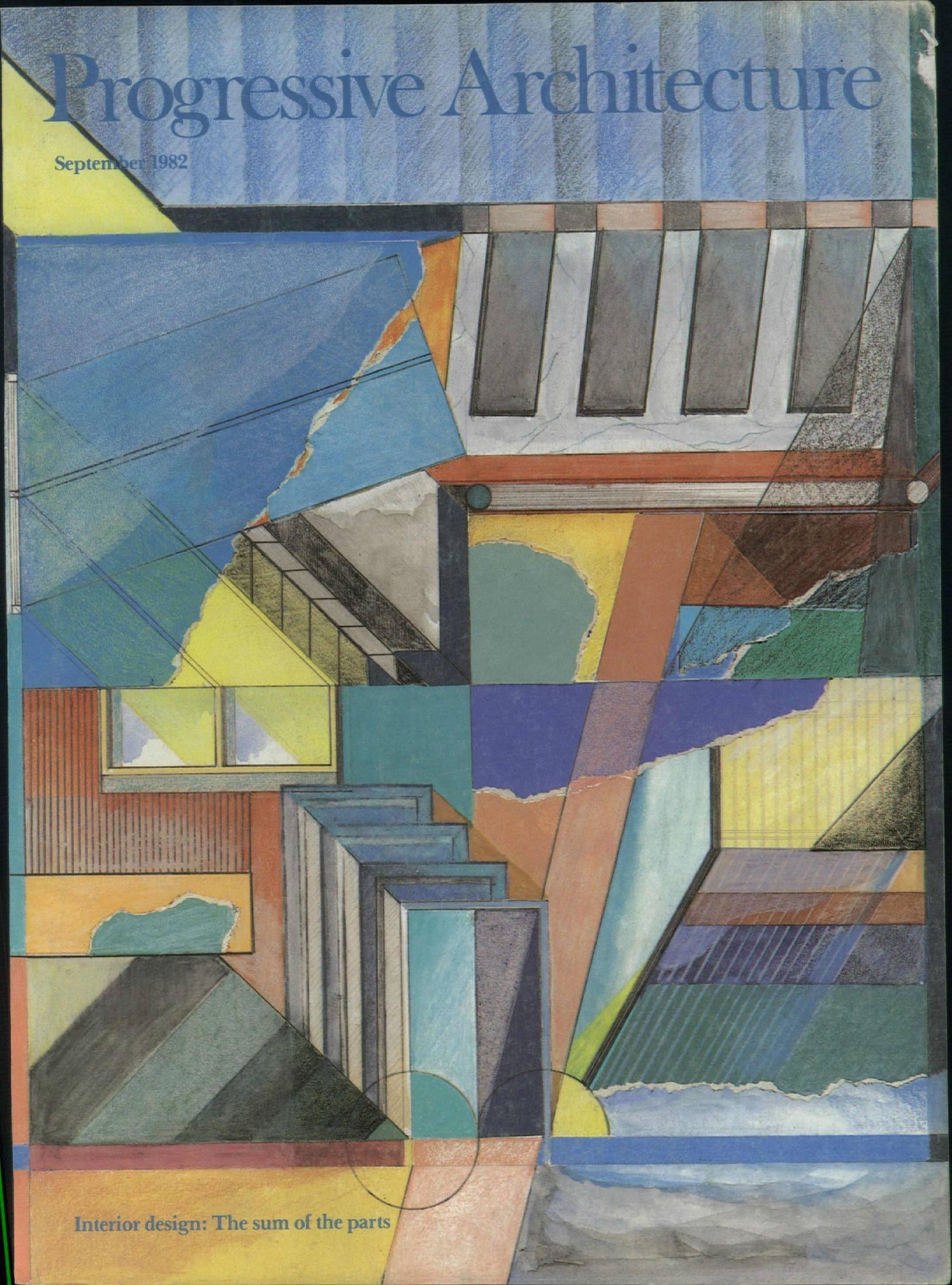
Progressive Architecture

September 1982



Interior design: The sum of the parts

Vinylcraft custom-design tile by Azrock. It looks like natural flooring...at a price nature can't match.

Azrock Vinylcraft combines the handsome good looks of natural flooring with all the practical advantages of vinyl composition tile.

An Azrock exclusive, Vinylcraft faithfully duplicates the tones and textures of natural flooring materials. And Vinylcraft comes in a splendid range of colors and patterns to meet virtually any commercial or residential design need.

You'll appreciate the rich, natural look of Vinylcraft. And you'll appreciate the economies it offers—like low initial cost, simple installation and easy maintenance. For more facts, call your Azrock flooring contractor or write Azrock Floor Products, Dept. 415A, P.O. Box 34030, San Antonio, Texas 78233.

Azrock®

Circle **No. 308** on Reader Service Card

Illustrated: 6" Lite Duct High Efficiency Up Light, with specialized Softshine optics. Lite Duct is one of the 13 Longlite systems and comes in seven diameters and configurations, in any finish, and extends to any length. Patent Pending.

LIGHTING REINVENTED

It means new levels of lighting effectiveness. Consider our High Efficiency Up Light. No fixture today gives good quality lighting with fewer watts. It combines the efficiency of an open fixture with the hint of brightness provided by a small strip of lens. A conventional open fixture needs 13% more watts to deliver the same illumination. And, our initial tests indicate, another 10%* to deliver the same perceived light. Contact us, and we'll show you some more of our reinventions.

*Percentage varies with the individual.

LONGLITES BY PEERLESS

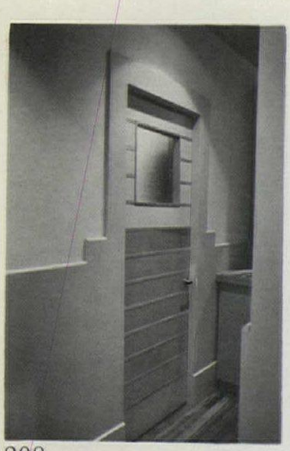
PEERLESS ELECTRIC COMPANY, 747 BANCROFT WAY, BERKELEY CA 94710. TELEPHONE (415) 845-2760.

Circle No. 415 on Reader Service Card

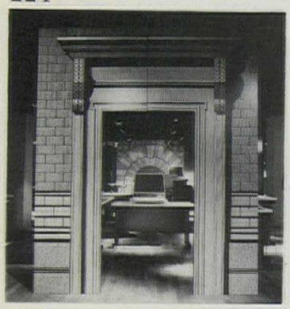
"PEERLESS," "LONGLITES," "LITE DUCT" AND "SOFTSHINE" ARE TRADEMARKS OF THE PEERLESS ELECTRIC COMPANY.

September 1982

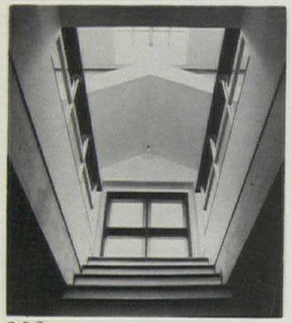
Progressive Architecture


208

224


228

230


238

Cover: *Design for P/A by Toshiko Mori, New York.*

7 **Editorial: Subtotals**

Interior design

1DS **Designer's Saturday**
177 **Introduction: The sum of the parts**
Some elements that make up the whole in interior design.
178 **In the details**
Knoll's new Design Center in New York by Paul Haigh.
182 **New York at night**
A theater/cabaret disco in Manhattan by Joseph Lembo.
186 **Basic black with pearls**
Offices by and for Ridgway Ltd. in Newport Beach, Ca.
190 **Narrow and urbane**
Olson/Walker Partners' design for 1904 Restaurant, Seattle.
192 **House calls**
A New York loft conversion to a doctor's residence by Morsa.
194 **Thick and thin**
A small New York office by Redroof Design.
196 **Le tute Paris**
Gilles Bouchez's interior for L'Institut Français d'Architecture, Paris.
200 **After all these years**
Interior design for Driehaus Research Associates' offices, Chicago, by Gregory Landahl. *David Woodhouse*
204 **Double crosses**
Redesign of a pharmacy in Zurich by the Haussmanns.
208 **Parts of the sum**
A portfolio of interior design details.
214 **Dressed to sell**
Robert A.M. Stern's Chicago showroom for Shaw-Walker.
218 **There's no business like . . .**
Alan Buchsbaum's interiors for a TV-commercial producer.
222 **Up front**
Kazuyuki Murata's interior for Northwest Labs, Seattle.
224 **Dallas**
A Sunar showroom, this one in Texas, by Michael Graves.
228 **Delineation of spaces**
McCoy & McCoy Associates' showroom for Litton furniture.
230 **Sidewalk sales**
SITE excerpts street elements for a clothing showroom.
234 **Sketch pad**
Graphic designer Dan Friedman's apartment as sketch book.
238 **Over the top**
Anderson-Wheelwright adds space above an artist's loft.

Technics

251 **Seeing the light**
Scale models are useful tools for daylighting design. *Harvey Bryan*

264 **Specifications clinic: Stanford revisited**

Departments

10 **Views**
29 **News report**
272 **It's the law**
276 **Books**
288 **Products and literature**
304 **Building materials**
313 **Reader service card**
324 **Job mart**
326 **Directory of advertisers**
Loose subscription card in U.S. and Canadian issues

Editor
John Morris Dixon, FAIA
Executive Editor
David A. Morton
Profession and Industry Editor
James A. Murphy, AIA
Managing Editor
Barbara McCarthy
Senior Editor
Nory Miller, *Features*
Associate Editors
Pilar Viladas, *Interior design*
Thomas R. Fisher, *Technics*
Copy Editor
Virginia Chatfield
Assistant Editor
Robert Jefferson
Editorial Assistants
Kay Daffron
Victoria Jones

Graphics
George Coderre, *Art Director*
Leslie Smith, *Associate Art Director*
Susan Newberry, *Art and Production*
David W. Scott, AIA, *Architectural drawing*

Contributing Editors
Norman Coplan, *It's the law*
William T. Lohmann, AIA, FCSI,
Walter Rosenfeld, CSI,
Alvin D. Skolnik, FCSI, *Specifications clinic*
Richard D. Rush, AIA, *Technics, Energy*

Correspondents
Esther McCoy, *Los Angeles*
Barbara Goldstein, *Los Angeles*
Sally Woodbridge, *San Francisco*
George McCue, *St. Louis*
Peter Papademetriou, AIA, *Houston*
Ralph Warburton, AIA, AIP, PE, *Miami*
Carleton Knight III, *Washington*
Thomas Vonier, AIA, *Washington*
Jon Hayes Carlsten, AIA, *Atlanta*
Monica Pidgeon, *London*
David A. Greenspan, *Chicago*
Susan Doubilet, *Montreal*

Publisher
James J. Hoverman

Daniel H. Desimone, *Business Manager*
Louise Brischler, *Administrative Assistant*
Janice Hendrick, *Sales Service Manager*
Wilma M. Virgil, *Manuscripts*
Nancy Lee Gallagher, *Promotion Manager*
Lyn Munley, *Promotion Assistant*
Joel Leneker, *Promotion Art*
Brenda Edwards, *Promotion Coordinator*
Vicki Nichol, *Production Manager*
Gloria Adams, *Director of Circulation*
Pamela Agacki, *Fulfillment Manager*
Hetty Rizvi, *Customer Service Manager*

Penton/IPC

Progressive Architecture (ISSN 0033-0752) is published monthly by Reinhold Publishing, A Division of Penton/IPC: Philip H. Hubbard, Jr., President; Harry I. Martin, James J. Hoverman, Vice-Presidents; Penton/IPC: Thomas L. Dempsey, Chairman; Sal F. Marino, President; N.N. Goodman, Jr., Benjamin L. Hummel, Paul Rolnick, Executive Vice-Presidents.

Executive and editorial offices, 600 Summer St., P.O. Box 1361, Stamford, CT 06904 (203-348-7531).

Subscription information:
Send all subscription orders, payments, and changes of address to Progressive Architecture, P.O. Box 95759, Cleveland, OH 44101 (216-696-7000). When filing change of address, give former as well as new address and zip codes, and include recent address label if possible. Allow two months for change. Publisher reserves right to refuse unqualified subscriptions. Professionals include architectural and architectural-engineering firm personnel and architects, designers, engineers, and draftsmen employed in allied fields.

Subscription rates, payable in advance, are:

Professional:	U.S.	Canada	Foreign
1 year	$22*	$27	$50
2 years	40	45	90
3 years	60	70	—
*Student rate also			
Nonprofessional:			
1 year	$40	$50	$70
Single copy:	$ 7	$ 8	$ 9

Permission to photocopy is granted for users registered with the Copyright Clearance Center (CCC), provided that the base fee of $1 per copy of the article, plus $0.50 per page is paid directly to CCC, 21 Congress St., Salem, Ma 01970. Code number is ISSN 0033-0752/81.

Indexed in Art Index, Architectural Index, Engineering Index. Second class postage rates paid at Cleveland, Ohio, and additional mailing offices. Volume LXIII, No. 9. Printed in U.S.A.

Copyright © 1982, Penton/IPC.

Circle No. 391 on Reader Service Card

Kroin

Olympia
Design: Heinz Wirth, 1971

Installation: Lenox Square Mall, Atlanta, GA
Architect: Greenberg Farrow & Associates

Selected for its unique ability to
shape custom arrangements
of curved seating facing inside or out.
From the Kroin Series
of Park and Garden Furniture.
Available in green or white
synthetic coated steel and wire mesh.

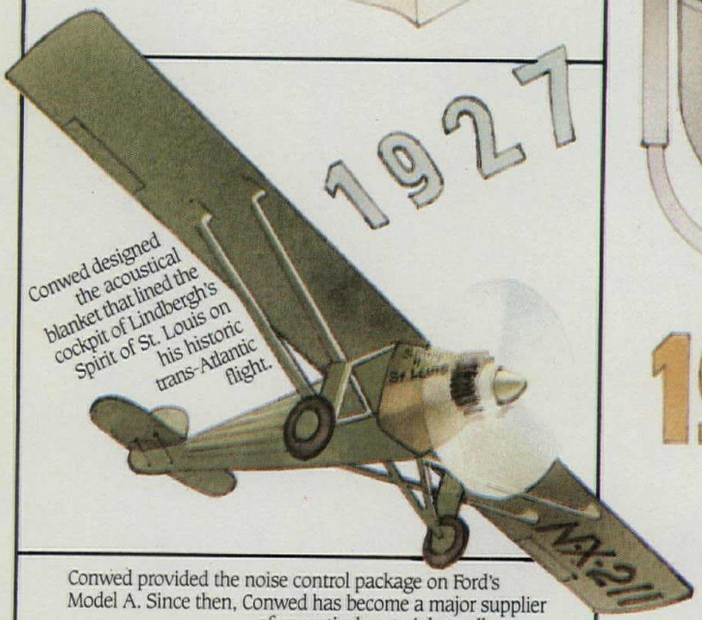
Kroin Architectural Complements
14 Story Street
Cambridge, Massachusetts 02138
Telephone 617 492-4000
Telex 951650

Represented in:
Boston, Cinncinati, Denver, Los Angeles,
Miami, New York City, Philadelphia,
San Francisco, Seattle, Washington DC

Conwed Presents The Greatest Story Never Told.

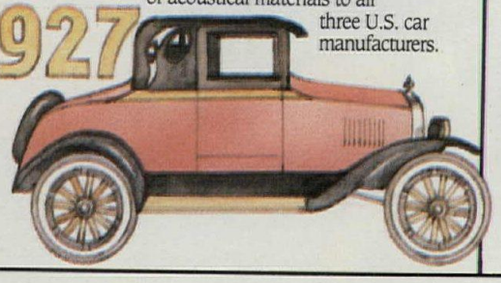
In the beginning, Conwed made insulation. ☐ A unique wood fiber house insulation that set the standard for the industry. ☐ And laid the groundwork for all the innovative interior products we've created over the past 60 years. ☐ From the acoustical blanket that lined the cockpit of Lindbergh's Spirit of St. Louis, to patented freestanding acoustical office panels, to the total high performance workplace design. ☐ They're all a part of what Conwed is today. ☐ And The Greatest Story Never Told. ☐

Conwed created Balsam-Wool insulation—the true forerunner of today's housing insulation—considered so revolutionary, it's now on display in the Smithsonian.

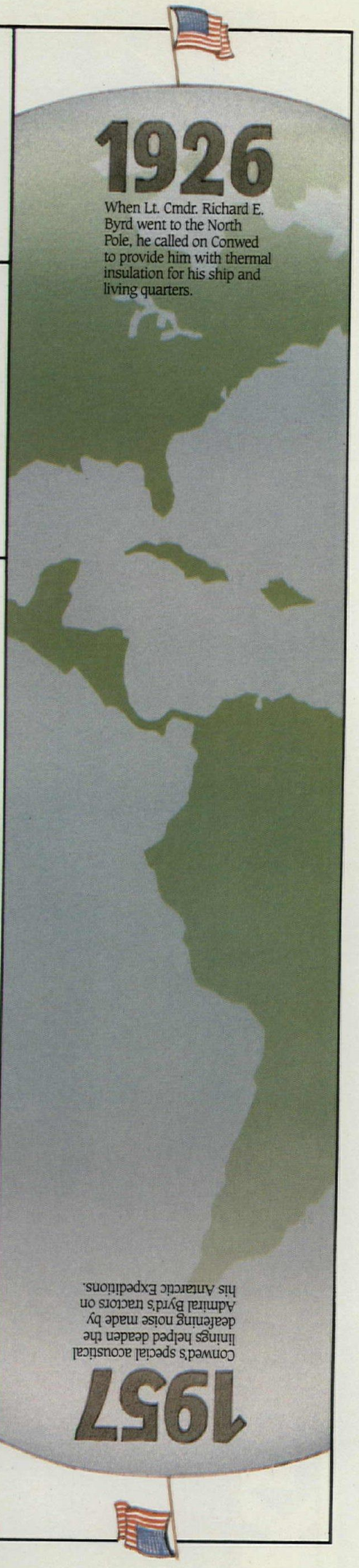


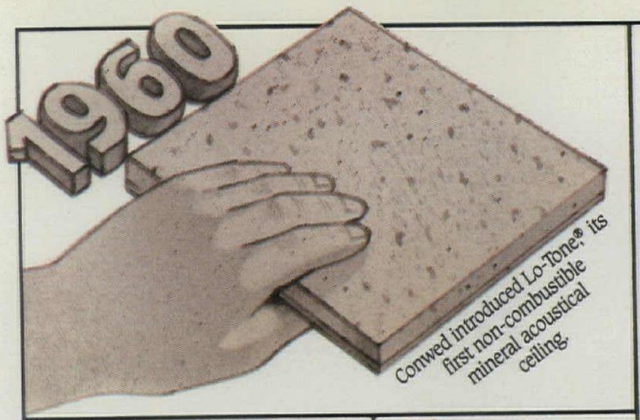
Conwed designed the acoustical blanket that lined the cockpit of Lindbergh's Spirit of St. Louis on his historic trans-Atlantic flight.

Conwed provided the noise control package on Ford's Model A. Since then, Conwed has become a major supplier of acoustical materials to all three U.S. car manufacturers.



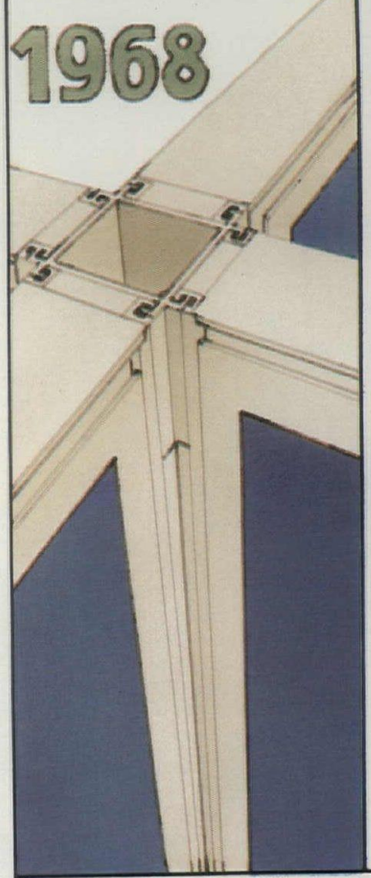
Conwed manufactured the acoustical insulation that was installed in Hollywood's first "talkie" sound stages.

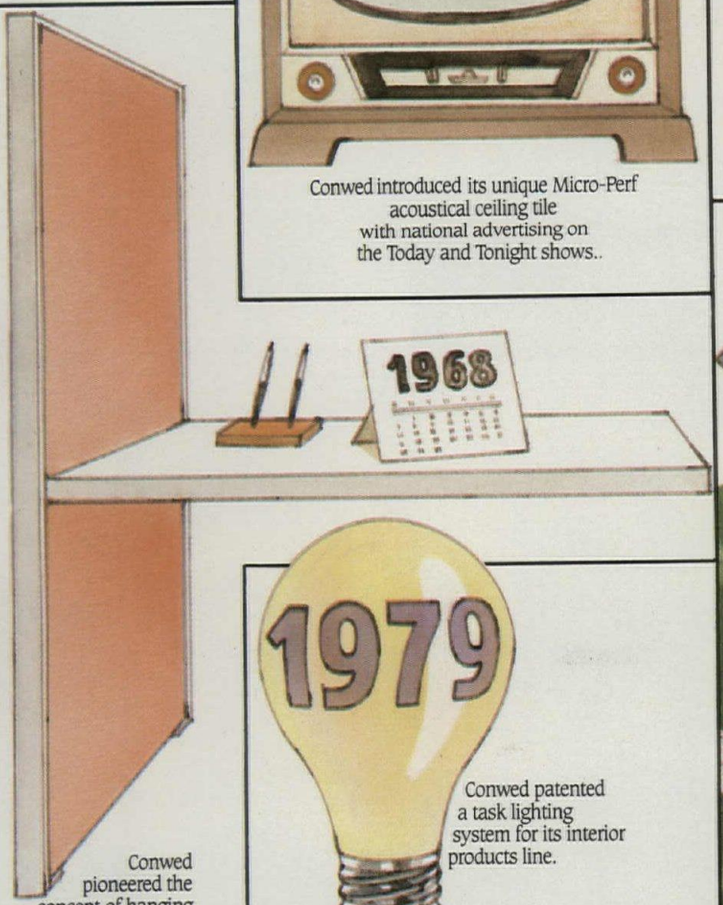




Conwed introduced its unique Micro-Perf acoustical ceiling tile with national advertising on the Today and Tonight shows..

Conwed developed the first connectable acoustical office screens.

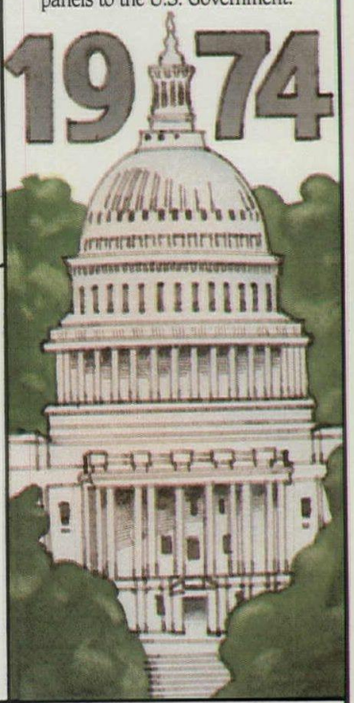


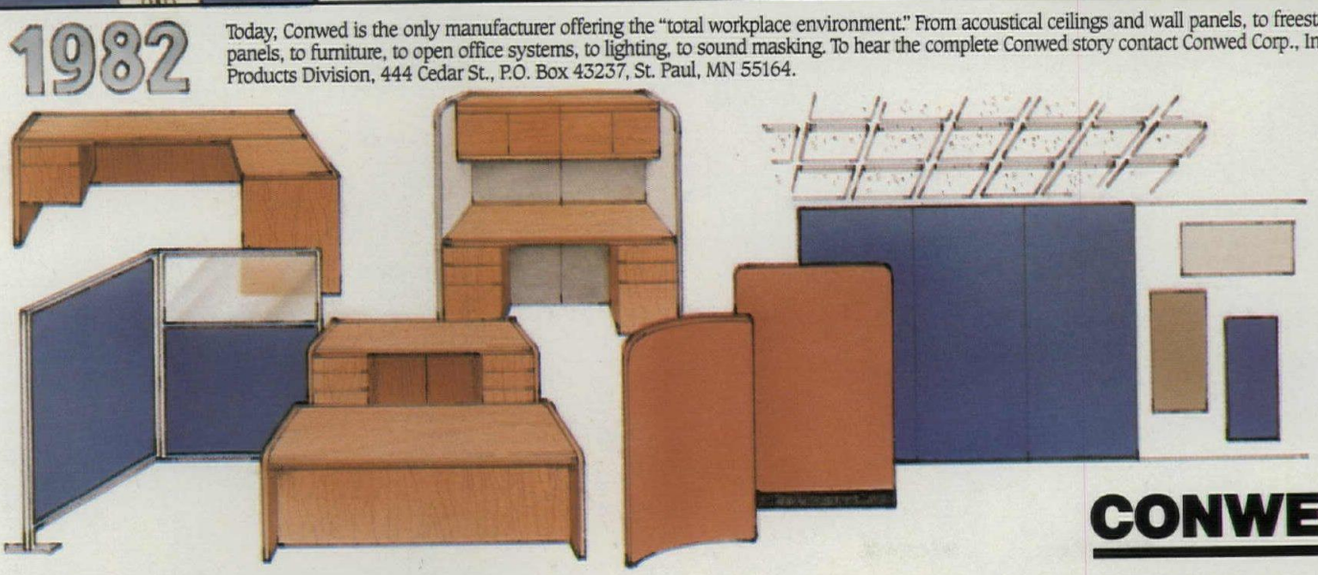


Conwed pioneered the concept of hanging work surfaces and storage units from office screens.

Conwed patented a task lighting system for its interior products line.

Conwed became, and still remains, the largest supplier of freestanding acoustical panels to the U.S. Government.





Today, Conwed is the only manufacturer offering the "total workplace environment." From acoustical ceilings and wall panels, to freestanding panels, to furniture, to open office systems, to lighting, to sound masking. To hear the complete Conwed story contact Conwed Corp., Interior Products Division, 444 Cedar St., P.O. Box 43237, St. Paul, MN 55164.

CONWED

CREATING ENVIRONMENTS THAT WORK.

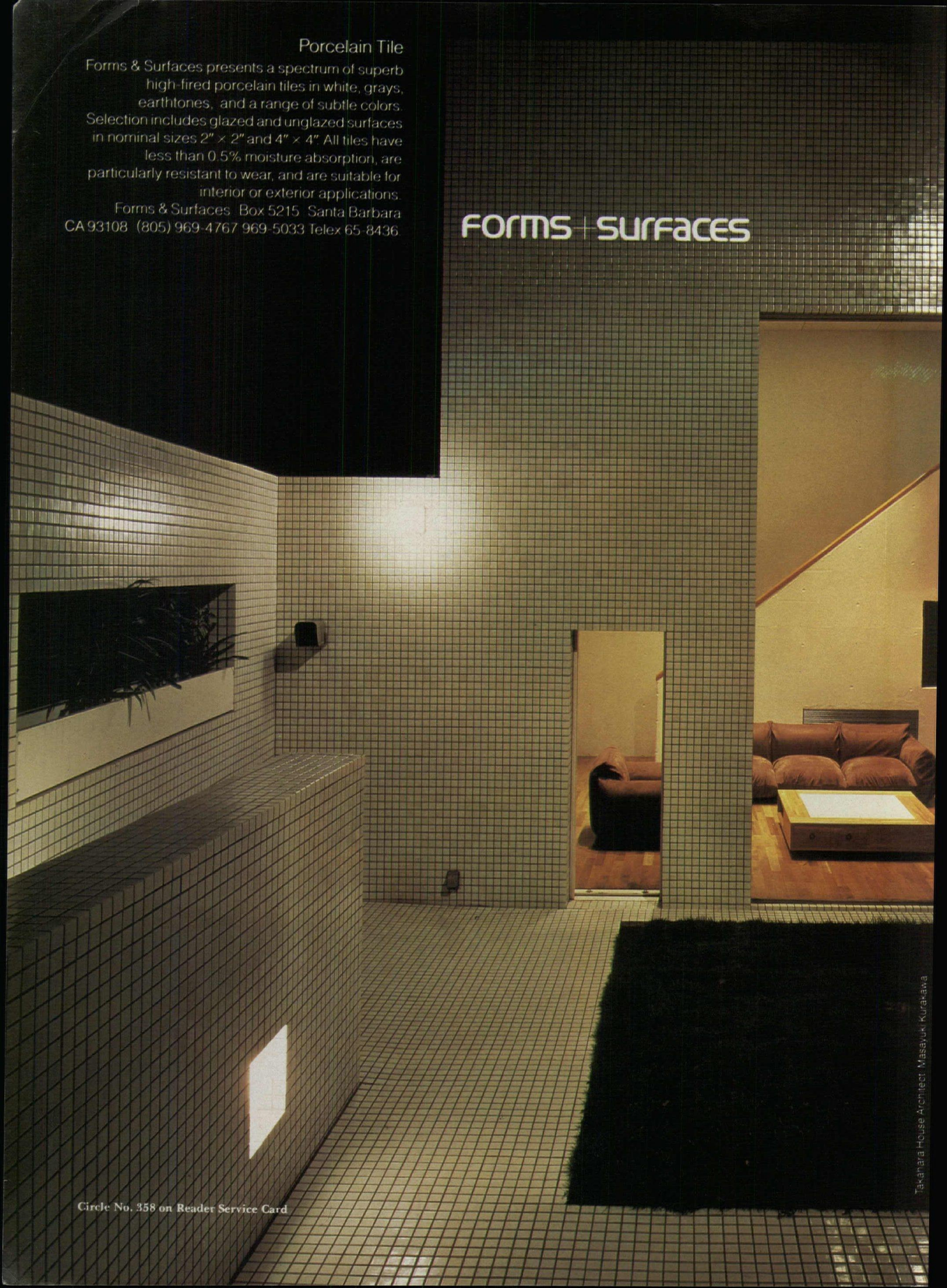
Circle **No. 342** on Reader Service Card

Porcelain Tile

Forms & Surfaces presents a spectrum of superb high-fired porcelain tiles in white, grays, earthtones, and a range of subtle colors. Selection includes glazed and unglazed surfaces in nominal sizes 2" × 2" and 4" × 4". All tiles have less than 0.5% moisture absorption, are particularly resistant to wear, and are suitable for interior or exterior applications.

Forms & Surfaces Box 5215 Santa Barbara CA 93108 (805) 969-4767 969-5033 Telex 65-8436

FORMS + SURFACES



Takanara House Architect Masayuki Kurakawa

Circle No. 358 on Reader Service Card

Subtotals

In an issue that examines interiors as the sums of their parts, let us first consider how interiors count in the grand total of the built environment.

With few exceptions, the main purpose of building is to create interiors. We may build wonderful plazas, cloisters, and porches, but they are fundamentally adjuncts to the construction of enclosed spaces.

Why, then, aren't interiors the very essence of architecture? Why do exteriors outnumber interiors among the illustrations in architecture books? Because exteriors are generally public and relatively permanent; the imprint of their designers is visible and lasting. Interiors tend by contrast to be private and subject to the most rapid and unpredictable alteration by occupants. The interiors that acquire a place in architectural history tend to be "public"—those in churches or palaces, hotels or theaters—and even such institutions indulge in ill-considered redecoration.

Should interiors be visibly related to the exteriors that enclose them? Should they ideally be designed by the same people? The answer to both questions is a resounding "Sometimes." Interior design unrelated to the architecture enclosing it has proliferated with the development of modern office buildings, apartment houses, and shopping centers (not to mention the earlier commercial lofts, which have only recently become receptacles for serious interior design). Yet some of the masterworks of Michelangelo, for example, are interiors inserted into unrelated structures. But even today, concert halls and museums, for instance, are seen as integrated design efforts, in which the building architect almost never "loses control" of the interior. So degrees of integration must vary with the situation.

Who should design interiors? Anyone with the expertise. That's why the question of licensing interior designers is so hard to resolve. Is there a sure way to measure the ability to design interiors, and do architects always have it? Clearly, not all architects understand the fine points of interior design, just as many know little about landscape design. (As for whether all architects understand architectural design, at least they have passed an exam in it.) The public's interest in the qualifications of anyone designing interiors is limited largely to matters of safety—aesthetics behind walls mattering less to the community than what shows—and some way should be established to ensure that interior safety is in safe hands.

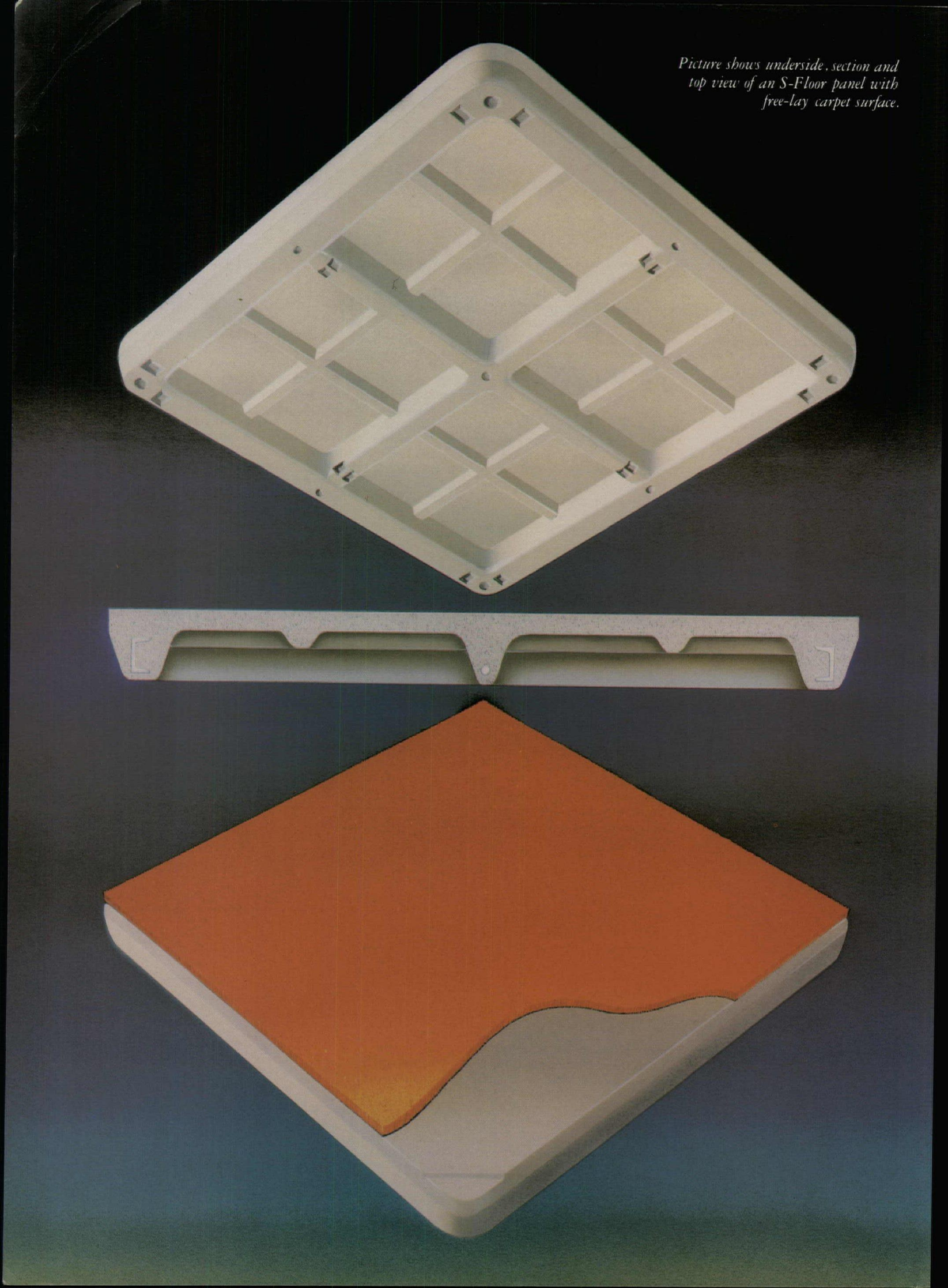
Interior design differs from architectural design significantly in degree of precision. Fractions of inches and fine distinctions in color or finish count more when close at hand (or, in the case of furniture, close to the body). Perhaps that is why industrial designers can also produce fine interiors. Lighting, of course, is a far more crucial consideration indoors than outdoors—and an area in which otherwise brilliant architects often show weaknesses.

Interior design is now feeling the impact of technical changes not felt so strongly in architecture as a whole—programmatically in the demands of office equipment or medical procedures, for instance—physically in the expanding variety of lighting options and furnishings systems now available. At the same time, there are overriding energy considerations affecting both interior and building envelope: the reduction of lighting energy, the rational design and distribution of windows, the advantages of atrium plans and underground spaces, for instance.

Considerations of the moment aside, interior spaces always offer an opportunity for total control of the occupants' environment. And, given the relative impermanence of interiors, the potential exists for all kinds of visual and spatial experiment. Architectural ideas are often realized in interiors first, as they emerge from the paper stage. Yet total control of an occupant's surroundings brings with it a certain obligation to be considerate. Though current interiors can be wild and theatrical, the ones in this issue generally provide a more comforting, supportive ambiance, with intellectual and aesthetic satisfaction in the details.

Every annual P/A Interior Design issue is different. We hope they all contribute significantly to the grand total of your design background.

John Morris Dixon



Picture shows underside, section and top view of an S-Floor panel with free-lay carpet surface.

INTRODUCING S-FLOOR, THE ELEVATED MODULAR SLAB!

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

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

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

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

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

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

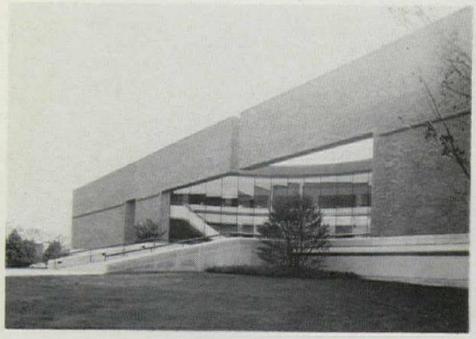
So if total flexibility is for you, look into S-Floor's elevated modular slab. Call or write for literature or samples, without obligation, of course.

S-FLOOR

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

Circle **No. 337** on Reader Service Card

Views

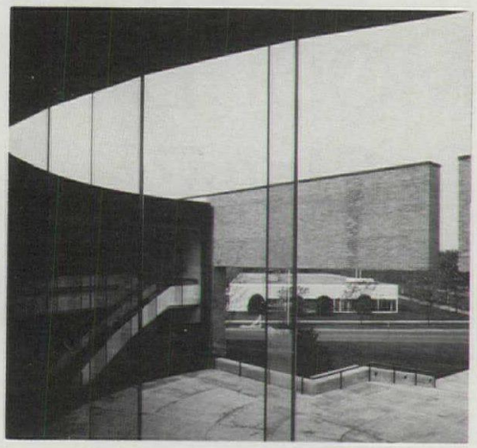


Contextual in Columbus

William Morgan's flippant commentary on the "Columbus City Hall" (P/A, May 1982, p. 27) does a grave injustice to a very fine building. I hope in the future you will find someone with a less jaundiced eye to give this building the serious review that it deserves.

John Malick, Architect
Portland, Or

Whereas the evaluation of architecture will always remain a matter of opinion, of a brief presentation under the heading "News Report" (May 1982, p. 27, "SOM's awkward nod to Post-Modernism") a more objective presentation of a landmark like SOM's new Columbus City Hall might have been expected. Starting with the derogatory remark "awkward" already in the title, the whole article by Prof. Morgan displays prejudice against SOM to a degree a balanced review doesn't permit. This important building certainly deserves an in-depth review for the readers of your magazine and I very much hope it will receive it. I have seen and studied Columbus City Hall and have arrived at a very different opinion from Prof. Morgan's. Attached you will find two more positive and objective photos, which differ from the really "awkward" one you published. Although Prof. Morgan seems to be strongly biased against the architects in general and in favor of "the wit and sensibility" of Moore, Venturi and others, a major point so dear to those designers has escaped him: that Columbus City Hall is a thoroughly contextual building, where all elements—the triangular shape and the entrance orientation with its traditional front lawn, the materials used throughout and even the design of the two back elevations—have a very obvious and direct relationship with the situation and the surroundings of the city. This fact is well recognized by the occupants—



principally by the Mayor, with whom I had a chance to discuss this matter immediately after completion of the building last fall. She is in fact quite enthusiastic of the new facility and the closing remark by Prof. Morgan that this is a "less-than-first-rate design . . . foisted upon this idealistic town" is simply not true as she has closely worked with the architects all the way through the design and construction phases to bring about what must be considered a masterpiece.

Oswald W. Grube, Architect
Herrsching, West Germany

[SOM/San Francisco has designed many buildings of superior quality, but the recent ones showing "Post-Modern" influences fall short of expectations.—Editor]

P/A applauded

Thank you for giving us a professional magazine which is neither commercial hype nor sluggish, but responsive and responsible.

If we are not all convinced that Post-Modernism is more than skin deep, its reportage is as zesty as Vogue once was.

And your editorials are as believable as they are readable.

Onward!

Jack Lenor Larsen
New York, NY

Upward in Ithaca

It was a pleasure to see Ithaca's newest landmark, Center Ithaca, so prominently displayed on and in the July 1982 issue of *Progressive Architecture*. There is, however, a statement made in David Morton's critique (and repeated in one of the captions accompanying the flattering photographs) which is just plain wrong. The city did not decide "at the last minute (during construction)" that the spiral stairs in the apartments were not permitted. The architects had been advising me as late as a month before the groundbreaking that the proposed stairways would comply with the New York State Building Construction Code. When plans were submitted showing spiral stairs which would not comply, the architects were notified accordingly, but only after I confirmed my interpretation with the staff of the New York State Building Code Council. Since many months remained before construction of the apartments would begin, the architects had more than enough time to appeal my ruling to the Council's Board of Review for a favorable interpretation or a variance; they did not take that opportunity.

I agree that the conventional stairways that were installed tend to dominate the apartments. However I believe that the real problem is with the size of the apartments, which are very small and in some cases barely meet minimum code standards.

It is always easy to blame the code enforcement officials when some aspect of the design of a building goes awry. Although we are occasionally the culprits, it is ultimately the architect's responsibility to research the codes to avoid such pitfalls, and to design with some flexibility so that changes can be made when necessary without causing "major problems." In this case we are not the culprits, and it was disturbing to see that a prestigious publication such as yours would repeat such an allegation without checking its accuracy.

Thomas D. Hoard
Building Commissioner
Ithaca, NY

Amor en Miami

Just read P/A July 1982 issue. It has become apparent the magazine has lost touch with reality and the balanced reporting of the past has become overweight with junkie titillating monsters.

The Palace Apartment complex in Miami is an example close to home.

To state that Arquitectonica's work has exuberance and originality found mostly in the Art Deco hotels of Miami Beach is oh so true. Most of the Art Deco hotels in Miami Beach, except for the Shelbourne designed by Igor Polevitsky is tragic mediocrity at its best. To salvage most is a miscarriage of priorities.

[*Views continued on page 14*]

Bigelow:
Your partner in design.

Bigelow commercial carpet. Hundreds of in-stock colors. An infinity of custom colors. Countless superb patterns. Splendid textures. All with coordinated companion solids. Design flexibility. Our 150 years of manufacturing expertise combine with your creativity from concept through finished installation. Bigelow commercial carpet: your partner in design. Call us today at 1-803-299-2000.

Shown here, at the Hyatt-Regency in Greenville, S.C., a Bigelow woven commercial carpet of DuPont Antron® III nylon, in a custom color from our Creative Designer Program.

Bigelow®
Commercial Carpet
P.O. Box 3089, Greenville, SC 29602

DUPONT ANTRON® III

Circle **No. 323** on Reader Service Card

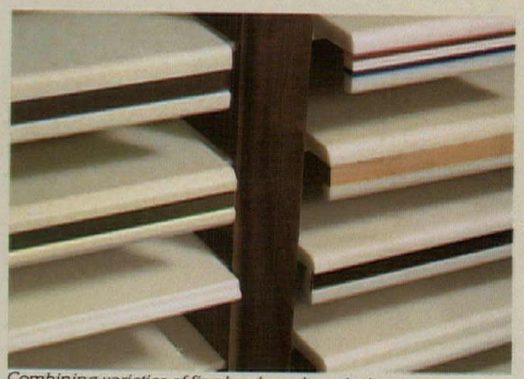
Work it, shape it, blend design your own special

Solid, non-porous CORIAN* for easy care and durability in an infinite variety of shapes and edge treatments.

DuPont CORIAN is a unique design material. Solid, with color and pattern clear through, it can be worked and shaped like a fine hardwood. And yet it is remarkably durable and can avoid the ravaging effects of time and hard use with nothing more than average, day-to-day maintenance. So the special looks you develop in CORIAN will continue to set your designs apart, long after other surfaces show their age.

CORIAN has a subtle, quietly pleasing look. It is satiny smooth and warmly pleasing to the touch. Neutral and compatible. And, totally unlike thin plastic laminates or gel-coated products that can be easily and irreparably damaged, CORIAN is solid and non-porous, so most stains wipe off with a damp cloth.

More stubborn stains, even cigarette burns, rub off with household cleanser. Accidental cuts and scratches can be repaired with fine sandpaper. All of this with no permanent damage to the beauty of CORIAN.



Combining varieties of fine hardwoods and other materials with CORIAN creates dramatically different edge effects.

thin plastic laminates must be glued to a substrate for support

most "cultured marble" is a porous substrate with a thin decorative surface

CORIAN is solid– the beauty goes all the way through

Formal edge treatment adds to appeal of guest bath in Amway Grand Plaza Hotel, Grand Rapids. DeWinter Associates, Inc., architects.

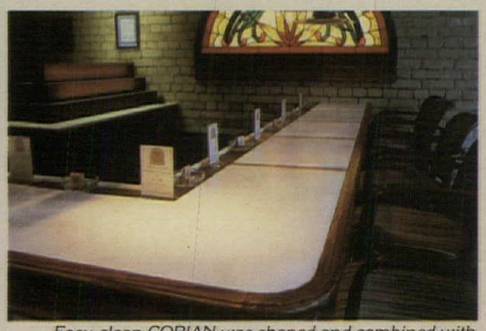
More information.

See Sweet's General Building Market 6.15/Du, or phone DuPont at 1-800-345-8601 (Ext. 26). In Pennsylvania, call 1-800-662-5180 (Ext. 26). For our 16-page book, "Designing with CORIAN®," write DuPont Co., Room X39558, Wilmington, DE 19898. Telex: 83-5420.

Outside the U.S.A.: Canada: DuPont Co., Box 455, 55 McCaul St., Toronto, Canada, M572W7; Europe: DuPont de Nemours Int'l. S.A., 50-52 Route des Acacias, Geneva 24, Switzerland, Phone: 41-22-37-86-18; Australia: DuPont Australia Ltd., 168 Walker St., No. Sydney, N.S.W., 20 Australia, Phone: 929-8455; Japan: DuPont Far East, Inc., Kowa No. 2, 11-39, Akasaka 1-Chome, Minato-Ku, Tokyo, Japan 107, Phone: (03) 585-5511; Singapore: DuPont Far East, Inc., Suite 601, World Trade Ctr., 1 Maritime Sq., Singapore 0409, Phone: 273-2244.

*CORIAN is a registered trademark for DuPont's building products.

it with other materials– look with Corian.®



Easy-clean CORIAN was shaped and combined with wood to form this beautiful, durable bar in Toronto, Canada. Robert M. Lozowy, designer.

Ability to cut, drill and shape CORIAN, plus its non-porous, solid construction, makes it perfect for laboratories at the University College, London. C.D. [U.K.], designers and fabricators.

Combine solid Corian with other materials for unique edge treatments. (This is new Almond Corian.)

CORIAN

CORIAN™...Solid Beauty That Lasts.

DUPONT

Circle No. 347 on Reader Service Card

Views continued from page 10

The only redeeming feature to all this nonsense you have been publishing is that someday the mediocre work I have designed may eventually be given the recognition I so fully deserve.
F. Louis Wolff, AIA
Wolff-DeCamillo Associates, Inc.
Ft. Lauderdale, FL

We are writing to express our concern over P/A's July piece, "Peeping into Pandora's box." The text celebrates a very large, very visible condominium apartment complex in Miami, Florida. A design which "anthropomorphizes the inert forms," creating "sexual imagery," is applauded ("The buildings themselves may engage in raw sexuality . . . Aggressor slab penetrates slender slab . . . Perfection may yet burn").

What it is about the character of Biscayne Bay or the intrinsic nature of a very large residential structure that cries for this sort of expression eludes us. The apparent commitment to symbolism for its own sake seems facile and arbitrary (unless of course the building symbolizes the continuing architectural rape of Miami).

The architect, in creating from the raw materials, has that rare opportunity to produce objects which symbolize something greater—a special human emergence in opposition to the insults of time and nature. There is no question that Arquitectonica appreciated that such an opportunity for making an architecture rich in meaning and symbolism was presented by "The Palace"; we only wish that their response had been more sensitive to the particular circumstances of the building type and its context, and was more consistent with the really noble and wise and grandly human traditions of Architecture.
Andy Pressman, Intern Architect
New York
Peter Pressman, Graduate Student
Social and Behavioral Studies
in Architecture
Princeton, NJ

[The serious nature of housing does not demand that it be encased in a neutered form; nor does the glittering Biscayne Bay ask for anything tamer than the Palace's striking form. Moreover, the controlled expression of powerful human drives has always been the genesis of art, as it is the refinement of these drives that leads to "grandly human traditions." Their denial (or their dismissal as "rape") generally results in prissiness or blandness.—Editor]

Credit due
Eduard Hueber should have been credited as the photographer in the Campi, Pessina Piazzoli portfolio (P/A, July 1982, pp. 64–71). We regret the omission.

Credit extended
It is regrettable that Joel Bostick's name was deleted from the credits for Center Ithaca. He not only had a major share in the inception of the project, but also in its execution. Design credits should read, "Werner Seligmann and Joel Bostick, design."
Werner Seligmann
Werner Seligmann and Associates
Cortland, NY

Moving? Let us know 6-8 weeks in advance so you won't miss any copies of P/A.

AFFIX LABEL HERE

New address:

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

Type of firm _____

Mail to:
Subscription Services
Progressive Architecture
P.O. Box 95759
Cleveland, OH 44101

FREE PRODUCT GUIDE on Hydraulic Door Closers

This comprehensive guide is packed with information on our complete line of hydraulic surface mount door closers. Includes a revealing feature-by-feature comparison with competitive products, specific application data, body/arm options, easy-to-use ANSI cross-reference guide. Many other useful facts. Call or write today for your free copy.

READING DORMA

READING-DORMA CLOSER CORP.
Dorma Drive, Reamstown, Pennsylvania 17567
Phone toll-free (800) 523-8483 In Pa. (215) 267-3881

Name/Title _____

Company/Phone _____

Address _____

City/State/Zip _____

Circle **No. 423** on Reader Service Card

NEW PASSIVE **SOLAR GREENHOUSE**

- ☐ New System 3 "Brookhaven" model for U.S. Dept. of Energy
- ☐ Curved eaves—Bronzetone finish
- ☐ Factory insulated glass
- ☐ Meets all building codes
- ☐ Custom built or standard sizes
- ☐ Totally PRE-FAB construction
- ☐ National dealer network

COLOR CATALOG and **TAX CREDIT GUIDE:** FREE—catalog and price list, plus our guide to the latest federal and state passive solar tax credits and qualifications.
SAMPLE WINDOW KIT: Enclose $5 for catalog and tax guide above, plus actual samples of greenhouse aluminum frame, G.E. Lexan® glazing, assembly manual and heating guide.

FOUR SEASONS GREENHOUSES
910 Route 110, Dept. PA-209
Farmingdale, N.Y. 11735
Phone: (516) 694-4400
Div. Four Seasons Solar Products, Corp.
SEE US IN SWEET'S CATALOG
Dealer inquiries invited

Circle **No. 457** (For catalog only)

DAVIS
FURNITURE
INDUSTRIES
INCORPORATED

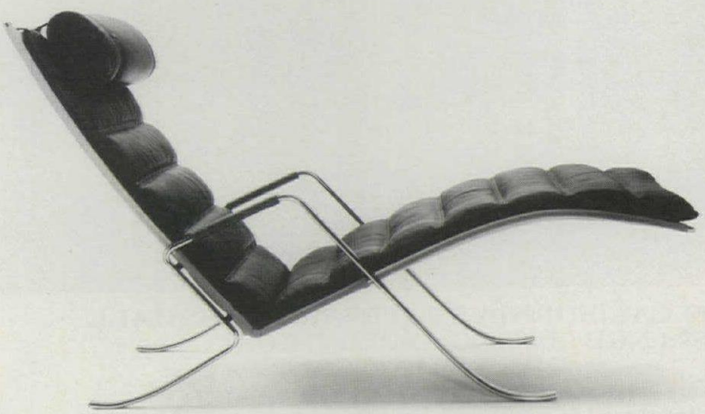
Excellence in design unsurpassed in craftsmanship.

Davis is proud to present the internationally known Kill Collection designed by Kastholm & Fabricius of Fellbach, Germany.

The awards and merits bestowed on this collection only serve to confirm the reknowned esthetic appeal of each design.

The Kill Collection employs not only award winning European design but perhaps the finest craftsmanship in all the world. From the sculptured metal frames and special die-castings to the hand stitched leather upholstery, Kill is indeed the epitome of craftsmanship.

Davis Furniture Industries is pleased to be manufacturing this elite collection of seating through our facilities in the United States.



THE KILL COLLECTION
Crafted by Davis Furniture Industries

Davis Furniture Industries, Inc.
P.O. Box 2065, High Point, NC 27261-2065
Phone (919) 889-2009

Circle **No. 465** on Reader Service Card

[UL #R6799-2-3, ICBO #3890, CALIFORNIA STATE FIRE MARSHALL LISTING #3261-357:1 NRB LISTING APPLIED FOR]

Smart design and construction people around the world are discovering the simple, beautiful and low-cost solution to fire safety code requirements for elevator separation and compartmentation.

U.B.C.-Sec. 1807(h)1; B.B.C.-Sec. 629.8; S.B.C.-506.6(a)1.

THEY'RE NEVER THERE UNLESS YOU NEED THEM!

Think of it, beautiful, fully approved, horizontal barriers that can fold into the wall (stacks to 2½" per linear foot!) completely out of the way and require no floor track! There is no interference with building traffic, usage, aesthetics, or air handling requirements; yet the barriers are so effective that when the fire side reaches more than 1700°, you can still put your hand on the other side!

24-HOUR AUTOMATIC OPERATION ON FAIL-SAFE, BACK-UP DC POWER SUPPLY!

The automatic operation provides easy access to even the most severely handicapped, yet can be manually overridden at all times.

ELIMINATES PANIC . . .

. . . by using the barriers to create "SAFE AREAS" on each floor!

SPANS UNLIMITED WIDTHS AND HEIGHTS!

The patented track and trolley system permits total flexibility, through special weight distribution, for fitting any size opening large or small.

Contact Won-Door or your local Won-Door representative for all the exciting details!

WON-DOOR CORPORATION
1865 S. 3480 W.
Salt Lake City, Utah 84104
1 (801) 973-7500 Call toll free 1 (800) 453-8494

Circle **No. 458** on Reader Service Card

Progressive Architecture announces the third annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 26, 1983. The competition is intended to give the design professions a forum to express ideas about the next generation of furniture design, at a time when architects and designers are increasingly custom-designing furniture for their projects and manufacturers are increasingly open to fresh ideas. The competition is specifically aimed at furniture intended for use, but the design need not be constrained by existing production or marketing practices. Entries may be based on either fabricated pieces or project drawings. Designers are encouraged to consider the aesthetic and ideological implications for furniture design implied by the current concerns within architecture and other design disciplines.

Winning projects will be published in the May 1983 P/A, and they will be displayed at NEOCON 15, the National Exposition of Contract Interior Furnishings, at Chicago's Merchandise Mart, June 1983. Awards will be presented to the winners in an evening program in early March attended by press, designers, and NEOCON manufacturers.

In addition to the exposure afforded the submissions, the competition will encourage further discourse between the entrants and respected furniture producers. Any ongoing discussions will, of course, be up to the individual designers and manufacturers, but benefit to both is anticipated.

The jury for this competition:

Kenneth Frampton, Professor of Architecture, Columbia University; Fellow of the Institute for Architecture and Urban Studies; an editor of *Oppositions;* and author of *Modern Architecture: A Critical History.*
Frank Gehry, FAIA, president, Frank O. Gehry & Associates, Venice, California; furniture designer.
Arata Isozaki, principle, Arata Isozaki & Associates, Tokyo; furniture designer.
Rodolfo Machado, Partner, Machado-Silvetti Architects, Boston; Head of Department of Architecture, Rhode Island School of Design; furniture designer.
Michael McCoy, Co-chairman, Design Department, Cranbrook Academy of Art, Bloomfield Hills, MI; partner in graphic, furniture, exhibition and interior design firm of McCoy & McCoy.

Submissions are invited in all categories including chairs, seating systems, sofas, tables, desks, work stations, storage systems, lighting, beds, and miscellaneous furniture pieces. Designations of **award** and **citation** may be made by the invited jury, based on overall excellence and advances in the art.

Judging will take place in New York City during the month of February. Winners will be honored in New York City at an

The Third Annual

International Furniture Competition

sponsored by

Progressive Architecture

with winning projects to be displayed at

NEOCON 15

June 1983
The Merchandise Mart
Chicago

awards dinner in early March. P/A will arrange for coverage of winning entries in national and local press.

Eligibility
1 Architects, interior designers, industrial designers, and design students from all countries may enter one or more submissions.
2 Design must be original. If found to be substantially identical to any existing product design, entry will receive no recognition.
3 Designer may be under contract to or in negotiation with a manufacturer for this design, but design must not be available in the marketplace as of entry deadline.

Publication agreement
4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1983 P/A and exhibition at NEOCON in Chicago.
5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to actual design.
6 P/A assumes no obligation for designer's rights. Concerned designers are advised to document their work (date and authorship) and seek counsel on pertinent copyright and patent protections.

Entry form: International Furniture Competition

Please fill out all parts and submit, intact, with each entry (see paragraph 11 of instructions). Use typewriter, please. Copies of this form may be used.

Entrant:
Address:

Entrant phone number:
Category:

Entrant:
Address:

Designer(s) responsible for this submission (identify individual roles if appropriate):

I confirm that the attached entry meets eligibility requirements (paragraph 1-3) and that stipulations of publication agreement (paragraphs 4-6 will be met.
I verify that the submission is entirely the work of those listed on this form (or an attached list as necessary).

Signature _____

Name (typed) _____

Furniture Competition
Progressive Architecture
P.O. Box 1361, Stamford, CT 06904

(Receipt)
Your submission has been received and assigned number:

Entrant:
Address:

Entrant:
Address:

Submission requirements
7 Submissions WILL NOT BE RETURNED.
8 Drawing(s) and/or model photo(s) of the design should be mounted *on one side only* of one 20″ x 30″ foamcore board presented horizontally. **ANY ENTRY NOT FOLLOWING THIS FORMAT WILL BE DISQUALIFIED.**
9 There are no limits to the number of illustrations mounted on the board, but all must be visible at once (no overlays to fold back). No actual models will be accepted. Only one design per board.
10 Each submission must include a 5″ x 7″ index card mounted on the front side of the board with the following information typed on it: intended dimensions of the piece of furniture, color(s), materials, components, brief description of important features, design assumptions, and intentions. This information is to be presented in English.
11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All sections must be filled out (by typewriter, please). Insert entire form into unsealed envelope taped to the back of the submission board. P/A will seal stub of entry form in envelope before judging.
12 For purposes of jury procedures only, projects are to be assigned by the entrant to a category on the entry form. Please identify each entry as one of the following: Chair, Seating System, Sofa, Table, Desk, Work Station, Storage System, Lighting, Bed. If necessary, the category *"Miscellaneous"* may be designated.
13 Entry fee of $25 must accompany each submission, inserted into unsealed envelope containing entry form (see 11 above). Make check or money order (no cash) payable to *Progressive Architecture*.
14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.
15 Packages can contain more than one entry; total number of boards must be indicated on front of package.
16 Deadline for mailing is January 26, 1983. Other methods of delivery are acceptable. Entries must show postmark or other evidence of being en route by deadline. Hand-delivered entries must be received at the address shown here by January 26.
Address entries to:
International Furniture Competition
Progressive Architecture
600 Summer St.
P.O. Box 1361
Stamford, CT 06904

COLORCORE laminate.

A totally new surfacing material that eliminates the black edge.

Solid, pure color throughout. Exciting new design options never before possible.

For further information write:
Formica Corporation
One Cyanamid Plaza
Wayne, New Jersey 07470

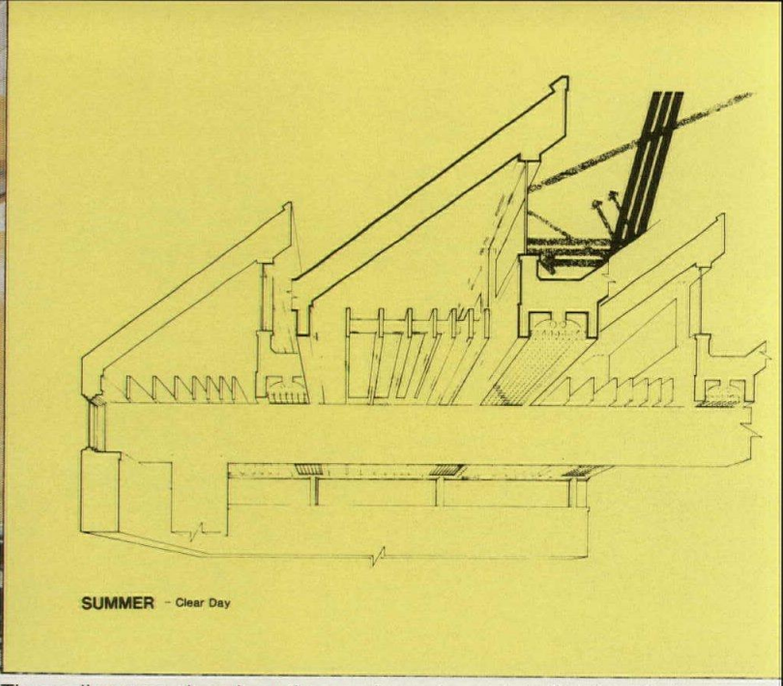
For samples call:
800 543-8201, ask for Operator 207.
In Ohio, call 800 582-1396.

Circle 376

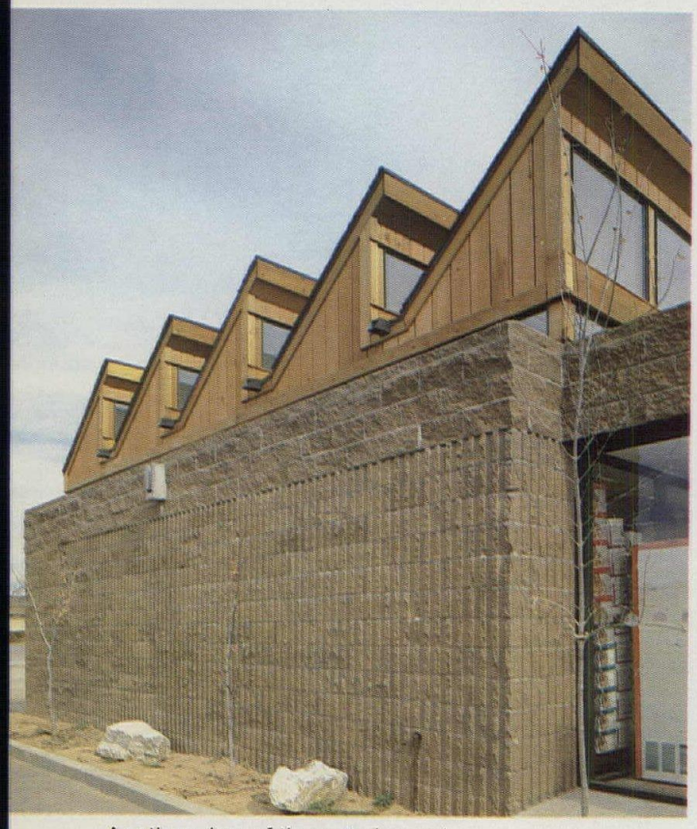
To celebrate this breakthrough, Formica Corporation is pleased to announce "Surface and Ornament," a major COLORCORE design competition. Watch for details.

Introducing ColorCore™ by Formica Corporation

Design provides 90% of lighting needs through clerestory windows. At the same time, the interior concrete masonry mass stores solar heat while providing security and uninterrupted shelf space.



These diagrams show how the passive solar and daylighting design works in summer and winter.



Another view of the exterior and the five rooftop clerestory windows.

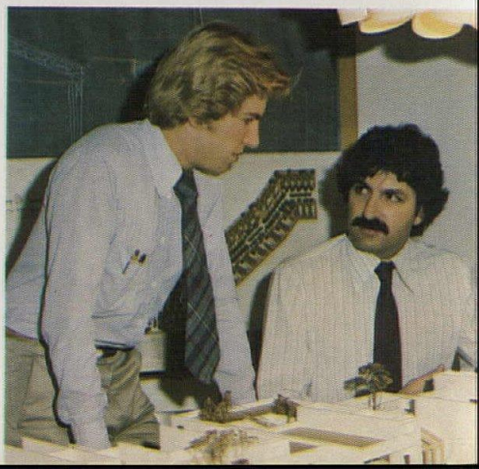
"Concrete Masonry Mass stores solar heat admitted during winter, buffering against temperature swings, and, in summer, delays the thermal impact of the sun and outdoor temperatures."

—Mazria/Schiff & Associates, Inc./Architect

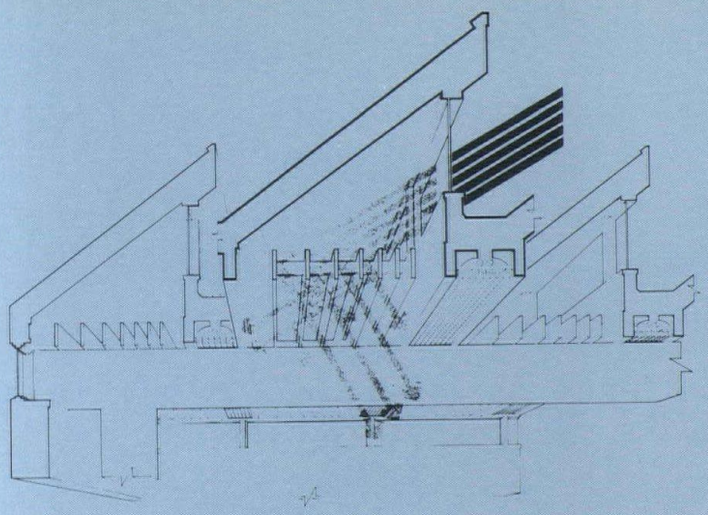
Trust Pharmacy, Grants, New Mexico

Concrete Masonry passive solar design saves energy both winter and summer.

Wall detail showing how the concrete split ribbed and split block units are employed in the design.



Marc Schiff (left) and Edward Mazria, designers of the Trust Pharmacy and principals in Mazria/Schiff & Associates, Inc.



WINTER - Clear Day

The entrance to the pharmacy, showing the series of clerestory windows providing both lighting and solar heating. The structure is faced with split ribbed concrete masonry units, accented with split block.

Located on a high, flat desert site, the Trust Pharmacy is heated primarily by a direct gain passive solar concrete masonry system. The building is a solid concrete masonry structure, with the concrete block's cores fully grouted. The building's design provides a large masonry wall surface area in a basically open plan. This large mass not only stores solar heat gain in winter, buffering against large temperature swings, but in summer delays the impact of the sun in high outdoor temperatures.

Additionally, clerestory windows provide 90% of the building's lighting requirements.

The design and function of the Trust Pharmacy establishes that concrete masonry functions effectively for both passive solar heating and cooling.

A concrete masonry column provides part of a handsome entrance to the pharmacy.

National Concrete Masonry Association
P.O. Box 781
Herndon, Virginia
22070

Circle **No. 409** on Reader Service Card

Marketing Dept. National Concrete Masonry Association
P.O. Box 781, Herndon, Virginia 22070

Please send me without obligation, further information on concrete masonry solar architecture.

Name_____
Firm Name_____
Address_____
City_____ State_____ Zip_____

Typical Levolor Inclined Blind Installation

Levolor. Helping you solve beautiful problems.

Regardless of the size, shape, space or special problem, Levolor will manufacture the perfect blind to fit your solution. Whether it's special assemblies or an extra small Bantam™ head, Levolor will give you the capability to create light, temperature and glare control in places and spaces where blinds have never gone before. For a guide to many of the beautiful solutions from Levolor, write Levolor Lorentzen, Inc., 1280 Wall St. West, Lyndhurst, N.J. 07071.

LEVOLOR®
Extending your creative options.

©1982 Levolor. A product of Levolor Lorentzen, Inc.

Circle No. 396 on Reader Service Card

Pencil points

Times Square
Philip Johnson has been named master builder of the four office towers forming part of the redevelopment of New York's Times Square. Developer George Klein has suggested the possibility of selecting individual architects for each of the buildings, but this plan has not been approved yet in official departments. Helmut Jahn's name has been mentioned as a possible participant.
¶ It is rumored that Johnson proposed replacing the Times Tower with a plaza, but this option is contrary to the official guidelines for the area.

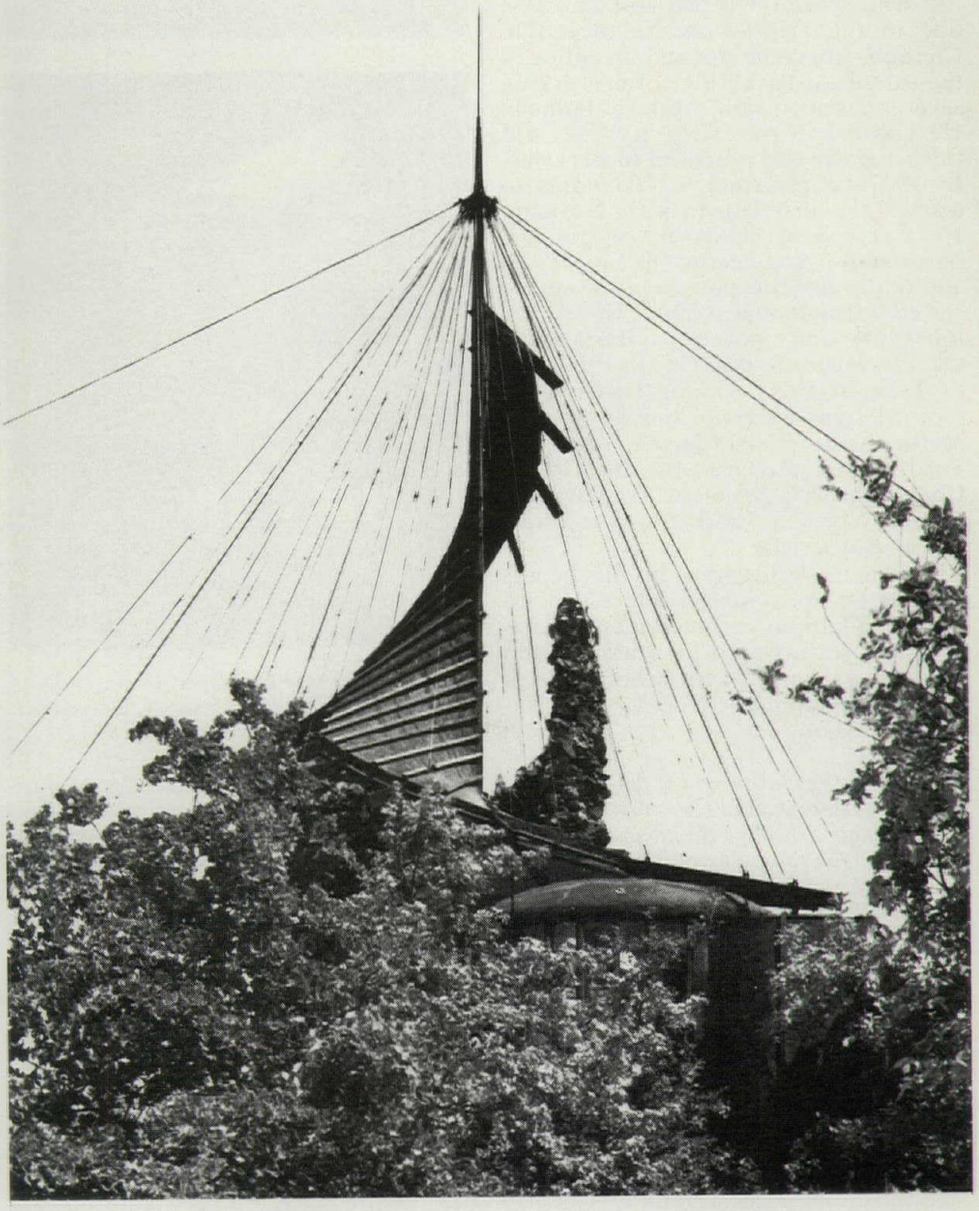
After Brooke Shields
Not only is Mexican architect Luis Barragán designing a Calvin Klein shop in Rio (P/A, June 1982); he is also developing prototypes for one- and two-story Klein boutiques in 55 major cities worldwide: Paris, New York, Tokyo . . .
¶ He will then develop the design for the specific locations.
¶ Consultant: Ben Baldwin.

Barragán comes north
In the planning stage are several other projects by Barragán for American sites:
¶ a film studio cum winery and a house for director Francis Ford Coppola in Napa Valley, Ca;
¶ a museum of fine arts in Las Vegas;
¶ a house in Sarasota, Fl, for Ben Baldwin; a house near Santa Fe, NM, for William Sanders; and a house in Hollywood, Ca, for Ricardo Montalban.

Rube Goldbergs in Holland
Rem Koolhaas is designing a building in The Hague, which will combine a hall for the Netherlands Dance Theater, a police station, and community housing.
¶ And a 24-hour supermarket?
¶ In Amsterdam, the Holzbauer/van Dam competition-winning design (awarded over a decade ago, and by now much altered) for a combination city hall/opera theater is going ahead.
¶ Both the programmatic mixture and the site, in Waterlooplein in central Amsterdam, the location of an old flea market, have been hotly disputed since the intial proposal.

Knoxville woes
A rain storm in late July inflicted $100,000 worth of damage upon the World's Fair in Knoxville.
¶ That, however, was minor compared to the $31 million law suit that has been filed against the Fair's organizers on behalf of Mark Cardoso of Sevierville, Tn.
¶ The organizers commissioned Cardoso to design the Fair's symbol, and used this design to obtain World's Fair status. Cardoso's symbol, the "Tower of Power," had two towers, one with a sphere at its top.
¶ The organizers then approached Community Tectronics to develop a theme structure. Tectronics' design, the Sunsphere, is considered by Cardoso to be a plagiarized version of one of his towers.
[*Pencil points continued on page 62*]

P/A News report



Goff's 1950 Bavinger house, Norman, Ok.

Bruce Goff: 1904–1982

When Bruce Goff died in Tyler, Tx, on Aug. 4, 1982, one of the last direct ties with an earlier era of Wright-inspired individualism was broken. The independent, unpredictable, and highly personal qualities that permeated his work appealed to his clients, for in his buildings their own individualism seemed better defined. Yet this same specificity, always at odds with dominant architectural fashions, sometimes made it difficult for others to understand or appreciate his work.

No single building by Goff is typical of his work, for each of his nearly 500 designs was consciously different in some way, and many radically so. The best broke all rules of spatial composition and indicated a broader potential of architectural design than most architects dared explore. Like most of his designs, that for a museum to house Joe Price's collection of Japanese art, on which Goff was working at the time of his death and which was then on display at the Whitney in New York (P/A, Aug. 1982, p. 22), was controversial and misunderstood, with critics drawn more to the unusual shapes and colors than to

News report continued from page 29

the sensitive provisions for a particular genre of art.

Bruce Alonzo Goff was born on June 8, 1904, in Alton, Ks. He never attended college, but learned instead as an apprentice, beginning with the Tulsa firm of Rush, Endacott & Rush in 1916.

His first buildings date from 1919, and in 1929 he was made a partner in the firm. When the office closed in 1934 due to the Depression, he moved to Chicago, where he opened an office in the suburb of Park Ridge after working several months with Alfonso Iannelli. He enlisted in the Navy in 1942, and following the war practiced in Berkeley. In 1947 he returned to Oklahoma to teach at the State University in Norman. He was named chairman of the Department of Architecture in June 1947, and under his direction the program received international acclaim. He left the university and moved to Bartlesville, Ok, in 1956, to Kansas City in 1964, and to Tyler in 1970. Among his most famous designs were the Boston Avenue Methodist-Episcopal Church, Tulsa; the Ford house, Aurora, Il; the Crystal Chapel project, Norman; the Bavinger house, Norman; and the Joe Price house, Bartlesville.

During the last years of his life, he was pleased by the renewed interest in his work and happily accepted many invitations to lecture and teach. It even seemed as if some of his beliefs were at last having tangible effect.
[David De Long]

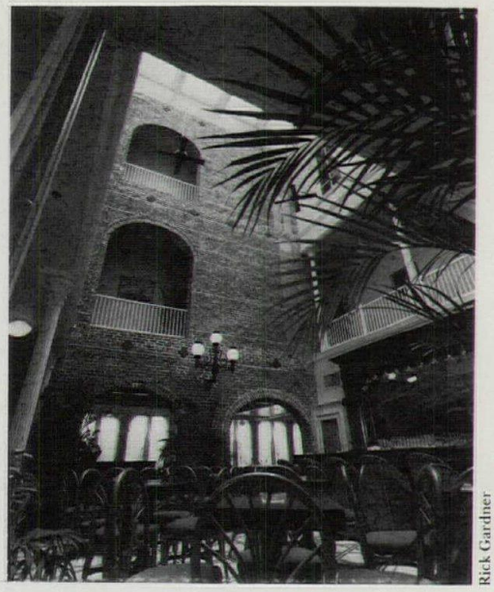
David De Long is chairman of the division of Historic Preservation at Columbia University's Graduate School of Architecture and Planning. His two-volume book, The Architecture of Bruce Goff, *was published by Garland Press in 1977.*

O'Neil Ford: 1905–1982

O'Neil Ford died in San Antonio on July 20, 1982, at the age of 76, and to no one's surprise he directed his own funeral as deftly as he had directed so many other events in his life. The service was held in the chapel at Trinity University, which he designed, and by his instructions featured the Happy Jazz Band, brief remarks from old friends such as John Henry Faulk, and a stirring rendition of "Amazing Grace" from the congregation.

Ford's mythic stature in Texas often obscures his real achievements. Back in the 1920s, when Texas architects were importing most of their design ideas

Ronald Partridge



Rick Gardner

Ford's Cecil Green Residence, Dallas (top) and the T. Jeff Building interior, Galveston (above).

from other regions and other continents, he was rattling all over the state in a Packard, sketching and photographing indigenous Texas buildings. He loved the warm limestone houses in the Texas Hill Country and was equally at home among the low, chunky adobe structures along the Rio Grande. Such buildings, he argued, fit the landscape and the climate as naturally as the trees and should be the prototypes for a modern Texas vernacular.

Ford's own houses, with their shed roofs, deep porches, and thick masonry walls, are abstracted, unsentimental versions of these vernacular originals. They are sited to catch the prevailing breezes and to soften the harshness of the Texas sun and wind. Many are decorated with hand-crafted doors, screens, and light fixtures, a bow to the Arts and Crafts movement that no other Texas architects have made.

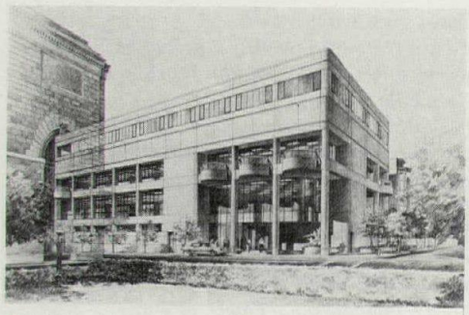
But Ford was as well known for the buildings he saved as for those he designed. He moved from Dallas to San Antonio in 1938 to supervise the reconstruction of La Villita, a collection of 18th- and 19th-Century residential and commercial buildings along the San Antonio River. He stayed on to restore San Fernando Cathedral in San Antonio, most of the missions, Moody Plaza and the T. Jeff League building in Galveston, and dozens of houses, churches, and commercial buildings around the state. He was the conscience and the chief propagandist for historic preservation in Texas, and frequently paid the price in lost commissions and blistering public criticism.

In addition to his houses, the best of which were designed in the 1950s and early 1960s, Ford will be remembered for the campuses at Trinity University in San Antonio and Skidmore College in Saratoga Springs, NY, the first semiconductor building for Texas Instruments in Dallas (with Richard Colley), and the Tower of the Americas at the Hemisfair in San Antonio. But he was not a revolutionary designer, leaving it unclear how far his example and influence will extend. He scorned both Modernism and Post-Modernism, and his hand is scarcely visible in many of Ford Powell & Carson's recent commercial projects, particularly the large hotels and office buildings. He was more comfortable working on a smaller scale, where his skills as a carpenter and craftsman could be exercised along with his talents as a designer. His description of his beloved early Texas houses could serve equally well as his own epitaph: "real, straight to the point, not copied from anything, and romantic as hell."
[David Dillon]

David Dillon is architecture critic of The Dallas Morning News.

Old and new buildings house dance companies

San Francisco, second only to New York as America's dance center, is developing new homes—one distinctive new building, several remodeled old ones—for its dance companies. After ten years of planning, and bringing to fruition a nearly 50-year-old dream to unite San Francisco's cultural institutions physically, ground has been broken for the San Francisco Ballet Association's new home. Designed by Beverly Willis, the four-level structure scheduled to open in 1984 will be the country's first completely new facility to house all aspects of a major professional dance institution. Only its theater is separate—the company will continue to perform in the Civic Center's War Memorial Opera House across the street from its new location.



The San Francisco Ballet.

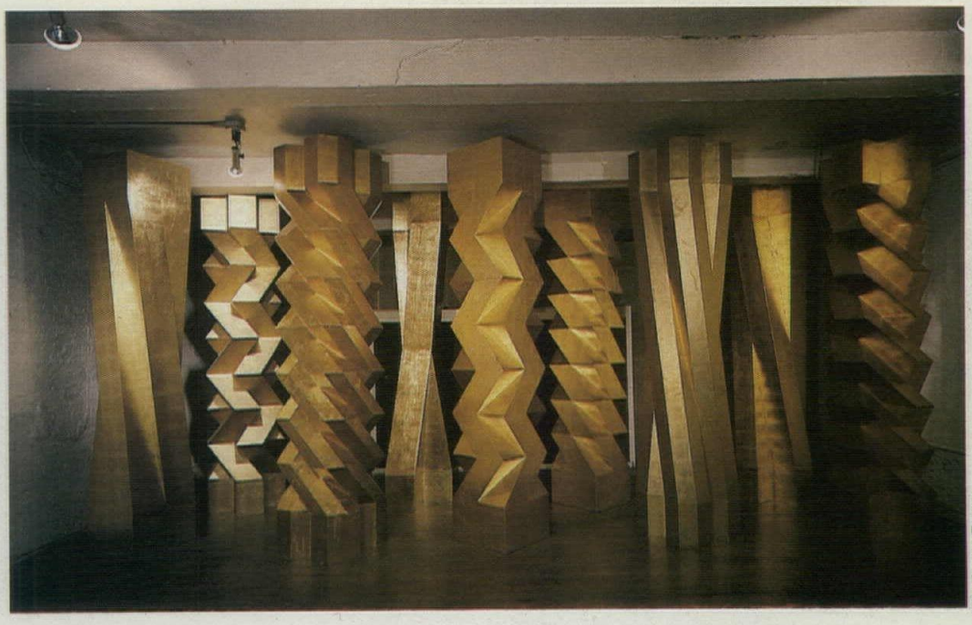
The 206′ x 88′ site will be built virtually to lot lines. The rectangular 66,500-sq-ft structure fulfills an exceedingly complex program that combines a gym, sound studio, and studios for ballet school classes and company rehearsals, plus lockers, showers, and lounge spaces. There is also administrative, library, and audio-visual facility space.

As a part of San Francisco's architecturally renowned Civic Center, the new building had to meet design criteria derived from consideration of the Beaux Arts-influenced Classical styling of the original buildings; these dictated the exterior materials and formal appearance. The elevations reveal interior functions through the different floor heights: The school, located on the first and second floors, has 12-ft ceilings; the offices, lounge, and locker areas on the third floor have 9-ft ceilings, and the fourth-floor rehearsal studios have 15-ft ceilings.

Most of the 100 or so dance companies in the Bay Area are housed, like repertory theaters, in second-hand space. But any old loft will not do, particularly for the company that has an ambitious program of public performances. The best loft space is usually found on the upper floors of older buildings where the spans are generous; but a performance hall many stories above ground level does not draw the public. Furthermore, older city buildings converted to new use must meet San Francisco's seismic code, and this added expense may price the conversion out of a company's range.

San Francisco's two foremost dance companies, the Margaret Jenkins Dance Company and the Oberlin Dance Collective, have surmounted these problems. The former is installed on the upper floor of a three-story loft building rehabilitated by Cathy Simon of Marquis Associates in 1977. This straightforward conversion of a typical loft space benefits from the broad spans of the older structure and its convenient location in the city's Mission District that is increasingly resembling New York's SoHo.

The Oberlin Dance Collective's new home is more complex and represents a major investment in civic culture. Architects James L. Tanner and Peter Van Dine converted a one-story, 5000-sq-ft garage into a lobby, theater, rehearsal, and curricular space and added a new 5000-sq-ft wing containing spaces for business, storage, dressing, and teaching. Van Dine, who is also on the company's Board, has melded the old and new structures in compatible ways. The new building fits particularly well with the neighborhood context in terms of form and materials. Its careful understatement matches the company's commitment to a serious enterprise concerned more with the form and content of its art than with window dressing. [Sally Woodbridge]



Tim Street-Porter

Architectural art, art about architecture

Ricardo Regazzoni is a Mexican architect who arrived in New York four years ago with a Fulbright Fellowship. His research project involved an investigation of museum design, a subject with which he was familiar as he had worked on the design of 15 branches of the Anthropology and History Museums of Mexico, including the one in Puebla.

Regazzoni fell in love with New York, and after his research project was complete he remained there, turning his energies to the design and execution of a series of exotic wood columns.

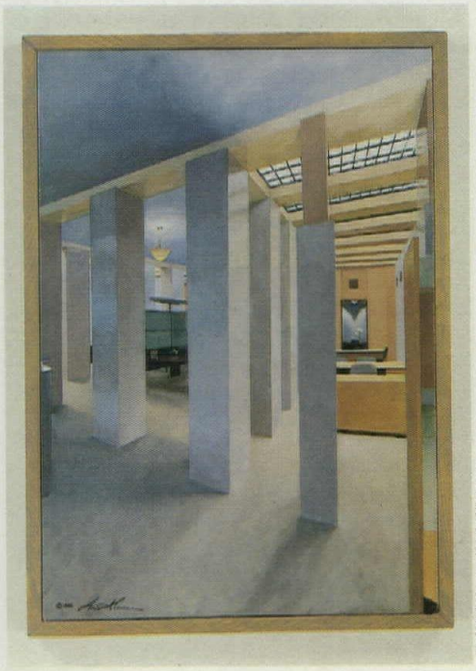
The columns, of plywood finished in gold leaf, embody Regazzoni's deep-felt nostalgia for the architecture of Mexico—the old Baroque churches, the Arab, Hispanic, and Egyptian influences on the colonial architecture of his native country. They also reflect his integration of the work of masters who have struggled with age-old human problems: he mentions Bernini, Wright, and Brancusi and his endless column. Mathematically, the columns are based on the spiral and relate to the Fibernacci series.

Regazzoni so far has built 15 columns (one was featured prominently in the Cooper-Hewitt Museum's "Columns" exhibition) of the 36 he has designed. Eight-foot-tall icons, they populate his nine-foot-tall loft, suffusing it with their golden aura.

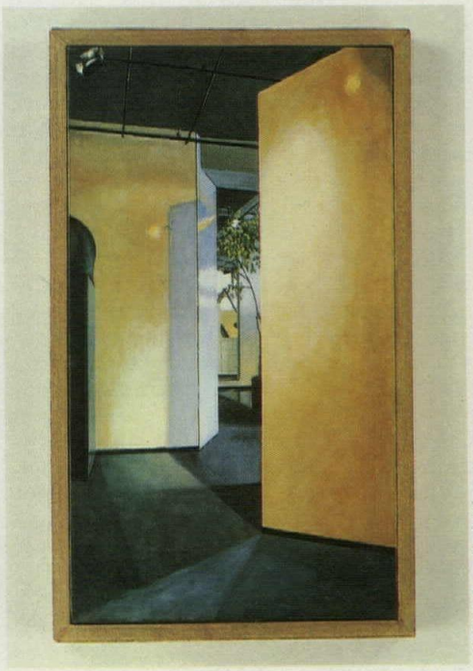
If Reggazoni mixes his memories freely, combining sources in a most nonliteral way, artist Anna Goth Werner has quite different aims. She wishes to document, as accurately as possible, current architectural spaces that she considers important, to create a record of an exciting architectural period using materials that won't fade as quickly as will photographs, and that will not deteriorate like the spaces themselves probably will.

For this record Werner has turned to classical documentary techniques, the most powerful illusionistic methods pos-

Regazzoni's burnished columns (above). Werner's painting of Graves's New York Sunar showroom (below left) and of Juan Montoya's office (below).



© 1982 Anna Goth Werner



© 1981 Anna Goth Werner

News report continued from page 31

sible given the limitations of paint itself. She wishes to break the barrier of the picture plane, to make the viewer feel part of the scene.

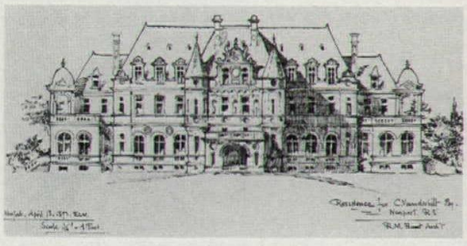
Werner's compulsion to document literally does not preclude a personal approach, expressed in the choice of the subjects and in the vantage point taken. She is interested in spaces with a sense of grandeur and is excited by the clever use of light, especially when reflective surfaces multiply the luminous effects. She is fascinated by how architects are slicing into spaces, knocking people off balance, forcing them to look again. She adores fake objects and strange shapes.

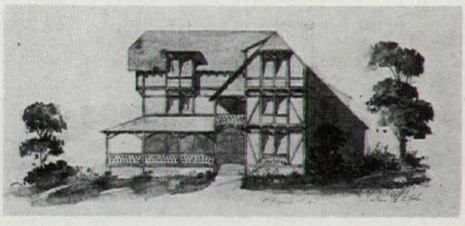
She is especially pleased to see how architects are rethinking the use of color, and cites examples. Michael Graves, in his New York Sunar showroom, actually makes you feel daylight by bouncing fluorescent light off a particular paint shade. And in Juan Montoya's office, the effect of daylight is heightened by shiny surfaces: a white shiny wall under incandescent lighting looks golden, like sunlight; and a gray shiny wall under fluorescent lighting appears to be reflecting the afternoon sun. These effects delight her, and her paintings, she feels, help people to learn to look at architecture. [SD]

Rhode Island buildings on paper

The architectural history of Rhode Island is by no means a field unexplored. Credit for the original exposé goes to Henry-Russell Hitchcock, whose exhibit and book brought the state's extraordinary heritage to light almost 50 years ago. Marianna Van Rensselaer, Montgomery Schuyler, and later Antoinette Downing and Vincent Scully all have testified on the state's behalf, citing Newport in particular as the origin or epitome of American architectural developments. The latest offering is an exhibition "Buildings On Paper: Rhode Island Architectural Drawings 1825–1945," which opened in Providence, is now showing until September 15 in New York (The Metropolitan Museum and, appropriately, Ogden Codman's National Academy of Art), will be presented from mid-October to January in Washington's Octagon, and is accompanied by a hefty catalog.

What beyond the confirmation of prior scholarly conclusions can an exhibition of Rhode Island architectural drawings possibly add to the carefully constructed record? Significantly, the subject of study is not a history of buildings but of "Buildings on Paper," and Curators William H. Jordy and Christopher P. Monkhouse have supplemented the master works of major architects that populate conventional histories with unbuilt projects by lesser knowns.





Watercolor by Norman Ishan for Newport Country Club competition, 1893 (top). R.M. Hunt's French Renaissance chateau scheme for Breakers, Newport, 1893 (middle). Hunt's Heywood residence, 1871, watercolor (above).

The exhibit is organized by chronological periods, thereby simultaneously providing a record of evolving graphic techniques from the strictly symmetrical elevations and plans depicting Greek Revival buildings to the landscaped perspective of Picturesque stylists, to the elaborate Beaux-Arts elevations and plans exemplified by drawings of Richard Morris Hunt's Newport palazzi.

Furthermore, the drawings reflect the society's obsessions. The Victorian *horror vacui* is perfectly summarized in an 1874 anonymous Competition Drawing for Providence City Hall (which Jordy compares to a minutely detailed Victorian novel). Numerous Neo-Classical elevations of public structures are weighty evidence of the government's transformation from 18th-Century innovation to 19th-Century institution. The self-conscious and academic revival of Colonial Style architecture, spurred on by the Centennial and reflected in the work of such architects as Wallis Howe and Samuel Church, makes manifest the nation's burgeoning pride in its new-found heritage.

Other trends can be traced through the drawings. Beyond the obvious record of stylistic evolution and graphic developments, the exhibit implies the gradual progression of architecture from building trade to profession. A dependence upon European pattern books is gradually supplanted by an emphasis on original design. The drawing becomes an indispensable tool as the functions of builder and architect, once united in one individual, are separated. Architectural education becomes a significant factor as early as the 1820s when Alexander Jackson Davis began to teach and publish the principles of architectural drawing. The establishment of academic institutions—notably RISD in 1877—and the obligatory European pilgrimage taken first by Richard M. Hunt elevate the practice to professional status and raise architectural drawing to new levels of sophistication.

The exhibit falters, however, as it moves further along the timeline. An extraordinary richness of representation for 19th-Century architecture is not equaled for the 20th-Century entries; while the year 1945 may have provided a convenient cut-off point for curatorial purposes, the post-World War I work is, as Jordy and Monkhouse admit, a definite anticlimax. Aside from Kenneth Murchison's idiosyncratic Dunes Club of 1928 at Narragansett, few projects of this period rise above a certain stodgy competence in style as in graphics. Only two entries indicate the influx of Modernism, one, the crystalline sketch of an office building by Albert Harkness, and the other, Richard Neutra's house for John Nicholas Brown on Fishers Island, NY, a project that can be considered "native" only by virtue of its Rhode Island client.

Missing and lost drawings leave unfortunate gaps in the collection, as is the [*News report continued on page 36*]

JG/TSD

Terminal Sharing Device

Sharing reduces computer response time, lowers equipment cost, and improves utilization. Users get more personal space and a healthier social environment.

UPS/Three Way Station

The three person 120° work surface with revolving carousel allows optimum terminal access, with or without privacy panels, and overhead storage capacity. Work surface side panels are conveniently recessed for knee clearance and freedom of movement.

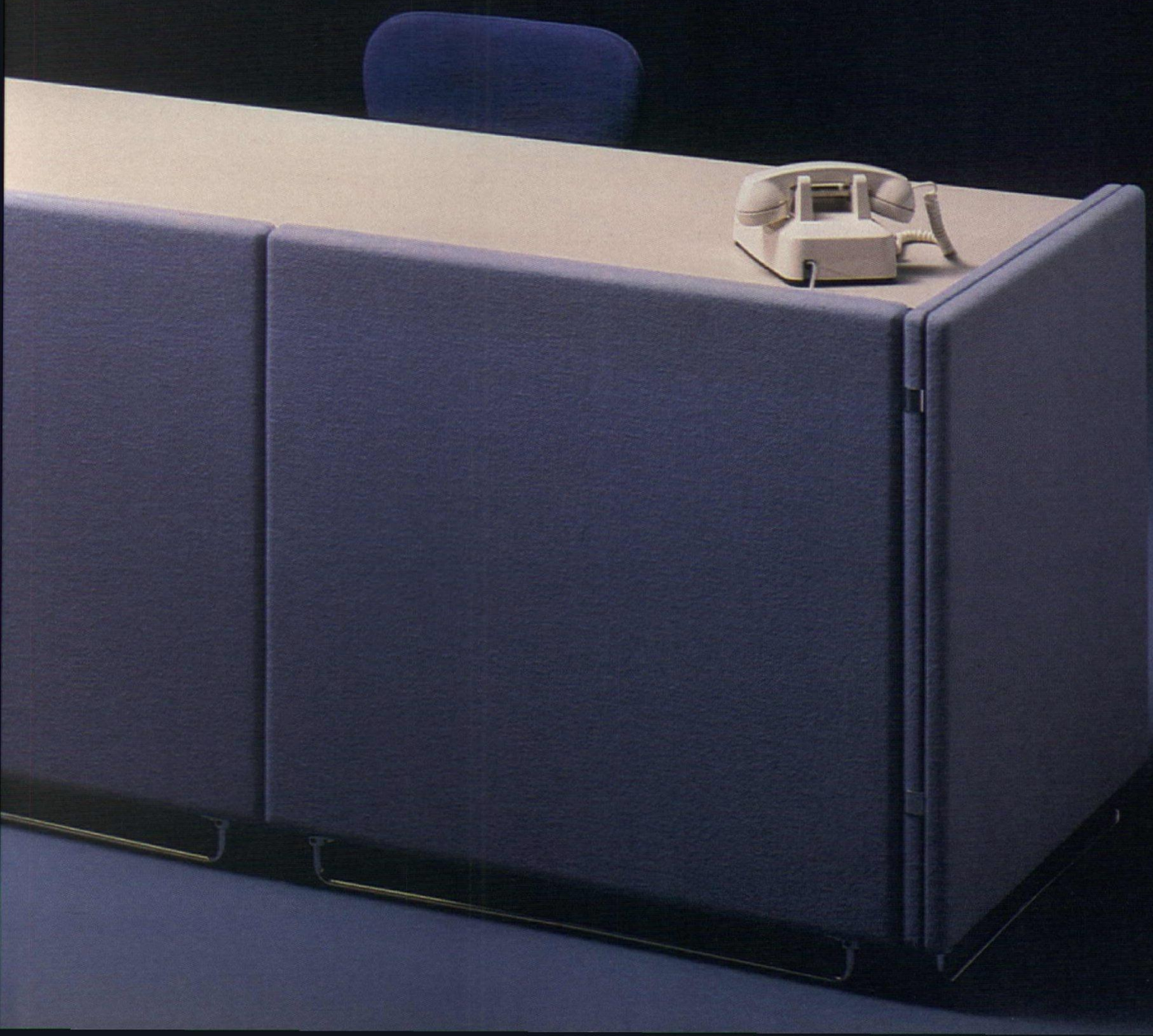
UPS work stations equipped with TSD components will reduce your total floor space requirements while increasing the individual operator's work space to provide reference areas for printouts and related paperwork.

For more information, request the UPS brochure and JG's White Paper on Terminal Sharing Devices.

JG Furniture Systems
A Division of
Burlington Industries
Quakertown, PA 18951
215 536 7343

UPS System Designed by Dave Woods

Circle 306



News report continued from page 32

case for early commercial and mill architecture. Other damaged works provide only a rough record; one casualty of note is the original Peabody and Stearns "Breakers" for Cornelius Vanderbilt II, the drawings for which, like the mansion they described, were almost completely destroyed by fire.
[Daralice Donkervoet Boles]

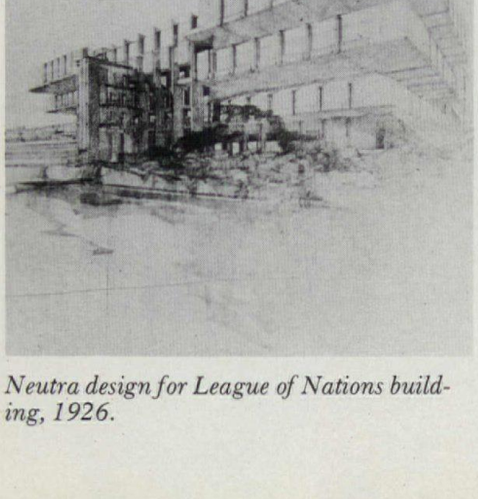
Daralice Boles, a freelance writer, is completing her master's degree at Columbia University's Graduate School of Architecture and Planning.

Neutra: A balanced view

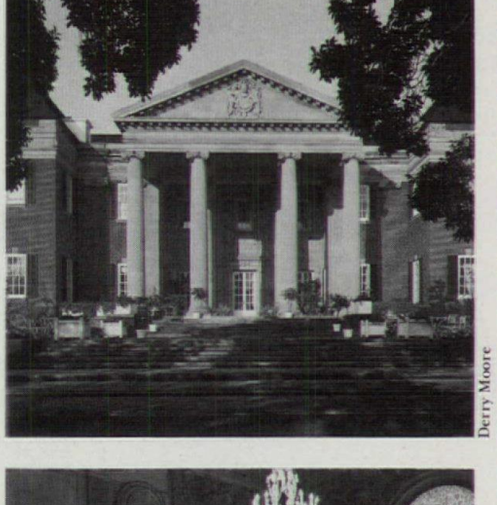
For Richard Neutra, the eclipse is over, its end signaled by an exhibition entitled "The Architecture of Richard Neutra: From International Style to California Modern" at the Museum of Modern Art in New York through Oct. 12. Those uninitiated in the rites of revisionism might ask why Neutra? Why now? But there is a suitable symmetry to the time and place of this exhibit. Staged 50 years after MoMA's International Style show first shined the spotlight on the Austrian émigré and 20 years after his autobiography was published from the shadows when the spotlight had already passed on, the show restores the fallen star.

As organized by Arthur Drexler and Thomas S. Hines, the exhibit includes early art work, architectural drawings and models, and black-and-white photographs of Neutra's major works. A chronological sequence illustrates the architect's evolution from apprenticeship in the studios of Loos, Mendelsohn, and Wright through such masterpieces as the Lovell, von Sternberg and Kaufmann houses. The final section offers a curatorial survey of quintessential Neutra details. It is a treatment uniquely appropriate to this detailist who, like Mies, spent a lifetime perfecting a limited but elegant repertory.

Both the exhibit and its catalog offer a balanced view of Neutra's career and do not dodge his limitations; "He wrote ballads, not symphonies," observes Drexler. But if Neutra's larger works are problematic, such failures do not diminish the strength of his achievements, nor was Neutra's later-life defection the sudden scandal his purist contemporaries charged. Hindsight suggests that when Neutra reached for redwood, he was not forsaking the International Style, but placing it in context and relating it to site. In that sense, Neutra moved beyond Modernism and made the style his own.
[Daralice D. Boles]



Neutra design for League of Nations building, 1926.



Derry Moore

Nancy Jamieson-McGuire

The British Embassy, south front (top) and the Hicks-decorated Library (below).

Lutyens rehabilitated in Washington

In the current enthusiasm for the work of Sir Edwin Lutyens (1869–1944), his only work on this side of the Atlantic has generally been ignored. The British Embassy in Washington (1931) never was considered one of Lutyens' great works, and it never will be. But a thoughtful restoration of the embassy's residential interiors proves that even lesser Lutyens can be richly rewarding.

We owe the restoration to Lady Henderson, wife of the previous ambassador, who had barely finished the round of reopening receptions when Sir Nicholas retired from the post this summer. She was able to marshal contributions of interiors products from British companies and the participation of such designers as Laura Ashley, David Hicks, and John Stefanidis—one per major room. Upon completion of the restoration, a seminar and tour for architects was sponsored by Glen-Gery Corporation, a British-owned American brick manufacturer, whose product was used in new terrace planters.

The dependence on contributed effort resulted in an abundance of flowered fabrics and patterned carpets. But these interiors were never meant to be austere, and no amount of decoration could obscure their remarkable spatial sequence, which is at once elegant and quirky. The restoration has accomplished most in the rooms of strong architectural character—in particular the ballroom, where panels of smoked mirror were replaced and Classical ornament was restored to appropriate colors. We can again see what Sir Edwin intended. [JMD]

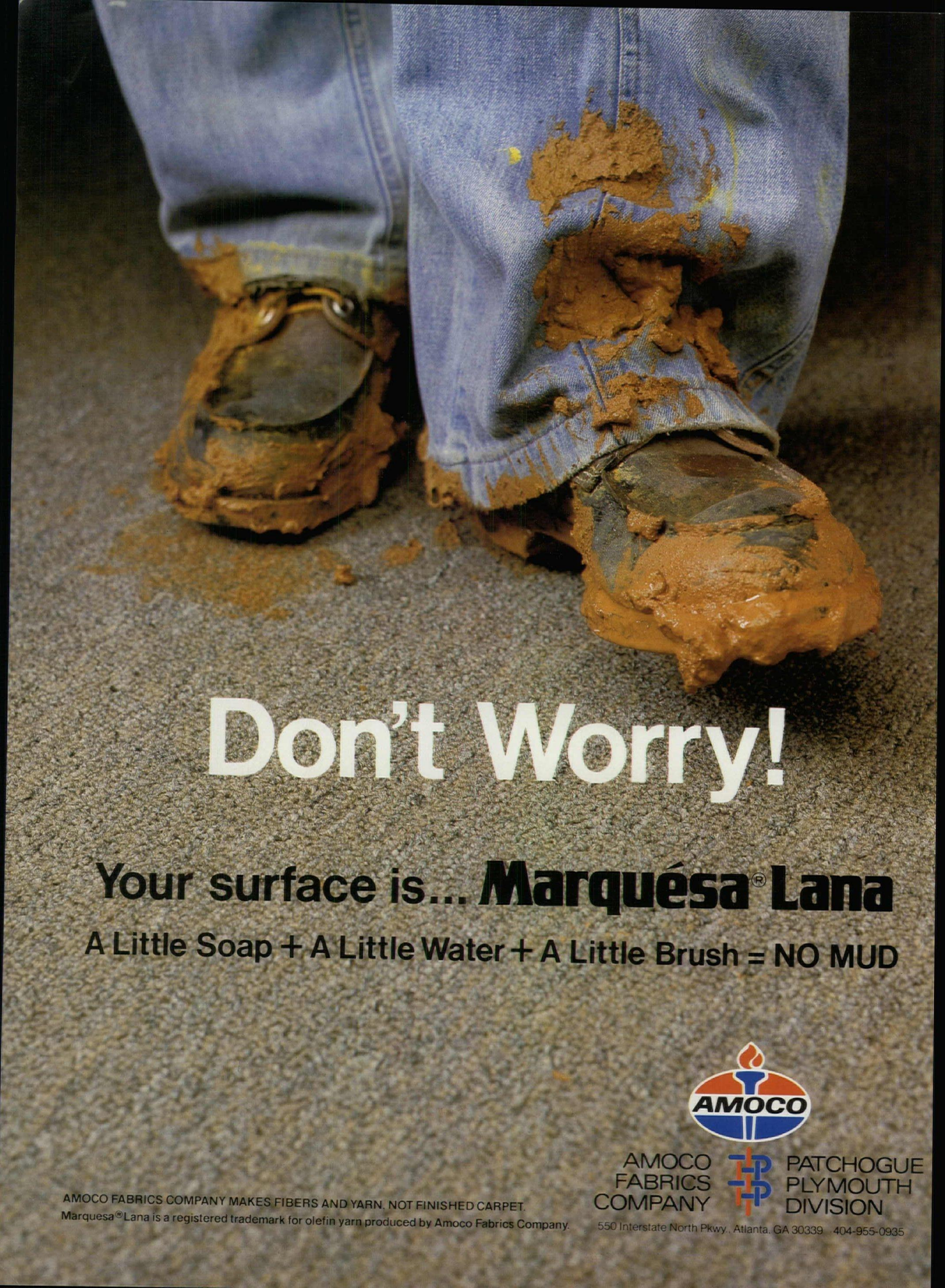
Chicago: Bennett, Byrne, and Wright

The revision and expansion of the Chicago architectural tradition continued this spring and summer with three exhibits that illustrate the Beaux Arts and the peculiar Expressionist-Eccentric heritage. At the Art Institute, the recently appointed curator of architecture, John Zukowsky, has developed a series of exhibitions, the latest of which is "Edward H. Bennett, Architect and City Planner, 1874–1954." Bennett, trained at the Ecole des Beaux Arts, is remembered, if at all, as Daniel Burnham's assistant. His name appears behind Burnham's on the "Plan of Chicago," 1909. The Institute's exhibit of plans and views and an exemplary catalog by Joan Draper outline his major contributions to the Federal Triangle in Washington, DC, to Minneapolis, and to many other cities including Chicago. While his firm, Bennett, Parsons & Frost, would become involved with the increasing technical nature of city planning, Bennett always remained tied to the ideals of the City Beautiful—the city as a work of art. His great works, such as the Michigan Avenue Bridge or the Buckingham Fountain in Grant Park, illustrate the important Beaux Arts strain in Chicago.

At the Chicago Historical Society, a seldom seen alternative, the Chicago Expressionist-Eccentric strain, is seen in twin exhibits, Barry Byrne (1883–1967) and John Lloyd Wright (1892–1972), with a catalog by Sally Chappell and the late Ann Van Zanten, recently named curator of architectural collections. Byrne, an Oak Park apprentice of Frank Lloyd Wright, became one of the foremost Catholic Church architects. In the process he developed a genuine native Expressionist idiom that, while drawing upon Wright, the Continent, and Art Deco, treated buildings such as Christ the King, Cork, Ireland, or St. Francis Xavier, Kansas City, as ritualistic
[*News report continued on page 40*]

Circle **No. 312** on Reader Service Card →

"@#*!! ...IT'S NOT MARQUESA® LANA"
THIS NEVER HAPPENS WITH
Marquésa® Lana
AMOCO
AMOCO FABRICS COMPANY
PATCHOGUE PLYMOUTH DIVISION
550 Interstate North Pkwy., Atlanta, GA 30339 404-955-0935
AMOCO FABRICS COMPANY MAKES FIBERS AND YARN, NOT FINISHED CARPET.
Marquesa® Lana is a registered trademark for olefin yarn produced by Amoco Fabrics Company.


Don't Worry!
Your surface is... Marquésa® Lana
A Little Soap + A Little Water + A Little Brush = NO MUD
AMOCO
AMOCO FABRICS COMPANY
PATCHOGUE PLYMOUTH DIVISION
550 Interstate North Pkwy. Atlanta, GA 30339 404-955-0935
AMOCO FABRICS COMPANY MAKES FIBERS AND YARN, NOT FINISHED CARPET.
Marquesa® Lana is a registered trademark for olefin yarn produced by Amoco Fabrics Company.

Mark Hampton, FAIA/Coconut Grove, Florida

Soleil®

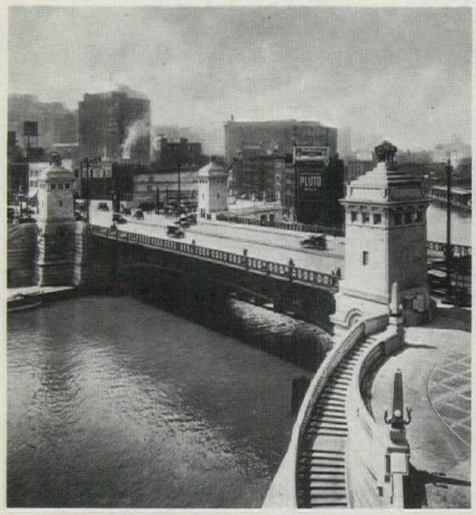
Wood roll down shutters...in the finest traditions of European craftsmanship we are proud to offer Wood Roll Down Shutters, now manufactured in the United States. Mahogany and vertical grain Douglas fir as well as other fine woods are carefully selected for the slats. Marine standards for wood preservation and finish result in long life and beauty.

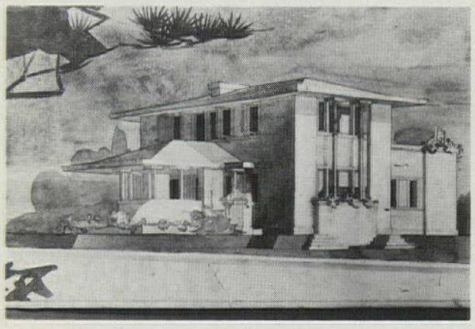
Stainless steel is used for the internal linkage which enables the slats to separate and admit sunlight and breezes. The hardware has been architecturally detailed to meet your design requirements by our highly qualified technical staff which is always ready to assist you. For more data on Wood Roll Down Shutters and our new extruded aluminum version, contact us at:

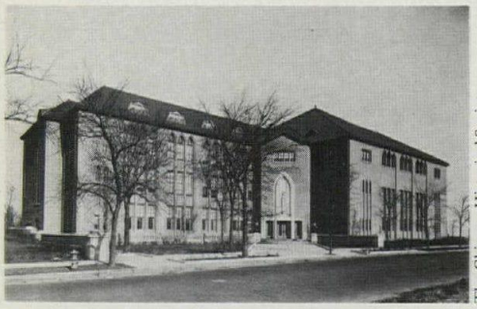
2810 N.W. SOUTH RIVER DRIVE, MIAMI, FLORIDA 33125 **Telephone (305) 443-1053**

Circle **No. 434** on Reader Service Card

News report continued from page 36







The Art Institute of Chicago

The Chicago Historical Society

Bennett's Michigan Avenue Bridge, 1920 (top). Wright's M.J. Wood house, Escondido, Ca, 1912 (middle). Byrne's Immaculata High School, Chicago, 1922 (above).

vessels embodying both the intellectual and the emotional ideas of reformed Catholicism. Drawings of Byrne's major churches, schools, and earlier, more orthodox Prairie School work are exhibited.

John Lloyd Wright is more difficult to categorize. He was a close friend of Byrne's, but as the second son of Frank Lloyd Wright, he shows both more affinity than Byrne with the father and more serious rejection of his architecture. Exhibited are several examples of John's toy designs, including the Lincoln Logs, his answer to the Froebel blocks. His major works are in Long Beach, In, where in the 1920s and 1930s he developed a unique idiom of wit, puns, and references to indigenous American architecture and to his father's designs. After the war, he moved to Southern California, and this aspect received more attention in the exhibit. Especially interesting is his preoccupation with ornamental works, notably his "Lichenaceous Ornament," which the texts of both the exhibit and the catalog seem to find uncomfortable, describing the coloration as "excessive." John Lloyd Wright's work deserves to be better known. [Richard Guy Wilson]

Richard Guy Wilson is chairman of the Architectural History Division of the University of Virginia's School of Architecture.

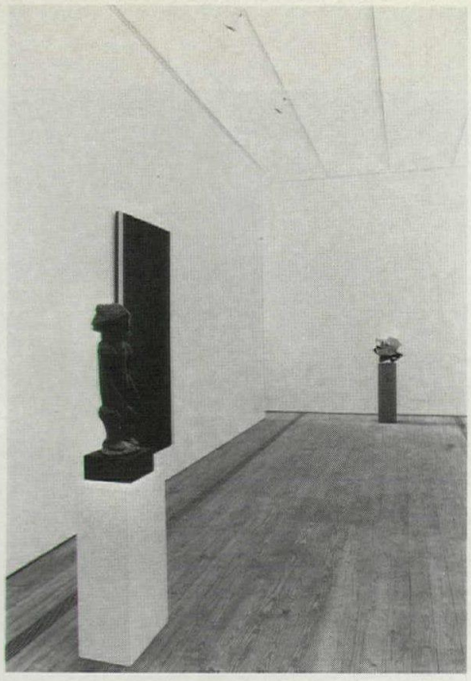
Piano demonstration in Texas

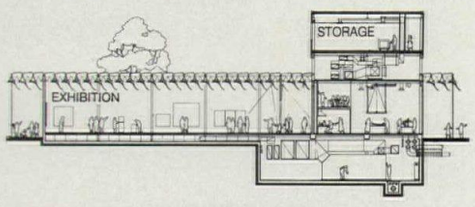
Houston's old Montrose neighborhood, dating from the 1910s, has evolved over the past several decades into one of the city's most interesting environments. Its texture of frame cottages and well-established live oaks is now marred by mixed-use intrusions, new development responding to its proximity to downtown, and a future where change is the only constant.

One imminent change in Montrose is the proposed museum to house The Menil Collection, the first solo American building designed by Genoa and Paris architect Renzo Piano (who collaborated with the late Louis Kahn on the Olivetti-Underwood plant in Harrisburg, Pa, as well as, of course, with Richard Rogers and Sir Ove Arup & Partners on the Centre Beaubourg in Paris). The joint venture of Piano & Fitzgerald, Architects & Planners, Houston, will house a permanent home for the art collection assembled by Dominique de Menil and her late husband, John.

Under design for several years, The Menil Collection includes a complex land plan that attempts to preserve the existing context even while introducing a large building into it. In order to reduce the impact of an influx of visitors and a potential intensification of development, The Menil Foundation created a buffer: The site for the main building, adjacent to the site of the Rothko Chapel, is surrounded by cottages, some of which will be incorporated as related support functions.

The main building contains 70,000 sq ft of gallery spaces, processing areas, and archival support. Principal spaces are in a one-story structure ordered by a linear promenade linking an interplay of rooms and courts. Collection storage, curatorial offices, and archival research facilities are housed in a penthouse. The basic structure consists of a Mies-like exterior frame infilled with panels recollecting the wood siding of neighborhood cottages. The principal design feature, however, is a composite





Menil Collection exhibition area module (top) and section (above).

roof structure of ductile iron trusses and ferrocement "beams" comprising the main span of interior spaces.

It is this unique element that integrates structure, mechanical services, artificial lighting systems, and controlled natural daylight skylighting. This component reflects the interests of Renzo Piano—extensive environmental research was undertaken to develop and refine the ceiling shape to retain, as much as possible, consistent natural light regardless of room orientation, total height of volume, and fluctuation in external conditions.

As ground-breaking approaches, research is reaching final stages. Recently, a full-size module was erected to refine the configuration under actual conditions, with typical art pieces installed temporarily.

Renzo Piano, recently elected honorary Fellow at the 1982 AIA Convention, feels that The Menil Collection incorporates a spectrum of concerns into the design: contextual requirements, the needs of a unique institution, and the integration of the construction process. As his first building in the United States, with completion scheduled for 1984, The Menil Collection museum will likely be evaluated as a demonstration of Piano's architectural views.

[Peter C. Papademetriou]

[*News report continued on page 44*]

Some things will be around a long time...

and remain maintenance-free!

Victoria Station Restaurant, Fairfax, VA., *Architect*: Donald K. Olsen, Sausalito, CA., *Installation*: Krupnick Bros., Glen Burnie, MD.

factory-formed roofing systems

Pre-Weathered

MICROZINC® 70 &

Mill-Finish

MICROZINC® 80

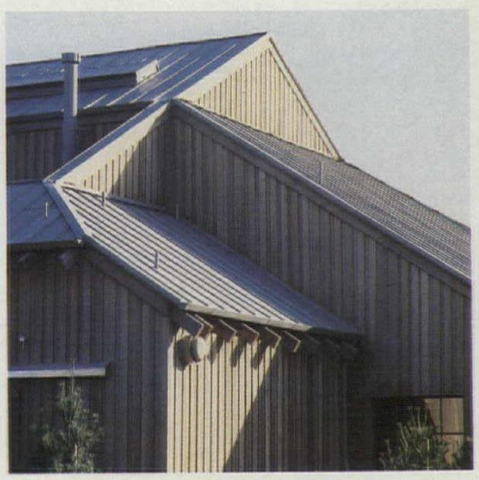
The natural, weathered look of Microzinc 70 is a pleasant alternative to traditional browns and bronzes. Widely specified for its distinctive gray patina, Microzinc 70 is beautifully aged before it reaches the job site. There is no other metal quite like it. Mill-finish Microzinc 80, the very same metal, weathers on the job and achieves the identical finish—but costs less.

Both are self-healing—minor scratches and abrasions weather back to the natural gray patina. Installations are water-tight—no leaks, run-off stains, or rotted materials. And all components are factory-formed, greatly reducing onsite installation costs and eliminating wasted material and shop labor. Offered in batten or standing seam LOK™ systems and in standing seam AUTO-LOK™ systems with double lock automatic seaming at 14 feet per minute.

Microzinc 70 and Microzinc 80 are also available in factory-formed fascia systems, mansards, trim and roofing accessories. For catalog and further information write or call Ed Pejsa at 615/639-8111.

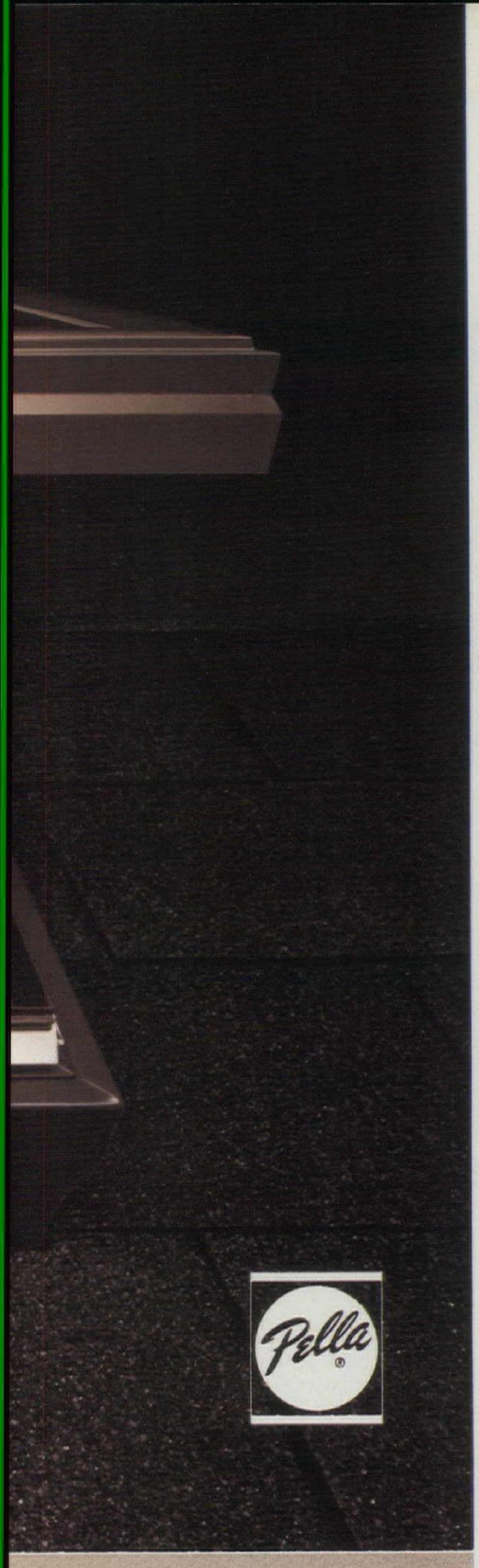
Ball Metal & Chemical Division

Greeneville, Tennessee 37743 615/639-8111



Ball is a registered trademark of the Ball Corporation. ©Ball Corporation, 1981.

