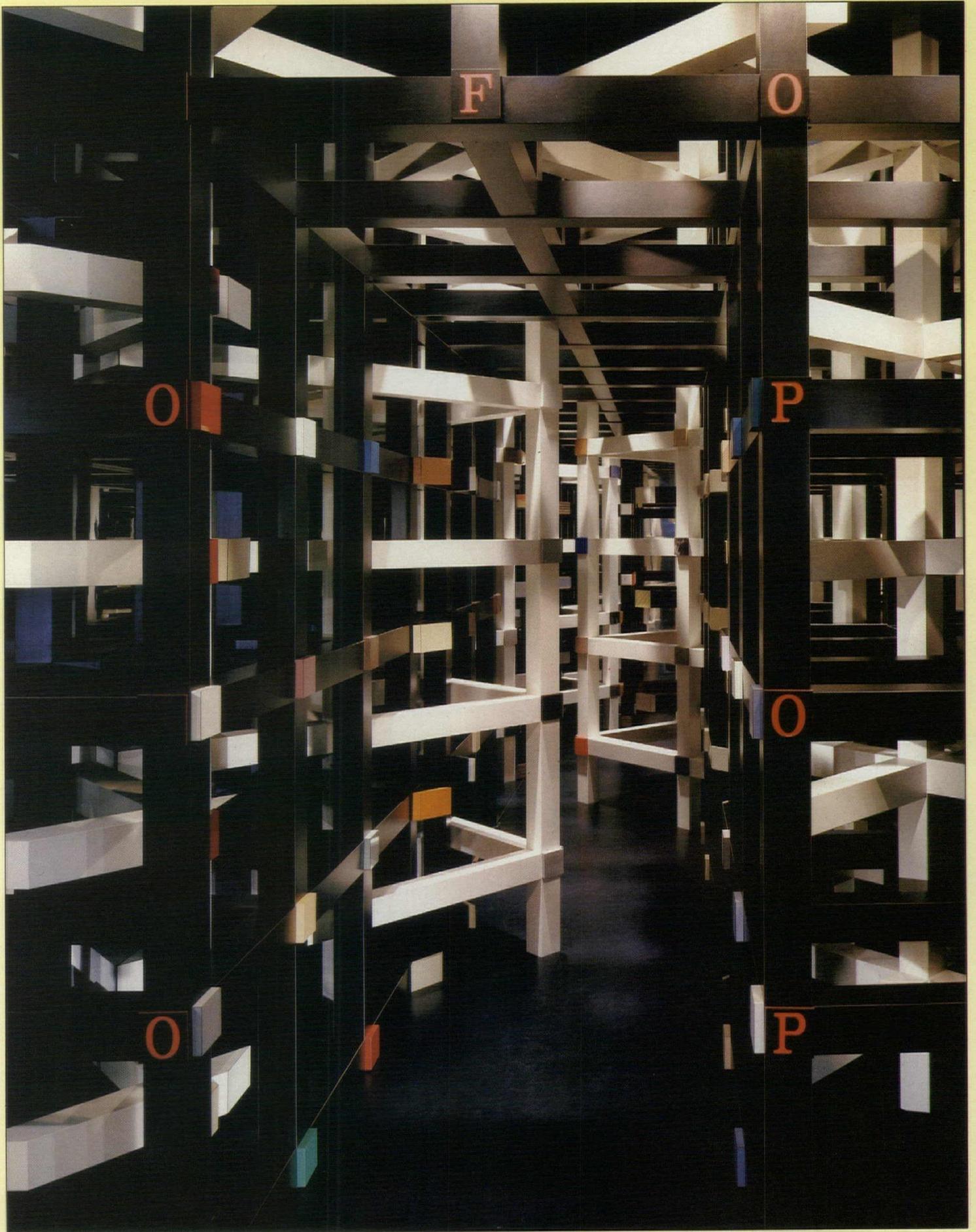
Formica Showroom
Chicago, Illinois
Tigerman, Fugman, McCurry,
Architects

Despite the intensity of inspiration and humor he takes from artistic, historical, and literary references, architect Stanley Tigerman had to abandon such concrete allusions at the Formica showroom in favor of abstraction. For the last four years, under the creative direction of Susan Grant Lewin, the corporation has made special efforts to showcase its Colorcore line. In 1983, it displayed a collection of furniture and *objets d'art* by "name" designers (Tigerman among them). The next year it installed, in its 500-square-foot Chicago showroom, a highly imaginative 19th-century pastiche of Classic architecture by Thomas Beeby, and the year after built a new office for its president in high industrial design by Michael and Katherine McCoy. And this year, for a new Chicago showroom design, Tigerman was named name designer.

But in what direction could he go? Tigerman's cherished referential game had already been played by fellow Chicago architect Beeby. His search for a way out led him to an exploration of an architectural country he hadn't traveled much lately: geometric abstraction. This stylistic exercise is free of structural suggestion, historical metaphor, functional expression, or any other fashionable theory of architectural design. As the architect himself explains the construction, "The purpose of the project is simply to demonstrate that this product does not require things extrinsic to itself in order to verify, indeed to justify, its existence. Therefore, what is presented is nothing more than the product . . ."

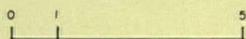
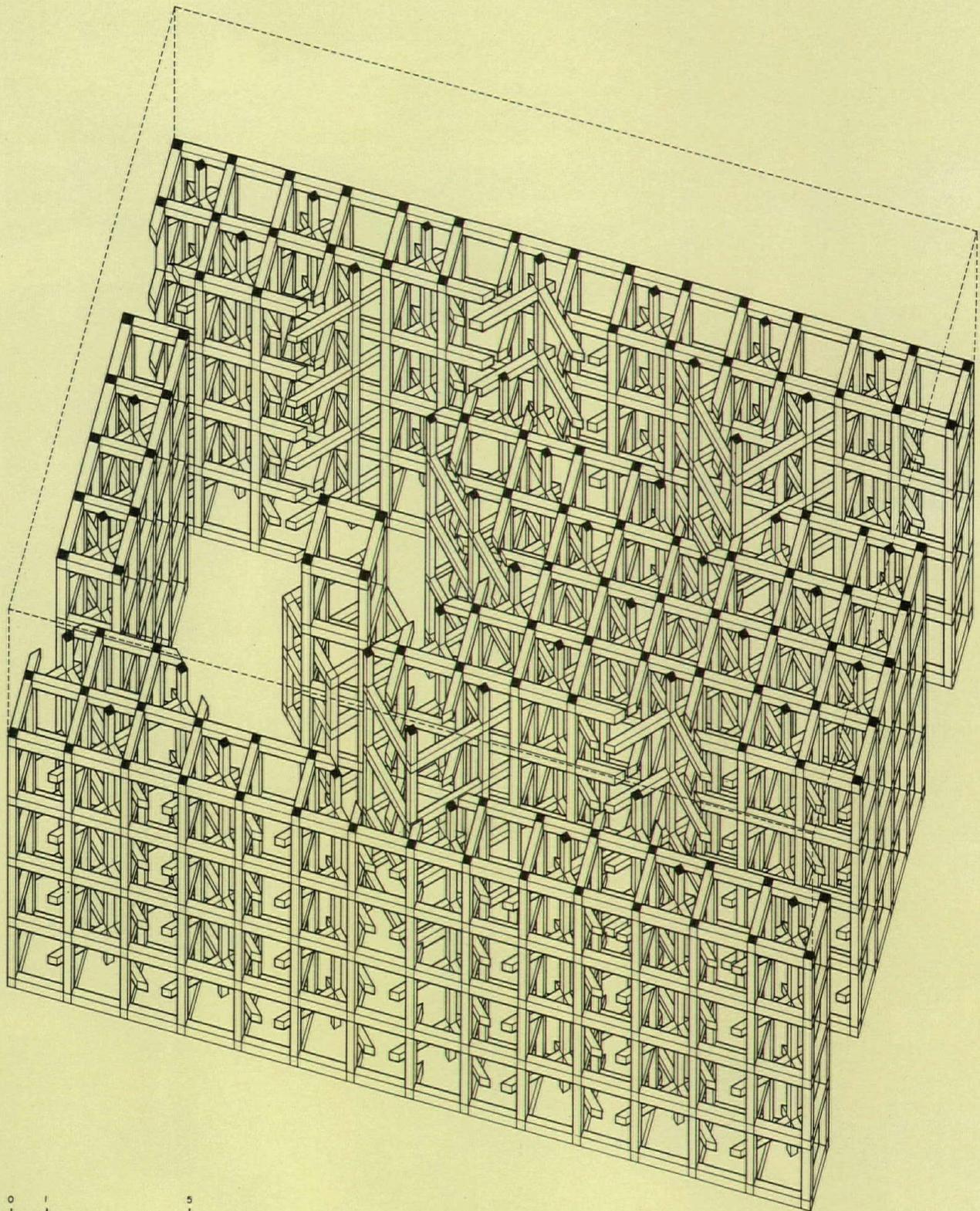
The geometric form—what Tigerman calls "mute language"—that all but fills the showroom consists of a pair of intersecting grids. The black grid is sized at one foot eight inches, the length of the Biblical cubit (Tigerman could not break the referential habit cold turkey), and the two-foot four-inch length of the beam of the white grid equals the length of the hypotenuse as defined by the Pythagorean theorem. (Actually, the dimension is nominal and was adjusted for greater precision during construction.) Framing members three inches square in section compose both grids, and a black floor and mirrored walls on three sides exaggerate the angular complexity of black and white. But as each grid penetrates the other along a narrow angled inner corridor, jewellike medallions cap each section with bright colors and textured patterns to relieve the starkness. At the very back of the showroom in a secretive niche stands a column styled by Tigerman the "object of desire." The object of desire is, of course, Formica, represented both functionally and symbolically. Functionally, the column is divided into slots and boxes for sample chips and promotional booklets. Symbolically, it marks the ultimate meeting place of the black and white geometries. *Grace Anderson*





In the Formica showroom at Chicago's Merchandise Mart, Stanley Tigerman built a tight cluster of grids, alternating planes of orthogonal black grids and diagonal white grids (1 opposite). Narrow corridors carved angularly through the grids (3 and plan opposite) prolong the visitor's walk, making the area seem larger than its 500 square feet, and allowing leisure to study samples of the product as they

protrude through frames and voids of the opposing grids (2 and 4 opposite). At the heart of the cluster, Tigerman's "object of desire" (photo and axonometric opposite) geometrically complicates the diagonal white grid with shelves and slots to form a sample cabinet. The grids were built at the owner's Cincinnati plant with Formica sections and carpenter's clips, then reassembled in Chicago.



Formica Showroom
Chicago, Illinois

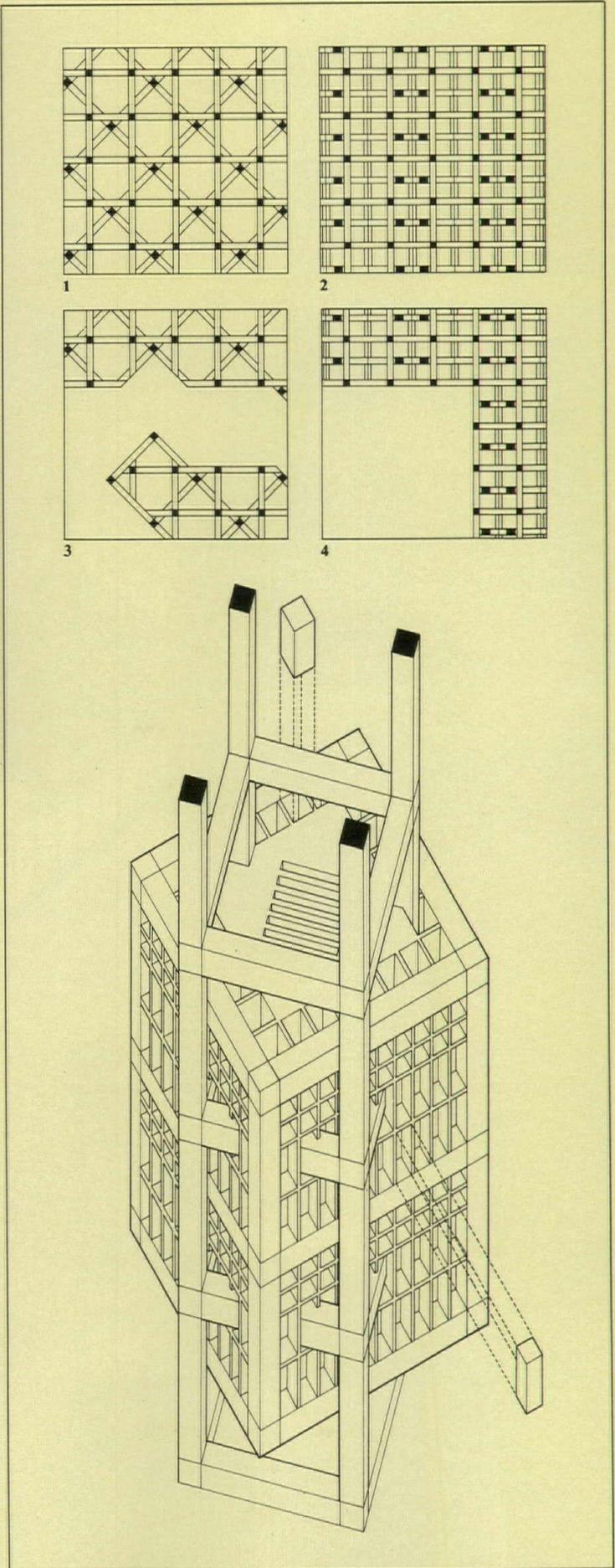
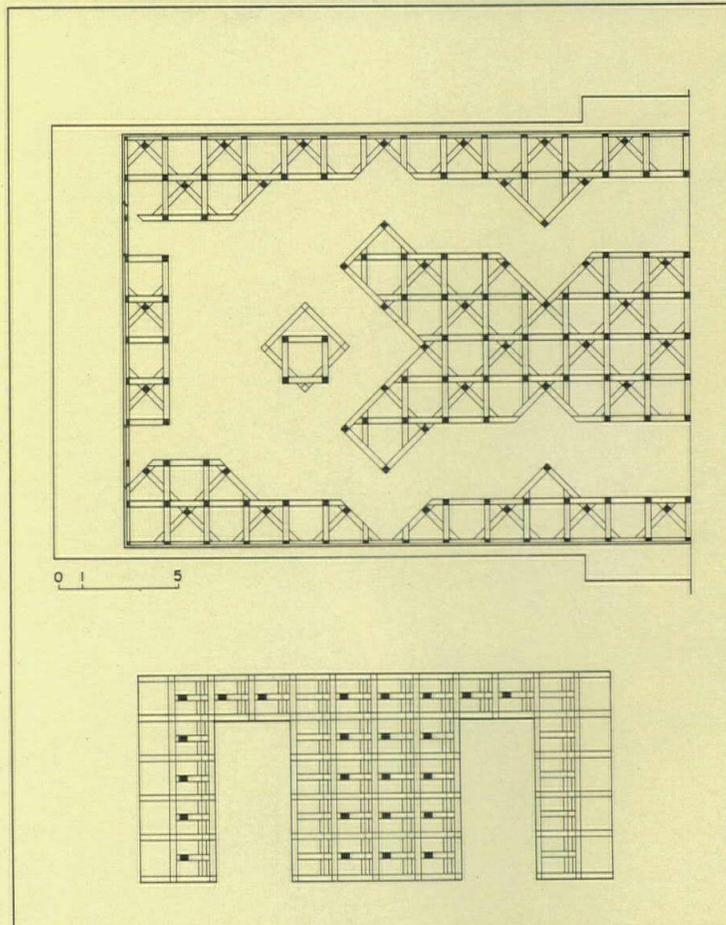
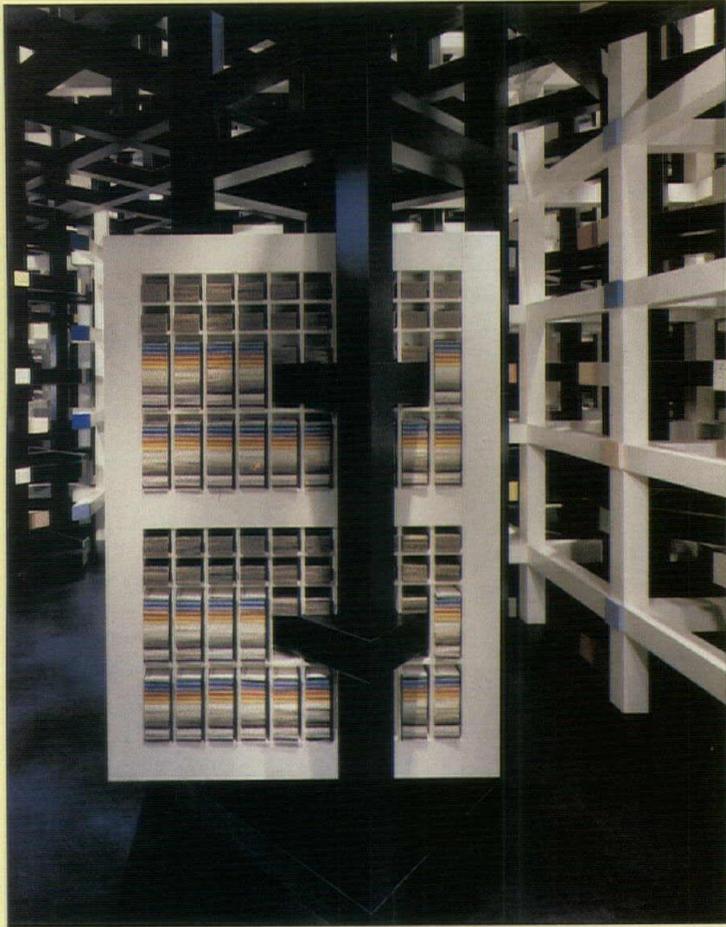
Owner:
Formica Corporation

Architects:
Tigerman, Fugman, McCurry
444 North Wells Street
Chicago, Illinois 60610
Stanley Tigerman, design; Frederick
Wilson, project architect

General contractor:
Merchandise Mart/Thorne

Associates; Art Woodworking &
Manufacturing Co. (cabinetwork)

Photographer:
© Barbara Karant/Karant &
Associates, Inc.







Aldo Ballo

When Esprit sent out its first catalog in 1980, the mail-order industry balked. What? Real people? Mix-and-match outfits? It'll never sell. Six years and a billion-dollar corporation later, the competition is now scrambling to follow suit. Doug and Susie Tompkins, owners of the San Francisco-based company, have built their empire not only on offering up-to-the-red-hot-minute styling at ready-to-wear prices but have also enhanced its reputation by their patronage of high design. Firm believers that the environment in which their merchandise is displayed is as important to the company's image, and staff morale, as each color-coordinated accessory, Esprit has commissioned an impressive line-up of designers, including Norman Foster, Shiro Kuramata, Harry Teague, Joseph Paul D'Urso (for its \$15.5-million "superstore" in L. A. [RECORD, January 1986, pages 106-117]), and, recently, Italian architect Ettore Sottsass, to contribute to the company's architectural portfolio.

Although the sensuous office machines Sottsass created for Olivetti in the '60s were favorites with design cognoscenti, familiarity with the Milanese architect's varied oeuvre was spotty in the U. S. until the advent of Memphis in 1981. The consortium of architects and artists, led by Sottsass, unveiled brazenly colored quasi-furniture and domestic accouterments that were gobbled up by the likes of fashion doyen Karl Lagerfeld (for his Monte Carlo pied à terre), bringing Sottsass's work to the attention of avid architectural fans. When Esprit's rapid-fire expansion reached European shores, the company, eager to take its place on the cutting edge, turned to Sottsass Associati.

