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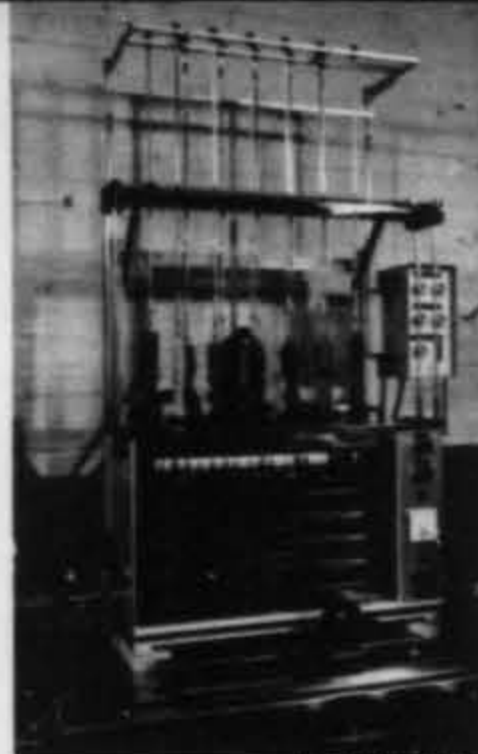
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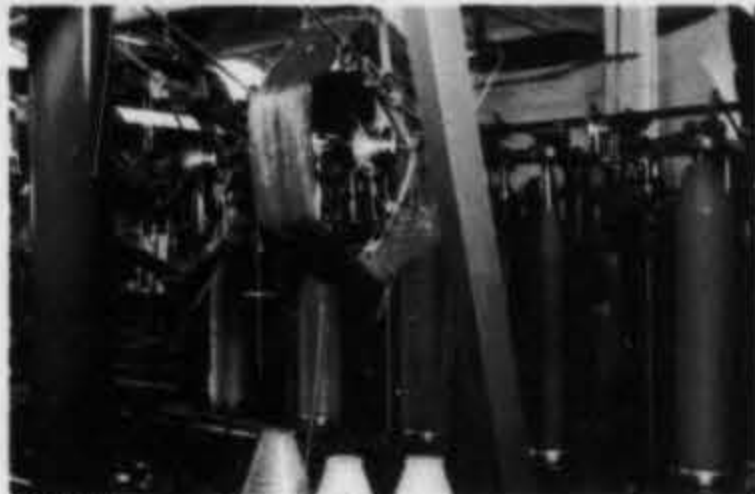
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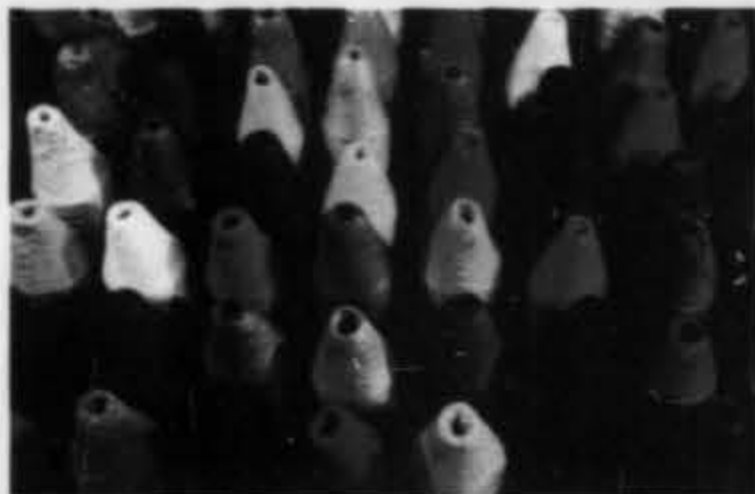
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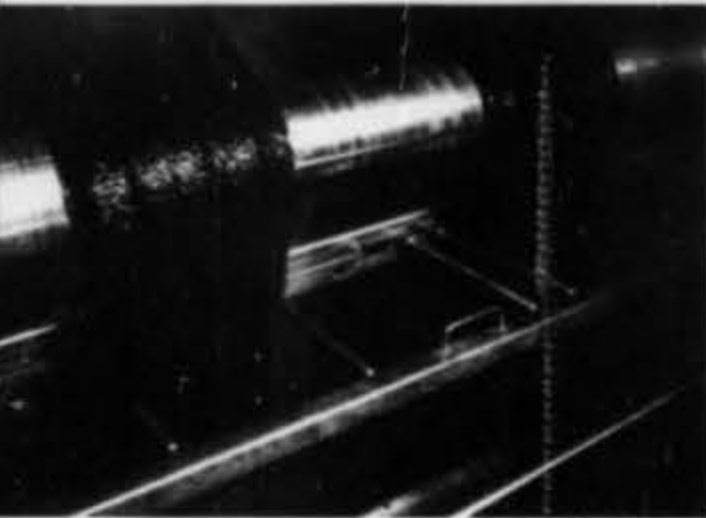
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Cover: Emilio Ambasz and Giancarlo Piretti transform an ornate 19th century Milan building into a dramatic 20th century working facility for the Banque Lambert (page 62). Photography by Paolo Golli.

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Interiors insights

NUMBER 6

INTERIORS ENERGY DESIGN
SEMINAR VI

Report by Maeve Slavin

A "last day of school" festive atmosphere permeated the final session in the current seminar series, held in April at New York's Decorative Arts Center. "Students" congratulated one another on successful completion of what had turned out to be a mind-stretching intensive course in energy-conscious design. Class President, architect Peter Stamberg, on behalf of the grateful student body, presented Dean of Students Beverly Russell with a scroll, devised by calligrapher Tim Girvin, commemorating her contribution to the design community as the originator and director of the programs. Interiors Associate Publisher Dennis Cahill announced that the series would be on-going, with final plans for next year already in the works. Five speakers gave their views of the directions energy efficient design is taking. And finally, with wine and cheese to sustain them, participants enjoyed discussion of the evening's themes and ideas, in the deluxe comfort of Dux hospitality.

Energy conscious design is no longer a matter of choice, Beverly Russell reaffirmed in her introduction of the 5 panelists and the evening's topic "Sun Kings: The latest word on solar". Noting recent news of worldwide concern about OPEC oil prices and their effect on the international economy, the closing of three Ford Motor Company plants, President



R. Michael Brown



James Lambeth



Russell and Stamberg

Carter's continuation of thermostat controls, and a Steelcase-Louis Harris poll which concluded that only buildings designed for energy efficiency bring acceptable productivity rates, she urged designers and architects to accept the reality of the law of supply and demand as the way to avoid "the Chrysler syndrome." This is how she characterized the growing consumer resistance to objects and services that are not energy efficient. Panelist Ron Eichorn observed that in New England active high-tech solar systems are not receiving buyer support in the residential sector because of skepticism of their performance. Design for energy efficiency must go much farther than installing roof-top collectors or complicated mechanical systems, several panelists noted. Clearly--as was reiterated in every one of the six seminars--ingenuity, imagination, and professional expertise are on the line, if our dependence on imported oil is to be reduced and eventually removed altogether.

Many creative solutions were proposed by the evening's speakers, and included:

-Architect James Lambeth's (from Fayetteville, Arkansas) use

of glass prisms filled with mineral oil as interior solar collectors. Not only do they store heat, but they produce decorative rainbows under the sun's rays and reflections. Lambeth also uses mirror reflectors on exterior facades to capture solar energy, and velvet drapes as highly efficient night-time window insulation.

-Washington D.C. based engineer Gershon Meckler (making a welcome return visit) described his active solar systems for high-rise urban building, which utilize the sun to regenerate dehumidifiers used to cool ventilation air from outside, thus displacing fuel energized air conditioning. Meckler believes that it is entirely feasible to devise engineering systems compatible with the aesthetics of architecture and the technology available today, "Solar is a very practical and very real key element in the design process."

-New York City Landmark Commissioner interior designer Michael Brown advocated adaptive re-use of existing buildings, backed up with studies by the President's Advisory Council on Historic Preservation. Replacement of every building in the United States would take two hundred quadrillion BTUs, or one year's total world fuel supply. The embodied energy of one new five-ton steel girder adds up to 270-million BTUs, or the energy equivalent of two thousand gallons of gasoline. Rehabilitation of existing building stock can be a major factor in energy conservation. Calculations show that the renovation of a townhouse in Washington D.C., can save a thousand million BTUs,

Continued

Claes Ljung
Dux President

Joel Berman

Ron Eichorn

Gershon Meckler



Photography by Tom Sahagian

Interiors insights

INDUSTRY NEWS

Ideas and references galore are available at the country's first centralized Contract Design Center, at the Chicago Merchandise Mart. Designed to provide product samples and publications to look at and buy, the Center has been established by Manfred Steinfeld, founder and Chairman of the Board of Shelby Williams Industries. The Center was designed by Ken White, and includes a product gallery that covers one-third of the area and a reference area. Ken White utilized theatre bulbs, reflectors and mirrored wall areas to dramatize the



Chicago's Contract Design Center

Center's beige and white color scheme which has brass accents.

The product gallery covers major segments of the industry including office furniture, food service and lodging, medical facilities, school furniture, auditorium, theater and public assembly places and the college dormitory market. Located next to the Shelby



Formica Exhibit at new Center

Williams Showroom on the 11th floor of the Mart, the Center is designed with browsing in mind. "The object of the Center is resource availability and service," Steinfeld said. It will be open year round to all professionals and includes domestic as well as European design books.

circle 270

GROWTH PREDICTED IN CONTRACT SALES

Open plan and office furniture accounted for more than 37 percent of the total sales in last year's contract furnishings market, and projections indicate that by 1984 the furniture will comprise almost 45 percent of the total market sales.

The study, prepared by Smith, Stanley & Company is good news to the contract design industry whose \$10.9 billion market is expected to grow over the next five years, with every sector examined experiencing a significant increase in sales. Total revenues expected in 1984 will be \$16.5 billion.

The southern part of the country experienced the largest amount

of contract sales last year, as states that comprise the Sunbelt accounted for 31.6 percent or \$3.4 billion in total contract sales. The Mid-West accounted for 24.8 percent of the market; the West, 23 percent and the Northeast, 20 percent.

The company's survey of sales found that nationwide, furniture and open plan systems accounted for \$4.1 billion in total contract sales, floor products, \$1.7 billion; wall products, \$1.6 billion, doors and hardware, \$1.1 billion; with the rest of the sales split among window treatments, lighting, ceilings and partitions, totaling \$2.3 billion.

The study revealed not surprisingly that most of the purchases in the contract market

were for commercial buildings. In fact, those office-oriented sales comprised 60 percent of all sales. Hotels and motels, 14 percent, schools, 11 percent and public and medical buildings together, 15 percent.

All sectors of the contract market will experience significant growth in the next five years, Smith Stanley projected. The demand for furniture and open systems will grow by 74 percent, floor products by 49 percent, wall products by 22 percent, doors and hardware, 34 percent, window coverings 41 percent, lighting fixtures, 53 percent, ceiling material 50 percent and partitions, 34 percent.

Available from Smith Stanley & Co., 72 Old Kings Highway North, Darien, Conn.
circle 271

Energy Seminar continued

over new construction. Renovating the 1899 Grand Central Arcade in Seattle saved 92 billion BTUs or the equivalent of 730,000 gallons of gasoline.

-Window management product designer and manufacturer Joel Berman demonstrated the effectiveness of dynamic (compared with static) design as an energy saving factor. Program-

med exterior window shades and louvers, which automatically rise and fall in response to light-heat intensity, permit the Miesian glass-walled box to function with maximum energy efficiency.

-Architect Ron Eichorn's study of light-shade contrasts in interiors showed the beneficial energy saving effects of careful color and material choice for walls, ceilings, furniture and accessories.

The question of whether energy efficient design makes sense was answered in a resounding affirmative in the INTERIORS seminars. Solar energy in high-tech, low-tech, and tech-tech forms is a highly practical design strategy. That so many architects and designers are working effectively on this vital issue is, perhaps, the most heartening news to come from this magazine's endeavor to focus on the current state of design in America.

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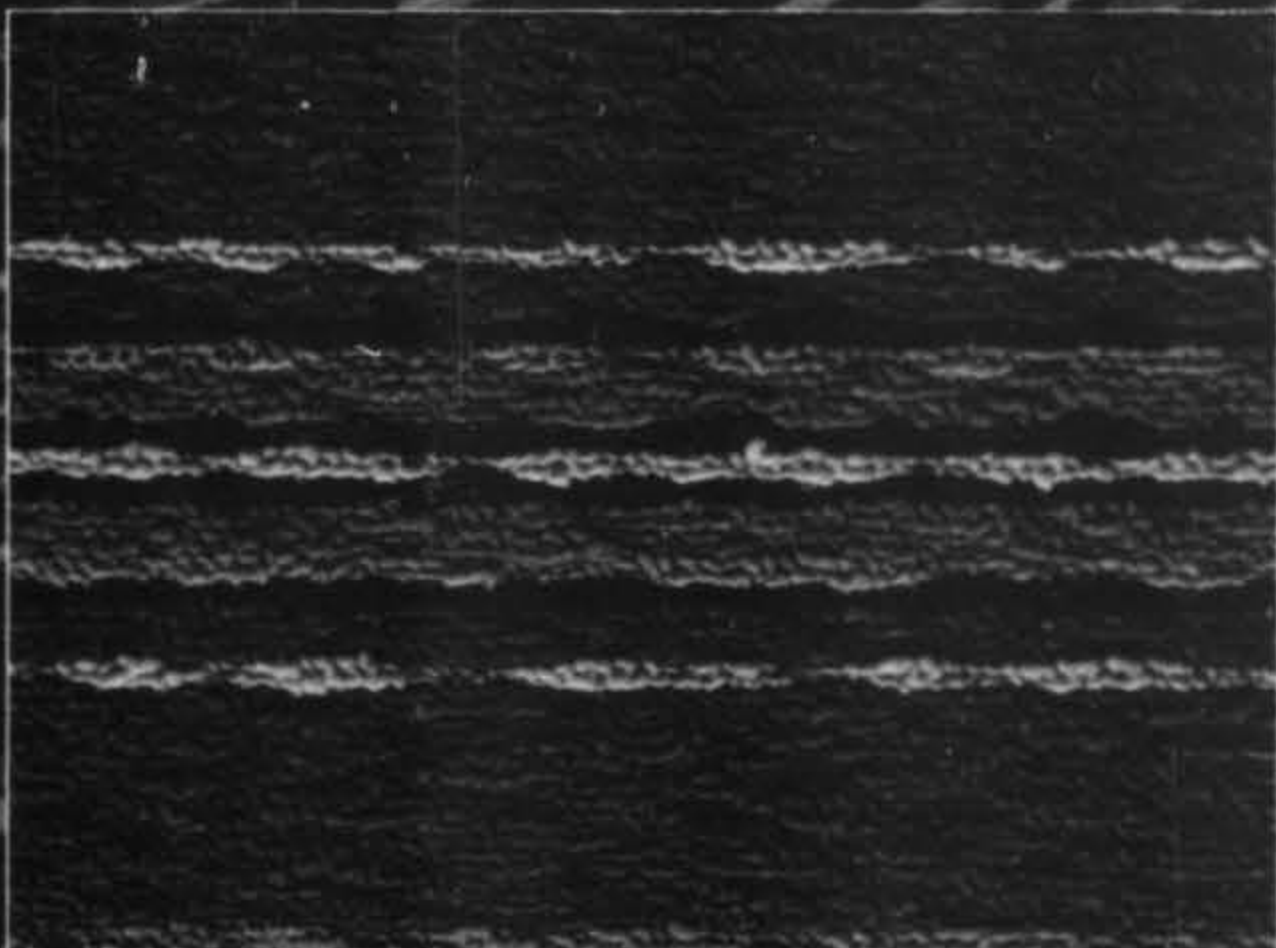
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hot items

Traditional seating . . . acoustical, colorful panels . . . attractive Danish seating . . . new configurations in workstations . . . snappy couch design . . . lively linens

1. **Impeccably Crafted:** Lee/Jofa's camel-backed sofa is part of the Bel Air Collection, with traditional, upholstered pieces that are a tribute to the Post-Modern look. **circle 205**

2. **Panel Artistry:** Polychromic Design has recently introduced a new line of decorative acoustical panels that adds quiet, color and versatility to the office environment. **circle 200**

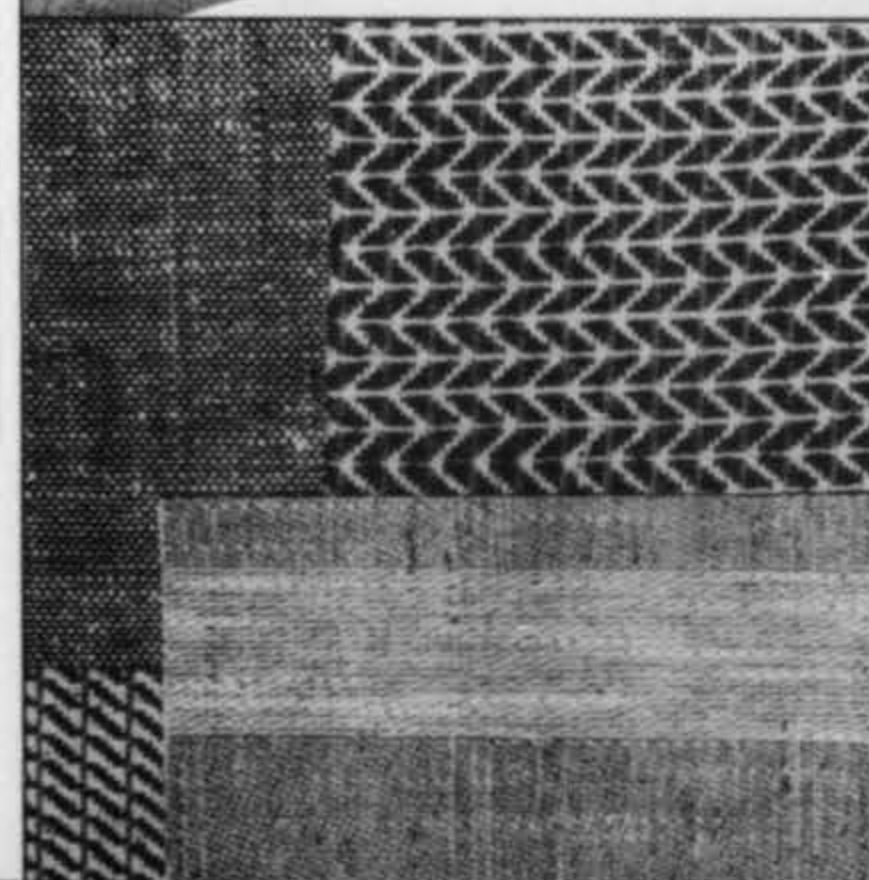
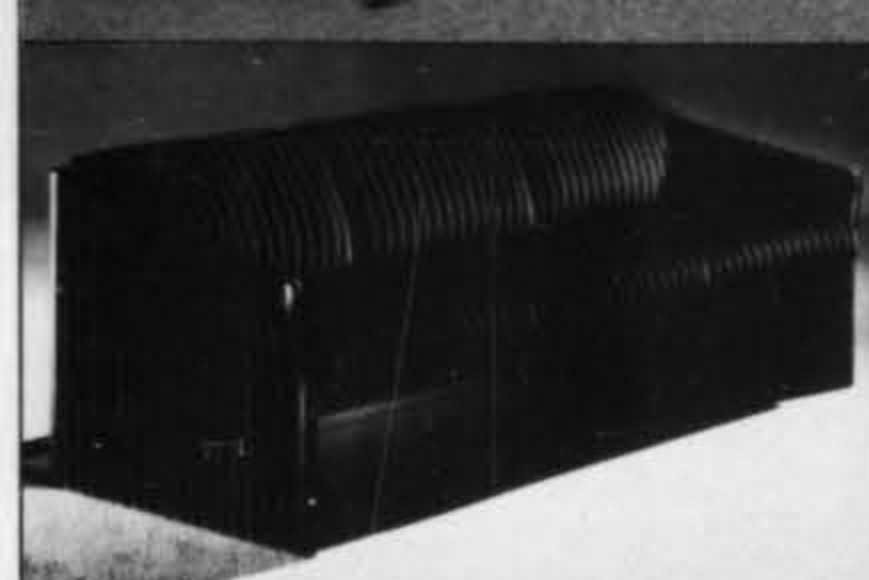
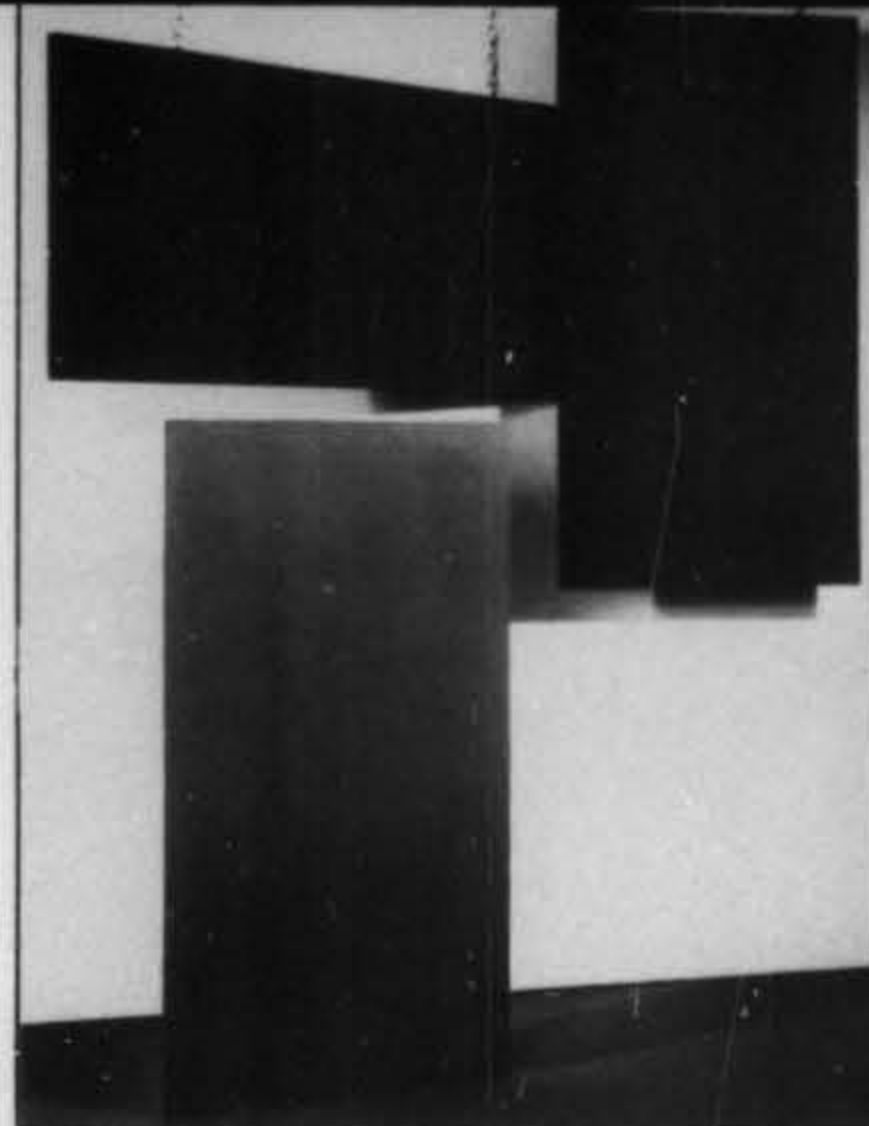
3. **Seat Yourself:** Danish professor and architect Poul Kjaerholm recently designed this chair for use in concert halls and theaters. The seat lifts for easy passage. Developed by PP Furniture, Denmark. **circle 201**

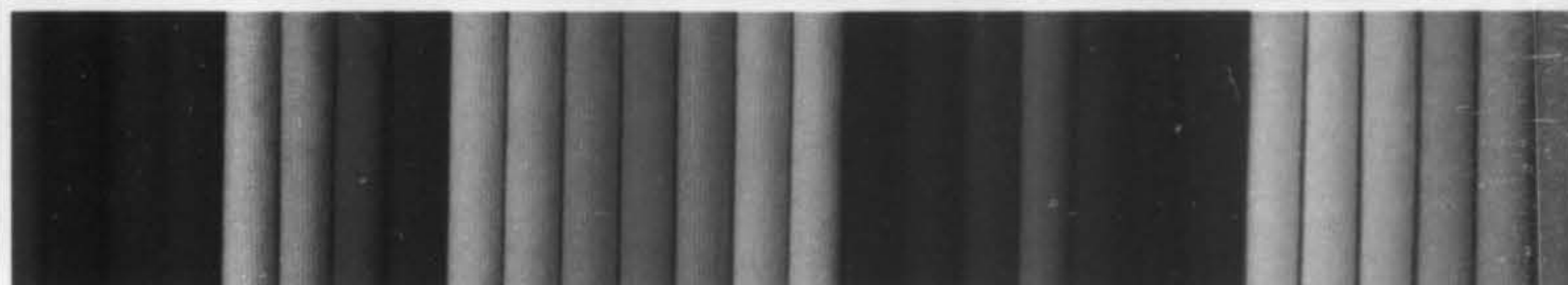
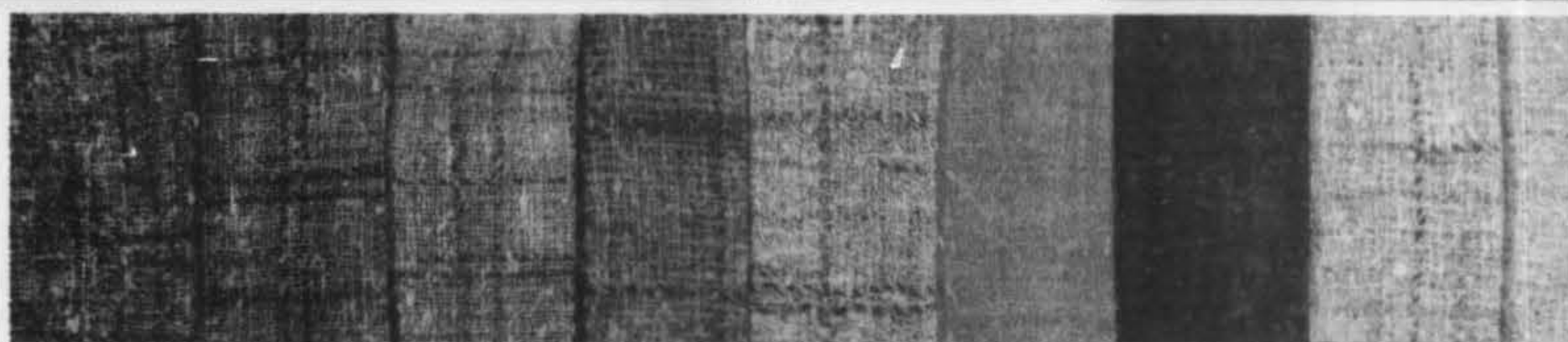
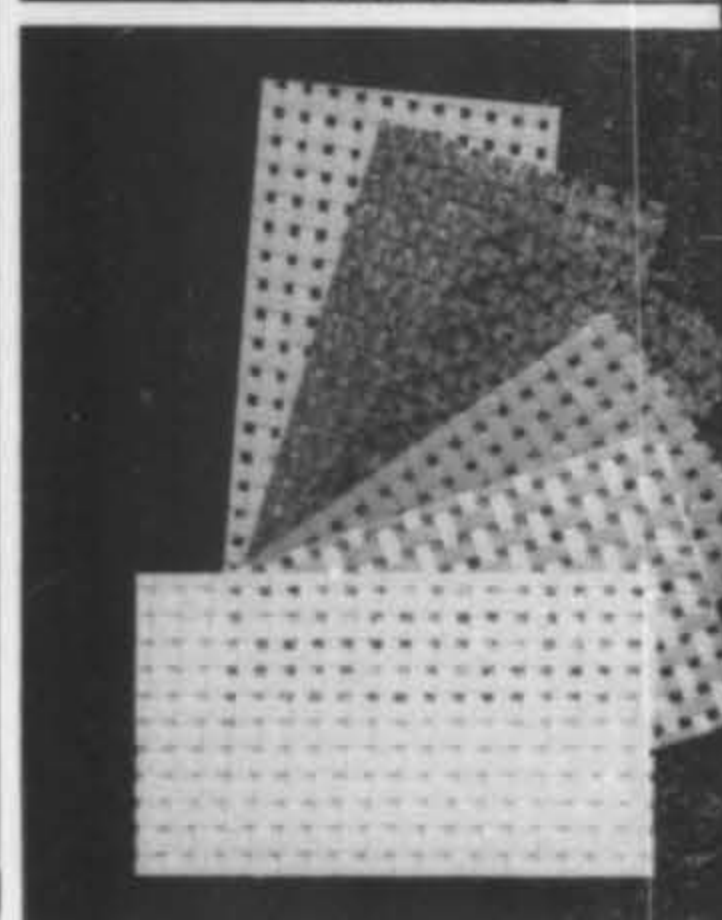
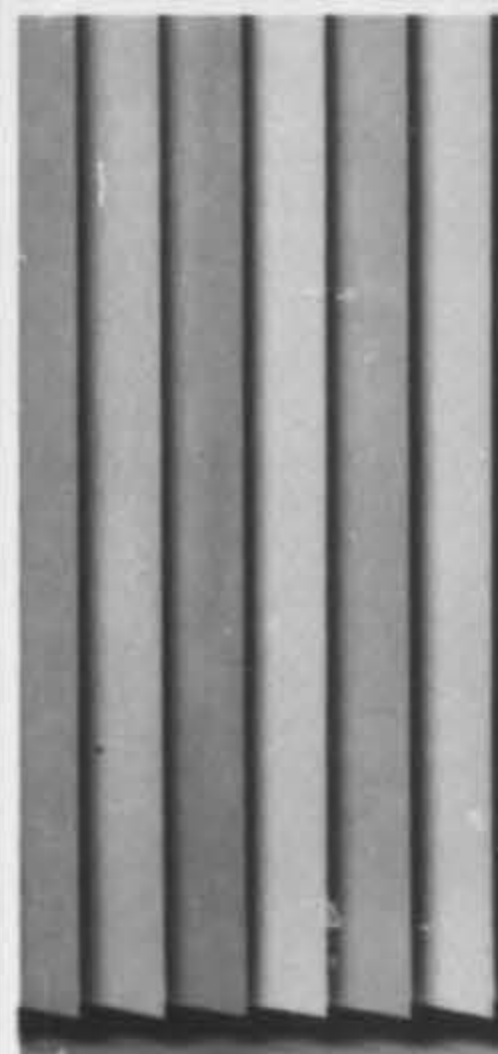
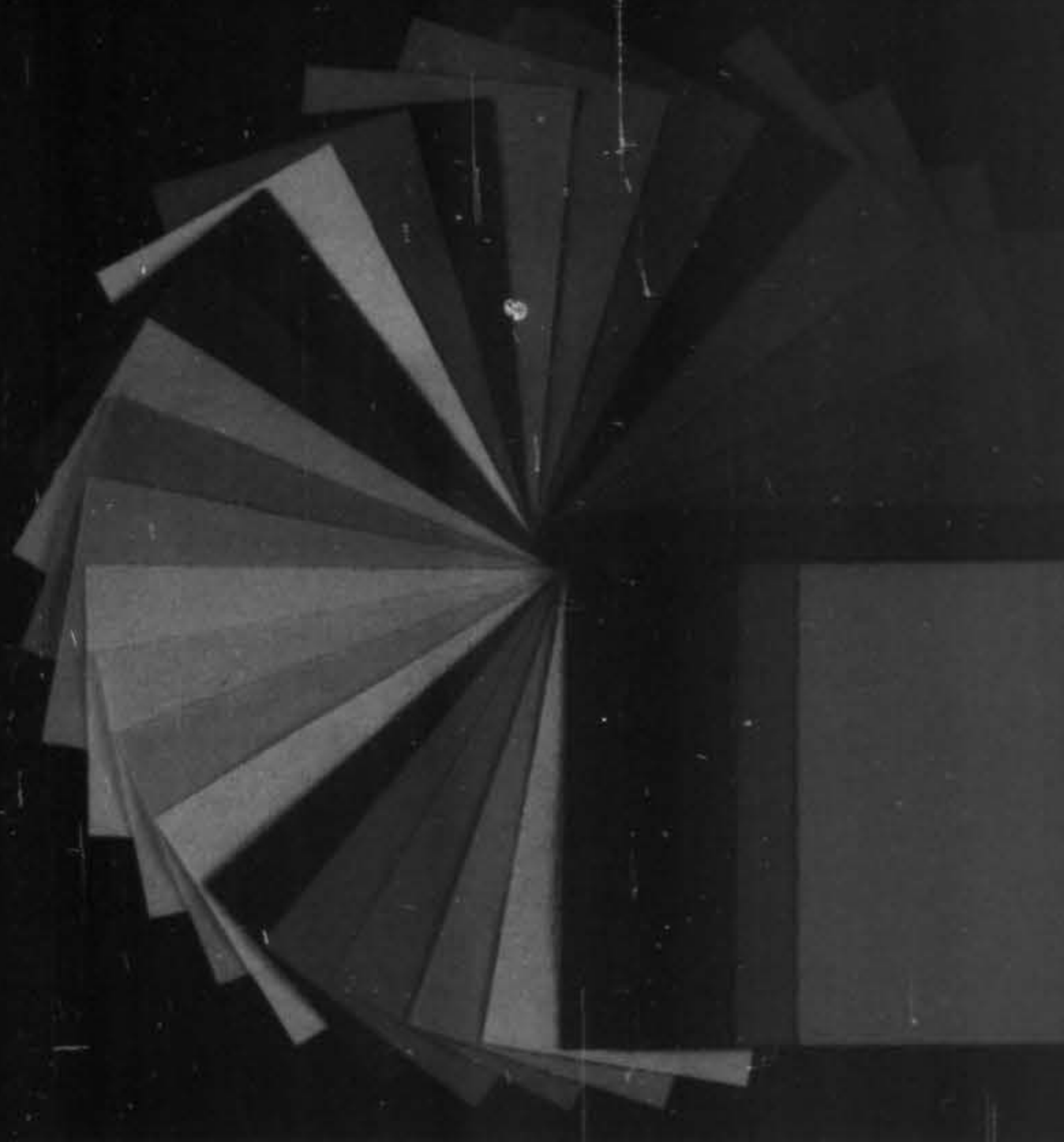
4. **On Line:** A new trapezoidal work surface

for companies who use CRT keyboards comes from GF Office Furniture Systems this year. The workstation provides for independent work surfaces for viewing screen and keyboard. The workstation is shown with the 570 Series Chair. **circle 202**

5. **Winged Comfort:** Brayton International has a touch of restful intimacy in Viva. The armrests' slightly winged vertical edges are softly rounded, and accented by solid walnut. **circle 203**

6. **New textures:** Belgian linen and blends for wallcoverings, draperies and upholstery are now available from Scalamandré. The patterns are in natural colors, textures, stripes, herringbones and weaves. **circle 204**





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letters

●Backtalk Backtalk

Hans Krieks predicts the demise of the open plan office (February INTERIORS). I fully agree that many open plan offices don't work well, but don't arrange for a burial yet; the patient hasn't been given a fair chance to mature.

Don't "... invest in more design development in open plan furniture systems." Do pay attention to the major point drawn from Steelcase's Louis Harris survey:

The #1 problem in most open plan offices is the inability of people "to concentrate without noise and other distractions."

Lack of acoustical privacy is not, however, inherent in open office design. Our experience as acoustical consultants indicates that a higher degree of acoustical privacy can be achieved in an open plan arrangement than that which is found between many existing enclosed-plan offices! After all, the factors that determine acoustical privacy are much the same, whether one is dealing with enclosed or open plan offices. The final results are equally predictable, yes, even during the early planning stage.

Furniture manufacturers and space planners focus far too much attention on furniture systems and the appearance of the setting in which these elements are to be used. The manufacturers boast of the magical sound absorptive characteristics of their open plan screens. Yet they fail to admit—or to understand?—that the furniture is only one of three absolutely critical factors that must be considered:

- The setting within which the furniture system is used—the acoustical value of the ceiling, perimeter wall finishes and floor materials;

- The level of the background noise;

- The design and layout of the furniture system.

Because of this basic lack of understanding, offices are often designed with surrounding finish materials that are sound reflective. In addition, with no understanding of the importance of the level of the background sound, the furniture often sits there, "surrounded by silence"—and then they hope that plants, placed here and there, will solve the problem!

Open planning is not the answer for every use or for every client. Because of its many advantages, however, it will surely flourish, particularly as designers learn to rely more on available technology to solve their acoustics problems.

Today, we at BBN, use simple computer modelling techniques to predict, with speed and accuracy, the acoustical implications of each design decision. This design tool, OPLAN, gives planners the freedom and confidence needed to examine unlimited combinations of design options and allows them to evaluate cost trade-offs. Awareness of the reliability of this technology is growing. In fact, since we printed "Taking the Guesswork Out of Office Acoustics" in October 1979, we have had requests for close to 7000 copies.

So, Hans Krieks, we predict that successful open planning is not dying; it is just beginning to grow up!

Jack Curtis, Acoustical Consultant
Bolt Beranek and Newman Inc.
Cambridge, Massachusetts

●Correction

The name of "Modu Plus," an office accessory component system marketed by Smokador was incorrectly spelled in INTERIORS March issue.

●Speak Out

Write to INTERIORS, 1515 Broadway, New York, NY 10036.



*Another
original look*

LouverDrape Verticals, 300 choices in texture & color

The LouverDrape Verticals shown above in the Amalfi fabric set a new standard for vertical blind louvers with 60 exciting colors such as Plum, Bright Red, Earth Tones and the softness of Beiges, all in a superior fabric of 100% polyester with a luxurious feel and a striking translucency, and to top it off LouverDrape has chosen Scotchgard Brand Fabric Protector for easy living. Amalfi is one of LouverDrape's Fabrics for today. Not all vertical blinds are constructed of "100% LouverDrape Quality." Only those that are, bear the hallmark shown at right and are guaranteed for three years.

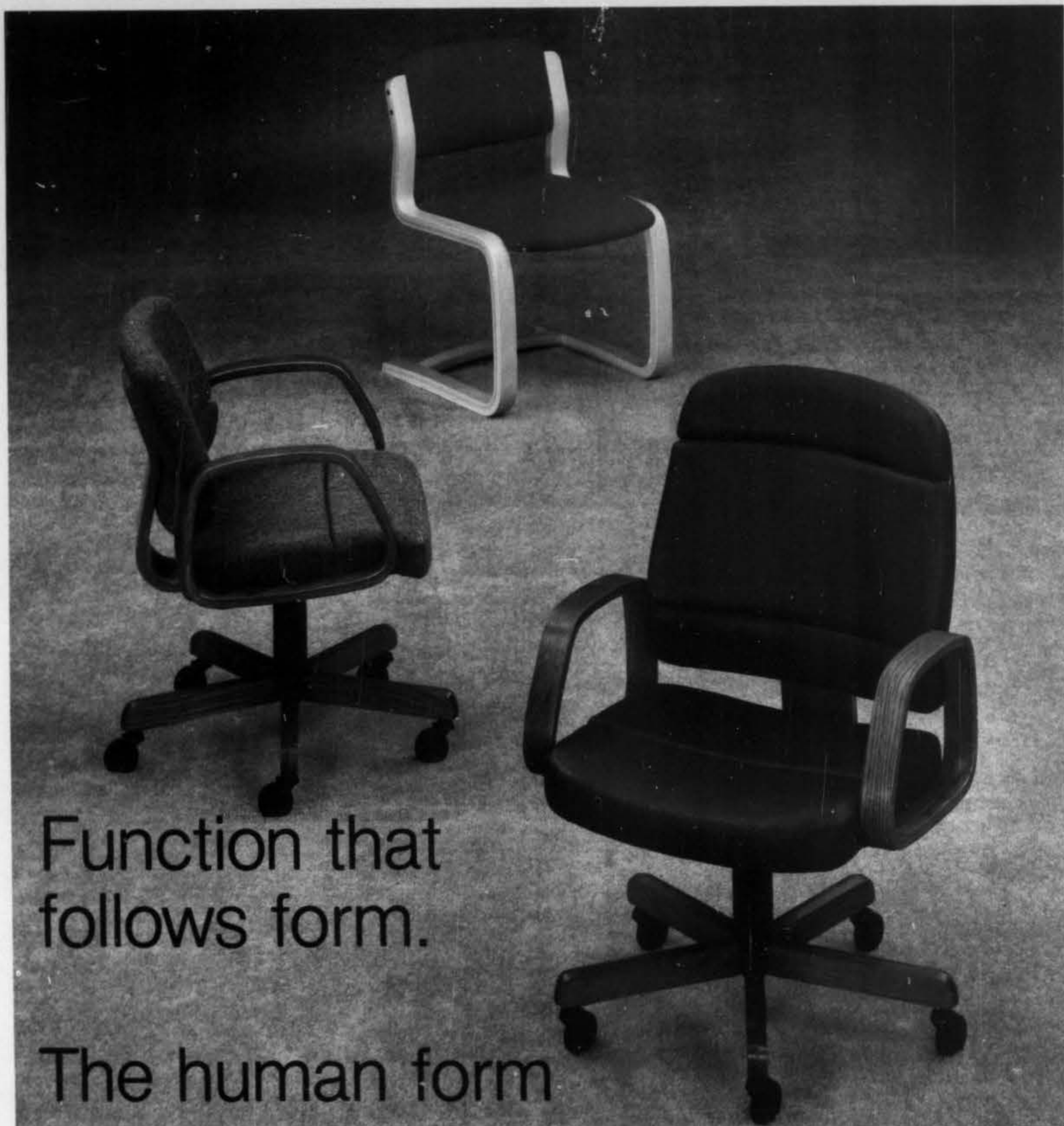
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SEND FOR OUR COMPLIMENTARY 36 PAGE VERTICAL IMAGINATION BROCHURE. LOUVERDRAPE, INC., 1100 COLORADO AVENUE, DEPT 89, SANTA MONICA, CA 90401

**ALWAYS
INSIST ON**



**Louver
Drape**



Function that
follows form.

The human form

Sculptured wood laminations give this new, moderately priced seating system a warmth to blend with any office. And you get such a range of choices! High back or medium back executive, secretarial, leg base or sled base side chairs. Plus, of course, the Harter Comfort Curve™ providing proper posture support throughout the working day. You can see — and feel — the result of 50 years' experience in this innovative new series by Lou Mark, Harter design staff.



THE NEW HARTER MARK I CHAIR SERIES

- Sectional cushions with controlled density support
- 5-leg base of solid oak bonded to steel is standard
- New slim silhouette tilt control, always smooth and quiet
- Choice of leg base or sled base side chairs

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*Another
original look*

LouverDrape Verticals-300 choices in texture & color

23 of these choices are in our exclusive Print Collection. For this collection we have chosen 100% polyester fabric protected by "Scotchgard" brand soil protector. These fabrics range from the subtle background effect of Berber Fan to the exciting splash of color offered by Mandarin, shown above.

Not all vertical blinds are constructed of "100% LouverDrape Quality." Only those produced by LouverDrape bear the hallmark shown at right and are guaranteed for three years.