Circle **No. 320** on Reader Service Card

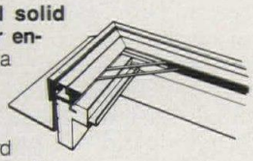


Introducing the New Pella Clad Skylight System.

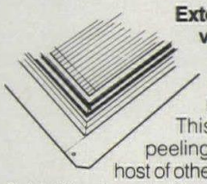
A full line of ventilating and fixed skylights that will lighten up, brighten up, and open up new design possibilities. Above all, a skylight with traditional Pella quality: Solid wood construction for superior insulating qualities and attractive appearance; an exterior aluminum cladding that resists fading and all kinds of abusive weather; a triple weatherstripping system that seals out water and air; and convenience features like the Pella Slimshade® for built-in control of light and privacy.

And, because these skylights are designed as a system, they can be joined in a variety of ways: ventilating with fixed, side by side, or end to end.

Insulating glass and solid wood construction for energy efficiency. The Pella Clad Skylight System features double glass with a full ½" of insulating air space. Standard glazing is tempered glass. As an option, or if local codes require, order Pella Skylights with an inner pane of heat-strengthened laminated glass.

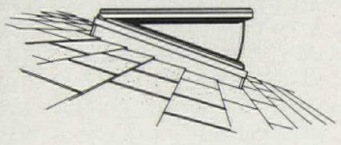


The solid wood frame and sash also contribute to energy efficiency and help control condensation. And the smooth-sanded interior surface is ready for stain or paint.

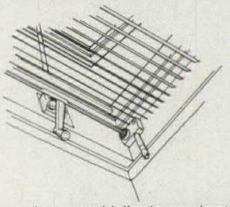


Exterior cladding that can survive constant exposure. Completely covering the exterior is an aluminum cladding finished in baked enamel. This tough coat resists fading, peeling, blistering, chipping and a host of other plagues. Plus, the dark brown finish blends well with just about any roof covering and matches other Pella Clad products.

Designed for superior ventilation. Ventilating Pella Clad Skylights are hinged at the top and open 8" at the bottom. The operating mechanism is a locking chain that extends to hold the sash firmly in any position, and secures the window when closed. It can be operated either directly by hand or with an easy-to-handle extension pole. A flat screen installed in the frame is provided. And, when closed, only the sunshine comes through. Because three weatherstripping and sealing systems — two in the frame and one in the sash — effectively seal out moisture and air infiltration.



Pella Slimshade® for built-in light control. These attractive narrow-slat metal blinds are installed inside the frame and can be adjusted directly by hand or with an aluminum extension pole. Slimshade®, available in Oyster White only, is a desirable option for both ventilating and fixed Pella Skylights.



For more information on Pella Clad Skylights, Sunrooms, Windows, Sliding Glass Doors and Wood Folding Doors, call your local Pella Distributor. You'll find your nearest Pella Planning Center in the Yellow Pages under "Windows". Call Sweet's BUYLINE number or see us in Sweet's Light Residential Construction File. Or simply fill out this coupon.

— — — — — — — — — — — — — — — —

Please send me your 1982 Pella Catalogs.

Name _____

Firm _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Mail to: Pella Windows & Doors, Dept. T3512, 100 Main Street, Pella, Iowa 50219. *Also available throughout Canada.* This coupon answered within 24 hours. © 1982 Rolscreen Co.

Pella. The significant difference in skylights.

Circle **No. 425** on Reader Service Card

Bring your custom design alive.

Signs, logos, award plaques, wall hangings.

Beautiful pieces with black and white artwork carved into wood, stone, glass or other materials.

Graphic Blast Marble

Graphic Blast®
by
BEST®
SIGN SYSTEMS

Best Manufacturing Co.
3214 Troost
Kansas City, Missouri 64109
(816) 531-6611

Best Graphics East
2 Industrial Parkway
Woburn, Massachusetts 01801
(617) 933-8770

When your ready for the BEST BEST is ready for you

Circle **No. 393** on Reader Service Card

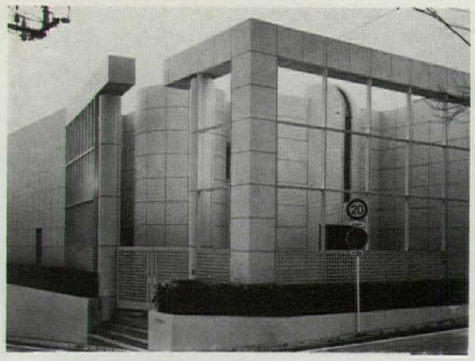
News report continued from page 40

Celebrating Kurokawa's success

If Sony's president is Japan's Horatio Alger, Kisho Kurokawa is its Cinderella, even if at times he seems to have designed his own glass slipper. The Institut Français d'Architecture in Paris (the new "Centre Pompidou" of architecture) has made the astounding Kurokawa the subject of its second exhibition devoted to a living architect.

The Metabolic movement that he launched at the age of 25 in 1958 made him the subject of international exhibitions by 1960. The power of his critique of monofunctional Modernism was enhanced by the facility with which the young man passed from references to Buddhism to the reading of Jane Jacobs (whom he translated), and from small-scale structures reminiscent of traditional architecture (National Children's Land, Yokohama, 1965) to plans for new towns (Hishino, 1966). Metabolism, a biological model of urban phenomena, promoted the coexistence and interconnection of the fluctuating and the dynamic. Profiting from the ambiguities his theory harbored if not fostered, he applied highly industrialized methods to the construction of a capsule tower, using Buddhist principles to justify the creation of space-age minimal existence living units (Nagakin, 1972). This did not preclude a fascination first with the quality of detailing and then with the use of nuances of grey, which culminated in his seminal article, "A Culture of Grey," (*Japan Architect,* 1977). The new theory of Rikyu Grey renews Metabolism's flexible symbiosis of ambiguities and contradictions. Kurokawa now moves effortlessly from citations of 17th-Century tea masters to the words of Martin Buber and Charles Jencks (whom he also translated). Rikyu Grey provides the historical reference for a synthesis of forms, planar differentiation, heterogeneous colors, and antagonistic materials. The intermediary zones of cities and buildings that were formerly intepreted as material and palpable spaces are now represented as abstracted, dematerialized spaces, of which the corner of the Saitama Prefecture Fine Arts Museum (Urawa, 1982) is the architect's preferred example.

Produced by the Institut Français d'Architecture in close collaboration with the architect and entirely made in Japan, the exhibition is flawed by an overabundance of self-publicizing elements and the somewhat arbitrary distribution of the documentation (150 photos and 9 models), which makes it difficult for the viewer to arrive at his own critical assessment. The works of art exhibited—bronzes, woodcuts, and furniture (the latter might be dubbed Mackintosh-Metabolic)—differ substantially from the usual gallery production of works-on-paper Post-Modernism. The exhibition demonstrates Kurokawa's ability to maintain his original high standards while at the same time administering a multinational firm that is building in Libya, Abu Dhabi, Bulgaria, and Germany. The brilliant but impatient generation of young French architects will learn much from the example of a man whose early career closely resembles theirs. [Hélène Lipstadt]



Kurokawa's Shoto Club.

Hélène Lipstadt, a social historian and anthropologist, writes frequently about contemporary architecture and architectural history.

A road is a road is a presidential library

Through the efforts of several groups of predominantly white middle-class professionals who have been gentrifying the older neighborhoods surrounding Downtown Atlanta, I-485, a complex of four-lane highways and connectors in Northeast Atlanta was stopped in 1973, after the land had been purchased and cleared, but before construction had actually begun. For the past nine years, the land has remained cleared, and proposal after proposal has been offered unsucessfully for alternative uses.

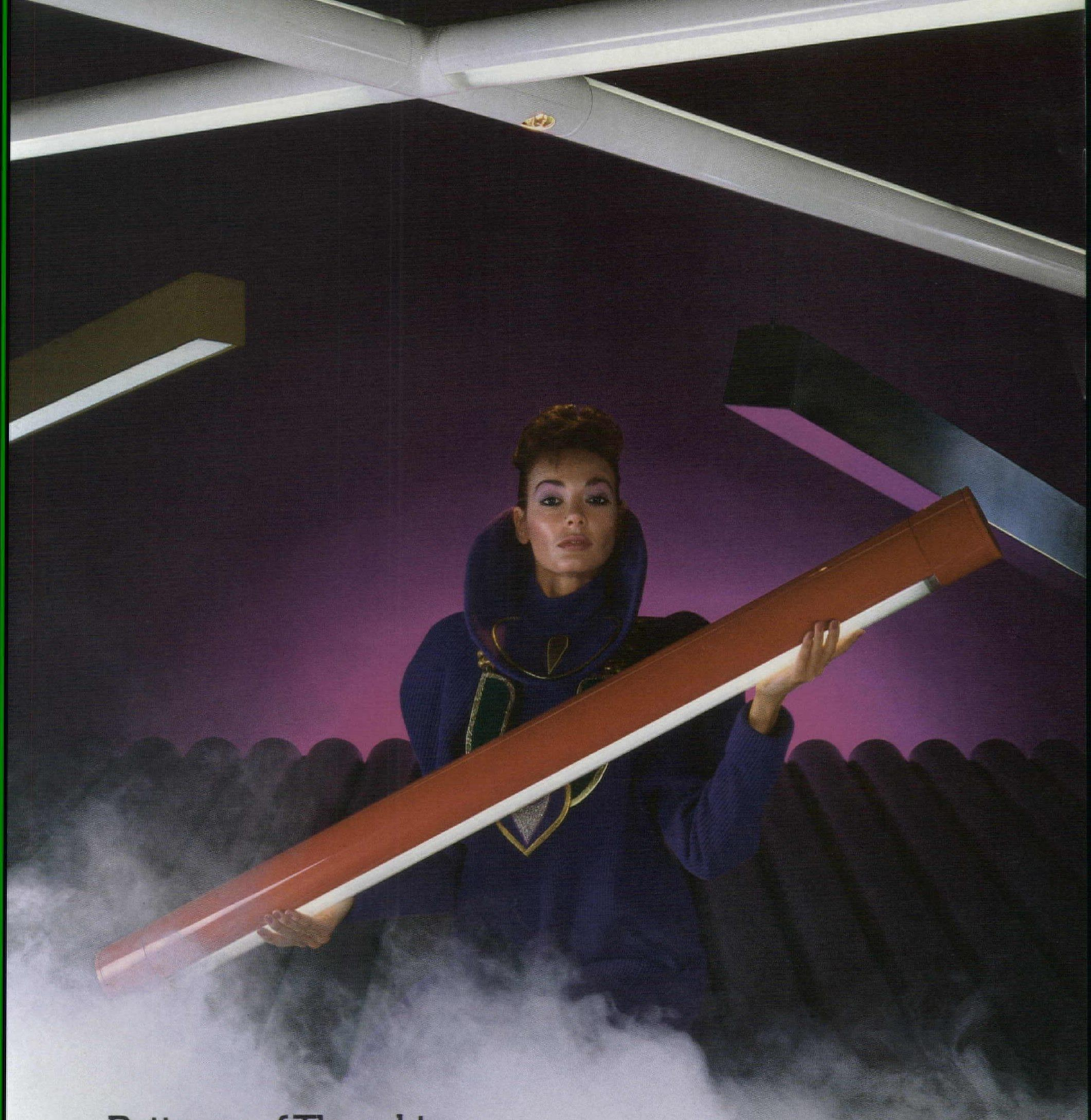
In 1974, Mayor Maynard Jackson proposed a "Great Museum Park" designed by James Hill Wylie, Atlanta. Its site model collected a great deal of dust down at City Hall.

In 1976, several different groups of planners devised a scheme that would reroute the insistent highway along existing railroad rights of way. Because this would have entailed the purchase of additional land, it was rejected out of hand.

George Busbee, Governor of Georgia, entered the picture in 1979 by commissioning John Portman & Associates, Atlanta, to "solve" the Great Parks/highway dilemma. Portman, an obvious promoter of downtown (location of his Peachtree Center and the Merchandise and Apparel Marts) came up with a proposal that buried the highway and had medium-density housing and parkland at grade. This proposal was rejected because of the high cost of tunneling.

Late in 1981, it was suggested that the Carter Presidential Library be located on the site, in the Great Park. In order to get to such a facility, there would have to be a four-lane access road. Back in 1973, however, Governor Carter appeared to be the hero of the "Stop I-485" movement. But now, former

[*News report continued on page 48*]



Patterns of Thought.

Gardco announces Focus One, and redefines excellence in interior lighting. Extruded aluminum fluorescent luminaires, yes, but rethought in terms of fine detail and large possibility. The detailing delights, and from a near-infinity of choice—sizes, shapes, lengths, directions, mountings, suspensions, connections and finishes—arises a plurality of patterns that thoughtful designers welcome and exploit. Gardco Lighting, 2661 Alvarado Street, San Leandro, California 94577. 800/227-0758 (In California 415/357-6900).

Gardco Lighting

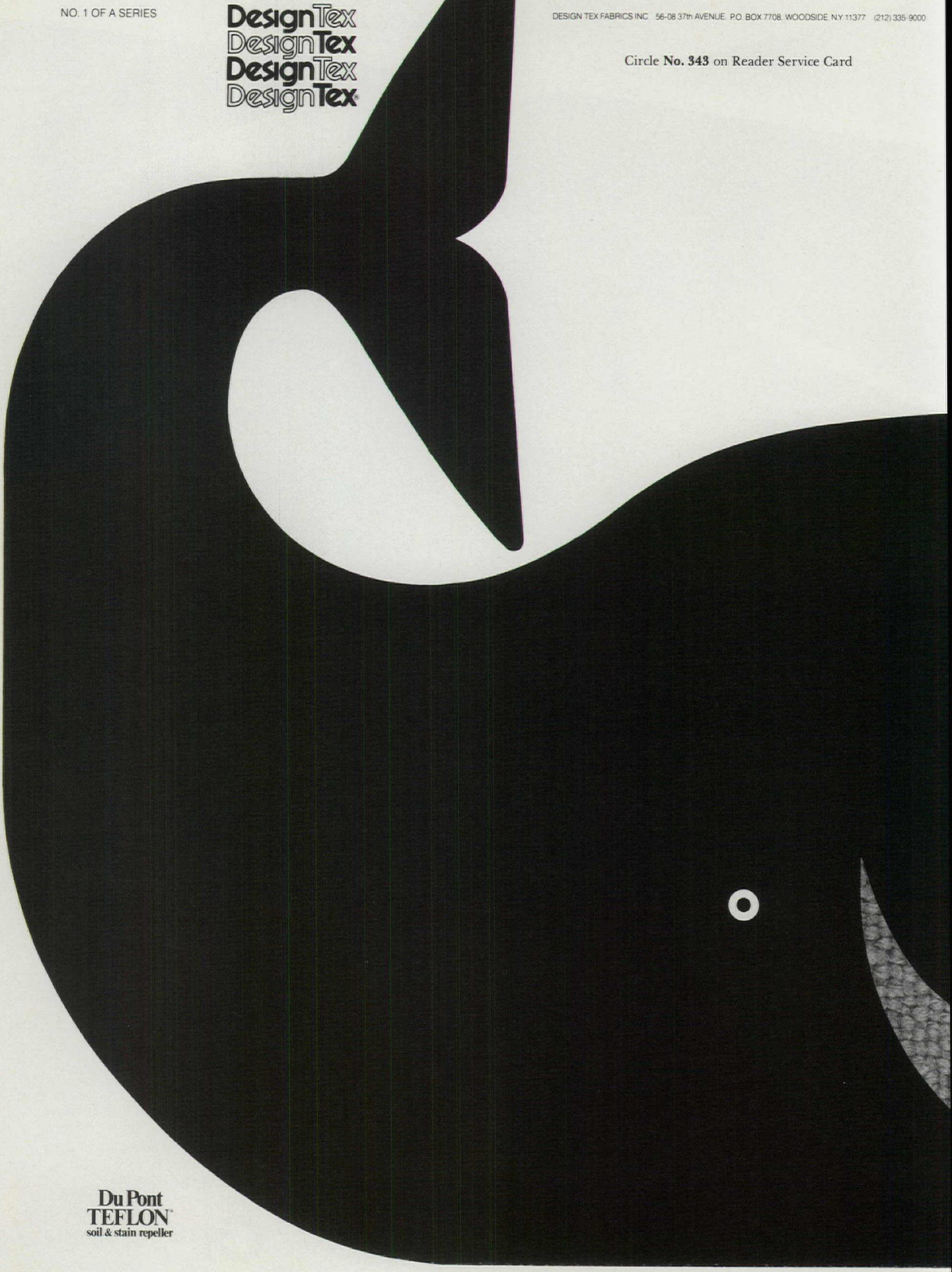
Circle **No. 360** on Reader Service Card

NO. 1 OF A SERIES

DesignTex
DesignTex
DesignTex
DesignTex

DESIGN TEX FABRICS INC. 56-08 37th AVENUE. P.O. BOX 7708. WOODSIDE. N.Y. 11377 (212) 335-9000

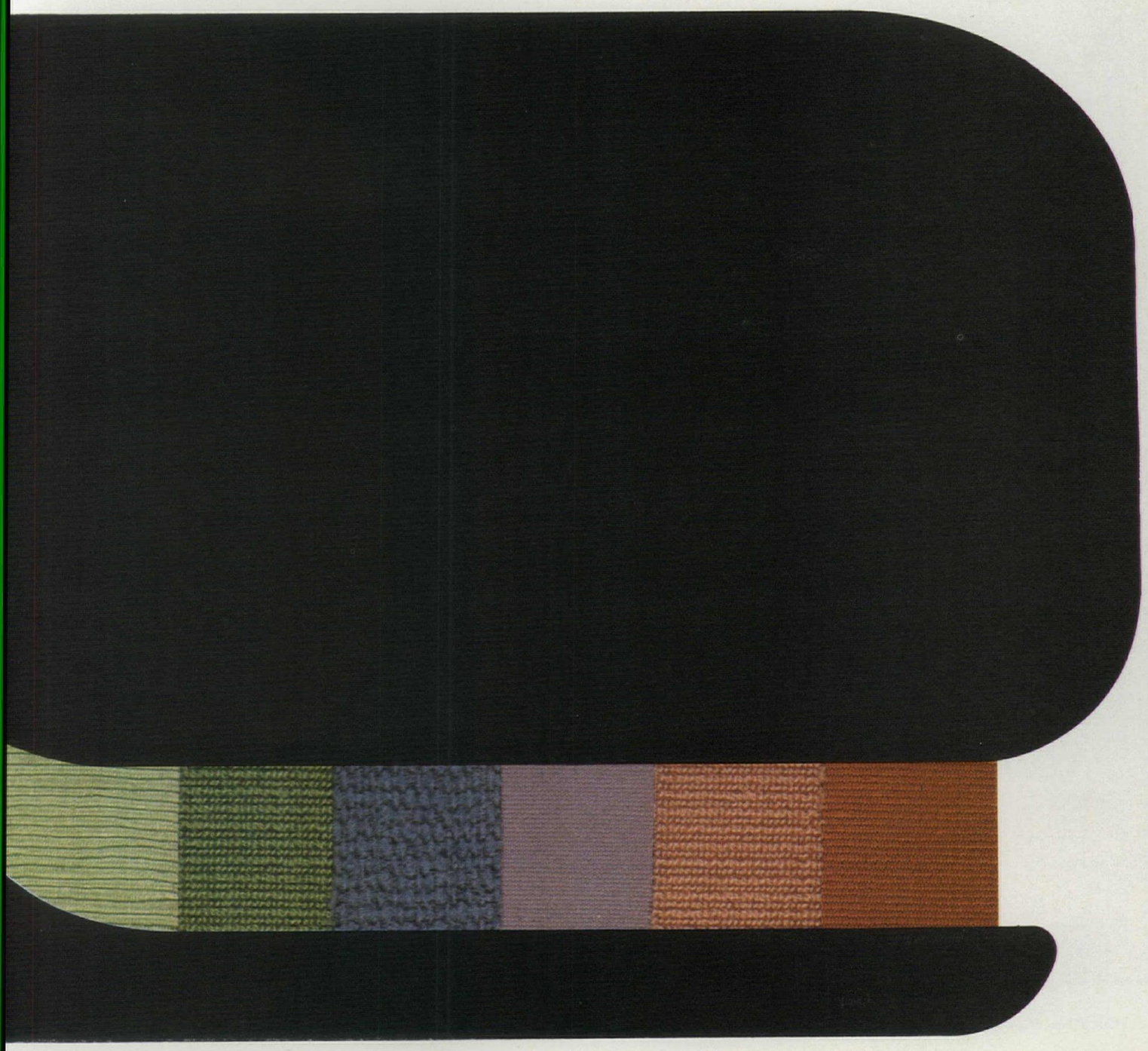
Circle **No. 343** on Reader Service Card



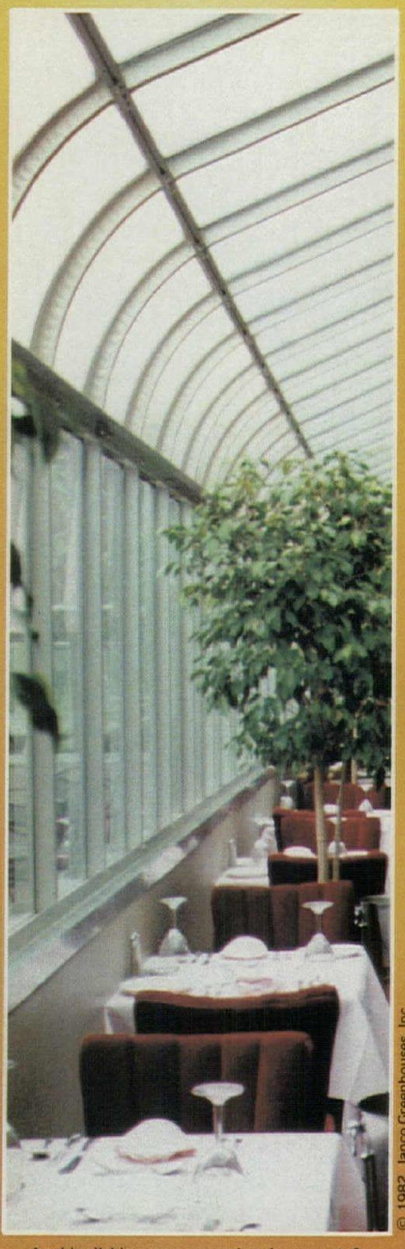
Du Pont
TEFLON
soil & stain repeller

ATLANTA. BOSTON. CHICAGO. DALLAS. HOUSTON. KANSAS CITY. MIAMI. WASHINGTON, D.C. DESIGN TEX FABRICS WEST 8797 BEVERLY BLVD. LOS ANGELES, CA 90048 (213) 659-9900 DENVER. SAN FRANCISCO. SEATTLE

DesignTex. Big on contract fabrics.



Build in the sun.



© 1982, Janco Greenhouses, Inc.

And build in year-round enjoyment for your residential and commercial clients. Janco greenhouses have added light, solar warmth, living space, protection for pool and hot tub,...for over 30 years. Build one into your next plan. There's a Janco greenhouse for every need and budget!

Send $2.00 for our 48-page color catalog featuring over 100 greenhouses and accessories.

JANCO GREENHOUSES

Mail to: Janco Greenhouses
Dept. PRA-9, 9390 Davis Avenue
Laurel, MD 20707 (301) 498-5700

Name _____

Title _____

Company _____

Address _____ City _____

State _____ Zip _____

Telephone _____

Allow four weeks for delivery.

Circle **No. 383** on Reader Service Card

News report continued from page 44

President Carter appears to be an instrument for the highway lobby to get its way. Carter invited four Atlanta firms, Jova/Daniels/Busby, FABRAP, Heery, and John Portman to a design competition for the Presidential Library early this year. After full presentations were made, no word came forth regarding a winner. An article in the May 31 *Newsweek* referred to a three-building library scheme, with no mention of a winning architect. At this writing there is talk of Hawaiian architect Herbert Lawton designing the library in cooperation with a Georgia firm. However, no official comment has been made even admitting that a competition was held.

On the heels of the Carter Library proposal, Mayor Andrew Young unveiled the latest proposal for the Great Park. This scheme, developed by Paul Muldawer, Atlanta (architect of the solar-heated Inaugural Pavilion for Jimmy Carter in 1976), calls for single- and multi-family housing, parkland, the Carter Presidential Library, and a four-lane parkway sunk into the ground like the Rock Creek Parkway in Washington, DC. Mayor Young, an opponent of I-485 in 1973 when it was going to split his congressional district, is now running into the same opposition that everyone who preceded him has met.

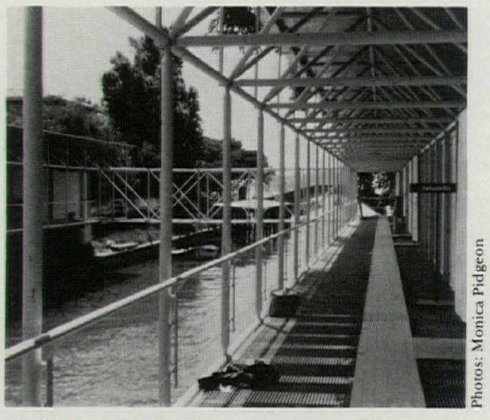
What is being questioned by the "In-town Perrier Chic" (as political commentator Tom Houck has dubbed them) is the appropriateness of another limited access highway in an era of increased energy and transportation costs, the appropriateness of a presidential library remote from any other research or academic facility, and the appropriateness of a large park in a city that is rich with parks, but too poor to maintain properly the ones that it already has. Perhaps Atlanta's most pressing need—housing—ought to be considered the most appropriate use of this land. By returning the cleared land to its original exclusive use—single- and multi-family housing—Atlanta could regain its lost tax-paying population instead of allowing the white flight suburban taxpayers easier access to Downtown.

As to the design of the presidential library, Carter appears to be characteristically indecisive. Late in 1981, he held an unofficial competition, inviting Atlanta architects FABRAP, Jova Daniels Busby, John Portman & Associates, and Heery & Heery to submit designs. The results of that competition have not yet been announced, but it seems that there has been a great deal of behind-the-scenes shuffling. [Jon Carlsten]

Venice Biennale '82

The Venice Biennale, now in its 40th year, has always been an exhausting exhibition. This year was no exception, with its contents spread among four far-flung locations.

Walter Pichler's work, which filled the Austrian pavilion, was the most interesting. He and Hans Hollein, who selected the material, both consider that ritual is the basis of architecture. Pichler for the past many years has withdrawn to his farmstead at St. Martin in Burgenland, where he has built extensions to house mysterious ritualistic creations with such names as the Great Reaping Machine, the Great Cross, the Torso, Crowns, Birds, and a Mobile Figure, all designed by Pichler and built on site. The spirit of these has been captured in a new interpretation for Venice, with sketches and models of actual and future structures.



Photos: Monica Pidgeon

Pichler's Mobile Figure (top). Dardi's new pavilion (above).

The Mobile Figure is a sinister-looking affair in various metals, clad in a red robe, standing in a replica of its own Glass House. Nearby were the three Birds with a model of their house, as well as Crowns and the Torso—all in bronze, all abstract, and all exerting a sinister presence.

Robert Smithson's sculpture was selected as the American contribution to

[*News report continued on page 52*]

Software™

The new open plan system for the electronic office.

Panel Concepts brings new Software™ to the electronic office with designs that are gentle to the eye, pleasing to the touch, functional to the task.

The new Software™ system combines the look of gently rounded wood with step-down work surfaces designed to put the keyboard at the fingertips, the terminal at see level.

Muted colors and soft textured panels interact with state-of-the-art electronics. Now power and communications are within easy reach with Panel Concepts IMPAC Midline raceway.

Comfortable work surfaces, convenient vertical storage and steel drawer units, and a matching printer stand make the system complete. Organized for maximum productivity.

The Software™ system from Panel Concepts. It brings function and comfort to the automated office.

For a free color brochure on our complete product line, call or write Panel Concepts, Inc., P.O. Box C-11953, Santa Ana, CA 92711, (714) 979-3680. In California, call (800) 422-2101. Outside California, call (800) 854-6919.

Circle No. 416 on Reader Service Card.

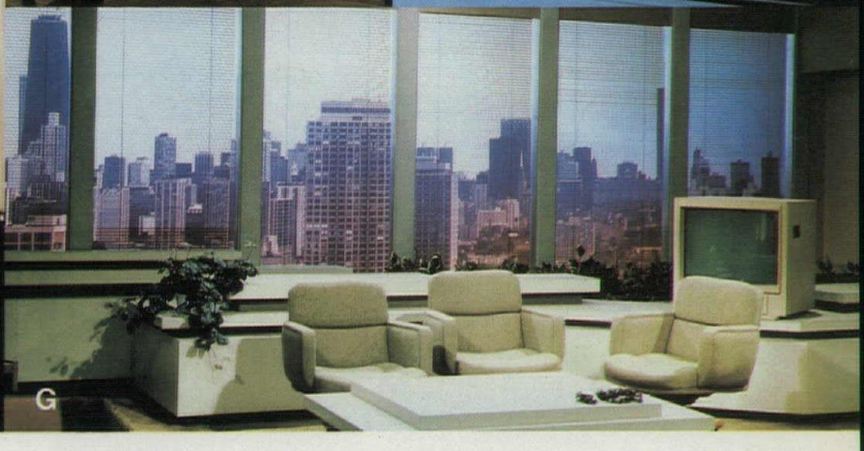
panel concepts, inc.
A SUBSIDIARY COMPANY OF STANDARD-PACIFIC CORP.

A

Scanamural makes walls work.

Depending on your imagination, a wall could work like a window with a view on anything from a Caterpillar coming on strong to a peaceful panorama of a mountainside. The 3M Scanamural enables you to add vistas, depth, mood, history, corporate identity and excitement to virtually any dimension you design or remodel. Walls several stories high, long hallways, curved walls, even moveable office partitions come alive with Scanamural.

But behind the showmanship is common sense. The Scanamural process actually computer-generates the color image using durable, fade-resistant pigmented paints. Incredibly, Scanamural enhances detail as it enlarges original art, photo, transparency,



oil painting or litho print. Depending on the substrate; canvas, vinyl, carpet or polyester, Scanamural is graffiti resistant, fire retardant, sound absorbing, even washable and anti-fungal. Beauty is as beauty does.

A. Installation: Wheeler Machinery Co., Salt Lake City, UT. Architects: Brotherton-Gilles-Stransky. Dealer: Farrell Allen Display, Salt Lake City, UT. **B.** Installation: Occidental Petroleum, Los Angeles, CA. Designer: Lee Mink – Bowman/Mink International, Inc. Dealer: Imero Fiorentino Associates, Los Angeles, CA. **C.** Installation: Steelcase Series 9000, St. Paul, MN. Architect: John R. Kingsley – Hefty. Interior Designer: Waltraud A. Borgen. Dealer: ETM Graphics, Mpls., MN. **D.** Installation: Hanbury and Company, P.C. Architecture & Interior Design, Norfolk, VA. Dealer: Huffman Studios, Richmond, VA. **E.** Installation: Prudential Insurance Co., Newark, NJ. Photographer: Walter J. Choroszewski. Dealer: Denby Associates, Princeton, NJ. **F.** Installation: Federal Express, Northeast Reservation Center. Art Consultant: Dumont Landis Fine Arts. Dealer: Denby Associates, Princeton, NJ. **G.** Installation: WLS-TV Chicago. Designer: Robert Proper. Dealer: K&S Photographics, Chicago, IL.

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

3M hears you...

3M

Circle **No. 444** on Reader Service Card

News report continued from page 48

the Biennale. It consisted of a retrospective with sketches, models, and photos. Surprisingly, nothing more recent than 1972 was shown by this highly versatile young artist.

Erzsebert Schaar, unfamiliar in the West, is an elderly woman who has been concerned with spatial concepts since the 1920s. The Hungarian pavilion is filled with her work, spaces and planes in which a figure appears, expressing solitude and alienation.

Raymond Mason, who represents Britain, used epoxy resin and acrylic gouache for his moving industrial scene, "Tragedie dans le Nord," which projects about five feet into the room. José Abad's baroque layered constructions of black-painted wood interspersed with mirror dominate the Spanish section.

At the entrance to the main section of the Biennale stands one of Alejandro Otero's huge stainless steel constructions, visible from afar, proclaiming his dominance of the Venezuelan pavilion. His steel and glass and light mobile models are very pretty, and reminiscent of Nicholas Schoffaer or even Moholy-Nagy.

A much-debated new pavilion is being built across a small canal, the first for several years. Designed by Constantino Dardi, the space-frame and wood-panel structure looks somewhat flimsy among its sturdily built neighbors.
[Monica Pidgeon]

New deal in Miami Beach

A light has appeared at the end of what seemed to be a long, dark tunnel for the Miami Beach Art Deco District. Barbara Capitman, president of the Miami Design Preservation League, has announced the formation of a private limited partnership of 85 backers that will invest $6 million for purchase or renovation of seven of the Art Deco hotels: the Carlyle, Cardozo, Senator, Victor, Oceanfront, Leslie and Cavalier.

Thus armed, Capitman appeared before the Metro Dade County Historic Commission in August to urge them to enforce the Metro preservation law until a new ordinance can be worked out in Miami Beach. The board requested the city attorney to review all local preservation ordinances with an emphasis on Miami Beach's, and report back to them by Sept. 9 (just after the Metro ordinance comes up for its annual review before the city commission).

The Miami Beach City Commission, as expected (P/A, June 1982, p. 37), passed its own preservation ordinance, on July 6, which allows the planning commission to designate buildings as historic landmarks, but only with the consent of the owner. This law takes precedence over the much tougher Metro law, which does not require owner consent. Although the Miami Beach ordinance was passed by a unanimous vote, member and former mayor Leonard Haber returned to the commission one week later to urge them to reconsider the owner consent issue.

The Miami Beach ordinance especially endangers the one-square-mile Art Deco District, which encompasses approximately 800 historic buildings. The area is the nation's second largest historic district (after New Orleans' French Quarter) and its only 20th-Century district. The disruptive addition of new buildings out of character with the otherwise homogeneous neighborhood might threaten its district designation and federal tax benefits for the restoration of those buildings that remain.

For its part, the South Florida AIA remains mute on the subject. Its president, Walter Martinez, has set up a task force to study the situation in depth and come up with a policy statement "sometime in the future." [RJ]

One man's meat

Architects have made little headway into subdivision housing, and a recent Washington, DC, experiment is a case in point. Arnold Palmer/Buckley Development Corp., hoping to make a few PR points in a waning market, engaged four up-and-coming firms in a limited competition. For $2000 in fees, they were to design the interior for a subdivision house (selling price: $250,000) on a paper budget of $90,000. The developer promised to build the winner.
[*News report continued on page 58*]

MICROZINC® 80
saves 20-30% over painted galvanized.

Maintenance-free flashing!

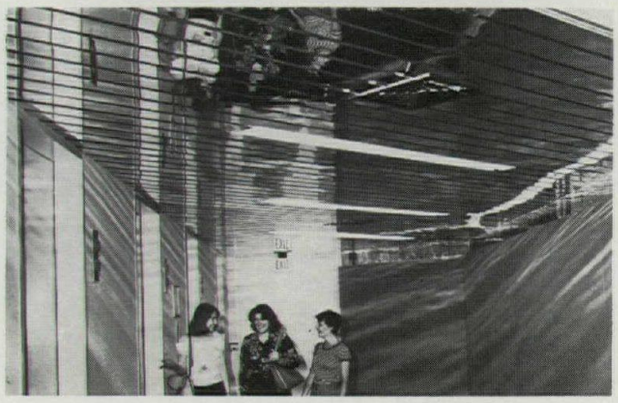
Microzinc-80 is our mill-finish architectural sheet metal. It not only installs at up to 30% less than painted galvanized (saves even more over copper, TCS or stainless). It also eliminates call-backs–no repainting, leaks, run-off stains or rotting of adjacent materials. For greatest savings, specify our factory-formed flashing, gravel stop, coping, valley, gutter and downspout. Send for cost comparisons in your area or call Ed Pejsa free. 1-800/251-7506.

Ball Metal & Chemical Division
GREENEVILLE, TENNESSEE 37743 • 615/639-8111

Ball is a registered trademark of Ball Corporation. © 1981 Ball Corporation.

Circle **No. 322** on Reader Service Card

ATTRACTIVE "DESIGNER LOOK"
SIMPLANX



ALUMINUM "MIRROR-LIKE" ACOUSTICAL AND NON-ACOUSTICAL
FLAT WIDE PLANKS

VARIABLE WIDTHS 5" to 12"—GAPS CAN BE ADJUSTED IN FIELD TO SOLVE "ODD WIDTH" CONDITION AT EDGES

Greater reflective surface with fewer planks

Fewer planks to install means fewer hours of labor . . . saving time and costs.

Available direct from mnfr. For finishes, sizes, prices, call or write

SIMPLEX CEILING CORP. Refer to SWEET'S Section 9.1
50 HARRISON ST., HOBOKEN, N.J. 07030 • PHONES (212) 349-1890, (201) 864-6630

Sales "Reps" needed—Write to Simplex for information

Circle **No. 433** on Reader Service Card

Professional Books That Help You Get Ahead . . . And Stay Ahead!

Join the ARCHITECTS' BOOK CLUB and . . .

- Keep up with current technology
- Sharpen your professional skills
- Be ready for new career opportunities
- Boost your earning power

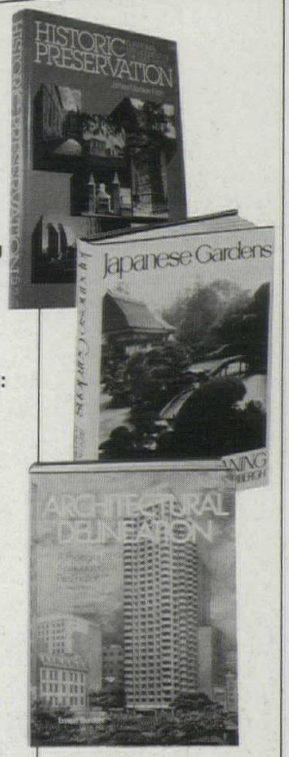
211/213
HISTORIC PRESERVATION
by J. M. Fitch
Pub. price, $34.95
Club price, $26.25

078/254
JAPANESE GARDENS: Design and Meaning
by M. Bring & J. Wayembergh
Pub. price, $27.50
Club price, $21.95

582074-9
ARCHITECTS' DATA: HANDBOOK OF BUILDING TYPES, 2/e
by E. Neufert
Pub. price, $69.95
Club price, $50.00

023/522
ARCHITECTURE 1970-1980: A Decade of Change
by Architectural Record
Pub. price, $32.50
Club price, $27.25

162/158
HANDBOOK OF ARCHITECTURAL DETAILS FOR COMMERCIAL BUILDINGS
by J. DeChiara
Pub. price, $39.50
Club price, $30.95



089/256
ARCHITECTURAL DELINEATION, 2/e
by E. E. Burden
Pub. price, $34.95
Club price, $26.95

013/608
HANDBOOK OF SPECIALTY ELEMENTS IN ARCHITECTURE
by A. Alpern
Pub. price, $42.50
Club price, $32.95

197/687
DAYLIGHT IN ARCHITECTURE
by Architectural Record
Pub. price, $34.50
Club price, $27.95

162/654
TIME-SAVER STANDARDS FOR BUILDING TYPES, 2/e
by J. DeChiara & J. Callender
Pub. price, $59.50
Club price, $45.00

168/13X
NATURAL LANDSCAPING
by J. Diekelmann & R. Schuster
Pub. price, $24.95
Club price, $19.50

582008-0
ARCHITECTURAL HANDBOOK: Environmental Analysis, Architectural Programming, Design and Technology, and Construction
by A.M. Kemper
Pub. price, $40.50
Club price, $28.95

787/190
THE PASSIVE SOLAR ENERGY BOOK
by E. Mazria
Pub. price, $29.95
Club price, $22.95

023/573
25 YEARS OF RECORD HOUSES
by Architectural Record
Pub. price, $34.95
Club price, $27.95

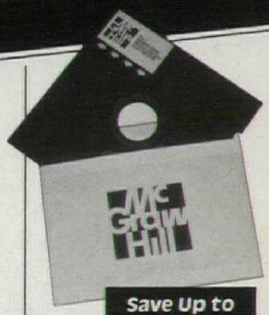
023/549
INTERIOR SPACES DESIGNED BY ARCHITECTS, 2/e
by Architectural Record
Pub. price, $37.50
Club price, $27.95

023/565
APARTMENTS, TOWNHOUSES, AND CONDOMINIUMS, 3/e
by Architectural Record
Pub. price, $36.50
Club price, $29.95

717/656
HUMAN FACTORS DESIGN HANDBOOK: Information and Guidelines for the Design of Systems, Facilities, Equipment, and Products for Human Use
by W.E. Woodson
Pub. price, $82.50
Club price, $63.25

582096-X
MODERN ARCHITECTURE
by M. Tafuri & F. Dal Co
Pub. price, $45.00
Club price, $36.50

582351-9
THE PROFESSIONAL PRACTICE OF ARCHITECTURAL DETAILING
by O.A. Wakita & R.M. Linde
Pub. price, $23.95
Club price, $18.95



Save Up to 80% of Your Design Time

Let This Demo Disk Introduce You to McGraw-Hill's Brand New STRUCTURAL ENGINEERING DESIGN PROGRAMS
Developed by Morton Newman, P.E.

Your personal computer can become a powerful design tool saving you hundreds of hours a year in design of wood, concrete and steel beams; retaining and shear walls; footings; columns, base plates, and bearing plates; and even in the analysis of continuous beams.

This tutorial disk works on the Apple II with 48K RAM, 3.3 DOS and one disc drive. Let it introduce you to these user-friendly programs. Use it to solve simple beam problems. And learn how this program can increase your design production capacity without time-consuming hand calculations.

456/135
Pub. Pr., $19.95
Club Pr., $14.95

Take any one of these great professional books for only $2.89

Join the ARCHITECTS' BOOK CLUB

Values up to $82.50

Special $2.89 book comes to you with your first club selection

Why YOU should join now!

- BEST AND NEWEST BOOKS IN YOUR FIELD – Books are selected from a wide range of publishers by expert editors and consultants to give you continuing access to the best and latest books in your field.
- BIG SAVINGS – Build your library and save money too! Savings ranging up to 30% or more off publishers' list prices – usually 20% to 25%.

BONUS BOOKS – You will *immediately* begin to participate in our Bonus Book Plan that allows you savings of between 70%-80% off the publishers' prices of many professional and general interest books!

- CONVENIENCE – 12-14 times a year (about once every 3-4 weeks) you receive the Club Bulletin FREE. It fully describes the Main Selection and alternate selections. A dated Reply Card is included. If you want the Main Selection, you simply do nothing – it will be shipped automatically. If you want an alternate selection – or no book at all – you simply indicate it on the Reply Card and return it by the date specified. You will have at least 10 days to decide. If, because of late delivery of the Bulletin you receive a Main Selection you do not want, you may return it for credit at the Club's expense.

As a Club Member you agree only to the purchase of 3 books (including your first selection) during your first year of membership. Membership may be discontinued, by either you or the Club at any time after you have purchased the first selection plus 2 additional books. Orders from outside the U.S. cannot be accepted.

----------MAIL THIS COUPON TODAY----------

McGraw-Hill Book Clubs
Architects' Book Club • P.O. Box 582, Hightstown, New Jersey 08520

Please enroll me as a member and send me the two books indicated, billing me for the $2.89 premium and my first selection at the discounted member's price, plus local tax, shipping and handling charges. I agree to purchase a minimum of 2 additional books during my first year of membership as outlined under the Club plan described in this ad. A shipping and handling charge is added to all shipments.

Write Code # of $2.89 PREMIUM here _____ Write Code # of FIRST selection here _____

Signature _____

Name _____

Address/Apt. _____

City/State/Zip _____

This order subject to acceptance by McGraw-Hill. All prices subject to change without notice. Offer good only to new members. A postage and handling charge is added to all shipments. Orders from outside the U.S. cannot be accepted.

A 36380

News report continued from page 52

"Open up possibilities," he said. And architects Cass & Pinnell, Martin & Jones, Cross & Little, and Amy Weinstein did so—to their taste. Three of the four filled the existing rustic Maybeck-gone-to-seed shell with colonnades and poché. One put a room-sized miniature archetypal house in the corner of the living room. How a buyer—one who liked the outside well enough to continue—might react was beside the point to the architects, involved as they were in an unrestricted competition.

The developer, for whom "possibilities" meant the likes of sunken living rooms, was aghast. The jury, on which the author served, proffered a compromise: Choose the best and work with the architect on a marketable design. Amy Weinstein's was chosen and the prognosis for the collaboration is good. But the developer left the jury, convinced that architects had nothing to offer him. And most of the architects left feeling had. [NM]

National Building Museum competition winners

Ball State University received first award in "Saving Energy in Historic Buildings," a national design competition among U.S. schools of architecture. The product of student efforts led by faculty member Harry A. Eggink, Ball State's scheme was for the historic Boyce Block (1880) in downtown Muncie, In.

Juror James Marston Fitch called the finalists' entries "refreshingly sober analyses of serious problems, with none of the 'Post-Modernist' whimsy which so often surrounds reuse projects." Fitch and fellow jurors Cloethiel Woodard Smith, FAIA, and Richard G. Stein, FAIA, also gave a second award to a team from the University of Oregon, led by professor C.Z. Brown, for redesign of the Union Iron Works in the San Francisco Bay. First and second award winners and their schools received awards totaling several thousand dollars. Smaller awards were granted to finalists from North Carolina State University, the State University of New York at Buffalo, Virginia Polytechnic Institute and the Universities of Arizona, Kansas, and Cincinnati. The works of finalists and winners will be exhibited at the museum and featured in a publication. The National Building Museum was joined in sponsoring the program by the Association of Collegiate Schools of Architecture, with support from the Brick Institute of America, the National Trust for Historic Preservation, the American Institute of Architects, the National Institute of Building Sciences, and the U.S. Departments of Energy and Housing and Urban Development. [Thomas Vonier]

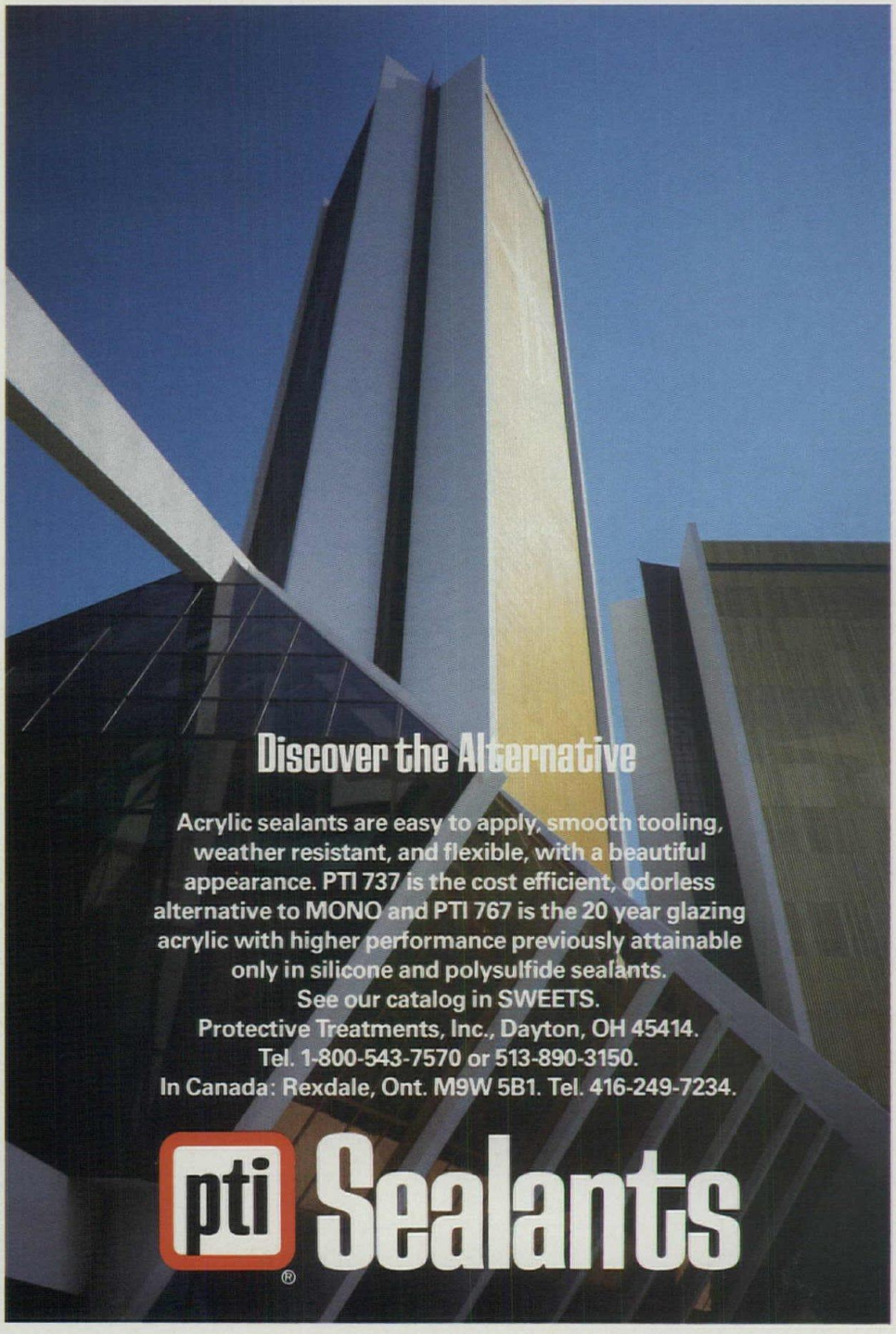
Ideals and obsessions: SF conference

"Architecture and Ideals: Lifetime Commitment to an Idea" was the theme of the second annual conference sponsored by the Association of Collegiate Schools of Architecture and the San Francisco Center for Architecture and Urban Studies, July 14–17 at the San Francisco Art Institute. Donlyn Lyndon, Nathaniel Owings, Edmund Bacon, Fumihiko Maki, Lawrence Speck, Herb Greene, Frank Gehry, Raquel Ramati, Herman Hertzberger, and Paul Rudolph spoke about their life and work in architecture.

Rather than state their ideals—only Paul Rudolph acknowledged the present difficulty of having any—the speakers tended to offer lengthy presentations of their life's work, leaving the audience to decipher the ideals behind the designs.

Fortunately, Don Lyndon's opening statement gave some help in threading the conference together. "Architecture's real purpose," said Lyndon, "is to provide people with opportunities to position themselves physically and metaphorically in space in ways that enhance their sense of well-being in relation to things and people." Both Ed Bacon and Raquel Ramati restated this idea in urban design terms: Bacon spoke of his work on Philadelphia's Penn Center, and Ramati, in reviewing her work for New York City's Mid-Manhattan Planning Commission, affirmed that public spaces must be

[*News report continued on page 62*]



Circle **No. 421** on Reader Service Card

CPT explains what happens after you buy a word processor.

Relax. CPT will take care of all the details of installing your new word processing system.

If you bought any of the new CPT 8500™ models, two things will happen right away.

First, your CPT representative will arrange an installation date that's convenient for you. And second, he'll get your staff started *immediately* in CPT's personalized training program, so they will be ready when the equipment arrives.

The big day

On the appointed day, after the installers depart, you're left with an impressive new system.

So you sit down at one of the workstations. And after a few hesitant moments, you're typing on CPT's unique video screen. Mistakes are corrected easily, right before your eyes. When your first document is letter-perfect, you print it out, via electronic printer, at 540 words a minute.

Best yet, you have a permanent record of what you've typed, stored on a "floppy" magnetic disk.

New discoveries

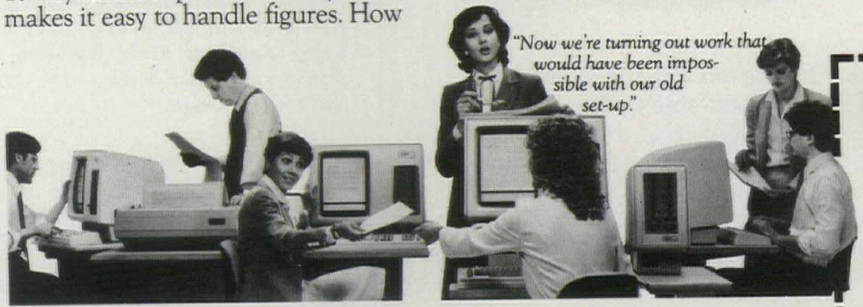
In the next few months, you'll be continuously amazed by how the new system speeds up work. How CPT's 10-key number pad on the keyboard makes it easy to handle figures. How the display screen's preview area lets you review your floppy disk files—even while another document is being typed. And how easy-to-use software programs can help you handle payroll, manage inventory—even do sales forecasting.

But believe it or not, you've just begun to tap into the potential of your new CPT word processors.

Your automated office

As your office grows to rely on word processing more, you may want to expand. And that's when you'll be glad you bought a CPT system.

The CPT 8500 series is actually four word processors in one. The entry-level CPT 8510 can easily be upgraded to the more powerful 8515 or 8520—even the top-of-the-line 8525.



For extra flexibility, CPT's new Disk Units let you store between 150 and 2,600 pages of information at each workstation.

And when the time comes, CPT can even help you tie your word processing system into your larger array of office equipment.

Thanks to a new device called Office Dialog Link,™ different makes of word processors, computers, copiers, and other electronic equipment can freely exchange information. Office Dialog Link actually translates the various electronic languages of these different office machines—a real breakthrough in office automation.

If you'd like to take the first step towards automating *your* office, simply mail the coupon below.

CPT®

PA-31

Mail to: CPT Corporation
P.O. Box 17
Minneapolis, MN 55440

Or call 1-800-447-4700 (In Illinois, 1-800-322-4400)

☐ Please send me your free booklet: *CPT Shows You How To Get Into Word Processing—A Step At A Time.*

☐ I'd like a CPT sales representative to call me.

Name_____

Title_____

Company_____

Address_____

City_____ State_____ Zip_____

Phone (_____)_____

CPT takes the mystery out of word processing.

Specifications subject to change without notice at the discretion of CPT.

News report continued from page 58

designed not for form's sake, but to generate human activity.

The most eloquent testimony to the ideal of caring for human well-being before form was Herman Hertzberger's exhaustive presentation of his work, which left no doubt that, at least in Holland where middle-class standards appear pervasive, this caring works.

Not all the speakers put people first. Frank Gehry's devotion to the positioning of objects in space and the exploration of the nature of materials certainly enhances the enjoyment of the participant/observer, but is more prescriptive than permissive, as is Fumihiko Maki's arduous process of differentiating form into symphonic sequences. The last speaker, Paul Rudolph, described architecture as "used space modified to satisfy man's psychological needs." Here again the architect is the proper modifier, and although Rudolph acknowledged the chorus of other voices that intervene, he admitted that he preferred a solo.

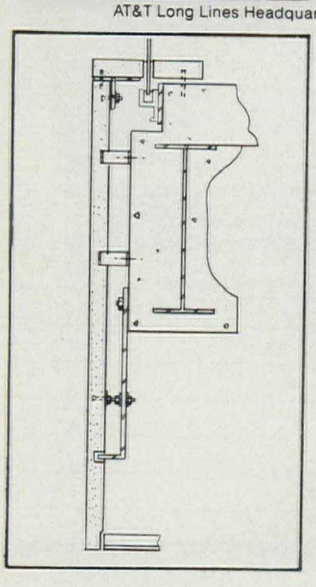
The overabundance of images and inarticulate thoughts presented by the speakers left little energy for defining ideals, if any, and clarifying positions. That ideals entail commitment came through loud and clear. But the difference between commitment and fixation, and consequently between ideals and obsessions, was not made clear—more's the pity. [Sally Woodbridge]

[*News report continued on page 66*]

Granite.

The maintenance-free interior finish.

AT&T Long Lines Headquarters Bedminster, NJ Architect: J.C. Warnecke



Cold Spring Granite on spandrels. Around columns. On floors and steps. Wherever it's used, Cold Spring Granite is easily appreciated for both outstanding appearance and low maintenance—indoors as well as out. And, with 16 colors and two finishes to choose from, Cold Spring Granite offers an interior finish that doesn't compromise aesthetics for durability.

For a 20 page, full-color catalog showing all that Cold Spring Granite has to offer, just call **800-328-7038.** In Minnesota call (612) 685-3621. Or write to the address below.

Cold Spring Granite Company
Dept. PA-9
202 South 3rd Avenue
Cold Spring, MN 56320

Circle **No. 334** on Reader Service Card

Pencil points continued from page 29

Residential response to NEOCON
The first Chicago Design Fest, an exposition dedicated to residential furnishings, will be held Sept. 30–Oct. 2 at Chicago's Merchandise Mart.
¶ Events will include the 21st annual state conference of the Illinois Council/AIA; seminars; tours; and receptions.
¶ Philip Johnson will be honored for his 'outstanding contribution to architecture and for furthering preservation' (notably, his efforts to save Richardson's Glessner House);
¶ Architectural Digest editor Paige Rense will be presented a 'distinguished service to the profession' Golden Award;
¶ Twelve leading American interior designers will be honored.

Skowhegan charrette
Winning team in a charrette competition held by Skowhegan School of Painting and Sculpture were Connecticut architects Robert Page and Peter Millard.
¶ Other teams who spent a week on site designing new library, gallery, and studios for the 36-year-old Maine summer school: Turner Brooks and Ross Anderson, Fred Koetter and Susie Kim, Ralph Lerner and Richard Reid, John Scholz and Jeremiah Eck.
¶ Jurors were Architects Graham Gund, Charles Moore, and Robert Stern, school academic director Sidney Simon, and painter alumnus Alex Katz.

Arquitectonica in South America
The Florida firm of Arquitectonica has been commissioned to design a large bank in Lima, Peru.
¶ The Banco de Credito of Peru will begin with a 300,000-sq-ft first phase, and will eventually approach a million sq ft in area.

Big bucks Beverly Hills competition
Architects Charles Moore, Moshe Safdie, Arthur Erickson, Frank Gehry, Gwathmey/Siegel, and Eisenman/Robertson are each being given $25,000 to prepare competition design drawings for a $70 million civic center on 10 acres in Beverly Hills.
¶ Jurors include Ricky Wurman, M. Paul Friedberg, Esther McCoy, Tony Lumsden, and Dan Solomon.

Los Angeles museums
The architectural committee of the Los Angeles Museum of Modern Art has finally accepted a design by their chosen architect Arata Isozaki (P/A, June 1982, p. 39), and the models of that museum as well as of the ARCO wing of the LA County Art Museum (P/A, March 1982, p. 25) are being shown through December at the Schindler House in LA.

Gehry doings
Frank Gehry is designing the Air and Space Museum for Exposition Park in Los Angeles, and an amphitheater for the 1984 Louisiana World Exposition.
¶ Gehry's Rough Edges furniture, shown in New York at the Protetch Gallery (P/A, July 1982, p. 25), is now traveling. Next stop: the Institute of Contemporary Art in Boston.

poggenpohl

How to increase the value of a condominium without increasing the cost to build it.

Poggenpohl kitchen and bath cabinetry is a strong selling feature in luxury condominiums. And better yet, it is competitively priced. Combining the talents of German craftsmen with engineers results in state of the art cabinetry in 18 styles, over 170 colors, and over 450 accessory features that defy today's space limitations. Moreover, discriminating homeowners recognize the Poggenpohl name and appreciate the value of owning the best. If this is the clientele for whom you build, call us to bid on your next job. You'll find us surprisingly affordable. Poggenpohl USA, P.O. Box 10 PA, Teaneck, NJ 07666 (201) 836-1550. Poggenpohl Kitchen and Bath furniture manufactured by Fr. Poggenpohl K.G. Herford, West Germany.

POGGENPOHL FORM 2000 SERIES CH 60 Circle **No. 419**

With carpet of DuPont Antron®, the design possibilities are practically endless... and endlessly practical.

Whether you're creating an elaborate design in modular tiles as in this renovation of the Albuquerque Convention Center... or a simple statement with solid color in broadloom...you have so much more flexibility with commercial carpet of DuPont Antron* nylon. That's because DuPont Antron* is available in more colors, more styles and more textures than any other commercial carpet fiber.

And Antron* offers the assurance of outstanding performance, proven over the years in a wide variety of installations. Through special fiber engineering, Antron* provides superior soil resistance and pile height retention so carpet of DuPont Antron* retains its original beauty for years with less frequent maintenance.

It's no wonder Antron* is specified more than any other carpet fiber.

Specify carpet of DuPont Antron* for the look you want to capture, and the look you want to keep.

Carpet designed by
Richard G. Worthen, ASID

*DuPont registered trademark.
DuPont makes fibers, not carpets.

**DUPONT ANTRON.*
COMMERCIAL CARPET FIBERS
ENGINEERED FOR PERFORMANCE.**

DUPONT

REG. U.S. PAT. & TM. OFF.

Circle **No. 346** on Reader Service Card

News report continued from page 62

Calendar

Exhibits

Through Sept. 15. Buildings on Paper: Rhode Island Architectural Drawings, 1825–1945. Metropolitan Museum of Art and National Academy of Design, New York. Subsequent dates: **Oct. 15–Jan. 3,** Washington.

Through Sept. 18. Architecture de Symbiose. Grand Salle, Institut Français d'Architecture, 6 rue de Tournon, Paris.

Through Sept. 18. Lawrence Halprin, Recent Project/Design Sketches. Philippe Bonnafont Gallery, San Francisco.

Through Sept. 19. The Chicago Architectural Club. The Art Institute of Chicago.

Through Sept. 20. The Everyday Environment in China. Centre Georges Pompidou, Paris.

Through Sept. 26. Mexican architect/muralist Juan O'Gorman. The Schindler House, Los Angeles.

Through Sept. 30. Barry Byrne and John Lloyd Wright: Architecture and Design. Chicago Historical Society, Clark St. at North Ave., Chicago.

Through Sept. 30. From Village to City in Ancient India. British Museum, London.

Through Oct. 3. Grand Central Terminal: City Within the City. New York Historical Society, 170 Central Park West, New York.

Through Oct. 9. Peter Wilson: Project Drawings. Philippe Bonnafont Gallery, San Francisco.

Through Oct. 10. Drawings by Gianlorenzo Bernini from the Museum der Bildenden Kunste, Leipzig. Museum of Fine Arts, Boston.

Through Oct. 10. New American Art Museums. Whitney Museum of American Art, Madison at 75th, New York.

Through Oct. 12. The Architecture of Richard Neutra: From International Style to California Modern. Museum of Modern Art, New York.

Through Oct. 31. Inside State Street: Color Photographs of Building Interiors by Kathleen Collins. Chicago Historical Society.

Through Oct. 31. Italian Re-evolution. La Jolla Museum of Contemporary Art, La Jolla, Ca.

Sept. 14–Oct. 16. "Buildings and Drawings," from Venturi, Rauch & Scott Brown. Max Protetch Gallery, New York.

Sept. 14–Oct. 31. Frank Gehry drawings. Institute of Contemporary Art, 955 Boylston St., Boston, Ma.

Sept. 14–Jan. 2. Scandinavian Modern, 1880–1980. Cooper-Hewitt Museum, New York.

Sept. 15–Oct. 14. Venturi, Rauch and Scott Brown: Building and Drawing. Max Protetch Gallery, New York.

Oct. 2–Nov. 30. The Work of Atget: Old Paris, Museum of Modern Art, New York.

Oct. 5–Nov. 30. Louisville Past and Present: The Architect's Hand. Louisville Art Gallery, Louisville, Ky.

Conferences, seminars, workshops

Sept. 28. Terra Cotta Seminar. Archicenter, Monadnock Building, Chicago, Il. Contact Friends of Terra Cotta, c/o California Historical Society, 2090 Jackson St., San Francisco, Ca 94109 (415) 556-7741. Also: **Sept. 30,** Mechanics' Institute, New York.

Sept. 30–Oct. 2. First Chicago Design Fest exposition and 21st Annual Illinois Council/AIA State Conference. Merchandise Mart, Chicago. Contact (312) 527-4141.

Oct. 7–8. The Developments in Tall Buildings 1982. Midland Hotel, Chicago. Contact Chicago High Rise Committee, % Rex Selbe, U.S. Gypsum Company, 101 S. Wacker Dr., Chicago, Il 60606.

Oct. 13–16. Fourth International Conference on Urban Design, Toronto. Contact Institute for Urban Design, P.O. Box 105, Purchase, NY 10577.

Oct. 24–26. American Planning Association Second Annual Zoning Institute. Holiday Inn Golden Gateway, San Francisco. Contact John Waxman, APA (312) 947-2111.

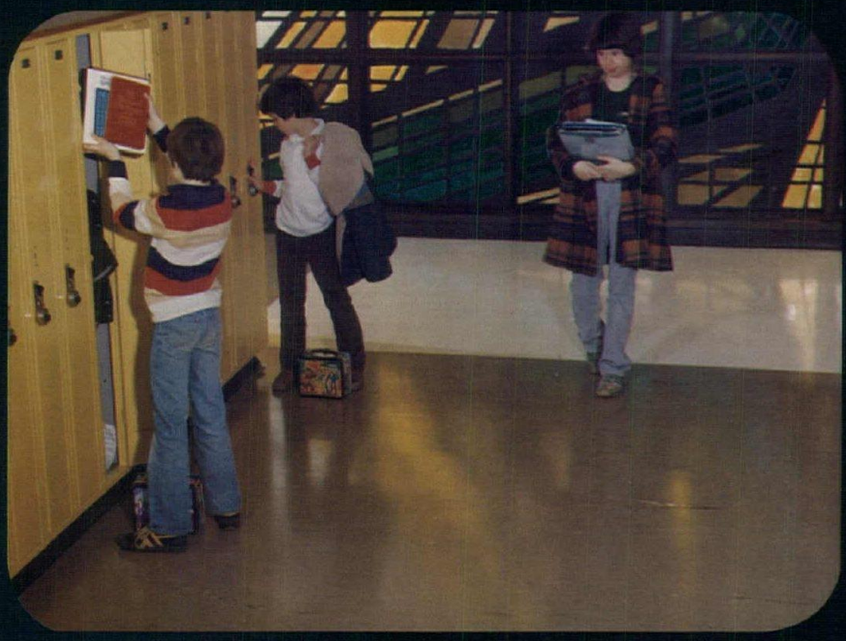
Oct. 24–27. Maintenance and Stabilization Conference. Association for Preservation Technology, Banff, Canada. Contact Walter Jamieson, APT (403) 284-5431.

Nov. 3–18. Study tour of Japan. Contact Gert Lederer, Japan Study Tour, 4852 Paseo de Vega, Irvine, Ca 92715 (714) 752-6567.

[*News report continued on page 71*]

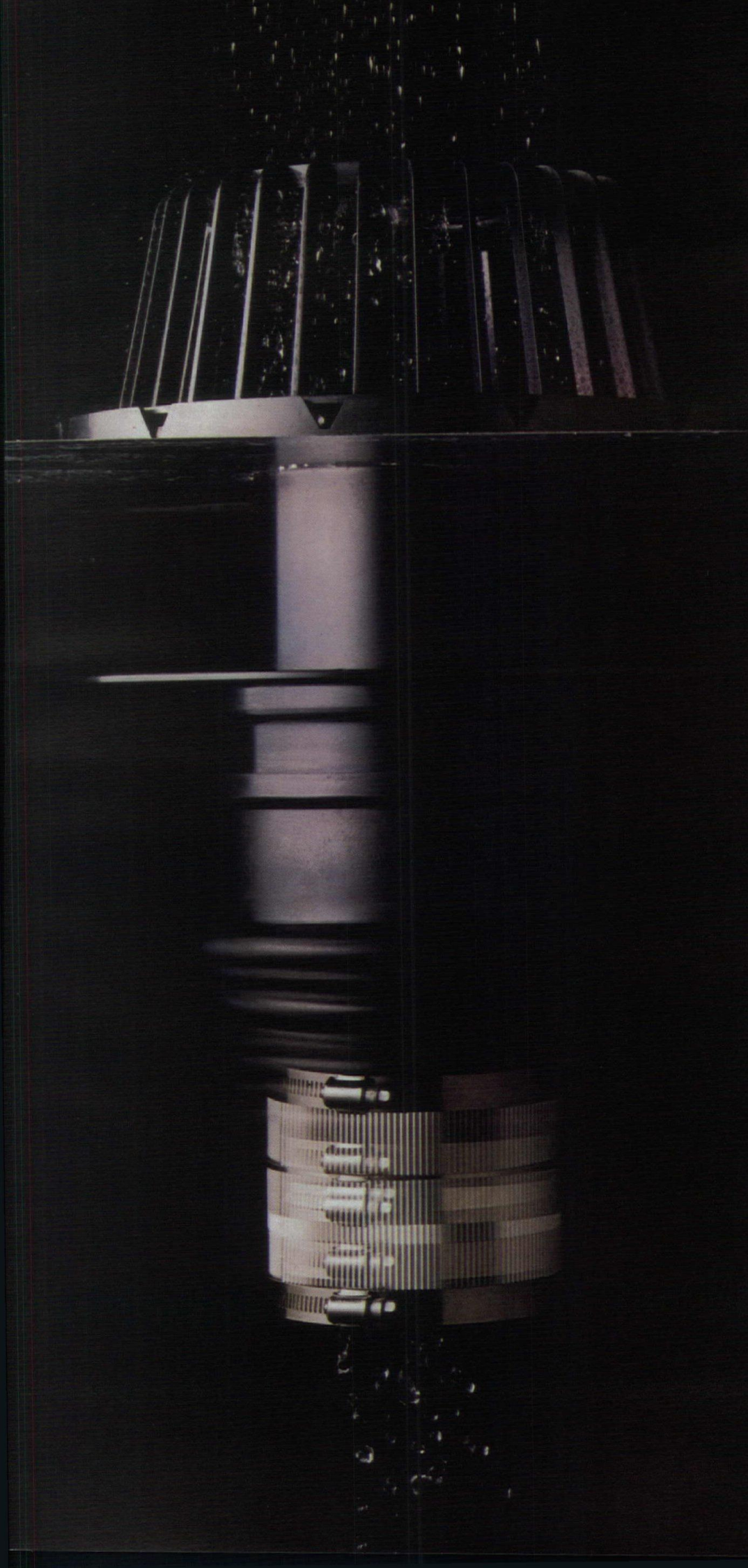
FLEXI-FLOR®
SHEET RUBBER FLOORING

The ultimate in high usage and low maintenance applications



FOR ADDITIONAL INFORMATION CONTACT:
THE R.C.A. RUBBER COMPANY
An Ohio Corporation of Akron, Ohio
1833 E. MARKET STREET
AKRON, OHIO 44305-0240
TELEPHONE: 216/784-1291

Circle **No. 422** on Reader Service Card



Pipe dream from Manville.

The Manville Flex-I-Drain™ flexible drain system performs like a dream. And is a dream to install.

A look at its patented construction reveals the reasons. First, it's tough yet lightweight, made of high rated impact strength, heat-resistant Noryl® SE-1 and flexible neoprene.

Its simple, three-piece design permits quick, completely waterproof installation on both new and reroofing jobs. In three easy, labor-saving steps. It comes in one convenient package. No blocking or rings required. And its unique, bellows-type construction adjusts in all directions to moderate roof deck and drain pipe movement. So the drain and roofing system remain functional.

Manville Flex-I-Drain is compatible with Manville built-up and single ply roofing components. And it's eligible for coverage under the Manville Guaranteed Roof Program. It also may be used with other roofing systems.

Select Flex-I-Drain for your building and everyone comes out ahead. The architect because it really performs. The contractor because it installs quickly. The building owner because he gets better roof drainage.

Find out more. Consult Sweet's or contact Jim Magee, Manville Building Materials Corporation, Ken-Caryl Ranch, Denver, Colorado 80217, (303) 978-2783. Produced and marketed by Manville Building Materials Corporation.

Manville

Circle No. 402 on Reader Service Card

Nobody Out

In quality, variety and availability

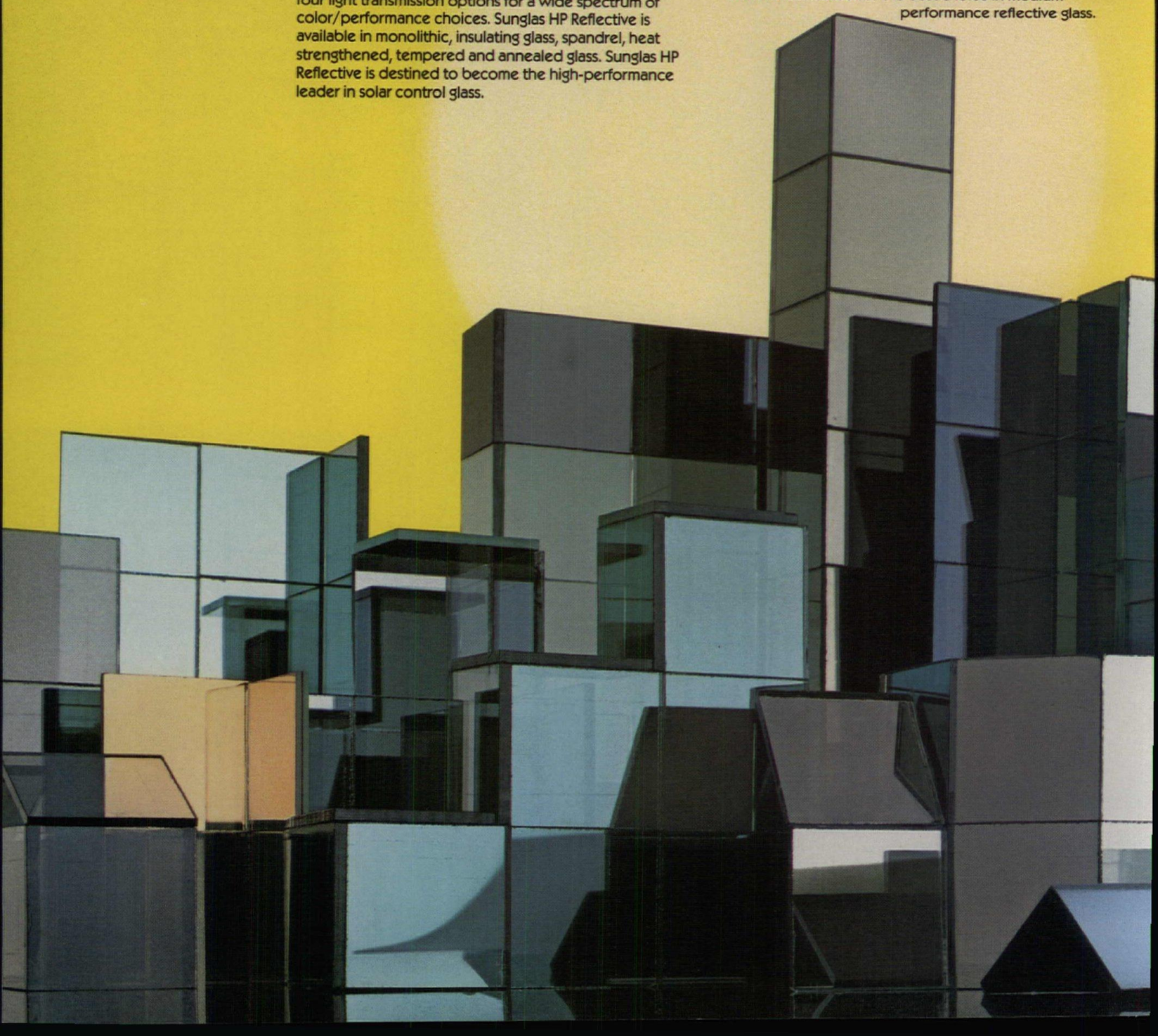
Ford Glass now offers the broadest monolithic line of solar control glass available with extensive heat reduction/light transmission options and coating colors to accent any architectural style.

Sunglas HP Reflective

Our newest high-performance reflective glass can block 80% of the sun's heat and can also reduce conductive heat loss up to 20% compared to normal glazing. Sunglas HP Reflective is available in both high/low reflectance, with a choice of three coatings, four glass substrates and four light transmission options for a wide spectrum of color/performance choices. Sunglas HP Reflective is available in monolithic, insulating glass, spandrel, heat strengthened, tempered and annealed glass. Sunglas HP Reflective is destined to become the high-performance leader in solar control glass.

Sunglas Reflective

Our popular medium-performance solar control glass, Sunglas Reflective, is available in either Green or Bronze substrate and can block 65% of the sun's heat. Sunglas Reflective Green also lets in over 40% more natural daylight than its closest competitor. Sunglas Reflective with the coating glazed to the outside appears neutral silver. Sunglas Reflective Green and Bronze can be glazed with the coating inward to achieve a subtle emerald green or earth tone effect. Sunglas Reflective can be field cut and fabricated. It's the best choice in medium-performance reflective glass.



glasses Ford
of solar control glass.

Residential Sunglas
Sunglas is America's first residential solar control glass that looks clear and works so well. It blocks up to 24% of the sun's heat while having a high daylight transmission that reduces the need for artificial lighting. Sunglas also costs less than grey or bronze glasses and reduces harmful ultra-violet rays that can cause fading in carpets and draperies. Sunglas is the one solar control glass for looks, performance and price.

Nobody outglasses the Sunglas Line of Solar Control Glass
For quality, variety, selection, availability, price and the Ford Glass ten-year coating warranty, nobody outglasses Ford.

For more information or a detailed brochure of Ford Glass solar control products, call: 1-800-521-6346. (In Michigan, call collect: 313-568-2300.)

Ford GLASS DIVISION

Circle **No. 357** on Reader Service Card

Ceco puts out fire doors to meet every label requirement.

the high performance door people

Ceco has the fire door you're looking for. In fact, we can draw from thousands of attractive door and frame combinations to meet all your Underwriters' and Factory Mutual label requirements.

Ceco has been designing, building and testing steel doors for over 30 years. So we know what it takes to meet all the nationally recognized building standards—including those on fire protection.

But with Ceco doors you also get fast, simple installation, added building security, a complete selection of attractive builders hardware, plus the lasting beauty of Ceco's Colorstyle finishes. That's performance. Steel doors to meet every esthetic and functional need.

So when you need information on fire doors, security, hardware, or installation, your Ceco high performance door specialist is a good guy to know. See us in Sweet's. Or write:
The Ceco Corporation, 1400 Kensington Road, Oak Brook, IL 60521.

CECO™

"The door people"™

Circle **No. 332** on Reader Service Card

News report continued from page 66

Perspectives

The first "Post" Modernist

The coming exhibition (Nov. 4–Dec. 4) at the Architectural League of New York, entitled "Precursors of Post-Modernism, Milano 1930's" provides us with the opportunity to suggest that we drop the "post" from Post-Modernism. If Post-Modernism represents an attempt to recuperate traditional and timeless values through the use of native architectural motifs as well as the classical vocabulary of architecture, then Post-Modernism began in Milan in 1919 when the young Giovanni Muzio started designing a large speculative apartment block at the intersection of the Corso Principe Umberto and the Via Moscova. As the scaffolding came down in 1922, the people of Milan dubbed this building the Ca' Brutta, the ugly house, a name that has remained, albeit affectionately, till this day.

A local association of architects and engineers called unsuccessfully for the demolition of this building as an aesthetic affront to the city. Instead, the Ca' Brutta initiated a new movement that came to dominate the post-war housing boom in Milan. The style was called Novecento, which means architecture of the 20th Century. Novecento architecture was popularized on the pages of the respectable art journal *Emporium* and then in *Domus,* whose editor Gio Ponti soon became a leading designer as well as promoter of this style.

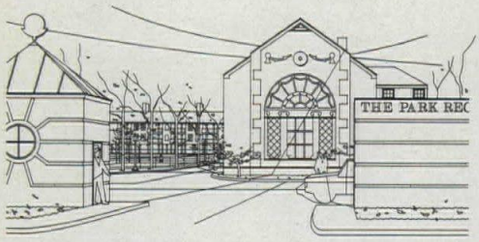
In its decorative application of the classical elements of architecture and its repeated use of the aedicula motif as an image of the little house, Milanese Novecento must be seen as part of the Europe-wide "return to order" after the physical and psychological devastation of World War I. Reacting both against the pre-war avant-gardes of Futurism, Cubism, and Dadaism and to the historical eclecticism that reigned in Italian architecture, the Novecento architects sought to create a modern-day equivalent to the serene and harmonious Neoclassical architecture of the late 18th and early 19th Centuries in Milan. Faced with the potential anonymity of the modern apartment block, Novecento architects used their decorative palette to modulate the surface to impart rhythm, color, and scale to their designs. Lest with our penchant today for irony we misinterpret the goals of these architects, it should be remembered that Muzio has spoken of the "metaphysical" or absolute quality which he strove to

Photos: Richard Edlin

Muzio's Ca' Brutta in Milan (top). 1930
Milan apartment building entrance (above).

News report continued from page 71

Photos: Richard Etlin



Harlan Hambright

Martin & Jones's Barclay House (top). Venturi, Rauch & Scott Brown's Park Regency condominium entrance (middle left). Terragni's Albergo Metropole Suisse in Como (above). Lancia and Ponti's 1927 Palazzo Borletti, Milan (right).

achieve with the decorative treatment of the surface at the Ca' Brutta.

When the second wave of Italian modernists, the self-styled "Rationalists" of the Gruppo 7 or Milanese Seven published their first manifesto in December 1926, they thanked the Novecento architects for having rid Italy of its previous architectural disorder. They faulted their elders, though, for having fallen into a sterile formula of applying broken pediments, arches, niches, and small obelisks in a cookbook manner. The Rationalists were heady with the promise of "a new archaic age" whose primitive values paradoxically were heralded by the advent of a machine civilization. Their bibles were Le Corbusier's *Vers une Architecture* (1923) and Gropius's *Internationale Architektur* (1925). Yet before they gave form to a new rationalist architecture, both Pietro Lingeri and Giuseppe Terragni began their careers with Novecento works of considerable merit.

Choose any Post-Modernist building today, and you can find a precursor in the Milanese Novecento. Whether it is the subtle stripping away of the outer façade to reveal a different inner skin, as in the Martin & Jones residential block in Foggy Bottom, or the thinly applied ornament of Venturi, Rauch & Scott Brown's highly symbolic "signature piece" condominium for architects in Houston (P/A, Feb. 1982, p. 22), the issues were raised in the 1920s and 1930s by Milanese architects. Perhaps the greatest irony can be found in Philip Johnson's current enthusiasm for Post-Modernism. The oversized stringcourses at 1001 Fifth Avenue and the broken pediment on top of the AT&T building, both in New York, were standard Novecento motifs. Yet one half century ago, Johnson relegated to the silence of non-history the young pioneers who could not accept the radical vision of what Johnson and Henry-Russell Hitchcock would popularize as The International Style. Neither the Milanese nor the Roman Novecento had any place in their book nor in those by other chroniclers of Modern architecture. Today, American and European architects feel a need for a modern but traditional architecture much as their predecessors did in Italy just after the Great War. Now that commentators have convinced us that we are in the throes of what constitutes a "post" modernism, we are beginning to discover that this type of architecture has been with us for a long time.
[Richard Etlin]

Richard Etlin teaches architectural history at the School of Architecture, University of Maryland. As a Fellow at the American Academy in Rome and as a post-doctoral Fulbright Scholar, he recently studied modern Italian architecture between the two World Wars, and is writing a book on the Novecento and Rationalist movements.

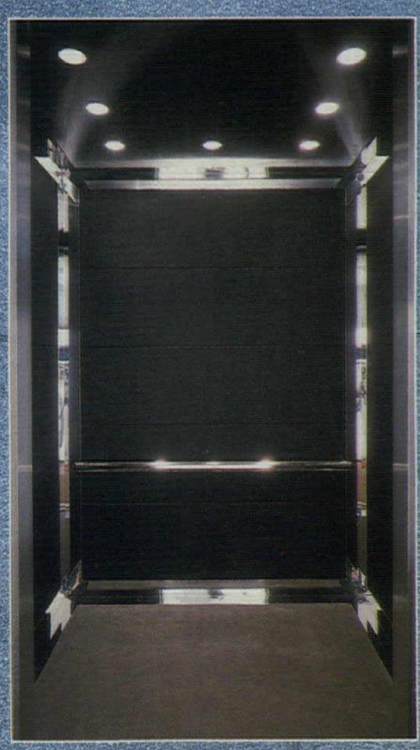
[*News report continued on page 78*]

ONE GREAT DESIGN DESERVES ANOTHER.

Great architectural design should extend beyond the entrance doors. With Tyler custom elevator cabs and entrances, the continuity of your design is maintained from the lobby to the penthouse.

Whatever the design or materials you specify, you're assured the same quality, expert craftsmanship and hand-finished perfection that have distinguished Tyler for more than a century.

Let Tyler help you create custom elevator cabs and entrances for your next project. Call or write for information.



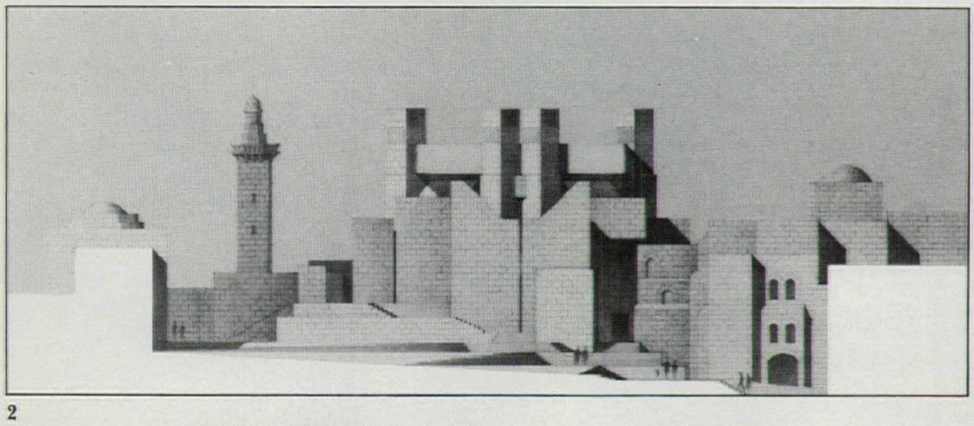
TYLER
ELEVATOR PRODUCTS
A SUBSIDIARY OF KLECO

3615 Superior Avenue
Cleveland, Ohio 44114 216/361-8200

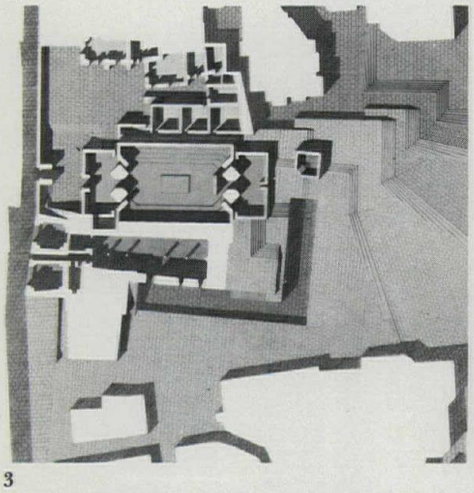
Circle No. 448 on Reader Service Card

Texas Commerce Tower, Houston, Texas
Owner/Developer: Gerald D. Hines Interest
Architect: I. M. Pei & Partners in conjunction with 3/D International
General Contractor: Turner Construction Company of Texas
Elevator Manufacturer: Otis Elevator Company

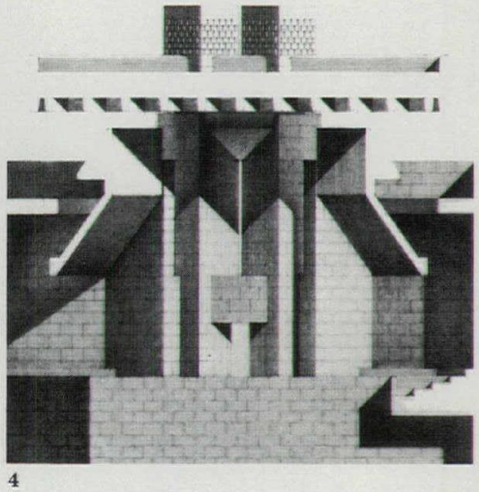
1



2



3



4

5

Lasdun and Kahn in 1970 (1). East elevation (2), detail (3), and plan (4) of Lasdun's design. The old Hurva arch (5).

Monica Pidgeon

News report continued from page 72

Lasdun takes over from Kahn

A concrete arch now marks the spot in the Old City of Jerusalem where a synagogue has stood since the 13th Century. The Hurva Synagogue has been destroyed and rebuilt before, the last destruction occurring in 1948, when the Jordanians invaded the Jewish quarter.

Louis Kahn was invited to design a replacement for this edifice so important to the Jewish faith, but his death prevented the completion of the drawings. Sir Denys Lasdun was appointed architect in the late 1970s at the suggestion of the Jerusalem Committee, and his design has now been accepted by almost all concerned.

It seems, however, that President Begin is not committed to the idea of building a new structure in the Old City, even though new buildings already exist opposite the Wailing Wall—the seminary by Safdie and the house for the Recorder of Israel. He is more interested in reconstructing the previous 19th-Century Byzantine-style synagogue, an impossibility, according to Lasdun; and while he remains ambivalent, the Jerusalem Muncipality will not give the go-ahead. Mayor Teddy Kollek, however, is convinced that approval will come. In May, Lasdun was instructed to make some minor revisions to save money, but with instructions from Kollek that the design must not be changed.

Lasdun considers the design as a formal abstraction of the flat roofs, tiny alleys, and small squares characteristic of the ancient City. The central space itself is felt to be a piece of the City set aside for higher purposes. The building stands on high ground with a gently amplified scale still retaining the grain of the City. From close, the Hurva is seen to be rising between and out of other buildings—an architectural mass emerging from the diversity of the City.

Walls incorporate existing stones. The roof is heavy precast concrete sections with external ceramic fascias and coffered soffits. Windows are set in deep slots with reversed reveals concealing the frames from the outside. Light, texture, and the acoustical dimension of space are intended to stimulate an imaginative response from the worshipper. Emphasis is on smallness and simplicity. Lasdun explains that the formal vocabulary and the underlying themes of the design of the Hurva have evolved over the years from his previous buildings, notably the Royal College of Physicians, the National Theatre, and the European Investment Bank—all involved with the "interpretation of human relationships through the medium of space and the fusion of interior sequences with the grain of urban surroundings." The Hurva continues these themes, just as Palladio's churches not only share features with his villas, but were regarded as an embellishment of the city. [Monica Pidgeon]

[*News report continued on page 82*]

USE OUR IMAGINATION.

WE'LL CHALLENGE YOURS.

Space. The final frontier. Unless, of course, you're a designer. In which case every space you encounter is a new and different frontier, a new and different set of design problems.

Now the Interface carpet tile system offers you a completely unique and infinite set of creative solutions to those problems. A whole new medium in which to express your imagination and your clients personality. A carpet system which moves easily and adapts to change. A creative alternative which lasts and performs and promotes your reputation for years to come.

With Interface, the custom look is standard, and ready for delivery right now.

For more information, write Interface Flooring Systems, Inc., P.O. Box 1503, LaGrange, GA 30241. (404) 882-1891.

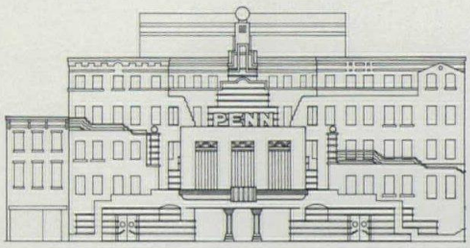
INTERFACE®

©1982 Interface

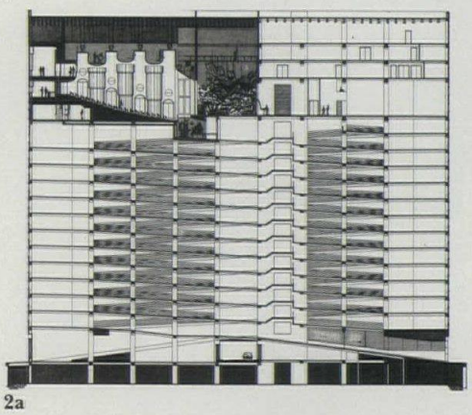
Circle No. 378 on Reader Service Card

News report continued from page 78

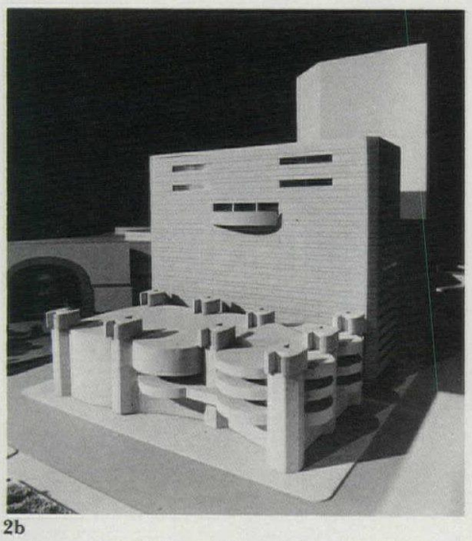
In progress



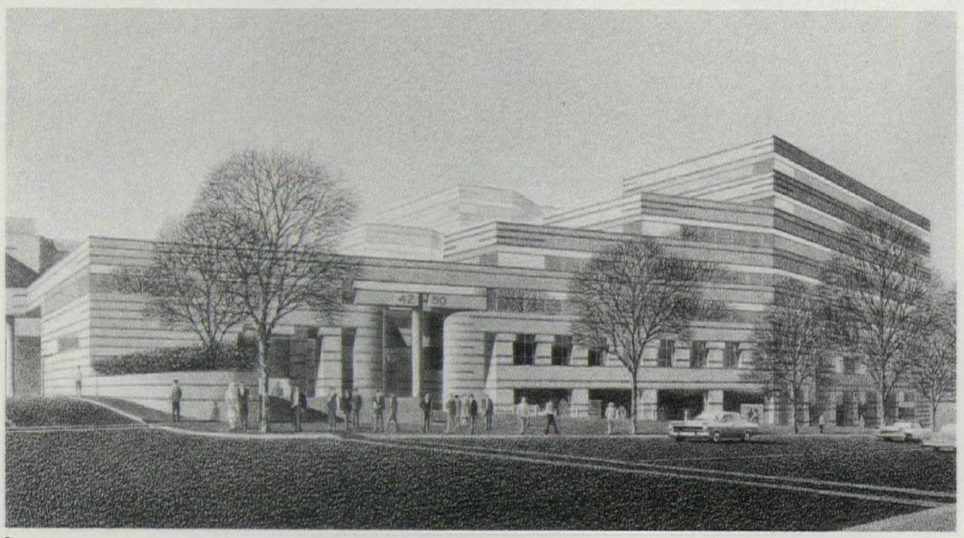
1



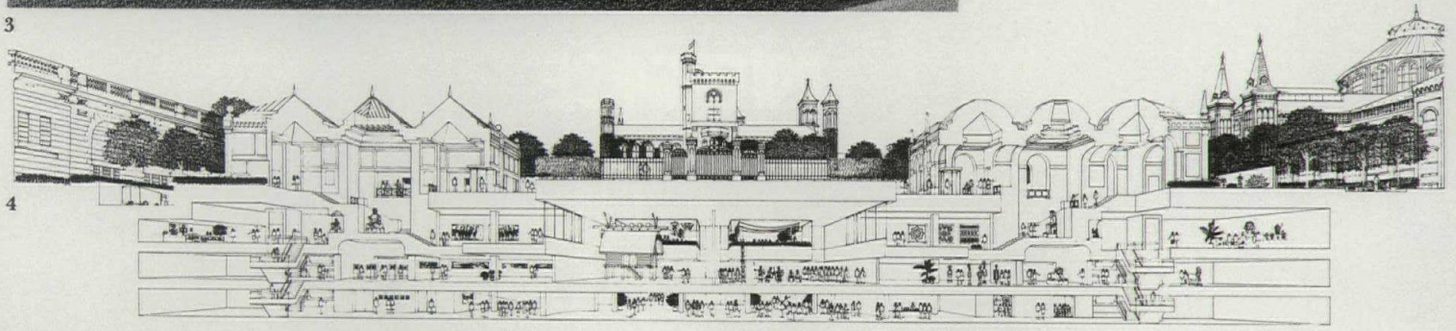
2a



2b



3



4

1 Penn Square, Washington, DC. *Architects: Martin & Jones, Washington, DC.* A deteriorated 1930s movie theater serves as the basis for this 100,000-sq-ft mixed-use development that includes residential, office, and retail space. All that will remain from the theater are the sign, projection booth, and a marvelous curved entry canopy. The project is composed of two new brick buildings behind the old theater structure, which includes a courtyard. A passage under the new structures connects the courtyard to the street at the rear. The design is a synthesis of the Federal and Victorian styles that predominate in the area. Art Deco motifs are used at the entry, on the through-block passage, and in the shopping arcade. The project is currently on hold pending a decision by the client. [CK III]

2a & b Alley Theater Center, Houston. *Architect: Morris-Aubrey Architects, Houston.* Directly adjacent to the Gus S. Wortham Theater Center (P/A, May 1982), a related project for the existing Alley Theater (1968, Franzen & Associates) provides 50,000 sq ft of additional performance spaces as a 2½-story "cornice" of a 12½-story parking structure. Approximately 1000 parking spaces serve theater patrons and tenants of the nearby RepublicBank Center which is, like the two theater centers, a project of Gerald Hines Interests. The expansion space for the Alley Theater will house rehearsal halls, scene shops, offices, and possibly a theater. A tunnel will join the project with the Wortham Center and the underground Civic Center garage, and 12,000 sq ft of retail space is projected for the ground and basement levels. A semicircular balcony overlooks the Alley Theater and echoes similar features of the existing building. The drive-through alleyway will be extended through the new building. The structure is cast-in-place concrete, with primary finishes of granite aggregate precast panels with bronze reflective glass. [PCP]

3 4250 Connecticut Avenue, Washington, DC. *Architects: Hartman Cox, Washington, DC.* This $20 million neo-Art Deco office and retail structure that has been compared to a giant Lego block building was the winner of a design competition sponsored by the Washington Metro Transit Authority. Located over the Van Ness station on upper Connecticut Avenue, the striped building, which wraps around a sunny courtyard, is set for completion by the end of the year. Above the third story, the floors step back to reduce the 450,000-sq-ft bulk, in keeping with the scale of the neighborhood. The design calls for tan and dark brick, red-painted concrete columns, and red and black metal trim. It has a vaguely Egyptian or Babylonian look and certain "witty" touches, including a number of stylized capitals for which there are no columns. [CK III]

4 Center for Eastern Art and Museum for African Art, Smithsonian Institution, Washington, DC. *Architects: Shepley Bulfinch Richardson & Abbott, Boston, Ma.* These two new Smithsonian museums will be located for the most part underground, beneath the Victorian Garden behind the Castle building. Each museum will be entered through its own above-ground pavilion, with the Museum for African Art to the east of the South Quadrangle (right in the section) and the Center for Eastern Art on the South Quadrangle. Both will share exhibit and research facilities in the three underground levels. Congress has authorized, but not appropriated, $75 million for the project, and the Smithsonian is raising the remaining $75 million.

can go down in half stand up for years.

An experienced roofing contractor will usually install a quality single-ply rubber roof in about half the time it takes to cover the same area with built-up roofing. The table below shows the average number of squares laid per-man, per-day as reported by single-ply and BUR roofing systems suppliers and contractors:

	Single-Ply Synthetic Rubber			4-Ply Hot BUR
	Loose-Laid Ballasted	Fully Adhered	Partially Adhered	
Squares per Man/Day*	up to 12	5-8	8-12	3.5-5.5

*variation due to roof and system type, penetrations, flashings, etc.

In addition to faster installation and less labor, single-ply synthetic rubber roofs offer long life. Installations stand up to punishing weather, stay flexible in cold and don't get soft or sticky in heat.

Maintenance is easy, too. If something causes a leak to develop, repairs are usually simple. Most cuts or tears require only a patch of the synthetic rubber membrane.

Call 800-441-7111 for personal attention from a DuPont Elastomers Expert. You'll get prompt answers to your questions, plus FREE literature. Roofing systems of synthetic rubber sheeting are made from DuPont NORDEL® EPDM, HYPALON® or Neoprene elastomers. If you prefer, write DuPont Company, Room X39543, Wilmington, DE 19898.

DU PONT

REG. U.S. PAT. & T.M. OFF.

Circle **No. 349** on Reader Service Card

THE GE OPTIMISER LIGHTING SYSTEM COSTS MORE. BUT IT'S LESS EXPENSIVE.

Specifier Series No. 1

This new General Electric Optimiser lighting system combines energy-efficient 28-watt lamps with specially-designed, hybrid solid state 2-lamp ballasts to save 34% in energy costs compared to typical standard fluorescent systems. Yet, in most fixtures, there is only a slight (about 3%) reduction in maintained light levels.

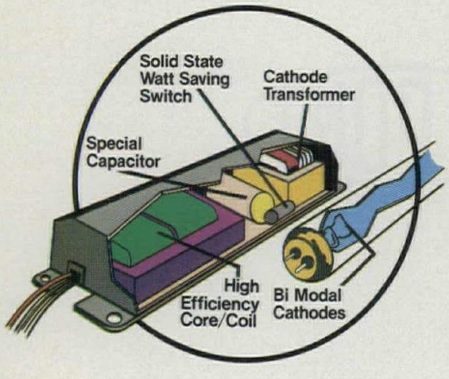
TYPICAL 4-LAMP ENCLOSED TROFFER PERFORMANCE* PERFORMANCE MATRIX			
LAMP TYPE BALLAST TYPE	4-STANDARD 2-STANDARD	4-F34 ENERGY SAVING 2-ENERGY SAVING	4-OPTIMISER LAMPS 2-OPTIMISER BALLASTS
Initial Lamp Lumens	3150	3050	2550
Lamp Life (Hrs.)	20,000	20,000	15,000+
Ballast Factor/ Thermal Factor	.95	.94	1.07
C.U.	.75	.75	.75
LLD (Mean)	.876	.876	.895
LDD (Typical Office)	.732	.732	.768
Watts/Fixture	176	137	116

*Based on GE Tests

The performance-matched Optimiser lamps and ballasts increase system efficiency by 39%.

A typical 4-lamp troffer with standard lamps and ballasts uses 176 watts. The same fixture equipped with the Optimiser System uses 116 watts. In the average office lighting application, the energy savings per fixture will be $12.60 per year (3000 ABHR, 7¢/KWH).

And because the Optimiser fits all standard 40-watt four-lamp fixtures, it's especially suited to retrofitting, in addition to its many applications in renovation and new construction projects.



Technically speaking.

The key to the Optimiser System's performance is the combination of improved electromagnetic circuitry and field proven electronic components in the ballast matched to a specially designed lamp. The heart of the system is a solid state switch in the ballast that cuts off power to the lamp's bi-modal cathodes once the lamp is on. The lamps continue to operate at full light output without cathode heater voltage. The result is a highly efficient fluorescent system that operates at 34% lower wattage than standard.

This also means the Optimiser ballast operates up to 30°C cooler than standard ballasts. Which results in extended ballast life and, depending upon the particular HVAC system, may lower air conditioning costs.

116 watts means reduced watts per sq. ft. with 97% light output.

TYPICAL INITIAL & ANNUAL OPERATING COSTS (NEW FIXTURES)			
LAMP BALLAST	4-STANDARD 2-STANDARD	4-F34 ENERGY SAVING 2-ENERGY SAVING	4-OPTIMISER LAMPS 2-OPTIMISER BALLASTS
Number of Fixtures	122	122	122
Maintained fc (10,000 Sq. Ft.)	70	67	68
Initial Cost (Labor & Material)	$15,362	$15,684	$17,973
Annual Operating Cost 3000 Hr/Yr 7¢/KWH	$ 4,984	$ 4,069	$ 3,784
Watts/Sq. Ft.	2.15	1.67	1.42

It's obvious the Optimiser System is more sophisticated than the standard fluorescent system. In the matrix above Optimiser proves to be the most cost effective system. For your next lighting project compare Optimiser and you'll see how a lighting system that costs a little more initially can be a lot less expensive to operate in the long run.

If you'd like a complete package of information or just have some questions about the Optimiser System, call us toll free at 800-321-7170. (In Ohio, 800-362-2750.)

We bring good things to life.

GENERAL ELECTRIC

Circle **No. 361** on Reader Service Card

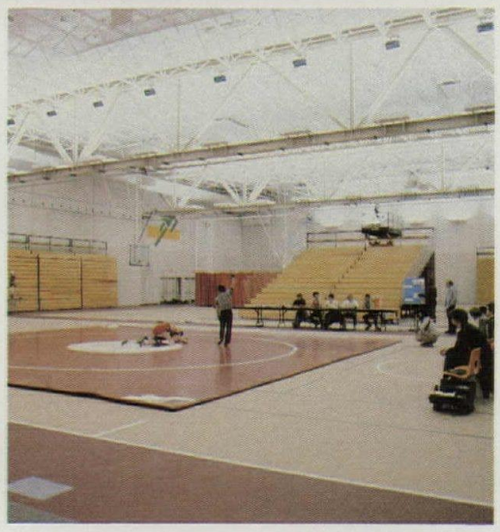
C-204A

ASK FOR AMERICA'S FINEST DRAFTING FURNITURE BY NAME...THE NATURALISTS BY MAYLINE

MAYLINE COMPANY INC., 619 COMMERCE STREET, SHEBOYGAN, WI 53081

Circle **No. 404** on Reader Service Card

Inlite® by Sterner. Bounce this idea around for awhile—Inlite indirect ambient HID lighting systems in recreational facilities eliminate overhead glare and distracting shadows that are a penalty for players and spectators. Inlite delivers a superbly even ambience with accurate color rendition in a system requiring fewer fixtures and fewer watts per square foot. Plus, you can specify standard or custom enclosures and mountings. Want to take a closer look? Call us at 1-800-328-7480.



Inlite® by Sterner. *We make lighting look good, indoors and out.*

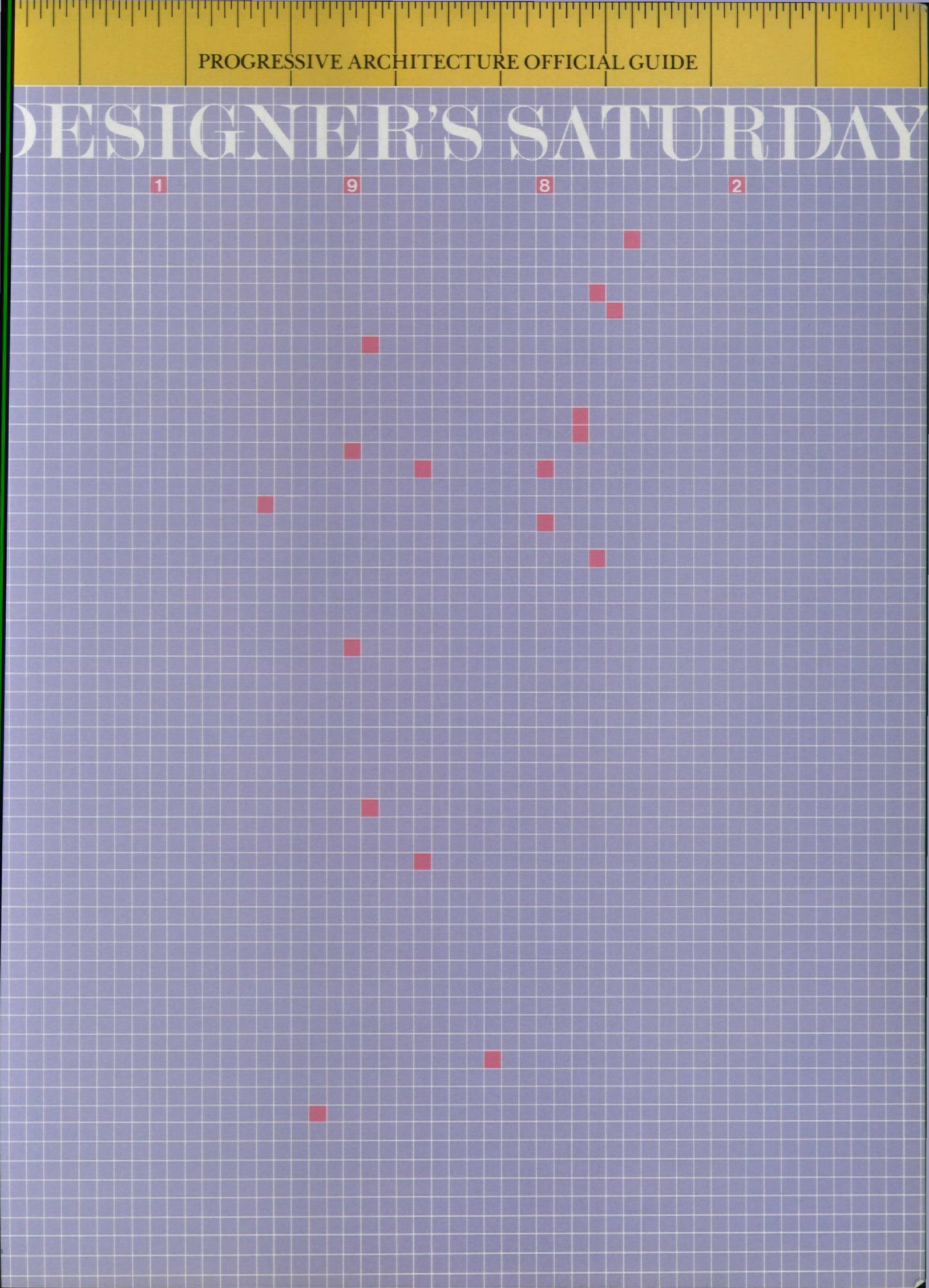
STERNER

STERNER LIGHTING SYSTEMS INCORPORATED
Winsted, Minnesota 55395

Circle **No. 439** on Reader Service Card

DESIGNER'S SATURDAY

1982



GF Business Equipment, Inc.

Evolving designs in contemporary seating, systems and solutions

Designer's Saturday 1982
Visit our showroom at 655 Madison Avenue, New York

GF Business Equipment, 229 East Dennick Avenue, Youngstown, Ohio 44501 (216) 746-7271

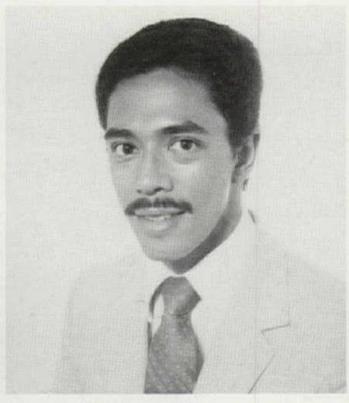
Circle **No. 363** on Reader Service Card

DESIGNER'S SATURDAY

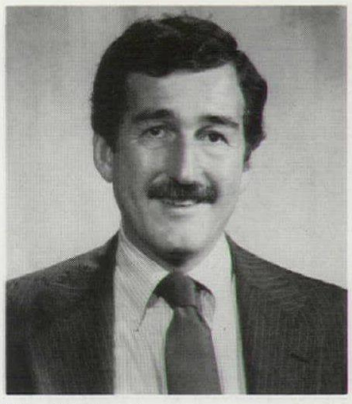
BACKGROUND

Thomas M. Lodahl

Wilford Lewis



Garvin Nathaniel



Neville Lewis

This year marks the fifteenth annual Designer's Saturday in New York. On October 14, 15, and 16, 44 manufacturers of contract and residential furnishings will open their showrooms to architects and interior designers from around the country. Originally started by a group of 14 manufacturers, the event was intended to give desk-bound young architects and designers an opportunity to see the showrooms and products at leisure, rather than on the run. The number of showrooms participating grew each year, with eight new members joining the group in 1982: All-Steel; Alma Desk; Artemide; Brayton International; Corry Jamestown; Howe; Kinetics; and Metropolitan. This number is indicative of the startling growth of the event; in 1980, there were only 30 members.

The continued growth of Designer's Saturday is the subject of frequent discussion and debate, with some members arguing that big is not necessarily better, and wondering just how much is too much. But the arguments for expansion are strong. Fred Seeman, president of Helikon Furniture and the founding father of Designer's Saturday, is definitely pro growth: "Our initial intent was to start a New York market, since New York has always been the capital of furniture design in America. The more firms we have as members, the more important this event will be. We are a *designer*-oriented market; I hope that one day, Designer's Saturday will be to the furniture design world what the Paris collections are to the fashion world—a place to see the latest in design."

Along with the eight new members, Designer's Saturday has added a new event to its schedule. Thursday, Oct. 14 (a day that was formerly devoted only to students' showroom visits), will be Designer's Saturday's first Facilities Management Day. A seminar, "designed to stimulate executive thinking" about the electronic office, will take place from 8:30 A.M. until noon, at the McGraw Hill auditorium, 1221 Avenue of the Americas. Speakers will include office automation consultants Thomas M. Lodahl, who will speak on "The Office of NEAR Future," and Wilford A. Lewis, whose topic will be "Creating Conceptual Spaces."

Following the presentation, a panel discussion will include facilities managers Garvin Nathaniel of AT&T and Mike Woodford of Merrill, Lynch, Pierce, Fenner & Smith, and Neville Lewis, chairman of the board of Neville Lewis Associates, interior designers. After the seminar, the audience is invited to visit the 44 member showrooms to see new products, meet with company executives, and share a light lunch.

On Friday and Saturday, Oct. 15 and 16, the showrooms will be open all day for viewing, with the weekend winding up on Saturday evening with a gala reception at the Metropolitan Museum of Art.

In P/A's guide to Designer's Saturday, you will find, along with information on the member companies and their featured products, a page of Art Spots—for whiling away a quiet Sunday; and Food Spots—that may help answer the eternal Friday- and Saturday-night question, "Where shall we go for dinner?"

Prior to Designer's Saturday, on Oct. 13, The Architectural League will sponsor "The Architecture of Display: Showrooms," a discussion with Lella and Massimo Vignelli and Robert A.M. Stern, with C. Ray Smith moderating, at the League, 457 Madison Avenue, (212) 753-1722, at 6:30 P.M.

The cover of P/A's guide is part of an overall graphics program, including a logo, showroom map, and promotional mailing material for the event, designed by the New York firm of Donovan & Green, the winner of this year's Designer's Saturday graphic design competition.

DESIGNER'S SATURDAY

MEMBERS

All Steel
110 East 59th Street

Alma Desk Co.
919 Third Avenue

Arconas/Airborne Corp.
150 East 58th Street

Artemide Inc.
150 East 58th Street

Atelier International, Ltd.
595 Madison Avenue

B & B America
745 Fifth Avenue

Beylerian Limited
305 East 63rd Street

Brayton International
150 East 58th Street

Brickel Associates, Inc.
515 Madison Avenue

Castelli Furniture, Inc.
950 Third Avenue

C. I. Designs
136 East 57th Street

Corry Jamestown
150 East 58th Street

Cumberland Furniture Corp.
40 East 49th Street

Dunbar Furniture Corp.
305 East 63rd Street

Dux
305 East 63rd Street

GF Business Equipment, Inc.
655 Madison Avenue

The Gunlocke Co.
919 Third Avenue

Harter
4 West 58th Street

E. F. Hauserman
489 Fifth Avenue

Haworth, Inc.
New York Division
655 Madison Avenue

Helikon Furniture Co., Inc.
315 East 62nd Street

Herman Miller, Inc.
600 Madison Avenue

Howe Furniture Corp.
155 East 56th Street

ICF Inc.
International Contract Furnishings
305 East 63rd Street

iil international, inc.
654 Madison Avenue

Intrex, Inc.
150 East 58th Street

Kimball and Artec
150 East 58th Street

Kinetics
150 East 58th Street

Knoll International
655 Madison Avenue

Krueger
919 Third Avenue

Jack Lenor Larsen
232 East 59th Street

Lehigh-Leopold
150 East 58th Street

Metropolitan Furniture Corp.
306 East 61st Street

Pace Collection, Inc.
321 East 62nd Street

Harvey Probber, Inc.
979 Third Avenue

Shaw-Walker
Chrysler Building
42nd Street and
Lexington Avenue

Steelcase Inc.
299 Park Avenue

Stendig, Inc.
410 East 62nd Street

Stow/Davis Furniture Company
950 Third Avenue

John Stuart/John Widdicomb
979 Third Avenue

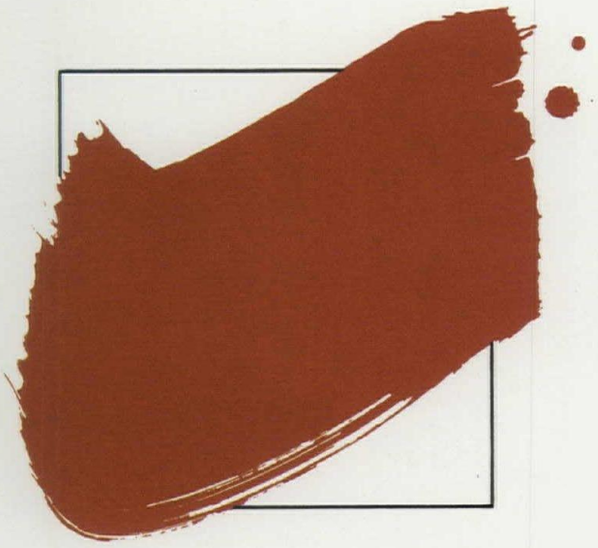
Sunar
730 Fifth Avenue

Thonet
305 East 63rd Street

Vecta Contract
150 East 58th Street

Westinghouse Electric Corp.
Architectural Systems Division
200 Park Avenue

DISCOVER CREATIVE SPACE
Designers' Saturday.



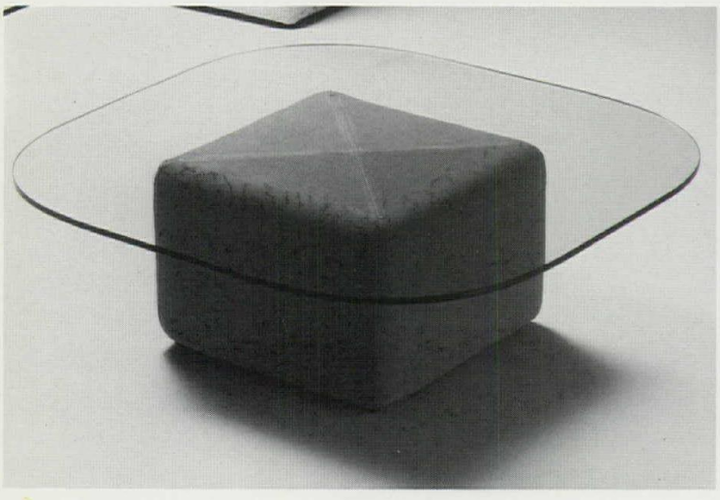
HAWORTH®

Explore it. Experience it.
Take some home. Haworth's
New York Showroom,
12th Floor, 655 Madison Ave.
October 14-16.