While Memphis-inspired items were high up on last year's holiday gift list, Sottsass manages to remain comfortably ahead of the madding crowd. Witness the 10,000-square-foot Esprit flagship store in Cologne. Though the store owes a considerable debt to the experiments of Memphis, it has taken them one better. Sottsass has proven that he does more than produce pricey and impractical *objets d'art*; he is, in fact, pursuing a serious study of color and form, which, thanks in part

to the ambitions of a sympathetic and financially sound client, has finally been realized at full scale. Esprit asked Sottsass to transform a rabbit-warren into a store to end all stores, offering him esthetic carte blanche and an unlimited budget to do so. After razing existing partitions and placing administrative areas along the back wall, Sottsass and his colleagues refinished the shell in terrazzo and inserted a ramp that dramatizes entry into the selling area (opposite). The result of this reconstructive surgery is a three-story tour-de-force—in which the container is as engaging as the contained. The two principal objects stitched into the space—the soft-pink hand-finished stairwell (page 110) and the ultra-high-tech glass and steel elevators (page 111)—act as points of reference amidst the mélange of sprightly display units. Each piece of furniture, from the changing cabanas to the check-out counters, is a daredevil collision of forms and an ad hoc layering of materials, sometimes awkward in shape, but never shy in the juxtaposition of laminate, paint, and wood (the architects, like client Esprit, have ignored the old warning not to mix patterns—and textures). The spirited design of Esprit's line has at last met its architectural match.

Although Sottsass Associati's design drive is as seductive as Esprit's sales pitch (which seems to contend that each successive purchase will further counteract the passage of time), it's the clothing that's for sale, and the architects were well aware that their client's business comes first. Sottsass Associati's sensorial urges were kept in check not only by Esprit, but also by its own fear of going too far. "There has to be some peace, otherwise it's like an electric chair," reasons Sottsass's associate Aldo Cibic. Those rare moments of respite are perhaps best enjoyed away from the merchandise, in the stairwell or elevator, accompanied by the pleasure of where you've just been and hurried along by the anticipation of where you are going. Sottsass has made sure to show the exceptional way. *Karen D. Stein*





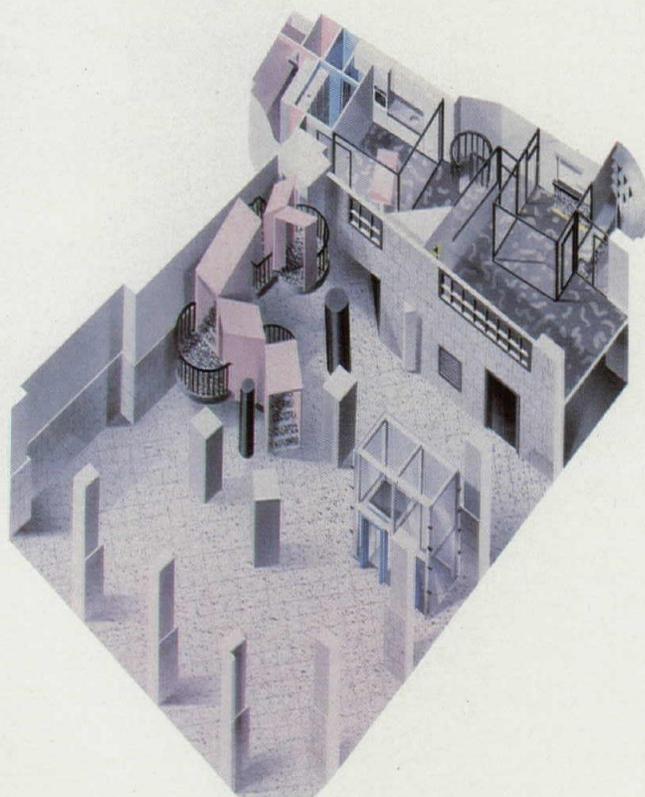
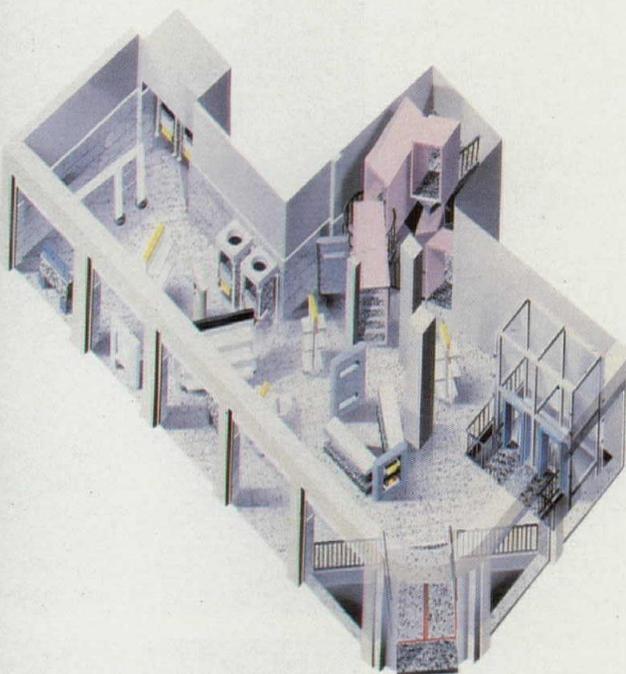
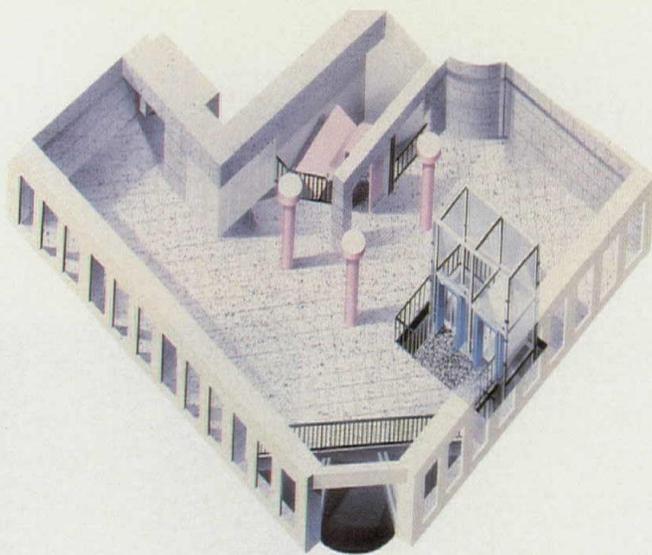




The terrazzo tiles (joined together by silicone) that cover the walls and floors of the entire store form a sprightly contrast to the chunky laminate and wood display cases and check-out counters (opposite). Sottsass Associati devised modular islands made up of hanging racks, shelves and a mirror, to display a single Esprit outfit with variations in color (top left); the islands can be reconfigured to accommodate the different demands of each season. Selected items are carefully accented by spotlights. (Lighting and the unobtrusive air-conditioning ducts are grouped together in tracks that form a grid pattern on the ceiling.) The displays throughout the store are changed every two weeks, one at a time, by a team of three employees. The double doors in the basement (previous page) provide the trio access to the stockrooms and to the changing rooms for the mannequins. The shoe department, also in the basement (bottom left), boasts the largest laminate assemblage in the store. The four-level shoe tower provides ample room to exhibit Esprit's footwear, but with all the mosaic and pointillist patterns that comprise it, the individual pairs get lost in the shuffle. Michele De Lucchi's First chair (the best selling Memphis piece to date) is provided so customers can try on the items of their choice and is a lucky charm of sorts for the store.

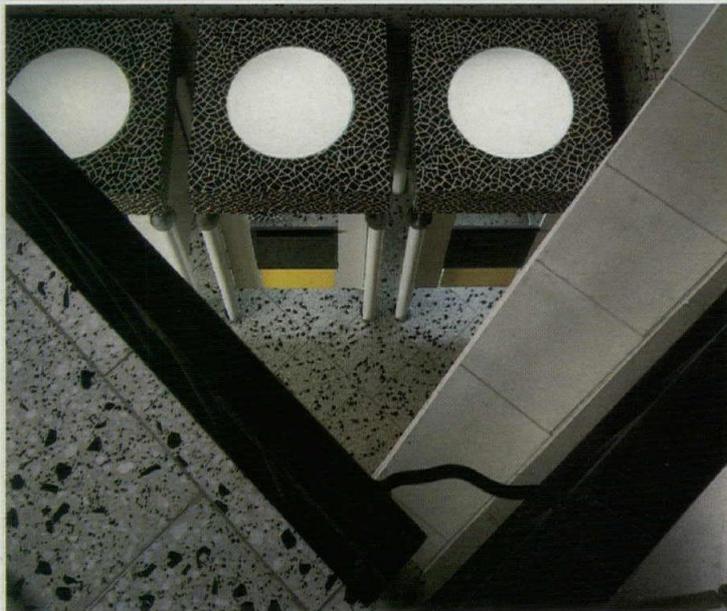
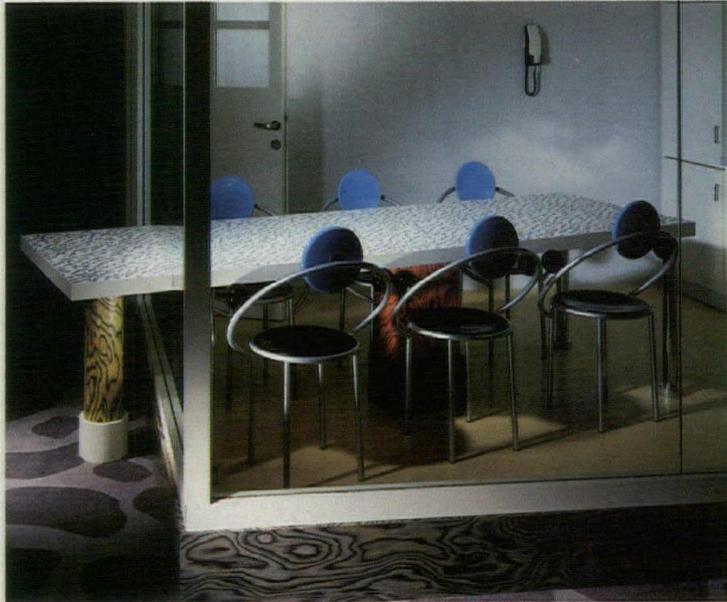


The soft-pink stairwell (below) is covered in Marmorino—a typical Italian finish which, if Sottsass Associati has any say, represents a far-from-dying craft. Two artisans from Venice were brought to Cologne (escorted by principal-in-charge Aldo Cibic because they had never been on an airplane before), to mix and hand-apply the fine marble powder. Scaffolds were erected around the stairwell, not an easy task



considering its fragmented, boxy form, so the craftsmen could maintain the required distance of 20 cm. (about 8 in.) from the surface in front of them. The other apparatus for circulation—the elevators (opposite)—posed an entirely different set of problems. Although the shaft and the mechanisms are adaptations of standard makes (specially painted), the two cabs with one-inch-thick glass doors had to be custom-made. The architects packed support areas behind the stairwell and the elevators (axonometric drawings right). A landing between the basement and ground floor provides access to the offices, conference room, and employee lunch area. The storage room can be reached either from the offices (by the spiral stair) or from the basement floor of the store, through the double doors behind the elevator shaft.

Ettore Sottsass's young associates, Aldo Cibic and Marco Zanini, continue to design for Memphis, although their mentor and the group's recognized ringleader has recently bowed out to pursue other interests, including supervising the deluge of Esprit commissions. The lessons of Memphis, however, are apparent in every nook and cranny of the Cologne store—from the furniture of early collections to the relentless collision of colors and materials. Whatever fame and glory Memphis has brought them, it does not prevent the architects from poking just a little fun at themselves. The laminate and wood conference table (top right), although carefully guarded by a half-dozen of Michele De Lucchi's First chairs, tries to make a getaway through the glass partition. And the changing cabanas (bottom right), with their seemingly crumbling plastic covering and glowing orbs, are deliberately not of this world. Although tucked behind the scenes in the company offices, Sottsass Associati's juxtaposition of amber-colored reconstituted wood, cow-patterned carpeting, tubular metal railing, and royal-blue glass tile (cover and opposite) serves to remind us that—no matter how refined or how cheap the substances they use may be—their's is a material world.



Esprit Store
Cologne, West Germany
Owners:
Esprit De Corp. Germany
Architects:
Sottsass Associati
9 via Borgonuovo
20121 Milan
Italy
Ettore Sottsass and Aldo Cibic,
principals-in-charge; Shuji Hisada,
project architect

Associated architects:
Lindener und Partners (Cologne),
Karl Switze (Esprit De Corp.)
Consultant:
Hans von Malotki with Lichtdesign
(lighting)
Photographer:
Tom Vack with Corrine Pfister,
except as noted





Chances are, unless you happen to belong to a very small, very hip circle of architects and artists in San Francisco, you've never heard of the Interim Office of Architecture. The portfolio of work by Bruce Tomb and John Randolph, the founders and sole members of the two-year-old firm (which they named after posing the question "We're here now, but for how long?"), consists of six furniture designs and two interiors totaling a mere 450 square feet. But within this limited *oeuvre*, the 28-year-old architects clearly demonstrate that their generation has not only begun to strike the final, fatal blow to "PoMo's obsessive rehash of prissy moldings," in their words, but is eagerly and unabashedly forging ahead.

Although the partners acknowledge sources of inspiration as diverse as Denis Diderot's encyclopedia of inventions, Louis Kahn's fascination with the inherent beauty of materials, and the Shakers' austere, utilitarian designs, both admit to being influenced more by movies, music, and television than by architectural history. In sharpening their esthetic skills, Tomb and Randolph seek to avoid what they view as the profession's current narcissism: "Architects are always talking to each other and don't seem to interact with the culture itself." The pair's search for cultural interaction has led them to develop sets for a television commercial about the Transamerica Corporation, to collaborate with a computer wiz on a table that incorporates digital technology, and to display variations of their furniture designs in corporate and museum-sponsored art shows. Underlying this experimentation is the desire to get back to design basics, an attitude inherited from their former employers, Andrew Batey and Mark Mack, whose "honesty" of materials and methods, and longing for pure, simple spaces are fundamental to IOOA's outlook. But in working for the now defunct firm of Batey & Mack as project architect on several Napa Valley houses (RECORD, November 1985, pages 132-145), Tomb discovered that his mentors' particular brand of primitivism, when subject to the compromises of practice, was not primitive enough. "What bothered me was their putting counters, closets, and nooks into otherwise pure spaces, and their complacency in accepting standard fixtures for bathrooms and kitchens," he explains.

Tomb's creative frustration led him to design and fabricate a freestanding alternative to a conventional, built-in stove. Containing a spherical, Ledoux-like gas tank, Tomb's granite cooktop won him first prize in *Progressive Architecture's* 1984 International Furniture Competition and a place in the Whitney Museum's *High Styles* exhibition of decorative arts held last year. Since striking out on his own three years ago, and in collaboration with Randolph, Tomb has continued to design and build furniture that expresses as much structural clarity as evident in his constructivist cooktop. For while some architects begin a project by self-consciously talking about and drawing a preconceived style, leaving contractors to decide how to hide mechanical and structural realities behind their sheet-rocked confections, Tomb and Randolph prefer to dive right into the substance. "Style," for them, is what happens when they've sawed, hammered, welded, cast, sandblasted, or painted wood, metal, concrete, or glass in their shop; when they've worked and reworked each detailed connection between these materials; and when they've assembled the pieces into an uncluttered composition of exposed parts. It is a visceral, experiential approach that often produces unpredictable results. The problem, for example, of stepping down from a photographer's studio hallway into his conference room was solved by extracting a single, raw stone from California's last surviving marble quarry, and placing its cracked halves (for easier transport) at the base of a black, spray-painted entrance (facing page). Though low budgets and inexperience may have something to do with their acceptance of a cheap, metal door handle (facing page) or a generic 1950s office chair, Tomb and Randolph are smart enough to know when to intercede with a strong hand, and when to leave well enough alone. *Deborah K. Dietsch*



Michal Utterback Productions
San Francisco, California
Interim Office of Architecture,
Architects

As a cameraman and fashion photographer, Michal Utterback understands the value of a dramatic pose. Impressed by the black-box theatricality of his cousin's office (following pages), he commissioned John Randolph and Bruce Tomb to design and build "something bigger and better" for the screening room suspended above his studio. The architects complied by organizing the room's functions around an eight-foot-long, concrete-legged table, leaving enough room for a bar with a Tomb-designed basin (left), a lounge area, and magnet-studded, steel wall panels for presentations. "We worked with, rather than against, the idiosyncracies of the space," explains Randolph of the decision to leave the existing trusswork exposed and to cover the ceiling, doors, and walls in a spray-painted pattern that mimics the light and shadow cast by the afternoon sun.

Owner:

Michal Utterback

Architects and general contractor:

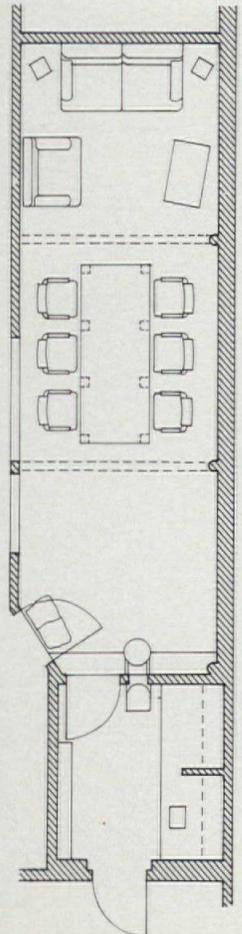
*Interim Office of Architecture
40 Langton Street
San Francisco, California 94103
John Randolph, partner-in-charge;
Bruce Tomb, design associate*

Consultant:

Stephen Hiles (painting)

Photographer:

©Paul Warchol





Lee Utterbach Cameras
San Francisco, California
Interim Office of Architecture,
Architects

As John Randolph's first commission, the tiny, 9- by 12-foot office of Lee Utterbach illustrates the crafted skill and material purity of which the Interim Office of Architecture is fond, regardless of the scale. The insulated space (once used for drying tobacco) doubles as a tranquil refuge from the pressures of renting and selling movie cameras, and as a screening room. Located next to a projection booth that is hidden from view by a sliding panel (left and bottom of plan), its focus is a "shrine" to Utterbach's first camera (facing page). This display case, mounted on steel and concrete legs, supports glass shelving that is braced at its ends by a series of ledges built into the wall (left). Above the shelving, a fluorescent-lit mirror creates the illusion of a lightwell in the windowless room (facing page), enhanced by low-voltage, halogen track lighting. "We broke the rule that painting a room black makes it feel smaller," says Randolph, who underscored the cave-like quality of the interior by spraying its ceiling and walls with dark particle paint. Since the budget didn't permit a new hvac system, the architect simply installed a table fan. Covered in a speckled coat of spray paint, both the fan and office computer (facing page) are transformed into sculpture, and like the rest of the room, evoke the grainy quality of a black and white photograph.

