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September 1983

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Cover: James Turrell, Andy Warhol's newest Factory, a former Con Ed power station.

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Europe's loss

Attention to the upheavals of the 1930s, on the 50th anniversary of Hitler's rise to power, reminds us that these events reshaped American architecture.

The United States is a nation mainly of immigrants. And until about 100 years ago, we were a frontier nation, depending heavily on older cultures abroad for our arts.

By the early 1930s, however, we had populated the whole continent and applied sharp restrictions to immigration. Culturally, we were exporting almost as much as we imported. In architecture, we were a world power: America had perfected the technologies of skyscraper construction, elevators, and artificial lighting; we had nurtured the revolutionary architecture of Frank Lloyd Wright; our world-class interpreters of historical styles included Goodhue, Maybeck, and Pope.

By the center of design innovation had shifted back to Europe. And some of the most important Modernists in this country, such as Neutra, Schindler, and Lescace, had recently arrived from there. Though revered by some of these newcomers, Wright was then generally underrated. It was by no means clear where American architecture was headed or who would lead it, but that was decided by events in Germany.

In the years between 1933 and 1941, in an atmosphere of growing tragedy, many of Europe's most valuable architects—along with other artists and intellectuals—fled to America. Walter Gropius and Mies van der Rohe left the Bauhaus and settled here, where they quickly resumed roles as leaders of the Modern Movement. With them came Marcel Breuer and Eric Mendelsohn. From the spreading Nazi domains came others, such as Victor Gruen and Konrad Wachsmann, whose reputations developed in America. Some stopped briefly in England, and others stayed there; Gerhard Kallmann migrated to the U.S. in 1949, after 11 years in England.

Numerous people displaced from Germany in their younger years became important architects here—Ulrich Franzen, for instance, and Robert Marquis. Among writers about architecture, Peter Blake and Wolf Von Eckardt both emigrated from Germany in their teens; Sybil Moholy-Nagy came over with her artist husband and made her own reputation in America as a historian-critic.

Two new books chronicle these emigrations of the 1930s. Anthony Heilbut's Exiled in Paradise: German Refugee Artists and Intellectuals in America from the 1930s to the Present says almost nothing in its 506 pages about architects. Architecture gets more respect in the shorter book, The Muses Flee Hitler, edited by Jarrell C. Jackman and Carla M. Borden. The chapter on architects, by Christian Otto of Cornell, mentions a few émigré figures, then concentrates on proving that the "Miesian" style should not be attributed to Mies; it was Philip Johnson and the Museum of Modern Art, he contends, that elevated Mies above other influential colleagues. It is too bad that this chapter is given over largely to a personal thesis, but the book as a whole offers insights into this remarkable selective emigration.

The book explains Germany's willingness—before actual wartime—to send scientists, writers, and artists abroad rather than interning them, as the Stalin regime was doing. Exile from Germany was considered, both by the Nazis and by their victims, as the cruelest possible fate (up to then). Moreover, the Nazis held dissidents and ethnic minorities in such contempt that their contributing anything of value abroad was literally unthinkable. (Anyway, Germany had no Siberia, and never got one; hence the awful logic of the later death camp solution.)

The book also discusses other nations' tragic reluctance to accept refugees. Fortunately for architects, they were rarely seen as political threats to host nations, and they could resume their work with less difficulty than many intellectuals. (It was the growth field of movies that accepted talented Europeans most readily, but many of them couldn't find happiness in Hollywood.)

Oddly, most histories of architecture note the displacement of famous architects incidentally, if at all—as if it mattered little to the one world of architecture where they practiced. Admittedly, Le Corbusier's ideas dominated Post-War American architecture without his physical presence, but it is by no means incidental that so many important architects left Europe to teach and build in America. They lived among us, and their works are here.

What if they had not migrated here? Would America have developed a different Post-War architecture, based more firmly on the work of Wright, the Saarinens, Harrison, Stone, Howe, Wurster, Belluschi, Goff, and others? Would we have had a more distinctly American architecture, more appropriate to our needs (as Tom Wolfe insinuates in his potboiler From Bauhaus to Our House)? We'll never know, because circumstances sent a critical mass of European Modernist talents to our shores, and their ideas shaped to a remarkable extent the architecture of succeeding decades.
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When your eye says beauty, but logic demands performance.
Views

Italian Rationalism reviewed
Richard Etlin's fine, terse, information-filled essay on "Italian Rationalism" enabled P/A readers to consider some buildings that have been much on the minds of academics and young architects in recent years—buildings that are the buildings behind the buildings in the news. At the same time, it contained interpretations which demonstrate the value of contextualism for historical studies as well as design. Etlin's conclusions show how radically perceptions can be altered by predispositions. It is not just a matter of getting different answers by asking different questions. By stepping back a bit and including a broader spectrum in the view-finder, a whole different picture emerges.

I not only learned something new about each of the buildings Etlin discussed. I found myself thinking again about how and why we see what we see after I read the piece. What more can you ask of criticism?

Jaye Merkel, Architecture Critic
The Cincinnati Enquirer
Cincinnati, Ohio

Computer impact
I agree completely with your July, 1983 editorial. The computer will help the architectural profession because it will free designers from the "scut work" and allow them to spend more time on improving their design.

A comment on the possible issue that "computer systems will supplant entry-level professionals." I think a more likely scenario is that entry-level professionals will know how to use the systems from their academic training and therefore, firms will be encouraged to hire them. Also, the complaint that they cannot draw will not be relevant because the new systems obviate this requirement.

Michael R. Hough, Promotion Director
A/E Systems '84
Newington, Conn.

Ohio State corrections
The caption sequence, p. 38 of the August news report is incorrect for the last three listed schemes. The correct sequence following Michael Graves, Trout & Bean is: Cesar Pelli; Dalton, van Dijk, Johnson; Arthur Erickson/Feinknopf, Macioce & Schappa; Kallmann, McKinnell & Wood; Lyndon/Buchanan; Nitschke Associates. Competition coordinator, misidentified in the article, was Richard Miller.

Credit corrections
The drawing of flat power, telephone, and data wiring appearing in the interior technics article on undercarpet wiring (P/A, July 1983, p. 106) was incorrectly credited. It was taken from a brochure illustrating Versa-Trak® undercarpet wiring by Thomas & Betts Corporation, Raritan, N.J.

Photo credit
The lower photograph on p. 89 (P/A, Aug. 1983) should be credited to Proto Acme Photos.

Credit extended
The fabricator of the elevator cab shown in the June issue of P/A (p. 99) was Parkline Corporation, Bronx, N.Y.

Location correction
The majority of the museums in Frankfurt, West Germany, mentioned in our Portfolio in August, are located on the Main River across from the Romer Town Hall.

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The large greenhouse complex, part of the extensive gardens surrounding the house, will also be heated by natural gas. The greenhouse complex, which contains many rare plants, has 14,500 square feet of floor space with approximately 165,000 cubic feet of space under glass.

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Gas: The future belongs to the efficient.

Biltmore House, near Asheville, North Carolina, was designed for G. W. Vanderbilt by Richard Morris Hunt, a founder of the American Institute of Architects. The house is the world's largest privately-owned residence. Completed in 1895, this national historic landmark was opened to the public in 1930 and has become one of the most popular tourist attractions in the South. A large number of rooms are open for the public to enjoy the art treasures and other contents, many of them priceless antiques.

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Pei au Louvre
I.M. Pei has been selected by the French Government as the “Grand Louvre” architect. Pei will design new galleries for a wing of the Louvre that will be vacated when the Ministry of Finance moves to a new Chemetov-designed building in Bercy.

The possibility of an underground addition (à la East Wing, National Gallery) has also been suggested.

Gehry takes the stage
Frank Gehry is collaborating with composer John Adams and choreographer Lucinda Childs on a music, dance, and design work commissioned for the Temporary Contemporary museum (also a Gehry project) in Los Angeles.

“Avaliable Light” will premiere Sept. 29 in the unfinished Temp. Contemp. (due to open Nov. 20) and then will travel to New York, Paris, and San Francisco.

Noguchi garden
A sculpture garden designed by Isamu Noguchi for Houston’s Museum of Fine Arts is back on track after a three-year delay.

Features of the first design, such as a high perimeter wall, have been redesigned in response to community criticism, and Peter Marzio, the MFA’s new director, has invited greater public participation in reviewing the garden plans and proposed acquisitions.

If all goes as planned, the garden will be ready in time for the Texas sesquicentennial in 1986.

SITE’s current sites
SITE is at work on a series of Williwear showrooms for Harrod’s department store in London. Building on the New York showroom’s theme, the shops will depict various stages of their own construction (or destruction).

Also on the boards is a McDonald’s restaurant in Chicago, a house in Bedford, N.Y., and the renovation of a 1904 YMCA in Williamsburg, N.Y., for a Hasidic development corporation. SITE will restore the Y’s two historic facades facing its neighborhood and then build a new glass building that emerges from the old to face the Brooklyn-Queens Expressway.

Degree requirement affirmed
The National Council of Architectural Registration Boards has voted to keep its degree requirement. As of July 1, 1984, all candidates for NCARB certification must hold a professional degree from an accredited architectural program.

A standing committee will evaluate exceptions, according to criteria to be developed with the assistance of the American Collegiate Schools of Architecture, the National Architectural Accrediting Board, the American Institute of Architects, and the Association of Student Chapters, AIA.

Palladiana
For the nominal fee of $95, Tiffany’s will supply a 7 1/2-inch-high, white earthenware Villa Rotonde (sic). Any takers?

PA News report

R. Buckminster Fuller: 1895-1983

The deaths within three days in late June of Richard Buckminster Fuller and his wife Anne brought to an end a relationship that had always been a living demonstration of “Bucky’s” favorite universal principle, synergy—that the whole should be greater than the sum of its component parts. They had enjoyed a long, durable, and creative partnership, and those of us who were privileged to know them even slightly could not but be aware of how important “family” had been in Fuller’s active life as an “anticipatory design scientist.” Crucially, the death of their first child in the early 1920s had triggered his life-
The lectures themselves were delivered via marathon lectures to sophisticated geometries and to advanced students, these domes were not enough, to lecture on it was not enough; he had to show people a physical product, and so the Dymaxion House was toured around the country in model-form through much of the 1930s.

The Dymaxion experience effectively set the pattern for Fuller's mature years after World War II. Frustrated, like so many other hopefuls, in his attempt to put a high-performance, prefabricated house on the market (even with the backing of the Beech aircraft company in Wichita, Kans.), he became one of the superstars of the college (as he called them) such as Drop City in Colorado. Reciprocally, free-form communals were fascinated by his freewheeling discourses, and smart mechanics like Steve Baer could see ways to simplify the math of the domes, sacrificing elegance and theoretical purity for the gain of a market for assembly of the parts recycled in the name of resource conservation. "Doing more with less," had found new expressions beyond Fuller's essentially New England Protestant imagination.

Throughout his career, he had always been prepared to entertain at least two totally crackpot ideas alongside every three rational ones; in the 1970s it seemed at times as if the ratio might be reversed, or that he might be captured by one of the cults that claimed his inspiration. But at what proved to be his last major public engagement, as eulogist at the presentation of the British Royal Gold Medal for Architecture to his long-time collaborator Norman Foster, Fuller seemed as chipper himself often observed, half-quoting his Transcendentalist aunt Margaret Fuller, that "if one member of the human race is badly housed, then it is as if all mankind are badly housed."

The intellectual part of his teaching was delivered via marathon lectures "Bringing sandwiches," he would warn his audiences that became legendary, and can now be seen as among the masterpieces of the age of Happenings. Through Black Mountain College, he could handle mathematical concepts as deftly as others handled wrenches or musical instruments and could relate the math to almost any class of physical structure from the subatomic, to the architectural, to the cosmic.

In the 1960s, he advanced to an appropriately global stature: multiple gold-medalist, counselor and confidant great and famous—counting Ingrid Bergman among his clients as well as major industries and most divisions of the Federal Government (including the Department of State, for whom he built the U.S. national pavilion at the Montreal Expo of 1967—a rich, subtle task that he would carry out by three-mane dome, which has withstood not only a major fire but also some exceedingly ill-judged interior treatments). In the middle of all this he suddenly emerged as one of the leading gurus of the alternative culture, hailed in the pages of Rolling Stone and, in due course, the Whole Earth Catalog. This was not, in fact, quite as sudden as it seemed. In the mid-1960s Fuller was already expressing interest in those of his ex-students who were setting up "intentional communities" (as he called them) such as Drop City in Colorado. Reciprocally, free-form communalists were fascinated by his freewheeling discourses, and smart mechanics like Steve Baer could see ways to simplify the math of the domes, sacrificing elegance and theoretical purity for the gain of assembly of the parts recycled in the name of resource conservation. "Doing more with less," had found new expressions beyond Fuller's essentially New England Protestant imagination.

Yet, as I know from my own last telephone conversation with him, a couple of weeks earlier, the knowledge that Anne's illness was terminal had begun to weigh heavily on his mind, though he made few overt references to it. If she had died first he would have been left as one lost limb of an awful dissymmetry, the kind of inorganic imbalance that he said was never conscious enough to tempt to rest his old bones (by canceling his lecture the previous night) through the stratagem of delivering the lecture as the eulogy!

Reyner Banham, author of Theory and Design in the First Machine Age, Architecture of the Well-Tempered Environment, and Design By Choice, is currently teaching at University of California, Santa Cruz.

Reyner Banham,
South St. Seaport
sets sail

Heels sinking in wet concrete, elbows jostled by construction workers on-site overtime, and nostrils assailed by every imaginable aroma from dead fish to hors d’oeuvres, a throng of thousands waited patiently on line Thursday, July 29, and throughout the following weekend for the privilege of passing through Manhattan’s $400 million showcase, South Street Seaport.

A project that in another city might have been accomplished by one patron here took four—the Rouse Company, the City of New York, the State of New York, and the South Street Seaport Museum, whose efforts over the past 16 years to save this working waterfront precipitated the revitalization of an entire district, 11 blocks of which are now landmarked. The survival of the Seaport’s four-block 18th- and early 19th-century core was assured by some very 20th-Century techniques, including air rights exchanges and the linking of cultural funding (for museum programs and the restoration and maintenance of historic structures) to commercial revenues.

The new Fulton Market is the Seaport’s retail magnet. Located on the site of three previous Fulton Markets, the three-story brick and granite food fair designed by Benjamin Thompson & Associates (of Harborplace and Faneuil Hall Market fame) rises up and over existing fish stalls along South St. Facing Fulton Market across the cobbledstoned Front St. is the Museum Block, a collection of 14 merchant buildings (the oldest dating from 1797) renovated by the New York firm Beyer Blinder Belle for the Seaport Museum, its shops, and others. The history of the block’s cornerstone building is already a Seaport legend: A Bogardus-designed, cast-iron facade, rescued from demolition in another part of Lower Manhattan, was found to be a near-perfect fit for the empty corner at Front and Fulton. Stored under the Manhattan Bridge, it disappeared without a trace in 1975. Beyer Blinder Belle designed a replacement, which has come to be known both affectionately and satirically as “Son of Bogardus.”

Schermerhorn Row, the third block of red-brick counting houses dating from 1811, has been cleaned and restored under the direction of Jan Hind Pokorny for retail and restaurants (Sloppy Louie’s, Sweets) and residences above. The once tough and gritty Row, now gussied up for company, is completely dwarfed by the adjacent Seaport Plaza (or for those who still go by more conventional street addresses, 199 Water St.). This gray granite 35-story monolith, termed a “contextual” design by its P.R. (punched windows face the Seaport and ribbon windows the financial district) was designed by Swanke Hayden Connell Architects for New York developer Jack Resnick and will be completed in December. Both the tower and Rouse’s Pavilion on Piers 17 and 18, a glass-and-metal mart three times the size of Fulton Market, designed by Ben Thompson and scheduled to open next summer, will alter the Seaport scale dramatically and may upset the delicate balance of culture and commerce, authenticity and imitation, that sets the Seaport apart from other urban malls.

Of even broader concern is the building bonanza brought on by the Seaport renaissance. More than 11 office towers are currently under construction in Lower Manhattan; of these, the three directly adjacent to the Seaport—SHCA’s Seaport Plaza, Fox & Fowle’s 175 Water St., and SHCA’s Continental Center—occupy particularly sensitive locations. While the Fox & Fowle tower manages quietly to define its own identity within Wall Street conventions, the conspicuous Continental Center is a suburban tower transplanted. The isolated building’s canted corners and unrelieved green-glass elevations bear no relation to the Seaport, to the Wall Street area, to the waterfront, or even to the FDR Drive. Looming over Schermerhorn Row, the Center turns the Seaport into an amusement park, a toy in the city of towers. [DDB]

[News report continued on page 32]
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News report continued from page 29

Building a new Paris: La Défense

Last May, for the first time, perhaps, in the history of the great French competitions, the commissioned winner was greeted with universal, unanimous support. Perfect accord, or so it would seem. Manhattanized La Défense, situated at the western edge of Paris, gains a grand architectural gesture, a peremptorial design by Danish architect Johan Otto Spreckelsen. His giant, cubic complex but readable, and drawn with great precision. Their scheme is the only one of 16 to close the historic axis with a great luminous screen (275’ x 275’) turned towards Paris.

Spreckelsen’s winning project, which he calls the “Arc de Triomphe de l’Humanité,” is presented in sketch form (the models were evidently made for the president’s benefit after the jury had made its choice on the basis of required drawings—Eds.). Its vast cubic mass of 325’ x 325’ hovers over the historic axis; its light construction and imprecise presentation suggest a more human scale.