Circle **No. 367** on Reader Service Card

All-Steel

Since January of 1982, All-Steel has made some major changes in product, management, and production techniques. The electronic office is now occupying more of the company's product line with the introduction of dual raceways for easier access to power, the new pass-through panels for terminal sharing (shown right), and 26-in.-high shared L-return. The new Automated Proposal System (APS) increases the speed and accuracy of design take-off, and prepares design proposals in computer form. New top management people include: Thomas M. Trybus, vice-president, marketing; Sal B. Aleide, general sales manager; Thomas C. Stakem, designer; Paul Wolfe, major accounts manager.
Circle 100 on reader service card



Arconas

Ontario-based Arconas Corporation has, for the past ten years, been involved in the manufacture of seating under license from European designers, such as André Vandenbueck, Michel Ducaroy, and Ponthus. They have also added new groups by designer Jim Howell, such as the Howell tables (shown above). These tables feature upholstered bases of high-resiliency urethane with glass tops that float on acrylic mounts. In addition to the Europeans and Howell, Arconas has its own designer, David Burry. Showrooms are in New York, Chicago, Toronto, and Montreal.
Circle 102 on reader service card

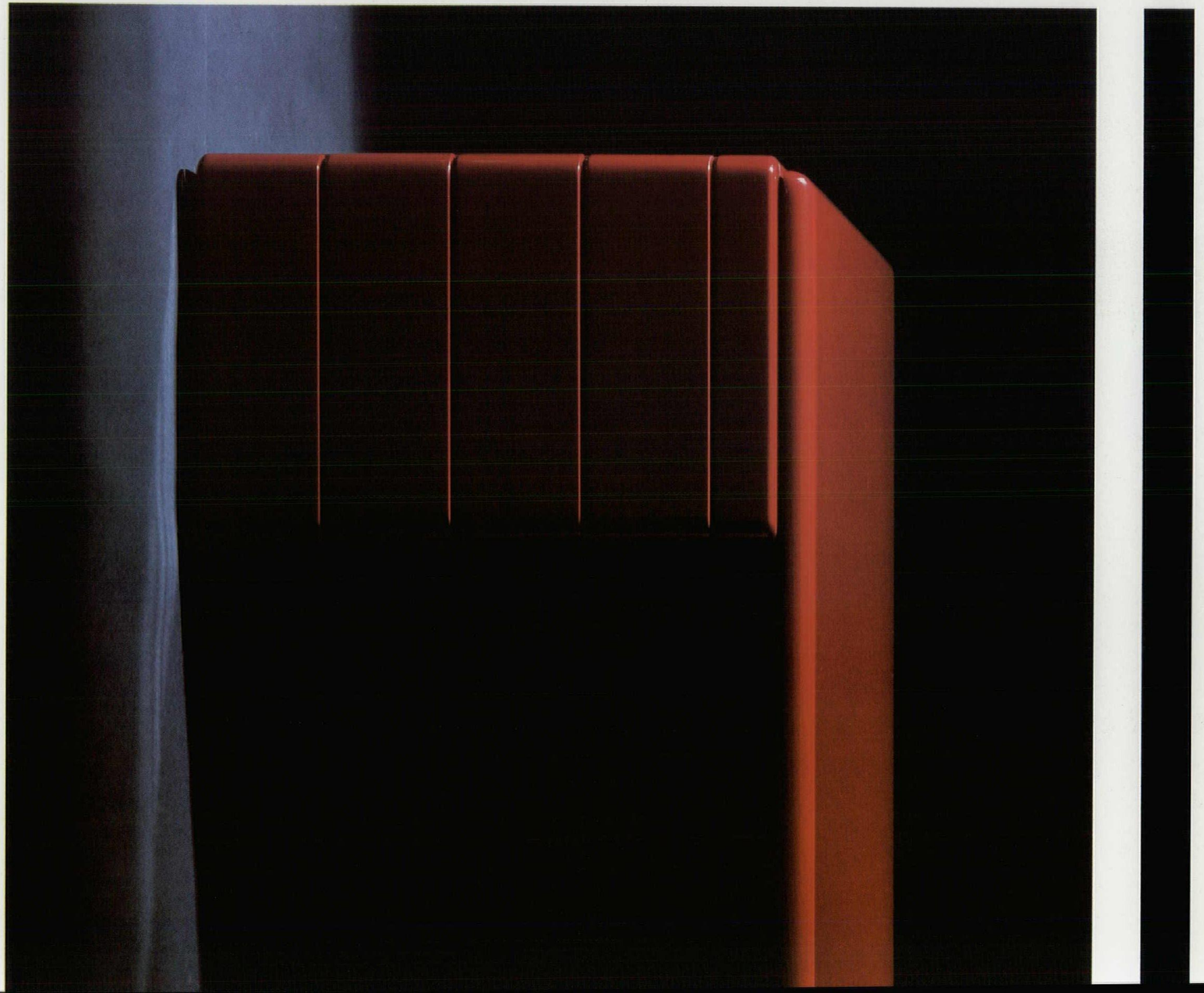
Alma

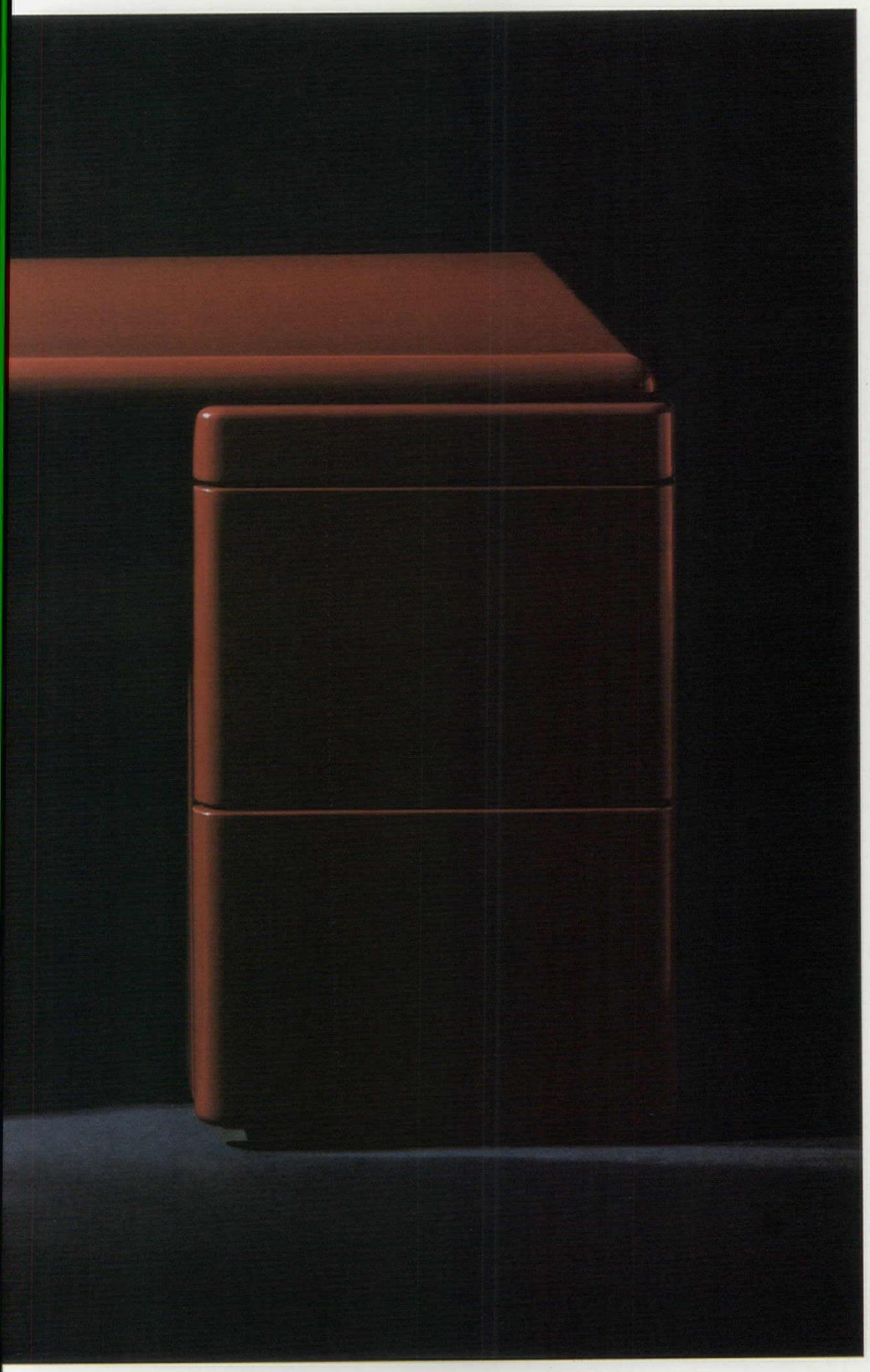
From the traditional office setting to the A.D. open plan system, Alma Desk company has been producing a variety of furniture for 96 years. One of its newest examples is the Zucomat chair (shown left) from Switzerland. This chair comes in six styles, all with pneumatic height adjustment, and features polished aluminum base or brown epoxy base. Alma manufactures and markets 19 different lines complete with desks, seating, tables, and credenzas. Currently, open plan systems represent about one-third of Alma's sales, but that figure is expected to double in the next five years. Showrooms are in High Point, New York, Chicago, Atlanta, and Dallas.
Circle 101 on reader service card
[Continued on page 10DS]

We're Jumping.

SHAW·WALKER

Circle **No. 431** on Reader Service Card





Metro

The Kane Desk Group

There is a sleek sculptured look to the new management desk and cabinet group designed by Brian Kane.

The soft radiused surfaces of the group are formed from cast polyester resin. Metro cast polyester resin is rich, lustrous and durable.

The eighteen colors from the Metro Color System, plus a new color, mulberry, can be specified.

Hand selected wood veneers, soft supple leathers, marble and cast polyester resin tops are standard finish options.

Metro continues its reputation for integrity of engineering and hand detailing with its latest introduction.

Showrooms: San Francisco, Los Angeles, Seattle, Denver, Dallas, Houston, Kansas City, St. Louis, Chicago, Atlanta, Miami, Washington, D.C., Philadelphia, New York, Boston, Vancouver, B.C.

Metropolitan Furniture Corporation
950 Linden Avenue
South San Francisco, CA 94080

Circle **No. 405** on Reader Service Card

Announcing a brilliant career move for executives. The Moving Chair.

Together, Stow/Davis and Richard Schultz have created a chair that is remarkably beautiful and thoroughly comfortable. The Moving Chair.

It allows an executive to find a position in which he, or she, can feel and look comfortable.

But, unlike other chairs, The Moving Chair accomplishes this without being over-burdened with complex technological features.

The back and arms move with your back and arms, while the wide, comfortable seat remains stationary.

The simple design of the chair itself is responsible for its comfort. Which is the way it should be.

The simplicity of design also allows The Moving Chair to be moved from desk to conference table without looking out of place.

And thanks to the variety of wood, chrome and fabric finishes, it looks beautiful in virtually any office.

So when you take a look at the Moving Chair, we're confident you'll admire its design.

But also be sure to actually try it for yourself. We've been told that it's a very moving experience.

Circle No. 440 on Reader Service Card

SD
STOW|DAVIS
GRAND RAPIDS

■ **Artemide**
Artemide's New York showroom (shown left) reflects the company's concentration on halogen lighting in the future. During Designer's Saturday, a specially printed brochure will be available, giving specific information on halogen lighting and explaining its energy efficiency and other advantages. Ernesto Gismondi, halogen lighting designer and engineer, will be available to answer questions. Artemide also produces molded plastic furniture for indoor-outdoor use. This line uses Artemide's own plastic raw materials such as Reglar, a glass-fiber-reinforced polyester, and Reglarflex, a reinforced polypropylene. Artemide offers two-week delivery on lighting items; four weeks on furniture.
Circle 103 on reader service card

■ **B&B America**
Since 1965, B&B Italia has been producing furniture by well-known European designers. In 1975, B&B Italia opened its first showroom in the United States, in association with Edward Epstein. B&B America, a division of Stendig International, is a direct source in the United States for the designs of Afra and Tobia Scarpa, Kazuhide Takahama, Mario Bellini, and other designers closely associated with B&B Italia. The Alanda bed (shown above) is new for Designer's Saturday.
Circle 105 on reader service card

■ **Atelier International Ltd.**
Atelier International, Ltd., was founded 15 years ago. The UNI Chair (shown above) exemplifies the line of architect-designed furniture and lighting offered by ai. The UNI Chair comes in seven models, which use interchangeable parts for 98 variations. A major new showroom in Washington, DC, an expanded dealer network, a broad new range of furniture, and an expanded collection of UL-listed designer lighting offer evidence of ai's recent growth.
Circle 104 on reader service card
[Continued on page 14DS]

CUMBERLAND

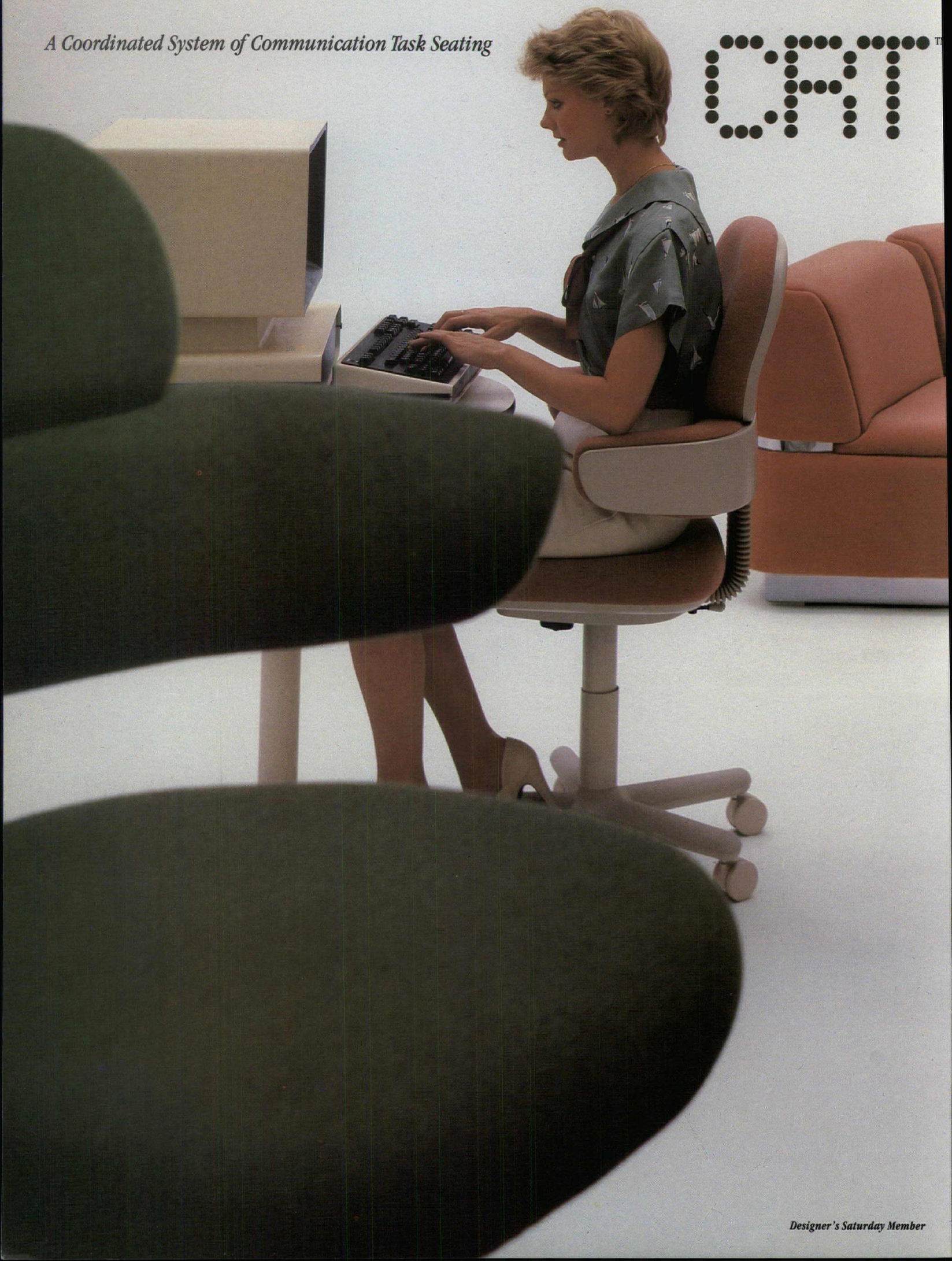
Executive Series

Executive Series 3. Desks, secretarial desks, credenzas and tables; lacquered mahogany with satin bronze trim.
Cumberland Furniture Corp. 40 E. 49 St. New York 10017/Merchandise Mart Chicago/3333 Eastside St. Houston Texas

Circle **No. 341** on Reader Service Card

A Coordinated System of Communication Task Seating

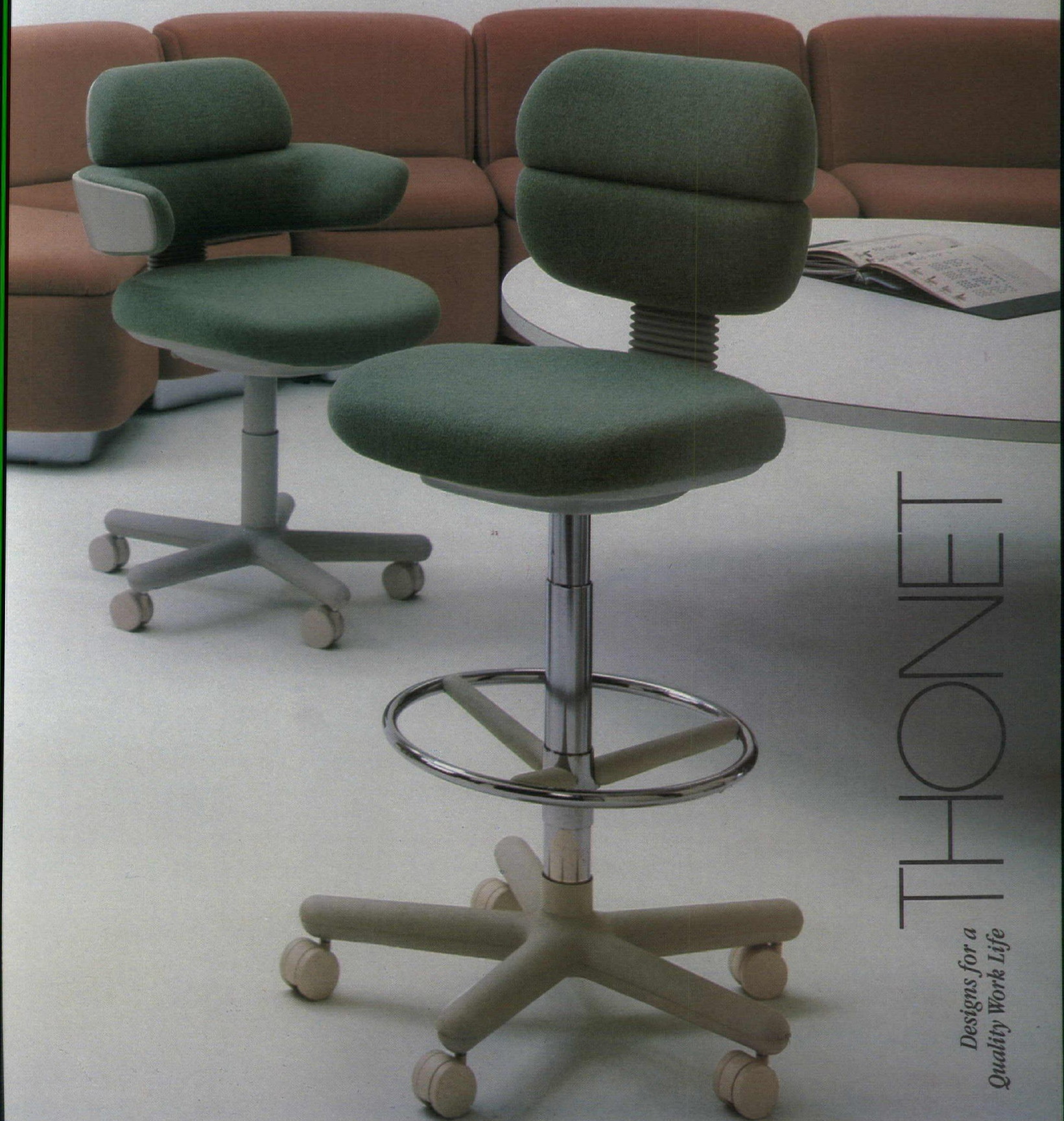
CRT™



Designer's Saturday Member

Working or relaxing? Thonet's CRT™ System of swivel seating designed by Robert Aronowitz and Bernard Katzanek of Robert Bernard Associates accommodates both disciplines.

Constant support in both relaxed and work intensive situations makes the CRT™ chairs the choice of workers. Designed to serve the Information Processing environment, this system's ease of adjustability and comfort factors make it adaptable to any sitting posture. Sit up or lean back. You are poised for the electronic future in your CRT™ swivel seating from Thonet.



THONET

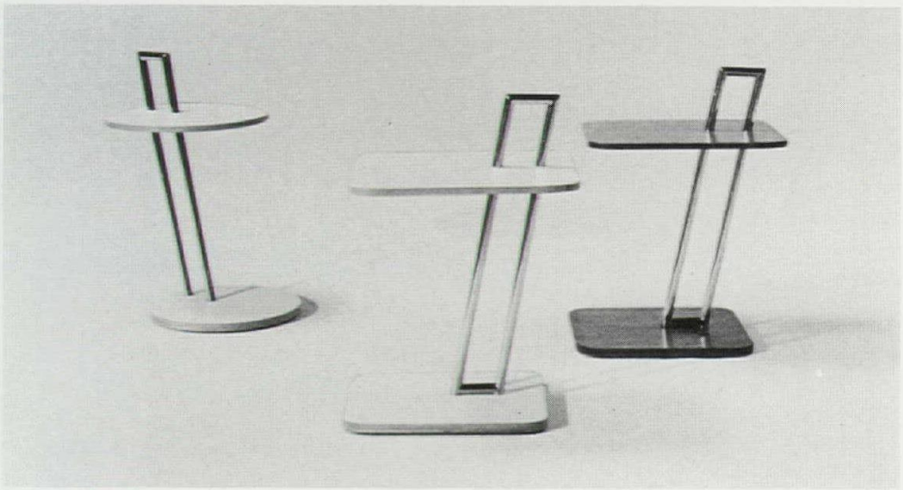
Designs for a Quality Work Life

Thonet, Decorative Arts Center, 14th Floor, 305 East 63rd Street, New York, New York 10021

Patents Pending

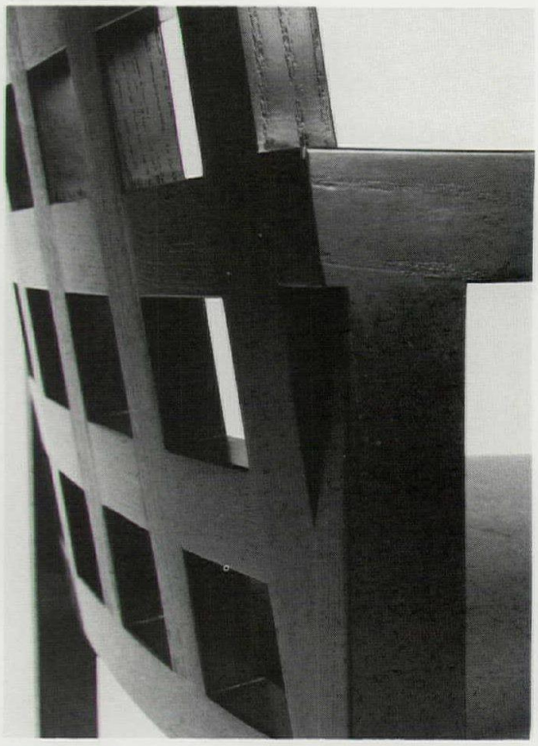
Beylerian

Beylerian Limited, with corporate offices in New York, produces a line of furniture by a roster of internationally known designers. The Occasional Table (shown right), by Eileen Gray, features a central parallelogram support that also serves as a carrying handle. This table is intended for both the contract and residential markets. Beylerian offers a mix of products ranging from leathers, woods, and metals to plastic technology, at a wide range of prices.
Circle 106 on reader service card



Brayton

For nine years, Brayton International and its fabrics division, Brayton International Textile Collection, have offered designs from Europe for both residential and office markets. With its European partner Walter Knoll and Company, Brayton introduced designs from Michael Knoll, Burkhardt Vogtherr, Enrico Tonucci, Matti Halme, Jurgen Lange, and Preben Fabricius. Brayton has expanded from an 8000-sq-ft facility in High Point, NC, to a 140,000-sq-ft world headquarters, with design teams in High Point and Europe. The Linea Collection (shown above) by Burkhard Vogtherr will be on display at Designer's Saturday.
Circle 107 on reader service card



Brickel

Brickel Associates, Inc., with designs by Ward Bennett, was founded in 1959 as Brickel-Eppinger. In addition to Ward Bennett's designs, such as the early Bumper chair, the completely carved wood University chair, and his newest, the Grid chair (shown above), nine new chair designs, currently in various stages of development, will be introduced over the next year and a half. Brickel's interest in chair design has taken it into the publishing field, with a new book entitled The Wood Chair in America.
Circle 108 on reader service card
[Continued on page 18DS]

A Division of Kimball International

KIMBALL

7500 Series

Showrooms:

Boston
617.357.5505

Chicago
312.644.8144

Dallas
214.869.0480

Houston
713.629.7711

Los Angeles
213.854.1882

New York
212.753.6161

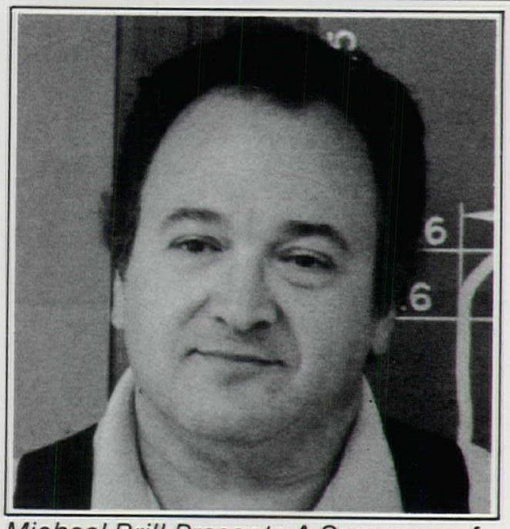
KIMBALL

Kimball Office Furniture Co.
A Division of Kimball International
1600 Royal Street, Jasper, Indiana 47546
Telephone 812.482.1600

Circle **No. 387** on Reader Service Card

BOSTI

THE IMPACT OF OFFICE ENVIRONMENT ON PRODUCTIVITY AND QUALITY OF WORKING LIFE



Michael Brill Presents A Summary of

THE BOSTI STUDY FINDINGS

Environmental Accounting

How Office Design Affects the Bottom Line

Environment counts. And now the BOSTI Study quantifies the design factors that make a measurable difference in worker productivity. Lighting, privacy, participation in the design process. In a new video presentation, Michael Brill discusses the economic impact of these and other factors on organizational performance. Learn about the high priority environmental issues that affect both you and your corporate client.

Michael Brill
will be in our showroom
from 11 AM to 3 PM
during Designer's Saturday
October 14-16, 1982
Westinghouse Showroom
Pan Am Building, 25th Floor
New York City

LOGIC/
TECHNOLOGY/
EXPRESSION

Circle **No. 453** on Reader Service Card

Artemide

Pluralis Reglar®

Sales Headquarters:
Artemide, Inc.
150 E. 58 Street, New York NY 10155
Telephone: (212) 980•0710

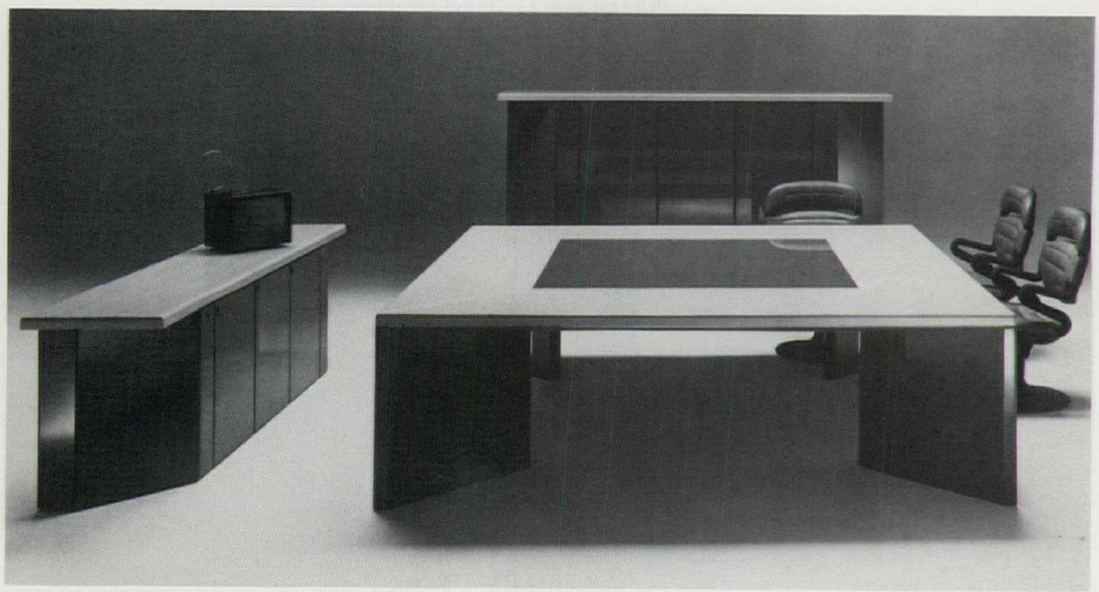
Area Representatives: Philadelphia (215) 561•2770/Atlanta (404) 874•3398 Kansas City (816) 252•6728/St. Louis (314) 241•0012/Houston (713) 660•9769 Indianapolis (317) 788•4737/Chicago (312) 644•0510/San Francisco (415) 864•6800/Miami (305) 573•0686 Minneapolis (612) 874•6600/Boston (617) 267•8250/Los Angeles (213) 659•8302/Dallas (214) 931•8127 Jackson (601) 362•8062/Seattle (206) 762•2800/Denver (303) 455•2411 Washington (202) 298•7176/Pittsburgh (412) 391•9050/San Juan (809) 724•1319

Pluralis stack and multiple seating is now also available with seat shell in compression molded Reglar® and with an optional seat padding.

To receive the new Pluralis catalog, circle number **316**

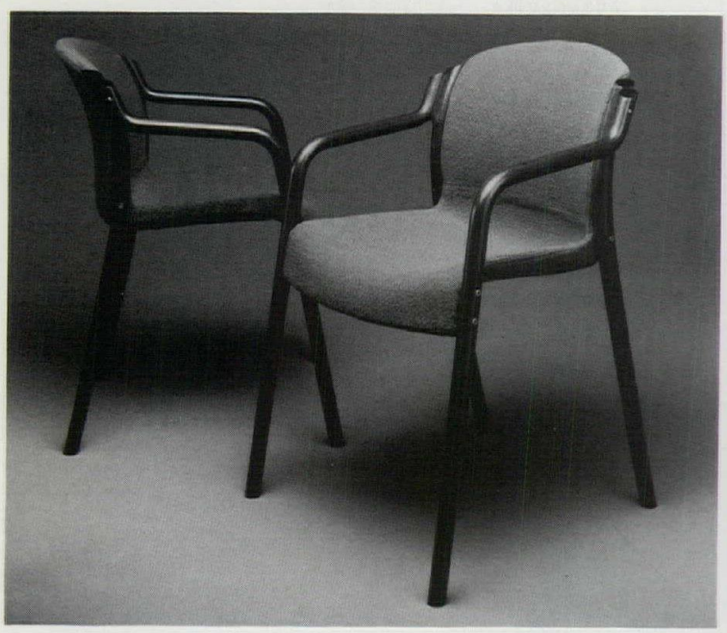
Reglar® is the glassfiber reinforced polyester developed, patented and produced by Artemide.

Reglar® is a self-extinguishing material which has been tested according to the ASTM D635-75 and the UL 94 standards.



Castelli

Castelli's entry into the Designer's Saturday market will be a new line of managerial office furnishings called Dolmen (shown left). Its intent is to create furniture that is both utilitarian and prestigious. Gino Gamberini directed the development of the furniture not as a group, but as individual pieces, which are unified in design by the 45-degree angles present in the supporting structures of the tables and desks, and at the sides of bookcases and credenzas.
Circle 109 on reader service card

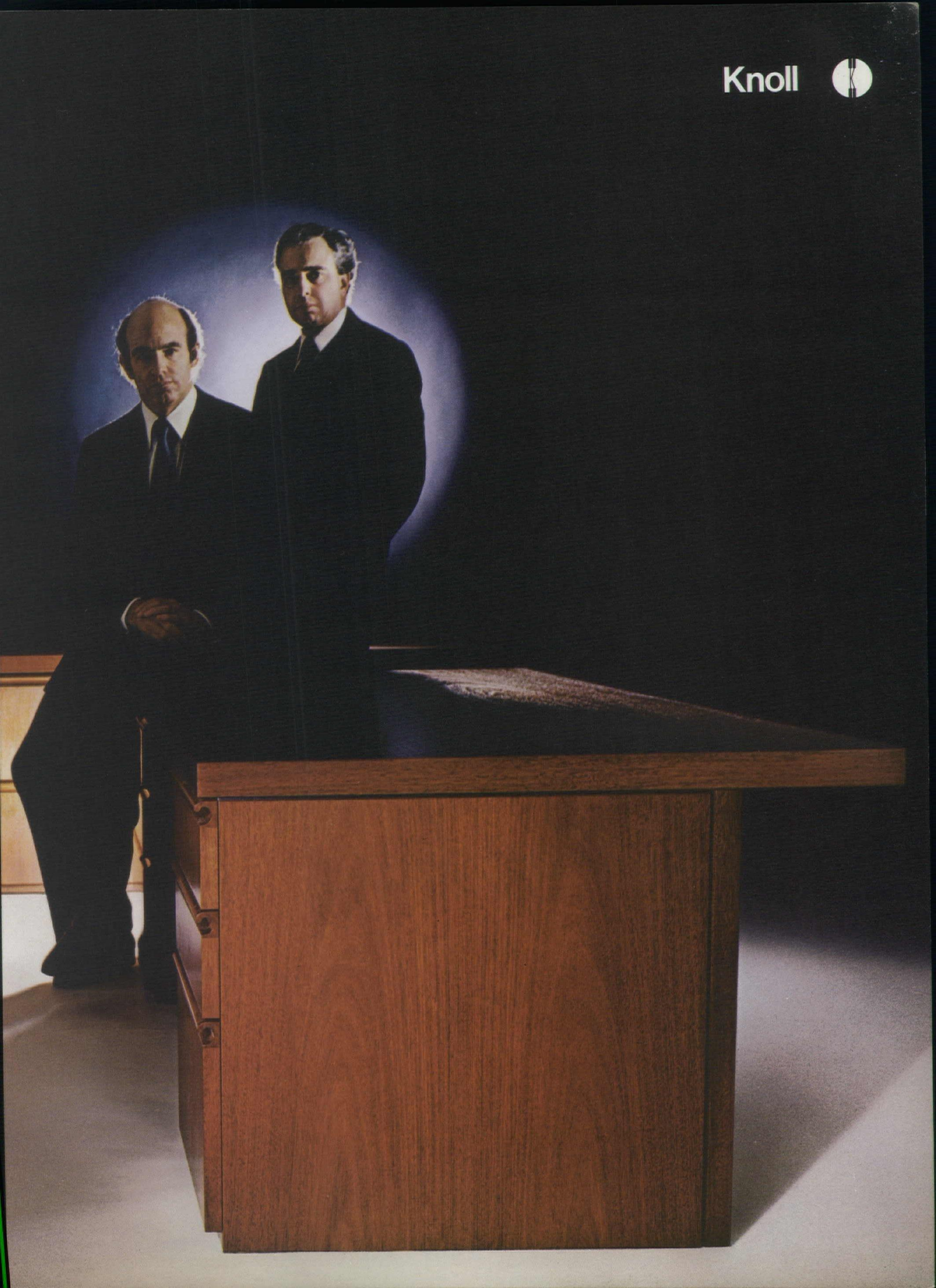


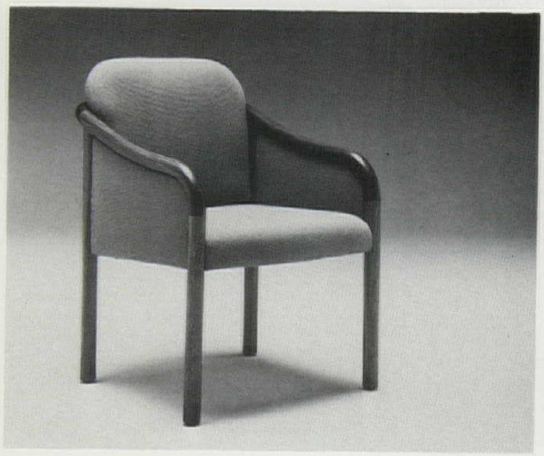
CI Designs

CI Designs employs a large in-house research and development staff, along with a close relationship with outside designers and architects. The company aims to maintain a balance between innovation and production, to create an environment for experimentation with new designs. During Designer's Saturday, CI will introduce the Magic Office #84 bentwood arm chair (shown above) designed by architect Warren Platner. The chair features rounded, bentwood arms and legs. It is available in either white oak, walnut, or stained finishes. The curved back and seat are upholstered, and the chair stacks to conserve space.
Circle 110 on reader service card

Corry Jamestown

Corry Jamestown, founded in 1920, is headquartered in Corry, Pa. Since 1972, the company has been a division of Hon Industries, another furniture producer. Corry Jamestown has expanded its original product line to include upholstered seating, open plan offices, wood desks, and storage units. New for Designer's Saturday will be the Radius³ (shown above) integrated desk and storage system. This piece allows for the choice of wood or metal components, or a combination. Corry Jamestown offers an eight-week delivery on all orders, supplemented by a four-week Quick-Ship program.
Circle 111 on reader service card
[Continued on page 22DS]


Knoll



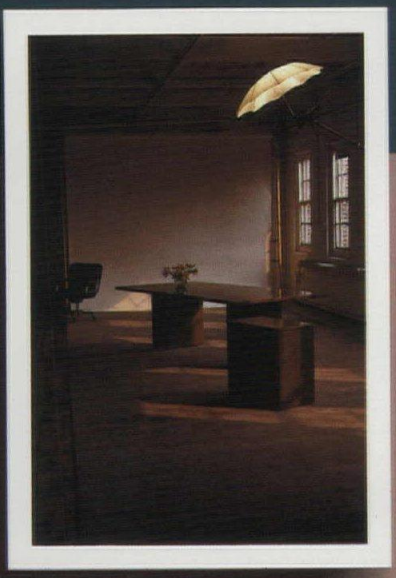
■ **Cumberland**
Cumberland Furniture Corporation, founded 40 years ago, manufactures conservative, contemporary furniture for the executive office. Leather, exotic veneers, marble, glass, bronze, and stainless steel are used extensively in Cumberland's line of seating, desks, credenzas, and tables. Featured for Designer's Saturday is this armchair with upholstered panels (shown above) or with open arms.
Circle 112 on reader service card

■ **Dux**
Dux was founded in the mid-1920s and produces its lines of furniture in four factories in Europe. In addition to contract, Dux makes lines of beds, upholstery, and casegoods. Dux is also an agent for Scandinavian Design, featuring the classics as well as the new designs. The Spider (shown above) is a new piece for Designer's Saturday designed by Kenneth Bergenblad. It employs the Dux upholstery technique of incorporating spiral springs on a steel frame. The series also includes easy chairs and side tables with black "carrara" glass tops.
Circle 114 on reader service card

■ **Dunbar**
Dunbar is making major changes this year relating to emphasis, direction, and scope of its total operations. In the field of new product development, Dunbar's major introduction this year is the S/4 series (shown above). Dunbar has also changed its distribution program with a redefined, dealer-oriented sales policy. A new communications program is being developed to include sales aids and specifier planning tools. In addition to the S/4 series, Dunbar is introducing the Bankers Edition, dePolo/Dunbar, and an extensive conference table line, plus individual, multiple, and sofa seating.
Circle 113 on reader service card
[Continued on page 26DS]

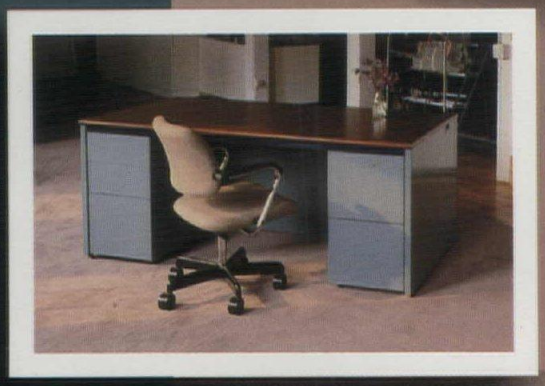
S U N A R

Exciting things will be happening in our New York showroom on Designer's Saturday October 16. We will introduce our new Cameron Group designed by Douglas C. Ball (the C is for Cameron)—a system of desk and credenza *shells* with top, base, and drawer choices combining wood and color.



Executive desk
cum conference table.

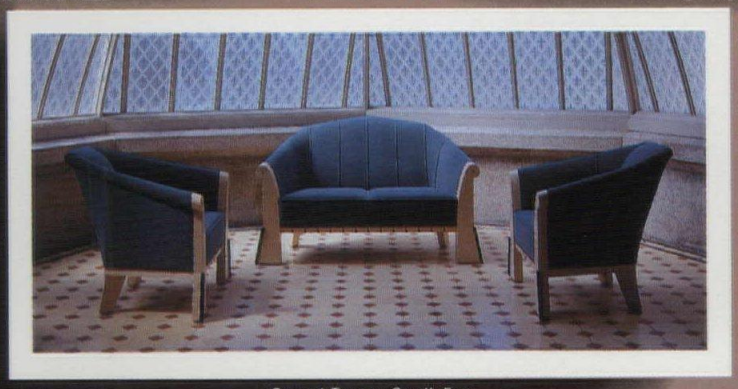
For the first time in New York, three casement prints designed by Michael Graves and the Graves Chair Collection. Get your copy of *Leading Edge 2*, our magazine about furniture and fabrics, architecture and design and—a momento of your visit—a Michael Graves' poster.



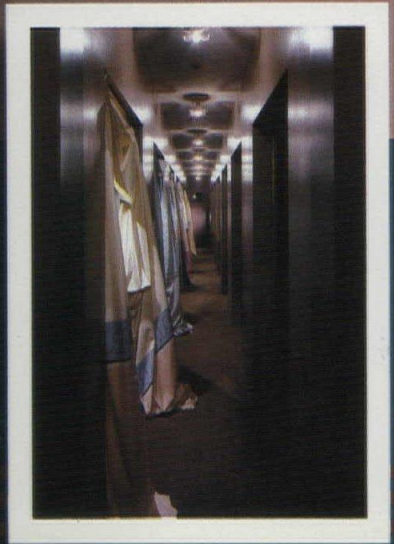
Cameron details, finishes, and colors designed to fit with Race.

Innovative systems products with a strong design content.

Circle No. 442



Graves' *Tracery, Scroll, Fret*
on chintz or voile
and his lounge seating.



18 Marshall Street, Norwalk CT 06854
One Sunshine Avenue, Waterloo, Ontario N2J 4K5

Design: Bonnell Design Associates
Photography: Bill Kontzias, Yuichi Idaka

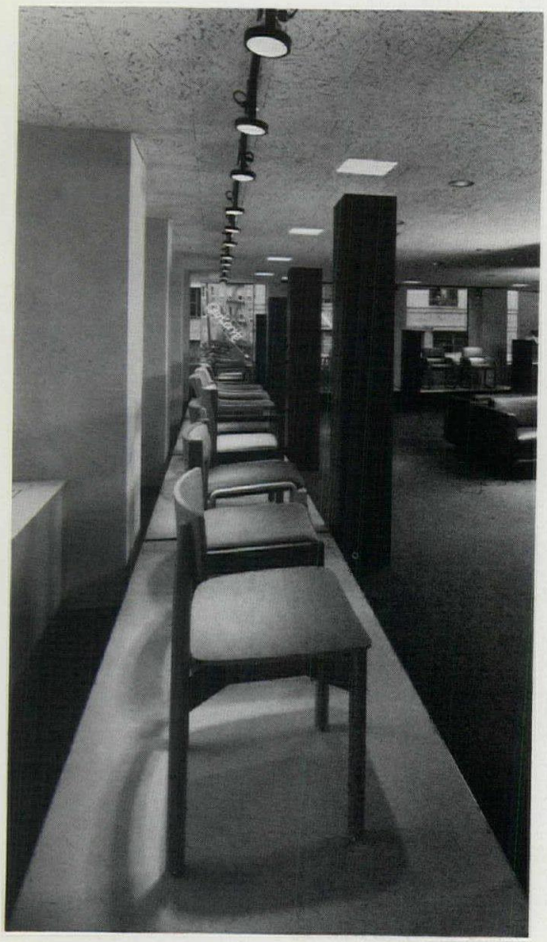
Petri System

Circle **No. 375** on Reader Service Card

© iii International Incorporated 1982

GF

1982 marks GF Business Equipment's 80th year in the office furniture industry. Over the years GF has introduced many furniture lines, highlighted by the 40/4 chair designed by David Rowland, the Davis Allen Collection of executive office furnishings, and the Quantum System of lateral filing. For 1982, GF introduces the GF/Giroflex Collection, three office seating lines that feature ergonomic design, split-height work surfaces, a keyboard drawer, and other Open Plan System expansions aimed at the new electronic office. During Designer's Saturday, the Quorum Lounge Seating Series (shown right), designed by Ray Wilkes, will be presented. Quorum features modular design and tubular chrome legs with molded foam cushions.
Circle 115 on reader service card



Gunlocke

Gunlocke will be showing its GPS wood panel system for the automated office during Designer's Saturday. The company plans to announce a quick-ship program for selected configurations of the GPS panel system, a rapid response service scheduled to be available this fall, in addition to its present quick-ship program for seating and five-day shipping on casegoods. Gunlocke has showrooms in Chicago, Dallas, Los Angeles, and New York (shown left), all designed by Stanley Felderman, Ltd.
Circle 116 on reader service card

Harter

Harter's introduction during Designer's Saturday will be the Harter/Stoll collection of seating (shown above) for VDT workers. This chair features gas lifts so the worker can adjust seat height at the touch of a lever, and hinged seat and back so the chair moves with the worker. Harter will also introduce Powerwall III, an open plan system that allows freedom of electrical outlet movement with snap-in/snap-out receptacles.
Circle 117 on reader service card
[Continued on page 30DS]

SOFT HARMONY RADIUS[3]

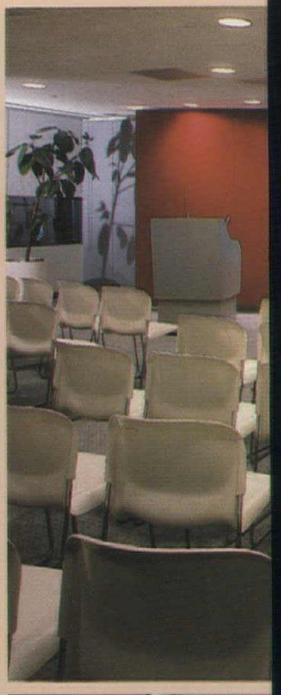
RADIUS[3].
Rounded steel. Rounded wood.
In combination.

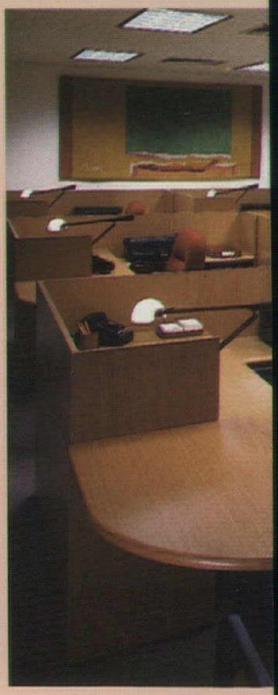
Corry Jamestown
DIVISION, HON INDUSTRIES

Call toll free, 800-458-0593.
In Pennsylvania, 800-352-0095.

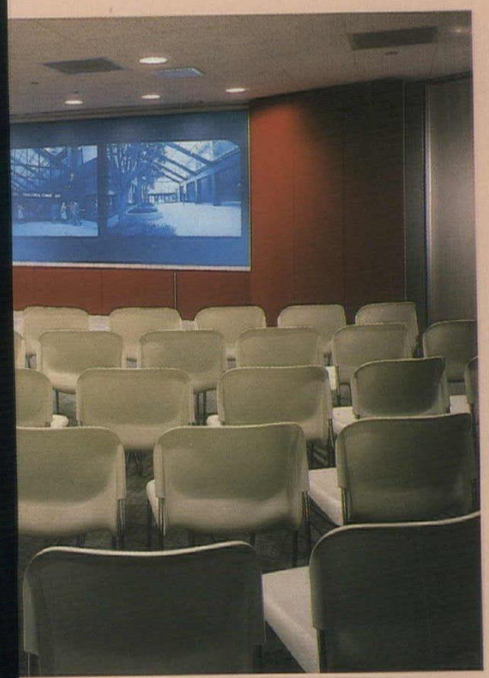
Circle No. 339 on Reader Service Card

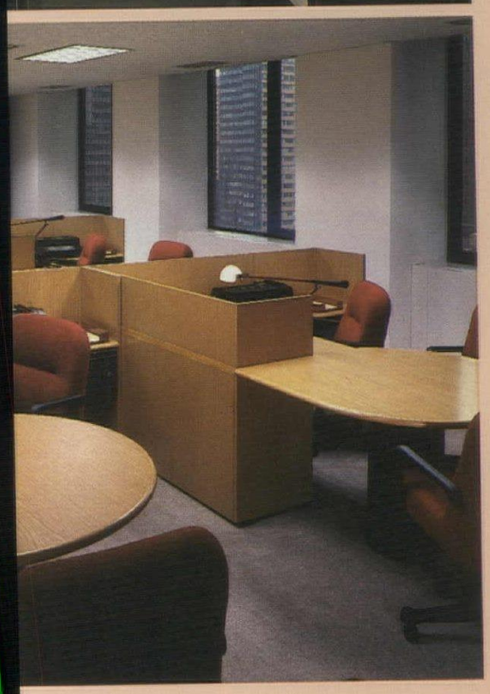
National Trade Member Firm I.B.D.
Industry Foundation, A.S.I.D.





WE STARTED IN THE EXECUTIVE SUITE, AND WORKED OUR WAY DOWN TO THE MAILROOM.





☐ Chief executives are familiar with our name because so many interior designers and architects specify Atelier International for executive suites. Executives have learned to expect our kind of craftsmanship throughout their companies. We've earned our reputation in the contract industry by starting at the top, and working our way down.

☐ Now we have an entire organization that can work for entire organizations. Whether your projects are for restaurants, stores, schools, big or small business, our designs are no longer limited to the executive suite or the executive budget. And we deliver as fast as our competition.

☐ We're equipped to handle any assignment you have, with the same kind of quality we give the chairman of the board. Why limit us to big executive jobs? We can work a lot harder than that.

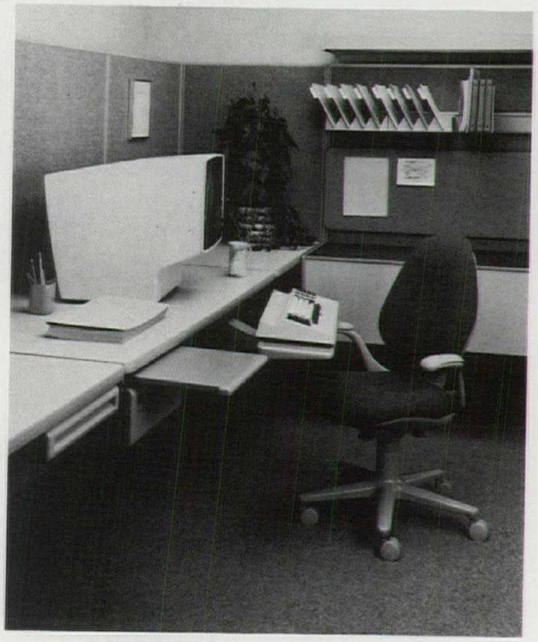
☐ Atelier International Ltd., 595 Madison Ave., New York, New York, 10022. Phone (212) 644-0400. Showrooms: Chicago, Dallas, Los Angeles, Seattle, and Selected Dealers Nationally, Member ASID and IBD.

WORKS OF ART THAT WORK™

ai

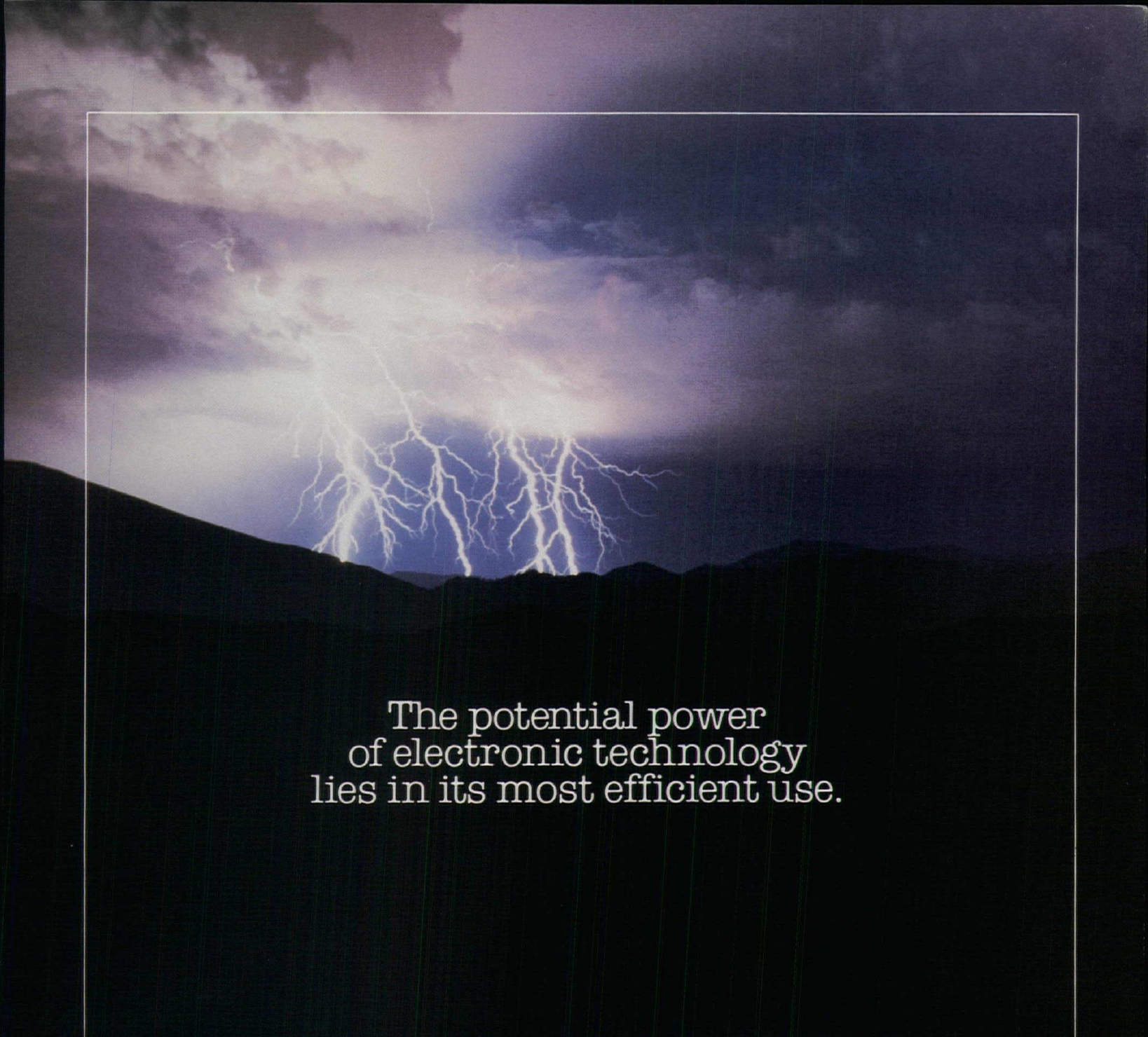
Circle **No. 317** on Reader Service Card

■ **Hauserman**
The E.F. Hauserman Company is a single-source designer and manufacturer of movable walls and panel systems, designed to accommodate organizational changes in the office. Standard finishes include baked-on polyester enamel, or wood veneer and fabric-wrapped panels. The Privacy Panel System (shown above) provides different levels of privacy with four heights including a full-height panel. All panels are available in a choice of finishes and fabrics in new pastel colors and basketweave textures. Work surfaces, vertical storage, shelving, freestanding filing and CAS seating complement the system.
Circle 118 on reader service card



■ **Haworth**
Haworth manufactures open office interior systems including panels, componentry, and support systems. A new feature has been added to the company's UniTek Electronic Support work surfaces for Designer's Saturday. A new adjustable keyboard pad (shown above) can be fitted to all UniGroup and most UniTek work surfaces. Also shown is the new Haworth work surface extender, which mounts beneath work surfaces and atop modular drawer units. Haworth has an expanded network of sales and service organizations in the U.S. and Canada.
Circle 119 on reader service card

■ **Helikon**
Helikon Furniture Company is a 23-year-old firm founded by Fred Seeman, who is also the founder of Designer's Saturday. Designed by Bob Becker, the Helikon Collection includes desks, storage units, tables and the Delphi seating collection (shown above). Every piece of furniture is made to order, and the company has extensive facilities for special orders or custom designs to suit specific requirements.
Circle 120 on reader service card
[Continued on page 34DS]



The potential power of electronic technology lies in its most efficient use.

You are in a unique position to help your clients make more efficient use of their electronic information processing equipment. All-Steel can now help with a wide variety of new systems components which increase productivity by providing a more comfortable interface between the terminal and the operator.

Coupled with our greatly expanded lines of other systems furniture, you now have an opportunity to create a plan which satisfies both your best design instincts and your client's specific needs.

Look into the benefits of All-Steel from your client's point of view. See your dealer, write All-Steel Inc., Aurora, IL 60507, or call toll-free 800/323-0112. (In Illinois, 800/942-6015.)

ALL·STEEL
For all the right reasons.

A COMPLETE LINE OF QUALITY SYSTEMS OFFICE FURNITURE AND ACCESSORIES.

Circle No. 305 on Reader Service Card

arconas

Manufacturing facility

580 Orwell Street
Mississauga, Ontario
Canada, L5A 3V7
(416) 272-0727

ARCONAS

Showroom centers

150 East 58th Street
New York, (212) 753-4960

903 Merchandise Mart
Chicago, (312) 664-1106

200 Adelaide Street West
Toronto, (416) 977-8963

Place Bonaventure
Montreal, (514) 861-2819

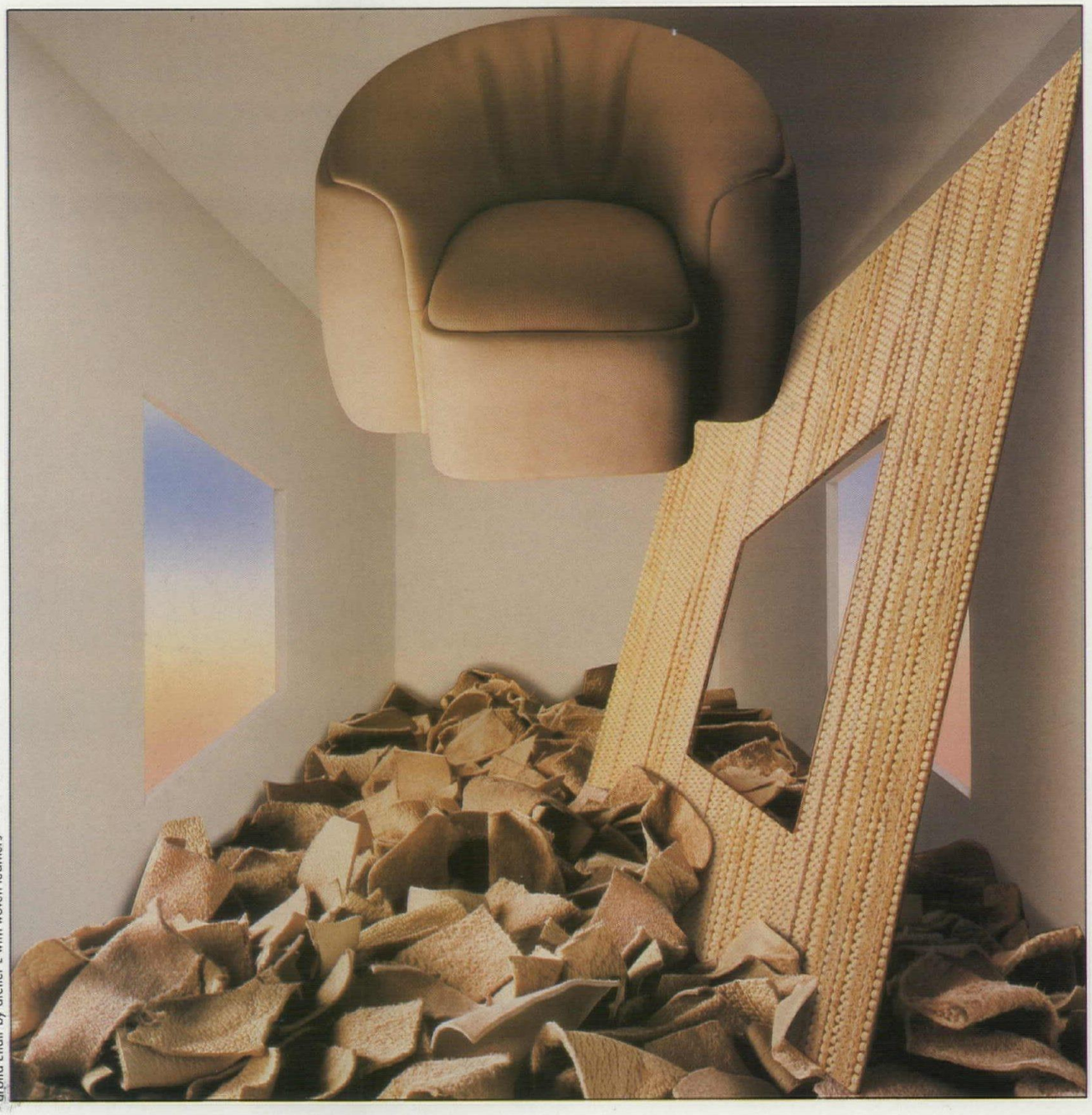
Arconas Corporation has been manufacturing quality seating for over ten years. In addition to our own designs, our engineering staff can create new molds for custom installations.

Our products have exceptional comfort and durability, with steel frames molded inside a highly resilient, cold-cured urethane foam.

Attractive fluted upholstery is an optional feature of the Aurora conference and dining chairs designed by Andre Vandenbeuck.

Circle **No. 315** on Reader Service Card

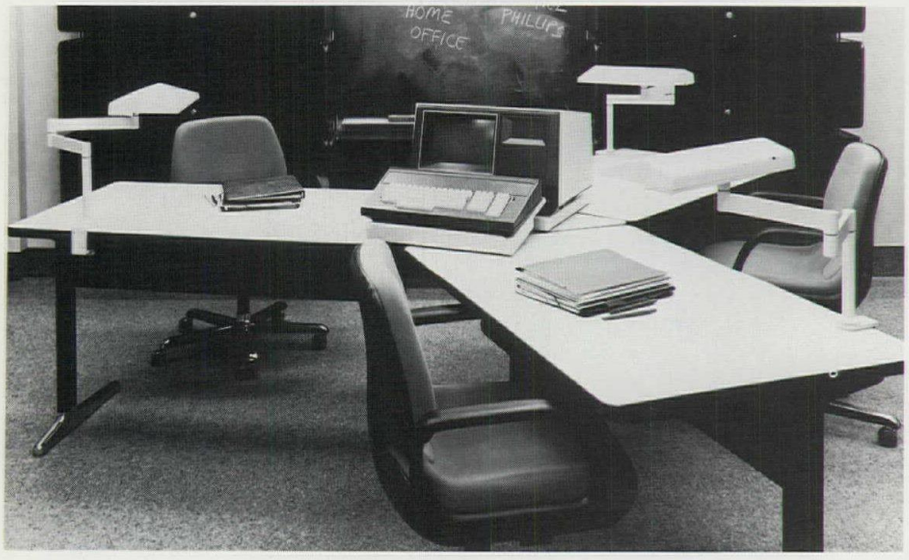
art for life's sake™



argilla chair by atelier L with woven leathers

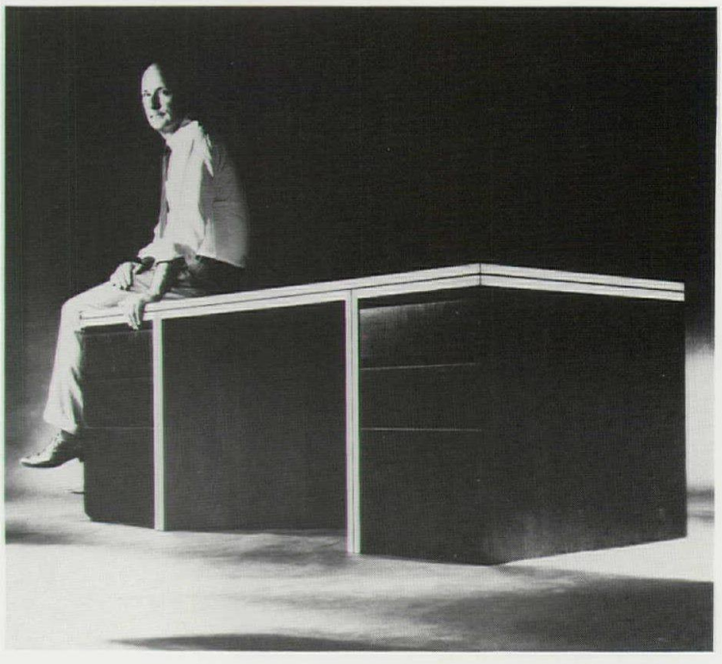
JACK LENOR LARSEN

fabric furniture carpet offices: 41 east 11th street, dept c, ny



Herman Miller
Herman Miller, Inc. provides furniture and systems for the office, health care, light manufacturing, laboratory, and other environments. It achieves this through its Action Office System® (with the Cluster Work Surface, shown left) its Action environment for health care facilities, Action Factory for light manufacturing, and the newly introduced Action Lab for clinical and industrial laboratories. Herman Miller's new CORE division is developing and marketing several computer software systems to assist the architect and designer. The company has taken a step beyond the limits of furniture design and into interior architecture by its recent acquisition of Vaughn Walls.
Circle 121 on reader service card

Howe
Founded in 1928, Howe Furniture Corp. began as a manufacturer of folding banquet tables for the hotel market. After World War II (during which time Howe made folding mess tables for submarine use), the company entered the fast-growing education market with special convertible furniture for use in school multipurpose rooms. Howe has used this expertise in its new introduction, the Howe table group (shown above) designed by Norman Cherner.
Circle 122 on reader service card



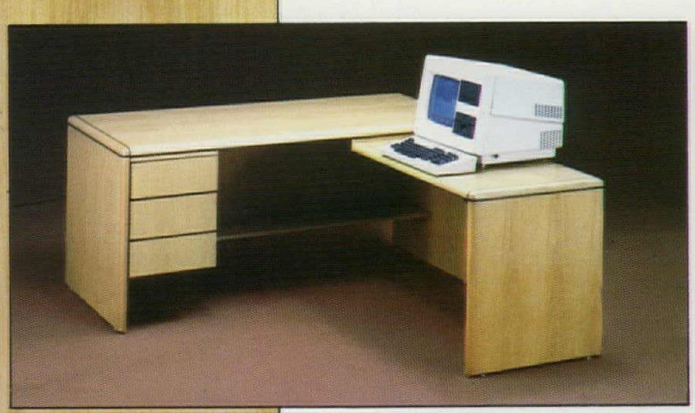
ICF, Inc.
For 20 years, ICF has made available to the American designer architect-designed furniture from around the world. Now ICF is expanding to include the designs of more American architects. The Walker Group's Pinstripe Desk (shown above with Ken Walker) designed and manufactured in America, is a major new addition. ICF is also currently completing a collection that will offer a total group of furniture that will fill all functions, from cooking in an ICF kitchen to working at an ICF desk to sleeping in an ICF bed.
Circle 123 on reader service card
[Continued on page 38DS]

SERIES 1600
ALMA

CEO to CRT, Alma knows what works.

Efficient enough for the general office area. Handsome enough for the executive suite. That's the beauty of the Alma Series 1600...and that's why it works.

To see the complete series of desks, credenzas, conference and accessory tables in a choice of four finishes, visit our showrooms or contact us at the address listed below.



alma

Alma Desk Company,
Box 2250,
High Point, N.C. 27261

Showrooms:
919 Third Ave., New York; 1140 Merchandise Mart Plaza, Chicago; Southern Furniture Market Center, High Point; Suite 200, Six Piedmont Center, Atlanta; 633 World Trade Center, Dallas; Also in Houston, Kansas City, Seattle, Denver, San Francisco & Los Angeles.

©1982 Alma Desk Company

steelcase

Introducing Arrondi.™

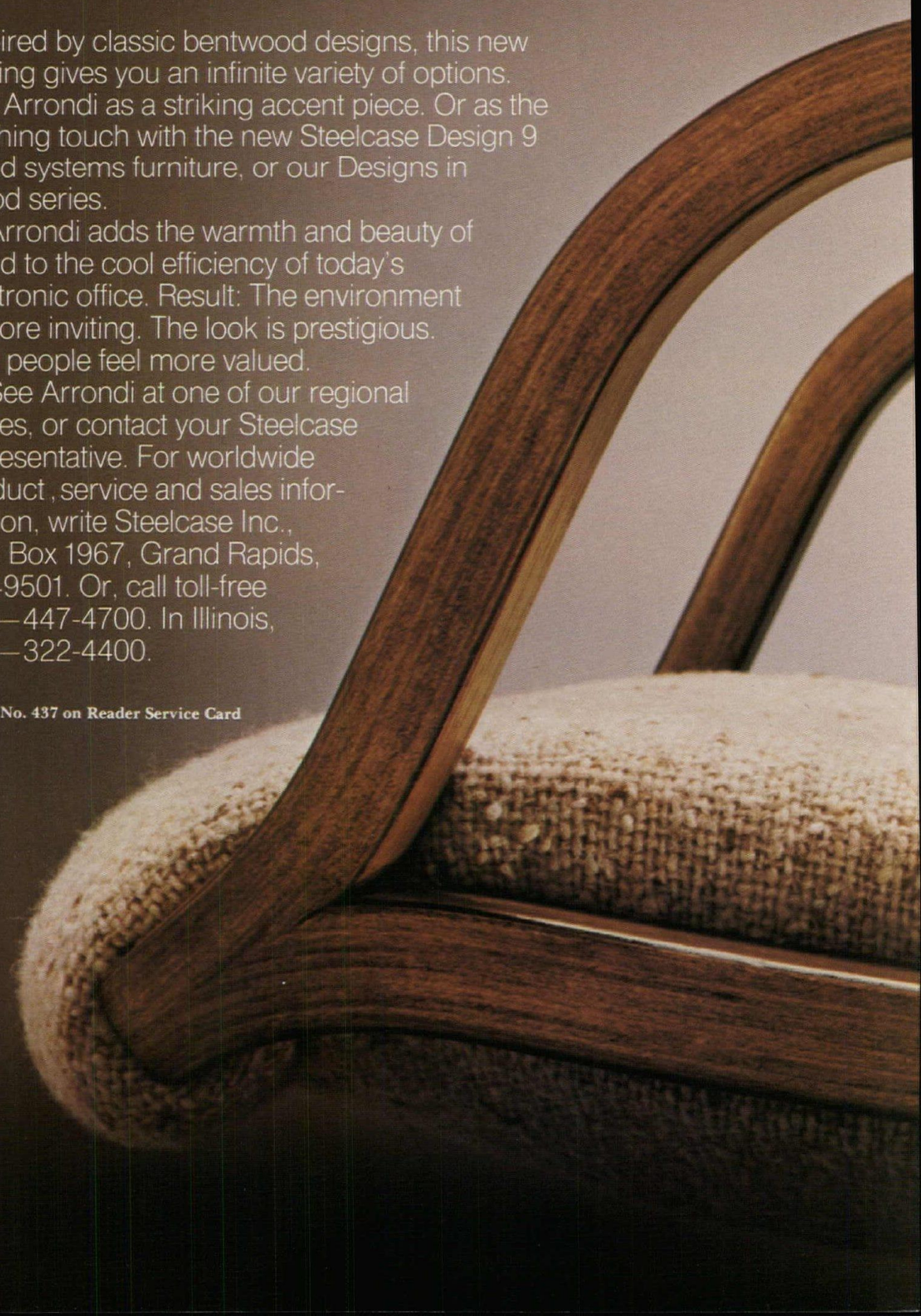
Clean, flowing lines wrapped in the warmth of wood.

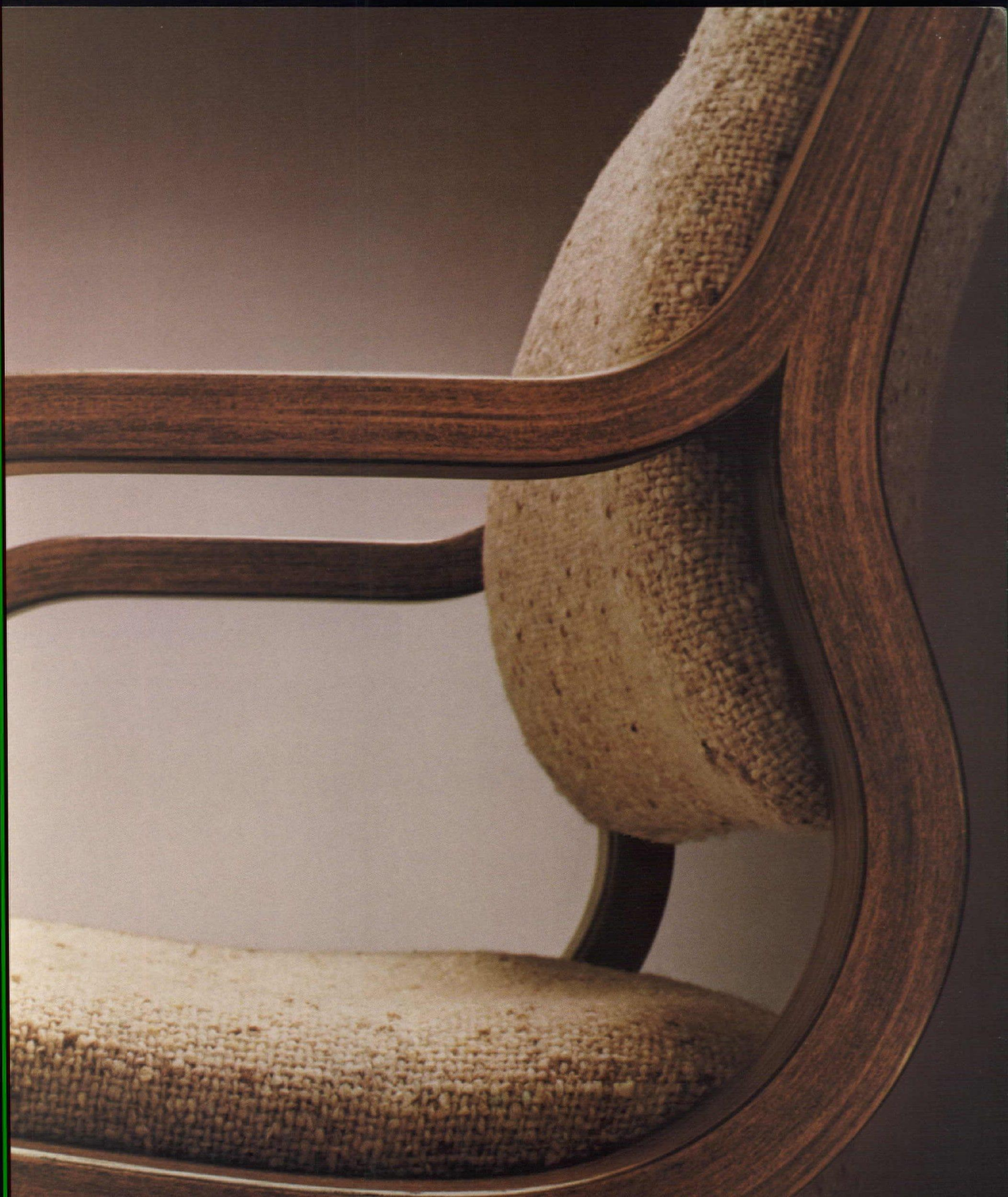
Inspired by classic bentwood designs, this new seating gives you an infinite variety of options. Use Arrondi as a striking accent piece. Or as the finishing touch with the new Steelcase Design 9 wood systems furniture, or our Designs in Wood series.

Arrondi adds the warmth and beauty of wood to the cool efficiency of today's electronic office. Result: The environment is more inviting. The look is prestigious. And people feel more valued.

See Arrondi at one of our regional offices, or contact your Steelcase representative. For worldwide product, service and sales information, write Steelcase Inc., P.O. Box 1967, Grand Rapids, MI 49501. Or, call toll-free 800—447-4700. In Illinois, 800—322-4400.

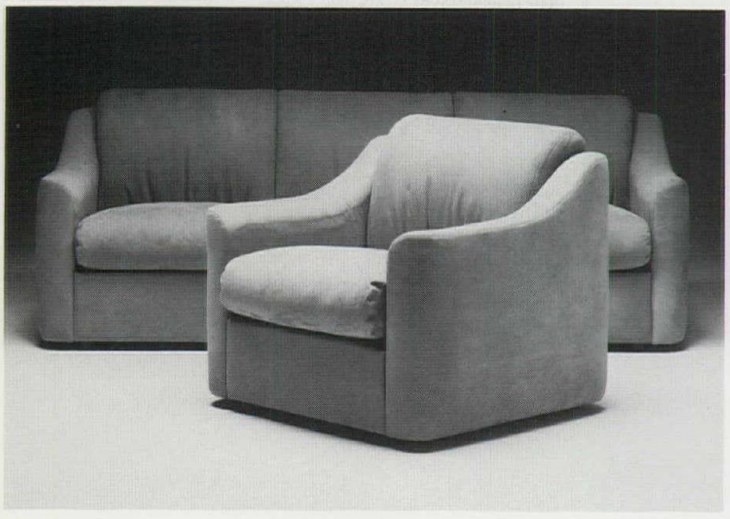
Circle No. 437 on Reader Service Card





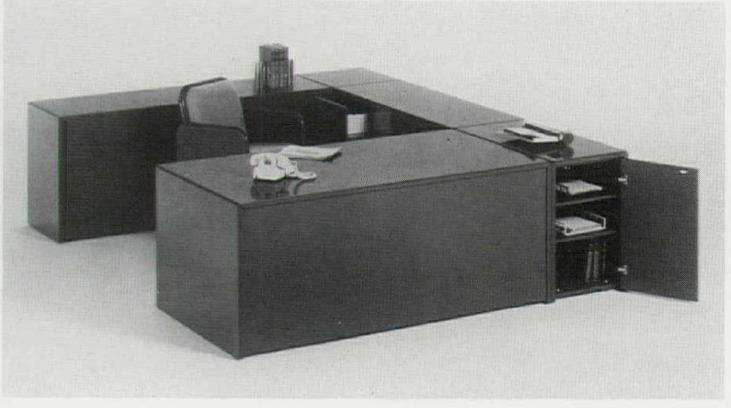
DESIGNER'S SATURDAY

SHOWROOM HIGHLIGHTS



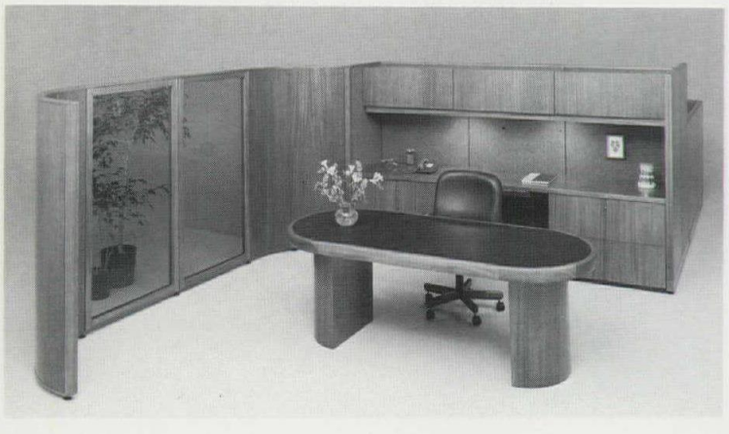
■ iil

The iil product range includes a comprehensive presentation of chairs and lounge seating, in addition to two casegoods series that comprise almost 200 matched components, tables, and two open plan systems. Product development during recent years has focused on furnishing for open plan and modified open plan installations. Recent installations include Shamrock Corporation in Dallas, Tx, Texas Commerce Bank in Houston, and the Bank of America in New York. New for Designer's Saturday, the Farfalla lounge seating (shown above).
Circle 124 on reader service card



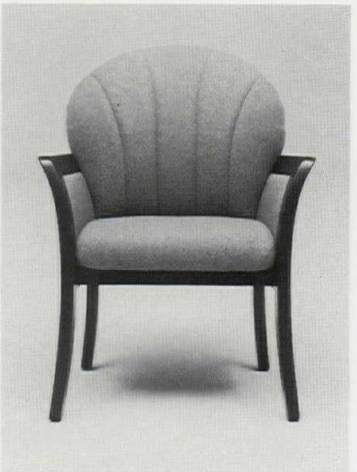
■ Intrex

Intrex, Inc., and its affiliated companies, Habitat, Inc., and Architectural Supplements, Inc., have offered architects and specifiers designs for 25 years. As subsidiaries of Habitat International, Ltd., the three sister companies produce a full line of contract furniture that includes desks, file cabinets, conference tables, wardrobe and lighting products. Intrex Inc.'s furniture items are available in a selection of woods and glossy lacquers that include factory- and custom-produced colors. Accessories such as planters, smokers, and waste receptacles are also available in these colors. The Executive L is a new addition to the Katonah desk line (shown above).
Circle 125 on reader service card



■ Kimball/Artec

Kimball Office Furniture, founded in 1970, is a division of Kimball International, founded in 1950. Kimball's new introductions, part of a new marketing direction for the company, include the new 7500 Series, walnut casegoods; the Stellans Collections (shown right); walnut seating reminiscent of Art Deco; and the Radiante Collection. Artec, also a division of Kimball International, produces lines of executive wood furniture. These include the MFS system (shown left), in mahogany with a radiused, solid mahogany top



The Platner Arm Chair by C I Designs

An Investment in Quality

Designed by architect Warren Platner, the 84 Arm Chair comes in carved white oak, walnut and maple with colored stains. Ideal for elegant conference, dining and occasional use. The chair also stacks when required to conserve space. Call your C I representative and try one.

Atlanta: M. Weiss 404/636-8699 • Boston: Montage 617/266-7422 • Charlotte: K. Barnette 704/525-4117 • Coral Gables: F. Donnelly 305/446-7537 • Dallas: W. Hammon 214/745-1371
Denver: R. McCormack 303/629-9770 • Detroit: G. Bird 313/474-3469 • Houston: W. Hammon 713/965-0328 • Los Angeles: Madsen/Wolfe 213/273-5891 • New York: G.S. Assoc. 212/371-6131
Philadelphia: J. Ingram 215/353-5046 • Phoenix: Johnson/Gould 602/954-9435 • St. Paul: Patterson Rep. 612/439-0522 • Seattle: D.A.P. 206/329-0432 • Washington: The Team 202/965-7575

C I Designs
Factory and Home Office: 574 Boston Ave., Medford, MA 02155. 617/391-7800
New York Showroom: 136 East 57th St. 212/750-9602
Chicago Showroom: 880 The Merchandise Mart. 312/644-4400

Circle **No. 333** on Reader Service Card

the Walls

An ancient technology of weaving space–
originally for defense and security enclosure.
The walls of the Future may exhibit exploded corners,
reflections to infinity and gentle intimations of Outer Space.
The walls of the Present realize interior spaces on Earth.
They are the boundaries that define the spaces and
the critical distances that People require to live and work.

Grand arenas as well as close familiar spaces
encompass that diversity of human needs
and the variety of personal ideals for interior spaces.
These critical distances compose the delicate balance of social,
environmental and technological evolution.

Our walls and panel systems provide that diversity of form.
We recognize the need for open offices
but also know that other degrees of privacy are required.

Hauserman represents a seventy-year evolution
of products and services
responding to human needs, expressing enduring values
and supporting technological innovation.
The enclosed fortifications of the Past
are the open explorations of the Future.

Spaces for People through Technology

The E.F. Hauserman Company
5711 Grant Avenue, Cleveland, Ohio 44105
800 321-8698

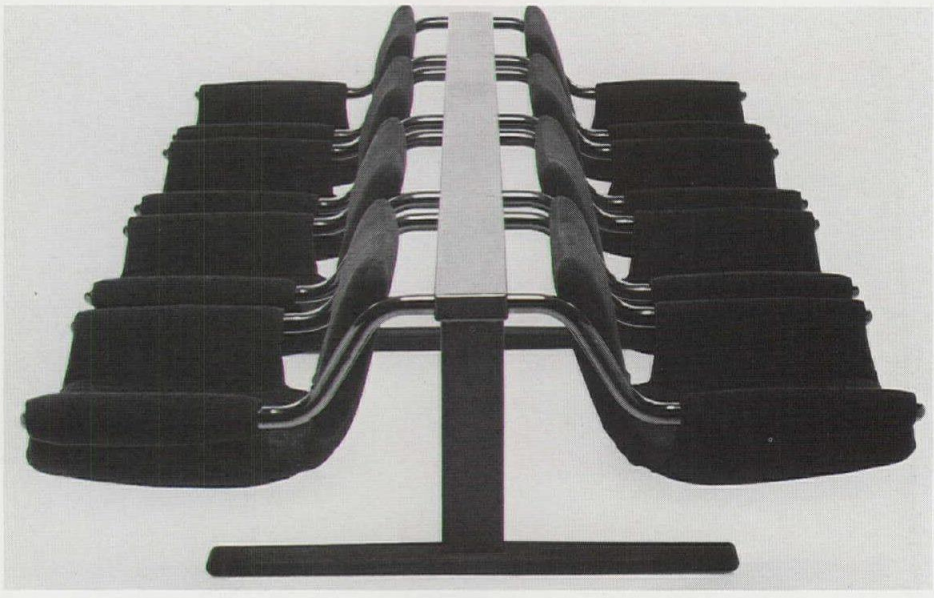
Circle No. 366 on Reader Service Card

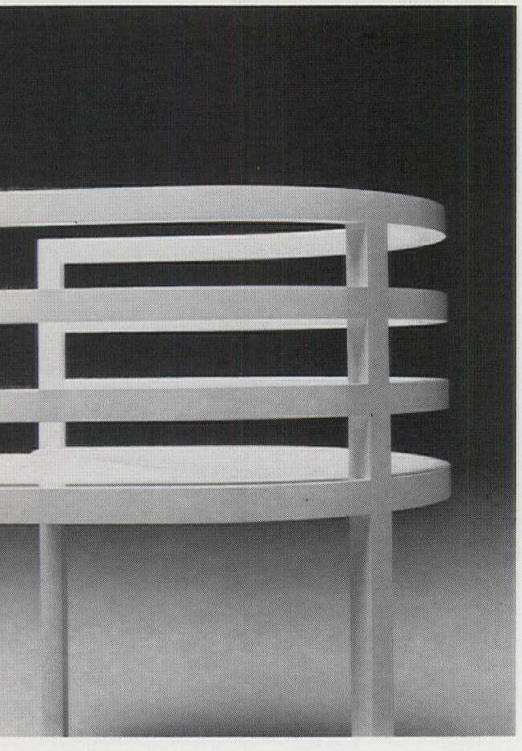
HAUSERMAN

Kinetics

is is the first year as a Designer's Saturday member Canadian-based Kinetics Furniture. This fall, company will move to a new manufacturing ility and corporate offices that will triple current oduction capacity. At Designer's Saturday, Kitics will introduce new desk/work stations to meet requirements of the electronic office. They were igned by Paolo Favaretto of Pedova, Italy, in coloration with Jim Hayward, Kinetics' director of ign. In addition, the company will introduce a w line of jetport seating (shown right). Later in tober, Kinetics will also participate in Canexus, annual Canadian exhibition that it helped to ginate.

rcle 127 on reader service card

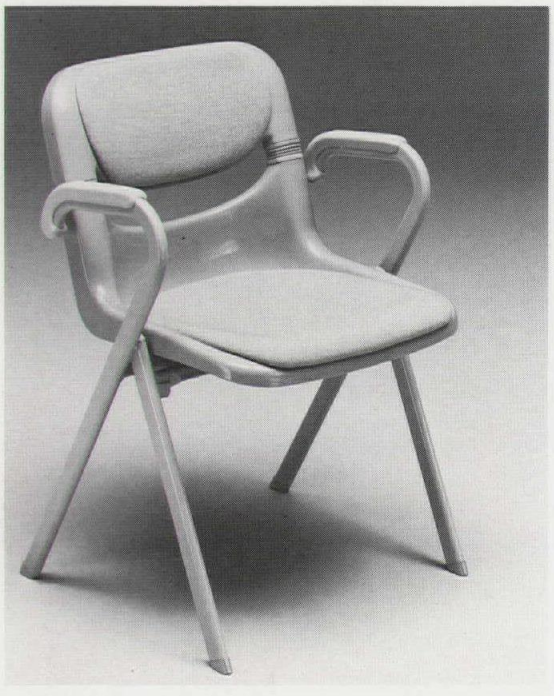




Knoll

Knoll International has been involved in contract and residential furniture design and textiles since its inception in 1938. The Chair (shown left) will be on display at Designer's Saturday. Designed by Richard Meier, the Chair has both residential and contract applications. In addition to producing the first wood office system for the American market (Stephens), as well as a fabric office system (Zapf), Knoll has continued to expand into new markets and includes among its product lines contract furniture, residential/fine furniture, textiles, wallcarpeting, and most recently, floorcarpeting and carpet tiles. Knoll is associated with architects and designers such as Charles Gwathmey, Robert Siegel, Richard Meier, Robert Venturi, and Joe D'Urso.

Circle 128 on reader service card



Krueger

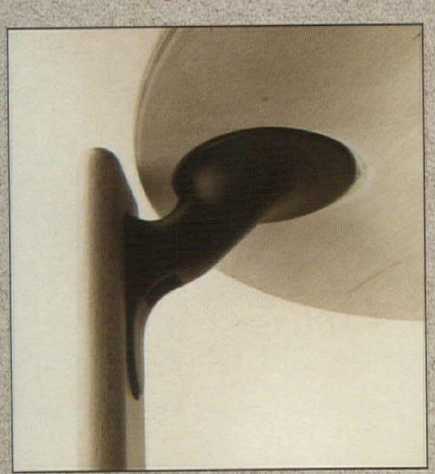
Despite the expected downturn in new office construction, Krueger expects to maintain its five-year-old growth record with business coming from office renovations and a new market for ergonomic seating. In addition to its present seating lines such as Vertebra, Matrix, and the newly introduced Dorsal (shown above), Krueger expects new products to account for almost 30 percent of contract sales by 1987.

Circle 129 on reader service card

[Continued on page 46DS]

WORKS OF ART. THAT WORK.

"Bruno." Available in a broad range of models. Detail: Bruno's patented joining principle. Designer: Bruno Rey

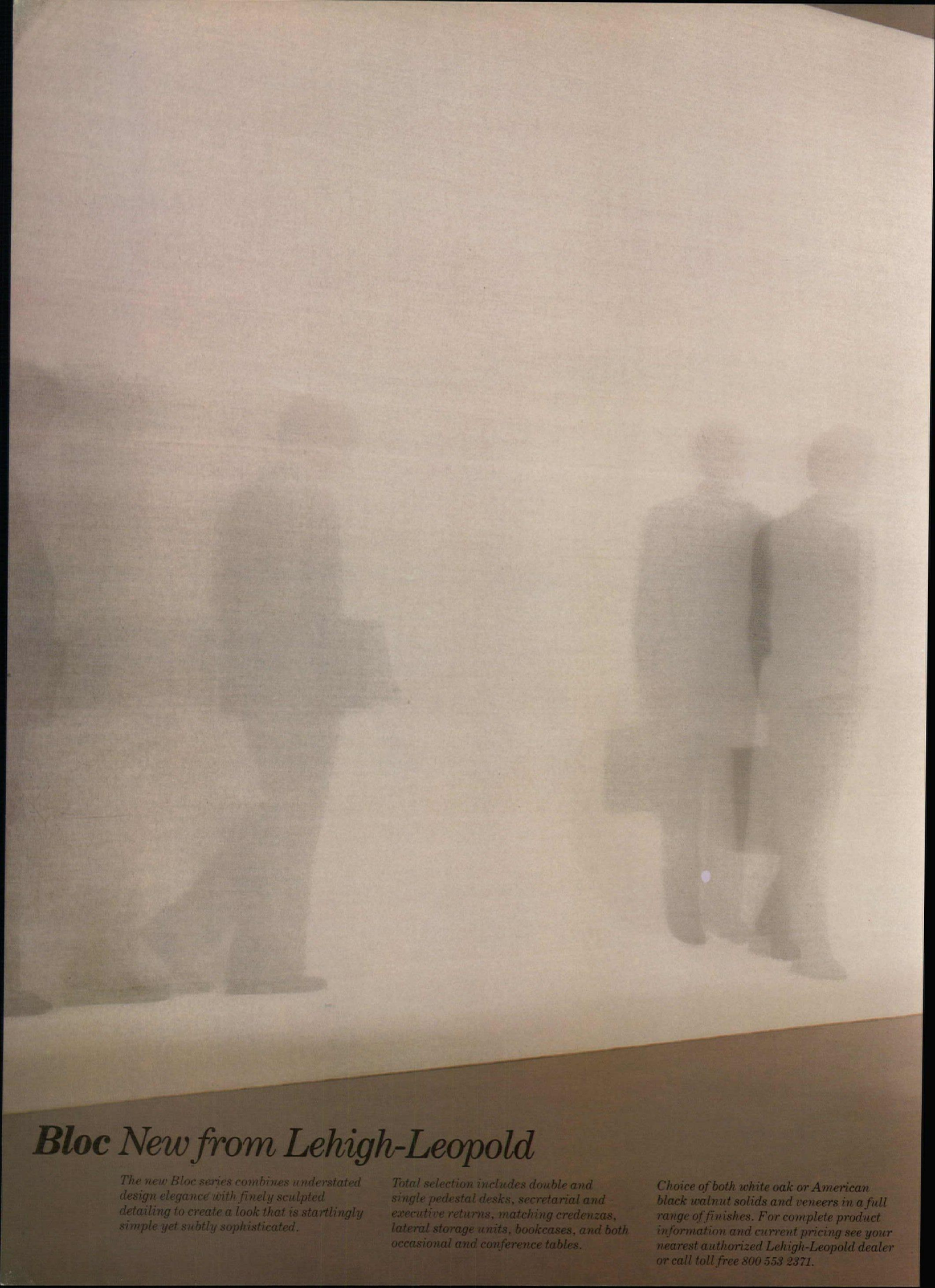


Stendig

A Division of Stendig International, Inc.

For more information on Stendig Seating, contact:
Stendig International, Inc., 410 East 62 Street, New York, NY 10021, 212 838-6050.
SHOWROOMS: CHICAGO, DALLAS, LOS ANGELES, MIAMI, NEW YORK

Circle **No. 438** on Reader Service Card



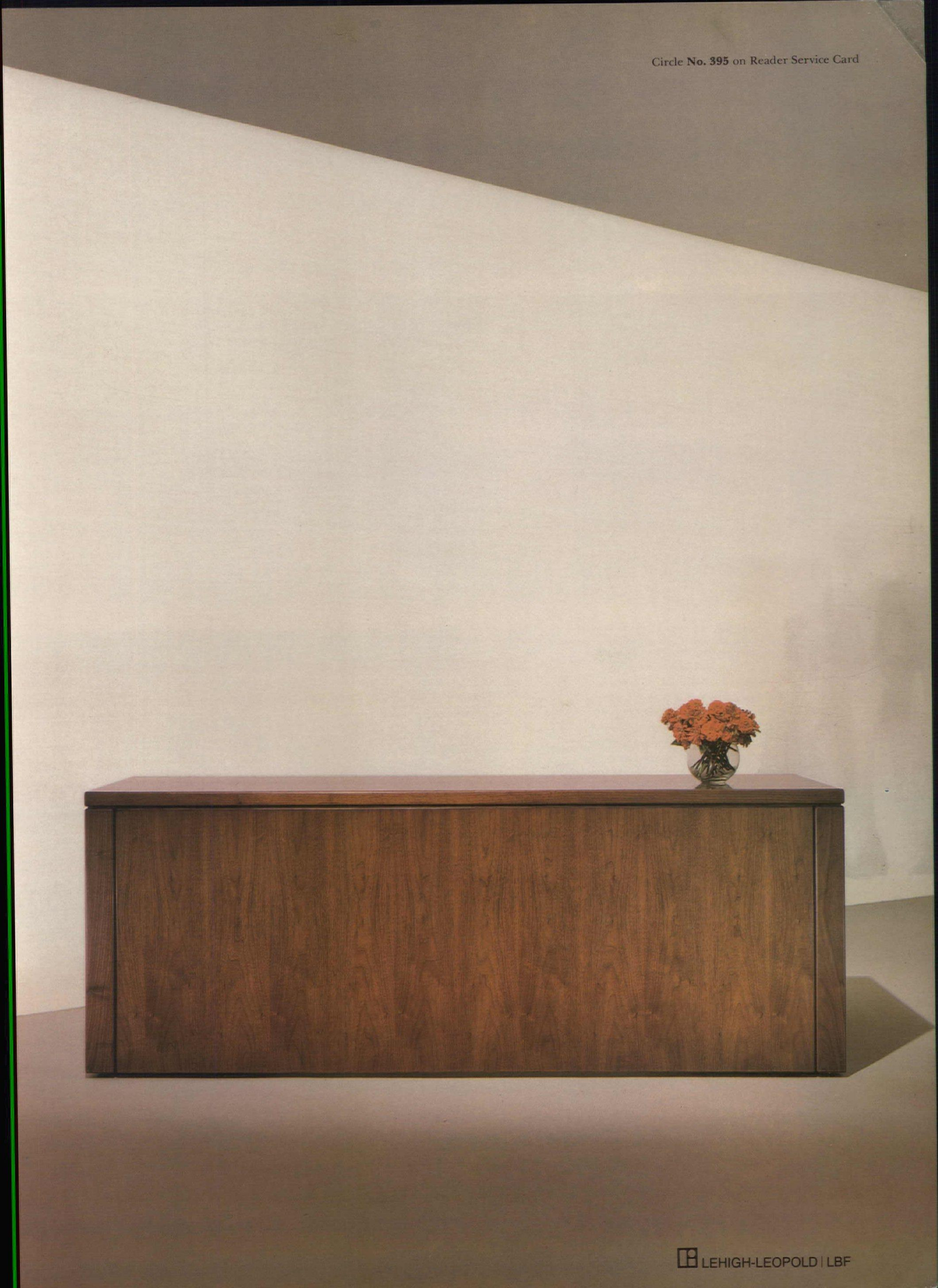
Bloc *New from Lehigh-Leopold*

The new Bloc series combines understated design elegance with finely sculpted detailing to create a look that is startlingly simple yet subtly sophisticated.

Total selection includes double and single pedestal desks, secretarial and executive returns, matching credenzas, lateral storage units, bookcases, and both occasional and conference tables.

Choice of both white oak or American black walnut solids and veneers in a full range of finishes. For complete product information and current pricing see your nearest authorized Lehigh-Leopold dealer or call toll free 800 553 2371.

Circle **No. 395** on Reader Service Card



LEHIGH-LEOPOLD | LBF

DESIGNER'S SATURDAY

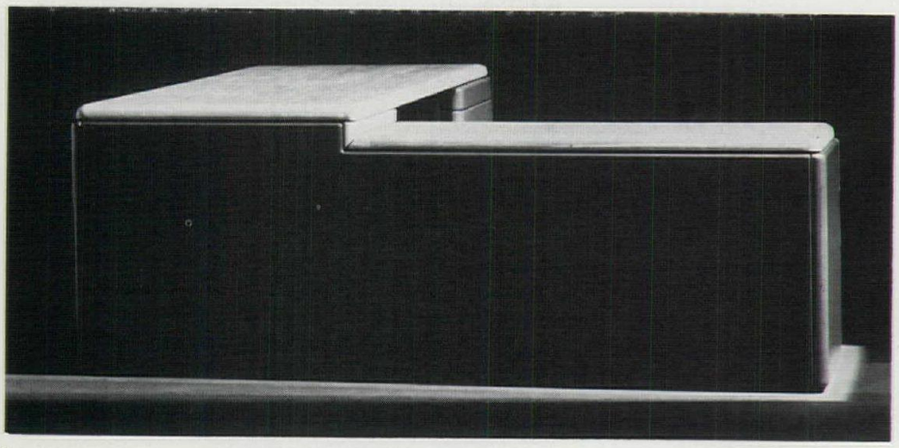
SHOWROOM HIGHLIGHTS

Jack Lenor Larsen

The guiding force behind Jack Lenor Larsen's furniture division has been Swiss-born Guido Baumgartner. Baumgartner joined Larsen in 1979, bringing to the new division 32 years of experience in many areas of consumer and contract furniture. This year two new lines will be introduced to the furniture division, the El International Collection and the Dettinger Collection. As part of the El International Collection, the Arolla lounge series (shown left) features a massive chair and sofas in a range of leathers, with coordinating tables.
Circle 130 on reader service card

Lehigh-Leopold

Lehigh-Leopold began as a small family business over 100 years ago in Burlington, Ia. Today, together with Litton Business Furniture and Cole, it is a division of Litton Industries and manufactures wood desks, office systems, and seating in a 500,000-sq-ft plant near its original location. New for Designer's Saturday is Bloc, Lehigh-Leopold's new executive desk, part of a system that includes a credenza and table desk, all in mahogany. Designs by Warren Platner are also featured, such as the Federal top executive collection and the Sculptures-in-wood line. A comprehensive new product development program will be steered by Litton in-house designers Max Pearson, Tom Biscoe, and Ernie Greer. Shown right is Lehigh-Leopold's New York showroom.
Circle 131 on reader service card



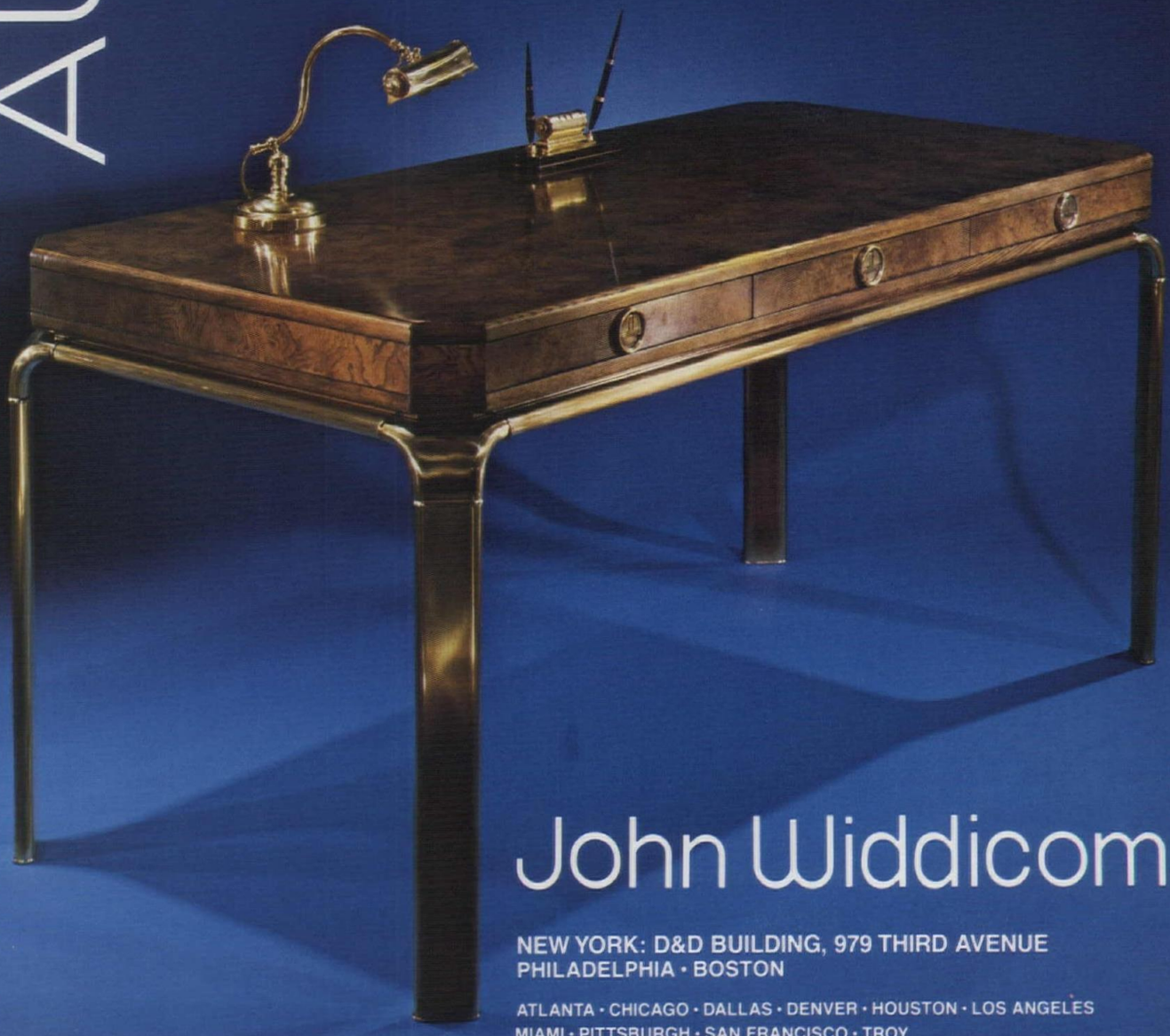
Metropolitan

Metropolitan Furniture Corporation, based in San Francisco, has been in business since 1905. In addition to its residential line, Metro has a contract line designed by Jay Heumann, Brian Kane, and Charles Pfister, and a Metro Color System designed by Andrew Belschner. The contract line was expanded this year to include Brian Kane's new Kane Desk Group (shown left), a complete collection of desks, cabinets, desks with returns, and table desks. Metro opened a New York showroom in May of this year and has added a new European licensee based in Copenhagen, Denmark.
Circle 132 on reader service card
[Continued on page 48DS]

AURORA

A gracious 64″ or 72″ desk of solid brass surmounted by olive ash burl cabinetry. Pedestal style, if preferred, in your choice of wood or lacquer finish.

One of a number of exceptional new pieces, The Aurora Collection, designed for the most discerning executive taste.



John Widdicomb

NEW YORK: D&D BUILDING, 979 THIRD AVENUE
PHILADELPHIA • BOSTON

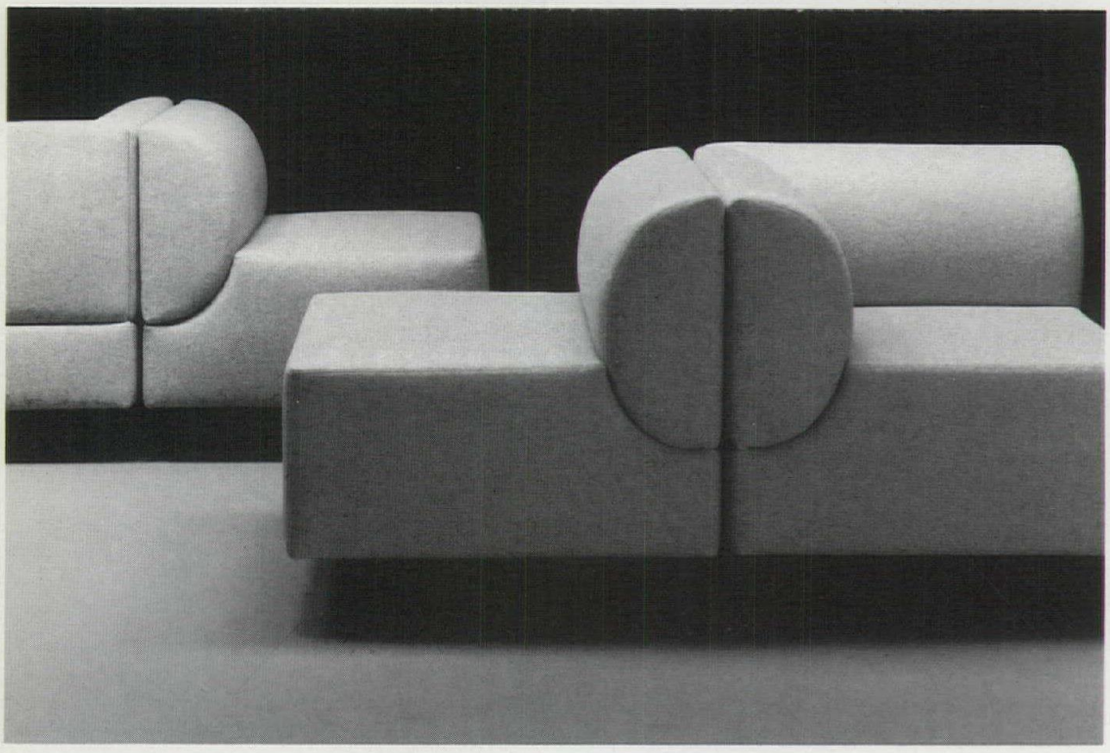
ATLANTA • CHICAGO • DALLAS • DENVER • HOUSTON • LOS ANGELES
MIAMI • PITTSBURGH • SAN FRANCISCO • TROY

Circle No. 441 on Reader Service Card

PHOTO: FRANK RITTER

Pace

Over the past 20 years, Pace Collection has grown to a total of 250,000 sq ft of manufacturing and distribution facility on both sides of the Atlantic—in New York, Ft. Lauderdale, and Italy. In addition to its furniture lines for business (such as the Meteora Saddle Leather series desk, shown right), Pace now makes seating groups as well as seating for schools, hospitals, and other institutions. Pace has a new program that offers the services of its design department as an aid and extension of its new products. As a response to the design and architectural community, Pace has developed a plant devoted to the manufacturing of architectural metals.
Circle 133 on reader service card



Harvey Probber

A designer-owned-and-operated furniture manufacturer for almost 40 years, Harvey Probber, Inc., supplies office systems from its 300,000-sq-ft Fall River, Ma, factory. New offerings for Designer's Saturday are Interloc Seating, Advent III furniture systems workstations, and Oval Arm Seating (shown left), which consists of seven different modules that can be clustered into different supergraphic forms, with contrasting seat and back materials also available. As an installing manufacturer, Probber markets a range of office systems, casegoods, and seating and provides delivery, installation, and service via a nationwide sales/service organization.
Circle 134 on reader service card
[Continued on page 50DS]

DUX

Because Dux understands that no amount of running, or pedaling, or vitamins, can do your body as much good as a good night's sleep. It's time to wake up and face facts.

Fact number one:
Most other beds are just plain hard. The mattress and box spring both contain steel coils, in the belief that the firmer the mattress the better the sleep.

Fact number two:
At Dux, it has been proven that the best sleep is natural sleep. We provide one mattress containing two sets of springs of different densities. As the network of tiny upper springs compresses and expands, molding to the contour of the body, the lower springs act as a buffer, absorbing the shock of harsh movements. Added to this is a thin, softly padded top mattress, without springs, that allows you to sleep *in* a bed, rather than *on* a bed.

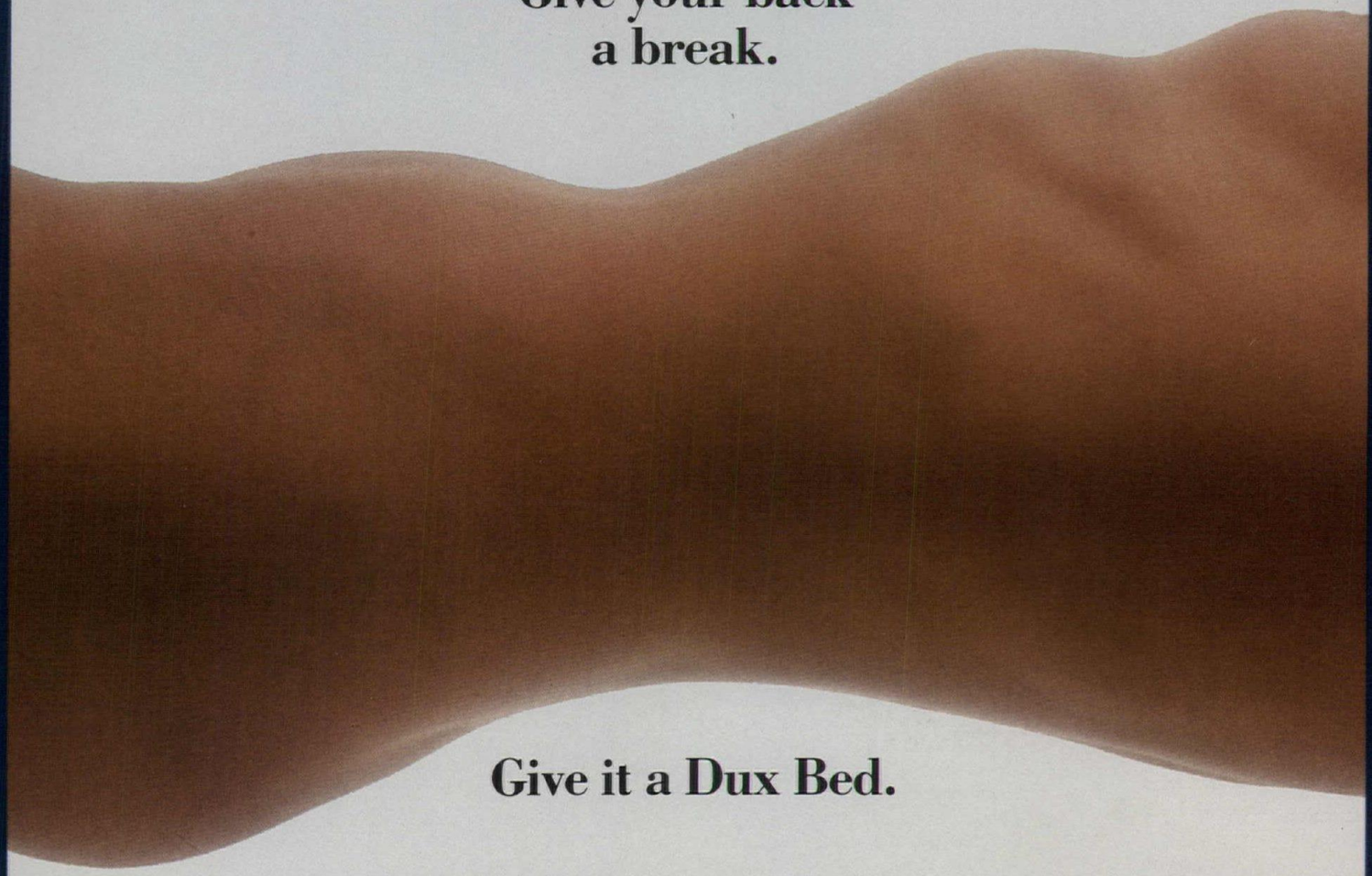
Fact number three:
The design of the Dux Bed is the result of scientific research which has documented the ability of different beds to improve or lessen the quality of sleep. Detailed information has been collected on how the bed affects the spine and the circulatory and respiratory systems. The Dux Bed works while you sleep, adjusting to support the body, allowing different areas to adapt functionally as well as physiologically as you change position.

Fact number four:
Dux not only approaches sleep *naturally,* but beautifully. Upholstered headboards, with matching sheets, cases, covers, and quilts of 100% no-iron cotton are offered in a wide variety of patterns and colors.

DUX
305 E. 63 Street, NY, NY 10021
212.752.3897

Circle **No. 351** on Reader Service Card

Give your back a break.



Give it a Dux Bed.

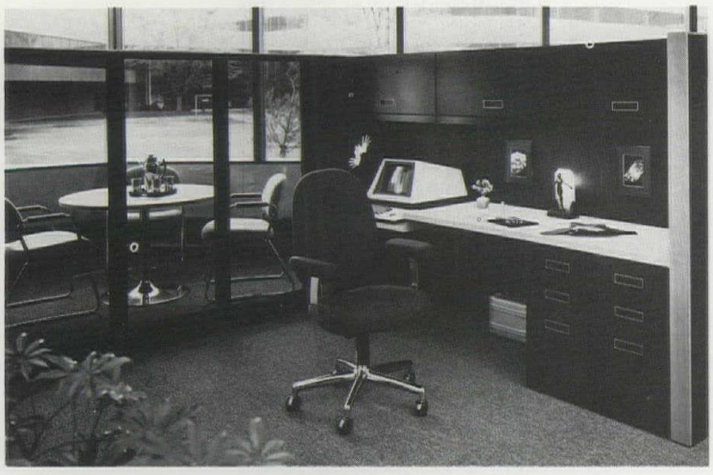
THE DUX BED

Sweden's engineering advancement on sleep.

Design Bunnell Design Associates, Inc. Photography Francois Robert

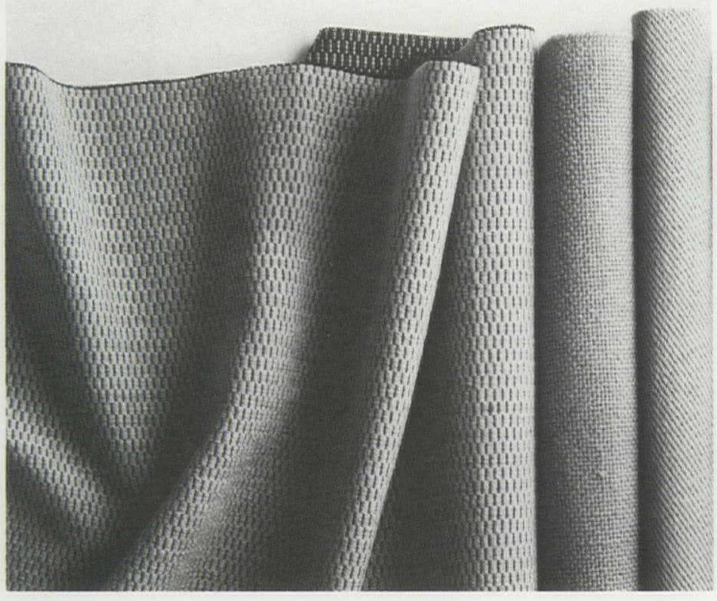
DESIGNER'S SATURDAY

SHOWROOM HIGHLIGHTS



Shaw-Walker

The Shaw-Walker Company started in 1899 when A.W. Shaw and L.C. Walker formed a partnership to sell filing systems by direct mail. At the same time, they began publishing a house organ called "Systems" to promote the efficient use of their products. Several years and changes later, "Systems" grew to be Business Week. *Metal desks were vastly unpopular until 1929, when Shaw-Walker introduced the Skyscraper desk. Now, for Designer's Saturday, Shaw-Walker takes on today's electronic office with Tempo 3 panels and components (shown above). The system's 13-sq-in. raceway accepts up to 16 25-pair cables and 6 20-amp circuits.*
Circle 135 on reader service card



Stendig

Stendig started operations in 1955 by bringing the Michael Thonet Bentwood Collection to this country. It also, in 1962, introduced Marcel Breuer's Wassily and Classic chairs. B&B Italia joined with Stendig International in 1976 to form B&B America, another Designer's Saturday member. This year, Stendig opened another division, Stendig Textiles (examples shown above). This premiere collection includes 16 fabrics and leathers in a selection of 169 colors. Stendig's national network of showrooms was joined recently by Miami and Dallas, with Washington, DC, and Houston to follow in the future.

The New York showroom was recently redesigned by Allen Kolkowitz.
Circle 137 on reader service card

Steelcase

Founded in 1912 as the Metal Office Furniture Co. by inventor Peter Wege, Steelcase did not take on its present name until 1954. Steelcase now categorizes its products for the office in three groups: conventional furniture; systems furniture; and seating. The Elysee sofa group (shown above) is new for Designer's Saturday. Series 9000 is its principal line, which was expanded in 1978 to encompass the electronic office. Mobiles is a modular combination of desks, panels, and lateral files. The company also offers a full line of furniture-mounted and freestanding task or ambient lighting. Outside the U.S., Steelcase has operations in Australia, Canada, France, Japan, Morocco, the United Kingdom, and West Germany.
Circle 136 on reader service card
[Continued on page 54DS]

Kinetics Furniture
110 Carrier Drive
Rexdale, Ontario, Canada
M9W 5R1 Telex 06989621
Telephone (416) 675-4300

Kinetics®

During Designers Saturday visit the Kinetics Showroom 7th Floor 150 E 58th St. New York City

Kinetics 100 Series Seating Eleven models with three seat options, upholstered or birch veneer and two back heights. Frames are available in chrome or the seventeen elegant Kinkote colours. Model number 100/200 shown.

Circle **No. 388** on Reader Service Card

MONTECARLO MODULAR SERIES / DESIGN S. PARRAVICINI

THE PACE COLLECTION INC. / 321 EAST 62 STREET, NEW YORK, N.Y. 10021 / (212) 838-0331

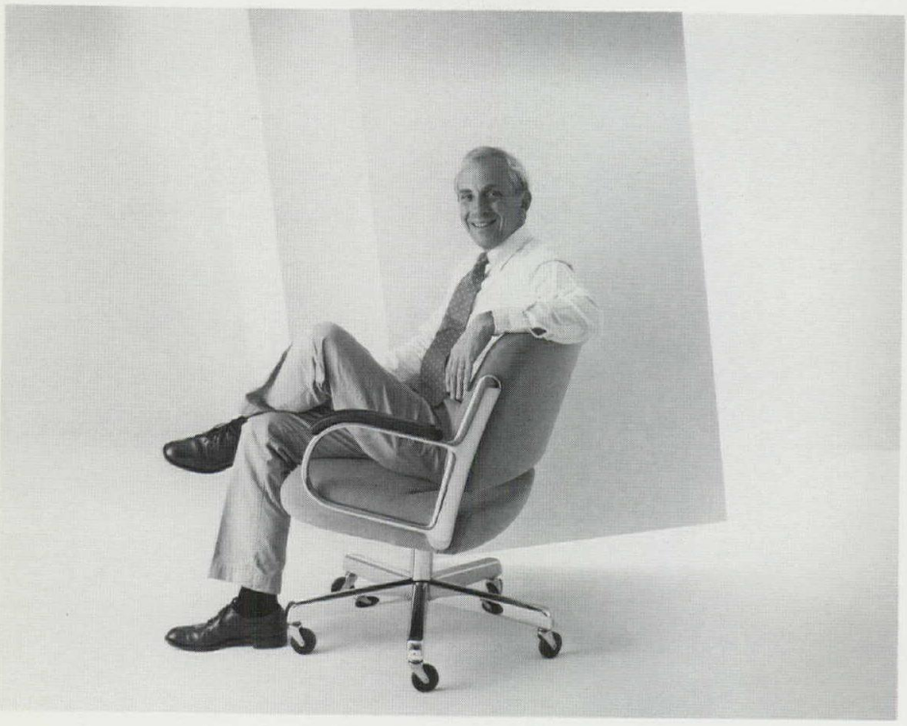
CHICAGO · LOS ANGELES · MIAMI · DALLAS · ATLANTA · DENVER · BOSTON · SAN FRANCISCO · SEATTLE

Circle **No. 414** on Reader Service Card

pace®

DESIGNER'S SATURDAY

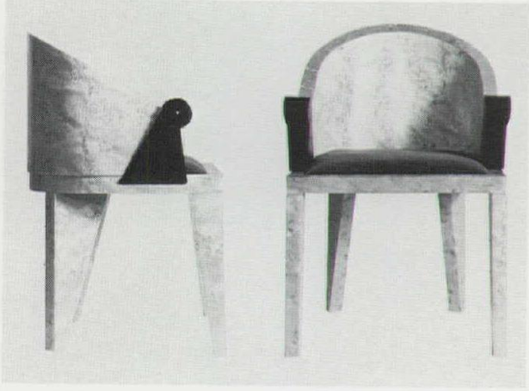
SHOWROOM HIGHLIGHTS



Stow/Davis

For over 100 years, Stow/Davis has been an independent manufacturer of office furniture. At Designer's Saturday the company introduces The Moving Chair, designed by Richard Schultz (see Schultz in chair above). The chair is available in either mirror chrome steel or black fused epoxy on steel, with a choice of walnut, oak, maple, or fully upholstered arms. It can be ordered with either a four-pronged or a five-pronged base.