Owner:

Lee Utterbach

Architects and general contractor:

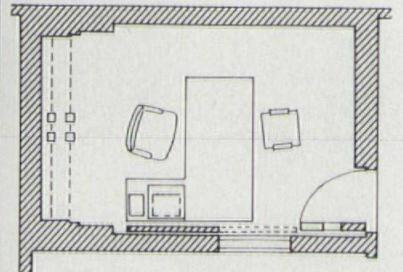
*Interim Office of Architecture
40 Langton Street
San Francisco, California 94103
John Randolph, partner-in-charge*

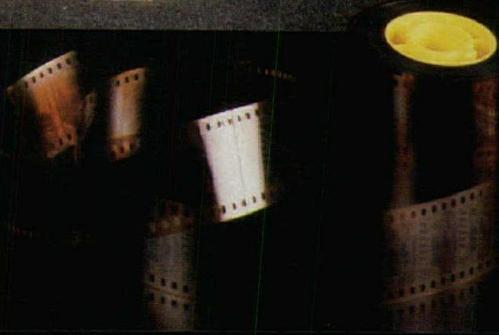
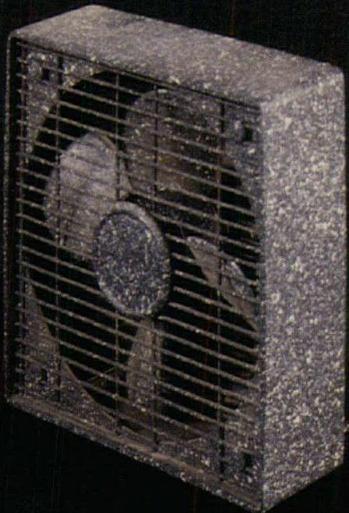
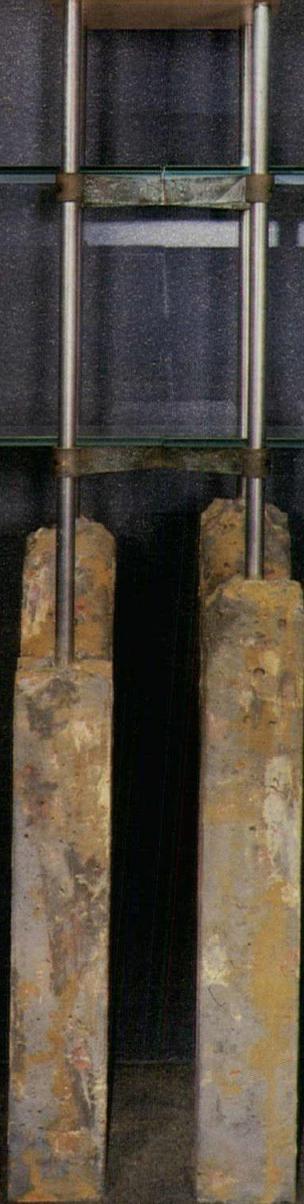
Consultant:

Stephen Hiles (painting)

Photographer:

©Paul Warchol







Like architects throughout history, Tomb and Randolph design and fabricate furniture in order to develop their ideas about architecture on a smaller, more immediate scale than building, and as a means of financial support. This aspect of the partners' practice has been encouraged by their employers since graduating from architecture school five years ago; both helped to build the exhibition of Mark Muck-

designed furniture held in 1983 at San Francisco's Linn furniture store and gallery, for which Randolph once worked. But unlike most architects designing furniture today, they are more interested in essential function than in decorative form. "Household appliances such as stoves and refrigerators are in desperate need of innovation," claims Tomb, whose first foray into furniture design, a freestanding

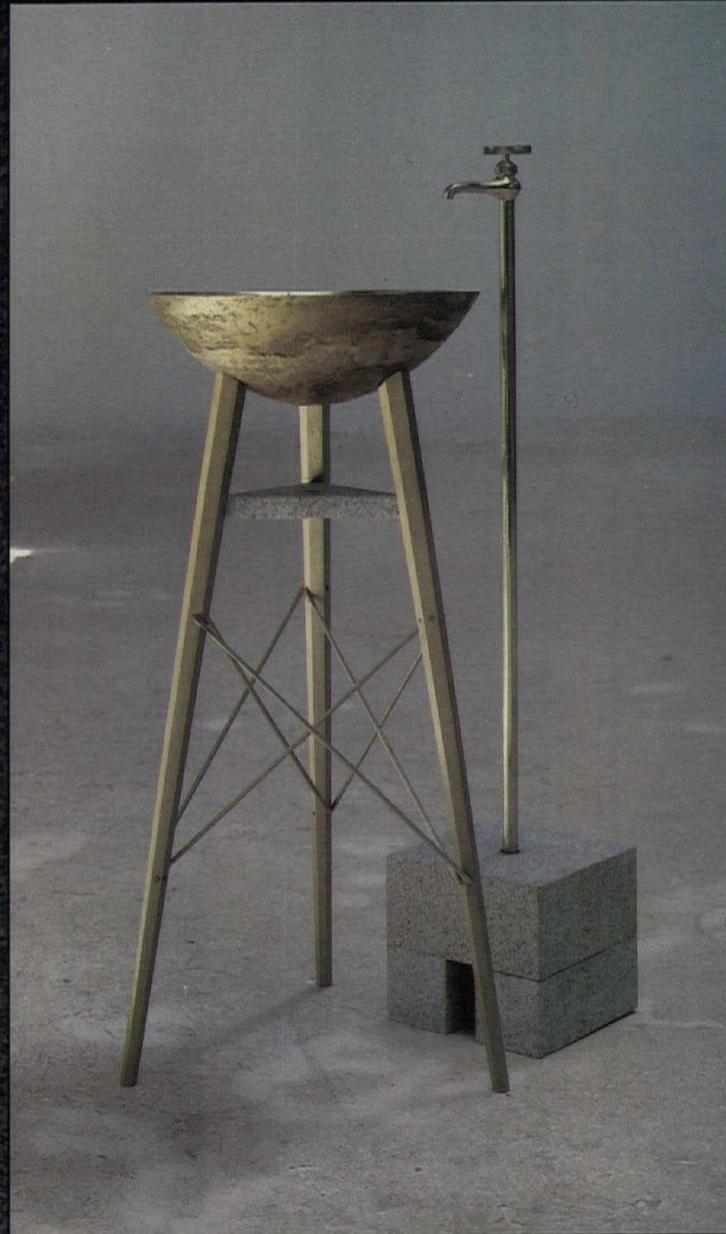
cooktop, eloquently addresses that need (left). Fueled by a spherical propane tank salvaged from a crate of Lockheed bomber fire extinguishers, and controlled by knobs and burners pirated from a Coleman camp stove, its constructivist form straddles the boundaries between appliance, furniture, and sculpture. Tomb recently revised his original design for the cooktop with tie rod

connections that enable the maple legs to splay open for easier removal of the gas tank. The design for Michal Utterback's 8-foot-long conference table also was revised, in this case, to a smaller scale for a San Jose museum show (bottom right). The edges of its steel-supported, sandblasted, 3/4-in. glass top were left unpolished, and the concrete of its legs mixed with a large proportion of aggregate and iron



oxide pigments to emphasize a primordial, stone-like presence. To sympathetically accompany the 1950s office chairs that have become an IOOA signature (above left), Tomb and Randolph created an aluminum trestle table (facing page, top right) that has been exhibited at—where else?—the Kaiser Aluminum & Chemical Corporation and the Richmond (California) Art Center. The

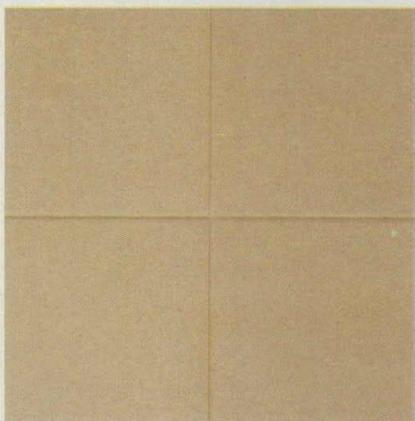
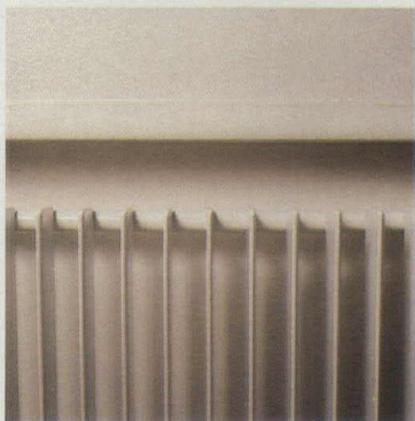
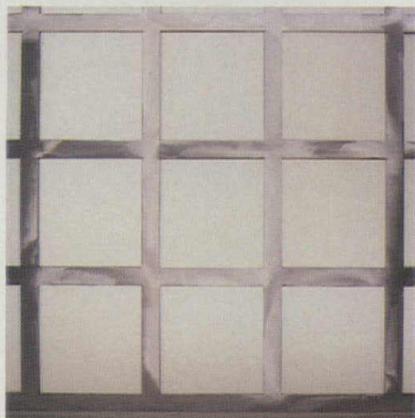
architects are drawn to the generic office chairs “because they remind us of our country’s era of industrial grandeur during the 1950s,” reflects Tomb. “They’re light and indestructible. Why add another design to the millions of chairs out there when these function so well?” queries Randolph. However, the partners could not resist making a few changes to the chairs, including upholstering back and seat with the



same reflective safety fabric used on running shoes and firemen’s coats that assumes the colors of its surroundings. Their first collaborative effort in designing furniture was a collapsible table/easel for San Francisco graphic designer Michael Mabry (top left). Connected by a system of crossbracing, its wooden legs depend on the table top and wall for support. “The structure of the piece acts like a

keystone, and is more architecture than furniture,” asserts Tomb. His freestanding sink, with basin cast from white bronze to prevent tarnishing (above right), symbolically serves as the “water” counterpart to the cooktop’s “fire.” To continue this elemental series, Tomb is in the process of finding the funds to fabricate “earth,” the most necessary household fixture of all—a toilet.

The lords of discipline



My initial visit to the new Manhattan offices of Vignelli Associates took place on one of those unbearably steamy midsummer afternoons that leave New Yorkers longing for the first breezes of autumn. As the softened pavement yielded underfoot, I walked southwest from Rockefeller Center into Times Square and the Garment District, elbowing past languorous street people and clattering pushcarts. At Ninth Avenue I was greeted by the fumes of traffic streaming out of the Lincoln Tunnel, and when I finally reached Tenth, I had to dodge 12-wheelers barreling up the avenue and then maneuver around a cluster of workmen jackhammering the sidewalk in front of the gray-granite industrial structure that was my ultimate destination. Thoroughly sodden and a bit bewildered, I ascended to the building's penthouse, opened massive double doors clad in a grid of matte-finished steel panels, and entered the impossibly serene and disciplined world of Massimo and Lella Vignelli.

There were, to be sure, practical considerations that dictated the Vignellis' move to Tenth Avenue from the cozy confines of their old offices on East 62nd Street—namely, the need for more space to accommodate a staff of 35 and the desire to have it at an affordable rent. But if the juxtaposition of the rational brand of Modernism that characterizes their new quarters and the cacophony of Manhattan's far West Side seems incongruous, it is also highly appropriate, given that a consistent objective underlying Vignelli design over the past 25 years has been the triumph of order over chaos. Moreover, while an undeniable richness pervades many of the Vignellis' graphic, furniture, product, and interior design projects, their pragmatic search for the *essence* of form, color, and material firmly allies their work with the industrial impulses of Modernism's founding fathers.

Nowhere are those instincts more vividly exemplified than at the Tenth Avenue offices, where, according to Lella Vignelli, "we have tried to develop our rational, geometric language as far as possible and create the ultimate expression of what we are now." Toward that end, the designers seized upon the time-honored organizational potential of the grid (based here on a 28-inch-square module), devised a chastely rectilinear plan (this, after considering, and ultimately rejecting, a parti that sliced through the 12,600-square-foot loft along a diagonal axis), and set out to articulate the space with a selection of materials that exhibits a typically Vignellian combination of playfulness and control. There is an intentionally mannerist quality in the unorthodox application of such prosaic materials as corrugated galvanized steel on the back wall of the design studio (top left) and, in Lella Vignelli's office suite, particle-board walls—stained white and finished with clear flat lacquer—that mimic cut stone (bottom left). Brushed aluminum and sandblasted glass conference-room partitions and the slender fins of Swiss radiator units, by contrast, make up a more familiar Modernist palette (center photos left). The designers' experimental mood resumes in Massimo Vignelli's office, where one wall is clad in thin sheets of dark-gray lead sealed in beeswax (opposite); in the cavernous reception area, where custom furnishings have been fabricated of hot- or cold-rolled steel (page 124); and throughout the loft, where floors have been overlaid with an unpainted epoxy resin composition usually reserved for industrial applications.

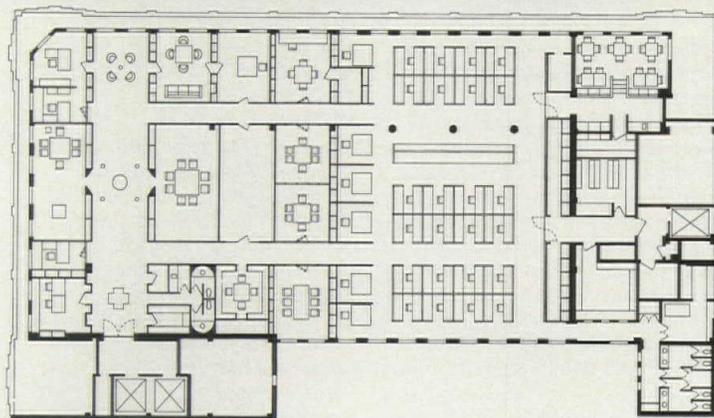
While the Vignellis balk somewhat at the term "minimalist"—preferring instead words like "essential" or "metaphysical" to describe their work—they agree that their fondness for crisp geometry and raw materials reflects a strong affinity for the work of minimalist sculptors David Smith, Carl André, Richard Serra, and Donald Judd, as well as a spiritual kinship with contemporary Japanese architecture. Minimalist or not, they know exactly where they stand on the continuing debate among Modernists and Postmodernists: "We are happy Miesians," exclaims Massimo assuredly. "More is a bore." As I left their tranquil aerie and began my trek back to Rockefeller Center, I could see his point. *Paul M. Sachner*





Although Massimo and Lella Vignelli's primary goal was to turn their offices into something of a showcase for the display of unusual materials, details, and finishes, the 12-foot-high industrial space reaches lofty proportions in the 75-foot-long public area (opposite), where 21-inch-deep doorway reveals and unfinished steel furnishings are meant to convey a substantial architectural feeling. Skylights illuminate a

cruciform receptionist's station (top left), a small conference room (top right), and a large conference room whose walls are spray-painted in polychromatic gray particles (below left). The designers ingeniously devised uprighted wall sconces, used throughout the interior and seen in Massimo Vignelli's office (below right), by inserting standard industrial fixtures into custom-designed rolled-steel brackets.





Furnished with office-designed travertine torchères, a leather and lacquered sofa, and upholstered armchairs, the anteroom of Lella Vignelli's suite (top) is enclosed by storage walls of 1 1/8-inch-thick particle board finished to resemble stone. The contrast in the room between hard and soft and spartan and elegant is characteristic of Vignelli design. The particle board of the office walls was also used to fabricate partitions and worksurfaces in the 24-station studio (bottom) and, in a sturdier 2 1/2-inch thickness, the bookshelves of the office library (opposite).

*Offices for Vignelli Associates
New York City*

Designers:

*Vignelli Associates
475 Tenth Avenue
New York, New York 10018
Lella and Massimo Vignelli,
principals-in-charge; David Law,
Michele Kolb, Lev Zeitlin, Robert
Skolnik, Robert Traboscia, Briggs
MacDonald, project team*

Engineers:

*John Valerio (structural); William
C. Rose (mechanical)*

General contractor:

Vignelli Associates

Consultants:

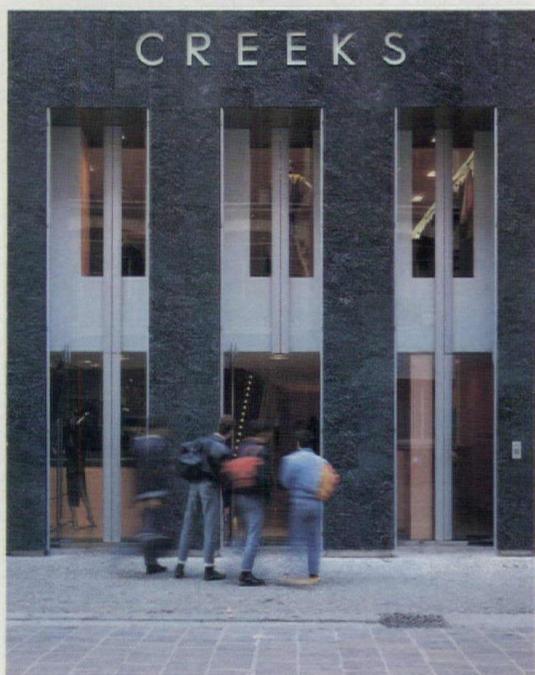
*Donald Kaufman (color); All
Building (construction); Bernstein
Brothers (metalwork); Bachman &
Dunn (cabinetwork)*

Photographer:

Luca Vignelli



In the pink



When closed, Creeks's bi-fold aluminum shutters make the facade an impenetrable plane (top). When opened, the glass doors provide an enticing glimpse into the cotton-candy-colored interior (bottom).

He only drinks champagne, preferably French and an early vintage. His chosen mode of transportation is a Harley Davidson, and his wardrobe consists mainly of leather pants and torn T-shirts. He has no mind for names and must always have his little black book inscribed with his own telephone number, which he is apt to forget, close at hand. When he is not commuting between Paris, New York, and Tokyo, myopically focused on one of this year's 97 commissions, he is at home with his wife and friends, who gather around to apprise him of what's happening in the world. If his eccentric habits and peripatetic lifestyle are often made the preface to his professional accomplishments, designer Philippe Starck will unabashedly acquiesce, claiming "Architecture was dead, but it has been born again today because there are stars of architecture." Starck, as we are made to understand, is one of them.

Although Starck's ascendance has been ostensibly quick and easy, it actually has been developing for a long time. As a child, his room was beneath the family studio—his bed directly under his father's drafting table. A fabricator of airplanes, *le père* Starck instilled in his son the same spirit of invention he held in constant check by the rigor required to make his imaginings airborne realities. Philippe's flights of fancy took a different course: at 18 he was making inflatable houses instead of attending his classes, at 20 he quit school altogether to become Pierre Cardin's artistic director, at 25 he embarked on a trip around the world with his new wife Brigitte, and at 27 he returned to Paris and to designing in earnest. Refusing shelter under any stylistic umbrella, the 37-year-old Starck prefers to stand on the lessons of his father and the "experiences of a rich life," insisting "I have not one single theory. I have no ideas about esthetics, and I don't give a damn."

Such impudence is, in fact, the basis of Starck's work, including his latest architectural exploration—Creeks boutique—located on a narrow pedestrian block in Paris' first arrondissement. The smooth evergreen marble facade incised with the logo is the only proper storefront in a motley strip of pleasure palaces and porn shops. But propriety is best checked at the door with your parcels, for once you enter Creeks you are swathed in shameless pink. Eager to please his attentive public and willing to accommodate the programmatic requirements of Creeks' owner Jean-Claude Fabiani, Starck demanded esthetic carte blanche. And got it. Confronted with a tunnel-like space, he aggrandized the volume by subdividing it into three levels clipped together by a staircase. Although Starck kept the material palette to a minimum, he got his mileage from each element. Spotlights play off polished aluminum railings, muted-pink terrazzo tiles, and shocking-pink paint—all are resplendently reflected in the wall of mirrors (opposite). The oversized clock with its arrow hands dominating the mirrored wall makes a sweeping visual connection of the separate levels and is signature Starck. This graphic device was appropriated from his own Café Costes two blocks away, the favorite hang-out of aspiring *artistes*, which landed Starck on the architectural map two years ago. Starck also developed several aids to display Creeks' wares, including aluminum stands for clothing and peg boards for accessories (page 133).