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**ALWAYS
INSIST ON**



**Louver
Drape**

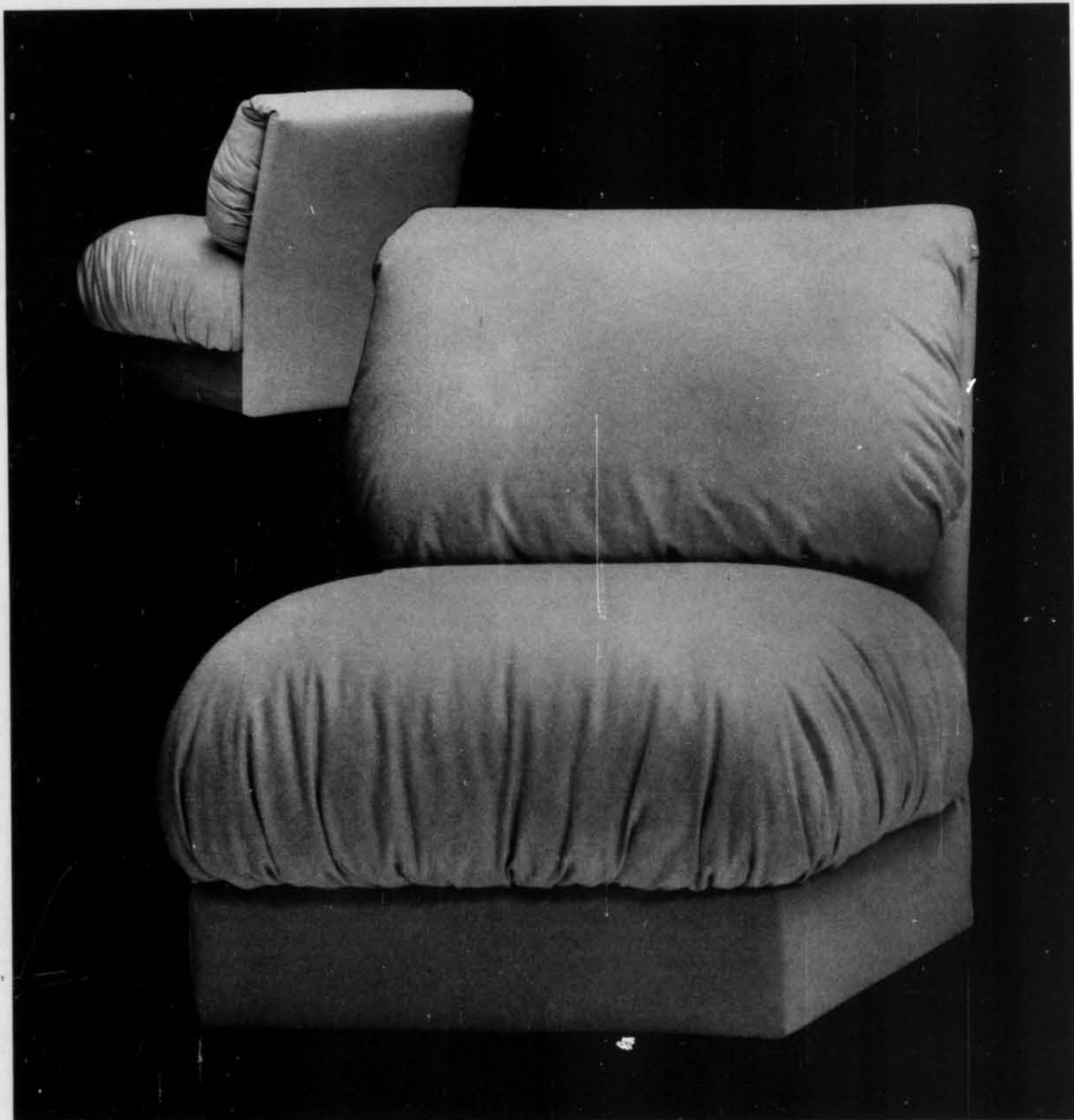
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Kasparians

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Los Angeles
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The Janice Chair — a modular group consisting of chairs, corner elements and ottomans.

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*Another
original look*

LouverDrape Verticals, 300 choices in texture & color

Spoletto, shown above, is one of LouverDrape's 150 vertical blind fabrics. Spoletto brings the cross-dyed casement look to Vertical Blinds. Offered in 9 carefully chosen multi-colors, each with its own striking translucency. Spoletto is one more of LouverDrape's Vertical Blind fabrics for today. Not all vertical blinds are constructed of "100% LouverDrape Quality." Only those that are, bear the hallmark shown at right and are guaranteed for three years.

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**ALWAYS
INSIST ON** **100%
LouverDrape
QUALITY** **Louver
Drape**

SEND FOR OUR COMPLIMENTARY 36 PAGE VERTICAL IMAGINATION BROCHURE. LOUVERDRAPE, INC., 1100 COLORADO AVENUE, DEPT. 91, SANTA MONICA, CA 90401

Panel Concepts simplifies the open plan

by giving
you more
design options.

Panel Concepts manufactures everything you need to create a highly productive and efficient business environment. Select from three panel lines. System One.5 and System Two.0 panels feature durable extruded aluminum frames in a choice of finishes. System Two.0 offers optional slotting to accommodate Panel Concepts hang-on furniture components. System Three.0 offers the choice of 3" oak or walnut hardwood frames combined with deluxe fabrics for elegant executive environments.

To give you more options, Panel Concepts supplies acoustically efficient,

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With Panel Concepts, there's even more than one kind of fast delivery program. Our normal streamlined delivery is 50% faster than the industry average. With superfast Turnaround 5, our most popular panels can be shipped within 5 working days.

Everything you need from just one source—Panel Concepts makes space planning simple!



See our complete product line at NEOCON 12, Space 1046.

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Panel Concepts, Inc.,
A subsidiary of Standard-Pacific Corp.
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Designers carve out a new look with sculptured draperies.

Sculptured draperies by Gardisette® create an elegant, new idea in window treatment for contract designers.

Unlike ordinary drapes that serve as window trim, Gardisette sculptured draperies provide an environment of controlled, rhythmic softness that harmonizes with—and enhances—the style of any hotel or office. As well as studios, schools, reception areas and other contract spaces.

Gardisette draperies give the impression of soft, columnar sculpture.

Our unique, custom-made pleats* are perfectly spaced, using an exclusive computer procedure. Our patented Combiflex hem forms and maintains every fold in a mathematically precise series of curves. And no seams interrupt the smooth, overall flow.

For three decades in Europe, precision has been

a Gardisette tradition. All Gardisette drapery fabrics are dimensionally stable, easy to care for and have passed the NFPA 701 Test for flame resistance.

Gardisette draperies are pre-hung at the factory to certify that they're free from flaw. They are constructed to hold their shape, color and value. And Gardisette guarantees delivery dates.

For a swatch book and information on our services, call Gardisette's contract department, toll free, at 800-845-8759.

Find out today why sculptured draperies are the look of tomorrow.

*U.S. Patent


Gardisette®

The Sculptured Draperies.

See the Gardisette booth in the International Building at NEOCON

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Weave a room around Naugahyde.®

It's the perfect beginning, when you want a happy ending. Because it's versatile. Adaptable. Elegant.

And always surprising.

One look at this Shelby Williams group tells you that. In fact, it makes you wonder why it took so long for wicker and Naugahyde® vinyl fabric to get together. (We see now they were meant for each other.)

Yes, that's our Spirit of '76 over there. Lending daring new character. With an adventuresome spirit that lies deep in its colors. Like Sun Yellow. Pimento. Sagebrush and Claret. Plus — are you ready? — six dozen more. Bold to sophisticated, each and every one is a stunning complement for Shelby Williams' best. Or, an easy start for any room.

What about softness? You can see it from here. In those luxurious ripples. The gentle tucks. And the smooth-as-silk hand. Proof-positive that Spirit of '76 holds as much soft comfort, as much coziness, as you could ask for.

Of course, the famous Naugahyde durability is here, too. With superior resistance to abrasions, tears, and soil. Plus, Spirit of '76 is carefully manufactured to meet the most stringent fire codes across the United States. That's a comforting thought in itself.

So if you're thinking about weaving together a special room, Spirit of '76 could be your starting point.

Ask your Uniroyal Representative for details. Just call. Or, write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

We help you do it with style.

UNIROYAL

Naugahyde® Brand Fabric

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VIP furniture

ARCHITECTURAL SEATING

1,2,3,6, **Marden** has taken a new and innovative approach to contract seating with their new K/D Seating Series. The seating may be grouped in many configurations from single seats, to tandem seats with an armrest, to five or six seats to handle large numbers of people. The frames are constructed from oak and walnut. The seat cushions have interior wood construction with dowel connections, spring support and dacron and foam padding, and are triple-stitched for durability. The same KD construction is available in a line of tables. Corner tables, coffee tables, and end tables are designed to coordinate with the seating, and are done in wood or plastic laminate. The entire system is designed by Dick Tremulis and is easily assembled and disassembled for moving. **circle 220**

4. **Gunlocke** has a guest chair designed by John Duffy to fill design needs calling for comfortable office seating. The chair is part of the "Phoenix" Collection. **circle 221**

5. **Curtis** offers a light touch to the office with their newly-designed "Cosmos" oval tube

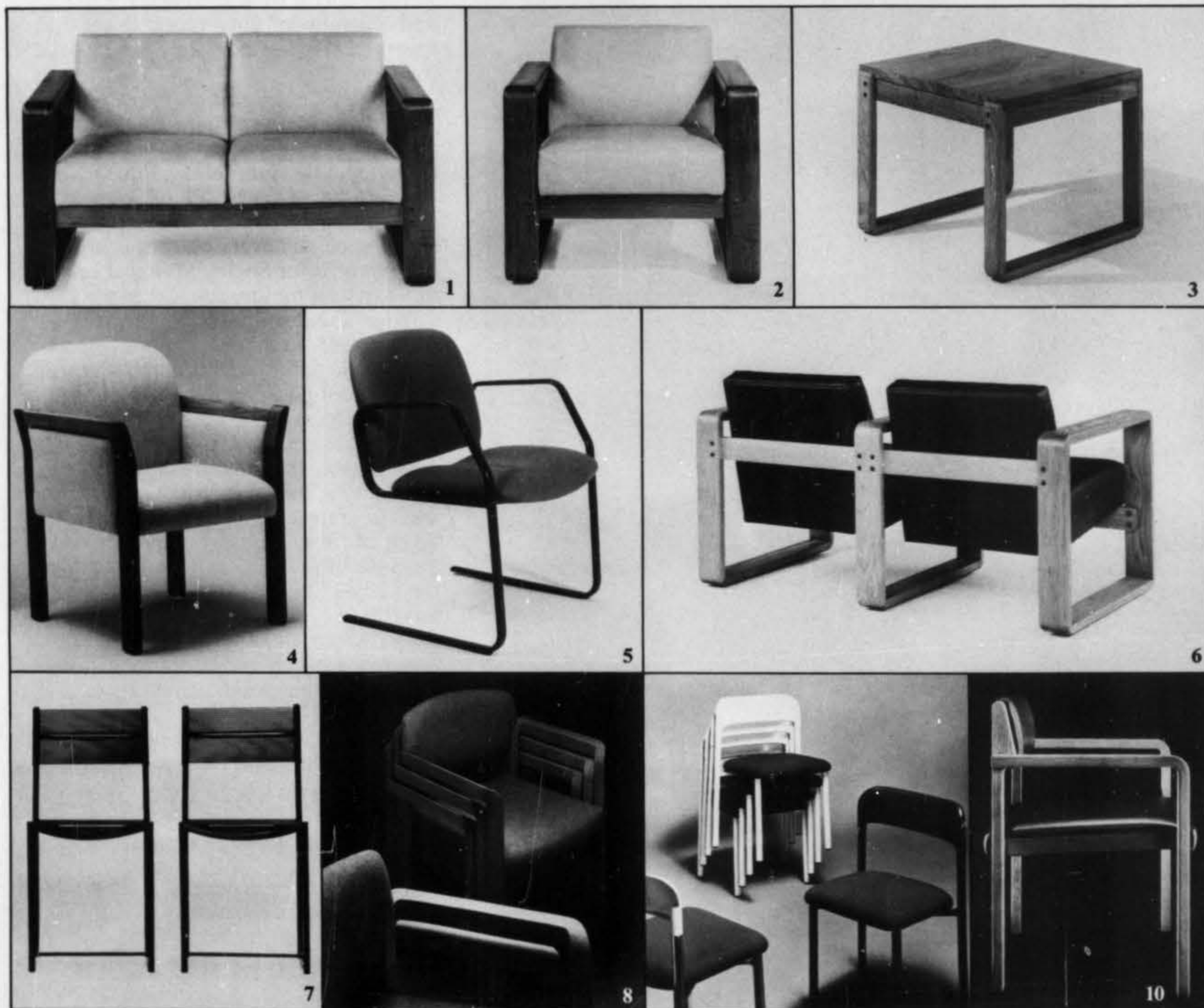
chairs. The chairs are light and compact and are available in a variety of colors. **circle 222**

7. **ICF** puts pizzazz in seating with the "Spaghetti Chair" designed by GianDomenico Belotti. Available in red, white, black and clear PVC winding. **circle 223**

8. **Stow/Davis** Continuum Chair, designed by Warren H. Snodgrass features a unique rhomboid leg cross-section and a radiused arm-leg joint that makes stacking easy. The chair's open-armed look gives it a subtle look. **circle 224**

9. **Hille** takes a new approach to mass seating with the Ibex, a range of hard-wearing, low-cost, comfortable stacking chairs for dining and restaurant use. The chair is designed by Robin Day. **circle 225**

10. **Modern Mode** has Norman Cherner's stacking guest chair to fit in with the company's line of management furniture. The light-weight chairs stack four high, and have a wood and fabric finish. **circle 226**



**THE ART OF SCULPTURAL DESIGN.
THE ART OF GUNLOCKE.**

The Phoenix
by John Duffy.
Wing-flared arms.
Splendid solid steambent wood.
Form and function merge in
chamfered arm of guest chair.
Phenomenal formula
for working, dining
or conference.
A soaring seating series.
Conceived by John Duffy.
Created by Gunlocke.



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**When you compare Systems,
American Seating stands alone.**

Panels:

- Heavy gauge steel frames with snap-in inserts.
- Mix or match—steel, fabric or wood veneer—both sides the same or different.
- Curved panels—glass, fabric, steel or wood veneer.
- Split panels, i.e., lower section steel, upper section fabric, wood veneer, glass or open—and available with electrical outlets at desk height.
- Certified acoustical test results for NRC, STC and NIC.
- All panels are Class-A fire-rated.
- Open raceway with dual circuit system of electrification—space for telephone wiring or use raceway for lay-in or hard wiring—four heights, six widths.
- *A First—floor-to-ceiling application with doors.*

Beat the System— Compare!

C o m p

Cabinetry:

- All steel with flipper doors in fabric, wood veneer or painted.
- All non-combustible.
- Cabinets and shelves lock automatically to panel slots, assuring security and safety.
- All cabinet interiors divided in one-inch increments both horizontally and vertically.
- All cabinets accept lateral files, pull-out shelves, pull-out writing surfaces plus a large variety of cabinet interior dividing components.
- Ambient lighting on top of cabinet available.
- *Revolutionary, new mass-storage system.*

Work Surfaces, Tables and Task Lighting:

- Cantilevered, panel-supported and free-standing work surfaces and desks.
- A variety of tables for use in offices and other work areas, including conference rooms.
- Task lighting for even illumination of work areas.

The Bio Chair:

The exciting and beautiful new Bio Chair, with the principles of ergonomics in action, provides healthful user comfort through long, tiring workdays.

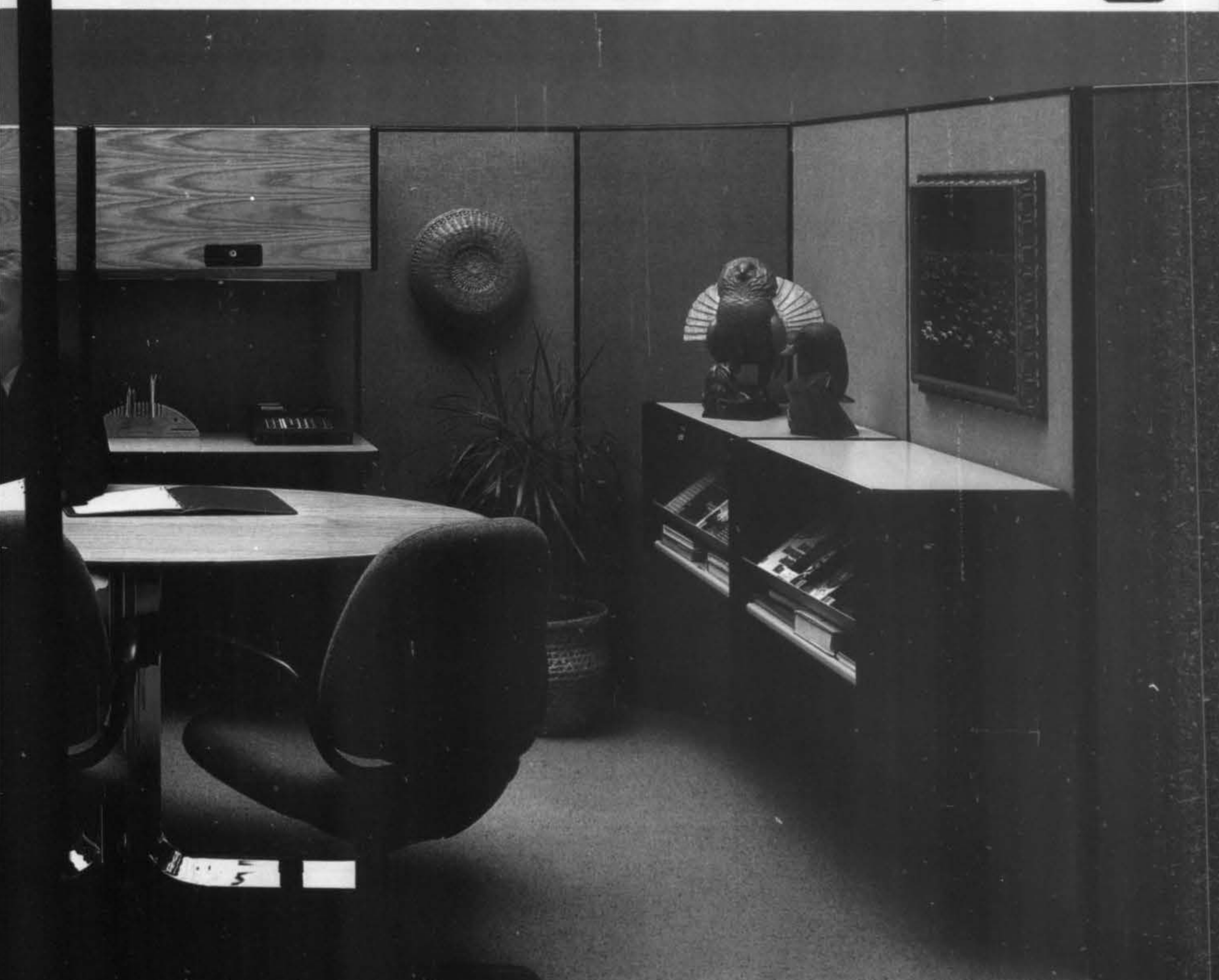
Contact your American Seating representative for a fully detailed comparison.

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Grand Rapids, Michigan 49504
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**American
Seating**



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a r e !

VIP furniture

EXECUTIVE GLITTER

1. **Pace** answers seating needs with comfort and style with the 850-856 Seating Series. Designed for contract use, the series features a polyurethane back and seat, with an acrylic and chrome frame. **circle 230**

2. **Pace** puts a little glitter in the office with their hexagonal table. It's designed by Irving M. Rosen with stainless steel vertical side panels with black leather inserts. **circle 231**

3. **Shelby Williams** combines chrome and wicker for a different touch to the executive office. The chair is of a contemporary design, and has four-inch thick foam padding that is button-tufted. **circle 232**

4. **John Mascheroni** combines industrial materials for the Hi-Tech Dining Table. Part of the John Mascheroni Signature Collection, the table is a stringent architectural approach to furniture design. **circle 233**

5. **Metropolitan Furniture** has an award-winner in Jules Heumann's resin table grouping, which received a Roscoe Award. The 9000

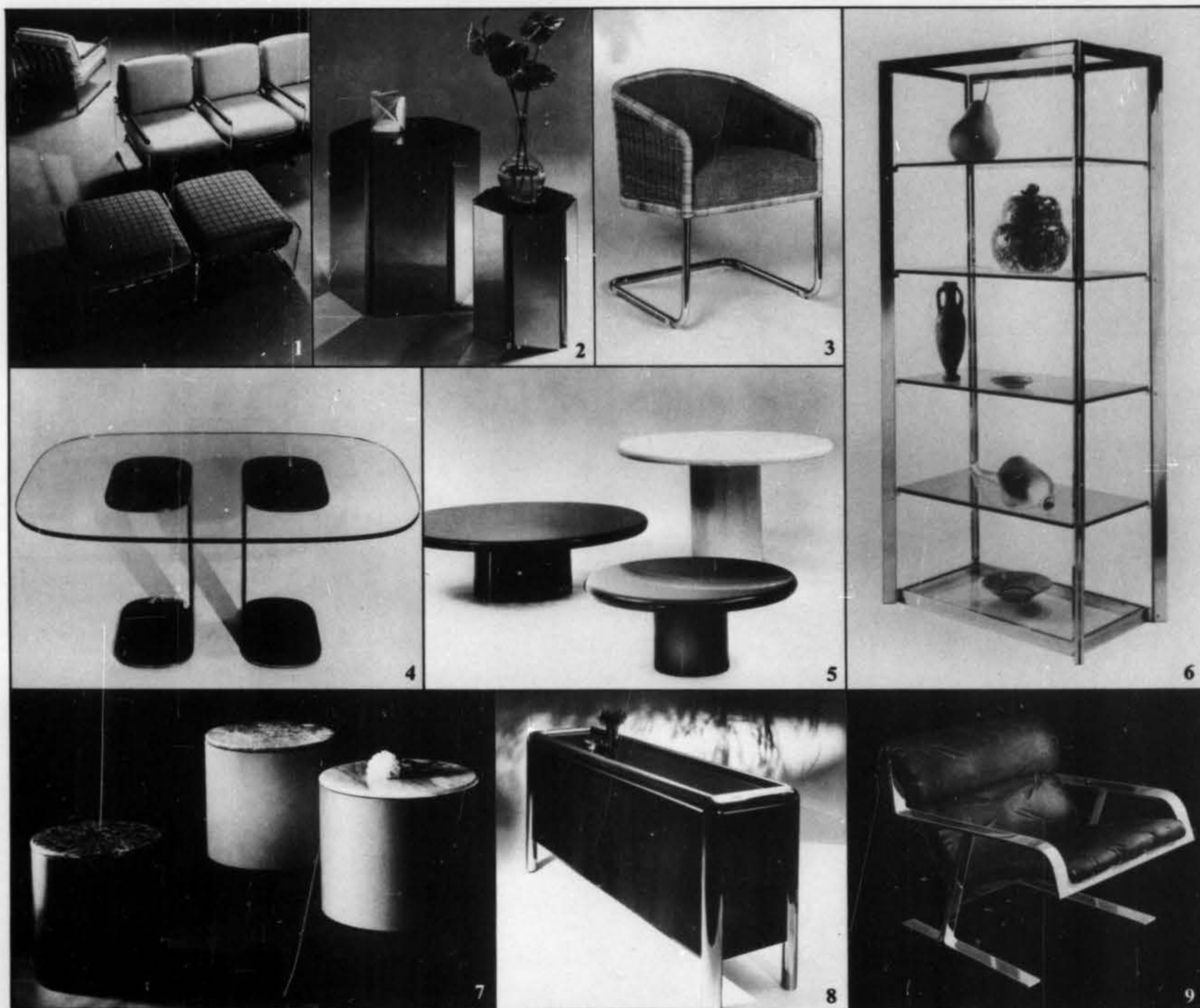
Series is available with round or square tops on pedestal bases. **circle 234**

6. **John Mascheroni** teams glass and steel for an etagere from the new "Angles" Series. John Mascheroni has designed it with an angled frame, so it looks like a picture frame head on. **circle 235**

7. **Cumberland** provides an interesting design accent with their cylinder table group. The marble-topped tables with radius edges come in a variety of sizes. **circle 236**

8. **Gia Internationale Designs** has a new cabinet series called Ovale, designed by Edward Axel Roffman. The design, composed of exotic veneers and stainless steel utilizes unusually shaped stainless steel framing. **circle 237**

9. **Bernhardt Industries** combines comfort and a new design for "The Bernhardt Chair," available in four shades of leather and a bright chrome base. The chair is one of the company's three new lines of seating, all with European styling. **circle 238**





BURDINE'S Department Store, Broward Mall, Plantation, Florida. Ceiling and wall installation by Acousti Engineering Co., Ft. Lauderdale. Award winning design by the Walker Group, Inc., N.Y.C. 10017

Expand your creativity in the 6th dimension- the ceiling!

Your clients will love your creative use of the Willard linear metal Ceiling and Soffit System from Nichols-Homeshield, Inc. They'll appreciate the dollar savings over more expensive systems even more... also the fast installation and easy, wipe-clean maintenance. You'll love the design flexibility which allows use on walls as well as ceilings, even on cove radii and serpentine walls.

The attractive linear appearance of this non-combustible aluminum system can be used straight, on a diagonal or chevroned. The round or square edge shapes can be mitred to form "T's" and "L's", squares and diamonds, or whatever you fancy in an almost unlimited range of possibilities.

The Willard System comes in a wide range of the most popular matte colors and mirror finishes. Interior panels can be continued under exterior soffit overhangs for design integrity and to extend your ceiling "look" through glass walls for that "open" feeling.

The Willard Ceiling and Soffit System from Nichols-Homeshield can be installed as a suspended ceiling, too. Used without closure strips between the panels, it will reduce the visual height of a room and hide irregular ceilings and mechanical services without affecting air distribution. Backed with fiberglass batts the Willard System improves insulation and acoustical properties. Used with closure strips, or insulation, the Willard System can save energy

by reducing the cubic footage of a room for savings on heating and air conditioning in new construction or remodeling. See us in Sweet's 13.5/Ni or write or call:

Architectural Products

Nichols-Homeshield, Inc.
1000 Harvester Road
West Chicago, IL 60185
(312) 231-5600

An **AH** Company

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vertebra

The most advanced seating system





Sit up



Tilt forward



Relax



Tilt backward

Designed by
Emilio Ambasz
Giancarlo Piretti
(The Center for
Design Research
and Development)

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The first chair to react
automatically to
your seating
requirements... for
healthful support, for
more comfort, for
greater productivity

Vertebra... undisputed leader in the new
generation of ergonomically designed
seating. It reacts *automatically* to
your changing seating needs, providing
complete freedom of movement.

Simply **relax**... and the seat slides
forward while the backrest tilts
backward; or **sit up**... and the chair
automatically adopts a more
comfortable upright position; **lean
forward**... and the seat and backrest
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and **tilt backward** 12°... it permits
you to stretch and relax.

Vertebra is the first seating system to
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attention. They are covered by
protective bellows which serve as
armrests on some models.

Since no two anatomies are alike, these
mechanisms react independently to
provide optimal weight distribution and
continuous lumbar support for the
comfort and efficiency of the widest
variety of workers.

Test these unique operating principles
at your dealer. They are available on
stacking Institutional chairs, pedestal
base Operational, Managerial and
Executive models for the office, plus
Tandem versions for lounge and
waiting areas.

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Vertebra Executive and Managerial Seating
Banque Bruxelles Lambert (Milano Branch)
Architects: Emilio Ambasz and Giancarlo Piretti

It's Music... It's Dancing... It's Entertainment...

**Increase Your Dollar Share of the Growing Disco
Marketplace at Billboard's International
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Disco's bigger, more dynamic than ever with more than 100,000 discos worldwide. Whether you're in lighting, sound, a disco owner, manager or deejay... you're a part of it. You know about the profit potential and you know that Billboard's International Disco Forum 8 is the **ONE** place to meet with your peers, discuss your concerns and plot your strategies.

There'll be panels and sessions dealing with your challenges in the industry; A swarm of exhibitors with the latest equipment and the latest applications; and four fabulous nights of

top disco entertainment at the fantastic Roseland Ballroom.

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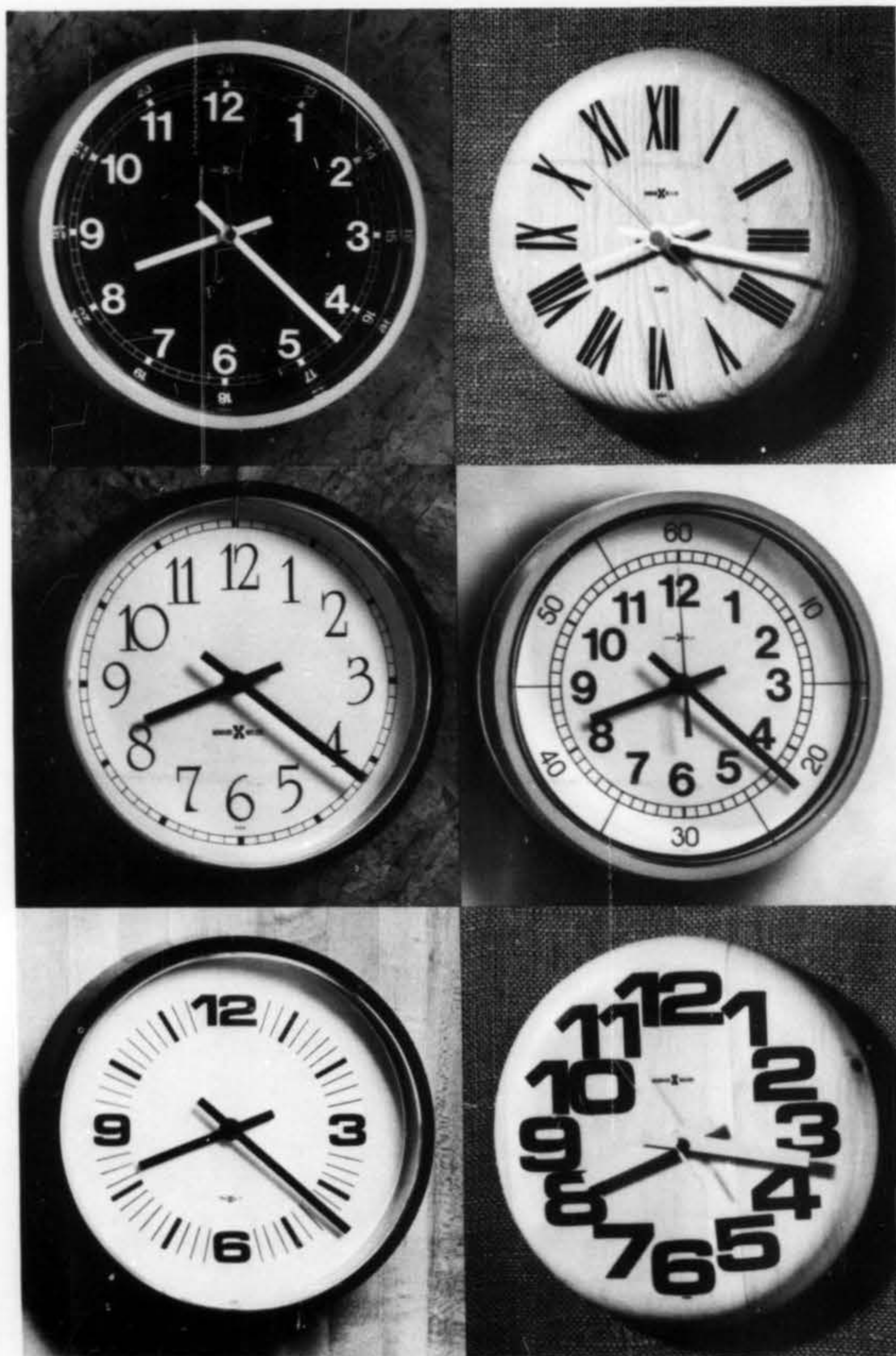
SERIES-6



Jasper Desk Company, Inc.
Jasper, Indiana 47546



Insure project success. Choose the clocks yourself.



If you don't choose the clocks, someone else will. And you may not like the result.

Worse, their choice may be attributed to you. Fortunately, it's a chance you don't have to take.

Our Howard Miller Contemporary collection contains 237 possibilities including the six wall clocks shown here. (All six have accurate quartz movements which gives you maximum freedom in placing them and the list prices begin at \$24.95.)

The place to look is our full color Contemporary catalogue.

You'll even find chiming floor clocks.

So, why risk having someone choose the wrong clock for the wrong place? Finish the job yourself.

Write or phone today for our color catalogue.

Howard Miller



Zeeland, Michigan 49464
616-772-9131

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36 INTERIORS JUN 80

Be sure to visit us in space 1277
during NEOCON.

Group 5

Group 5 is a composition of furniture components designed and detailed to meet the needs of today's working environment. Flexibility of assemblies can be planned to serve the needs of the secretary, to the executive, including a variety of storage and task requirements.

Available in two heights, 62" and 80", with depths of 20" or 25". Continuous work surfaces up to 107" in length allow the user an ideal surface area to organize and solve problems. All Group 5 components are

available in oak or walnut in a variety of finishes. Completed by fabric or wood back panels. Electrical power rails and task lighting support the machine and communication needs in many professions.

Nucraft Furniture Company, located in Grand Rapids, Michigan, has been providing quality furniture to the business and professional community for 45 years. Group 5 continues this tradition. More information and brochures are available through Nucraft or local representatives.

NUCRAFT

NUCRAFT FURNITURE COMPANY
1615 Eastern, S.E.
Grand Rapids, MI 49507
616-241-1605

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Furniture For The Working Executive

professional reading



J.M. Lynne Company

TEXTILES COLLECTION

The **J.M. Lynne Company** has recently released a 57-page wallcovering catalog featuring linen, cottons, jutes, wools, silks and grasscloth. The booklet is aimed at both the residential and contract markets. **circle 299**

OFFICE FURNISHINGS

Conwed Corporation has eight new brochures detailing the company's range of office furnishings. Four of the brochures describe the company's free-standing acoustical screens, while the rest of the literature is devoted to the company's line of wooden desks. **circle 300**

LAMINATE INFORMATION

Ralph Wilson Plastics Co. has recently released its 1980 four-color booklet displaying the Wilsonart Design Group 1 Collection. The booklet includes designs, woodgrains, solid colors, slates, marbles and leathers. **circle 301**

SELECTION LAWS

The **AIA** has researched selection laws for 17 states in a publication entitled "Compendium: Architect Selection Laws" that covers the specific statutes regulating the selection of architects and engineers for public construction projects. The publication also lists state agencies responsible for implementing the federal architect/engineer procurement law, known as the Brooks Bill. **circle 302**

SUSPENDED SCULPTURE

Mimi McCann Kornaza, a New York-based sculptor has

a pamphlet describing her mobiles available to specifiers. **circle 303**

SCOTT PLASTICS

The 1980 First Edition **Scott Plastics Catalogues** are now available, free on request. Detailed are the company's line of accessory lettering. **circle 304**

SAVE SOME ENERGY

A new full-color brochure describing the **Kalwall Energy Saving Systems** is now available from **Kalwall Corp.** Information and details outline the systems' highly efficient Sunwall.® **circle 305**

BLINDS INFORMATION

Hunter Douglas, manufacturer of Flexalum Vertical Blinds, has a new product manual designed for vertical blinds specifiers who are looking for information about vertical blinds in wool, acrylic, aluminum, and PVC vanes. **circle 306**

COMPREHENSIVE LIGHTING

Laurel Lamp Manufacturing Company has just released their 1980, 36-page, full color catalog describing their collection of contemporary lighting. Included are the complete line of table, floor, desk, wall, swag, accent and piano lamps. **circle 307**

LIGHTING TRENDS

The **230 Fifth Avenue Lighting Accessories Center Association** has a special 24-page manual for buyers entitled "Forecast: Lighting Style-trends of the 1980's." Authored by Phillip Rand Smith, the booklet details present and future trends from classic to High Tech. **circle 308**

CARPET DETAILS

Mohawk Carpets has recently released three new contract carpet books for architects, designers, contract dealers, specifiers and contractors. For the first time, the company's complete line is shown. Also included is a specification chart that lists

every carpet grade from yarn ply to acoustical rating. **circle 310**

PRODUCT DIRECTORY

Uniroyal, Inc., an international developer and marketer of chemical, rubber and plastic products, has issued its 1980 Directory of Products and Services. **circle 309**

CARPET CATALOG

"Carpeting Tomorrow's Landmarks" is the theme of **Bowater Carpets Ltd.** catalog which displays their complete line of colors and specifications. **circle 311**

MARKET ANALYSIS

If you are interested in what's going to happen to the construction market for this year, and most of the decade, **Edward S. Hall, AIA** has recently written a 47-page book entitled "Review of Market Projections for 1980." The report maps out changes that could occur in all sectors of the economy. **circle 312**

INFORMATION FLOOD

Westinghouse recently published a brochure describing their MRF 1000 floodlight. The fixture may be applied to a general lighting area where a wide beam spread is required, and it accommodates 1000 watt high pressure sodium, metal halide or mercury lamps. Technical data and photocontrol information are included in the literature. **circle 313**

BUDGET STRETCHER

The Sketch Book, designed by professionals, examines department store layout, and suggests inexpensive ways to display blinds to increase sales. Available through **Hunter Douglas Window Products Division**, the book includes cost estimates and diagrams of parts. **circle 314**

INTERNATIONAL CARPETS

A full-color catalog, detailing carpets from around the world is available from **Hayim & Company**. The company specializes in Dhurries, flat weaves, and traditional

Aubusson and Peking designs. **circle 316**

COMPLETE LOOK

The **Gusdorf Corporation** has designed a new catalog line of electronics furniture. Specifiers interested in audio, video and microwave oven charts may obtain each section separately. **circle 315**

CLEAN IT UP

Metropolitan Ceramics has developed a brochure listing suggested methods for cleaning and maintaining their ceramic tile pavers. **circle 317**

LOW VOLTAGE

Lighting Services, Inc., has just released brochures describing their Modular Adjustable Lighting System in both low and standard voltage versions. The system combines unobtrusive, unbroken, architectural lines of a concealed lighting layout. **circle 318**

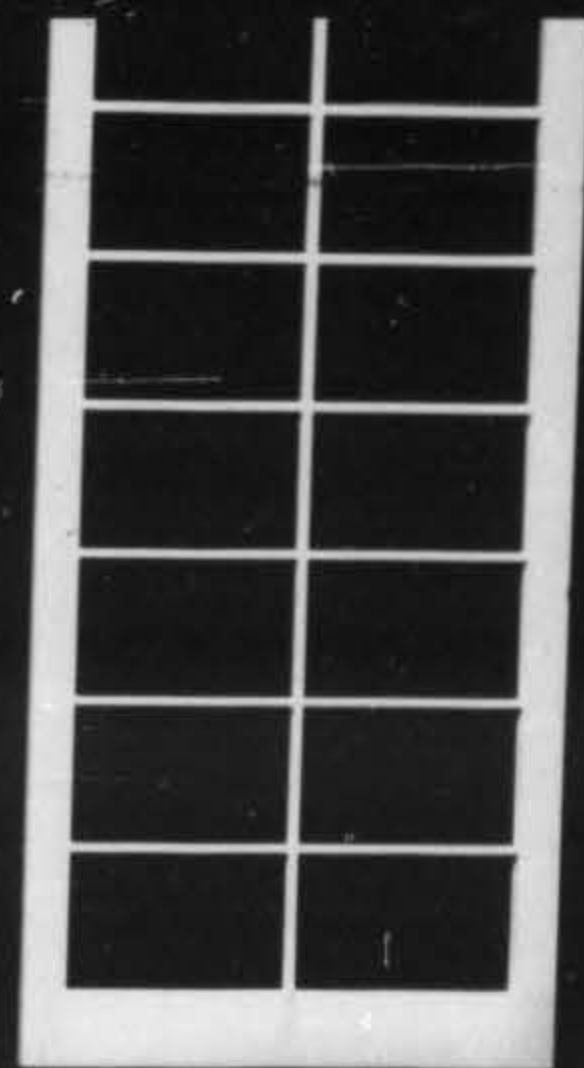
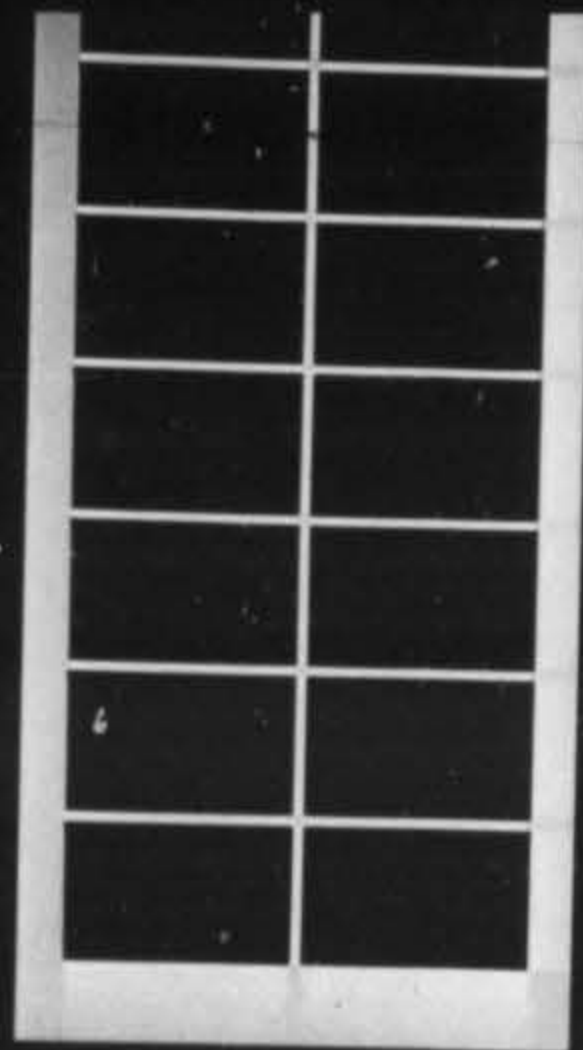
SMALL SCALE

The 1980 **Mannington Catalog** of resilient sheet flooring patterns is now ready for distribution, company officials say. Featured in the 128-page catalog are small-scale motifs with natural colorations. Over 90 flooring designs are included in all. The nine collections in the catalog are Architects Choice, Aristocoon, Classicon, Duracon, Lustrecon, Marquis, Million Air, Vega and Vinyl-Ease "100." Installation and maintenance are discussed. **circle 319**



Mannington

MOBBY



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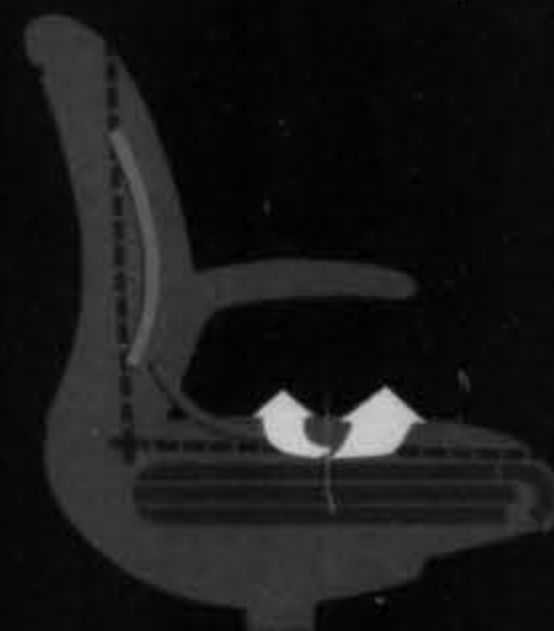


(D) Personal comfort control. This small knob permits tension adjustment to exactly suit individual body weight and height.

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■ Side-to-side seat contour. Correctly distributes body weight and protects sensitive projections on upper thigh bones.