Circle 138 on reader service card



Sunar

Sunar, a manufacturer of steel and wood office furniture and systems, has a modern steel factory manned by artisans whose tenure frequently spans three decades. The company also has a woodworking plant, two furniture research and development facilities, and a full textile and leather collection stocked in Norwalk, Ct. For Designer's Saturday, Sunar will introduce its latest chair (shown above) by architect Michael Graves. A P/A International Furniture Competition winner, the chair features a veneer of bird's-eye maple with a seat upholstered in either silk or leather. The handrests are of ebony, with mother-of-pearl insets.

Circle 140 on reader service card

John Stuart/John Widdicomb

John Stuart/John Widdicomb is a full-service furniture design and manufacturing resource. Structured vertically from design to execution, John Stuart/John Widdicomb provides custom capability in the furnishing of a single corporate office or a complex of executive suites, as well as for the hotel industry both here and abroad. For Designer's Saturday, the company presents the Aurora Collection of credenzas, étagère (shown above), and consoles designed by Robert and Bruce Mulder.

Circle 139 on reader service card

[Continued on page 58DS]

I MOBILI BELLISSIMI.
QUALCOSA CHE VALE NEL TEMPO.

"Alanda" seating and table series. Designer: Paolo Piva.

From the country of timeless design, designs for our time.

B&B
AMERICA

B & B AMERICA IS A DIVISION OF STENDIG INTERNATIONAL, INC.

STENDIG INTERNATIONAL: 410 EAST 62 STREET, NEW YORK, NY 10021. 212 838-6050
SHOWROOMS: CHICAGO, MERCHANDISE MART/DALLAS, WORLD TRADE CENTER/LOS ANGELES, PACIFIC DESIGN CENTER/MIAMI, 47 N.E. 36 STREET/NEW YORK, 745 FIFTH AVENUE

Circle **No. 468** on Reader Service Card

end tables
occasional tables
not so occasional tables
cocktail tables
QUARKS QUARKS QUARKS QUARKS QU

Intrex Inc.
A subsidiary of Habitat International, Ltd.
343 East 62nd. St., New York, N.Y. 10021
Tel. (212) 758-5406
Telex HABINTASI #125-286
Circle No. 382 on Reader Service Card
UARKS QUARKS QUARKS QUARKS QUARKS QUARKS QUARKS QUARKS QUARKS QUARKS QUARKS QUARKS
Showrooms:
In New York: 150 East 58th. Street
In Chicago: Milo Bloch & Assoc.
In Atlanta: MWG Inc.
In Miami: MWG Inc.
In St. Louis: Milo Bloch & Assoc.
In Minneapolis: In Depth Marketing Inc.
In Seattle: Ferguson-Hildreth Inc.
In Los Angeles: Howco Marketing Inc.
In Dallas: Van Sant Inc.
In Detroit: Pilbeam-Zimmerman Inc.
In Denver: Lounsbury-Bozik
In Boston: Furniture Marketing Inc.
In San Francisco: Ferguson-Hildreth Inc.
In Washington D.C.: The Team
In Philadelphia: Lodge-King Assoc.
In N.Y. State-Buffalo: Ann Burke
In Puerto Rico: Simon Drury, Ltd.

Thonet

Thonet has been manufacturing furniture for the contract marketplace since 1830 when the company's founder, Michael Thonet, invented steam-bent wood furniture. Today the company still produces some of its original pieces, along with molded ply, solid wood, tubular and stainless steel, and molded plastic. Throughout its history, Thonet has sought the contributions of outside product designers. Thonet's collection includes stacking chairs (shown left), highback and bar chairs, arm, side, and conference seating, lounge groupings, and tandem seating. In 1981, Thonet added two complete swivel seating groups to its collection.
Circle 141 on reader service card

Westinghouse ASD

For Designer's Saturday, Westinghouse ASD introduces the Wes-Tech series (shown left) of components designed to accommodate and manage electronic equipment in an open office. The new components can be retrofitted to existing Westinghouse open office work stations, or specified with the furniture for a new installation. Wes-Tech was designed with the help of the design community, along with computer and word processor manufacturers.
Circle 143 on reader service card

Vecta

Nearing its 25th anniversary, Vecta Contract has been involved in the production of tables and seating for office and public spaces. The company has introduced 11 new products since 1979, including Tappo Seating, FS Seating, and the newest entry, Raftery Executive Seating (shown above). Designed by William Raftery of Vecta, the line applies ergonomic principles to seating for the executive office. Vectaflex allows the front edge of the seat to tilt downward imperceptibly, while the feet remain on the floor. The series consists of eight models, three of which are high-back versions, with pneumatic or Vectamatic height adjustment options.
Circle 142 on reader service card

The Gunlocke Company, 716-728-5111.
This Designer's Saturday, visit our
New York Showroom at 919 Third Avenue.

Gunlocke

Gunlocke bridges Imagination and Reality

Your imagination.

And the reality

of highly innovative design

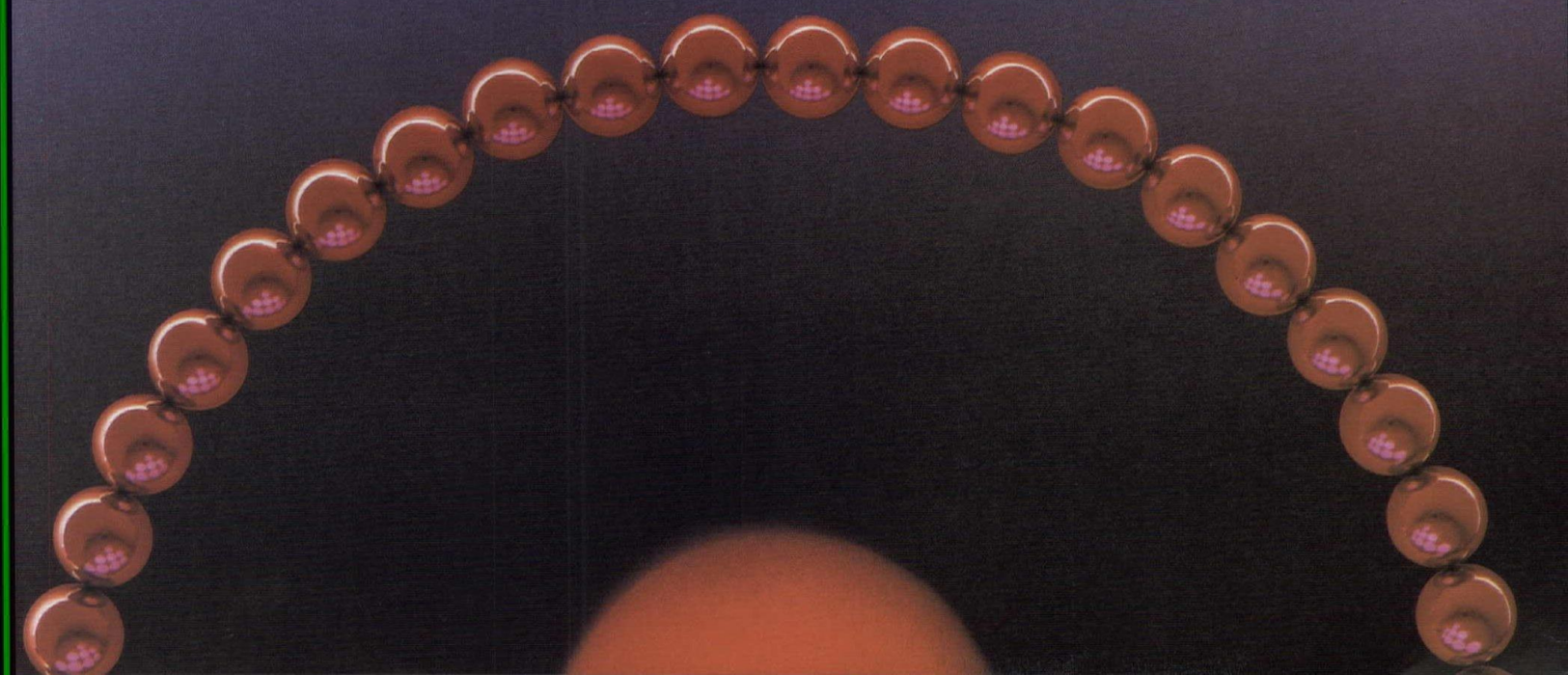
in Gunlocke

chairs, desks

and

panel systems.

Circle **No. 365** on Reader Service Card



G R I D C H A I R

CIRCA 1982

Circle **No. 326** on Reader Service Card

In the tradition of ancient Egypt, Momoyama Japan and Renaissance Italy. Interpreted by architects Charles Rennie Mackintosh, Josef Hoffmann and Luis Barragan. Ward Bennett redefines the form. The Grid Chair,™ a small scale pull-up for dining, conference or executive suites. Handcrafted of kiln dried solid ash in a variety of finishes. With upholstered seat. Brickel Associates Inc., 515 Madison Ave., New York, New York 10022, 212 MU 8-2233.

DESIGNER'S SATURDAY

ART SPOTS

This listing includes all major exhibits on display throughout the Designer's Saturday weekend:

International Center of Photography,
1130 Fifth Ave. (at 94th St.). Tues.–Fri., noon–8:00; Sat. & Sun., noon–6:00.
"Subway/Bruce Davidson," 68 color photographs of the New York City subways and the people who use them.
"Micha Bar-Am: Israel Diary, 1956–1982," 60 photographs by the *New York Times* chief photographer in the Middle East.

Metropolitan Museum of Art,
Fifth Ave. at 82 St. Tues., 10:00–8:45; Wed.–Sat., 10:00–4:45; Sun., 11:00–4:45; closed Monday.
"Rodin's Gates of Hell," a bronze portal, 21 ft high and weighing nine tons, was intended for the never-built Musée des Arts Décoratifs in Paris.
"Sculpture: New Acquisitions," includes 13 20th-Century pieces, most acquired within the last two years.
"Works of Art in Glass from the Museum's Collections," storage, decorative, and stained glass from various periods and countries.
"Recent Acquisitions in Indian and Southeast Asian Art," Indian, Nepalese and Southeast Asian art acquired within the last five years.
"Hendrik Goltzius and His Circle," 100 prints and drawings by Hendrik Goltzius, the most influential printmaker in 16th-Century Netherlands.
"Cimabue Crucifixion from Santa Croce," one of the masterpieces of medieval Italian art, from Florence.
"The Celestial Pen: Islamic Calligraphy in the Metropolitan Museum of Art," 50 objects dating from the late 8th Century to the 18th–19th Centuries.

Museum of Modern Art,
18 W. 54 St. 11:00–6:00; Thurs. until 9:00; closed Wednesday.
"The Work of Atget: The Art of Old Paris," 125 photographs by the French photographer, Eugene Atget, depicting the art and architecture of prerevolutionary Paris.

Guggenheim Museum,
1071 Fifth Ave. (at 89th St.). 11:00–5:00; Tues. until 8:00; closed Monday.
"Northern Visions," three simultaneous exhibitions of contemporary Scandinavian art. "Modern Masters," in the Justin K. Thannahauser Wing; "Pioneers of 20th Century Art," in the Permanent Collection Gallery; "Recent Acquisitions," in the small collection gallery.

Whitney Museum of American Art,
Madison Ave. at 75th St. Tues.–Sat., 11:00–6:00; Sun., noon–6:00; closed Monday.
The permanent collection includes 20th Century American Art, plus "Calder Circus," a sculpture in the lobby, "Charles Simonds Dwellings," one of the most unusual exhibits to join the permanent collection, and "Milton Avery," 120 paintings and works on paper ranging from works of the 1930s to his last abstract landscapes.

American Museum of Natural History,
Central Park West at 79th St. 10:00–5:45; Fri. & Sat. until 9:00; closed Monday.
"Confiscated," an exhibition of endangered species seized by U.S. Fish and Wildlife Service. Laserium Concerts: "Rock-It," Friday, Saturday, and Sunday; and "Crystal Odyssey," Sunday.

American Craft Museum,
I: 44 W. 53 St. 10:00–5:00; Sun., 11:00–5:00; closed Monday.
Handmade papers of Douglass Morse Howell.
II: 77 W. 45th St.
"Pattern: An Exhibition of the Decorated Surface," over 125 works by 50 artists.

Museum of the City of New York
Fifth Avenue at 103 St. 10:00–4:45; Sun. 1:00–5:00; closed Monday.
"The Big Apple," a multimedia history of New York, "Dolls Magic Journey," "Bard on Broadway," "Architectural New York," and "Manhattan Suite."
The Theater museum, located in the Minskoff Arcade at 1515 Broadway, is featuring "An Actor's Life."

Asia Society,
725 Park Ave. at 70th St. Mon.–Wed., 10:00–5:00; Thurs., 10:00–8:30; closed Friday; Sat., 10:00–5:00; Sun., noon–5:00.
"Arts of the Islamic Book," miniatures.

Cooper-Hewitt Museum,
Fifth Ave. at 91st St. Tues.–Sat., 10:00–5:00; Sun., noon–5:00; closed Monday.
"Lace," from 16th to 20th Centuries, all European, some for royal use.
"Fashion Prints: 125 Years of Style," 200 fashion prints chronicling the change in fashion design from the late 18th Century to the early 20th.
"Scandinavian Modern 1880–1980."

Morgan Library,
29 E. 36th St. 10:30–5:00; closed Sunday & Monday.
"15th Century Art of the Netherlands," and "Icelandic Sagas: Eddas and Art."

Museum of American Folk Art,
49 W. 53 St. 10:30–5:30; Tues. 10:30–8:00; closed Monday.
"A Prairie Vision—The World of Olof Krans," the first exhibition of this Swedish American folk artist (1838–1916) seen outside his home state of Illinois.

National Academy of Design,
1083 Fifth Ave. at 89th St. Noon–5:00; Tues., noon–8:00; closed Monday.
"Samuel F.B. Morse: Educator and Activist," "Fragments of Invention," and "Sketchbooks of Le Corbusier."

New-York Historical Society,
170 Central Park West. Tues.–Fri., 11:00–5:00; Sat., 10:00–5:00; Sun., 1:00–5:00; closed Monday.
"Oom-Pa-Pa: The Great American Band," 150 pieces of band memorabilia from Revolutionary times to the present.
"Birth of New York: Nieuw Amsterdam 1624–1664," photos, maps, paintings, and archaeological evidence of the first settlement on Manhattan, sponsored by the city of Amsterdam.

Frick Collection,
1 E. 70th St. (Fifth Ave.). Tues.–Sat., 10:00–6:00; Sun., 1:00–6:00; closed Monday.
Aside from the beauty of the building itself, the permanent collection includes Old Masters such as Rembrandt and Vermeer, and two separate rooms devoted to Fragonard and Boucher.

DESIGNER'S SATURDAY

FOOD SPOTS

Unless otherwise noted, it is wise to make reservations at any of these restaurants two or three days in advance.

■ **Odeon**
145 West Broadway, 233-0507
A recycled 1950s cafeteria in Tribeca, the Odeon has lost none of its former atmosphere while gaining considerably in elegance and cachet. The food is good; the crowd knowing.

■ **Le Cygne**
53 East 54th St., 759-5941
The new home of this well-known French restaurant was designed by architects Voorsanger & Mills, and it's worth a trip for those seeking an elegant, romantic setting. Book several days in advance, and be prepared to throw fiscal caution to the winds.

■ **Woods**
718 Madison Ave., 688-1126
This tiny Madison Avenue eatery can be a bit noisy when crowded, but it gets crowded for a good reason. The food is imaginatively prepared with an emphasis on fresh vegetables, and is uniformly delicious. And the coffee is among the best in New York.

■ **Billy's**
948 First Ave., 355-8920
One of the oldest restaurants in New York, this wood-paneled Irish eatery is the place to go if you want good, plain meat and potatoes or fish. The waiters are surly, the hostesses like mother hens. There is often a wait for tables in this popular neighborhood hangout, but they accept reservations for parties of five or more.

■ **Chatfield's**
208 East 60th St., 753-5070
A small, friendly place, with a pleasantly British air and lace curtains at the windows, with excellent, simple meat and fish as well as pastas and salads. Informal and relaxed.

■ **One Fifth**
1 Fifth Ave., 260-3434
A glamorous interior, with furnishings from the *S.S. Caronia*, One Fifth has a varied menu, young snappy help, and a lot of trendy hustle and bustle.

■ **Tino's**
235 East 58th St., 751-0311
A fashionable Italian restaurant, with an excellent Northern menu and a pleasant, relaxed atmosphere.

■ **The Four Seasons**
99 East 52nd St., 754-9494
If you've never been, go. It's an architectural dream, between Philip Johnson and Mies van der Rohe's Seagram Building setting and Garth and Ada Louise Huxtable's table appointments. Over 20 years after opening, it still sets the standard for modern restaurant elegance, and so does the food.

■ **Café des Artistes**
1 West 67th St., 877-3500
Hard to beat for romance value, with Howard Chandler Christy's murals of voluptuous females splashed across the walls. Sinful desserts.

■ **24 Fifth Avenue**
24 Fifth Ave., 475-0880
Recently opened, with a mixed menu that veers toward the *nouvelle,* this restaurant has a glassed-in porch on one of the most beautiful stretches of Fifth Avenue, a stately neighborhood just close enough to Greenwich Village to draw a colorful sidewalk parade.

■ **Texarkana**
64 West 10th St., 254-5800
The most elegant new Tex-Mex watering hole in town, much favored by young, trendy, affluent New Yorkers.

■ **Da Silvano**
260 Sixth Ave., 982-0090
A very small, very chic Italian restaurant in SoHo that attracts a high-powered downtown art crowd.

■ **Shezan**
8 West 58th St., 371-1414
Gwathmey/Siegel's cool, Modernist interior sets Shezan well apart from other Indian restaurants in New York.

■ **Ambassador Grill**
44th St. at First Ave., 751-7948
The restaurant, as well as its home, the U.N. Plaza Hotel, was designed by Kevin Roche and John Dinkeloo, with characteristically low-keyed, high-powered elegance.

■ **Rainbow Room**
30 Rockefeller Plaza, 757-9090
Try this for a Sunday brunch with a view, from atop the RCA Building in Rockefeller Center.

■ **Pesca**
23 East 22nd St., 533-2293
A romantic, pale-peach room, friendly service, and an excellent array of fish and seafood dishes.

■ **Il Nido**
251 East 53rd St., 753-8450
Superb Northern Italian cooking, a comfortable dining room, and an attractive clientele, all of whom have brought lots of money. You should do the same.

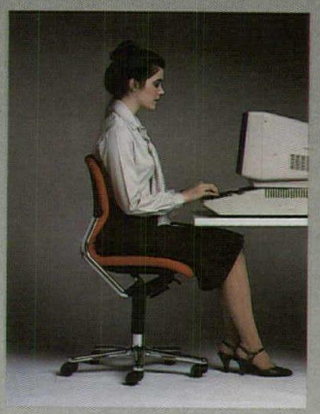
For drinks:

■ **The Palm Court**
Fifth Avenue and 59th St.
A veritable institution at the Plaza Hotel, with strolling musicians, amusing people-watching, and plenty of potted you-know-whats.

■ **Algonquin Hotel**
59 West 44th St., 840-6800
If you've never had a drink in the lobby, you've missed a quintessential New York experience. It's dark, slightly musty, and infinitely comfortable.

■ **The Helmsley Palace**
455 Madison Ave., 888-7000
The bars in this hotel are some of the former rooms of the Villard Houses, designed by McKim, Mead & White in 1884, and their recently renovated opulence is quite staggering. Not to be missed, especially for breakfast in the Gold Room.

A Revolution in seating design. A Revelation in seating comfort. Vecta Contract's Wilkhahn FS Seating. A whole new standard for office seating. Unlike anything you've known. Springs and fulcrums linked together with seats and backrests in a way never before accomplished.



The result? Seating that senses, conforms and adjusts to your every body movement—instantly. You won't believe it until you try it.

Proof? Yours for the sitting. From the whole new world of seating at Vecta Contract.

A Division of Kimball International

Artec

MFS - Mahogany Furniture System

Planus Table Desk
designed by Ole Christensen.

Showrooms:

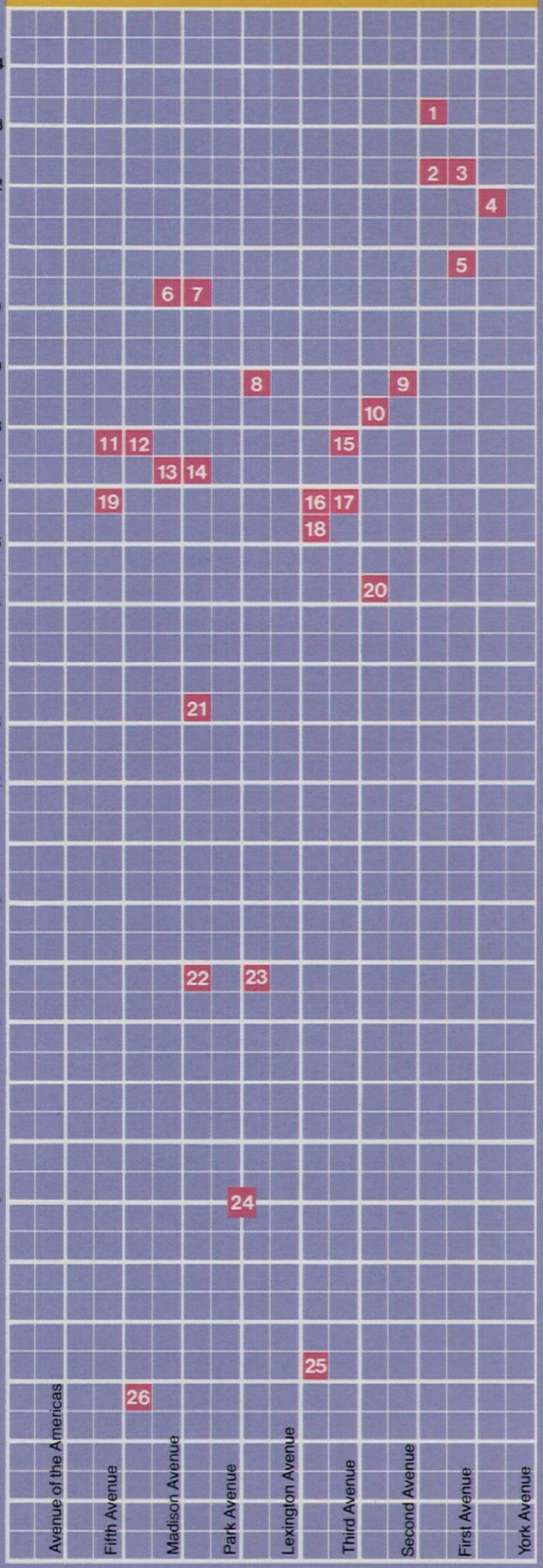
Boston	Chicago	Dallas	Houston	Los Angeles	Philadelphia	New York
617.357.5505	312.644.8144	214.869.0480	713.629.7711	213.854.1882	609.467.1423	212.753.6161

Artec
A Division of Kimball International
1600 Royal Street, Jasper, Indiana 47546
Telephone 812.482.1600

Circle **No. 319** on Reader Service Card

DESIGNER'S SATURDAY

1 9 8 2



1 **Beylerian Limited**
305 East 63rd Street
755-6303

Dunbar Furniture Corp.
305 East 63rd Street
398-8616

DUX
305 East 63rd Street
752-3897

ICF Inc.
International Contract Furnishings
305 East 63rd Street
750-0900

Thonet
305 East 63rd Street
421-3520

2 **Helikon Furniture Co., Inc.**
315 East 62nd Street
688-3210

3 **Pace Collection, Inc.**
321 East 62nd Street
838-0331

4 **Stendig, Inc.**
410 East 62nd Street
838-6050

5 **Metropolitan Furniture Corp.**
306 East 61st Street
308-9365

6 **iil incorporated**
654 Madison Avenue
759-3243

7 **GF Business Equipment, Inc.**
655 Madison Avenue
980-0111

Haworth, Inc.
New York Division
655 Madison Avenue
826-6796

Knoll International
655 Madison Avenue
826-2400 and
105 Wooster Street
334-1500

8 **All-Steel**
110 East 59th Street
752-2610

9 **Jack Lenor Larsen**
232 East 59th Street
674-3993

10 **Harvey Probber, Inc.**
979 Third Avenue
838-8040

John Stuart/John Widdicomb
979 Third Avenue
421-1200

11 **Harter Corp.**
4 West 58th Street
355-4933

12 **B & B America**
745 Fifth Avenue
752-5234

13 **Herman Miller, Inc.**
600 Madison Avenue
838-8280

14 **Atelier International, Ltd.**
595 Madison Avenue
644-0400

15 **Arconas Corp.**
150 East 58th Street
753-4960

15 **Artemide Inc.**
150 East 58th Street
980-0710

Brayton International
150 East 58th Street
371-6131

Corry Jamestown
150 East 58th Street
421-7280

Intrex, Inc.
150 East 58th Street
758-0922

Kimball and Artec
150 East 58th Street
753-6161

Kinetics
150 East 58th Street
755-4020

Lehigh-Leopold/LBF
150 East 58th Street
593-0900

Vecta Contract
150 East 58th Street
832-7011

16 **C.I. Designs**
136 East 57th Street
750-9602

17 **Castelli Furniture Inc.**
950 Third Avenue
751-2050

Stow/Davis Furniture Company
950 Third Avenue
688-9410

18 **Howe Furniture Corp.**
155 East 56th Street
826-0280

19 **Sunar**
730 Fifth Avenue
246-5200

20 **Alma Desk Co.**
919 Third Avenue
752-9111

The Gunlocke Company
919 Third Avenue
832-2202

Krueger
919 Third Avenue
371-9595

21 **Brickel Associates, Inc.**
Entrance on 53 Street
515 Madison Avenue
688-2233

22 **Cumberland Furniture Corp.**
40 East 49th Street
759-8444

23 **Steelcase Inc.**
299 Park Avenue
421-5060

24 **Westinghouse Open Office System**
Pan Am Building
200 Park Avenue
850-0570

25 **Shaw-Walker**
Chrysler Building
42nd Street and Lexington Avenue
697-8700

26 **E.F. Hauserman**
489 Fifth Avenue
687-7930

FOR FLIGHTS OF FANCY...A BATH WORTH THE TRIP.

Introducing the Infinity∞Bath Whirlpool!™ Your mother always told you sharing was a virtue, now Kohler makes it practical, relaxing and good clean fun.

Infinity∞Bath is the same length as a conventional bath and its extra width broadens bathing pleasures infinitely.

It's a luxurious, 20 inch deep, body contoured whirlpool, with a control panel that eliminates spouts; making sharing comfortable as well as beautiful.

Your dreams of Infinity can be realized in Expresso or a variety of Kohler decorator colors. So whether you're interested in luxurious bathing, invigorating massage or just togetherness, the Infinity∞Bath Whirlpool offers more for one...or for two...than tea.

For more information about Kohler products, write: Kohler Company, Department *RK9*, Kohler, Wisconsin 53044.

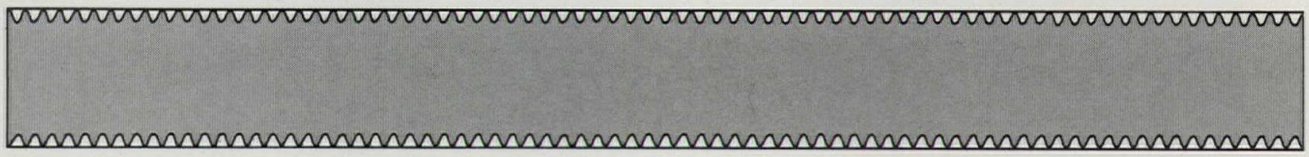
THE BOLD LOOK OF **KOHLER**

Copyright 1982 Kohler Co

Circle **No. 466** on Reader Service Card

IT'S HERE! EXELTHERM Xtra®

...the superior insulation with extraordinary fire resistance and thermal retention properties



Exeltherm Xtra insulation is a rigid, thermally efficient, thermoset phenolic foam. This unique insulation is superior to urethane, isocyanurate, and other traditional insulation materials, and is an excellent component in Class I Construction.

Exeltherm Xtra has such extraordinary properties that Koppers has constructed two plants to meet the national demand for this innovative product. Both plants will be in production by July 1982.

Xtra: "R" value per inch

Xtra: fire resistance properties ASTM E 84
- Flame spread—20
- Smoke development—5

Xtra: dimensional stability... more stable than other foam insulations

Xtra: safety... the potential fire hazard of many other insulations is virtually eliminated

Xtra: high thermal-resistance/ thickness ratio

Xtra: good water vapor permeability

With its extra-valuable combination of properties and characteristics, Exeltherm Xtra will maximize the results you want from an insulation in the form of energy conservation; lower building operating cost; better control of interior surface temperatures and air temperatures.

To find out more about this outstanding new product, send the coupon or write Koppers Company, Inc., Department 63C, 1901 Koppers Building, Pittsburgh, PA 15219.

KOPPERS

Architectural and Construction Materials

☐ Please send literature on Exeltherm Xtra

☐ Please have a representative call

Name

Title

Company

Address

City State Zip

Phone

T26-8202

Circle **No. 390** on Reader Service Card

For a warm reception

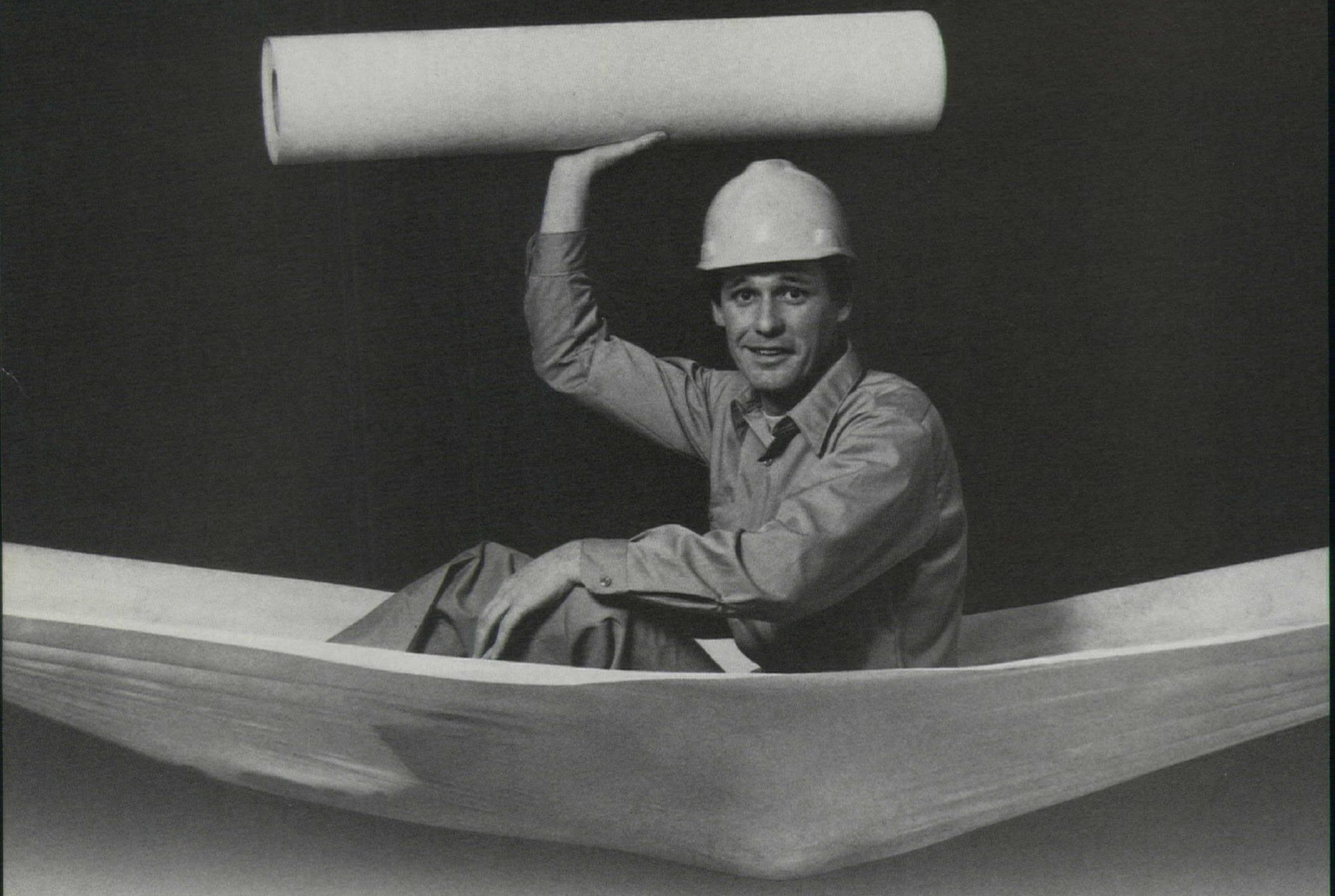
HIEBERT

IPA SYSTEMS

HIEBERT, INC. · 19801 S. SANTA FE AVE. · CARSON, CA · 90749 · (213) 603-0441 · DIVISION, HON INDUSTRIES

Circle No. 369 on Reader Service Card

For greater roof reliability, specify the superior strength, stretch and flex of Reemay.®



REEMAY Roofing Fabric

It's a spec you can have confidence in, because it's superior to felt in four key ways that result in a more reliable, longer-lasting roof.

2 times stronger

REEMAY* spunbonded polyester is twice as strong as fiberglass felt. It holds together over seams and joints and gives you a more durable membrane.

20 times more stretch

REEMAY elongates 43% its normal size, while fiberglass breaks at 1.8%. That means REEMAY adapts to extreme heat, cold and ponding weight. It resists cracking and splitting for a more failure-proof roof.

1,000 times more flexible

REEMAY exceeds 100,000 flex cycles without cracking. Fiberglass fails at 100 in the same test. Over years of freeze/thaw cycles, REEMAY holds up to provide long, reliable service life.

REEMAY vs. FELTS	Organic Felt, 15 Lbs.	Fiberglass Felt	REEMAY S-2024
1 **Strength,** pounds	1	10	22
2 **Elongation,** percent	1.5	1.8	43
3 **Flex-life,** cycles to failure	2	100	100,000
4 **Weight,** pounds/100M sq. ft.	45,000	36,000	4,050
All materials tested in 3 plies in asphalt.			

9 times lighter

Lightweight REEMAY adds very little to load-bearing requirements. And it helps keep the lid on construction costs, because it goes down faster and easier. One 9 lb. roll gives the same coverage as a 150 lb. roll of felt.

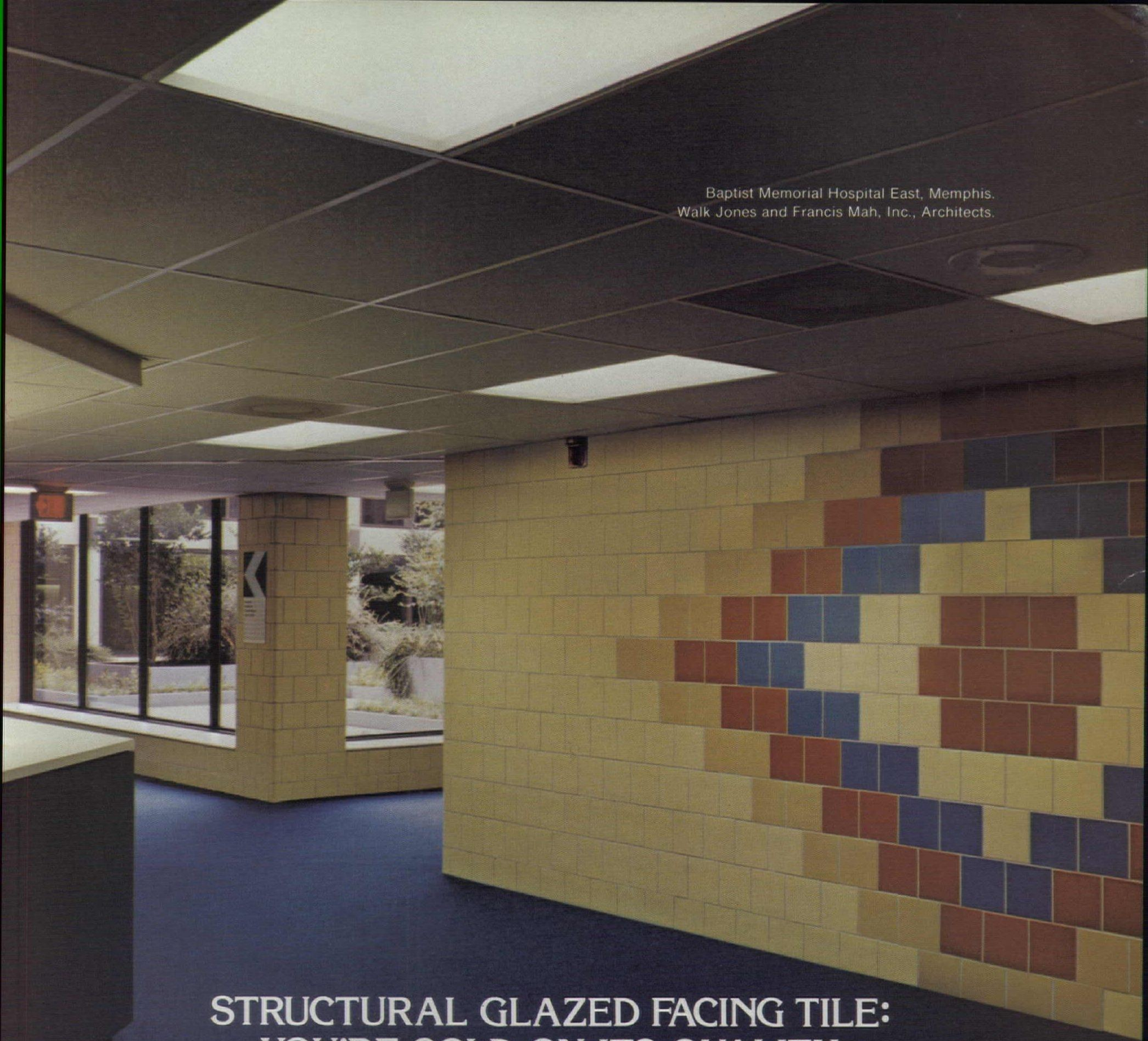
Used with most common cold mastics, for multi-ply, built-up roofs, remarkable REEMAY Roofing Fabric gives you a more trouble-free, more lasting roof. Add REEMAY to your spec file today. Call or write for complete details: 800-441-7515. DuPont Company, CRB-21E1-A, Wilmington, DE 19898.

*DuPont registered trademark

DUPONT

REG U.S. PAT. & TM. OFF.

Circle **No. 348** on Reader Service Card



Baptist Memorial Hospital East, Memphis.
Walk Jones and Francis Mah, Inc., Architects.

STRUCTURAL GLAZED FACING TILE: YOU'RE SOLD ON ITS QUALITY. NOW TAKE A LOOK AT ITS PRICE!

SGFT: $6.50/sq. ft.
Brick: $6.50/sq. ft.
Concrete block with epoxy coating: up to $6.39/sq. ft.
Ceramic tile (mortar set) on concrete block: $6.40 to $7.52/sq. ft.*

You may find it surprising that the most durable wall material you can specify is so cost competitive in the wall, but it's true. One reason: structural glazed facing tile (SGFT) provides both wall and finished face in one unit. It reduces on-site labor because it is installed in one step by one trade.

But in-the-wall cost is only the beginning of the story. SGFT's kiln-fired body with ceramic glazed face gives it permanent color, makes it impervious, fireproof and easy to maintain, saving the building owner maintenance cost in the years to come.

And now, SGFT is available in the 8" x 8" size shown here for more design flexibility.

SGFT: The savings go in when the walls go up.

For immediate product information, see SWEET's section 4.4/St, or for complete cost comparison data, call or write: Stark Ceramics, Inc., P.O. Box 8880, Canton, OH 44711. Call toll free 1-800-321-0662. In Ohio, call collect (216) 488-1211.

*Per square foot in-the-wall cost for a 4" wall. This information is copyrighted by Robert Snow Means Co., Inc. It is reproduced from *Building Construction Cost Data* 1982 with permission. SGFT cost is for the functional color group, 8" x 16" units.

Circle No. 436 on Reader Service Card

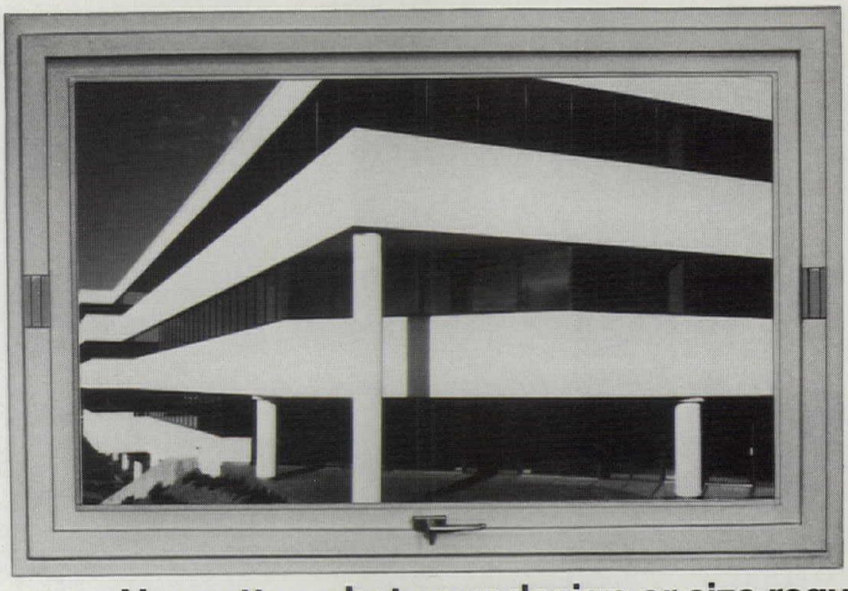
stark

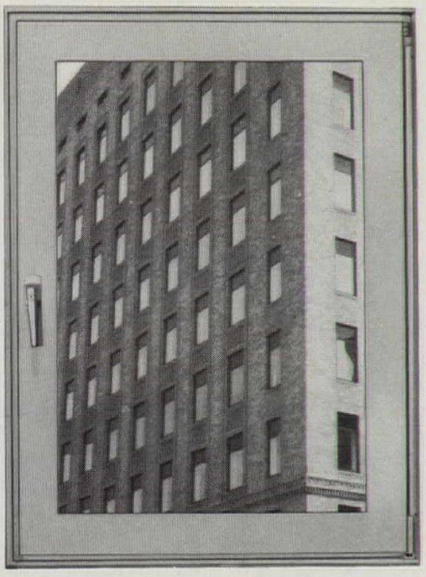
2R Tables—Never out of place.
From boardroom to dining room, the wide selection of table sizes, shapes, interleaves and panels, joined by an ingeniously simple linkage system, provide an incredible variety of functional, custom designs. Complemented by the handsome 2R Chairs, the 2R Table is too versatile for just one use in your corporate environment.

For more information, write:
Domore Corporation
2400 Sterling Avenue
PO Box 1289
Elkhart, Indiana 46515

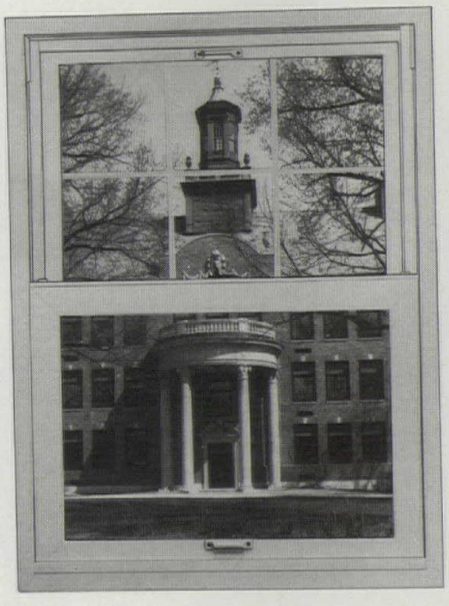
Circle **No. 353**

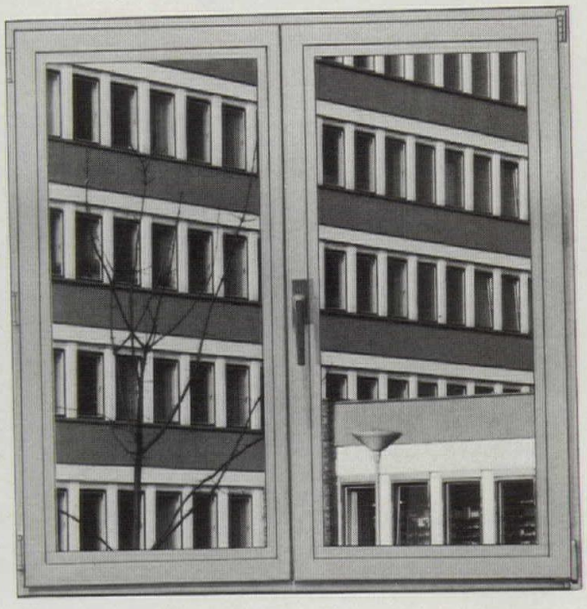
An open and shut case for Trocal Window Systems





No matter what your design or size requirements, no other window offers the exceptional range of built-in benefits that you get with versatile Trocal PVC Window Systems.





Energy Saving: Extremely low in heat transmission...also sound deadening • Multi-chambered design • Baffled internal drainage system • Weather-tight, with double continuous weatherstripping at all vents

Beauty: Integral neutral white color for permanence • Also available in 8 attractive exterior colors (co-extruded vinyl/acrylic) • Glass of all types

Durability: Extruded, high impact-resistant, rigid PVC • Impervious to almost everything, i.e., mortar, corrosion, salt air, industrial pollution, chlorine, plaster, etc. • Virtually frost-free and condensation-free

Long Term Economy: Won't swell, pit, peel, rot or dry out • Never needs painting or repainting • Smooth, non-porous, easy-to-clean surface • Virtually maintenance-free

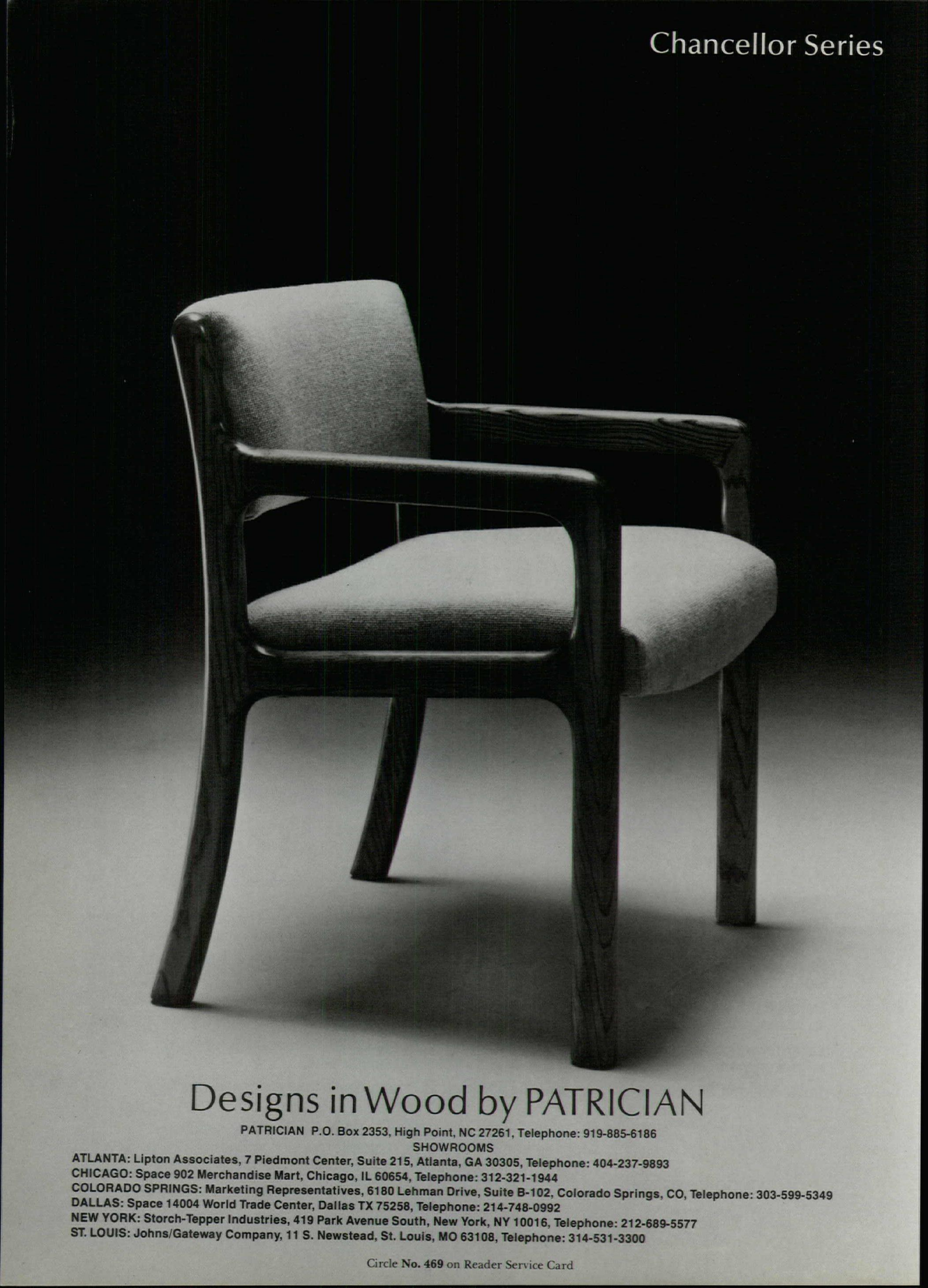
Trocal has over 24 years of highly successful applications in commercial and residential buildings.

TROCAL®
WINDOW SYSTEMS

For a more detailed view of Trocal Window Systems, send for your free 8-page brochure, "A New Dimension in Energy Saving," Dynamit Nobel of America, Inc., Trocal Commercial Windows, 10 Link Drive, Rockleigh, NJ 07647.

Circle **No. 352** on Reader Service Card

Chancellor Series



Designs in Wood by PATRICIAN

PATRICIAN P.O. Box 2353, High Point, NC 27261, Telephone: 919-885-6186

SHOWROOMS

ATLANTA: Lipton Associates, 7 Piedmont Center, Suite 215, Atlanta, GA 30305, Telephone: 404-237-9893
CHICAGO: Space 902 Merchandise Mart, Chicago, IL 60654, Telephone: 312-321-1944
COLORADO SPRINGS: Marketing Representatives, 6180 Lehman Drive, Suite B-102, Colorado Springs, CO, Telephone: 303-599-5349
DALLAS: Space 14004 World Trade Center, Dallas TX 75258, Telephone: 214-748-0992
NEW YORK: Storch-Tepper Industries, 419 Park Avenue South, New York, NY 10016, Telephone: 212-689-5577
ST. LOUIS: Johns/Gateway Company, 11 S. Newstead, St. Louis, MO 63108, Telephone: 314-531-3300

Circle **No. 469** on Reader Service Card

WITH ALUCOBOND® MATERIAL, YOU CAN SHOW AND TELL AND TELL.

When you design with ALUCOBOND® material, the result is a building you'll be proud to show off and eager to talk about. Because Consolidated Aluminum's ALUCOBOND material has benefits worth repeating.

MEETING EVEN MILE-HIGH EXPECTATIONS.

When architect James Grant looked at ALUCOBOND material, he was attracted by its remarkable versatility. And he got to know it inside and out by using the material on both the interior and exterior surfaces of his One Denver Place.

Look at the results. In its basic form, ALUCOBOND material is amazingly flat and virtually eliminates the oil-canning problems that have troubled architects and designers for so long. Yet it can wrap around curves in sinuously graceful lines and accommodate mitered corners handsomely.

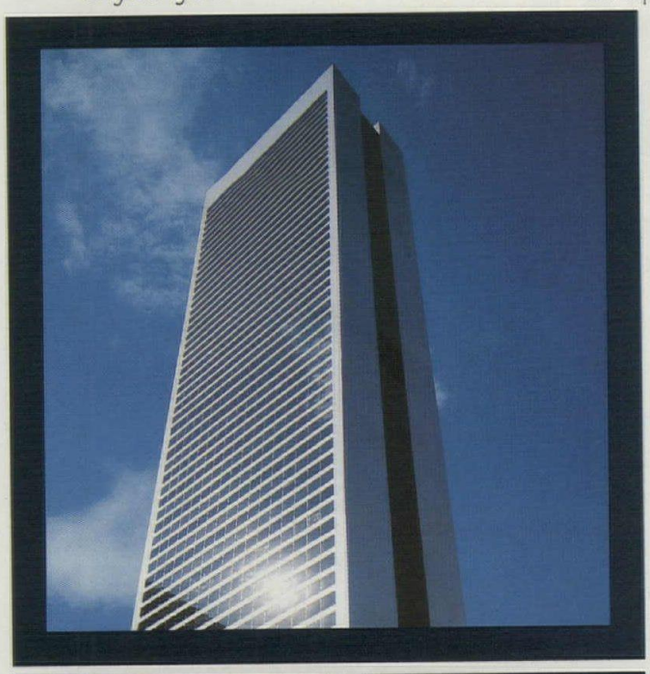
This marvelous paradox results from the ease with which ALUCOBOND material can be formed. The material's formability gave the architect of One Denver Place design freedom in conforming to the building's contours.

FLEXIBLE, LIGHT, AND TIGHT WITH YOUR MONEY.

ALUCOBOND material's light weight and application flexibility combine for economical construction. Because each of these characteristics helps to reduce the number of man-hours needed to fabricate, deliver and apply the composite.

So significant is the light weight advantage of ALUCOBOND material that the builders of One Denver Place needed very little in the way of materials handling equipment, and erected the shell at a rate of one floor per day.

Also, there is little waste of material or man-hours at the job site. Because ALUCOBOND material can be fabricated to the exact specifications of your job.



But most important of all, the surface of the material is aluminum and provides any building with the noncorrosive, cosmetic, and value advantages that make aluminum the first choice in building panels.

NOW, SOME COLD HARD FACTS.

ALUCOBOND material is made of two thin sheets of aluminum with a thermoplastic core that has an exceptional bond strength. It can withstand environmental temperature changes of −55 degrees to +175 degrees F. Its performance on the tunnel test for flame spread, smoke density and fuel contribution was practically flawless and its strength to weight ratio is impressive.

Best of all, you don't have to sacrifice choice for quality. ALUCOBOND material comes in six standard painted colors and an unlimited spectrum of custom colors plus four handsome anodized finishes. Thicknesses of three, four and six millimeters are available in widths of four and five feet and lengths of up to twenty-eight feet.

ALUCOBOND material has a list of benefits as long as the list of satisfied architects, contractors and building owners who have used it.

To find out more about this material, made exclusively by Consolidated Aluminum, or to get the name of your distributor, call National Sales and Marketing Manager Carla Lane at (314) 851-2346.

Then put ALUCOBOND material to work on your next project. And you'll have a great deal to show and tell too.

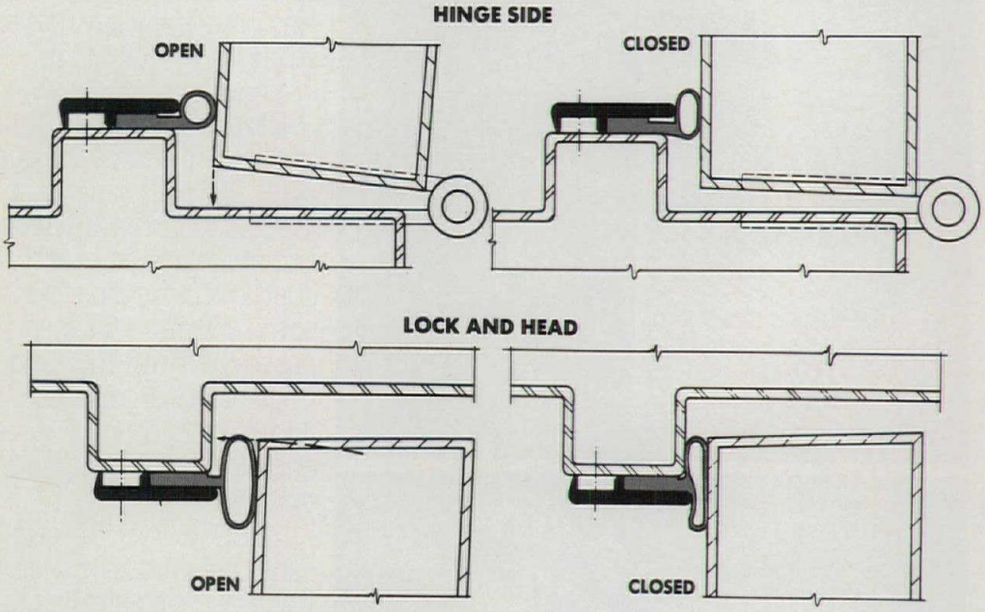
CONSOLIDATED ALUMINUM®

11960 Westline Industrial Drive
St. Louis, Missouri 63141

One Denver Place, Denver, Colorado. Architects: K.T.M. and Associates, Denver, Colorado; Abugov and Sunderland, Calgary, Canada. Distributor/Fabricator: RPS Architectural Systems, Sun Valley, California.

Circle **No. 336** on Reader Service Card

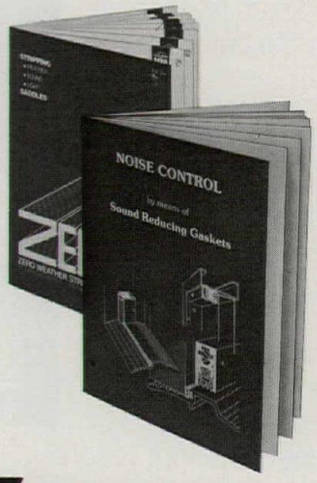
Reinforcing the sound barrier ...Zero Compress-O-Matic.



The Zero Compress-O-Matic® has proved itself to be the most effective seal of its kind. Used with 51 S.T.C.-rated doors, and in combinations with Zero automatic door bottoms and saddles, the system has tested out at 42 S.T.C.

While most other seals are contact strips, the Compress-O-Matic—as the name implies—actually does compress over its full length, guaranteeing proper contact between seal and door.

Write for our two new catalogs. One tells all about the Compress-O-Matic—as well as the rest of the Zero line. The other tells you all you need to knowabout S.T.C. ratings, decibles, frequencies, etc.



Zero Weather Stripping Co., Inc.
415 Concord Avenue, Bronx, N.Y. 10455 / (212) 585-3230

1924–1982...58 years of opening the door to progress.

Circle **No. 456** on Reader Service Card

Zero.

NEMSCHOFF 260 SERIES

Without a doubt, Nemschoff's 260 Series is one of the most versatile design groups in contract furnishing. Drawing both beauty and simplicity from it's linear oak frame, the 260 design has variations to meet many applications. Comfortable lounge seating. Correctly postured patient chairs. A handsome bench system. Beautiful tables and side chairs. All variations on a theme that includes skillfully tailored upholstery . . . masterful craftsmanship in fine oak. Look into the 260 Series for your next successful answer to beautiful furnishing almost anywhere.

NEMSCHOFF CHAIRS, INC., GENERAL OFFICES, 2218 W. WATER STREET, SHEBOYGAN, WISCONSIN 53081-0129 • 414/457-7726
OFFICES AND DISPLAY: CHICAGO, 1193 THE MERCHANDISE MART; **DALLAS,** 604 WORLD TRADE CENTER; **DENVER,** 2700 S. SHOSHONE; **LOS ANGELES,** 267 PACIFIC DESIGN CENTER; **MINNEAPOLIS,** 118 E. 26th STREET; **NEW YORK,** 150 E. 58th STREET; **ST. LOUIS,** 727 N. 1st STREET; **SAN FRANCISCO,** 342 GALLERIA DESIGN CENTER; **WASHINGTON D.C.,** 3263 M STREET N.W.

Circle **No. 410** on Reader Service Card

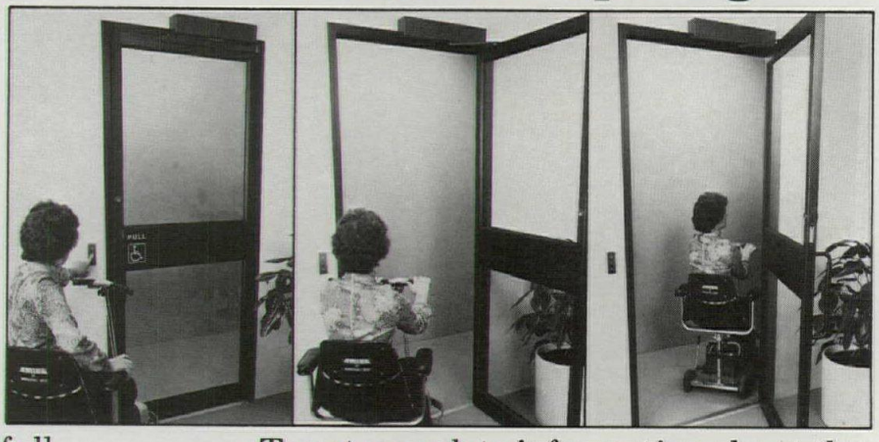
LCN's new open door policy is as easy as this.

LCN's new Auto-Equalizer™ brings the benefits of barrier-free passage to people who are handicapped, disabled, or elderly.

At the push of a button, the pneumatically-powered Auto-Equalizer gently swings doors open automatically. Doors remain open for up to 30 seconds, allowing people who are handicapped to pass through unimpeded. And Auto-Equalizer does not require the use of warning mats or guardrails.

Auto-Equalizer does all this without sacrificing full door control or full closing power. It operates in both new construction and retrofit applications.

New Auto-Equalizer, for automatic door opening.



To get complete information about the new Auto-Equalizer, send for free information or contact your local LCN representative.

LCN CLOSERS

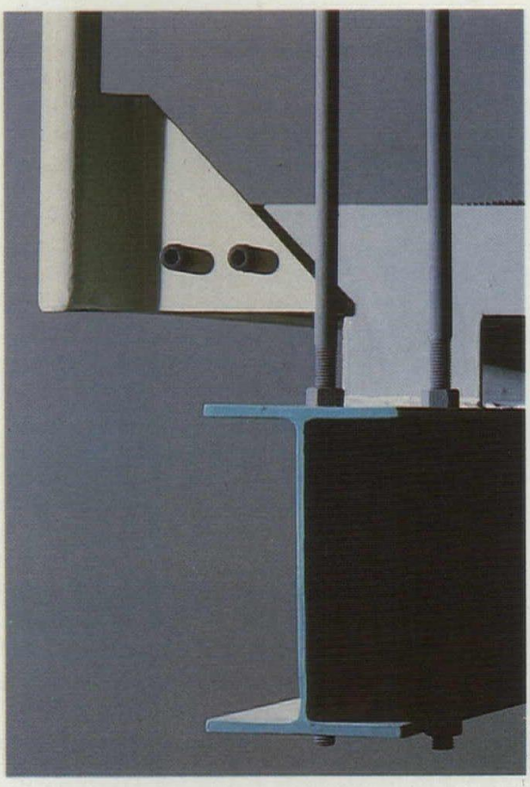
Part of worldwide Ingersoll-Rand

LCN Closers, Princeton, IL 61356. 815/875-3311, LCN Canada, Mississauga, Ontario L5G 4L5. 416/278-6128

Circle **No. 394** on Reader Service Card

The sum of the parts

The quality of the parts, as well as that of the whole, is the subject of this year's interiors issue.



Bo Parker

Painted steel beam, Knoll Design Center, New York, NY, by Paul Haigh, p. 178.

This is an issue about consistency, about the smaller elements of interior design that reinforce the larger ones. It seems an appropriate topic for 1982, when it is nearly impossible to point to any single design direction that is operating over any others. And the "isms" are no longer so much timely as they are tiresome. Polemics are ultimately verbal exercises, difficult to sustain in three dimensions.

In examining the 17 "wholes" featured in this issue, the editors found that in some cases, the sum of the parts was a consistent, coherent whole, while in others, individual parts outshone the whole. In every case, however, the projects demonstrate an intelligence and awareness with which the elements of a design supported, articulated, and enriched its basic scheme.

The mix of project types reflects the sort of work that seems, at the moment, most open to innovation. That there are four furniture showrooms, for example, should come as no surprise to anyone. Their commercial and temporal nature makes them—and rightly so—laboratories for architects and interior designers. Whether the experiment succeeds or blows up in the designer's face is often not as important, in the long run, as the fact of the experiment itself.

The five office interiors, to take another example, run the gamut from High Mies (with a twist) to whimsically funky eclecticism, but all share a common denominator: a small scope. While this is more a result of coincidence than of design (no pun intended), it does underline the fact that it is increasingly difficult to carry out a highly detailed or idiosyncratic scheme on a large-office scale, for obvious economic and logistical reasons.

The three residential projects range from an exquisitely detailed brand of minimalism to a constantly evolving mirror of a roving sensibility that can, for the moment, safely be described as New Wave. Elsewhere, an almost brutally spare nightclub demonstrates the same concern for consistency as does a slick, marble-lined pharmacy.

In short, it mattered not only what was said, but also how carefully and cleverly the argument was constructed. While not every reader may agree with every argument, we believe that each one's eloquence is undeniable.

The rise of craftsmanship is the other side of consistency—the soundness of the parts. While some projects carry out craft at a higher level than do others, the question is very clearly on many people's minds these days. For architects, it reflects a growing preoccupation with interior design after decades of benign neglect; this is not nearly as true for interior designers, for whom the point is, or should be, moot. We felt, furthermore, that the question of details—the parts of the sum—was sufficiently intriguing on a visual level to warrant its own portfolio (p. 208).

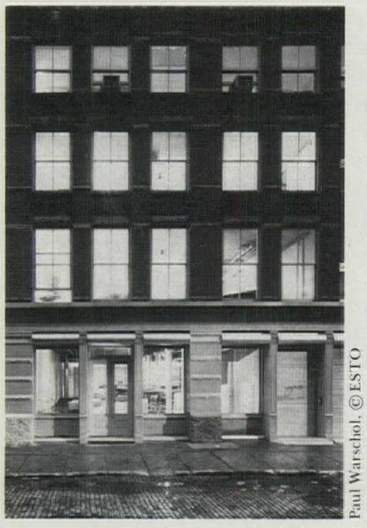
Finally, it is easy to look upon the renaissance of craftsmanship as an atavistic backlash that ignores the pressing technological and economic realities of the day. But after the prolonged period of schizophrenia during which architects and interior designers were separated by an artificial "technology vs art" barrier, it is encouraging to think that this renewed interest in detail and craft might also hold the promise of an architecture that succeeds—inside and out—in reconciling pragmatism and poetry.

[Pilar Viladas]

Knoll Design Center, New York

In the details

On display at Knoll's new many-purpose facility designed by Paul Haigh are structural details, both real and fanciful.



Paul Warschol, © ESTO

View of restored front shows three Knoll floors plus one of three stories of apartments. New doors and insulating windows reproduce look of originals; ground-floor roller doors provide sleek counterpoint.

Meticulous steel detail like that seen at the Knoll Design Center (photo, previous page) is an uncommon pleasure today; if there is to be revived enthusiasm for lean, machined structure, what better place to start than at Knoll? Yet other parts of the same project (facing page) show quite a different approach to details, by putting Classical columns through fantastic transformations of scale and use. It is as if to say that designer Paul Haigh, unlike earlier structural purists, can indulge in historical ornament, but need not take it seriously.

In program, this new facility of Knoll's is not quite like any other. It includes under one roof a variety of offices—space design, graphics, textiles, etc.—with shops, photo studio, and two new kinds of rooms: a meeting space large enough for the introduction of new office systems to the Knoll family; and a new kind of showroom, where the public is invited (to look, not buy), offering items not previously available through Knoll's U.S. outlets—pieces from their European lines, plus familiar ones with custom materials and finishes.

To make this economically reasonable, Knoll ventured out of New York's contract furniture territory to the loft district of SoHo. The 1891 building they acquired there—formerly a shoulder pad factory—accommodates three floors plus basement for Knoll's use, with three floors of apartments above them.

The building front, which looks nicely cleaned up, actually required much restoration. At the much-altered ground floor, new columns were cast to match the few remaining originals; new insulating glass was inserted above granite spandrels; roll-down steel doors were installed, their sleek metal housings set off against the masonry. All exterior work had to satisfy the city's Landmarks Commission, since this is in a protected district.

Inside, the main architectural features were the cast-iron columns, with chaste Tuscan detail that departs from the High Victorian styles so common in SoHo. The new interior is built around these columns, literally and conceptually.

The diversity of uses fitted into the old loft are all reflected in the first-floor layout (axonometric, overleaf). Most of the area is divided between the showroom and the conference/demonstration space, but provision had to be made for separate entrances to the office floors and the apartments, plus a freight entrance.

In the company's conference space (facing page), Haigh has taken the existing columns as a point of departure, juxtaposing Tuscan columns of differing proportions and materials—a thin one of solid granite, a plump one of stiff fabric (the stuff of shoulder pads). The Alice-in-Wonderland feature is the Tuscan enclosure for the spiral stair that comes down through the office floors above; instead of a door, it has a removable section on rollers. The major part of the space remains free for meetings, receptions, and mock-up displays, but Haigh has kept it from seeming empty between events.

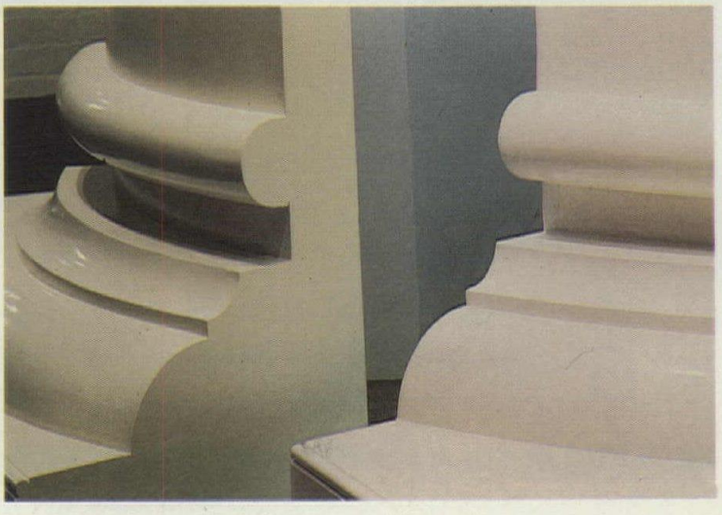
The showroom half of the first floor is augmented by a space of similar plan in the basement. Linking the two floors is a stairwell of square plan set on the diagonal, which centers on an existing stack of columns. Hovering a half level above the main floor is a steel platform that extends the diagonal geometry into a long zigzag; it reduces the cavernous scale of the room and generates room-sized alcoves for furniture display along its edges. Furniture displayed on the platform will be seen first from atypical angles, but can be reached for proper inspection. (The inaugural heaping of pillows on the platforms to show off the textile line obscures this possibility.) The play of levels—including the landing on the basement stair—gives the visitor eye-level and overhead views of the platform's steel detailing. And this is no mere barebones exposure of structure: platform parts are painted in seven shades of gray, with three finishes; beam ends are painted bright turquoise, the center's identifying color, as if to suggest that this is the color of the underlying steel.

The entry portion of the showroom is well designed, in itself, but oddly unrelated. Unusual battered partitions provide nicely graduated separation, but their wedgelike forms and gypsum-board construction make a discordant introduction to a complex of spaces where all other elements interrelate—however unexpectedly.

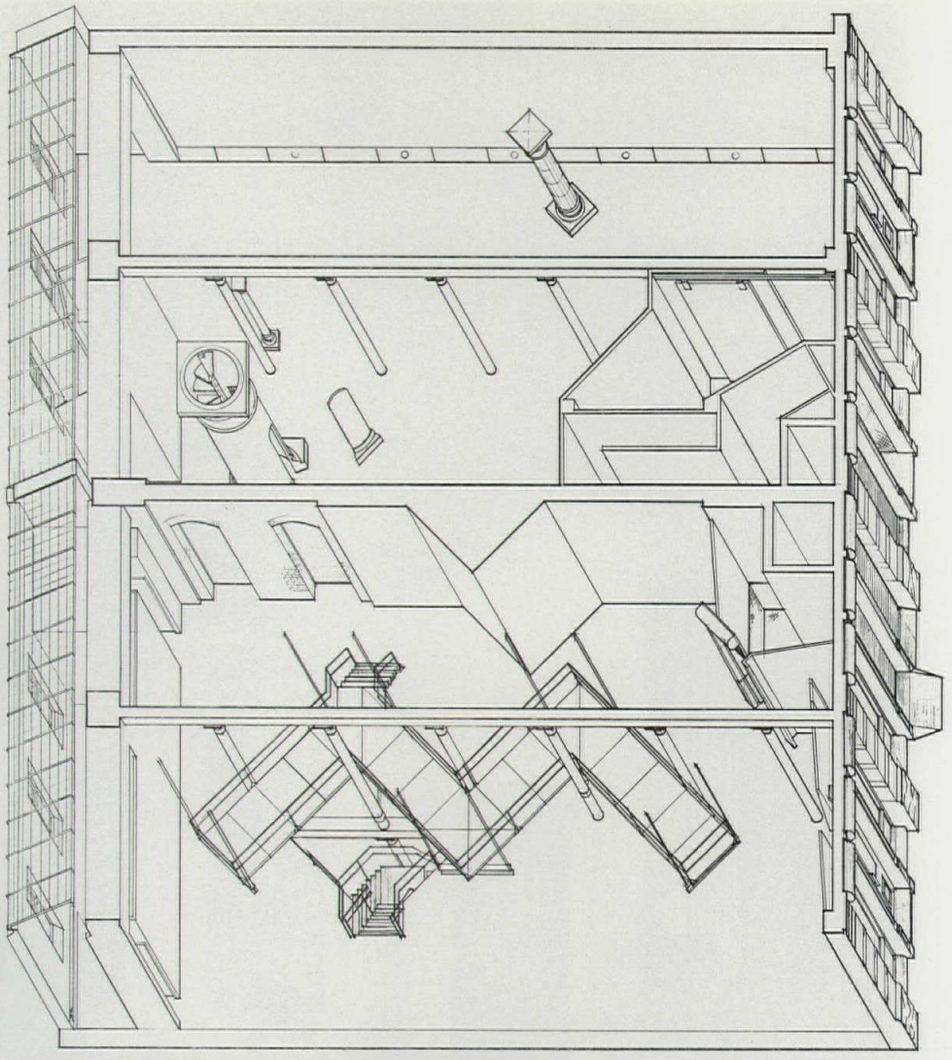
Though Knoll's recent showrooms have been designed by well-known architects such as Venturi, Rauch & Scott Brown (P/A, July 1980, pp. 74–77) and Gwathmey-Siegel (P/A, July 1980, pp. 78–81), they chose this young

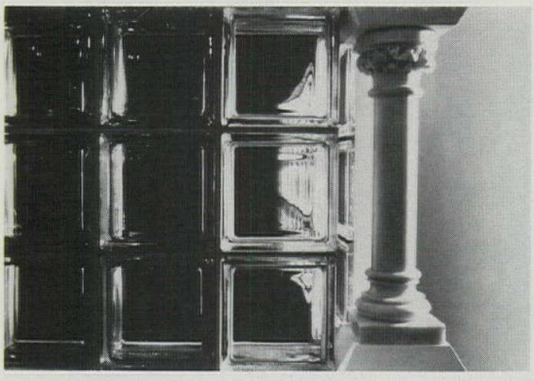
Paul Warschol, ©ESTO

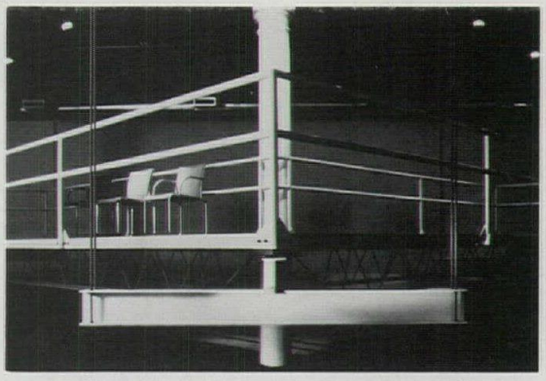
Spiral stair enclosure is most extreme of three variations on existing Tuscan columns seen in ground-floor meeting-demonstration-reception space. Exaggerated base molding is continued on rolling door portion (right). Bright turquoise of steel stair suffuses neutral-painted interior of cylinder.

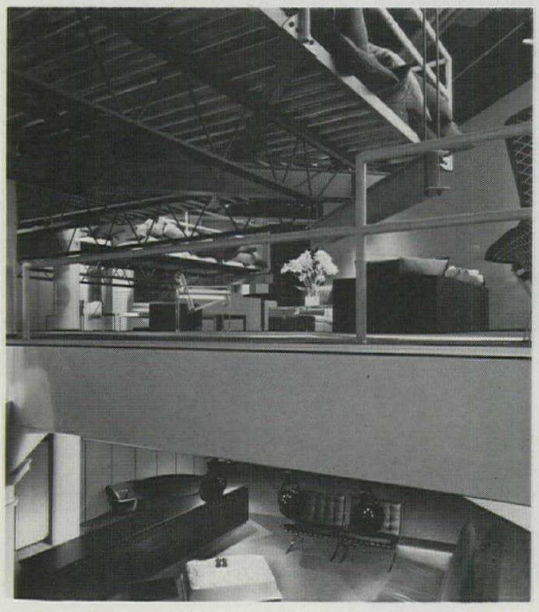


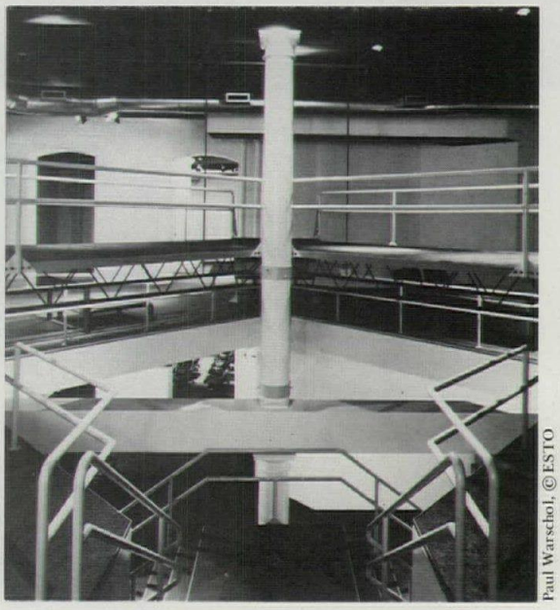
designer for this job after he presented a pragmatic analysis of needs, with no a priori design ideas. Haigh had come to this country from England in 1978 as a designer for Knoll, and he has some ingeniously constructed tables on display here. His industrial design background shows up in his rigorously studied detailing and in his treatment of all elements—including architectural ones—as objects isolated in a neutral envelope. Given the nature of Knoll's facilities, and their setting in a loft structure, this approach has yielded appropriate and elegant results.
[John Morris Dixon]











Paul Warschol, © ESTO

Data

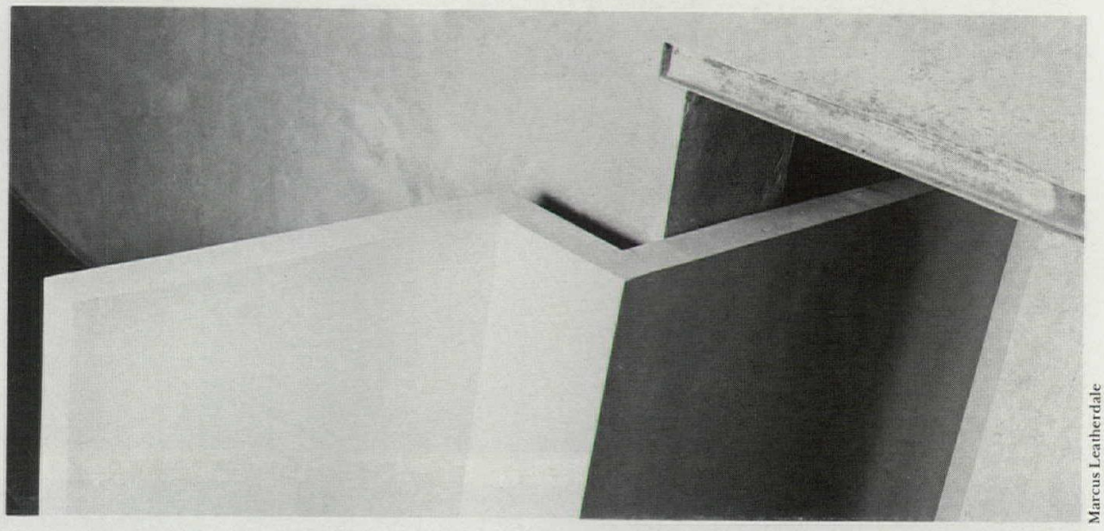
Project: *Knoll Design Center, New York.*
Designers: *Paul Haigh, architectural design; Knoll Space Design Group (Lee Stout, director), office systems and showroom furniture planning.*
Client: *Knoll International (Jeff Osborne, design coordination; Don Rorke, project administration).*
Program: *three floors plus basement of six-story 1891 loft building; 10,000-sq-ft showroom; 28,000 sq ft of offices and studios.*
Structural system: *existing wood on cast-iron columns.*
Mechanical system: *central HVAC added.*
Major materials: *painted walls; carpet, tile, and rubber flooring (see Building materials, p. 304).*
Consultants: *Thomas Polise, HVAC; Alvin Fisher, structural.*
Contractors: *All Building Construction.*
Costs: *withheld at client's request.*
Photographs: *Bo Parker, except as noted.*

Facing page: Conference room on office floor has ribbon of glass block with a dash of historical allusion in marble—at outer corner (left, top and middle). Showroom's suspended platform and stair will allow views of furniture from many angles (bottom left). Photos of these elements before occupancy clarify geometry (right column). Axonometric shows division of first floor, including lean-to at rear with translucent roof.
This page: One of office areas (right) demonstrates a Knoll system in use, with atypical lighting. Identifying turquoise appears on stair and counter. At showroom entrance (below) low walls direct visitors to reception desk, then rise to flank roller door—like those outside—that separates showroom from office lobby after hours; portion of suspended platform is visible at left.

Stilwende, New York

New York at night

Two 100-year-old buildings in lower Manhattan have been joined and transformed into a theater/cabaret disco through the artful juxtaposition of raw building materials.



Marcus Leatherdale

Detailing at Stilwende is "raw" but extremely refined. The building is sheathed in exposed concrete inside and out, and on the exterior it is treated as a single, massive composition where an aluminum channel indicates the division between the two original buildings. Color is sparse but saturated. Doors from the main vestibule (below right) to the bar are two stories high. A partition (right and facing page, top left) runs through a rear door, under an exposed steel I-beam lintel, from the bar to the dance floor.

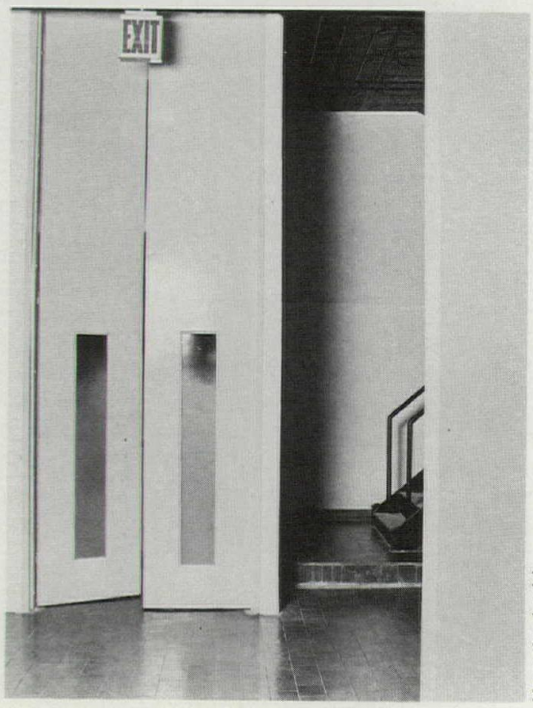
Stilwende means style change, and it is a term that was used in Germany in connection with the Art Nouveau movement. A new disco/cabaret in New York's Tribeca (Triangle below Canal, which is at the southwest edge of SoHo) is anything but Art Nouveau, but calling it Stilwende was not inappropriate.

The club is in two, three-story, 19th-Century structures that were originally built for residential use, but which became commercial as the neighborhood changed. Now as Tribeca is becoming somewhat residential once again, the amenities that usually follow that kind of change are also returning (but so far without the overly self-conscious boutiquefication that has marred SoHo).

Stilwende's most recent prior use was as a disco called Tier Three, where dancing went on at all levels, and where passages had been opened inside between the two buildings. When Joseph Lembo was asked to reorganize the complex so that it could simultaneously accommodate the functions of a theater/cabaret, bar, disco, and lounge, he made two major structural alterations. He removed the second floor entirely to create a high-ceilinged first-floor bar and disco, and he removed the third-floor party wall (which required installing new concrete piers and steel beams to resupport the roof) to make a spacious lounge/cabaret on what becomes the new second floor.

Part of the inspiration for the design is related to Lembo's other interior design practice in Saudi Arabia. There, he has long admired the vernacular stone and earthen buildings, and they became translated for Stilwende, where he sheathed both the interior and exterior in unpainted concrete. Inside, steel I-beams over windows and doors have been left exposed and unpainted, and outside, an aluminum channel marks the former division between the two buildings, as do also two shades of concrete.

The club is used mainly at night, and it is generally kept quite dark inside (supplemental lighting was used for these photographs). A flexible system of ceiling-mounted track lighting is continually altered by the lighting



Marcus Leatherdale

Norman McGrath

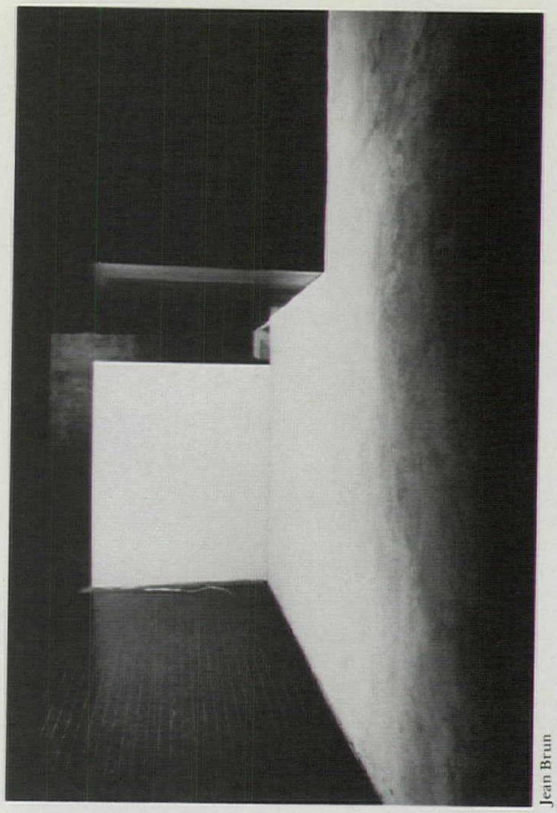
Marcus Leatherdale

Jean Brun

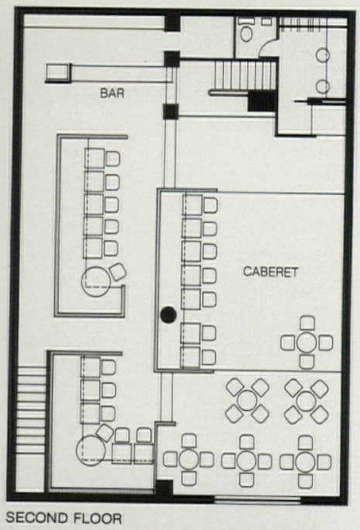
Norman McGrath

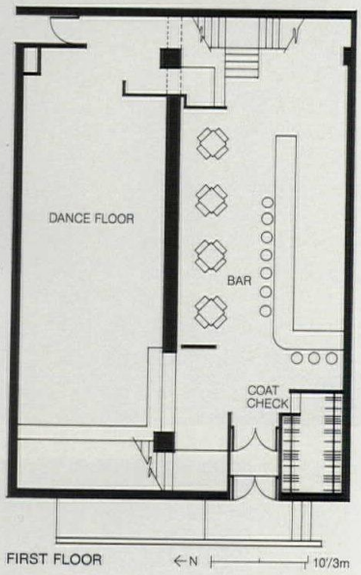
designer to accommodate and complement changing activities. The lights used in the monochromatic spaces are generally of saturated hues, as seen in the pink of the upstairs lounge (far right) and in the blue on the stairs leading from it to the first floor bar (far right, bottom left). To intensify the effect of contrast, the yellow entry vestibule is "blasted" with white light, and the entry door has been painted a rich pink below the gray solar window.

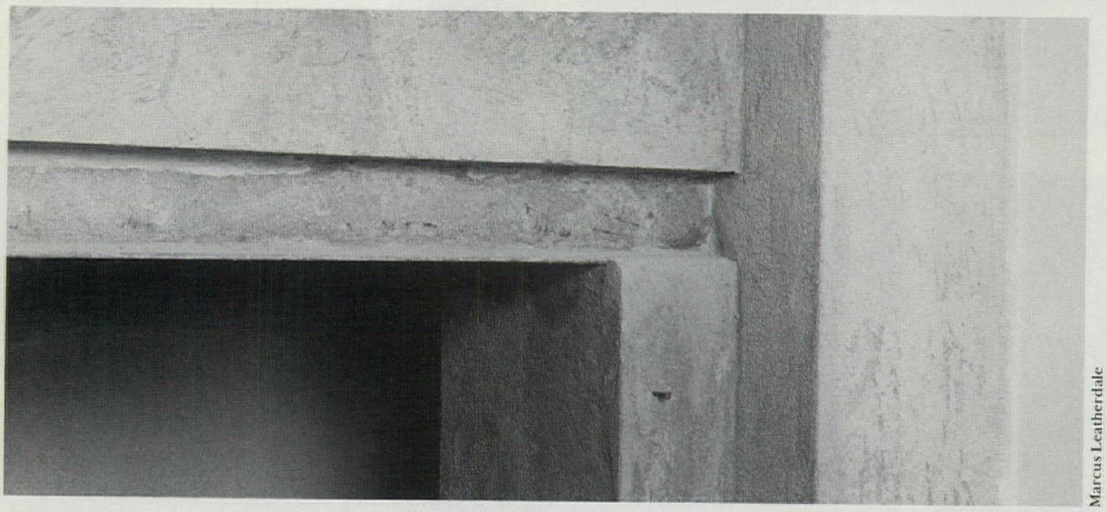
Joe Lembo says "Stilwende really isn't architecture so much as it is a scaffolding . . . an environment to hang an exhibition . . . a stage for a theatrical performance . . . or a setting for an event." That is a modest statement for a place that is all of these things and quite a bit more. With its handsomely rationalized exterior and its almost menacing interior (which is immediately checked by lighting that would be gauche anywhere else), it shows considerable sophistication that avoids both the overt cuteness and the studied self-consciousness often found in such places. [David Morton]



Jean Brun

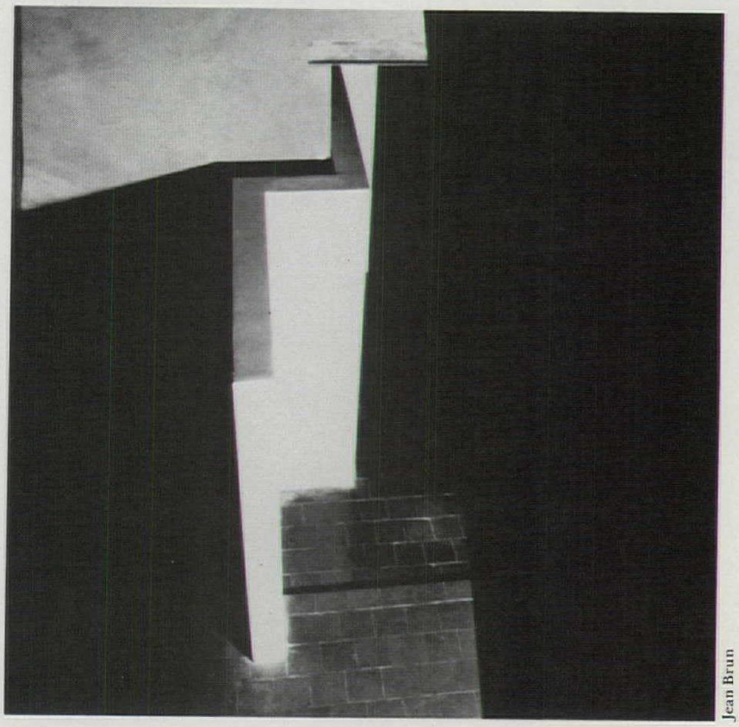






Marcus Leatherdale

The partition straddling the bar and dance floor is half seen from the disco (top), and its top is seen from the main staircase in the bar (bottom). Another I-beam lintel is at the front passage between the two rooms (middle). The stairs in the bar (facing page, bottom left) are sometimes used for theatrical events. They lead to the upstairs lounge (facing page top) where concrete walls are colored by intense light, and carpeting turns up to become upholstery on the banquette seating. In the cabaret (facing page, bottom right) next to the lounge, "reissued" side chairs were designed by Mallet-Stevens in the 1920s.



Jean Brun

Data

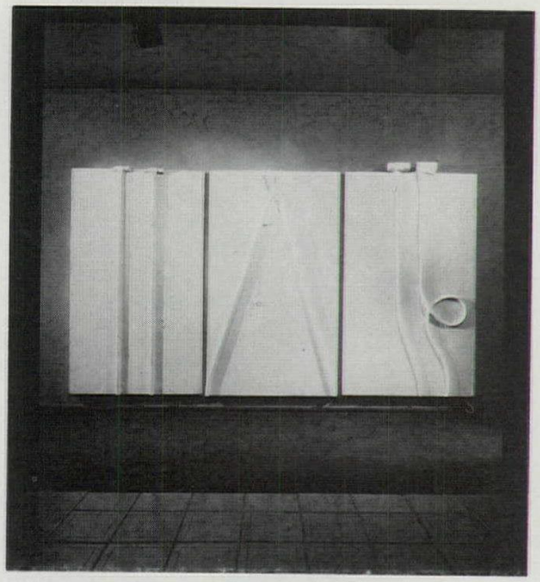
Project: *Stilwende, New York.*
Designer: *Joseph R. Lembo, interior architect, Lembo Associates, New York.*
Program: *joining of two 100-year-old former residential three-story buildings into one new two-story theater/cabaret disco.*
Major materials: *exposed concrete, high-gloss painted plaster, black slate tiles, oak dance floor, charcoal industrial carpet (see Building materials, p. 304).*
Consultants: *Carlos Rodriguez, lighting murals.*
Model: *Cheryl Wagner.*

Photos: Norman McGrath

Ridgway Ltd. offices, Newport Beach, Ca

Basic black with pearls

An unorthodox black twist on a classic Miesian plan defers to a mini-museum in Ridgway Ltd.'s own office.



In 1982, a Modernist office in a glass and steel tower won't raise any eyebrows. But this particular one may break a few hearts. The offices of Ridgway Ltd. in Newport Beach, Ca, while based on a classic theme, offer two striking variations: an all-black color scheme, and a 40-ft painting by contemporary master Jim Dine that is the centerpiece of a virtual mini-museum.

The offices of the architecture and development firm occupy half a floor (6000 sq ft) of the 1973 Union Bank Building designed by Skidmore, Owings & Merrill in Newport Center, the city's chief commercial development. When you step off the elevator into Ridgway's lobby, you find yourself face to face with the first Dine—one of the series of oversized tools and garden implements from the mid-1970s—and you know that art and architecture are meeting on serious ground. For those familiar with the firm, this is hardly news; Ridgway partner and founder (with Phyllis Lambert) Gene R. Summers commissioned Dine to produce a major art program for the firm's renovation of the Biltmore Hotel in Los Angeles six years ago (P/A, Nov. 1978, pp. 66–71). In the reception area, a Dine "bathrobe" canvas and a folding screen greet visitors, who simultaneously become aware that while the layout and furnishings are High Miesian—open plan, Barcelona chairs, and so on—the color scheme is not. Instead of the expected white, you see black—on partitions, floors, cabinets, shades, and accessories, down to the last tape dispenser. But the initial shock at this inversion of standard practice quickly gives way to wonder as the visitor is led into the main work area, where a 40-ft wall is covered with Dine's *The Gate (Pershing Square)*—an arresting, mysterious, and ultimately seductive tangle of junglelike vegetation behind a wrought-iron gate, commissioned for the office by Summers. And when you can take your eyes off the painting, you notice that the office commands a breathtaking panorama of Newport Beach Harbor; the phrase "an embarrassment of riches" springs to mind.

While it is not surprising that Summers, a veteran of Mies van der Rohe's Chicago office, would choose an orthodox Modern scheme for his own headquarters, the question remains: why paint it black? "We're used to modern architecture being white—the wall as a neutral plane," he explained. "But I felt that black would provide a much better background for the art." What Summers did not expect, however, was that the black, apart from creating an effective backdrop, would prove such a relaxing color. In contrast to the sunwashed view and general brightness of the surrounding Southern California landscape, the darkness of the interior is cool and quiet, with transparent black solar shades easing the visual transition from indoors to out by eliminating glare. "With the shades drawn, the window walls look like a tapestry," remarked Summers.

The 14-person office is organized so that the work areas (drafting and design) are located in the center, with conference and office areas at either end. Within this open plan, cabinets, area rugs, and furniture groupings provide definition. Task lighting at the drawing tables is supplemented by photographers' barn-door lights aimed at the pale gray ceiling, whose grid is turned 45 degrees to the floor plan. "It makes the ceiling read more as a plane," added Summers, "and it leads the eye in only two directions: to the big painting or to the view." Craftsmanship and detailing are, not surprisingly, blue-chip, with custom ripsawn-oak cabinets and oak floors stained black, and black marble table tops in conference and office areas.

Apart from commissioning Dine's work for the Biltmore ("I thought that his images were appropriate and recognizable"), Summers had never asked the artist to do a painting in

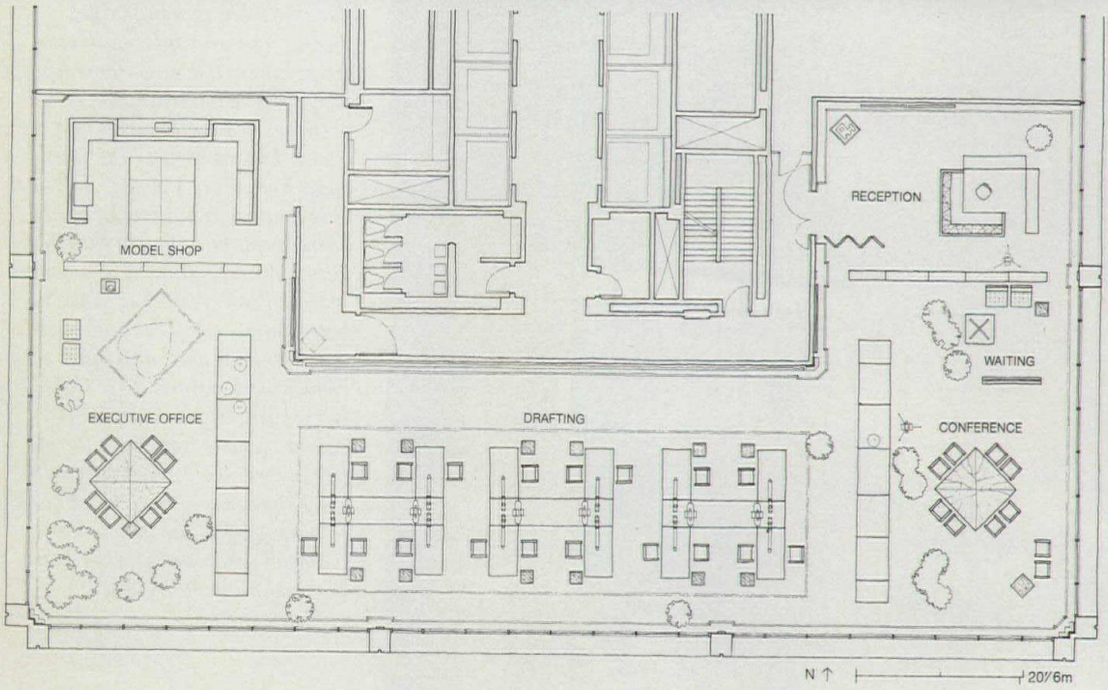
The monochromatic painting by Jim Dine in Ridgway Ltd.'s elevator lobby (facing page) signals a serious interest in contemporary art, even to those unaware of the longstanding connection between the artist and the client. The reception area (this page, bottom) tells more, with one of the many variations Dine has painted on the bathrobe theme, a Dine folding screen, and a model of the Biltmore, the Los Angeles hotel that was bought and renovated by Ridgway, and filled with Dine's work. Dine's The Gate (Pershing Square), *a 40-ft canvas commissioned for the office, covers the wall of the central work area; the office's black color scheme is a foil for the various works of art, especially the complex, monumental* Gate.

Ridgway Ltd. offices

The waiting area (this page, top left), between the reception and conference areas, looks toward one of the paintings from Dine's tree series that in part inspired the much larger painting just around the corner. The view from the reception desk (top right) looks toward the entry; the reception area offers the first indication that black dominates the color scheme of the office interior.

The conference area (middle) occupies a corner of the space. In classic Miesian fashion, it is defined by cabinets and partitions and is furnished with a marble-topped table and Brno chairs.

Lighting in the work area (facing page, top) is supplied by desk lamps, and by photographers' barn-door lights, which are aimed at the pale gray ceiling. The ceiling grid is turned 45 degrees to lead the eye to either the Gate *canvas or, in the opposite direction, to the view outside. The forest of desk lamps and uplights (bottom) creates a striking composition of skeletal forms, in stark contrast to the brooding lushness of the vegetation depicted in* The Gate.



The plan (left) of the office illustrates the roughly U-shaped layout of the existing space, with reception and conference areas at one end, and partner's office and production area at the other end; the main work (design and drafting) area occupies the central zone. Window walls on three sides offer a panoramic view of the scenery below. Visible in the plan, although not in the photographs, is Dine's heart rug in the partner's office; it was brought down to Newport Beach from the Biltmore, for which it was originally designed.

all the 20 years that he has collected his work. Last year, when the two discussed the office commission, Summers, who had recently bought two paintings from Dine's series of trees of 1980, suggested that the artist might create "a whole forest" for the wall in question. But Dine was also interested in the series of gate paintings that he had done earlier, and what resulted, after Dine emerged from two months of working in the Biltmore's basement early this year, was a hybrid of the two themes. Summers was pleased by the parenthetical reference in the painting's title to Pershing Square, the Biltmore's neighborhood. He is not interested in what he calls "horizontal" collecting of one or two works by many different artists; he prefers to concentrate, and as a result, he jokes, "I've got more Dines than Dine has." Ridgway's collection, nevertheless, is infiltrated by a few select aliens: Brancusi's sculpture *The Chieftains;* and several prehistoric American Indian pots.

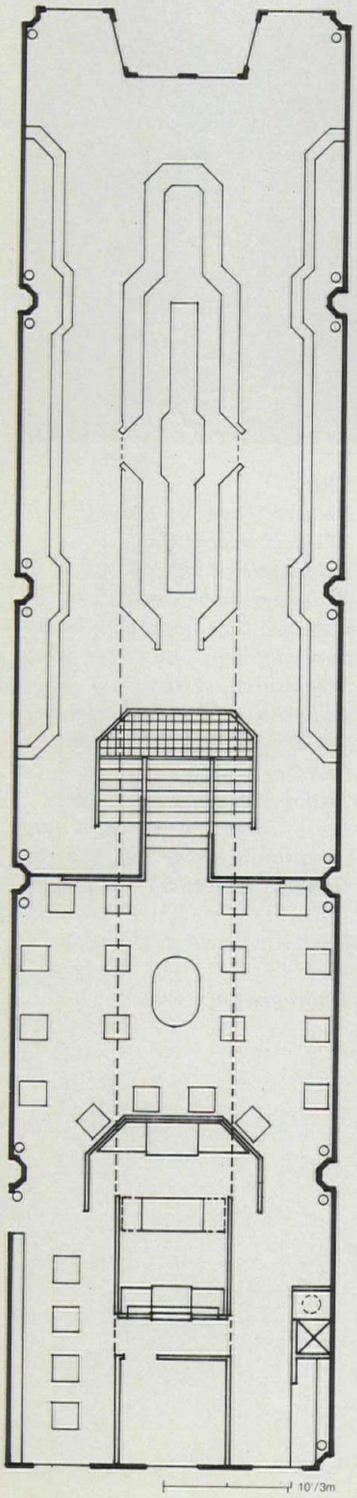
The office, like a tiny, well-endowed museum, exudes privileged perfection. It is, after all, a somewhat daunting reminder that the most successful integrations of art and architecture are often accomplished in commissions for private patrons. But it manages not to lose the unpretentiousness of the small, communal office that it is. Its impressiveness is mitigated by personal, idiosyncratic twists—but the twists are deliberate, knowing inversions of time-honored practice.
[Pilar Viladas]

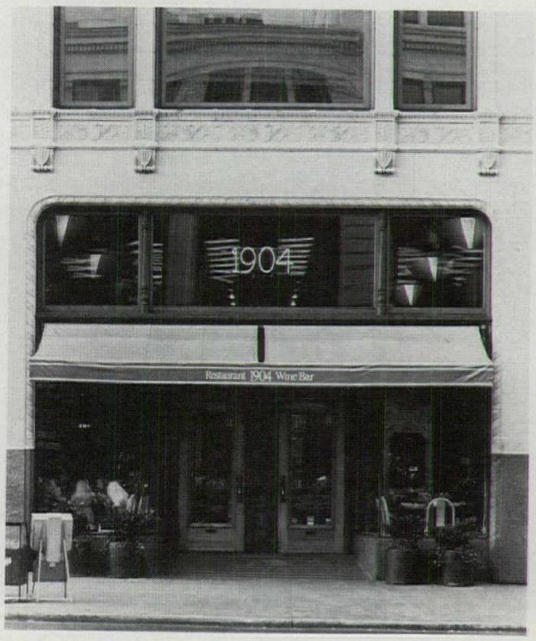
Data
Project: *Ridgway Ltd. offices, Newport Beach, Ca.*
Architects: *Ridgway Ltd.*
Program: *approximately 6000 sq ft of office space, with reception, conference, and work areas.*
Mechanical systems: *air supply and return through continuous slot at joint between gypsum board and ceiling tile.*
Major materials: *gypsum board, carpet, acoustical ceiling (see Building materials, p. 304).*
General contractor: *Ridgway Ltd.*
Costs: *withheld at client's request.*
Photography: *Toshi Yoshimi.*

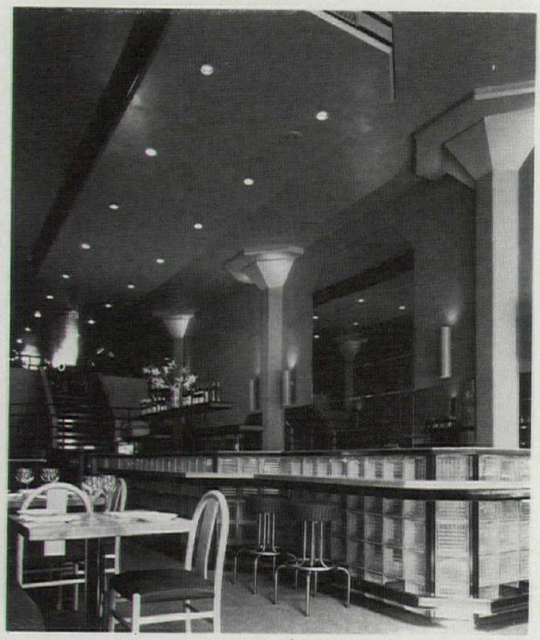
1904 Restaurant, Seattle, Wa

Narrow and urbane

With materials reminiscent of an earlier era and detailed with consummate skill, a new restaurant appears in Seattle.







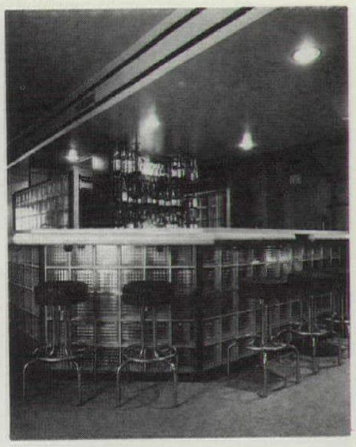
It is not rare to dine in a fine restaurant in Seattle, but it is a pleasure when such an establishment is also housed in a fine space. The 1904 Restaurant, designed by Olson/Walker Partners, is that combination, with an unself-conscious urbanity and an easy air that attracts what the architects call "diverse professional types and urban dwellers." Seattle's first wine bar, 1904 specializes in unique foods and, of course, wine by the glass.

Located between Downtown Seattle and an area called the Denny Regrade—zoned to become a major urban residential area—the restaurant seems in a perfect area to draw exactly the clientele it wants. Formerly a religious bookstore, the space was hardly ideal because of its narrow (24′) and long (105′) dimensions. Behind the storefront—one of five in the 1930s building, the architects began with a two-story space intensified with strong original columns with angled capitals. Taking cues from these elements, the design makes use of 1930s materials and angled interior appointments, but detailed in a 1980s way. Choosing to reinforce, rather than downplay, the long, narrow space, the architects placed seating along the sides and long standing bar space down the center.

Glass block, wood, and steel are the predominant materials, and the detailing is elegantly handled. Lighting also plays a major role, with hidden neon in the glass block counters, and custom-made tubular lights washing and highlighting the columns very effectively. Carpet and upholstery help to soften an otherwise rather hard room. By placing the bar area upstairs on a mezzanine, the architects increased the options for patrons to observe the activity in the space below and "become players in a continuing urban soap opera," as they put it.

The stair to the mezzanine becomes a powerful element in the room; the use of steel and glass block here is one example of the beautiful detailing, with glass block landing floor and low walls. Under the mezzanine is the kitchen, tucked away unobtrusively from the rest of the space. Mirrored panels on the side walls of the two-story main level help to extend the dimension of the narrow width visually, and they are chamfered at the top corners to echo the column capitals.

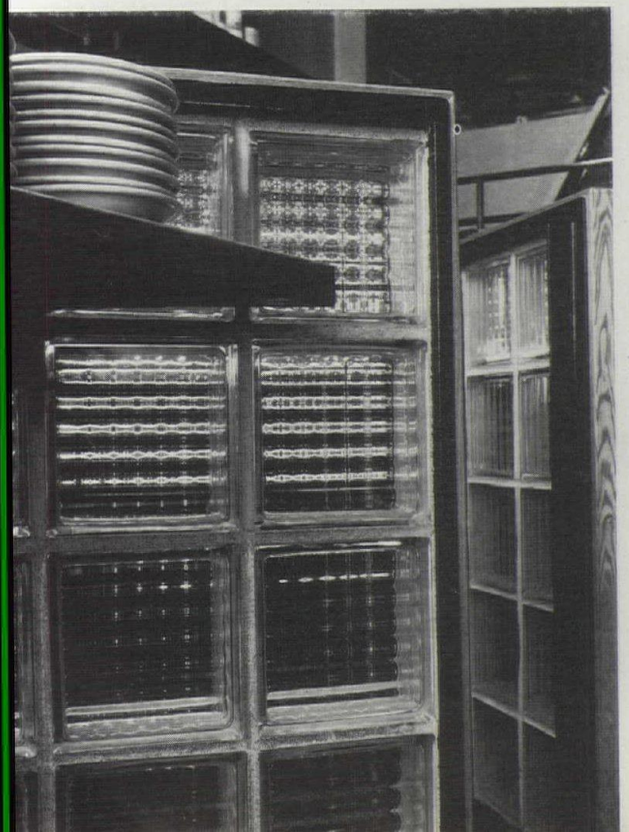
In plan, the tables and counter on the lower level permit easy movement from the serving island to the tables and form an easy channel from the front to the mezzanine stair. The architects have achieved the type of "social/theatrical setting" they set out to create, and with an extremely high level of quality that is refreshing. [Jim Murphy]

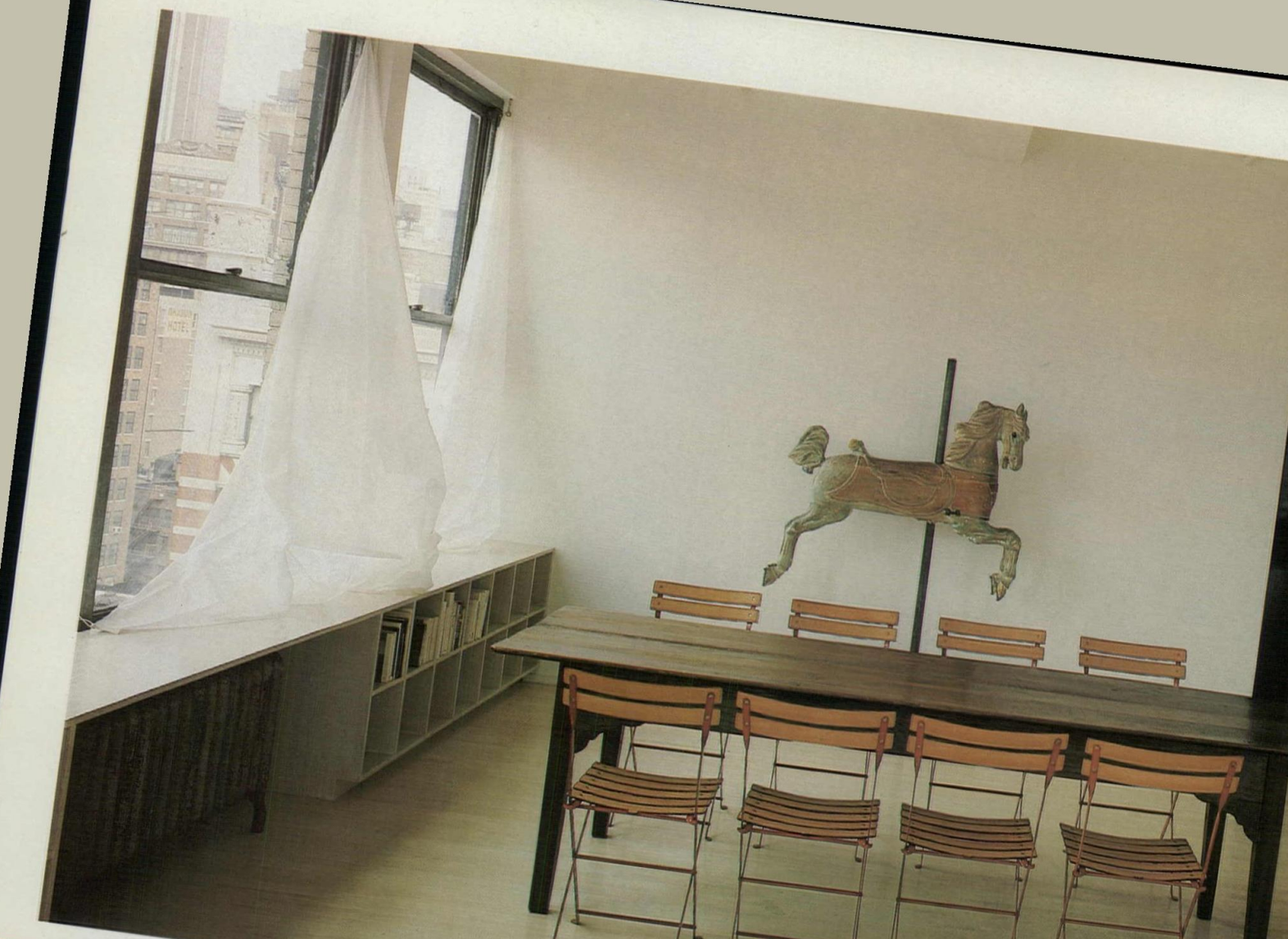


Glass block, used in both walls and stair landings, helps light to penetrate the deep space, while uplighting emphasizes the angular column capitals.

Data

Project: *1904 Restaurant/Bar, Seattle, Wa.*
Architects: *Olson/Walker Partners, Seattle; project team, Gordon Walker, Dennis Mortensen.*
Client: *1904, Inc.*
Program: *wine bar intended to attract professional clientele and urban residents. Design to reuse a two-story storefront in an existing 1930s building.*
Structural system: *existing reinforced concrete.*
Mechanical system: *forced air heating and cooling.*
Major materials: *glass block, wood and steel trim and framing for stair, gypsum board, carpet (see Building materials, p. 304).*
Consultants: *structural, Ratti/Fossatti.*
General contractor: *owner/architect contracted.*
Costs: *$55 per sq ft.*
Photography: *Victor Gardaya.*



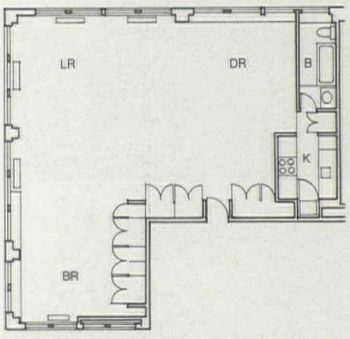


Simple but dramatic curtains keynote a bold but restrained design. All white except for the green marble, glass-enclosed bathroom, the apartment speaks of a savvy urban sophistication where antique and contemporary furnishings are mixed with obvious delight.

Loft/apartment, New York

House calls

When Antonio Morello and Donato Savoie of MORSA converted raw space in New York to a doctor's residence, their attention to detail was as sure as a surgeon's hand.



Austerity reigns in the bedroom (right), but a vertical wall sculpture is illuminated by colored lights hidden in a niche. The kitchen (bottom right) is as simply detailed as the whole apartment; it borrows light and view from the bathroom, which is at its right.

Data

Project: *loft apartment for a doctor, New York.*
Architects: *Antonio Morello and Donato Savoie of MORSA.*
Program: *convert 1800 sq ft of raw space to residential use.*
Major materials: *plaster, Aosta green marble, structural glazing, oxidized copper (see Building materials, p. 304).*
Contractors: *Baggio Bono, Inc., general contracting; A+G Marble Co., Inc., marble installation; Tana Construction Co., woodwork and cabinet work; Inner City Electrical Contractors, electrical; Model Brass, custom brass installation.*
Photography: *Studio Azzuro.*

Manhattan's lower Fifth Ave., once fashionable for living, is again seeing a return to residential use. But now people are moving into the office buildings which, after the turn of the Century, replaced the grand mansions that once lined the avenue. The loft apartment shown here, for instance, is on the 12th floor of a converted handsome neo-Gothic office building.

The client, a neurologist at a large New York hospital, bought the raw 1800-sq-ft loft wishing to live in one open space, very simple and austere, with small areas for kitchen and bathroom. She wanted a haven from the daily turmoil of the hospital.

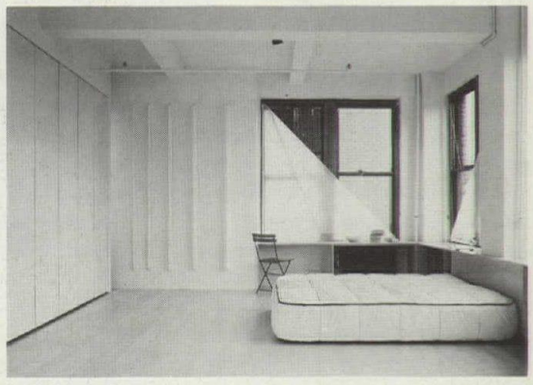
In fulfilling her needs, the architects designed 65 ft of closet space along the back walls of the apartment and a line of cabinets and bookshelves under the window sills of the perimeter walls. With this amount of storage space, only things needed or wanted at any particular time would be out.

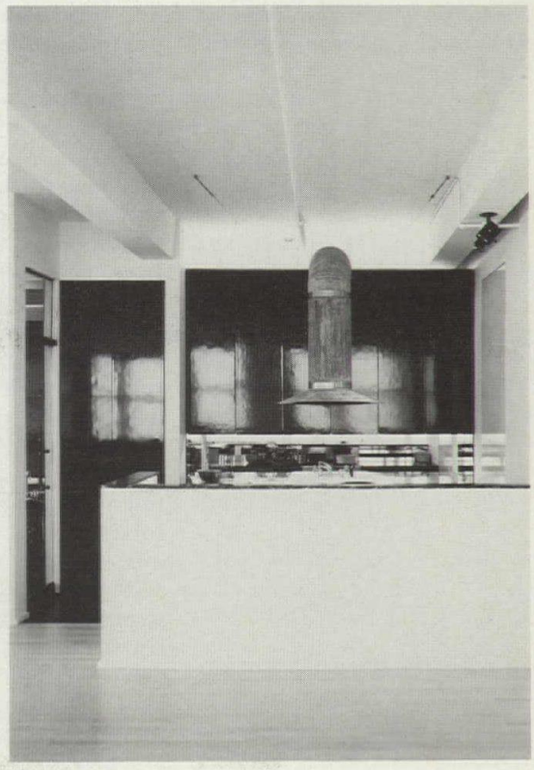
The kitchen and bathroom are at one end of the L-shaped space, and the bathroom almost becomes part of the kitchen. The two are separated only by a glass partition and door, as privacy was not a problem for someone who lives alone. The main reason for this arrangement, though, was to have the bathroom's daylight and view for the kitchen.