New to France, Spreckelsen is better known in his own country where he has built several important churches in which, as at La Défense, the cube, its articulations, and its proportions are the central concerns of a mystic architecture. It is impossible, however, to prejudge Spreckelsen’s “temple of communication” on the basis of these sketches—the scale and program do not indicate any commonality. In Spreckelsen’s Tête Défense, anything seems possible: no indication is given of material or construction. But its maturity—a kind of paternalistic, knowing, modernity—passes silent judgment on the juvenile badinage of other entries.

In early 1984, Spreckelsen must present a detailed design for construction review, with expected completion of the project scheduled for 1988. He must now adjust the program and its details without betraying the scheme’s critical integrity. Only then will we see close up the alluring silhouette now glimpsed from afar; only then will we know if high expectations are to be borne out by reality. [Marie Christine Loriers]

Marie Christine Loriers, formerly an editor of Urbanisme, now runs the Galerie d’Actualité at the Institute français d’architecture.

Of the 424 contestants, 16 projects were finally selected by the jury: 12 mentions, 2 first prizes, and 2 seconds (see P/A, July 1983, p. 21, for the complete list) were presented to the President who selected Spreckelsen’s scheme. A public exposition was then staged at La Défense.

The two first prizes fell to opposite extremes: one went to Jodry-Viguier, Sopra, a team of French architects already well known for their New Town work and other large public projects such as the National Meteorological Center at Toulouse. In this scheme, the team again prove their capacity to produce a technically beautiful project, perfect and readable, and drawn with great precision. Their scheme is the only one of 16 to close the historic axis with a great luminous screen (275’ x 275’) turned towards Paris.

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[News report continued on page 36]
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Building a new Paris: The Finance Ministry

Of the recent competitions sponsored by the Mitterand government, that for a Ministry of Finance is the least known abroad but perhaps the most significant for France. Other, more famous commissions, including Parc de La Villette (P/A, May 1983, p. 26), or Tête de la Défense (this issue, p. 32), will shape Socialist Paris, but the Finance Ministry may come to symbolize Socialist France.

Administrative seat of the entire French economy, the Ministry is the quintessential symbol of the state. The present Finance headquarters in the Louvre is the frequent target of political demonstrations, and the design for its replacement by Christina Devillers, Borja Huidobro, and Paul Chemetov of the Atelier d'Urbanisme et d'Architecture has already caused its own share of controversy. Chemetov, head of the AUA team, is an older representative of "Young French Architecture." Politically a leftist, he is outspoken in his defense of the Modern Movement, its social goals, and its totemic form, the strip building or barre. The AUA design for the Finance Ministry, however, defies potential critics by transforming the expected barre into a city wall of subtle rhythms, an arcade broken by majestic gates that are veritable triumphal arches for Eastern Paris.

The project's program, designed to rationalize services and functions now scattered throughout Paris, also demanded "an architectural ensemble which will mark modern esthetics and planning": in short, a monument. The winning entry intelligently groups all the programmed spaces—1,600,000 square feet of offices, ministerial apartments, and a congress hall—into one 1150-foot-long building, to be constructed in phases. Sited in an unap-
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News report continued from page 36

stitut du Monde Arabe and Pierre Riboulet's Hôpital Pédiatrique et la Maternité Robert-Debre—from left the drawing board some three years ago, before the now proverbial "Dix Mai" 1981, when Mitterrand and his Socialist government came into power.

All three projects grapple with the unsympathetic urban sites that nearly any large-scale project in Paris is bound to encounter. Chemetov's frankly Modernist and decidedly monumental project provides a striking gateway/aqueduct image for the dismal and confused nomad's land of railroad right-of-way and warehouses adjacent to the Bercy quai-side site originally projected for the World's Fair. Riboulet's Children's Hospital turns its back to its site on the edge of Paris to create a 500-foot-long sound screen (the administration and laboratory building) facing the Peripherique or Ring Road, which describes one side of the steeply inclined site. Its closed, indeed severe, facades seem to protect the hospital, which is ingeniously terraced to provide an urbanistic landscape while also interweaving the various levels determined by a careful analysis of function, circulation, and maximization of natural lighting. The main public access to the hospital is at mid-level, where a glass-enclosed passage, in the Parisian tradition, extends the life of the street into the heart of the building. Public "nonmedical" functions, such as libraries and shops, flank this promenade, which runs the full length of the curved hospital block, ending in a circular belvedere. This organizational spine provides access to the terraced galleries of the hospital above (436 beds, including 60 maternity places) and to the technical and operating spaces grouped below in a series of pavilions around an existing church. These are skillfully arranged in terms of vehicle access and the needs of emergency service.

Jean Nouvel's Institut du Monde Arabe is organized by no such functional criteria, but rather by a desire for a symbolic form to mediate between the twin heritages of Western Modernism and Arab culture. At the same time, Nouvel and his team (Pierre Soria and Gilbert Lezenes in collaboration with Architecture Studio) have conceived of their prestigious site on the left bank—amidst the monumental banality of the prefabricated slabs of the Jussieu campus of the University of Paris, but in full view of the historic Iles de la Cité and St. Louis—as a critical linchpin in the Parisian urban profile. The abstract, geometric forms—curved administrative block and transparent slab library/museum—are by disposition and articulation intended to resolve the dialectical clashes evident in a site at once rich in historical resonance and surrounded by unsympathetic background noise.

The strong image of this transparent cage, a sort of monumental Maison Suspendu, is modified by a series of compositional and symbolic/decorative incidents that are ultimately too fragmented and contradictory to effect a viable synthesis or even dialogue. The precipitous "slit" between the two principal volumes is meant to establish a dialectic between public and private space; it is at once the hermetic and somewhat threatening entrance to the internal "Arab" court and the carefully oriented frame for the view of Notre Dame's apse. But the slit's relationship to the opening of the Boulevard St. Louis—as a critical linchpin in the Parisian tradition, extends the life of the street into the heart of the building. Public "nonmedical" functions, such as cafes, restaurants, and shops, flank this promenade, which runs the full length of the curved hospital block, ending in a circular belvedere. This organizational spine provides access to the terraced galleries of the hospital above (436 beds, including 60 maternity places) and to the technical and operating spaces grouped below in a series of pavilions around an existing church. These are skillfully arranged in terms of vehicle access and the needs of emergency service.

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Barry Bergdoll is conducting research in Paris for his doctoral thesis from the Art History department at Columbia University.

Revitalizing research: the AIA Council

To research advocates, creation of the new Architectural Research Council is a masterstroke. It links research directly to the concerns—and the power—of the AIA's committee structure. Council members include one delegate from each of 14 standing committees, joined by the president of the university-based Architectural Research Centers Consortium.

The Council is administered by the research division of the AIA Foundation, successor to the AIA Research Corporation, and will update its priorities annually—the first list of 25 for 1983 reflects a "practitioner-oriented agenda." Topics such as education, criminal justice facilities, codes and standards, historic resources, health care, and energy respond to grass-roots concerns. These recommendations should carry weight in the research community, both public and private sectors, for as AIA Foundation research...
administrator Earle Kennett points out, no similarly authoritative voice exists to shape the profession's research objectives. [Thomas Vonier]

Give me your corroded, your cracked . . .

Now, just three years from her centennial, the Statue of Liberty is feeling her age. According to the findings of a two-year study, Liberty's skin and substructure have eroded so badly that her torch will have to come off and be rebuilt completely; her raised arm may be detached and lowered to the ground for major surgery; and her twisted and tortured interior must undergo less visible but equally critical restoration.

In their report to the National Park Service, which owns and operates the national monument, the consulting team of U.S. and French architects and engineers identified work that will cost as much as $30 million, all of it to be raised by private subscription, in the Liberty tradition (the Statue was originally funded by French citizens). The study and restoration work is sponsored by the French-American Committee for Restoration of the Statue of Liberty, Inc., a blue-ribbon group of business and cultural exchange interests.

Most of the statue's troubles stem from the exacerbating effects of weather "leaking" into its interior. Corrosive electrolytic reactions of dissimilar metals have led to failure in more than 50 percent of the "saddles" that attach Liberty's skin to her skeleton. The structure itself is so complex, and has been altered and buttressed in so many ways over the last 97 years, that even computer-aided structural analyses have left experts baffled as to how engineer Gustave Eiffel's three-part structure actually behaves (the fact that absolutely no drawings existed for the statue has not helped). They do know, however, that rusting has caused the hooplike tertiary structure, which Eiffel had designed to remain flexible, to become increasingly rigid, further aggravating the skin separation problem.

Weather and metallurgical phenomena have clearly taken a toll, but many of the statue's problems date from its creation. Liberty was built and assembled in France according to the designs of sculptor Auguste Bartholdi and Eiffel, then disassembled and shipped in crates to the U.S., where she was erected in 1886 on the base designed by Richard Morris Hunt. Due to settling in transit and other problems afflicting what one expert described as "a large and complex indeterminate structure that has been put together, taken apart and then put together again," Liberty's head is attached two feet off center and certain seams in her \( \frac{1}{32} \)-thick copper skin show where new rivet lines were placed by American workmen who could not properly line up original connections. Liberty's arm is far enough out of position to have caused structural imbalance.

[News report continued on page 44]
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News report continued from page 41

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News report continued from page 44

New Haven bounces back

New Haven, once a Model City rationally planned and highway-girded, then for 20 years an urban disaster area, has fallen again into step with the latest trends in urban planning: it is about to be Rousefied.

The Rouse Corporation has agreed to buy the downtown Chapel Square Shopping Mall for $28.7 million and promises to hide the building's bleak, oppressive appearance behind ferns and fountains. One block up the street, local developer Joel Schiavone has bought a full city block of shops and theaters to create the Shubert Entertainment District. Centered around a rebuilt Shubert Theater, traditional try-out venue for Broadway-bound shows ("We Bombed in New Haven"), the District boasts a through-block shopping mall featuring ethnic foods and specialty boutiques.

Neither the approach nor the appearance of these two developments, as well as of several other renovation projects currently underway, is particularly innovative. All are, however, long overdue. New Haven, an important transportation hub for Southern New England and home of Yale University, is severely underdeveloped. Ironically, much of the blame for this situation must be laid to the eager urban planners of the Model City generation. Under their direction, some of the city's most vital neighborhoods were leveled and replaced with highways or industrial developments. Housing and retail developers were encouraged in their flight to the suburbs.

The present mayor, former police chief Biagio DiLieto, has reversed two decades of simplified abstract planning and a concomitant neglect of the city's existing physical stock. Most development funds are now spent on leveraging private efforts like those proposed by Rouse and Schiavone and on neighborhood preservation.

Under the direction of Downtown Development Director David Holmes, the city is piecing together a realistic policy to rebuild its retail and office core gradually. The effort will inevitably spur gentrification, as Holmes admits: The Rouse and Schiavone schemes are both tailored to the new managerial class rapidly filling a city where education and communications have become the prime employers. [Aaron Betsky]
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At MoMA: Mondrian's milieu

The architectonic quality of Piet Mondrian's artistic vision is plainly evident in the show "Mondrian: New York Studio Compositions," on view at New York's Museum of Modern Art through Sept. 27. These assemblages Mondrian created for his studio/apartment at 15 East 59th Street (since demolished) testify to the De Stijl artist's belief that multiple colored planes deployed through space would create environments reflecting the "universal harmony" called for by his theory of Neo-Plasticism. To this end, all the studios he occupied in the 1920s in Paris, the 1930s in London, and the 1940s in New York functioned as laboratories showing how two-dimensional art could mesh dynamically with the "real" world.

Mondrian's wall compositions and furniture in the 59th Street studio were salvaged by artist and friend Harry Holtzman, who also took photographs of the setting shortly after Mondrian's death. They have been sensitively installed at the Modern by Magdalena Dabrowski, assistant curator in the Department of Drawings, to evoke the sense of the environment rather than duplicate it.

Mondrian's colored squares, tacked or nailed onto walls and other surfaces, were intended to merge with the orthogonal lines and planes of the existing architecture and create a new, more abstracted space where art and architecture were integrated in the purest sense. In reality, Mondrian's top floor of a brownstone was rather shabby, and the economic means to carry out his experiment were limited. The makeshift quality of Mondrian's milieu, with furniture made from orange crates and wood slats, can be seen in the exhibit's arresting photographs of the studio. The wall compositions arranged by Dabrowski in the Museum's new gallery spaces approach that purity of vision that Mondrian must have had in mind. (In fact, the Modern went so far as to embed the panels flush in new gypsum board walls so that the compositions' planar relationships would not be altered.)

Other drawings and paintings by the artist are included in the show, with special attention given to the two major paintings he worked on during his New York years: "Broadway Boogie Woogie" and the unfinished "Victory Boogie Woogie." Adding the right note is the sound track of "Mondrian's Music" (issued by the Haagse Gemeentemuseum), featuring Mondrian's favorites, such as "Boogie Woogie Stomp." [Suzanne Stephens]

Suzanne Stephens, a former senior editor of P/A, is an editor of Vanity Fair.

ACSA's 6th Summer Institute on Energy

For the sixth time in as many years, educators from architecture schools all over the U.S. and Canada convened at MIT for the Association of Collegiate Schools of Architecture's annual summer institute on energy and design. Challenged by opening speaker John Stilgoe (Harvard, GSD) to "consider carefully the implications of an era . . . of wood stoves controlled by Apple [News report continued on page 54]"
Computers cut costs in Los Angeles building.

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computers," the record 80 participants spent a week studying the energy content of architectural curricula.

Not surprisingly, computers figured prominently in discussions. "The computer arcade games generation is going to college," said one attendee, "and it knows more and expects more in the way of computer-aided design and instruction."

Faculty attendees participated in day-long sessions led by Michael Joroff and Harvey Bryan (MIT), Donyl Lydon (UC-Berkeley), Harrison Fraker (Princeton Energy Group), Charles Benton (Georgia Institute of Technology), Marietta Millett (University of Washington), and John Reynolds and G.Z. Brown (University of Oregon). They also heard noontime presentations by AIA president Robert Broshar, W. Ennis Parker Jr. of Heery International, Thomas Fridstein of SOM/New York, and Howard Elkus of The Architects Collaborative. Norman Hughes, special aide to assistant secretary of energy Joseph Tribble, spoke briefly about new directions in federal programs, and DOE's director of building energy research John Millhone gave the concluding address.

As if in response to the calls for continued action on the energy front among educators, a group of faculty members announced formation of a group provisionally called "the Society of Building Science Educators" for purposes of academic exchange and strengthening of technical subjects in architecture schools. With 54 charter members, the group probably represents most full-time faculty members teaching environmental control systems and other technology areas. G.Z. "Charlie" Brown of the University of Oregon is acting chairman of the group. [Thomas Vonier]

Villa Hallberg, Finland 1897.

Finland's native son:
Lars Sonck

The choice of Lars Sonck (1870-1956) as the first subject for a series of bilingual monographs and exhibits on 30 Finnish architects sponsored by the Museum of Finnish Architecture is as appropriate as it is overdue. Sonck, long a sentimental favorite in his native land, has received little attention abroad, despite his pivotal role in Scandinavia's National Romantic movement. The 1982 exhibit of Sonck drawings in London (the first ever outside Finland) and this summer's show of 40 drawings at the National Academy of Design in New York should spark interest.

Like his contemporaries, composer Jean Sibelius, artist Akseli Gallen-Kallela, and architect Eliel Saarinen, Sonck sought a national style derived from native folk traditions but accomplished through modern techniques. His position in Finnish architecture parallels that of such figures as H.H. Richardson (whose influence is evident in Sonck's Helsinki Telephone Building of 1905) in America, H.H.P. Berlage in Holland, Peter Behrens or Joseph Olbrich in Germany, all proto-Modernists practicing in a crucial period of international transition.

Sonck's log villas with their tarred timber walls, curved roofs, and Finnish ox-eyes earned him the 1920s epithet of "traditionalist." His plastic manipulation of space and mass in later works, such as the Mikael Agricola Church (1935), may suggest a more modern sensibility, but Sonck never converted to the new functionalism and finished out his career as he had begun it, with the design of a log villa in Finström. [DDB]

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In progress

Baldwin Residence, Sarasota, Fla. Architects: Barragan-Ferrera, Mexico City, Mexico. The abstract simplicity that has characterized the work of Luis Barragan is again evident in this tropical house designed with partner Raul Ferrera. Living quarters are raised to the second and third floors; a swimming pool, bamboo court, and service yard occupy the ground floor. The construction schedule has not yet been decided.

Calendar

Exhibits
Oct. 1-2. 1983 Building Tour of 19th-Century structures not normally open to the public, Columbus, Ind. Contact Bartholomew County Historical Society, 524 Third St., Columbus, Ind. 47201.
Oct. 2-Nov. 30. Furniture by Peter Korn. Appalachiana, Bethesda, Md.

Competitions
Sept. 1-30. Entry deadline period.

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Nov. 1. Entry deadline, Concrete Reinforcing Steel Institute's Design Awards VII Program. Contact CRSI, 933 N Plum Grove Rd., Schaumburg, Ill., 60195 (312) 490-1700.


Conferences, seminars, workshops


Sept. 16-18. 8th Annual Midwest Historic Preservation Workshop, Des Moines, Iowa. Contact Dr. Eino Kainlauri, 290 College of Design, Iowa State University, Ames, Iowa 50011 (515) 294-7112.

Sept. 18-23. National Association of Women in Construction 28th annual convention, Kansas City. Contact Betty Kornegay, NAWIC, P.O. Box 181068, Fort Worth, Texas 76118 (817) 284-7961.


Sept. 25. Archi-Fair '83, the energy of architecture, Laguna Beach, Calif. Contact Kathleen L. Davis, ocaca, (714) 557-7795.