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In its place are Control Centers, the new work areas of the 80's. Systems furniture-oriented with consoles to accommodate CRT terminals, interactive printers, digital plotters, and related equipment so vital in today's computerized offices.

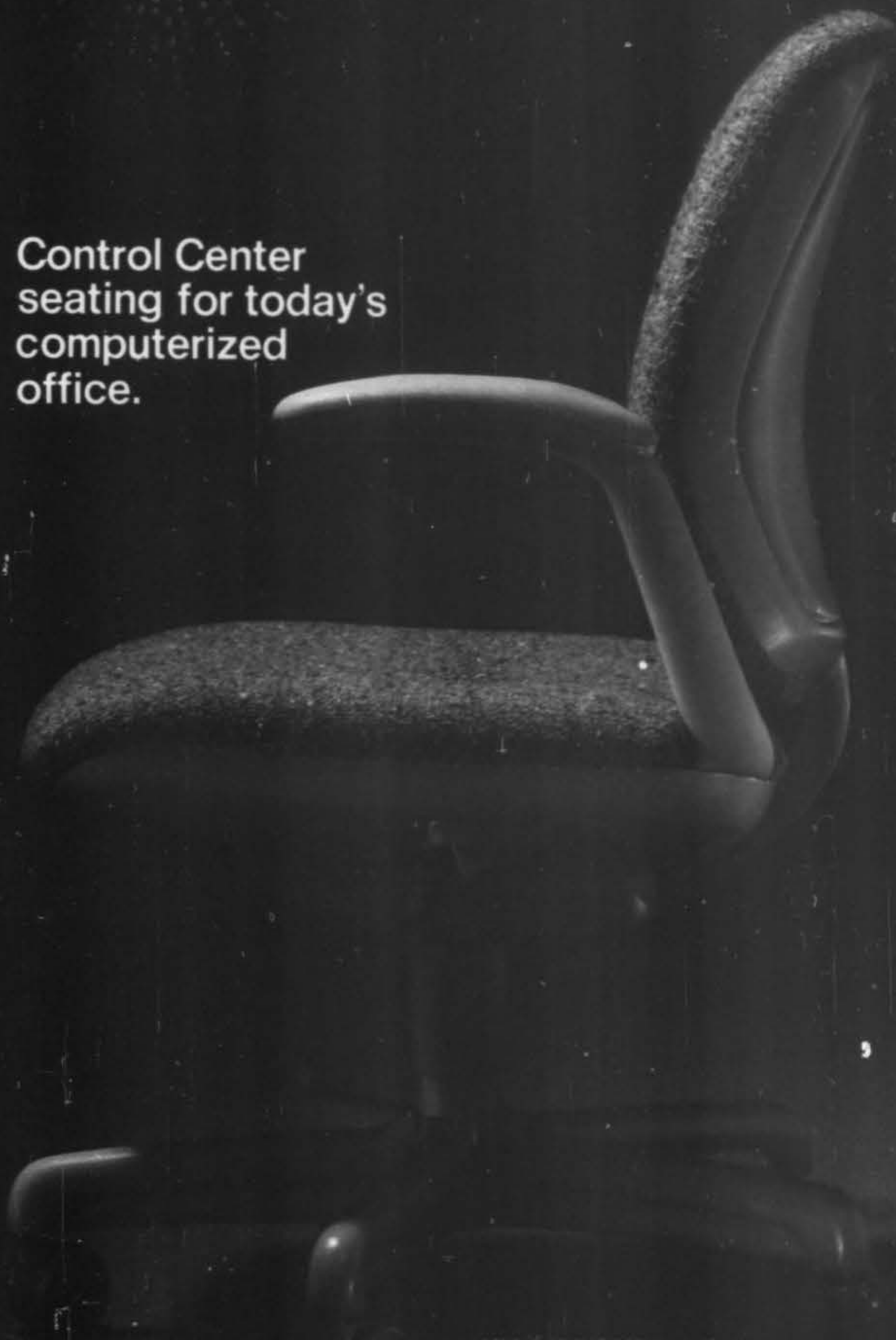
And the seating for the Control Center operator is even more vital, requiring more than ever in support and control. Operator freedom of movement and more and easier control function adjustments.

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VIP furniture

TRADITIONAL STATEMENTS

1,2. **Stendig** makes a formal statement with their Sigma Executive Series double pedestal desk and matching credenza designed by Irving Lepselter. The desk has a flush back, or is available with an overhang for service as a conference table. Like the credenza, the desk is mounted on a mirror-like stand that provides a contrast to the rich wood finishes available, including Carpathian Elm Burl.

circle 240

3. **Gunlocke** has a low-backed posture swivel chair designed by John Duffy. Part of the "Phoenix" Collection the company recently introduced.

circle 241

4. **York County Furniture** adds a touch of the traditional look to the executive office with their oak chest. Designed to complement the company's complete line of traditional furniture, the chest has four drawers.

circle 242

5. **John Widdicomb** uses straight lines and the elegance of olive ash swirl veneers to create the classic contemporary look of their new desks. The desks come in a range of finishes

and have an assortment of drawer space and writing slides that pull out from the back.

circle 243

6. **John Stuart** heralds the Louis XV period with the Bureau Plat, created from cherrywood. The drawers have individual mitered brass inlays and a single piece ormolu molding as an edging along the top.

circle 244

7. **U.S. Furniture Industries** has a smaller-scale executive chair designed for the woman at the top. The traditional design has rolled arms and tufted back and seat. The chair has a swivel base.

circle 245

8. **Gunlocke** offers a high back swivel chair, designed by Jonathan Ginat. The chair, part of the "Tectonic" seating, features slender curvilinear lines and tufted seating.

circle 246

9. **John Widdicomb** updates the English Regency look with an open-arm chair with brass trim and leather upholstery. On the right, the Sheraton-styled tub chair boasts similar features.

circle 247



continued on page 44

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VIP furniture

COMFORTABLE IDEAS

1. **Helikon's** new structurally-oriented lounge seating series is designed by Udstad/Dandridge Associates. It features classically-squared corners and large and small upholstered pillows for a comfortable look. It is constructed with a wood frame, rubber webbing and polyurethane. **circle 250**

2. **Thayer Coggin Institutional, Inc.** puts contract seating in perspective with their wood-framed arrangement. Available in sofas, lounge chairs and love seats, the system has cushioned upholstery. **circle 251**

3. **Craig Furniture** has a soft touch in seating with the Compass Collection that includes upholstered chairs, sofas, and crescent-shaped ottomans. The swivel chair is available in imported cotton velvet. **circle 252**

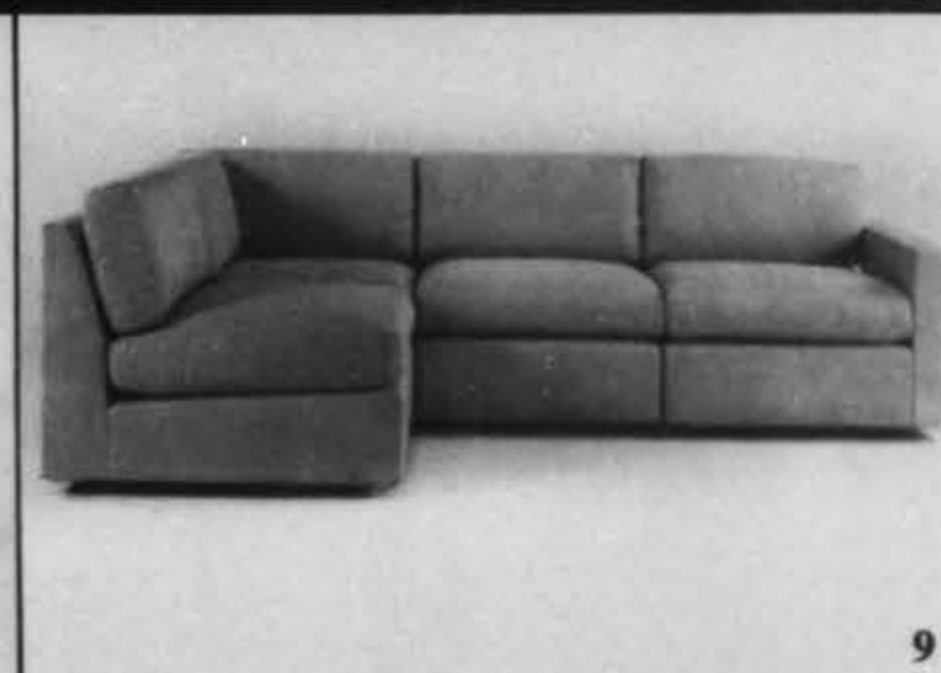
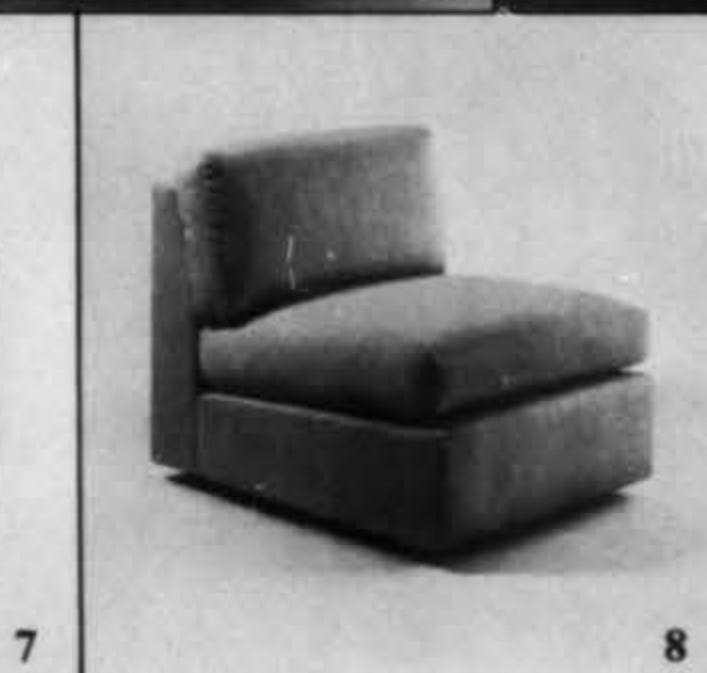
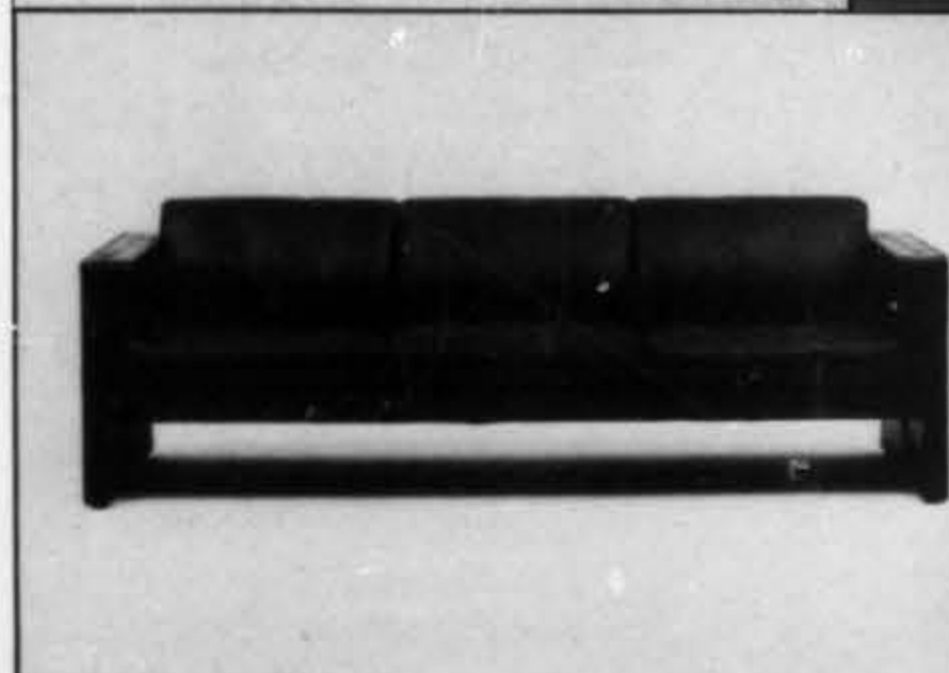
4. **Vecta Contract's** new modular seating group, called Miko consists of five seating units in straight and wedge pieces and a table. The system is designed to fit in small spaces. **circle 253**

5. **Pace** uses fine leather to accent chrome in the Tucroma Chair, designed by G. Faleschini. The chair's design permits the user to adjust the back for individualized comfort. Heavy leather straps support the back cushion. **circle 254**

6. **B&B America** provides some deep-seated comfort with the Dieses three-seat sofa designed by Antonio Citterio and Paolo Nava. The frame is a lean, die-cast structure while the arms are covered in leather. Cushions are filled with foam and down. **circle 255**

7. **Brayton's** new Studio seating satisfies every requirement for comfortable seating. Designed by Jurgen Lange of the Walter Knoll Collection, the sofa is fashioned in leather. **circle 256**

8, 9 **Scope Furniture, Ltd.** has recently introduced a new modular seating series, the SA-3000. The series is fashioned from kiln-dried ash, and the frame is double-dowelled, glued and has a spring support. **circle 257**





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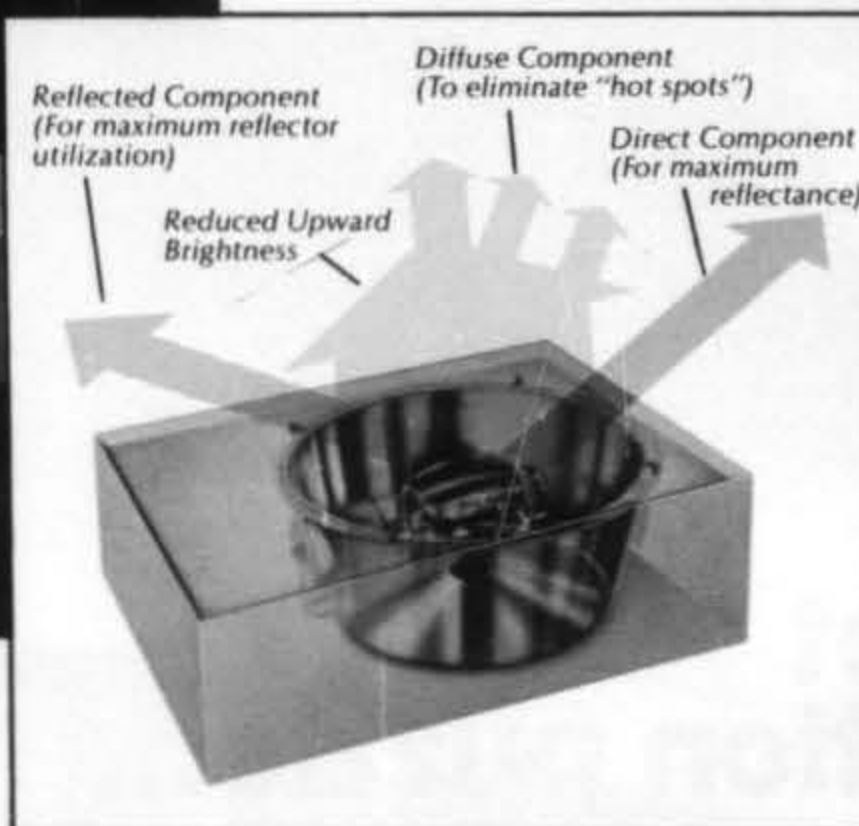
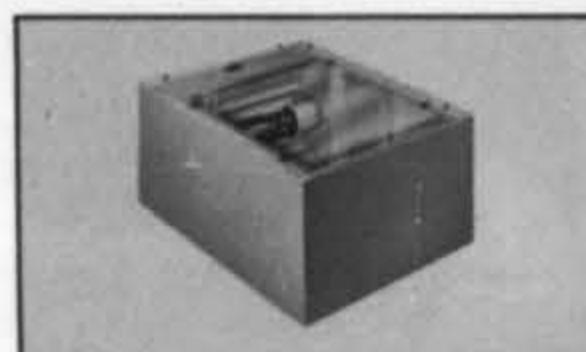
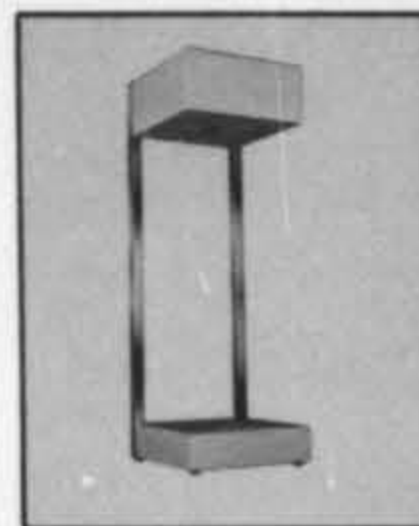
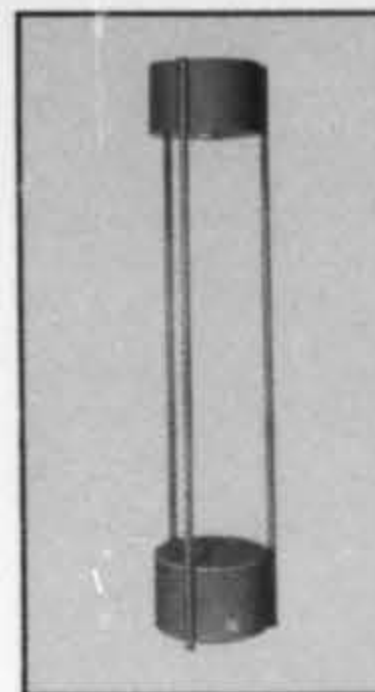
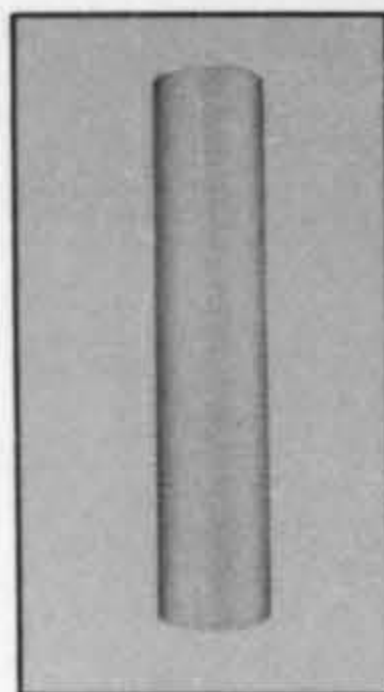
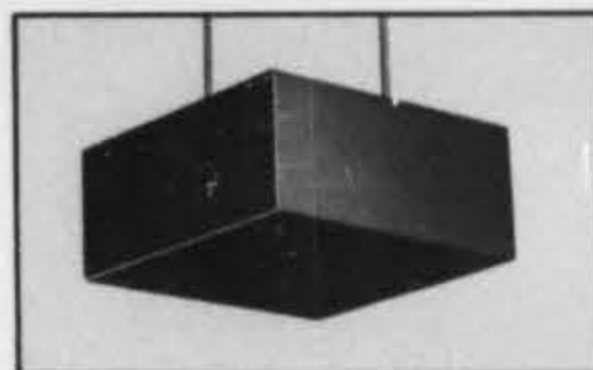
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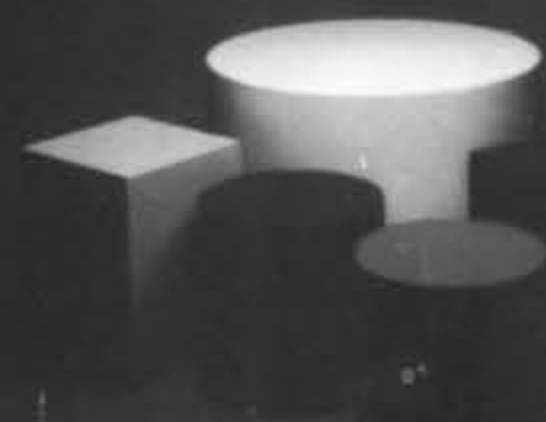
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Interiors appreciation

A TRIBUTE TO OLGA GUEFT

Messages from leaders in the interiors design industry

For 35 years Olga Gueft has been a vital part of Interiors magazine. Although Olga has elected to retire this year, we are pleased that she has chosen to continue her association with the magazine as Editor Emeritus. The retirement of Olga Gueft marks a turning point for her personally, for us, and for the design industry itself. Under her direction, as Editor of Interiors—from 1953 to 1975—the design industry came into its own, a phenomenon that Olga observed, encouraged, and even stimulated, by publishing the most important developments as they occurred. Olga was among the first to recognize the shifting of interior design away from cosmetic decoration to a specialized approach to the organization of interior environments. During this remarkable period in design history, Olga Gueft was on the scene to report on specifics—on individual designers and their installations, on new products as they were developed—and yet she never lost sight of the general picture, the overwhelming societal changes that were influencing this expanding industry. Most significantly, over the years she helped to establish the practice of interior design as a legitimate profession with proper standards and qualifying examinations through the NCIDQ. Under Olga's leadership the magazine was acclaimed by its peers in publishing: In 1966 Interiors received a Jesse Neal Award, the highest award of excellence presented by the American Business Association. Olga herself won accolades for her writing and photography and was last year presented the prestigious Trailblazer Award by the National Home Fashions League. Olga's commitment to the industry continues even after her retirement. As Editor Emeritus, she will contribute a number of important feature articles each year, continuing to monitor the pulse of the interior industry with her canny perception and wisdom.

To mark Olga Gueft's official retirement, Interiors will host a party at this year's annual National Convention of the American Society of Interior Designers, in New York in August. Details of this celebration will be announced through the ASID nearer the time.

Here we print some tributes from industry leaders who have expressed their thanks for her outstanding contributions.

Gerald S. Hobbs, Publisher, Interiors

Jack Lenor Larsen, designer. "Olga Gueft's retirement from Interiors full-time staff is for American design so important a punctuation as to be called an end of an era. The period ahead will be very different.

"Olga's era included the post-war design revolution when America was becoming the unquestioned world leader, as it remains to-



day. The outlook was bright, optimism prevailed, leaders were known and—through Olga—it was all in Interiors. In the last two decades she guided us through a period when contemporary design matured, if not mellowed, when we saw an extraordinary fusion of influences from here and abroad, from the future and the past. Olga documented all of this better than anyone. Her force was central: she fanned the flame, asked the questions, enlivened the meetings, lent support and always enthusiasm. She probed new technologies and old ones, comprehended both the human factor in design and the business decisions that influence architecture. She, more than most, is aware of the cause and effect, senses trends and distinguishes between the real ones and the small flutters."

Joseph Freitag, Chairman, New York Chapter, ASID. "She has consistently stood for quality. More than anyone else, she has commented on and reported on the professional aspects and the problem-solving aspects. She is a strong but considerate critic who is also very accurate. Her selections were always a comment because she has always gone beyond just reporting."

Vladimir Kagan, furniture designer. "Olga Gueft has always been incredibly alert and up to date during her entire career. She just never aged. Her attitude hasn't changed—it is just as it was when I first knew her in the late 1940's and early 1950's. She has been a great encouragement to designers. At times you might have thought she was a scatterbrain, but she never slighted anyone. She did her job as an editor and she did everything else, too—she served as a panelist and on many juries. She just popped up everywhere."

Adriana Scalamantré Bitter, Executive Vice-President and Secretary, Scalamantré Fab-

rics. "Olga Gueft's fine work and her editorials are well-known. She has always appreciated the role of designer in this industry. She has done lots more than just try to get a good story. She's done a public relations job for the entire industry. She was always smiling and happy at 3 a.m. or at a 7:30 a.m. breakfast meeting. It never looked like she was working, but she was, 24 hours a day."

Hans Krieks, Director of the Master Class. "We've known each other for the last 30 years or so and it was only three months ago that we finally had dinner together. She is a very unselfish person, and always willing to help."

Warren Platner, architect. "I would say that for the last 30 years at least, she has been by far, the strongest editorial voice in the field of interior design. She is still the most rational voice in the field. She has very nearly single-handedly raised from nonprofessional happenstance the practice of interior design to a professional level with professional status, with some standards, discrimination, rationale and logic. She's done all this with a marvelous imagination. She is one of the few people who has ever written effectively on design. I think it is because she thinks more coherently, forcefully and imaginatively than any other person in the field."

George Nelson, designer, member of Interiors Magazine's Board of Advisors. "Olga Gueft has run a good magazine for many years. She hasn't invented anything. She just published the best work she could find. She's been a sympathetic audience and she's given designers space and that's what's attracted lots of public attention. Her greatest contributions are that she's seen that designers have received public credit. She's seen that legitimate work has been publicized and in general helped with a whole upgrading process in the field."

Pat Hoffman, Vice President, ICF. "Olga Gueft is the Samuel Pepys of the interiors industry. She is the great diarist of the modern movement in the United States. She's lived through it all. She knows everyone who has made any important mark in the industry. She's been a major influence in supporting good modern design."

Sara Lee, Tom Lee Limited. "Olga Gueft is an able, ranking editor. Moreover, she's a hummingbird. She's a kitten on keys. She's Gretel and Cinderella. She's a one-man band. She loves beauty, travel, parties, people and work. There is nobody like her, nor has there been, nor I suspect will there ever be."

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DOES OFFICE COMFORT INCREASE PRODUCTIVITY?

A Second Harris Study sponsored by Steelcase probes a key office design question. Report by John Pile

It is an article of faith among office designers and planners that an improved work environment will produce measurable improvements in users' performance. Whatever other benefits a better office may offer in the way of aesthetics and prestige, the idea that people work better in a better office is surely the prime motivation behind management decisions to upgrade. We also hear from various sources that more than half the American work force is now office based (as compared to farm, factory and outside work) and that increases in productivity in office work lag far behind the other work types. Improvement in office workers' productivity could have major favorable impact on the economy.

Unfortunately, office productivity is hard to measure, particularly at the upper levels where performance is most important. A count of letters typed or bookkeeping entries made is fairly easy, but number and quality of management decisions made seems to defy a numerical rating. Still, any evidence at all that will support the idea that a better office will upgrade productivity would be helpful and encouraging to designers who must make a case to management in favor of big expenditures on what may otherwise seem a "frill" hard to justify to hard-nosed directors and stockholders (or, in the case of government, to equally hard-nosed legislators and taxpayers). Steelcase, as an industry leader has an obvious interest in finding such evidence and is making the Harris Study findings available to the entire industry and related design professions.

Consensus of opinion

The design of the study avoids the hard problem of measuring actual productivity by substituting an opinion survey in which workers (1004 of them) and managers (203) in a carefully selected panel are asked what they *think* will affect productivity. While skeptics may worry that people often "think wrong," that believing quite honestly that a nicer office will generate more work does not prove that it will in fact do so, the opinions are still of interest for their own sakes and one can make some suppositions that there must be some correlation between opinion and real-

ity. The survey report is fairly long and complex (ninety pages of tables and percentages), but some key findings of interest to the design world stand out. We find only 29 percent of the people surveyed still in conventional partitioned office (as compared with 39 percent in the last survey in 1978)—evidence of the growing acceptance of "open" offices so regularly predicted in the contract design industry today.

Most-favored improvements.

34 percent admit that they could produce more work than they do under present conditions, while 74 percent believe they could do more under improved work conditions. This statistic will cheer the design world until it reads on to find out what improvements would have most impact. Here the news is that 48 percent name "better pay" as the best motivator. Next in line are 45 percent suggesting better heat, ventilation and air conditioning—hardly a compliment to America's claims for outstanding performance in these building mechanics. Design values surface as 40 percent express a desire for quiet, 29 percent could use better desk and file storage, 26 percent mention a comfortable chair and 22 percent better lighting. 37 percent mention more encouragement from management, while 51 percent of managers support this notion, surely an easy one for them to act upon at no expense.

When asked how present offices measure up, 31 percent say that discomfort affects their productivity a great deal and an additional 49 percent say it affects them somewhat. Ranking the factors that affect comfort we find:

- 85 percent good lighting
- 73 percent a comfortable chair
- 61 percent a place to concentrate (open planners note)
- 52 percent quiet
- 24 percent ability to change workplace arrangements

Oddly, when asked "do you now have . . . ?" 84 percent have the good lighting and comfortable chair they require. Only 48 percent are satisfied with the level of quiet and a mere 43 percent feel that temperature is satis-

factory. 70 degrees is the mean preferred temperature, and energy conservation measures, while approved, are a factor in the poor ratings of heat and air conditioning. 46 percent would prefer natural window ventilation over central air conditioning (36 percent), encouragement for energy conservation through this route where possible. 35 percent of office workers smoke on the job, 45 percent are bothered by others smoking and 51 percent feel that smoking should be restricted but only 36 percent of executives agree. As to chairs, 42 percent value good lower back support, 31 percent consider wheels or casters as important, only 8 percent mention status expression as an issue.

A say in the matter

A concluding issue that could influence the ways in which offices are designed is the discovery that office workers want more "say" in determining what the office environment will be like. 40 percent feel they have *some* role in making environmental decisions, while 42 percent feel they have little or no "say," yet 54 percent feel that having this "say" is *very* important in influencing productivity.

In the end, it is amusing to note that a pay raise with no improvement in office conditions is preferred to a smaller raise with improvements. Designers and management will probably point out that even a small pay increase will, over a period of time, outrun the cost of improvements in environment quite rapidly, and will remain unconvinced that a pay increase will influence productivity in a very lasting way—for a month or two perhaps but hardly in the long run. Incentive pay related to productivity may be another matter, but it can only be considered where a means of measuring output can be developed—not easy for most office work.

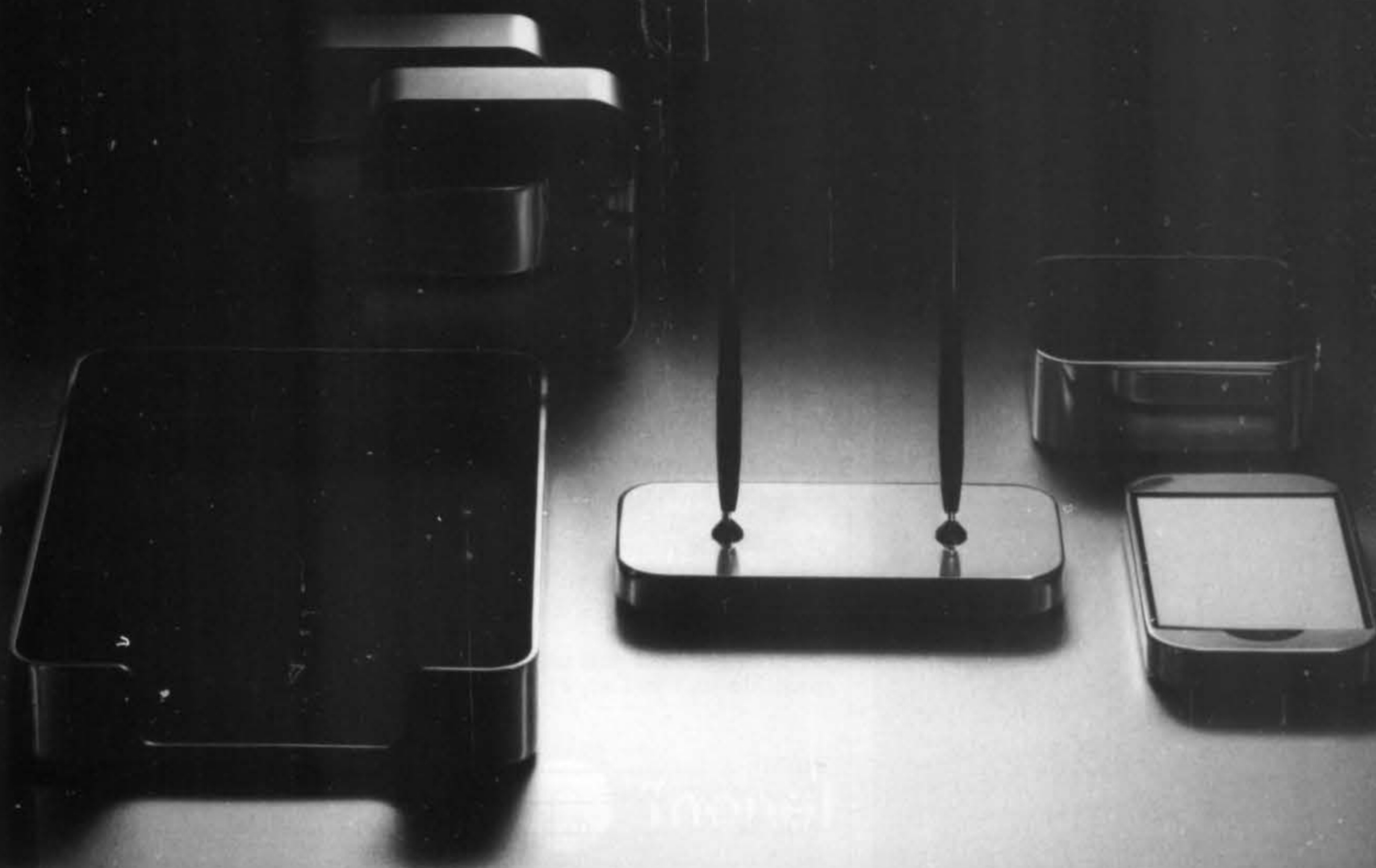
A true cost/benefit study of different ways of influencing office work performance remains to be done—the difficulty of designing valid studies of this sort becomes clear as soon as one tries to think of appropriate studies. In the meanwhile, we will have to settle for quoting the Harris Study as a source of well-validated opinions—for what they may be worth.

radius one

Design: William Sklaroff

Smith Metal Arts 
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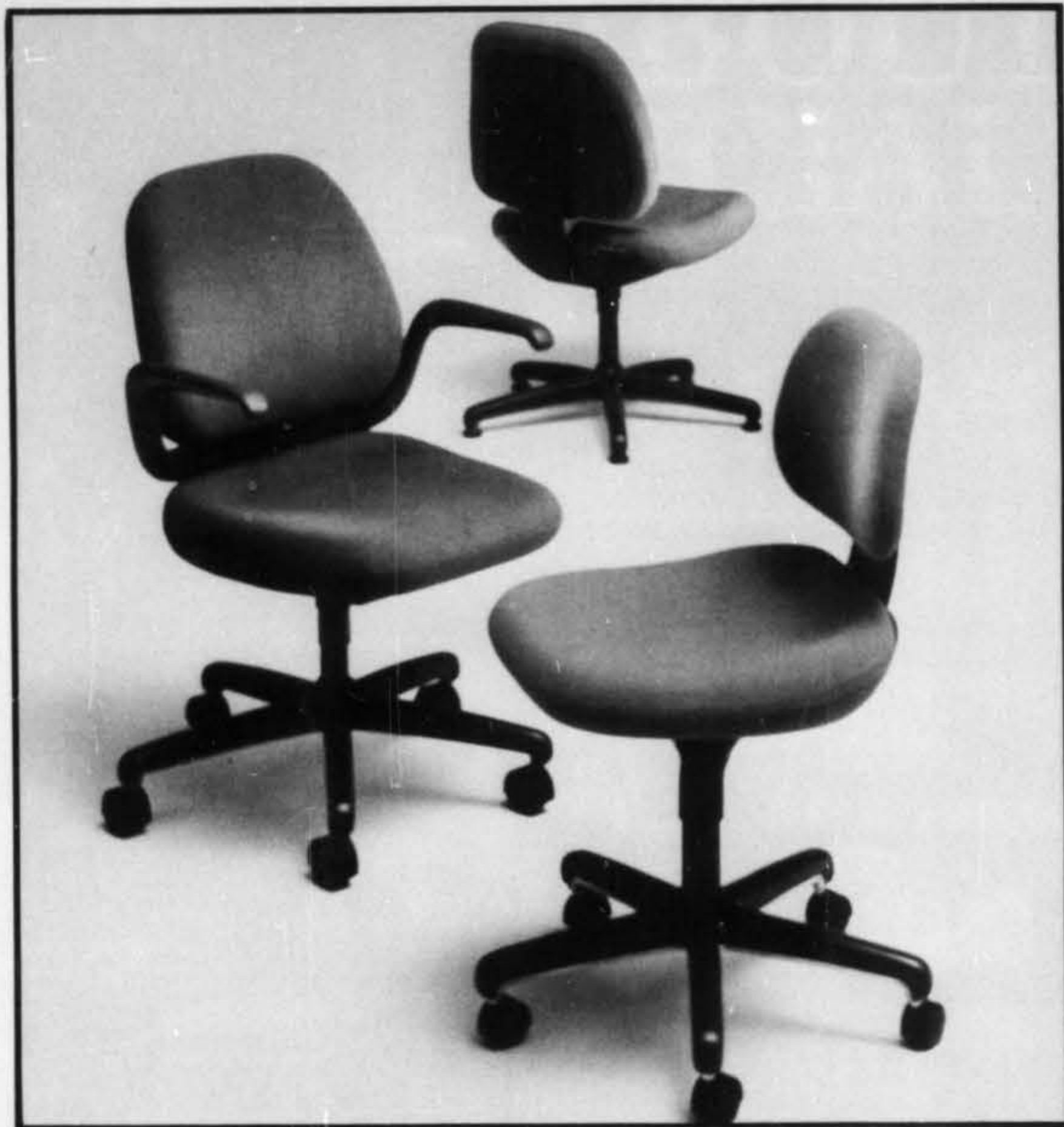


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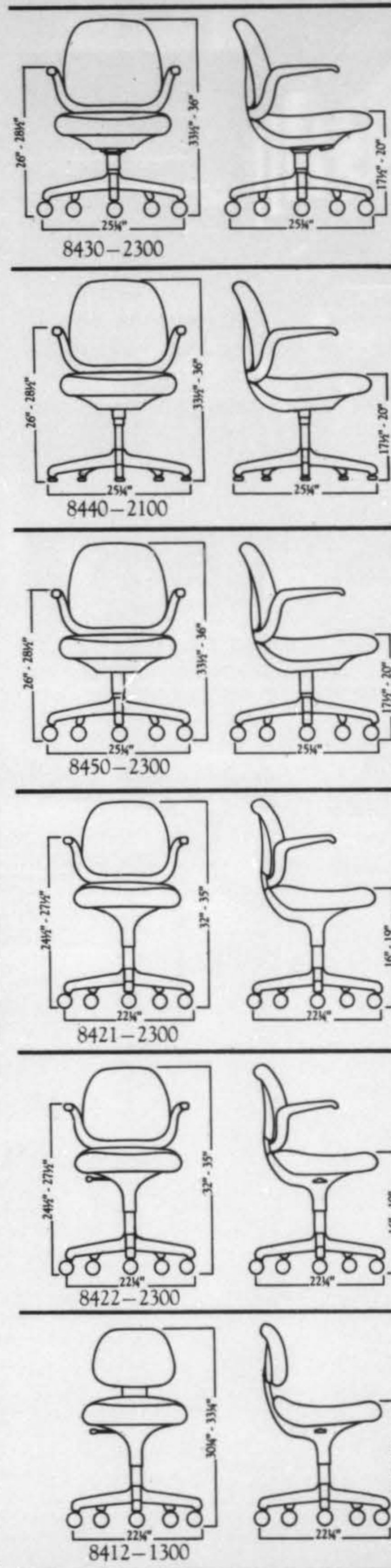
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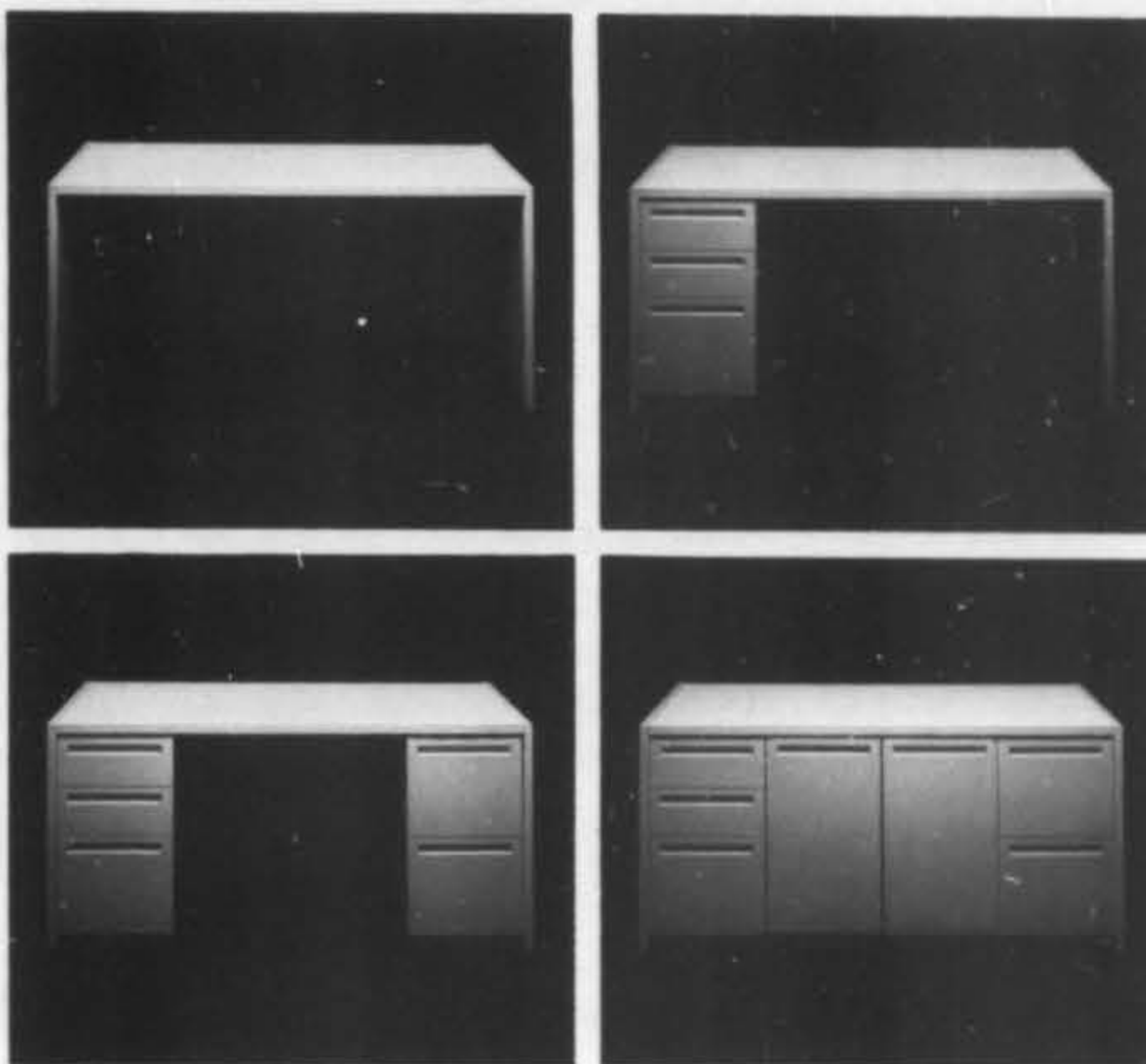
Hugh Acton's Bio Chair is a total approach to office seating and a study in seating needs

Hugh Acton, who recently created the Bio Chair for American Seating, went to considerable research on this design assignment. His inquiries relating to the body's circulatory and muscle structures uncovered a major cause of lower back stiffness: lack of continual, postural cushioning of the sacro lumbar region of the back when seated. Acton believes he's corrected the problem in the Bio Chair with specially designed padding that provides the needed support. He theorizes that confinement to a chair for long periods of time stiffens the body's biggest muscle groups, located in the lower back. Stimulation is the answer, he found and "The Bio Chair is the closest thing to exercise I can find," he says. His chair provides stimulation through a double axis movement that adjusts to any pitch, so it pivots and rotates simulta-

neously, accommodating shifts in body positions. The dual movement stimulates blood circulation and the intra-articular action in the lower back region. The seat's molded cushions and waterfall edges distribute body weight evenly to the legs without hindering circulation. Arms are made of continuous filament fiberglass in a cantilevered, nonrestrictive shape. Their design is an integral part of the chair since "each component is an extension of every other component." The Bio Chair is available in management, taskworker and secretarial models with height adjustment mechanisms and a five-pronged base. The chair is upholstered in stretch wool, available in nine colors, the stretch nylon, available in 18 colors. For a personalized design statement, the Bio Chair may be custom covered, too. (Elizabeth Marchak) **circle 207**



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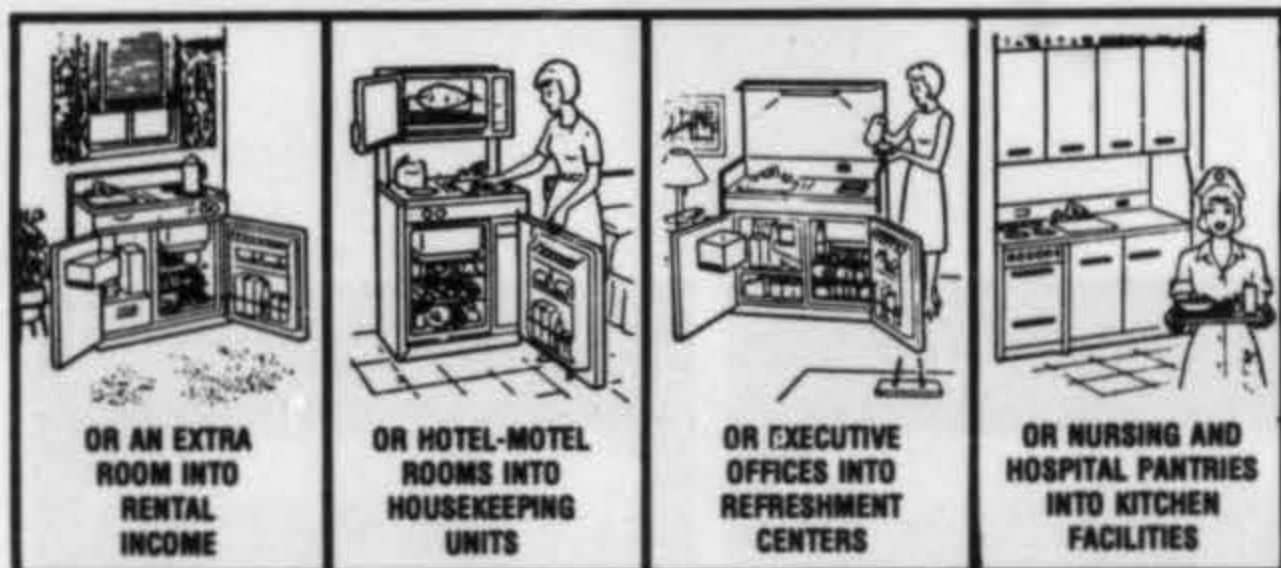
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Photo by Jon Naar



Editor-in-Chief Beverly Russell.

the editor's word: initiative

Last month, we celebrated our first effort in a series of features which we believe will have considerable impact in the design industry. We refer, of course, to Interiors VIP Room at the Top, the "flex-executive" office of the 80s, which was designed by Peter Stamberg, specially for Interiors magazine.