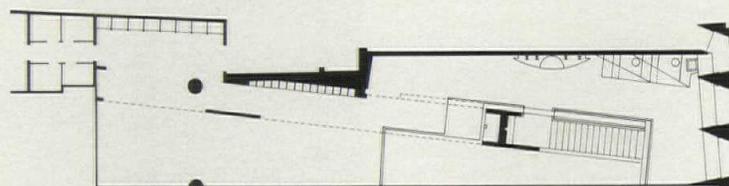
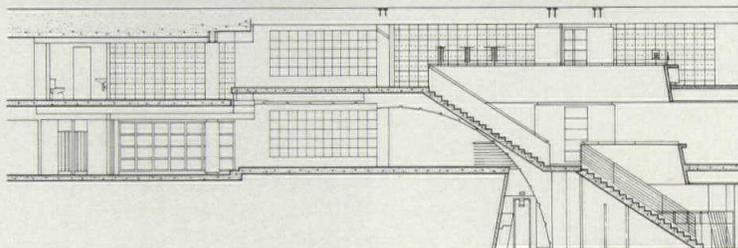
Starck's "design decisions" are often difficult to justify in pragmatic terms—as is Creeks' cotton-candy color, which is an admitted caprice. He uses the esthetic freedom sometimes gladly, sometimes grudgingly entrusted to him, with the assurance that the results will be one-of-a-kind, to spin his own web of fantasy. Although detractors may be quick to reprimand Starck for not operating in the real world, he is equally quick to retort "all my clients have become very rich. My fantasies have served them." As if to underscore his already questionable methods, Starck confesses, "yesterday I did two projects and I didn't move from my hammock." His working habits are unusual, but then—much to the relief of our world-weary eyes—so are the results. *Karen D. Stein*







"I defy anyone in the world to do a better job of handling the volume of that hole. It was an abominable location and we made a noble place, with a noble entrance, and with noble liaisons from floor to floor," declares Philippe Starck when he recalls the condition of the space Creeks' owner Jean-Claude Fabiani presented him with. Not one to shy away from a challenge, Starck responded with vigor equal to the task at hand. The designer inserted a long pink terrazzo stairway that—with the help of the light boxes set into each riser and tread—actually accentuates the store's depth (photo left and drawings below). The staircase also serves as a series of balconies providing views to the merchandise on each level, and offers ample opportunity for that favorite Parisian pastime of seeing and being seen (as does the wall covered in mirrors, which camouflages the space's narrow width). Starck converted the basement into a shoe "sanctuary" where each glass-enclosed pair is treated like a jewel on display (opposite). Whatever your reaction to this pink extravaganza, don't say "nice," at least to Starck, who might snap back: "Ninety percent of the people in my profession try to do 'nice' things. Me, I don't even know what that is. I'm completely incapable of saying whether something is 'nice' or not."



GROUND FLOOR

Philippe Starck's obsession with detail borders, as he will readily admit, on the maniacal. Distracted by the quantity of projects he is currently working on (spread across three continents) and the 10 tempting commissions he rejects on the average each month, the designer is made to pay a certain—though admittedly enviable—price for his own success. "It's difficult. We say 'now we close the society for two years, we accept no new clients,' but then something extraordinary arrives. So we open," he explains. Next year, however, Starck plans to reduce 1986's grand total of 97 projects by a decimal point so he can return to providing a "real service of haute couture." Starck wants to regain control of "all, all, all," for, as he well knows, each careful nip and tuck can be crucial to the end result. For example, Starck used the beaded curtains of the changing rooms (this page, top) and the gridded light boxes inset into each riser and tread (this page, bottom) to further intensify Creeks' pink gleam. The shirt mannequins and peg board (opposite, top and bottom left) and the minimalist banisters (opposite, top and bottom right) reveal Starck's love of aluminum, a material concern befitting his aeronautic design heritage. In Creeks, Starck "wanted to control it all," but admits that there are "too many little tricks, too much brilliance" in the final product, including in his self-recrimination the assumption that once made, these mistakes will not be repeated. "Before I said a lot, with a lot. Since Creeks I have gone backward. I have remained a maniac, but I have brought my maniacry closer to Zen."

Creeks Boutique
Paris, France

Owner:

Jean-Claude Fabiani

Designer:

STARCK

4 Rue de Dion

78490 Montfort L'Amaury

France

Philippe Starck, principal; Jean Mas and Philippe Mesnage, project team

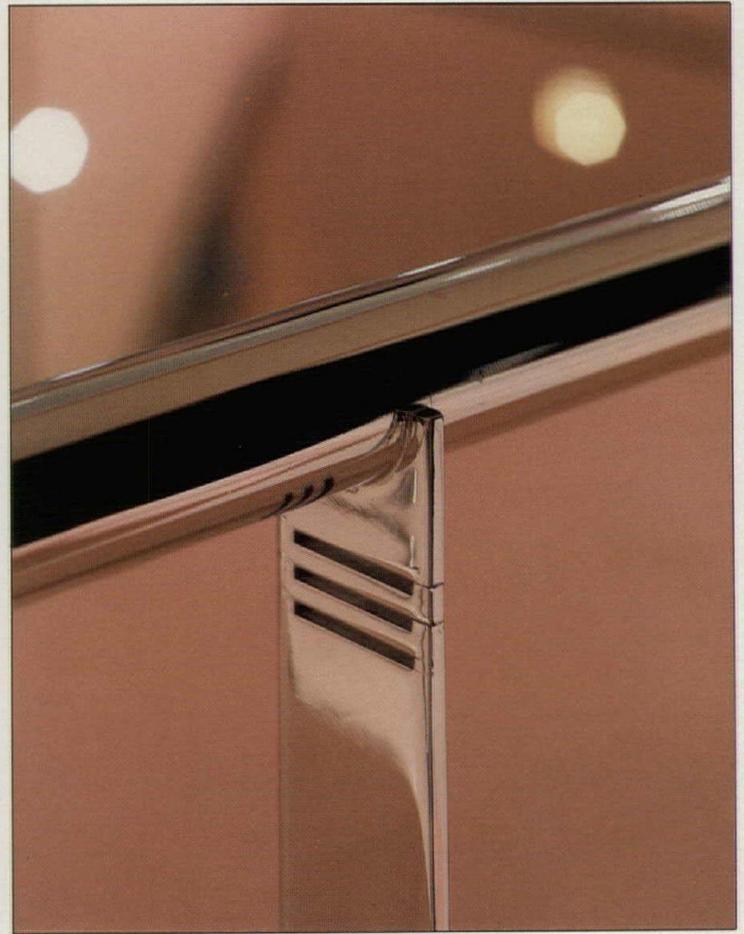
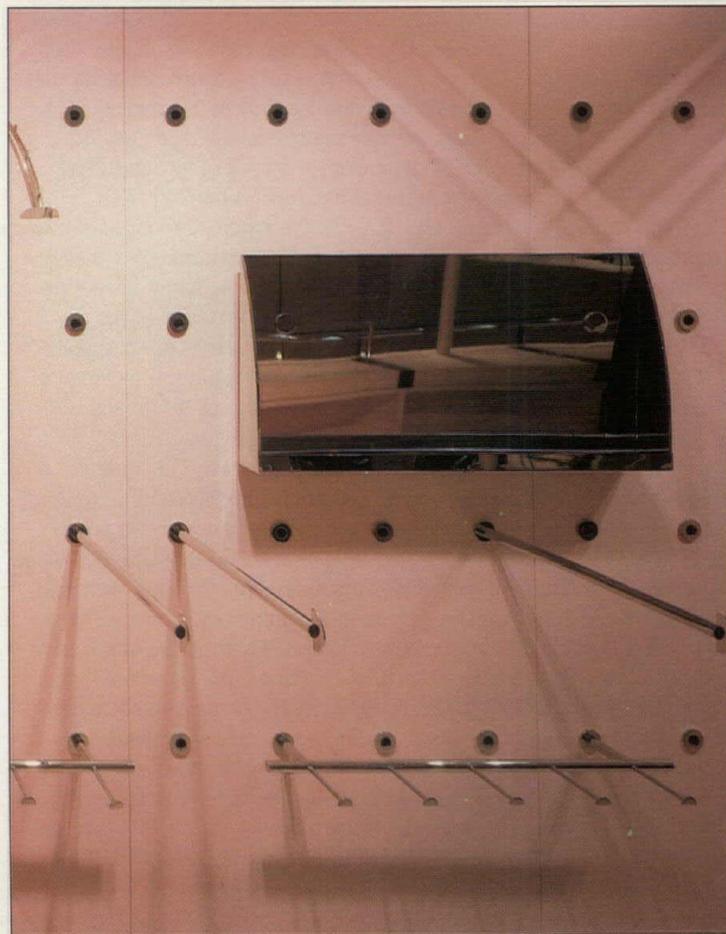
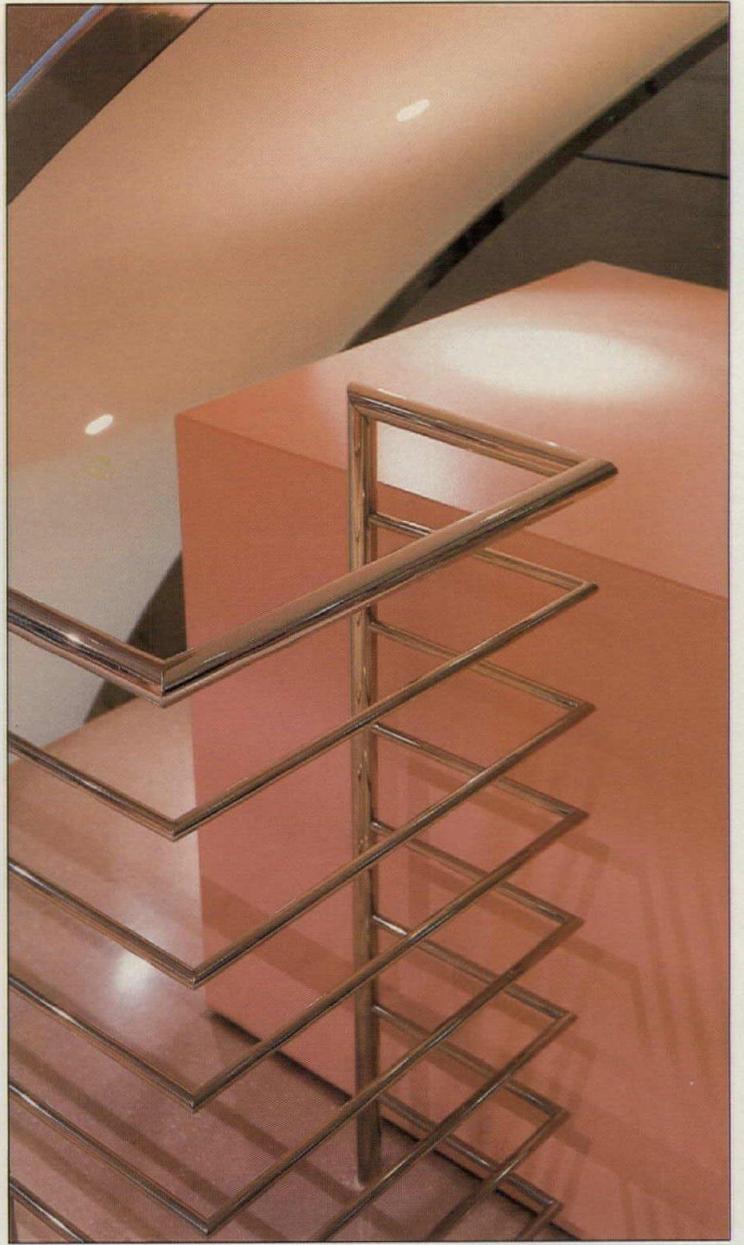
Consultant:

Charpentiers de Paris
(structural)

Photographer:

Tom Vack with Corinne Pfister





Bill Robinson Showroom
New York City
Agrest and Gandelsonas,
Designers

Talk is chic

By Roger Kimball

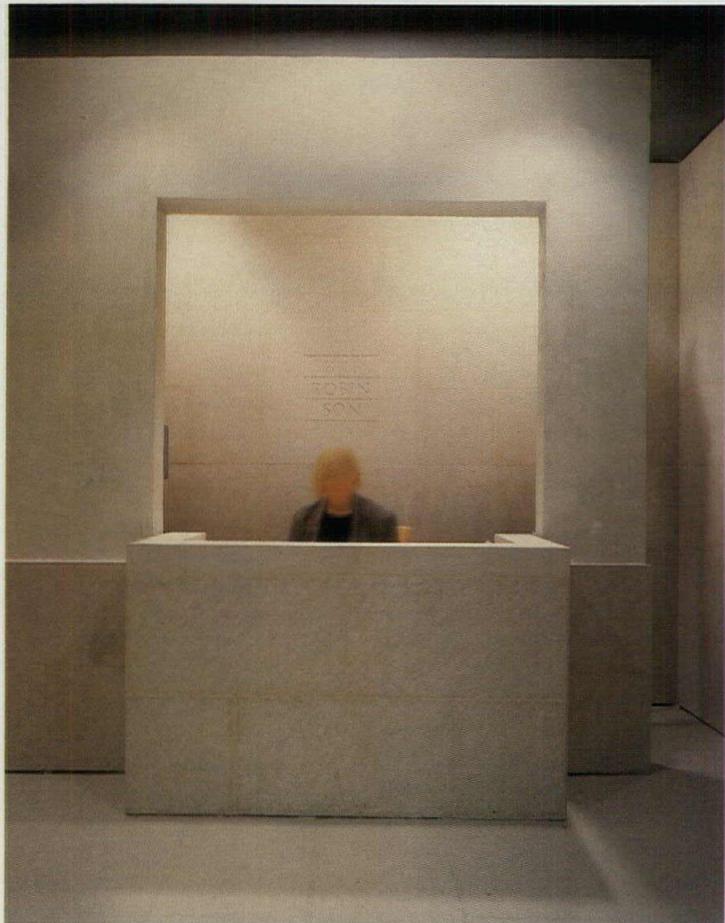
Clothing designer Bill Robinson first encountered the work of Diana Agrest and Mario Gandelsonas in 1983 at *Follies: Architecture for the Late-Twentieth-Century Landscape*, an exhibition of fantastic architectural drawings by some 20 architects at Leo Castelli's gallery in SoHo. An enthusiastic traveler, the 36-year-old Robinson was enthralled by the meticulously rendered images of walls, towers, and arcades depicted in "The Forms of a Legend," Agrest and Gandelsonas's contribution to the *Follies*. Their extravagantly imagined, almost surrealistic, creations—meant to be architectural enactments of themes suggested by the metaphysical fictions of Jorge Luis Borges—seemed like souvenirs from impossible voyages to impossible lands. So two years later, when Robinson set out as an independent designer of men's wear (having served as apprentice to Calvin Klein and Yves Saint Laurent), he asked the Argentinean duo to tailor his Fifth Avenue showroom in Manhattan.

Robinson speaks of an affinity between his clothes—which he likes to describe as "classic and modern but not traditional"—and the "thought process" of Agrest and Gandelsonas's architecture. And of course "thought process" is very much at issue when discussing their work. Veterans of the defunct theoretical architecture journal *Oppositions*, and vocal members of the Institute for Architecture and Urban Studies in New York, Agrest and Gandelsonas specialize in applying the rhetoric of chic linguistic theory to architecture. For them, architecture is as much a cerebral as a practical affair, as much a matter of manipulating signs, texts, and signifiers as arranging windows, roofs, and walls. Writing about a summer house they designed in 1977, for example, Agrest and Gandelsonas assure us that a house is essentially "an exploration of the question of writing and architectural knowledge, a question of the problem of design as reading."

One was naturally curious, then, to see what sort of "text" would emerge from this marriage of *haute couture* and *haute théorie*. Agrest and Gandelsonas began by poring over hundreds of slides of Robinson's travels. Images from Egypt and Japan, especially, seemed to linger in his imagination—as they have lingered in the imaginations of so many architects lately—and allusions to the classical architecture of both countries are patent throughout the showroom. Indeed, perhaps its most immediately striking feature is a mastaba-shaped pavilion that stands obliquely at the end of the entrance corridor (opposite). The structure—whose truncated pyramid-like form is derived from Egyptian funerary architecture—bisects the space (drawings following pages), establishing the kind of complicated perspectival play that Agrest and Gandelsonas delight in. A lattice of woodwork inside the structure reinforces the aura of Japanese architecture that the deliberate simplicity and chaste appointments of the space suggest.

The 6,000-square-foot showroom also features a sumptuous use of materials. "We wanted to get out of the commitment to 'sheetrock architecture,'" Agrest explains. A scored and painted cement floor (granite had been contemplated, but was ruled out by the budget), stucco walls, pink limestone accents, columns and pilasters of bone-white limestone brick give the space a rugged, almost rustic, solidity rare in the refined purlieu of fashion design. At the same time, a plane of honey-colored, unfinished maple cuts diagonally through the back "courtyard" or arcade of the showroom, forming the inside wall and doors of six individual display areas. In discussing the project, Agrest and Gandelsonas stress the themes of repetition and sequence, which were said to be articulated, for example, by the deliberate sectioning of the back courtyard into "frames" delimited by exhibition bays and square columns. They never specify exactly what semantic charge this "theatric, even filmic" arrangement is intended to have, but I suspect that most of us will appreciate the space anyway—grateful that semiotics was not allowed to unbutton this elegant sartorial fantasy.

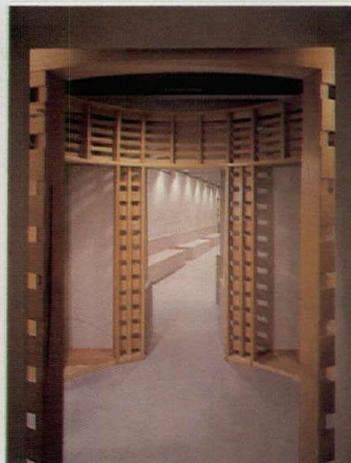
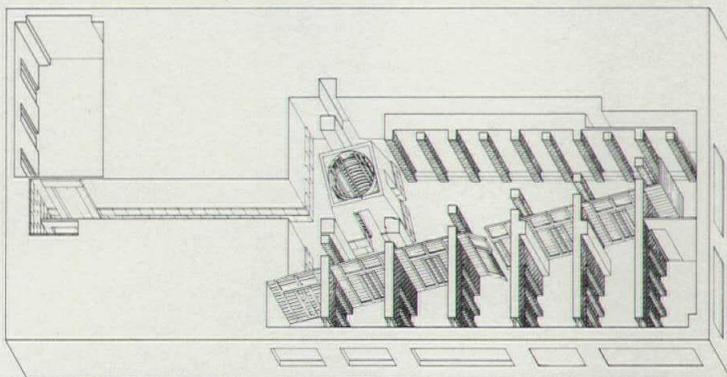
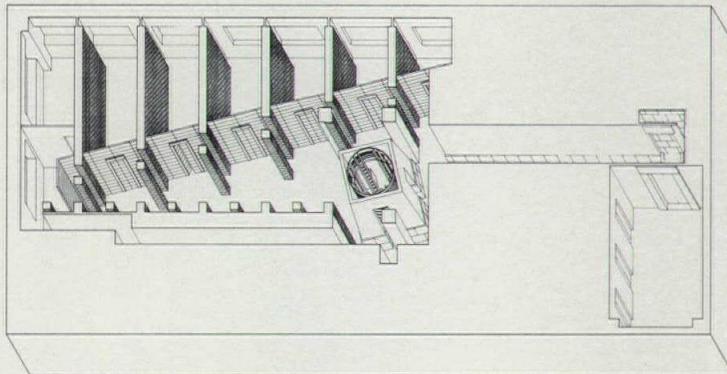
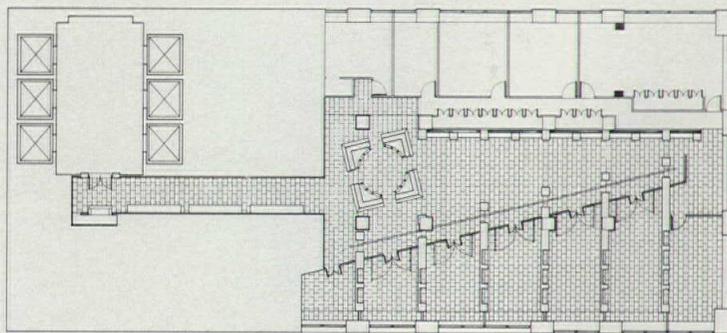
Roger Kimball is a frequent contributor to *RECORD* and *The New Criterion*.