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Progressive Architecture announces the fourth annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 26, 1984. 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 1984 P/A and they will be displayed at major industry events during the year. Winners will be honored in New York City at an awards dinner in early March attended by press, designers, and industry 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:

Submissions are invited in all categories including chairs, seating systems, sofas, tables, desks, work stations, storage systems, lighting, beds, and miscellaneous furniture pieces.

Judging will take place in New York City during the month of February. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

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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 1984 P/A and exhibition at major industry events.  
5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to 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.  

Submission requirements  
7 SUBMISSIONS WILL NOT BE RETURNED UNDER ANY CIRCUMSTANCES. Do not use original drawings or transparencies unless they are sent with the understanding that they will not be returned. P/A will not accept submissions with outstanding custom duties or postal charges.  
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 $35 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 sending entries is January 26, 1984. First class mail or other prompt methods of delivery are acceptable. Entries must show postmark or other evidence of being en route by midnight, January 26. Hand-delivered entries must be received at street address shown here by 5 p.m., January 26.  

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A renewed interest in Modernist principles enriched by selective historical references marks the projects in this issue.

The New Modernism? Astute readers will no doubt remember the introduction to last year's interiors issue, in which we declared stoutly that "the isms are not so much timely as they are tiresome," and point an accusing finger. Does this mean that P/A is going back on its word, and unleashing yet another ism on an unsuspecting profession?

Not at all; this is no new "ism." Instead, we feel that the term succinctly describes that quality which drew us to the 14 projects featured in the issue: in spite of a wide variety of project types and means of expression, the architects and designers in question demonstrate a consistently modern approach to design. That is not to say that historical allusion has disappeared: several projects are indeed overtly referential, but their sources are predominantly 20th-century sources. Brunelleschi and Bramante have given way to Mackintosh and Mies—which may indicate that the younger generation, having been fully exposed to Classicism, does not see it as the salvation of architecture. Modern architecture, when seen by this new group of eyes, not only doesn't look so bad, it seems to have quite a few redeeming qualities—its concern for light, openness, geometric forms, contemporary materials, and technological progress, all of which remain timely issues. But this does not mean that the New Modernism will produce slavish copies of 20th-Century landmarks. The younger generation—the real children of pluralism, unlike their fathers, the anti-Modern rebels—are far too pragmatic for that. Paradoxically, the ultimate downfall of the Modern movement was its extreme idealism; ironically, a similar (albeit apolitical) idealism, even to the point of intolerance, plagues much of Post-Modern design. But to someone coming of architectural age in the 1980s, it doesn't matter so much whether a window is punched or Palladian, as long as it is appropriate in its place. Historicist references may be found, but even these are filtered through a Modernist sensibility.

The projects in this issue reflect their times: a computer science center; offices for the magazine of 1980s media hype, Interview; two contract furniture showrooms; and a package-vacation "showroom" are just a few. A notable trait shared by all the projects is a straightforward, elegant, and nonallusive approach to materials. Stone, wood, metal, glass, and plastic are not called by any other name; there is, in short, no faux.

If there is an emphatically abstract tone to what we present, it was meant that way. And to make the point that the New Modernism is in the air, we include a portfolio of work by contemporary artists and designers, one of whose works is also shown on the cover. James Turrell's Amba, a light installation, was presented last year at Seattle's Center on Contemporary Art. Turrell plays with our "prejudiced perceptions" about light, space, and matter. What we see as a dense, blue-pink haze behind Amba's frame is in fact an empty space 20 feet deep. Turrell's tools are proportion and light; his work's implication for architecture is made clear when he says: "I work with the dimensionality of an existing space so that it is clear that the physical and structural constraints do not solely determine the perceived space." That's more than modern; it's timeless. [Pilar Viladas]
A new headquarters for Andy Warhol's various enterprises is a virtual assemblage of readymades, transforming the old into the right-now.

It seems fitting somehow that Andy Warhol's newest Factory should be a building with three nearly identical facades—an architectural reference to the silkscreened multiple images he created of Marilyn Monroe, Elvis Presley, and the electric chair, to name but three subjects. It is also fitting that the fourth incarnation of the Factory (Warhol's New York studio and offices, so called because of its original location in an industrial building on East 47th Street) should once have been a Con Edison electrical transformer station, because while the power generated by the occupants is no longer electrical, it is just as significant. Warhol's considerable power—in the arts, culture, and media—is the juice of the 1980s. In a recent *House & Garden* article, John Richardson called Warhol "the principal recording angel of our time." So to record the comings, goings, sayings, and carryings-on of the major and minor celebrities over whom Warhol keeps such careful watch, the Factory must accommodate his own art studio, the offices of his video company, and the offices of *Interview*, the monthly magazine whose pages read like a series of glamorous talk-show transcripts. (Fred Hughes, president of *Interview* and director of Factory's enterprises, was involved in all planning, design, and execution.)

The building is no less extraordinary than its occupants. An interesting piece of urban infill from earlier in the century, it is a three-armed cross: *Interview* occupies the East 32nd Street wing; Warhol's studio and offices fill the East 33rd Street wing; and post-production and editing studios for films will soon be completed in the wing that fronts on Madison Avenue. Each of the Neo-Classical facades is 25 feet across, with a two-story-high window. If you were to circle the block, you would think you were seeing triple, which is one of the building's great charms.

The rest of its great charms are contained within, and Warhol wanted to make sure that they were preserved. As an abandoned power substation, the building was, like a ghost story, fascinatingly frightening. Huge pits in the basement housed transformers that reached up past the first floor. Putty-colored industrial tile covered the walls, and a labyrinthine stair wound through the center of the building. To make the place habitable, the pits were filled in, and ventilation shafts that had served the transformers were removed. To increase the amount of office space, a 2000-square-foot mezzanine was added to the 32nd Street side. The rest of the existing building was largely cleaned up: brick lot-line walls were sandblasted; industrial louvers on
A section through the building shows the East 33rd Street wing (above left), with executive offices on the first and second floors, Andy Warhol’s studio in the basement, and a gallery on the fourth floor; the stair is hypothetically removed from behind the façade. The 32nd Street wing (above right) houses the offices of Interview magazine on the first and second floors, with a ballroom on the floor above.

A 2000-square-foot mezzanine (and stair) was added to the 32nd Street wing, on the same level as the existing second floor of the 33rd Street wing; a fire door separates the two. Consequently, both wings can use the central stair, which would otherwise not have met code requirements for paired use.
In the second-floor conference area (photos left), existing industrial louvers and doorways were refurbished and painted dark green.
The Factory, New York

the second floor (now the conference area) were refurbished and painted; the elevator, one of Warhol's favorite items, was stripped down to the bare metal; and the tile was restored. New wood floors were installed throughout the building, and the large doors on the 33rd Street side were refurbished—once used to move transformers, they now accommodate large works of art.

The interventions in this industrial building are Classically derived, but a certain ready-made quality saves them from nostalgia. The interior “duplicate” façade on the 33rd Street side, an attempt to recreate the view in and out that is obstructed by the existing stair just inside the actual façade, serves as a giant glazed wall for the offices behind it. Whether seen from inside or out, the effect of the layered facades is dramatically mysterious. Post office partitions, reclaimed from the Federal Archives Building in Lower Manhattan and extensively refurbished for use as office partitions, strike a particularly haunting note inside the narrow, tiled spaces, while admitting light into the individual offices—a plus in a building with very few windows.

It may seem paradoxical that a project rife with historical fragments should exemplify a modern attitude toward design, but it is that attitude, and not the actual components, that makes all the difference. Existing elements were accepted for what they were, and additions treated as “found objects” were chosen because they worked with what was already there. The tension between the industrial and the Classical is unpredictably powerful. The spaces are at once grand and intimate, welcoming and spooky, mundane and unforgettable. This is architecture, but it's also art.

[Pilar Viladas]
Private offices on the 33rd Street side (facing page, far left) and the offices of Interview (left and above) were furnished with wood and glass post-office partitions, taken from the Federal Archives building in New York and extensively refurbished. The reception desk (right) and the art department are visible in the foreground; editorial offices are at the rear. While the existing industrial tile was restored, new wood floors were added throughout the building.

**Data**

**Project:** The Factory, 19 East 32nd Street/22 East 33rd Street, New York.

**Interior design:** George Kazantzis, Carol Kohlreiter, conceptualization; Fred Hughes, Carol Kohlreiter, planning and design.


**Client:** Andy Warhol.

**Building developer:** HQZ Enterprises Inc., New York.

**Program:** conversion of two wings of an existing three-wing electrical transformer station to office and studio space, including executive offices, magazine production offices, art studio, and ballroom, with expansion from the existing 14,640 sq ft to 16,650 sq ft.

**Structural system:** steel framing with concrete floors; load-bearing lot-line brick walls.

**Mechanical system:** water-cooled heat pumps; new gas-fired boiler and cooling tower.

**Consultants:** George Langer, P.E., HVAC; Lovett & Rosman, P.C., structural (prior to 7/22/83); Garrett Byrnes, P.E., structural (after 7/22/83).

**Contractor:** Demos Georgantzis.

**Photography:** Timothy Hursley.
About face

Steelcase showroom, New York

Inversion, symmetry, and a break with tradition mark Samuel J. De Santo & Associates' design for a contract furniture showroom.

Showroom design, in these image-conscious times, is a serious business—especially when a change of image is written into the program. As the nation's largest manufacturer of open-office system furnishings, Steelcase, Inc., was understandably serious about a number of things when it came time to build a new showroom in New York. Adhering to the "address for success" theory of real estate, the company moved from one high-rent, high-rise Park Avenue building to another, despite the fact that it needed 60 percent more square footage. Moreover, the company, whose look was traditionally High Corporate, wanted High Design for its new space. What it didn't want, however, was High Fashion: "The ethereal in design for the sake of fashion is to be avoided," Steelcase insisted. After talking with a number of architects, the company asked the firm of Samuel J. De Santo & Associates to create a 10,000-square-foot showroom and sales office that included presentation and conference rooms, a mock-up room, and audio-visual support room, in addition to display space for office systems, furniture, and fabrics.

Fresh from a tour of the client's Grand Rapids, Mich., manufacturing plant, Sam De Santo was struck by two things: the concrete block of the factory building, and its green-painted concrete floor. These images influenced De Santo's choice of gray-glazed concrete block (in two shades) for the showroom walls and piers, and his decision to make the main furniture display a "studio," a flexible space with industrial overtones.

The entry sequence begins at the elevator lobby through three portals with "negative" pediments—triangular cutouts in the lowered soffits—followed by two "positive," solid pediments, thereby establishing a pattern of solid vs. void. A zinc version of the Steelcase logo, discreetly embedded in the gray terrazzo floor, greets visitors at the door. The entrance axis is terminated by a "chapel"—an 11' x 8' niche containing a desk and chair that were manufactured by Steelcase for Frank Lloyd Wright's Johnson Wax building of 1936—a highly appropriate reference, De Santo felt, to "the company's role in the evolution of the office." To the left of this niche are the angled reception desk, presentation, mock-up, conference, audio-visual rooms, and a "gallery" or special-events space. To the right is the "studio," the main product display area. In contrast to the symmetrical formality of the entry, this 2800-square-foot open space has a "factory green" stained wood floor, flexible lighting, and no restrictions on the use of color in displaying the furniture. The wall dividing the studio from one of the sales office areas is pierced by a series of openings, paired symmetrically about the perimeter columns opposite, that can be closed with steel roller doors, a reference to the factory loading dock.
Seen from the "studio" display area, the reception area (left) includes an angled desk (this page, top and center) and slim block "fins" that screen the fabric display. The terrazzo floor changes from gray to green; electrical access circles are picked in slightly darker tones.
The disposition of spaces in the showroom was essentially dictated by the existing building floor, a rectangle 160 feet wide and 88 feet deep, with another piece extending back 15 feet along more than half the floor width, which created, in effect, a "near" and "far" rear perimeter wall. Sales and managerial offices were placed in this area to take advantage of the view, but rather than leave the space open, De Santo extended the "near" wall by creating an inverted duplicate of it, with solid bays and "void" columns, entered through glass doors. The wall turns to glass block and curves as it meets the west perimeter wall of the corner office; this generated a free-drawn line that creates a curved wall in one of the conference rooms before settling down to two dimensions on the terrazzo, where it demarcates a color change (from gray to green) that "softens the formality of the space."

The transition from the formal entry to the industrial loft "studio," and then to the more conservative sales offices, reveals De Santo's sensitivity to function; his subtle contrasts of materials and color would seem to ensure that the design will wear well through evolutions in the client's products and image. The showroom is solid but not solemn, light but not lightweight. Fashion it is not; style it is.
Data

Program: 10,000 sq ft of showroom and office space, including presentation and conference rooms, a mock-up room, library and audio-visual facilities, and kitchen. Major materials: gypsum board; terrazzo; wood flooring; glazed concrete block; glass block; carpeting (see Building materials, p. 244).

Consultants: Piccirillo & Brown, mechanical/electrical.
Contractor: Structutone Inc.
Costs: withheld at client's request.
Photography: ©Peter Aaron/ESTO.
Banca rotunda

The role of humanism in the electronic age is the subject of Steven Holl’s architectural inquiry.

A private safe depository on a highway strip in suburban Fair Lawn, N.J., may seem an unlikely place in which to investigate the relationship between hard science and humanism. And motorists driving along Route 4 who notice a large sign that reads “Guardian Safe Depository” may be startled to see the building whose presence the sign announces. A light blue stucco facade, steel sash, and proportions based on a logarithmic spiral and the golden section set it apart—to say the least—from its more banal neighbors. But to architect Steven Holl, the combination of abstract architectural forms and overt references to scientific history seemed to ensure a comprehensible cultural link to a modern project type—the electronically controlled, high-security safe depository, in which architecture is made not just of gypsum board and terrazzo, but of bulletproof glass and half-inch-thick steel plate.

Holl was given the existing concrete-block shell, for which he was to design a building plan, a new facade, and a lobby. The plan is arranged, according to Holl, from the most rational and dense (the safe deposit boxes) at the rear, to the most irrational and thin (the lobby) at the front. The proportions of the facade and windows are based on a logarithmic spiral, with each square forming a part of a rectangle based on the golden section. The same geometry governed the design of the vestibule, a rectangular solid that penetrates the plane of the facade windows at a 45-degree angle. In the vestibule, sandblasted glass panels illustrate historical
analogies between proportions and musical harmony. Johannes Kepler's 1596 diagram comparing the five regular geometric solids to the (then) six planets, and the 17th-Century notion of the harmony of the spheres (which related the orbit of each planet to a musical tone) are among those depicted, along with their antitheses—for example, Kepler's diagram in intact and "exploded" versions, to record both the rise and fall of his theory.

The 13'-6" terrazzo-paved lobby is painted a chameleonlike shade of pale gray that can appear blue or green, depending on weather and light conditions. Bulletproof glass shields Intersecting the façade at a 45-degree angle, the entrance vestibule (facing page and above) is filled with sandblasted glass panels, among which are illustrations of the building plan, and Kepler’s 1596 diagram comparing the geometric solids to the planets (facing page, small photos).
The building plan (above) shows the progression from the “rational and dense” safe deposit boxes at the rear to the “irrational and thin” lobby at the front. The lobby walls (facing page) are crowned by a frieze of cubic representations of the nine planets (Jupiter is shown this page, upper right), and are illuminated by a string of sandblasted glass fixtures. The grid of the terrazzo floor (this page, top left) conforms to the geometry of the façade; its zinc “stitches” are angled in a counter-direction to the progression of the planets around the room. The furniture (except the standing lamps), which is Viennese in mood, was designed by the architect.

The security booth, and slit windows afford managerial offices a constant view of the lobby. The walls are ringed by a frieze of cubic representations of the nine planets and are illuminated by a string of sandblasted glass light fixtures. By shifting the lobby entrance off-center, Holl orients visitors toward their destination—the vault entrance—leaves ample room for seating, and, notably, alters the natural circulation through the space. In taking the archetypal form of the rotunda and transforming it with a spiral circulation path, Holl subverts the notion of man standing at the center. Why evict man from the center of the ideal space? Because this particular Pantheon is under electronic surveillance, and that relationship between technology and humanism was high on the architect’s priority list in this project.

Holl notes that it was only with the advent of the Renaissance that humanism and science went their separate ways—at nearly the same time, ironically, that Copernicus broke the news that the earth was not, after all, the center of the universe. Holl sees his lobby, with its traditional base, frieze, and plan, as a “statement of unification” in our schizophrenic, high-technology times.

The architect’s case is a strong one, but was his solution the appropriate one? While the
humanist imagery is seductive, it fails to clarify the role of technology in the project. Without the sign out front, visitors would be hard pressed to say just what went on behind the bulletproof glass. Nonetheless, Holl's argument that "humanistic meditations belong in the public realm, not just in the classroom," is set forth in his typically compelling style (Rosen pavilion, P/A, July 1982, pp. 78-81). And when a group of sixth-graders came out of the classroom and into the public realm for the building's opening, they looked at the lobby frieze and recited the names of the planets—in order. [Pilar Viladas]

Data
Project: Guardian Safe Depository, Fair Lawn, N.J.
Architect: Steven Holl, Architects, New York. Steven Holl; Joseph Fenton, project architect; Mark Janson.
Program: a 10,000-sq-ft renovation of an existing concrete-block building, including building plan, a new façade, and a public lobby.
Major materials: stucco, steel windows, gypsum board, terrrazzo, sandblasted glass, paint.
Consultants: Vault Management Corp., project development; Charles Palo, Banc-lo Interna­tional, security equipment; Sal M. Limoggio & Associates, consulting engineers; John Ham­mond, P.E., Peter Galdi, structural.
General contractor: Banc-lo Interna­tional, Inc.
Costs: $1,200,000, including specialized security equipment.
Photography: Adam Bartos.
In San Francisco, designers Ron Meyers and Mark Chastain have completed a restaurant interior that sheds some new light on some old materials.