At this time, we are happy to report that this editorial direction is one that we shall continue to pursue with much enthusiasm throughout the year. Our next feature in the Interiors Initiative series focuses on an office specially created by interior designer Mario Buatta. Noting the trend toward a more "residential" look in offices, we asked Mario Buatta to develop his own concept on this theme. The result is an outstanding "home away from home" which will be presented next month in our July issue. The office is to be featured at this year's Annual ASID National Convention at New York's Hilton Hotel.

Proceeding further with the Interiors Initiative idea, we then turned our attention to

the design of hotel rooms. How often they seem to fall short of the requirements of the typical business traveler! Armed with a list of basic "needs," we spoke to Trust Houses Forte Hotels, who agreed that an Interiors Magazine room would be an appealing addition to one of their hotels. At this moment, a room is being created at the Westbury Hotel, Madison Avenue, New York, integrating all our ideas, in a desire to present the highest standard that can be achieved in hotel room interiors. We hope it will be the first of many Interiors Magazine hotel rooms across the country.

Other concepts in the conceptual stage in the Interiors Initiative series include a touch-dance space to be designed by the celebrated young architect Roger Ferri, whose work was praised in an exhibition last year at New York's Museum of Modern Art. Ferri once designed a skyscraper with five levels of gardens; we can be sure his new entertainment concept will be daring and innovative. Out on the West Coast, Coy

Howard, one of the group of new-think architects in Venice, California, is looking over furniture catalogs and brooding on a breakthrough law office. He's intent on doing something "different" in what is traditionally a conservative environment. Then we also have Mario Armond Zamparelli at work on an office for the year 2020 in celebration of Interiors 40th anniversary later this year. We thought it would be appropriate to look ahead—to office design 40 years from now. In showroom design, we have Nob and Non, the Japanese fabric designers, working on an idea they've "always wanted to do but never found a client for."

We look forward to all of these future projects in the Interiors Initiative series—and more to come. They represent design leadership and an invitation to designers to express creative ideas within a clearly defined context but without the restrictions of a particular client. In these projects, the designers are the clients. What could be better for true artistic freedom?

Beverly Russell

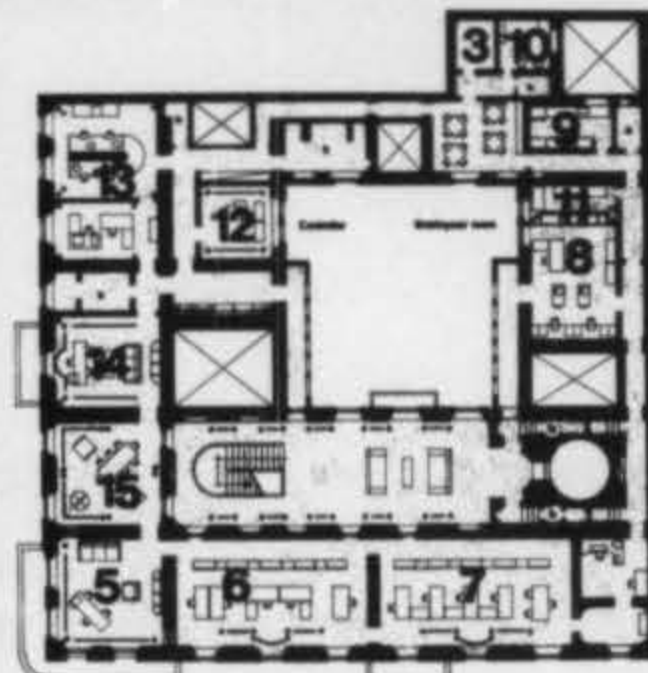
Interiors abroad

High finance in a stage set

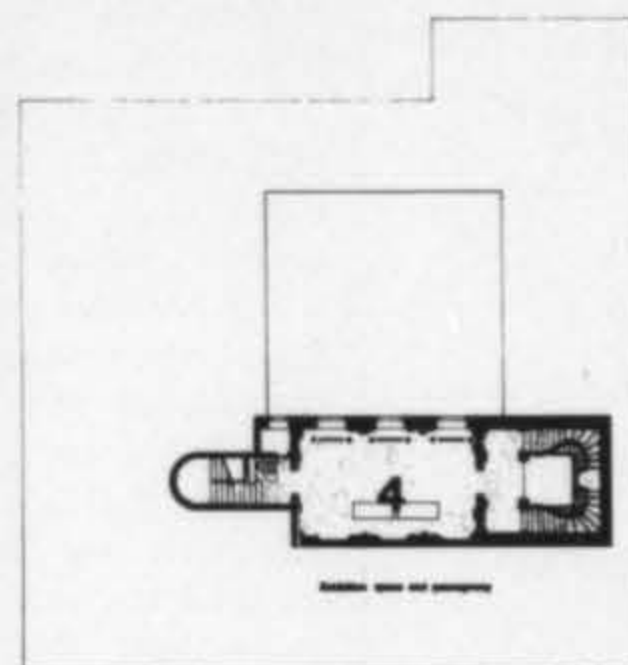
People moving through Banque Lambert's new branch in Milan won't pass extraordinary paintings or sculpture but they will feel they have experienced a rich space

The Milan building the Banque Lambert wanted important customers to come to was theatrical to begin with—a stagey parade complete with proscenium arches of some of the more ornate architectural ages of man. Renaissance niches and stone trabeations shaped the ground floor. Mannerist details took over the mezzanine. The second floor exploded into a rococo, heavy on gold, grand hall of mirrors. Velvet festooned some rooms. A statue of a man about to be treed by a lion animated the entrance hall. To strip this 19th century building of aging velvet and bad sculpture, that was easy for Emilio Ambasz and Giancarlo Piretti to do. The design question was how to slip into place all the hard and software of a working bank branch—telexes and blinking computers, hidden burglar alarms and a receptionist deserving to be displayed, desks and myriad files and an occasional flower pot. Basically the designers defined new spaces they enveloped in the old with black conceptual lines, curved and angled to give each inner area a prism of edges. And they played up reflections and progressive levels of light. "Emphasize too many elements," suggests Ambasz, "and we might have ended up with a Russian salad. Leaving the ornamental complex as found, but toned down, a sort of visual *basso continuo*, we treated the rooms as sets, ready-made stages enhancing new furniture." Ambasz wanted all the walls in the bank radiantly clean but tinted an interesting, illusive color. Coated pale heliotrope, then air-brushed white and, finally, fine-textured with

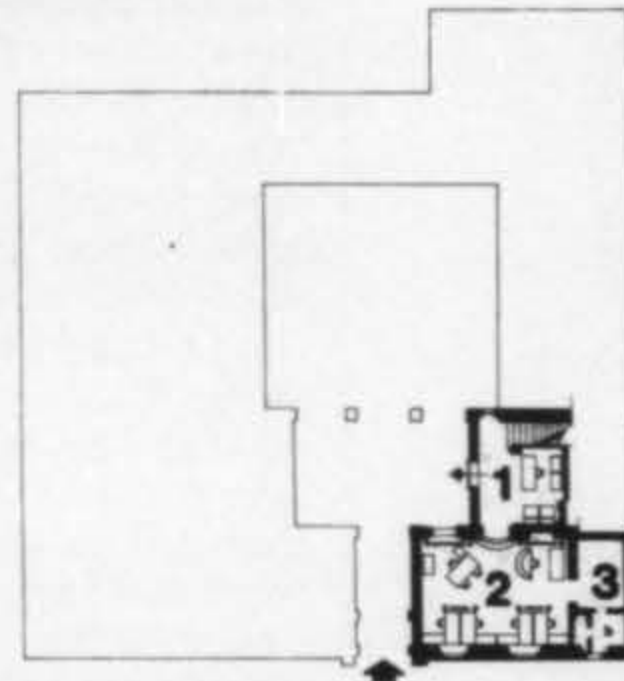
Above, right: the dome shaped lamp on the receptionist's desk is a clue that indoors a glass dome roof is directly above. Subtle paint layers make the air, not the walls, seem slightly lilac, but there is no ambiguity at all about the impeccable clear red chosen for office chairs (far right).



FIRST FLOOR



MEZZANINE



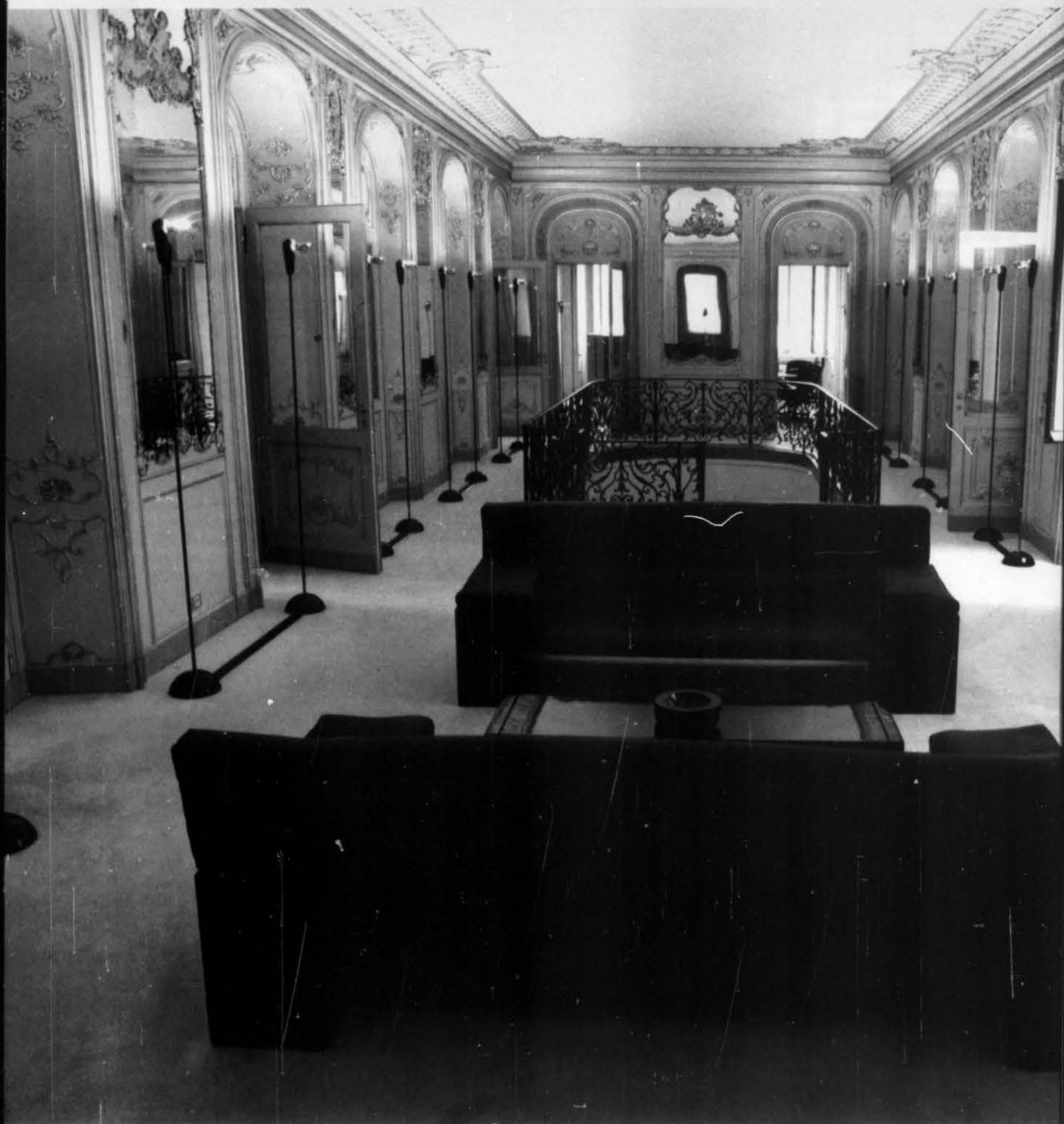
GROUND FLOOR
LEGEND

- | | |
|--------------------|--------------------|
| 1 Reception | 10 Infirmary |
| 2 Transfer | 11 Employees' room |
| 3 Safe | 12 Comptroller |
| 4 Exhibit | 13 Exchange |
| 5 Director | 14 Deputy Director |
| 6 Credit | 15 Conference |
| 7 Accounting | |
| 8 General services | |
| 9 Kitchen | |



Interiors abroad

A procession of lights





microscopic specks of gray and brown, the effect is the walls seem white. It's the air around them people perceive as lilac—flattering and somehow vibrant. The lacquered desk and tables in the bank director's office, preceding page, set up their own resonance, reflecting in depth the light-sliced vertical blinds and the room's grand coffered ceiling.

Sinuous conceptual lines appear first in the bank's entrance hall as a playful, curving handrailing. It arcs in, guiding visitors to the wider side of the staircase. Halfway up, the black leather railing bows out, suggesting a balcony, a place to pause and perhaps look back. In the second floor hall of mirrors, the cordoning conceptual line is a procession of pairs of floorlamps marching the length of the room, defining both vertical and horizontal edges of this inner space.

Light, like a Pied Piper, beguiles people up through the three levels of the bank. "In the reception area, the light seems quiet," says Ambasz. "But ascending the stairs, seeing the dome, perceptions shift. You feel it's a sunny day. Perhaps it's not. This is Milan, the city of fog. Actually the dome, since it's in the courtyard, we lit artificially from outside. Climbing further up, light seems richer, reflecting off the white marble tables in the mezzanine exhibit area and three windows. Then gold starts appearing. Reaching the hall of mirrors, the sensation is that light is coming not from lamps but from all the gold. Of course it isn't. But that's the perception. Visitors haven't seen good paintings or extraordinary sculpture but they *feel* they have gone through a rich space." (Melissa Sutphen)

Melissa Sutphen, based in New York, writes about design-related subjects.

Project: Banque Bruxelles Lambert, Milan, Italy, branch
Designers: Emilio Ambasz/Giancarlo Piretti

Lighting: Bip floor lamps and Ipotenusa desk lamps by Flos (us distributor Ai); Tomos flexible desk lamp by Sirrah (us distributor Castelli)
 Desks/tables: Orseolo directional desk, Loop managerial desk, Sullivan office system, Deco containers, and Delfi marble table all by Simon (us distributors icf and Abitare); low tables by Poltronova (us distributor Stendig)
 Seating: Saratoga couches by Poltronova (us distributor Stendig); Vertebra office seating (produced by Krueger in us and Castelli in Europe under Open Ark license)
 Carpeting: Louis DePoorter (us distributor Capel)

Photography by Paolo Gotti

Left: Ambasz and Piretti tilted tops of the white exhibition tables to give their space a certain tension. Far left: floor lamps appear vibrant black amid the gold because they were fabricated a deep blue.

Interiors controversy

A question of context

Knoll's new showroom in Boston, a strident gesture of Modernist architecture in a street of traditional houses, delivers a message in our time. Kent Bloomer reviews its impact and significance.

The Knoll Building in Boston by Gwathmey Siegel & Associates of New York demonstrates both the strengths and weaknesses of adherence to a traditionally strict system of building design. There is no difficulty in sensing the considerable intelligence and care delivered to this building by its architects and clients; and indeed there are some interior spatial experiences which are very exciting (the stairway) and some visual moments which are very beautiful (the painted response to color transmitted through glass block in the rear wall of the first floor).

The style of the building derives from a machine aesthetic in which it is believed that the exterior should communicate the multiple spatial functions of the interior, that the interior should be developed from a plan of efficiency, and that its architectural form should be expressed by the primary geometries intrinsic to the elements of construction, i.e. the columns, the walls, the handrails, etc. This commitment to the expression of basic structure is appropriate to a Knoll showroom for a collection of furniture which has derived historically from a similar "industrial" design philosophy; although perhaps Knoll has placed more emphasis on the sensuality of materials (leather, polished metal, fabrics, and carefully machined wood). Gwathmey Siegel has clearly chosen to emphasize the abstract rather than the material properties of the machine (or perhaps mechanistic) aesthetic tradition.

Pieces from the Knoll collection are served well by the showroom which houses fabrics and domestic furniture on the first floor and office furniture systems on the second and third. Although the floors are only about two thousand square feet apiece, the majority of Knoll offerings are exhibited, and feelings of spaciousness, relaxation, and even privacy are provided for the visitors and staff. Each of the sections containing a category of merchandise such as textiles, draperies, chairs, and catalogues, are skillfully zoned, self-advertising, and comfortably accessible. The total body of merchandise is easy to "read" and each individual item is well lighted and occupies a world of its own. Indeed, the entire second floor is illuminated adequately by fixtures integral with four bays of the Knoll Zapf furniture system that is on exhibit, with some occasional assist from free-standing metal cylinders' up-lighting. Thus the designers must be congratulated for having orchestrated so superb a display of objects.

A philosophy of design so well suited to the display of objects, however, may not be as well suited to purposes which are less obvious and may be more poetic, contextual, and narrative in a public sense.

Traditional setting

The most disturbing aspect of the design is the exterior facade on Newbury Street. My experience of encountering the facade was to become slightly depressed and puzzled. Its design was somewhat familiar, graphically precise, and seemingly the "right size." The light gray colors of the masonry and metal panels are relaxed, different, but not aggressively competitive with other tones on the street. Like the interior of the building, the facade registers intelligence and seriousness. Why then a feeling of depression?

I ultimately concluded that the facade, in trying to express the dual function of the interior (i.e. a three-level showroom in the bottom half and three floors of offices in the top half), delivered to Newbury Street a mixed metaphor. On the one hand, the building is not high enough to be an office building with a major showroom (or store) capturing the street level; and on the other hand, the building is not low or broad enough to be a big store with a few bands of office windows above behaving like a cornice. The facade actually reveals a store occupying the bottom half with three somewhat diminutive and lonely levels up on top. The feeling of depression, I suspect, comes from a regret that the building is not significantly taller so that the office bays could acquire some authority, or that the latent expression of an office tower (as offices) was not abandoned so the top half of the building could engage more directly in the composition of the bottom half.

The design of the storefront itself is intriguing. By projecting into the sidewalk with a curved bay and display window it engages the passerby in keeping with the lively street life of a commercial Newbury Street. Although Newbury Street is a street of many styles, all the buildings in the block containing the Knoll showroom are traditional in the sense that they possess bottoms, middles, and tops, i.e. base as entrance, body, and upper beltcourse, mansard, gable, or cornice. Once again, the geometric expression of dual vertical content refers to an alien and less appropriate order.

Another zone which expresses use rather than ceremony is encountered immediately

inside the entrance to the building. Here a minimal lobby provides direct access to the Knoll showroom ahead as well as access to fire stairs and an elevator. So efficient and sparing of redundancy is this lobby that the most dominant feature is the red fire alarm and fire alarm directory in the center of the elevator wall. Perhaps this lobby could be justified as an interval functioning as a no-place between the splendors of Newbury Street and the attractive interior world of a Knoll showroom. But that would be its only serious architectural justification.

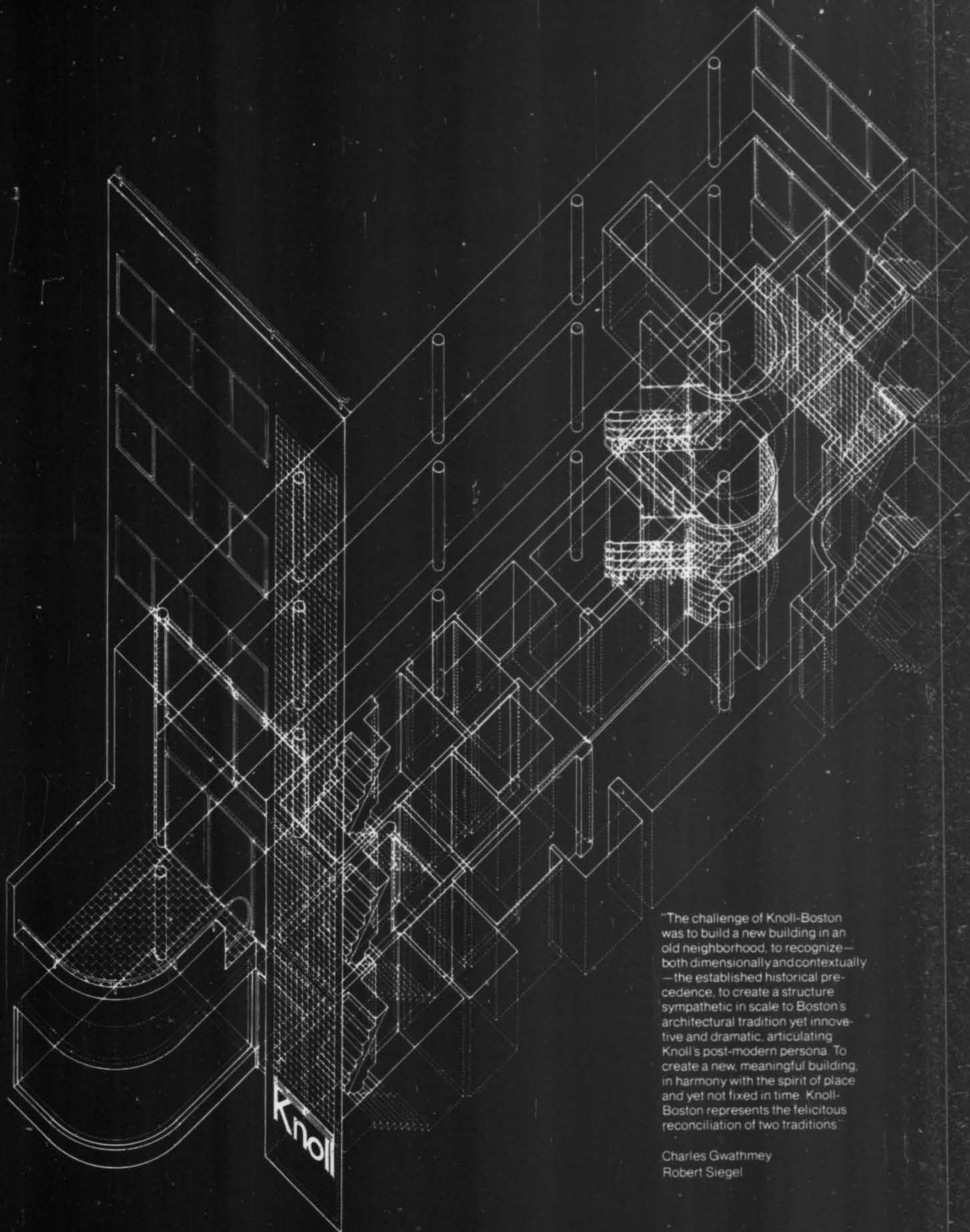
Once again, inside the showroom world of objects, the architecture takes command and must be criticized on its own terms.

The textile wall opposite the main entrance is really the interior facade. Along this wall the columns are free-standing and form a colonnade which projects vertically through all three levels of the showroom. The wall opposite the facade does not have a colonnade and is subdivided with functions of entrance, exit, storage, service rooms, etc. You are expected to primarily address the interior facade which is the longest dimension in the building. This orientation is architecturally successful and somewhat monumental. The individual columns are painted a reddish hue which nearly perfectly captures the refracted color of red brick in the back alley transmitted into the store through a glass block wall. This is a magical example of abstractly delivering an exterior quality to an interior. In the back of the showroom this wonderful boundary of light and color is reflected by the adjacent wall in a large mirror which is the continuation of the surface of the textile wall.

Tendency to horizontality

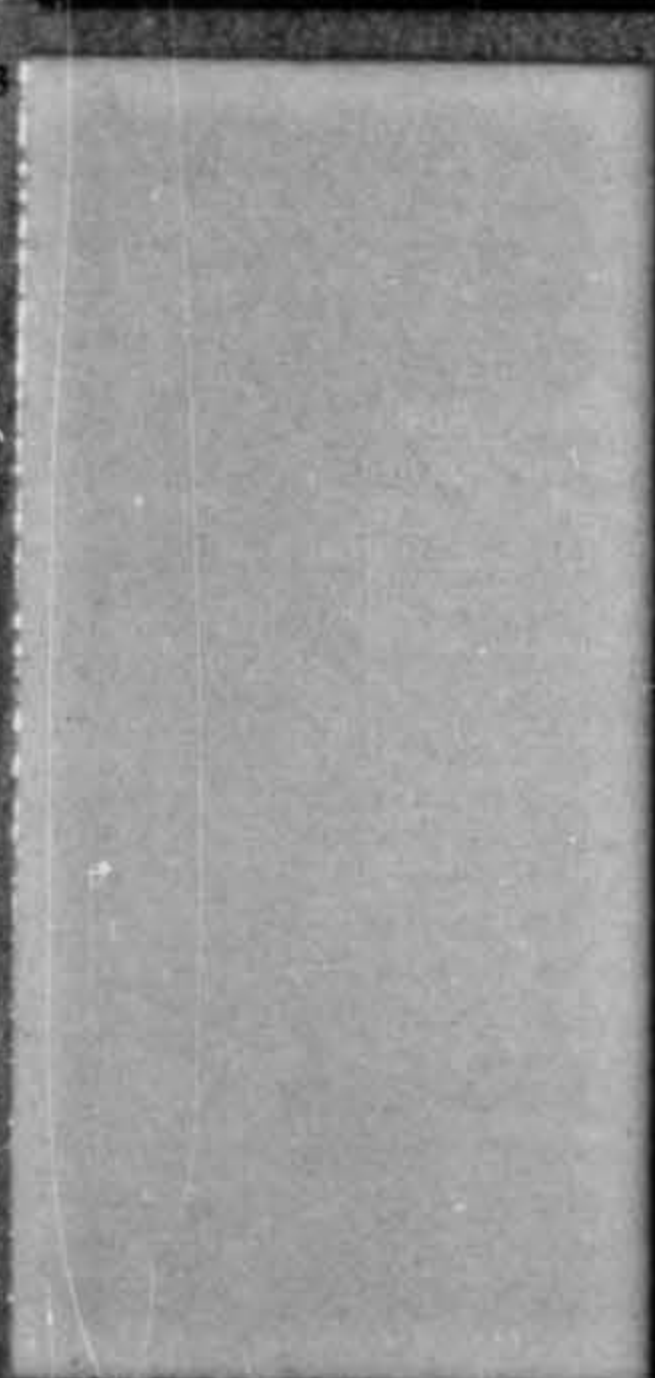
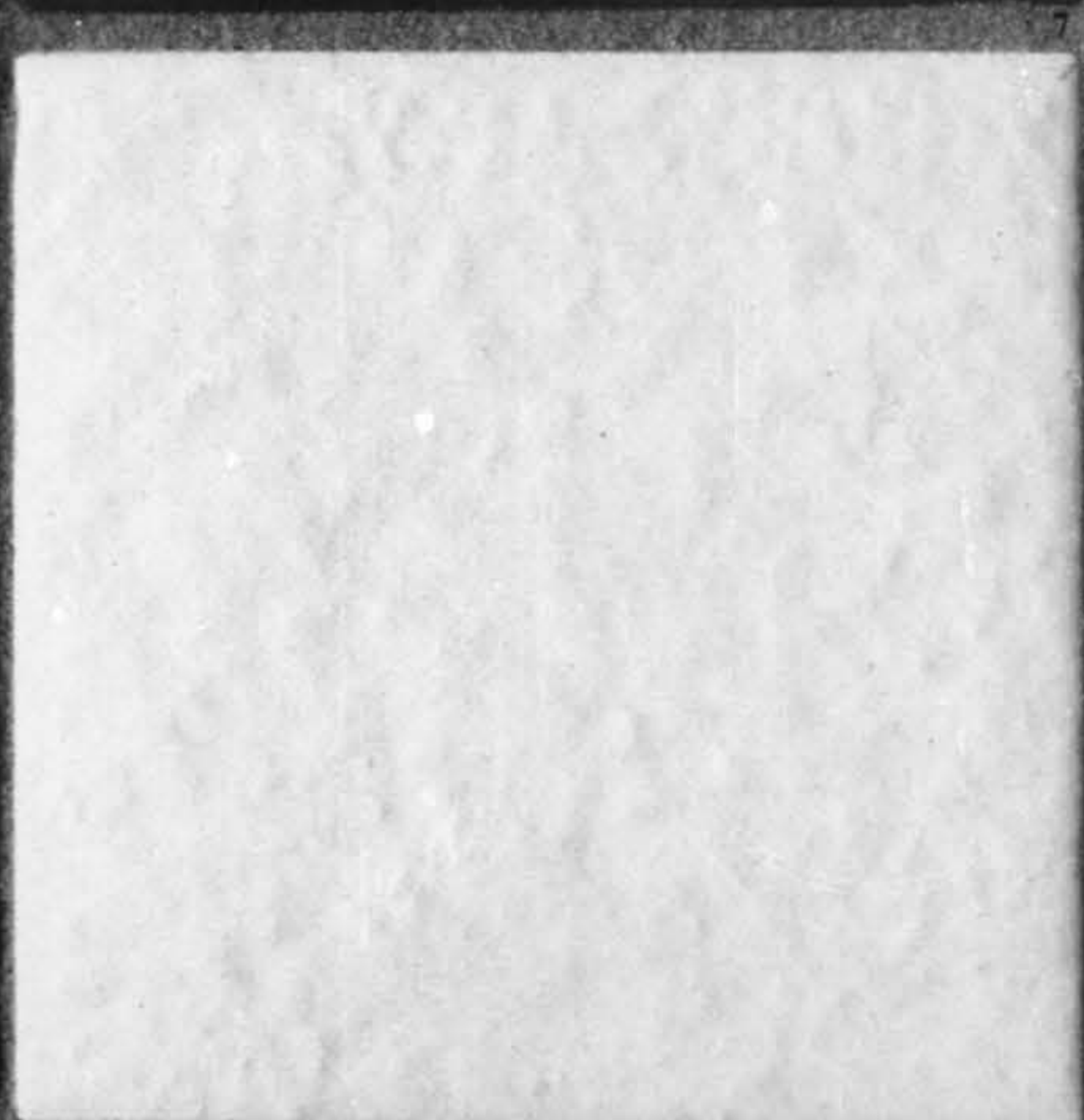
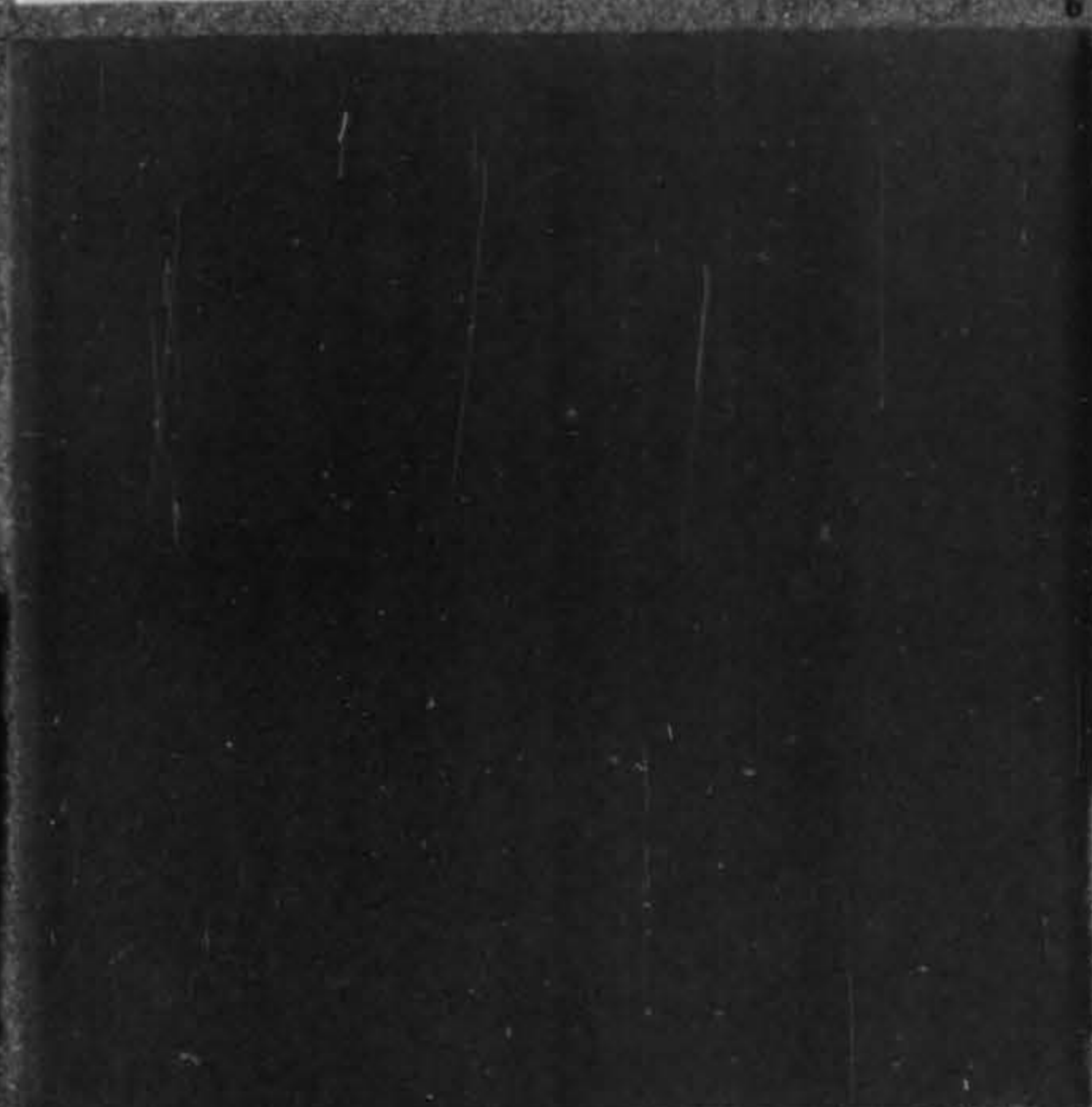
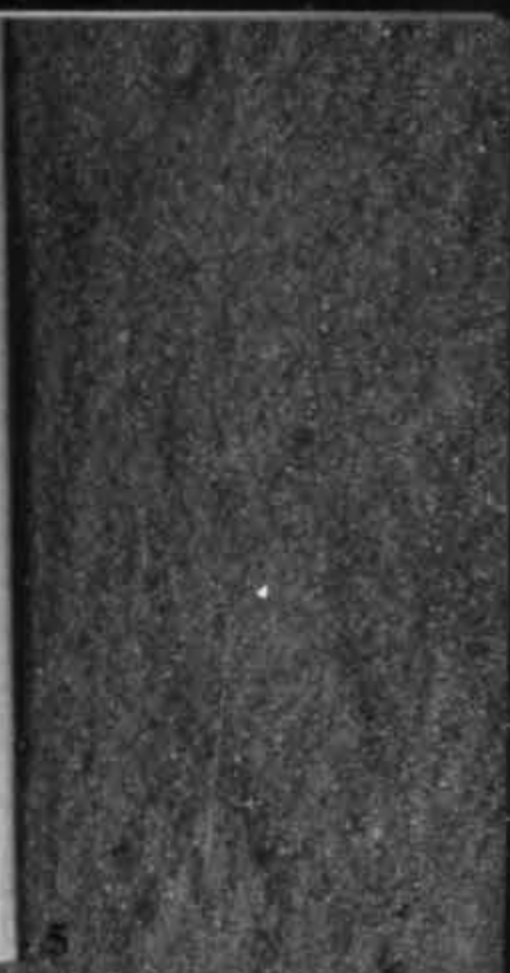
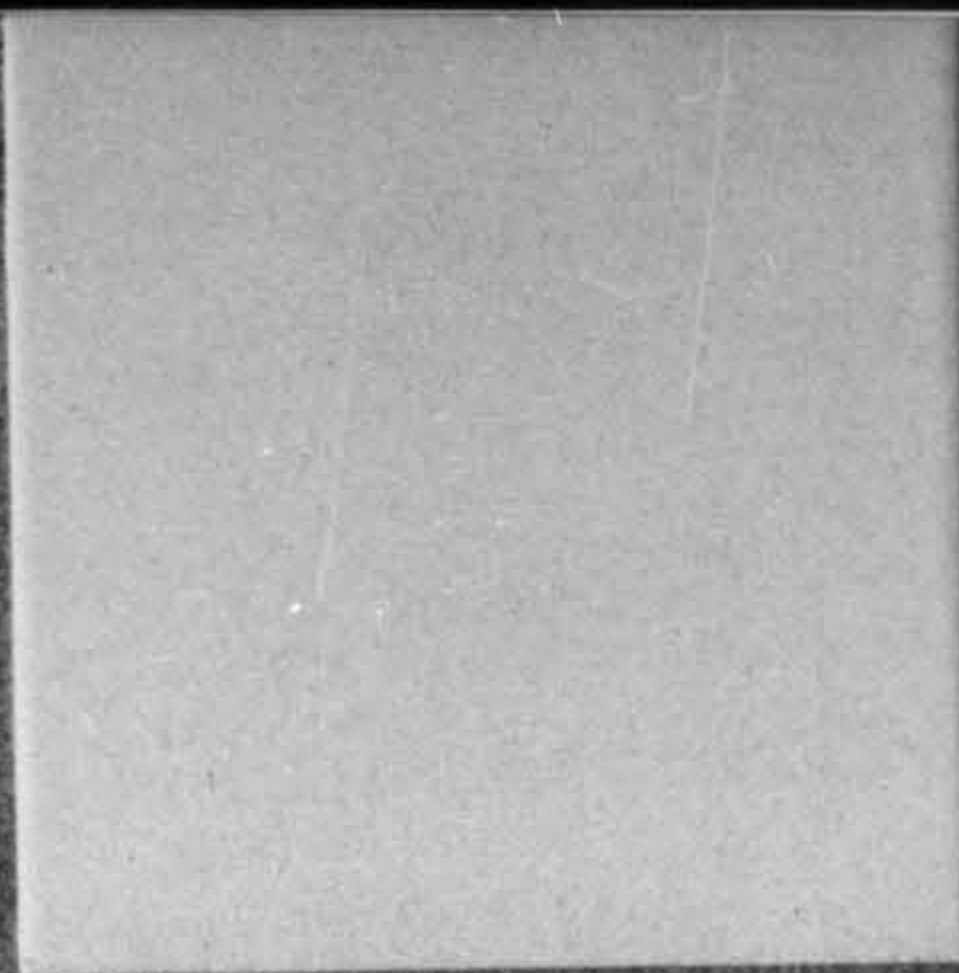
Equally wonderful is the small staircase leading to the second and third levels. Each element, the pipe railing, the column at the head of the stairs surrounded but not touched by a handrail, the curved glass block at the head of the stairs, and the two bands of white neon marking the center of the ceiling, combine to create a festive world of climbing and descending. The splendid potential of relating Euclidian geometry to human choreography is demonstrated in this stairway. It is unfortunate that the vertical articulation embodied in the staircase does not monumentally influence more dimensions of the showroom, but is instead restricted to its own minimal territory.

continued on page 112

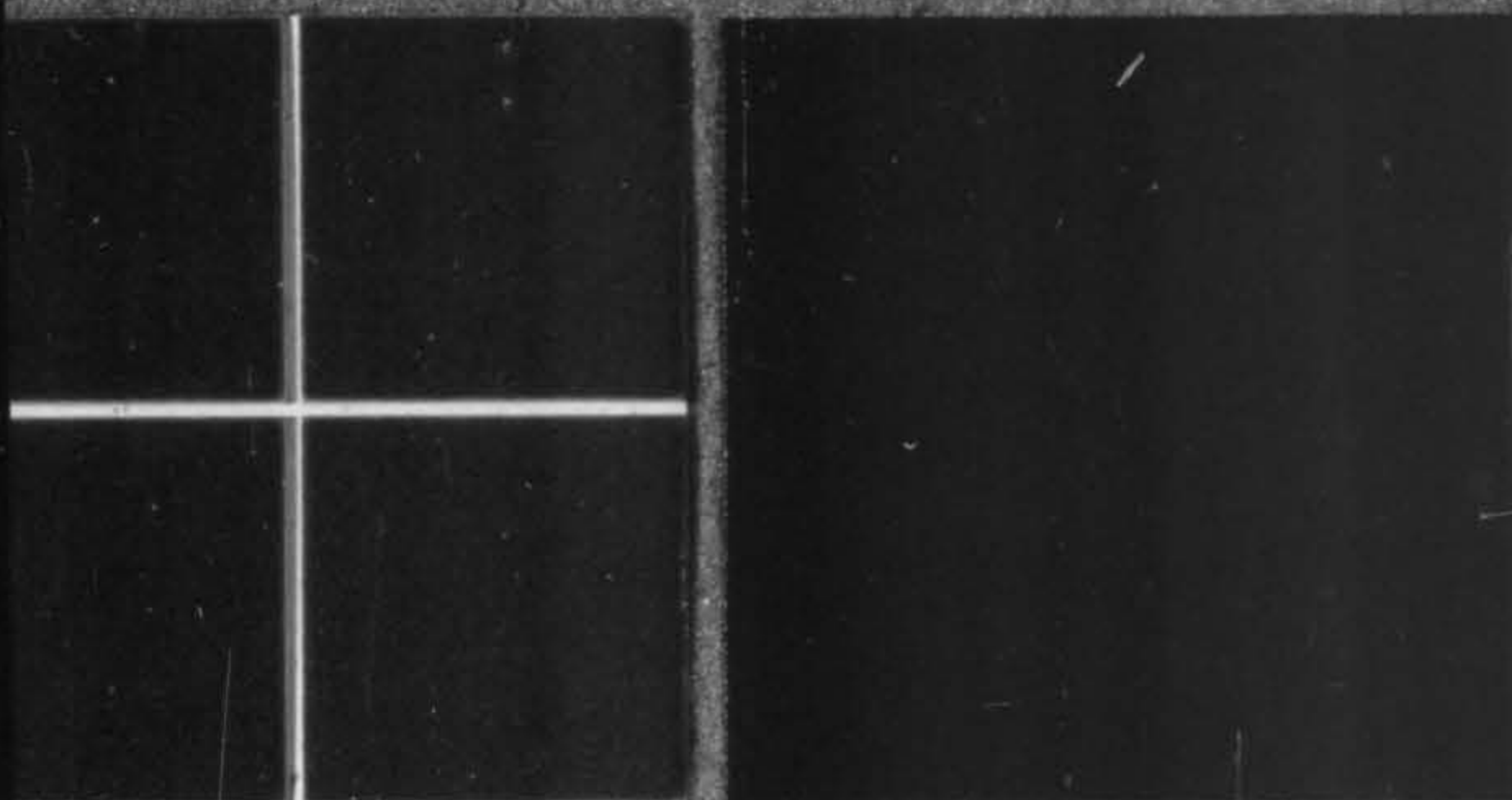


"The challenge of Knoll-Boston was to build a new building in an old neighborhood, to recognize—both dimensionally and contextually—the established historical precedence, to create a structure sympathetic in scale to Boston's architectural tradition yet innovative and dramatic, articulating Knoll's post-modern persona. To create a new, meaningful building, in harmony with the spirit of place and yet not fixed in time. Knoll-Boston represents the felicitous reconciliation of two traditions."