Part of the effect of the Bill Robinson Showroom is due to its unlikely location on the 15th floor of a new midtown Manhattan office building. Seen after walking through what one observer has aptly described as a "cut-rate Trump Tower" atrium downstairs, the calculated restraint of Agrest and Gandelsonas's design offers an oasis of good taste. The sparse, spotlight "pre-display" entrance corridor begins with limestone-faced walls and reception desk (above), and terminates in a limestone and stucco mastaba-shaped pavilion (opposite). "We did not want an entrance that was just a door and then, Boom! You're in," Diana Agrest explains.



Because the showroom functions both as an exhibition space and as a salesroom, many architectural elements play a dual role. Spotlit stone benches in the entrance corridor (previous page) are pedestals for models during seasonal exhibitions, but with the addition of suede cushions become seats for clients and visitors off-season. Similarly, the decorative niche in each corner of the pavilion doubles as a showcase for models, as do the bays created by the pilasters of white limestone brick in the courtyard behind the pavilion (following page). Dramatically illuminated by two banks of variable spots above and floods below, the bays also provide the perfect frame for photomurals of Robinson-clad models. The lattice of maple woodwork inside the pavilion sounds a warm, sensuous note against the cool massing of stone and stucco in the pavilion (below and opposite). Set parallel to the diagonal wall at 13.5 degrees, the pavilion initiates an intricate perspectival play between the orthogonal space established by the entrance corridor and the angled plane of the intersecting diagonal wall. This play is echoed by the alternation of the orthogonal pilasters separating the exhibition bays and the diagonally set square columns and overhead light trough (following pages). Alas, as the photographs reveal, attention to detail was not a high priority with everyone (opposite).









Bounded inside by the diagonal maple wall, the six contiguous display rooms are each 11 feet wide, but increase in total area from 120 square feet to 300 square feet. Walls are faced with the same white limestone brick used in the columns and exhibition bays. Inset shelves of unfinished maple and maple display tables contribute to the casually professional tone of the spaces. An ingeniously designed system of double doors features fixed louvers above and a beautifully crafted door-within-a-door below (opposite). The ensemble can be used as a regular door or can be swung open to annex the smaller rooms to the main showroom for exhibitions and market events.

*Bill Robinson Showroom
New York City*

Owner:
Bidermann Industries (U. S. A.)

Designers:
*Agrest and Gandelonas
25 East 21st Street
New York, New York 10010*

*Kevin Kennon, assistant; Peter
Mattheus and Christian
Zapatka, drawings*

Consultant:
Durrell Woodworking (doors)

General contractor:
Acrom

Photographer:
©Paul Warchol



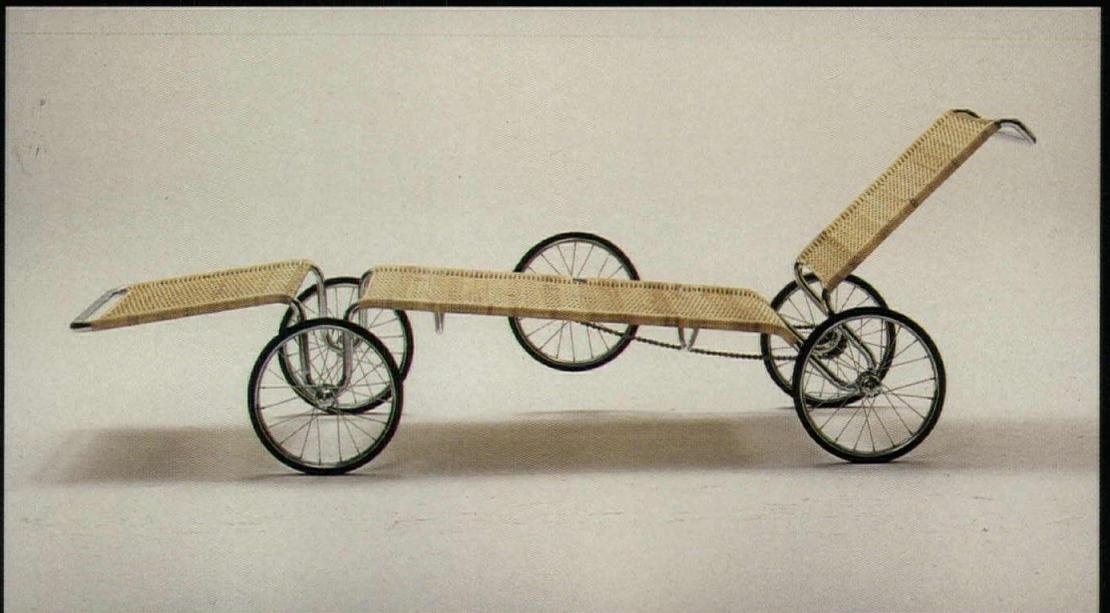
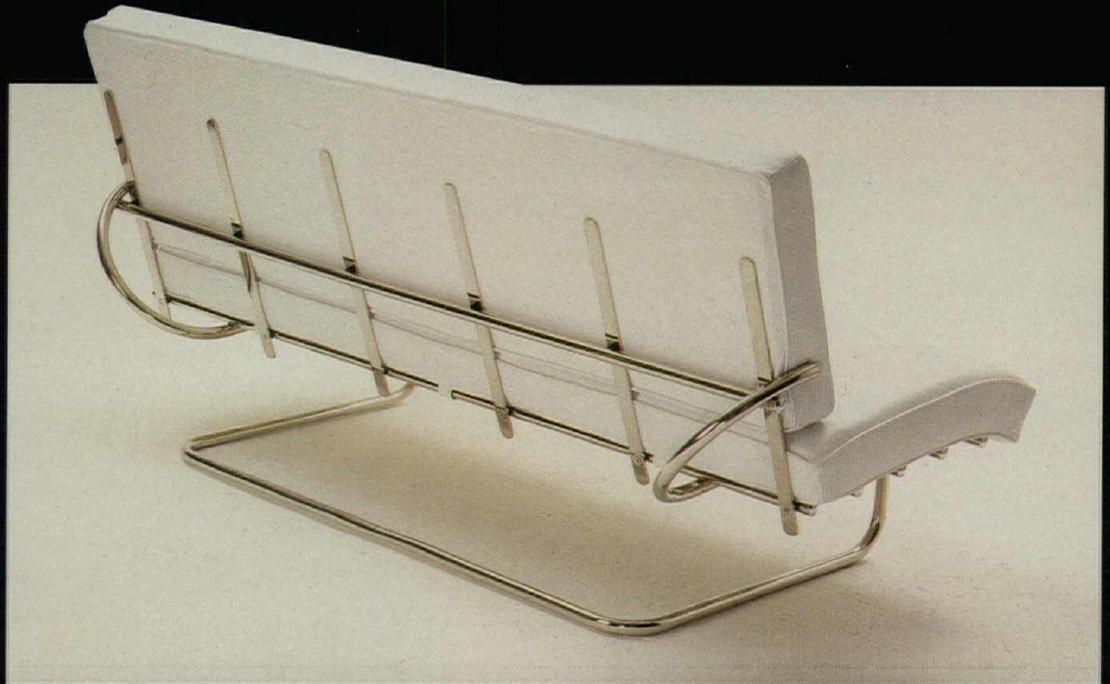


New products

1. Sofa, Marcel Breuer, *Bauhaus Berlin*, 1931.
2. Chaise longue, Marcel Breuer, *Bauhaus Dessau*, 1928-1930.
3. Chair (left), Peter Keler, *Bauhaus Weimar*, 1925; Chairs (right) and lamp, Stefan Wewerka.

From Bauhaus to your house

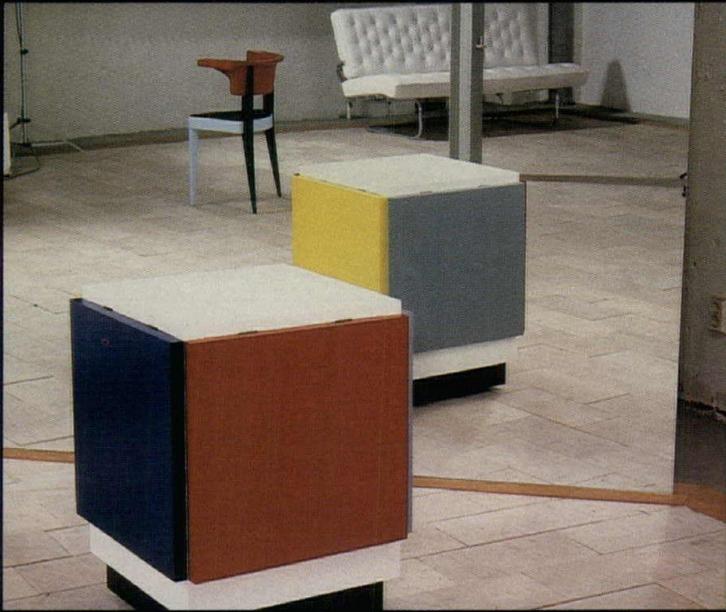
"Why don't you have a seat in this Gropius chair and I'll be with you in a moment?" suggested Mark Zeff, president of Global Furniture, as he maneuvered his way through the labyrinth of Marcel Breuer, Mies van der Rohe, Stefan Wewerka, Franco Albini, and Jean Prouvé pieces in Global's New York showroom. "Right now we're establishing ourselves. We're trying to create a resource for architects and designers," Zeff said, explaining Global's objectives. Diverging somewhat from the norm, Global is also trying to reach the general public and give it the same level of excellence in furniture that the design community now enjoys. One of the several manufacturers that Global has chosen to represent is Tecta, a German company that manufactures Bauhaus reproductions under license. According to Zeff, "Tecta makes the furniture that we all need." As he sees it, with living spaces getting smaller, the stackable pieces designed by Mies and Gropius make perfect sense. "[Tecta] is a revolutionary manufacturing company because of the way it produces the work of the old revolutionaries," Zeff said, referring to Tecta's dedication to the design, detailing, and production of the Bauhaus pieces. It is that commitment to quality that originally attracted Global to Tecta. One example of Tecta's faithfulness to the subtleties of these Modern classics is the manufacturer's recreation of a Marcel Breuer sofa (top right). With found sketches and rough notes (Breuer never actually produced the sofa himself), Tecta enlisted a computer to help generate exact specifications. Then, with the specs and Breuer's remaining notes on proportions and materials in hand, Tecta produced the piece. Zeff equates the buoyancy and springing motion of the Breuer sofa with Tecta's sense of humor—a quality he believes serves the company well. More than that, though, it is Tecta's integrity that Zeff considers to be of importance for the design community. For Global, serving that community well is what it's all about. With October 5th marking Global's first birthday, Zeff conceded, "We're the new kids on the block. We're still building an image. I want people to feel comfortable here." Stepping into the Global showroom, moving through the several rooms that comprise the space, one senses that there exists a respect for the furniture, its history, and those who come to shop. Global Furniture, New York City. *Eileen Gabriele* Circle 300 on reader service card



4. Table, Erich Brendel, *Bauhaus Weimar*, 1924.
5. Chair, Marcel Breuer, *Bauhaus Dessau*, 1927.
6. Chair, Walter Gropius, *Bauhaus Weimar*, 1920.

7. Bookshelves, Marcel Breuer, *Bauhaus Berlin*, 1932.
8. *Etagère*, Marcel Breuer, *Bauhaus Weimar*, 1925.
9. Cabinet, Marcel Breuer, *Bauhaus Dessau*, 1927.

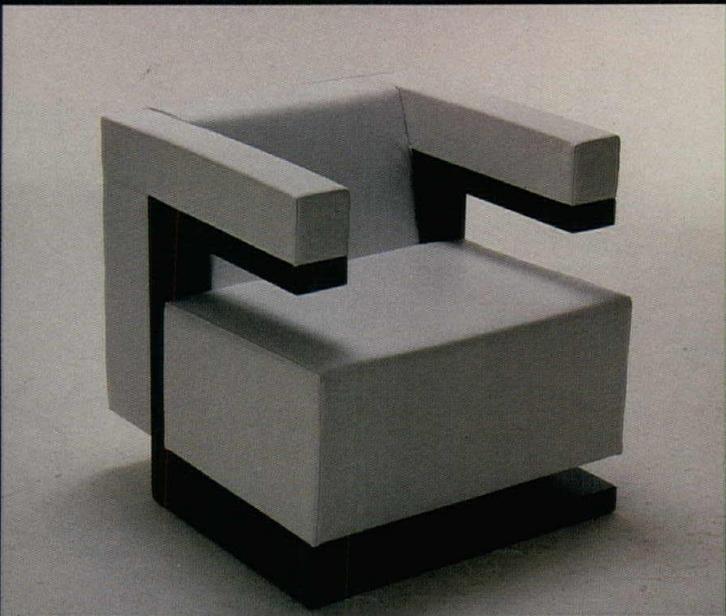
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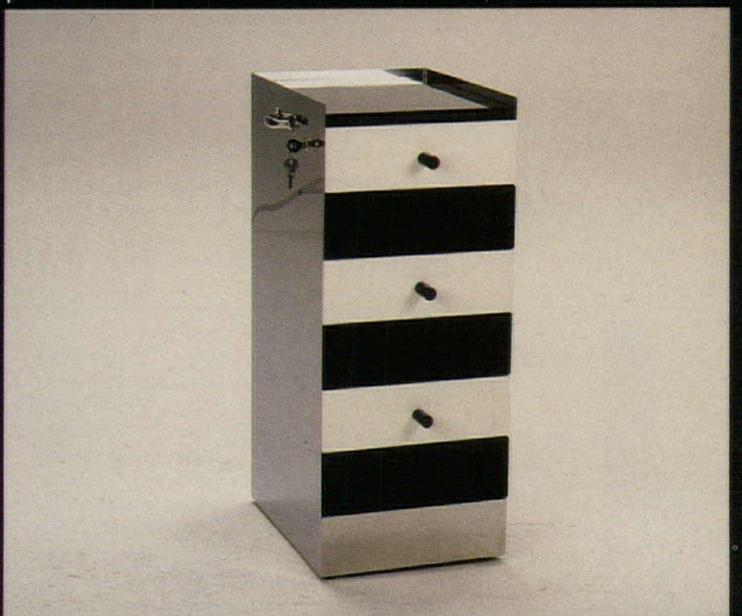
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9



Skylights

A 16-page color catalog describes the manufacturer's line of insulated venting skylights featuring glass or acrylic glazing. The catalog reviews several single-unit and barrel-vaulted skylights, designed for commercial applications, as well as cluster systems using standard components. Wasco Products, Inc., Sanford, Me.

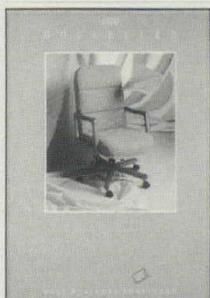
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Faucets

A 6-page color foldout brochure features the manufacturer's *Gold Coast Collection* of lavatory, bar, bath, and shower faucets. The literature includes photographs of available models and a description of the *Hi'n'Dry* friction-free cartridge that the collection features. Elkay Manufacturing Co., Oak Brook, Ill.

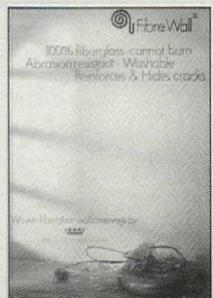
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Office seating

The *8500 Boulevard* series of office seating is highlighted in a 4-page color brochure. The literature features several models, including a secretary's chair, low-back swivel, and high- and low-back executive swivel chairs. Optional wood finishes are depicted, along with a specification chart. Mill Business Furniture, Inc., Toledo, Ohio.

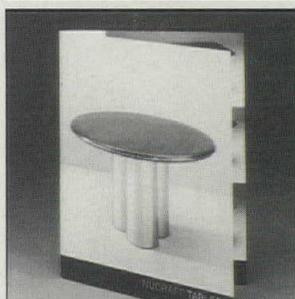
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Wallcovering

The manufacturer's *FibreWall* 100-percent-woven-fiberglass wallcoverings are featured in an 8-page color brochure. The literature reviews product characteristics including durability, abrasion resistance, and washability. Also included are photographs of available textures. Regal of Scandinavia, Los Angeles.

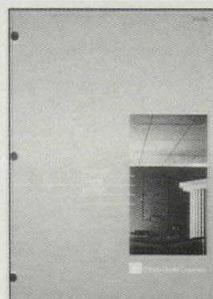
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Conference tables

A 4-page color brochure describes a line of conference tables featuring interchangeable bases. The brochure illustrates round, racetrack-, rounded-square-, and rounded-rectangular-shaped table tops that may be matched to any of eight stainless-steel or wood bases. Nucraft Furniture Co., Comstock Park, Mich.

Circle 402 on reader service card



Ceiling systems

A 16-page color brochure features nine of the manufacturer's designer ceiling systems. The literature includes detailed product close-ups, main-runner and cross-tee load-test data, and a compatibility chart intended to assist in selecting optional accessories. Chicago Metallic Corp., Chicago.

Circle 408 on reader service card



Institutional furniture

A portfolio including a color brochure and workbook with a price list and color selection chart features *System 55* modular institutional furniture. The 6-page brochure describes the system's design concept and includes photographs of on-site installations. ModuSystems, Inc., Marietta, Ohio.

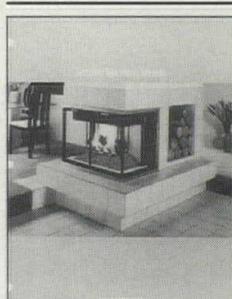
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Ceramic tile

The manufacturer's glazed ceramic tiles are reviewed in a 12-page color brochure. Photographs of several projects that feature the tile are included, along with descriptions of available tile finishes. Also included are two charts listing various specifications and test results. Monoceram, Italy.

Circle 409 on reader service card



Fireplaces

A 12-page color brochure features the manufacturer's line of zero-clearance fireplaces. The literature includes photographs of 24 different installations, product descriptions, air-flow diagrams of each fireplace, and information regarding available options. Superior Fireplace Co., Fullerton, Calif.

Circle 404 on reader service card



Skylights

Self-supporting skyroofs, swimming-pool enclosures, and specialized buildings are highlighted in a 4-page color booklet. Design and test data are included, along with specifications such as light transmission, weatherability, bond strength, and insulation factors. Structures Unlimited, Inc., Manchester, N. H.