Except for the green marble of the bathroom, most of the apartment is white. Even the floors, which were stripped, were pigmented with white paint before resealing. The metal window frames and radiators were also stripped and clear-sealed.

Lighting is recessed in the ceiling, but in the sleeping area a vertical niche holds colored lights that illuminate a serial wall sculpture designed by the architects. In the kitchen, the copper exhaust hood over the stove has been turned into a decorative, sculptural element, and it was given a quick oxidation to green through an application of muriatic acid.

The restraint of the design and subtlety of the detailing are only part of the story, however, because the architects were also able to choose the furniture and furnishings. And it is the combination of all of these elements that makes the apartment so appealing. In such a space, only a very sure eye would successfully juxtapose an 18th-Century Florentine refectory table with contemporary Italian dining chairs and a 19th-Century carousel horse from Kansas City. And only such an eye could have invented the curtains. They are extremely functional in allowing many configurations, are simply constructed of parachute fabric, and work on lines and pulleys as easy to use as those for sails on a boat. They charge the space with drama, and in effect sum up an entire effort that is unique not in its restraint, but in achieving restraint with a considerable degree of éclat.
[David Morton]





Agrigenetics Research, New York, NY

Thick and thin

A small office by Redroof Design is a carefully detailed exercise in contrasts and proportion.

The dropped soffit defines the waiting area in the reception room (this page, top right, and axonometric). A clerestory between the private office and support room (middle right) makes the subdivided spaces read as one. Both the reception room and private office (facing page, top and bottom left) demonstrate a skillful blending of furniture styles. The glazed partition opens to reveal the private office (facing page, top right); the door to the support room is visible at left. When the partition intersects the wall between the two rooms (bottom right), the clerestory picks up the datum height in an elegant play of planes.

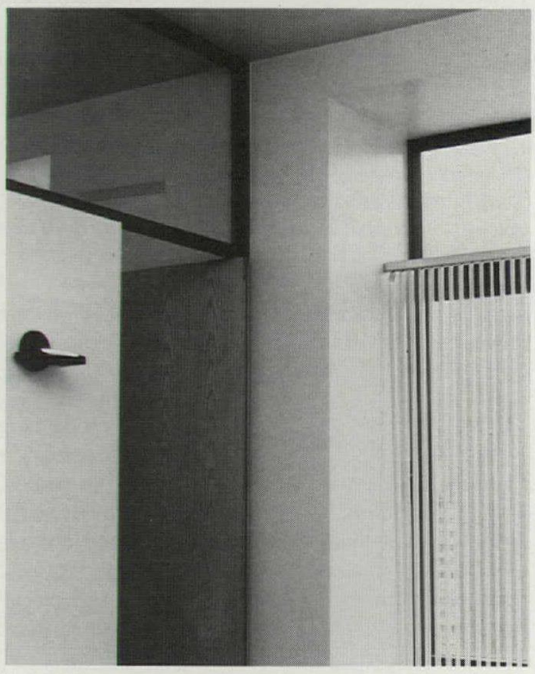
The client calls it "a posh phone booth." This is an apt description, figuratively as well as literally, of the 1000-sq-ft New York office of Agrigenetics Research, a Denver-based agricultural genetic-engineering firm. The company's president, R.N. Dryden, Jr., asked Redroof Design architects for a place to house a small executive office and support staff; partner-in-charge Franklin Salasky saw an opportunity to create an appropriately modern office that, no less appropriately, carried on the venerable tradition of total design.

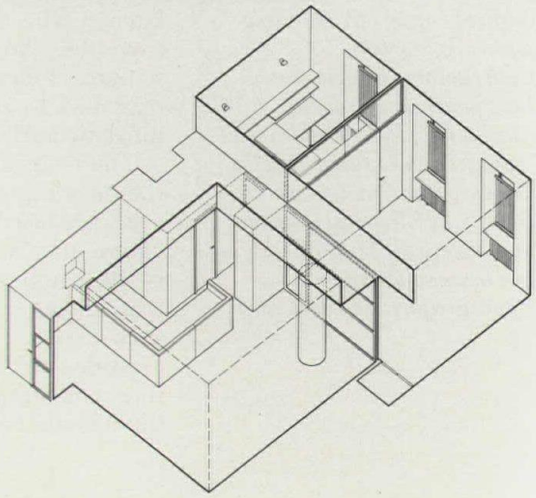
The office is divided into three rooms: reception, private office, and support. Salasky faced the problem of directing visitors from the corner entry to Dryden's office in the opposite corner. A large, built-in desk funnels them (via two 90-degree turns) into the center of the reception room, where a grouping of Streamline-Moderne-influenced lounge seating awaits those who sit and wait. This area is defined by a soffit that Salasky dropped to a height of 7′-6″ around two sides of the room (it also contains air-conditioning ductwork). One expects the soffit to extend at least as far into the room as the edge of the desk, but it doesn't; the ceiling suddenly jumps to 10 ft to define a "waiting room" proper that centers on Dryden's office. This slippage is echoed in the way that an existing structural column slides out from under its "entablature," the dropped soffit.

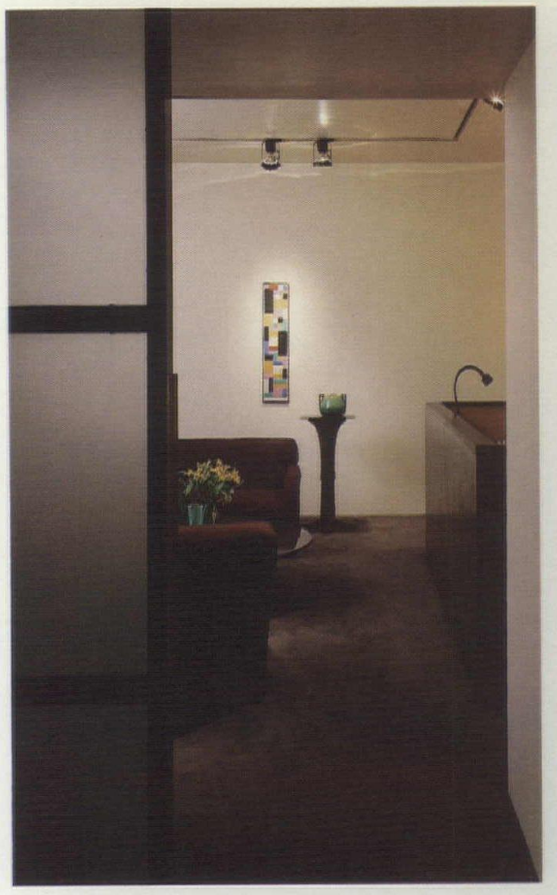
A glazed, sandblasted partition and doors screen the private office and support room from view; this "thin, tensile membrane" is pierced by the wall between the two rooms, and interrupted visually by the fat, round column. The wall itself is reduced to a membrane by a clerestory that picks up the 7′-6″ datum and extends to 10′-9″, thereby setting up an elegant play of vertical and horizontal planes, transparent and opaque surfaces, and full volumes and thin lines. The clerestory, furthermore, makes the two rooms read as one.

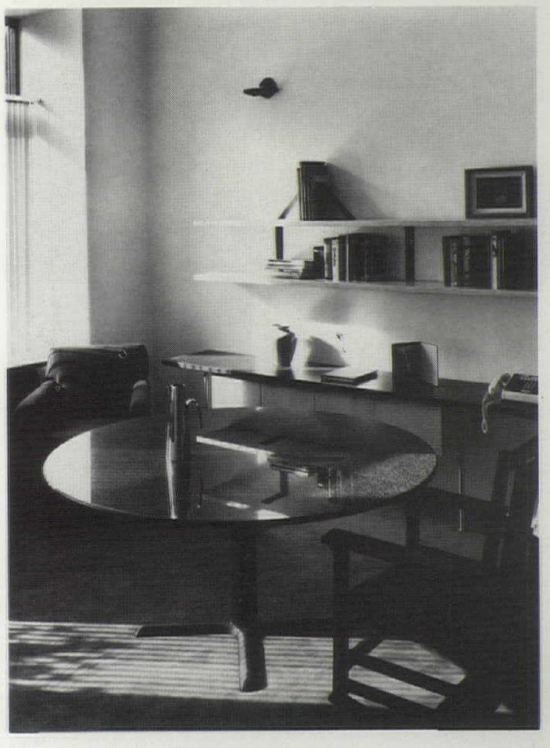
The window wall was furred out to conceal structural columns, and the resulting deep reveals reflect light into the spaces. In Dryden's office, a Stickley rocking chair coexists peacefully with the more minimal forms of the granite table, ash cabinets, and iron brackets and bookends.

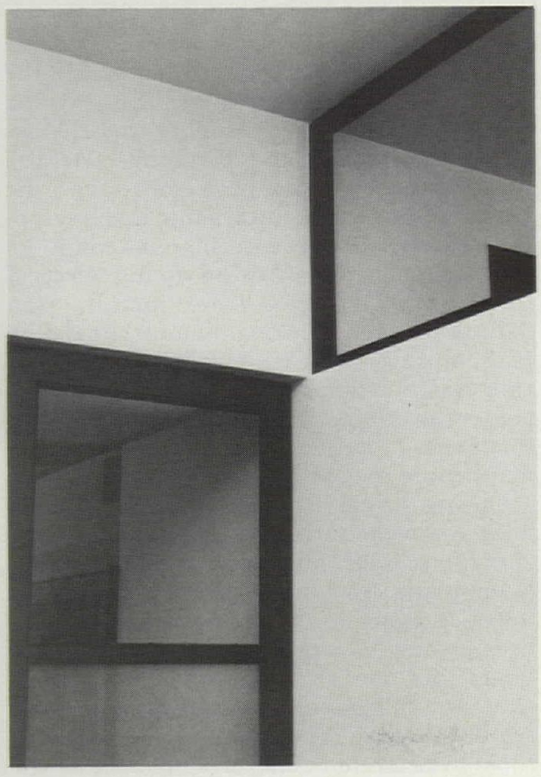
A gimlet eye for detail marks the continuity between large scale and small: in the wall











lights and vertical blinds that carry out the datum height; in the credenza and bookshelves that carry out the play of line and volume; and in the pared-down, custom-designed hardware. The only fault in this agile orchestration is the monumental reception desk; any way you look at it, it disrupts the delicate proportions of the rest of the project. But in its calmly ordered geometry, its skillful mix of furnishings from different periods, and its subtle grasp of color and light, the project offers positive proof that opposites do attract. [Pilar Viladas]

Data

Project: *Agrigenetics Research, New York, NY.*
Architect: *Redroof Design, New York, NY; Franklin Salasky, partner in charge.*
Program: *a 1000-sq-ft executive office including reception and support areas, in a 1940s office building.*
Major materials: *gypsum board, glazed partitions, carpet (see Building materials, p. 304).*
Consultants: *Kaufman, Randolph, Tate Fine Arts Services, art.*
General contractor: *Anthony Sgroi Custom Fabricators Ltd.; James Sgroi, job supervisor.*
Cost: *withheld at client's request.*
Photography: *Timothy Hursley, Hursley/Lark/Hursley.*

L'Institut Français d'Architecture, Paris, France

Le tute Paris

L'Institut Français d'Architecture, housed in a 16th-Century hôtel in Paris, leads visitors along an extraordinarily varied path.

L'Institut Français d'Architecture (the French Institute of Architecture) in Paris has set out to become the foremost center for the promotion of architecture in France. Its own offices, then, should be exemplary. In 1980, IFA held a competition for the design of its quarters—about 16,000 sq ft of space distributed through parts of the private 16th-Century Hôtel de Branca located in Paris's clothes manufacturing district, not far from the Senate.

The program was straightforward—to house 20 administrative offices and 5000 sq ft of exhibition and reception space. But the quarters were not at all straightforward. Sections of the hôtel had retained the elaborate embellishments of trompe-l'oeil, marbleized columns, and rows of busts. Other parts of the building—the former stables, for example, that at one time had served as a storeroom—were encumbered with large ventilation ducts running along the ceiling and walls. Furthermore, the organization of space was rendered extremely complicated by the location of another tenant in the center of the building.

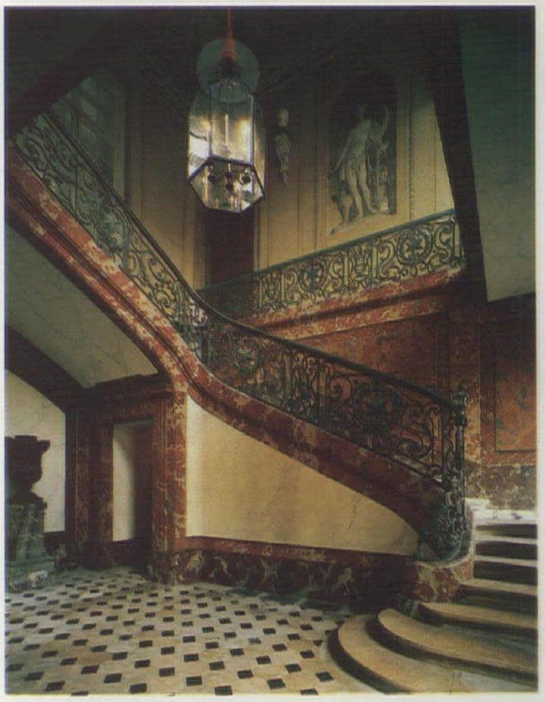
Architect Gilles Bouchez, who won the design competition, chose not to do the obvious. He refused to take cues from the historical parts of the building. Ignoring the marbleized extravagance of the existing hôtel, he designed his spaces to be light, clean, and for the most part white. He also turned his back on the obvious entrance, the rather grand entry court leading to the sumptuous main stairway, and chose instead to locate the public entry further up the street, in the former stable area. This caused the plan to be dominated by a long, sinuous circulation path, through the exhibition hall, past the cafeteria, and finally to the garden and the conference room. It was this intriguing parti that seems to have captivated the judges, and led them to choose Bouchez's design.

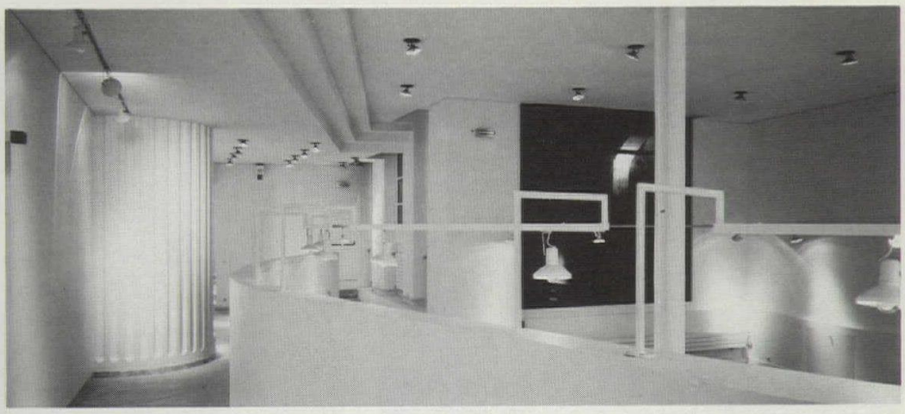
During the execution of the design, several unforeseen circumstances caused unexpected alterations. The exhibition room, located adjacent to the street, was to have large windows to entice passersby. The windows would have been created by reopening the original stable doors, but the building owner refused to allow any changes on the exterior. Then, city regulations would not permit the conference room to be located underground, beneath the garden, as called for in the original plans. Finally, the ventilation ducts in the area slated to become the entry exhibition space could not, after all, be removed, but these Bouchez decided to turn to his advantage: One vertical duct was enclosed in an exaggerated fluted column (actually a quarter column); this contrasts strikingly with a skinny central column that is given a massive base; and the ceiling ducts, encased in hardboard, create a sculpturally stepped ceiling.

The entry/exhibition area, then, all white, becomes a rather distinctive space with its play of awkward columns, its molded ceiling, and the curved half-wall and change in floor levels that separate the entrance area and the exhibition space. It is more quirky than elegant, however—a collection of elements that intend to be witty, but do not quite make it as a designed entity.

The next space on the route is far stronger; here, a heavy curved rusticated colonnade divides the circulation space from a smaller exhibition room.

And in the next room is the kitchen—in itself a tour de force. The upper cabinets are eaten away in random but smooth curves, as if waves had worn them down over the ages. The freestanding angled bar reflects erosion,

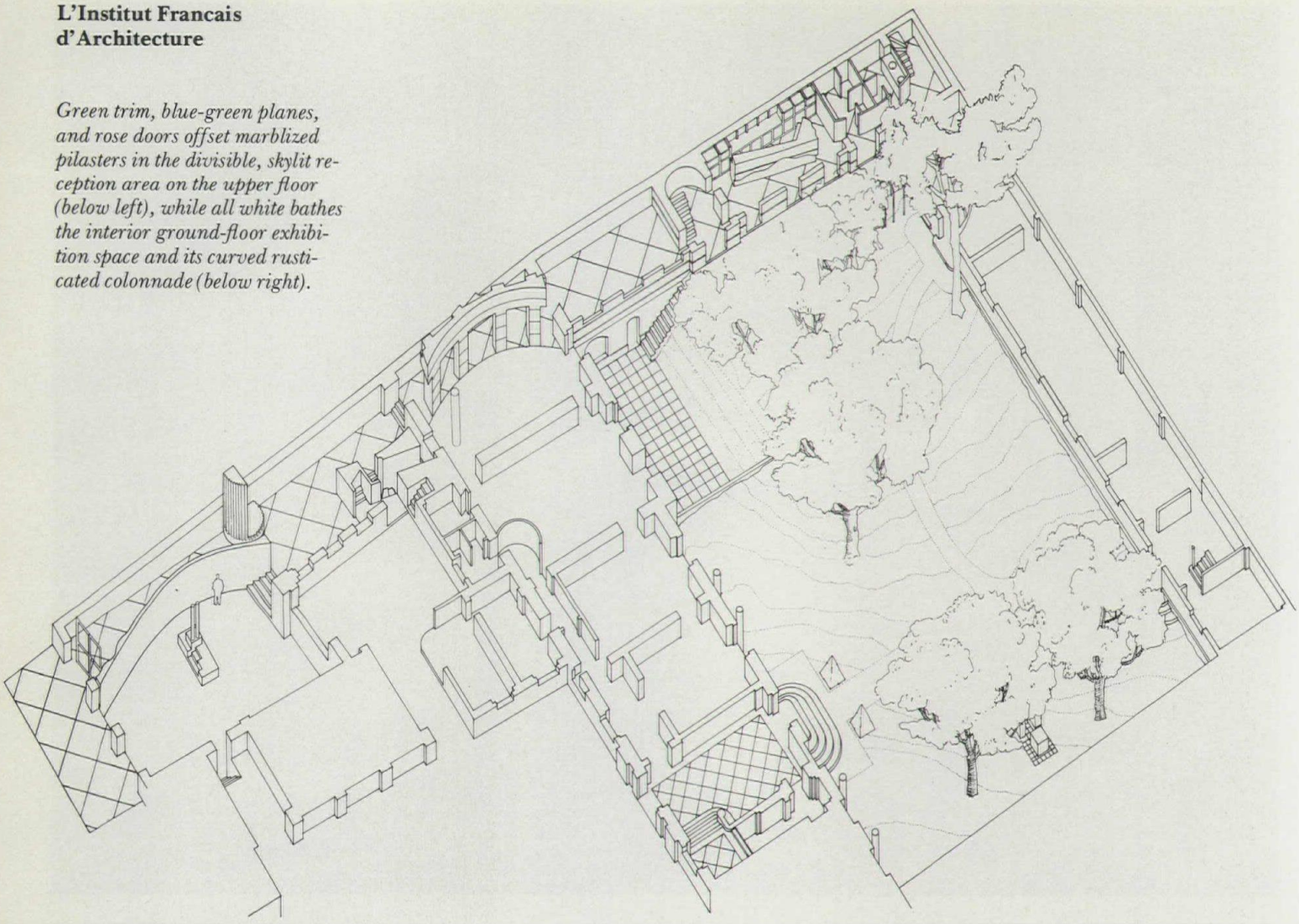


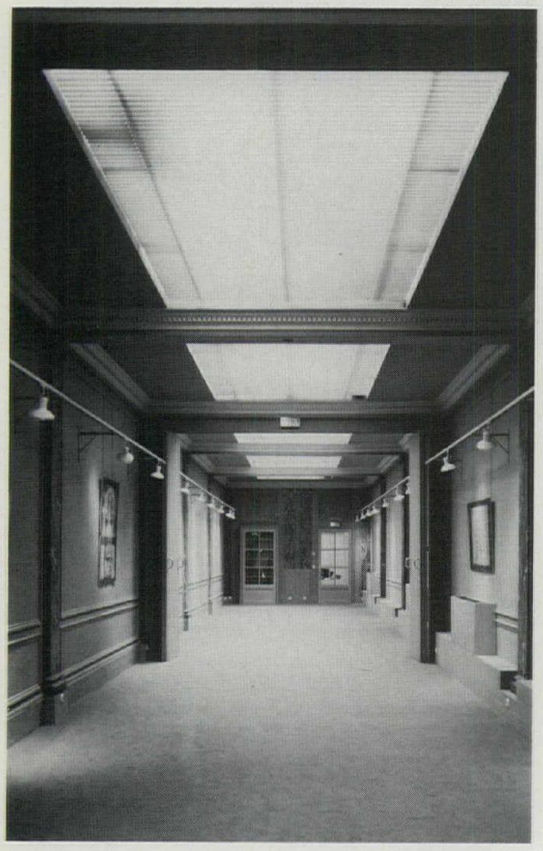


Extravagant trompe l'œil *and metalwork still exist in certain parts of the 16th-Century Hôtel, such as the main stair hall (opposite page and left), but in the areas that had to be totally redesigned, the architect took a different tack. In the entry/exhibition area (top, above, and right), walls and ceilings are painted white, and a virtue is made of necessity: horizontal ducts are encased in hardboard to create a "sculptured" ceiling, and a vertical duct masquerades as an overscaled fluted quarter column.*

L'Institut Francais d'Architecture

Green trim, blue-green planes, and rose doors offset marblized pilasters in the divisible, skylit reception area on the upper floor (below left), while all white bathes the interior ground-floor exhibition space and its curved rusticated colonnade (below right).

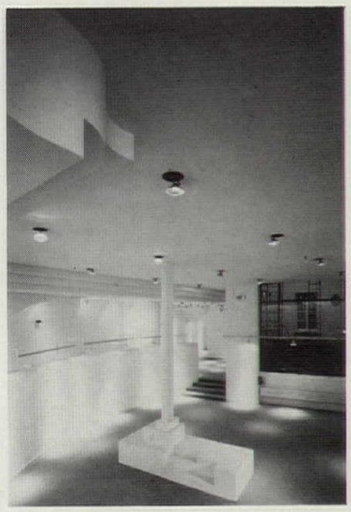




In the kitchen (top left), wave forms "eat away" the top of the wooden wall cabinets and the bottom of the freestanding counter's marble front. In a reading room (bottom left), the wave forms fill in the tops of the built-in shelving. Another view of the entry/exhibition area (below) again shows existing elements exaggerated to effect: A pair of skinny pipe "columns," strongly contrasting with the gross quarter column in the background, is given a massive base.

Data

Project: *L'Institut Français d'Architecture, Paris, France.*
Architects: *G.J. Bouchez & Associates, Paris.*
Client: *The Department of the Environment.*
Program: *two floors of a private 16th-Century hôtel and its outbuildings, remodeled into exhibition rooms, reception areas, conference rooms, cafeteria, and administrative offices.*
Photography: *Deidi von Schaewen.*



too, with its marble covering cut away to reveal a bottle green undercoat.

In some office spaces, original paneling exists and is retained. In other offices, cabinet work reflects the wavy eroded image of the kitchen. On the upper level, the skylit reception room uses painted planes of green, blue, and rose to offset marbleized pilasters.

But while the passage through the building is an adventure, with each space different and unexpected, the totality does not quite jell. Following the contours of ventilation ducts does not, in itself, create a charming ceiling, nor does a gross quarter column necessarily become "witty." Gilles Bouchez does not consider himself a "post-modernist," but one has the feeling, nonetheless, that current trends have led him to assume that "anything goes." [Susan Doubilet]

Driehaus Research Associates, Chicago

After all these years

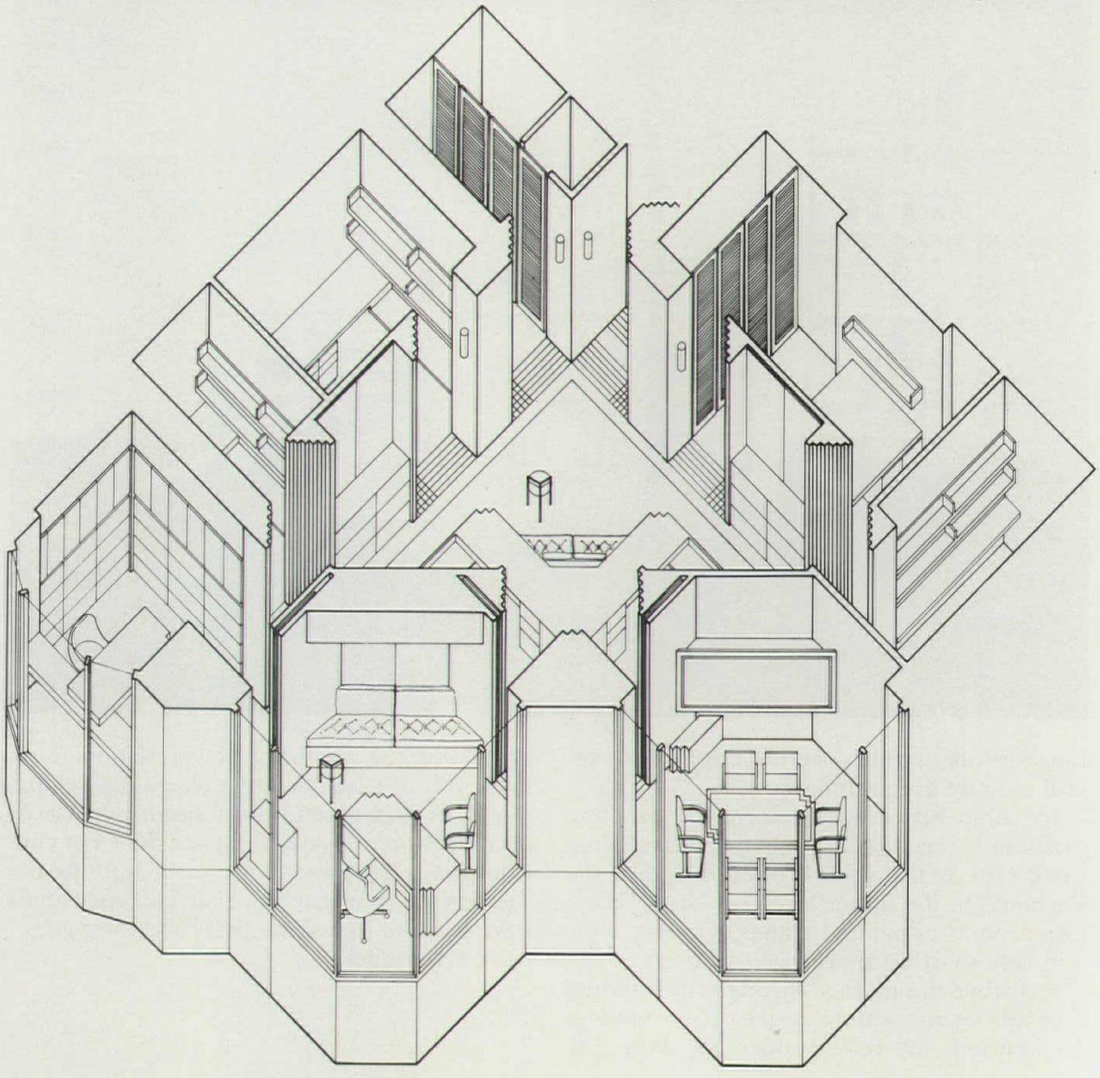
David Woodhouse

SOM-trained architect Gregory Landahl explores their interior design tradition, but with a taste for more ornate material and inflection in this stockbroker's office.

It is not as uncommon as it ought to be to see buildings and especially interiors look as if their designers have run amok in some architectural *Bartlett's,* snatching details like booty-crazed gameshow contestants given 15 minutes in a well-stocked supermarket, mixed their loot into a perversely mannered bedlam, tarted it up with a snickeringly mendacious eye for the use of materials, and served the result up to the bemused client as a "fey *accompli.*" Architects have had to issue libretti because their audience can't make out the words over the clash and clangor of the orchestra, and interiors groan under the rhetorical tonnage of references from Bomarzo to La Rotonda to Adam's house in paradise.

Such splendors make a rich diet, so it can come as a relief to the sated to find that the more traditional approach can still yield new delights, as is shown by Greg Landahl in this office for a Chicago institutional stock broker and his small staff high up in Skidmore, Owings & Merrill's Three First National Plaza. Here the traditional Modernist architectural virtues of formal abstraction, comprehensive detailing, and the candid use of fine materials are combined with the traditional interior design virtues of delight in the natural and geometric patterns of materials and surfaces, and the pleasure in the display of exquisite objects and possessions.

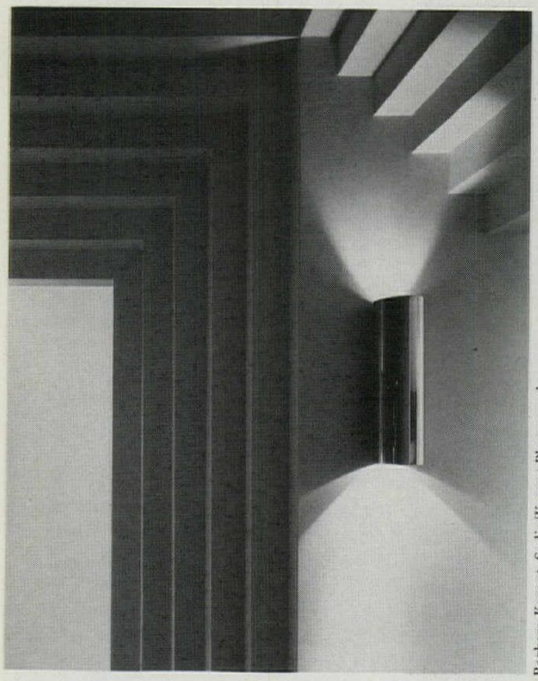
The offices are located in an orderless wedge-shaped leftover space on a multiple-tenant floor, which contains a single irregularly placed column and has three unequal full-height bay windows giving some of the only diagonal views in orthogonal Chicago. Landahl has organized the individual offices and support spaces in the *poché* spaces sur-



David Woodhouse is an associate with Booth/Hansen & Associates, Chicago, and editor of the 1983 *Journal of the Chicago Architectural Club.*

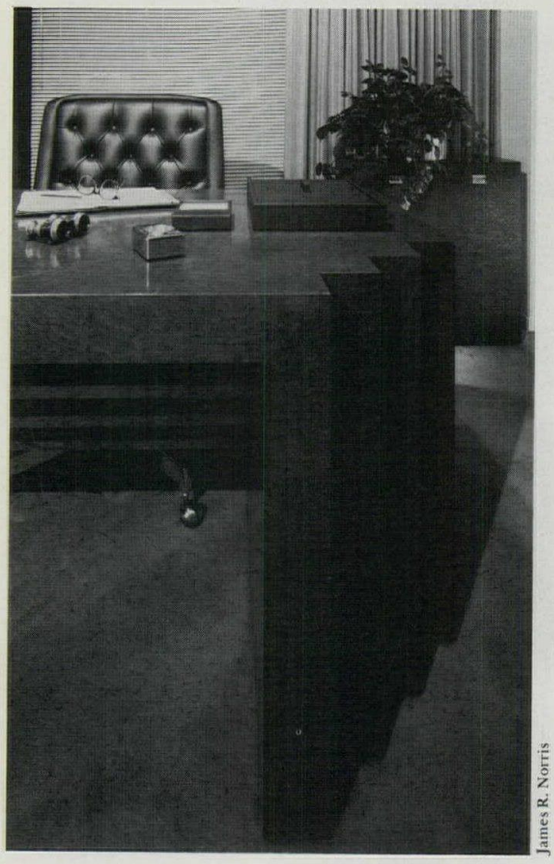
Off the triangular reception area (seen from door, top; from clerical area, bottom) are the various offices and conference room entered through emphatically notched portals. Much of the furniture is designed by the architect with soft fabrics—wool, glove leather, velvet, silk—against wood or brass. Colors are green, beige, brass, and redwood to complement the client's poster collection.

Photos: Barbara Karant, Sadin/Karant

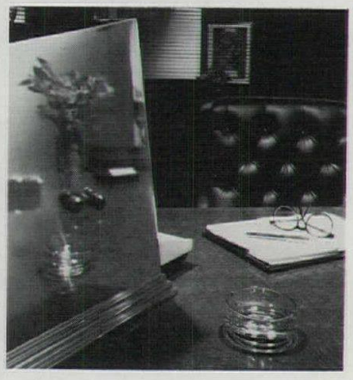


Barbara Karant, Sadin/Karant Photography

James R. Norris



James R. Norris



The sawtooth geometry is played through a variety of scales, from plan to doorways (top left) to bronze computer covers (above). The most elaborately sawtoothed desk is in Driehaus's office (top right, bottom left). Other brokers' desks have only two notches, a mark of distinction reminiscent of the clawed toes of Oriental furniture, where the number of claws indicates rank.
Facing page: detail of the terrazzo floor with inset brass strips intersecting at corners (left).
Right: detail of the custom conference table in mahogany and redwood burl with brass "reveal." The Mies chairs are finished in green glove leather and brass.

rounding a large triangular reception and secretarial room. This space is ordered by stepped portals leading to the peripheral rooms. These forms (whose profile Landahl ingenuously says was suggested by the zigzagged page shape of the building's rental brochure) are repeated at various scales throughout the offices: in the vertical and horizontal elements of the custom wood desks, the corners of the tops of the desks and conference table, the brass strips in the terrazzo flooring, and the bases of the bronze cowls that cover computer terminals on the principal's desk. These stepped portals provide emphasis for the entrances to the doorless peripheral spaces by providing highly sculptural nonrepresentational moldings, and they suggest great wall thickness, which is actually taken up by built-in file cabinets and multiple seating. Furniture is either built in or treated as abstracted blocks, as in the case of the desks, or as isolated sculptural objects, as in the case of the classic chairs and occasional tables.

The rigor of the geometry is relieved by the rich materials, used both for their own sakes and for the patterns on their surfaces. Redwood burl veneers on the desks, dark green

Photos: James R. Norris

glove leather on the brass-framed Brno chairs, wool cut pile carpet, greenish black terrazzo with brass pattern strips, tufted velvet couches, and silk draperies all are used as foils for the hard-edged objects and profiles around them. All of the materials have been used with a keen sensitivity to the wide range of variation within their surfaces. The colors are all natural except for the carpet and the velvet, which are various shades of green between, appropriately enough, one side or the other of a dollar bill, and were selected to harmonize with the client's art collection.

Here Landahl was especially fortunate. Whereas even David Hicks has had to cope with peeresses with a predilection for sad-eyed clown paintings, this client has a remarkable collection of original posters and periodical artwork, mostly from France of *La Belle Epoque*. The two most prominent works, Mucha's Bernhardt as *Gismonda* and as *La Dame aux Camélias* are hung in the triangular reception room facing the entry. The posters and magazine covers are carefully framed and regularly changed. They present the offices' only hint of paradox—the ephemeral (salvaged, restored, and preserved) made permanent. In the conference room, a large Tiffany stained-glass panel depicting bustling commerce as power line pylons, smoke stacks, and pinnacled skyscrapers has been taken from a suburban power generation plant and backlit on an inside wall. By day it is a colorful complement to the cityscape outside. By night its image is superimposed on that of the city as it is reflected on the inside surface of the conference room windows.

The overall atmosphere of the rich dark brown of the woods; deep green of the leather, velvet, and carpet; the yellowish shine of the brass; and the *fin-de-siècle* artwork with the abstracted, almost Neo-Classical, portals is elegantly masculine, foppishly Edwardian (not the slightly decadent Beerbohm *Yellow Book*ish kind, of course, but the respectable Pall Mall clubbish kind).

Webster's says that definition is the determination of limits. The project eschews the latest architectural excess, staying within the generally determined limits of Modernist architectural design, and yet does not display any signs of having been constrained by those limits. It is a distinguished combination of thoughtful formal abstraction, carefully comprehensive detailing, and the deft use of evocative materials and objects in the traditional Modernist manner. □

Data

Project: *Driehaus Research Associates, Chicago.*
Architect: *Gregory W. Landahl, The Landahl Group, Chicago.*
Building architects: *Skidmore, Owings & Merrill, Chicago.*
Program: *1800-sq-ft institutional stock brokerage. Client asked for a partially residential atmosphere, inclusion of his Belle Epoque posters and Tiffany glass window, and a preponderance of green, his favorite color.*
Major materials: *painted gypsum board, linen wallcovering, terrazzo, wool carpet, mahogany, redwood burl, and plastic laminate furniture, bronze planters and accessories (see Building materials, p. 304).*
Consultants: *I.A. Naman, mechanical and electrical.*
Contractors: *Madison Associates, Turner Construction, J.H. Oster Woodworking.*

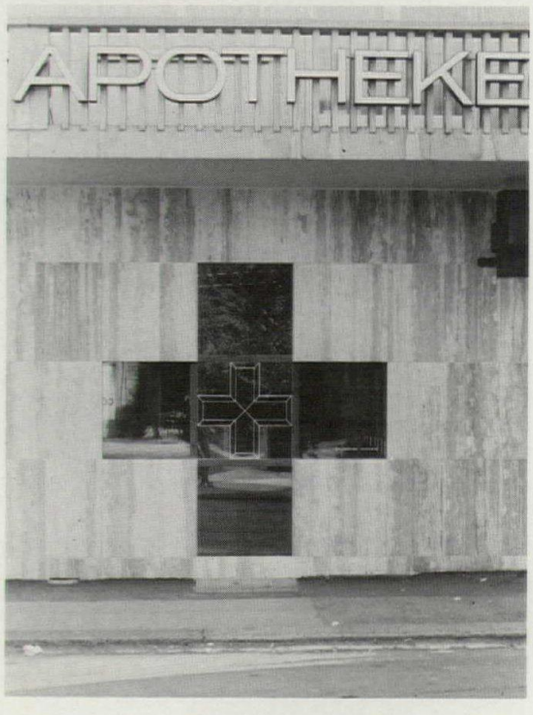
Stauffacher pharmacy, Zurich, Switzerland

Double crosses

Unusual circumstances allow architects Robert and Trix Haussmann to develop a totally unified theme in the remodeling of a medical building pharmacy.

This page: In the expansion and redesign of the Stauffacher pharmacy in Zurich, the entire ground-floor façade of a medical building was redone, using travertine cladding and playing on a theme of Greek crosses. Leaded green and white glass crosses are inset into floor-to-ceiling-height cross-shaped windows.
Opposite page: The cruciform windows (top) give views into the interior, which has travertine floors and counters, oak cabinet work, and a polished steel strip ceiling (below).

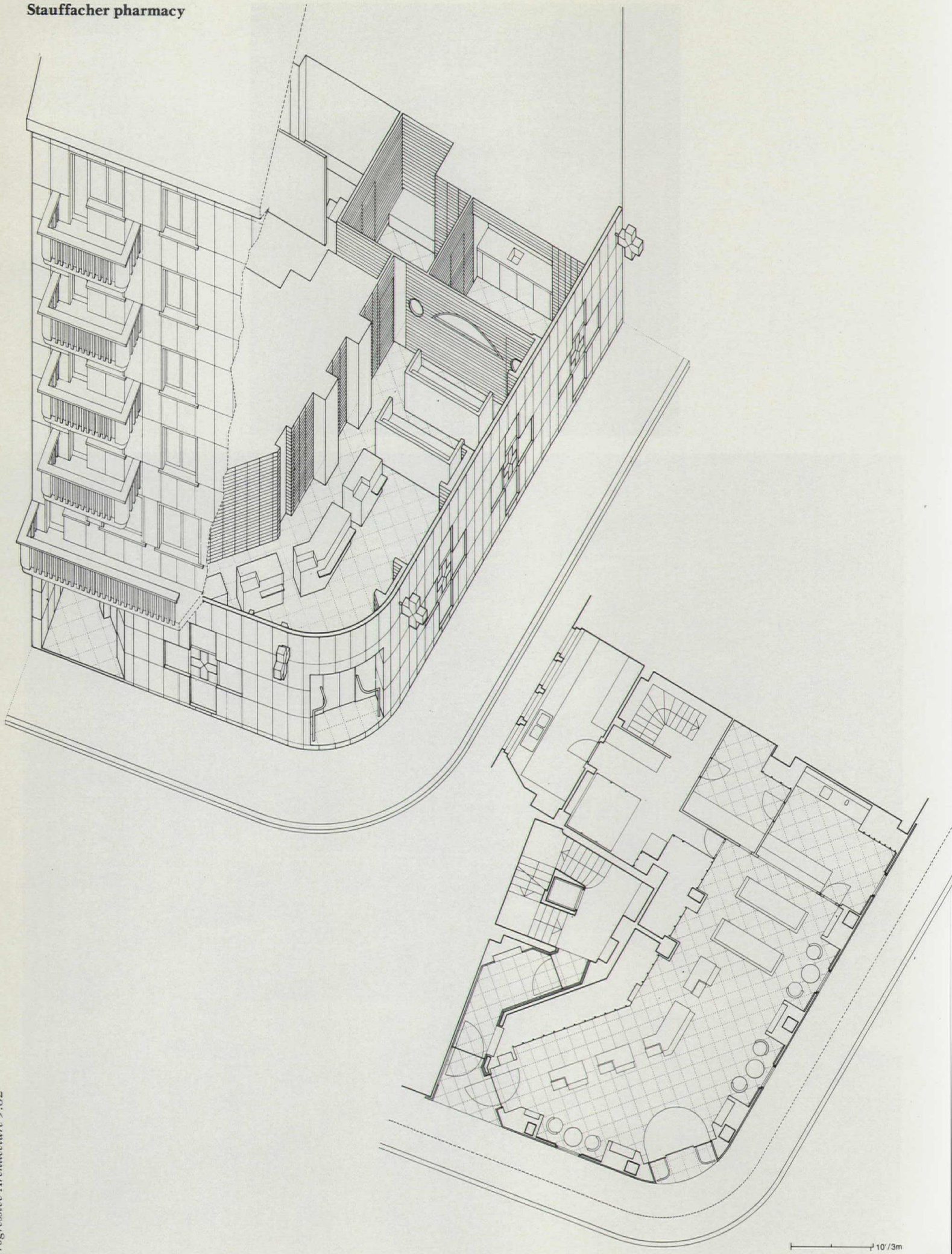
When Zurich architects Robert and Trix Haussmann were commissioned to redesign a pharmacy located in the ground floor of a medical building, they had two aims in mind. They wanted to give the pharmacy a new and more efficient organization, and they wished to develop a new image for it.



As luck would have it, the coffee shop that used part of the ground floor became vacant at this time, and the pharmacy was able to extend into its area. To unite the spaces, however, the main entrance to the medical building had to be relocated, requiring major façade changes. The architects took the opportunity to recommend rebuilding the ground floor façade in its entirety in order to develop a unified image for the pharmacy, and the clients agreed to this undertaking.

The pharmacy entrance was kept in its original position in the curved corner of the building, and a secondary door was located at the building's main entrance. From here, the major theme was developed: floor-to-ceiling-height Greek crosses form the pharmacy's fenestration, with a second Greek cross, traditionally wrought in lead-framed green and white handmade glass, placed in each window's center. These unusual win-

Stauffacher pharmacy



Data
Project: *The Stauffacher Pharmacy, Zurich, Switzerland.*
Architects: *Robert and Trix Haussmann, Zurich; Stefan Zwicky, interiors.*
Clients: *Dr. and Mrs. Langer-Scotoni.*
Program: *to extend and redesign a pharmacy on the ground floor of a medical building, and to redesign the ground floor facade, developing a new image for the pharmacy.*
Major materials: *exterior:* noce striato *travertine, leaded handmade glass window motifs. Interior:* noce striato *travertine floors and major elements, stained oak built-in cabinetwork, mirrors, polished steel strip ceiling decking.*
Photography: *Daniel Germann and Stefan Zwicky.*

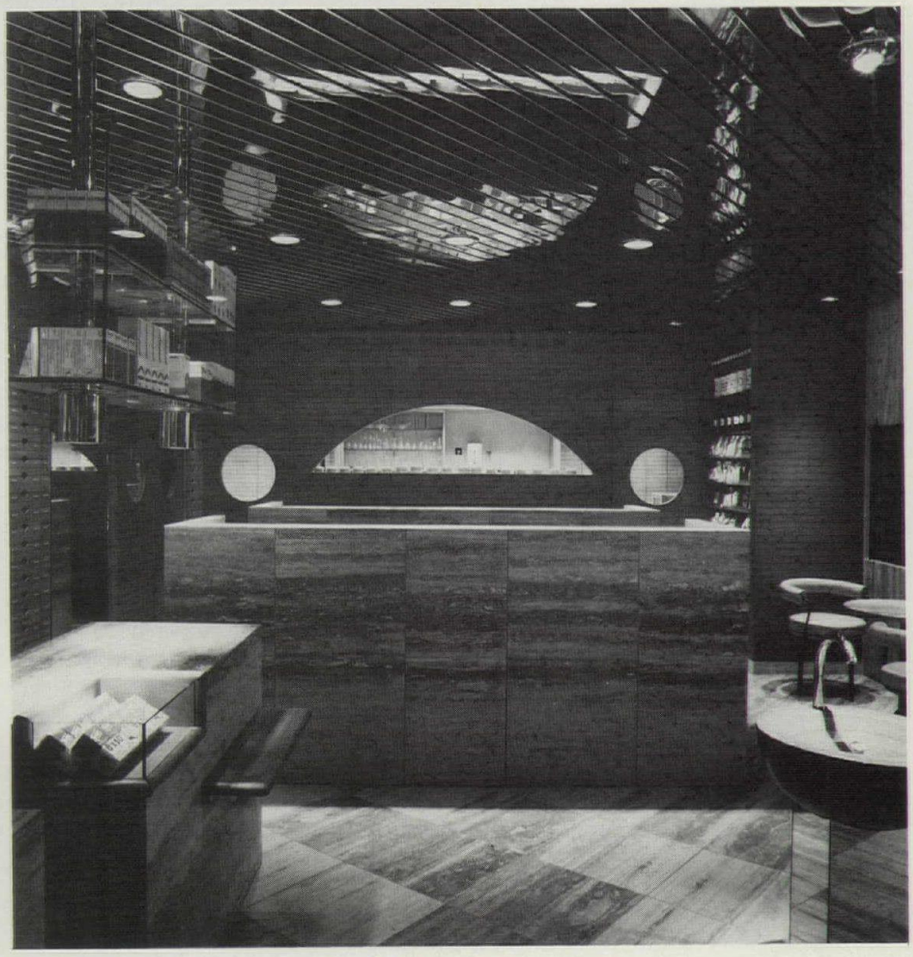
Because the pharmacy's image stresses the dispersion of health-care advice over the dispensation of material goods, a travertine pharmaceutical sink is a central element (left), while cabinets enclose most of the wares. A segmental opening provides a view into the laboratory beyond.

dows fulfill two functions: They establish the pharmacy's image from the exterior, and they provide the appropriate light and views for the interior.

Noce striato travertine chosen for the cladding of the façade was felt to be in keeping with the cast stone façades of the existing 1940s building.

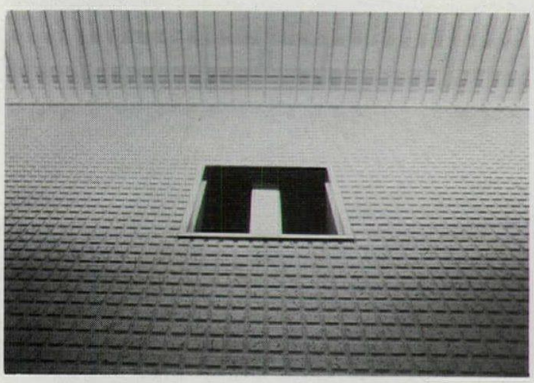
With the major theme established, the architects proceeded to develop the interior organization, forms, and materials. Here, their aim was to stress the pharmacy's function of providing health care and advice, and to downplay its commercial aspects: As many wares as possible were enclosed in cabinets. *Noce striato* travertine was used again, for the floors and major elements. All built-in furnishings are of stained oak, and the acoustic ceiling is of polished steel strip decking. The reflective ceiling and several floor-to-ceiling-height mirrors are the only flashy elements in the design, creating a somewhat jarring effect against the sedate and soberly massive travertine. The architects explain the use of the reflective surfaces as necessary to extend the space and to correct some of its faults.

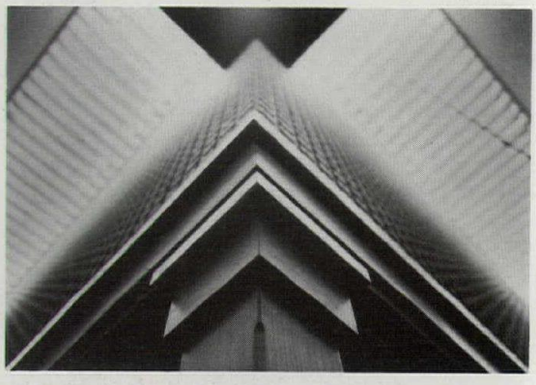
These reservations aside, the pharmacy projects a clean, efficient, and stately image, and unites its exterior and interior motifs exceptionally well. [Susan Doubilet]

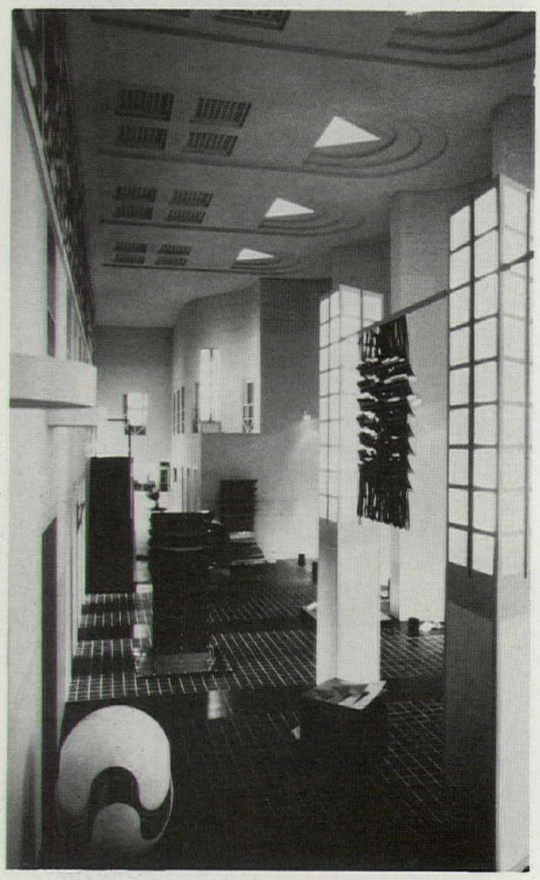


Parts of the sum

A look at the elements of interior design as isolated incidents—the better to savor them.





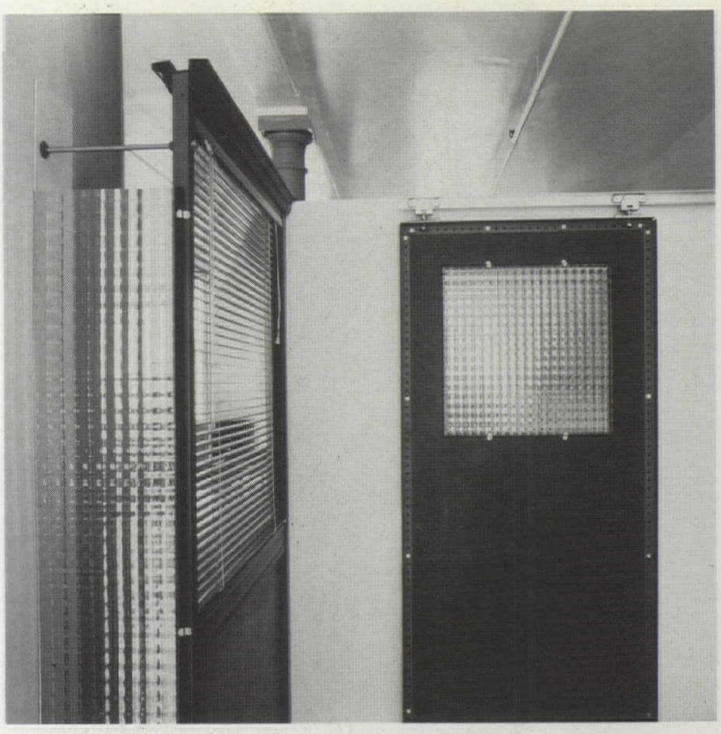


If God is, in fact, in the details, then it is more than appropriate to adopt, for the moment, a reverential regard for them as *details*—out of context, perhaps, but nonetheless in their full glory. While the smaller elements of interior design are hardly a new invention, architects' increased involvement in interior design has been paralleled by a renewed enthusiasm for detailing and craft. The notion of craftsmanship seems at last to have been purged of any lingering 1960s "handcraft" connotations, moving instead closer to the ideals of Early and High Modern periods, before architecture largely abdicated its role in interior design.

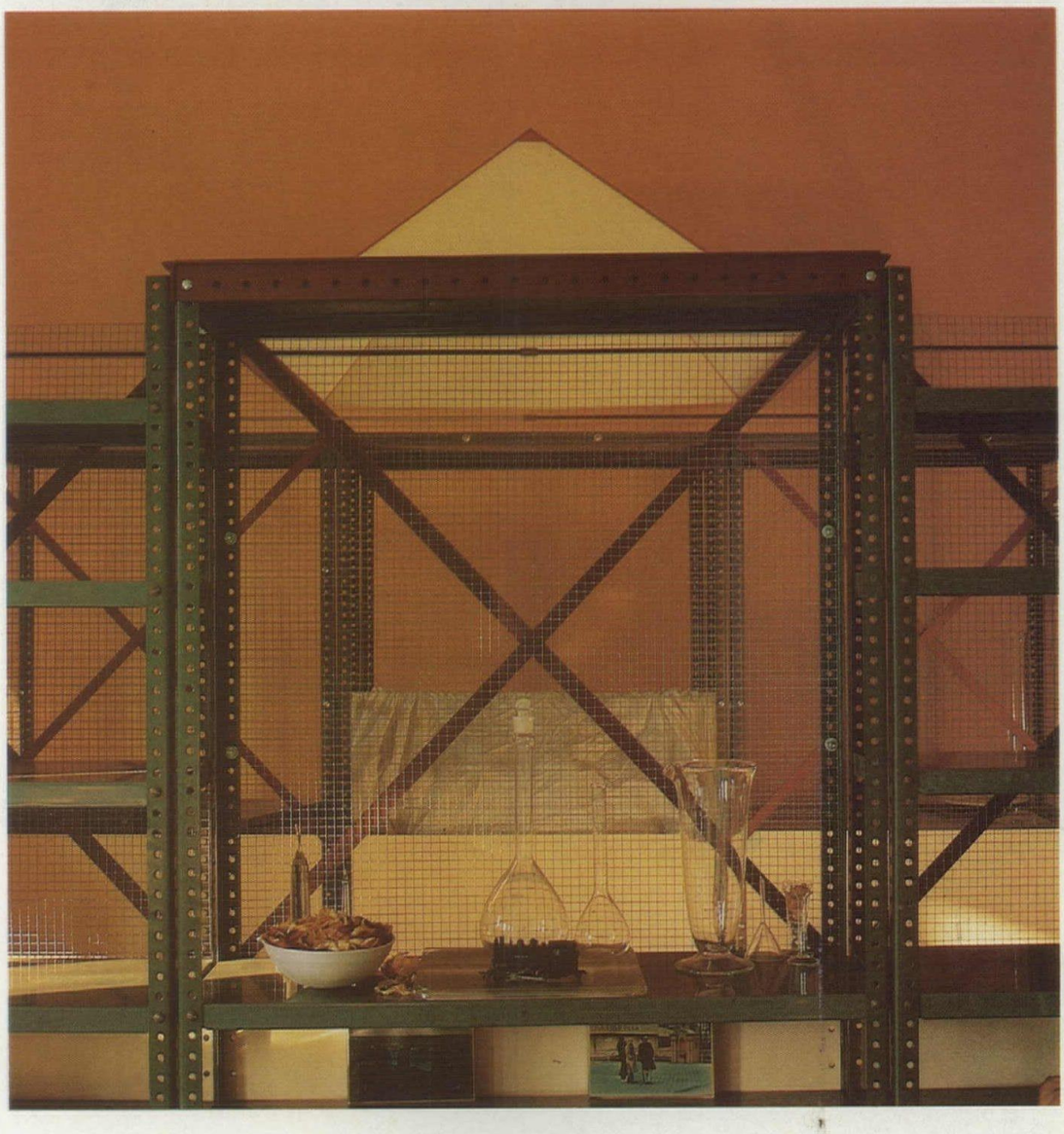
The details illustrated on these pages are chosen for their obvious attention to—and pleasure in—materials, proportion, and finish. Not surprisingly, many of them are executed in fine materials—an antidote, perhaps, to "gypboredom," an almost unavoidable economic syndrome. Wood appears in forms ranging from the most decorative ornament to abstract sculpture. The obvious opulence of stone, such as travertine and marble, has become a Modernist cliché; but here we see it used on a smaller, domestic scale, with greater regard for its plastic, rather than its monolithic, qualities. Examples of glass and ceramic tile indicate a movement away from the residual loving-hands-at-home aesthetic toward a more sophisticated handling of form and pattern that is more fine-art than folk-art.

The industrial aesthetic appears in both off-the-shelf and custom-made varieties, the latter a sumptuous brand of hard-structural craftsmanship that is evidence of the growing fascination with the work of architects such as Carlo Scarpa and Louis Kahn.

[Pilar Viladas]



Photos: Mark Cigolle



In the Dan residence, designed by architect Kunio Hashimoto (facing page, top left and right), an interior wall is pierced by a window that overlooks the garden. The wood moldings and detailing are even more pronounced in the column and capital at a corner of the wall. In the museum at Yufuin, Kyushu (facing page, lower right), Hiroshi Hara orchestrates a rich layering of referential details: the columns reminiscent of those in Wagner's Postal Savings Bank; Hoffmannesque grid ornament; and ceiling coffers pierced by triangular skylights and accentuated by foursquare ornament à la Mackintosh.

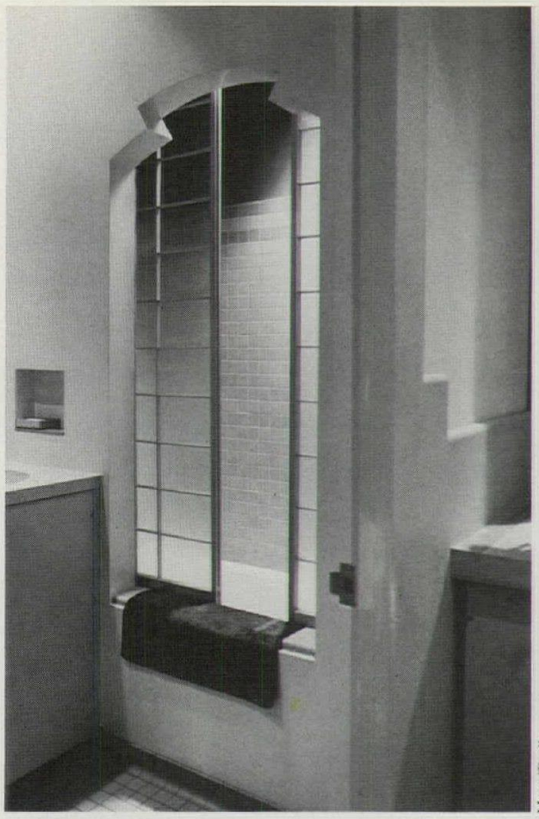
In his own New York loft (this page), architect Mark Cigolle experiments with layering of spaces, planes, and materials. A textured glass panel (upper left) joins a wall to a partition whose glazed opening is covered by a Venetian blind. Another door is mounted on industrial track; it too is pierced by a square window. Looking from the kitchen to the bathroom (upper right), "solid" and "void" planes, framed in red-painted metal, offer views of doors both hard (exit door in distance) and soft (the curtained partition in the bathroom). A "garden" pavilion (left), with alcoves reminiscent of the Japanese tokonoma, *is constructed of green-painted steel shelving and wire mesh, with lintel and cross braces painted red, topped by a pyramidal light fixture of corrugated plastic.*

For his own apartment in Berkeley, Ca (this page, upper left and right), Marc Treib encloses a bathtub with a gridded, sliding door that evokes images of Japanese shoji *screens, while the surround of a door cascades into wainscoting.*

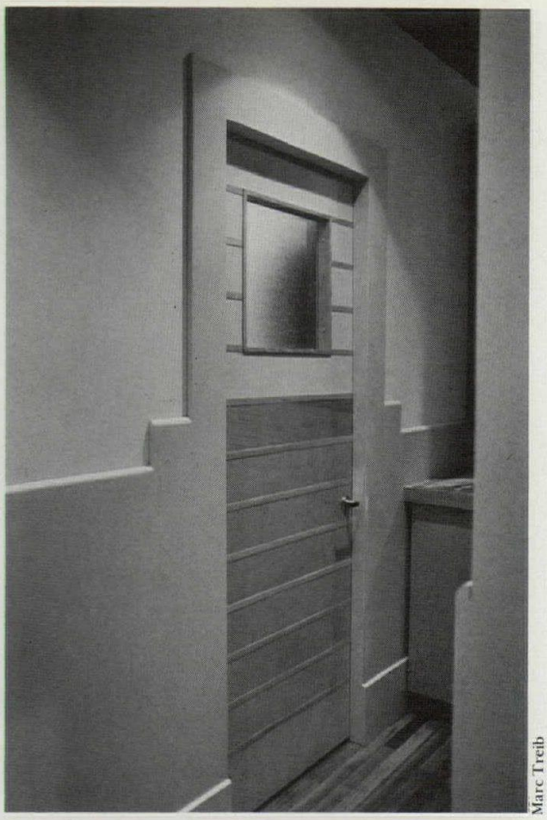
A wooden stair by John Chimera Architect (this page, middle left) is stripped to the bare essentials, with spare railings of iron. A wood stair rail in the Cipolla residence by Louis Mackall (middle right) becomes an abstraction of line and circle.

In the Mayer residence (bottom left and right), Washington, DC, architects Cass & Pinnell designed wood cabinets for storage and bar that, when closed, reveal only a taut surface of grid and plane.

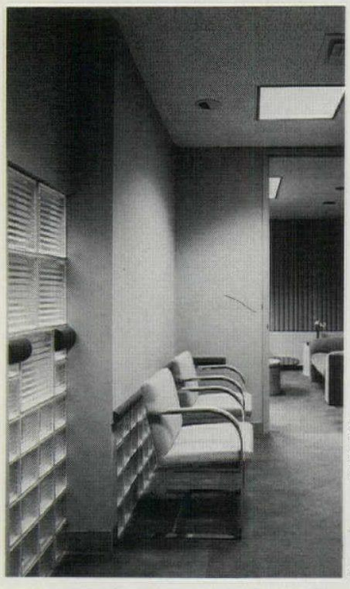
In the offices of Vapa Trading (below), designer Zerline Joffe and architect Wanatha Garner combined glass block with wood bullnose to create an unexpected interplay of forms as well as materials.



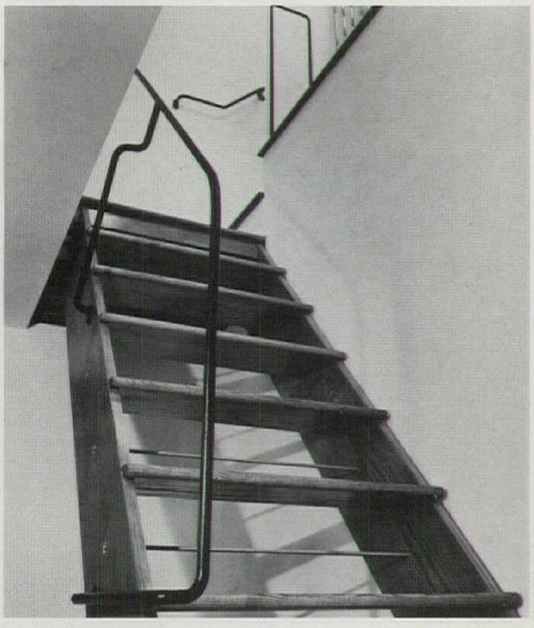
Marc Treib



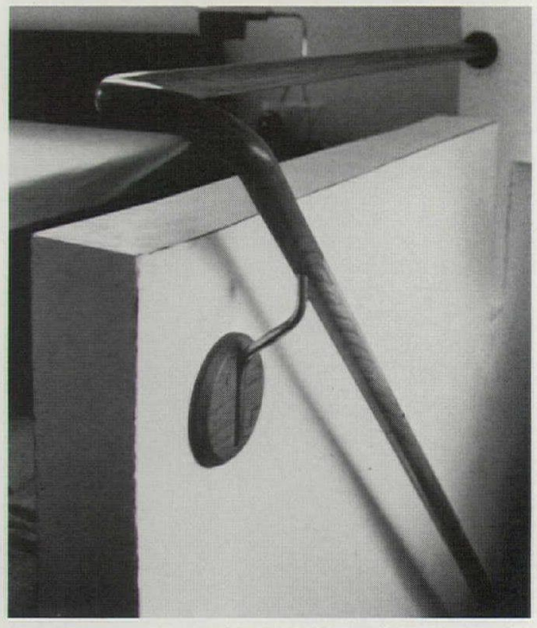
Marc Treib

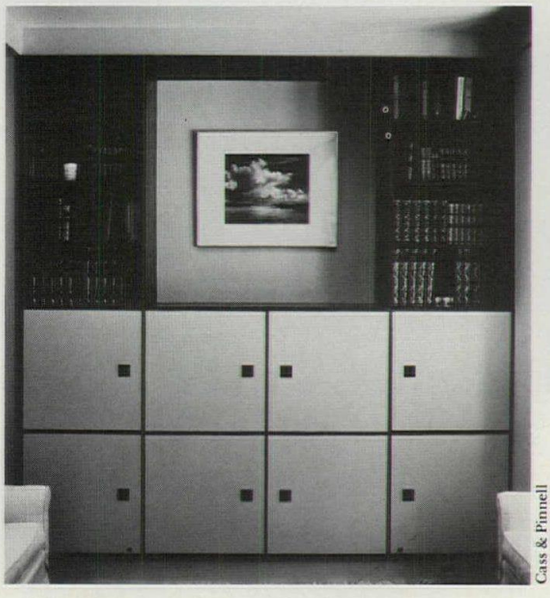


Peter Aaron, © ESTO

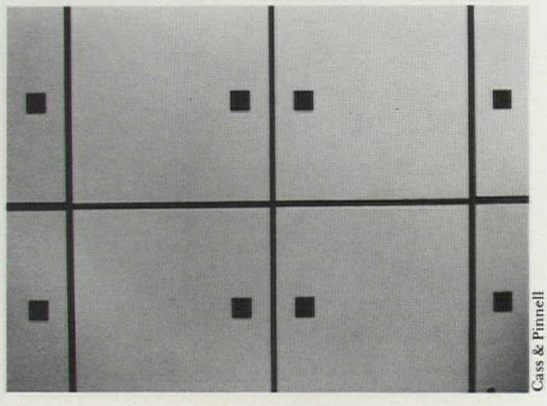


Paul Warchol

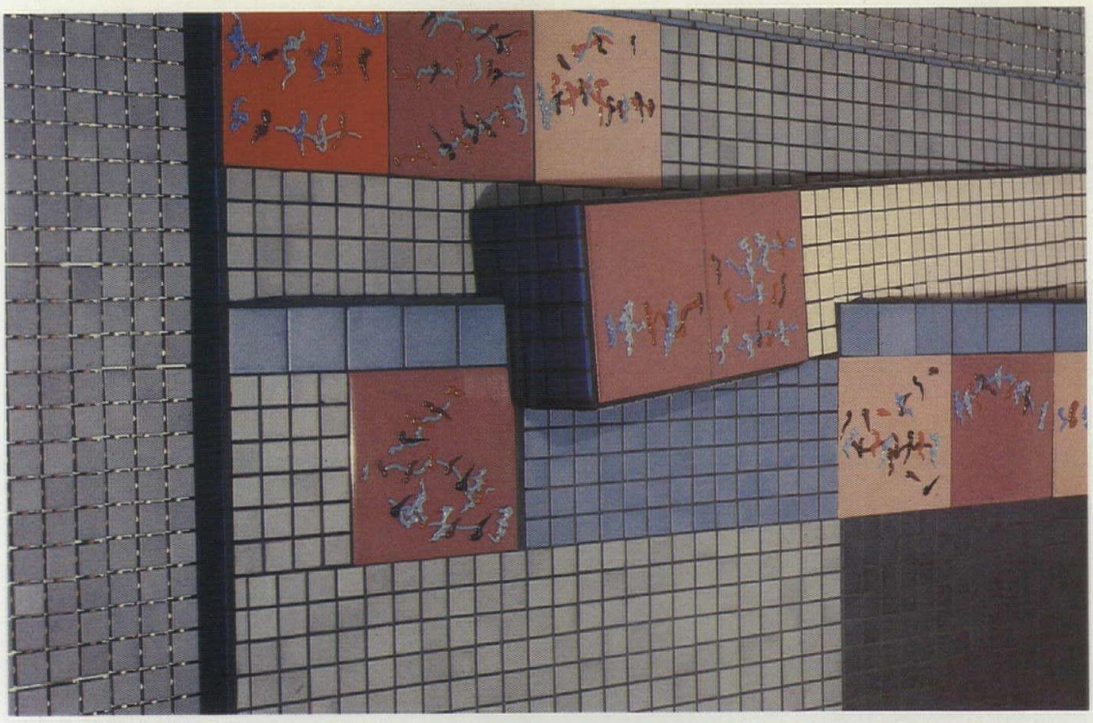




Cass & Pinnell

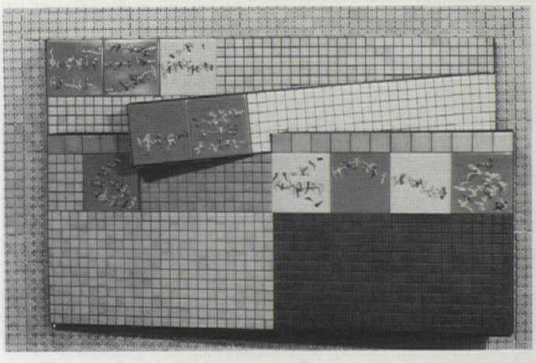


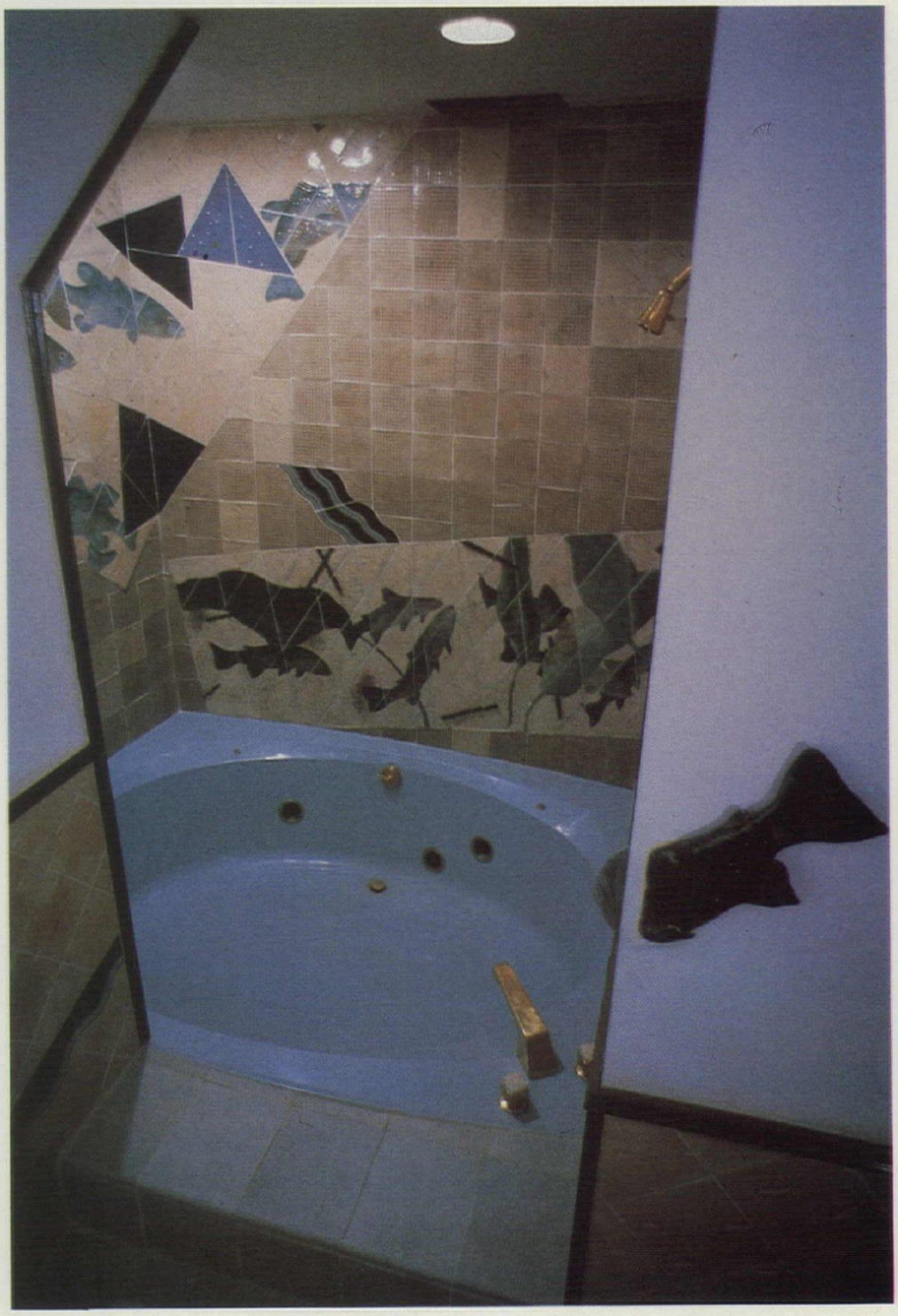
Cass & Pinnell

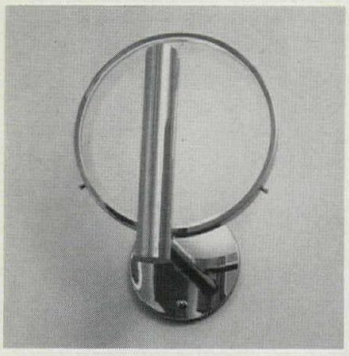


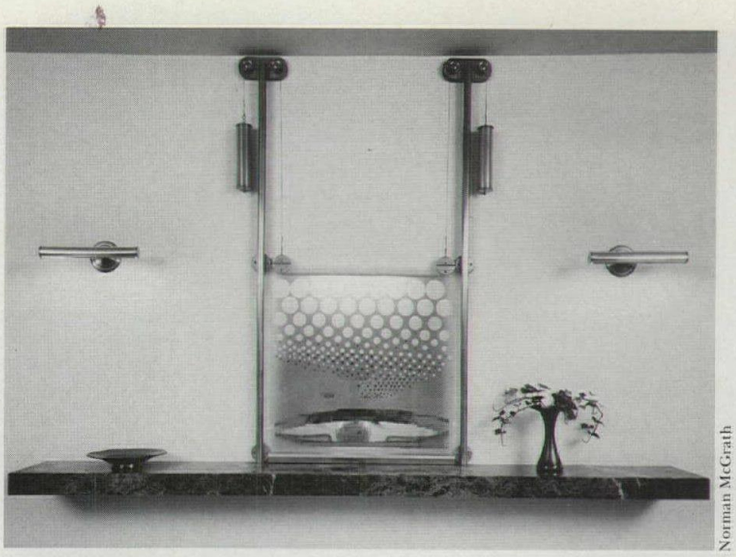
Ceramic tile, traditionally a two-dimensional medium, can assume an almost sculptural aspect in the right hands. In a tile wall by Nina Yankowitz (this page, top and middle left), parts of the design emerge in high relief from the wall plane, with strong colors, shifts in the inherent mosaic grid, and overlapping of planes and scale.

Moving from the abstract to the figural, a bathroom designed by Constance Leslie (bottom photos) presents us with high-relief fish that swim around corners into the bathtub enclosure, where they repeat their performance on two-dimensional painted tile; wrapping the narrative around the inside corners (as well as the rigorous workmanship) makes the corners seem to disappear. Leslie executed every one of the tiles herself.







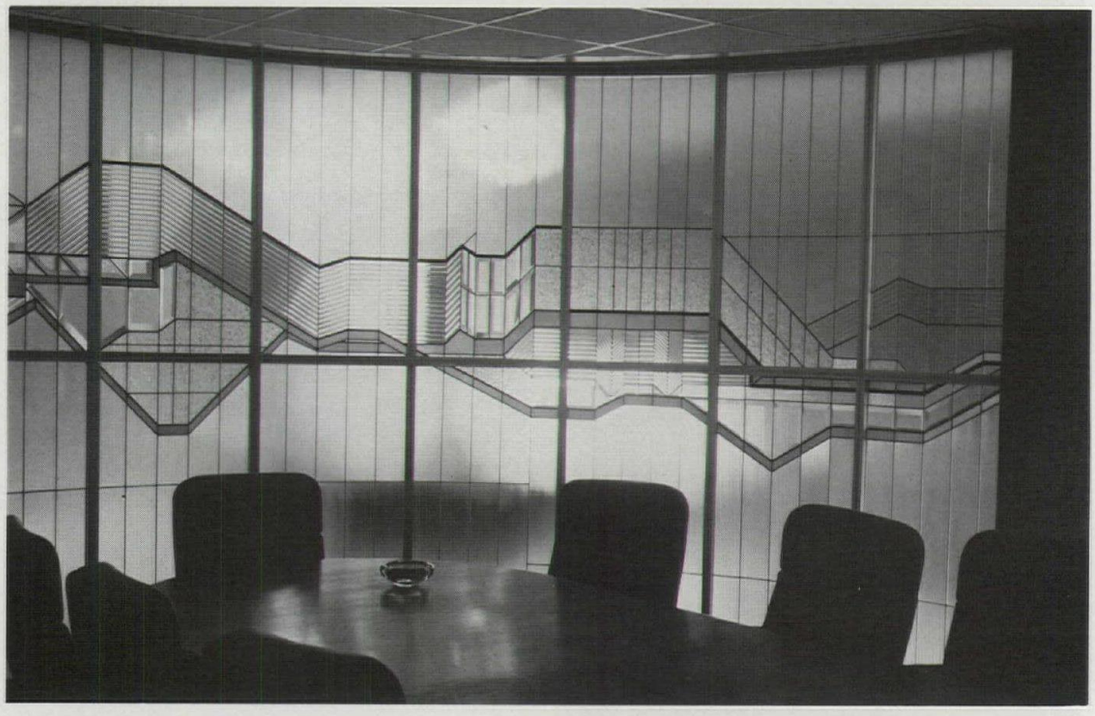


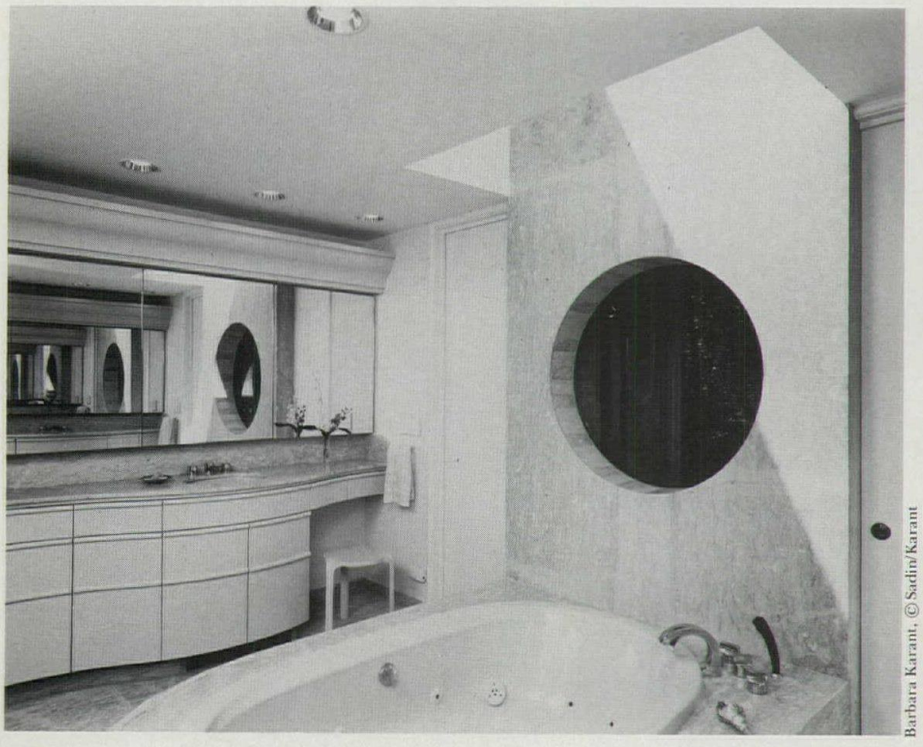
Norman McGrath

Norman McGrath

A sconce designed by Alan Buchsbaum (this page, upper left) nearly abstracts its functional elements of light source and reflector. A counterweighted sliding panel designed by architect Stuart Wrede (upper right) celebrates a mundane activity—getting food and dishes from kitchen to dining room and back—with the luxurious materials of etched glass and brass arranged in an almost ritualistic form.

A leaded glass wall by Philadelphia artist John Beirs (left) encloses a corporate conference room. In a bathroom by Booth/Hansen & Associates (bottom left), a bathtub abuts a marble monolith with a porthole that seems to have slipped down, through a skylight, past the soffit. In the Stanley Korshak store in Chicago, brass and glass cases by Scott Himmel, Darcy Bonner & Associates, architects, display a luxurious structuralism.



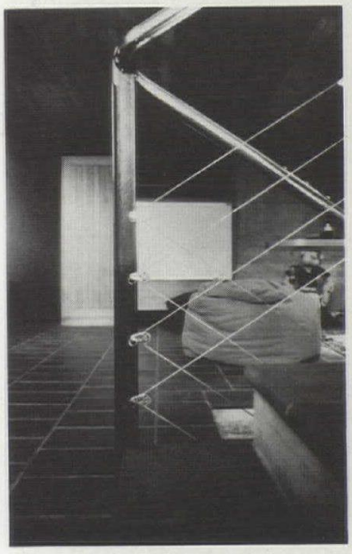


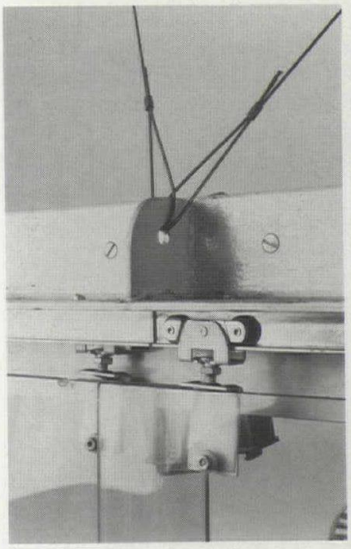
Barbara Karant, © Sadin/Karant

Elizabeth Ernst, © Sadin/Karant

A travertine fireplace with a band of black marble (right), designed by John Chimera, echoes the void of the hearth in a mirrored panel that creates ambiguous reflections. A stair rail for a house in Lugano, Switzerland (middle left), by architect Michael Dolinski is a reductionist exercise par excellence, with a brass rail, iron newel post, and taut steel wires. The mechanistic viewpoint is interpreted with almost sinful richness by Morsa Architecture and Design in the display cases for Artwear, a New York jewelry store (bottom left and right). Above white cabinets, glass cases are suspended from wires; lighting is mounted on the cases' steel frames.

Paul Warchol



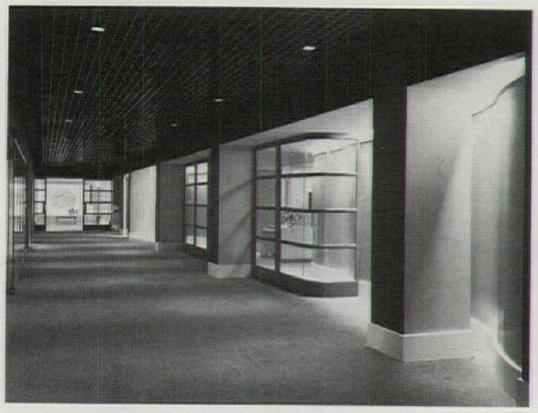


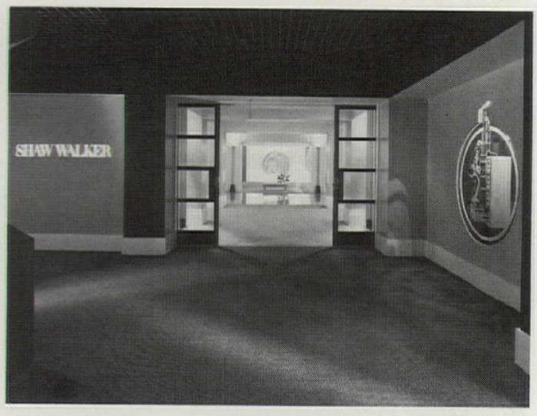
Lynn Karlin

Shaw-Walker showroom, Chicago, Il

Dressed to sell

In Shaw-Walker's Chicago showroom, Robert A.M. Stern enlists architecture and merchandising in a mutual admiration society.





"We're not in the business of selling showrooms," declares John Spofford, president of The Shaw-Walker Company. "We're in the business of selling furniture." But Mr. Spofford speaks with the assurance of a client who is having his cake and eating it, too, as a result of his collaboration with architect Robert A.M. Stern on Shaw-Walker's Chicago showroom. For while the furniture in this showroom is highly and appropriately visible, so is the architecture.

For those who consider the venerable office furniture manufacturer and the controversial architect strange bedfellows, consider this. Shaw-Walker, established in 1899, is "old, steady, and stable," in the words of Spofford (a grandson of founder L.C. Walker), with a rich store of history behind its name; Stern's stock-in-trade is historical interpretation. Shaw-Walker, despite its august reputation, had fallen into design obscurity and wanted to raise its profile; Stern is a high-profile architect. It is, when you think about it, a marriage made in heaven.

Stern set out to create a "show *room,* a highly articulated, particularized, and imagistic space that would be a framework for product display." His double-edged approach to this problem of merchandising design involved both "the compositional and the iconographic," the latter encompassing Classical ("old" Shaw-Walker) and Deco/Moderne ("new") elements. The showroom is located in a 12,000-sq-ft corner of the Merchandise Mart's eighth floor, at the junction of two major corridors. On the main approach, a solid, curving wall, punctuated by horizontally banded Moderne windows, announces the showroom's presence while allowing little more than an enticing glimpse into the space itself—a device that Stern likens to "taking the back out of a department store window."

At the entrance, a large medallion of sandblasted glass depicts the company's logo, the "jumping man" developed around 1929 to promote Shaw-Walker's "skyscraper technology" methods of manufacturing steel file cabinets.

In the reception area, a pale green, formal foyer with rectangular piers, a seating alcove, and a gleaming marble floor, another "department store" window showcases both new and vintage Shaw-Walker products, giving visitors an immediate sense of the company's history. The alcove is rather like an inglenook with an icon instead of a fireplace. The icon is another "jumping man" medallion, this one in carved wood, gilded at the suggestion of graphics consultant Massimo Vignelli.

Stern's desire to create a "great hall" emphasizing the showroom's public nature, as well as the Mart's column grid, produced a basilical plan for the display area; its five square bays, easily divisible, afford large, flexible spaces for office systems and furniture. If this central space can be called a nave, the alcoves on either side are the chapels, whose concealed uplights dramatize the items displayed therein. Rectangular white piers, articulated by pilasters bear Deco-inspired torchères with *faux marbre* bases and shafts made of piping painted to simulate the patina of weathered copper—possibly the first known use of *faux oxidation* in interior design. "We tried using real oxidized copper," explains Stern, "but up close, it looked terrible."

Stern insisted on using as much natural light from the (east) window wall as possible; artificial lighting is diffused and indirect. He "raised" the 9′-4″ ceilings with cove lighting to

The showroom's exterior offers an inviting glimpse into the space through a Moderne "department store" window (facing page, left, and this page, bottom), and through open entrance doors that frame the reception area. A large gilt wood version of Shaw-Walker's "jumping man" logo is a golden magnet to passersby. The logo, in an illuminated, sandblasted-glass version, flanks the entrance doors and terminates the perpendicular corridor (facing page, right).

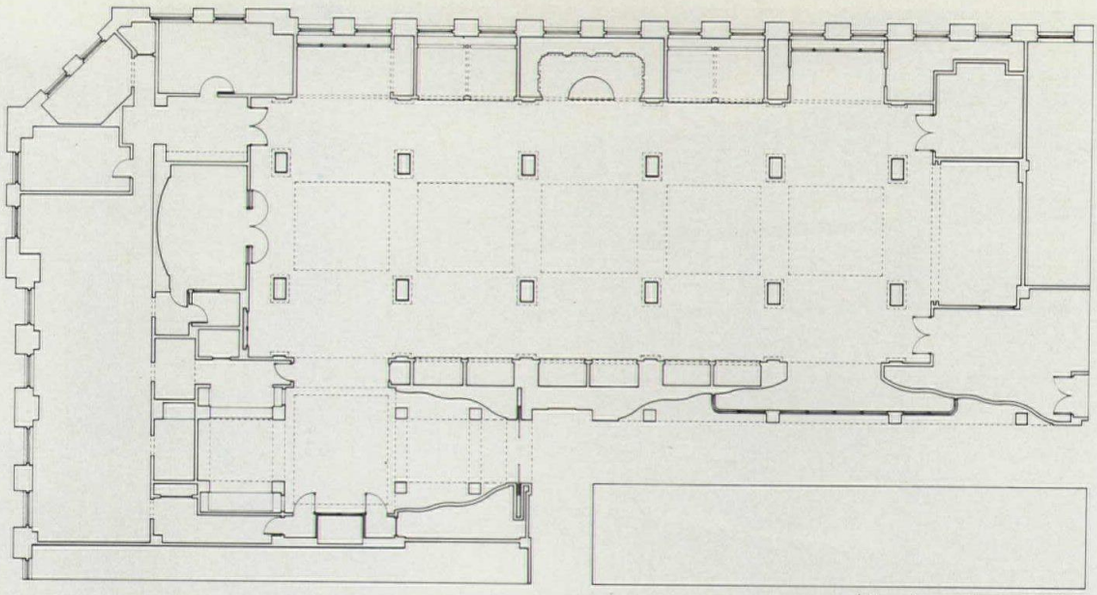
In the reception area (above), with its Classical piers, Deco-inspired torchères, and marble floor, another "department store" window houses a display of new and vintage Shaw-Walker products, including the first nonmetal file cabinet made for the Army during World War II, and a small wooden recipe file, one of the company's oldest items. The logo medallion, recently gilded at the suggestion of graphic consultant Massimo Vignelli, was carved in the 1950s (after a 1930s plastic version) by Edvins Auzins, a former Latvian bureaucrat who learned his craft in a displaced-persons camp during World War I.

avoid the usual proliferation of downlights that he terms "ceiling acne." The result is a refreshingly light and airy room, a relief from the dark eighth-floor corridors (and, too often, equally dark showrooms).

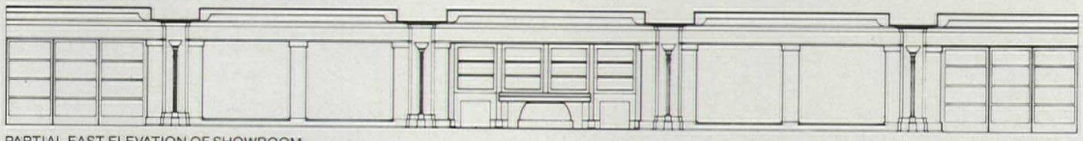
The architect's deft blending of architectural vocabularies reveals an astute grasp of his client's history. Shaw-Walker pioneered the use and manufacture of steel files and furniture in the early part of this century. It also pioneered the use of plastics such as Bakelite for office furniture; in fact, the gilt wood "jumping man" medallion is a 1950s copy of an earlier plastic version. The company was the first tenant in New York's Chrysler Building in 1931, a fact that makes

Shaw-Walker showroom

The shallow west bays of the showroom (plan, right, and photos, top left and bottom), display seating, while the deeper east bays display files, vintage furniture, and fabrics (photos, facing page); concealed uplighting dramatizes the merchandise. The cove lighting in the square central bays of the showroom, as well as the uplighting in torchères and alcoves, provides a generalized impression of daylight throughout the pale green space. The color, taken from a Shaw-Walker fabric, is a wry comment on the company's "green file cabinet" image. The result, however, is cool and elegant. Conference rooms are located at the north end of the center aisle and the southeast corner of the showroom (this page, top right), the latter adjacent to a furniture mock-up room located next to the freight elevator for unobtrusive loading and unloading.

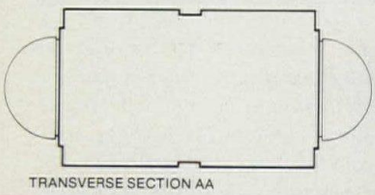


PARTIAL WEST ELEVATION OF SHOWROOM

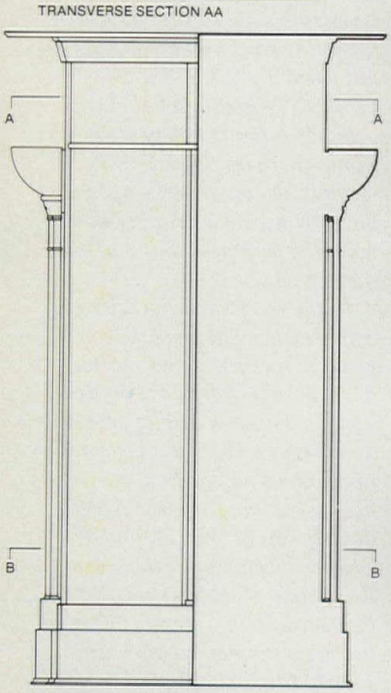


PARTIAL EAST ELEVATION OF SHOWROOM

10'/3m

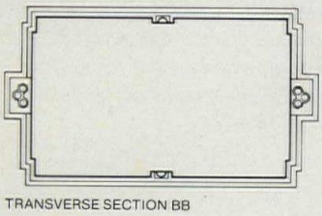


TRANSVERSE SECTION AA

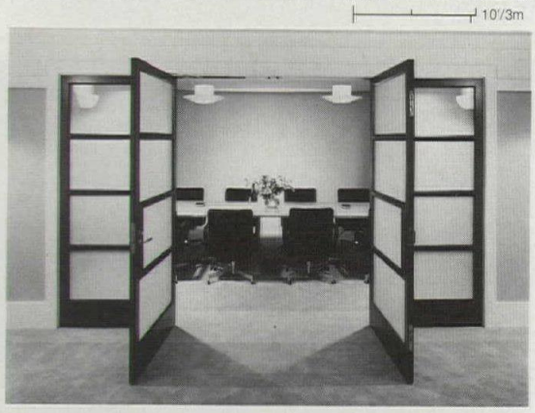


LONGITUDINAL ELEVATION

LONGITUDINAL SECTION



TRANSVERSE SECTION BB



Data

Project: *Shaw-Walker showroom, Chicago, Il.*

Architect: *Robert A.M. Stern Architects, New York. Roger H. Seifter, associate in charge; Paul Whalen, Ronne Fisher, Mark Mariscal, Traci Aronoff, assistants.*

Program: *a 9000-sq-ft furniture showroom (including ancillary spaces), and 3000 sq ft of office space, in a corner suite of the Merchandise Mart.*

Mechanical systems: *reroute forced-air ducting from adjacent building fan room.*

Major materials: *gypsum board on steel stud partitions; custom wood-frame and sandblasted-glass doors; clear poplar and birch plywood trim (see Building materials, p. 304).*

Consultants: *Incorporated Lighting Consultants, Ltd., lighting (Carroll Cline, senior consultant; Diana Juul, project designer); Vignelli Associates, graphics.*

General contractor: *Paschen Contractors, Inc.*

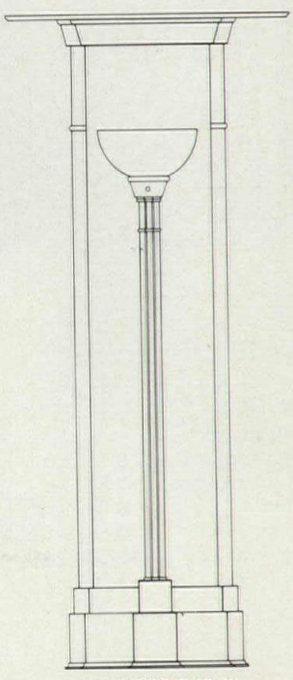
Costs: *not available.*

Photography: *Peter Aaron, © ESTO.*

In the textile alcove (top), with its architect-designed table, fabric can be seen under four different kinds of artificial light. Displays of vintage Shaw-Walker furniture are an important "iconographic" device; the woodgrain-finished metal desk and wooden file cabinets are classic items, illustrating the company's history (left).

Stern's Deco and Moderne references especially apt. And for Spofford, an avowed Deco buff ("My idea of great architecture is the main deck of the old *Queen Elizabeth*"), these allusions couldn't have been better if he had chosen them himself. But much of this lore (this is only a glimpse into the company's history) had been submerged in recent "updates" of its image; in fact, the "jumping man" was a casualty of one such purge, exiled until Spofford happened to show Stern and Vignelli some company literature from the early 1930s. The two were so taken with the old logo that they urged Spofford to revive it.

For Bob Stern, the immediate future involves showrooms for Washington, DC, and New York as well as short- and long-range product development projects—another facet of the company's profile-raising plan. For Shaw-Walker, the immediate future holds the rewards of vastly increased visibility and a reputation as a manufacturer who is committed to good design. There are no complaints on either side. [Pilar Viladas]



TRANSVERSE ELEVATION

Gennaro Andreozzi Inc., New York

There's no business like...

A showbiz client, fed up with double-loaded corridors and neutral palettes, asked for offices with lots of built-in variety. Architect Alan Buchsbaum complied.

The conference room (facing page, top) and, on another side of the floor, various private offices edged in files and glass block (facing page, bottom). Where the conference room, bathed in north light, is royal blue, the back corridor glistens in swimming pool hues—reflecting, even augmenting, light borrowed from the offices.

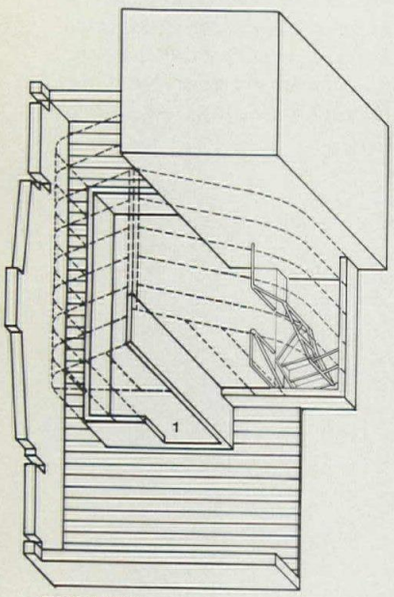
"This place works and that's about as Bauhaus as it gets," declares Jerry Andreozzi, who wanted to leave typical agency design as far behind as working for others when he opened his own TV commercial production company. On the top floor of an old printing press building, the offices ricochet between hip domesticity and benign collision. Walls, even whole rooms, are askew. Colors leap out in unexpectedly high contrast or shiver playfully in just-miss juxtaposition. Moods and materials run a gamut from factory to precious, with real next to fake and camp next to heirloom.

Off the elevator there is a quarter-turn entry with borrowed light through glass block. The only view is through the round window in the door, a spotlight on the company sign. Inside and down a few steps, an absurdist play is in progress. The reception desk and partition wall, having affected a cornice and window, are playing the roles of buildings around a courtyard. Moreover, the partition wall is dressed in the costume of a floor (quarry tile and slate, inexplicably mixed); a plaster column is dressed in faux marbre; and stadium seating in hot glossy pink. Rare materials butt against sleazy and dilapidated ones, yet underlying the turmoil is a quite proper men's club carpet.

Raised slightly and behind the partition wall are the entrances to the executives' offices. The top executive is on top, literally. A green industrial stair, twisted out of the way of accidental traffic, leads through what used to be a skylight into a greenhouse office on the roof with its own—accessible—deck. The executive producer, who demanded absolute privacy, holes up in the corner. A separate province, it is set within wallpaper, a William Morris ivy in the palest blue/purple/beige/white rendered in exaggerated dot pattern—Morris as told to Roy Lichtenstein. Both executives took on their own furnishing—the greenhouse in Chinoiserie, the other with a home-made desk picking up the room's pop classical wall detailing.

On the public side of the partition, the conference room is lifted even further up to the windows, effecting an almost complete wall of light and view. The Empire State and Chrysler buildings, however, are backdrop. The room is the stage, in deep royal blue. Center stage are wooden desk chairs, finished in a shimmering matte lipstick color that the architect prosaically calls tomato soup red. They surround a nine-legged table, set low enough to maintain the primacy of the view and covered in a delicately coral-tinged onyx. The unevenly distributed and odd-numbered legs are at odds as well in color—a vibrant pink shaved sufficiently away from chair and table top shades to elude anticipation. The antique bombé sideboard, a prop supplied by Andreozzi, holds its own stage left.

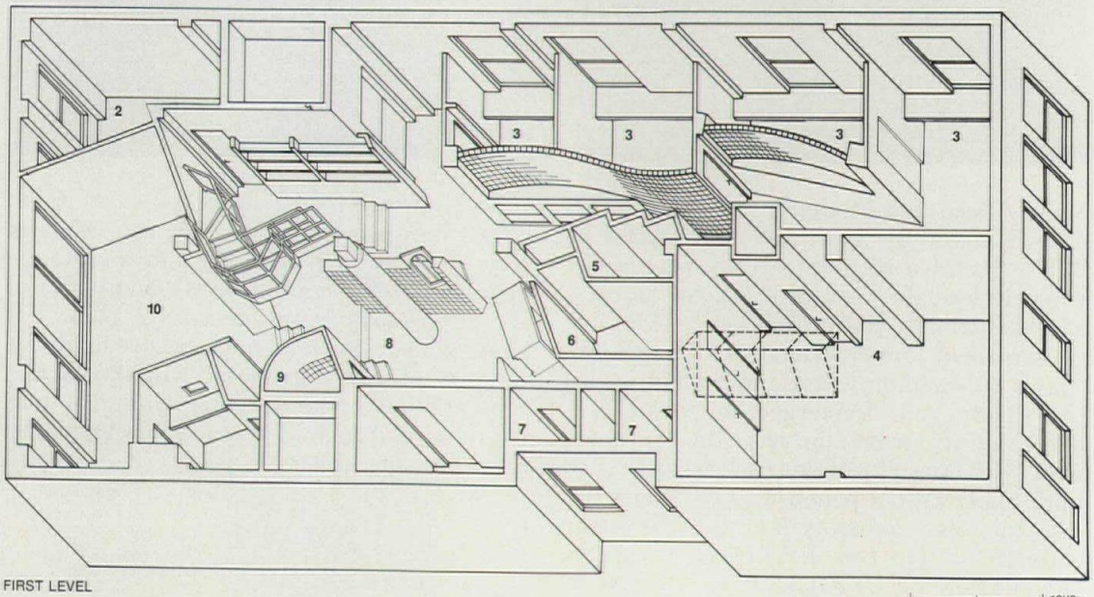
Other parts of the office are equally disparate—the private offices screened in glass block and pastel blues and greens that seem to grab light like water; the eccentrically tiled bathrooms; the skylit studio. Though the plan revolves around all the basics—circulation, function, light, view—the finish-



SECOND LEVEL

Legend

1 Greenhouse office
2 Executive producer
3 Office
4 Stage
5 Dressing room
6 Storage
7 Bathroom
8 Reception
9 Elevator lobby
10 Conference

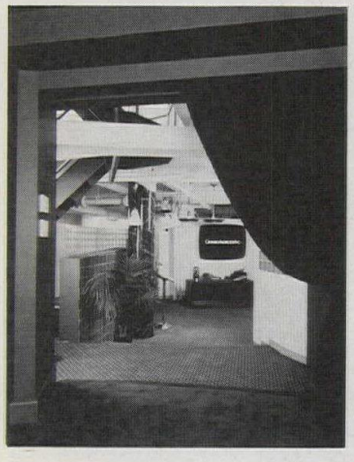


FIRST LEVEL

10'/3m

Gennaro Andreozzi Inc.

In some places the theatricality becomes quite literal, as in the tied velvet curtain separating conference room (as proscenium stage, below top) from reception area (below middle). A found window set at an angle into a tile partition (below bottom) is reminiscent of box office ticket windows and actually serves as an alternate reception desk.



ings create a series of vignettes, of sets. There are a drawing room, a summer porch, an industrial stair begging for a chase scene, a swimming pool, a courtyard—but as the cameraman sees them, with all the edges showing. As in stage design, the backdrops (walls) are understood not as edges, but the essential devices for establishing mood and place. And as sets to be used over and over, the unexpected is both exaggerated and enumerated.

They smile when they are low

Though the company was actually "going broke" when the office was being done (doing much better now, thank you), Andreozzi insisted on "angles and changes of perspective and lots of textures. You spend a lot of time in a place. It should be interesting every time you turn a corner."

His clients, he says, "without exception love it. No one has said it's ridiculous or too much or anything." This is not an office, clearly, that needs to project messages of prosperity and predictability. They do invent a new commercial every Monday morning, so shifting attention spans, humor, and range rather than focus may well be positive messages to their clients as well as being their own preferred environment.

Perhaps not everything about it is appealing—the more à la mode (or molding?) the less interesting—but a good deal is genuinely inventive. And it is inventive at a sensual as well as a conceptual level. [Nory Miller]

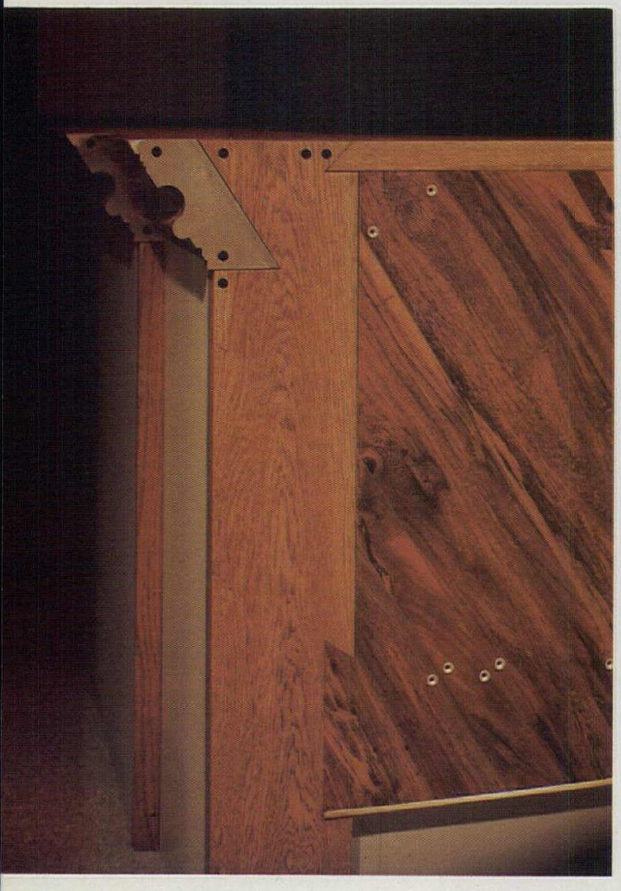
Andreozzi himself sits in the catbird seat, a greenhouse office on the roof surrounded by deck and magnificent view. The bamboo Moderne as well as 1930s radio are props contributed by him.

Craftsmanship erupts idiosyncratically and humorously throughout the project. The bath (above) is one of two between which there is little resemblance except in fixture. The reception desk is a playful adaptation of historicist detailing—but this time with rare wood on plastic laminate (the chic new grid pattern) and tongue-in-cheek Miesian reveals. (The molding stops short of the corners, confessing there are no joints to cover.) The TV screen sign is an overt reference to the firm's business.

Facing page: The lobby is divided into private and public sides by an eroding earth-color slate and quarry tile partition (with displaced loft window), aided and abetted by a mortuary sign-in stand. Behind the partition, the vaguely mangled green stair leads to the greenhouse office. The stand, like the stadium seats and 1940s light fixtures in reception, is from the Andreozzi collection, though the latter two were repainted per architect's directions. The column is faux marbre, black and white; the sill genuine, in dark copper tones.

Data

Project: *Gennaro Andreozzi offices, New York.*
Architect: *Alan Buchsbaum, New York; Thom O'Brien, David Becker, team members.*
Program: *3500-sq-ft studio and offices for company that produces television commercials on 12th (top) floor of former printing plant.*
Major materials: *tile, glass block, paint, carpet (see Building materials, p. 304).*
Consultants: *Wolchuk and Mayrbaurl, greenhouse; Bonvini and Kondos, lighting.*
General contractor: *Greene-Street Construction.*
Cost: *withheld by owner.*
Photography: *Norman McGrath.*



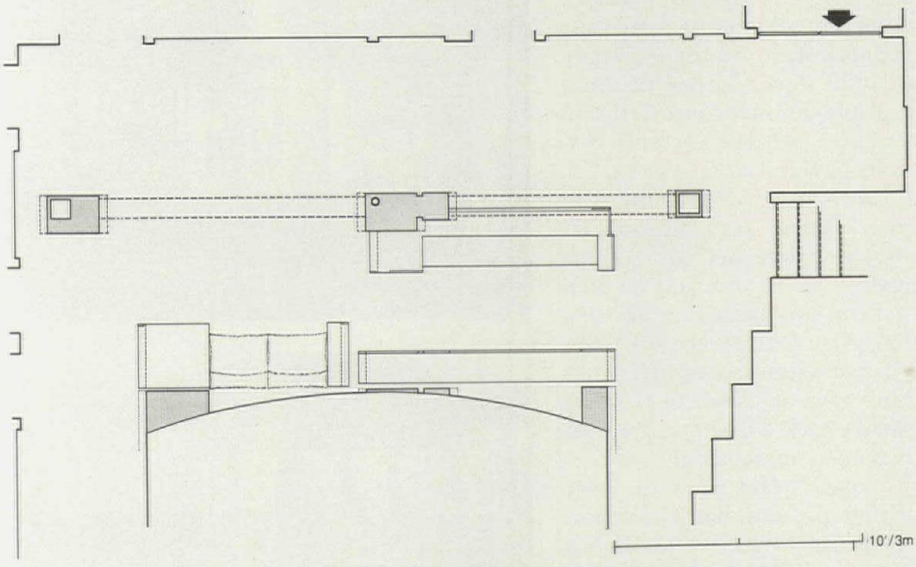
Rich detailing of the desk and columns is heightened by recalled forms in both brass endplates and column moldings. Bright orange-red on the desk top and seating provides a contrast to soft color on the walls and columns under the large skylight.

Up front

To give scale to an unwieldy area and wall configuration, cut surface forms are used.

Given a two-story space with a curved back wall, architect Kazuyuki Murata was asked to design a new reception area for Northwest Laboratories of Seattle, Inc., in a recently converted brick and heavy timber warehouse in Seattle. Having been heavily fire-damaged, the building was converted by architects Chelminiak and Haden to its present use as a testing laboratory.

Northwest Laboratories engages in a diverse range of services involving scientific evaluation. These services include physical testing of materials and components, chemical evaluation, metallurgy, and failure analysis. In another area, the labs also do cargo surveying, to determine the quality of material being loaded or unloaded from ships, and forensics, to recreate circumstances surrounding accidents or other events or failures, in addition to testing stoves, window walls, and many other things.



Architect Murata felt that the curved 14-ft-high wall in the existing space was too dominating and out of scale. The space had two large wood columns and new steel pipe columns in front of the wall. Surrounding the space are private offices and a secretarial area, with testing facilities behind. The architect chose to use what he calls "cut surface" as one of the main elements of his design. All surfaces that normally face the visitor or employee are treated as if they were cut. As if they were sliced from a larger extrusion, the elements have two parallel surfaces and the perpendicular sides are molded at the top.

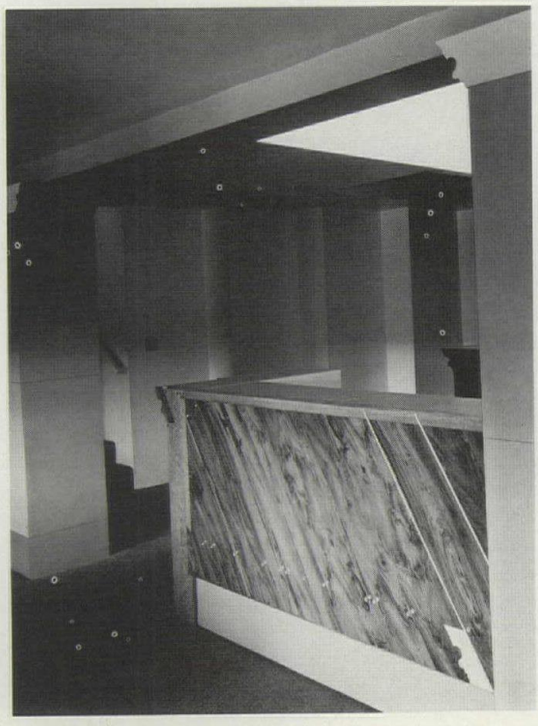
Wood-framed engaged columns have been added to project an image of the new furred freestanding ones; the latter columns form a defined area for both the waiting area and the receptionist, a layering that makes the space have a hierarchy and a scale that were formerly missing. The colors in the area are mostly muted and soothing, punctuated by the rich wood tones, brass trim, and red laminate of the furnishings. An 8′ x 10′ skylight over the area brings light to both the reception area and to the offices located on a balcony above.

But although the space is a successful attempt to recover scale from a larger space, the attention of a visitor goes immediately to the details. The care and craftsmanship that were so lovingly applied to the moldings and especially the reception desk steal the show. In no way can they be regarded as conventional or accidental; the custom-cast brass end plates and bar inlets, not to mention the milled white oak moldings, spark the overall design with considerable power.

[Jim Murphy]

Data

Project: *Northwest Laboratories of Seattle, Inc., reception area, Seattle, Wa.*
Architect: *Kazuyuki Murata Architects, Seattle, reception area; renovation architects, Chelminiak and Haden.*
Client: *Richard Schefsky of Northwest Laboratories.*
Program: *create new reception and waiting area, with storage.*
Major materials: *wood-framed painted gypsum board; high-pressure laminated plastic; white oak moldings; brass endplates and inlets; wool cushions.*
Contractors: *general and cabinets, Mike Cockbain, Sound Craftsman.*
Costs: *$9000 including fees.*
Photography: *Kevin Nauss.*

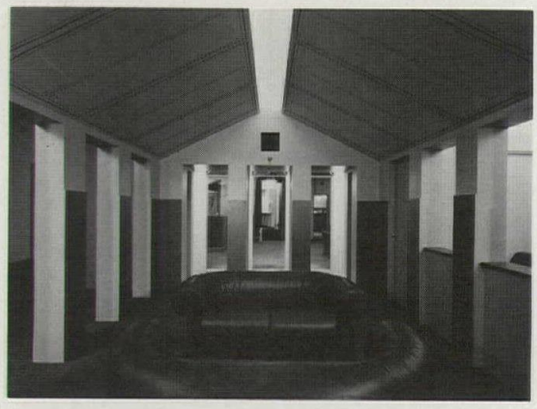


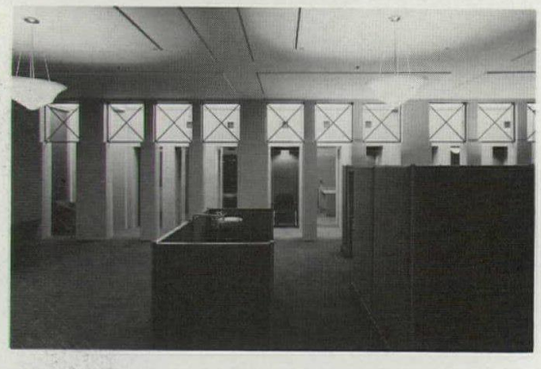
Sunar showroom
Dallas, Tx

Dallas

Can two Romantic pavilions find true happiness with a classical parti and Secessionist ornament? Join us for another chapter of Michael Graves's "Sunar."

In our last chapter (P/A, Aug. 1981), we saw Michael Graves's grandly proportioned, elegantly hierarchical showroom design for Sunar in New York. Now we find Graves in Dallas, having completed one of the two most recent installments in this continuing story (the other is an expansion of Sunar's Chicago space). This one, in Dallas's World Trade Center, is relatively small (6400 sq ft compared to New York's 10,000), with low ceilings to boot. With a lot of wide-open spaces needed for office system display, Graves modified his preferred scheme of a procession of smaller rooms in favor of fewer, larger spaces. And instead of devoting one of these rooms to textile display, Graves inserted two freestanding elements into the systems display area: a textile pavilion and a kiosk for fabric swatches, the latter reinforcing the former's presence. They are "dislodged" from the plan (but not detached altogether, as in the Los Angeles showroom), and set on a diagonal, or rather, on two diagonals. For this "Romantic tendency" toward deviation from the orthogonal, Graves cites precedents ranging from Hadrian's villa at Tivoli to Cubism (minus the transparency). Furthermore, ornament has become increasingly three-dimensional, with overt references to Josef Hoffmann enriching the familiar Gravesian vocabulary of classical forms. The Dallas space is something of a "bonus baby" for Sunar; company chairman Robert B. Cadwallader had not originally planned on a Dallas showroom, but it proved too economically attractive to refuse. In any event, Cadwallader is especially pleased with the results. More pleased than with previous showrooms? "That," he replied, "would be like asking me which one of my kids I like best." If the Sunar executive ever writes an account of his now-legendary collaboration with the Princeton architect, perhaps he could call it "All My Children." [Pilar Viladas]

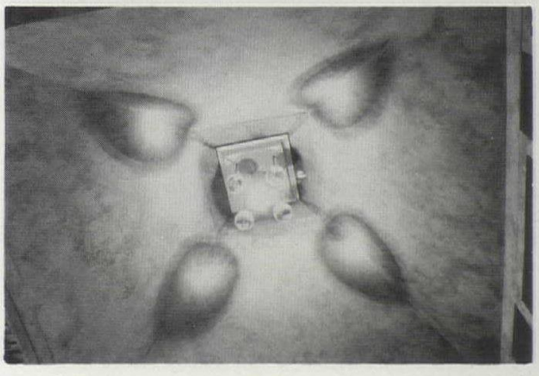




The showroom entrance (facing page, bottom) sports a rose-pink façade and blue pilasters, in what has become a classic device to distinguish Sunar showrooms from their glass-fronted trade-mart counterparts. The Roman grilles of the loggia dividing the systems display areas are painted a deep red (facing page, top right). In the reception area (facing page, bottom right), a vault, ornamented by blue borders and brass studs, is topped by an artificially lighted "clerestory" with tiny colonnettes.

An open loggia (this page, left) leads from the reception area and smaller systems-display room into the larger one, or back to the conference room and offices (see plan, overleaf); its square punched windows, Roman grilles (barely visible at left), and minute oculi are topped by a "skylight" vault, whose piano-hinged frame is painted a delicate shade of pale green.

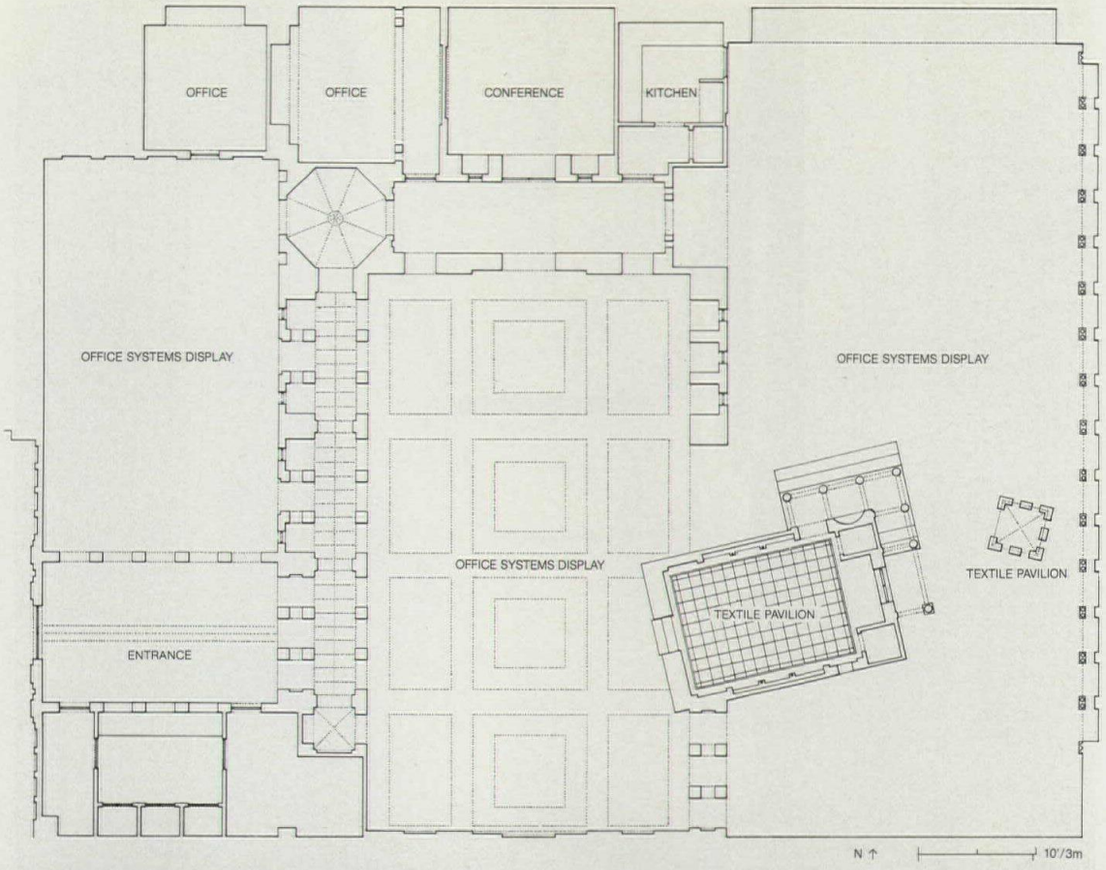
In the main furniture display space, a kiosk for fabric swatches (below) reinforces the presence of the larger textile pavilion (next pages), but its form echoes that of the loggia. Square columns and a pyramidal roof are hand-painted to add surface texture, and a Hoffmann-inspired light fixture illuminates its interior (lower left). Behind the kiosk, paired pilasters frame fabric display bays.