Charles Gwathmey
Robert Siegel



PUTTING THE HEAT ON CERAMIC TILES



Materials in the news

Decorative tiles have a dual role both as surfacing and energy-saving thermal mass

Thermal efficiency signals the wave of the future. Designers are now exploring the use of ceramic tiles as a passive solar heating method, and with attractive results. The tiles, when used with thick cement subsurfaces, have thermal mass—they retain heat by acting as a storage medium, and they are available in bright colors and designs for functional good looks.

1,7, **Tuscany**, in Sapphire and Cloud, is a color-glazed, craze-resistant tile for floors that is used as a reflective, passive heating element because its glazed surface reflects heat and light. It may be best used in conjunction with dark-colored absorptive tiles on the walls and ceilings.

2,3,4, **Caribbean** in black, white and blue, is a non-vitreous ceramic tile recommended for vertical use. Its glaze makes it a heat reflective surface, especially the light colors. The tile's surface helps reduce the temperature swing—the difference between the highest and lowest temperature in an interior—by reflecting heat off the floor to a dark-colored ceiling where it is stored and later radiates when the sun goes down.

5,6,9, **Siena**, in Blanco, Blue and Brown, is designed to be an absorptive surface because of its eggshell textured surface. It has subtle shadings and is recommended for interior walls, floors and counters. While it has applicability as a passive collector, the grained surfaces are designed to be slip-resistant, too. When used as a collector, a cement subsurface of from four to 16 inches is needed to store the heat. The size of the subsurface depends on the size of the room to be heated.

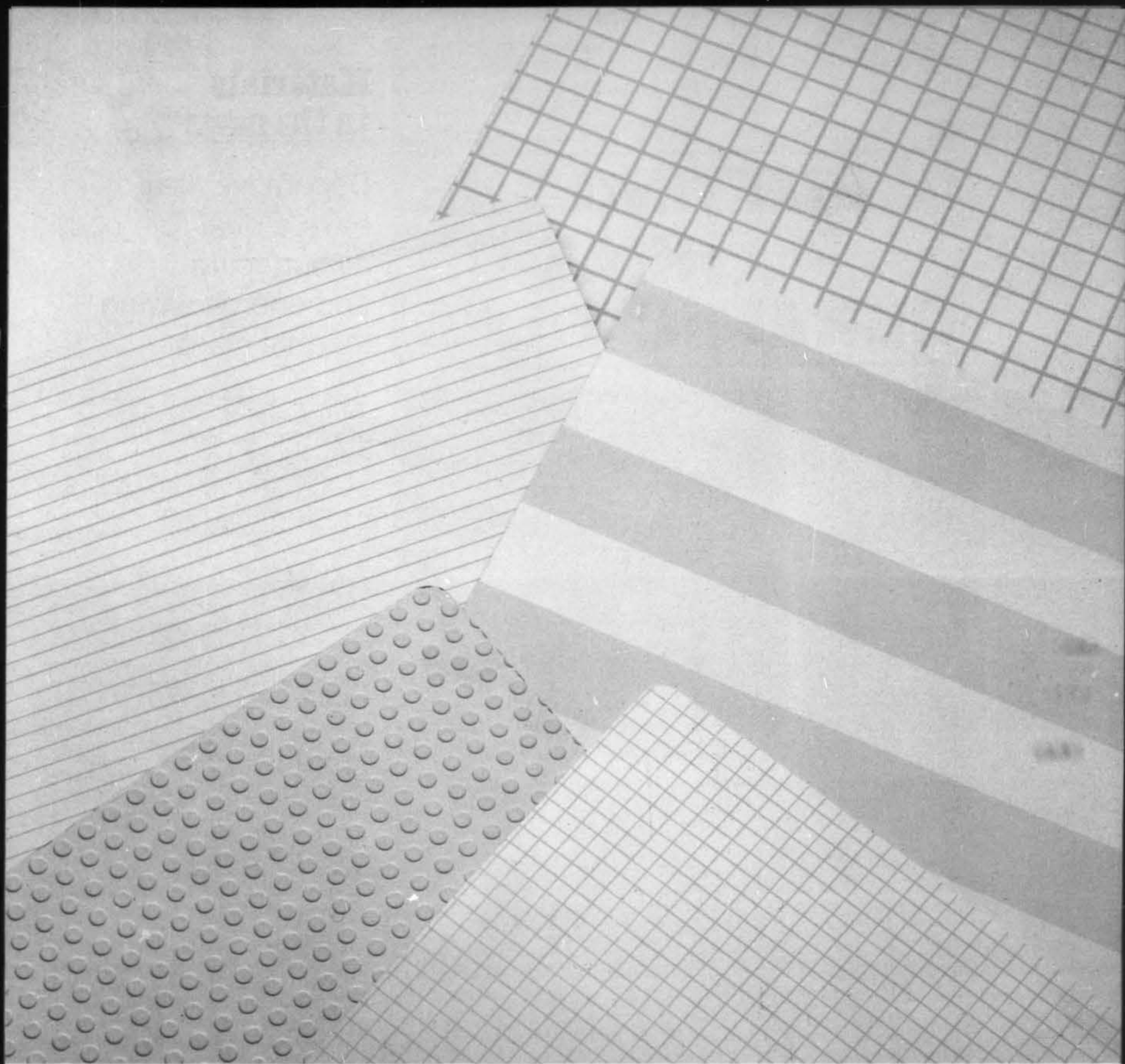
8. **Crystalline**, in Cobalt, is a fine-textured glazed tile that looks like four tiles within one tile. It may be used for passive absorption on a floor or a wall, or on a wall where a greenhouse has been added and where it acts like a modified Trombe wall.

10. **Primitive**, in Flint Blend, is a dense-bodied tile that has a hand-crafted look. Its heavy construction and dark color make it an excellent passive absorption tile, used on a floor with a cement subsurface or on a wall.

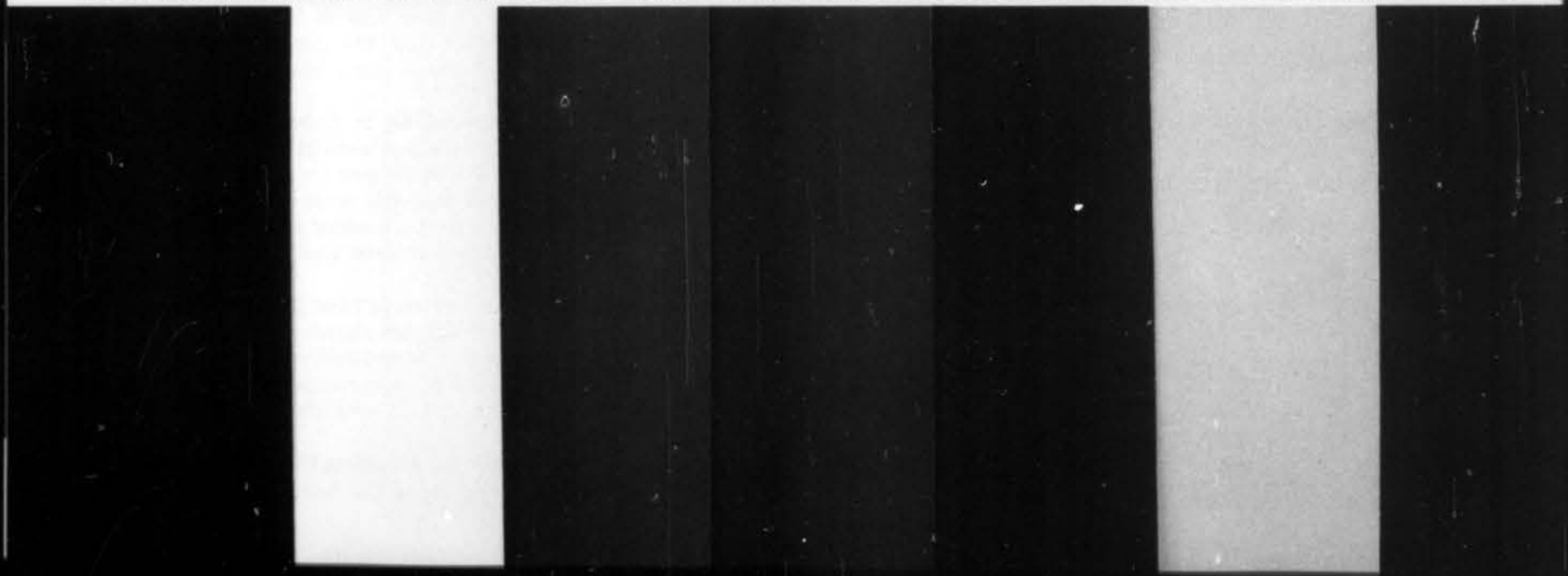
All tiles by American Olean.

circle 260

Photography by Leif Schiller



Above: clockwise, Maxi Graph, Stripe, Graph, Disc, Pin Stripe, and Lacquer in beige. Below: black, white, burgundy, brown, hunter green, gray, and navy blue.



PLASTICS THAT DON'T LOOK LIKE PLASTICS

Formica's Design
Advisory Board
adds textures,
geometrics and
high gloss

After three years, Formica's Design Advisory Board—Charles Boxenbaum, Alan Buchsbaum, Joseph D'Urso, Gamal El-Zoghby, Richard W. Hobbs, Donald Singer, Margaret Larcade, Tony Moses, Billy McCarty, Charles Morris Mount, Barbara Ross, John Saladino, Paul Segal, Barbara Schwartz, Ristomatti Ratia, William Turnbull Jr., Valerian S. Rybar and Mary Wolters—have produced the first phase of laminates that bring a new integrity to plastic surfacing materials. "They're a celebration in plastic," says John Saladino of the five new geometric patterns called Design Concepts.

The series includes "Stripe," designed by Saladino, "Pin Stripe" and "Graph" designed by Barbara Schwartz and Barbara Ross, "Maxi Graph" designed by Margaret Larcade and "Disc" designed by Formica Corporation. They offer textures and a new high gloss to architects and designers and a new quality of design, in what has become known as an extremely durable and price-conscious surfacing material.

The 17-member Design Board is particularly proud of the lacquer finish which registers 104 on the lacquer scale, representing the highest recorded sheen in any lacquer material, they say. The new series is cast in what the Board describes as "basic" colors: five neutrals—black, white, gray, beige, brown—and three "visceral" colors—burgundy, hunter green and navy blue. "There are still people who are not fully committed to bright colors," says Saladino. "But for those who

are, the three bright visceral colors were developed after much consultation among the Board."

John Saladino's own contribution to the new designs, "Stripe" is a one-inch wide stripe pattern alternating in equal bands of gloss and matte finish. The design is one that suggests a sort of dressy elegance. "It can be used in the powder room, the bedroom, the bar, on coffee tables, vanities, and most certainly on executive office furniture," says Saladino. The gloss-matte interplay is typical of four of these new Formica laminates. The textural connection allows them to be used effectively as counterpoint to one another. "Pin Stripe," as its name suggests, is another dimension in gloss-matte parallel lines. In this pattern, fine glossy stripes are separated with a 5 millimeter band of matte color. The rigidity of the pattern distinguishes it as a formal statement in laminate, much like the classic pin stripe suit. "Pin Stripe" is designed particularly to be used in coordination with "Graph," a 5 millimeter check design. "Maxi Graph" represents a larger-scale grid pattern, a 10 millimeter check design. Saladino thinks of this "as a window pane check, like a French tablecloth. It looks like a nice fabric that is now a laminate."

The "Disc" design has the greatest textural contrast of all the new patterns. Its one-eighth inch diameter raised circular planes captures the feeling of industrial flooring in a scaled-down version.

To demonstrate the investment that For-

mica is making in this product, the company launched the Design Concepts at an exceptional celebration. Three hundred people attended a luncheon at the Lincoln Center's New York State Theater where seven giant columns forming arcades exhibited the new products on the promenade. President of Formica, Martin B. Friedman, declared that the company "feels strongly that the nation's building industries have not utilized the skills and insights of the American design community as fully as they might in providing worthwhile living and working environments." Friedman noted that with existing technology, the challenge of providing shelter has been met. "The other half of that challenge is design," he said.

The five new designs certainly break down end-user barriers as far as laminates are concerned, says Saladino. "For too long businessmen have been brainwashed into thinking that fake-looking laminates in walnut or butcherblock were the only durable commodity for a desk top. Now they can see that there are other options." And these options have their own inherent value and design quality. Backed by Formica, Barbara Schwartz and Barbara Ross are already at work on a new line of office furniture incorporating the new grids and stripes as are others on the Board. Concludes Saladino: "If these Design Concepts had been around when Thomas Jefferson built Monticello, they would have been included." (Elizabeth Marchak)

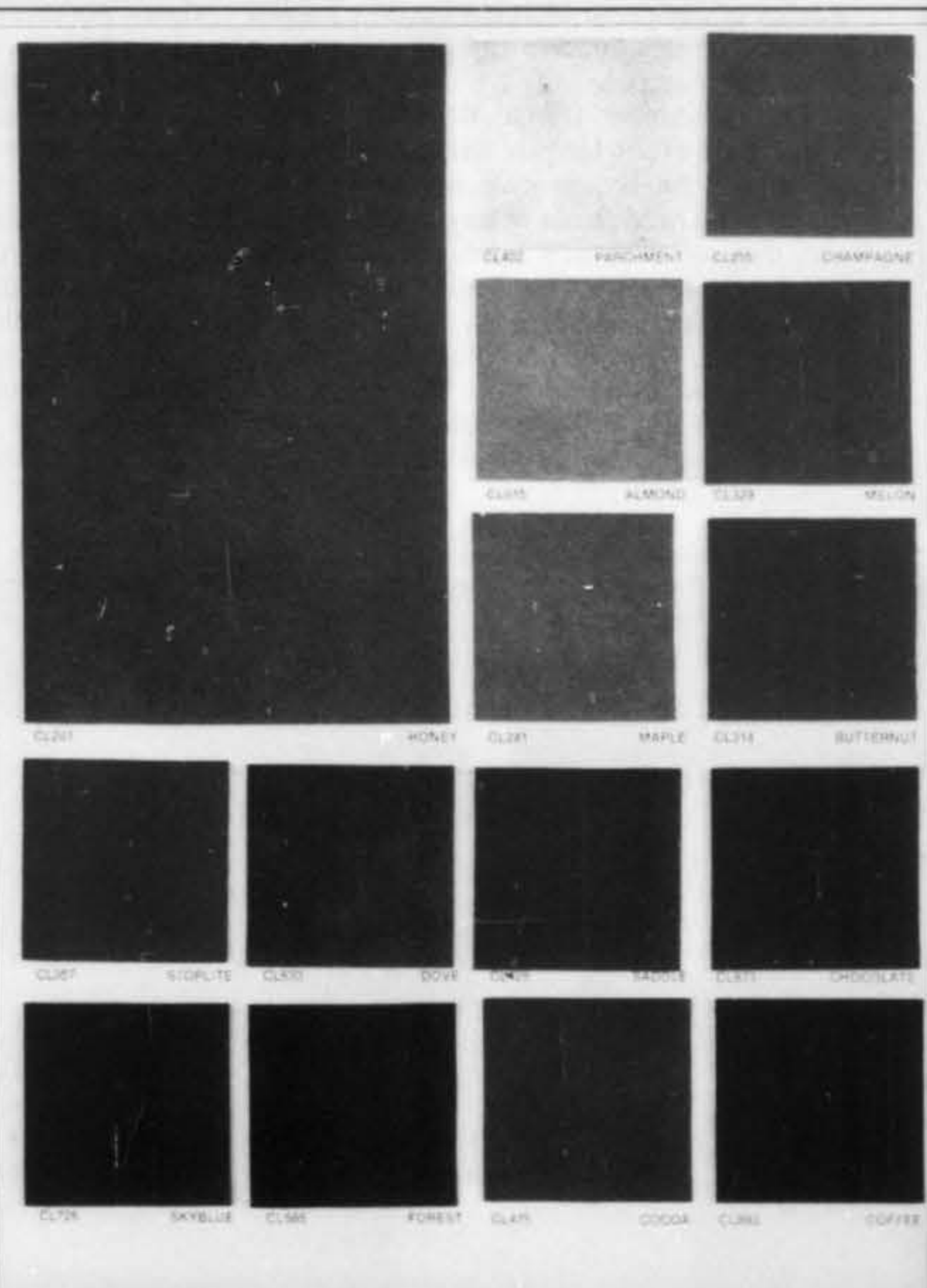
circle 217

Designers creating Design Concepts are Barbara Ross, John Saladino, Margaret Larcade and Barbara Schwartz.





Mini conference room encloses a round table and four chairs designed by Bob De Fuccio for Gunlocke, upholstered in Masland Duran's "Classic" upholstery fabric. Color sample card, below right, shows the complete range of "Classic" colors. Photography by Bradford Ensminger.



FLYING COLORS FOR A NEW VINYL

After ten years in research and development, a brand new non-imitation vinyl is here



Masland Duran's stylist Dick Vratana at the drawing board.

One of the high-tech developments in our twentieth century has been the creation of textiles from liquid chemicals. Millions of dollars are poured into research and development in this area every year. Hundreds of pilot programs are launched and tested but very few of these products come through to final success, to be introduced as a serious competitor in the marketplace. This is why, when a new fabric is backed by its manufacturer for major penetration, the product is surely something to report on with a full measure of respect. Such is the case with a new vinyl called "Classic" from Masland Duran.

The product marks a distinct turning point in the development of vinyls for the design industry. "Classic" is probably to Masland Duran what "Ultrasuede" was to fashion designer Halston several years ago, when he created clothes in a suede-like fabric with singing colors and a wash-and-wear character that real suede has never shared. "Classic" is tough and with its suede finish appearance, will do well in a multitude of applications for contract design: upholstery, panel systems and acoustic wall coverings, for example. Along with its durability, goes a specially soft, pliable quality which marks the news in its development.

Many properties

It begins as a liquid vinyl compound with many built-in characteristics. One of the requirements in the research and development stage was the integration of flammability standards. "Classic" is manufactured to meet some of the most stringent codes, including the Federal Government's CCC-A680-A standards, Boston Fire Department Code,

New York Port Authority Code, and the Motor Safety Code.

"Classic," explains Masland Duran's stylist Dick Vratana, a Chicago Art Institute design major who has worked in synthetic textiles for 20 years, "has been produced with its own character. We're not trying to imitate or duplicate anything, we are establishing a textile that stands by itself. Today we are several steps away from copying the leather industry, though vinyl unfortunately will always have to live with that stigma. Years ago, I had to steal and cheat to get the latest leather color chips. Now we can measure up in embossing and coating, and we are originators in color."

"Classic" is literally poured as a liquid compound on to a piece of high-quality, heat-resistant casting paper in its first stage of development. It gels, and then a second coat is poured on. When that gels, a flexible backing fabric is brought into contact. This sandwich is passed through a heat process where it rises and expands like a cake. Paper is stripped off and the fabric with vinyl is ready for printing. When it comes out of the casting process, explains Vratana, "it has no depth." Two character leather prints, a grain and a mottle print, are applied one on top of the other to give a very subtle three-dimensional appearance to the finished cloth.

Color effects

What pleases Vratana most about the end result is the quality of color. "With this vinyl compound, we have a great deal of leeway with pigment, a lot more freedom than in the past few years. Vinyls up to now have always tended to be dark, with never a clear white in the shade card. The new compound

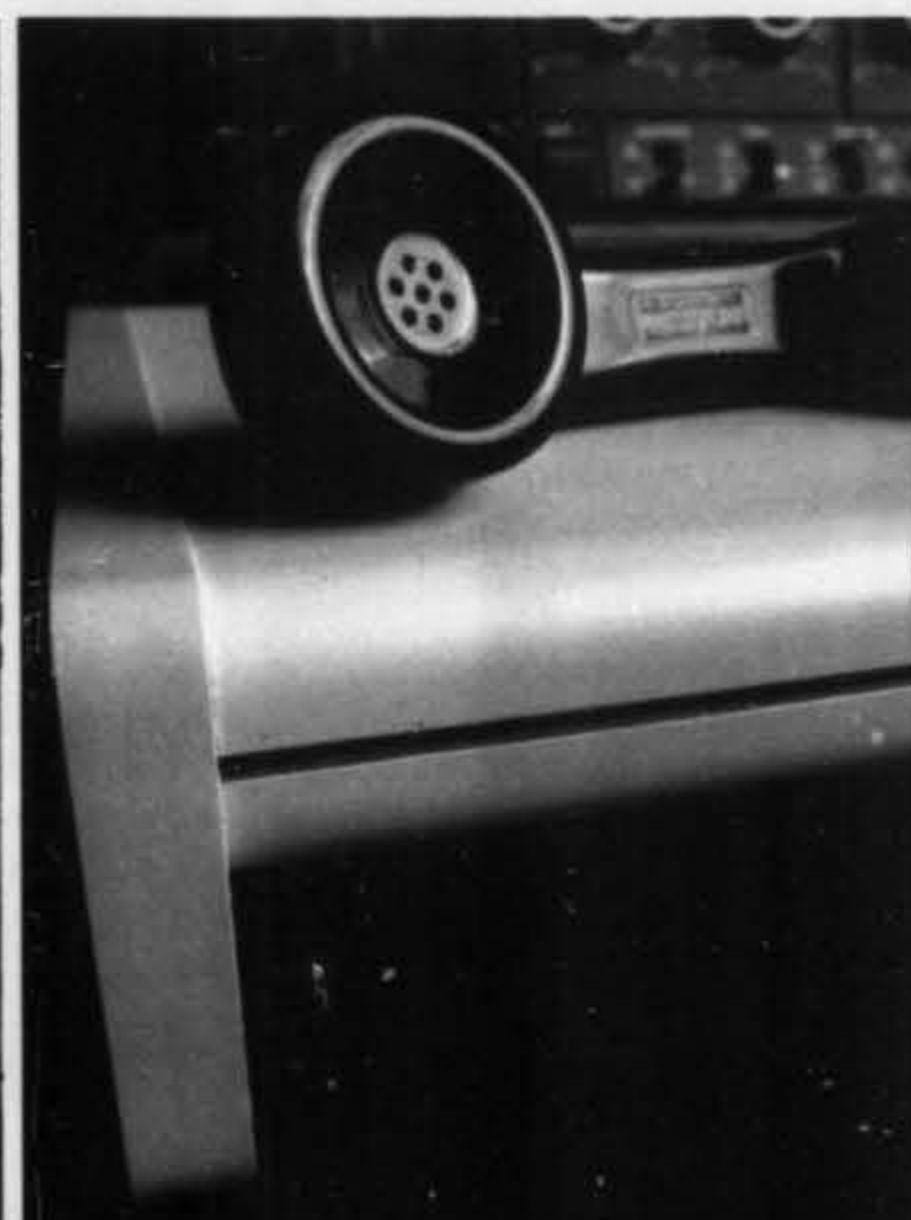
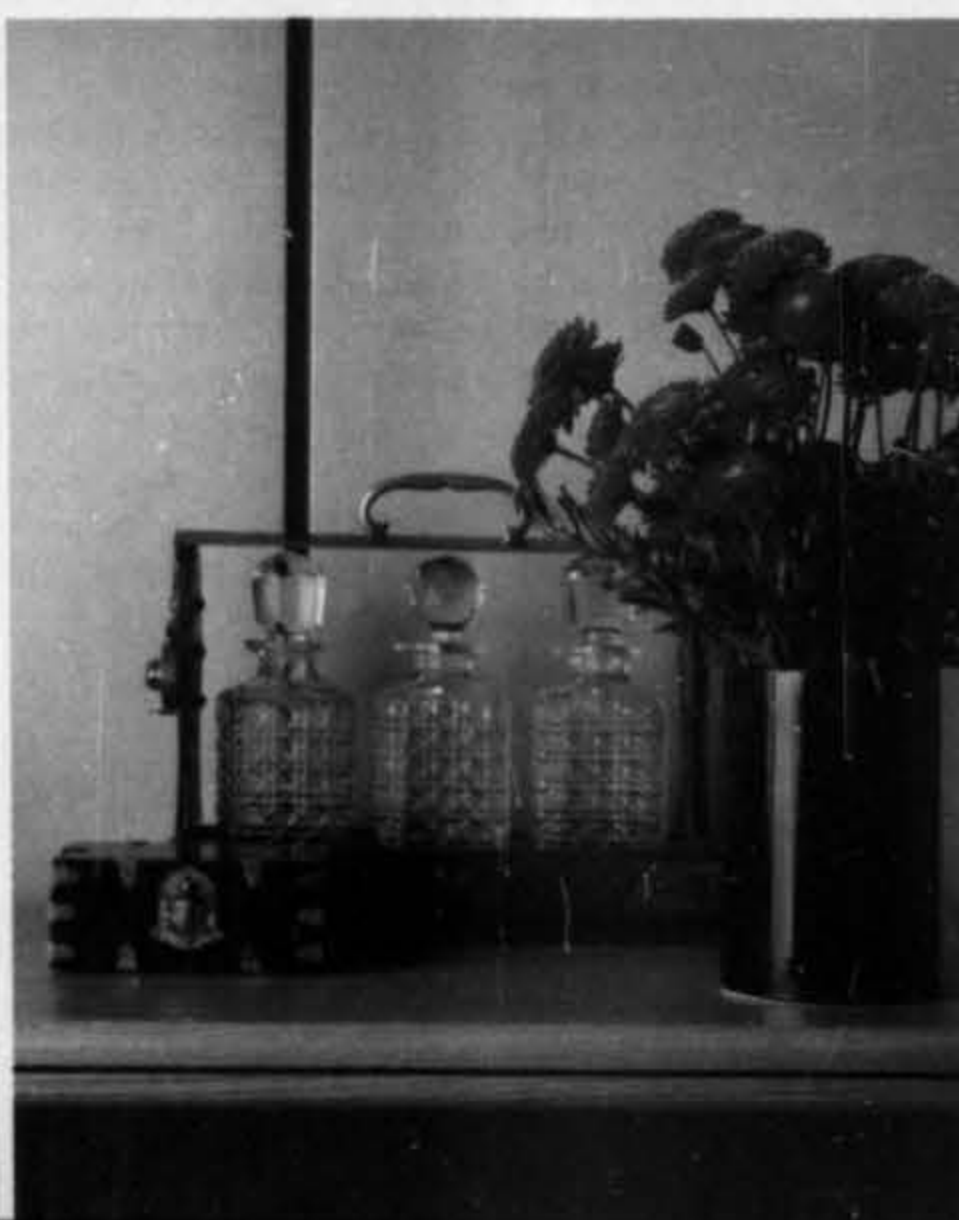
with a totally different chemical construction allows pigment to be introduced at two stages, and the result is a big improvement in fully saturated, clear colors. "In addition to Stoplite red, seen in the photographs opposite, there are 14 other colors: dove, parchment, champagne, almond, melon, maple, butternut, honey, saddle, chocolate, cocoa, coffee, sky blue, forest green, all conceived and developed by Vratana and designed to give the textile its upscale, sophisticated, classic image. None of these colors are fad colors, or accents, "they are ones that will last, pure basics, true classics," he adds. "They are the outcome of many years of observing the contract market and walking through Neocon, talking with buyers, designers and specifiers all over the country." Vratana feels they will find a particular niche in the office systems market, possibly even as panel upholstery, since the cloth is non-reflective and has sound-absorbing characteristics.

When Masland Duran's public relation advisor brought the initial samples to Interiors for inspection in February, the "Classic" story was slated for a Neocon launch. To reach more designers with the news and boost the interest in this fabric at the show, we offered to coordinate an exclusive Interiors Initiative project, showing the product in a special end-use situation. The Gunlocke furniture company, enthusiastic to be part of such a project, cooperated in our concept. Thirty yards of "Classic" were dispatched to Gunlocke's Weyland plant to be cut and measured for four pieces of Gunlocke furniture—chairs designed by Bob De Fuccio. A mini-conference area was staked out in the New York Gunlocke showroom for photography. Two weeks later, the four chairs, trucked in from upstate New York, arrived in their "Classic" upholstery. And then it was up to photographer Bradford Ensminger to bring out the clear, vibrant color of the upholstery along with the fine quality oak in Gunlocke's office system and furniture. The results are shown on the opposite page. The editorial effort seemed appropriate for a product that is clearly a first in its field. After 10 years in R + D, it took almost two years to get "Classic" into production. "I can't tell you how many times I modified it," admits Dick Vratana. "But the fine-tuning brought it up to a level that gives a new respect to vinyl." (Beverly Russell)

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Full-height system in wood veneer used to enclose a board room. The finish is an alternate to baked enamel steel. Shelves (below) show hang-on capability. Boardroom designed by Massimo Vignelli and Doug Stead. Furniture by Sunar. Carpet by Stratton Industries. Photos by Andrew Russetti/Camera Works



This month's system

The need for privacy

BY JOHN PILE

"Going open" becomes much easier with Hauserman's full height systems

The endless argument of the office planning profession about open vs. "conventional" planning may be destined to diminish with the arrival of systems that make the choice less agonizing. The growth of acceptance for open planning has faced resistance from many users to-be who would much prefer to cling to their familiar enclosed offices. Managers become convinced about flexibility and, perhaps, economy and authorize open schemes while worrying that, after it is all built, the project will be a disappointment. An often proposed compromise, open plan for some areas, closed offices for others, has been a questionable approach because it blocks the flexibility which is a prime advantage of the open approach, and because it seems to create two classes—Chiefs and Indians—easily distinguished by their different surround and furniture.

Hauserman, long a leader in movable partition systems, developed a system, full height, flexible and private, as a complement for open plan projects. Unlike any other system that has appeared to date however, the full height panels are fully compatible with hang-on components for open or "landscape" offices. For the office planner and his facilities management client, this opens up a number of attractive possibilities:

1. Open and private office spaces can be mixed with furniture components fully interchangeable and matching in details and general appearance.

2. Areas can be switched from open to conventional planning and back again with the same easy flexibility that is the norm of open planning.

3. Partially open work spaces become possible—with full-height and low panels in combination, with no loss of flexibility.

All of this makes deciding whether to "go open" much easier since the decision need not be total nor irrevocable.

Achieving this was a matter of converting the established, highly sophisticated technology of Hauserman's movable wall systems. Movable walls are normally made in panels dimensioned to fit a building module and a given ceiling height. The Hauserman full height system begins with standard width modules of 44 inches and 30 inches which

match a full line of wall hanging elements that are equally usable on low panels for open plan areas. Full height panels are available in various heights, and a telescoping height adjustment in both the base and head of the panel permits a plus-or-minus 3-inch adjustment.

The panels bear on the floor with leveling pins designed to push down on the carpet to a hard surface so that any marking of carpet will be minimal and "self-healing." Ceiling connection is by a clip and ceiling channels which attaches to an exposed T-bar at any point to form a "node" of stabilization. The bar need only be steady against lateral movement since the panel does not exert upward pressure. At the side meeting point of panels, a soft vinyl strip neatens and seals the joint, but still permits access to the slotted strips on which panel-hung components can hang at 1½-inch increments. Hanging is accomplished by inserting small clips and adding components.

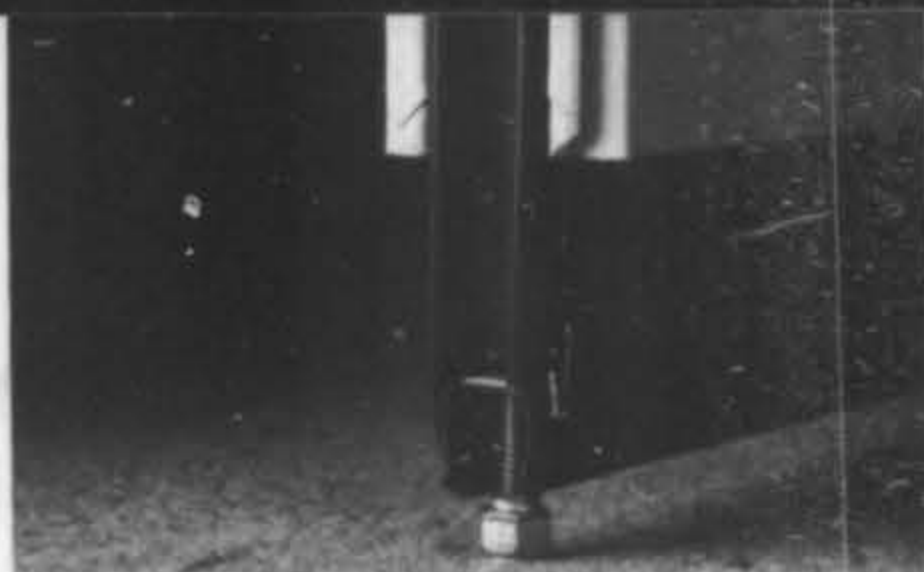
Finishes available are baked enamel paint, wood veneers, and fabrics. Compatible glass panels, with or without an attached guard rail are available.

Wiring can travel vertically from the ceiling in a 14-inch power column, 2¼ inches thick to match standard panel thickness permitting a flush wall. Wires can travel within a power column, but must be introduced at the top through a "wiring bypass" accessory. Hauserman's award-winning ambient and task lights hang directly on the wall panels.

All elements of the system are "user-portable" and leave all floor, ceiling and wall surfaces undamaged. Two-man portability is easy, using lifting handles that fit into the edge strips. An STC (sound transmission coefficient) of 38 insures enclosed spaces with excellent acoustical privacy.

Using the conventional 60-inch module dimension, a two by three module office occupies 150 square feet. However as a final bonus, it is pointed out that the Hauserman 44-inch module generates offices (or workstations) that are space efficient; a two panel by three panel space is an acceptable private office of only 81 square feet.

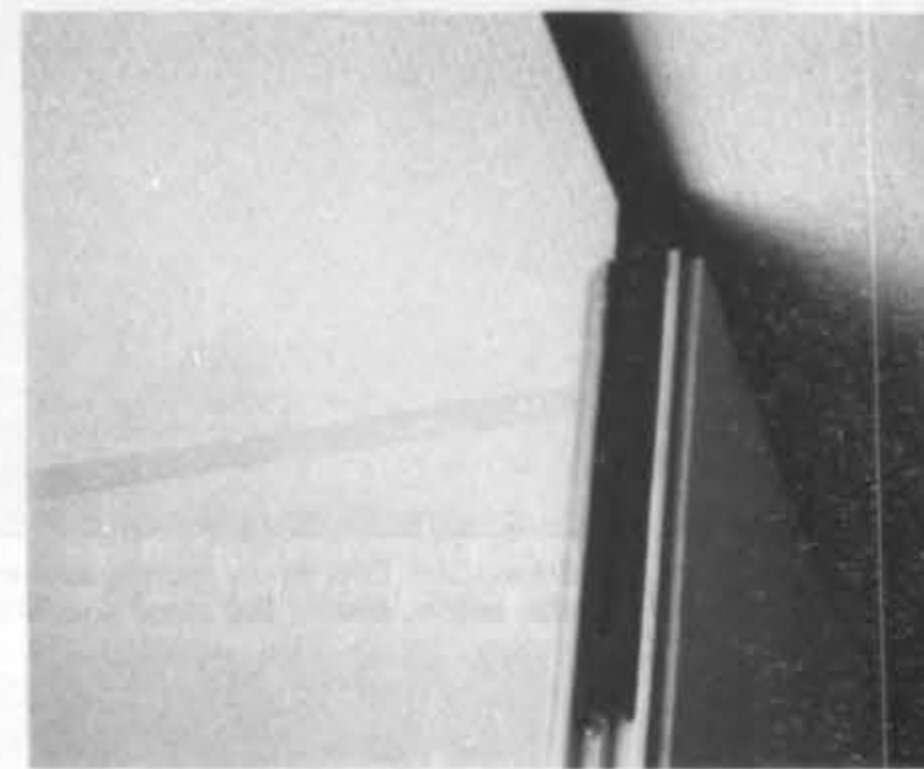
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Telescoping base provides 3-inch height adjustment, rests on carpet without damage (below).



Clip attached to ceiling T-bar forms a "node" to steady top edge support of full-height system.



Special tool is used to put panels into position. Slotted support strip gives hang-on capability.

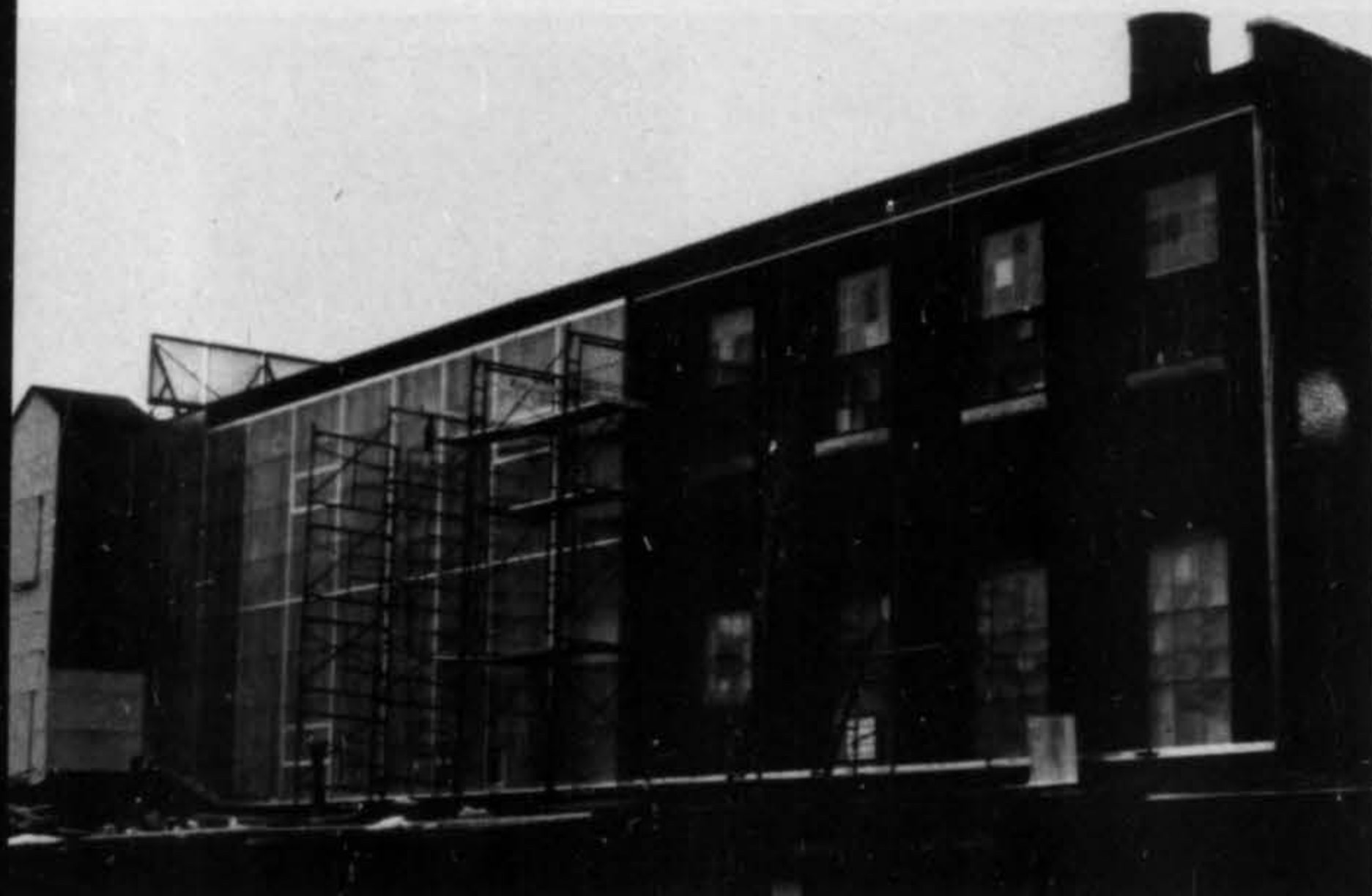


Vinyl strip trims joints providing visual and acoustical seal, permits access to slotted component support.