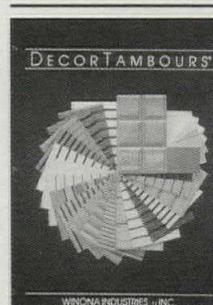
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Seating

A 16-page buyer's guide, designed to be used by furniture specifiers, is broken down into eight categories determined by the manufacturer to be important to product selection. These categories include: durability, cost, comfort, ergonomics, appearance, space savings, safety, and availability. Fixtures Furniture, Kansas City, Mo.

Circle 405 on reader service card



Tambours

The *Decor Tambour* line of tambours, available in solid wood, wood veneer, vinyl, metal, acrylic, high-pressure laminate, and custom designs, is featured in a 30-page color brochure. Included are detailed product descriptions, diagrams, specifications, and ordering information. Winona Industries, Inc., Winona, Minn.

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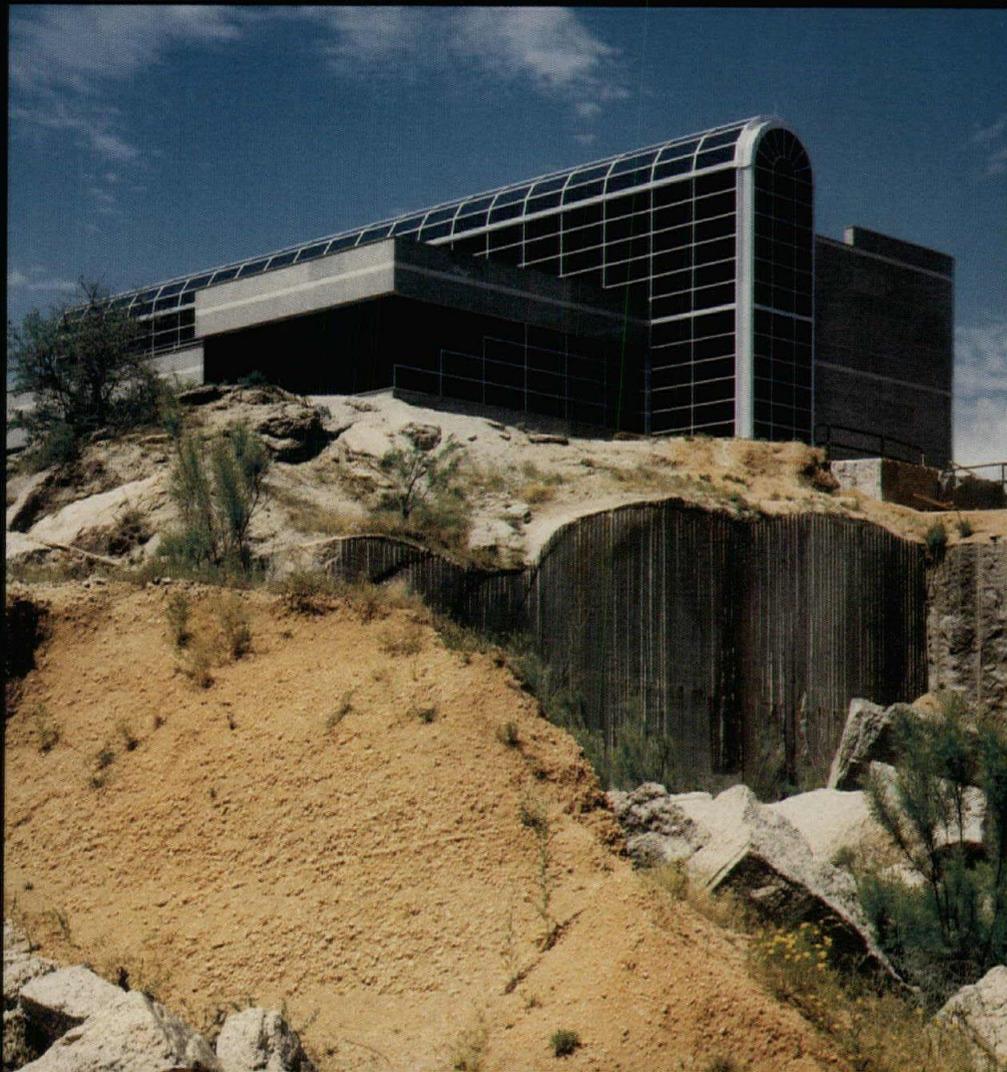
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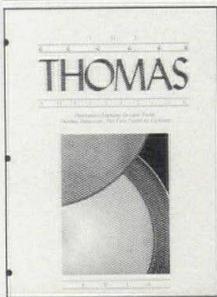
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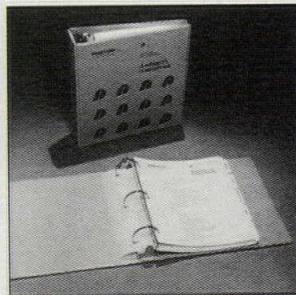
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Atlanta, Georgia 30339

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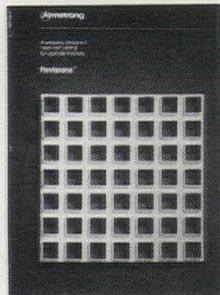
Lighting

The manufacturer's *Aria* collection of hand-blown Murano glass lighting fixtures is featured in a 4-page color brochure. The literature highlights four different models, including detailed product descriptions and dimensional information. Thomas Industries, Inc., Louisville, Ky.
Circle 412 on reader service card



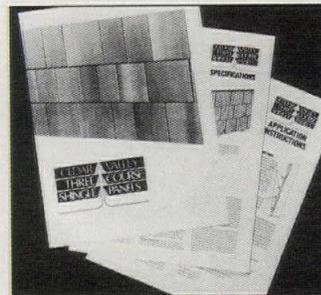
Fireplaces

A binder of information entitled "Architect's Sourcebook" includes chimney-installation specifics, architectural templates in 1/4-in. scale, design underlays, installation manuals, and a glossary of fireplace terminology. Instructions for commercial and residential applications are included. Preway, Inc., Wisconsin Rapids, Wis.
Circle 418 on reader service card



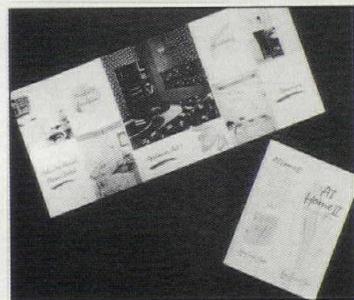
Ceiling system

The *Revisions* open-cell, lay-in ceiling is described in a 6-page color foldout brochure. A brief product description is included, along with physical data, installation information, specifications, and photographs of the ceiling system in place. Armstrong World Industries, Inc., Lancaster, Pa.
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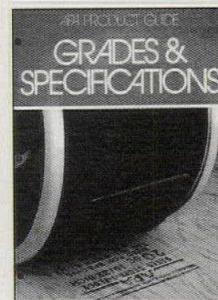
Siding system

A technical data kit features the manufacturer's three-course cedar-shingle panelized siding system. Product descriptions, technical information, code approvals, installation details, and finishing and maintenance recommendations are included in the literature. Cedar Valley Shingle Systems, San Jose, Calif.
Circle 419 on reader service card



Wallcoverings

A 6-page color brochure describes the *At Home II* collection of wallcoverings and correlating fabrics. Included are photographs featuring some of the manufacturer's 24 designs and 93 colors. The six correlating fabrics are also described. James Seeman Studios, Div. of Masonite Corp., Garden City Park, N. Y.
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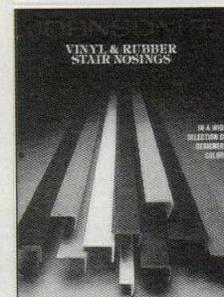
Wood panels

A 28-page color booklet contains comprehensive information about the manufacturer's trademarked structural wood panels, including sanded plywood and specialty grades. The booklet includes architectural specifications and panel-installation recommendations. American Plywood Association, Tacoma, Wash.
Circle 420 on reader service card



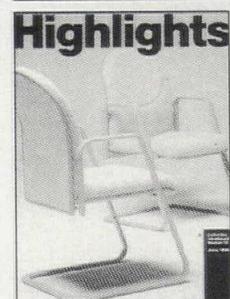
Kitchen systems

A 22-page color booklet entitled "Progressive Kitchen Planning" features the manufacturer's kitchen design concept. The booklet reviews such design elements as exposed-steel chimney hoods, steel cook tops with chrome wire trays, and several countertop materials for various food preparation needs. Poggenpohl USA Corp., Allendale, N. J.
Circle 415 on reader service card



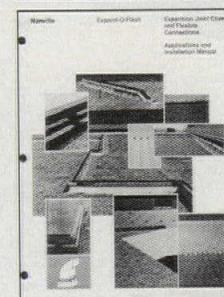
Stair nosings

The manufacturer's vinyl and rubber stair nosings are featured in a 4-page color brochure. The literature includes color selection charts, product descriptions, material specifications, and cross-sectional dimensional diagrams. JOHNSONITE Flooring Products, Div. of The Johnson Rubber Co., Middlefield, Ohio.
Circle 421 on reader service card



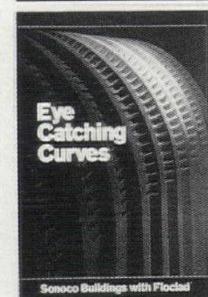
Seating

A 12-page color brochure introduces the *D Collection* of chairs and describes the relationship between the manufacturer and Martin Stoll, the collection's designer. In addition, the brochure includes photographs of several projects that have used this seating system. Harter Corp., Sturgis, Mich.
Circle 416 on reader service card



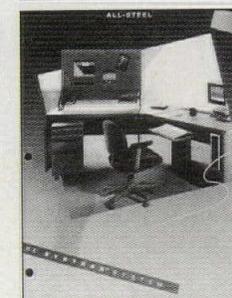
Expansion-joint covers

An 8-page catalog features the manufacturer's *Expand-O-Flash* expansion-joint covers and flexible connections. The catalog graphically depicts vertical wall-joint closure details, abutment and exterior facade closures, factory-fabricated vertical to horizontal transitions, and perimeter flashing details. Manville, Denver.
Circle 422 on reader service card



Contoured sheeting

A 4-page color brochure describes the manufacturer's *Floclad* contoured sheeting for pre-engineered metal buildings. The brochure illustrates how the sheeting allows for the design of rounded eaves, corners, bases, and trim. Photographs and specifications are also included. Sonoco Buildings, Waukesha, Wis.
Circle 417 on reader service card



Workstations

An 8-page color brochure describes the *Syntrax System* of workstations featuring a trough for electrical wire distribution and management. Also detailed are the system's integral track, that allows a CRT to slide the length of the work surface, and its articulating keyboard arm. Allsteel, Inc., Aurora, Ill.
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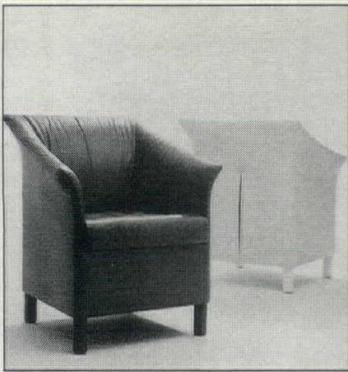


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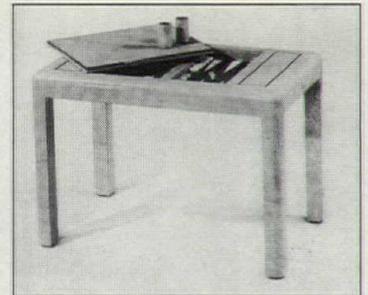


Chair
Clou, designed by Christian Heimberger, is available as a chair or two-seat sofa. The piece may be specified with a protective leather or fabric cover for the armrests, or with the wooden feet finished in black, white, or gray. An optional leather covering for the feet is also available. Brayton International, High Point, N. C.
 Circle 301 on reader service card



Table
 The manufacturer's *Aluminum Trestle Table* measures 40- by 100-in. and features a 1/2-in. solid-aluminum top and three sand-cast aluminum uprights.

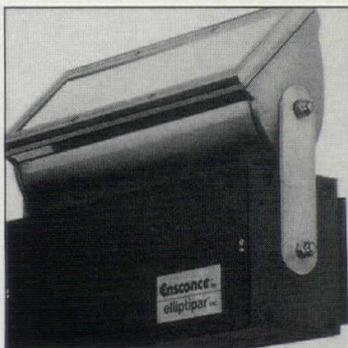
Heavily sandblasted glass and honed Sierra granite are also available. Interim Office Of Architecture, San Francisco.
 Circle 304 on reader service card



Backgammon table
 The manufacturer's parson-style backgammon table is covered in lizard and features a free-form inlay game board and brass stripe detailing. When the game-board cover is put into place, the table transforms into a desk. Karl Springer Ltd., New York City.
 Circle 305 on reader service card
 Continued on page 153

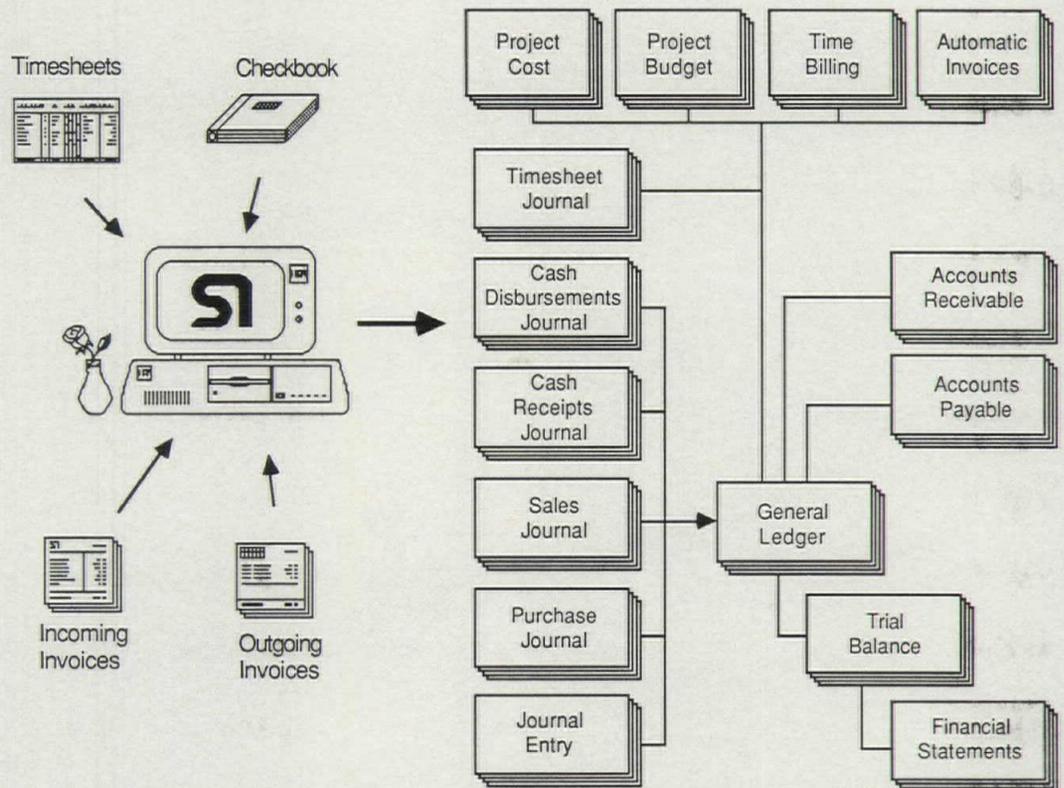


Seating
 The *Concord* seating group, designed by Stanley Jay Friedman, features pullup side and arm chairs. The chairs employ 1-in.-round stainless-steel tubing and oval-shaped stainless-steel brackets to support the seat and back. Seats and backs are made of polyurethane foam over hardwood frames with channel upholstery construction. Brueton Industries, Inc., Springfield Gardens, N. Y.
 Circle 302 on reader service card



Wall sconce
 The manufacturer's *Esconce* wall sconce is constructed of a reflector and ballast that are joined by brackets said to allow for a range of orientations. When wall-mounted, the basic module can be enclosed within a variety of wall sconce forms, available in several shapes and eight colors. Elliptipar, Inc., West Haven, Conn.
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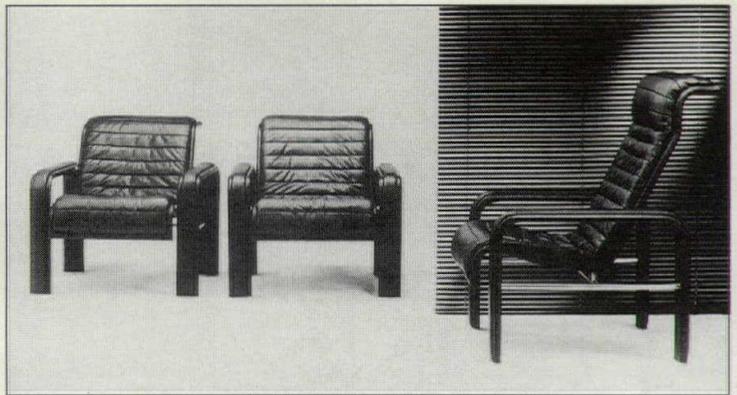


Bar sink

The manufacturer's bar sink with matching shallow drainboard measures 18 1/8-in. in diameter. The sink is available in stainless steel or white, beige, light, or dark brown enamel. The drainboard can be

customized with an optional drain-tray, teak cutting-board, drain basket/plate rack, and a coordinating faucet. Franke, Inc., Hatfield, Pa.

Circle 308 on reader service card

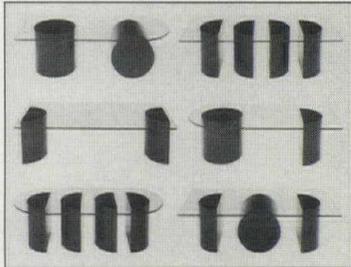


Lounge seating

The manufacturer's *Borsen Group* of lounge seating is handcrafted in Denmark by journeymen leather upholsterers. The seating group is available in high- and low-back chairs, and a settee, and features a

horizontally fluted, single cushion that extends over the full back and seat of the tubular framework. Mueller Furniture Corp., Grand Rapids, Mich.

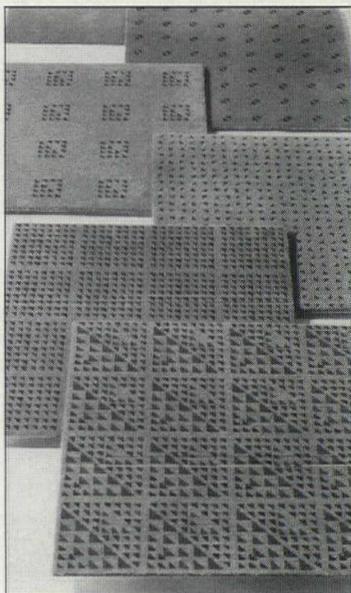
Circle 309 on reader service card



Tables

Designed by Charlie Schreiner, the *Creatables* series allows for the creation of custom table designs by choosing from a selection of geometric bases and glass tops. The bases come in cylinders, half-cylinders, and cubes, and the glass tops may be specified in racetrack, bullet, or rectangular shapes. Nucraft Furniture Co., Comstock Park, Mich.

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Carpet tiles

The manufacturer's modular carpet system features a series of patterned carpet tiles with the *Self Lock* backing system. The tiles are available in both cut and loop pile textures, in either 18- or 24-in. squares. In addition, the tiles require no adhesive. Lees Commercial Carpet Co., King of Prussia, Pa.