Over the past few years, San Francisco’s Union Street has become rather aggressively boutiqued. Where owners cannot strip shop fronts back to the Victorian original, which in many cases has been removed, they usually have someone do an interpretation of what might have been, which usually ends up in something that could be called Grandma Builder style.

One can appreciate, then, just how out of place the severe façade of Harley’s is on such a street. But one must also remember that in San Francisco dining out is taken very seriously, and consequently one can be more adventurous with restaurant design than in many other places.

In transforming the 2500-square-foot ground floor of an uneventful once-Victorian building, client John Jerome wanted to create an atypical restaurant for the city—something away from the Basic Bare that now usually passes for good taste. “His objective,” designer Ron Meyers reported, “was to attract attention... there was an element of shock planned by us with the owner... we felt the city needed something different to counter the ‘Victorian hysteria’ taking place on Union Street.”

Well, it got it. The front of the previously remodeled building was completely reworked, with the major change the replacement of sliding glass doors with fixed glazing to align with the height of banquets in the front lounge. Inside, all wall surfaces were covered with gypsum board and, along with the plywood partitions, were spackled and coated with polyurethane. The floors were surfaced with plywood and then coated with Chemite (an acrylic latex-base concrete patching material), which is also used on the bar and on the conical, sheet-metal wall sconces.

In a sense, Harley’s could not have happened anywhere but in California. It was there that Frank Gehry first revealed the physical substance of architectural composition as a valid subject of artistic inquiry. In a way, the designers of Harley’s have done a similar thing, but with the materials of interior design. The basics of that trade—gypsum board, plywood, tape, and spackling compound—have not been used to create an environment other than that which the nature
Beyond the front lounge (below),
the long, narrow space leads
through the bar, service, and
wine storage areas (bottom) be­
fore culminating in the skylighted
rear dining room (right).

of the materials themselves could provide. As
such, they are presented in a “raw” state, in a
condition that for most people would be seen
as unfinished. Few, however, interpret Har­
ley’s that way; most seem innately to know
otherwise. This could suggest that even the
uninitiated can recognize and appreciate au­
tonous art, without having to have it ex­
plained. It’s one of the things that make San
Francisco special. As designer Ron Meyers
says, “You can’t do it just anywhere—say to
people, ‘Here’s art. Live in it.’ ”

[David Morton]
Data
Project: Harley's, San Francisco, Calif.
Designer: Ron Meyers/Mark Chastain for Glamm Industries, Ron Meyers, president.
Client: John Jerome.

Program: renovation as restaurant of 2500-sq-ft ground floor of previously remodeled two-story building.
Structural system: wood frame with stucco; front sliding glass doors changed to fixed sash.
Major materials: gypsum board, plywood, sheet metal, glass, concrete, polyurethane, Chemite.
Contractor: Jim Harris.
Costs: $34,000; $24 per sq ft not including design fees.
Photography: ©1983 Peter Aaron/ESTO.
Bridging the gap between minimalism and naturalism is already a hot topic in the art and design worlds.

Art moves faster than architecture. Without the reins of function, program, review, and construction time, there is no reason that it should not. But precisely because it is freed from those constraints, artists have felt the strain of the Modern/Post-Modern debate even more keenly than have architects.

To take the most obvious example, painting in the heyday of Minimalism (just prior to the time when architects began to question the validity of the International Style) was reduced to a piece of canvas with the merest veil of pigment, with the canvas itself in danger of being rationalized out of existence. Clearly, a reaction was in the offing. But when you look at the reaction—for example, the fervent naturalism and stylistic flamboyance of the current Neo-Expressionist movement—it soon becomes apparent that the Modern/Post war in art makes that of architecture look like a church supper.

But, if we disqualify canvas painting from the game for the purposes of this issue (thereby leaving a large can of worms mercifully unopened), we can single out a current reaction in art that addresses more directly the issues of space, light, and architectural form and content—for whatever purposes they are used. These artists are seeking, in culturally schizophrenic times, a language that transcends both reductivism and over-literal representation, a quest that should strike a resonant chord in the mind of the modern architect. In the following pages, most of what we present falls into the category of large-scale, "environmental" indoor sculpture and gallery installations, although painting, photography, and even fashion design figure in the discussion.

Something that nearly all the artists represented in this portfolio share is a preference for abstraction over naturalism, and for metaphor as a means of expression. The depiction of one reality to refer to another is exemplified in many of these works by the use of architectural or machine forms—not for the forms themselves, but for the images they summon in the eye of the beholder. [Pilar Viladas]
Philip Glass is known for his minimalist, repetitive, electronically oriented music. But his recent work is so melodic you want to dance to it. Indeed, three of these works were choreographed by Jerome Robbins for the New York City Ballet's "Glass Pieces," which premiered last season. The set, by Robbins and Ronald Bates (with costumes by Ben Benson and lighting by Bates), is a Spartan, quadrilled backdrop for the dancers' liquid movements.

David Haxton calls his color photographs "a mixture of painting and sculpture." Untitled (top right) and Vertical White Form and Squares in White Masked by Cream (center right) were made in 1981. By shining lights through compositions of cut and torn no-seam paper, Haxton creates plays of form, light, shadow, and texture that suggest "real," and infinite, architectural space.

Joyce Crain's Cirrus Sky (right) of 1983, woven from strips of iridescent film, hung in the sculpture court of Ball State University's art gallery. Less than 25 microns thick, the film contains over 100 layers of two or more polymers, a structure that separates white light into the colors of the spectrum. The film is one color when seen from below, and another color when seen from the balcony above.
Judy Pfaff's 3-D (below) is a 1983 installation by the artist whose work employs a variety of materials, violent color, and sculptural forms projecting from floors, walls, and ceilings. Often improvising from original plans as she works, Pfaff's exuberant creations eradicate conventional notions of edge and corner, bottom and top: thus disoriented from a traditional frame of reference, the viewer is left to deal with the abstractions of form and color, and their effect on his memory and emotions. Like James Turrell, Pfaff plays with the viewer's "prejudiced perceptions," but her particular brand of abstraction is a painterly one, using irrational, rather than rational, forms and compositions.

Alice Aycock's most recent work (below), The Thousand and One Nights in the Mansion of Bliss, addresses the machinery of metaphysics (and vice versa). It is in fact a series of smaller works executed in steel and galvanized metal, a departure from the wooden architectural structures for which she is known. Intended as a meditation on game theory, the work draws from sources such as the cosmological tracts of 16th-Century philosopher Robert Fludd, World War II battle plans, and the video game Donkey Kong. Broken ladders connect fragmented bridgework in Donkey Kong; a steel ball courses through an elliptical channel in The Nets of Solomon; and flashing diodes light up The Stars. Aycock's work has been called "a celebration of the structure of chaos," but it also demonstrates her fondness for the metaphor and poetry of the fantastic machine.

David Hockney's most recent photographs expand upon his recent Polaroid collage portraits. Now working with 35mm prints, Hockney explores places (Japanese gardens, the Grand Canyon, hotel rooms) as well as people, and his interior scenes such as Luncheon at the British Embassy, February 14th (below) of 1983, are as intimate as his famous Los Angeles poolscapes are vast. But where those images had a flattened, almost limitless quality, the scene shown here is dense, richly detailed, and complex, with an almost Cubist refraction of objects.
Jennifer Bartlett is one of the so-called New Image painters, whose work falls somewhere between Minimalist abstraction and Neo-Expressionist naturalism. In this series of panels for the dining room of two London art collectors, Bartlett's subject matter is the garden and swimming pool beyond the dining room window. Moving clockwise around the room, a charcoal drawing of the garden gate frames the doorway (bottom row, far left, with painted screen). A fresco of the pool covers the wall behind the tiled fireplace, and a panel of enameled metal tiles depicting the house reflected in the pool (second left) hangs next to an oil on canvas panel of the pool surface (near right and detail, large photo). The same subject is rendered in enamel under glass in the panel near the window (near right), and a bare tree painted in oil on mirror partially obscures the reflection of a large paper collage of the garden (far right). The range of Bartlett's technique is impressive in its own right, but what is even more remarkable is her ability to convey the larger-than-life quality of landscape within the life-size confines of a dollhouse-size room.
**Mary Miss** created *Mirror Way* (below) in 1980, as the second of four installations in the Courtyard Series at the Fogg Art Museum in Cambridge, Mass., a project organized in honor of former museum director John Coolidge. The installation, which was made entirely of wood, measured 30' x 42', and was 22 feet high. A platform and trestle framed a central stair tower, but the observer could not actually walk into, under, or over the structure. Instead, it was to be observed at a distance; its forms—inspired by the artist’s travels and readings, as well as by the existing environment, the Italianate courtyard of the 1925 building by Coolidge, Shepley, Bulfinch & Abbott—were meant to trigger, in turn, associations in the mind of the observer.

**Donald Judd**, one of the masters of Minimalist sculpture, has spent much of the last several years in the West Texas town of Marfa, where he has transformed a city block into a walled compound of three buildings—one from the 19th Century and two built by the Army during World War II—that serves as home, studio, library, and testing ground for his ideas on landscape, architecture, and design, as well as sculpture. Judd would

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**Richard Fleischner’s Modular Block Sculpture** (below) is intended to be “sculpture that you can change.” Each granite modular block measures 103" x 133" x 233", and can be arranged in groups ranging from two to seven. Five of the pieces were displayed this year at the Philadelphia Contemporary Arts Museum; the project was underwritten by the General Foods Art Projects Funds.

**Lauren Ewing**’s *Auto-Plastique: The Prison* (right) of 1981 is the fifth in a series of works based on institutional buildings, including a bank, powerhouse, library, asylum, and school. But as with the others, this black-painted wood assemblage of three archetypal structures—the cellblock, the guard house, and the “perfect speaker”—is not about architecture at all. Instead, the buildings serve as metaphors for the historical, cultural, and psychological values embodied in the institution itself.
like to put his long-standing interest in architecture into built form; at present, he is designing furniture, pieces of which fill his Texas house and library (below), and which reflect the austere qualities of his sculpture. More of Judd’s furniture designs will be shown this fall at the Bonnier Gallery in New York.

Isamu Noguchi’s sculpture needs no introduction, and his furniture and lighting designs are 20th-Century classics. But his Pierced Seat and Pierced Table (1982, below) cross the barriers between the two. More sculpture than furniture, the galvanized steel pieces transform basic, universal forms of furniture with the power of an unquestionably sculptural material.

Scott Burton’s Storage Cubes (1982, below) is a departure from the mainstream of his furniture/sculpture output, which consists mainly of chairs. Their beauty as pieces of sculpture does not preclude their use as furniture, and their seemingly banal forms contain a wealth of commentary on history, culture, and design. His first one-man museum show is now touring the U.S.

When the Formica Corporation invited well-known architects and designers to explore the uses of its new surfacing material, Colorcore, many produced furniture (P, A, News Report, August 1983, p. 29). Two participants, however, offered tantalizing alternatives. SITE’s door has a jagged hole that reveals multicolored layers of the material, while Frank Gehry’s Ryba exploits its translucence, in a favorite Gehry form.
Shelton, Mindel & Associates created Primary Residence (below) as a hypothetical design project for New York magazine. A perfect 11-foot cube, the room is an exercise in primary color and proportion, and their effects on a space. According to the architects, the “warped planes” of color applied to the walls, floor, ceiling, Parsons table, and Rietveld Zigzag chairs create the illusion of two-dimensional surfaces in a three-dimensional space.

The blue and yellow represent the “cool” interior environment, while red stands for the “hot” outside world, as depicted by the wall and column seen through the opening in the wall. The apples, explained the architects with tongue decidedly in cheek, signify the temptations of the outside world.

Piet Mondrian’s New York studio (above) was a laboratory for testing the Dutch painter’s theories of Neo-Plasticism, in which art was an environment. It has been recreated in an exhibition at New York’s Museum of Modern Art (News Report, p. 52).
For anyone who still doubts the supremacy of the Japanese in fashion design, the exhibition "Issey Miyake—Bodyworks" (below) should dispel any lingering doubts. Miyake, Japan's leading designer, shows his history-making rattan "cages," plastic bustiers (the 1980s version of the Merry Widow corset), and original woven garments on custom-made mannequins and cyborgs, whose internally lighted, translucent bodies emit optical messages—in a computer-controlled environment, with video monitors supplying the scenery. The exhibition, which originated at Tokyo's LaForet Museum, began a U.S. tour in June at the Otis Art Institute of the Parsons School of Design, Los Angeles.

One of the pioneer high-fashion clothing stores in the country is New York's Charivari, which over the last few years has expanded to include five stores, the latest of which, Charivari Workshop (below), was designed by the firm of Bentley LaRosa Salasky Design. The store is a study in spareness, much like the clothing—largely Japanese—that it sells. Wood floors, white walls, black hardware and display racks, and a sculptural rolling stepladder are some of the elements that give the space its hard-edged, rigorous look, which is as modern as the clothes it displays.

If Issey Miyake is the dean of Japanese fashion designers, then Rei Kawakubo is the rising star. Her Comme des Garçons label is one of the hottest tickets on the international fashion circuit, despite the designer's insistence on shapeless, colorless, and radically un-pretty garments. The first Comme des Garçons boutique, designed by Toshiko Mori, AIA (Pl/A, Sept. 1982, cover), opened this year at Henri Bendel in New York. The tiny, minimally detailed space is as uncompromising as Kawakubo's clothing.
High in the Eternal City, architect Toni Cordero has created an apartment in a 17th-Century palazzo that is a study in the ascent from darkness into light.

In the heart of Rome, a stone's throw from the Tiber River and only steps from the Farnese Palace, Turin architect Toni Cordero has carved an apartment out of the top floor, its adjoining attic space, and a connected corner tower of a large, 17th-Century baroque house, or palazzo, as it would be called in Italy.

In a country where there have been few forays into Post-Modernism, this apartment shows a continued abstinence from that trend. As much as could be expected in a 300-year-old structure, the new incursion is strictly Modern, but of an attitude that talks of Modernism, not historical recall; it is of a type that at least we in this country associate with Italian designers such as Carlo Scarpa, whose undorned, thick-plastered masonry walls, coupled with the undisguised and bold use of metals and stone, are the antithesis of our current wood-detail and gypsum-board aesthetic.

This is not to say, however, that historical recall has no place in such an environment, for in the Rome apartment, the furnishings, at least, hark to earlier times, but limit themselves strictly to the period of the 20th Century. The living room rug is of a design by Juan Gris, the chairs and some tables by Giuseppe Terragni. In the upper-level studio there are a 1950s floor lamp, an Eames lounge chair, a contemporary steel and glass table-desk by Afra and Tobia Scarpa, an early-Modern armchair by Josef Hoffmann, and another Gris-designed rug. In several areas, on metal armatures à la Scarpa père, are First-Century Roman marbles.

What strikes one most about the apartment, though, even more than the furnishings, the pietra-serena (a particular Roman stone) floors, unpainted plaster (mixed with Roman porcelain powder and integrally tinted slightly pink), and Cor-Ten doors and frames, is not a material at all, but the circulation. The apartment is an essay in the ascent from darkness into light.

On entering a dark, almost pitch-black enclosed court at ground level, one rises by elevator to an almost equally dark entry foyer in the apartment. There, a large wall mural by Massimo Scolari depicts an imaginary landscape of deep fissures and furrows, out
of which rises a primitive tower, and over which soars a mysterious winged object. The painting could be read in terms of its symbolism of ascent from darkness into light and ultimate freedom, and as such could be seen as analogous to the apartment itself. In the dark entry, next to the tower in the corner of the painting, stairs lead directly to the tower in the north corner of the building where the living room is located, and from which additional stairs rise through a corner of the top-level study directly to the terrace.

This upper staircase, an ingenious device in itself, is a suspended steel and stone assembly.

The original living room roof (below) is outlined with neon. The stair’s steel angles serve as stringers, which receive support at their midspan by tubular steel struts connected to tension rods. On one side, the strut passes through a welded collar to support, along with a lateral brace, the midpoint of a tubular steel railing. Bent tubular steel rods also serve as risers for the stair’s stone treads.
In the upper level study (these pages except for below, left), angled doorway (left) continues path of stairs. Windows frame particular views, such as that toward St. Peter’s (below right). In dining room (below left), angled stone partition hides serving areas.

that looks and functions like a bridge. Within the orthogonally organized apartment, it forms the major part of a secondary axis that is the only element in the plan on the diagonal. It extends in the vertical dimension from the precise point in the plan where the two major axes of the apartment intersect—at the entrance to the tower—and thus intensifies this pivotal point of the entire composition.

It is not only this stair-bridge that Cordero has turned on the diagonal, however, but everything that falls within its axis, including the balustrade in the entry foyer, the stereo speakers in the living room, the door frame of the upper studio entrance, and the door leading out of that room to the terrace, where metal trellises complete the procession. There, finally, as far as vision leads, is the breathtaking panorama of Rome—the subject this apartment has been directed toward from the beginning. [David Morton]
Data
Project: restoration of a tower and annex apartment, Rome, Italy.
Architect: Toni Cordero, Turin.
Client: withheld on request.
Program: renovation of top floor and adjoining attic space of 17th-Century palazzo into three-bedroom terrace apartment.
Structural system: existing bearing walls, wood tower roof reinforced with steel ties.

Major materials: pietra serena (stone) floors; walls of plaster mixed with Roman porcelain; suspended ceilings of gypsum board; door frames, some doors, and curtain walls of Cor-Ten steel.
Costs: withheld at request.
Photography: Carla De Benedetti.
For a travel agency on Rome's Piazza di Spagna, architects Ascarelli, Macciocchi, Nicolao & Parisio have designed an environment suggestive of distant times and places.