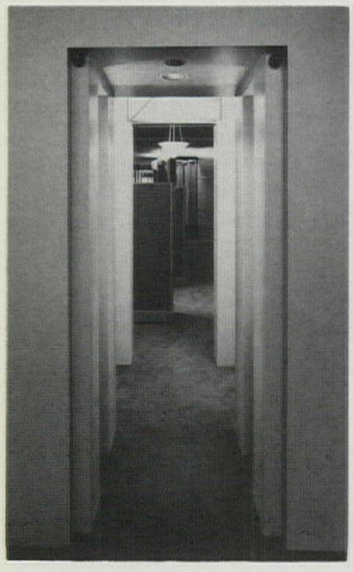


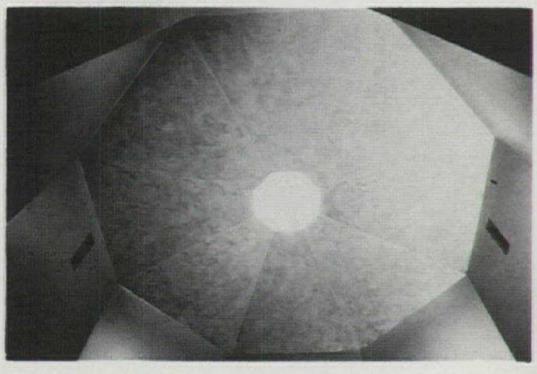
Sunar showroom

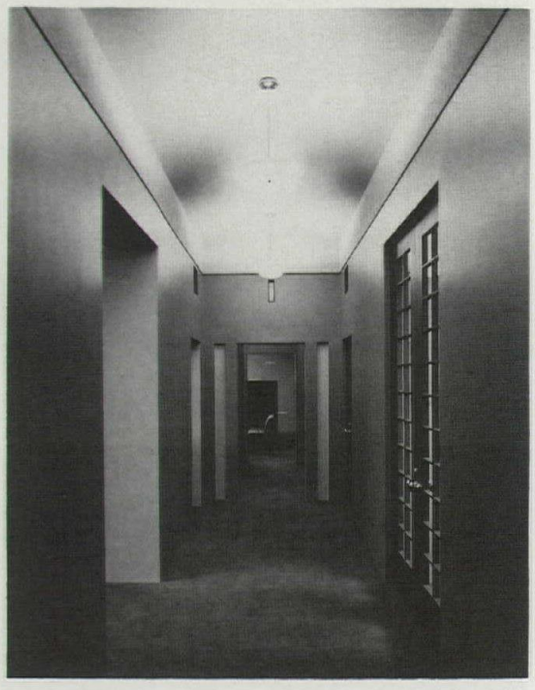
At the far end of the loggia, an octagonal vaulted room with a small oculus is painted a mottled dusty rose (center). In the corridor perpendicular to the loggia (see plan), French doors open to a conference room (lower right).

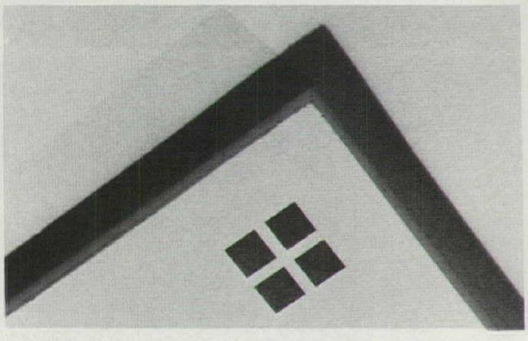
Graves managed to "raise" the showroom ceiling by lowering it. One-half-inch-thick panels, articulated by borders and four-square stencils at each corner (center, second from top), "activate" the ceiling to make it appear higher. The stencil is repeated on walls (bottom center); Hoffmanesque black-lacquered wooden balls adorn the corners of a doorway (below). The plan illustrates how the two fabric pavilions are "dislodged" from the grid in a Romantic "deviation from the orthogonal."

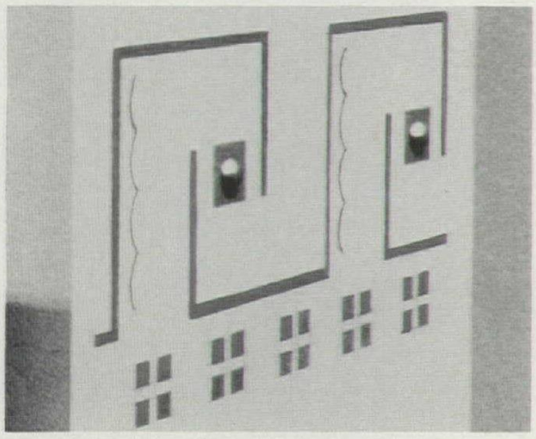




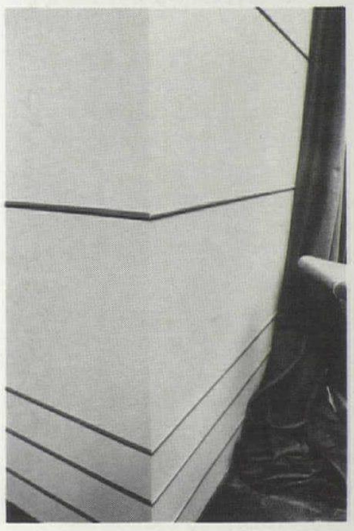








In striking contrast to the carefully regulated procession of columns and bays, the textile pavilion and fabric swatch kiosk appear almost as accidental occurrences (this page, top). The pavilion, with its stepped base and red-columned porch, is banded with red stringcourses and adorned with fabric swags; its main entrance is draped in fabric, following a 19th-Century English tradition (far left, center and bottom). Inside the pavilion (left), French-blue cupboard doors flank an alcove with a square window and a settee designed by Graves for Sunar. The influence of Josef Hoffmann is again seen in the ceiling light fixtures and in the geometric pattern of the black and white vinyl tile floor (detail, below).



Data

Project: *Sunar showroom, Dallas, Tx.*

Architect: *Michael Graves, Architect, Princeton, NJ; Theodore L. Brown, job captain.*

Program: *renovation of 6400-sq-ft space in the Dallas World Trade Center for a furniture and textile showroom.*

Major materials: *gypsum board; paint; carpet (see Building materials, p. 304).*

Consultants: *Thomas A. Polise, mechanical/electrical.*

General contractor: *Wegner Commercial Corp.*

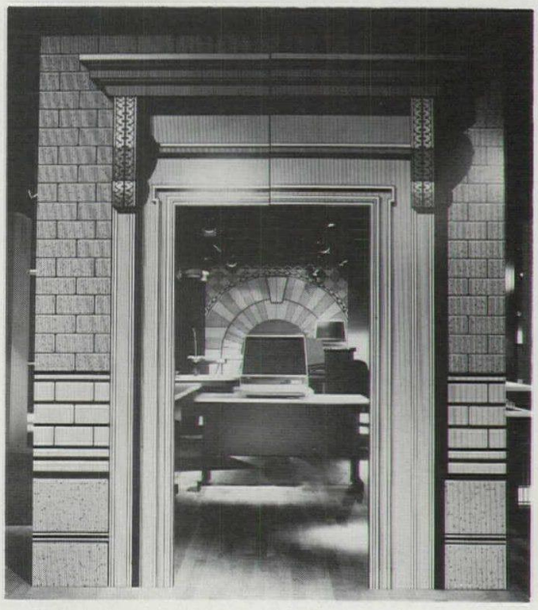
Cost: *withheld.*

Photography: *Chas McGrath.*

Litton Business Furniture Showroom, Chicago

Delineation of spaces

To define display spaces in a Merchandise Mart showroom, McCoy & McCoy Associates have used temporary backdrops depicting architecture.



Suspended panels with motifs of doorways, arches, and colonnades are based on 19th-Century encyclopedia illustrations. Entrance axis (facing page, top) terminates with a temple front; oversized columns flanking entrance emphasize layout, but have neutral surfaces. From corridor (facing page, bottom) bow-fronted platforms and suspended lighting add to the stage imagery.

Ornamental columns and keystones have appeared with increasing frequency in the contract furniture areas of Chicago's Merchandise Mart ever since the opening of the Sunar showroom by Michael Graves (P/A, Sept. 1979, pp. 148–153). Litton Business Furniture has now captured the prize for sheer amount of historical detail, though all of it is in two dimensions and instantly replaceable.

The Litton space was designed by McCoy & McCoy Associates, a firm headed by two industrial designers who are cochairmen of the Design Department at Cranbrook Academy. They were asked to treat the 10,000-sq-ft area so that it could be used flexibly to display three different and complementary lines of furniture: Cole, Lehigh-Leopold, and the newly established Litton Business Furniture—all of them under the Litton corporate umbrella. The three-part division of space was not to be fixed or visually pronounced, and prominent locations were to be provided for new product introductions, which might be as large as open office systems.

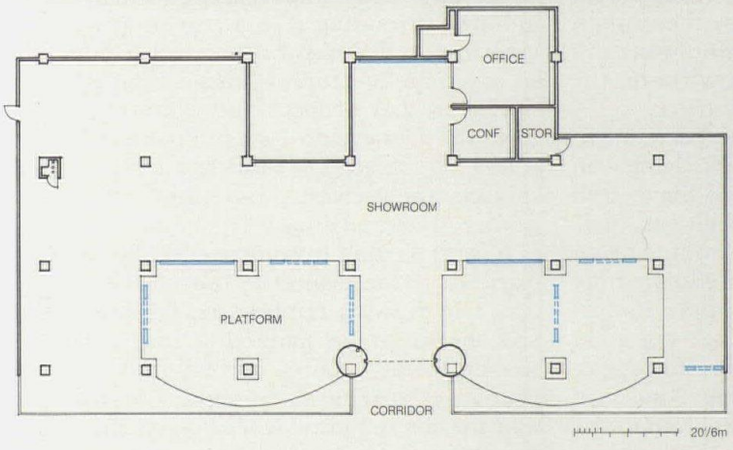
The designers responded by treating the showroom as a stage, with movable, changeable panels as scenic backdrops. Two raised platforms for displaying new items, on either side of the central entrance, have wood floors and curved fronts that suggest stage aprons. A grid over the entire space is strong enough for suspending panels, as well as lighting and video monitors, at virtually any location.

For the first installation of temporary panels, line drawings of historical architecture make a subtly ironic statement. Based on engravings from a 19th-Century encyclopedia, the drawings have been retouched and in some cases reproportioned to fit the panel modules. All represent arcades, colonnades, or entrances, and some have been cut through to open up views or actual passages. By starting with generalized depictions and manipulating them further, the designers have obtained light-hearted, cartoonlike images of architecture. For future installations, they have in mind suspending works of invited artists or perhaps fragments of actual architecture.

Surrounding these scenic backdrops and the products on display are unassertive surfaces. The dark blue suspension grid masks the black-painted elements above; carpet is gray; gray walls and butted glass front are given an understated continuity with modular horizontal lines—blue stripes on the walls and etched ones on the glass. Oak flooring on the platforms not only emphasizes them, but extends the quality of wood surface, which would otherwise be confined to the Lehigh-Leopold furniture area, across the entire showroom.

The design relates particularly well to the subdued lighting and dark grid ceiling of the new eighth-floor Mart corridors. Other showrooms have been conceived as volumes separated from the corridor mainly by intensity of light, but the effect is achieved best here through the apparent continuity of the ceiling grid and of the carpeted floor—a continuity emphasized by shifts in floor level and material within the showroom. The sharp black-and-white drawings, readable all the way to the back of the showroom—reinforce the sensation of being in the showroom before actually entering.

As the McCoys point out, their approach is essentially that of industrial designers, more experienced with exhibitions than interiors. By creating a showroom that complements its products with elements of strong but noncompetitive imagery, set within a neutral envelope, they have offered a lesson to architects and interior designers.
[John Morris Dixon]



Data

Project: *Litton Business Furniture Showroom, Chicago.*
Designers: *McCoy & McCoy Associates, Bloomfield Hills, Mi (Michael McCoy, Katherine McCoy, partners). Construction supervision: Mark Appell, Litton Industries.*
Client: *Litton Business Furniture (Gary Beals, vice president, marketing).*
Program: *10,000-sq-ft showroom in Merchandise Mart for Litton Business Furniture, Cole, and Lehigh-Leopold lines.*
Major materials: *overhead steel grid for track lighting and display elements; photomurals; oak flooring and carpet (see Building materials, p. 304).*
Consultants: *Donovan & Green, corporate identity.*
Contractors: *Paschen, Inc.*
Costs: *$250,000, excluding fees.*
Photography: *Bo Parker.*

Williwear showroom, New York, NY

Sidewalk sales

A clothing showroom by SITE becomes urban theater through an assemblage of elements from the city streetscape.

When architecture meets fashion, the result is more often a war of the worlds than a meeting of minds. And when the battleground is a clothing manufacturer's showroom, the architect or designer, finding himself both adversary and mediator, often decides to play it safe, and for good reason. Given that the interior design must never upstage the clothes, and given that it's a rare client who won't opt for understatement or quiet good taste, the outcome is a predictably uneasy truce.

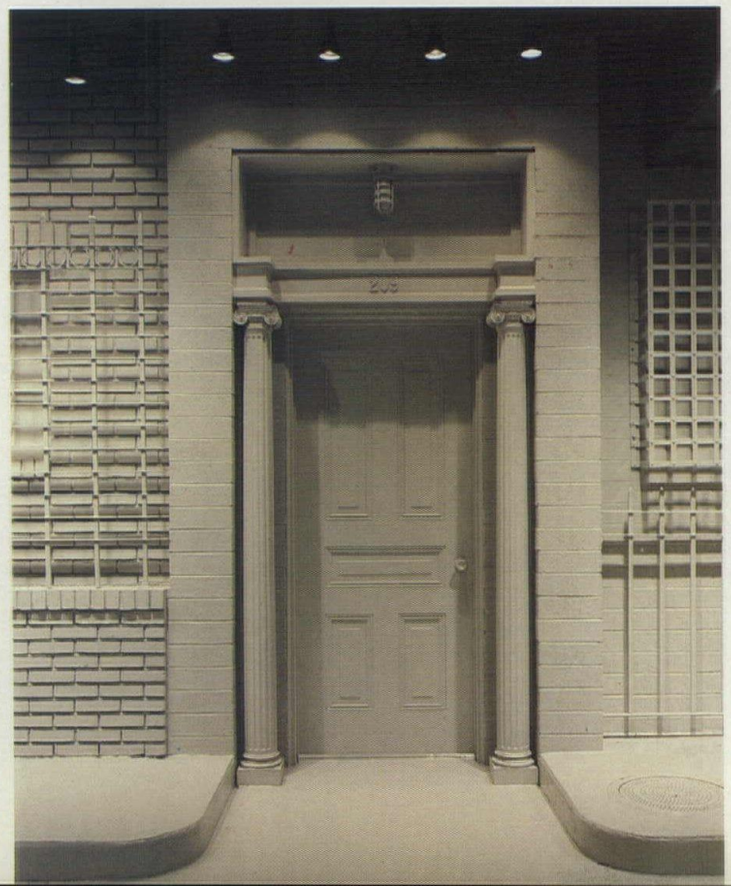
But the firm of SITE has never been one to play it safe, and neither have their clients—in this case, clothing designer Willi Smith and his partner, Laurie Mallet. At Williwear, their New York-based design and manufacturing firm whose members are predominantly young, black or Indian, and urban, understatement and quiet good taste are not good enough. To show off his designs—European couture interpreted for a young American market—Smith wanted them displayed in the context for which they are meant—urban street life.

Armed with this mandate, SITE went happily to work. "We always wanted to do a collage of city street elements," explains partner James Wines, and that is exactly what Williwear is. Step off the elevator into the 2000-sq-ft showroom, and you're back on the block you swore you'd just left: brick and masonry façades; gratings; scissor gates; and chain link and wrought-iron fences form an indoor streetscape. It is, however, more than a passively appropriate backdrop for the clothes; it's active street theater, with the fences used as hanging racks and the sidewalks used as runways for the models—an apt metaphor, considering the endless stream of fashion that parades the pavements of New York.

But Sesame Street it is not. Replication can veer dangerously toward kitsch, but no sentiment lurks here. SITE's weapon against the picturesque was paint—a pale, warm gray with which they covered the entire scene. The homogenizing effect of this device destroys the anecdotal quality of objects and surfaces (in addition to providing a neutral background for the clothing). After removing the street one step from reality by bringing it indoors, shrouding it in a coat of gray paint takes it another step further; it becomes not so much architecture as image. The effect is similar to that of black-and-white photography: the viewer, no longer diverted by the colors of subjects, is forced to confront the subjects themselves. Thus, the ordinary is rendered extraordinary.

It is interesting to compare SITE's original drawing of the project to the finished product. The drawing implies that the showroom was meant to be painted a much darker, sootier color, more authentically urban-grungy. It was, but the designers soon found that the darker gray overpowered the clothing. After innumerable color tests, a lighter shade was chosen. It was a trade-off, but a fortuitous one; the net effect is more chilly and dreamlike than it might have been otherwise, and the lighter color brings out more clearly the relief elements in the composition.

Original plans also called for a greater number of freestanding objects—street signs, traffic lights, fire hydrants, and so on—but what had looked so enticing *in situ* suddenly appeared grossly out of scale when brought indoors. Ultimately, it was the "relief" elements—those that were part of fences or

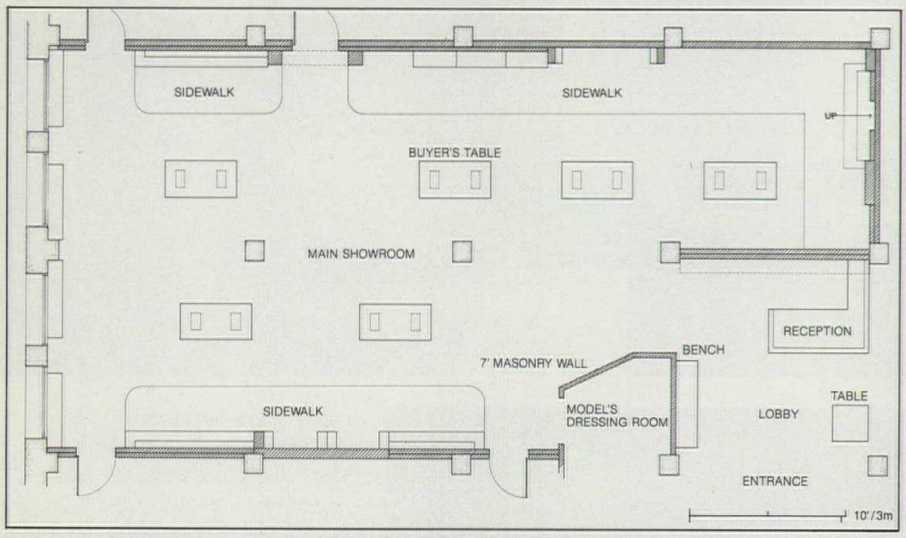


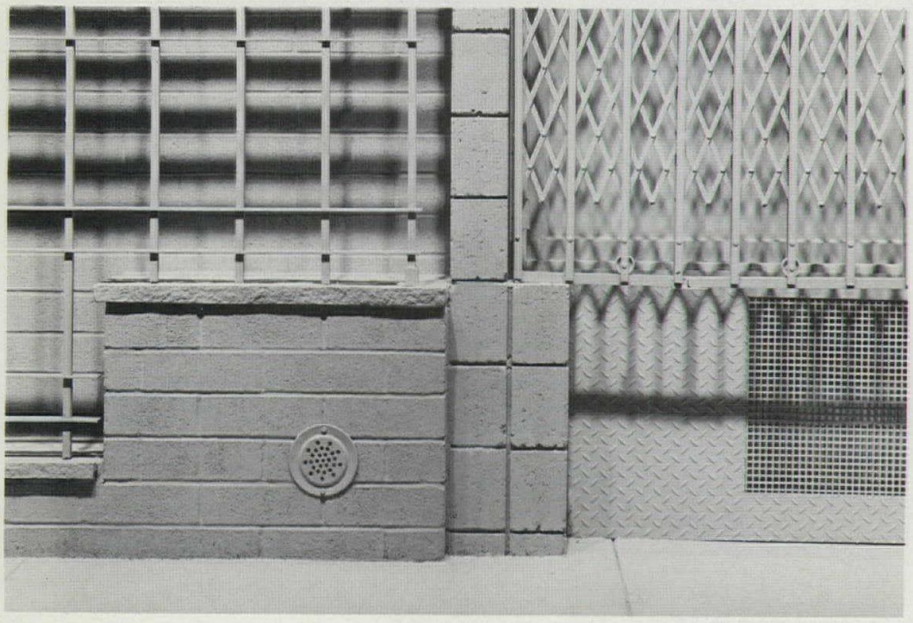
In the showroom (above), buyers sit at tables made of concrete block and glass and watch the fashion parade pass by, while models use the sidewalks as runways. Against the streetscape that is painted a single warm shade of light gray, items of clothing hang easily on wrought iron and chain link fences, their rich colors and soft textures contrasting sharply but appropriately with the monochromatic hardness of the façades behind.

The ultimate effect of the monochromatic color scheme is to strip the architectural elements of their anecdotal qualities, thereby rendering them surreal, as in a Renaissance stage set. Not all is illusion, however; the Neo-Classical door (left) opens to offices beyond.

Williwear showroom

Visitors step off the elevator (this page, right) into a disconcerting scene of urban "desolation"; the reception desk and table's "falling" bricks are, by now, a SITE trademark, and the only bit of "de-construction" in the room. To the left of the arched doorway (below, right), a seven-foot-high wall conceals the models' dressing room. After experimenting with a variety of freestanding objects, the designers concluded that the most effective urban texture was contributed by the "relief" elements—those that are part of façades or fences, such as drains and gratings (bottom left), as well as by the modules of the various forms of brick and masonry block of the walls (facing page, top).





walls—that added the most effective texture, and as Wines adds, "The remaining objects seem much more intense."

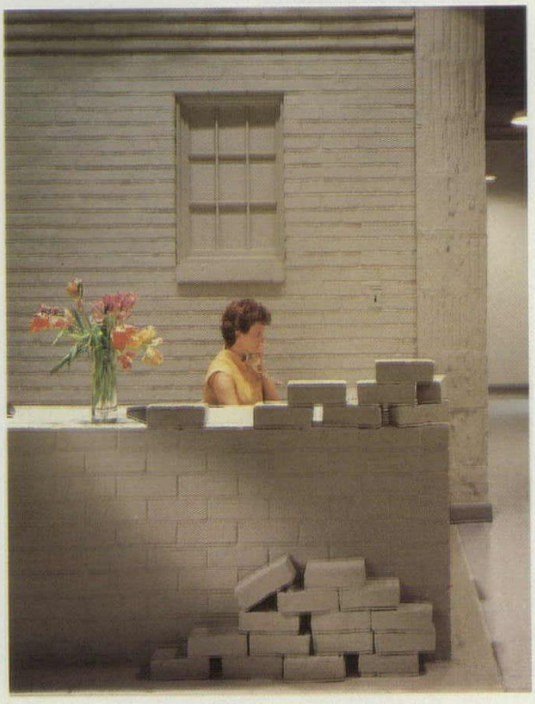
The showroom also embodies another longstanding interest of SITE's, that of Renaissance stage-set design, in which a single, surreal edifice served as a backdrop for a variety of performances and events. Wines therefore notes with some satisfaction that the showroom is now a hot property as a location for photography sessions of all kinds.

If the showroom's look is high style, its budget was bargain basement. As the existing masonry was quite rough in many spots, the

designers decided to "build off it" rather than over it, thereby making the unfinished look seem intentional. "Where a roughness occurs in the design, it is in the same register as what was already there," says Wines. The resulting saving in initial clean-up and construction costs (along with the "found object" materials and light fixtures built from stock components) helped bring the project in at a flyweight $28 per sq ft.

The ambiguity as to what was there and what was added is characteristic of SITE's penchant for indeterminacy and disorder, to name but two of the uncomfortable qualities they prize. While in this case the firm *re*constructs rather than *de*constructs, as is usually its wont, "de-architecture" remains the result. By taking recognizable elements and whitewashing (or graywashing) them out of what we assume is reality, the design speaks to "our preconceptions about buildings." SITE, taking architecture as its raw material, ultimately produces a three-dimensional billboard that flags down the subconscious.

But it isn't pretty. " 'Design control' and 'good taste' aren't part of our vocabulary," remarks Wines sardonically. Neither, however, is bad taste, trivia, or Disneyland. The Williwear showroom betrays a keen eye and a knowing sense of humor. Thus, when fashion (as pop culture) meets architecture (filtered through SITE's essentially artistic sensibility), the resulting repartee is both snappy and street-wise. [Pilar Viladas]



Data

Project: *Williwear showroom, New York.*

Designer: *SITE Projects, Inc., New York.*

Client: *Williwear; Laurie Mallet, president; Willi Smith, vice president.*

Program: *a 2000-sq-ft clothing showroom (with 8000 sq ft of office and production space), in an existing industrial building.*

Major materials: *brick; masonry block; wrought iron and chain link fencing; scissor gates (see Buiding materials, p. 304).*

Concrete and masonry contractor: *R. Kenneth Cosentino Construction.*

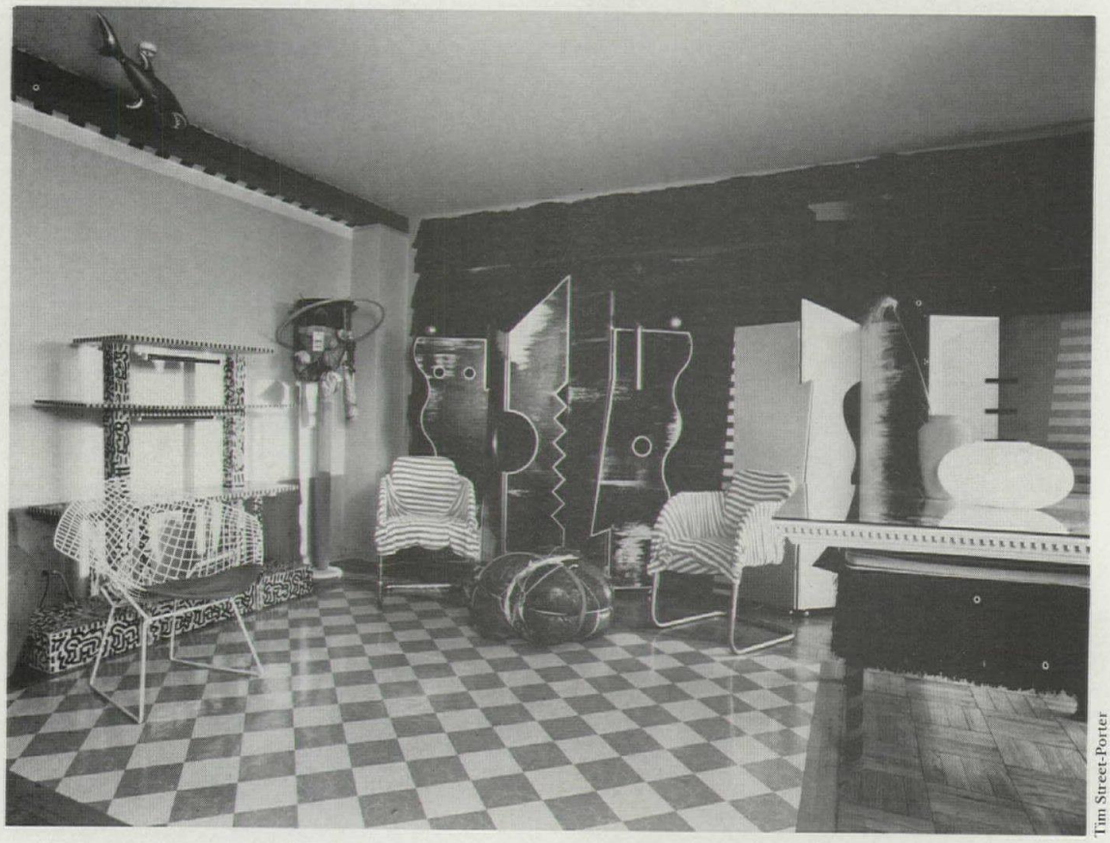
Cost: *$28 per sq ft.*

Photographer: *Peter Aaron, © ESTO.*

Dan Friedman apartment, New York

Sketch pad

Graphic designer Dan Friedman uses his apartment as a continual visual testing ground, changing it bit by bit every few days.



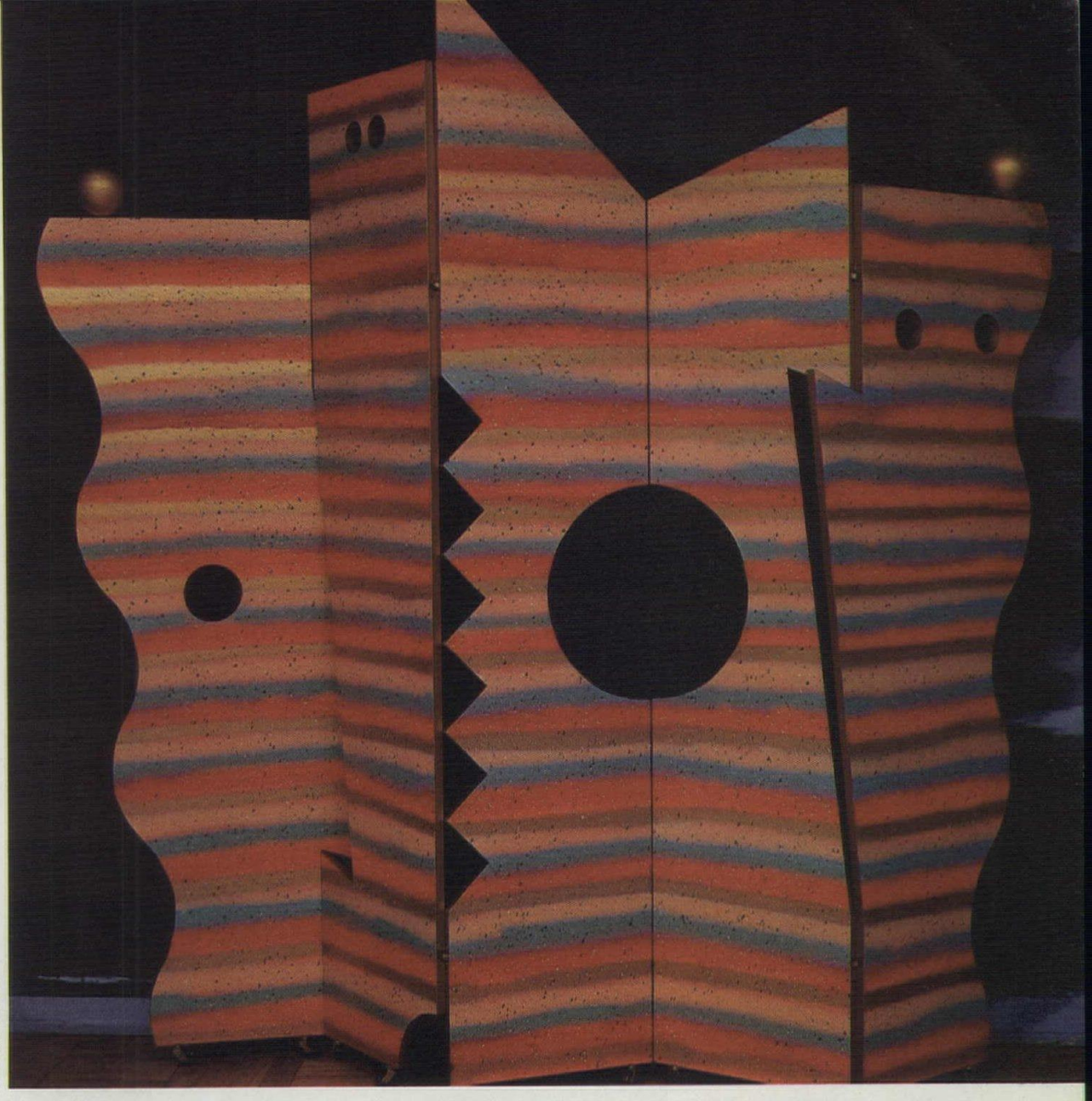
Tim Street-Porter

In a standard 1950s apartment, inside a building of gray brick and ribbon windows with one of those flamboyant metal canopies off a circular drive, lives Dan Friedman—graphic designer and former design director of Pentagram. The apartment is a kind of grown child's playroom strewn with half-finished projects, toys left out, and crumpled paper. Friedman calls it his sketchbook. It also serves as a bridge to a new career. From a graphic design background that includes studying in Switzerland, teaching at Yale, and work from Citibank's logo to art magazine covers, Friedman is slowly easing into furniture and interior design. He has several commissions for screens and soon begins the offices for Williwear (whose showroom appears on pp. 230–233).

The spatial possibilities of design don't seem to have surfaced here, but surfaces of all kinds—and objects—are forced into and foisted upon the unsuspecting 8-ft high, parquet-floored one-bedroom apartment. There are Cesca chairs clothed in loose-fitting striped flannel "garments," a "post-Waikiki" table with grass skirt (in blue), and silhouetted Ukrainian posters from a street fair against red corrugated cardboard. The cartooned bookcase and funeral urn are by fellow artist Keith Haring. Various garish linoleum rugs are taped over parts of the parquet.

The current metamorphosis seems to be heading away from a kind of action painting/new wave abstraction (with beautiful, almost brocadelike treatment of the walls in some places, and playful "electric" treatment of them elsewhere) to what Friedman calls "objects with personality." The now pajamaed chairs were previously taped and streaked. Splatters are giving way to leopard spots and railroad crossing stripes. There are toy blow-up sharks (just when you thought it was safe to go back into the living room), a 4-ft toy destroyer (put up during the Falklands war), hula hoops, and posters of puppies. The most recently designed screen (in the back room workshop) is covered with tiny

Among Friedman's current interests is designing screens, which he makes on commission as well as for himself. The screen shown in close-up (right) is reversible; its other face can be seen in photo below far right. Below left: Friedman himself against a "retired" living room wall. It has since been repainted in large even blocks of pastel. Opposite: The living room as it was in July.



Tim Street-Porter

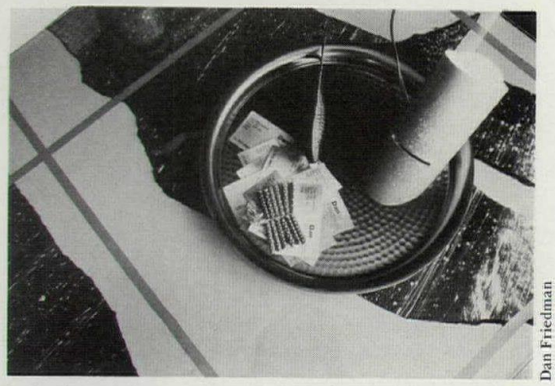
Ken Probst

Tim Street-Porter

Dan Friedman apartment, New York

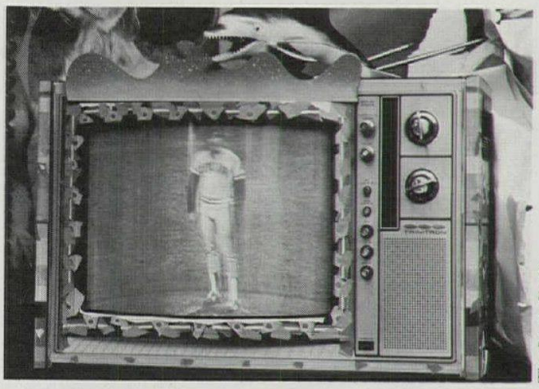
Tim Street-Porter

Dan Friedman



Dan Friedman

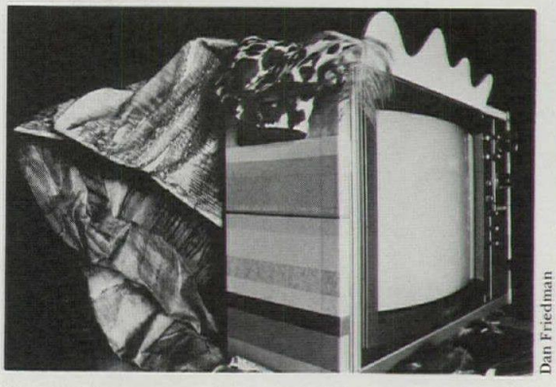
Dan Friedman



Tim Street-Porter

Dan Friedman

One window off the living room has been adorned with an undulating valance and striped mullions (above). Right: Various incarnations of the same furniture pieces. The table is seen in its current (as of July) form at top, in previous forms beneath. The television is shown in current (top) and recent form. Beneath is a second TV in the kitchen used between channels as a nightlight. The pasted-on cartoon was done by a friend, Keith Haring.



Dan Friedman

Dan Friedman

American flags. The streets, Friedman insists, are still his source, but these streets tend rather toward the maudlin and ersatz.

He is interested, he tells us, in seeing how far he can push objects, in thinking about environments that are foreign to our own. And though he says he means by this environments under water, perhaps instinctively he knows just exactly what he's doing. For as relatively easy as it is to see beauty in the starkest indigence, the taste culture of "the masses" remains unnerving. [Nory Miller]

Above: The major table in the living/dining room with its silhouetted cartoon under glass. Behind is another of Friedman's screens, this one identical on the back. Right: Through the doorway is the kitchen, its walls and appliances fully involved in the project. To the right is a desk.

Tim Street-Porter

Data

Project: *Friedman apartment, New York.*

Designer: *Dan Friedman, New York.*

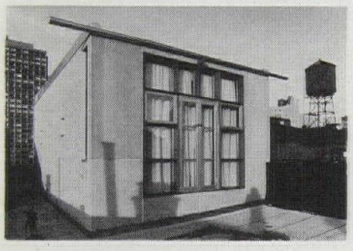
Program: *a continual experiment in imagery and visual effect.*

Major materials: *used furniture, dime-store toys, cheap raw materials.*

Coffey loft, New York

Over the top

An addition to a loft in SoHo gives the owner space in which to pursue artistic endeavors.

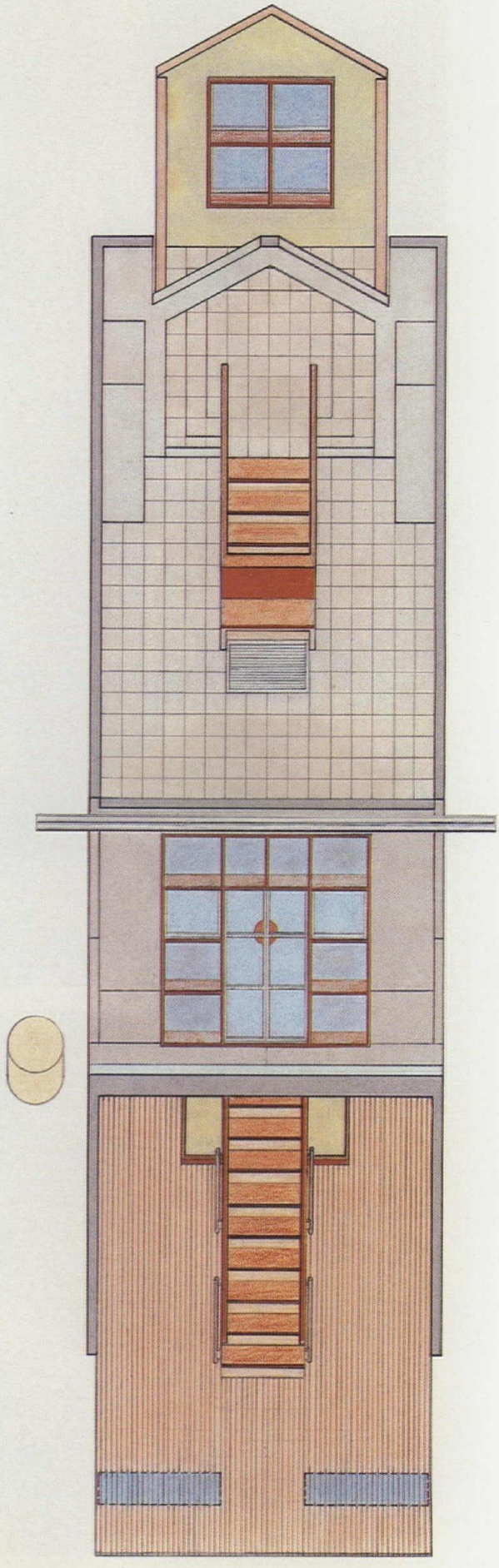


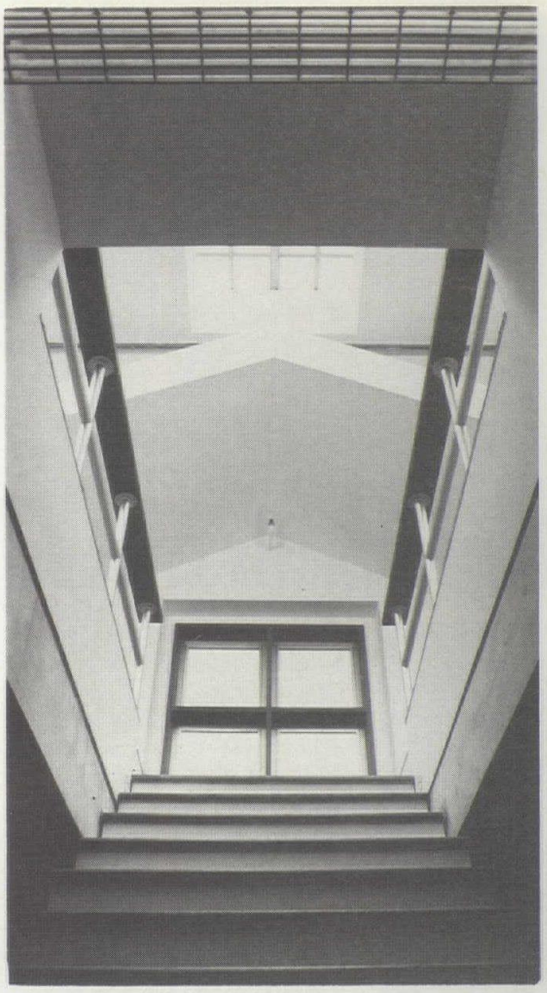
Lofts in SoHo, New York City, are anything but a rarity, and many of them are quite interesting. But they are usually subjects of interior reorganization, and are not often added onto as this one has been. The owner, a painter and classical guitar player, wanted a more private "sanctuary" in which to pursue these interests. Having acquired the rights to the roof above the top floor loft, the owner asked Anderson-Wheelwright Associates to create such a retreat for his music and art.

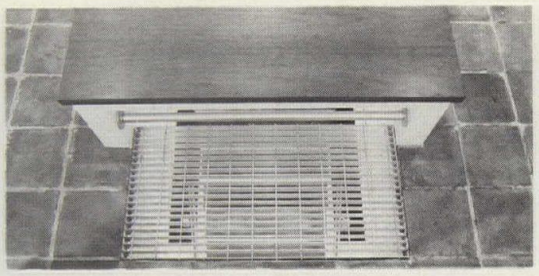
Also requested were a new bedroom and a dressing area within the existing loft. The major new element within the loft space is the generous stair, which begins about two-thirds of the way back in the apartment and bisects the space from side to side. In the space formed behind the stair, the dressing area and bedroom share the north end of the loft, creating a separate zone on the existing sixth floor. Trimmed in white oak, the sliding doors to these areas are largely of plexiglass, letting through a soft light and creating a somewhat oriental effect.

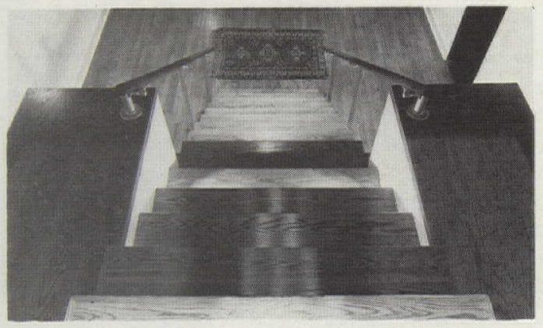
Mahogany, oak, and anodized aluminum become the palette of materials, first on the stair, then continuing up to the addition above. Railings of mahogany are complemented by aluminum supports and oak treads, and the mahogany/aluminum combination continues on the upper level, in the window treatment and on the main rail around the stair opening. A built-in seat of mahogany joins the rail at the south end of the stair opening, facing an aluminum floor grating, which allows more light to penetrate to the floor below. For additional light downstairs, two slots are located at the south end of the upper-level floor; these are enclosed by low gypsum-board walls, which serve to bounce light down and to conceal artificial light sources for night use.

At the top of the stair is the "apse," a space where the owner chooses to practice his guitar. An articulated gable roof form over this element is framed by triangular glass panels above it, so that it seems to float free of the rectangular wall from which it protrudes. Combined with the four-window panel in the north wall of the "apse," these glass areas permit interesting views of the urban setting beyond. A skylight directly over the stair also









Light floods the stair from the skylight both directly and through the grille at the foot of the mahogany bench on the upper level (far left and top left). Space under the stair contains the dressing area, and behind that, the bedroom. The main floor (bottom left) was altered only from the ceiling slots at the south end of the addition back. Budget did not allow the construction of the roof garden shown on the plan and axonometric below.

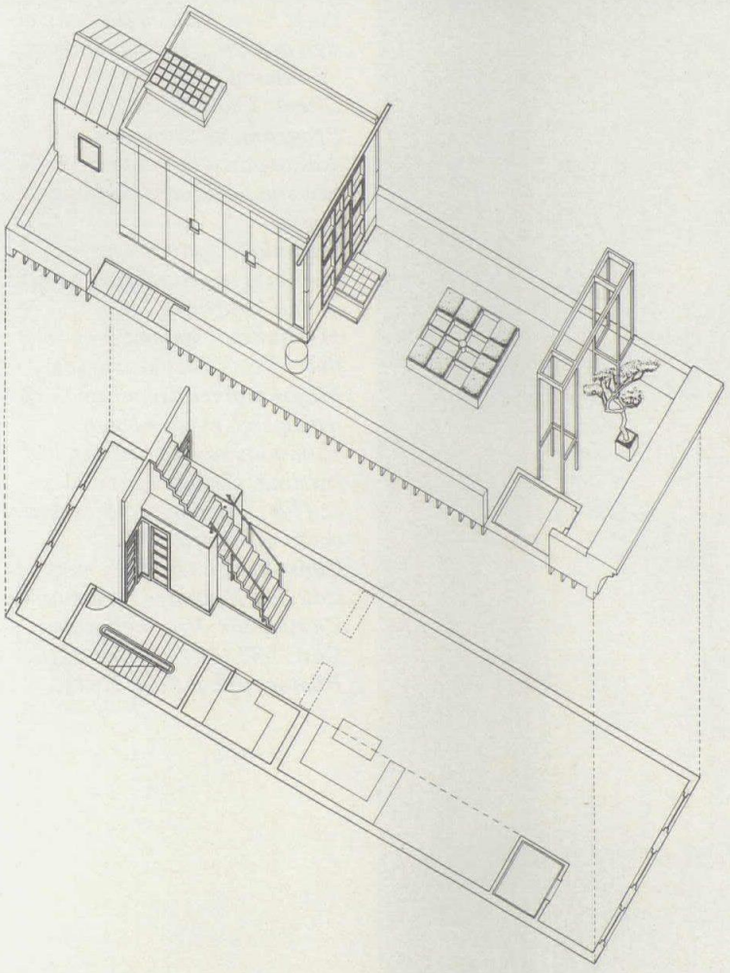
Legend

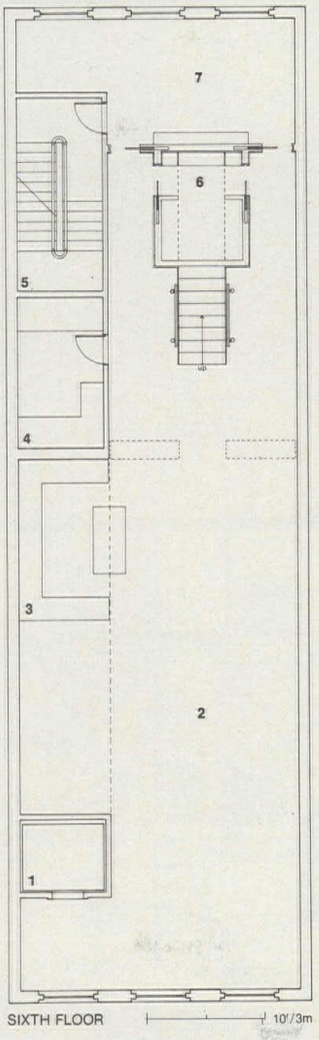
Existing

1 Elevator
2 Living/dining
3 Kitchen
4 Bathroom
5 Fire stair

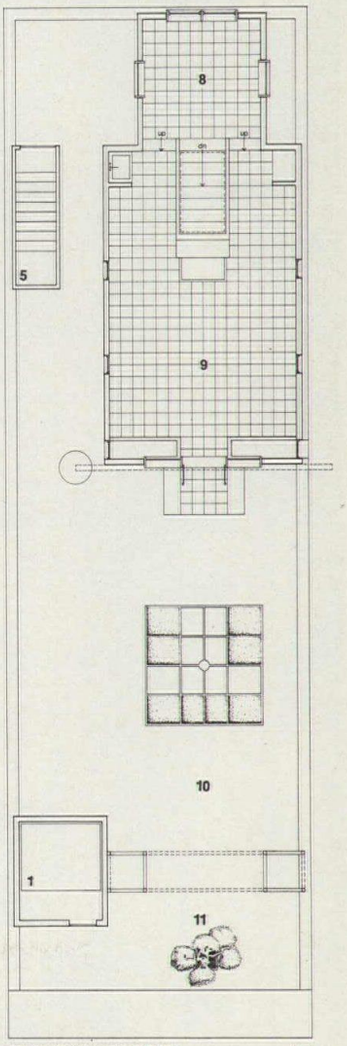
New

6 Dressing closet
7 Bedroom
8 Sitting room
9 Studio/sanctuary
10 Roof garden
11 Baobab tree





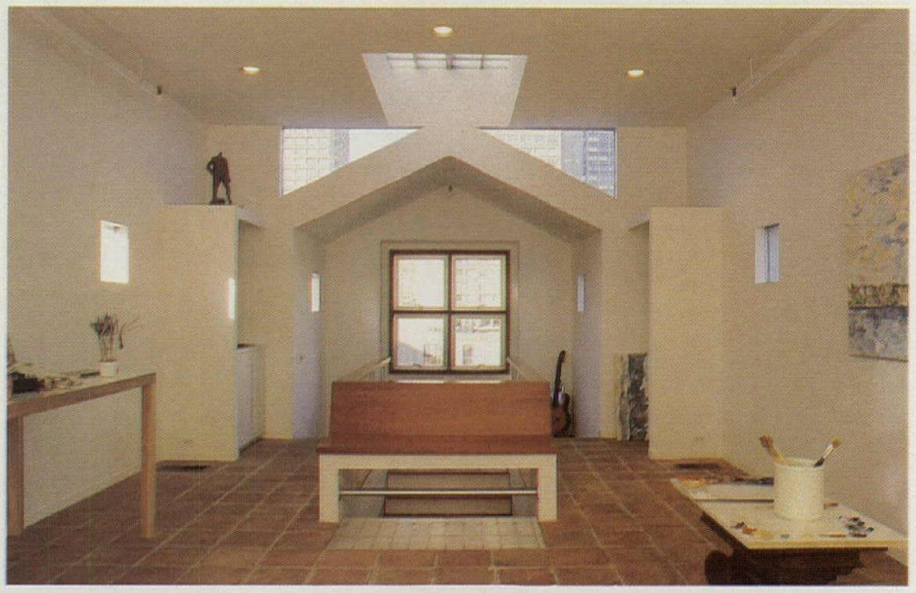
SIXTH FLOOR 10'/3m



SEVENTH FLOOR/ROOF N↑

assists in getting light down to the lower floor, while pouring light into the penthouse as well. Small windows along the sides of the upper level are sometimes covered by the owner's paintings to control light quantity and quality.

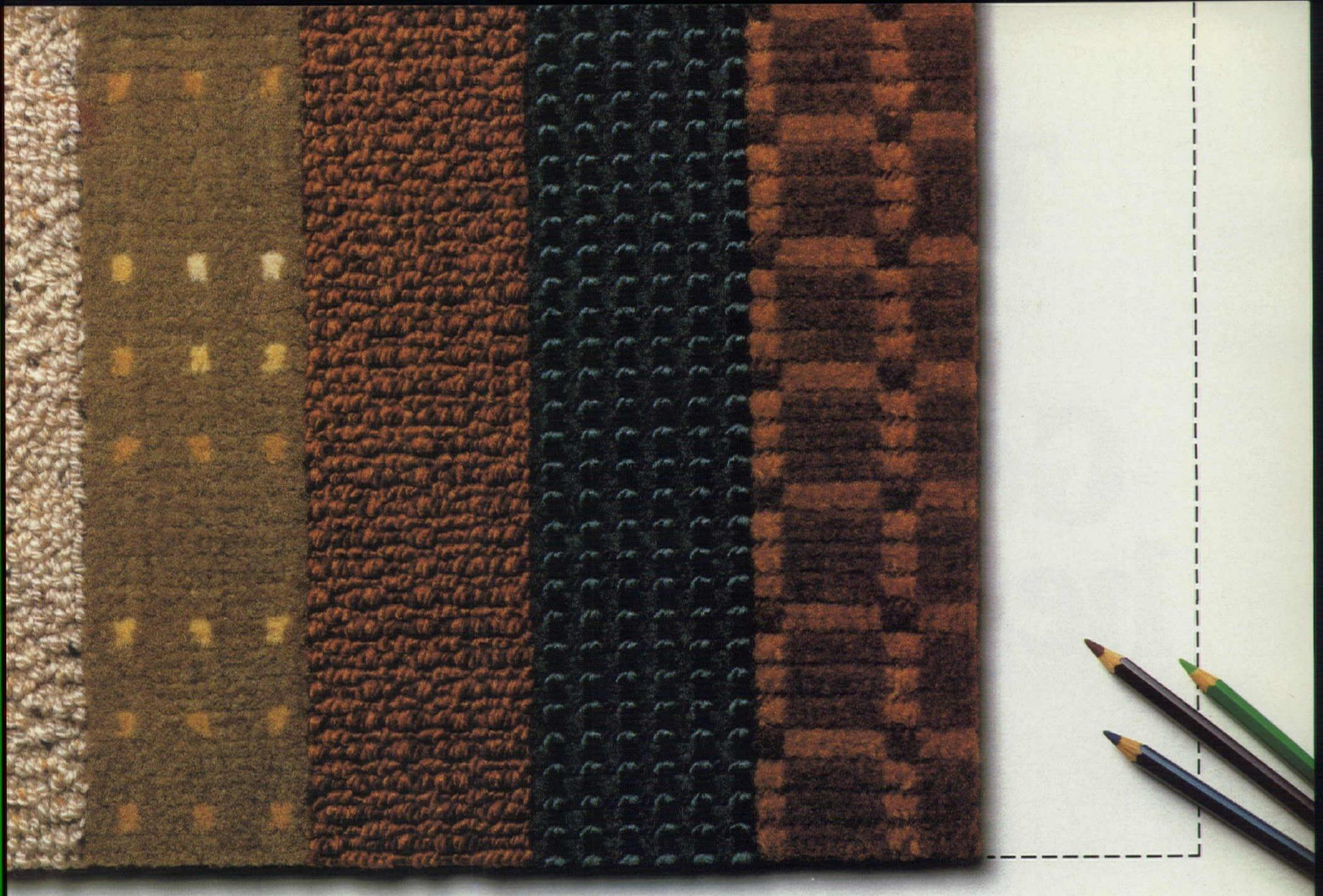
On the main floor level of the upper floor, one step up from the "apse," Mexican tile provides an easily cleaned surface on which to stand easels. In addition, the tile is in keeping with the mahogany rails and window trim. The roof is accessible through doors at the south end of the penthouse, but the budget did not allow for a planned porch and roof garden. The exterior of the addition is a simple box with cement asbestos board walls, and stucco on the "apse." [Jim Murphy]



Together with the skylight overhead, triangular panels of glass seem to cut the "apse" (above) free of the surrounding volume. Access to the roof is from the south end of the studio, where light bounces down below through slots below the railings.

Data

Project: *Coffey residence, New York, NY.*
Architect: *Anderson-Wheelwright Associates, New York; Peter M. Wheelwright, design architect; Jeremy Hawker, job captain.*
Client: *Thomas C. Coffey.*
Program: *new bedroom and dressing area on existing level, new studio above the existing roof.*
Structural system: *concrete block and structural steel on new rooftop structure.*
Mechanical system: *drop-in floor electric heaters in studio.*
Major materials: *oak and mahogany, gypsum board, aluminum railing and window framing, plexiglass, and Mexican tile. Exterior, cement asbestos board and stucco.*
Consultants: *Cy Mills, mechanical; Abe Hertzberg, structural.*
Contractor: *Beacon Builders.*
Cost: *$80,000, excluding fees.*
Photography: *Eliza Hicks.*



If our imagination isn't enough for you, we invite you to use your own.

That's assuming, of course, you find something lacking in our imagination.

So before you start to doodle, consider the thousands of innovative patterns, textures, and color combinations in our running contract lines that space prevents us from showing you.

Consider, also, that the 5 very different patterns you see here were all woven on the very same machine: Karastan's patented Kara-loc® loom, a loom that we designed, build, and constantly improve upon. Remember, too, that we have 4 other methods of manufacture.

Next, keep in mind that we use a variety of dyeing techniques and the most advanced fibers, such as soil-hiding, static-controlled ANTRON® III nylon.

If you feel you have something you can add to all this, our invitation still holds.

Just send us your specifications, or call Karastan Contract Carpet at (212) 980-3434. It's one way to find out for yourself just how much we really are capable of doing.

Karastan®

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

Total system efficiency. Get it with gas heating/cooling.

For space conditioning—whether in a giant structure or the smallest commercial building—it pays to look into the advantages of clean gas energy.

Gas is efficient, economical energy. And new energy-saving equipment makes it even more efficient. Modern integrated heating/cooling systems fueled by gas can provide the operating economies and reliability today's business demands.

And America's large underground gas supplies and potential new sources will mean continued supplies of efficient gas energy in the future.

Williams Center Forum, Tulsa, Oklahoma.

Gas: The future belongs to the efficient.

AMERICAN GAS ASSOCIATION © 1981

Circle **No. 310** on Reader Service Card

Available with posture as well as swivel-tilt controls, Madison's new Executive Range features a variety of options. It's offered in either a high or low back model with a five-star base in oak, walnut or aluminum.

The ergonomic mechanism is the same utilized in Madison's ReActa II series. The seat adjusts isometrically to the sitting body with the seat moving up one degree for every two degrees the backrest is pushed back. The result - less fatigue for the sitter.

See it at your nearest Madison showroom.

MADISON

Classics

DESIGNED BY UMANOFF-HUIN ASSOCIATES

MADISON

Madison Furniture Industries, P.O. Drawer 111, Canton, MS 39046, Phone 601/859-8000
Sales showrooms in: Chicago/Dallas/Denver/Los Angeles/New York/Portland/San Francisco/Seattle

Circle No. 401 on Reader Service Card

The World's Fairest.

Copperweld HSS structural tubing exhibits its beauty in Knoxville.

When you stand 266 feet tall, people are going to notice.

So esthetics was an important consideration in choosing materials for Sunsphere, centerpiece of the 1982 World's Fair at Knoxville.

The natural choice: Copperweld HSS structural steel tubing.

The Fair's theme is "Energy Turns The World," and Copperweld HSS fits right in. It's an efficient part of the Sunsphere's structural support system, providing strength with a minimum expenditure of weight and material.

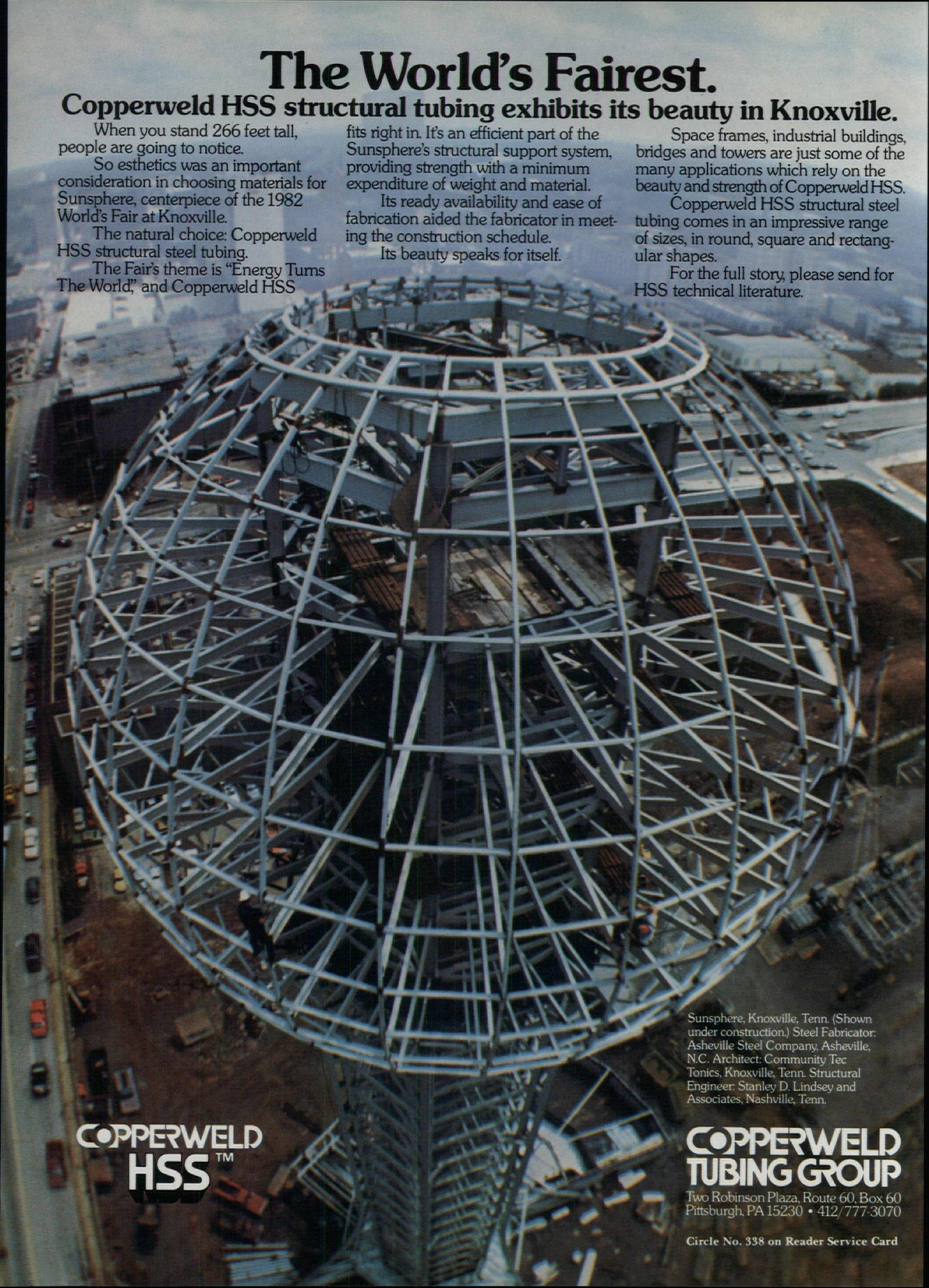
Its ready availability and ease of fabrication aided the fabricator in meeting the construction schedule.

Its beauty speaks for itself.

Space frames, industrial buildings, bridges and towers are just some of the many applications which rely on the beauty and strength of Copperweld HSS.

Copperweld HSS structural steel tubing comes in an impressive range of sizes, in round, square and rectangular shapes.

For the full story, please send for HSS technical literature.



Sunsphere, Knoxville, Tenn. (Shown under construction.) Steel Fabricator: Asheville Steel Company, Asheville, N.C. Architect: Community Tec Tonics, Knoxville, Tenn. Structural Engineer: Stanley D. Lindsey and Associates, Nashville, Tenn.

COPPERWELD HSS™

COPPERWELD TUBING GROUP

Two Robinson Plaza, Route 60, Box 60
Pittsburgh, PA 15230 • 412/777-3070

Circle No. 338 on Reader Service Card

Seeing the light

Harvey Bryan

Effective daylighting can greatly reduce the cost of lighting and cooling spaces in commercial buildings. This article describes ways of studying and measuring daylighting through the use of scale models.

Bill Bartovics

Photographic documentation of student model of Jørn Utzon's church in Bagsvaerd, Denmark.

Harvey Bryan is an architect and researcher with experience in daylighting and energy-conscious design. He is currently an assistant professor at MIT, where he is doing research in the use of physical scale models in thermal as well as in daylighting design.

Daylighting is now considered one of the most promising energy-conservation strategies for nonresidential building design. Although substantial savings in both electrical energy and peak-power demand are possible, potential savings may not be achieved unless simple daylighting design tools can be developed and agreed upon. Most daylighting experts, in agreement about the need for simplicity, are concerned that tedious calculation procedures or overreliance on high-priced consultants will doom their field. Thus, even in the present research environment, with little private sector research funding and public sector policy that has shifted to supporting only long-term basic research, daylighting researchers continue to find time for the development of design tools.

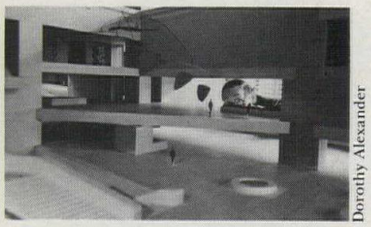
Historically, three types of design tools have been used to predict interior daylight illumination: computational methods, graphic techniques, and physical scale models. Early work in the area of daylighting design tool development by Britain's Building Research Station, and more recently by the Lawrence Berkeley Laboratory's Windows and Daylighting Program, has done much to standardize the two former categories. Although this work has been extremely useful, it must be remembered that these two areas are, at best, highly idealized representations or simplifications of reality. Designers must use the results with some caution. Physical scale models, on the other hand, rely on the physics of light, which suggest that a daylighting model that exactly duplicates a full-scale space, if tested under the same sky, will yield identical results. Although it is not always possible to exactly duplicate a full-scale space, the advantages of using physical scale models significantly outweigh the disadvantages.

Some of these advantages are:

1 Physical scale models, even very crude ones, can provide accurate quantitative information especially when single-element design comparisons are to be made.

2 Physical scale model building is a common practice among many design offices and, with slight modifications, can result in a sensitive design tool for daylighting analysis while continuing to be an effective device for gathering spatial and volumetric information.

3 Physical scale models offer an opportunity for qualitative evaluation (identification of potential glare problems) through either visual observation or photography.

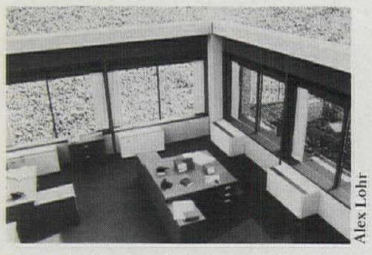


Dorothy Alexander

I.M. Pei with the model of the East Wing of the National Gallery. Designers have traditionally built models, but few look at the daylighting issues.

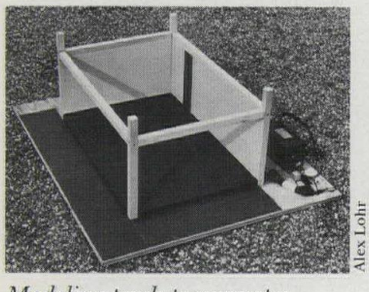
John Crowley

Models for quantitative studies do not require a considerable amount of detailing.



Alex Lohr

Models for qualitative studies generally require more detailing.



Alex Lohr

Modeling tends to suggest a "modular-type" of construction, which allows for easy manipulation of single-element design comparisons.

Modeling techniques

Physical scale models can be constructed quite easily from a variety of materials such as plywood, cardboard, or formboard; however, care should be taken to insure that these materials as well as all joints are opaque. The amount of detail to be included in the model depends upon the use to which the model is put. Models for quantitative studies do not require a considerable amount of detailing, whereas models for qualitative studies do. Both modeling uses, however, are particularly sensitive to the reflectivity of internal surfaces. For quantitative studies, surfaces may be finished with gray paper or paint that approximates the appropriate surface reflectances, whereas qualitative studies require the use of colored paper or paint that duplicates the surface color. Room surfaces that have a shiny character should be modeled as closely as possible, especially if qualitative studies are proposed. Care must be taken to detail accurately all light openings and to maintain the geometric relationships between the model and the overall size of the proposed window openings. Window glass can be either omitted from the model, and a simple linear correction made later (multiplication of all interior measurements by the transmission of the glass), or duplicated by the use of the proposed glazing material or an acrylic plastic sheet with the same transmission as the proposed glass. The amount of detail will depend upon the design stage of the project, the building type to be modeled, the desired level of information, and the skill of the modelmaker.

Physical scale modeling usually requires a high degree of flexibility, which suggests using a "modular-type" of construction in which the model becomes a support structure into which various window, wall, and ceiling configurations can be inserted for testing. This flexibility allows for easy manipulation of single-element design comparisons.

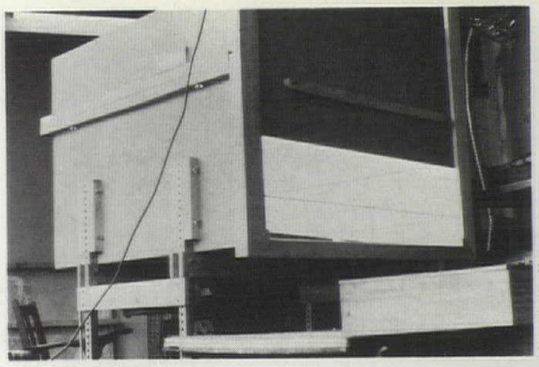
In theory, the scale at which a model is to be built is of no significance. There are a number of practical considerations, however, that will suggest an appropriate scale. In quantitative studies, the relative size of the photo-sensor probe, which is required for photometric measurement, may cause a disturbance when inserted into a small scale model. In addition, illumination measurements are usually taken at desk height (30 in. above the floor), which makes the photosensor probe's height critical in scale determination. Experience has shown that in general a scale of 1 in. to 1 ft should be used for small interiors with ceiling heights of less than 10 ft, and a scale of ½ in. to 1 ft for larger interior spaces. For qualitative studies, an approximate doubling of these scales is needed in order to provide a realistic field of view for visual observation and a proper depth of field for photographic documentation. Other factors such as ease of construction and transport should not be overlooked when one is considering scale.

Testing

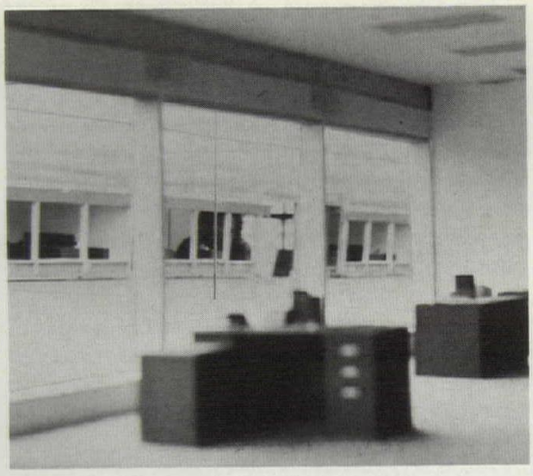
Physical scale model testing may be conducted under an actual sky or in a sky simulator. Testing under an actual sky is the cheapest and easiest to perform. However, this method offers the greatest chance for errors, which are caused most often by not accounting for the changing character of the sky during testing periods that extend over several days. For example, given what appear to be two "identical" days, it is highly unlikely that one could get sky measurement agreement closer than 10–15 percent. To overcome such a problem, daylighting researchers prefer to reproduce the sky in a controlled simulator, which duplicates a fixed sky condition (usually uniform or overcast) so that design alternatives can be identically compared. Depending upon the testing that is to be performed and one's available resources, a variety of sky simulators can be constructed.

Sky simulators that have been built tend to be of two basic types: the rectilinear and the hemispherical sky. The rectilinear sky, the simpler and cheaper of the two, takes the form of a large rectilinear box, inside of which there is a luminous ceiling plane with vertical mirrors on four sides. The multiple reflections in the parallel mirrors reproduce the image of the luminous ceiling to infinity, which results in a luminance distribution similar to an overcast sky. Unlike the rectilinear sky, the hemispherical sky is analogous to the manner in which daylight is received naturally from the sky vault. The hemispherical sky takes the form of a dome with a white interior reflecting surface illuminated by banks of lamps around the base. The luminance distribution within the dome can be changed by the adjustment or addition of lamps, or by the gradation of the reflectance within the dome. The use of sky simulators has proven extremely advantageous in daylighting design. Unfortunately, there are only about a half dozen sky simulators now in use in the U.S., making access to such a facility quite difficult for the average design office.

Thus, testing under an actual sky may be the only option available for most designers. To overcome the errors caused by the changing character of the sky, daylighting measurement should be taken in relative (a ratio of interior to exterior illumination) rather than in absolute (interior illumination only) terms. Such an approach tends to correct varying sky conditions and has been used in the daylighting field for some time. The "daylight factor" (ratio of interior illumination to horizontal sky illumination) and "window factor" (ratio of interior illumination to vertical illumination striking the outside of the window) are two relative measures that should always be used in outdoor testing. The daylight factor is more appropriate for testing under overcast sky conditions, while the window factor is more appropriate for testing under clear sky conditions, especially if direct sunlight is present.

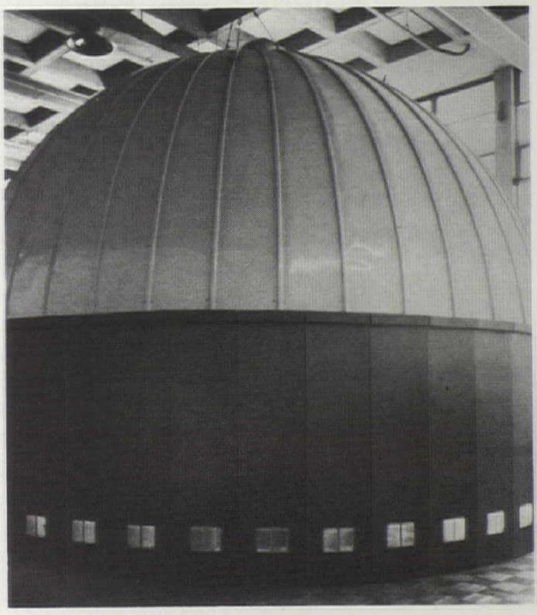


Dennis Carlberg

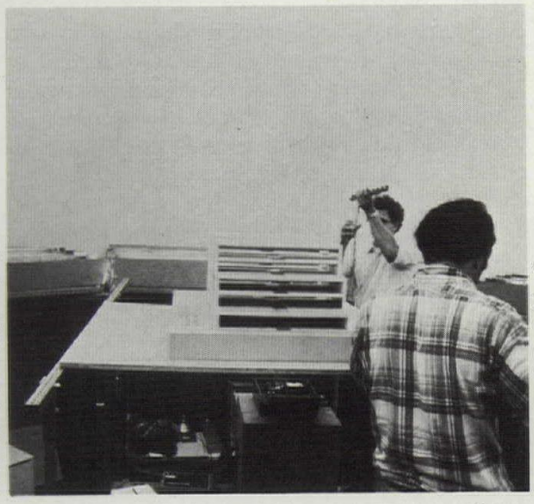


Dennis Carlberg

MIT's Rectilinear Sky Simulator; inside there is a luminous ceiling surrounded by vertical mirrors that simulate the overcast sky (far left). Model being tested in the simulator (left).

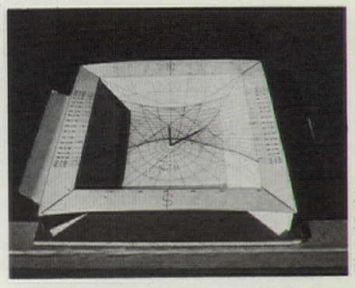


LBL's Windows & Daylighting Program



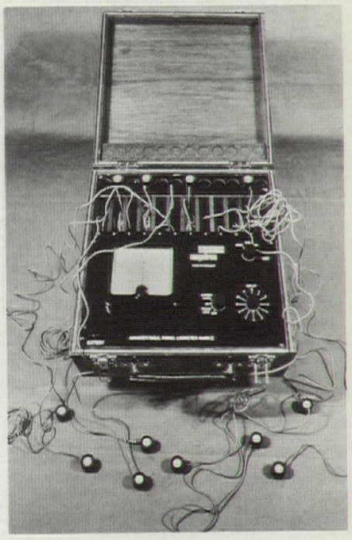
LBL's Windows & Daylighting Program

LBL's Hemispherical Sky Simulator, a 24-ft-diameter dome; inside there is a white reflecting surface illuminated by banks of lamps around the base (far left). This facility utilizes sophisticated computer controls that adjust the lights to simulate overcast and clear skies with or without the sun. Model being tested in the simulator (left).



Chris Mathis

A Pleijel Sundial Box, which is very helpful in positioning models for outdoor testing.



LBL's Windows & Daylighting Program

Megatron Architectural Photometer, one of the more sophisticated measurement devices now being made (must be ordered from Britain), was specifically designed for daylighting analysis.

It is frequently necessary, when testing under clear sky conditions, to test the performance of various daylighting considerations at several times throughout the year without having to wait for these times to arrive. A sundial box and a model stand that can be pivoted both horizontally and vertically are very useful for this purpose. However, care must be taken when tilting the model to the appropriate solar altitude, for the interior of the model may see a greater portion of the ground plane. This problem becomes critical when one is attempting to model a midday summer solar position on a winter day. The opposite situation (modeling a winter solar position on a summer day) poses no such problem because the low morning and evening solar altitudes simulate winter conditions quite well. When testing models outdoors, care should be taken to avoid local obstructions such as trees and buildings, which can substantially alter test results. Any obstructions that need to be modeled need only be accurate as far as scale and reflectivity are concerned. The ideal situation is to take the model to the actual site for testing.

Measurement

The most important as well as the most expensive aspect of physical scale modeling is the need for an accurate measuring device. Such devices are called photometers (light meters), which are similar to a photocell. However, unlike a photocell, the photometer is usually color corrected (having a "viscor filter"), which makes it sensitive only to the visible portions of the solar spectrum. The photometer should also be cosine corrected, so that the photo-sensor response is in accordance with the cosine law of illumination.

For daylighting measurement, the photometer should range from 1 to 10,000 footcandles. When a photometer does not have such a range, it is often possible to extend its range by covering the photo-sensor with a filter or perforated cap that allows a certain percent of incident light to penetrate. The inverse of this percentage becomes the factor by which the photometer reading is multiplied to attain the proper illumination (e.g., a 10 percent transmitting filter means that the photometer scale is multiplied by 10). Photometers that have the photo-sensor and display in the same case are not well suited for model measurement since they tend to cause the observer to block incident light when reading them. This problem makes photometers with photo-sensors that are remote (on a wire) from the display more desirable. Photometers that have the ability to "grow" (add photo-sensors) greatly facilitate measurement-taking, since numerous reference points as well as relative measurements can be simultaneously recorded. Such devices can cost from $200 to $1500 depending on the options and accuracy required.

Positioning the photo-sensors within the model can be aided by the use of a reference grid, which assumes proper location for com-

James Rosen

A photo-sensor attached to one end of a stick is a simple way of getting several reference points within a model measured.

parative measurement. A 3 by 3 reference grid (9 reference points) seems to be the most convenient as far as standard room geometries are concerned. Even when several photo-sensors are unavailable, reference grid measurement should still be attempted. This can be accomplished by cutting a number of small access holes that correspond to one side of the proposed grid in one of the wall panels. A photo-sensor is then attached to one end of a stick, which can be moved back and forth to each reference point along these holes. Marks along the stick can be used to line up each reference point. Care should be taken to guard against unwanted light penetrating the access holes.

Visual analysis

There are many aspects of daylighting that do not lend themselves to quantitative measurement. Such issues as glare, contrast, and visual comfort can be studied only by direct visual observation, which may or may not be accompanied by quantitative analysis. Qualitative analysis generally requires greater realism (i.e., furniture, carpeting, texture and reflectivity of surfaces) than does quantitative analysis. Often scale furniture and dollhouse assessories can be easily incorporated for added realism. In addition, qualitative models require viewports at eye level corresponding to the predominant views within the space. From a qualitative standpoint (elimination of direct window glare) the predominant views within a space usually should be perpendicular to the window wall. Care should also be taken to guard against unwanted light penetrating the viewports.

Visual analysis of identical room on two different days can suggest important qualitative information. In the clear sky situation (right, top), the direct sunlight in the room creates a large brightness ratio within the room, which can create visual discomfort. In the overcast sky situation (right, bottom), the bright sky is creating window glare. Notice the display panel with movable pins in the back of the room.

Often, visual analysis needs to be documented for later reference, and photography is the easiest means of doing this. Photographic documentation is similar to direct visual observation. Where differences occur, they are due to photographic limitations, for the human eye is much more sensitive than even the most sensitive film. Thus, even under the best circumstances, photography tends to distort the actual luminous conditions as seen by the eye. This problem can be overcome by bracketing each photographic shot (shooting at the proper exposure as well as one or two exposures above and below) and then selecting the photograph that most nearly corresponds to the qualities found via direct visual observation. Such an approach requires considerable documentation. This can be provided by a small display panel (which documents sky condition, relative window azimuth, solar altitude, and exterior illumination via movable pins) that can be photographed within the model.

A single-lens reflex (SLR) camera with a through-the-lens viewfinder is the most appropriate for photographic study. Wide angle lenses (21, 24, and 28mm) provide the most realistic view of the space, while fast film, such as ASA 400, allows the smallest aperture (F16 to F22) for the greatest depth of field. Care should be taken in choosing the type of film because some are color biased (sensitive to a narrow range of color) and may not accurately portray the color of the space.

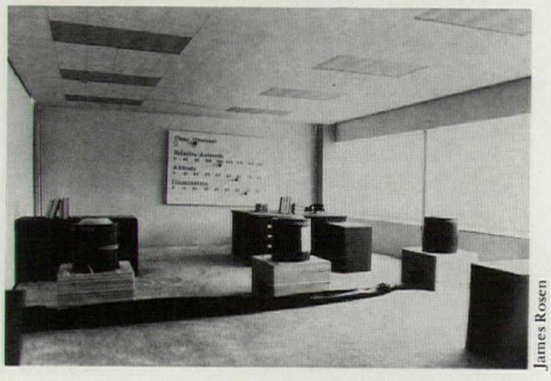
Photographic studies require circular lensports the diameter of the camera lens, which should be positioned at eye level. These lensports, like the viewports needed in visual observation, should be perpendicular to the window-wall for the best results, and the camera lens should be snug to the lensport so that unwanted light cannot penetrate.

This discussion indicates the potential that exists for the utilization of physical scale models in daylighting design. Since the construction of scale models has become a normal part of the design process, most architects, with the proper equipment and some practice with the above techniques, can accurately measure the effects of natural light. Ultimately, successful daylighting analysis may very well be akin to the process that was used to design New York's TWA Terminal, about which Eero Saarinen said, "It could not have been achieved on paper alone." □

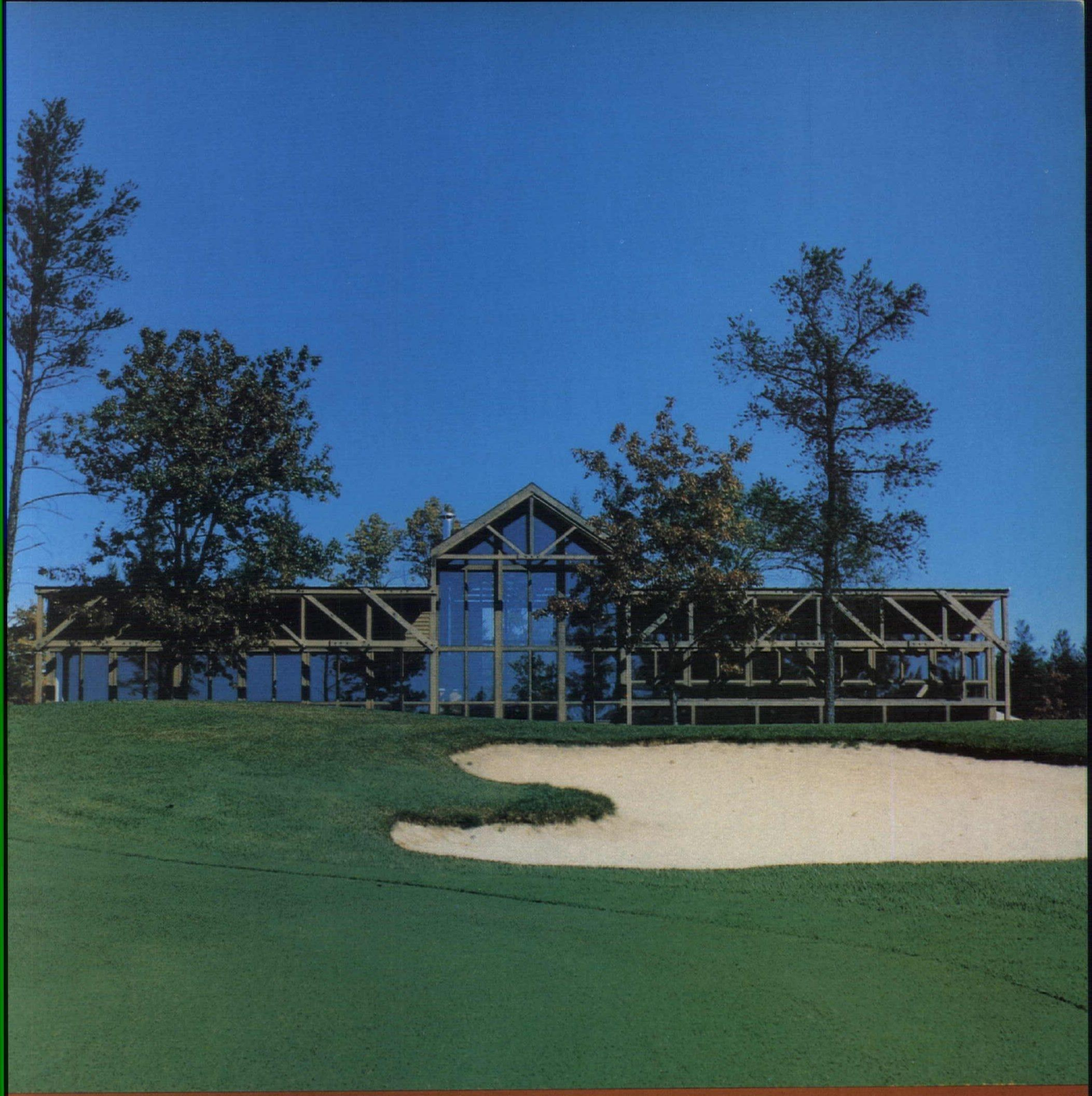
Acknowledgments

Thanks are due to the following architects, researchers, and organizations for sharing their information: John Crowley of the Boston Architectural Center; Sital Daryanani and James Rosen of Syska & Hennessy; William Lam of William Lam Associates; Steve Selkowitz of the Lawrence Berkeley Laboratory; Scott Matthews of Van der Ryn/Calthorpe; Claude Robbins of the Solar Energy Research Institute; Joel Lakin and Marietta Millet of the University of Washington; and the students of MIT's 4.497 Daylighting Course.

James Rosen



James Rosen



Advance Architects and Engineers
Wisconsin Rapids, Wisconsin

MOORWOOD® SHOWCASE

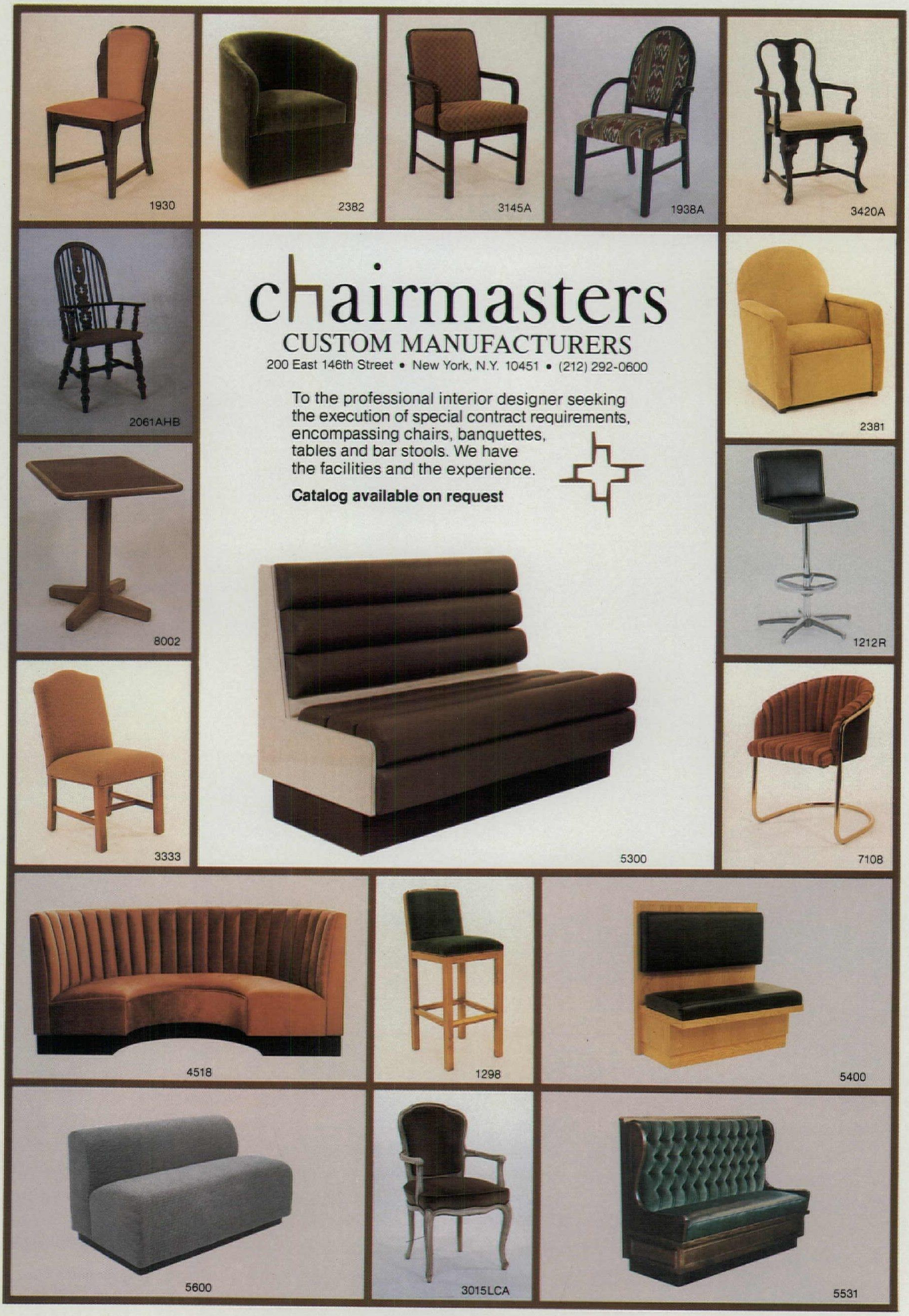
Very unusual in its design, this Wisconsin clubhouse gracefully combines sleek modern lines with the more traditional look of wooden beams and shingles whose natural texture and appearance has been enhanced by a coating of Moorwood Semi-Transparent Stain and Wood Preservative.

The beauty of the wood shows through the stain and compliments the surrounding landscaping with its lush greens and fairways. The wood preservative characteristics of the stain help to protect the exterior of the building against the rugged Wisconsin weather.

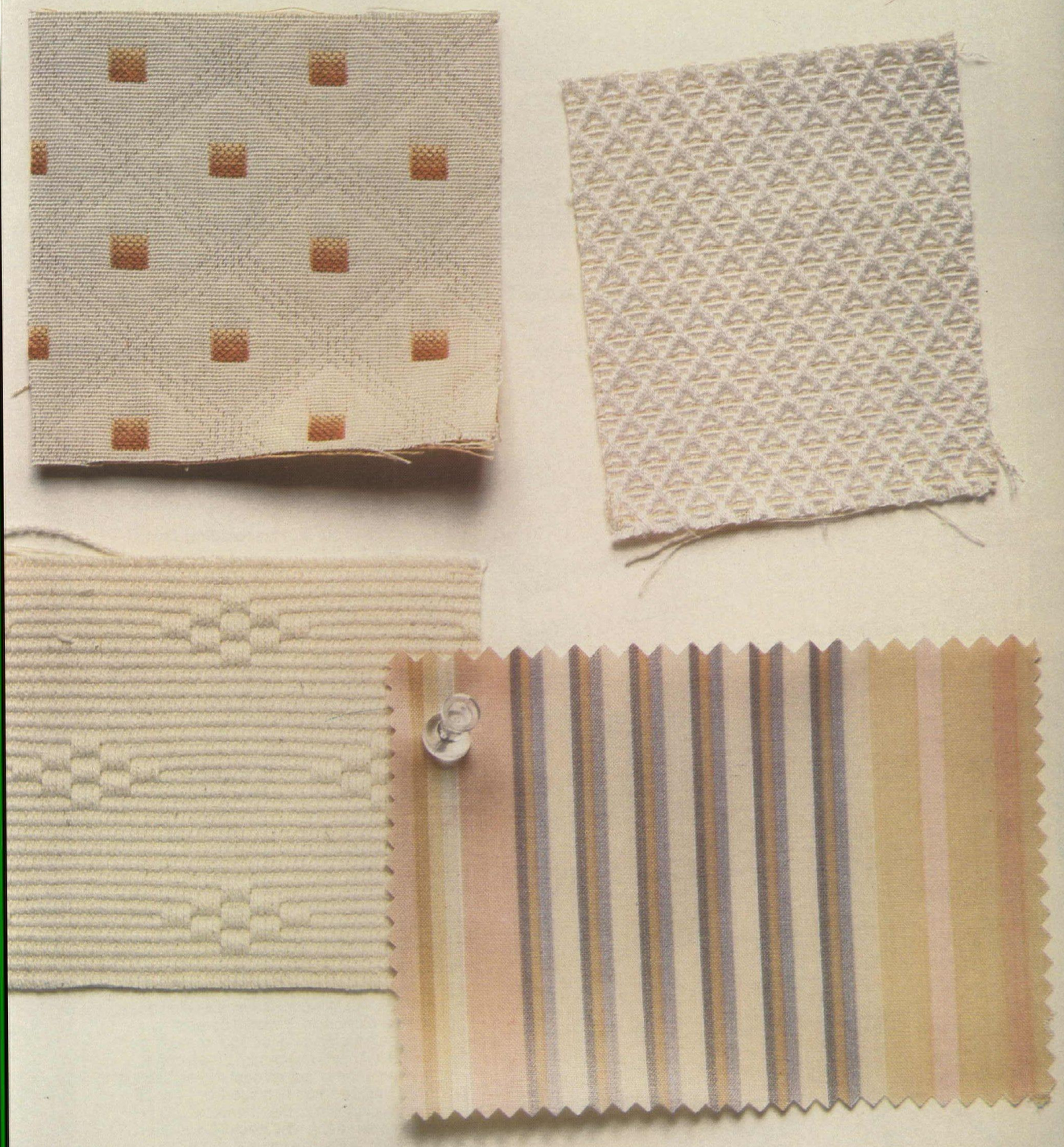
Quality, protection & natural beauty

Benjamin Moore® PAINTS

Circle No. 407 on Reader Service Card



Circle **No. 328** on Reader Service Card



MANUEL CANOVAS

D & D BUILDING, 979 THIRD AVENUE NEW YORK, N.Y. 10022 (212) 879-8080

SHOWROOMS: Atlanta / Boston / Chicago / Cleveland / Dallas / Denver
Houston / Los Angeles / Miami / Philadelphia / San Francisco / Seattle / Troy

Circle **No. 330** on Reader Service Card

EOS PUBLICITÉ

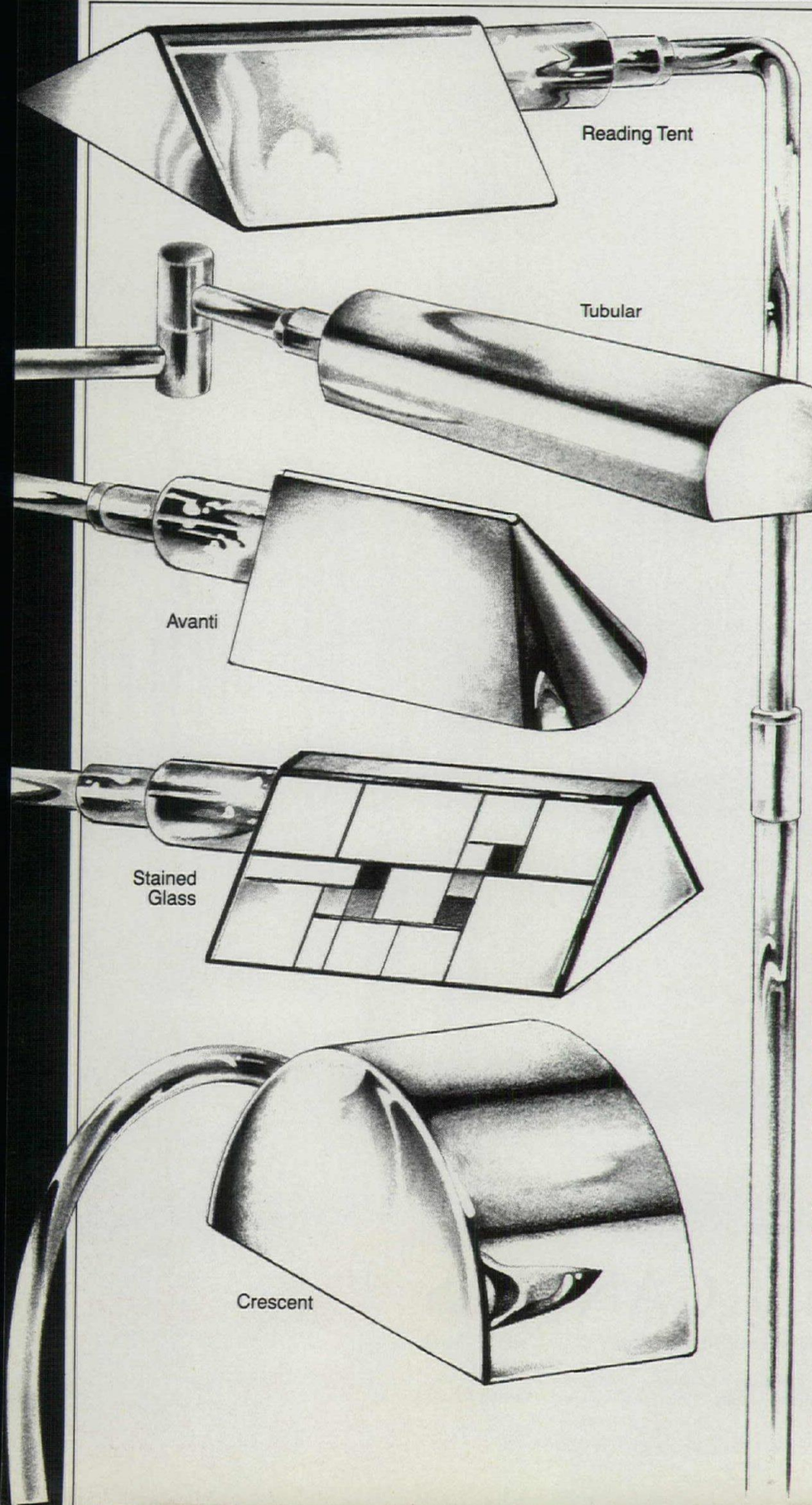
WHEN YOU SPECIFY LIGHT, CONSIDER THE SHADE.

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

Circle No. 389 on Reader Service Card

940 Third Ave., New York 10022
Pacific Design Center, 8687 Melrose Ave., Los Angeles, Calif. 90069
10044 World Trade Center, Dallas, Texas 75258

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



You can tell a lot about a lamp by examining the shade.

Take our famous **Reading Tent.** Like all our metal shades, it's made of solid brass sections, silver soldered and hand-ground to a perfect fit, then triple-polished and immersed in an acid bath for a flawless finish.

To prevent marring even by fingerprints, the shades are tray-carried to special ovens where protective lacquers are baked to a hard, longlasting beauty.

Combining aesthetics with functional elegance, our new **Avanti** shade takes a standard bulb. A slit of light passes through the top to produce a subtle effect. This visually attractive design also prevents heat buildup.

The newest addition to our line, the signed/numbered **Stained Glass** shade incorporates a design that provides optimal reading light and a work of art.

Our classic **Crescent** and **Tubular** shades, like all Koch+Lowy swivel shades, have a *fully enclosed* solid brass swivel, precisely tooled for a full 360° rotation and, a 90° tilt. They'll never sag, droop or flop, and never need adjustment. Nylon seating rings ensure smooth, noise-free operation. Virtually indestructible, these swivels are one more reason why Koch+Lowy lamps represent a lifetime value.

Consider these shades and examine our full line at Koch+Lowy showrooms around the country, or write under your letterhead for our catalog.

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

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

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

Howmet door frames come in a wide choice of painted or anodized finishes. Plus, they are reasonably priced and readily available.

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

Custom Engineered Ceiling Grids

Howmet also manufactures aluminum ceiling grids in a variety of innovative finishes and design options featuring lightweight, rust-free performance and easy installation.

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

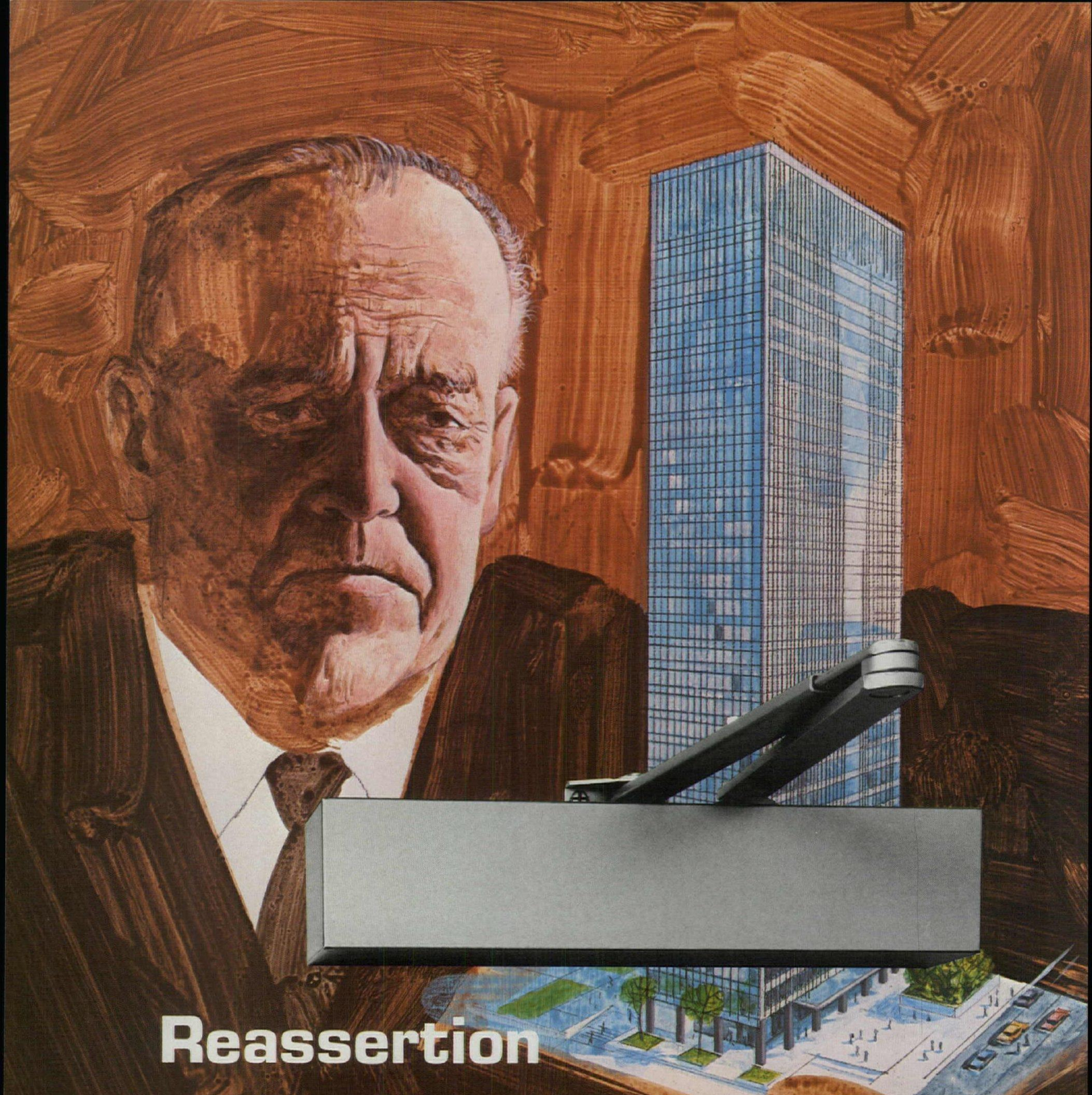
©1981 Howmet Aluminum Corporation

HOWMET ALUMINUM CORPORATION

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

Howmet. The name to remember.

Circle **No. 373** on Reader Service Card



Reassertion

They called it the "New Chicago School of Architecture." Its head master, Ludwig Mies van der Rohe. They led us to a new beauty, a new response to the needs of the times.

So Rixson's tradition of extraordinary door control has evolved over the century, from the early day monuments of Sullivan and Wright, through the resurgence led by Mies van der Rohe. And, to meet the needs of this time, the new "heritage" series* of door closers.

*Additional information on request.

A DIVISION OF
CONRAC
CORPORATION

RIXSON-FIREMARK

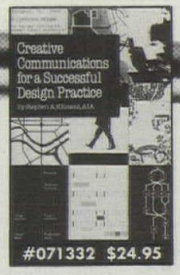
9100 West Belmont Avenue, Franklin Park, Illinois 60131
and Rexdale, Ontario— 312/671-5670

Circle No. 424 on Reader Service Card

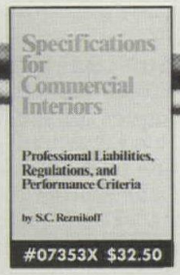
DESIGNERS BOOK CLUB

THE INFORMATION SERVICE FOR ARCHITECTURE, FINE INTERIORS, FURNITURE, AND LANDSCAPING

#07174X $24.95



#071332 $24.95



#07353X $32.50

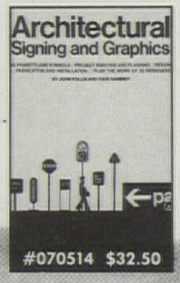
#071286 $12.95

#070417 $14.95

#070972 $19.95

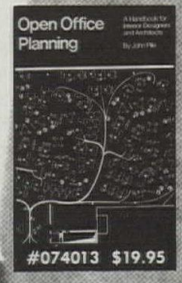
#072045 $17.95

#072525 $22.50

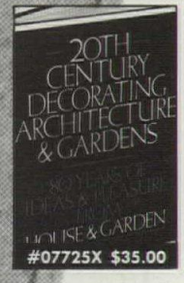


#070514 $32.50

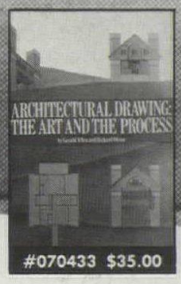
#071650 $29.95



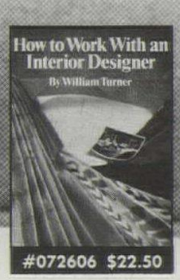
#074013 $19.95



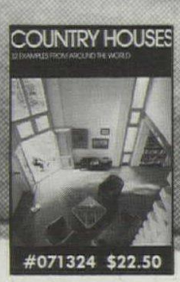
#07725X $35.00



#070433 $35.00



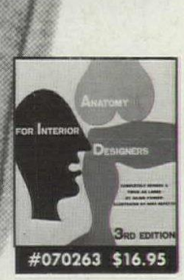
#072606 $22.50



#071324 $22.50

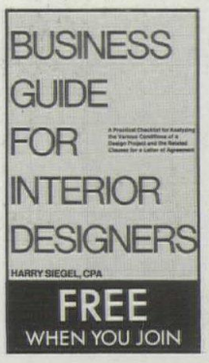
#072576 $19.95

#074331 $42.50



#070263 $16.95

CHOOSE ANY 3 BOOKS • A VALUE WORTH UP TO $117.45



YES send me the books I've chosen on this page, plus premium at the special introductory price of only $9.95. And please accept my application for membership in DESIGNERS BOOK CLUB. New selections will be described to me in advance each month in the club's fully illustrated catalogue. If I want the current featured selection, I need do nothing. It will be shipped to me automatically. If I do not wish to receive the featured selection, or if I would prefer any of the more than forty other selections, I will indicate that on the card provided. If, for any reason, I should receive a featured selection without having had ten days to examine it, I may return it at club expense. All selections are discounted from the publishers' price, but remember that a small postage and handling charge is added to shipments. I agree to buy as few as three additional selections or alternates at reduced membership prices during the next two years, and I may resign thereafter.

☐ TO SAVE, I enclose check or money order in the amount of $ _____, including applicable sales tax in the states of OH, TN, MA, CA, NJ, NY, and VA (publisher pays postage and handling).

☐ BILL ME, plus postage and handling. ☐ CHARGE my credit card ☐ Master charge ☐ Visa ☐ American Express

CARD NO._____ EXPIRES_____

Print code numbers of your three selections below:

DESIGNERS BOOK CLUB P.O. BOX 2011 LAKEWOOD, NJ 08701

MR./MRS./MS._____

ADDRESS_____ APT._____

CITY_____ STATE_____ ZIP_____

SIGNATURE_____

DBAM2497

Guarantee: If not delighted with my introductory selections I may return them within 15 days and cancel membership. There will be no further obligation on my part.

IF POSTCARD IS MISSING MAIL COUPON TO: DESIGNERS BOOK CLUB P.O. BOX 2011 LAKEWOOD, NJ 08701

Stanford revisited

Walter Rosenfeld

The landmark 1967 CSI study of specifications automation at the Stanford Research Institute still has some lessons for a new generation of architects and specifiers.

When CSI commissioned the Stanford Research Institute to study current practices in the use of automated techniques for specifications some 15 years ago, few firms had gone beyond automatic typewriters and punched paper tape. Charles Diehl, the study's prescient author, identified six levels of possible automation, the first four comprising the existing state of the art. Level I, manual preparation of project manuals, was not included in the study.

The majority of firms surveyed used automatic typewriters for Level II work, which Diehl called "automatic typing or printing," or for Level III efforts, described as "specification storage, retrieval, and modification using automation." A few used computers (largely IBM 1130s) for Level II or III tasks. A few were using computers at Level IV, "advanced techniques for storage, retrieval, and modification of specifications." Large computer systems were also available for them and for the even fewer in the vanguard of Level V, "future integrated design and specification production systems using computers." Level VI was reserved for unidentified future systems.

The Stanford study (now unfortunately out of print) was important for the profession not only because it outlined what was then possible and what was being done at the time to automate specification production; and not only because it inspired creation of the Construction Research Foundation by CSI; but more important, because it was the first systematic analysis of the process so many architects and specifiers engage in when they produce project manuals (by whatever method). Diehl perceptively characterized specifications as a medium of communication among the many sectors of the construction industry, and he identified the principal users of the project manual in a many-armed "spider" diagram that clarified and confirmed the central role specifications have to play.

The study (properly) concentrated on the potential gains in productivity that automation offered and directed attention to the changing role of the specifier under the new circumstances: at Level III (the take-off point), the specifier becomes predominantly concerned with preparing master documents for the system. At Level IV and beyond, he is a technical consultant and resource person. The intervening years have seen several service groups arise to help the specifier provide and maintain master specifications as more firms arrived at Level III. And recognition of the specifier's decision-making role has increased correspondingly as Level IV systems became feasible.

During the same period, equipment grew more sophisticated, with many specifiers working through remote terminals connected to large main-frame time-sharing systems. The increasing capability of word-processing equipment has encouraged larger numbers of architects to do their project manuals on the smaller office-size units now in use across the country. Still, what is remarkable after such a short time is not the increasing variety of hardware available, but that so few regular producers of project manuals are today using less than Level III methods.

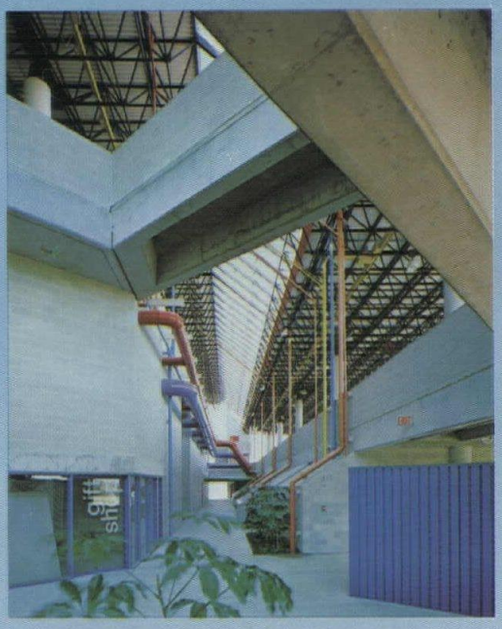
While the report revealed that architects interviewed at the time had not yet begun to employ computer graphics, Diehl was aware of experimental integrated systems being developed in university settings. As architects become more experienced in computer-aided design and drafting, the once vanguard Level V seems to gain reality today. Diehl may not have foreseen the rapid development and deployment of powerful smaller systems, but he did understand the general direction that automation of the architect's work would take.

There is much of value still to be learned from the Stanford Research study even though the state of the art has moved well beyond its 1967 description. The basic perception and analysis of the needs of specifiers and the process of automated specifications still ring true. Today's emphasis on automating the design and drawing portions of architectural work does not mean that specifications have declined in importance or centrality. Nor will the specifier's role as consultant and technical adviser soon diminish. Clearly, the knowledge of applied building technology will always be essential to both design and construction, regardless of the form documents produced by the architect may take.

Perhaps it's now time for a new independent study of advanced techniques of document production. In addition to revealing the character and extent of the many changes that have already taken place, such a study would show where we currently are on the road to an integrated system of design and documentation. Until this is undertaken, however, the Stanford report, despite its technological obsolescence, will probably remain the best exposition we have of what producing specifications is all about. □

Walter Rosenfeld AIA, CSI is Managing Director for Professional and Technical Services at The Architects Collaborative in Cambridge, Ma.

YOU'LL FIND GLIDDEN IN THE MOST EXCITING PLACES.



Architects: Rowe Holmes Associates
Construction Manager: C. M. Constructors
Painting Contractor: J. Sourini Painting

A wide variety of GLID-GUARD® and ULTRA-HIDE® fade resistant colors accent the high-tech interior of Tampa's new Museum of Science and Industry. The innovative, award-winning structure demonstrates energy conservation techniques to more than 300,000 visitors and students annually.

GLIDDEN HAS COATINGS TO PROTECT AND DECORATE A WORLD OF ENVIRONMENTS.

Silicones, epoxies, vinyls, alkyds, latexes, urethanes, bituminous coatings and mastics.

Come to Glidden one-stop Pro-Shops for coatings that give you long lasting protection. Look for us in Sweet's, or call John Ellis in Cleveland at 216/344-8207. You'll get the complete technical service backup you need for perfect performance.

Glidden

WHEN YOU MAKE A VERY GOOD PAINT, IT SHOWS.

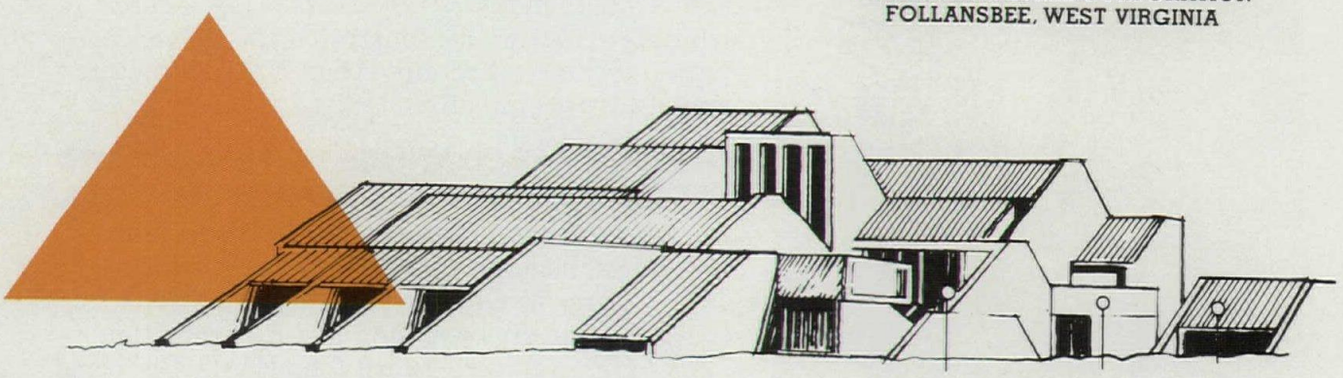
Circle **No. 364** on Reader Service Card

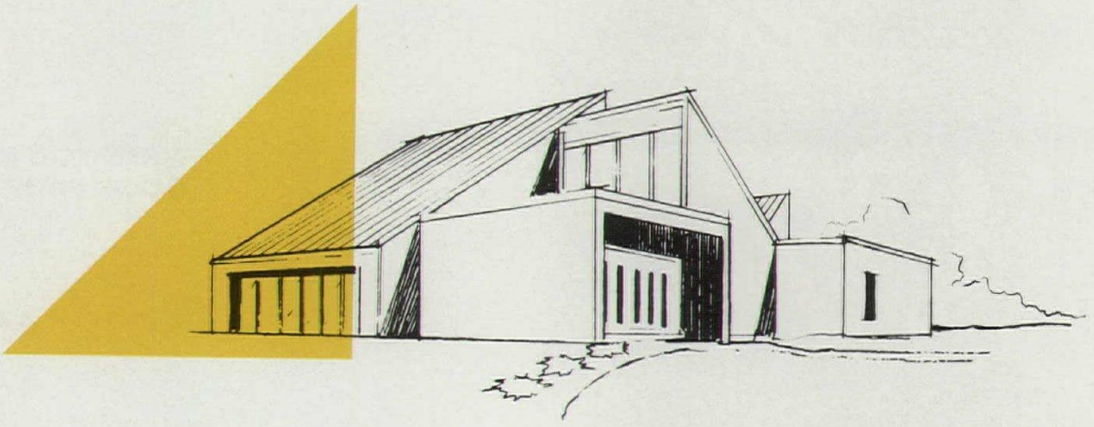
SCM GLIDDEN COATINGS & RESINS
ARCHITECTURAL & MAINTENANCE
SCM CORPORATION, CLEVELAND, OHIO 44115

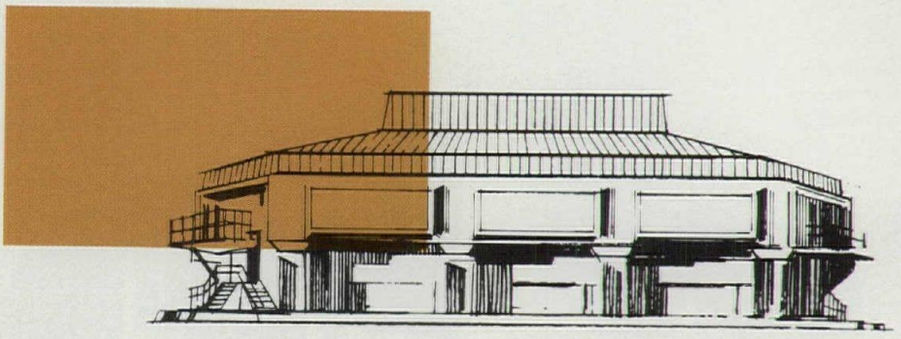
Consider roofing materials for a moment, along with the roof itself which is still the neglected step-child of contemporary architecture. There is a new concept here, and a material—terne metal—which permits this enormously important visual area to become an integral part of the total design concept. From the standpoint of FORM, terne makes available an almost unlimited range of linear effects, of subtle modulations in the interplay of light and shadow. From the standpoint of COLOR, it allows freedom of expression as broad as the artist's palette. From the standpoint of FUNCTION, it is virtually unmatched among roofing materials, as many century-old installations dramatically attest. Your inquiry is solicited. Call us toll-free 800-624-6906.