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Manufacturer 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 60-67

Apartment
Krueck & Olsen, Architects
Pages 60-65—Paint: Pratt and Lambert.
Lighting: Tech Lighting. Carpeting:
V'Soske. Oak paneling: Dettmers. Table
base: Vector. Glass top: Midwest Glass.
Downlights: Lightolier. Sofa: Custom by
architects, fabricated by Caseworks, Ltd.
Upholstery: Vivo. Granite tile: Carrara
Marble. Metallic gold on plaster: Final
Finish. Doors: Midwest Glass Co. Closers:
Rixon-Firemark. Granite flooring:
Carrara Marble.

Page 66—Custom cabinetry: Dettmers;
Caseworks Ltd. Concealed hinges: Mepla.
Wall paint (throughout): Pratt & Lambert.

Pages 74-79

SunarHauserman Showroom
Frank O. Gehry & Associates, Architects
Pages 74-75—Sofa: Circolo, by Lella and
Massimo Vignelli for SunarHauserman.
Table: Kioto, by Gianfranco Fratini for
SunarHauserman. Track lighting: Hubbell.
Paints: Pratt & Lambert. Partitions:
SunarHauserman (Double Wall).
Architectural woodwork: Victor Meinloth
Millworks. Laminate: Formica (Colorcore).

Page 76—Chairs and table: Arata Isozaki
for SunarHauserman. Ceiling: Howmet
Grid System. Wire glass: Hordis Brothers.
Uplighting: Cole Brothers.
Page 77—Swivel chairs and table: Don
Petitt Collection for SunarHauserman.
Page 78—Conference table: Race Table by
Douglas Ball for SunarHauserman. Chairs:
SunarHauserman (Ball Zone Pad Executive
Chair).

Pages 80-83

Portantina
Machado and Silvetti Associates, Architects
Page 80—Storefront: Mankato Kasota
Stone Co. Entrance: A&S Windows.
Locksets: Konceptual Design.
Pages 81-83—Wall fabrics: Scalamandre.
Braid: Schumacher. Custom woodwork and
ceiling: Acorn Cabinetry. Lighting fixtures:
Lightolier. Screen: Hector Ironworks.
Patina: Alvin Cooke. Decorative grilles:
Joel Schwartz Ironworks.

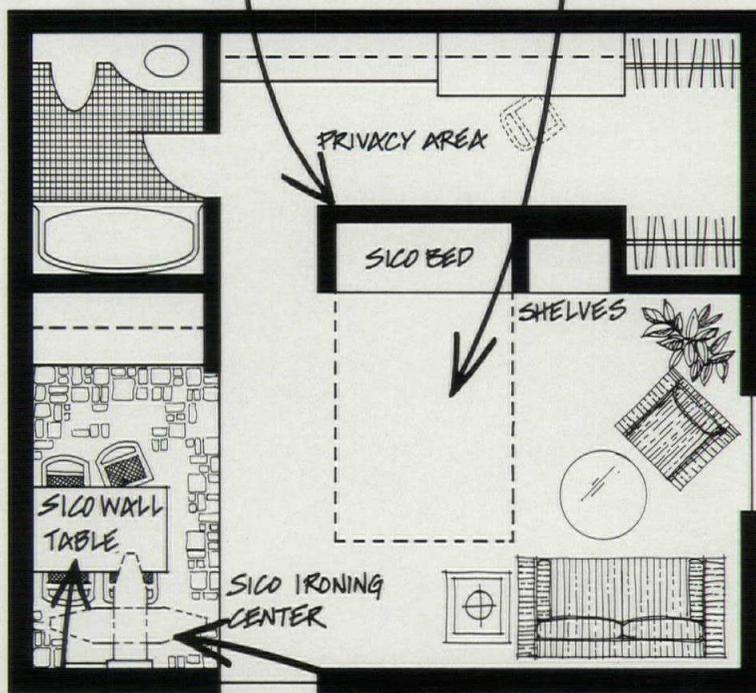
Pages 84-89

World Savings Center
Executive Suite
Jennings & Stout, Architects
Page 84—Steel and glass partitions,
windows: Wynn Mfg. Co. Carpeting:
Stratton. Plaster: USG. Paints: Fuller
O'Brian Paint Co. Seating: Metropolitan.
Page 85—Entrance: Wynn Mfg. Co.
Ceilings: Armstrong.
Page 86—Board table top: Artisans. Under
carriage: Wynn Mfg. Co. Terrazzo base:
Lafayette Mfg. Desk: Knoll. Seating:
Stendig. Tempered glass: Insolair
Industries. Laminated glass: Pan-Lam.
Fluorescent lighting: Columbia. Wood
doors: Bay City Cabinet Co. Pivot and
Continued on page 157

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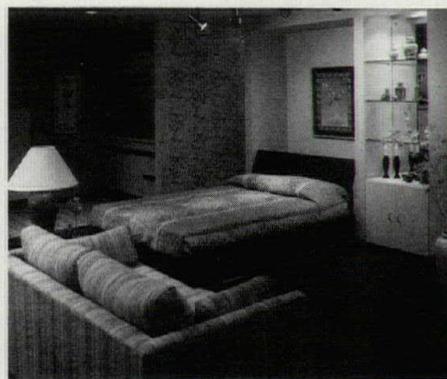


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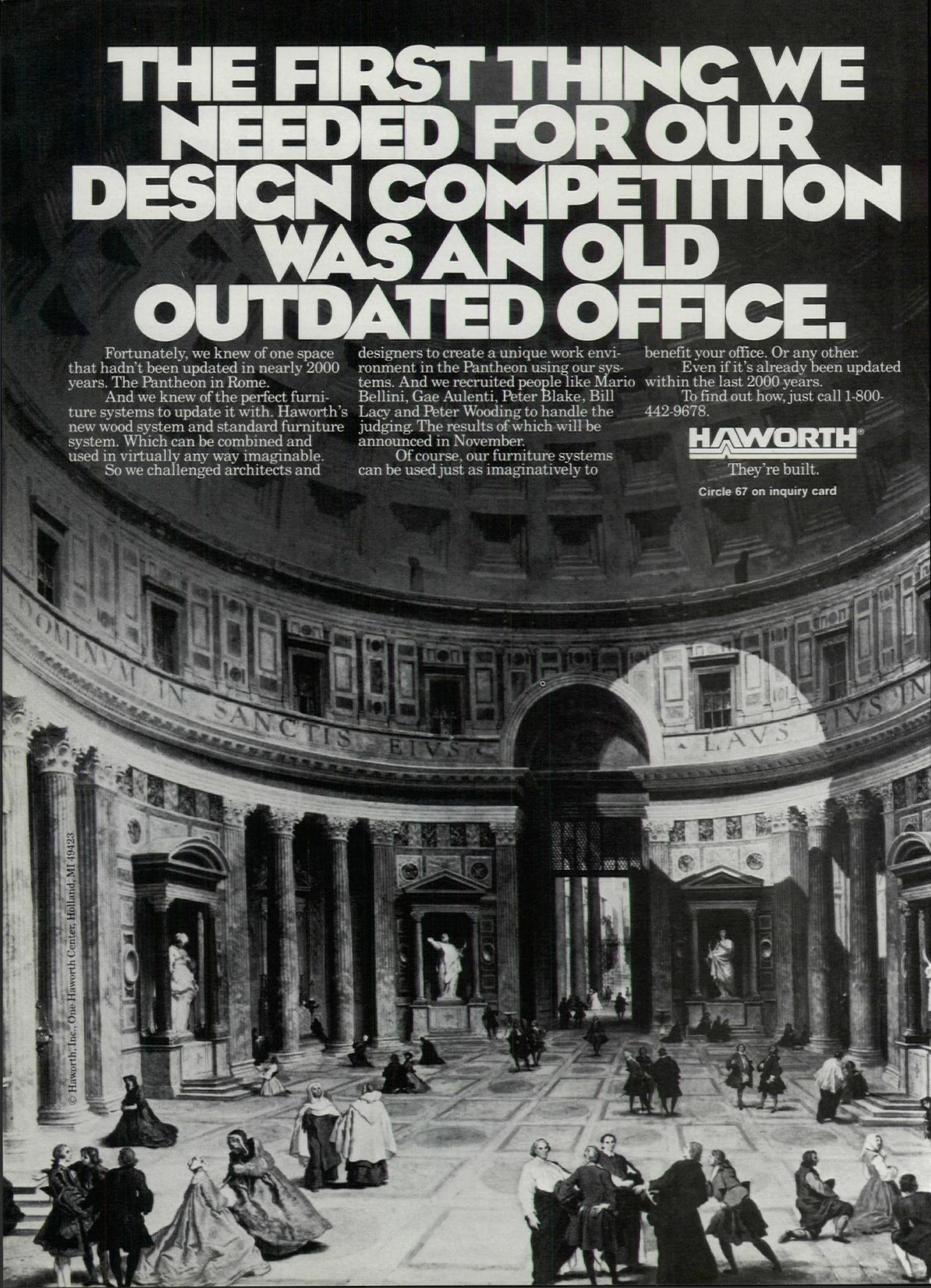
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Continued from page 155

concealed hinges: LCN. Locksets: Assa. Cabinet pulls: Forms & Surfaces. Glides: Accuride.

Page 89—Sprinkler system: Central.

Pages 94-99

GFT USA Showrooms/
Zack Carr Collection
Bentley LaRosa Salasky, Design,
Architects

Pages 94-5—Locksets, hinges: Baldwin. String wallcovering: Manuscreens. Plant stand, ashtray, sconces, display racks, desk and folding screens: Custom by architects, fabricated by Wainlands. Screen upholstery: McPike Amir. Rug: Elizabeth Eakins. Settee: custom by architect, fabricated by Mike Follo Woodworking. Track fixtures: Halo. Recessed lighting: Lightolier. Files: Storwal. Ceiling: Armstrong. Paints: Benjamin Moore. Pendant fixture: Lighting Associates. Wainscott: Armstrong.

Pages 96-97—Seating: Habitat. Casements: Gretchen Bellinger.

Pages 100-103

Formica Showroom
Tigerman, Fugman, McCurry, Architects
Pages 100-101—Laminate: Formica.

Pages 114-117

Portfolio of interiors and furniture by the Interim Office of Architecture

Pages 115-117—Light-weight concrete, custom cabinets: IOOA. Paint: Zolatone. Leather sofa: Brunati. Armchair: G.F. Quartz lighting: Limn (Aeroplano). Switch: Lutron.

Pages 118-121—Door hinges: Soss. Ceiling: Diamond Metal Perforations. Paint: Zolatone. Desktop: Formica. Chair: Krueger (Vertebra). Lights: Halo.

Pages 122-127—Offices for Vignelli Associates

Vignelli Associates, Designers
Page 122—Galvanized paneling: Fabral. Aluminum and glass partitions: Bernstein Brothers Sheet Metal. White stain with matte lacquer on particle board: Prince Chemical Co. Radiator: Runtal.

Pages 123-124—Lead sheet: Ney Lead Products. Drywall: U. S. Gypsum. Paint: Zolatone. Flooring: Dex-O-Tex Cheminert; Crossfield. Ceiling diffusers: Titus.

Page 125—(top left) Steel reception desk: Bernstein Brothers. Locksets: Baldwin. (bottom left) Skylight: Imperial Glass. Conference table: Ignelzi. Laminate: Formica (Colorcore). Chairs: Knoll. (top right) Halogen fixtures: Artemide. (bottom right) Desk: Casigliani. Shades: Sol-R-Veil, Inc. Sconce: Abolite. Bracket: Bernstein Brothers.

Page 126—Sofa: Poltranova (Saratoga). Pivot hinges: LCN. Touch latches: Glen-Johnson. Storage wall: Bachmann & Dunn.

Page 127—Library chair: Driad.

Pages 134-140

Bill Robinson Showroom
Agrest and Gandelonas, Designers
Page 134—Reception desk, architectural woodwork (throughout): custom by architects, fabricated by Durrell Woodworking Corp. Limestone tiles: Petrillo Stone. Cement flooring treatment: United Coatings (Canyon Tone stain).

Page 135—Ceiling: drywall. Paint: Benjamin Moore. Stucco: Dryvit.

Pages 136-137—Brick: Merritt (Factory White). Light fixtures: Edison Price. Switches: Lutron.

Page 139—Library table: Pilot Woodworking. Showroom chairs: Jasper Chair Co.

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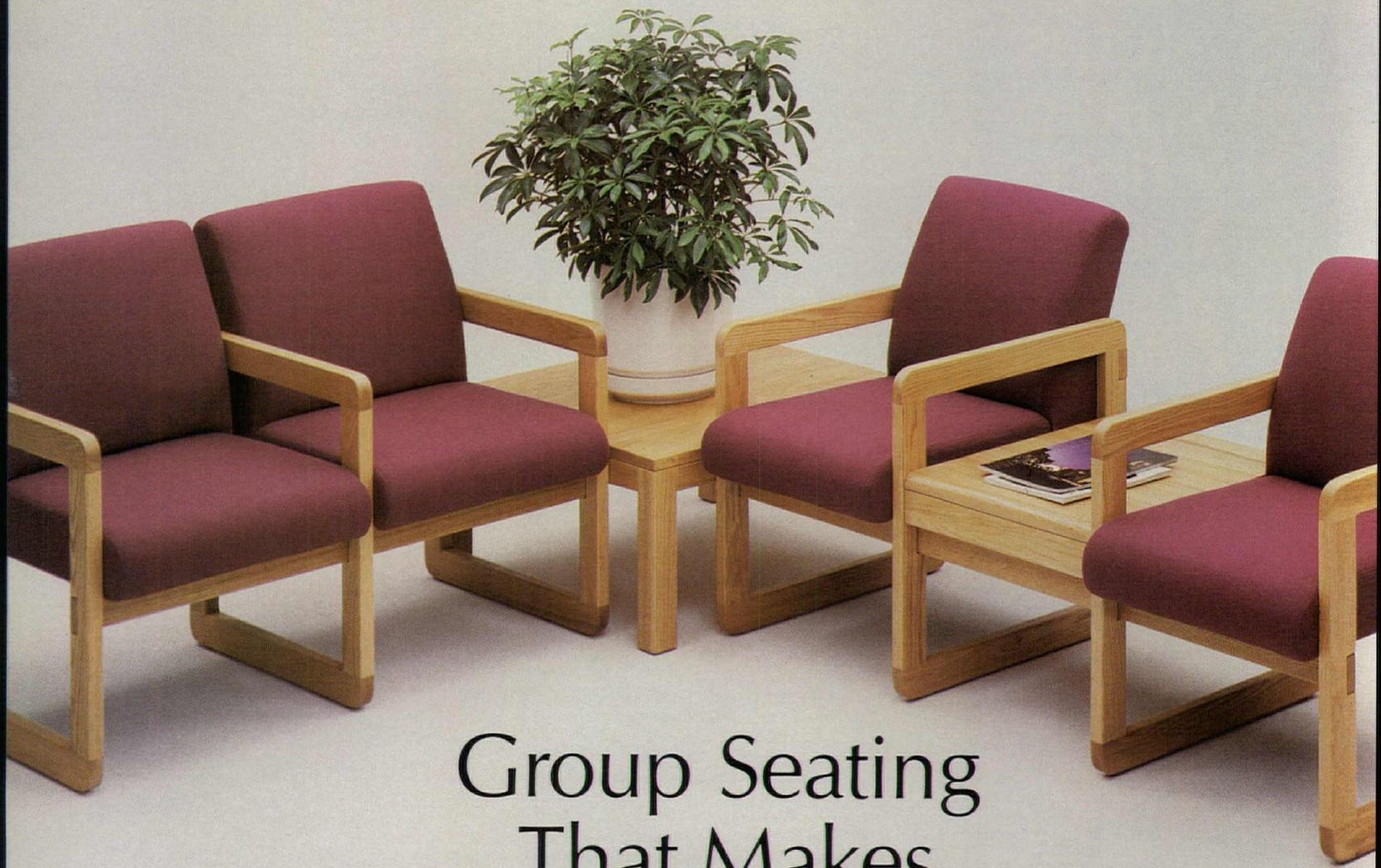
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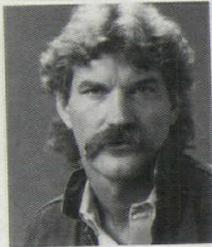
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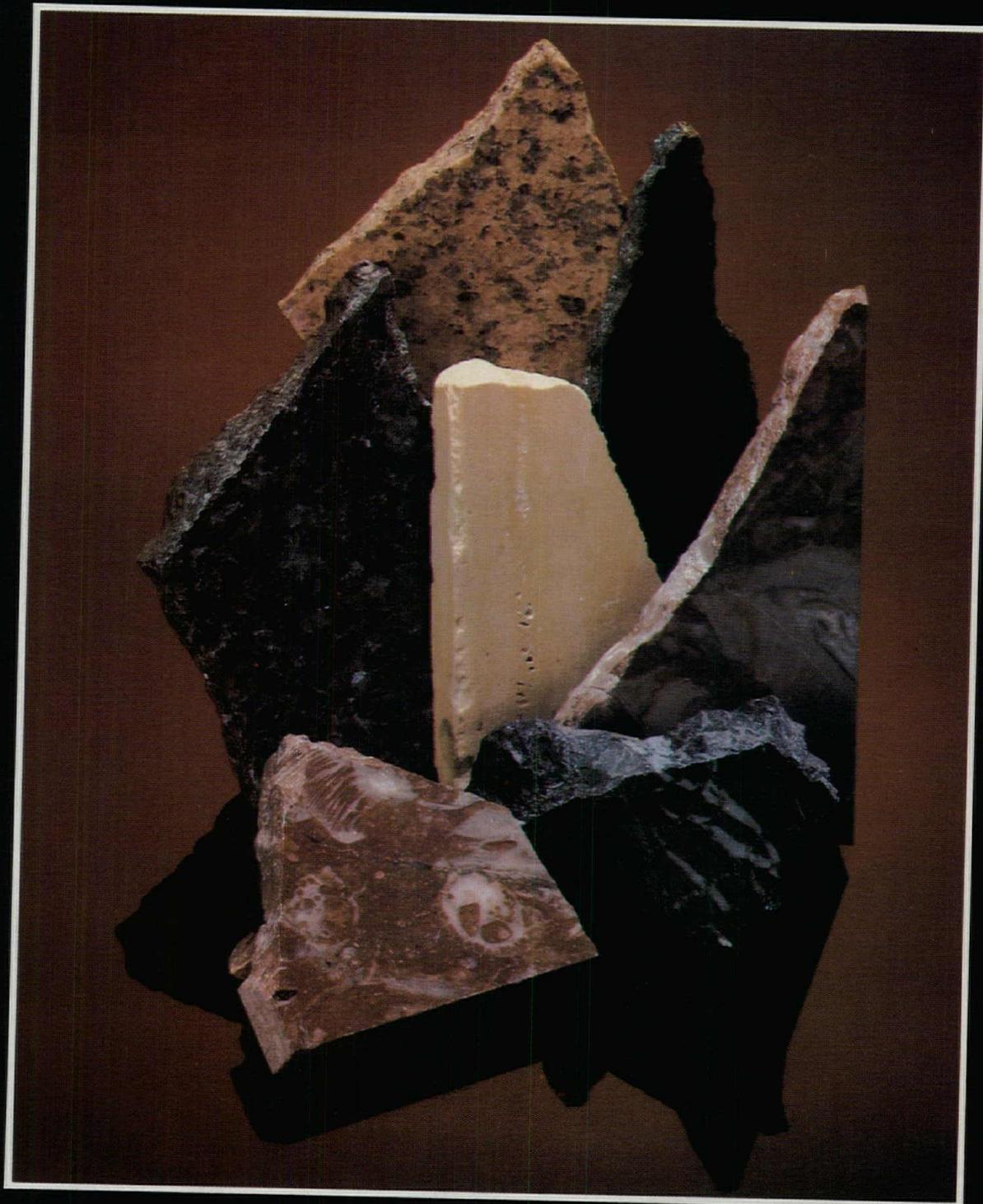
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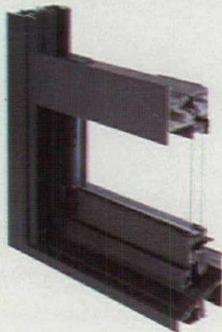