At first glance, the travertine benches and counters in the Valtur Travel Agency look like architectural fragments plundered from ancient buildings—in the manner of both barbarians and Barberini in old Rome—and reused in a new setting. They are not, of course. Rather, they are new sculptural elements built up from superimposed slabs of unpolished travertine mounted on thick, lacquered metal tubes.

In this way have architects Ascarelli, Macciocchi, Nicolao & Parisio created an environment that seems vaguely contextual (the agency is located on Rome's Piazza di Spagna, opposite the Spanish Steps), while providing a generalized monochromatic background that allows free rein for fantasies about distant places—the product, after all, that the agency sells—as well as suggestions of a sophisticated, futuristic space age powered by a row of computer terminals.

The long, narrow space is organized on two levels interconnected by stairs made up of travertine slabs similar to the benches. The floors throughout are also of travertine, diagonally laid, and the stucco walls are finished in shades of ivory to blend with the beige marble. The existing 19th-Century cross vaults have been left exposed and merely cleaned, and they are "tied" together (in the manner of ancient iron rods) with lacquered metal tubes that contain high-intensity halogen lamps. To complete the monochromatic theme, the architects designed chairs slipcovered in natural canvas that recall those found in vacation homes.

The large existing windows allow generous daylighting, and have been kept free of in-
Huge photographs are mounted on poles (left and right in the photo above) and can be turned like pages of an album. On each worksurface (far left), molded circular plates of travertine serve as ash trays or contain glass flower holders. At the far end of the agency (left), travertine slabs similar to the benches form stairs leading down to the lower area.
Both baseboards (above) and travertine benches (above and drawn at right) consist of moldings that end suddenly, as if torn from some earlier structure.

At the lower, rear section of the agency (opposite page), angled mirrored doors tend to dissolve the space’s boundaries. These doors slide on tracks elaborated by interrupted moldings, to restate the idea of the architectural ruin.

scriptions except for the Valtur logo silk-screened at the bottom.

Plants and flowers are used as accents, as are sculptures from distant countries and large, pole-mounted photographic panels that can be turned like pages of an album. At an angle at the back of the shop, sliding mirrored doors reflect and extend the space. For all the solidity of the chosen materials, time and space are allowed to float.

[Susan Doubilet]
Project: Valtur Travel Agency, Rome, Italy.
Client: Valtur Travel Agency.
Program: to create a sophisticated image for a 720-sq-ft travel agency, located in a late 18th-Century building on the Piazza di Spagna.


Consultant: Maurizio Baldieri, lighting.
Contractor: Giancarlo Roscioli.
Photography: Claudio Santini.
Architect Tod Williams has countered elusiveness with dense materiality in a computer science center for Cooper Union in New York.

The computer: an electric green message flashes across the black screen and then waits, blinking, for your response. Where does it come from? What is it made of? Does it have any dimension at all? For students who spend hours interacting with this elusive material, architect Tod Williams has created a container that equilibrates the immateriality of the subject and at the same time reinterprets its mystery, eeriness, precision, and electricity. The atmosphere is soothing, but it is tough—never does it try to be sweetly ingratiating.

To cushion the insubstantial subject matter of Cooper Union's computer science center, redesigned within the existing Engineering School, and to reaffirm the solidity of the material world, Williams has used dense materials and solid forms. The floor, notably, is an antimagnetic vinyl tile, whose density and pattern—white flecks on black in the terminal area, black on green in the central systems room—impart a sense of depth. Large, square work surfaces are of gray albarense stone, and they sit on cubical bases.

Students enter the computer center through a hallway whose treatment is so solid it seems armored, in keeping with the atmosphere of heavy security that generally sur-
Square alabarene stone work surfaces and pipe conduits for electric wiring create order in the terminal workroom. Colors and materials are tough, but details—such as the nuts and bolts of the red steel supports for work surfaces along the wall (near right)—are clearly and carefully arranged to reflect the elegant precision of computer work.
The green floor and black opening in the ceiling suggest the eerie nature of the electric impulse in the main computer systems room. The conference room (facing page), the softest room in the center, has early Knoll chairs and a maple railing, and is connected by aligned square windows to the office and the workroom beyond.

rounds (in industry, at least) the highly secretive, piratable nature of computer material. Two heavy square pavilions of blue-black glazed block encase the inset doorways, which are, like vaults, steel gray. The sense of axial order established by these entrance pavilions is continued by the near-symmetry of the main rooms and the line of square windows that connect them (for friendly communication, or is Big Brother watching?).

Materials, as mentioned, are tough, and yet they are carefully detailed to reflect the delicacy and precision of electronic messages. The steel brackets that support the cantilevered work surfaces are painted a primerlike dark red, but the organization of the bolts clearly articulates the method of attachment. Aluminum thresholds and protective edge plates toughen entranceways, but are carefully finished and detailed with reveals. Aluminum pipes act as conduits from clearly positioned electric boxes, but their dimensions and ordered placement render them more friendly than rough.

Colors, too, are both soothing and tough: blue-gray walls, black or green floor, gray work surfaces, purple-gray bases, dark red accents. The floors are the most expressive of all: their blackness or greenness picks up the eerie quality of the electric green pulses on the black screens, while their fleck pattern is reminiscent of the cool 1950s, when the image of the future was science fiction. 

[Susan Doubilet]
Data
Project: Cooper Union Computer Center, New York.
Architect: Tod Williams & Associates, New York. Tod Williams, principal; Susan Bower, project architect; Peter Thaler.
Client: The Cooper Union School of Engineering, William Lacey, dean; C.W. Tan, engineering dean; Bob Hopkins, computer center director.
Program: provide 6000 sq ft of computer center facilities (workrooms, computer room, director's office, conference room) in 1950s engineering building.
Major materials: corridor walls, epoxy paint speckle; pavilion walls, glazed concrete block; vinyl floor tile; aluminum ceiling tile (see Building materials, p. 244).
Consultant: Richard Shaver, lighting.
Contractor: Cumulus Development, Ltd.
Photography: Langdon Clay.
Billie Tsien of Tod Williams & Associates has designed a showroom/office with freely interpreted Japanese architectural elements, for a Japanese/American fashion firm.

As a first priority, architect Billie Tsien wanted to create a cool and serene background against which fashion could be highlighted. Then, she wished it to have a simple, ceremonial nature. Finally, she felt she should reflect the character of the firm, which is jointly Japanese and American. By using a vaguely Japanese theme, she was able to achieve all three of her aims.

She treated the elements in the design—the screen at the entrance, for example, and the central conference room—as objects in a Japanese garden. These stand within an airy environment of cool blue-gray, which is the color of the walls, the slate step to the conference room, the stained concrete floor in that central room, and the carpet in the rear showroom, as well as the etched glass of the doors, shoji screens, and glass block insets.

The blue-gray is accented by black (the ebonized shoji screen frames of the conference room, the vinyl asbestos tiles of the front showroom) and dark red (freestanding screens for clothes display, reception ledge).

Within this cool environment, the screen between the entrance and the showroom is conceived as a rock in a Japanese landscape. The most compelling element in the design, it is a large concrete block into which has been plunged, like King Arthur's sword, a black lacquered slab faced with an uninscribed copper plaque.

The central shoji-screened conference room is also treated as an object in the garden. It is, obviously, a tearoom. Its screens are not of classic proportions, but are freely interpreted. They are, nonetheless, somewhat overliteral elements in a design whose strength is its gentle abstraction. The floor in this room, of beautifully smudged blue-gray concrete squares and maple strips, and the indirectly lighted square ceiling "dome" give the room attractive depth and dimension.

It is the careful close-symmetry of the organization, as well as the slightly raised floor level of the central conference room, that gives the spaces a ceremonial quality. The central room becomes a stage for fashion shows, with models emerging from it into the front showroom. Symmetry is emphasized by motifs such as the square inset panel and the red ledge that balance the reception desk at the opposite side of the front room.

The use of the spaces is flexible. The conference room, as stated, can become a stage, and the showroom closets, their back walls mirrored, can have their contents displayed on the freestanding screens and can themselves be used as dressing rooms.

Finally, the design could be seen as Japanese in that it has its own delicate personality, but it never intrudes rudely upon the activity within. [Susan Doubilet]
The conference room is indirectly lighted from a central "dome." Squared niches and sandblasted glass blocks inset into the walls further articulate the space. Shoji screens lead to the executive office on the side (below), the second showroom behind. In the carpeted rear showroom, a second office is hidden behind an angled screen wall (shown in plan).

Data
Interior architects: Tod Williams & Associates. Billie Tsien, principal; Fred Biehle, project architect; Lisa Barger, special assistant on sculpture.
Client: L'Zinger International Inc.; New York Sankyo Co., Ltd.
Program: two showrooms, a conference room, sales room, and offices in a 2800-sq-ft space.
Major materials: walls, painted hardboard; cabinetwork, lacquered wood, etched glass, ebonized oak; flooring, slate tile, concrete with maple strips, vinyl asbestos tile, carpet (see Building materials, p. 244).
Contractors: Cumulus Development Ltd.
Photography: Langdon Clay.
Revealing sources

The latest in a series of showrooms by Stanley Felderman includes visual elements referring back to their previous designs for the same client.

The Gunlocke furniture showroom in the Dallas World Trade Center has only the most discreet sign lettered low on its tinted glass front. It is identified instead, from many points around the center’s atrium, by four vivid blue-green doors that appear to hover in space. The doors announce that Gunlocke’s identity here will be established by strong, abstract elements; the uninterrupted glazing says that nothing will interfere with your view of the products.

Inside the doors, however, where one can view the furniture at closer range, the design devices become more subtle and complex. Although they can be appreciated in themselves, the design themes here refer to Felderman’s three previous Gunlocke showrooms (in Chicago, New York, and Los Angeles) where grids, angular displacements, shifts in scale, and illusions have appeared—all with a notable spareness and limitation of means.

The new element here is the apparent splitting of forms and tearing away of surfaces to reveal other layers. This theme is announced at the entrance, where the carpet parts to reveal a gridded terrazzo floor. Farther inside, this rift is seen to form a shallow arroyo that divides a low display platform. At the rear of the space, the focus is on a pavilion-like volume that appears to have been split, with one corner turned outward to leave an entrance gap.

The splitting, the angular planes, and the fragments of grid all belong to the vocabulary
of New Wave design, but Felderman has consciously removed the implied violence and dynamism of New Wave. The torn edges here have the gentleness of torn tissue; it is as if the splitting were done gradually by slow, natural processes rather than instantly by lightning bolts. The thicker cutaways have a sinuousness recalling drapery, and this parallel is underscored by the lining of walls in the rear of the space with white fabric suspended in gentle curves.

All of these formal devices reward our attention without detracting from the display of Gunlocke’s products. Not only are the colors limited almost entirely to neutral tones, but the visual incidents are located mainly at the doors, on the floor, and on the ceiling. Elements seen behind the furniture do not compete with it in color or scale of detail.

The one central assertive element is the split pavilion, and that is placed where it can virtually never be the background for displayed furniture. The pavilion is there to serve as a semiprivate room for conferences and presentations, with a projection screen built into its far end. The separation of one corner appears to have been caused by a terrazzo rivulet similar to the one at the entrance, but half the size. Inspection reveals that the out-turned corner has been enlarged in scale so that it would not actually fit back into the imagined whole. The gridded envelope of the pavilion is the subject of a rather involved formal game. It shifts gradually...
The fractured pavilion (left) is lined with muted yellow. The broken enclosure works as a setting for meetings and audiovisual presentations; graduated openings emphasize depth and privacy. A mirrored infill panel at one corner (near left, below) suggests that pavilion stands free. White fabric draped in curves (below) is a complementary backdrop for furniture.

from a grid of mullions and glazing to a pattern of diminishing punctures in a solid enclosure—a shift that parallels the tapering cleft in floor and ceiling.

From a practical viewpoint, partial enclosure allows the pavilion to be darkened enough for slide projection, and the glazing of the larger openings gives an adequate sense of privacy (as much by visual reassurance as by acoustical separation).

In this fourth Gunlocke showroom, Felderman reveals some accumulated wisdom about showroom design. He not only avoids visual conflict with his client's products, but he frees the design of any dependence on the display; the overall effect cannot be spoiled here by moving a chair off-center. The placement of furniture is by no means dictated, but logical areas are provided. The split platform near the front of the showroom accommodates either a few chosen pieces or a massed array; the raised planes allow for a closer look at a realistic angle of view. Residual floor-level areas nicely accommodate groups of chairs, for instance, or whole office setups.

Felderman also keeps in mind that showrooms are the sites of events that may justify adding flourishes. Here, for instance, he hopes that backlighting of the fabric walls can be done for one of the annual markets. He likes the quick, temporary character of showroom design and its potential for evolution as the client's enterprise evolves.

[John Morris Dixon]
Data
Project: The Gunlocke Company showroom, Dallas World Trade Center, Dallas.
Interior designer: Stanley Felderman, Ltd., Los Angeles. Design team: Stanley Felderman, president; Sam A. Cardella, director of design; Dan Fried, senior designer.

Program: remodeling of 3727-sq-ft showroom space for furniture display, partially enclosed conference room, and an office, private yet open.
Major materials: gypsum board walls, paint, fabric, carpet, and terrazzo; existing lighting.
General contractors: Wegner Commercial.
Photography: Chas McGrath, except as noted.
The mixed motifs of this Manhattan brasserie by Sam Lopata are a metaphor for its eclectic menu.

“Americans,” says designer Sam Lopata, “take food too seriously. Dining is theater; it should be fun.” Café Seiyoken, the latest in Lopata’s line of New York brasseries (The Red Parrot, Joanna’s) is a culinary discotheque. (Not surprisingly, Lopata is also currently at work on a video bar in the same Manhattan neighborhood.) There are no cozy corners for a private rendezvous at this 18th Street address; Seiyoken is a place catering exclusively to the seen-and-heard crowd.

It is also a remarkably American spot, a melting pot of Continental and Japanese cuisine. The bistro’s East-meets-West menu is spelled out in its décor, a blend of Orientalizing Art Deco and Elsie de Wolfe. Lopata plays elegant shoji-style mirrors, burled madrone wainscoting (from Oregon via Paris), frosted glass, and classic moldings against brassy zebra-striped chairs and black steel columns capped by gridded glass lanterns (Oriental at Broadway scale). The interior, an open, loft-like space, is deliberately finished to be loud and expansive, with sushi and liquor bars—the café’s most active elements—located front and center. Seated on-stage, diners entertain each other.

The café’s unprepossessing exterior with blinds cleverly reversed (pulled up the windows, not down, so lunch light filters in from above) is no explicit advertisement for owner Tony Tokunaga’s establishment. In fact, the café’s only real flaw—a weak neon sign barely read even at close range (and not of Lopata’s design)—may signal the spot’s cachet. News of Seiyoken’s arrival spread by word of mouth, and its reputation as a hot spot has already been confirmed by conservative (New York Times) and trendy (New York magazine) press alike. Celebrated for its out-of-sight site in a box factory on the old Photographers’ Row, Seiyoken extends the renaissance of yet another Manhattan neighborhood. But for the moment, the café remains a chic oasis on a side street that is refreshingly raw.

[Daralice D. Boles]
Data
Project: Café Seiyoken, New York.
Client: Tony Tokunaga.
Program: 200-seat brasserie with sushi bar, on street level of existing loft building; office, storage and prep in basement. Structural system: existing; altered façade for revolving door.
Major materials: burl of madrone; painted walls; black-stained ash and black Andes granite bars (see Building materials, p. 244).
Consultants: Ken Billington Inc., lighting.
Contractor: Katsura Construction.
Costs: $1,000,000 without fees.
Photography: Norman McGrath.

A pair of full-length, lighted columns flank the bar (bottom, far left); all other black steel columns sport lantered capitals à la japonaise (top, far left). Flower arrangements shaped by Mitsuo Tomita (New York's premier teacher and practitioner of the Ohara style) are as eclectic as the café itself (above). The plan (left) shows loft space preserved above low banquets and bars. The public areas are rimmed in a molding and matching wainscot.
For jeweler Ivo Misani in Milan, architects De Pas, D’Urbino, Lomazzi have created a showroom that is physically and symbolically related to the objects displayed.

The new Misani jewelry showroom is in that section of Milan where the world of high fashion and high design meet. On the Via Montenapoleone, buying a chair, shoes, a dress, or a coffee pot is deadly serious business, and it becomes more so when the object in negotiation is an expensive jewel. This by-appointment "shop," for instance, took two years to complete, indicating that it was more important for it to be right than for it to be ready.

The painstaking care that has gone into the showroom is apparent as soon as one steps out of the elevator. Having originally entered through the courtyard of an elegant 18th-Century townhouse, one now emerges into a world transformed, into a realm of glazed white plaster walls, of white marble floors, and of oxidized copper accent. There are diagonal, slanting gray walls with fissures in them secreting jewels set in beds of golden sand. It is a rarefied vision of inner earth, of the domain where precious metals and gems, and the baser elements that make up this space, originate. It is a place sealed from the outside world, where even a view through a window is not allowed.

The showroom is located in a former apartment, where the main problem for architects De Pas, D’Urbino, & Lomazzi was to unify the four small rooms beyond the entry that make up the waiting room and the showroom spaces (following pages). The bearing walls that separate the rooms could not be removed, yet communication within the whole space was desired. The main emphasis was to be given to the waiting room, which would also function as a gallery where selected objects of Misani and Japanese sculptor Hiromi would be shown.

As much of the interior bearing walls was removed as possible, and in the showroom area the ceilings were lowered to create a contrast that would give prominence to the higher volume of the waiting room.