FOLLANSBEE

FOLLANSBEE STEEL CORPORATION
FOLLANSBEE, WEST VIRGINIA







Huntsville-Madison Mental Health Center
Huntsville, Alabama
Architects: Rabun, Whatley & Hatch, Atlanta, Georgia
Roofer: Tip Top Roofing & Sheet Metal, Huntsville, Alabama

Citizens' Bank, N.A., Readington, Township, New Jersey
Finne • Lyman • Finne • Reese, Architects-Engineers
Elizabeth, New Jersey
Roofer: J. Strober and Sons, Ringoes, New Jersey

Arena Stage, Washington, D.C.
Architects: Harry Weese and Associates
Chicago, Illinois, Washington, D.C.
Roofer: Mathy Company, Fairfax, Virginia

Circle **No. 356** on Reader Service Card

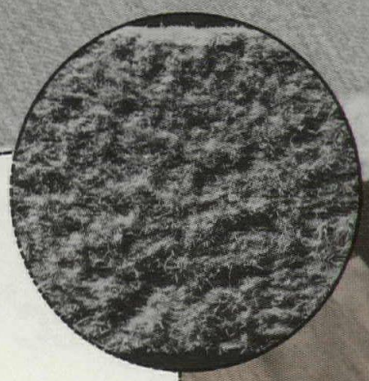
The Best Part Of Any Carpeted Concrete Or Wood Floor. . .

. . .Super 440 CARPETBOARD

NO ASBESTOS
NO UREA FORMALDEHYDE
ADDITIVES

Put Super 440 Carpetboard In Your Buildings To:

- Provide twice the R-value of wood underlayment
- Insulate cold concrete floors
- Add super resilient cushioning to any carpet
- Deaden noise and extend carpet life



Discover Super 440 Carpetboard

☐ Send literature and free sample.
☐ Call me for an appointment.

Name _____
Company _____
Street Address _____
City _____ State _____ Zip _____
Phone _____

PA 9/82

Mail To:

homasote Company
Since 1909
P.O. Box 7240
West Trenton, NJ 08628-0240

Circle **No. 370** on Reader Service Card

The Designer's Alternative

The choice no longer has to be standard furniture or premium-priced custom manufacturing —*there is an alternative.*

It starts with your idea—send us your rough sketch (or drawings) and specifications.

We'll cost estimate the units required (minimum 25 of a kind). Approve our estimate and we'll submit detailed working drawings. After approval, we'll manufacture to your exact requirements—at production line prices.

Use the Spec'built alternative.

Spec'built™

SPECIFICATION BUILT CORP.
P.O. BOX 423
CARLSTADT, NEW JERSEY 07072
201-438-1864 TELEX 642614

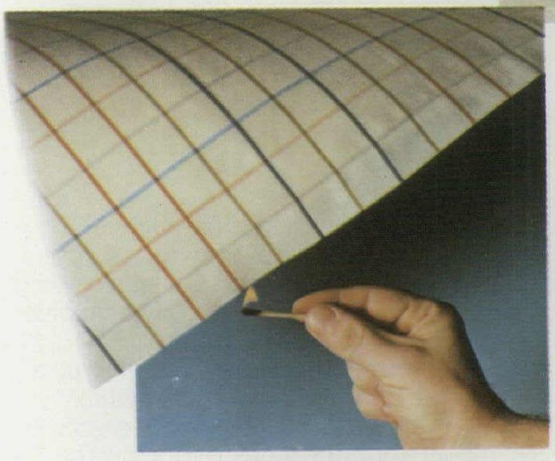
Circle **No. 435** on Reader Service Card

Health Care Fabrics From Frankel.

Frankel Associates has combined the best in pattern and color design with superior, performance-tested textiles to create a comprehensive and exceptional collection of fabrics for use as draperies, cubicles and bedspreads in hospitals, nursing homes and other health care facilities.

100 Different Patterns and Colorways

We stock over 100 different plaids, stripes, prints and coordinated solid colors which are ideal for patient rooms and public areas. We offer a wide spectrum of colorways; ranging from peaceful and quiet to bright and cheery; to meet the mood of each unit of the facility.



Inherently and Permanently Flame Resistant

These fabrics are inherently and permanently flame resistant and surpass the standards set by the most stringent local, state and national fire codes. Copies of test reports are available upon request.

Washable to 160°F.

These fabrics are washable to 160°F without any loss of color intensity, flame resistant qualities, or tensile strength of the fabric. They will retain their original drapeability and appearance throughout the rigorous maintenance and cleaning routines that health care facilities require.

Prefabricated Cubicle Curtains

As an additional service to the health care market, Frankel Associates will manufacture cubicle curtains to meet your exact specifications.

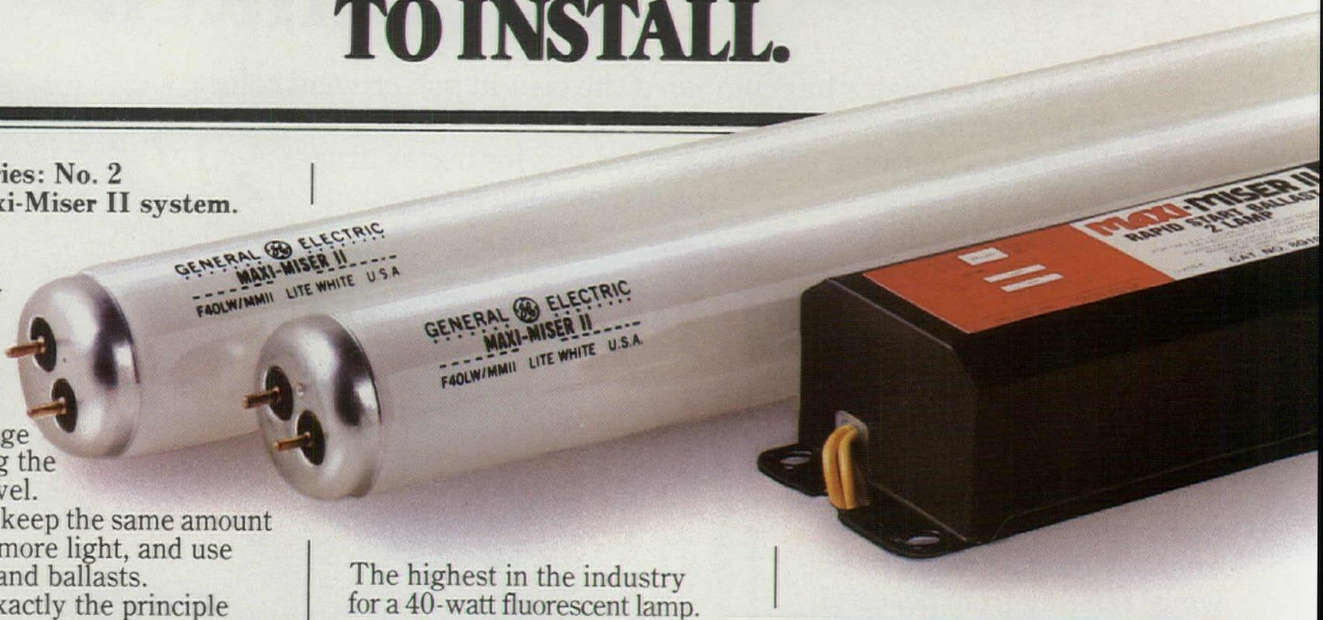
Call us today for samples and information about our complete health care program. 212/679-8388 — 800/221-4670.

FRANKEL ASSOCIATES, INC.
1122 Broadway, New York, New York 10010

Circle **No. 359** on Reader Service Card

ENERGY-EFFICIENT SYSTEMS HAVE ALWAYS COST LESS TO OPERATE. HERE'S ONE THAT COSTS LESS TO INSTALL.

Specifier Series: No. 2
The GE Maxi-Miser II system.



There's more than one way to design an energy-efficient lighting system. You can cut wattage while keeping the same light level.

Or you can keep the same amount of watts, get more light, and use fewer lamps and ballasts.

Which is exactly the principle behind the Maxi-Miser™ II lighting system from General Electric. It's comprised of Maxi-Miser II lamps combined with Maxi-Miser II ballasts. Together, they deliver more light than any other 4-foot fluorescent system commercially available.

And unlike any energy-efficient system you've dealt with, the Maxi-Miser II system costs less to install. Fewer lamps and ballasts are needed, so labor costs are lower.

TYPICAL INITIAL & ANNUAL OPERATING COSTS (NEW FIXTURES)

FIXTURE TYPE LAMP BALLAST	4 LAMP-LENSED STANDARD STANDARD	4 LAMP-LENSED MAXI-MISER II MAXI-MISER II	3 LAMP-OPEN (TANDEM WIRED) MAXI-MISER II MAXI-MISER II
No. of Fixtures	122	97	122
Maintained FC (10,000 Sq. Ft.)	70	70	71
Initial Cost* Labor & Material	$15,362	$13,440	$15,179
Annual Operating Cost, 3,000 Hrs./Yr. 7¢/KWH	$ 4,984	$ 4,035	$ 3,813
Watts/Sq. Ft.	2.15	1.64	1.54

*Based on GE suggested user prices and assumed labor costs.

More light from a 40-watt lamp.

There are sound reasons for this extra light output. First, a Maxi-Miser II lamp has a special electrically-insulated shield of high purity steel around each cathode. This shield catches end-blackening material, which improves lumen maintenance substantially.

Second, GE combines neon in the fill gas along with a coating of high performance phosphors to give these lamps a 3450 lumens rating. The highest in the industry for a 40-watt fluorescent lamp.

The Maxi-Miser II system in the four-lamp troffer.

With this system, you can reduce the number of 2 x 4, 4-foot fixtures needed by 20%. This cuts energy costs while maintaining the same light levels as a standard lamp and ballast system.

The Maxi-Miser II system in the three-lamp troffer.

If energy codes are requiring you to limit watts per square foot, you can do so without reducing light levels. Just specify the Maxi-Miser II system in a three-lamp fixture. The maintained light output will be equal to a standard four-lamp troffer. But wattage will be cut by 28%. In addition, where air-handling fixtures are the choice, Maxi-Miser II lamps can perform even better.

The Maxi-Miser II system: maximum design flexibility.

The Maxi-Miser II system gives you the quality of light you demand along with the energy efficiency you need.

It's ideal for new construction and major renovation. Because it provides the design flexibility that's required to meet different criteria.

It gives you flexibility with choice of fixture. Because General Electric works with fixture manufacturers to ensure our lamps are compatible with virtually any fixture you specify.

TYPICAL TROFFER PERFORMANCE* PERFORMANCE MATRIX

FIXTURE TYPE LAMP BALLAST	4-LAMP-LENSED STANDARD STANDARD	4 LAMP-LENSED MAXI-MISER II MAXI-MISER II	3 LAMP OPEN (TANDEM WIRED) MAXI-MISER II MAXI-MISER II
Initial Lamp Lumens	3150	3450	3450
Lamp Life (Hrs)	20,000	15,000	15,000
Ballast Factor/ Thermal Factor	.95	1.00	.99
C.U.	.75	.75	.81
LLD (Mean)	.876	.91	.91
LDD (Typical Office)	.732	.768	.768
Watts/Fixture	176	169	127

*Based on GE Tests

Maxi-Miser lamps, in either warm or cool colors, are readily available in all parts of the country.

For more information, give us a call at 800-321-7170. (In Ohio, 800-362-2750.) We'll try to answer all your questions right over the phone. If you need application assistance, we'll refer you to the GE lighting specialist in your area.

He can tell you about GE's other energy-efficient light systems, too, and what they're best suited for. The Watt-Miser™ system for normal replacement. And the Optimiser System for group replacement.

The Maxi-Miser II lighting system. Now you've got a good reason to specify a lot fewer lamps and ballasts.

We bring good things to life.

GENERAL ELECTRIC

Circle **No. 362** on Reader Service Card

C-204B

no. 147 stacking side chair

The beauty of natural oak and the functionality of contemporary design are effectively blended in R-Way's laminated bentwood side or arm chair. The multi-ply laminate finish, providing exceptional strength, is offered in natural oak, autumn oak, or walnut color. Both hand carts and "ganging" mechanisms are available to facilitate movability and flexibility of use.

For more information, contact your dealer or visit one of our showrooms in: New York, Chicago, Atlanta, Dallas, Seattle, or Minneapolis. Or write R-Way.

R-WAY

740 S. Commerce Street, Sheboygan, WI 53081-0781 (414) 457-4833

Circle No. 427 on Reader Service Card

Resolving owner-contractor disputes

Norman Coplan

If the architect has power to determine questions about plans and specifications that may arise between the owner and the contractor, it should be clearly spelled out in the construction contract.

If an architect is authorized, under a construction contract, to determine conclusively any questions, disputes, or claims relating to the performance of either the contractor or the owner, or to the interpretation of the plans and specifications, he is in a powerful and effective position to promote his administration of such contract. With such authority, however, generally comes additional potential liability, and therefore many architects are uncomfortable if placed in the position of a final arbiter under the construction contract. Reflecting this point of view are the standard construction contracts of the American Institute of Architects, which provide for an appeal to arbitration from most of the decisions of the architect. On the other hand, many contracts, particularly for public projects, provide that an architect or engineer's decisions shall be final and binding.

In those jurisdictions that will enforce a construction contract that makes the architect the final decisionmaker, the rule is that the architect's decision will not subject the architect to any liability unless the architect has acted fraudulently or in bad faith. This rule applies even if the architect's decision may be erroneous or appears to have been negligently made. In this respect, the architect is viewed as exercising a semijudicial function, and he is granted powers and immunities similar to those of a judge or arbitrator.

Illustrative of the issues raised by a construction contract that provides that the design professional is to render final decisions is the case of *Ardsley Construction Co.* v. *Port Authority of New York and New Jersey,* 444 NYS 2d 907. This case involved a contract between a general contractor and the Port Authority for certain structural repairs on a vehicular viaduct. The contractor subcontracted a portion of the work relating to the fabrication and installation of expansion dams. After the job was completed, the subcontractor, through the general contractor, made the claim for additional costs incurred as the result of the bridge being "out of square." It was contended that the Port Authority plans erroneously indicated the bridge girders, to which the expansion dams were to be continuously welded, as straight, even, and parallel, which they were not, resulting in cost overruns.

The claim was submitted to the owner's engineer for determination under a provision of the construction contract, which stated that "the Engineer shall determine the amount, quality, acceptability and fitness of all parts of the materials and Work, shall interpret the Contract Drawings, Specifications, and any Extra Orders, and shall decide all other questions in connection with the Contract." The engineer rejected the claim on the premise that the field conditions were as could be reasonably anticipated "and that no contractor with any engineering sophistication could have expected to find an absolutely square condition."

The general contractor then instituted a legal action for damages, asserting that neither the contract documents nor physical inspection of the bridge would have disclosed the "out of square" condition between the surface of the roadway and the underlying girders. The Court, in dismissing the action, stated:

"The claims asserted . . . in this litigation fall within the broad scope of the contract provision that . . . the Engineer shall decide all questions in connection with the Contract . . . (t)he decision of the engineer is conclusive and final as a matter of law unless it was infected by fraud, bad faith or palpable error. . . . No evidence was introduced sufficient to permit the jury to find fraud, bad faith or palpable error in the engineer's decision. The assertion (that the out of square condition could not be detected) in no way undermines the conclusion of the engineer based on his experience in such matters that the condition was what reasonably could be expected by anyone with any engineering sophistication whatever."

The operative contract under which an architect or engineer may be empowered to render decisions binding upon contractor and owner may have differing applications depending on the language utilized. For example, many construction contracts that authorize the architect to determine conclusively questions of fact exclude from his jurisdiction questions of law. If such be the case, the scope of the architect's role as an arbiter would not only be more limited, but the extent, nature, and method of judicial review of the architect's decision could vary from the situation in which his decision-making authority is basically unlimited.

In any event, the more basic question for consideration in the development of a construction contract is whether the granting of broad powers to the architect is desirable. From the architect's viewpoint, the power to enforce decisions concerning the contractor's performance or lack thereof can be a potent weapon in the processing of the construction work. From the viewpoint of the contractor, however, it may appear manifestly unfair for the architect to render final decisions that involve his client or that may even involve the adequacy of his own performance. Since the courts in general are reluctant to construe a contract as granting an architect the power to determine conclusively all questions and disputes that may arise during construction (presumably because of the fear that an architect cannot be a truly impartial arbiter), if it is deemed in the interest of securing an appropriate building project to grant such power and authority, the construction contract must be clear and explicit on this subject to ensure that it will be enforced as desired. □

Etc., etc., etc.

How to simplify your COM specifying?

Schumacher offers you more than 400 ways. Interesting durable woven textures in almost limitless colorations. All available in handy file card cuttings. Not to mention an eye boggling array of Schumacher printed fabrics with related wallcoverings—designed especially for contract specifiers.

Get to know our Contract Division. Write for detailed information.

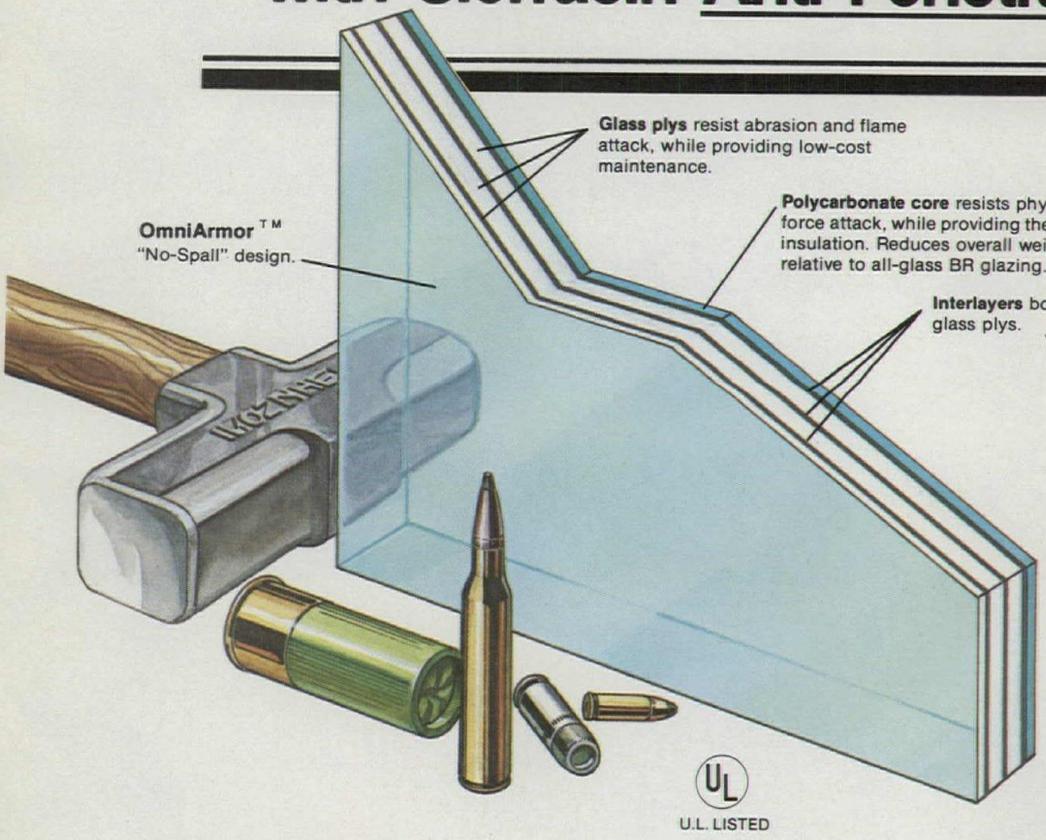
SCHUMACHER

CONTRACT DIVISION
939 THIRD AVENUE • NEW YORK, N.Y. 10022
(212) 644-5960

Circle **No. 428** on Reader Service Card

Total System Security

with Sierracin Anti-Penetration Glazing

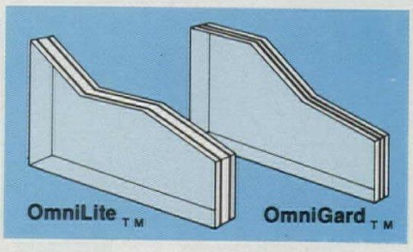


For the exact level of protection you need . . .

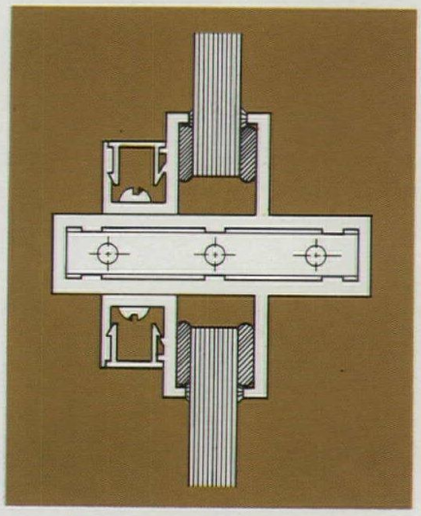
1. Protection against high-powered ballistics, even after multiple hits, as well as physical force and flame attack, demands Sierracin OmniArmor.

2. Protection against physical force, medium-powered ballistics and flame attack requires Sierracin OmniLite. Used in over 300 prisons and other critical security applications across the country.

3. Protection that slows down vandals and burglars, for storefronts, homes and factories, calls for Sierracin OmniGard, an attractive alternative to iron bars.



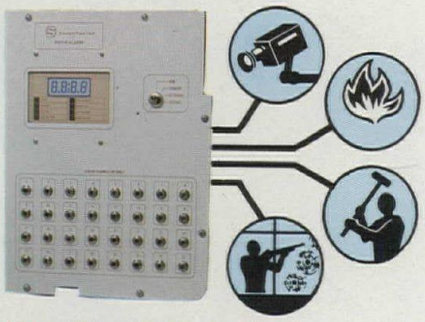
. . . with the right framing for a uniformly secure system.



Your Sierracin dealer-installer, working closely with Sierracin factory engineers, provides framing and installation designed to match the protection level of the glazing, for a system that's secure throughout.

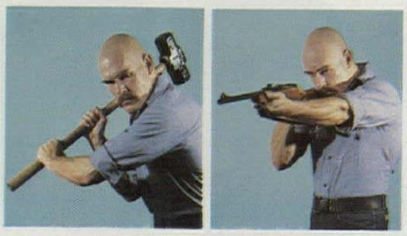
. . . with the electronic dimension, for ultimate security.

Sierracin glazings may be ordered with optional alarm capability, to afford the user maximum reaction time. Alarm glazings may be tied in with the Envir-Alarm electronic alert system, as well as smoke alarms and other sensing devices, forming a complete security network.



Your Sierracin dealer-installers are specialists.

They can supply and install the right glazing system for the level of protection you require. For further information, or for the name of your nearest dealer, call or write.



Sierracin/TransTech
12780 San Fernando Rd.
Sylmar, California 91342
Phone: (213) 362-6811
Telex: 677122

Circle **No. 432** on Reader Service Card

The Russwin 10-Plus Series: First to give you ten years' protection against costly closer failures.

Five years is a long time in the life of an ordinary door closer. Lots can happen. Springs can break, arms snap, oil leaks, valves pop. End of closer.

That's why a five-year limited warranty has been the most you could expect when you specified closers for new construction or retrofit installations.

Until now. With the development of the advanced 10-Plus Series, Russwin brings you a door closer of exceptional strength and enduring quality.

It's built to last. With a cast iron alloy case. Drop forged steel and wrought parts. And tough enough to pass a 2-million cycle test*

Result: the Russwin 10-Plus (2800, 2810 and 2820 Series) carries the first *ten-year limited warranty* to ever accompany a high performance door closer.

With over 140 years of experience, no one knows the ins and outs of architectural doorware better than Russwin. Or has a sharper eye for budgets. Learn more now. Ask your Russwin Distributor or call for details. 1-(203) 225-7411. Russwin Division, Emhart Hardware Group, 225 Episcopal Road, Berlin, Connecticut 06037.

*Test administered by Electrical Testing Laboratories, designated by BHMA for testing ANSI standards.

RUSSWIN
HARDWARE GROUP
EMHART

Circle No. 426 on Reader Service Card

Tuohy

Plexus Armchair Group

The Latin term *plexus* identifies a macro-structure formed by an interweaving network of component parts.

Tuohy has adapted this plexiform concept to a new modular armchair group which it introduced at Neocon XIV.

The Plexus Group presents a series of leg frames, crossrails, seating units, arm panels, and tables which may be used freely to achieve the modular format best suited to your project requirements.

In addition to flexibility, Plexus offers an efficient use of materials in its solid wood construction. The 21.6″ on-center spacing is attentive to both limited space availability and human comfort requirements.

Concealed steel-on-steel fasteners are used where the crossrails join the leg frames. This detailing achieves structural superiority in the composite structure.

The excellence of Plexus is its achievement of these various attributes without a compromise in its overall aesthetic value.

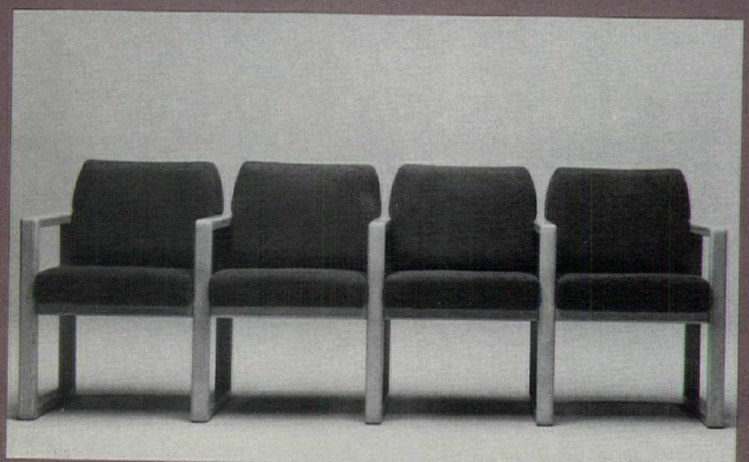
Additional information is available through your Tuohy regional representative, or directly from us at 1-800-533-1696.

Tuohy Furniture Corporation
42 St. Albans Place
Chatfield, Minnesota 55923

Representation in all major cities.

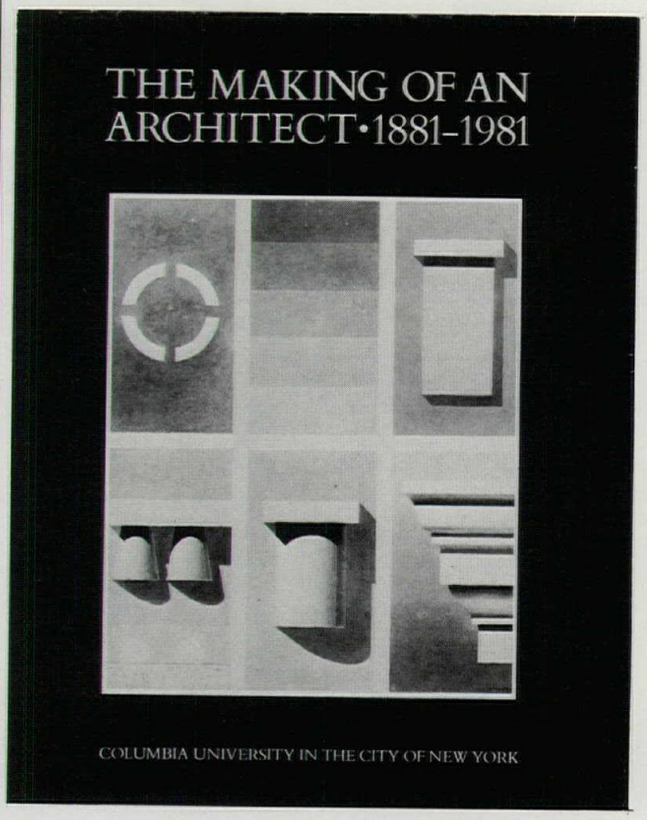
plexus

Circle **No. 463** on Reader Service Card



Hail Columbia

Books



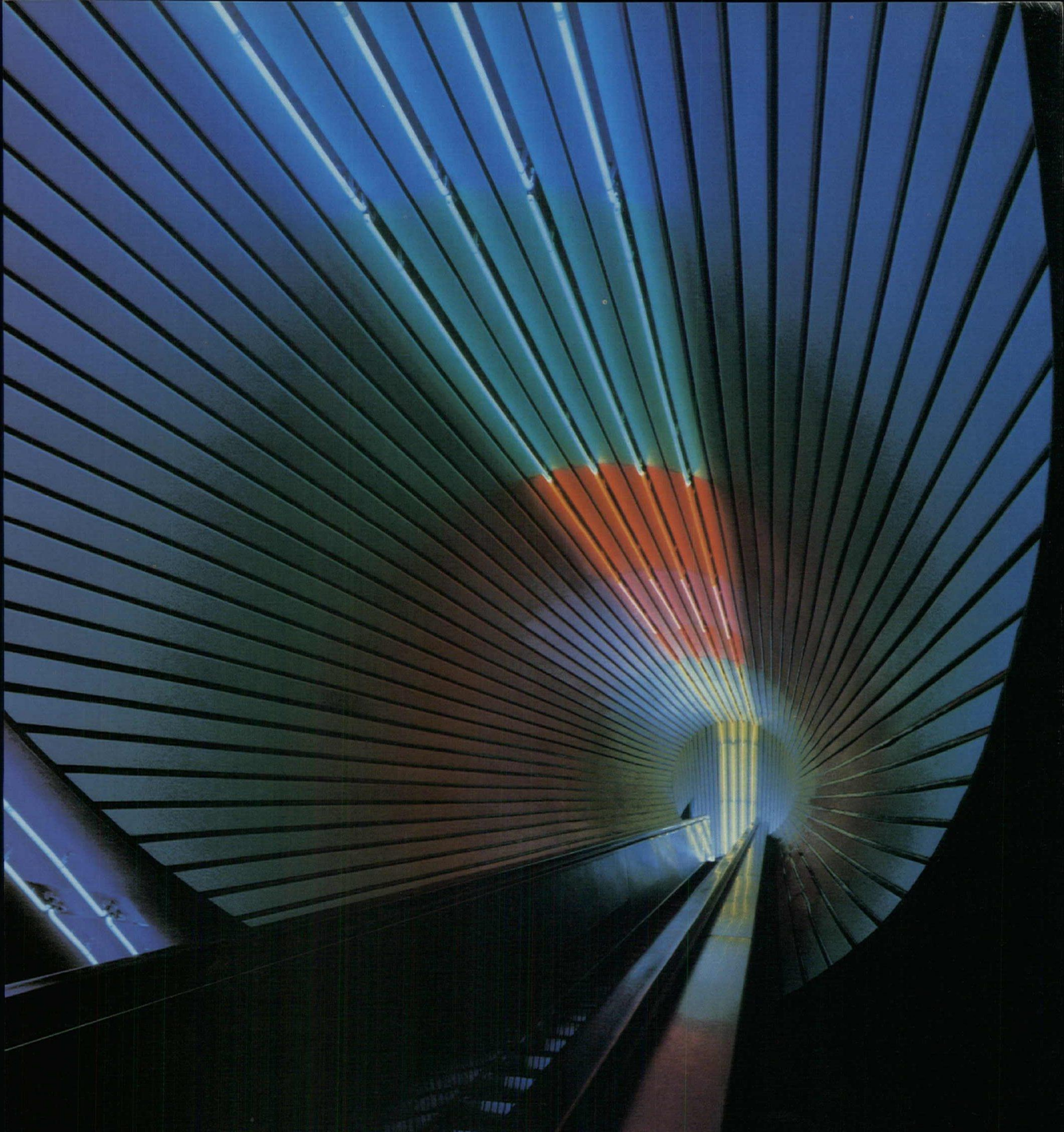
The Making of an Architect—1881–1981: Columbia University in the City of New York, *edited by Richard Oliver. New York, Rizzoli, 1981, 263 pp., $30.*

Reviewed by Christopher Wilk, lecturer, and author of Marcel Breuer: Furniture and Interiors, *and* Thonet: 150 Years of Furniture.

1981 was the 100th anniversary of architectural education at Columbia University. It was marked by a large exhibition at the National Academy of Design, and by the publication of this ambitious history of the school. While the exhibition was uncritically treated by a sympathetic local press, it was less than a triumph. Poorly organized and installed—even the labels were illegible—it came off as Columbia's somewhat undeserved tribute to itself. Its failure to communicate in any way with a general audience was disappointing, and the inclusion of non-Columbia architects (Mies, Aalto, and Le Corbusier, for example) seemed only to highlight the weakness of much of the alumni work.

The book, on the other hand, with its exclusive attention to the history of architecture and architectural education at Columbia and their effect on the City of New York, is a considerable success. Rather than a vanity book, *The Making of an Architect* is a serious, scholarly history, consisting of seven chapters of straight historical narrative written mainly by Columbia graduate students, and six thematic essays by faculty members highlighting a given period or individual in the school's history. In addition, there is a brief history of the Historic Preservation program (really more of a personal memoir by its first director, James Marston Fitch), and a "Portfolio of works by alumni."

[*Books continued on page 278*]



When the Detroit Science Center needed a ceiling... Hunter Douglas had the formula

The Luxalon® Architectural Ceiling Systems. Unsurpassed for their visual impact, sound control, cost efficiency and ease of installation. Their dramatic linear look provides architects and planners with the inspiration to create the shapes of the future...the flexibility to turn the ceiling into one of the most exciting elements of the total design concept.

Hunter Douglas Inc.

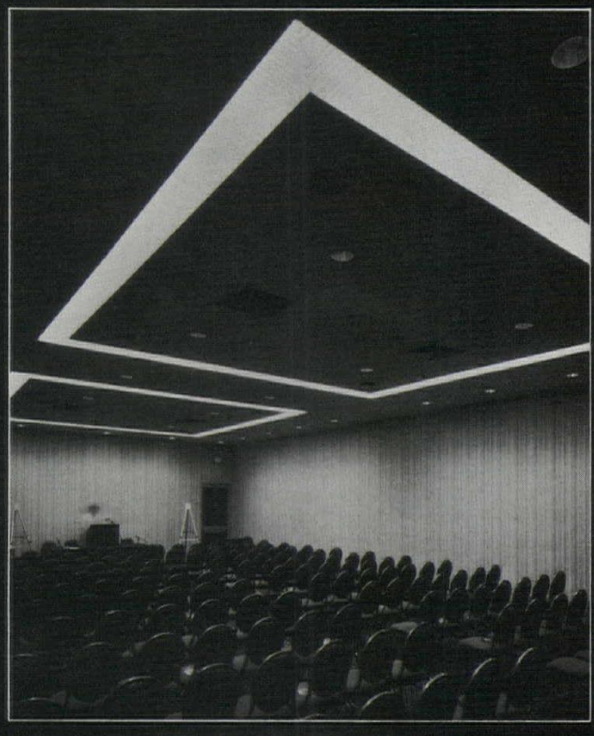
® A registered trademark of Hunter Douglas Inc.

For information write Dept. ABP, Hunter Douglas Inc., Architectural Building Products Division, P.O. Box 61, Roxboro, N.C. 27573.

Circle No. 372 on Reader Service Card

Straight & Narrow
series 80 fixture systems

A crisp clean line of 6" wide lighting elements, that clearly define the interior space. Recessed, surface pendant, wall, direct and indirect mounting are available for versatile custom-like applications.



neoray
NATURALLY

Showroom: LIGHTING UNLIMITED 537 Johnson Ave., Brooklyn, N.Y.
12 East 37th Street, New York City (212) 456-7400 11237

Circle **No. 411** on Reader Service Card

Books continued from page 276

Almost without exception, the essays are distinguished for their scrupulous objectivity and integrity. All of the authors apparently had unlimited access to University records (well documented in footnotes), to interviews conducted by various of the contributors, as well as to research undertaken by students in graduate seminars and others. What emerges is a remarkably candid portrait of what is now known as the Graduate School of Architecture and Planning. There are many stories within the book: the history of architectural education, of the bureaucracy and organization of the program, of the various deans and instructors, and even of those who were considered for employment at Columbia but never hired. Little is left out, and it is hard to imagine any non-Columbia writers providing a more objective or less self-serving account.

What is most surprising to anyone not well acquainted with the history of Columbia is the dogged persistence of the Beaux-Arts heritage, from the school's founding until the 1950s. The authors describe a remarkable tradition of conservatism within the leadership and faculty of the school. Indeed, as portrayed in the book, the high points of the school's history appear to have been the first years of this century and the most recent decade.

Steven Bedford's "History I, the Founding of the School," chronicles the dogged efforts of Columbia trustee F.A. Schermerhorn to establish a "course" (read "program") in architecture at the University. Schermerhorn's concern was not so much the generally acknowledged poor quality of design in America, but rather "the clinically unsafe" and unsanitary conditions of buildings, especially those in urban areas. The program began in 1881 as a course in "Architecture and Sanitary Engineering" in the University's School of Mines. The first head of the program was William Robert Ware, a practicing architect, the first director of MIT's architecture school, and a student of the famous atelier of Richard Morris Hunt. (Hunt, the first American architect trained at the Ecole des Beaux-Arts in Paris, was Columbia's first choice to head the program, but he declined the offer.)

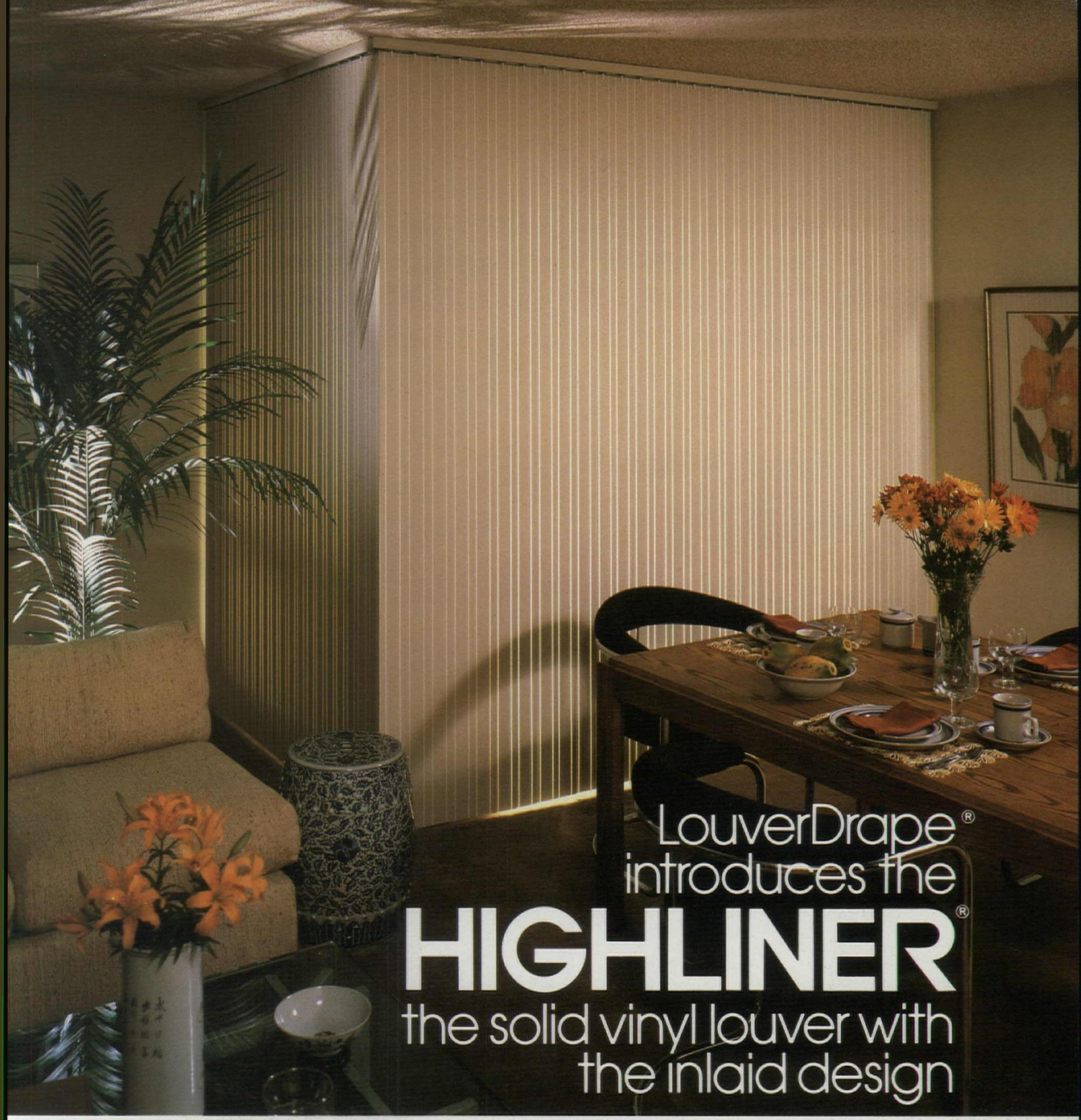
As we learn in David De Long's short but excellent thematic essay, "William Ware and the Pursuit of Suitability 1881–1903," and in the first half of Steven Bedford's and Susan Strauss's "History II, 1881–1912," Ware was driven by a desire to free the architecture program from the administrative control and scientific/technical orientation of the School of Mines.

Although the Ecole des Beaux-Arts played a seminal role as a model for architectural education in America, Ware did not want to copy directly the Ecole's teaching, but instead hoped to develop a new American pedagogy that would be even less Beaux-Arts-oriented than his MIT program had been. Ware stressed design theory, competitions, and drawing far less than the Ecole. He believed in a more liberal, broadly based program that was ultimately rejected by the University and by the Beaux-Arts-oriented members of the profession. (Charles F. McKim was a particularly vocal critic of Ware.)

Bedford and Strauss cite (but do not adequately explain) the eventual separation of the architecture course from the School of Mines. (This is one of several places in the book that could have used the stronger hand of the book's editor, Richard Oliver.) Ware's replacement, A.D.F. Hamlin, wrestled with similar problems of comparison with the Ecole and also with the notable intervention of a Visiting Committee of leading practitioners, who pushed Columbia closer to Beaux Arts ideals and teaching methods. The result was, in a nutshell, less writing and more drawing.

Robert Stern's and Gregory Gilmartin's essay, "Apropos 1900: New York the Metropolitan Ideal," attempts to give "an account of the evolution of New York's architecture and urbanism" from 1876 through 1933. While there is much fascinating material in this piece, the scope is too wide, the text too long—did the editor read this essay?—and it is subject to needless personal remarks and apologies. (The authors refer to their task as "daunting in scope"; Stern unnecessarily reminds the reader that the piece is "a homage to my city," and in true undergraduate style informs us that "this essay is the

[*Books continued on page 281*]



The LouverDrape® Solid Vinyl louver is now available with a tastefully designed HighLiner® Stripe, created in a fascinating combination of translucent and opaque solid vinyl. The HighLiner® Stripe is an integral part of the louver. It is the same composition but a different color and translucency, plus it penetrates the thickness of the louver, it is not laminated or painted on.

The HighLiner® Solid Vinyl louvers retain the energy efficient advantages of regular LouverDrape® Solid Vinyl louvers. They minimize heat transfer both summer and winter and because they're vertical, they collect no more dust than a wall.

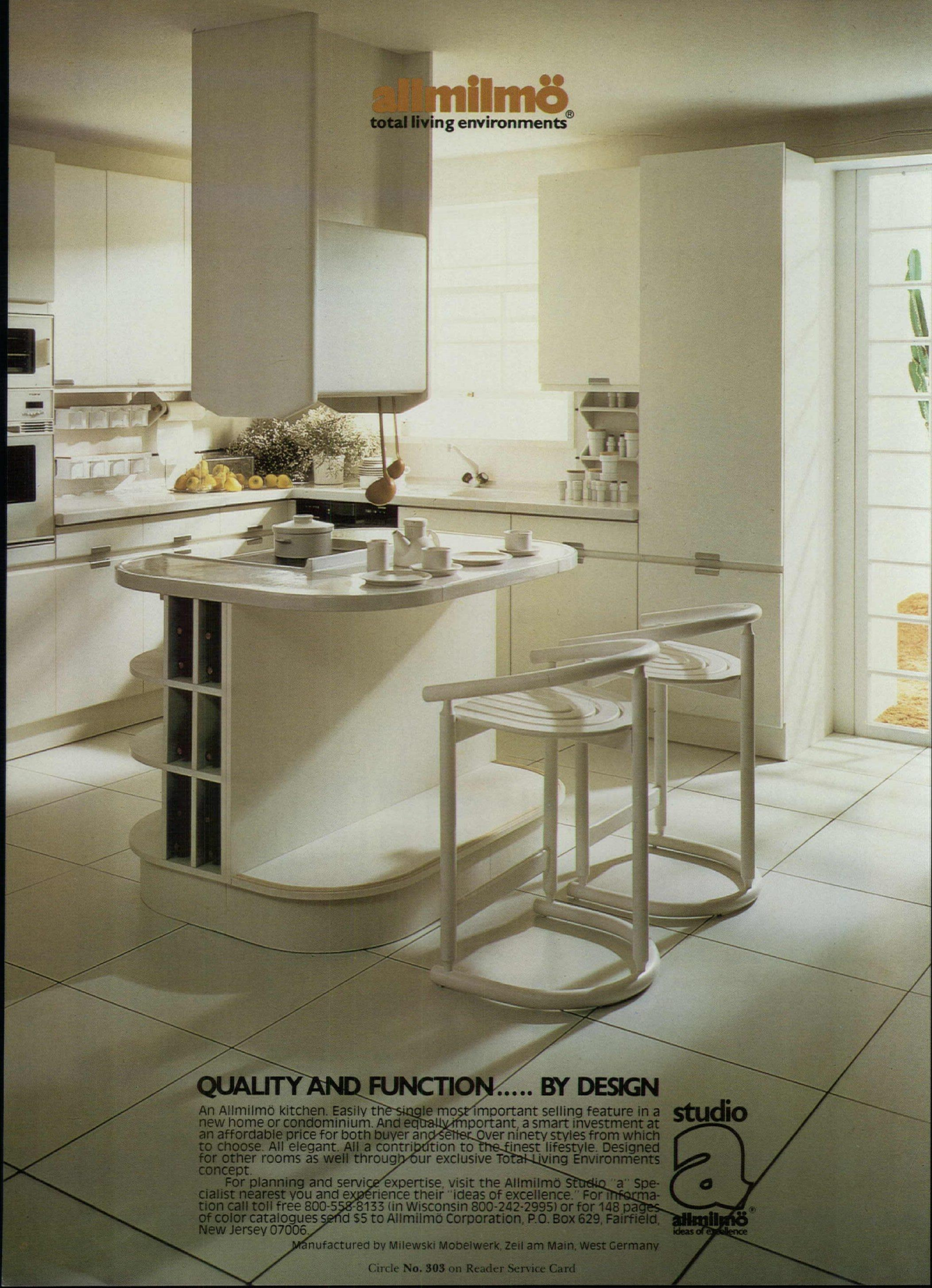
For more information and the name of your nearest LouverDrape® distributor, write for our free 36 page, full color "Vertical Imagination" brochure.

ALWAYS INSIST ON 100% LouverDrape QUALITY

LouverDrape®

LOUVERDRAPE® INC.,
1100 COLORADO AVENUE, DEPT. L1
SANTA MONICA, CA 90401

Circle **No. 460** on Reader Service Card



QUALITY AND FUNCTION..... BY DESIGN

An Allmilmö kitchen. Easily the single most important selling feature in a new home or condominium. And equally important, a smart investment at an affordable price for both buyer and seller. Over ninety styles from which to choose. All elegant. All a contribution to the finest lifestyle. Designed for other rooms as well through our exclusive Total Living Environments concept.

For planning and service expertise, visit the Allmilmö Studio "a" Specialist nearest you and experience their "ideas of excellence." For information call toll free 800-558-8133 (in Wisconsin 800-242-2995) or for 148 pages of color catalogues send $5 to Allmilmö Corporation, P.O. Box 629, Fairfield, New Jersey 07006.

studio

allmilmö®
ideas of excellence

Manufactured by Milewski Mobelwerk, Zeil am Main, West Germany

Circle **No. 303** on Reader Service Card

allmilmö®
your allmilmö studio "a" specialist

Arizona
DESIGNER CABINETRY
4700 North Central Ave.
Phoenix Design Plaza
Phoenix, AZ 85012
(602) 241-1922

California
KITCHEN DESIGN STUDIO
408 N Robertson Blvd.
Los Angeles, CA 90048
(213) 854-6322
PLUS KITCHENS
55 Division Street
San Francisco, CA 94103
(415) 864-5093
EUROPEAN KITCHEN DESIGNS
2683 Via De La Valle
Del Mar, CA 92014
(714) 755-4062
SEGER'S KITCHEN DESIGNS
Mission, North of 5th
P.O. Box 5604
Carmel, CA 93921
(408) 659-5231
KITCHEN DESIGN
1000 Bristol St. N
Newport Beach, CA 92660
(714) 955-1232
KITCHENS AND MORE
208 Cottage Grove Avenue
Santa Barbara, CA 93101
(805) 966-3163

Colorado
RONALD ANSAY INTERIORS
310 Steele Street
Denver, CO 80206
(303) 399-3332
or 520 E Durant
Aspen, CO 81611
(303) 925-6161

Connecticut
THE FAMILY'S KITCHEN
59 River Road
Cos Cob, CT 06807
(203) 661-4221
O & R DESIGN
298 W. Putnam Avenue
Greenwich, CT 06830
(203) 661-4221

Georgia
DESIGN GALLERIA LTD.
Suite 234
351 Peachtree Hills Ave.
Atlanta, GA 30305
(404) 261-0111

Illinois
DESIGNER KITCHENS & BATHS
5772 W. Higgins
Chicago, IL 60630
(312) 545-8442
KITCHEN CLASSICS, INC.
519 Fourth Street
Wilmette, IL 60091
(312) 251-9540

Maryland
CREATIVE KITCHENS, INC.
8480 Fenton Place
Silver Spring, MD 20910
(301) 589-0688
THE TILE EXHIBIT
6241 Falls Road
Baltimore, MD 21209
(301) 825-8453

Massachusetts
CLASSIC KITCHEN DESIGN
Shepley Wood Products
200 Thornton Drive
Hyannis, MA 02601
(617) 775-3075
KITCHEN CONSULTANTS & DESIGNERS
343 Medford Street
Somerville, MA 02145
(617) 776-9510
KITCHEN CONSULTANTS & DESIGNERS
345 Boylston Street (Rt. 9)
Chestnut Hill, MA 02159
(617) 964-4300
NEW DESIGN, INC.
92 North Street
Mattapoisett, MA 02739
(617) 758-3736

Michigan
GALLERY OF KITCHENS, INC.
5243 Plainfield N.E.
Grand Rapids, MI 49505
(616) 363-4881
KITCHENS BY RICHARDS
2501 S. Cedar Street
Lansing, MI 48910
(517) 485-7151

Minnesota
PARTNERS 4 DESIGN INC.
3601 W. 69th Street
Edina, MN 55435
(612) 927-4444

Missouri
KITCHENS BY KLEWENO, INC.
4034 Broadway
Kansas City, MO 64111
(816) 531-3968

New Jersey
FRESH IMPRESSIONS
882 Route 22
Somerville, NJ 08876
(201) 526-5353
KREG'S KITCHENS
269 Bloomfield Ave.
Verona, NJ 07044
(201) 746-2132
MAC DONALD'S
KITCHEN & BATH DESIGNS
71 N. Main Street
Lambertville, NJ 08530
(609) 397-8500
MR. PAUL'S CUSTOM CABINETS
2416 Highway #35
Manasquan, NJ 08736
(201) 528-9427

New York
DANARK ASSOCIATES
209 Sunrise Highway
Lynbrook, NY 11563
(516) 599-3444
EURO CONCEPTS
150 E. 58th Street
New York, NY 10155
(212) 688-4910
EURO CONCEPTS, LTD. OF GREAT NECK
400 Northern Boulevard
Great Neck, NY 11021
(516) 487-8975
YANKEE WOODCRAFT
691 Ft. Salonga Road
Northport, NY 11768
(516) 757-0313

Ohio
THE WASSERSTROM COMPANY
477 S. Front Street
Columbus, OH 43215
(614) 228-6525

Oregon
J. GREB AND SON, INC.
5027 N.E. 42nd Avenue
Portland, OR 97218
(503) 284-7023 and 284-0083
BARBARA NELSON ASSOCIATES
Box 495
Salishan Market Place
Gleneden Beach, OR 97388
(503) 764-3347

Pennsylvania
KITCHENS BY WIELAND
4210 Tilghman Street
Allentown, PA 18104
(215) 395-2074
DESIGNER KITCHENS, INC.
The Marketplace, Suite 411
2400 Market Street
Philadelphia, PA 19103
(215) 568-5764

Texas
KITCHEN PLANNERS
6363 Westheimer Road
Houston, TX 77057
(713) 974-5920
KITCHEN STUDIO OF DALLAS
4022 Oak Lawn Avenue
Dallas, TX 75219
(214) 521-9691
THE URBAN KITCHEN
1707 West Koenig Lane
Austin, TX 78756
(512) 451-7435

Utah
IL BAGNO
205 Trolley Square
Salt Lake City, UT 84102
(801) 328-3105

Virginia
KITCHEN'S UNLIMITED
109 S. Witchduck Road
Virginia Beach, VA 23642
(804) 499-7140

Washington
CUSTOM DESIGN CONTRACTORS, INC.
701 East 72nd Street
Tacoma, WA 98404
(206) 472-4444

Wisconsin
KITCHENS OF DISTINCTION
6719 Seybold Road
Madison, WI 53719
(608) 271-1313
THE STREFF SHOP
981 South Spring Street
Port Washington, WI 53074
(414) 284-2041 or 377-8160

Canada
DESIGN KITCHEN STUDIO
Division of EMIX, Ltd.
20 Steelcase Rd., West
Markham, Ontario
Canada L3R 1B2
(416) 495-1728
CUISINES REGENT INC.
1459 Begin
Ville St. Laurent
P.Q. H4R 1V8, CANADA
(514) 331-4411

Books continued from page 278

product of an unimaginably intense ninety day blitz.") These problems, especially the poor organization and lack of conciseness, detract from the impact of the well-researched essay.

Susan Strauss's "History III, 1912–1933," describes the brief tenure of Austin Willard Lord and the more important years of Dean William A. Boring (1919–1934), during which time Columbia managed virtually to ignore the coming tide of Modernism. Boring, although quite sincere and not as bad as his name might suggest, kept the school closely affiliated with New York's Beaux Arts Institute of Design. During the same years that Le Corbusier designed his first modular houses, and while Gropius guided the Bauhaus through its early years, Columbia students worked on typical Beaux-Arts projects that included yacht clubs, battle monuments, life-saving stations, and monuments to Greek athletes.

A reading of Rosemarie Bletter's fine essay, "Modernism Rears its Head—the Twenties and Thirties," helps to place Boring, and Columbia, in the context of the contemporary architectural world. Bletter highlights the important influence of the Art Deco and its relationship to the Beaux Arts, as well as the impact of the Depression on design. Her essay also includes a discussion of the next dean, Joseph Hudnut (1933–1935), that is particularly valuable for showing the reaction of the academic community to Modernism.

Judith Oberlander's essay, "History IV, 1933–1935," describes Hudnut's brief tenure and summarizes his important effect on the school with the statement that "the old pedagogy had been discredited, and a new pedagogy to take its place had not yet been fully instituted." Hudnut, the first dean not to have been educated according to Beaux Arts precepts, hesitantly breathed new life into the school, even hiring a German Modernist, Jan Ruthenberg, to teach. The great pity for Columbia was that the succeeding deans never continued Hudnut's new direction.

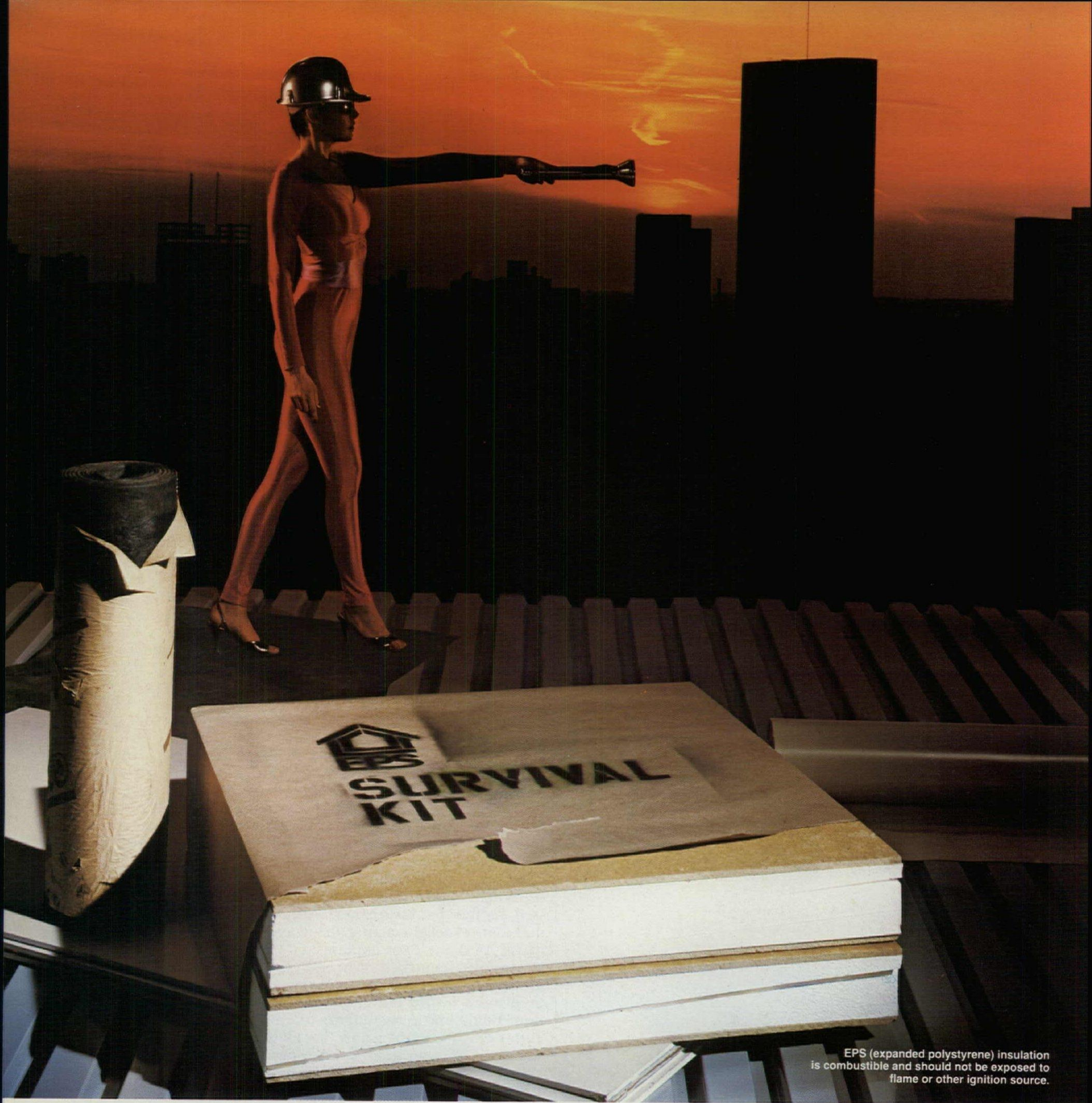
Christine Boyer's essay, "In Search of an Order to the American City: 1893–1945," sits somewhat uncomfortably within the book's organization. Professor Boyer tells the story of city planning by highlighting four practitioners who were faculty members at Columbia between 1912 and 1945: George Burdette Ford, Carol Aronovici, Henry Wright, and Carl Feiss. This essay and several of the other interpretive pieces are contributions that can be read independently of the other chapters.

When Joseph Hudnut left Columbia to accept "a very exceptional opportunity" offered by Harvard's School of Design, he felt that his former assistant, Leopold Arnaud, would make an excellent acting dean and probably a fine replacement. As Diane Boas explains in "History V, 1935–1959," and as Hudnut remarked only one year later, Arnaud was "more like a 'head clerk' than a Chairman of the Board." The appointment of this old guard Ecole graduate was perhaps the most fatal blow to the quality of education at Columbia in the 20th Century. Remarkably, for all of his apparent mediocrity, Arnaud's appointment as dean lasted from 1937 until 1959.

Boas's chronicle of Arnaud's tenure during the War and after reveals him as a conservative man capable of accepting a wide variety of viewpoints, but ultimately lacking the breadth of vision or intellectual capacity to revitalize the program and continue Hudnut's reforms. By the time Arnaud left in 1959, there was stagnation in the school and low morale among students and faculty. Lacking in Boas's essay is an adequate explanation of how Arnaud was able to hold on for so long, given his uninspired leadership.

Talbot Faulkner Hamlin, architect, Columbia professor, an Avery librarian from 1934 through 1946, is the subject of Kenneth Frampton's sensitive essay, "Slouching Towards Modernity: T.F. Hamlin and the Architecture of the New Deal." The title is somewhat misleading, since little of the essay deals with New Deal architecture. Instead, Frampton vividly portrays Hamlin's deeply felt, and mainly conservative ideas and writings on architecture. An "uncertain eclectic" as an architect, Hamlin saw the Greek Revival as "the last moral American style," and with a distinctly antiurban bias, regarded the completely integrated garden suburb of Raymond Unwin—not the popular bedroom suburb—as the contempo-

[*Books continued on page 284*]



EPS (expanded polystyrene) insulation is combustible and should not be exposed to flame or other ignition source.

Since 1978, the use of EPS insulation in roofs has increased threefold. Why? Because the survivors in this business have been switching from their old standbys to more cost-effective alternatives ... like EPS insulation.

EPS offers more Rs per dollar than any other product on the market. It's highly water resistant. And it performs equally well in built-up or single-ply roofs.

It's also the most versatile product available for the job. Size, density, and thickness are variable. You can specify tapered EPS for positive slope-to-drain. It's available laminated with an integral thermal barrier and/or an overlayment to accept adhesives or hot bitumen.

Best of all, EPS in your next roof will make a survivor out of your client ... with lower heating and cooling bills.

ARCO

© 1982 AtlanticRichfieldCompany

ARCO Chemical Company
Division of AtlanticRichfieldCompany
Manufacturer of Dylite® expandable polystyrene

Intelligent solutions

Circle **No. 314** on Reader Service Card

Books continued from page 281

rary ideal. Hamlin's feelings about Modern architecture, although tempered somewhat in later years, were summarized in the title of his 1933 review of the famous MoMA exhibition, "The International Style Lacks the Essence of Great Architecture."

The book's editor, Richard Oliver, contributes "History VI, 1959–1968," which coincides mainly with the tenure of Dean Charles Ralph Colbert, a New Orleans architect. Colbert endeavored to revitalize the curriculum, which "had not been significantly altered since 1936," and succeeded in instituting some reforms, which remain to the present day. But even filled with good ideas, he notably failed to end the prohibition against architecture faculty involvement in campus architecture and ultimately was done in at least in part by "his autocratic manner." Unfortunately for the school, writes Oliver, "Colbert's optimism regarding interdisciplinary work and a revitalized School was not easily translated into a workable curriculum, an appropriate faculty, or a convincing architectural pedagogy."

Colbert's successor was Kenneth A. Smith, whose greatest distinctions were to involve the faculty more in policy-making decisions, and to appoint Romaldo Giurgola Chairman of Architecture within the School. Giurgola hired innovative teachers such as Peter Prangnell to invigorate the studios.

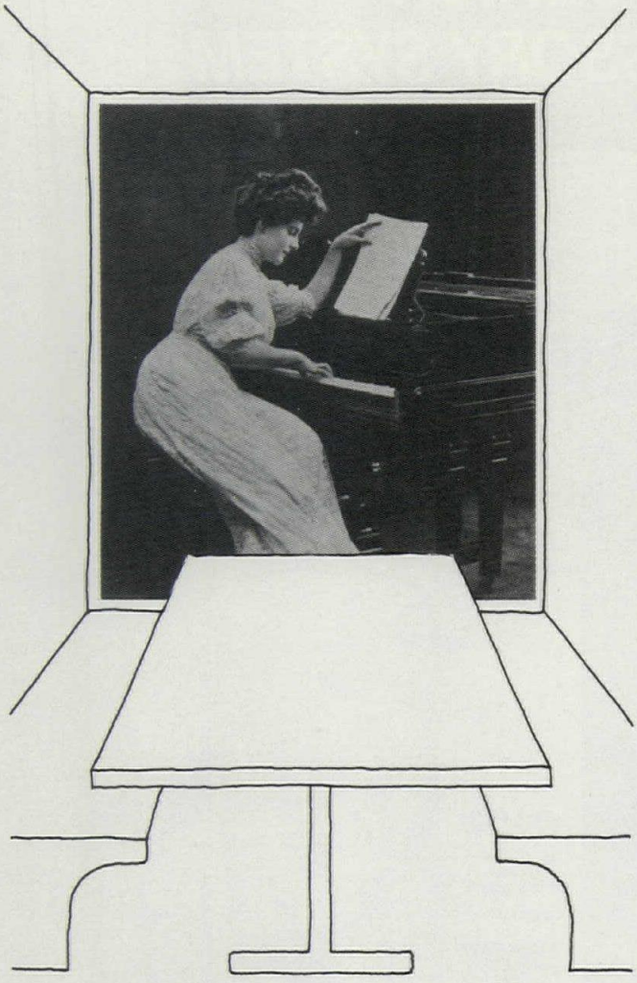
Smith was dean during the 1968 student rebellion, the subject of Marta Gutman's and Richard Plunz's excellent essay, "Anatomy of insurrection." The authors place the architecture school's part in those violent days of 1968 squarely within the context of other particularly difficult periods in the school's history (the 1930s and early 1960s), when changes or lack of changes in the curriculum set the stage for confrontations between students, faculty, and the administration. In addition to explaining clearly the events of 1968 (marred only by occasional breaks in the narrative), they trace its causes "to the origins of the profession of architecture in the United States in general, and to the position of the Columbia School of Architecture . . . within this development." They manage to explain a particularly difficult and still emotionally charged story with intelligence and a true understanding of the history of the school.

Susan Strauss's "History VII, 1968–1981," deals with the end of Smith's tenure and the appointment in 1972 of the current dean, James Stewart Polshek, who has managed to turn Columbia into one of the nation's leading architecture schools. Polshek instituted striking changes in the school's organization immediately upon his appointment. He changed the program into an exclusively graduate school, hired new faculty, assured the active involvement of the dean in matters of University architecture and planning and, most notably, secured the right of faculty to execute University commissions. This period, like all those covered in the book, is told with candor that is not always complimentary to the participants.

While *The Making of an Architect* admirably fulfills its purpose, it suffers from two problems. First, the book could have benefited greatly from tighter editing. There is repetition between historical and thematic chapters, and in several essays the narrative does not flow smoothly enough. Second, the book inexplicably lacks an index. This is a major omission for a scholarly work that will inevitably be used more for reference than read cover to cover. One can only hope that someone at Columbia will undertake to write an index that will be made available to interested readers.

It is doubtful whether the history of an academic institution could be made into a truly entertaining narrative, but the interpretive essays do serve their purpose of enlivening the historical chapters. The extensive footnotes, which become overwhelming only in certain parts, are necessary and appropriate for a scholarly work that made use of so many primary and secondary sources. Finally, the design of the book is excellent, with footnotes conveniently located in the right-hand margins of each page.

The Making of an Architect is, in sum, a notable contribution that will be required reading for anyone interested in the history of American architectural education or the history of the profession. □



Themes Like Old Times

What's new in old-time photo decor for bars and restaurants? We are. We're PS-Decor and our Past Tense Collection contains more than 3,000 images, each chosen for its decor and reproduction values. Not just because it's old.

There's a multitude of themes within the collection to create just the mood you're looking for. Everything from the Empire State Express steaming right at you to Miss Yonkers of 1916 just looking steamy.

And you can carry out your chosen theme in every size, from framed prints to full-wall murals. They're all reproduced with startling impact most people don't expect from black and white photography.

Besides Past Tense, our Scenic and Custom Collections offer immediate access to over 15,000 color images from all over the world . . . and elsewhere. No matter what your theme, our photographic art can make your decor a real PS de rēsistance.

PS-Decor
A Division Of
Photographic Specialties

10 South Fifth Street • Suite 760 • Edison Wing
Minneapolis, Minnesota 55401 • 612-332-7733

Circle **No. 464** on Reader Service Card

Functional Design with Flexibility

THE NEW BOBRICK MODULAR ACCESSORY SYSTEM™

Here's a new design element that coordinates accessories used in public lobbies and corridors . . . eliminates the unplanned look of unmatched products. With the Bobrick System, you select whatever accessories are required, from drinking fountains to ashtrays, and choose from a wide selection of plastic laminate colors and finishes.

Bobrick quality engineered throughout . . . solid laminated plastic panels and doors offer maximum resistance to impact; won't chip or rust. Unique welded frame offers easier installation and only Bobrick offers you the option of having the cabinets installed at the factory or in the field . . . permits easy access to interior wall, wiring and plumbing or changing the accessory, at a later date. Whether you decide to use modules with one, two, or many accessories throughout the building, with Bobrick, you will have an award-winning coordinated accessory system!

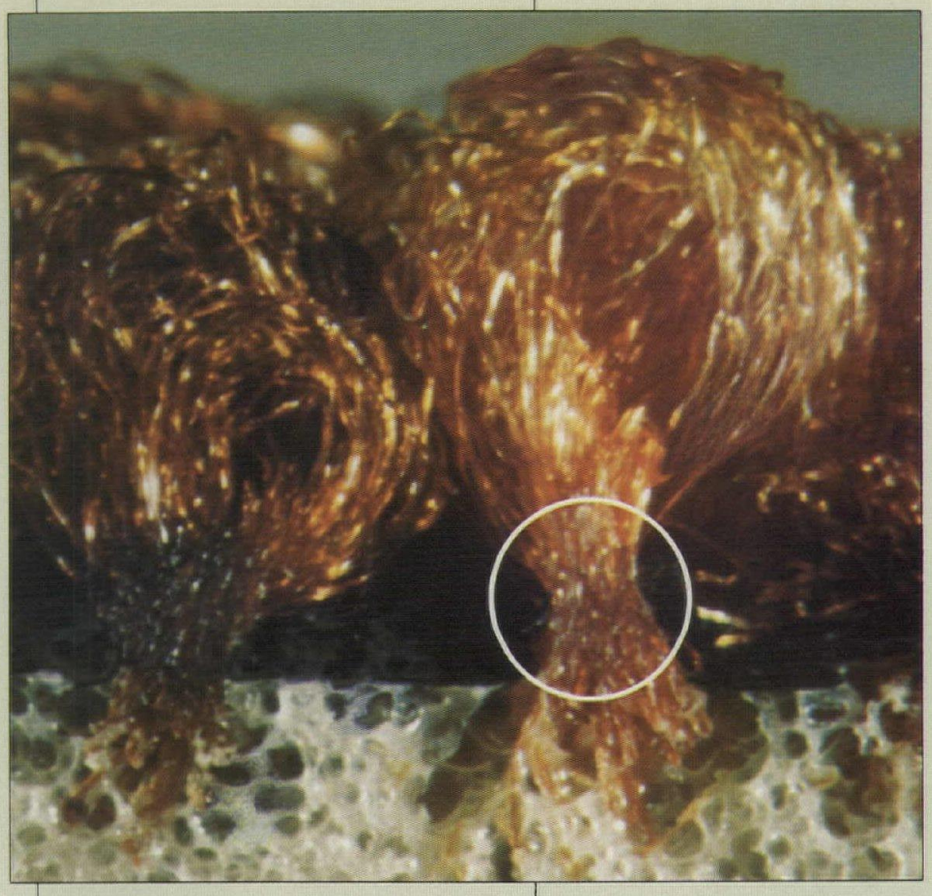
For additional information write Bobrick Architectural Services, Lincoln Building, 60 East 42nd Street, New York, NY 10165. Bobrick products are available internationally.

BOBRICK

DEPENDABLE PRODUCTS SINCE 1906

Circle No. 325 on Reader Service Card

Now there's a reason to specify carpet backing.

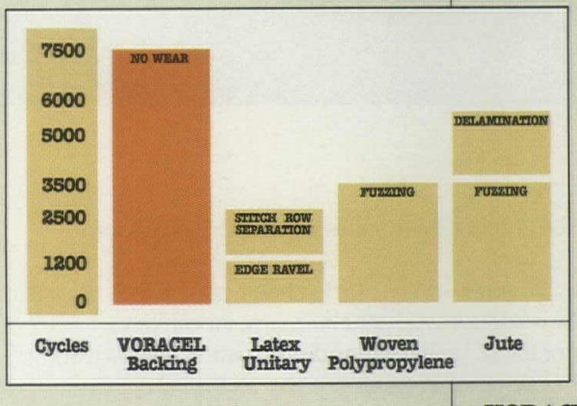


In this actual macrophotograph, VORACEL urethane backing penetrates carpet fiber bundles, locking them in, producing exceptional carpet wearability.

Now you can get a carpet backing that actually helps improve carpet life. VORACEL* urethane carpet backing, from Dow Chemical U.S.A.

VORACEL backing penetrates deeply into the base of carpet fiber bundles, locking individual fibers into the backing to form a totally integrated carpet.

The result is vastly superior tuft lock, which effectively eliminates carpet delamination and fiber pilling or fuzzing. And makes edge ravel and fraying virtually nonexistent.



Tests prove VORACEL backing superior to other backings, too. In the standard roll stool test, a weighted chair was rolled for 7,500 cycles over carpet samples with four different backings. After the carpet with other backings had shown significant wear, carpet with VORACEL backing withstood 30% more testing. And *still* didn't show any perceptible sign of wear.

VORACEL*
Brand Urethane Carpet Backing

If you'd like a copy of actual test results and more information about VORACEL backing, write Dow Chemical U.S.A., Organic Chemicals Department, Midland, Michigan 48640. Or call toll-free (800) 248-9160.

If you would like details on Dow's new installation support program, call the VORACEL Information Center toll-free at (800) 847-4212. In New York, (212) 847-6675.

Or, if you'd like to discuss the specifics of carpet with VORACEL backing, contact any of the carpet mills listed below.

Before you specify carpeting, consider VORACEL backing. Because without it, even the best fiber in the world may not be enough.

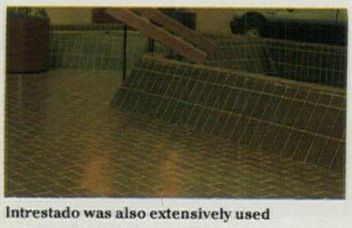
DOW*
DOW CHEMICAL U.S.A.
*Trademark of The Dow Chemical Company

Berven of California (209) 268-0771 ● Custom Coating Inc. (404) 227-3778 ● Galaxy Carpet Mills (312) 593-0555
Shaw Industries (404) 278-3812 ● Wunda Weve Carpets (803) 298-9116

Circle **No. 354** on Reader Service Card

OH BEAUTIFUL FOR SPACIOUS FLOORS.

An Intrestado installation at Brea Mall, Brea, California.



Intrestado was also extensively used at University Mall, Orem, Utah.

Intrestado® tile.

Intrestado is now appearing in well-dressed hotels, offices, malls and airports from sea to shining sea.

The reasons? Its warm, rustic complexion. Its south-of-the-border, hand-crafted look. Its custom flashing. And its deep, earthy colors that, unlike color-sprayed imitations, last indefinitely.

In addition, there's the obvious economy of the 12" square Grandisimo pattern (shown above). Its size and laying speed appeal to anyone with a sense of frugality.

And if you prefer, Intrestado "split tile" is also available. Besides possessing the same good looks, it's more dimensionally exact.

Contact Interstate Brick for all the sensible facts about Intrestado tile. The sooner the better.

Because Intrestado is beautiful for spacious floors, and walls.

INTERSTATE BRICK & CERAMIC TILE

9210 South 5200 West
West Jordan, UT 84084
(801) 561-1471

Circle **No. 381** on Reader Service Card

Designer: Tom O'Toole, New York City

Living space.

It's not merely space in which to live. It's space that's *alive.*
Alive with undeniable beauty and exquisite taste.
Alive with the feeling of comfort and familiarity.
Alive with the personality of the owner. A personality sculpted in fine furnishings by the artistry of the designer . . . and Wood-Mode Cabinetry.
Enlivening and personalizing any room of any home is Wood-Mode's *forte.* A *forte* based in part on an unrivaled variety of woods, styles and finishes—and in part on the unquestioned superiority of custom design and construction.
See more *living* space. Get *Picturebook VI,* with 44 pages in full color. For a free copy, send your name and address to Wood-Mode Cabinetry, Dept. 16, Kreamer, Snyder Co., Pa. 17833.

Circle **No. 455** on Reader Service Card

Products and literature

Products

The Valerio Arm Chair, an occasional chair for institutional or residential use, has a molded solid beech plywood seat that is available natural or upholstered. The chair is 21¾ in. wide, 21 in. deep, and has a seat height of 17½ in. Loewenstein, Inc.
Circle 200 on reader service card

The Givilla sofa bed, imported from Italy, has an adjustable back that can be upright, angled for relaxed sitting, or extended flat to form a bed. The sofa is available in a selection of fabrics. Shelby Williams Industries, Inc.
Circle 201 on reader service card

Reproductions of authentic American fabrics in traditional weaves and prints are said to be accurate in design, color, and texture. Selected by Berry Tracy, the textiles will be labeled by name and style number, period, and suggested use. Solid color weaves to complement the patterned fabrics will also be offered. Scalamandré.
Circle 202 on reader service card

Residential carpets in seven grades, both solids and multicolors, include Amazement, Premonition, and Showdown saxonies of Allied Chemical's Anso IV™ nylon yarn in several colors; Relevance plush of Monsanto's Ultron nylon yarn in 16 colors; Necessity saxony of soil-hiding nylon; and Succession cut and loop and Visionary saxony, each in eight colors. Gulistan Carpets, J.P. Stevens, Inc.
Circle 203 on reader service card

Porch wheelchair lift, Series R-45, is all-aluminum and virtually maintenance-free. There are three models—33-in. travel unit, 50-in. travel unit, and 72-in. travel unit—each with a standard large platform. The lift has an extra long ramp/safety flap, which prevents the chair from rolling off the platform. The all-electric lift is completely weatherized for outdoor use. Ricon Sales, Inc.
Circle 204 on reader service card

Graffiti Gobbler is a line of products, each formulated to remove a specific type of soil. According to the manufacturer, one removes felt-tip pen ink, crayon, lipstick, and tar; another remover gets rid of sprayed or brushed paint, oil, grease, and rust. There are also formulations for removing gum and for cleaning stone. Ostrand Enterprises, Inc.
Circle 205 on reader service card

The Home Control System commands both lighting and appliances manually and with programmed control. It consists of a wall-mounted programmable controller for scheduled on/off cycles; wall-mounted manual controllers; incandescent lighting controls with manually operated dimmers; and a wall receptacle module with on/off response to command signals. The system uses existing a.c. wiring. Leviton Manufacturing Co., Inc.
Circle 206 on reader service card

Softforms™ preformed radiused corners are aluminum extrusions that can be used with gypsum board. They come in a wide variety of bullnoses, and rounded inside and outside corners with radiuses from 30 to 90 degrees. Custom shapes and special sizes can also be ordered. Softforms Div., Pittcon Industries, Inc.
Circle 207 on reader service card

ColorCore™ laminate is one color all the way through, eliminating the dark edge line. There is no need to bevel or miter edges to maintain color integrity. The surface can be machined or engraved for special effects. The laminate is offered in 4′ x 10′ sheets in 12 matte finish colors. Formica Corp.
Circle 208 on reader service card

ComputerMate™ furniture consists of seven basic items: an adjustable video display terminal (VDT) table with independently adjustable VDT platform; printer stand; adjustable stand-up VDT table; a work surface; a height-adjustable chair; and a lockable storage cube. Work surfaces are neutral color for eye comfort. Tables have rounded corners for safety. Chair upholstery is available in blue, beige, brown, or rust. Vogel-Peterson.
Circle 209 on reader service card

Sisal floorcoverings and wallcoverings, woven and tufted of natural fibers, come in a choice of vat-dyed colors and textures. They require low maintenance and resist vandalism and cigarette burns. The wallcovering is heat insulating and provides a nonmarring tacking and nailing surface. Continental Western Corp.
Circle 210 on reader service card

Computer support stand has height-adjustable keyboard section and tiltable display terminal section for operator comfort. The stand is part of the Hon Systems Group of furniture, panels, and seating for design coordination of the electronic office. Hon Company.
Circle 211 on reader service card

Tasiwool Berber-type carpet of New Zealand wool fibers, introduced at NEOCON, is imported from Tasibel of Belgium. The carpet has double jute backing and is mothproof and pill-resistant. It is approximately 13 ft wide and comes in a range of colors and weights. Merida Meridian.
Circle 212 on reader service card
[Products continued on page 290]

Lees reveals the truth about carpet construction

When you specify carpet for commercial space, you know the color and texture will be right. But what's beneath the surface and can't be seen has everything to do with performance.

Unibond® construction. The Lees Unibond system uses hot-melt thermoplastic to bond face yarn and backing into a single component. Tuft bind, secondary back adhesion, and resistance to edge ravel are superior to conventional latex-bonded carpet. Unibond performance guarantees are based on these real physical differences.

Proven in use. Twenty million square yards of Unibond carpets cover floors in virtually every sort of commercial interior. An architect or prospective buyer doesn't have to wonder what his installation will look like in five years. He can see one that's been down as long or longer.

Appearance. Advanced generation Antron® nylon yarns by DuPont resist dirt and offer permanent static protection. Unibond carpets are guaranteed against excessive wear.

In stock. Unibond carpets in a variety of textures and over 60 colors are in stock. Orders are filled quickly from inventory.

Antimicrobial. Selected Unibond carpets are available with permanent Bioguard® antimicrobial action built in. Anti-fungal, anti-bacterial, anti-odor effectiveness is guaranteed for the life of the carpet.

Modular systems. 600mm carpet tiles fit a system that includes broadloom coordinates in identical Unibond construction. Visual flow is continuous, uninterrupted by breaks in surface texture.

Call toll-free. For test data, specification information, call 800/523-5647. From within Pennsylvania, call collect 215/666-9426. Or write for illustrated brochure.

Lees. The Contract Carpet Company.
Live the life of Lees at work and at home.

LEES carpets

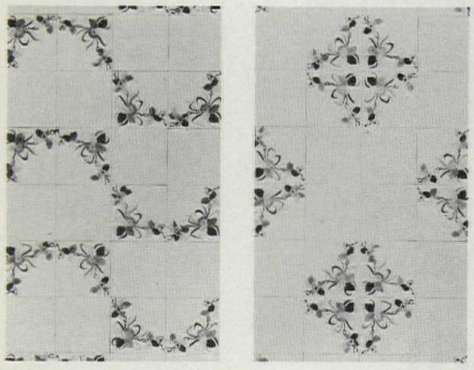
Made better by Burlington
King of Prussia, PA 19406

Circle **No. 400** on Reader Service Card

Products continued from page 288

The Styleliter downlight luminaire, equipped with a 50-watt high-pressure sodium lamp, is said to provide 82 percent energy saving and a one-year payback, compared with a 300-watt incandescent fixture. It is available square or round for wall or pendant mounting. Extruded aluminum housing has a vacuum metallized aluminum reflector and bronze Lektrocote™ finish. Hubbell Lighting Div.
Circle 213 on reader service card

Low-voltage lampholders for Power-Trac track lighting have built-in reflectors that direct all visible light at the object being illuminated. Heat dissipates through the back and sides, protecting heat-sensitive items. Life of the 12-volt lamps is as long as 5000 hours. Baffles, louvers, and color filters are available. Lighting Products, McGraw-Edison Co.
Circle 214 on reader service card

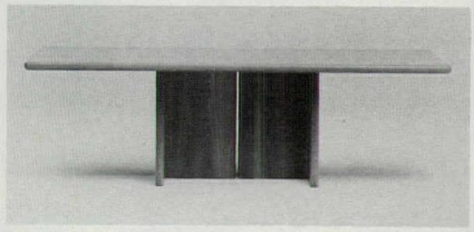


'Matchless' tiles, with hand-painted designs coordinate with bathroom fixtures and accessories. There are seven designs, each made up of interchangeable patterns to use with solid colors for a variety of combinations. Included are Poppies, Waterlilies, Mums (shown), Summer Garden, Ming Blossoms, and Artichoke. The tiles can be used indoors or out for countertops, wainscoting, tub facings, swimming pools, and as murals. Sherle Wagner International.
Circle 215 on reader service card

Yaletronics hotel room access is a card-actuated system that combines electronic and mechanical techniques. It consists of an electronically controlled lock, a computer, a CRT display screen, a key maker, and a printer. Battery-powered locks will continue to operate in the event of an electrical failure. The computer program contains millions of code combinations so that a different one is used for each succeeding guest. The computer maintains files on current keys at all six levels of security; employees by name, authorization number, and level; and master key levels by room groupings. A printout keeps track of all the keys that are issued. Yale Security Group, Scovill Inc.
Circle 216 on reader service card

Prestige series doors feature beveled, 1-in.-thick tempered insulating glass inserts with the look of leading. The doors have durable steel surfaces, a polyurethane core, and come in four styles. Weather Shield Mfg. Inc.
Circle 217 on reader service card

M100P communications systems allow cable to be routed wherever desired. Stations can be plugged in anywhere along the cable. The system offers built-in privacy, microphone cut-off, volume control, and roller directory list. Programmed options include three-way calls, emergency calls, and break-in immunity. Rauland-Borg Corp.
Circle 218 on reader service card



Conference tables in the 380 series combine a cantilevered top with twin T-bases. Top and base have solid wood cores with veneers in red oak, white oak, or walnut. Triple coats of lacquer have special hardening agents to provide added durability. The tables are available in lengths from 5½ ft to 16 ft. Tuohy Furniture Corp.
Circle 219 on reader service card

Redy-Furd™ system comprises standard concrete blocks, which have been deformed on the top edge with a slot, and a plastic T-shaped furring strip that is placed in the slot. The furring strip provides an anchor for nailing. The system can be used with all types of interior and exterior wall finishes. Insulation can be nailed to the outside furring strips before siding is applied. Redy-Furd Systems.
Circle 220 on reader service card

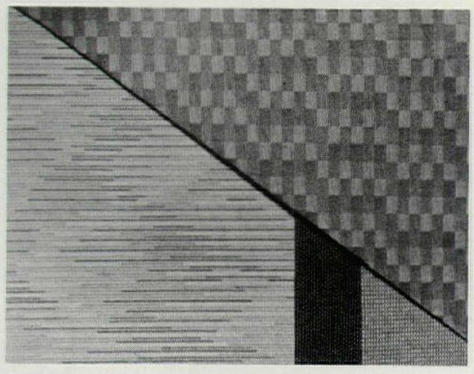
The Batten Fast EPDM roofing system requires no ballast, eliminating the need for adhesives. Self-vulcanizing field seams and batten flashing mean fast installation, providing a completely vulcanized monolithic sheet over the roof area. Benoit, Inc.
Circle 221 on reader service card

Herculene® Hi-Trans is a polyester drafting film geared to overlay drafting techniques. Because of its high translucency, details are clearer, contributing to greater accuracy. The uniform contrast between drawn line and film makes clearer reproductions. The film is durable and has excellent erasability characteristics. Keuffel & Esser Co.
Circle 222 on reader service card

The 1700 sign frame, 8½ in. square, is molded from high-impact ABS plastic. It has a nonglare matte finish in architectural bronze. Sign plates, ⅜ in. smaller than the frame, provide a ⅛-in. reveal between plate and frame. Lettering and symbols can be selected from plastic, anodized aluminum, bronze, brass, and acrylics. Best Sign Systems.
Circle 223 on reader service card

Contemporary fabrics for the contract and residential markets consist of 13 fabrics and 3 leathers in a selection of 169 colors. Designed and developed by Ursula Dayenian, the collection includes 100 percent wool, mohair and cotton velvets, stretch fabrics, and nylon. Stendig International, Inc.
Circle 224 on reader service card

EDP 2100 support stand for display terminals offers individually adjustable screen height and keyboard height. A screen tilt adjustment eliminates glare in any kind of lighting. The movable footrest can be positioned to suit each operator. Stand legs are slanted to allow the operator to move easily from stand to other work surfaces. Inotec Systems, Inc., Subs. of Haskell.
Circle 225 on reader service card

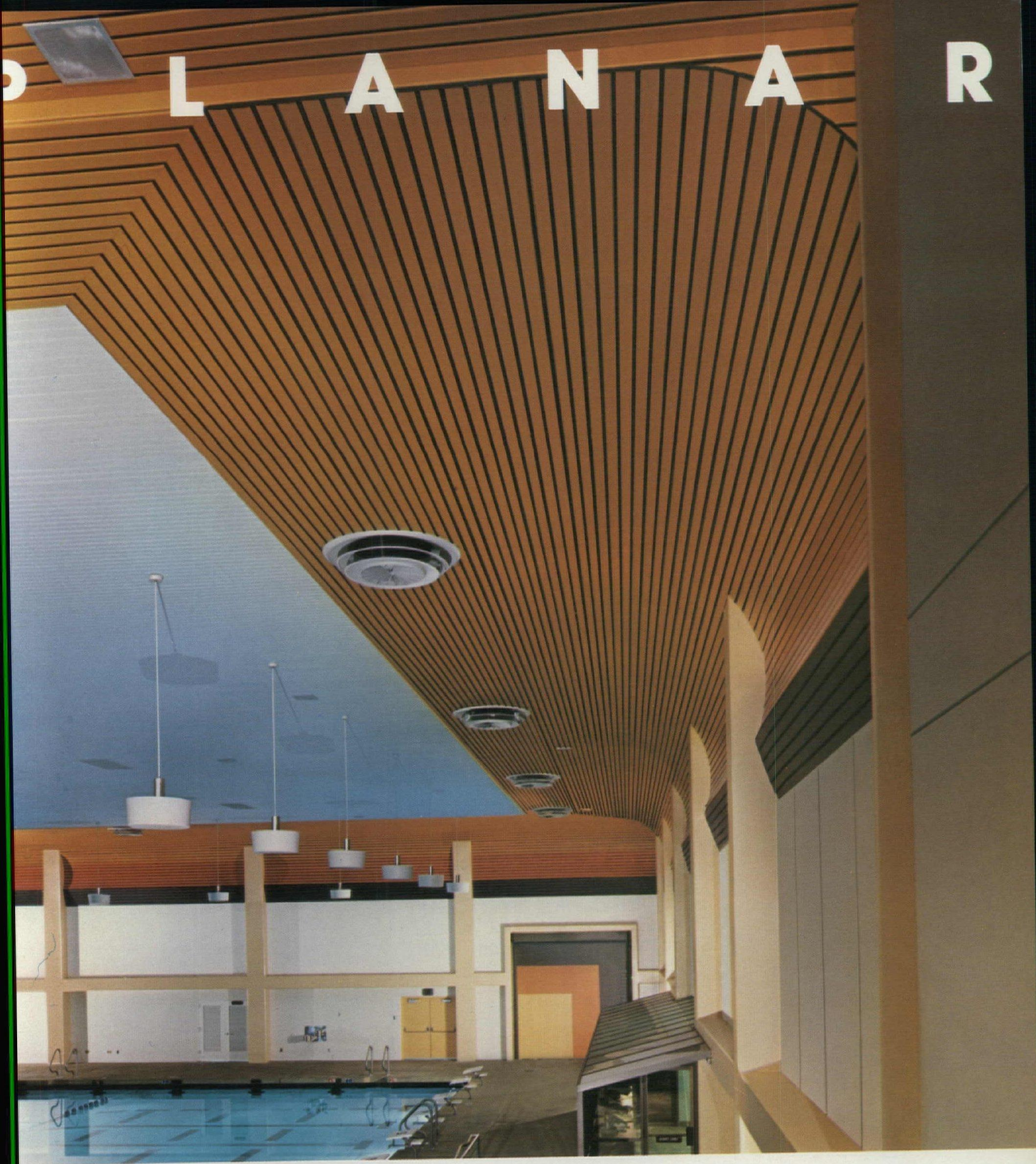


The Stellar Collection of designer and residential fabrics has 28 new patterns in 275 colorways. The collection includes upholstery tweeds, chintzes, multitextured chenilles, and silk-screened cotton velvets. Vinyl wallcoverings coordinate with several of the hand-screened printed cottons. Boris Kroll Fabrics, Inc.
Circle 226 on reader service card

Typewriter Aided Drafting (TAD) is made possible with Open-End modified IBM typewriters: paper supports for large sheets, a special platen with extensions, indexing control, and spacing in increments of 1/72 in. The machine can still be used for regular typewriting tasks. Among models being modified are the word-processing Composer and electronic models with memory capabilities, useful where standard paragraphs and notations are repeated. Diagram Corp.
Circle 227 on reader service card

Bollards for lawn, walkway, and security lighting have a ¼-in. steel plate shell, a ⅜-in. steel plate top, and a ¾-in. steel plate base to resist vandalism. The bulletproof housing has a Nicklad™ finish from which even spray-painted graffiti can be removed. Available in bronze, black, or colors, the finish will not chip, rust, or corrode because of weather, snow removal chemicals, or

[*Products continued on page 298*]

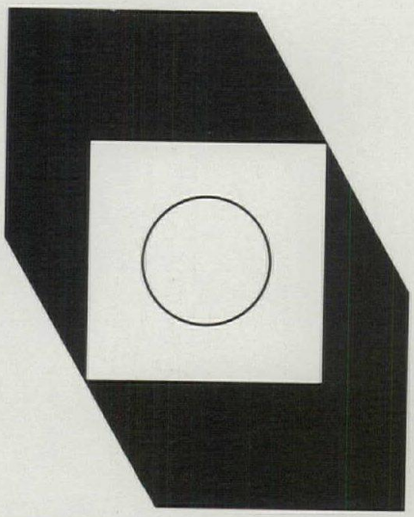


Job Site: Barstow Community Swim Center, Barstow, California.
Planar® Aluminum Ceiling Systems by Alcan: Combines dramatic visual effect with highly flexible installation for vaulted and mitered application.
Finish: Low gloss polyester enamel over aluminum panels. Weather resistance and structural strength for interior or exterior applications.
Colors: Nasturtium Gold, Sorrento Orange, Nutmeg, Cloud White, Plaster White.
Architect: Milton F. Johnson and Associates, Inc., Palo Alto, California.
Availability: Exclusively through Alcan Building Products.
Information: Write "Planar," Alcan Building Products, P.O. Box 1100, Warren, Ohio 44482.

Alcan Building Products
Division of Alcan Aluminum Corporation

ALCAN®

Circle **No. 302** on Reader Service Card



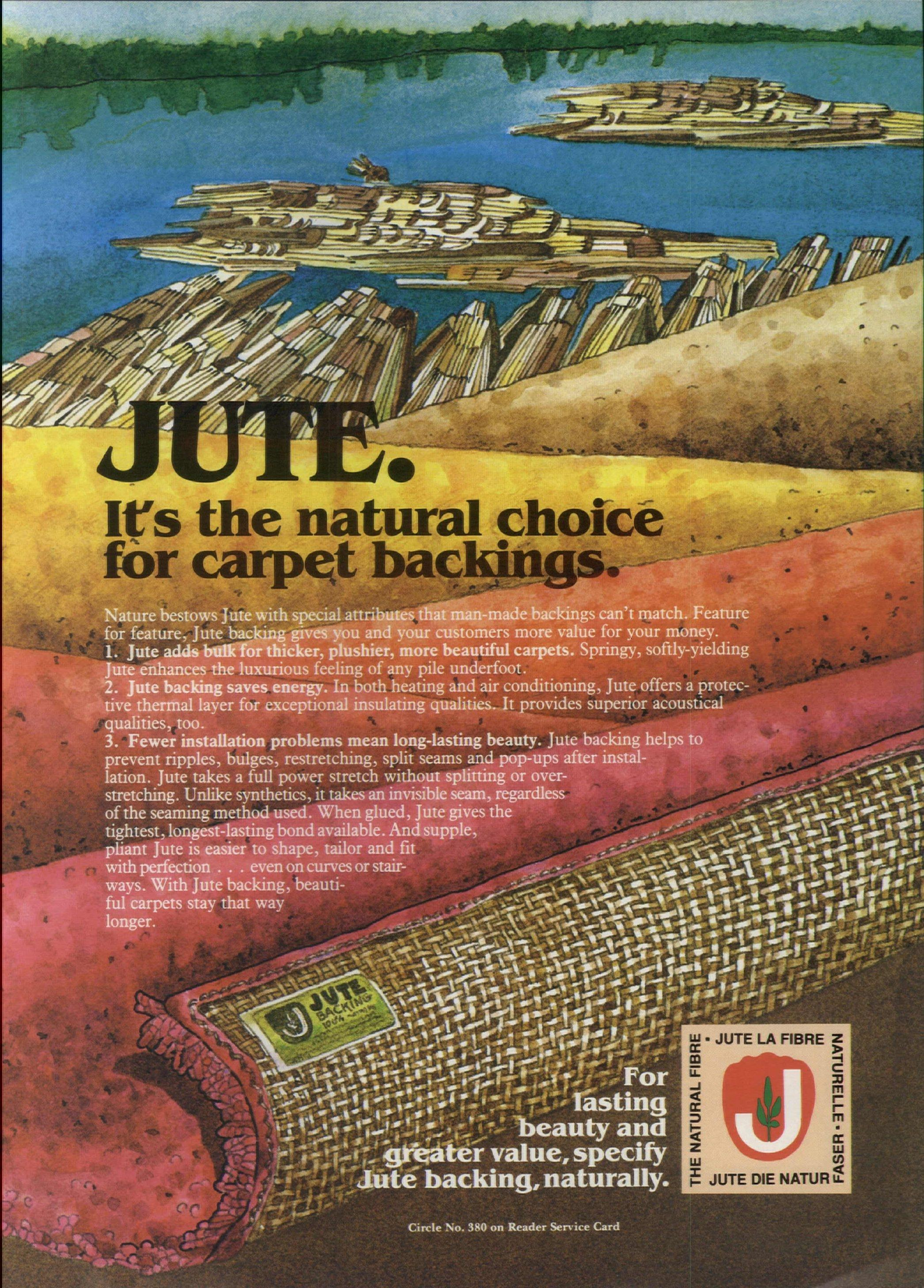
FIDER

Building a solid foundation for the future of Interior Design.

The future of the profession of Interior Design is dependent upon the quality of education available for those who will practice the profession tomorrow. FIDER, by its recognized process of voluntary accreditation helps to insure that future. The successful continuation and growth of the FIDER program is dependent on voluntary support.

Send your tax-deductible contributions to: Foundation for Interior Design Education Research. 242 West 27 Street, New York, New York 10001. 1/212/929-8366.

This advertisement is a contribution by this publication through the FIDER Development Task Force.

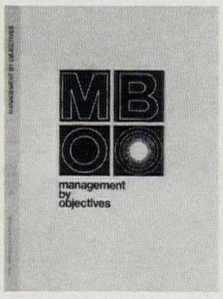


Circle No. 380 on Reader Service Card

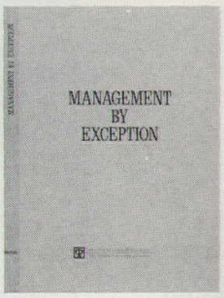
Management Development Series

An effective, yet inexpensive method to increase your management knowledge.

Learn at your own pace — at home or in the office. You can complete a course in just a few hours to keep up with ever changing management needs.

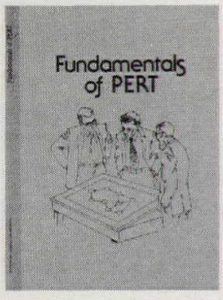


Management by Objectives — *Item #XO5* — MBO is a management method structured to emphasize what must be done, rather than how it is to be done, leaving plenty of room for creative thinking about solutions. In this course you will learn how to establish objectives, set standards for measuring performance, and conduct measurements to determine progress. $16.00

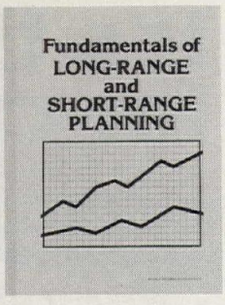


Management by Exception — *Item #X13* — MBX is a management method which focuses on uncovering, diagnosing, and eliminating exceptions which disrupt your planned performance. This course will introduce you to the mechanics of MBX. When you have completed the course you'll find your job as a manager going much more smoothly, because you'll be applying your skills and energies in areas where they will have the greatest impact on overall results. $16.00

Fundamentals of PERT — *Item #X07* — Program Evaluation and Review Technique is an extremely useful technique for managing discrete projects. This course covers: (1) the basic methodology of PERT, (2) advantages and limitations of PERT, (3) preparing PERT charts for complex projects, and (4) finding and manipulating the critical path of a project to save time and money in project completion. $16.00



Fundamentals of Long-Range and Short-Range Planning — *Item #X06* — Provides detailed expansion of each step in long and short-range planning; becoming aware of opportunities, establishing objectives, defining all premises, determining alternative courses, evaluating them, selecting a course, formulating derivative plans, and implementing the plan. $20.00



Special Savings!
Order all four courses at the special price of $58.00, a $68.00 value.

To order these courses just fill out the coupon below and mail to:
Penton/IPC Education Division
Penton Plaza
1111 Chester Avenue
Cleveland, Ohio 44114

For faster service:
Outside Ohio dial our Toll Free number — 1-800-321-7003. Ohio customers dial collect 216/696-7000

Please send the course(s) as indicated. I understand that I may review them for 15 days and, if not completely satisfied, return them for full credit or refund.

All orders for over $50 must be accompanied by a purchase order.

☐ Payment enclosed for postage-free shipment in the U.S. and Canada.
☐ Bill my company, including shipping and handling.
My purchase order is enclosed.
Charge my: ☐ MasterCard ☐ Visa ☐ American Express

Account # _____ Exp. Date _____

Name _____ Phone _____

Company _____

Address (not P.O. Box) _____

City _____ State _____ Zip _____

Signature _____

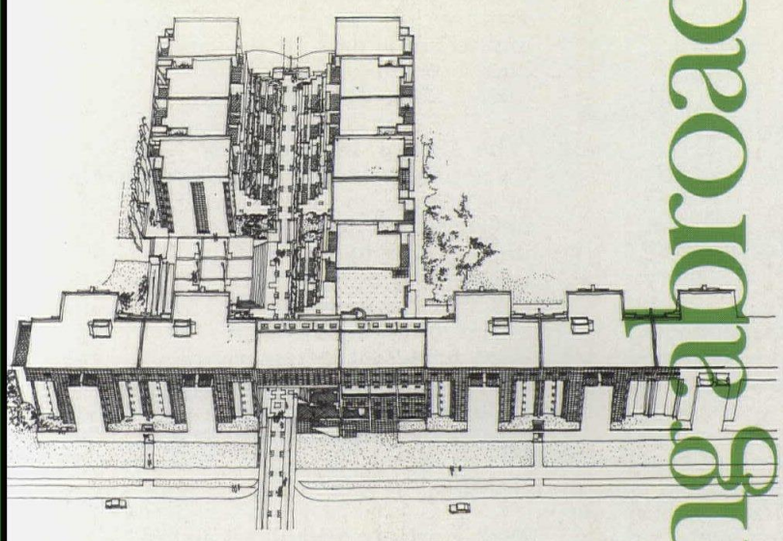
Management Development Series

Title	Quantity
Management by Objectives	_____
Management by Exception	_____
Fundamentals of Long-Range & Short-Range Planning	_____
Fundamentals of PERT	_____
All four courses at a special savings	_____

Penton/IPC Education Division
Penton Plaza
1111 Chester Avenue
Cleveland, Ohio 44114

Coming next month

P/A in October: Housing abroad



Housing at Marne-la-Vallée by Henri Ciriani.

Tara Housing, Delhi, by C.M. Correa.

International housing will be the subject of the design features in the October P/A. At a time when America's need for multifamily housing is not being adequately addressed, much instructive work is going on abroad, with lessons about planning, climatic response, and image.

Design for hot, arid climates will be the subject of a Technics article, outlining the major considerations and promising strategies for building in desert lands.

P/A in November will be devoted to Remodeling and Reuse, for the sixth consecutive year. This time, work examined will range from whole districts to single landmark rooms.

Kansas City mall renovated with "like iron" Hartco oak flooring.

"Hartco wears like iron," says Louis Di Bitonto, Mall Management Associates, Inc. "I've used Hartco before and I'll use it again."

Tough acrylic and stain are forced deep into the pores of Hartco oak. The hard protective surface is easy to maintain and the color endures. There's no need for costly sanding or staining because the color goes all the way through.

For information about Hartco Impregnated Solid Oak Parquet, see Sweet's 9.22/Hat. Call Sweet's Buyline toll-free 800-447-1982.

Or contact Tibbals Flooring Company, Oneida, Tennessee 37841. 615-569-8526.

Blue Ridge Mall, Kansas City, MO

Project Manager:
Louis A. Di Bitonto

Project Architect:
Dennis Varble, AIA
Fullerton, Carey Architects, Inc.

Flooring Contractor:
Beeler & Associates

Floor: Hartco Impregnated Solid Oak Parquet, Cambridge color.

Hartco Solid Oak Parquet Flooring

Circle **No. 446** on Reader Service Card

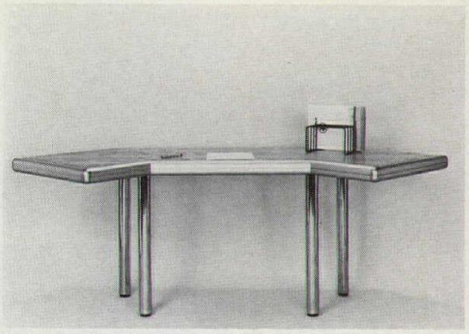
Products continued from page 290

ocean spray. Illumination is from 50–150 watts using HID, low-sodium, mercury vapor, or metal halide lighting. The lens is high-strength polycarbonate. Urban Systems Streetscape, Inc.
Circle 228 on reader service card

Literature

'Life Cycle Planning' explains the advantages of carpet modules for accessibility to power and communications flat cable, reduced cost when an office is expanded or work stations are changed, and interchangeability of modules when they need to be cleaned or replaced. The carpet squares are more easily transported than broadloom to any area of a building. Modules include Flor-S for light industrial and locker room areas, long-wearing nylons for general use, and wools. Heuga U.S.A., Inc.
Circle 229 on reader service card

Church furniture catalog XL-78 shows pulpits, altars, clergy chairs, and other furnishings and accessories for narthex, nave, and chancel. Products are illustrated and dimensions are provided in this 44-page catalog. Several church interiors are shown in color. Overholtzer Church Furniture, Inc.
Circle 230 on reader service card



Newline modular components, manufactured by Newline Octanorm of West Germany, consist of aluminum extrusions, surfaces, and panels. They are used to create conference tables, CRT work stations, showcases, and occasional tables. Surfaces and panels are made of wood, glass, and plastics. Typical combinations of the components are illustrated in color in an eight-page brochure. Peter Pepper Products.
Circle 231 on reader service card

Spas, whirlpool baths, and environmental enclosures are featured in a 28-page, full-color brochure. Specifications are provided, along with photos of installations and of accessories available. A color guide is included. For a copy, send $1 to Kohler Co., Dept. LP-1, Kohler, Wi 53044.

Copyline Combi 126, a combination reprographic processor, handles wash-off films, negative/positive films, and papers. The 48-in. (122-cm) wide slot handles large copies or several small sheets. Features of the processor's operation and technical data are available in a 16-page brochure. Agfa-Gevaert.
Circle 232 on reader service card

'The Design Index,' to be published three times a year, is a guide to current information in major national and international design periodicals. Volume 1, scheduled for publication this month, includes over 2000 indexed articles from 23 periodicals. They are indexed in more than 1000 subject headings; names of designers, clients, and authors; and book reviews. Domestic individual subscription rate is $45 a year. For further information write to The Design Index, 600 Davis St., Evanston, Il 60201.

1982 Drafting Supplies Catalog has a complete inventory of basic supplies, from pens and pencils to drawing boards and drafting machines. It offers an assortment of drafting media, drafting instruments, and related products. The bookstore section includes a selection of reference books of interest to draftsmen. There is also a section of furniture and files. SAGA, Div. of DADE, Inc.
Circle 233 on reader service card

Architectural hardware and fire/life safety products catalog for 1982 provides product specifications and or-
[*Literature continued on page 300*]

The Lightweight Champion: Colt 200

The Portable Whiteprinter That's Full-size & Low in Price

Weighing in at just 43 pounds, the Colt 200 is probably the lowest-cost, top quality, lightest-weight diazo copier on the market. Full-sized (42-inch throat, 52 inches long) yet portable, the Colt 200 is a fully-synchronized printer/developer. Make sharp checkprints, sepias and film intermediates...you get perfect performance every time. And Colt 200 is always in your corner. Its compact size allows on-site operation and close-quarter set up. The Colt 200 has solid-state control circuitry, reversing switch and many advanced features usually found only on bulkier and much more costly machines. It's no wonder Blu-Ray whiteprinters are in a class by themselves.

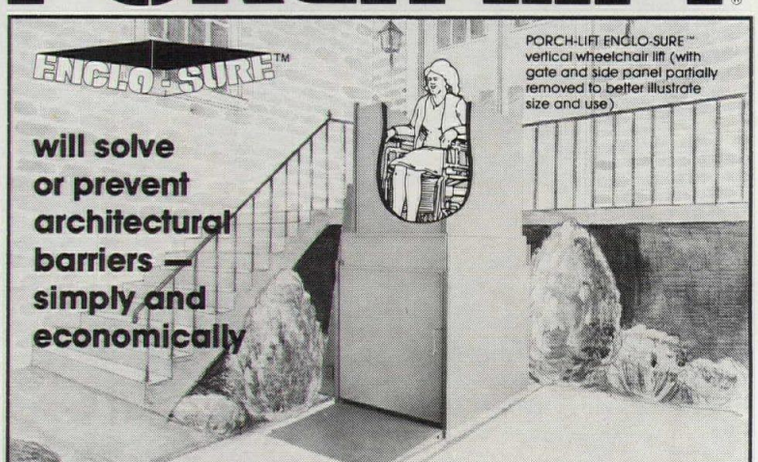
Send for FREE brochure.

BLU-RAY!
we give you more uptime

Blu-Ray, Inc. • Westbrook Road • Essex, CT 06426, U.S.A.
(203) 767-0141 • TWX No. 710 466 5909

Circle **No. 324** on Reader Service Card

PORCH-LIFT®



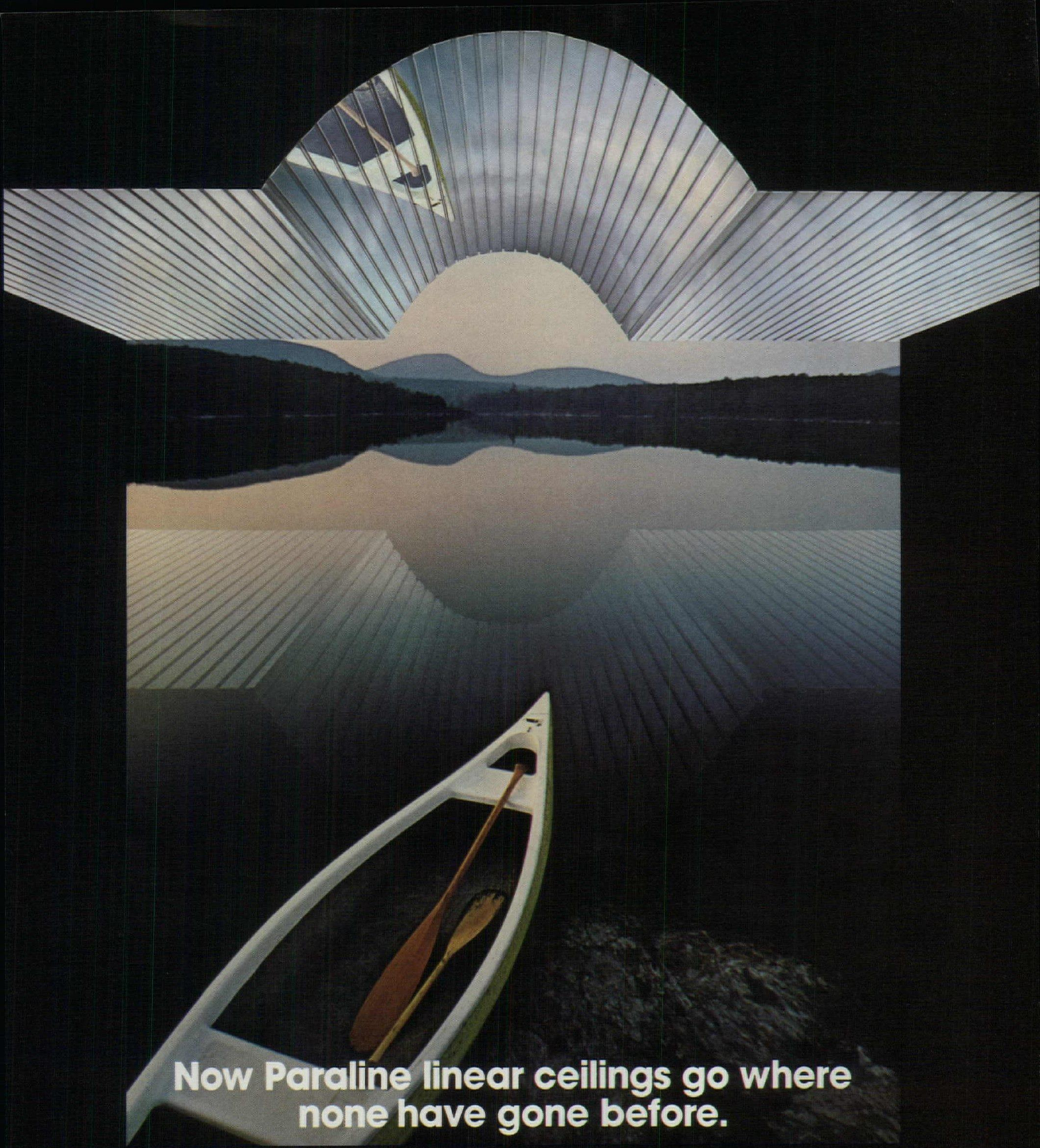
will solve or prevent architectural barriers — simply and economically

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

WRITE FOR FREE BROCHURE AND NAME OF DEALER NEAREST YOU.

AMERICAN STAIR-GLIDE CORPORATION
4001 East 138th Street, P.O. Box B, Dept. PA-0982
Grandview, Missouri 64030

Circle **No. 311** on Reader Service Card



Now Paraline linear ceilings go where none have gone before.

The best test of a product is its ability to perform where others fail. Paraline ceilings are built better so you can specify them in more places than other linear metal ceiling systems.

Paraline ceilings are available in both low cost, high strength steel, or moisture and corrosion resistant aluminum.

Paraline ceilings are available in a wide range of colors and textures with either open or closed reveals.

If you need a fire-rated system, Paraline system is the only one you can buy.

Paraline square edge pans have been shown to be three times stronger than round edge designs.

Paraline system's exclusive grid and locking design eliminates lift and lateral shifting in both positive and negative pressure conditions. You can install Paraline even in severe wind load areas.

At last. There's a linear ceiling that goes where your imagination takes you. Find out more. Talk with your Donn representative or write for full specifications.

DONN

DONN CORPORATION

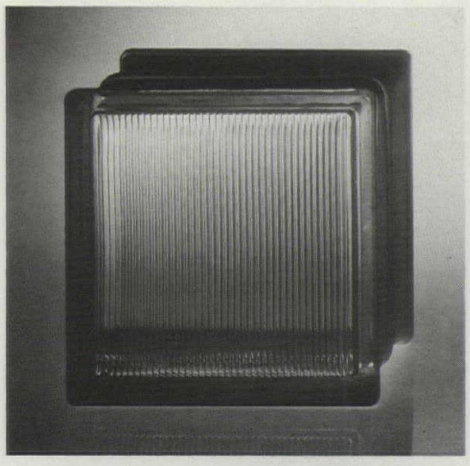
Donn makes sense.

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

Circle No. 345 on Reader Service Card

Literature continued from page 298

dering information. The 16-page catalog includes surface closers, concealed floor closers, pivots, door holders and stops, overhead closers, thresholds, smoke-actuated door closers, smoke detectors, and door holder/releases. Rixson-Firemark.
Circle 234 on reader service card



Glass block for exterior walls, interior partitions, and horizontal surfaces, manufactured by Nippon Electric Glass Co., is described and illustrated in a 12-page full-color brochure. Blocks have plain or patterned surfaces with variations in transparency and translucency. There are also light directive, solar reflective, and color options. Installation details and design data are included, along with information about light transmission, insulation, reduced sound transmission, and low condensation. Forms & Surfaces.
Circle 235 on reader service card

The Pattern Bank™ of commercial carpet contains pattern carpet designed for the hospitality market. The bank is organized by construction, aesthetics, and price into five separate lines: Tactics™, of Anso® continuous filament yarn; Symposium™, Design Forum™, Custom Designer™, and Gradiant™, all of Anso® IV yarn. The Pattern Bank Source Book, a portable index of these offerings, contains a sample of each, and includes information on selection, installation, and maintenance of the carpet. Information about obtaining the Pattern Bank Source Book is available by writing, on professional stationery, to Millikin Design Center, P.O. Box 2956, La Grange, Ga 30241.

'Drafting Guide for Du Pont Films,' a 16-page brochure, discusses general precautions to be observed in drafting. It also lists commercial products that are acceptable for use with Cronaflex® and Crovex® films. Products listed are inks, erasers, pencils, typing ribbons, and stamp pads and inks. The brochure discusses the best methods for removing ink, pencil, typing, and photographic lines. A chart provides a summary of drafting surface types. E.I. du Pont de Nemours & Co.
Circle 236 on reader service card

Skylight manual provides information about design, detailing, and specification of skylight construction. The 40-page manual is in two sections, one for glass and the other for acrylic glazing. Various skylight configurations are illustrated. Details show profiles of rafters and cross bars, sills, and glazing caps. Plan and elevation sheets are included for the various skylights. O'Keeffe's, Inc.
Circle 237 on reader service card

Epoxy table/counter tops, sinks, and accessories for laboratories and hospitals are discussed in an eight-page brochure. Drawings show dimensions and styles. Charts provide chemical resistance, radioisotope resistance, and mechanical and physical properties. Lab-Resin, Inc.
Circle 238 on reader service card

Rolling service doors, fire doors, shutters, and grilles are described and illustrated in a 28-page brochure. Specifications are provided for each, along with optional features. Drawings show details of construction and installation. Wood shutters for counters or full-height openings are also available. Atlas Door Corp.
Circle 239 on reader service card
[Literature continued on page 304]

Finally, Something Beautiful Comes Easy.

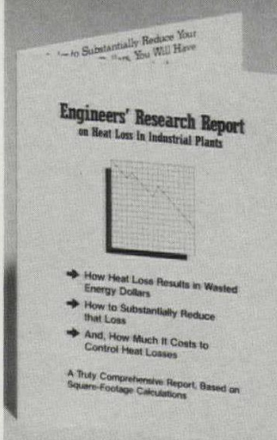
Focal Point's exclusive Endure-all™ material provides the beauty you expect with the benefits you need:
• Crisp detail • Lightweight • Factory primed
• Paintable • Stainable • Sawable • Nailable
• Fire-retardant • Affordable • Shippable
• Weather-resistant

Presenting the first documented American Nineteenth Century Collection of historic mouldings for yesterday, today, and tomorrow endorsed by the Victorian Society in America.

Focal Point Inc.
Dept. 12-4, 2005 Marietta Road, N.W.
Atlanta, Georgia 30318, Telephone (404)351-0820
Send $2.50 for color brochures.

Circle **No. 355** on Reader Service Card

Engineers' Research Report Explains How to Stop Needless Heat Losses. Also Itemizes Expenditures Required.



Charts Detail:
- Losses through floors, roofs, walls, doors, windows
- Improvements required to reduce losses in each area—and their costs
- Breakdowns of costs and comparisons with expected savings
- Plus much more

Airlocke has engineered the greatest number of features into dock seals since they perfected *inflatable* seals. They offer models to suit your exact requirements and provide you with the ultimate in savings, and return of your investment is possible the first year.

For your copy of the report without charge, write or phone:

airLocke® DOCK SEAL

Division of O'Neal Tarpaulin Co.
549 W. Indianola Ave.
Youngstown, OH 44511
Phone: (216) 788-6504 682-20

Circle **No. 318** on Reader Service Card

Electric excitement.

The Ontario Hydro Building in Toronto never looks quite the same.