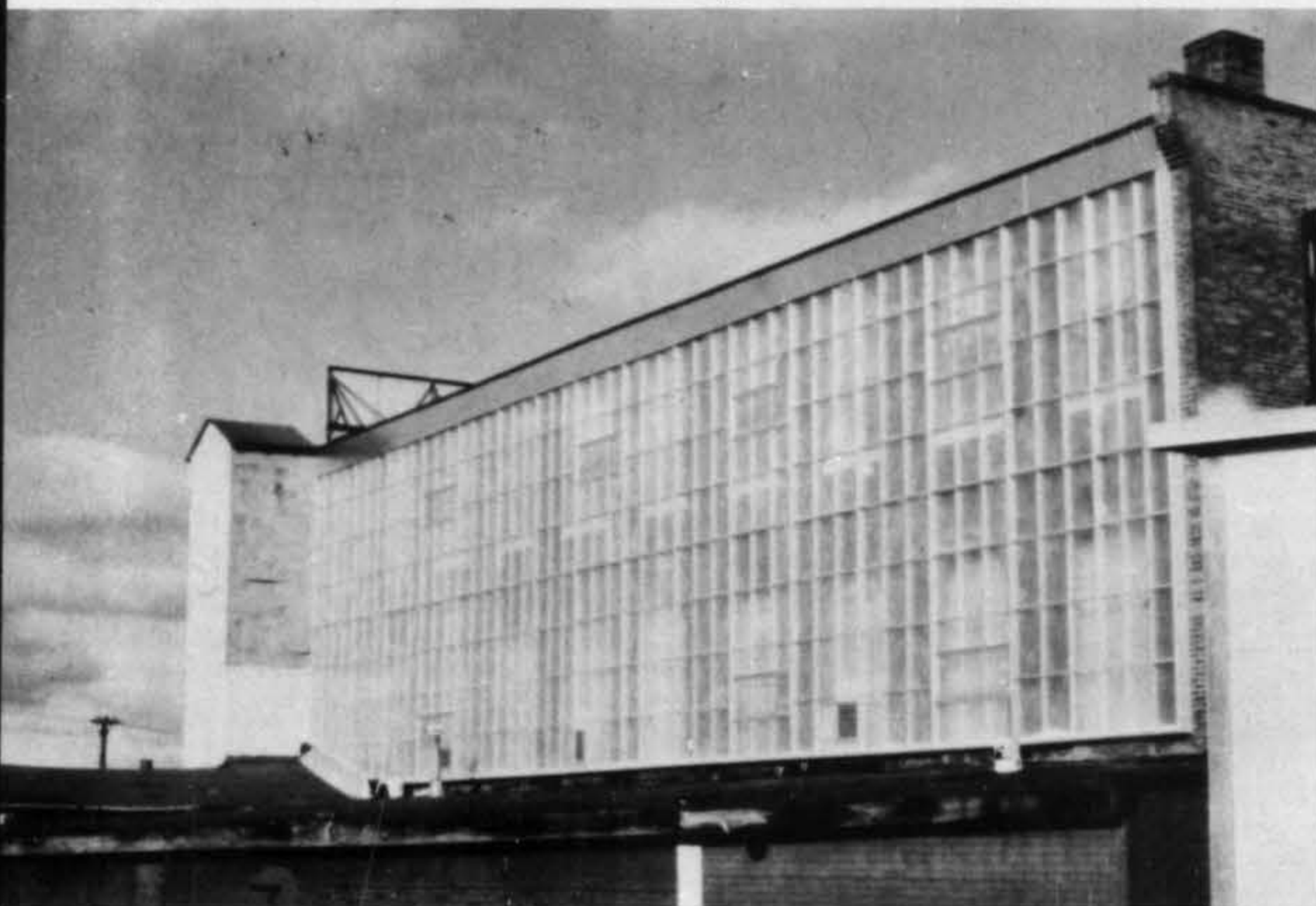


Energy action report

GETTING BEHIND SOFT-TECH



Three-day transformation that saves money and energy. Going up, above, the translucent fiberglass skin. Completed retrofit, below, shows the same south-facing wall of this New Hampshire factory.



A Trombe wall retrofit done with a fiberglass Sunwall on a 1920s New Hampshire factory acts as a passive heating/cooling device that has cut utility bills by 40 percent

Robert Keller, chairman of the board of Keller Companies of Manchester, New Hampshire, has many reasons for wanting to save energy. He owns 12 companies and several buildings, and in 1977, when one of them, of 1920's vintage, was consuming in excess of 60 gallons of oil a day, he decided that some conservation was in order. One of his sons, Bruce, who serves as Marketing Manager for the family enterprises was interested in passive solar retrofitting. He recommended the installation of a Trombe wall on the south-facing brick facade.

Since retrofitting old masonry buildings with any type of passive solar collection device has unknown effects on the masonry, Keller's \$14,700 investment was a daring move. Three years later, however, fuel consumption is down over 25 gallons a day, heating bills are cut about 40 percent and there are no noticeable effects to the masonry.

The Trombe wall is a passive system composed of a fiberglass wall called Sunwall®, a three-inch-wide air space, and a dark-painted masonry wall. The Sunwall covers 1970 square feet on the exterior of the second and third floors, and is a 2¾ inch thick, two-layer, heat and pressure laminated, fiberglass reinforced polymer that is installed on an aluminum I-beam grid, three inches from the black-painted masonry wall. In this installation, existing windows were maintained to further enhance the heating and cooling process. Since the temperature in the air gap reaches over 150 degrees during the day, the windows are sometimes opened on winter mornings to warm up the interior. Normally, however, the heat is absorbed by the 12-inch-thick brick walls and is radiated towards the interior after the sun goes down, to help heat the building during the second and third shifts. After a sunny day, the interior walls reach a peak temperature of over 80 degrees—a phenomenon known as thermal lag. In fact, Bruce Keller notes that throughout most of a 24 hour period, "the interior surface temperature of the brick is higher than the room temperature, indicating heat flow from the wall to the room." During the summer, the retrofitting improves the building's natural ability to cool itself, through thick masonry walls and limited fenestration. Bruce Keller notes, by opening vents in the top of the Sunwall that act as heat dumps, and opening all the windows and doors in the stairwell, cool air circulates with maximum efficiency. Fears that the Sunwall might cause a heat loss on a cold or cloudy day have been unfounded, since the Kalwall fiberglass maintains the interiors' existing temperature. And this retrofit certainly outlines its cost-effectiveness.

(Elizabeth Marchak)

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Soft energy—wind, solar, conservation-oriented design—combined with cost-efficient active systems can now achieve 80 percent energy self-sufficiency at minimal costs, says expert John Tirman

If the last decade has one energy lesson for us, it is largely to disregard price predictions. Even after the quintupling of OPEC oil prices in 1973-74, reputable economists were forecasting the cartel's collapse and oil priced at \$5 a barrel, one-sixth of today's actual rate. What does seem certain about energy prices is that they will continue to escalate rapidly, surely faster than the general rate of inflation. If the CIA's world supply projection is accurate, we may expect a Soviet oil production curtailment (the USSR is the world's largest producer) and a consequent supply crunch that might easily quadruple oil prices by 1990. Prices for other forms of nonrenewable sources—natural gas, coal, uranium—typically drift upward behind oil. By the beginning of the next century we may have witnessed three consecutive decades of an erosion of economic stability, international peace, and the quality of life—all due in large part to our current customs of producing and distributing energy. Fortunately, there are two countervailing possibilities that can brighten this picture: innovative public policies and new energy technologies.

The energy policy of the federal, state, and local governments is especially crucial. Where supply and demand mechanisms function smoothly, government action is often best kept to a minimum. Such is not the case with energy. Scarcity, foreign cartels, oligopoly, health and environmental hazards, and energy's pivotal role in our society, make broad government initiatives necessary.

However, the most effective and innovative policy in the coming decades will likely be in the area of conservation technologies and applications. Energy theorists note that conservation is the quickest, most stabilizing energy remedy. The highly regarded Harvard Business School study, *Energy Future*, demonstrates that currently available techniques can reduce U.S. energy consumption by 20 percent, with virtually no life-style changes. Another major report, completed by Robert Williams and Marc Ross of Princeton's Center for Energy and Environmental Studies, concludes that 50 percent of the energy used for commercial and residential space heating can be saved by simple measures like weatherstripping, insulation, window improvements, and furnace modifications. Longer-range projections contend that dramatic reductions in fuel use can be gained by implementing carefully planned steps: John Steinhart and his associates at the University of Wisconsin maintain that "a 64 percent reduction in U.S. energy use per capita from 1975 levels can be obtained a few decades into the 21st century," without jeopardizing adequate economic activity.

Incentives too miserly

However hopeful the long-term outlook is for conservation effects, policies directed at lowering energy use are off to a shaky start. The immediate government policy challenge is what energy theorists call "institutional barriers." Financing and insurance policies that in the early 1970s often created "disincentives" for installing new conservation or solar energy technologies are slowly but surely being removed. In order to help defray front-end costs, the Congress has gone the fiscal relief route—largely embodied in the National Energy Act of 1978—by granting partial tax credits and enlarged deductions for conservation and solar expenditures. Most states now offer similar tax packages as well. Most energy theorists argue that the government tax incentives are too miserly, noting that insulation, for example, that will save a barrel of oil for \$10-\$15 is a bargain compared to the replacement cost of that same barrel, which may be as high as \$100 to the consumer.

Another attempt to remove institutional barriers is that of revising building codes. In December 1977, federal energy officials, in cooperation with professional organizations, developed a model code and training manuals designed to aid states and localities in upgrading energy efficiency in commercial buildings. Federal administrators are taking a carrot-and-stick approach to gain compliance, granting or withholding financial assistance to states according to the performance standards legislated for new buildings. Jim Schivar, a program manager at DOE, estimates that about forty states have already implemented building codes and standards that meet or exceed those of the model code. In several states, notably California, the effort to revise the codes preceded the national guidelines, and contain the additional provisions of life-cycle costing and the licensing of professionals in order to demonstrate competence in energy matters. The situation in Texas represents the other extreme, where no new building codes were enacted in the 1970s. The Energy & Natural Resources Advisory Council has promoted research and workshops throughout that state, but a voluntary code revision bill has stalled in the legislature and cannot be taken up for another year. This underscores the intended impact of federal action, and Schivar emphasizes the significance of that mandate: under the new performance standards, DOE expects a 17 percent to 52 percent reduction of energy use in commercial structures, an average projected saving of 216,000 barrels of oil per day by 1990.

The federal effort has come under the close scrutiny of architects, engineers, and builders,

who have forcefully argued for greater leeway in meeting efficiency targets. Critics have pointed out that the rules unfairly apply standards that may not jibe with local conditions or economic pressures; uniform goals simply do not adequately account for the diversity of the country's building stock. There are questions over the usefulness of analyzing total building energy efficiency in contrast to a component or subsystems approach. A problem of methodology is also considered vexing: federal standards are largely based on computer simulations rather than an empirical data base, potentially creating manifold difficulties in coordinating design specifications and actual performance, while adding substantial calculating costs. Finally, there are obvious enforcement problems.

Such complaints demonstrate the agonizing process of retooling the attitudes and practices that an energy-wasteful nation has tolerated in the past. As one state official explains: "The entire state-of-the-art is really in embryonic form. There are many, many kinks in the performance standards that can only be straightened out by consultation, compromise, and more experience." DOE's Schivar concurs, noting that future regulations "will become more flexible as technology application pushes forward and as we get it into the appropriate hands. It's largely an educational process." By encouraging simplicity, off-the-shelf technologies and design, and by allowing trade-offs to suit climatic differences and specific supply availability, DOE expects the standards to be both acceptable and evolving. Congress has given the agency the authority to improve guidelines as more data and technological possibilities arrive.

Targeting Retrofit

Federal policy is also targeting existing buildings with a voluntary retrofit program. The National Energy Act requires utilities to offer energy audits for homeowners, and there is now congressional activity aimed at extending this service to commercial establishments. Considering the vast savings potential of retrofitting, however, Washington policy-makers have been short-sighted. In the words of Daniel Yergin, *Energy Future* co-editor and contributor, "progress toward a meaningful retrofit program has been disappointingly slow," due largely to "an excessive faith in the efficiency of the market." Although higher energy prices have produced some energy savings, particularly in industry, the "market incentive" approach is painfully slow and favors the well-heeled corporations that can readily adapt. Roughly one-sixth of total U.S. energy consumption is used in the

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ADP Facility, Santa Clara, California. Architect-in-charge William Bigelow III, Leason Pomeroy Associates. Interiors, Eileen Sodell (left). Cafeteria: tables, chairs, American Seating; paroline ceiling, Donn; mercury vapor downlights, Marco; vinyl wallcoverings, Genon, General Tire, J.M. Lynne Inc.

Interiors business

MEET THE MILLION DOLLAR SPACE PLANNER

The how, where
and why in the life
of a big corporation
in-house specifier
who, in two years,
has planned 350,000
square feet of space

BY MAEVE SLAVIN

In-house designer-specifier Eileen Sodell is a petite, blonde dynamo responsible for interior design, space planning, bidding, buying and installation for both newly constructed and renovated space in the cross-country facilities of Automatic Data Processing, Inc., a multi-million dollar (1979 revenues totalled \$371,064,000) corporation headquartered in Clifton, New Jersey. ADP serves a growing client volume in the expanding and future-oriented field of information processing, and is at the halfway point of a five-year building construction program. Since joining the company in 1978, Sodell has been personally responsible for some 350,000 square feet of interior space, including a new facility in Pennsylvania, and the recently completed Western ADP facility in Santa Clara, California. She is currently at work on the interior design of a new building in Dallas. A typical installation in a major new building involves costs totalling over half a million dollars for furniture and accessories, including art and plants. Carpet and tiling can run as much as \$100,000, and vinyl wall covering and painting in the range of \$95,000.

Q: What was your professional background before joining ADP?

A: I majored in art for my BA and was a school teacher. After my children were in junior high school, I decided to enter the design field. I studied at the New York School of Interior Design, and joined Hans Krieks' Master Class. Concurrently I worked as an assistant in his design office and specialized in architectural rendering as a freelance. I saw the job at ADP advertised in the newspaper and I decided to apply.

Q: What is the scope of your responsibility?

A: Everything from soup to nuts, so to speak. I am completely responsible for the entire interior space. My experience with Hans Krieks

prepared me very well. He has a very practical approach to design. We made a thorough study of interior architecture, including working drawings, and also the marketplace.

Q: At what point do you enter the design process?

A: When management has approved the concept and after the architect has completed the initial design phase, I study the plans, and absorb what the building is about. I then meet with the architect and we discuss coordination. My role as in-house designer is rather unusual, because I am both interior designer and client. I then meet with the on-site managers and staff to discover the specific requirements of the space, in terms of their particular needs. Based on this input, I develop the floor plan and the use of the space in detail. When all that is completed, I make my presentation to a group representing local and corporate management, and the architect. Even though you are in-house and in that sense protected, you still have to sell your ideas. My presentations include space plans, perspectives and finishes.

Q: How do you go about locating outside architects and designers?

A: The architects are selected by the facility's planning management staff, and they are always chosen from the immediate locality of the facility. Up to this point we have not used outside designers. Our design department is a complete design office, with designers, architects, engineers, draftsmen and secretaries, with a manager of design, and a vice president in charge of all of us. We study all materials, and have developed our own sets of standards. For example, we specify a particular weight of vinyl for all corridors. Carpeted areas must withstand heavy traffic, including rolling carts, so we use loop pile carpeting of a specific weight in these areas, and plush fin-



Stair and corridor carpet: Antron III, Patrick Carpet Mills. Painting by Charles Madden. Executive office: lounge furniture, Hiebert; desk chairs, Stow/Davis; desk, Mueller; coffee table, Brayton; credenza, OSI; cut pile carpet, Patrick Carpet Mills; vinyl suede wall covering, J.M. Lynne Inc. The building, 47,500 sq. feet of space, is located off Highway 101, south of San Francisco. Installation photography by Boyd/Connell Photography; portrait by Maeve Slavin.

ishes only in special areas. We develop systems prototypes and have designed our own furniture which is manufactured to order. One advantage of specifying in large quantities is that we can obtain "special" design construction and colors. The minimum yardage requirement for a special carpet order is 135 yards. In Santa Clara we used 3,284 yards of carpet, and the mill was more than cooperative and willing to create the color match.

Q: How do you keep up with the latest developments in the design field?

A: I feel I must be absolutely on top of the marketplace trends. Obviously we are very interested in systems. Once we commit ourselves to a system for a facility, that's it, we're locked in, so we have to choose very carefully. I go out to the marketplace, I visit showrooms. I go to NEOCON and Designer's Saturday. I read the professional magazines and the manufacturers' literature, and I try to see vendors on a regular basis. I find that as a result of my research I seem to be at least six months ahead in color trends. Manufacturers, often, are not on the ball as far as new colors go, and this is why we sometimes develop our own colors; this way we can fine-tune coordination. Since I am also responsible for buying art, I visit galleries and museums and am in touch with dealers. We are becoming more sophisticated in our art buying; it used to be a matter of posters and graphics. We commissioned our first large painting for Santa Clara, from Charles Madden. I also buy all the plants for our interiors, and have become more knowledgeable in that field also.

Q: What are the parameters of your responsibilities?

A: Each job is an on-going concern. By the time you have completed an installation there are always five or ten more people to be accommodated. ADP is a growing corporation,

so in this way no job is ever completely finished, and continuity is required. There is constant communication back and forth between me and the local facility staff. I handle all bidding—we bid everything. I make recommendations to the purchasing department, I place and write the purchase orders. Everything is written down, we keep tremendous files and records, and I carry a large file in my head. But, if I were to disappear tomorrow the job could carry on. I keep on top of scheduling and if, God forbid, some supplier is late with an order, I call to speed it up. I supervise the entire installation. Conference rooms and cafeterias are relatively easy, but in the larger open plan work spaces you sometimes have to do some last minute creative re-arranging, if, as sometimes happens the electrical outlets are in the wrong position. I mean, you're dealing with realities. The realities include, as a woman, establishing credibility with furniture system installers—especially since I'm five feet tall! I've taken out the tape measure and said, "Look, *this* is where *that* is supposed to be." They're very cooperative when they see that I mean business. I'm responsible for every detail, ashtrays in the conference room, salt and pepper shakers in the cafeteria. And, after the installation has been completed, I make follow-up visits from time to time.

Q: Do you foresee a point in the future when your department might need to use outside designers?

A: I think this probably is going to happen, as our work load increases. It would lighten our work load, but it would also be more expensive. I'd like to keep things going the way they are and increase our permanent staff.

Q: What is the extent of management involvement in project concept and planning?

A: Our facilities are typically located in

growth areas where the job market is very open. In places like Texas and California employees are very interested in ambience, and companies compete in providing pleasant surroundings for their employees. Therefore, good design is a high priority at ADP. Also, it is company policy to locate facilities on highly visible sites, usually along main highways, and this means that our buildings have a strong image impact. Corporate management is very aware of the importance of design image. The executive branch is very interested. No one would ever say "I don't care what it looks like, as long as it functions." The concept of the interior design, once approved, is mine completely to develop. It is a given that our buildings not only have to work efficiently, they also have to look super good. Management strongly supports this principle.

Q: The Design Management Institute has identified four major problems of in-house design groups as: management's understanding of design; measuring the group's effectiveness; managing growth; and motivating the design group. How do you respond?

A: In my case, the only problem I see is managing growth. That's the tough one, and the only way to handle it is to provide a very flexible interior space plan, and to be aware from the beginning that growth will be a factor inevitably.

Q: What do you consider the most important qualities of an in-house designer?

A: An ability to work with the outside architect, and to understand the building. An ability to work with the local facility's staff and to translate their working requirements into design language. An ability to be firm but also flexible. There must be a spirit of cooperation if the job is to succeed, an appreciation and a mutual respect for each person's aesthetics and abilities.

Interiors controversy



The Forum shopping complex in Paris introduces high tech into what was formerly Les Halles market.

URBAN APOCALYPSE NOW?

What's the benefit of 20th century urban progress? Ada Louise Huxtable surveys the recent construction and development in Paris

The meeting held under French Government auspices in Paris earlier this month on the subject of architectural criticism and the French press was opened by the Minister of the Environment, Michel d'Ornano, with a quote from Paul Valéry. (One expects that at French conferences.) The city, Valéry wrote in his "Théorie Poétique et Esthétique," is virtually all of civilization.

This is not a hard idea to support in Paris. Civilization, at its highest levels of order, beauty, urbanity, civility and grandeur, is a tangible and exhilarating thing in the French capital, a fact of history and art made mani-

fest by architecture. I am bowled over by Paris every time I go there; no matter how I mean to keep my cool, I am overwhelmed by the unabashed elitism of its glorious buildings and spaces and superb architectural quality. This architectural image is at the heart of everything the world loves about Paris. Surely, one thinks, architecture will always be a part of the Parisian consciousness, "sans le savoir," like Molière's prose-speaking bourgeois gentilhomme.

Well, one thinks wrong. The French public, like just about every other public, has been estranged and alienated by new and un-

familiar architectural vocabularies, by the clash between the 19th and the 20th centuries, by environmental failures, by the inability of architects to communicate with anyone but their peers, by the increasing remoteness and difficulty of today's theory and practice. The Paris meeting was meant to explore means of raising the French public's architectural consciousness. The first concern was for an orderly intellectual approach to the problem, or how to restore architecture to its proper place in the realm of French ideas and culture. The second aim was to find ways to close the gap between architecture and the general public.

However, it is not the public I am worried about, so much as architecture. Many architects today are espousing an increasingly detached and solitary role. Some of us still believe that architecture must be a social and responsible art. This does not mean that we rap visionary work. I have no quarrel with those concepts that stretch reality and imagery as an essential parallel stream to the restrictions of the built world in order to form a significant part of the history of art and ideas.

Discouraging developments

But I came away from Paris thinking the unthinkable: A part of the problem is that something awful has happened to French architecture. One hesitates to ask the unaskable and unanswerable question, particularly when the concern and sensitivity of one's hosts are so evident, of why so much recent French building is so bad. Where are the creative impulses, the superior standards, the subtle excellences, the wordly skills that informed tradition or revolution? What went wrong from the 1920's to the present? Even with the necessary exceptions and disavowals, and with the obvious knowledge that everything isn't always roses on this side of the ocean either, the all-too-visible reality in and around Paris today is of an architecture that no one could love.

The new buildings inserted into Paris streets are an insult to the streets and their neighbors, and not just because they are different from the old ones; so were the radical additions of Hector Guimard and Auguste Perret earlier in this century. Those buildings succeeded by offering innovation with grace and art. The new developments of the periphery of Paris are either depressingly ordinary or aggressively trendy—which is more depressing still.

Most discouraging of all is the whole sad affair of Les Halles—the destruction of Paris's central food market and the vicissitudes of the plans for this important site. The first mistake, and it was a bad one, was to tear down the "iron umbrellas," built for the market by Victor Baltard in the 19th century, when the operation was moved to Rungis in the 1960's. The handsome and historic glass and iron pavilions would have been as susceptible to reuse—and every bit as successful—as Boston's Quincy Market buildings, which, as the Faneuil Hall Marketplace, offers a phenomenal demonstration of the imaginative commercial recycling of a distinctive place. There are close similarities in location, scale and use.

Once the pavilions were demolished, however, the future of the "hole" in the heart of Paris, as it became known internationally, was a matter of general speculation. What followed were countless inept, unsuitable or controversial schemes over a period of more than 10 years. Fortunately none were built.

Meanwhile, the hole's lower levels were filled with a subway and suburban rail line complex. (Mass transit is one of the areas in which the French have invested substantial resources for a large planning plus.)

The one constant component that survived from the earliest, commercial development proposals was a large shopping center for part of the site, called the Forum. For the rest of the site, the plan that has finally been adopted calls for an amorphous open green space and plaza, usually described in ambitious terms of a combination of Paris's formal parks and the Campo di Siena.

The Forum is now finished and operating, and is supposed to be Paris's No. 2 wonder after the Beaubourg. More of that in a moment. The park plan will, presumably, go ahead. But while government officials like it, much of the architecture profession does not. Motivated by the sincere belief that it is a failure of design and that the heart of Paris deserves better, a group of architectural leaders set up an international competition for an alternative plan. The results, which have been on display in Paris, were not exactly what was expected—or were they? More of that, too, in a moment.

Standardized non-place

The Forum is the work of Pencreac'h and Vasconi, a French architectural firm responsible for a good deal of building in the new town of Cergy-Pontoise. It is a super shopping center, consisting of four cleverly disposed levels of stores and services surrounding a depressed open plaza that celebrates nothing. An escalator slashes diagonally through the plaza from its top level to the ground, for a kind of spurious high drama. Around this plaza, which seems to be the least used of many entrances, and at present has absolutely no amenities beyond some extraordinarily banal sculpture, is an arched, double-level, metal-framed, clear plastic enclosure that creates an eye-catching container for the commercial space. This striking design feature also admits daylight into the lower ranges, and that is the high point of the plan.

The Forum has room for 200 shops, from the enormous facilities on two levels of FNAC, that remarkable dispenser of books, electronic equipment and sporting gear, to the familiar, brand-name couturier boutiques that appear automatically in new construction everywhere and that look, and are, the same all over the world. Twelve restaurants and assorted bars dispense everything from haute cuisine to fast food, French style. A series of new-old street signs mark underground corridors that seem to be named after streets demolished above, a cute cliché appearing in other rebuilt parts of the city.

Like all shopping centers, this is a standardized non-place. Inside, everything is carried out at a high level of competence and

dullness. The details are conventionally expert and often quite cheap; unattractive exposed ceiling services, for example, are camouflaged by open, high-tech metal grids. There is pricey consumerism to the point of overkill, but nothing to surprise, delight or enrich the eye and the mind. There is no real architecture or urbanism here at all. It is hard to prefer this flashy, replicable and ultimately ordinary merchandising formula to the eccentric charms of the streets above. Yet, this is what the official communiqués describe as the "renaissance of the heart of Paris."

The news about the competition for a more inspired design for the rest of the razed area is equally bad. It is polite to say merely that the results are disappointing. The truth is that they have brutally betrayed the Candide-like faith of the sponsors in a better architectural world.

The submissions range from the bizarre to the banal. But it is not the French, alone, who have failed; this is an international group of entries including some very familiar names. There are the usual trademarks of the cult figures and their imitators, devices narcissistically super-imposed on central Paris with a disregard of anything but personal images. There are private languages of codes, metaphors, symbols and typologies. Or there is the mumbletypeg mannerism of a pastiche of neo-Hausmann nothingness that puts down what it is supposed to emulate. But above all, there is a striking unconcern with the real challenge—how to create a distinctive and sympathetic intervention in the historic fabric of Paris.

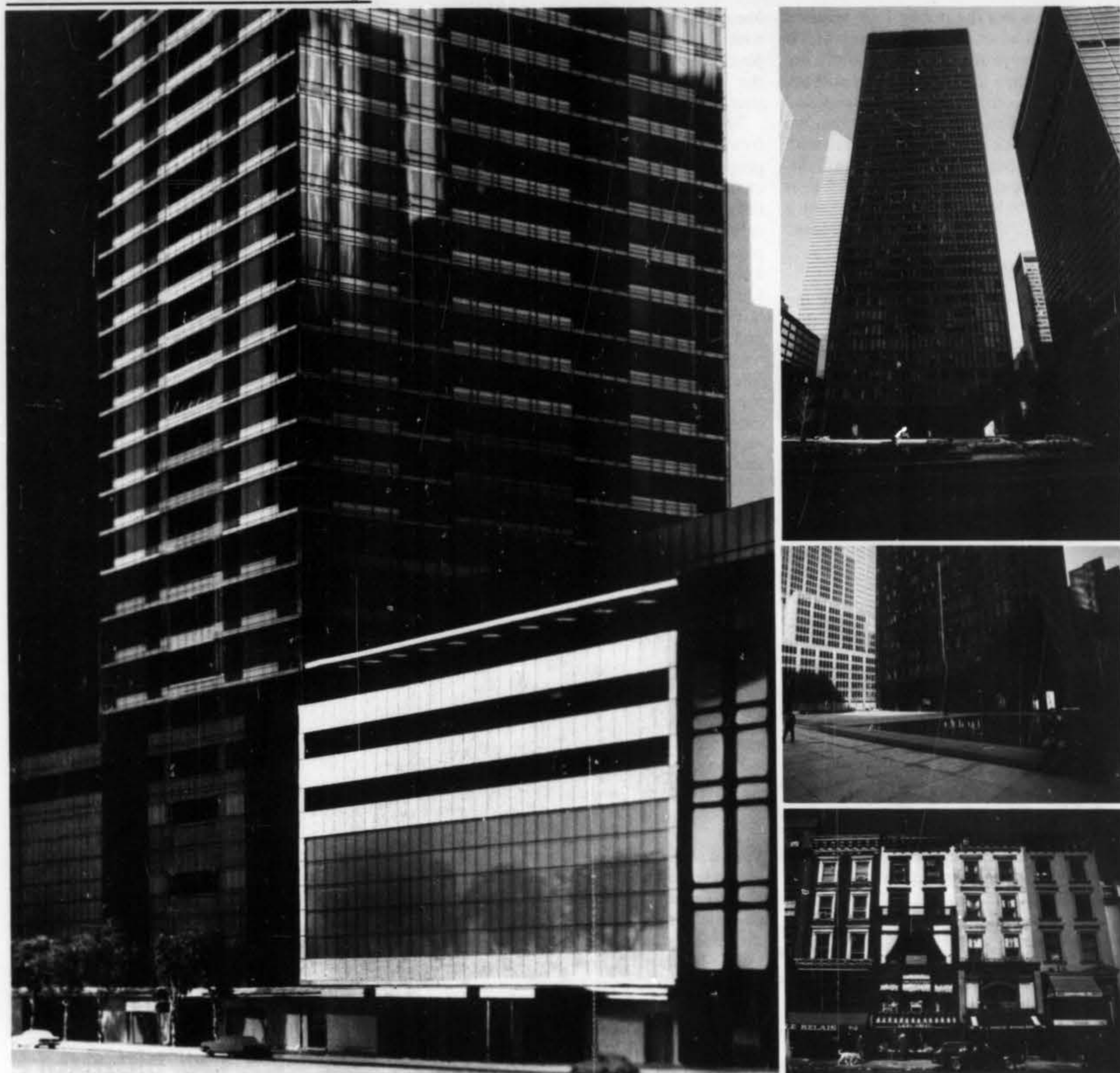
Again, a reservation is necessary; there was some thoughtful work. But what this generally curious and frightful array of "solutions" demonstrates is that a lot of today's architects are arrogant, isolated or out of touch, or interested only in aesthetic and theoretical fun and games. There is a point where they must touch base with the real world, and the failure to do so here was particularly irresponsible. The presentations are often quite beautiful; they will look great in a volume of visionary designs.

Something is clearly awry—and not in France alone. The breach between architectural performance and public needs and expectations has never been so great. It begins to seem that rather than attempt a dialogue between architecture and the public, architecture should just shut up. We are a long way from Valéry's humanistic definition of the city and civilization.

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Interiors controversy



Above left: another behemoth rises on the site of brownstones over the Museum of Modern Art, New York. Right, top and center: the soulless plaza in front of a set-back building. Bottom: the vanishing streetscape, Madison Avenue in the 60s, vibrant with double decker shops.

NEW YORK: IS THE APOCALYPSE HERE?

High-rise developments are destroying the perpetual sidewalk parade of shops and cafes. Kenneth Treister reviews the sad picture

New York is dying. It is being destroyed by good architectural firms, for good developers, in the name of good architecture. This is the New York of the corner drugstore, the neighborhood market, the deli, the pub, the laundry, and the dusty antique shop. It is the city in which a perpetual sidewalk parade of shops and cafes makes the streets exciting and vibrant. It is the city of human scale, a potpourri of textured facades with their endless montage of signs, displays and merchandise, all melding into a rich urban kaleidoscope, one that gives the city dweller his territory, his neighborhood, his orientation, his feeling of security. Traditionally, the mid-rise brownstone facade flanks the street and gives it linear definition and scale. It provides housing and density above the shops, spreading people through the neighborhood and adding to the 24-hour active use of the street. It keeps people living close to their place of employment, a healthy, energy-conserving system.

The rules for an exciting streetscape are simple but important. The shops must hug the sidewalk, not sit back on a plaza or court, so that they are on the path of busy pedestrians. Window shopping is an essential part of urban commerce. Storefronts must be varied, honest and spontaneous. The best artistic creation is often the rich blend of untrained creativity—in this case, an outpouring of commercialism—which, in its chaos, forms a real, communal art form that is true to itself. There should be no skipped spaces of empty lots, parking ramps, or blank walls to disrupt the continuous shopping experience.

Unfortunately, this appropriate streetscape is losing out to large office blocks and their accompanying plazas. The epidemic that is now eroding New York's neighborhood patterns started as a mild ailment, with the construction of the Lever House office building, in 1952. This false prophet of modern architecture was hailed as a savior of the city. The raising of the sealed-glass tower on stilts, the setting back of the building from the sidewalk, and the creation of a large plaza were heralded as a perfect urban design solution. It was suggested that this design would end visual chaos and bring us order and modernity. How ironic that the tower resembles a huge gravestone, and its initial excavation a city-scaled grave, a hole one block square, into which the life of part of the city has disappeared.

Acres of Money

The full-scale destruction started in 1961, when New York City gave meaningful bonuses to developers who provided public plazas. For each square foot of plaza, ten feet of additional commercial area within the building were allowed. This incentive was so great that all new developments since 1961, without exception, provided urban plazas. By 1972, twenty acres of Manhattan's most expensive commercial real estate were devoted

to open public plazas. The only problem was that these plazas, with few exceptions, were not people places, but served instead as an architectural setting for the grand tower behind. In 1975, the city amended its zoning rules to make plazas more attractive by requiring proper seating, trees, lighting, and better circulation. The new rules also encouraged outdoor food service, as well as requiring at least 50 percent of the building fronting on the open space to be occupied by retail or service use. Though positive, this amendment tries superficially to patch up, rather than correct, the initial mistake of encouraging large, paved plazas, instead of admitting that the total concept was wrong from its inception.

The formula is now set: a tall tower, rectangular or faceted, clad in the currently-fashionable skin, set way back from the street, creating a spacious, but out-of-human-scale plaza with neatly trimmed trees, public fountains, some shops, and above all, a piece of monumental sculpture.

Monumental sculpture is a new art form, an offspring of the urban plaza and the corporate and municipal desire to patronize the arts. The government has participated in the creation of this new art by requiring that one percent of the construction cost of their buildings be used to purchase art. The scenario is usually as follows: first, the building is designed with its plazas. Then the sculptor designs his work, usually in maquette form, an object unto itself. After it is constructed at full scale, the sculpture is placed, literally as a foreign object, on the plaza, as some giant bird alights on a field, in time for the formal dedication and newspaper reviews. The value of art is found more often in the fame of the artist and the critic's review than in its effect on its environment and its viewers.

Inhuman investments

To understand the fundamental reasons behind all of these developments, it is necessary to see that a dramatic change is taking place within the real estate development industry. The capital funds for development are basically in the hands of large mortgage lenders who realize that instead of lending money at fixed rates, inflation has made it more advantageous to be true equity partners in such developments. Because these firms have large sums of money at their disposal and want to minimize their risks, they seek equally large and experienced real estate developers as joint venture partners. These teams and their large budgets create a desire for projects that are monumental in size and scope, to satisfy their requirements with less effort and offer the highest-potential for long-term gain. The corporate executive, furthermore, tends to associate himself with the great names in architecture and art—this could be called the "fame factor." It affirms the power and prestige that go with significantly changing the urban environment, rather than participating in

many small projects that take more time and effort, but which are not as glamorous or significant in themselves. In addition, the voluminous zoning and tax laws and their accompanying legal maze give greater incentives to building a few big developments than to repeating the process many times with small developments. This trend toward giant real estate developments has created megastructures that have turned their backs to the streets and, in some cases, become urban fortresses. These huge complexes have become self-contained. Their environments are wholly internalized, with their own life support systems, and with their periphery walls blank to the street or plaza. Originally conceived as the salvation of downtown, these behemoths are proving instead to act as one-stop destinations in themselves, and therefore are draining the adjoining urban areas.

Bird's-eye view

Another reason for our grand and sometimes inhuman architecture is that buildings are designed at a small scale, on a drawing board, and become, in effect, abstract compositions. The designer becomes some gigantic man looking at a small sculpture, rarely visualizing the building as it will be seen from the street. An equally small-scale model is often built, further perpetuating the myth of the building's relative size and effect on the street. It is seen from a bird's-eye view as it takes its proud place on the boardroom floor. The design is made for corporate approval first; publicity second; and finally represents the current architectural vogue for rectilinear or geometric sculpture with little regard for the people's-eye view.

In summary high-rise development and its consequence, the destruction of the texture of the street (in the name of good design), have left us with plazas and open spaces that are actually detrimental to the organic life of the city. Only after the urban design community understands this phenomenon can we successfully combine new high-rise and high-density development with the preservation of an active, small-scale, exciting street scene. The two are compatible and can reinforce rather than destroy each other. Fortunately, market pressure for increased return on investment to balance the high cost of land and development should work as a positive force in the future to increase the amount of ground floor frontage devoted to retail use. The future of New York is virtually in the balance. We can let it die, or we can keep it alive, by taking measures to maintain a vibrant street life that provides a rich and exciting experience.

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Interiors events

Honors for five design firms

**The 22nd Annual
Hexter Awards
give accolades to
a West Coast store
and a Cincinnati
bank in the
contract category**



Hexter judges from left standing, Beverly Russell; Jo Heinz, National President, IBD; Elizabeth Shean; Rita St. Clair; with James Hooton (seated). Far right is Thomas Felber, President of S.M. Hexter.

The Annual Hexter Awards are a fixture in the design world. Indeed, it is 22 years since they were inaugurated by Thomas and June Felber, owners of the S.M. Hexter fabric firm. This year, as usual, the Felbers convened their jury at the company's luxurious showroom in New York's D & D Building. The panel, composed of Jo Heinz, National President, Institute of Business Designers and Interspace Design, Topeka, Kansas; James A. Hooton, Editor, Southern Accents Magazine, Atlanta, Georgia; Rita St. Clair, Past President, American Society of Interior Designers and President of her own design firm in Baltimore, Maryland; Elizabeth Shean, of Shean-Nesbitt, New York; and Interiors' Editor-in-Chief, met early in the morning to receive a briefing over coffee in Mr. Felber's office. At 9:30 a.m., notepads in hand, the jury were closeted in the awards room, with the task of assessing the 80-odd entry boards. They chose to review the contract design submissions first. After some consideration, eight were judged to be of a high category and these were re-evaluated for the final winners. The choice of Le Sportsac luggage shop in Los Angeles, by Christopher Carr and Daniel Fried of Carr & Associates, Los Angeles, was an easy winner. The jury liked its innovative design concept, space planning and lighting. It was "a model for showrooms of the 80s."

The office of the Cincinnati Postal Employees' Credit Union (shown opposite) was a close runner-up and was the jury's first selection as an Honorable Mention. It was a workmanlike solution. Praise went to the designers James T. Fitzgerald of Space Design International, Cincinnati, for the excellent inte-

gration of architectural elements into the interior. There was much deliberation over the choice of a second Honorable Mention. Finally, it went to a handsome supper club, the Velvet Cloak Inn, in Raleigh, North Carolina, by Rodney G. Perry and Dale Gordon Plummer of Rodney G. Perry Associates. The rich fabrics, quality woodwork and other details won out in the final analysis.

Similar palette

Turning to the residential submissions, the jury reviewed all the entries and drew out four that seemed to stand out from the rest. It was hard to choose between two. Finally, the first award went to a New York City apartment done in gray and red, in a rather restrained architectural fashion. The designers were Scott C. Kurland and James R. Silvester of Kurland Design Group Inc. (see the firm's Franck Olivier showroom on page 98). Second place was awarded to an interesting small New York city penthouse designed by Juan Montoya, with limited space and an ingenious table that floated from the ceiling. The jury noted the palette similarities throughout the winning awards in both categories: red, gray, and black. The exception to this was the Velvet Cloak supper club, done in greens and gold. After several hours' judging behind closed doors, it was time to announce the final consensus. Host Tom Felber brought out the champagne and reviewed the winners.

Three weeks later, Mr. and Mrs. Felber hosted the awards luncheon at New York's Regency Hotel, to which forty guests were invited, including the winners, the judging panel and special close friends. James Fitz-

gerald flew in from Cincinnati to collect his award and talked further about the Credit Union job. The bank had outgrown its space and wanted to relocate. It acquired a small triangular site which did not present an easy design solution to architects Glaser & Myers & Associates. The double-height interior, says Fitzgerald, helps to provide a suitably "impressive" atmosphere in what is really an unimpressive area of floorspace. Exposed trusses and ductwork were both a response to a limited budget and a desire on the part of the bank to seem modern and friendly. The introduction of red walls, which is carried out to the exterior, helps to maintain this atmosphere. Placing the tellers' counter on the diagonal reinforced the strict architectural geometry, while trees act as a softening counterpoint. Added Fitzgerald: "This is a good example of interior design and architectural collaboration to produce the best results." (Beverly Russell)

Project: Cincinnati Postal Employees Credit Union

**Interior Designers: Space Design International
Architects: Glaser & Myers & Associates**

General contractor: Richard Argo
Carpeting: Kemos Suede Bond
Wallcoverings: Robertson Metal Panels, Virectex Tasco
Lighting: Daybright; Omega
Accessories: Glassform
Furniture: Steelcase, Berco, Thonet, Herman Miller
Ceilings: U.S. Gypsum
Bathroom fixtures: American Standard
Kitchen equipment: Acme
Customwork: Cincinnati Fixtures

Photography by Ron Forth



Praised for its successful lighting, the Cincinnati Postal Employees' Credit Union interior is an example of the friendly approach in banking. Floor is exposed aggregate concrete, red walls of factory-finished panels. Tellers' counter (below) is wrapped with gray carpeting in front, to help acoustics and soften hard edges.



Commercial remodeling



Skylight adds brightness to design and drafting areas.



Glass-walled conference room, reception area beyond.

BREAKTHROUGH OFFICE IN A FOUND CITY SPACE

Three skylights transform an attic into a light-filled design office with spatial layering and appropriate art

Two years ago, Stanley Felderman and Alan Felsenthal of Stanley Felderman Ltd. found themselves in the market for a larger office space. Considering the price of New York office space, it was fortunate that Joseph Fischer of Columbia Pictures Industries, a longtime client, suggested that Felderman take the "penthouse" floor of the Columbia Pictures building on Fifth Avenue. The 6500-square-foot space had no windows or elevator facilities, and its walls and ceilings were spotted with partially exposed steel beams, drainage ducts, and water pipes—in short, a perfect candidate for reclamation, and, in fact, just the sort of challenge that Felderman loves. "I have always preferred working within the strict limitations that generally go with existing spaces," he explains.

The first priority was converting the space into a good working environment. To Felderman, this implied "a sense of public and private space as well as an awareness of the outdoors. Faced with the reality of an expanding firm, I still wanted to maintain the intimacy and interaction, typical of a traditional design atelier, that had existed in our former space." So he designed a large central area with only a few private offices along the perimeter. Sliding glass doors and glass walls insure that the unity between public and private spaces is maintained. Felderman demolished the southern and western walls, exposing the inner walls of the sloping roof to create more space and a more dramatic visual effect. Wherever steel beams and ductwork were exposed, they were encased and used to define the various areas of the office. "Even when these exposed structural elements were pleasing to the eye," Felderman explains, "they re-



Betty Ann Felderman's art, in Alan Felsenthal's office.



Alan Felsenthal's office, with skylight, structural column forming an abstract spatial sculpture. Walls under eaves were knocked out to create more space.

Commercial remodeling

RECLAIMING LOST SPACE: FROM DARK TO DELIGHTFUL



Wall/glass combination allows privacy but lets light in.



Design area is left open for a more spacious feeling.



Light effects are explored in Ms. Felderman's paintings.

mained too literal an expression of their necessary functions. By expanding and encasing them, as well as by inserting recessed lighting, I created a sense of playfulness as to which elements are structural supports and which are architectural foils." The custom-designed reception desk and work tables reflect the architecture's structural qualities.

The biggest problem facing the designers was the lack of light and the claustrophobia inherent in windowless interiors. Skylights were the logical solution, but their prohibitive cost limited their number to three, which were carefully placed to admit lots of daylight. The glass doors let this light flow from one area to another, while also creating spatial transparencies. "I tried to layer the space rather than encapsulate it in boxlike forms; the eye rarely encounters a solid wall or fixed boundary," says Felderman. As a result, the absence of windows is hardly perceived by the visitor.

One of the highlights of the space is the art of Betty Ann Felderman. Her paintings heighten the awareness of the bold spatial elements while reminding the viewer of the constantly-changing quality of light on objects. It is a case of art and architecture reinforcing each other—a further enrichment in this exciting renovation. (Pilar Viladas)

Project: Stanley Felderman Offices
Designer: Stanley Felderman Ltd.