To give unity to the space, ceilings and walls have been enameled white, and the floors were refinished with white terrazzo made of small squares of marble and cement. All secondary wall elements, such as the built-in vitrines, electrical outlets, baseboards, and corner guards, were faced in oxidized copper. And all of the windows have been hidden by framed, standing "flats" of white gauze reinforced with horizontal ribbing, which give a soft, even illumination to the interior. Where the lowered ceilings approach

Inner earth
In the entrance to Misani's shop in Milan (below), slanting, diagonal walls are fractured by crevices holding precious jewels, and pierced by spikes oozing goo as they stab the floor. In this 18th-Century courtyard townhouse, all windows are screened to give a soft, overall illumination to objects, such as bejeweled and bewormed sculptured apples, often under attack by golden beetles, on the walls.
windows, they have been held back by a sinuous curve that forms a soffit, beyond which the window flats rise to the original ceiling height (interior alterations could not affect exterior appearance of the building).

The single major element employed to unify the space, however, is the curving blue table that winds its way through the three rooms of the showroom area to peek out at two points in the waiting room. This ingenious construction gives all appearance of having been hewn and polished from a single piece of marble, but its actual fabrication was more complicated, and somewhat less
The sales area (these pages) leads to back offices (furnished with baseball-mitt chair, above) and the vaults (right). The blue table, formed of cement, plaster, and marble powder, is supported by tubular steel legs lined with colored cardboard contained within a special glass sleeve.
weighty, than that would have been. The architects' design was executed, in an industrial shed near Bergamo, by first draping chicken wire over a metal armature, and then building up layers of plaster and cement; it was finally given a surface of blue marble grains which, when dry, was polished in the same manner as is marble.

The built-in vitrines in the showroom area (below and left) are enclosed by bulletproof glass that is opened and closed by a system of pulleys, wheels, and counterweights; other than in these cases, all merchandise, except for the stone spheres strewn about the floors, is normally kept in a safe in the back of the showrooms, across the hall from the office (not shown).

The Misani showroom, like much of the best Italian design, shows that love of fine craftsmanship and natural materials where stone and metal, whether precious or lowly, are revered for themselves. There is no artifice or artificiality here, as there was none in the work of such earlier Modernists as Carlo Scarpa, who showed over three decades ago that the tradition of fine craftsmanship and Modernism need not be mutually exclusive. [David Morton]

Data
Project: Misani showroom, Milan, Italy.
Architects: De Pas, D'Urbino, Lomazzi, Milan.
Client: Ivo Misani.
Program: renovation of an apartment in an 18th-Century townhouse as a jewelry showroom.

Structural system: existing bearing walls, modified.
Major materials: plaster, cement, marble.
Sculpture: Bruno Pozzi, Paolo Rosa, table; Ivo Misani, Hiromi, Antonio Trotta, wall and floor pieces.
Wall murals: Hiromi, Ivo Misani.
Graphic image: Mladen Music.
Furniture: Michele de Lucchi, De Pas, D'Urbino, Lomazzi.

Wall lighting: Piero Castiglioni and De Pas, D'Urbino, Lomazzi.
Construction management: Studio Arcoquattro.
Costs: not available.
Photography: Donatella Brun.
In creating a private club for a discerning client in Hong Kong, D'Urso Design is asked for nothing but high quality and spatial variety.

It could easily have come straight out of James Clavell's *Noble House*. A Hong Kong family with high expectations and a fine budget approaches Joe D'Urso of D'Urso Design with a rudimentary program calling for a 50,000-square-foot private social club. It is their desire to create a quality, multifaceted entertainment center; the program called for a restaurant with private dining rooms, a cocktail lounge, art galleries, a discotheque, game rooms with a bar, library/lounge area, seminar room, offices, and a health club.

Because the members can be expected to participate in the various activities offered for many hours on end, there was a desire to vary the spaces, creating many different environments. Located in the podium of a 1970s office highrise, the club presented D'Urso with challenging constraints and not a little banality. This article concentrates on the backgammon room as an example of the high level of quality sought for the whole club.

At the outset, the family made it clear to D'Urso that quality was the key, along with variety. Taking his cue from that, he advised them to proceed with recognizably high-style furnishings; in this space the custom stools, banquets, and panels are finely crafted and reminiscent of Mackintosh, partly because of the hue of the wood and the repeated vertical members atop the screen panels and the stool bases. Glass tube "columns" rise to the ceiling from these pedestals, ringing the rotunda and flanking other openings. At the ceiling, the tubes are received by a band of wood echoing the rotunda and blithely cutting across the right-angle opening in the ceiling plane. This subtle touch joins the rotunda itself in seeming to round out an otherwise rectilinear space.

A warm-tone marble floor, blended with the off-white walls and ceiling, adds an elegant yet restrained feeling for which the D'Urso office is justly famous. D'Urso is pleased with the craftsmanship that went into the woodwork (Hong Kong) and the "columns" (New Jersey). The detailing and the execution join to lend the space an opulence and sparkle that avoids stiffness; in fact, just the right amount of wit shows through, adding another dimension to D'Urso Design. [Jim Murphy]
Data
Project: backgammon room of the "I" Club, Hong Kong.
Designer: D'Urso Design; Joe D'Urso.
Client: OLS Club Ltd.
Program: private social club to include restaurant, dining rooms, cocktail lounge, art galleries, discotheque, game rooms with bar, library/lounge, seminar room, offices, and health club.

Major materials: marble, wood furnishings, brass accessories, glass columns and mirrors.
Consultants: Tino Kwan, lighting.
General contractor: Decca Ltd.
Photography: Lincoln Potter/Gamma Liaison.

Mirrored side walls flank entrances to visually extend the space both ways. Banquettes divide the space by their height, and the inner space formed is uninterrupted by the other seating—low stools without backs.
Loft apartment, New York

Old, new, borrowed, and blue

Bentley LaRosa Salasky Design finds that traditional ornament poses no threat to Modernist simplicity.

"Modern architecture has followed a minimalist path, but we prefer a Cubist-collage approach. That way, you don't have to destroy history." Those encouraging words, spoken by Ron Bentley of Bentley LaRosa Salasky Design, find eloquent illustration in the firm's latest project, a loft apartment in New York's TriBeCa district, in which a pared-down plan is articulated by elevations that combine proportion, restraint, ornament, and wit in equal measures.

Faced with the prospect of turning approximately 1500 square feet of space into a living/dining room, bedroom, guest room, study, and kitchen (alterations were made to the existing bath), the designers opted for keeping it simple. "Two windows, a column, and a curve hold this place together," they explained. A partition screens the entrance from the living room, where a curved soffit addresses a pair of arched French doors (framed by new arched "niches") on the exterior wall opposite, and where a central structural column (one of three; the other two were concealed) is articulated with a flaring top. The curve of the soffit extends into the bedroom, where it is marked by a split between the bedroom and closet walls, at which point an angled wall, with a narrow pane of clear glass, offers views along the length of the living room and bedrooms in either direction. And that, in terms of major architectural moves, is that.

But the designers, fully aware that the little things mean a lot, used detail, ornament, and materials as a means to take Modernism out of the realm of the cerebral and into that of the sensual. The entry partition, the living room walls, and all the doors are paneled in bird's-eye maple and pebble-textured glass, and the path from the entry to the kitchen is paved with a snappy blue linoleum, which also flips from floor plane to wall as an alternate for the glass accent panels. The bird's-eye maple pleased both clients: the man of the house, an architect with a fondness for fine woods; and the lady of the house, a graphic designer whose hand-painted chairs reveal her predilection for New Wave pattern-on-pattern. The blue linoleum satisfied the designer's wish to explore issues of appropriateness in color and decoration, and the real versus the synthetic. "We like its painted look," added Franklin Salasky.

The thickness of the existing walls allowed the designers to make the architectural or-
nament a bit chunkier than they might otherwise have done. This is most clearly visible in the seven-inch-high base moldings, with their rather voluptuous profile and glossy cream-colored finish, contrasting subtly but distinctly with the matte white of the walls.

For three young designers trained in the Modern mode, the finer points of Classical ornament were learned only by research and trial-and-error. On-site mockups were mandatory to ensure that nothing was lost in the translation from conception to built work. It was worth the effort. The ornament, for all its variety, succeeds because it is carefully used and elegantly proportioned. The pebbled-glass and linoleum accent panels provide a slightly offbeat balance to the richness of the maple without ever overpowering its subtle texture. And the proportions of the loft in general strike an elegant balance between verticality of the 9'-6" ceilings and narrow doors, and the horizontal expanse of the living/dining area, which is emphasized by built-in furnishings such as the seating alcove and mahogany radiator covers.

The finished product is what Salvatore LaRosa calls "a cross between a Cubist collage and an English country house." But none of the three designers takes this hybridization process too lightly. Armed with Modernist pedigrees—LaRosa worked for Joe D'Urso, who is himself straying from the path of Minimalism (see I Club, p. 144), and Salasky worked for Redroof Design, for whose Agrigenetics office he was project designer (P/A, Sept. 1982, p. 194)—the members of the firm know how to produce rigorously spare interiors. But while the combined influence of latter-day eclecticism, the Arts and Crafts Movement, Mackintosh, Modern painting, and New Wave design have necessarily broadened their outlook, it didn't move the designers to overt historicism. "One of the major faults of Post-Modernism," commented LaRosa, "is that its 'decorated' plans look great, but something gets lost in the translation to the elevations. Instead of decorating a plan, we're decorating an elevation." After a period of introducing traditional elements (mainly furnishings and art) into Minimalist shells, the firm has reversed that order, placing Modernist pieces against a more traditional setting. The result is a suave blend of old and new, with the best proportions and embellishments of both, and without the excesses of either. [Pilar Viladas]
What if Mies van der Rohe had designed the interiors of 900 N. Lake Shore Drive? Kirsten Peltzer Beeby tackles the question.
When Mies van der Rohe designed the twin apartment towers at 900 N. Lake Shore Drive in Chicago, which were completed in 1956, he simply had to trust that God was in the details, because Mies himself could only get so close. The demands of the rental market dictated that the actual apartment layouts be fairly conventional, with rooms and doors—hardly the stuff of which Mies was made. So it was, perhaps, poetic justice that Stuart Scott, a Chicago real estate developer and Bauhaus aficionado who had acquired a pied-à-terre in the building, asked interior designer Kirsten Pelzer Beeby to redesign the place along more doctrinaire lines.

Ms. Beeby proceeded to remove all non-structural partitions from the 900-square-foot space, thereby rendering the two-bedroom apartment an “efficiency,” if the term can be applied to such a luxurious roost. Travertine floors were installed throughout (except in the bathroom, which is lined in 1” x 1” white tile). The wall screening the kitchen from the living room became a plane of perfectly matched, figured Laurentian black marble, in front of which sits a symmetrical arrangement of Mies’s Barcelona chairs and table. Nearby, an ebonized wood credenza, cantilevered on steel I-beams, supports a rosa levanto marble shelf. In the sleeping/study area, a koto-veneered storage unit serves on one side as headboard and bookcase, and on the other as wardrobe. At the foot of the bed, an ebonized wood pedestal supports the television—the one concession to purity the client wouldn’t make. “He wouldn’t give it up,” explained Ms. Beeby, “so I made a piece of art out of it.” The bathroom is closed off by a pair of elegantly severe sandblasted glass and steel sliding doors.

Ms. Beeby’s first foray into domestic Modernism was, she says, a pleasant one, although she warns, “This kind of design requires a tremendous commitment on the client’s side.” Granted, it is a commitment that few clients can make; the demands of the open plan and the rigorous spareness of the Miesian aesthetic leave little room for homely clutter. But for those who can manage it, the pared-down planes and disciplined detail of the Old Modernism offer a serenity that could persuade the most fervent eclectic that less is more.

[Pilar Viladas]
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INTERICS
The science of creating environments that work.
1983 marks the sixteenth annual Designer's Saturday in New York. On October 13, 14, and 15, 48 manufacturers of contract furniture will open their showrooms to architects and interior designers from around the country. The event gives 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 has grown each year, with seven new members joining the group in 1983: American Seating; Baker, Knapp & Tubbs; Brueton; Conwed; Croydon; Modern Mode; and Reff. Originally started by a group of 14 manufacturers, the current roster of 48 members is indicative of the startling growth of the event.

This year, an evening seminar called "Meet the Press" has been added to the Designer's Saturday schedule on Friday, Oct. 14, 5:30-7:30 p.m. The program will bring together some of the industry's most influential magazine and newspaper editors to talk about the directions in design. Sherman Emery, former editor of Interior Design will moderate the panel, which includes: Edie Cohen, Senior Editor, Interior Design; Beverly Russell, Editor, Interiors; Pilar Viladas, Senior Editor, Progressive Architecture; Charles Gandee, Senior Editor, Architectural Record; Anne Fallucchi, Editor and Associate Publisher, Facilities Design and Management; and Suzanne Slesin, Assistant Editor, New York Times Home Section. The seminar will take place in the Fashion Institute of Technology Amphitheater, 227 W. 27th St. (at 7th Ave.). A reception sponsored by the International Design Center, New York, will follow. Because of limited seating, tickets will be required for admission. Contact Designer's Saturday, Inc., 911 Park Ave., New York, N.Y. 10021.

Once again, Designer's Saturday will present Facilities Management Day. This program has been expanded to include not only the morning seminars and lunch in the showrooms, but also afternoon speakers in all the showrooms from different architectural and design firms. A complete listing of the day's events appears later in the Designer's Saturday guide.

On Friday and Saturday, Oct. 13 and 14, the showrooms will be open all day. The grand finale Designer's Saturday reception at the Metropolitan Museum of Art has been expanded this year to include a "circle tour" of the Museum's northern section, designed by Roche/Dinkeloo, including the new Lila Acheson Wallace galleries for ancient Egyptian art, the American Wing Courtyard, and the Temple of Dendur. Tickets for the Saturday night reception are available at any Designer's Saturday showroom and at the museum that evening.

For those who recall the parched throats and tired feet that accompany New York showroom viewing, added amenities have been provided: a Saturday shuttle bus will run, compliments of ASID/Industry Foundation, and a springwater relief can -teen will be set up on the sidewalk opposite the A&D Building, 150 E. 58th St.
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Marcatre', the office furniture system, designed by Mario Bellini has a complete corporate overview. It allows for the most efficient use of space, as well as providing a company more room for growth. With a few additions of matching components, a person can be promoted in his job, yet not move out of his space.

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Circle No. 314 on Reader Service Card
 Facilities Management Day

Below is a listing of the programs during Facilities Management Day:

**8:30 A.M.-Noon**
The morning seminar, admission by ticket only, will feature Michael Clevenger, Technical Programs Manager, Office Standards Research, Xerox Corp., and James Morgan, Senior Vice-President, and National Director, Project Consulting Dept., Cushman & Wakefield, Inc. Their presentations will be followed by a panel discussion with: Tim Walker, Walker Associates Architects, Los Angeles and New York; Barry Coyle, Managing Director, Facility Services Interior Resources; and Lenore M. Lucey, Project Director of Real Estate and Construction, American Broadcasting Companies, Inc.

**Noon**
Lunch in Designer's Saturday showrooms.

**2:00 & 3:30 P.M.**
Facility Design seminars in each of the showrooms. See schedule at right.

**5:30-7:30 P.M.**
Cocktail reception at the Asia Society, 725 Park Ave., 8th Floor.

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Planning a corporate training center: a case study of American Bell's Advanced Information Systems.

Haines Lundberg Waehler, Stuart Pertz, Partner.

What makes an office building right for you—a real estate and design perspective.

Hellmuth, Obata & Kassabaum, Frank Hammerstrom, Corp. Dir., Interiors Group.

New perspectives on the corridor: efficient space utilization.

Charles G. Hilgenhurst Associates, Leigh Rooney, Principal, Jeffrey Katz, Associate.

Programming: the diagnosis that leads to the right design cure.

Hillier Group, J. Robert Hillier, President.

A major trading facility—where the right solution affects the bottom line.

IFA, Gerd Althofer, VP.

Designing today's facility for the future's needs: a case study of CIGNA's new administrative center at Bloomfield, Conn.

Interspace, Inc., Barbara Graf, Exec. VP.

The selection, maintenance, and cataloging of a corporate art collection.

ISD, Inc., Joseph Rosen, VP.


Jack Gordon Architects, Jack Gordon, Principal.

Establishing a corporate image in a facility design.

Kenneth Parker Associates, Steven Jones, VP, James Hel-lyer, VP.

2:00 location Reff
Howe

3:30 location Seating
American

American International

Atelier

Alma Desk
Harvey

Prothero

Stow/Davis

Corry

Jamestown

Castelli

All-Steel

Lehigh-Leopold

Dux

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Technology: its use and expression in architecture.

Lee Harris Pomeroy, Lee Harris Pomeroy, Principal.

The plug-in environment: an overview of design and production problems in designing custom building components such as lighting, door and window frames, and storage units.

Neville Lewis, Robert Woertendyke, Associate.

Quality—a lost art? Charles Jourdan, Beneficial Management Corp.


Designing to corporate standards: IBM.

Perkins & Will, Emily Malino, VP.

Retrofitting an existing office building: a case study of Manufacturer's Hanover Trust headquarters, New York.

Skidmore, Owings & Merrill, Edward Weller, Associate.


Space Design Group, Marvin Affrime, President.

Does quality design take time? Yes, if you use outdated methods.

Swanke Hayden Connell, William G. Brown, Associate Partner.

Metropolitan CI Designs

Kinetics Modern Mode

Stendig Pace

Harter Brayton

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Designing the techno-future

Computer technology will bring unprecedented conceptual changes to society. Will design be ready?