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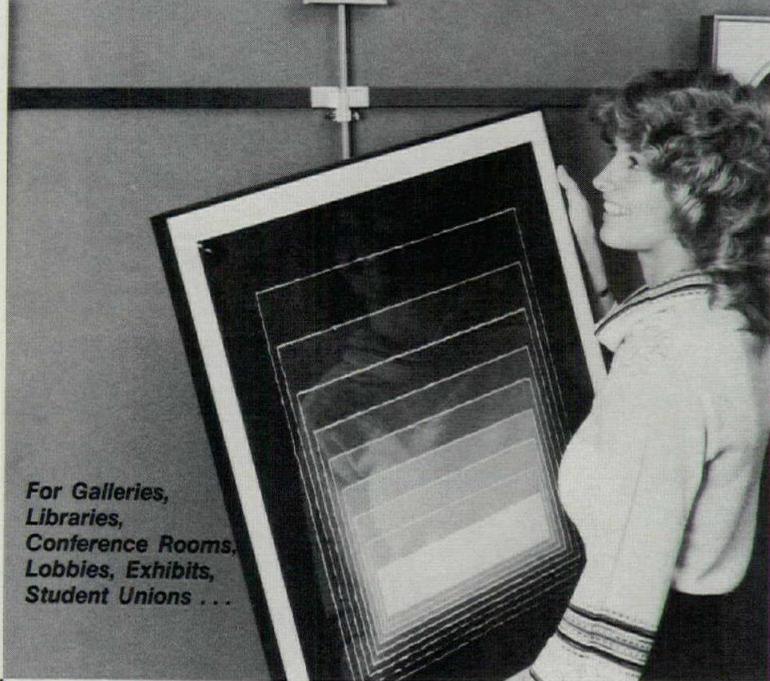
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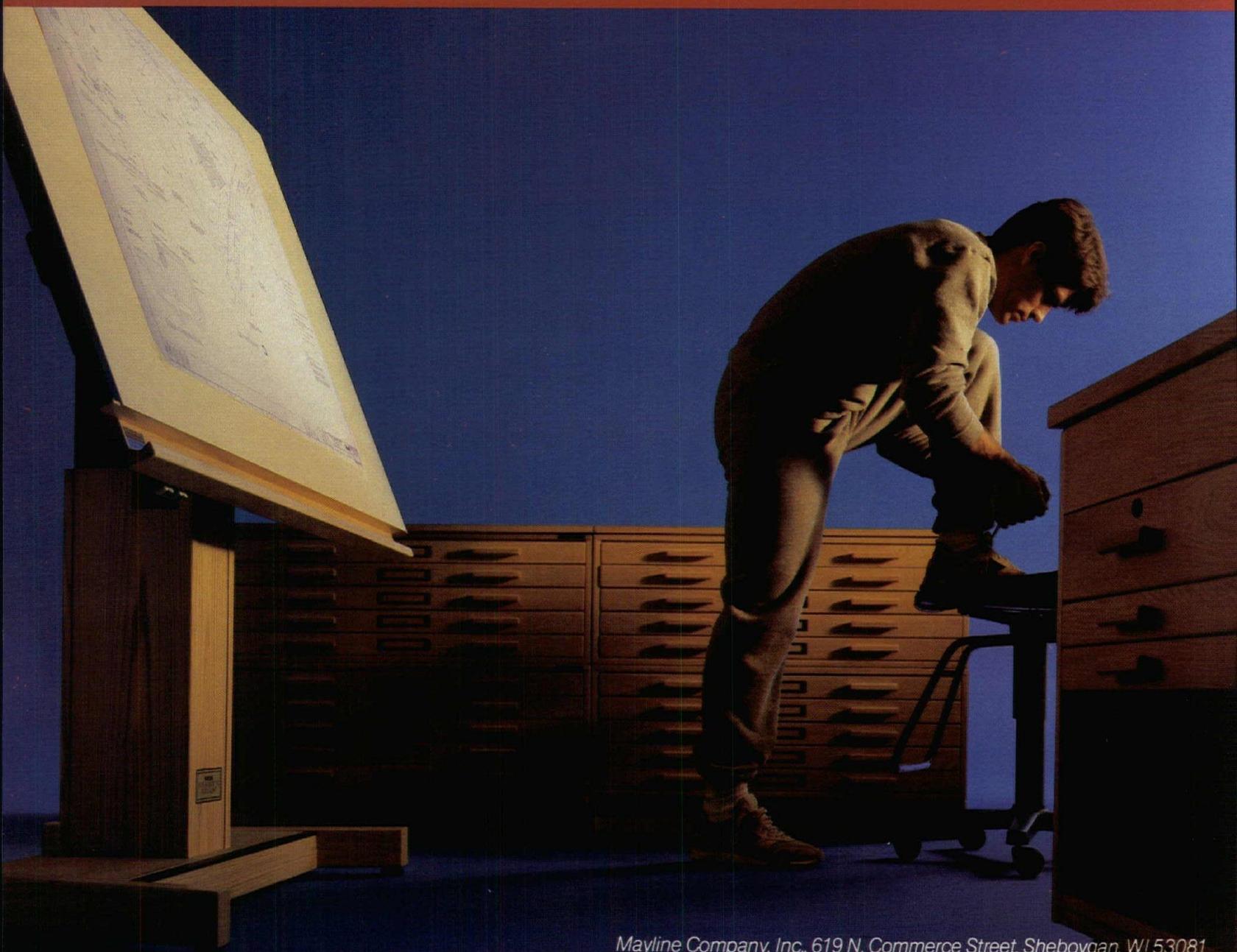
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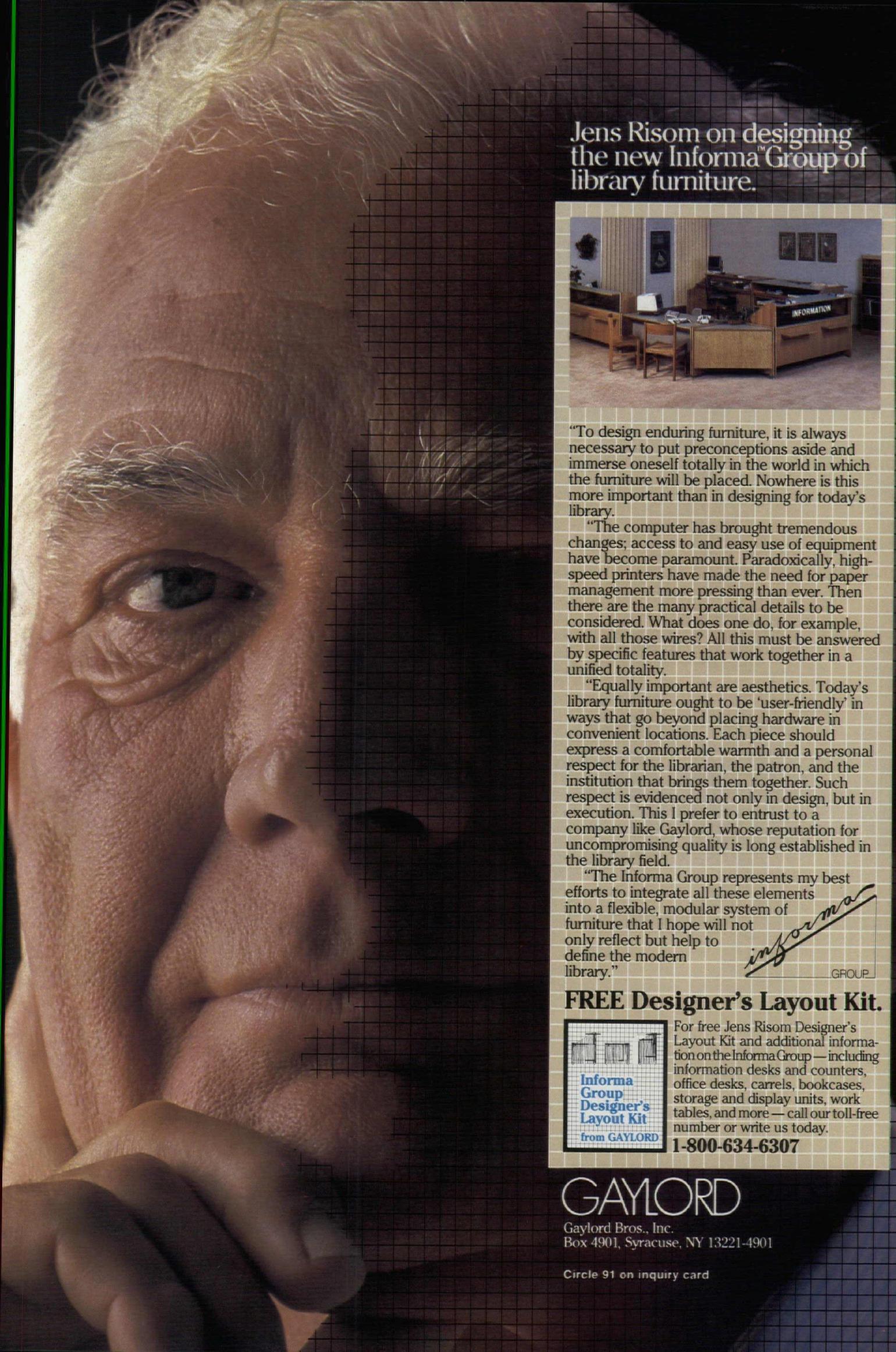
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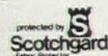
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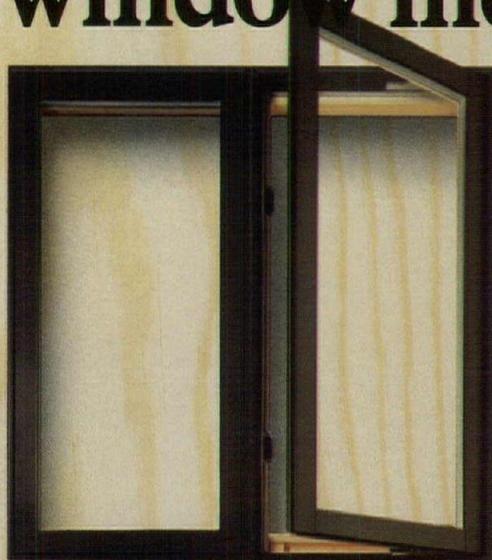
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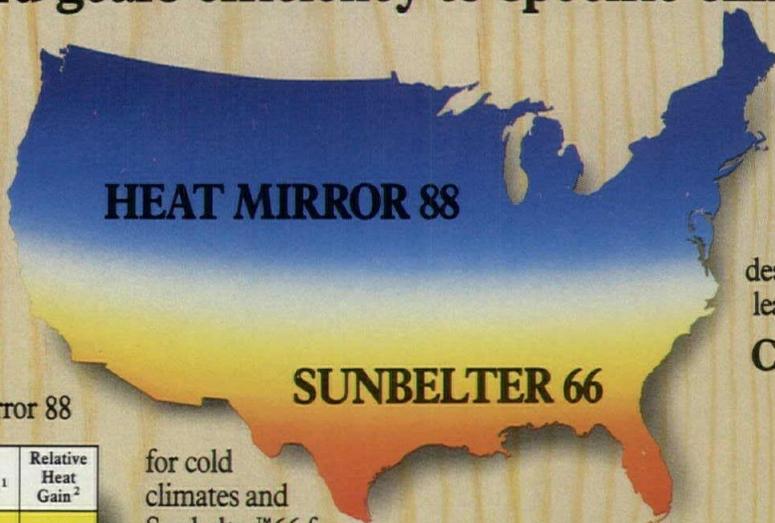
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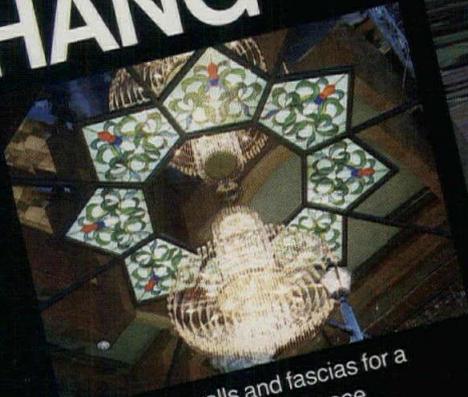
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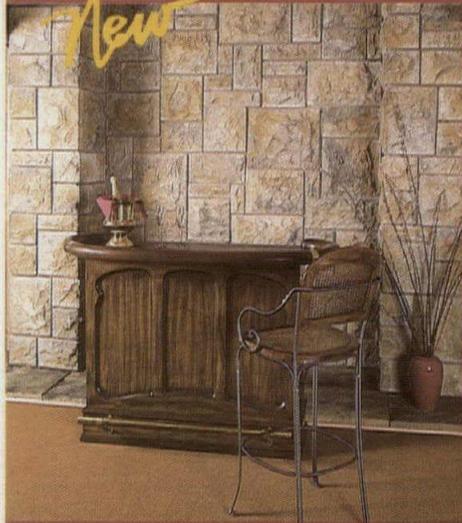
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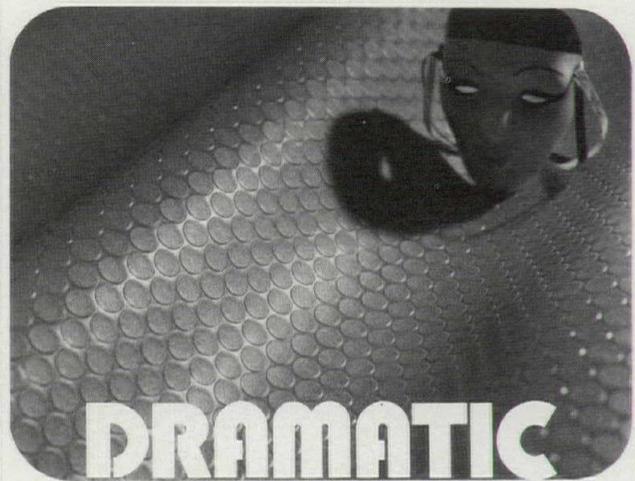
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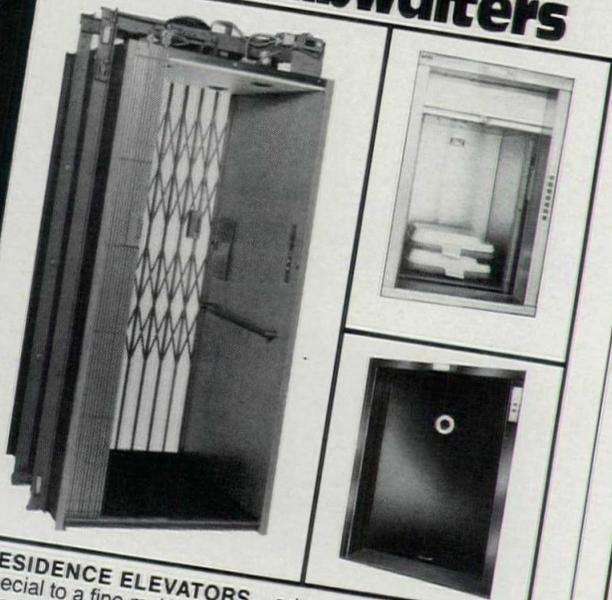
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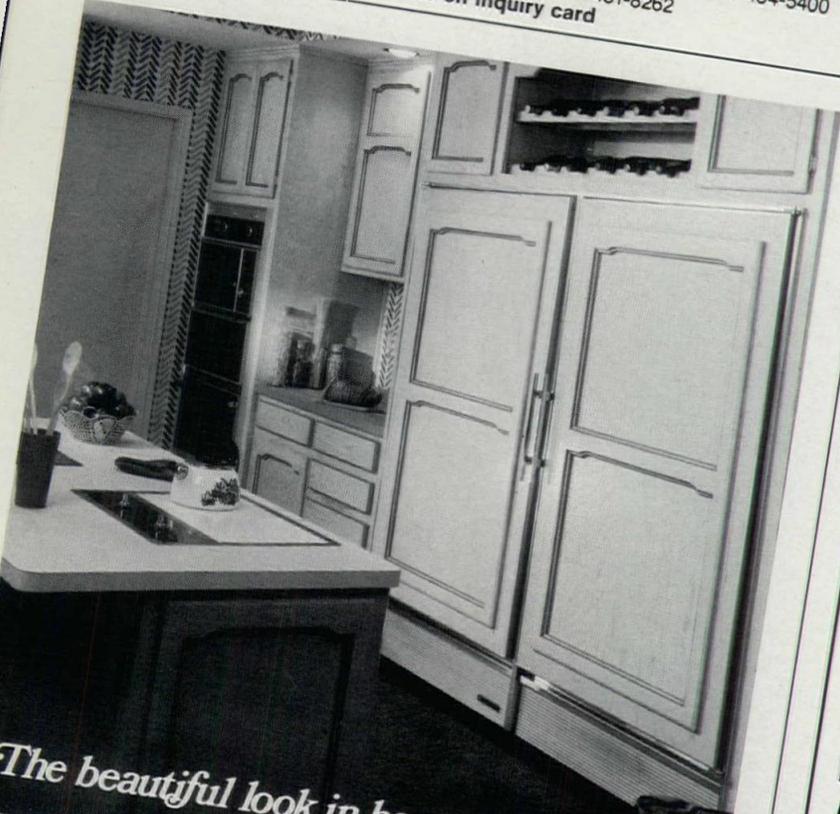
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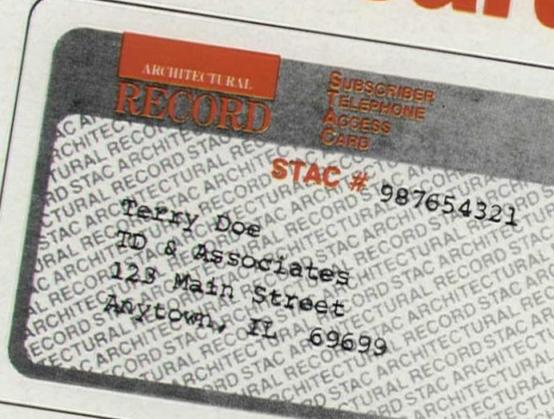
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3. Using a standard touch-tone telephone, call 413/442-2668, and follow the computer-generated instructions.

ENTER YOUR STAC NUMBER AND ISSUE NUMBER:

4. When the recording says, "Enter your subscriber number..." enter your STAC number by pushing the numbers and symbols (# or *) on your telephone keypad. Ignore blank boxes. Enter:

□ □ □ □ □ □ □ □ # #

5. When the recording says, "Enter magazine code and issue code..." enter these numbers and symbols:

2 5 # 9 5 6 # #

ENTER YOUR INQUIRIES:

6. When the recording says, "Enter (next) inquiry number..." enter the first Inquiry Selection

END STAC SESSION:

7. When you have entered all your Inquiry Selection Numbers and the recording prompts, "Enter next inquiry number," End the call by entering:

□ . □ 9 1 # #

If you are a subscriber and need assistance, call 212/512-3442. If you are not a subscriber, fill out the subscription card in this issue, or call Architectural Record Subscription Services at 914/628-0821.