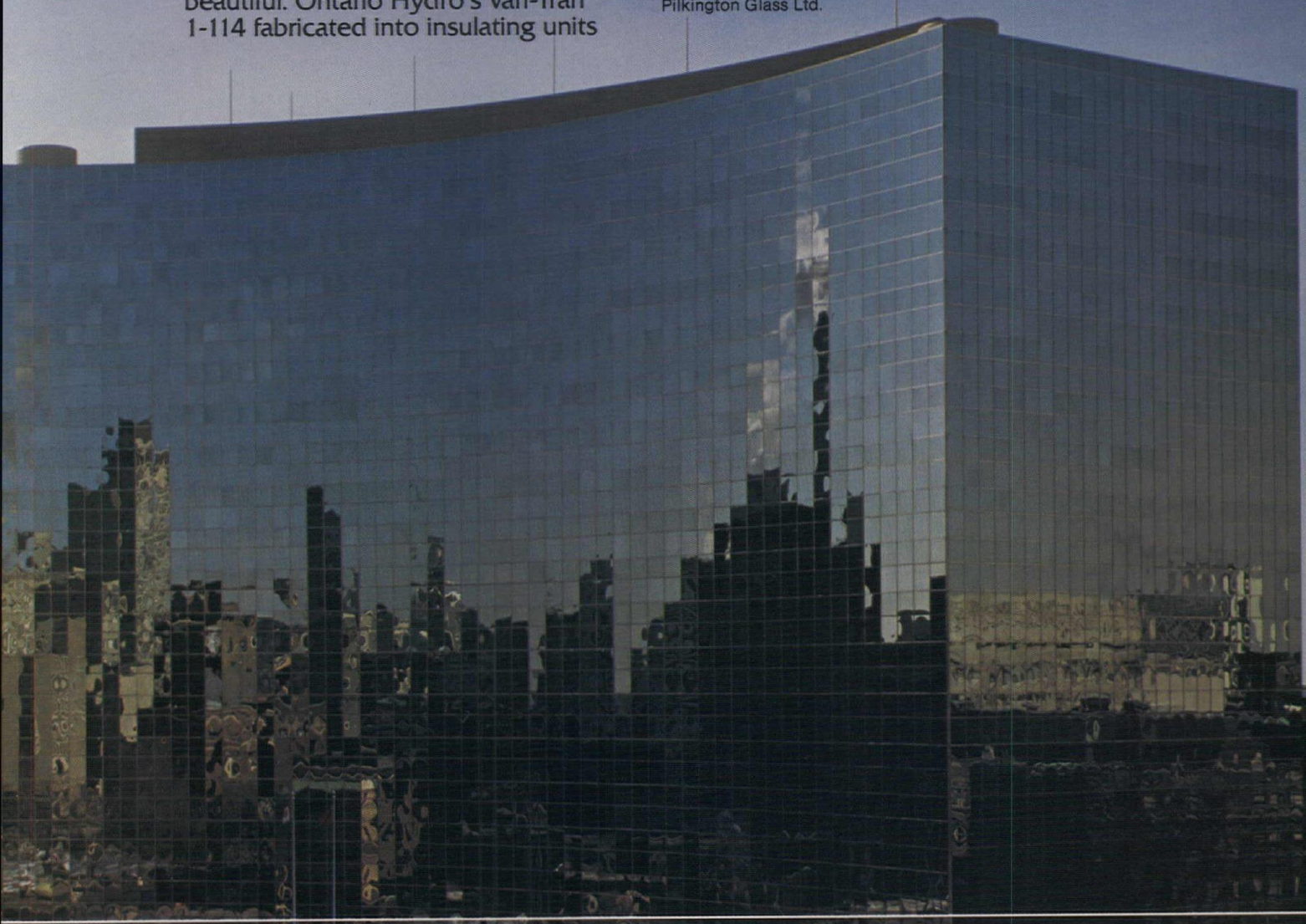
That's because the entire surface of its upper floors is curtained in LOF glass with Vari-Tran® coating. The mirrorlike finish of its curvilinear facade reflects constantly changing images of nearby buildings, street traffic and Mother Nature's sky.

Architects everywhere are relying on the unique aesthetics of Vari-Tran glass to add architectural interest and excitement to all sizes and types of building design. It's a cost-conscious, energy-efficient way of making your building dramatically stand out from its neighbors.

But Vari-Tran is much more than beautiful. Ontario Hydro's Vari-Tran 1-114 fabricated into insulating units combines the advantages of heat reflection with insulating glass to make year-round climate control far easier. Air conditioning costs are reduced. The building has no standard heating system. Instead, heat energy generated by lights, office equipment and people is recycled throughout the building to maintain comfort.

If you would like to know more about the beauties of Vari-Tran glass, write to Greg Oehlers, Libbey-Owens-Ford Company, 811 Madison Avenue, P.O. Box 799, Toledo, OH 43695.

Building: Hydro Place, Toronto, Ontario
Owner: Canada Square Corporation
Consulting Architects: K. H. Candy, Chief Architect—Ontario Hydro, and Adamson Assoc., Toronto, Ontario
Architect: K. R. Cooper, Toronto, Ontario
Glazing contractor and fabricator of insulating units: Pilkington Glass Ltd.



LOF Glass

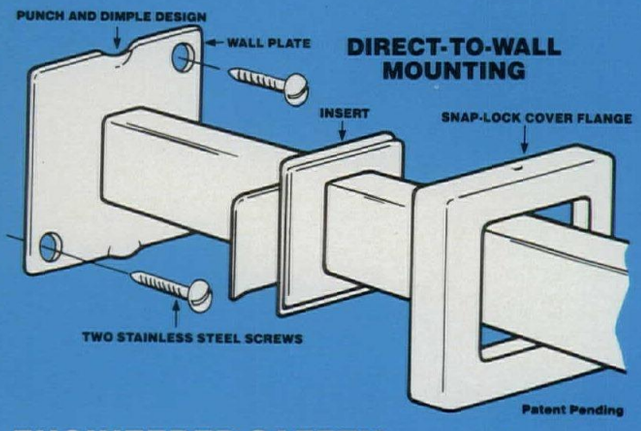
A Libbey-Owens-Ford Company

Circle No. 398 on Reader Service Card

New from TSM:

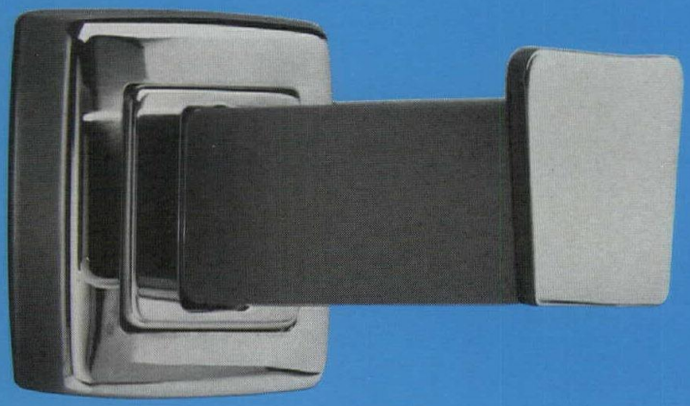
FIELD-SAFE™ BATH ACCESSORIES

Now you can meet your bath accessories requirements for secure installations and field liability protection with TSM's "Field-Safe" Series 800 direct-to-wall fastening system and get top styling, too!



ENGINEERED SAFETY— no set screws

TSM's fastening system combines a heliarc-welded post and wall flange with a snap-lock cover to ensure secure, time-saving installations. By eliminating set screws, we lower installation costs, discourage vandalism and make bath accessories really safe for the end user.



SCULPTURED BEAUTY— styling & finishes for every decor

"Field-Safe" accessories match any bathroom decor with their luxurious finishes in satin, polished or bronzetone stainless steel and bright brass. This coordinated line is American-made for precision craftsmanship you can rely on for both institutional and residential applications.

If you are concerned about the security of your bathroom accessories, write or call for a full-color catalog illustrating the complete line of TSM "Field-Safe" accessories.

Circle **No. 447** on Reader Service Card

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

WORLD'S LARGEST DOOR CATALOG

New from the Northwest.

Over 1,000 quality architectural millwork products packed in a unique 68-page full color catalog.

By the Nord Company, est. 1924.

They make them the way they used to.

Entry doors; French, sash and interior doors; Sidelights; Louvers; Bi-folds; Patio doors; Energy systems; Screen doors; Spindles; Stair parts; Columns; Porch Posts. Of special note: leaded glass and laser carved doors.

All here (and available locally).

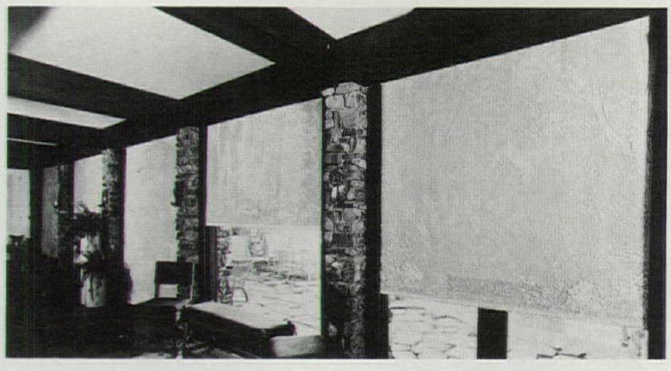
Please contact your local Nord distributor to order your catalog.

Or send a $1.25 check or money order to E.A. Nord Co., PO 1187, Everett, WA 98206.

NORD

Circle **No. 412** on Reader Service Card

The problem: Heat loss through glass The solution: ICW®



Insulating Curtain Wall® is the accepted solution for effective window energy control for one simple reason:

It's the most cost-effective way to SAVE ENERGY DOLLARS for large glazed areas.

- R-9 to R-12 (depending on size)
- Automatic Operation
- Choice of Decorative Covers
- Field Proven for Seven Years

To order the solution to your window energy control problems, call **Toll-Free 800-525-8698.**

Thermal Technology Corp. of Aspen, Inc.
600 Alter Street
P.O. Box 682
Broomfield, CO 80020
303-466-1848

Circle **No. 461** on Reader Service Card

Zefran®

CR-4 acrylic/nylon blend

For Performance Certified Contract Carpet with wool-like color impact.

One thing that sets us apart from other fiber producers is that we also manufacture pre-colored contract carpet yarns. Among the most versatile: our Zefran CR-4, a blend of 70% acrylic/30% nylon. CR-4 creates carpet with rich, wool-like aesthetics and nylon-tough durability that cleans easily. In virtually any colors you want! Over 75 stock-dyed solids and heathers are inventoried, and these can be plied into thousands of combinations.

As for wear, you'll find contract carpets made of Zefran CR-4 Performance Certified and traffic classified by Badische for even extra-heavy use.

Ask our Contract Carpet Consultants for a resource list: Northeast Area, Bob Van Horn, (212) 730-4345 • Southwest Area, William Borges, (214) 352-2324 • Midwest Area, Nancy Holton, (312) 527-0066 • West Coast Area, Patricia Nasrallah (213) 636-2101 • Southeast Area, Julienne Hillyer, (404) 223-0650 • Mid-Atlantic Area, Sharon Mohney, (804) 887-6441 • Canada, Badische Canada, Ltd., (613) 725-3685.

Badische...The Contract Specialists

Badische

Badische Corporation
Williamsburg, VA 23187

Member of the BASF Group BASF

Zefran® is a registered trademark owned by Badische Corporation.

Circle **No. 321** on Reader Service Card

Literature continued from page 300

Architectural Window/Door Products Guide describes features of the products, with comparative data on heat loss and sound transmission. The 24-page brochure offers several styles and sizes for new construction and for replacement systems. Acorn Building Components, Inc.
Circle 240 on reader service card

Exterior doors brochure illustrates entrance, French, and double new and replacement doors, side lites, and top lites. The 18-page, full-color brochure describes doors, hardware, and thresholds. There are drawings of the many flush and paneled styles, with and without windows, and installation details. Taylor Building Products.
Circle 241 on reader service card

1982 Painting Systems catalog provides specifications for surface preparation and application methods, along with specific product data for normal and heavy-duty exposures. Coating types include chlorinated rubber, epoxy, vinyl, zinc-rich, aluminum, acrylic latex, polyurethane, and alkyd enamels. Specification-writing suggestions outline details that affect the quality of the work. The Sherwin-Williams Co.
Circle 242 on reader service card

Ceiling brochure, in two parts, has color photos of the company's ceiling products in typical installations throughout the world. The second part of the 32-page brochure provides details in brief about the various ceilings, with photographs and drawings. Included are grids, louvers, specular ceilings, vertical panels, coffers, and baffles. Intalite Louvers and Ceilings, Inc.
Circle 243 on reader service card

Custom cabinetry, described and illustrated in a 44-page brochure, includes several styles of cabinets for any room in the house and for the office, including desks. Full-color photos show actual installations planned to meet individual life styles. Storage requirement problems are solved by special drawers, shelves, and inserts. Wood-Mode Cabinetry.
Circle 244 on reader service card

Foamglas® insulation for nonresidential applications is rigid material composed entirely of closed glass cells. The continuous cells have no intervening voids and there are no binders or fillers. Physical properties, insulation comparisons, and descriptions are included in a 24-page brochure that covers insulation systems for roofs, walls, ceilings, and plaza, deck, floor, and earth-covered systems. Pittsburgh Corning Corp.
Circle 245 on reader service card

Building materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

Project: Knoll Design Center, New York (p. 178). *Designers: Paul Haigh, architectural design; Knoll Space Design Group (Lee Stout, director), office systems and furniture planning.* Carpet: GFI. Lighting: LSI, Keene, AI. Office Systems: Zapf, by Knoll. Furniture: Knoll. Blinds: Levolor, LouverDrape. Fabrics: Knoll. Kitchens: St. Charles, Dwyer. Signage: Knoll Graphics.

Stilwende, New York (p. 182). *Designer: Joseph R. Lembo, New York.* Carpet: C & J Zimmerman Corp. Lighting: Lighting Services Inc. Side chairs: Furniture of the Twentieth Century. Upholstery: John Boyle & Co.

Doctor's loft/apartment, New York (p. 192). *Architects: MORSA, New York.* Paint: Pratt and Lambert. Marble: A+G Marble. Flooring: Coughlin Flooring Inc. Lighting: Design M/MORSA. Wall
[*Building materials cont. on p. 306*]

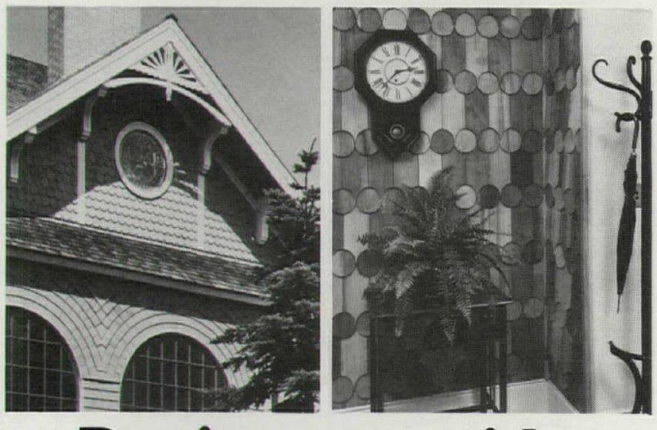
New from KDI Paragon Inc. Perma Rail Welded Stainless Steel Railing Systems

Modular railing assemblies of welded, corrosion-resistant stainless steel for any architectural use indoors or out. Pre-engineered modules ready for on-site joining to make rails of any length, complexity or configuration.

8 PAGE BROCHURE OF STANDARD UNITS ON REQUEST.

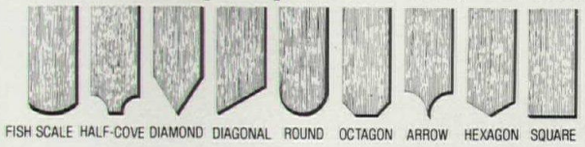
KDI Paragon Inc.
P.O. Box 256,
12 Paulding St.
Pleasantville,
N.Y. 10570
Tel.: 914-769-6221

Circle **No. 386** on Reader Service Card



Designers guide to fancy cut cedar shingles.

Create unique interiors or exteriors with Fancy Cuts cedar shingles. Choose from 9 distinctive styles to design a limitless variety of traditional or contemporary patterns with textural effects. Nationally distributed. For sample, design guide and specs., write: Shakertown Corp., Dept. PA, Winlock, WA 98596.



Circle **No. 459** on Reader Service Card

Herb Burnham, Daniel International

"Bell designs systems where form follows function."

No project ever goes as planned. Nowhere is timing more critical than in your industry—where every job is customized and each contingency can keep it from coming in on budget and on time.

Whatever the size of your business, flexible voice communications—with Dimension® PBX or the Horizon® communications system—can ease the production process and streamline office operations. With conference calling, you speed decision-making. With the customer control feature, you can change lines or station features yourself—react to change immediately, control costs and save time. Through call detail recording or toll restriction, you prevent calling abuse. With responsive call management, you improve administrative efficiency and increase client satisfaction.

Daniel International, in Greenville, South Carolina, put Bell knowledge to work to meet their total telecommunications needs. With their Dimension PBX, Daniel realized net savings of more than $200,000 the first year, and they anticipate greater savings with each succeeding year.

Daniel wanted a reliable communications system that could grow and change as fast as contingencies develop in each job. According to Herb Burnham, Director of Management Services, "A lot of our jobs are accomplished through task forces. With Dimension PBX, we can move phone numbers when work groups change—fine tune our operations ourselves. That's a big help and a big savings."

One call to your Bell System Construction Industries Account Executive can put our knowledge to work for you.

The knowledge business

Building materials cont. from p. 304

sculpture: Antonio Morello. Built-in units: Tana Construction Co. Arflex seating units: Beylerian. Celestina chairs: Zanotta. Window panels: MORSA. Range: Garland.

Ridgway Ltd. offices, Newport Beach, Ca (p. 186). *Architect: Ridgway Ltd.* Carpet: Patrick Carpet Mills. Ceiling: Armstrong. Files: Steelcase. Chairs: Knoll. Lighting: Lightolier; Artemide; Smith-Victor. Window shades: Athey.

Agrigenetics Research, New York (p. 194). *Architect: Redroof Design, New York.* Paint: Benjamin Moore. Carpet: Focus. Lighting: Kurt Versen; Lighting Services; Rambusch. Vertical blinds: Draperies for Business. Upholstery fabric: Jack Lenor Larsen; Clarence House. Upholstered furniture: fabricated by William Heina, New York.

Driehaus Research Associates, Chicago (p. 200). *Architect: The Landahl Group, Chicago.* Paint: Pratt & Lambert. Wall fabric: Carnegie Fabrics. Ceilings: Armstrong. Floors: Edward Fields, Capitol Terrazzo. Lighting: Lightolier, Gotham & Chicago, Globe, Habitat. Furniture: Brickel, Lakeside Manufacturing. Drapes: Shore Drapery. Drapery hardware: Kirsch. Upholstery: Knoll, Lee/Jofa, Lackawanna Leather. Signage: Nelson Harkins Industries. Fabricators: Custom redwood burl and plastic laminate: J.H. Oster Woodworking Corp. Custom sofas: Lakeside Manufacturing. Bronze CRT hoods: Tesko Corp.

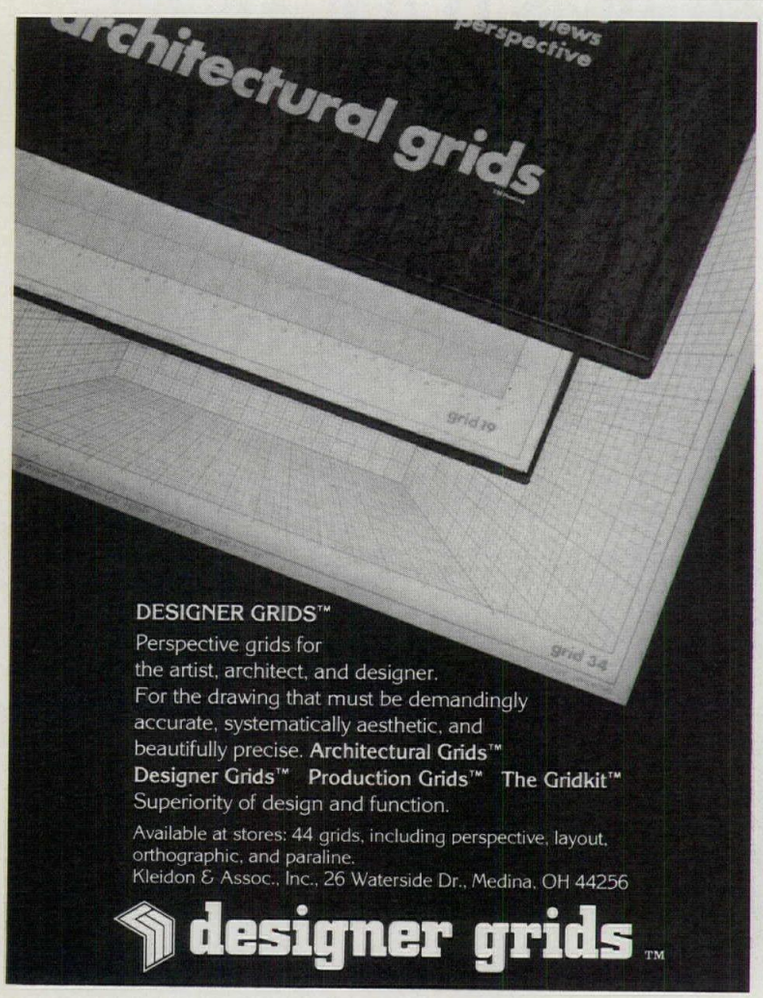
Shaw-Walker showroom, Chicago, Il (p. 214). *Architect: Robert A.M. Stern Architects, New York.* Carpet: Stark Carpet Corp. Vinyl tile: Vinyl Plastics Industries. Marble tile: Old World Tile Co. Blinds: Levolor. Shades: Holland Shade. Paint: Benjamin Moore. Upholstery fabrics: The Shaw-Walker Company; Boris Kroll. Projection screen: General Drapery. Kitchen: Dwyer Products Corp. Hardware: Baldwin. Lighting: G&T Plastics; Edison Price; Lightolier; Lumiline; Arrow Sign Co.; The Wiremold Company; C.J. Lighting Co., Inc. Gold leaf: Julius Lowy. Sandblasted glass: Glo-Glass Corp. Plexiglass signage and silkscreening: General Exhibits and Displays, Inc. Faux marbre and copper finishes: Everitt Pritikin. Plaster light coves: Fotia Stone. Custom millwork and wood furniture: The John Hansen Co. Sofa fabricator: Beaver Furniture. Upholstery: Frank Vivo.

Gennaro Andreozzi, Inc. Offices, New York (p. 218). *Architect: Alan Buchsbaum, Architect, New York.* Windows: 3 Rivers Aluminum. Skylights: fabricated by DeLorenzo. Interior Paint: Fuller O'Brien. Locksets: Ironmonger. Signage: fabricated by Greeley Sign. Stairs: fabricated by Tringalli Ironworks. Lighting: Holophane. Plumbing: American-Standard, Speakman. Carpeting: Milliken. Furniture: fabricated by Drew Cabinetmakers and Joannides Woodshops. Chairs: Jasper Seating. Blinds: Flexalum.

Sunar showroom, Dallas, Tx (p. 224). *Architect: Michael Graves, Architect, Princeton, NJ.* Paint: Pratt & Lambert. Ceilings: Armstrong. Carpet: Decorative Carpets. Lighting: Longlites by Peerless. Appliances: Whirlpool. Laminates: Formica; Laminart. Hardware: Baldwin.

Litton Business Furniture Showroom, Chicago (p. 228). *Designers: McCoy & McCoy Associates, Bloomfield Hills, Mi.* Wall paint: Fuller-O'Brien flat latex. Overhead steel grid: Unistrut. Oak flooring: Florida Flooring. Carpet: GFI. Incandescent track lighting: Lightolier. Furniture: Litton Business Furniture, Cole, Lehigh-Leopold. Blinds: Levolor. Custom items: striping on walls and windows, Modographics, Chicago; Photo murals, Meteor Photo, Detroit.

Williwear showroom, New York (p. 230). *Designer: SITE Projects, Inc., New York.* Air conditioning: Rimco Air Conditioning Co., Inc. Paint: Tnemec. Mason: Joe Petrone. Gypsum board contractor: Accurate Construction Co. Electrical contractor: Levest Electric Corp. Painting contractor: Frank Painting Co. Ironwork: Romal Iron Works, Inc.



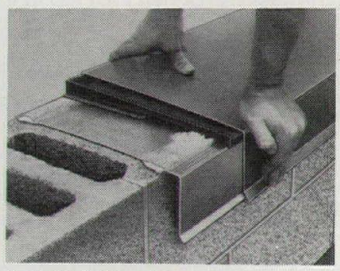
Circle **No. 385** on Reader Service Card

The Guaranteed Coping Cover System

We guarantee our PERMASNAP COPING COVER SYSTEM against water leakage. Period. The secret is a styrene gutter chair at each joint that quietly carries water away.

We also make sure the system stays in place. Without expensive wood nailers or imbedded anchor bolts. A special adhesive replaces them. And it sticks against 60 lbs. per square foot of uplift.

Permasnap Coping Covers are also simple to install. (It has to do with the "snap" in the name, but it's simpler if you see it for yourself.)



All in all, it's a pretty simple system. Only three parts. And we guarantee all of them. Specify Hickman.

FREE "Roof-Line" . . . 1-800-438-3897

Available in Canada

See our catalog (7.3 Hi) in Sweet's.

HICKMAN
ALUMINUM CONSTRUCTION PRODUCTS
W. P. Hickman Company ☐ 175 Sweeten Creek Road
P.O. Box 15005 ☐ Asheville, N.C. 28813 ☐ (704) 274-4000

Circle **No. 368** on Reader Service Card

WALL - GL33 RED ALICANTE 2x2 THIN VENEER PANELS INSTALLED BY TILESETTERS WITH THIN SET ADHESIVE ON GYPSUM WALLBOARD

GL Marble · Natural Marble Only ¼" Thick In Large Sizes

Marble ... A Timeless Ancient Material ... Now A Revolutionary New Product

Introducing GL Marble – a new product for the designer who wanted to use real marble but couldn't because it was too heavy, or too expensive to install, or simply not available in large sizes. GL Marble is real marble only ¼" thick stocked in large sizes 1'x2', 2'x2' and 2'x4' in a wide variety of colors. Backed with fiberglass, it is thin, lightweight, and strong...thin enough to be installed with adhesive without wasted space; light enough not to require structural reinforcement; and strong enough to be used as flooring. Commercial or residential...ideal for lobbies, reception areas, stores, shops, bathrooms...wherever the natural beauty of real marble is desired.

Phone or write for free catalog and specifications. A library type sample folder containing actual color samples is available at a nominal charge of $15.00.

MARBLE TECHNICS LTD

SHOWROOM • ARCHITECTS & DESIGNERS BLDG
150 E. 58 ST. NEW YORK, N.Y. 10155 • (212) 750-9189

Atlanta
Palmer Brick & Tile
(404) 934-7628

Sarasota
West Florida Tile
(813) 355-2703

Philadelphia	Chicago	Houston	Dallas	Denver	Los Angeles	San Francisco
Integrity Tile	Old World Tile	Master Tile	American Tile	Modern Plastics	Intertile	Intertile
(215) 627-4811	(312) 329-1295	(713) 688-2271	(214) 263-6248	(303) 761-1472	(213) 858-0127	(415) 788-6880

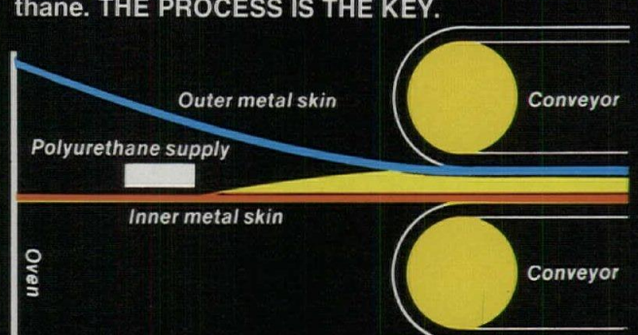
Circle **No. 408** on Reader Service Card

If there were a better way to build an industrial door, we would be doing it.

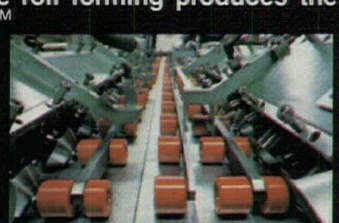
Twenty years of constant research and development have resulted in the final process to produce the strongest, most durable, lightweight industrial door on the market today.

In striving for the perfect door, the process which evolved just happened to also produce a thermally efficient door. Logically, a polyurethane core, besides adding lightweight strength, is also an excellent insulator.

But, while simply placing foam between metal sheets may produce an "insulated" door, it does not produce a door which utilizes the other qualities of polyurethane. Only THERMACORE's™ unique lamination process takes full advantage of the combined qualities of Galvalume™* sheet steel and polyurethane. THE PROCESS IS THE KEY.



The THERMACORE™ process begins with two sheets of embossed Galvalume™ steel which are fed through deadening dyes to completely flatten them before roll forming. The roll forming produces the skins of THERMACORE™ doors. During this phase, two one-inch-wide steel reinforcement strips are incorporated onto the inside skin using a hot melt process. These metal strips serve as the bases for hardware attachments.



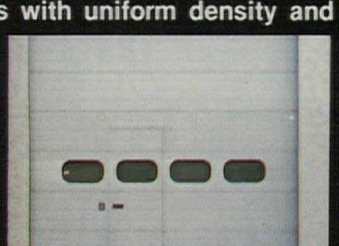
From the roll former, the steel moves into a temperature-controlled oven set between 104° and 108°F. Two heat sensors provide a continuous temperature readout in the control room. As the inside skin rolls through, a chemical spreader applies the polyurethane foam. This phase, as is the entire process, is monitored by television cameras to ensure even application with no air pockets and to check for any dirt or excess lubricants left from the roll former which would prevent uniform adhesion between foam and metal.

Strict quality control is an integral part of THERMACORE's™ process. Since the foam expands and becomes adhesive for only a matter of seconds, it must be in contact with the metal at this critical time before it hardens. Before each run of the line, the foam is mixed and lab-tested right in our own plant to ensure a density of 3.24 lb/ft².

After the foam is applied, the inner and outer skins enter a 90'-long double band conveyor. This phase is set at a constant 104°F so that the foam expands to a uniform density between the metal skins. Four heat sensors measure the temperature of the conveyor plates during this critical phase. If the thermostat rises above 104°F, air conditioning units immediately bring the temperature back to the correct level.

THERMACORE's™ unique process can be monitored by one man at the control panel while six inspectors also perform manual checks along the production line. The production is run by computer, programmed for each individual customer order.

This process has been shown to be the only method to produce door panels with uniform density and adhesion. Every panel can be visually checked to determine quality without destroying the metal sheathing. That's why we're so proud of our door and the process which produces it!



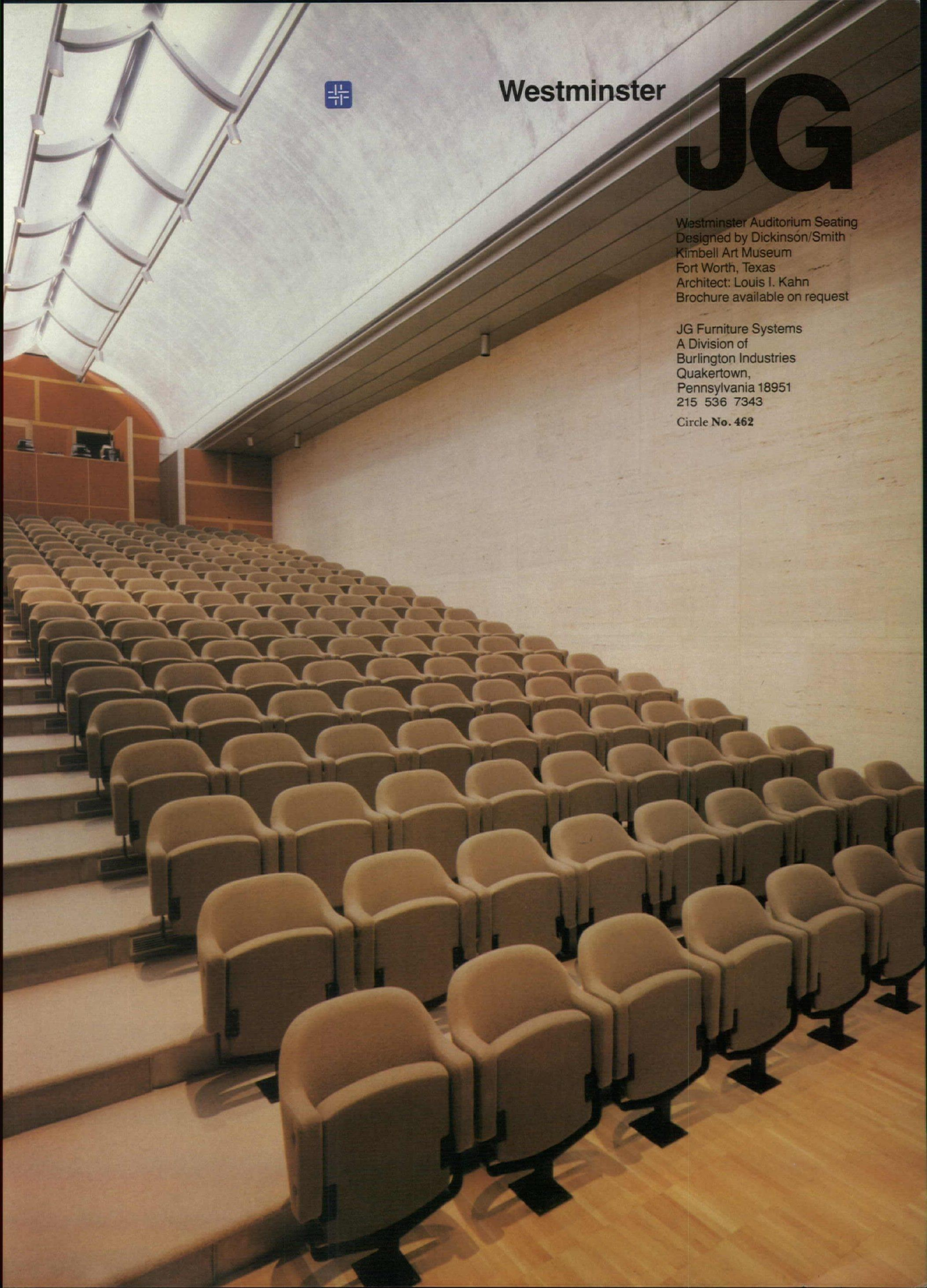
THE DOOR OF THE FUTURE IS NOW!

THERMACORE™

Manufactured by Insoport Industries, Inc. For more information, call our toll-free number: 1-800-233-8992.

*Galvalume is a trademark of Bethlehem Steel

Circle No. 379



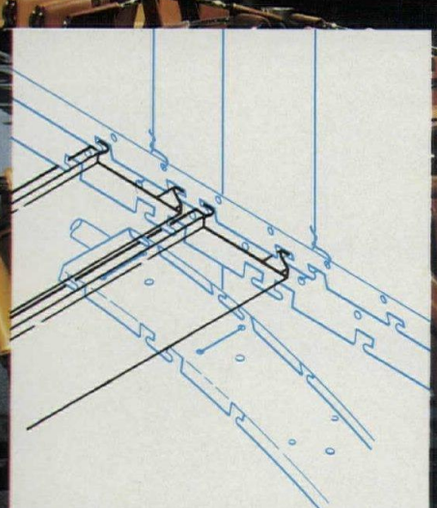
Westminster JG

Westminster Auditorium Seating
Designed by Dickinson/Smith
Kimbell Art Museum
Fort Worth, Texas
Architect: Louis I. Kahn
Brochure available on request

JG Furniture Systems
A Division of
Burlington Industries
Quakertown,
Pennsylvania 18951
215 536 7343

Circle **No. 462**

The Metropolitan Oakland International Airport. Architects: VBN Corporation, Oakland, CA. Photo: R. Abraham



Partial Detail of Levolor Ceiling System.

Levolor Ceiling Systems. Conceived to match the quality of your imagination.

Stretch your imagination. Levolor will match it with ceiling systems of exceptional variety and quality. Available in 10 systems and over 100 colors and mirror metallic finishes, Levolor offers virtually an infinite number of choices for your next project. And since Levolor manufactures fully integrated ceiling systems rather than just ceiling components, you'll find that they are thoughtfully engineered to be compatible with conventional heating, air conditioning, and illumination systems. Indeed, we have produced a collection of lighting fixtures and air diffusers that mesh perfectly with Levolor Ceiling Systems. For more information as well as the complete construction detail of the Levolor project shown here, write to: Levolor Ceiling Systems, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, New Jersey 07071.

LEVOLOR®
Extending Your Creative Options.

©1982 Levolor. A product of Levolor Lorentzen, Inc.

Circle No. 397 on Reader Service Card

Walls that sing.

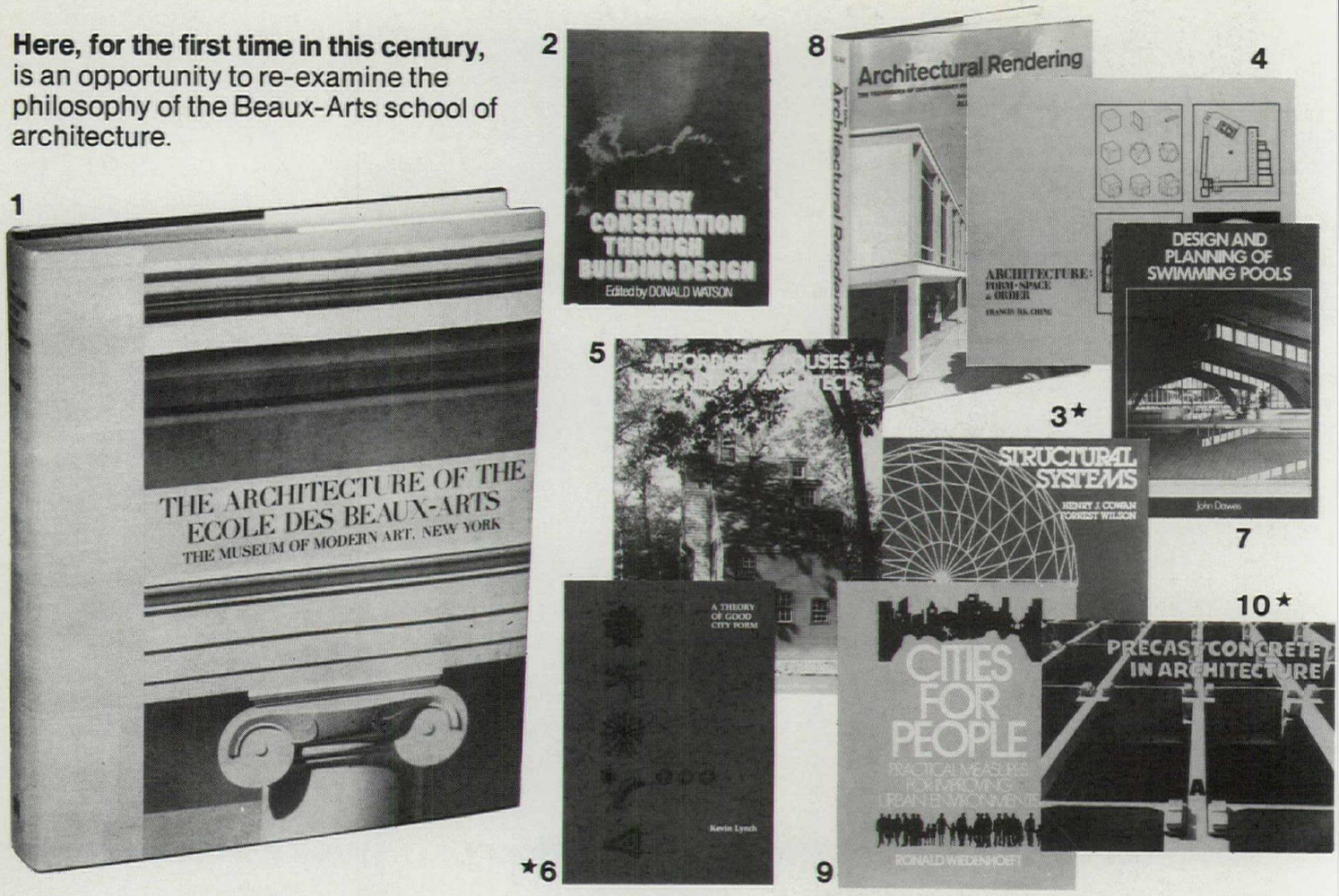
Belgian Linen Wallcoverings by Croftercraft

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

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

Circle **No. 340** on Reader Service Card

Here, for the first time in this century, is an opportunity to re-examine the philosophy of the Beaux-Arts school of architecture.



P/A Book Store

Each book has been selected for its usefulness to you in your professional practice. **Prices slightly higher in Canada. Foreign orders must be accompanied by payment.** It is not necessary to send payment with the order. Circle appropriate numbers on the Reader Service Cards in the back of this issue, add your name and address and mail. Local sales tax **must** be included with payment. Prices subject to change. **For faster service, send the card in an envelope to:**

Mrs. Hetty Rizvi
Progressive Architecture
600 Summer Street
PO Box 1361
Stamford, Ct. 06904

P/A Back issues

A limited supply of the following issues of P/A are available at $6.00 per Copy. **Check MUST accompany order!** Connecticut Residents Add 7½% Sales Tax.

August . . . . . .Houses/Housing/Concert Hall
July . . . . . .The abstract alternative/Atriums
June. . . . . .California Capitol/Taft YWCA/Ambasz bank/Andrews house
May . . . . . .Cemeteries/Furniture competition/CADD/ office partitions
April . . . . . .Energy-conscious design
March . . . . . .Agitprop's legacy/Pre-engineered metal buildings

Send both to: Mrs. Hetty Rizvi
Progressive Architecture
600 Summer Street
P.O. Box 1361
Stamford, Ct. 06904

1 The Architecture of the Ecole des Beaux-Arts

Edited by Arthur Drexler with essays by Richard Chafee, David Van Zanten, Neil Levine and Arthur Drexler
423 pp., illus. . . . $55.00

The most comprehensive analysis and documentation of Beaux-Arts architecture ever published. Includes large-scale drawings of elevations and plans and photographs of major French and American Beaux-Arts buildings (including Pennsylvania Station and Grand Central Terminal).
Circle B601 under Books.

2 Energy Conservation Through Building Design

Edited by Donald Watson,
305 pp., illus. . . . $24.25

This precedent-setting book provides the bridge between architect and engineer, practitioner and researcher, so necessary to the development of a rational approach to energy conservation. Not limited to new building designs, it also includes methods of analyzing existing structures and specific ways to reduce their energy consumption.
Circle B602 under Books.

NEW★

3 Structural Systems

By Henry J. Cowan and Forrest Wilson
256 pp., illus. . . . $24.95

This is a comprehensive guide to preliminary structural design using a minimum of mathematics and numerous illustrations to describe structural forms and their mathematics. It has a strong emphasis on graphic presentation and is an instant-access reference to structural design. Full consideration is given to the internal and external forces that a building must withstand, and the interaction of structural and environmental design.
Circle B603 under Books.

4 Architecture: Form, Space and Order

By Francis D.K. Ching,
294 pp., illus. . . . $22.50

Written to foster understanding of design concepts, this rich source of architectural prototype demonstrates how to extract the fundamental principles of form and space from the environment, whether in the architectural one views or inhabits, in architectural visualization, in drawing, or in actual design.
Circle B604 under Books.

5 Affordable Houses Designed by Architects

Edited by Jeremy Robinson,
168 pp., illus. . . $22.95

This lavishly illustrated volume shatters the myth that architect-designed houses are more costly than developer-built houses. The superb photographs, floor plans, drawings, and details of interiors and exteriors present a wealth of ideas on how to construct beautiful and unique houses within limited budgets.
Circle B605 under Books.

NEW★

6 A Theory of Good City Form

By Kevin Lynch
514 pp., illus. . . . $25.00

The author examines normative theories of city form: identification of characteristics that good human settlements should possess, the city as a model of the cosmos, as a machine, as a living organism. The inadequacies of functional theories are also discussed.
Circle B606 under Books.

7 Design and Planning of Swimming Pools

By John Dawes,
276 pp., illus. . . . $49.95

A comprehensive manual that describes the essential characteristics and consequent design requirements of every type of pool imaginable. Also deals in great detail with more technical matters, such as structural problems and how to solve them, finishes, filtration, circulation and water treatment, heating and ventilating.
Circle B607 under Books.

8 Architectural Rendering: The Techniques of Contemporary Presentation

By Albert O. Halse, 326 pp., illus., 2nd edition, 1972 . . . $44.50

This completely up-dated revision of the most widely used guide to architectural rendering covers all working phases from pencil strokes to finished product — and shows how to obtain the desired mood, perspective, light and color effects, select proper equipment and work in different media.
Circle B608 under Books.

9 Cities For People

By Ronald Wiedenhoeft
224 pp., illus. . . . $22.95

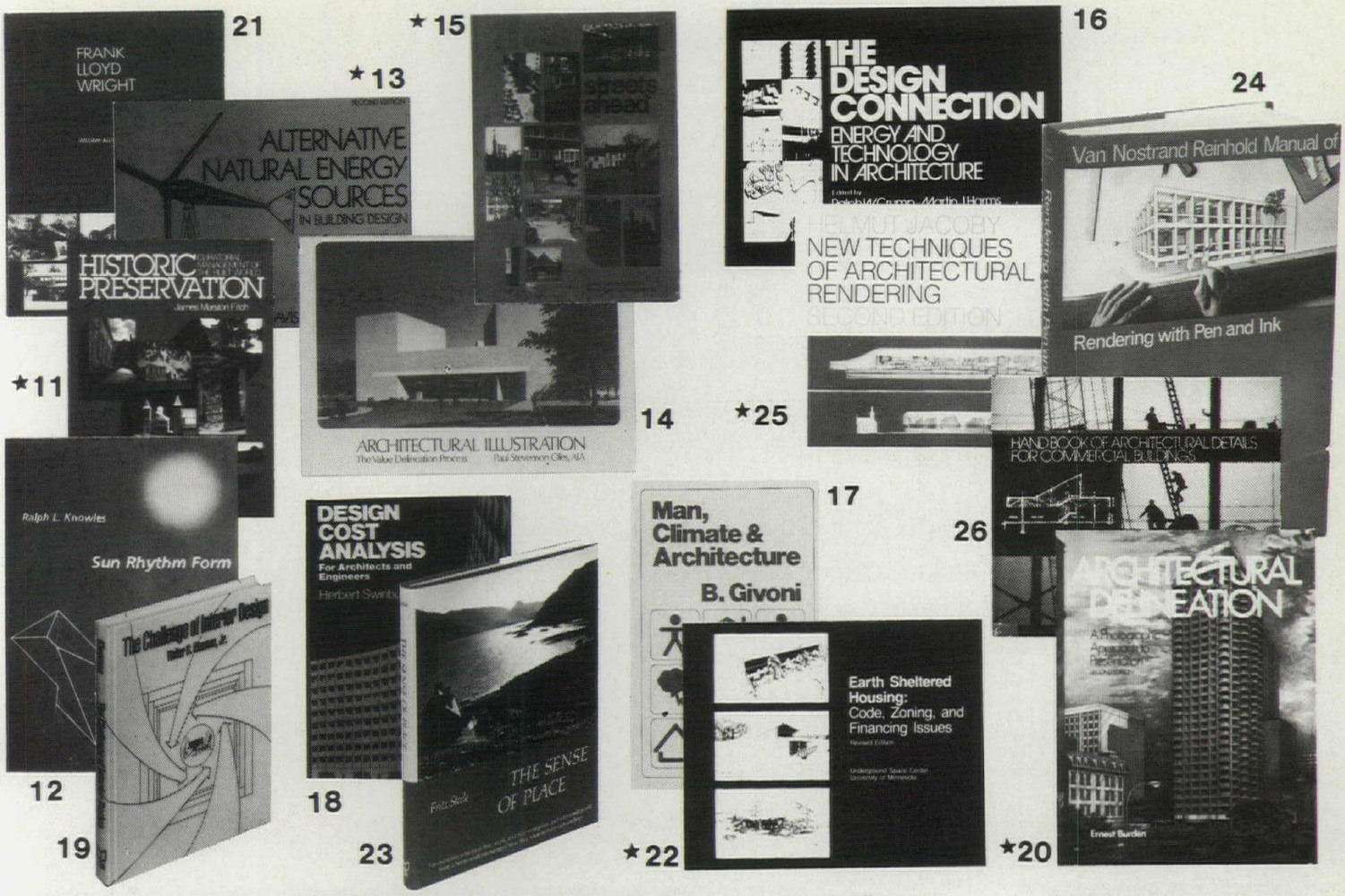
This book is a thoughtful analysis of the dehumanization of cities and the urban blight that results. It demonstrates how we can reverse this trend, making cities more responsive to human needs and improving their economic viability. It offers a number of economically sound steps that have proven effective in revitalizing cities all over the world.
Circle B609 under Books.

NEW★

10 Precast Concrete In Architecture

By A. E. J. Morris
571 pp., illus $42.50

This book traces the development of the architectural use of precast concrete for individually designed buildings from early nineteenth century to the present day. Practical considerations are dealt with including selection of surface finishes and problems of 'perfect fit' in precasting. Contributions made by leading architects over the last twenty years are reviewed.
Circle B610 under Books.



NEW★

11 Historic Preservation: Curatorial Management of the Built World

By James Marston Fitch
433 pp., illus. . . . $34.95

This book thoroughly covers historic preservation — it includes full chapters on the economic sense of retrieval and recycling, regeneration of historic urban cores, cosmetic consequences of intervention, quantification, analysis, and classification. Sections on historic preservation in socialist and third-world countries are included.
Circle B611 under Books.

12 Sun Rhythm Form

By Ralph L. Knowles
289 pp., illus. . . . $25.00

This book is concerned with the total solar environment and ways that architects and planners can let more sunshine in through sensitive design. The "solar envelope" concept is explained. Graphic techniques are presented that enable architects and urban planners to derive solar envelopes for their own projects.
Circle B612 under Books.

NEW★

13 Alternative Natural Energy Sources in Building Design

By A. J. Davis and R. P. Schubert
287 pp., illus. . . . $17.95

Basic design criteria about energy conservation, solar energy, wind energy, and methane-gas energy is updated in this edition. Alternative solutions and applications are described for each problem and diagrams, tables and formulas are supplied. This book is the perfect introduction to the complex subject of energy.
Circle B613 under Books.

14 Architectural Illustration The Value Delineation Process

by Paul Stevenson Oles,
288 pp., illus. . . . $34.50

In this copiously illustrated, clearly organized explanation of his value delineation system, the author presents a detailed description of the process which has resulted in these award-winning delineations that show realistically how a designed structure will appear when built.
Circle B614 under Books.

NEW★

15 Streets Ahead

By The Design Council
110 pp., illus $24.95

This book examines some of the fundamental developments that are dramatically changing the street scene in many parts of the world, as well as the individual components that make it up. Discussed are design, selection and siting of paving, lighting, seats, planting, etc. Tackling industrial environmental harm and day-to-day maintenance problems are also covered.
Circle B615 under Books.

16 The Design Connection

Edited by Ralph W. Crump
and Martin J. Harms
184 pp., illus $19.95

This book probes the relationship of formal architectural design to both building technology and human values. Locational, climatic, cultural, and historical viewpoints are all considered in depth. It bridges the gap between architectural theory and practice.
Circle B616 under Books.

17 Man, Climate & Architecture

By B. Givoni
483 pp., illus. $14.95

This book deals with the physiological, physical and architectural aspects of the relationship and interaction between these three elements to interior and exterior building design. It is divided into five parts, including climatic elements and solar radiation on building design.
Circle B617 under Books.

18 Design Cost Analysis for Architects & Engineers

By Herbert Swinburne,
317 pp., illus. . . . $24.50

This first-of-its-kind book shows architects and engineers how to analyze and estimate the costs of building construction during the design stage when the potential for controlling costs is greatest.
Circle B618 under Books.

19 The Challenge of Interior Design

By Walter B. Kleeman, Jr.
338 pp., illus. . . . $19.95

This book is a flagship text in the growing field of ergonomics. It shows how you can incorporate anthropology and gerontology into the design of any space or building. It shows how behavior is influenced by design, enabling you to induce a feeling of well-being for the recipients of your next project.
Circle B619 under Books.

NEW★

20 Architectural Delineation, A Photographic Approach to Presentation

By Ernest Burden
280 pp., illus. . . . $34.95

This masterful guide thoroughly updates the author's innovative method for using photographic techniques in delineation. He discusses a valuable new application of the photo-layout technique. Rendering projects shown in the original edition have been replaced by up-to-date projects and 16 pages of full color projects have been added.
Circle B620 under Books.

21 The Architecture of Frank Lloyd Wright A Complete Catalog Second Edition

By William Allin Storrer,
456 pp., illus. . . . $15.00

This second edition, which documents all of the buildings designed by Wright, replaced a number of photographs with new ones that show the buildings to better effect, changed some copy in the text, and incorporated factual information that has come to light since the original publication in 1974.
Circle B621 under Books.

NEW★

22 Earth Sheltered Housing: Code, Zoning, and Financing Issues

By Underground Space Center,
University of Minnesota
143 pp., illus. . . . $14.95

This is an updated version of a U.S. Dept. of Housing and Urban Devpt. study revealing the extent of earth sheltered housing restraints and how government action can ease them and encourage such structures. Constraints by restrictive building codes and zoning ordinances are detailed. The major issues of concern to code and zoning officials are clarified.
Circle B622 under Books.

23 The Sense of Place

By Fritz Steele
240 pp., illus. . . . $19.95

This book is about our sense of place — the way it affects our lives, and the way in which we create our own sense of place. It is a unique look at the interaction between the features of settings and the features of the people who use them and how we could profit from a better understanding of how we relate to our surroundings.
Circle B623 under Books

24 Rendering With Pen and Ink

By Robert W. Gill,
368 pp., illus. . . . $14.95

This paper-back edition is a copiously illustrated guide to the techniques and methods of rendering, including sections on perspective, projection, shadow, reflections, and how to draw cars, ships, aircraft, trees, and human figures. The author also describes the very wide range of instruments and equipment currently in use.
Circle B624 under Books.

NEW★

25 New Techniques of Architectural Rendering

By Helmut Jacoby
167 pp., illus $24.95

This book contains a broad, international selection of architectural drawings that represent the most outstanding modern contributions to the field. Mr. Jacoby has given consideration to examples that interpret architectural designs in detail, for the layman as well as the specialist.
Circle B625 under Books.

26 Handbook of Architectural Details for Commercial Buildings

By Joseph DeChiara
506 pp., illus. . . . $39.50

This Handbook illustrates and examines the full range of architectural details currently used for commercial buildings. Part I features plans, elevations, and sections for office buildings, banks, retail stores, theaters, and more. Part II concentrates on architectural details. Practicality and realism are stressed.
Circle B626 under Books

REDWOOD

NOW THERE ARE THREE QUALITY GRADES

You now have a wider choice of top quality redwood grades for your next project.

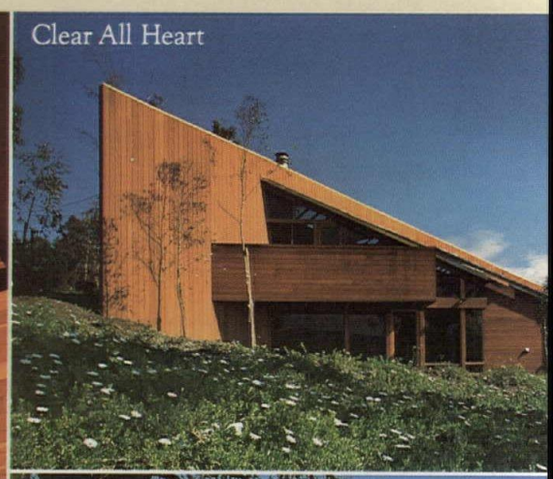
As always, you can depend upon the beauty and durability of Clear All Heart and Clear redwood. But now, for the first time, you can choose new B-Grade, textured with limited knots and streaks of creamy sapwood.

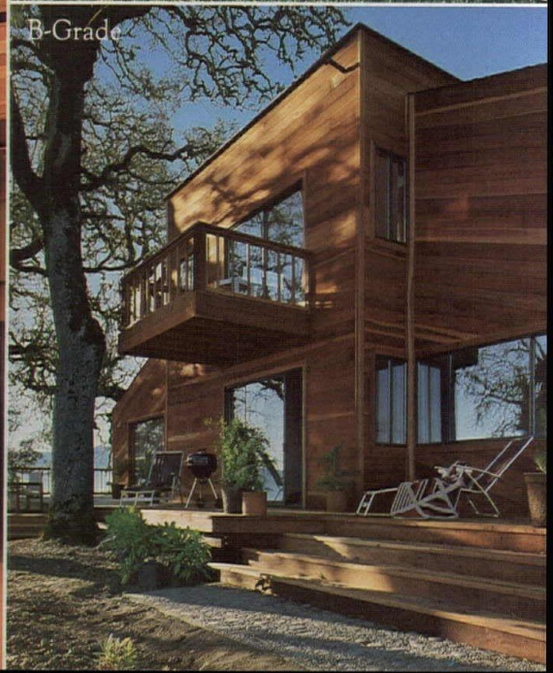
B-Grade, available kiln dried, offers the performance values of the clear grades. It insulates against heat, cold and noise. It resists flame spread. It holds finishes better than other woods and remains smooth, tight and uniform for lasting beauty and endurance.

New B-Grade—now, one more way to offer the beauty and performance of quality redwood.

California Redwood Association One Lombard Street, San Francisco, California 94111
Write for our Redwood Exterior/Interior Guide.

Circle No. 329 on Reader Service Card



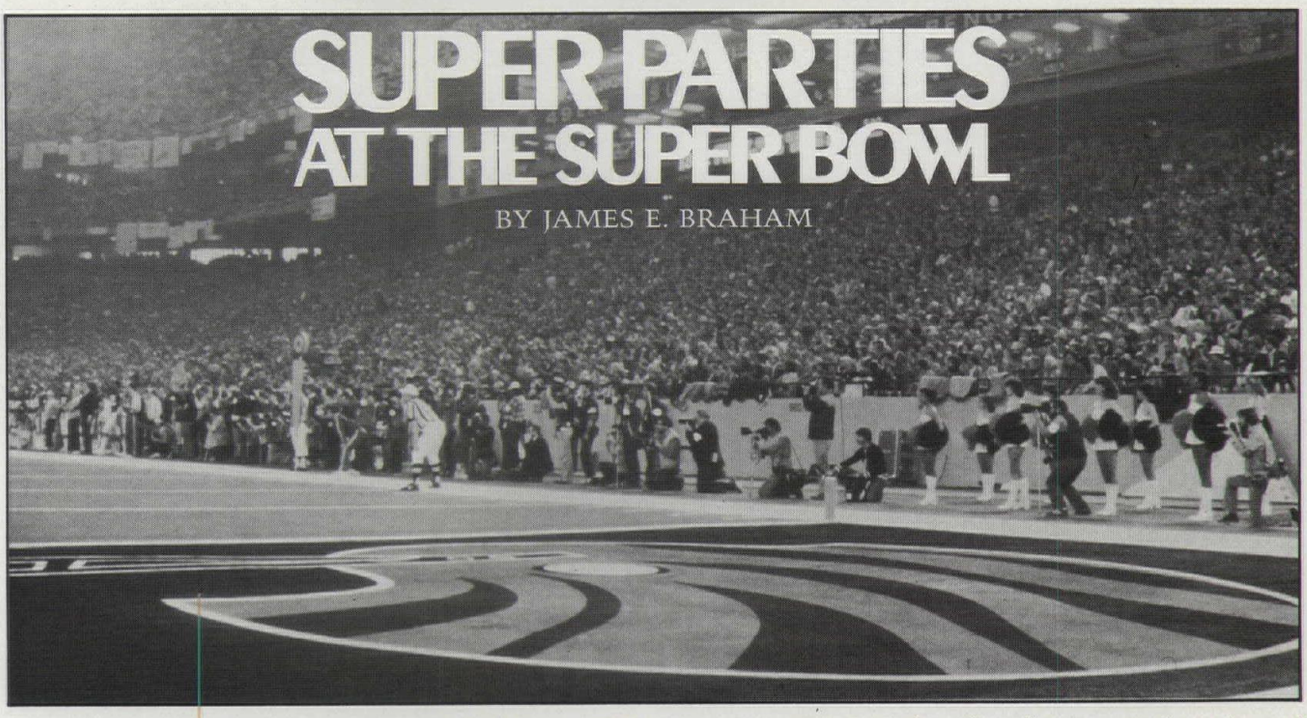


MANAGEMENT PERSONAL TIME

MONTHLY SECTION ON TRAVEL AND PERSONAL INTERESTS

SUPER PARTIES AT THE SUPER BOWL

BY JAMES E. BRAHAM



After a passing fling up north, the world's biggest party game should feel more at home when it returns to the land of fun 'n' sun in January.

The game is the Super Bowl, that mecca toward which 28 National Football League teams begin their annual pilgrimage this month. To much of the corporate world, this is more than a football game, even a championship. It's nearly a week-long orgy of wining and dining special clients and prize-winning dealers. By the time Super Bowl XVII kicks off in Pasadena's Rose Bowl on Sunday, Jan. 30, many folks will be plain partied out. Who'll win the game? *What* game?

So, stand by, Los Angeles, for the business manna. Some 400 corporate planes descended upon Detroit and Pontiac, Mich., for the last Super Bowl. Because the Rose Bowl holds 103,000 fans—about 20,000 more than Pontiac's Silverdome—and because this game won't be as centrally located, the private air fleet should number nearer the 1,000 or so that dropped in on New Orleans in 1981.

So, stand by, control towers. Stand by, helicopters . . . limousines, with chauffeurs and champagne . . . five-star restaurants . . . Disneyland, Hollywood night spots, race tracks, golf courses. Stand by, hotels and other California suites, anywhere a little business can be audibled into those endless football huddles, enough business anyway to satisfy any suspicious old meanies back at the IRS.

Compared with Pontiac, the party pace certainly will pick up. There, "low key" was the party line. The Big Three automakers finally convinced the National Football League (NFL) to put its glittering centerpiece where the advertising money has originated, but the Super Bowl came north at a most unSuper time for the depressed auto industry.

The locale (and time of year) turned some Super celebrators into Pontiac party-poopers. A few "no-shows" even celebrated Super Bowl week elsewhere. BFGoodrich Co. flew some 125 dealers, plus wives, to Hawaii for a week of golf and tennis and poolside dinners, all capped by watching the game on giant-screen TV.

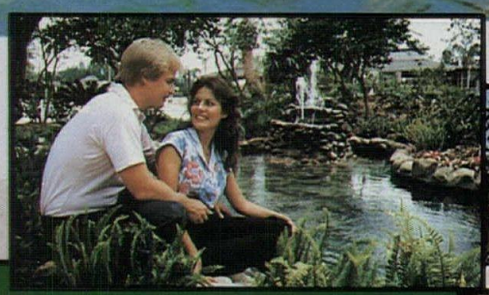
Brunch with Archie. With the Super Bowl in the sun, the Goodrich group will be back in person. From Thursday of Super Bowl week until Monday morning, they'll frolic at La Costa Country Club north of San Diego, where their hosts will include New Orleans quarterback Archie Manning (provided the Saints aren't in the Super Bowl) and golfer Ken Venturi. On Sunday morning, they'll board buses ("motor coaches," insists E. F. MacDonald Co., the incentive travel firm arranging the trip) for the 2-hour ride to the Rose Bowl. At Sunday brunch, Mr. Manning will preview the game in a "chalk talk."

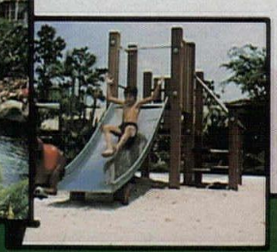
For similar weekends at Pontiac, companies paid $900 to $1,500 a person. Goodrich's trip seems near the upper range.

At Los Angeles, more Super Bowl parties will be out in the open; outdoors, that is. Warner-Lambert Co. will resume its annual NFL-sanctioned golf tournament, staged primarily for some 90 media members but also featuring 45 celebrities and an equal number of leading customers, chiefly executives of supermarket chains and drug distributors.

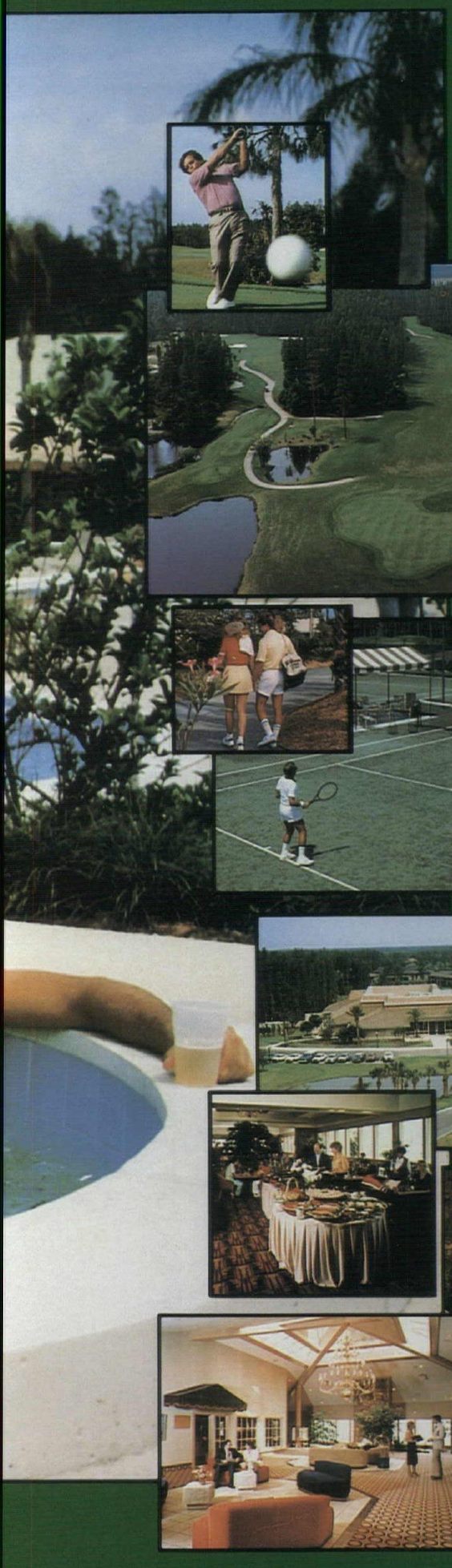
"It's really a low-budget thing. It may not cost even $50,000," New York sports promoter Dick Carpenter admits. "But it's prestigious;

SADDLEBROOK'S SUPERPOOL . . .





Superpool Complex
One of the world's largest resort swimming pools. A complete water recreation center. Water volleyball and basketball. Olympic swimming lanes. Two heated whirlpools. Kiddie private pool/sand area/slide. Poolside cocktail bar. Snack shack. Swim shop. Electronic game room. Second secluded smaller pool and heated whirlpool. Lagoon/ornamental gardens. Transportation to nearby Gulf beaches available.



Plus featured attractions you can only find at Florida's newest luxury resort.

Enjoy the atmosphere of Saddlebrook's "walking village" where all amenities are within easy walking distance. 330 acres of natural beauty complemented by exquisite landscaping that provides a perfect setting for bicycling, jogging or fishing.

Golf

27 holes of golf designed and built by champions Arnold Palmer and Dean Refram. A resident golf pro is available at the golf shop to plan private lessons or clinics. Driving range and putting greens are also available.

Tennis Complex

15 courts, five lighted. Deluxe Har-Tru and Laykold courts are separated by covered islands and water fountains. Arrangements for private instruction and clinics can be made with International Tennis Coach or one of his staff at the tennis shop.

Accommodations

450 condominiums are now available for your choice of accommodations. All are elegantly furnished, 1, 2, or 3 bedrooms, living room, dining room, full kitchen, and private patio or balcony.

Centre Club

Complete center of services and boutiques for personal and business needs. Featuring: A tri-level lounge, sumptuous dining at popular prices, or gourmet; entertainment nightly with dancing.

Pegasus Ballroom: 7,700 square feet that seats 1,000 theater-style or 650 for banquets. A beautifully decorated room with 16-foot ceilings. Can be divided into 10 separate rooms. Additional smaller rooms include four boardrooms, with three of them opening to patio terraces for before and after meeting functions.

Physical Fitness Center: Located on the lower level are separate men's and women's facilities for steam and sauna baths, heated whirlpools, massages, and Mac-Levy equipped exercise rooms. Also available are an adult game room, cocktail bar, and beauty salon and barbershop.

25 minutes by auto from Tampa International Airport, Saddlebrook is located close to Florida's star attractions.

Saddlebrook

The Golf and Tennis Resort

Wesley Chapel, Florida 33599

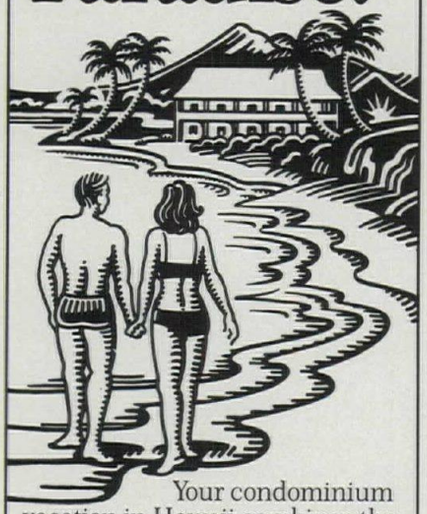
Call toll free 800/237-7519
In Florida 813/973-1111

For vacation information circle No. 470
For meeting information circle No. 471

CONDOMINIUM SUITES ARE AVAILABLE FOR INDIVIDUAL OWNERSHIP. Call or write: C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in states where prohibited by law.

United Airlines and Creative Leisure bring you a home in Hawaii.

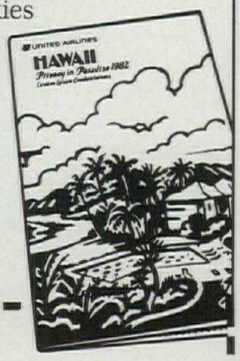
Privacy in Paradise.



Your condominium vacation in Hawaii combines the flexibility of a home with the luxury of a fabulous resort hotel: swimming pools, saunas, golf, tennis, maid service, your own kitchen and more.

Settle right on the ocean on Maui or high atop a cliff on Kauai. Hide in the seclusion of Molokai, stretch out on the fairways of the Big Island, or be a part of it all on Oahu's Waikiki. There's a special United "Privacy in Paradise" condominium vacation waiting just for you.

Call United or your Travel Agent, then sit back as the friendly skies surround you in exclusive Royal Hawaiian Service on your way to "our little corner of the world."



Write:
United Airlines
P.O. Box 27
Glenview, Illinois 60025

Please send me your "Privacy in Paradise" brochure.

Name_____

Address_____

City, State, Zip_____

My Travel Agent is_____

UNITED AIRLINES

1060-0900

Circle **No. 472** on Reader Service Card

MANAGEMENT PERSONAL TIME

Warner-Lambert gets the good will of the sportswriters and the good will of the customers."

The sportswriters? In Detroit, Ford Motor Co. helped underwrite a Press Club media reception, but put a lid of $4,500 on the shindig. One company official questioned even that: "What are a bunch of sportswriters going to do for Ford Motor?"

About customer good will, there is no argument. John P. Kelley, advertising vice president of Goodyear Tire & Rubber Co., raves about the Super Bowl: "It's a big deal for us, the biggest of all sporting events because it's so national in nature. We do this [entertaining] as an adjunct to our advertising. It's great merchandising, a beautiful way to cement relationships with our dealers."

Goodyear was one of 23 firms which took advantage of advertising in *Sports Illustrated*'s annual Super Bowl insert to secure game tickets along with hotel rooms. A one-page ad along with $5,000 provided eight tickets plus four rooms at the Michigan Inn for a three-night weekend. Goodyear doubled that for its party headed by Executive Vice President Scott Buzby. The company picked up the travel costs for five top dealers or customers, and spouses, and entertained them in grand style.

Space Invaders. As host TV network, CBS was one of the more conspicuous party-tossers at Detroit. Among other festivities, it staged a "Super Bowl Tailgate Party" for NFL owners and a "select list of important advertisers and agency people" Saturday night. Since it was frigid outside, the "tailgate" was the Westin, "host hotel" for the NFL. All but 200 of its 1,400 rooms had been allocated to the league when Detroit was awarded the game several years ago.

CBS's hospitality suite on the 69th

Custom homes. Uncustom prices.

There is a way to enjoy the unique beauty of a custom made home at a price you can afford.

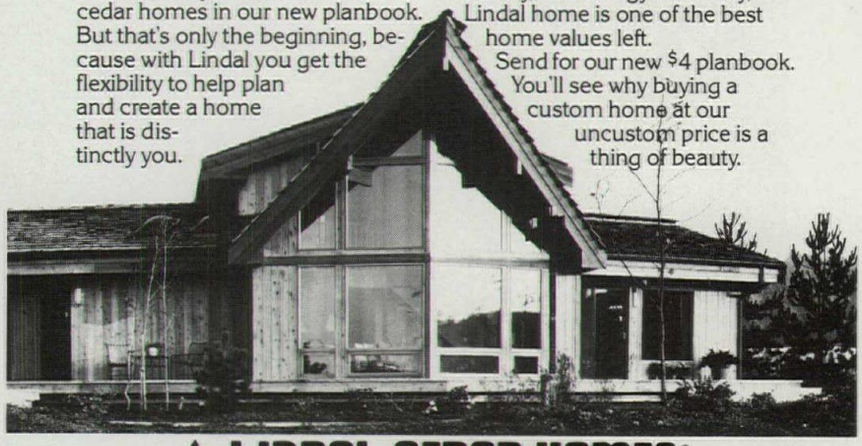
That's what Lindal Cedar Homes is all about.

We offer you 60 warm, rich cedar homes in our new planbook. But that's only the beginning, because with Lindal you get the flexibility to help plan and create a home that is distinctly you.

And at Lindal, buying a beautiful cedar house won't put you in the poor house.

You see, with its reasonable price, enduring quality, natural beauty, and energy efficiency, a Lindal home is one of the best home values left.

Send for our new $4 planbook. You'll see why buying a custom home at our uncustom price is a thing of beauty.



LINDAL CEDAR HOMES®

United States: P.O. Box 24426/Seattle, WA 98124/(206) 725-0900
Canada: P.O. Box 2080/New Westminster, B.C. V3L5A3/(604) 580-1191

☐ Enclosed is $4 for the new Lindal Planbook.

Name_____

Street_____

City_____ State_____ Zip_____

Phone_____ Location of Building Lot_____

MPT 29F

floor of the Westin featured the usual drinks and hors d'oeuvres—and one room packed with electronic games. Network execs and sponsors (and spouses) played game after game of "Space Invaders," etc.—all on the house. On Sunday, CBS chartered an eight-car special train for the trek to the Silverdome, 40 miles north of Detroit.

The Pontchartrain Hotel also was the scene of considerable entertaining. Even financially ailing International Harvester Co. put on a party face. It occupied about 15 rooms and entertained key truck dealers.

Chrysler Corp., which blocked off 25 rooms at the Pontchartrain, staged some of the biggest parties. No company function matches the NFL commissioner's annual extravaganza, which was held at the Fairlane Club for—as they josh—"3,000 of Pete Rozelle's closest friends." But Chrysler did buy out Joe Louis Arena for an evening and raffled off the 19,000 tickets to its employees, who were entertained by company pitchman Bill Cosby. The company also hosted a VIP party there for some 50 couples, chiefly state and government officials. And it tossed a reception and dinner Saturday night at the Westin.

Chrysler's loudest splash came Thursday night at the popular Roostertail Club when it picked up part of the tab for a private party for some 600 clients and friends. Ricardo Montalban was the main attraction. The magic moment came when a silver curtain parted and, behind swirls of smoke and a dozen long-legged models, the actor, dressed basically in black, drove a gleaming white LeBaron convertible onto the stage.

"This car is like a fantasy, but it's really not. It's attainable," said "Mr. Roarke" of TV. "That's why, instead of wearing all white and a dark tie, as I do on 'Fantasy Island,' tonight I wear just the opposite, to show that it's *not* a fantasy." Gerry Greenwald, Chrysler vice chairman, beamed.

Ford and GM weren't nearly as prominent. "When we were in [Super Bowl entertaining] real big, we did it as well as anybody," one Ford official remarked. "But we're in a very tough market." Ford did conduct a sales contest in its Detroit district, dispensing 100 Super Bowl tickets to its top 50 dealers.

GM's Buick Div. brought 16 dealers and district managers to town and put them up for a couple of nights at the Flint Hyatt Regency before taking

CHICAGO'S TOWERING DIFFERENCE: THE WESTIN HOTEL!

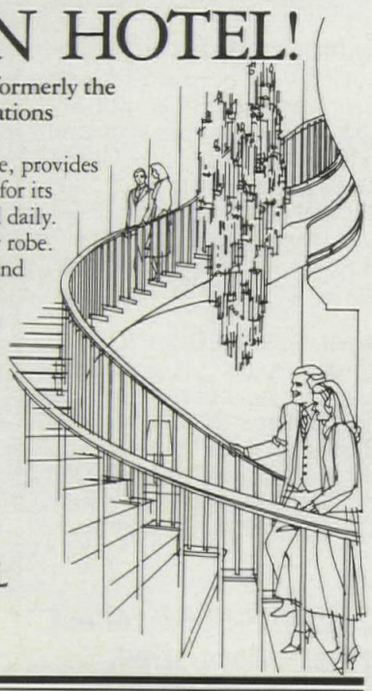
Request the Tower at The Westin Hotel, formerly the Continental Plaza, and expect accommodations and services equaled by few hotels.

The Westin Hotel, on the Magnificent Mile, provides exclusive reception and uncommon amenities for its Tower guests. Private bar/refrigerator, stocked daily. Second tv and phone in bathrooms. Lush terry robe. Complimentary services, such as newspapers and magazines, also include shoe care.

Inquire about membership in The Westin's Tower Club, a guaranteed reservations program assuring you Tower accommodations whenever you are in Chicago.

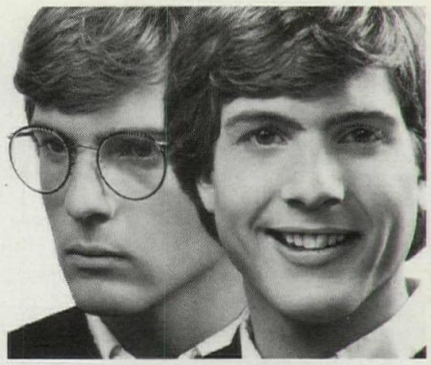
The Westin Hotel's Tower, a towering difference in comfort and convenience.

For reservations, call your Travel Agent or 800-228-3000. In Chicago, 943-7200.



THE WESTIN HOTEL
Chicago

Circle **No. 474** on Reader Service Card



Astigmatism? Who says you need glasses!

Q. With astigmatism, I thought I couldn't wear contacts.
A. Perhaps you can. Bausch & Lomb has developed a full line of astigmatic lenses. Today more people are being fitted with Bausch & Lomb to correct astigmatism than with any other soft contact lens.

Q. Can I see as well with soft contacts as with glasses?
A. Since there are no frames, you may see a whole lot better. Bausch & Lomb soft contacts give you a wider field of vision.

Q. What's their main advantage over glasses?
A. Not only do they make you look better, they free you up for things. Like today's sports. It's why so many active people wear them. Unlike glasses, they never fog up or fall off.

Q. But aren't they uncomfortable?
A. Just the reverse. They're so light and comfortable you hardly know they're there. In fact, you have to remember to take them off—for sleeping or swimming.

Q. Isn't it true they pop out?
A. Hard contacts sometimes do. Bausch & Lomb soft contacts rarely do.

Q. How long can they stay in?
A. For regular wearers, from the time you get up in the morning till you go to bed.

Q. How often do you clean them?
A. Once a day. It takes about as long as it does to brush your teeth.

Q. Aren't all soft contacts the same?
A. No they're not. Only Bausch & Lomb makes standard lenses by a unique spinning process which guarantees super smoothness, optical excellence, and incredible thinness for comfort.

Q. Can my budget afford soft contacts?
A. You may be surprised at how inexpensive they've become. Less than a lot of so-called "designer" glasses.

Q. Where can I find out more about them?
A. See your eye doctor. Ask for Bausch & Lomb contacts. They're the most prescribed soft contacts in the world.

For more FREE information, write Bausch & Lomb, SOFLENS Division, Dept. 3309-PT, Rochester, NY 14692

© 1982

BAUSCH & LOMB
First Choice of Eye Doctors

Circle **No. 475** on Reader Service Card

ADVERTISEMENT

SEVEN MANAGEMENT SEMINARS

#I427 FUNDAMENTALS OF DATA PROCESSING FOR THE NON-DATA PROCESSING EXECUTIVE Learn how to effectively communicate with computer experts — make better, more informed decisions about using computers — regardless of your previous training. Southern Methodist U., Houston, Sept. 13-14; U. of Tennessee, Sept. 13-14; U. of New Orleans, Sept. 23-24; U. of Rochester, Sept. 29-30; San Jose State, Oct. 4-5; U. of Tennessee, Oct. 7-8; Temple U., Oct. 14-15; Virginia Commonwealth U., Oct. 21-22; New Hampshire College, Oct. 27-28; Temple U., Oct. 28-29; U. of Vermont, Oct. 25-26; U. of Conn., Nov. 2-3; U. of Denver, Dec. 6-7; U. of Maryland, Dec. 6-7; New Hampshire College, Dec. 9-10; Southern Methodist U., Dallas, Dec. 13-14.

#I464 FUNDAMENTALS OF DATA PROCESSING FOR ACCOUNTING AND FINANCIAL MANAGERS Here at last is an effective "How-To-Do-It" seminar . . . Guaranteed to equip financial managers with the knowledge and skills necessary to make better, more informed decisions about using computers in finance and accounting. Southern Methodist U., Denver, Sept. 13-14; Southern Methodist U., Dallas, Sept. 14-15.

#I005 FUNDAMENTALS OF FINANCE AND ACCOUNTING FOR NON-FINANCIAL EXECUTIVES How to read a balance sheet and income statement, budgeting and profit planning, corporate financing and return-on-investment. Southern Methodist U., Houston, Sept. 15-17; U. of Charleston, WV, Sept. 13-14; SUNY at Buffalo, NY, Sept. 16-17; U. of Notre Dame, Indiana, Sept. 20-21; U. of Tennessee, Sept. 23-24; U. of Pittsburgh, Sept. 13-14; Southern Methodist U., Dallas, Oct. 13-15; Baldwin-Wallace College, Cleveland, Ohio, Oct. 18-20; Southern Methodist U., Dallas, Dec. 8-10.

#I615 THE ENGINEER AS MANAGER Learn ways to manage and motivate engineers and scientists and improve your planning, organizing, staffing, delegating, and controlling activities. U. of Minnesota, Sept. 23-24; New Hampshire College, Sept. 30-Oct. 1; Southern Methodist U., Houston, Oct. 25-26; U. of Denver, Dec. 9-10.

#I101 IMPROVING MANAGEMENT SKILLS Sharpen your ability to plan, organize, delegate, motivate, communicate and make better decisions. U. of Conn., Sept. 13-15; W. Va. U., Sept. 15-17; Southern Methodist U., Dallas, Oct. 4-6; U. of Denver, Oct. 27-29; U. of Tenn., Oct. 27-29; U. of Tenn., Nov. 3-5; U. of Tenn., Nov. 8-10; SUNY, Buffalo, NY, Nov. 8-10; U. of Cincinnati, Nov. 15-17; U. of Maryland, Nov. 29-Dec. 1; Temple U., Nov. 29-Dec. 1; U. of Pittsburgh, Dec. 6-8; Southern Methodist U., Houston, Dec. 13-15.

#I119 THE WOMAN MANAGER IN A RAPIDLY CHANGING ENVIRONMENT Tested techniques for improving your decision-making and problem-solving skills, enhancing your leadership style, motivating your staff, communicating for results, managing your time and much more. Colorado State U., Sept. 14-15; Baldwin-Wallace, Cleveland, Ohio, Sept. 20-21; U. of Tulsa, Sept. 20-21; Southern Methodist U., Houston, Sept. 28-29; Southern Methodist U., Dallas, Oct. 19-20; U. to Tennessee, Oct. 21-22; Bucknell U., Lewisburg, PA, Nov 18-19; New Hampshire College, Nov. 15-16; Rutgers, NJ, Nov. 29-30; San Diego State U., Nov. 15-16; U. of Maryland, Dec. 1-2; U. of Conn., Dec. 6-7; Southern Methodist U., Dec. 8-9.

#I812 PROJECT MANAGEMENT: PLANNING, SCHEDULING AND CONTROL Covers project planning organization, project team-building, scheduling tools and techniques, project control and evaluation and much more. U. of New Orleans, Sept. 28-30; San Jose State, Sept. 27-29; U. of Tulsa, Sept. 28-30; Southern Methodist U., Dallas, Sept. 20-21; Rensselaer Polytechnic Institute, Troy, NY, Oct. 13-15; Southern Methodist U., Houston, Nov. 2-4; U. of Minnesota, Nov. 8-10; U. of Colorado, Nov. 17-19; Virginia Commonwealth U., Dec. 1-3; Michigan State U., Dec. 6-8.

Phone 800/221-2114 or call 212/878-9693 collect to register or to obtain further information.

Circle **No. 476** on Reader Service Card

MANAGEMENT PERSONAL TIME

them to the game. GM also held an open house at three plants for Super Bowl visistors.

Game time. Although Chrysler never has leased a suite at the Silverdome, both Ford and GM took advantage of theirs last Super Sunday. In Ford's 12-seater, Chairman Philip Caldwell and President Donald Petersen played host to California Gov. Jerry Brown along with two leading company dealers and their wives. GM Chairman Roger B. Smith entertained a party of 16.

Meanwhile, in his private box, William Clay Ford, vice chairman of Ford and owner of the Detroit Lions, entertained the No. 1 guest, Vice President George Bush.

Another irony of the last Super Bowl was the fact that the principal TV sponsor was Toyota. Though one Toyota official admitted, "Detroit is not exactly friendly territory for us," the company spent over $100,000 to bring in about 50 contest-winning service managers and assistants.

For J. I. Case Co.'s Agricultural Equipment Div. even attending the Super Bowl in person wasn't sufficient, however. It cost Case about $2,000 a person to entertain 16 dealers (who enjoyed the largest percentage increase in sales) and their wives, along with the same number of Case executives and spouses, at the Westin Hotel from Friday through Sunday. But because the company's biggest volume dealers soon would be escorted to the Pro Bowl in Honolulu at a cost of about $5,000 per couple, Case tacked a four-day Nassau tour onto its Super Bowl fling in order to equalize the trips—at least financially.

"A diehard football fan would rather go to the Super Bowl," one Case official conceded. "But the wives would rather go to Honolulu."

Which is how Carnation Co. must feel. Until the '82 game, the firm always partied at the Super Bowl but, like Goodrich, Carnation celebrated last Super Bowl week in Hawaii. There it experienced superb weather, avoided all ticket headaches, and enjoyed the game on big-screen TV.

The Carnation folks liked it so well that their group of about 300 (mainly dealers and distributors, with some clients) is returning in January to the islands for another Super aloha. ■

Some people are more comfortable making decisions than others.

Introducing the new Norman Cherner seating group.

ModernMode
Manufacturers of fine wood office furniture.

P.O. Box 6667, 6425 San Leandro Street, Oakland, CA 94603, (415) 568-6650
Showrooms in: New York, Chicago, Miami, San Francisco, Los Angeles, Dallas, Houston, Seattle

Circle No. 406 on Reader Service Card

Available in lounge, settee, guest chair and executive swivel

Job mart

Situations Open

ARCHITECTURAL TECHNOLOGY FACULTY: Starting November 29, 1982. Teaching and advising in established two-year program. Course responsibilities include construction materials, building codes, specifications and contract administration. B.Arch or M.Arch and appropriate professional experience required. Registration desirable. Respond to James B. Shane, AIA, Construction Department, Ferris State College, Big Rapids, Mi 49307. (616) 796-0461. An EO/AA Employer.

College of Architecture, University of Florida announces search for **Chairman, Department of Architecture.** Appointee will be challenged to provide innovative leadership to this large department, offering both undergraduate and graduate degrees, latter in five options: Design, Structures, Environmental Technology, History and Historic Preservation. Department operates Summer Preservation Institutes on Nantucket and in San Juan, P.R. Strong emphasis on developing research and interdisciplinary collaboration with College's other four departments: Urban & Regional Planning, Landscape Architecture, Interior Design and School of Building Construction, also with other units of this comprehensive University. College includes three Research Centers: Florida Architecture and Building Research Center, Research and Education Center for Architectural Preservation, and Center for Tropical Architecture. Well-equipped research laboratories and shops available, also excellent library, audio-visual center and in-house computer facilities with full graphic capabilities. Candidates shall have Master's Degree or Ph.D., experience and recognition in practice and teaching or research. Position is 12-month tenure-track, available as early as January, 1983; salary fully competitive to attract top applicants. University is an EO/AA employer. Send resume and names of three references to: Dean Mark T. Jaroszewicz, FAIA, College of Architecture, University of Florida, Gainesville, Fl 32611.

DIRECTOR—INNOVATIVE DESIGN DIVISION—Person being sought should have degree from recognized architectural school. Structural engineering background desirable. Must have previous experience demonstrating ideas and innovation in design of structures. Will be in charge of a department which applicant will help staff, working on innovations to take cost out of construction with masonry. This is a first-time opportunity, offering scope for originality and contacts with architectural and engineering professionals in U.S. Position in greater Washington, D.C. area. Salary dependent upon applicant's proven record. Send resume to: Box 1361-406, *Progressive Architecture.*

INTERIOR ARCHITECTURE, tenure-track position available January, 1983 at the University of Southwestern Louisiana at the rank of Assistant Professor. Position's responsibilities include: teaching upper level studio, supervising intern program, developing and co-ordinating interior architecture curriculum. Applicants must possess either a M.F.A. in Interior Design or a M.ARCH, must have had contract interior design experience, and preferably have had teaching experience at the college/university level. Application must include a curriculum vitae and the names of three references, and be sent to: Chairperson, Faculty Screening Committee, Architecture Section, School of Art and Architecture, Box 43850 USL, Lafayette, La 70504. Applications will be accepted until Oct. 14, 1982, or until the position is filled. An affirmative action/equal opportunity employer.

THE UNIVERSITY OF WISCONSIN-MILWAUKEE is seeking a Dean of the School of Architecture and Urban Planning beginning July 1, 1983. The School has over 900 students and 35 faculty and offers a B.S. in architectural studies, a Master of Architecture, Master of Urban Planning, and a Ph.D. in Architecture. Candidates should have teaching and administrative experience, an active background in architecture and/or planning, and a research orientation. Send resumes to: Professor William H. Smith, Chair, Search and Screen Committee for Dean of the School of Architecture and Urban Planning, 116 Chapman Hall, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, Wi 53201, by November 15, 1982. An Equal Opportunity/Affirmative Action Employer.

Services

SCI Sippican Consultants International, Inc.
1033 Massachusetts Avenue
Cambridge, Massachusetts 02238
617/868-1200

RitaSue Siegel Agency™ recruits exceptional architects, interior and retail designers. Corporate design and leading consultant clients need managers, planners, generalists, specialists, marketing/sales people. Contact Marsha or Melanie. RitaSue directs graphic and industrial design. 60 W 55 St, NYC 10019, 212 586 4750.

Notice

Please address all correspondence to box numbered advertisements as follows:

Progressive Architecture
% Box
600 Summer Street
Stamford, Connecticut 06904

UNIVERSITY OF PETROLEUM & MINERALS
DHAHRAN, SAUDI ARABIA

The College of Environmental Design is seeking applicants for faculty positions. Positions are available starting September, 1983. The College has programs in Architecture, Urban Planning and Architectural Engineering. The College offers an exciting challenge for new educational initiatives. Candidates with strong specialization in any of the following areas are encouraged to apply.

Architectural Design, Architectural Theory and History, Urban Design, Building Technology, Environmental Systems and Control, and Construction Management.
All specialized areas of
Physical Planning; Natural Factors, Quantitative Methods, Transportation, Housing, Planning Theory.

A minimum of a Master Degree in addition to three years of teaching and/or practical experience in any of the relevant fields is required but a Ph.D. is preferred.

Language of instruction is English.

Minimum regular contract for two years, renewable. Competitive salaries and allowances. Air conditioned and furnished housing provided. Free air transportation to and from Dhahran each year. Attractive educational assistance grants for school-age dependent children. All earned income without Saudi taxes. Ten months duty each year with two months vacation with salary. There is also possibility of selection for University's on-going Summer program with good additional compensation.

Apply with complete resume on academic, professional and personal data, list of references, publications and research details, including home and office addresses and telephone numbers to:

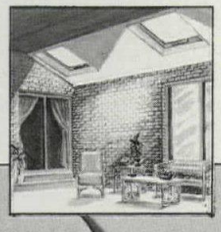
University of Petroleum & Minerals
Houston Office
2223 West Loop South, Suite 410
Houston, Texas 77027

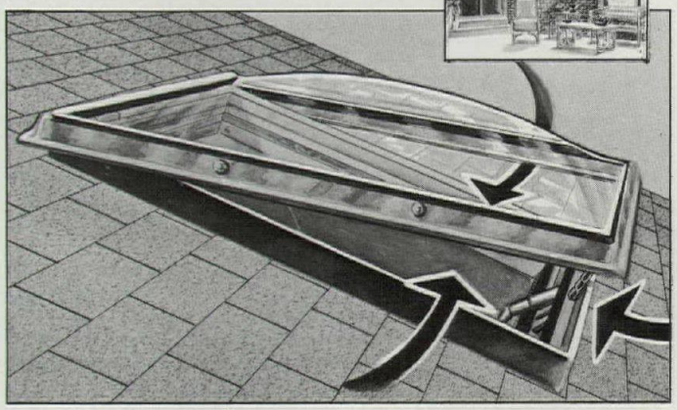
VENTARAMA®
the plastic-domed ventilating skylight

Skylighting is the way to create beautiful light-filled rooms, to add new dimension and greater flexibility to interior and exterior designs.

VENTARAMA SKYLIGHTS OFFER PASSIVE SOLAR HEAT, NATURAL AIR CONDITIONING, and can be used in any climate on any roof.

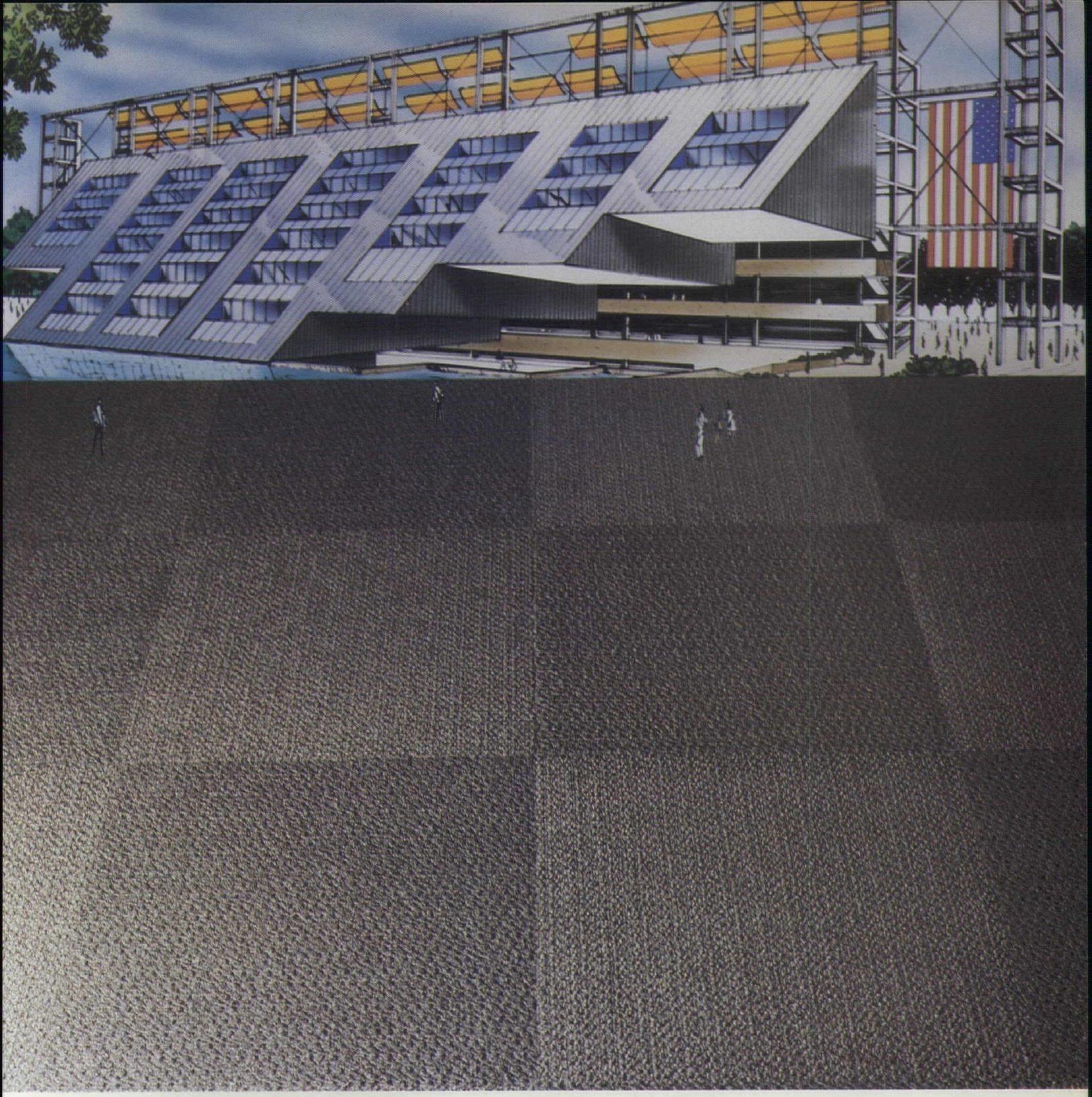
• COPPER FLASHED • SHATTERPROOF • INSULATED DOME • SCREENING AND SUNSHADE • OPERABLE BY MANUAL, POLE, OR ELECTRIC MOTOR





VENTARAMA® SKYLIGHT CORPORATION
75 Channel Drive, Port Washington, New York 11050 (516) 883-5000

Circle **No. 451** on Reader Service Card



A SHOW OF STRENGTH.

COLLINS & AIKMAN'S FORTRESS MODULAR TEX-TILES.® DESIGNED FOR THE U.S. PAVILION 1982 KNOXVILLE WORLD'S FAIR.

Over 11 million people will walk on 66,000 square feet of Fortress Tex-Tiles at the 1982 Knoxville World's Fair from May through October.

DURABILITY, FLEXIBILITY, VERSATILITY, COST EFFICIENT...Fortress carpet tiles...DuPont's new commercial Antron® XL nylon...the best solution for this installation...carries a 10 year wear warranty from C&A.

Another breakthrough in modular flooring from the people who know it best!

DUPONT ANTRON XL NYLON

PATCHOGUE PATCHOGUE PATCHOGUE

Collins & Aikman
COMMERCIAL FLOOR SYSTEMS 210 MADISON AVENUE, NEW YORK, NY 10016 (212) 578-1217

Circle **No. 335** on Reader Service Card

Advertisers

Airlocke Dock Seal, Div. of O'Neal Tarpaulin Co. 300
Clayman and Associates

Alcan Building Products 291
The Marschalk Co., Inc.

Allmilmo Corp. 280, 281
Edmonds Associates, Inc.

All Steel, Inc. 31DS
Frank C. Nahser, Inc.

Alma Desk Co. 35DS

Amarlite Anaconda 330, C-3
Cargill, Wilson & Acree, Inc.

American Gas Association 248
J. Walter Thompson Co.

American Olean Tile, Div. of National Gypsum 73–76
Ketchum Advertising

American Stair-Glide Corp. 298
Aspen Advertising Agency

American Telephone & Telegraph Co. 305
N. W. Ayer, Inc.

Amoco 37, 38
Alford Advertising Agency, Inc.

Arc Com Fabrics, Inc. 59

Arco Chemical Co. 282
Kight, Haunty, Inc.

Arconas Corp. 32DS

Artec 161
Keller Crescent Co.

Artemide, Inc. 17DS
Vignelli Associates

Atelier International, Ltd. 28, 29DS
Stephen Kiviat/Associates

Azrock Industries, Inc. C-2
Bozell & Jacobs, Inc.

Badische Corp. 303
Millennium Design Communications, Inc.

Ball Metal & Chemical 41, 52
Charles Tombras Advertising, Inc.

Bausch & Lomb 321

B & B America 55DS

Best Manufacturing Co. 44

Bigelow-Sanford 11
AC&R Advertising, Inc.

Blu-Ray, Inc. 298
C. Franklin Thompson Advertising, Inc.

Bobrick Washroom Equipment, Inc. 283

Bradley Corp. 17–20
Stephan & Brady, Inc.

Brickel Associates, Inc. 60, 61DS
Donovan and Green

Buchtal USA 175
Koepenick & Horne, Inc.

California Redwood Association 316
Foote, Cone & Belding/Honig, Inc.

Canovas, Manuel 257
William B. Johns & Partners, Ltd.

Carpenter, L.E. Co. 60
The Siesel Co., Inc.

Ceco Corp. 70
Grant/Jacoby, Inc.

Chairmasters, Inc. 256

CI Designs 39DS

Cold Spring Granite Co. 62
Kerker & Associates

Collins & Aikman 325
Collins & Aikman Advertising Group

Consolidated Aluminum Corp. 171
Weitzman, Dym & Associates, Inc.

Construction Specialties, Inc. 8, 9
Brian J. Ganton Productions, Inc.

Conwed Corp. 4, 5
D'Arcy-MacManus & Masius, Inc.

Copperweld Tubing Group, Copperweld Corp. 250
Dix & Eaton, Inc.

Corry Jamestown Corp. 27DS
Tal, Inc.

CPT Corp. 61
Ogilvy & Mather

Croftercraft 311
Don Wise & Co., Inc.

Cumberland Furniture Corp. 11DS

Davis Furniture Industries, Inc. 15
Studio East

Design Tex 46, 47
Harry & Marion Zelenko, Inc.

Designers Book Club 261–263

Domore Corp. 168
Marjorie Katz Design

Donn Corp. 299
Widerschein/Strandberg Associates

Dover Corp., Elevator Div. 33
Caldwell/Bartlett/Wood

Dow Chemical U.S.A. 285
Sefton Associates, Inc.

duPont Co.—Antron 64, 65
Batten, Barton, Durstine & Osborn, Inc.

duPont Co.—Corian 12, 13
N.W. Ayer, Inc.

duPont Co.—Reemay Roofing Fabric 166
N.W. Ayer, Inc.

duPont Co.—Roofing Membrane .84, 85
N.W. Ayer, Inc.

Dux 49DS

Dynamit Nobel 169
Poppe Tyson

Focal Point, Inc. 300
Images, a Div. of Focal Point, Inc.

Follansbee Steel Corp. 266
Group Marketing & Communications, Inc.

Ford Motor Co., Glass Div. 68, 69
Wells, Rich, Greene/Detroit, Inc.

Form Products, Div. of Wausau Tile 328
Murray Marketing Services

Formica Corp. 24, 25
Michael R. Abramson + Associates, Inc.

Forms & Surfaces 6
Sherrill Broudy Associates

Foundation of Interior Design Education Research 292

Four Seasons Solar Products Corp. . 14
Four Seasons Advertising

Frankel Associates, Inc. 269
Hevia Marketing Communications

Gardco Lighting 45
David W. Evans, Inc.

General Electric Co., Lamp Marketing Dept. 86, 270
Meldrum and Fewsmith, Inc.

General Glass International 246
Ad-Mark Associates, Inc.

GF Business Equipment 92
Gray & Rogers, Inc.

Glidden Coatings & Resins Div. of SCM Corp. 265
Meldrum and Fewsmith, Inc.

Gunlocke Co. 59DS
The Gunlocke Advertising Group

Hartco, Tibbals Flooring 297
John Malmo Advertising

Hauserman, E.F. Co. 40, 41DS
William C. McDade, Inc.

Haworth, Inc. 3DS
Haworth Advertising

Hickman, W.P. Co. 306
John H. Rosen Advertising, Inc.

Hiebert, Inc. 165
Peter L. Sales Advertising

Homasote Co. 267
Gillespie Advertising, Inc.

Howe Furniture Corp. 63DS
William B. Johns & Partners, Ltd.

Howmet Aluminum Corp. 259
Crume & Associates, Inc.

Hunter Douglas, Inc. 277
The Siesel Co., Inc.

ICF, Inc. 19DS
ICF Graphics, Inc.

iil International 24, 25DS

Inryco, Inc. 88
Melrose Advertising Associates

Insoport Industries, Inc. 308
Phoenix Graphix

Interface Flooring Systems 80, 81
Green & Burkhard

International Trade Centre 293

Interstate Brick & Ceramic Tile, Inc. 286
Soter Associates, Inc.

Intrex, Inc. 56, 57DS

Janco Greenhouses 48
The Adams Group, Inc.

Jason Industrial, Inc. 87
Rubber Assembly Center

JG Furniture Systems 34, 35, 309
Design Services

Karastan Rug Mills 247
Ally and Gargano Advertising

KDI Paragon, Inc. 304
Lloyd S. Howard Associates, Inc.

Kimball Office Furniture Co. 15DS
Keller Crescent Co.

Kinetics Furniture 51DS

Kleidon & Associates, Inc. 306

Knoll International 20, 21DS
Epstein, Raboy Advertising, Inc.

Koch + Lowy, Inc. 258
Ribaudo & Schaefer, Inc.

Kohler Co. 163
Campbell-Mithun, Inc.

Koppers Co., Inc. 164, 241–244
The Advertising Center

Kroin Architectural Complements .. 3

Krueger 64DS

Larsen, Jack Lenor 33DS
Peter Rogers Associates

LCN Closers 174
Hackenberg-Normann-Krivkovich/CK

Lees Carpet 289
Wayne Advertising

Lehigh-Leopold 44, 45DS
Donovan and Green

Levolor Lorentzen, Inc. 28, 310
Muller, Jordan, Weiss

Libbey-Owens-Ford Co. 301
Campbell-Ewald Co.

Lindal Cedar Homes 320

Longlites 1
Hayes, Davidson, Inc.

Louverdrape, Inc. 279
C and H Associates Advertising

Ludowici-Celadon 329
The Jaqua Co.

Madison Furniture Co. 249
Advertising & Marketing, Inc.

Manville Building Materials Corp.—Residential Products Div./Insulation 67
Broyles, Allebaugh & Davis, Inc.

Manville Building Materials Corp.—Building Systems Div. 327
Broyles, Allebaugh & Davis, Inc.

Marble Technics Ltd. 307

Mayline Co. 89
Jacobson Advertising

McGraw-Hill Book Co., Book Club Div. 55–57
Media Buying Services International, Inc.

Metropolitan Furniture Corp. ...6, 7DS
SBN, Inc.

Modern Mode 323
Gardner Communications, Inc.

Moore, Benjamin Co. 255
Warwick, Welsh & Miller, Inc.

National Concrete Masonry Association 26, 27
The Harpham Co.

Nemschoff Chairs, Inc. 173
Jacobson Advertising

Neo Ray Products, Inc. 278

Nord, E.A. Door Co. 302
Hinton, Steel & Nelson, Inc.

Olympic Stain, Div. of The Clorox Co. C-4
Kraft Smith

The Pace Collection 52, 53DS
Michael Chaves Advertising, Inc.

Panel Concepts, Inc. 49
Panel Concepts Advertising

Patrician 170

Peerless Electric Co. 1
Hayes, Davidson, Inc.

Pepper, Peter Products, Inc. 54
Sohn Dessin

Pittsburgh Corning Corp. 83
David J. Westhead Co., Inc.

Poggenpohl USA Corp. 63
William B. Johns & Partners, Ltd.

Progressive Architecture Bookstore 312, 315

Progressive Architecture Furniture Competition 21, 22

Protective Treatments, Inc. 58
Odiorne Industrial Advertising, Inc.

PS-Decor, Div. of Photographic Specialties 284

[*Advertisers Index cont. on p. 328*]

Jack Nicklaus, the Golden Bear, spokesman for Manville Gold Insulation.

"Manville, the company that provided insulation for the space shuttles, can help you insulate whatever project you're launching."

As an architect, your uses of insulation are quite different from the space shuttle. And a little more down-to-earth. But the company to call on is the same.

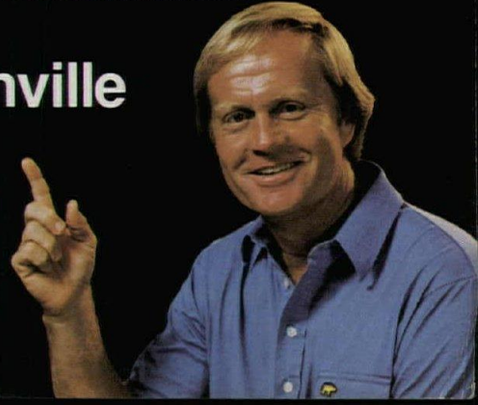
Manville. The maker of Manville Gold fiber glass building insulation.

As your clients become more and more insulation conscious, you've got more reasons than ever to turn to the insulation experts at Manville for the very latest thinking in designing structures that are energy-efficient — and quiet.

A good place to start is with our 1982 Thermal & Acoustical Insulations Catalog and our new Sound Control Manual. To get your free copies, ask your Manville Sales Representative, or write R.L. LePak, Manville Building Materials Corp., P.O. Box 5108, Denver, Colorado 80217.

Circle No. 403 on Reader Service Card

Manville

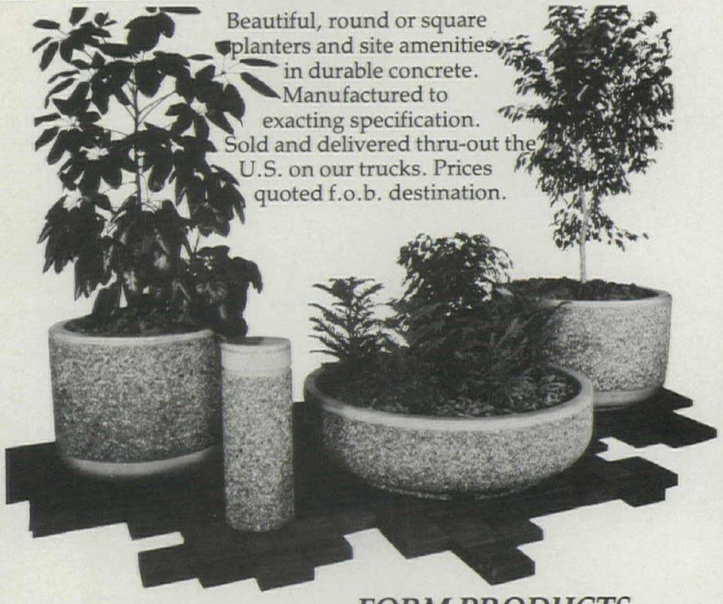


"Specify Manville Gold fiber glass insulation and have a professional install it — a Manville Approved Contractor."

c 1982, Manville Service Corporation

things that last. . .

ARCHITECTURAL PLANTERS

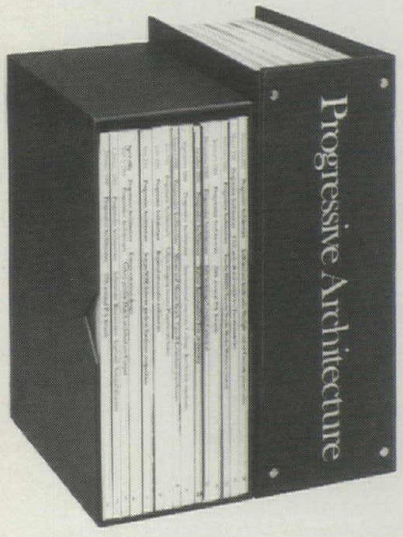


Beautiful, round or square planters and site amenities in durable concrete. Manufactured to exacting specification. Sold and delivered thru-out the U.S. on our trucks. Prices quoted f.o.b. destination.

Write for colorful literature w/detailing and specifications.

FORM PRODUCTS
P.O. Box 1520, Wausau, WI 54401
(715) 359-3121
Division of Wausau Tile, Inc.

Circle **No. 467** on Reader Service Card



Now—Two Ways To Save and Organize Your Copies of P/A.

Protect your P/A issues from soil and damage. Choose either the attractive library case or the all new binder. Both are custom-designed in blue simulated leather with the magazine's logo handsomely embossed in white.

Jesse Jones Box Corporation
P.O. Box 5120, Dept P/A
Philadelphia, Pa. 19141

My check or money order for $_____ is enclosed.
P/A Cases: ___1 for $5.95 ___3 for $17.00 ___6 for $30.00
P/A Binders: ___1 for $7.50 ___3 for $21.75 ___6 for $42.00

Name_____
Company_____
Street_____
City_____ State_____ Zip_____

Check must accompany all orders.
Add $2.50 per item for orders outside U.S.A.
Allow 3-4 weeks delivery.

Advertisers Index cont. from p. 326

R.C.A. Rubber Co. 66
Hitchcock-Fleming & Associates, Inc.
Reading-Dorma Closer Corp. 14
Reeser & Sperling Advertising
Rixson-Firemark Div. 260
The Delos Co., Ltd.
Rolscreen Co. 42, 43
Kerker & Associates
Russwin Hardware Div., Emhart Industries, Inc. 275
Creamer, Inc.
R-Way 271
R-Way Advertising, Inc.

Saddlebrook 318, 319
Scalamandre 245
Jeanne G. Weeks
Schindler Haughton Elevator Corp. . 23
Widerschein/Strandberg Associates
Schumacher, F. & Co. 273
Lawrence Kane Advertising, Inc.
Shakertown Corp. 304
Gerber Advertising
Shaw-Walker 5DS
Shaw Walker Communications
Sierracin/TransTech 274
Woolf Advertising, Inc.
Simplex Ceiling 52
Leschin Associates
Soleil, Inc. 39
Specification Built Corp. 268
Appelbaum & Curtis, Inc.
Stark Carpet Corp. 79
William B. Johns & Partners, Ltd.
Stark Ceramics, Inc. 167
Ira Thomas Associates, Inc.
Steelcase, Inc. 36, 37DS
Aves Advertising, Inc.
Stendig International, Inc. 43DS
Allisam Productions
Sterner Lighting Systems 90
Kerker & Associates
Stow/Davis 8, 9DS
Eisenman & Enock, Inc.
Stuart, John International 47DS
Sunar 23DS

Thermal Technology Corp. 302
Steele & Associates
Thonet 12, 13DS
Thonet Advertising
Three M Co., Scanmurals 50, 51
Campbell-Mithun, Inc.
Tubular Specialties Mfg., Inc. 302
Kuklin & Associates
Tuohy Furniture Corp. 276
Tyler Elevator Co. 77
Belden/Frenz/Lehman, Inc.

United Airlines 320

Vecta Contract 66, 67DS
Ventarama Skylight Corp. 324
Channel Agency, Inc.
Villeroy & Boch 53
William B. Johns & Partners, Ltd.

Westinghouse Electric Corp., ASD 16DS
Marsteller, Inc.
Westin Hotel 321
Widdicomb, John 47DS
Wilson, Ralph Plastics Co. 176
McKone & Co., Inc.
Won-Door Corp. 16
Stilson & Stilson
Wood-Mode Cabinetry 287
Foltz-Wessinger, Inc.

Zero Weather Stripping Co. 172
Lawrence Peskin Advertising, Inc.

Advertising Sales Offices

Stamford, Connecticut 06904:
600 Summer Street
P.O. Box 1361 *203-348-7531*

James J. Hoverman
Vice President & Publisher

Charles B. Selden,
Eastern Sales Manager
Francis X. Roberts, James J. O'Brien,
Donald J. Roberts, *District Managers*

Chicago, Illinois 60601:
2 Illinois Center Bldg
Suite 1300 *312-861-0880*

Tony Arnone, James L. Hobbins,
District Managers

Cleveland, Ohio 44113:
1111 Chester Ave *216-696-7000*
John F. Kelly, *Western Sales Manager*

Los Angeles, CA 91436:
16255 Ventura Blvd, Suite 301
213-990-9000
Philip W. Muller, *District Manager*

Atlanta, Georgia 30326:
3400 Peachtree Road, NE-Suite 811
Lennox Tower *404-237-5528*
Anthony C. Marmon, *District Manager*
Harmon L. Proctor,
Regional Vice President

Houston, Texas 77401
5555 West Loop South, Suite 505
713-664-5981
Calvin Clausel, *Director*
Southwest Operations

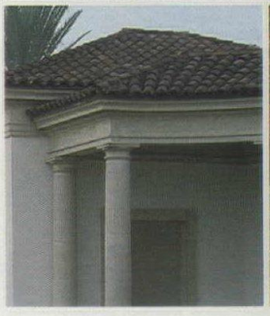
United Kingdom
Reading, RG10 OQE, England
Wood Cottage, Shurlock Row
0734-343302
Cables:
TEKPUB, Reading
Malcolm M. Thiele
Managing Director, U.K.

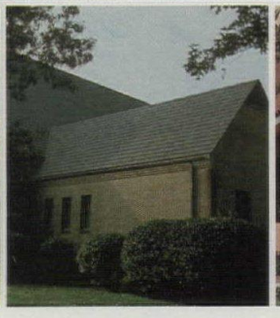
Tokyo, Japan 160
Bancho Media Service
15 Sanyeicho, Shinjuku-ku
Genzo Uchida, *President*

Paris, France
Continental Europe
18 rue Gounod, 92210
St. Cloud, France *602-24-79*
Yvonne Melcher, *Manager*

LUDOWICI-CELADON

The crowning touch for over a century





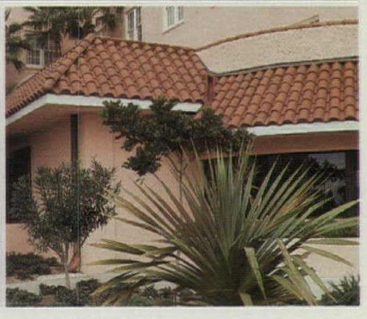


Photo: David Dubick

Ludowici-Celadon roof tiles set the world standard of luxury, durability and energy savings.

Today even the most luxurious home or building must be built with cost efficiency and energy conservation in mind.

Ludowici-Celadon clay roof tiles have a 50-year unconditional guarantee.

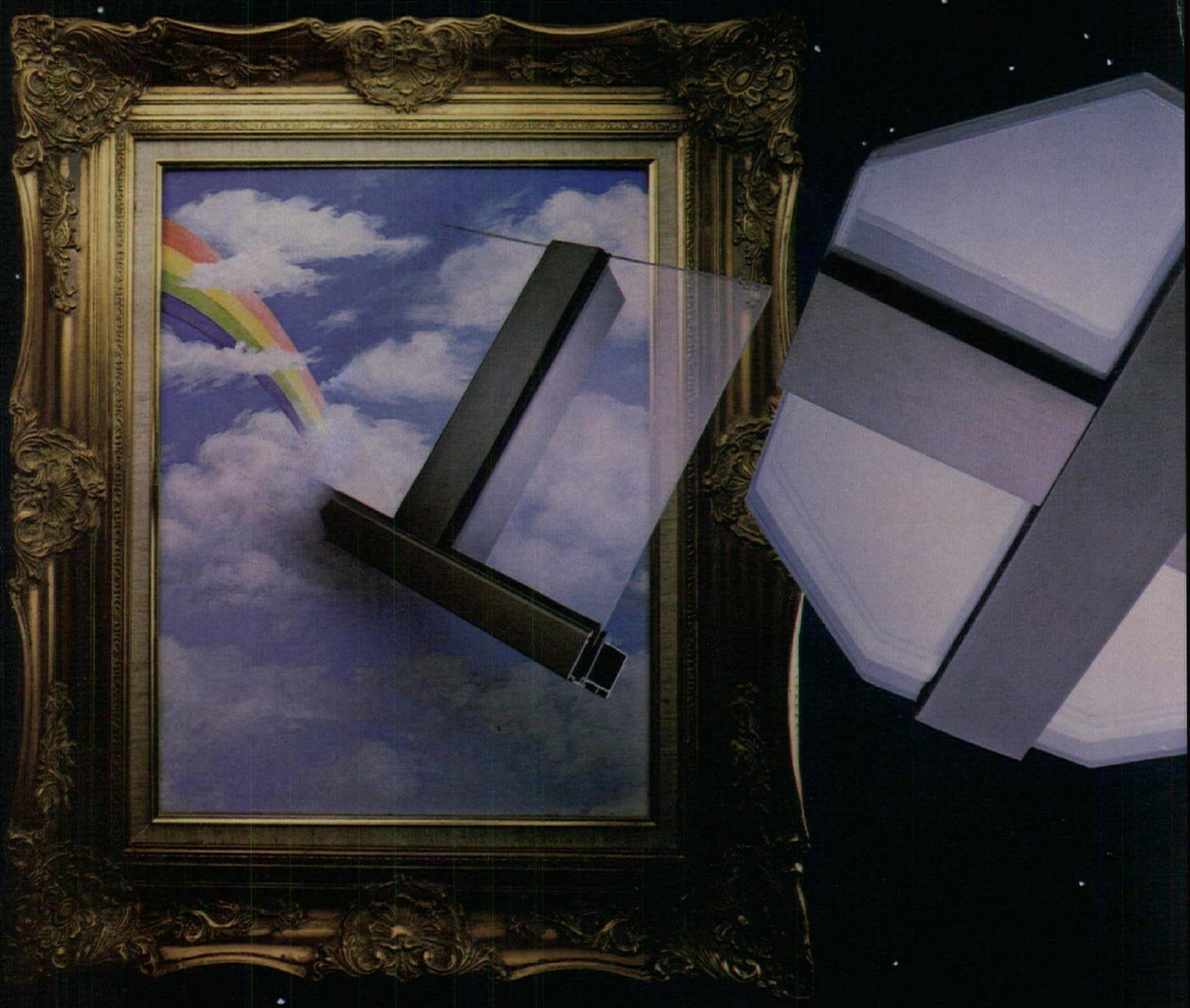
Ludowici tiles of vitrified clay provide lasting armor against sun, snow, wind and rain. They defy decay and erosion. And the tiles provide significant energy savings: Their substantial air spaces combine with their heat returning properties to allow thermal conservation in winter and summer. What's more, the tiles mellow so gracefully that their aesthetic value actually increases with the years.

Ludowici roof tile can be found on The White House, Washington, D.C.; in historic Williamsburg; and on classic buildings at Yale University and The College of William and Mary as well as on corporate structures for A T & T and Braniff, and new construction of finer homes nationwide.

Ludowici offers standard hard-fired clay tiles in more shapes, sizes, textures and colors than any other company in the world. And because all tile is crafted to your order, your Ludowici representative can help you develop virtually any custom combination of color, texture, or shape you may require.

To learn more about how you may create a tile roofing system which is luxurious *and* cost-efficient, write or call: LUDOWICI-CELADON, Division of CSC Incorporated, P.O. Box 69, New Lexington, Ohio 43764. (614) 342-1995.

Circle **No. 399** on Reader Service Card

GUARANTEED
• 50 YEARS •

WE SHOOT FOR MORE THAN THE STATE OF THE ART.