It used to be that architects, when asked to predict the future effects of technology, would conjure up visions of gleaming towers connected by sleek monorails to glass-domed houses occupied by scores of commuters propelled by rocket backpacks. Today, experts within the profession and related fields no longer believe technology will bring about any sweeping physical changes. What they do foresee is that the techno-future will remain firmly fixed on the silicon chip.

Spawning a revolution far more profound than any innovation over the last 100 years, the computer is predicted to cause change within society on much more of a qualitative and conceptual level than technological developments of the past. States John Naisbitt, author of the best-seller Megatrends and head of the Naibitt Group: "In the computer age we are dealing with conceptual space connected by electronics, rather than by physical space connected by the motorcar; this new technology will extend and enhance our mental abilities."

Spotlight on the office
The most far-reaching technological changes will occur in the most conservative of all American institutions—the corporate office. Already, the majority of the U.S. work force is concentrated in white collar jobs. As of 1980, 7 million of these employees are using computers. And within the next five years, this figure is expected to grow to represent 60 percent of all office workers. In short, the office of the future is fast becoming a reality.

For the architect, accommodating word processors, laser copiers, printers, video teleconferencing and terminals in all sorts of shapes and sizes has meant reluctantly coping with vast electrical and mechanical systems, acoustics, lighting, and computer support equipment. But as Arthur Gensler, principal of Gensler & Associates, points out: "Ten years ago, designing for a computer required creating a special room with raised floors, carefully engineered HVAC systems, and miles of cabling for a main frame. Today, portable hardware and technology such as flat wiring and fiber optics have made this task far easier." He adds: "Planning for the computer of the future will entail far less technology and more design and human factor considerations."

Ergonomic emphasis
Certainly, the need for more humanized work environments already is apparent, becoming the social reformer's battle cry of the 1980s. With the growth of the automated office, white collar workers have begun to experience computer future shock: eyestrain, blurred vision, stress, fatigue, and loneliness. In studying these complaints, the National Institute for Occupational Safety and Health recently found that computer-related symptoms do not stem from video display terminals, but from poorly designed offices.

While ergonomics has been offered by the design community as the cure-all for environmental relief of these ailments, according to many experts, it remains a relatively unexplored science. They emphasize that integration of the computer within furniture and the room itself must become the wave of the future if office illnesses are to be cured.

Bruce Burdick, an industrial designer who has created computer support furniture for Herman Miller and other firms, comments: "The office has been one of the slowest spatial types to evolve. We are still looking at the computer the way in which we looked at the early telephone, trying to hide it in a drawer rather than truly integrating it with our environment."

In the future, hiding a VDT in a drawer or even confining it to a desk top may become difficult. Designers agree that miniaturization of equipment will be limited. Most work will be accomplished using two or three plasma screens simultaneously, because of limited human retention of serialized information on one screen.

Along with ergonomics, acoustics and lighting will remain important concerns for the design of the workplace of the future. But as Michael Brill, president of the Buffalo Organization for Social and Technological Innovation, emphasizes: "In the past, we used to light the work. Now work is light. You can't use paper-oriented fixtures and furniture for really supporting automation. To truly design for the office, architects are going to have to understand the new nature of office work."

In addition to incorporation of hardware, offices will be changed by computers to accommodate flextime, increased individuality among...
workers, and new management networks. Organizations no longer will be divided into traditional, boss-employee hierarchies. Instead, they will demand new spatial types, requiring a flexible combination of private and open work areas.

Despite the rapid rise of the open office (systems furniture now accounts for nearly one-half of all office equipment sold), experts stress that private work areas will not disappear. Confidentiality and status will continue to be valued, but as Burdick predicts, private offices will house more people in the future. Currently, major corporations such as IBM are experimenting with two- and three-person office arrangements.

According to Mike Brill, office buildings themselves will be designed with more of a fixed character, rather than as "open meadows." "Computer work is non-spatial," he says. "As society becomes more automated, people will begin to demand more of a sense of place, to work within a community of common interests." Futurists like Alvin Toffler view the rise of the interest group as fundamentally restructuring our mass-oriented culture into a "de-massified" society, resulting in a more differentiated and complex form of social order.

In architecture, diversification will mean more choice in both form and function. As Naisbitt summarizes: "Either-or is out." While computers are sprouting up everywhere, he feels high tech will be counterbalanced in architecture by soft forms and colors. Function will be independent of physical location. "A small number of people can work in the head-quarters of a bank and communicate with thousands of employees situated elsewhere," he explains. "The concept of the bank still exists, regardless of its physical presence. This ease of communications also means people can work at home just as easily as at the office."

In addition to providing functional flexibility, computer technology will elevate the importance of public spaces over the next decades. The trend is already here: the shopping mall has become the third most frequented space after the home and the workplace, and many office buildings are being constructed to include ground-floor public atriums. Naisbitt attributes this direction to the fact that: "The more technology, the more people look for ways to be with people." Adds Bruce Burdick: "Because so much can be accomplished with the computer, human contact will be diminished, so seeing and being seen by other people will become more important."

High tech at home
Recognizing the human desire for social contact, most experts disagree with the predictions that whole families will work together in the "electronic cottage." They assert that the home will serve as only an occasional workplace.

Potentially more influential on the design of the home than the computer may be technologies developed for living in outer space. According to Dr. James Breed of NASA's Life Sciences Division, aspects of the life-support systems developed for future space stations (the first launch is planned for 1991) may be adopted for more self-sufficiency on earth. Housing clusters, for instance, may be furnished with their own facilities for water recycling and food production.

Architects' automation
Within the architectural profession itself, computer technology will continue to have a significant impact on the design and construction of buildings. The 7.5 percent of firms now using computer drafting systems is predicted to grow by leaps and bounds by the end of the decade.

Jack Rains, president of 3DI, pioneers in the computer graphics technology, expects 50 percent of his firm's design work to involve CAD by 1985.

Most professionals agree that automating the architectural practice will result in more time for design, ease of scheduling, accurate documents, and ultimately, fewer problems in the field. Although prices of CAD systems are not expected to decrease appreciably, according to the computer cognoscenti: "You'll get more bang for your buck in better color rendering, the ability to 'walk through' a building, and information sharing with other systems." Additional automated developments for the profession will include hologram "models" and robots for repetitive tasks within the building trades.

In using these technologies, architects will be able to satisfy the public's increasing need to be entertained by information, in the opinion of Richard Saul Wurman, co-chairman of the Technology Entertainment Design Conference (a major CAD event, to be held in Monterey, California, in February 1984).

"Computer graphics will help us convey proposals about space in a more enlightening and understandable way," he declares. "Like the invention of perspective, it will lead to the design of new forms and spatial relationships."

Both architects and trend analysts foresee that new automated processes within the profession will result in a client who expects more from design. John Naisbitt interprets this expectation as part of the new information economy's concern for quality, the "high touch" human response to our burgeoning high tech. He concludes that new technologies will create a positive future for architects: "We're now making the switch from infrastructure to ambiance. In the computer age, the quality of the built environment is going to become more important than ever before."

[Deborah Dietsch]

Deborah Dietsch is special features editor of Interiors magazine and has written for P/A.
American Seating
For its first Designer's Saturday, American Seating introduces a full line of freestanding computer support tables with a range of options including adjustable and fixed keyboard surfaces, mobile or fixed bases, and adjustable screen surfaces. The Circle Seating System will also be featured at the showroom.
Circle 102 on reader service card

Arconas
Toccata is a tuxedo-style sofa series constructed of cold-cured polyurethane foam molded onto plywood and steel frames. The loose, reversible cushions are Dacron-wrapped, cold-cured foam. The Toccata Series is available in three- and two-seat sofas, a wide, 37-inch chair and a narrow 33-inch chair.
Circle 104 on reader service card

All-Steel
The addition of a new electronic workstation to the 8000 Series Panel System is another step in All-Steel's growth since it started as a simple electrical shop tote box business in 1915. The workstation is available in 60 new panel and seating fabrics. The 600 Series Management chairs have a new back configuration for greater support.
Circle 100 on reader service card

Alma
"Radius" will be Alma's word during Designer's Saturday—the new desk series features radius end panels, radius drawer fronts, radius desk and credenza tops. The series fits in with the new Beta system of furniture in mahogany, oak, or walnut finishes. A variety of drawer pulls are also available in charcoal or mirror chrome.
Circle 103 on reader service card
Trilogy called for intelligent flexibility.

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

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Atelier International
Achille Castiglioni has designed Monifor residential or contract use. When used with a clear 60-watt candelabra bulb, it creates a starburst effect; with a frosted bulb it gives off general diffused light. Also to be introduced is the Clissi lamp, an oval plexiglass wall fixture.
Circle 106 on reader service card

Artemide
Doral 28134 wall fixtures are part of the new Brass & Bronze series for Designer's Saturday. Designed by Ernesto Gismondi, Doral features a supporting wall plate in solid brass, with polished brass or bronze finish. The diffuser is of hand-blown opaline glass. Also featured at Designer's Saturday will be Artemide's new Aton Modular Lighting System.
Circle 105 on reader service card

B&B America
The Olinto series by Kazuhide Takahama has been expanded to include low- and medium-height cabinets and credenzas, and a modular wall system with shelf and vertical panel elements, which can be used in combination with high cabinets in the series. Cabinets are available in combinations of door compartments, solid or glass, drawers and open sections, in a red, white, or black glossy polyester finish.
Circle 107 on reader service card

Baker, Knapp & Tubbs
Founded in 1890 in Allegan, Mich., this new Designer's Saturday member will feature a George I table/desk (circa 1720). It has matched European walnut panels and separate quartered walnut border with an inlaid herringbone line. Baker will also show several other lines of period office furniture, and examples of their new modern upholstery.
Circle 108 on reader service card
A Company called SunarHauserman

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

SunarHauserman

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

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

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

Circle No. 517 on Reader Service Card
No matter whose electronic equipment is used, be it Apple® to Xerox®, or Digital® to Wang®, Ultronic 9000 systems furniture supports it all. It is the most versatile, adjustable and comprehensive system to house everything from everybody…VDT units to printers. Ultronic 9000 also helps increase the productivity of the people who operate the equipment and increases your design options in planning today’s electronic offices.

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

Ultronic 9000™ from Steelcase. It supports whichever button is pressed.
Beylerian
Gerd Lange's Flexturn chair will be introduced during Designer's Saturday. It features a shell of flexible nylon and contour trim of either steel tubing or bentwood. Circle 109 on reader service card

Brueton
Brueton's first entry into the Designer's Saturday market is the stainless steel Classic Column Table. Designed by Jay Friedman, the table features a stone top. Circle 111 on reader service card

Brayton
From High Point, N.C., Brayton International Collection and Brayton International Textile Collection have produced designs by Michael Knoll, Burkhardt Vogtherr, and Matti Halmi, among others. On display during Designer's Saturday will be Knoll's Allegro collection, distinguished by its loosely fitted upholstery treatment. Circle 110 on reader service card

Castelli
Michigan is a seating system for all task levels, manufactured by Artifort and distributed by Castelli. The pressed beechwood shell is covered with molded foam for comfort. Designed by Geoffrey Harcourt, the chair has integral or upholstered arm options, glides or casters, and polished, coated, or lacquer bases and frames. Circle 112 on reader service card
Executive Privilege

...a unique system of executive office furniture for the creative executive at work. A continuous process of balancing intuition with rational considerations, a sense of correct form with the ability to adapt upon demand...that is the challenge the creative executive faces daily. That is the distinction which Gunlocke executive furniture provides.
Conwed
To mark its first year of membership in Designer's Saturday, Conwed will showcase the new Series 3900 wood desk line. It is designed to combine a contemporary, coordinated look with an efficient, money-saving use of space. The secretarial desk features a lateral, two-drawer file built into its side, reducing the need for additional filing space. Circle 114 on reader service card

CI Designs
Warren Platner's new machine operator's chair will be introduced during Designer's Saturday. One of a group of ten new office pieces, the Platner chair offers generous dimensions and total operational flexibility. Circle 113 on reader service card

Croydon
This new member of Designer's Saturday has its roots in the Royalmetal Manufacturing Co. founded in 1897. The McLean Series of executive wood desks offers a complete line of accessories such as telephone face plates, Tizio lamps, and phone insertions. Circle 116 on reader service card

Corry Jamestown
Founded in 1920 by Swedish immigrant David Hillstrom, Corry Jamestown built its present facilities in Corry, Pa., in 1950. This year the company will introduce the Funghi chair from Germany's Roder Company. Circle 115 on reader service card
Dux
Dux was founded in the 1920s and produces its lines of furniture in four factories in Europe. This year, the company will introduce Kelly (shown right), an open-frame easy chair in gray or black lacquer. It can be upholstered in any Dux fabric or leather. Also at the showroom will be the new Nero series of stackable and ganging arm and armless chairs. As an addition to the Avanti wall system, Dux will also introduce the Avanti fold-out bed.
Circle 119 on reader service card

Cumberland
Four edge details are available on the new 1450 Conference Table Group: Elliptis, Bullnose, Square, and Black Vinyl Shaped Edge. The group features a mirror chrome base with black trim, in a cross or T configuration.
Circle 117 on reader service card

Dunbar
The S/4 Series has added a new vertical storage unit with credenza work space for Designer's Saturday. The storage units are available in 40-inch and 80-inch widths with optional task lighting and tack panels. Other additions to the S/4 Series include a freestanding rectangular worksurface with one or two pedestals.
Circle 118 on reader service card

GF
As the office environment changes to the more technological, so do the storage needs. In answer to this, GF will introduce Emtech Electronic Furniture storage components. These cabinets can store magnetic tape, floppy disks, diskettes, and computer printouts in any combination. Pull-out worksurfaces and drawers of differing depths can also be ordered.
Circle 120 on reader service card
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Haworth
SystemSeating II & III are two new generations of the SystemSeating Collection that features seamless, one-piece fabric upholstery. Both new systems incorporate the same ergonomic design of SystemSeating I. New panel and upholstery fabrics will join the major new color and fabric program introduced at NEOCON 15.
Circle 123 on reader service card

Harter
Variable Pelvic Support, a major feature of the N Seating Collection of Harter Martin Stoll, is positioned in relationship to the chair’s seat front and backrest to support the pelvis. By doing so, the spine and pelvis are aligned in the proper posture. Chairs in the N Collection with Variable Pelvic Support are compatible with existing models in the N Collection.
Circle 122 on reader service card

Gunlocke
John Duffy’s Phoenix chair has been fully upholstered for Designer’s Saturday. Uninterrupted panels of upholstery encase the flared arm framework fully to the floor. This version joins the guest chair, high- and low-back swivels, and stacking chair with tablet arm and cart.
Circle 121 on reader service card

Helikon
The 24-year-old firm was founded by Fred Seeman, who is also the founder of Designer’s Saturday. This year, the company will introduce Executive Editions, a new line of vertical storage units for the executive office. A system of modules can be arranged in almost any configuration to create a “custom” unit. The standard components include desk elements, open and closed shelving, file cabinets and accessory storage units.
Circle 124 on reader service card
The Aton Modular Lighting System is the total system specifically designed for today's open plan spaces. Designed by Emesto Gismondi, it has been designed and developed to meet today's requirements for energy efficiency, optimum level lighting output, and low installation costs. The Aton Modular Lighting System is the most advanced, complete and flexible system of its kind on the market today.

The Aton Modules, available in different sizes, are made of extruded aluminum, lacquer finished, and available with fluorescent, halogen or incandescent lighting. A variety of connectors allow maximum layout flexibility and ease of installation. A variety of accessories are also available to equip the system including signage, electrical outlets, and digital clocks.

To receive a color brochure describing the complete Aton Modular Lighting System, write to Artemide on your letterhead or circle number 315.
ICF
The ICF Glacé kitchen will be joined by the Glacé bathroom for Designer’s Saturday. It features the same high gloss finishes, modular system, and concealed hardware as the kitchen. Circle 127 on reader service card.

Habitat
The Kenosha chair, by Paul Mayen, can be used as a conference or dining chair. Its ash frame comes in natural and stained finishes, or in one of Habitat’s 14 glossy polyester colors. Circle 126 on reader service card.

Howe
For Designer’s Saturday, Howe is introducing its first line of adjustable terminal tables. Top surfaces are of either natural oak or almond laminate. The mobile pedestal also serves as file and drawer space. Circle 125 on reader service card.

Knoll
New Office Automation Resources will be introduced at Designer’s Saturday. The keyboard drawer provides more comfortable typing height while storing under the worksurface when not in use. The group also features a printer paper manager, slotted printer worksurface, and a LAN (local area network) kit to manage communications cable. Circle 131 on reader service card.

Canadian III will offer the Delta Series Seating during Designer’s Saturday. It features a molded shell and foam cushions fully upholstered and protected with a flexible edge banding. The polished cast aluminum base comes in several epoxy colors. Circle 128 on reader service card.

Progressive Architecture 9/83
Addressing the Need
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Privacy is a changing requirement in most offices. As work spaces and functions change, facilities must respond accordingly.

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Krueger
DataBord is a series of Swedish open office components specifically geared to use with EDP equipment. This DataBord model is a primary worksurface with an adjustable height feature.
Circle 132 on reader service card

Kinetics
This is the executive version of the new Kinetics desk. The Kinetics Powerbeam that makes up the frame of the desk is capable of handling a number of electrical circuits and communications cables. Powerbeam connectors allow any configuration of worksurface.
Circle 130 on reader service card

Kimball/Artec
Kimball's 6800 Series (left) utilizes radius-edge design in its desks, credenzas, L-units, files, and bookcases. The genuine mahogany is protected by a medium mahogany finish with a catalyzed vinyl topcoat. Artec's Traditional Furniture System (TFS, right) is a traditionally styled wood office furniture system that also accommodates electronic information processing equipment. It features a beveled, solid walnut top, wood raceway covers, and Windsor bronze pulls.
Circle 129 on reader service card
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**TABLES = HOWE**

Circle No. 319 on Reader Service Card
Jack Lenor Larsen
Some of the designs of the late T.H. Robsjohn-Gibbings are being revived and offered in the Larsen Furniture Collection. In addition to this chair, Larsen will show lounge and dining seating, a coffee table, and chase longue.