General Contractor: The L. Roberts Corp.
Carpeting: Century Carpet
Flooring: Kentile; Design Wood Flooring
Sliding glass doors: Metra-Lite
Conference room glass wall: David Schuldiner
Skylights: Naturalite
Lighting: Lightolier; Luxo; Harry Gitlin
Signage: The Other Sign Company
Accessories: Beylerian; Business Accessories
Furniture: Knoll; Herman Miller; Stendig;
Atelier International; Delwood; Discovery
Concepts; Peerless
Custom fabricators: Arthur Becofsky; Joseph
Teklits Woodworking; The Other Sign Co.

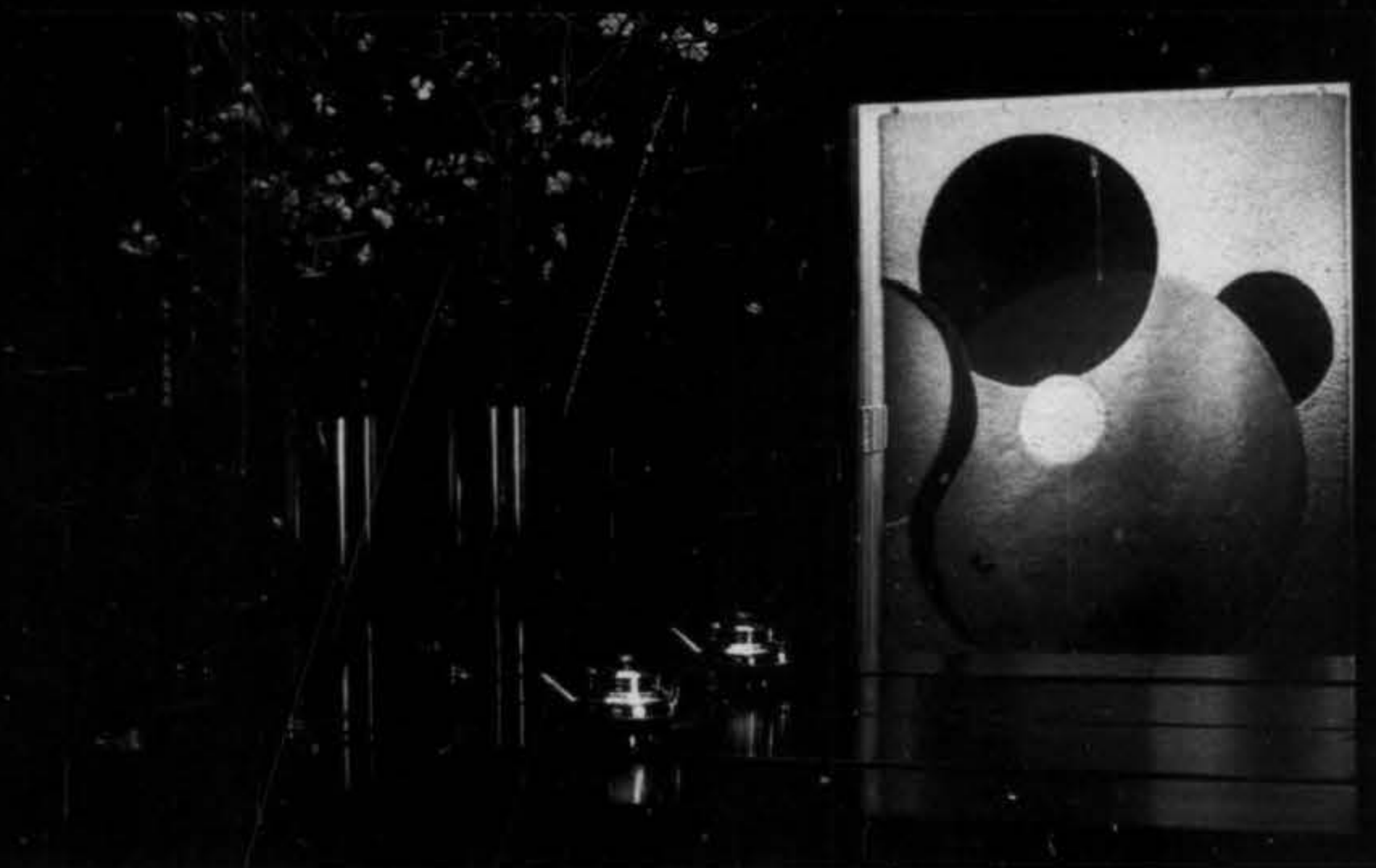
Photography by Peter Aaron, ESTO





In Stanley Felderman's light-filled office, structural and mechanical elements are encased; the game is to guess which are functional, which are foils.

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Above left: ebonized cherrywood cabinetry, with mirror reflecting a custom V'Soske design. Above right: view through showroom space. Below: main space; note that carpet climbs the wall to conceal reception desk. Display panels, right, slide out of sight when not needed. Magnificent Stuart Davis tapestry hangs on wall.



Magic marketing

MARKETING IN THE 80s PROFITS BY GOOD DESIGN

Design is a crucial part of custom-tailoring a marketing strategy. Here and on the next ten pages, five different projects illustrate the importance of design in moving the goods and the necessity of hiring a designer who understands the customer's needs



A custom tailor never dictates; he only listens and suggests. This is the key to V'Soske's 55-year tradition in the design and manufacture of fine custom carpeting and rugs (see January 1980 INTERIORS). In response to changing times and attitudes toward design, the company pared down its line, introducing a system of "new neutrals" that would work in any setting. But along with this retooling of product came a desire to have its New York showroom reflect these changes. V'Soske starts from scratch with every client; his needs and wants are discussed thoroughly before any discussion of design or color is approached. The company's chief designer, Roger McDonald, explains, "At V'Soske, there are no stock looks, no making do. Each client deserves attention, not pat answers." In order to reflect this increased emphasis on problem-solving, the company decided to modify its showroom approach to selling. Most of the sample rugs and carpeting have been removed from sight. The visitor now encounters a cool, serene space with few visual distractions, where a client can meet with the company's personnel for a discussion of his particular problem, unencumbered by the preconceptions that too much visible merchandise may cause. Only after careful discussion are any design, texture or color samples brought out, as suggestions or starting points for the design solution. In addition to this desire to pare down, V'Soske wanted the physical changes to be as subtle as possible, to avoid feelings of disorientation among its long-standing clientele.

The company's choice of architect Debora Reiser of Dobbs Ferry, New York, grew out of her role as a long-time client, one who was familiar with V'Soske's philosophy. What Ms. Reiser found when she examined the space in detail was an early 1950's interior, some aspects of which—cherrywood display fixtures, for example—were of such high quality that they merited saving. And since the layout of the showroom still worked effectively, all that was really needed was streamlining. A planter was removed, and the cabinetry and fixtures were ebonized. To create the cleanest possible space, without visual

distractions, the apron of the reception desk was covered in the same shade of warm gray carpet as the floor. A structural column was covered in a triangular enclosure of red marble; this sculptural form "spins" the space around, and directs visitors.

The use of color is a crucial aspect of this design scheme. Since the rugs themselves create a great deal of visual richness when they are brought into the showroom, the background had to be kept as neutral and quiet as possible. The gray carpet was chosen very carefully: it took months to arrive at exactly the right shade, and it contains quite a bit of red. This relates it to the red marble column and to the red highlights of the cherrywood cabinetry, which glows through the new ebony finish. The ceiling was painted the exact shade of the carpet, to tie the two planes together. The desired effect of all this painstaking labor was that the visitor should not notice that anything had been done.

So far, the results of this "non-transformation" have been extremely positive. Roger McDonald enjoys the fact that "there are no distractions now. You can really concentrate on specific problems." He also sees a difference in his interactions with clients. "There is an easier relationship with the client—an immediate rapport. Since the entire process of custom design is based on direct contact and on the client's confidence in us, this is especially gratifying." This is design based on the concept of starting with a clean slate every time, of making the showroom a neutral background. As Debora Reiser emphasizes, "The architecture should just be quietly there. We under-did it." But the results are overwhelmingly successful. (Pilar Viladas)

Project: V'Soske Showroom
Architectural Designer: Debora Reiser

Architectural Woodworking: Culin Co., Inc.
Marble: Artex
Chairs: Stendig
Tables: Knoll
Accessories: Atelier International
Carpeting: V'Soske

Photography by Jon Naar

Magic marketing

SHOPS WITHIN THE SHOP ON THE STREET OF DREAMS

The quiet, understated image of Bottega Veneta on Rodeo Drive in Beverly Hills proves that reverse psychology in design works when the competition is fierce.

Glitter is not the only way to go. Sleek, too, is chic



Window of Bottega Veneta (above) is unembellished with glitter. The approach continues inside (opposite page) where three groups of arches on either side of a central mall create a street of shops. Softly-contoured upholstered seating (above right) evokes Art Deco references.

Rodeo Drive, Beverly Hills, is said to be the ritziest shopping street in the world today. There is hardly a leading retailer of expensive merchandise who does not have space in this glittering parade of boutiques, from Cartier to Elizabeth Arden, Ted Lapidus to Pierre Cardin. The list represents paradise to those status-seeking shoppers who want everyone to know that they've spent big bucks. The design of these retail establishments has tended to develop in a competitive way, with the goal clearly that of piling more glitter upon glitter in an effort to attract filmland's itchy spenders. When Bottega Veneta decided to join the throng, however, the company's president, Vittorio Molto decided a reverse approach was more appropriate, in keeping with the unobtrusive luxe of the leather accessories, shoes, scarves, and silver objects sold in their stores.

Low-key elegance describes the boutique, designed by Vittorio's brother, Rome designer Gianfranco Molto, which has as its

basic plan, a series of interior arches in emerald-stained maple wood, flanking a central mall. To promote the appearance of a street of shops, the floor is paved with slate, insertions of ebony around sections of tiles delineating an essential architectural module. A dropped, red-painted ceiling, over the central mall, further reinforces the street concept, while encasing the necessary spotlights to illuminate the merchandise in display cases on either side of the mall. Sconces on the perimeter walls act as uplights and also help to emphasize the streetscape.

Very special custom-made cabinetry in honeycolored maple veneer generates the major part of the boutique's luxurious quality. In addition, there are some specially-designed sofas and upholstered chairs, in the front and back of the store, whose soft contours evoke Art Deco references. Their colors are echoed in the magnificent area rugs on which they are placed.

With architectural supervision by Thomas

Vreeland in Los Angeles and interior detailing in the hands of New York interior designer Adam Tihany and Laura Molto, the project is a splendid example of trans-continental cooperation.

All the thoughtfulness certainly paid off. The quiet understated Beverly Hills branch of Bottega Veneta is probably the most talked-about store on Rodeo Drive. (Beverly Russell)

Project: Bottega Veneta Boutique
Architect: Kamnitzer, Cotton & Vreeland
Interior designers: Gianfranco Molto, Laura Molto and Adam D. Tihany

General Contractor: Space Makers
Lighting: James Nuckolls, Leontine Linton
Flooring: Associated Marble
Carpets: Stark
Custom cabinetwork: Capitol Cabinet Corporation
Upholstery: Tony Rizzolo
Ceiling: Kenneth H. Walker

Photography by Ave Pildas



Magic marketing

EXPERIENCING SPACE: THE WILSON FORMULA

In the last four years, architect Peter Wilson has shot to attention as a designer who increases business through a design philosophy that provides a theatrical experience and a sense of participation. Interview by Suzanne Slesin



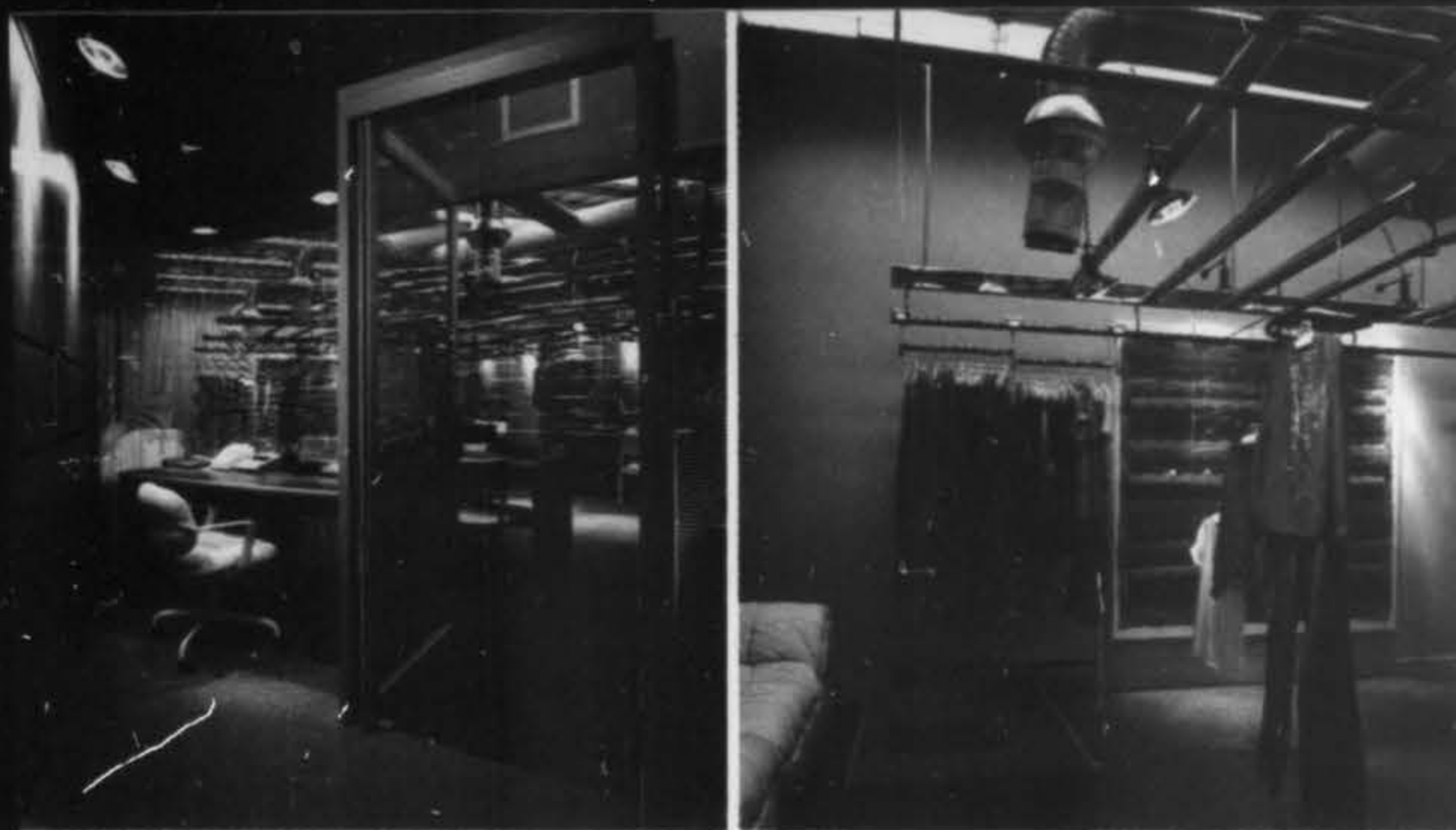
At Peter Wilson Associates, from left: Peter Wilson, Barbara Weinstein, Jon Evans, Quon Chin, Maxine Nachthigal. Photo by Michael Datoli.

As an architect, Peter Wilson is rather unique. First of all, he does not like to talk about his work, often preferring to describe a complex and startling design with a wave of the hand and a few off hand remarks. "A miracle," he said, half smiling, of the showroom he recently finished for Esprit, a young manufacturer of trendier junior sportswear whose business and showrooms have multiplied over the past few years, as a result of Wilson's innovative design concepts. Wilson and his firm, Peter Wilson Associates, developed the first and subsequently fourteen other showrooms for the company. "It's really a machine," the architect points out, referring to the Esprit design, which integrates a basic

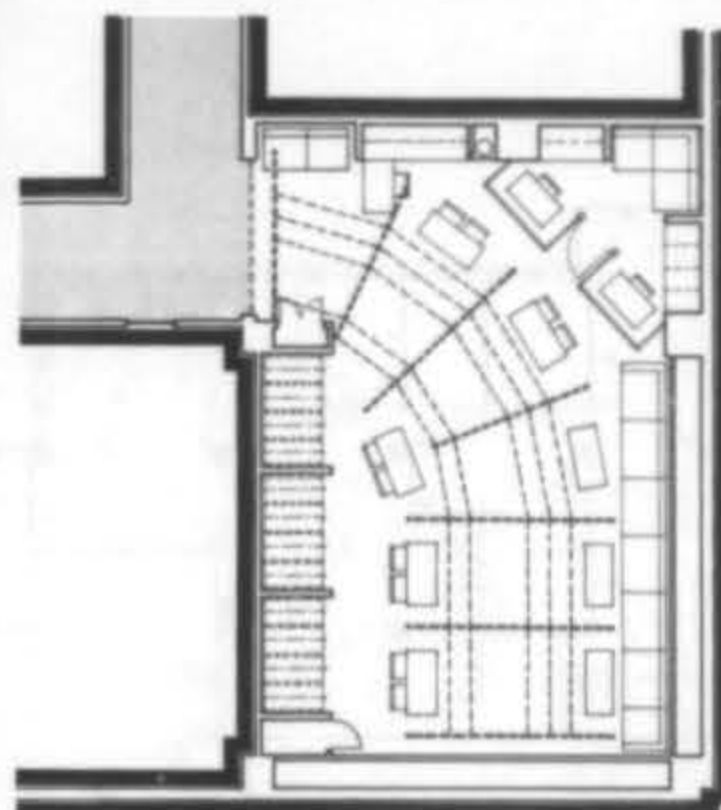
warehouse monorail system into a custom-designed stainless steel superstructure overhead. The shiny, winding, bending articulation of metal pipes and ducts is the Esprit signature in apparel marts across the country. With clothing whizzing along the monorails to the frenetic beat of disco music, the Esprit showroom provides a kinetic sense of action that draws buyers in crowds to both view and order the firm's action sportswear. Sales generally double the first week a new showroom is opened. "In one sense, this is designed on a novelty level," Wilson admitted. "On another," he added, "it's very functional." A neutral color scheme was developed for the showroom, as a background to Esprit's rain-

bow assortment of low-priced clothes—gray for carpeting and walls, silver for cabinetry, black laminate for buyers tables. Wilson seats buyers on comfortable sofas upholstered in a neat grid-pattern black and white canvas. The buying procedure is a theatrical experience. Clothing is brought out on the overhead monorail system. An item may be noted and drawn out to hang on a wire grid for further inspection. As more and more clothes are presented, the buyer is surrounded by a fabric environment, the more activity there is, the more privacy, as each group of clothing surrounds the buying space. It's seductive for buyer and conducive to business.

Based on the initial success of the pro-



Above: at Esprit, the salesman's office, left, is enclosed in wire glass. An individual buyer's table is surrounded by the mobile rack system and metal display grid. Below: glistening overhead "machine."



A glistening machine that suggests action sells action clothes

prototype, further showrooms were brought up to optimum standard. Says Wilson of Doug Tompkins, the firm's president: "He's a perfectionist. He even likes the ashtrays to be part of the design, to be the right color and not have cigarettes in them."

Juxtapositions in character

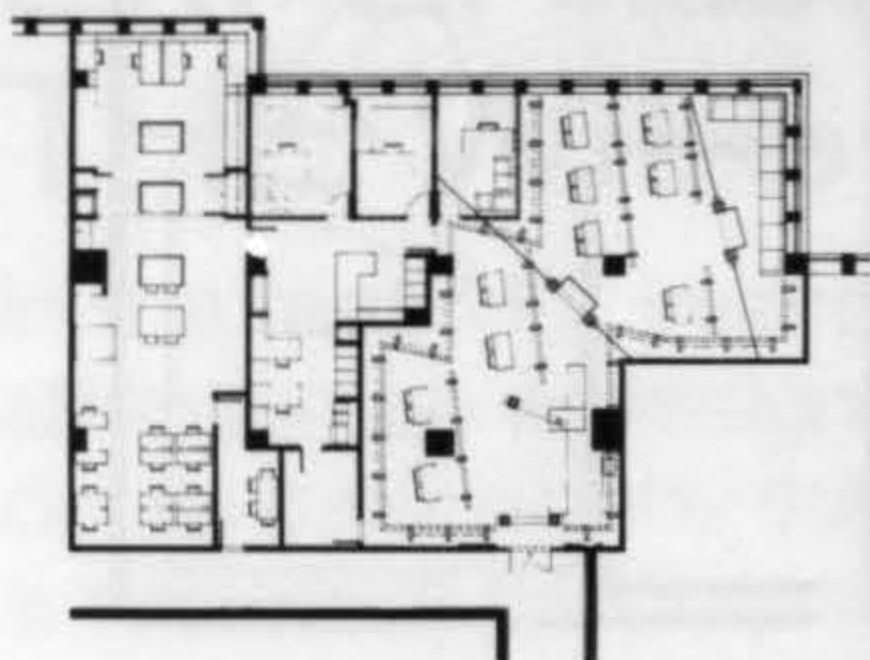
Born in New Zealand, educated at the University of California at Berkeley, Wilson was an associate in the firm of Hardy Holtzman Pfeiffer where he worked on theaters, concert halls and museums before opening up his own office in New York in 1976. Now there are five people in the firm. Jon Evans and Barbara Weinstein are the project architects; Quon Chin and Maxine Nachigal are responsible for production and drafting. The office is located in a 2,000 square foot penthouse in one of the oldest cast-iron buildings in New York's financial district. The off-beat location for a forward-thinking designer reflects the sort of juxtaposition that characterizes Wilson's work. If Wilson's projects for Esprit are high-tech, that is not to say this is the general spirit of a typical Wilson job. Far from it. Doing what is appropriate for the client and business are the guidelines that count, he declared. "In designing, I want to do something that I haven't done before," he added. That might explain the firm's ap-

Project: Esprit Showroom, Chicago
Architect: Peter Wilson Associates

General Contractor: Chicago Apparel Mart
Lighting consultant: Jules Fisher/Paul Marantz
Lighting: Sun-lite: Staff Lighting
Carpet: Tredford
Paint: Benjamin Moore
Accessories: Fuller Office Accessories
Furniture: Knoll; Thonet; Beylerian
Custom work: Spring Street Suppliers

Photography by Norman McGrath

Magic marketing



Classical motifs establish elegance to sell elegance

proach and design of another clothing showroom, The East Side Clothing Company. Only an underlying emphasis in geometry and circulation links the two commissions. At Esprit, all the complication and visual interest lies in the overhead machine, leaving the floor a clean, swept plane. At the East Side Clothing Company classical architectural elements rising from the floor provide the marketing devices. In this scheme, a hierarchy of ornate arcades, with fluted columns and plastic Ionic capitols, help to define the specialized fashions—pants—and suggest their essential exclusivity. There are three arcades, one to house the clothes, one to demark the circulation path, and one—defined with vinyl-covered chain link fencing—to display the clothes to buyers. The background color here for walls and carpet is a warm rose, soft and luxurious to echo the merchandise.

Department store concept

Based on the ideas formulated by the two showroom concepts, Peter Wilson Associates developed a concept model of a retail store floor for Swirl, a manufacturer of lounge-wear. "Standard department store lounge-

Project: East Side Clothing Company Architect: Peter Wilson Associates

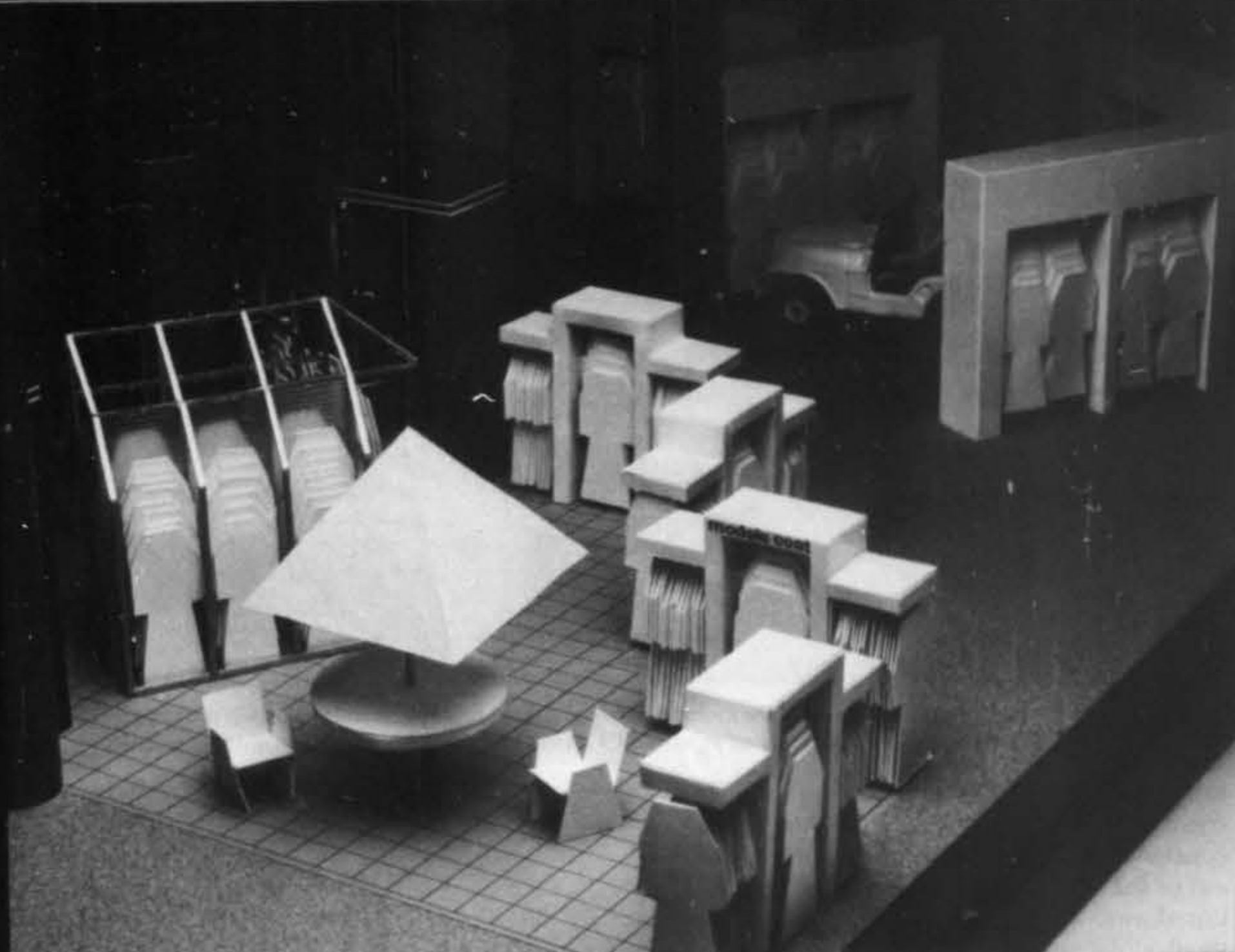
General Contractor: Vederame Construction
Lighting consultants: Jules Fisher/Paul Marantz
Carpet: Berter
Paint: Benjamin Moore
Ceilings: Simplex Metal Panels
Hardware: Stanley
Window treatment: Levolor-Lorentzen
Lighting: Work-o-lite; Lightolier; Let There Be Neon
Accessories: Fuller Office Accessories
Furniture: Beylerian; Knoll
Custom work: Spring Street Suppliers

Photography by Ambrose Cucinotta

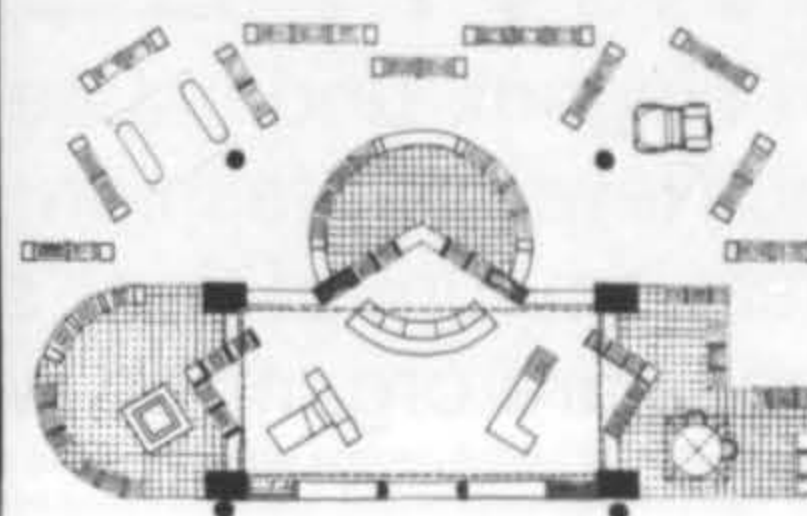


Above: in the predominantly dusty rose environment of the East Side Clothing Company showroom, the buyers' tables are black. Below: Ionic column arcades define the spatial relationships in the showroom.





Above: a detail of the Swirl model of a retail floor layout. Clothes would be displayed in mobile racks in which the garments can be seen in three dimensions, avoiding the usual sleeves-out display technique.



Breaking down the barriers in the department store



Above: the overall view of the model shows the center core designed to suggest the atmosphere of a live-in loft. Below: an area that is focused on bathing. Photography by Leif Schiller.



wear selling areas leave the customer confused, frustrated and bored," Wilson believes. "Signage is nonexistent, lighting inconsistent and circulation patterns fragmented." As a special client, Swirl was willing to spend money for the future. With the guidance of Business Image, New York marketing consultants, the firm took an advocacy role with the retail stores, to capture the 80s market for leisure wear. "In creating the Swirl design," Wilson explained, "we reconceived the basic store concept." The intrinsic idea is to present three major merchandising areas in one open environment, with architectural vignettes to suggest real-life situations—kitchen, garden, active sports, home video, bed-and-bath, outdoor patio. The displays are "participatory theater," Wilson added. "To get customers involved by walking through the environments. It's different from just looking at clothes. The buyer is projected into a situation, it's provocative and offers a new kind of merchandising experience."

Face-out racks

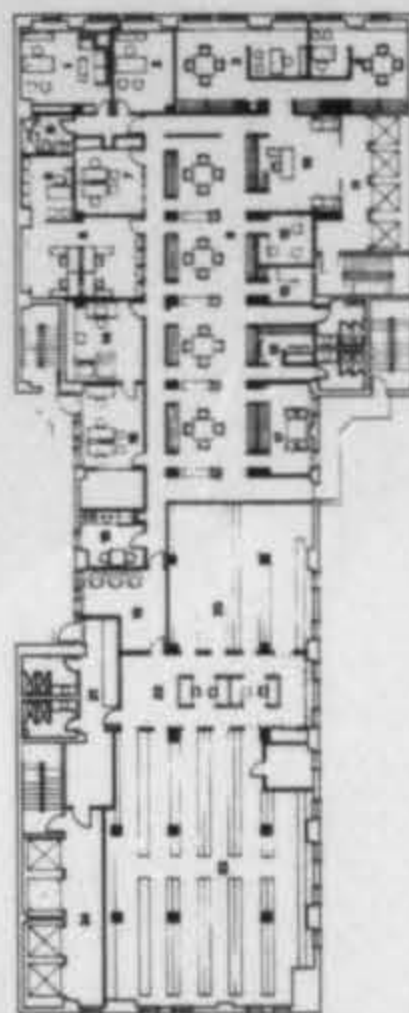
Instead of being pushed against perimeter walls, in the traditional "sleeves out" position, clothes are seen three dimensionally in rolling units with "face-out" racks. Mirrors, signage, lighting are integral in their design. (Peter Wilson Associates is currently having these modules copyrighted and 's looking for a manufacturer.) Areas are organized on three themes: privacy, hospitality and activity, with Pleasurewear the overall concept for the entire department. "We're not selling a look," Wilson added. "But trying to create a specific image around each client." With such lofty aims and a good measure of ambitious energy, Wilson is attracting the attention of major merchandisers. His environments are very much concepts for the coming decade.

Suzanne Slesin is an assistant editor and reporter for the Home Section of The New York Times.

Magic marketing

BOOSTING SALES WITH FLEXIBILITY

An elegant, understated selling area highlights this New York fashion showroom, where a great amount of floor space and varied user needs are organized with sleek efficiency



The Franck Olivier Importing Company is the American distributor for a French manufacturer of sophisticated men's and women's clothing. When it needed a new New York showroom, the client asked Scott Kurland, who had previously designed the company's New York and Atlanta showrooms, to come up with a scheme for the 10,000 square-foot space. The scheme had to fulfill several functions at once, simultaneously segregating the functional spaces while presenting a unified aesthetic face to buyers. The client needed areas for showroom space, sales offices, general offices, production, and merchandising staff. An active showroom, from which local retailers make on-the-spot purchases, required a waiting room of its own. Furthermore, the client wanted a space that was flexible enough so that fashion shows could be held in-house, rather than outside.

What resulted from this complex list of requirements was a plan in which the showroom/selling area was designed as an axial space, a sort of atrium surrounded by the offices, reception and stock rooms.

The reception area sets the tone of understatement with the corporate colors of gray and burgundy. A group of three chrome-finished light columns create a striking wall composition with the firm's logo.

From either side of the reception desk, one can enter the showroom space. Existing structural columns created what designer Kurland calls "a ready-made grid," which determined the layout of the selling areas. After the architectural program had been established, the functional requirements of individual selling areas were addressed. What happens in these areas is that a salesman will meet with a client, presenting various items of clothing for his approval. The salesman needs visual privacy, a place to display the clothing, and place to store it out of sight when it is not needed.

Kurland created closets along both sides of the showroom space for storing clothing, and for display he designed dividers with metal bars that are flush with the surface of the dividers. There are two parallel bars on each divider, so that items such as skirts and blouses

may be seen much as they would be worn, instead of side by side. These dividers are on concealed casters, so that they can be moved out of the showroom to create space for fashion shows. The integral runway area is defined along one side of the showroom by a double row of track lights; the selling areas, cleared of furniture and fixtures, would hold spectators during a show.

Color plays an important part in any showroom design, and Kurland used the corporate colors to their best advantage. He defined the "architectural" elements with a silver gray (as in the reception area); these include the walls, carpeting, and dividers. To provide an accent color, and to emphasize their "non-architectural" quality, the showroom chairs are upholstered in burgundy velvet. The result is a low-keyed but rich palette that doesn't fight with the merchandise.

Lighting was an equally important consideration. Different types of lighting are used according to functional dictates. Kurland placed fluorescent lights over the selling-area tables, where cool light is needed for writing, while incandescent lamps light the runway for the truest color representation. Uplights, concealed atop the dividers, are incandescent-color fluorescent bulbs, for a warmer light.

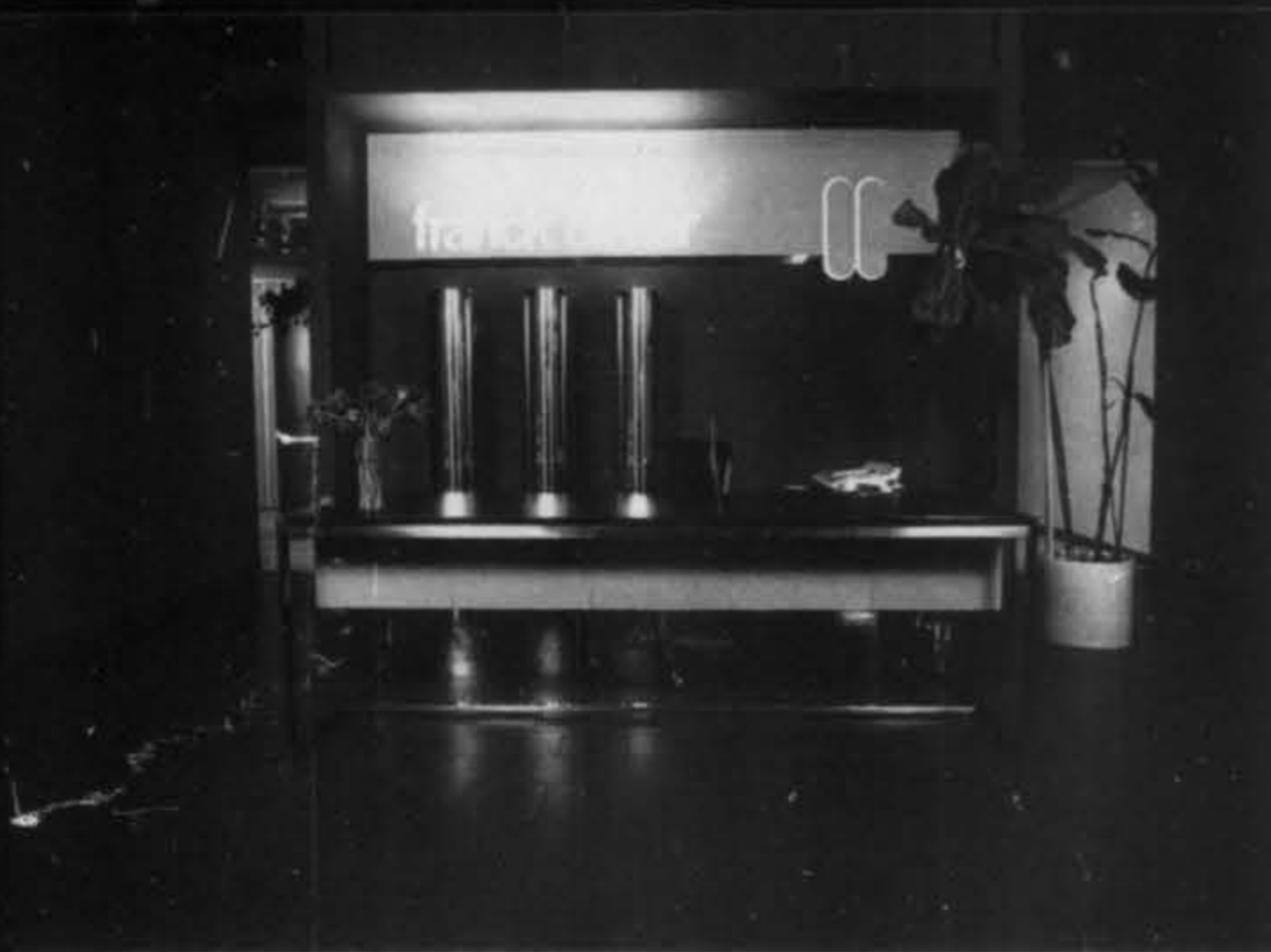
The flexibility of the design, combined with its efficiency in solving practical problems and its overall subtlety in use of materials, color and detail, results in a very successful example of soft sell. (Pilar Viladas)

Project: Franck Olivier Showroom
Designer: Kurland Design Group

Carpet: Karastan
Custom woodwork: Hird/Blaker
Table tops: Garfield Glass
Accordion doors: W.F. Farley
Track lighting: Lightolier
Blinds: Levolor-Lorentzen
Chairs: Bernhardt Furniture Co.
Signage: Environmental Graphics

Photography by Bradford Ensminger





Above left: the reception area, introducing corporate colors of silver-gray and burgundy. Above right: models parade along the runway, defined by track lights and used for fashion shows, for salesman and client. Clothes can be hung on custom-designed dividers for display, then stored in closets. Below: close-up of selling area.

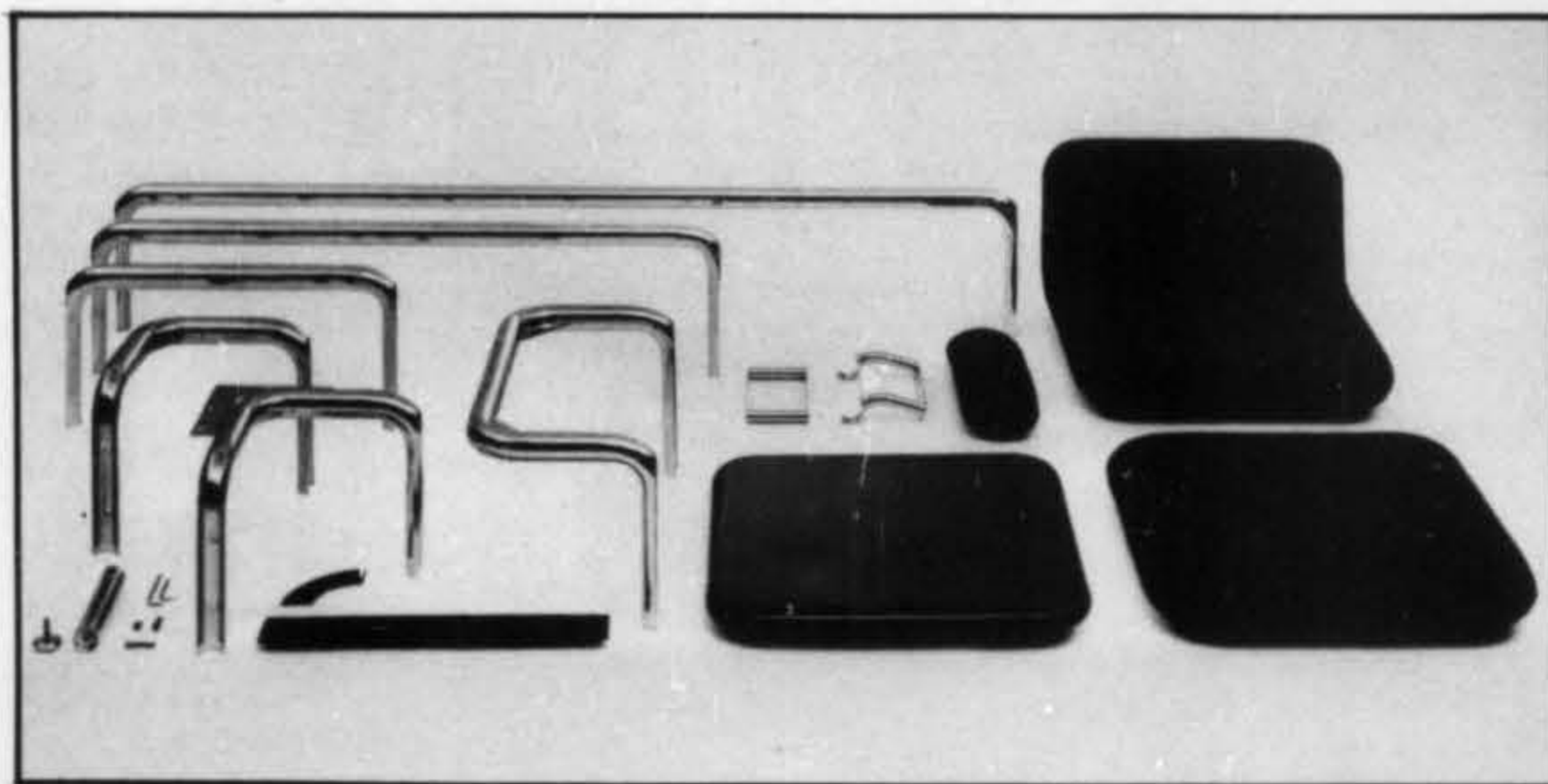




Taking a back seat (above) Brian Kane is nevertheless the driving force behind Metropolitan's flexible square modular seating, Series 10.

Product analysis **GANGING TOGETHER ON THE WEST COAST**

Brian Kane's Series 10 for Metropolitan consists of a table, two seating modules and one arm unit that combine in many configurations for heavy duty public space use



Components at a minimum.

BY JOHN PILE

Series 10 can trace its ancestry to such origins as the Steelframe and Modular systems offered by Herman Miller in the 1950s (no longer in production) or, even more directly to the "Link Bench" system designed by John Barringer for JG in the 1960s. Brian Kane's system, like its ancestors, is based on a standard dimensional module, 27 inches in this



Series 10 with arm units and armless units, organized with resin table modules between seating, is clearly adapted to public spaces.

case, and a structural system that allows stringing together any number of square modules in any desired straight-line or 90 degree angled arrangements.

The standard modules are a flat, square cushion, a seat unit with back and a square table slab module. Seat height is 18 inches and the back of the chair-like module rises to 29 inches. There is also an arm unit which can be mounted between adjacent seats or, with slightly different mounting hardware, as an outrigger at the end of a run of seat units. Planning a group is simply a matter of lining up any possible assortment of these elements like so many tiles or mosaics in straight lines or in lines with right-angled turns. The arms can be added in as after-thoughts to give seat by seat separation in public places, to end rows of seats or both. Groups can range from simple two or three seat benches or sofas to complex patterns that can turn any number of corners. Planners who may want to avoid the knee-bump possibilities of inside corners of seat units can do so by being sure that there is an extra table top always included at any inside corner.

The aspect of the system that is of technical interest has to do with the base structure. It is made up of simple tube bends of 2-inch round cold-rolled steel. Straight lines are one,

two or three 27-inch module lengths, inverted U's establishing a perimeter edge and turning down to the floor to help make a leg. "Help" is the word because the leg is always a sandwich of two half legs—the vertical ends of straight runs or the leg elements of the tube units that form butt ends or are the makings of corners, inside or outside. In each case the leg portions that descend to the floor are half tubes, destined to meet other half tubes to form complete leg supports. When half-legs meet, they wrap around an inner tube sized to nest inside the visible, outer tube halves, and Allen-head screws pass through the sandwich to tie it together.

This means that the layout process involves laying out the pattern of seat and top components desired and then proceeding to base layout with an understanding that leg supports will always occur at the center-line of a top component. Along a straight line, the decisions are merely matters of choosing straight base runs of one, two or three module length in a way that will produce a reasonable (probably symmetrical) pattern. At the ends of straight runs, either at butt ends or at corners, the choice of the suitable base element becomes obvious, it will be an inside 90-degree bend, an outside 90-degree bend or a butt end. As the base elements meet, the

paired half-legs will sandwich together to make up the Y-like patterns that are characteristic of the system's appearance. The structure permits a span of up to 81 inches (three modules) before a leg element is needed for structural support.

In public spaces, damaged units can be exchanged easily on site, and upholstery cover of seat and arm sections is equally easily changeable on site with Velcro strip attachments. The table slab module is a 1½-inch particle board core with ½-inch polyester resin molded surface in 18 standard colors. The base frame tubing is normally polished chrome, but is also available in a range of colored coatings.

The system is clearly adapted to public spaces, lobbies, waiting rooms, airport lounges and similar public areas. Its adaptability to an unlimited variety of configurations and the possibilities for easy rearrangement and replacement of damaged components make it particularly suitable to these situations. There is no reason, however, why it cannot also find its way into office and residential uses where some of the same advantages of complete flexibility and ease of reupholstering can be significant, even if not so totally commanding.

circle 212



Interiors profile

AWARD WINNING PAUL MAYEN

Fine materials, intricate details and superb craftsmanship characterize the work of a man who is the driving force behind the design studios of three flourishing furniture companies. This special interview by Maeve Slavin

Paul Mayen is the driving force behind the design studios of three flourishing companies which are a major reckoning in both contract and residential markets, Intrex, Habitat, and Architectural Supplements, Inc. The work is a specifier's byword for elegant styling and smooth performance in furniture, lighting, and accessories. The most recent award-winning recognition came in 1979 to Architectural Supplements for the combination sand urn and waste receptacle which captured the Resources Council's "Roscoe Award" for contract decorative accessories, in addition to the IBD product design award. The man, like his work, is fastidiously tailored—his vests are hook-fastened by his own design, rather than buttoned, to give a neater effect—and old-worldly polite, so discreet that he never corrects the typical mispronunciation of his Andalusian name, spelled with the "e" accented, and spoken to rhyme with "cayenne." He walks a visitor through the New York showroom, which serves all three companies, with proprietorial pride in fine materials, intricate detail, and superb craftsmanship. Over luncheon he discusses his interest in science, nature, farming, and his latest project the country house he has designed for himself near the Hudson River, and which he illustrates with diagrams drawn on a napkin to explain construction points of heating ducts, air flows, as well as careful solar orientation. With engaging modesty characteristic of his personality, he describes his commission to design the new Visitors Center on the grounds of Frank Lloyd Wright's Fallingwater, now a nature preservation. Scheduled to open last spring, a fire in the construction phase destroyed the building and resulted in the loss of many trees that sheltered it, but happily the project has been regenerated and now the Center will be inaugurated in early summer. As the friend and admirer of Wright, Paul Mayen considers the commission a great privilege.

A man of many enthusiasms and at home in many worlds, small wonder that his designs cross the lines of contract and residential

markets, early trendsetters in dual purpose use now an accepted pattern in the design industry. The trimly articulated elm burl or oak table polished to perfection might grace a conference room and is equally right in a well appointed dining room. The same flexibility of utility is the mark of Habitat's lighting lines, as it is of the Architectural Supplements' catalogue which runs from coathooks to coffee tables. Mayen thinks of his objects first as contract in emphasis, and according to him, "our pieces were being used in residential situations long before we realized it." What has happened, he believes, is that people no longer feel compelled to abide by the old rules. "Classic is classic no matter where you place it."

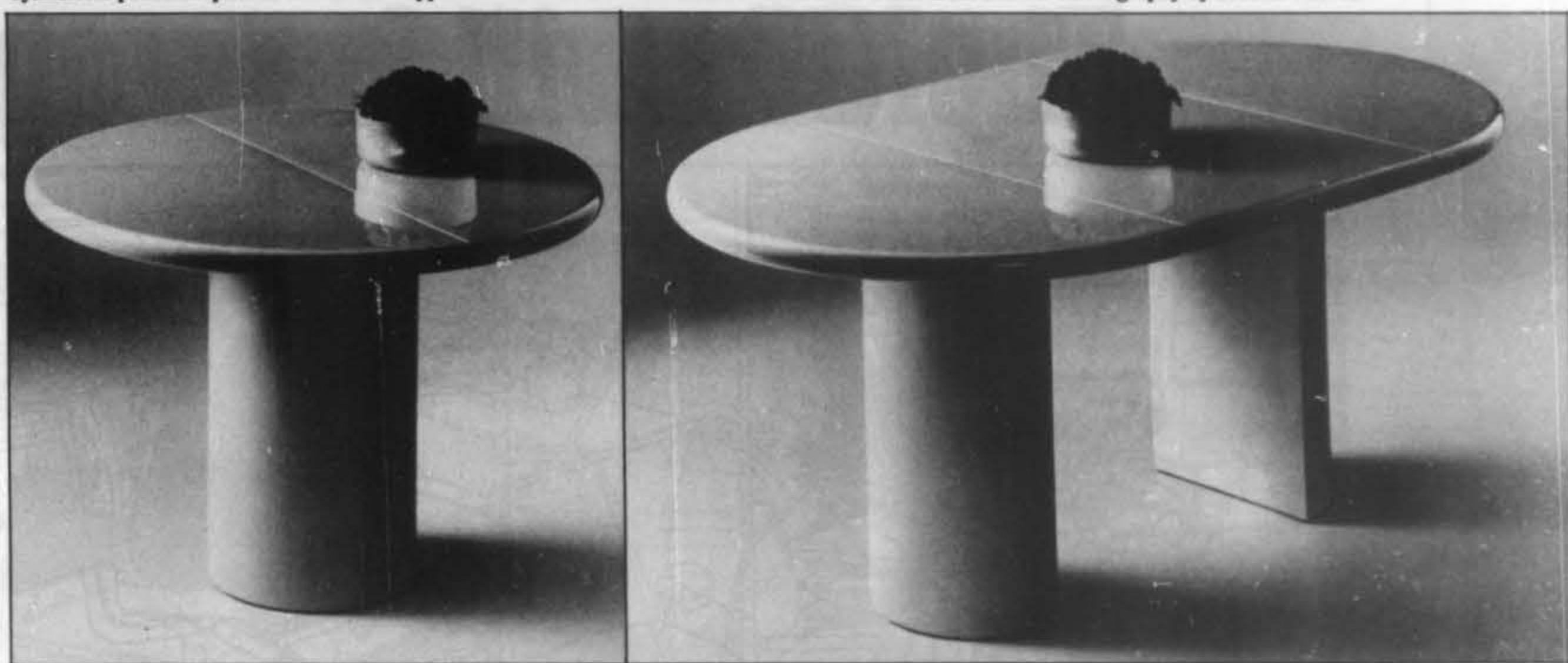
Paul Mayen comes out of the European tradition, and cites as his strongest influences

the late 19th century "arts and crafts" designers of the post-industrial revolution: Ford Madox Brown, Philip Webb, Arthur Dixon and Richard Riemerschmidt. "These are men who wanted to design for the machinery that marked their time, but who also wanted to look back to the examples of early craftsmen who were honest in their use of materials. They wanted to combine the best of both worlds."

However, the American fascination with engineering and technology entered his life early, and remains a dominating factor. One of five children, born and raised near Seville, his engineer father brought him to New York on a visit at the age of eleven, back in the days when the elevated still ran down Third Avenue, and the erector-set image captured his imagination. He returned to New York as a



Well-known Intrex tubular framed armchair gives scale to ASI's new polished chrome floor lamp.



teenager and attended Columbia, Cooper Union, and the Art Students League. America is now his home, although he still maintains a working farm close to his Spanish family roots, and he speaks with real affection for, of all things, his herd of pigs which feed off acorns, and eventually become a most delectable prosciutto. "These animals are as affectionate and intelligent as dogs," he maintains. In the Mediterranean climate of southern Spain he has installed a very basic low-tech solar heating system which delivers "more hot water than we can use." Technology in all its guises and applications is Mayen's friend and challenge.

The worlds of traditional craftsmanship and modern technology mesh together in everything on which Mayen focuses his designer's eye. Simplicity, function, and technical adroitness are his priorities. "Good design should give a hint of the structure of the piece. Wherever possible I try to give a hint of structure." Just the hint, and examples are apparent everywhere: for instance, in the elm burl Katonah credenza where the top piece and the sides do not meet precisely but clearly divulge the mitred edge. "You can see where the parts come together," the designer says. "I want you to see the joining of the parts." That does not mean that everything is front-and-center—subtlety is elemental. For example, there is scarcely a piece of hardware to be seen on any piece of furniture. From a man whose designs include the most innovatively engineered hardware, his furniture facades are strikingly unadorned: the touch of a hand opens flush cupboard doors because of delicately designed spring mechanisms hidden in the interior construction. "I purposely eliminate hardware wherever possible," Mayen notes. "Our pieces are sleek and simple. They are made to show off the more ornate objects in a room, in essence to serve as a foil. And, as such, they fit in anywhere."

But a great deal of complicated technology goes into the creation of deceptive simplicity. Finishes are a case in point. A hallmark of Intrex finishes is their high-gloss lacquered

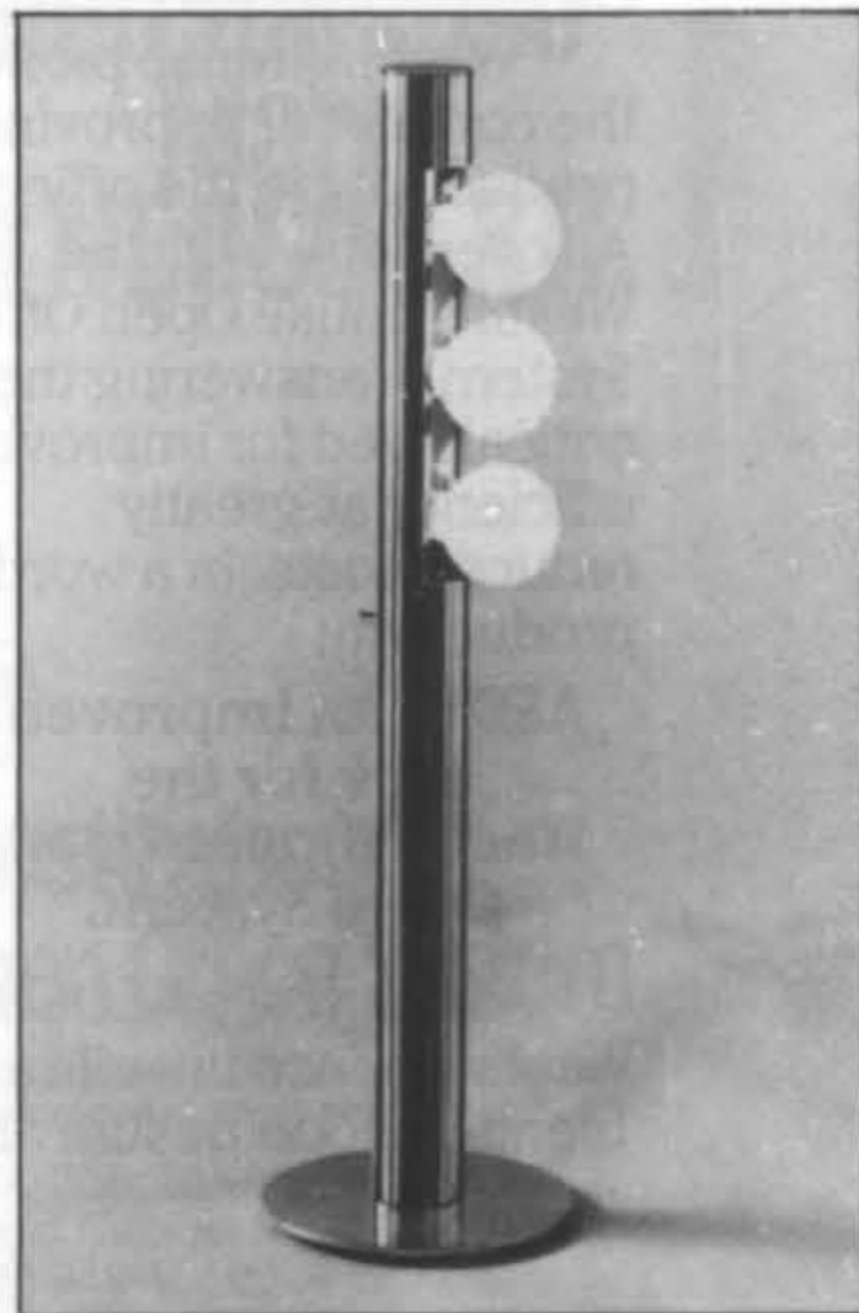
look. Actually they are oil-based paint finishes developed by the company to meet specific criteria. They require baking, and Intrex had to produce a specially treated wood which would accept exposure to heat without warping or splitting. Metal dust added to the initial coating helps to make some of the finishes fire resistant. Spraying the several components of the finish in midair to catalyze before hitting the surface of the piece, creates a product which is alcohol proof, cigarette proof and impervious to most solvents. It is this adventuresome use of technology which makes a superior piece of furniture possible, Paul Mayen believes. "Today we dictate to materials, as opposed to the furniture makers of other eras for whom the piece of wood dictated both use and form. At Intrex we tell the materials what functions they should perform within the capacities and technologies available to us at our plants."

The bonding of metal legs to the wood-topped in-stock inventory Intrex Parsons Exchange Table illustrates the versatility of Paul Mayen's talent. It was decided that removable legs would assist in meeting today's mobile society's need to pack, store, and move furniture. Metal became the structural element, and hollow metal legs made it possible to hide the mechanics: a threaded rod and top-and-bottom castings that serve to attach each leg to the tabletop. Here, as with the paint finishes, a solution created another problem. Wood veneer had to be bonded to metal because the table was planned in both wood-veneer and painted surfaces. To accomplish this, new types of glue were needed, laminating machinery had to be modified as did accompanying electronic frequencies. "It required extremely sophisticated technology to do all that and still create a table which expressed the full integrity of the original design," Mayen remarked.

Ease of mobility and flexible utility are also apparent in the Cincinnati Conference table from Intrex, a simple rectangular slab with triangular legs that can be removed, and this intention is clearly expressed in the design.

Variety appears again in the Inter-Join Bench system, a series of flat benches that join in different configurations by the use of connector panels. "I enjoy the simplicity of its parts and the possible variations," Mayen says.

Paul Mayen is a designer who is intricately involved in the success of technological innovations, and deeply concerned with the aesthetics of contemporary design. Six of his designs are in the permanent collection of the Museum of Modern Art. His curiosity is as much sparked by the wonder of the elevated trains of his boyhood as it is by the continuing marvels of scientific research in the human brain and the working of the biosphere. His enthusiasms range from soccer with his Spanish nephews to disco dancing with his friends in New York. He is a designer with his finger on the pulse of life.



ASI three-way, 36-in. polished chrome table lamp.

The '80s will focus on



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The Faultless Spinlift chair lift advances the art of connecting control with base. We think it's a more imaginative solution than the gas cylinder.

THE GAS-LIFT. GOOD LOOKS, BUT SOME PROBLEMS.

Designers like the gas-lift's contemporary, continental look. Users like the appearance, and the way a gas-lift works. At first.

But when seals dry up, the gas leaks out. And the gas-lift settles to the bottom, never to rise again.

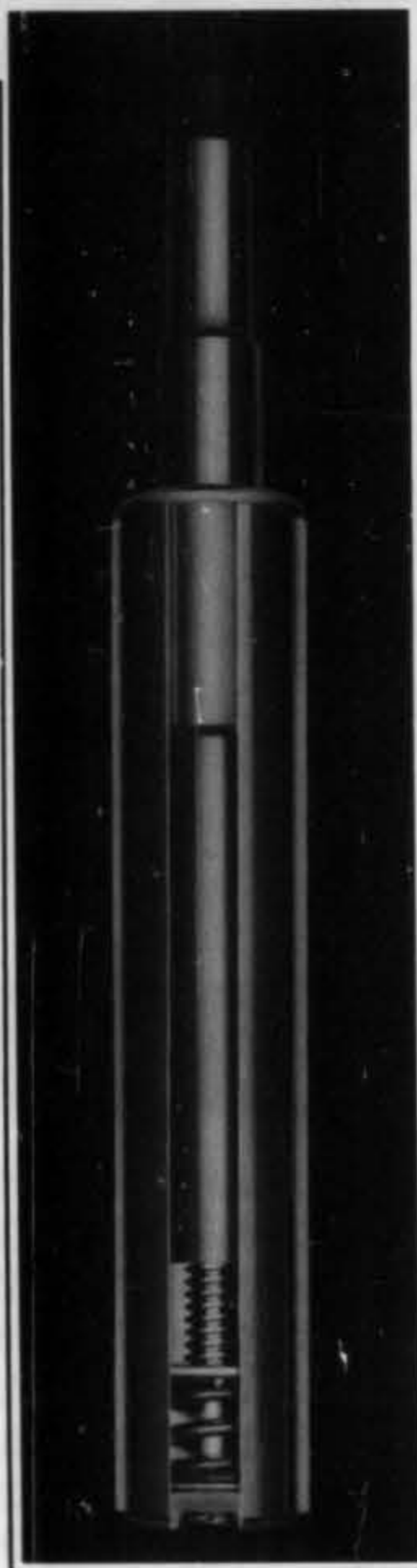
An office chair's average life is about 12 years. The gas-lift's failure rate is up to 5% the first year, and others drop out as the years wear on.

SPINLIFT. GOOD LOOKS WITHOUT ANY PROBLEMS.

The Faultless Spinlift has the look designers love without the problems users hate. No gas. No seals. No leaks. No failures during our 120,000-cycle swivel test. Spinlift is designed to outlast the chair.

The cost? Just a little more than a common spindle assembly, which obviously doesn't look as good. Or, about half as much as a gas-lift. Which probably won't work as well, or last as long.

And Spinlift adapts easily to an executive chair, a steno chair or anything in between.



A BEAUTIFULLY SIMPLE IDEA.

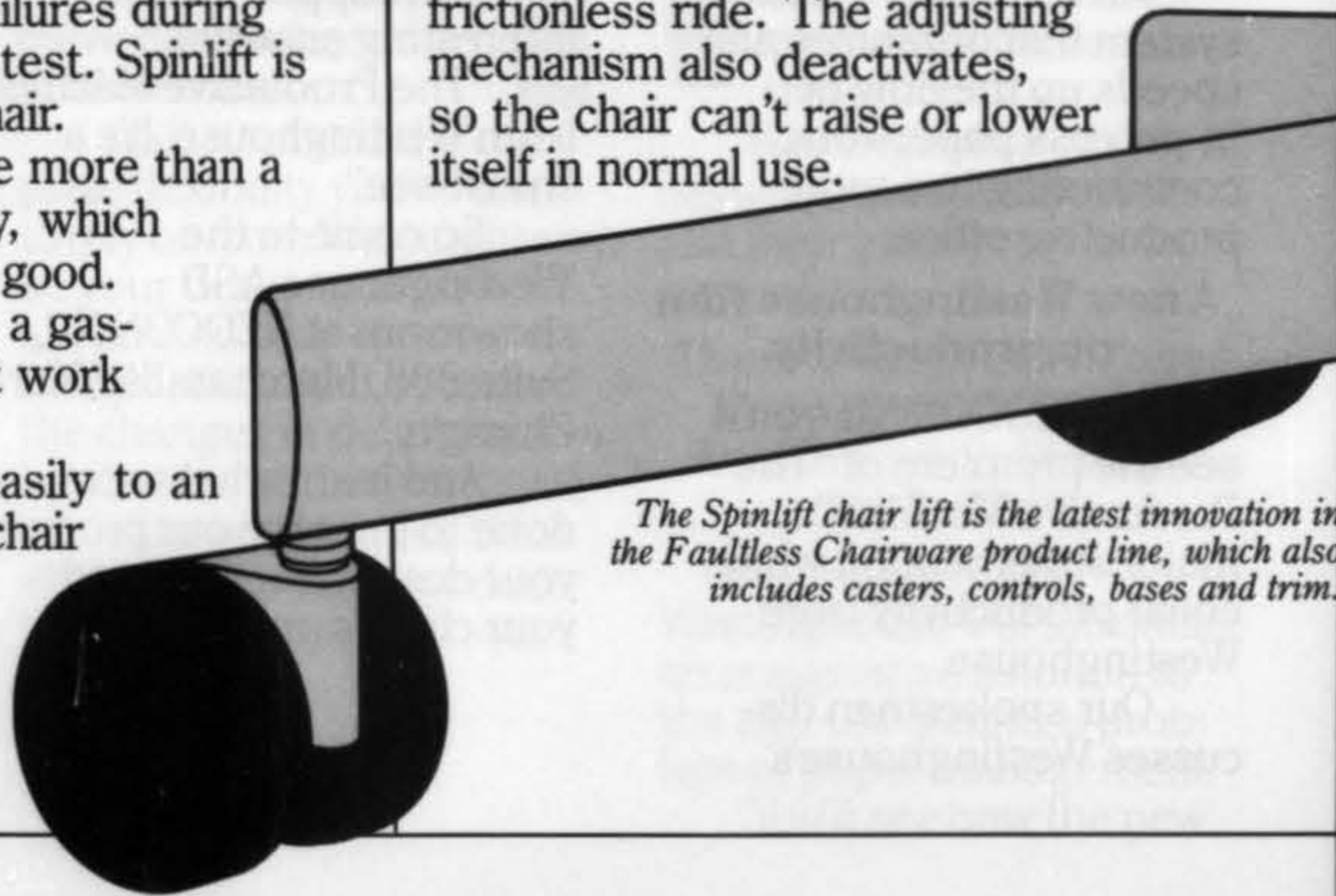
As you see by the cutaway, Spinlift uses a mechanical spindle to extend and retract itself. Turn the empty chair counter-clockwise and it goes up. Spin clockwise and it goes down. Very simple. Very dependable.

Total travel is more than four inches. And Spinlift takes only five turns to move a full inch higher or lower, vs. seven turns (or more) for a common spindle assembly.

GOOD LOOKING, GOOD FEELING.

Spinlift's spring-mounted spindle settles $\frac{3}{8}$ " under load. Because it "gives" a little when sat on, Spinlift feels a lot like a gas-lift to the sitter.

The loaded spindle swivels on an automotive-type needle thrust bearing for a virtually frictionless ride. The adjusting mechanism also deactivates, so the chair can't raise or lower itself in normal use.



The Spinlift chair lift is the latest innovation in the Faultless Chairware product line, which also includes casters, controls, bases and trim.

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Some of our customers still think of Faultless as a caster company. That we are, and one of the best.

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We make everything you need between the seat and the floor.



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Faultless

*Faultless Division
Bliss & Laughlin Industries
Evansville, IN 47711*

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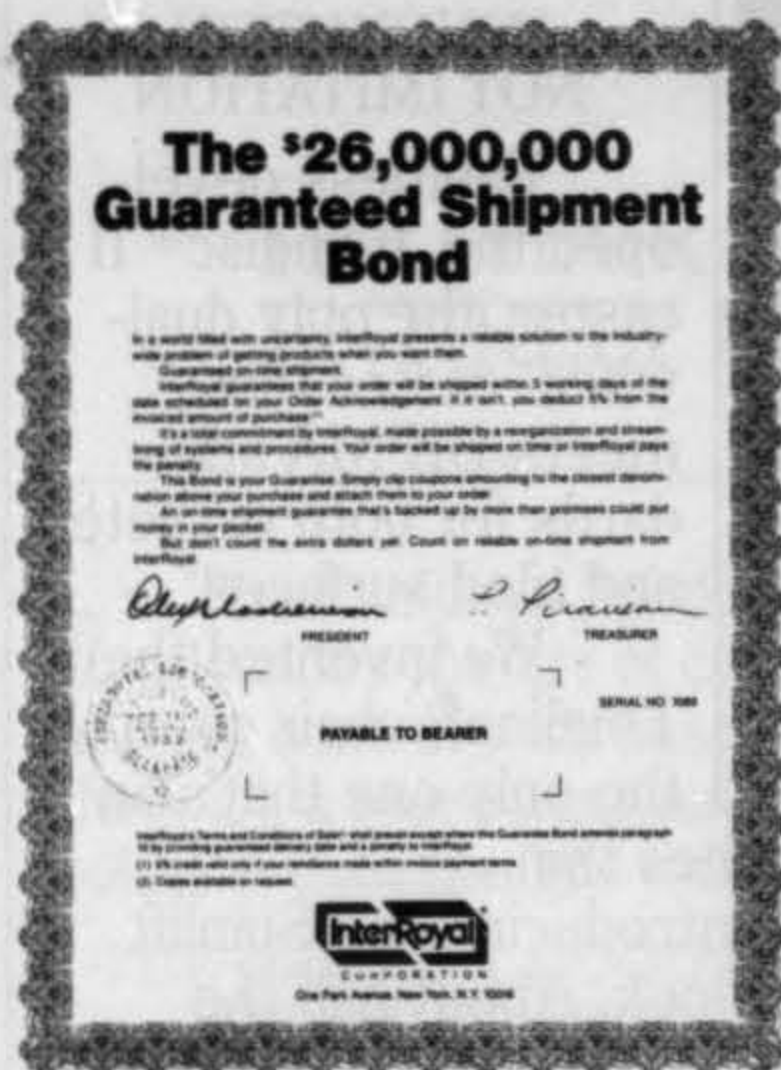
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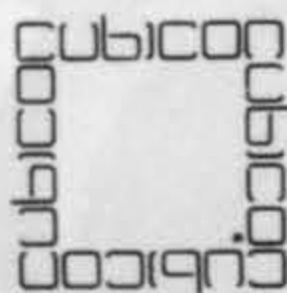
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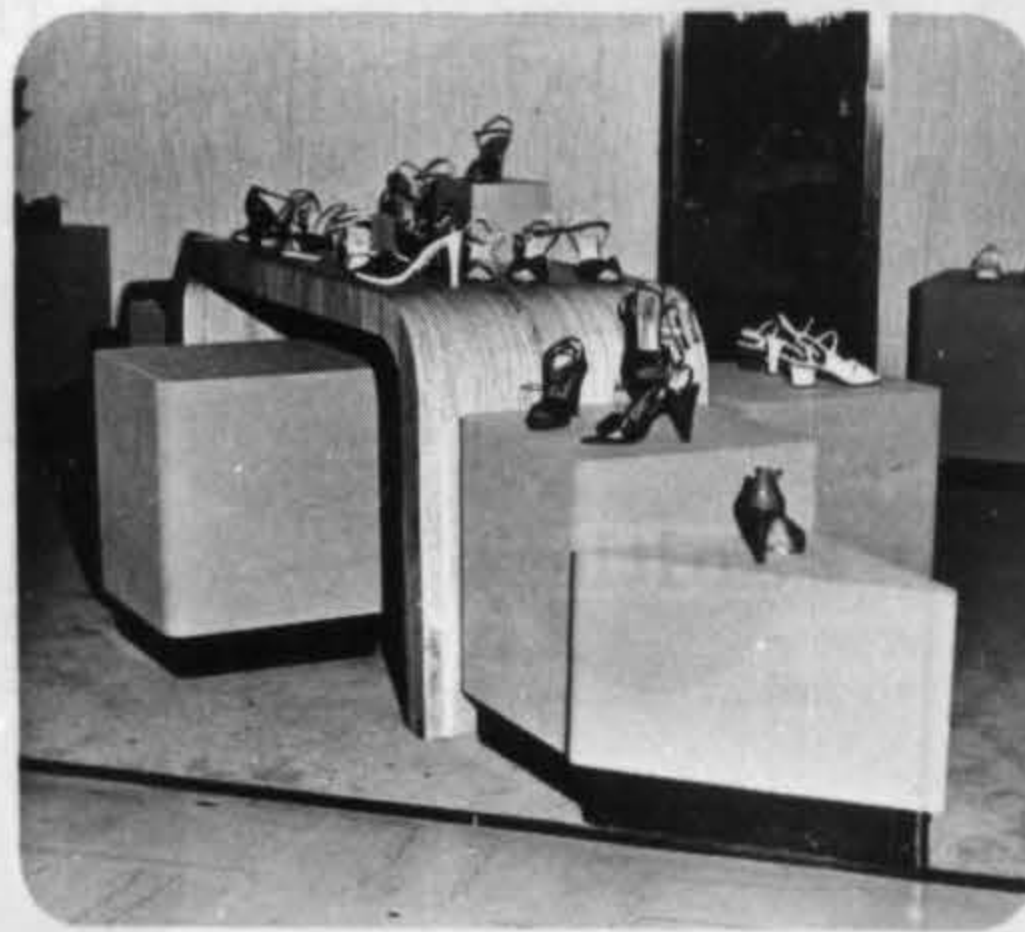


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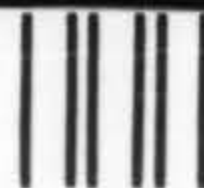
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KNOLL SHOWROOM

continued from page 66

Indeed, the total interior spatial experience of the Boston Knoll Showroom is one of three rooms stacked one upon the other. The prevailing spatial sense is that of horizontality. All the major vertical elements from the exterior showroom facade "recess" to the interior colonnade, as well as the vertical fire stairwell and the stop-start vertical interior stairs, are subsumed under the more dominant expression of horizontal slabs. Granted that there are acoustic, programmatic, and economic reasons for expressing three separate flat levels, one wonders whether the pre-war European mystique of horizontal continuity hasn't prevailed in this work of architecture.

Perhaps, however, the architects are making exactly the right gestures when one considers that the Knoll furniture designed by Mies van der Rohe, Eero Saarinen, Marcel Breuer (and now Warren Platner and Tobia Scarpa, among others) belongs to the particular tradition of modernism that Knoll contin-

ues to celebrate. Gwathmey Siegel have added richness to that tradition by including qualities of color, light, and occasional playfulness that are truly contemporary. Going too far, too fast, has been a disease of some recent architecture, and this work of architecture is under respectable control; all of which leads me to one last subject of praise and concern.

On the second and third levels the designers have installed a huge photo-mural on the length of the interior "facade." This, perhaps, is an acknowledgement of the need for ornament (or art) or narrative themes outside the specific language of the architecture and in addition to focusing on the specific commercial contents of the showroom. This is an important effort which is both professionally and artistically excellent. My concerns are first, that there was no effort at architectural "ornament" on the exterior facade; and secondly, that the photo-mural on the interior facade is texturally too close to the other textures within the showroom, e.g. the general feeling delivered by painted finishes and

over-all color contrasts. In other words, the photo-mural has a positive but low conflict effect on the interior. It seems to me that the introduction of another visual language and image-world within the architecture might have included giving to the photography a greater license for expression. I would have preferred less square footage of photography more vividly, and less homogeneously presented. I am assuming that the architectural (including the artistic) environment of a showroom should seek a wide range of plastic responses representing (at least) the subtle qualitative differences embodied in the full line of furniture and additionally suggestive of the different kinds of places to which the furniture might be delivered.

Kent Bloomer is professor of Architectural Design and Director of Undergraduate Studies at Yale, where he has taught for 14 years. He is principal author with Charles Moore of "Body, Memory and Architecture," published by Yale University Press, now in its fourth printing. He is a practicing sculptor and architectural designer.

ENERGY REPORT

continued from page 77

commercial sector; 75 percent of that is for space and water heating, and another 10 percent for air conditioning. Approximately the same figures apply to residential use. Given those facts and the relatively slow rate of building stock replacement, a vigorous retrofit program should be a high national priority. Again, some states and cities lead the way. The National Bureau of Standards developed a retrofit model that is now being used in Massachusetts, which, according to one architect in oil-dependent Boston, is "extremely tight." Several cities, including Hartford, Seattle, Portland, Oregon, and Davis, California, have promoted innovative building conservation programs.

Moreover, despite savings available from current techniques, there is much room for new ideas. Princeton's Williams and Ross describe the large area of conservation research and development that should be on the federal agenda. It includes: aerodynamic studies of buildings, thermal diodes (insulation with different heat conductivities in different directions), building materials with high specific heats for thermal stability, window improvements to control heat loss, and designs to take advantage of local natural conditions.

Achieving conservation in building is representative of the complexity of formulating and implementing public policy. It involves a delicate interface of technicians, designers, planners, builders, and researchers; at least three levels of government and many (sometimes competing) agencies; regional economic and physical disparities; and, of course, entrenched interests and customs that are hard to budge. At root, it is the fundamental problem of planning in a federalist system. Innovative conservation policy is, nonetheless, one of the most promising spots in that big bleak energy picture, engendering rela-

tively quick results.

On the other side of that energy picture is new supply, and there a similar, necessary relationship exists between far-sighted politics and technological potential. The production of energy must increasingly be derived from renewable resources, which currently accounts for about 6 percent of all U.S. supply, mostly as hydropower. There are several diverse forms of renewable, "soft" technology: solar, wind, geothermal, hydro, and biomass (in addition to conservation). Well over half of U.S. energy use is consumed at relatively low-grade temperatures for space and water heating and for industrial process steam. Solar power is eminently well-suited for that task, having proved surprising efficiencies in all American climes. Dozens of small entrepreneurs—as well as a few corporate giants like Grumman, Owens-Illinois, and Exxon—have made rapid improvements in the hardware of solar collectors. Solar-heated water is now competitive with oil and electricity in nearly all regions. As research and use escalate, further gains are expected in conductivity, storage, and deployment. As a result, solar space heating will become more attractive when coupled with rising prices for conventional fuels. The Solar Energy Research Institute in Colorado, now headed by long-time solar activist Denis Hayes, is emphasizing the development of small-scale systems and passive design, an approach expected to bear fruit for both residential and commercial use. The goal, says one solar engineer, is "to start with a totally integrated concept: conservation-oriented design that used passive solar, waste heat recycling, and supplemented by cost-efficient active systems like solar water heating." Such design can achieve 80 percent energy self-sufficiency at minimal costs.

Hardware considered exotic a few years ago is now on the immediate horizon. New electricity generation will be available from photovoltaic cells, which manufacturers like

Solarex and Mobil/Tyco believe will be competitive within a few years. As the experience with the semi-conductor industry shows, prices will fall dramatically as economies of scale are achieved. Activists like Dr. Barry Commoner have been urging a large federal purchase of photovoltaics to effect that goal; Commoner estimates that a \$500 million appropriation could do the trick in five years. Electricity can also be produced by co-generation, which utilizes waste heat in buildings and factories to drive turbines. That technology is now commercially available, and in West Germany currently supplies half of industry's electricity.

Unfortunately, government policy has not kept up with the potential of soft technology. Last year a DOE memorandum to the President, entitled "Domestic Policy Review of Solar Energy," pointed out that federal policy has inhibited the growth of solar power in a number of ways, principally through subsidizing conventional fuels, providing inadequate financing plans, and R&D expenditures that "have not adequately concentrated on systems that have near-term applications." The study indicates that a renewed commitment would provide 20 percent of U.S. energy needs within 20 years. A commitment of that magnitude would require important changes in the industry "infrastructure," including a substantial education effort aimed at designers and contractors.

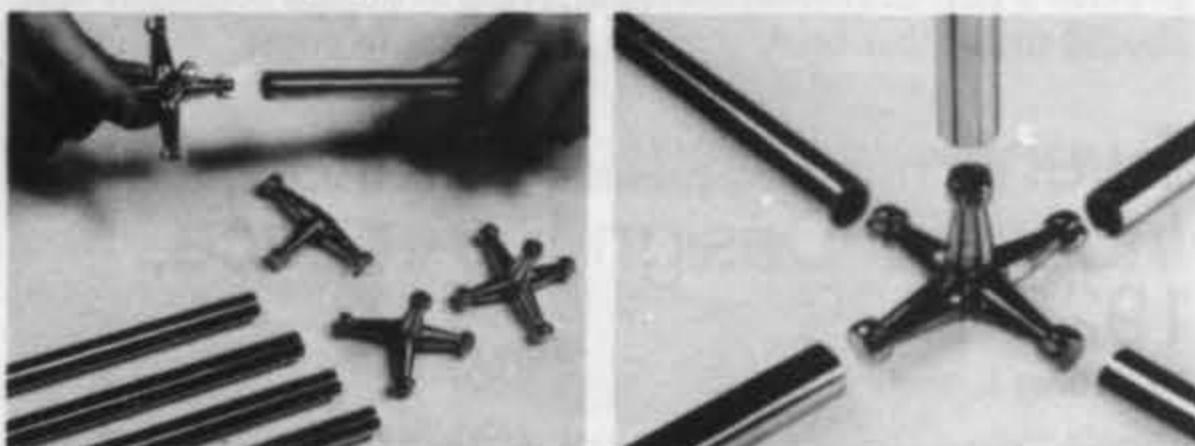
The challenge to move to a renewable energy base will require a creative forging of public policy, technical development and professional expertise. As energy theorist Amory Lovins observes: "Changing any policy, even one that is plainly unworkable, is never easy." Taking the initial steps toward a soft energy path, however, is the best course of action that will rebound to benefit all.

John Tirman is a freelance writer based in New York with a special interest in energy.

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Design for Independent Living, The Environment and Physically Disabled People

by Raymond Lifchez and Barbara Winslow

Whitney Library of Design, New York, 1979, 208 pages, 160 black and white photographs, bibliography, index, \$25.

Barrier free design to the physically disabled is another way to say independence. Designers regularly incorporate considerate planning for the disabled in their work, but often the design is done in abstract—the disabled are a segment of a program that need a solution, rather than fellow humans who want to be as independent in their movements as possible.

A serious attempt to know disabled people, this book is a compelling journey through struggles and triumphs over handicaps. Pictures capture a will to live as normally as possible, to be part of families, to be creative and accomplished. Never maudlin, you will be moved to see the reality of the difficulties facing the disabled and you will want to approach your work for them by seeing their problems as they see them.

In technique, the authors, Raymond Lifchez, an architect and an associate professor at the University of California at Berkeley, and Barbara Winslow, a social psychologist and architect specializing in problems of the disabled, present profiles of seven men and women with different needs and make-ups. The authors assess their needs, and disabled people in general, in relation to Mayer Spivak's 12 arch-typical places where specific activities occur: shelter, sleep, mate, groom, feed, excrete, store, territory, play, route, meet, compete and

work. The support networks, formal and informal, that enable these people to live in the mainstream of society are described, with emphasis on the role of both disabled-initiated self-help organizations and the attendants who perform special services.

Examples of specific design problems and solutions are shown in a comprehensive catalog of adaptations, tools, and ad hoc designs. The research techniques developed by the authors provide a practical formula for arriving at design solutions that should make this book a model for years to come.

Twentieth Century Limited, Industrial Design in America, 1925-1939

by Jeffrey L. Meikle

Temple University Press, Philadelphia, 1979, 249 pages, 149 black and white illustrations, notes, and sources, index, \$17.50.

An exploration of the beginnings of the industrial design profession, of the effect of streamlining on the American public, and the products of the time, this is a heavily illustrated account of American design in the 1930s. The author, Jeffrey Meikle, assistant professor of English and American studies at the University of Texas, relates the major factors that contributed to the growth of design and to the stylized redesign of consumer products in that decade.

An elaboration on the tastes, talents, and careers of Raymond Loewy, Norman Bel Geddes, Walter Dorwin Teague, and Henry Dreyfuss shows how these designers hoped to make the world a technological utopia. Their personal success demonstrated how much the Depression-era public longed for a frictionless, static society—a technological utopia free of change. The book focuses on the clash of aesthetic ideals and business realities in the formation of a profession that continues to have profound effects on American life.

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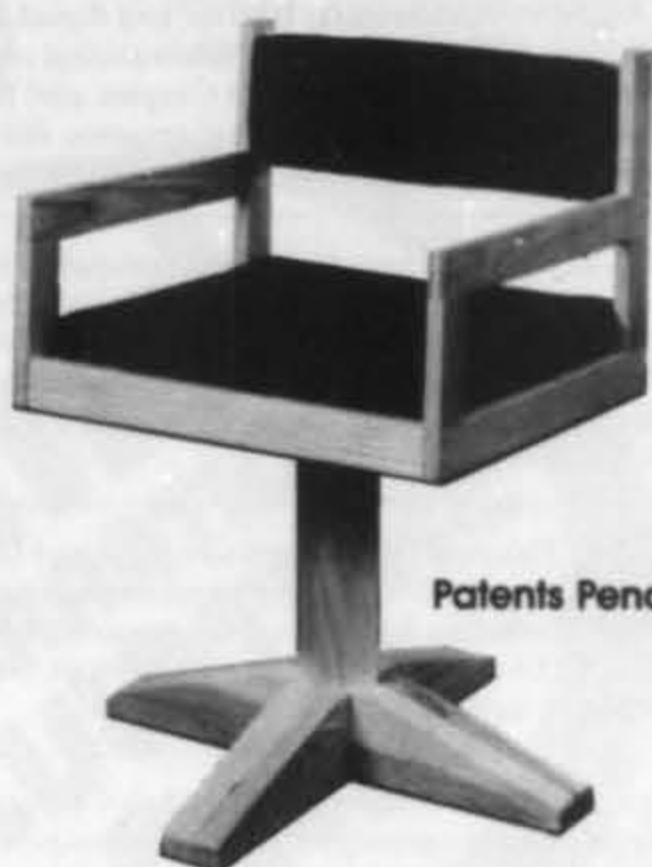
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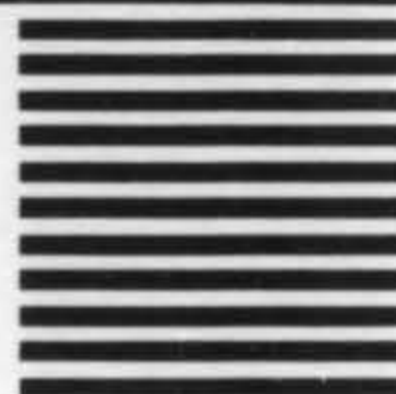
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