Metropolitan
Strong tubular steel frames and back polypropylene rails are engineered for balance and comfort in Brian Kane's new Rubber Chair. The frames are covered with a slip-on neoprene cover that can be replaced if damaged. Seat options include stained wood, black plastic crinkle coat over wood, or upholstered cushion.

Lehigh-Leopold
This division of Litton Business Furniture will introduce a new addition to its Panel System: a pass-through panel with optional transaction surface and optional lazy susan unit. This unit permits terminal sharing and improved communications between workstations.

Modern Mode
True to its name, Arcus employs arc-shaped elements in the entire line of furniture. Three arc treatments in this conference table are the double radius corners, multiple radius base leg design, and two arc-shaped pieces on either side of the base legs. Architect Paul Haigh has rede-
Harvey Probber
Probber will show its robot-produced Bitsch Chair (pronounced Bitsk) in its newly designed showroom during Designer's Saturday. The chair seat and back are made of a woven stainless steel fabric, which makes the chair fireproof and virtually indestructible. It is available in arm or armless versions, as multiple seating, a lounge chair, and an occasional stool.
Circle 138 on reader service card

Pace
The #7321 Octagonal Conference Table is part of the Metora Saddle Leather series, which also includes executive desks, high- and low-back chairs, pull-up chairs, and cabinets. These are covered in a 3mm-thick saddle leather. The conference table is part of a group of modular tables available in several sizes.
Circle 137 on reader service card

Shaw-Walker
Designer's Saturday 1983 will mark the opening of Shaw-Walker's new showroom in the Chrysler Building, designed by Robert A.M. Stern, with graphics by Massimo Vignelli. Shaw-Walker will introduce the modular ExpanDesk workstations, which make it possible for designers to use a standardized inventory of components to make traditional desks or highly specialized machine workstations.
Circle 140 on reader service card

Reff
Incorporated in 1964 as a residential furniture manufacturer, Reff entered the contract industry in the mid-1970s. For its first Designer's Saturday, Reff will introduce its new System 6. Features include full electronic office compatibility, versatility, and ease of rearrangement. Exposed edges are finished with 1/4" solid wood, slightly radiused. Acoustical screens are offered in nine widths and six heights.
Circle 139 on reader service card
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$60,000 IN PRIZES
A first prize of $15,000 and second prize of $5,000 will be awarded in each of 3 categories: Residential, Contract, and Product. Citations will also be awarded.

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

FOR FULL DETAILS
Entrants are requested to send for the complete rules brochure. Copies of the award-winning competition poster, designed by Emilio Ambasz, are available on request while quantities last. Address all inquiries to:
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Circle No. 415 on Reader Service Card
Construction delay claims

Norman Coplan

A recent New York State court decision, seeming to overrule longstanding precedent, upheld the validity of a contract barring construction delay claims by the contractor.

Accusations have been made, particularly by public owners, that it is an all too common practice for some contractors to submit excessively low bids in order to be awarded a public construction contract in the hope and expectation that financial relief will ultimately be forthcoming through the prosecution of delay claims against the owner. Many federal, state, and municipal agencies have sought to protect themselves against such claims by incorporating in the construction contract a provision that claims for damages premised upon delays in construction will not be recognized. Such exculpatory language has often been found to be unenforceable, particularly if the delay claim by the contractor was premised on the owner's acts or breach of the construction contract. In a recent significant decision by the highest court of the State of New York, which appears to overrule longstanding precedent, it was held that a contract barring delay claims by a contractor, even if the delay was occasioned by the acts or failure to act of the owner, was valid and enforceable (Kalish-Jarcho, Inc. v. The City of New York).

The plaintiff in the Kalish-Jarcho case was the successful bidder for the construction of the heating, ventilating, and air-conditioning components of the New York City Police Headquarters. The plaintiff sought $3 million in damages, claiming that the City's "endless revisions of scores of plans and drawings and its failure to coordinate the activities of its prime contractors" had stretched out the job for an additional 28 months.

The construction contract provided that "the contractor agrees to make no claim for damages for delay in the performance of this contract occasioned by any act or omission to act of the City or any of its representatives, and agrees that any such claim shall be fully compensated for by an extension of time to complete performance of the work as provided herein." The jury was instructed that, notwithstanding the foregoing exculpatory clause, it could bring in a verdict for the plaintiff if it found that the delay was caused by conduct of the City constituting acts of interference. The jury voted in favor of the plaintiff, but upon appeal, the award made to the contractor was reversed and a new trial granted.

In reversing the jury's verdict, the New York Court of Appeals stated:
"Turning then to the exculpatory clause, we at once note that it is cast in language which on its face, tersely it is true, but clearly, directly and absolutely, states the contractor's agreement to make no claims for delay damages caused by any act or omission to act by the city. Such a provision, not uncommon in construction contracts, especially when entered into at arm's length by sophisticated contracting parties, in this case between a large contractor and a large city, are enforceable. When asserted at the behest of public agencies, restrained as these almost always are by limited financial authorizations, the object of such a clause is not only the usually ascribed avoidance of 'exaggerated' litigation as to whether delays are reasonable or unreasonable or, for that matter, real or fancied, but also, hopefully, to discourage dilatoriness itself. . . . The clause here might have little purpose if it were not read to extend acceptability to a range of unreasonable delay. . . . Manifestly, this interpretation is mandated by the clause's unmistakable intent that, as between these parties, the contractor rather than the contractee is to absorb damages occasioned by contractor-caused delay. For apt is the statement that public policy is not undermined by a frank recognition of such a perfectly common and acceptable business practice, by which an entrepreneur may provide protection against its own fault."

The Court went on to rule, however, that an exculpatory clause "is unenforceable when, in contravention of acceptable notions of morality, the misconduct for which it would grant immunity smacks of intentional wrongdoing. This can be explicit, as when it is fraudulent, malicious or prompted by the sinister intention of one acting in bad faith. Or, when, as in gross negligence, it betokens a reckless indifference to the rights of others, it may be implicit."

Critics of this decision contend that its impact may be extremely costly to governmental agencies, real estate developers, and the ultimate consumers and that it may affect the number of contractors willing to bid fixed-price contracts and reduce competition. Supporters of the decision emphasize that "no damage for delay" clauses are designed to protect public agencies, which contract for large projects on the basis of fixed appropriations or loan commitments, from expensive or lengthy litigations often based on exaggerated or unreal claims. Such a clause, they argue, contributes to fiscal stability and insures that the objectives of awarding a contract to the lowest bidder are not circumvented.

Since many of the claims for delay damages asserted by contractors are premised upon alleged errors or omissions in design or the failure of the architect to perform his services promptly, judicial approval of such contract clauses is probably a welcome development. Consideration should be given to whether such an exculpatory provision should be included in contracts with private owners as well as public agencies.
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Reviewed by Richard J. Findley, assistant professor in architecture, Kansas State University, Manhattan.

Rob Krier on Architecture, compared to Rob Krier: Urban Projects 1968-1982, has appeal given its colorful display of numerous washes, ink and pencil drawings. The latter publication contains a more critical introduction, compared to the former, as Krier's works are seen in the pejorative rather than in a laudatory manner.

Rob Krier's ten introductory precepts of On Architecture are indicative of his preindustrial aesthetic, yet rationalist zeal. Following this brief and canonical foreword is a most supportive essay by Friedrich Achleitner, a colleague of Krier's within the Austrian New Wave circle. The Ritterstrasse apartment building is herein praised, particularly in light of the Berlin housing code. Krier evokes much pride in his ability to gain lenience successfully in the code, as exemplified in the allowance of additional floor-to-floor height on the first two levels of the Ritterstrasse. Achleitner describes the result in the individual apartments as practical, usable in a number of ways, and of a certain "spatial fascination—it is an architecture in the best and most natural sense of the word." He goes on to defend it as a nonhistoricist building, but states, "it reflects history, or better, introduces historical spatial experience as a new concept." Krier openly reveals its typologic precedent in its reference to the Turkish veranda plan. Yet, in the article "City Divided into Building Plots" (Lotus International 28, 1981), Krier admits many of the Ritterstrasse features represent his "admiration for Le Corbusier: the stairwell, the two-floor loggia, the vaulted ceiling, the gently modulated interior walls, and the white body of the building, stereometric with deep slashes of strong colour."

What is most curious, however, is the obvious love/hate relationship Krier must have for Le Corbusier. This is alluded to in his book Stadtraum when he writes, "my critique of Le Corbusier's legacy to town-planning theory must therefore always be seen in the context of the respect which I have for him as an artist." While Krier denounces the repercussions of zoning on the modern city as advocated in the Athens Charter, 1933, he fails to remind the reader of Le Corbusier's central role in the drafting of the document.

Le Corbusier's principle of the object type, reflected in the design of the freestanding structure, is also loathed by Krier. Having worked under O.M. Ungers in the early 1960s, Krier would have been sufficiently prepared to develop the reverse concept of architecture as "environment," which is in direct contrast to the "object." However, Krier discloses an obvious [Books continued on page 233]
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tendency to demonstrate individual statements while praising the rubric of the collectivist ideal. This is evident in the façade of the Lindenufer House, 1978, as well as the Tower on the Prager Platz, 1981, both in Berlin. This dichotomous relationship can most clearly be seen in the façade of the Lindenufer apartment, where a central four-story masonry block projecting from glazed vertical reveals at each side results in an abrupt caesura effect. The protruding block advances and interrupts the otherwise contiguous row of linearly disposed adjacent tenements. Such façade gestures are obviously incongruous with the typologic ethic of Krier's otherwise sacrosanct principle of urban contiguity.

Of the nearly 80 delightful illustrations contained in this monograph, approximately one-half are duplicates of the pictorial in Rob Krier: Urban Projects 1968-1982. In nearly every case, a succinct description accompanies each illustration. The majority of the plates are executed in what appears to be a pastel or pencil medium, whereas a few are carefully rendered watercolor washes. The washes appear less deliberate in technique, resulting in a less constrained and most luminous effect. These various polychromed drawings and paintings are entitled "The Elements of Architecture and Selected Projects." They begin with the archetypal elements of nature transformed—the wall, the column, the bridge, the roof, etc.—all rendered in a muted and amorphous manner. Numerous "Projects" follow, such as the Kolbeinsson and Weidemann Houses, the Community Centre at Brunn am Gebrige and the Perchtoldsdorf High School, all laboriously rendered.

These proprietary works are followed by various urban projects of which his ideal plan for the South Friedrichstadt, the Berlin Prager Platz, and the Via Triumphalis at Karlsruhe constitute the developed schemes. The two former projects have, in an altered arrangement, become a part of the 1984 International Berlin Building Exhibition. The Ritterstrasse and Schinkelplatz apartment buildings are both within South Friedrichstadt. The former is now occupied while the latter remains under construction. The Tower on the Prager Platz is excluded from the contents, which does indicate a datedness in the monograph. This criticism is upheld by the fact that the Stadtvilla on the Thomas-Dehler-Strasse and the fascinating crescent-shaped building on the Stülerstrasse are also excluded. Both of these projects are under study to be built (along with participation by such architects as Rossi, Botta, and Grassi) at the westernmost end of the IBA grounds.

However, inclusive in the contents are numerous typologic studies of corner buildings, façades, and interior rooms. A full account of Krier's writings, exhibits, and built works up to 1980 are also made available to the reader. And in the colored drawings of various type-forms, an evocative yet somewhat muddled and slavish technique is employed, reminiscent of Piranesi's mysterious etchings of his Carceri series.

In perusing his many eye-level drawings of squares, plazas, and streets, particularly in his project for the Hamburg Altona-Nord, 1978, a most striking motif of tableau is presented. The de Chirico-like figures in the foreground of each drawing clasp each tableau in a gesture of support and embrace. They represent en tablette memoire specific precincts of the plan within Altona-Nord, not only by their placement, but by their quarried and rock cut shape. Krier's affectionate and sacred intentions are portrayed by such use of the tableau, becoming a direct symbol of his preceptive belief in the collective urban realm.

"De Chirico used to say that he found in the architecture of Italian cities and public squares the initial inspiration for his important metaphysical aesthetic," writes Isabella Far in her reflections on the paintings of her husband, Giorgio de Chirico. "In these haunting squares," she continues, "the buildings are suffused with mystery and premonition. The porticoed houses, with closed shutters and corners concealing dark secrets, cast long shadows beneath a sun fading slowly in the dusk." Many such urban places, albeit of less macabre presence, abound in the seemingly unlimited oeuvre of Rob Krier. An edited collection of Krier's work is most punctually presented in the IAUS monograph Rob Krier: Urban Projects.
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Various sources are attributed to have influenced Rob Krier. Without reviewing the aforementioned works of de Chirico or those of Böcklin, Schinkel, Le Corbusier, and most particularly the writings of Camillo Sitte in his classic book City Planning According to Artistic Principles, these influences remain somewhat disguised. To the architect en moyenne, these researches may seem unnecessary. Perusing the contents of Urban Projects, however, it becomes most helpful. As the monograph is composed primarily of rendered drawings and projects without sufficient text for the initiate, researching such precedents aids in extracting Krier’s numerous eclectic references.

In Kenneth Frampton’s introductory essay, “Krier in Context,” three primary reservations are directed at Krier’s repertoire of architectural and urban forms, but he is applauded on only two counts. First, Frampton finds inherent contradiction in Krier’s proclamation as a Rationalist dedicated to a search for relevant types-forms, while obvious romantic if not expressionist tendencies occur in Krier’s Dickes House, 1974, in which the anima dei genius loci of figures and stelae occupy and mark the dwelling. Second, in developing the enclosed square and street typology of the Schinkelplatz housing scheme (now under construction as part of the 1984 International Berlin Building Exhibition), Krier appears a bit too paternalizing as he states, “moreover, many Turks live in Kreuzberg and I am convinced that this ethnic group still remembers, having learned their lesson in their homeland, how to feel at home in a square and a street.” Possibly the most significant criticism of Frampton’s is in reference to Krier’s typical apartment plans, often axially displaced with purely geometric central living spaces. “One notes, by way of contrast,” says Frampton, “how Alvar Aalto, in his Berlin Hansaviertel apartments of 1956, was able to manipulate requirements in such a way as to create a liberative and even lyrical arrangement, appropriate to the varying and often conflicting aspects of family life.”

Frampton sees redeeming factors in Krier’s facile handling of the urban square and street. The conflicting values of 19th-Century bourgeois interior planning, adamanently present in Krier’s house plans, and the 20th-Century existenzminimum ambit of German housing authorities, find relief in the “generosity and clarity” of the plaza as figural void (see Krier’s Prager Platz scheme in Berlin, 1978). The second positive critique made by Frampton is directed towards the Niederösterreichische Landesregierung (Austrian National Department of the Interior) in Vienna, 1976. This corner complex exhibits “subtle inflections” in which “various nineteenth century urban components find themselves combined into a single labyrinthine complex: the corner building, the porte cochère, the light court, the hofe, the amphitheatre, and the interstitial arcaded infrastructure.”

The political associations of the urban principles advocated by Krier are of a collectivist nature. However, he denies such associations in his book Stadtraum: “The street and the square were conceived as largely independent and autonomous spaces.” This is contested in the second essay of the monograph by Deborah Berke. “One would expect from a sampling of urban history as extensive as the one outlined in his Urban Space (1979),” states Berke, “an acknowledgment that urban forms are often the product of less than admirable social conditions.” Berke continues in suspect of Krier’s free animation of his drawings with “dreamlike representations of oversized fish and romantic trees.” Could this be indicative of Krier’s own doubts as to what activities will actually occur in these collective stage sets? In a further attack upon his housing schemes, Berke portrays them as a logical continuum of post-World War II investigations of Team 10, traced back through the Athens Charter (which Krier vehemently denounces), and to the English Housing Act of 1948.

Given the brief and somewhat equivocal interpretation of Rob Krier’s work over nearly two decades, this well-presented monograph is as yet the most complete collection of the elder Krier, containing over 100 pages of superbly reproduced illustrations.
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Traffic management and shipment service for furniture importers is described in a 12-page brochure. The service coordinates international and domestic product shipments and provides order expediting procedures including tracking. Originated to serve firms such as interior designers that do not have their own traffic departments, the company offers four variable membership plans. Traffic Clinic, Inc.

Architectural products catalog covers metal extrusions, handrail systems, decorative castings, and accessories. The 20-page catalog offers more than 400 extrusions in several shapes and sizes. Most of the items are available in bronze and steel as well as anodized aluminum. Ornamental designs can be cast in aluminum, bronze, or malleable iron. J.G. Braun Co.

Building materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.


Literature continued from page 242
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Performing Arts Center, Bucknell University, preliminary plan, Kohn Pedersen Fox.

Firm profile: Kohn Pedersen Fox will be the subject of a set of feature articles in this issue. Founded in 1977, this New York firm has grown to be one of America’s largest, with a busy staff of 150. Their ability to attract clients for major commercial structures has become legendary. Their design creativity and their ability to please these clients is now sustaining their activity. P/A will explain their organization and their design principles. A survey of past work and projects in progress, ranging geographically from Denver to Boston, from Tampa to Calgary, will be accompanied by full feature presentations of two newly completed buildings: 333 Wacker Drive in Chicago and the Hercules headquarters in Wilmington, Del.

Two civic buildings of modest size but strong design will also be feature subjects: the Douglas County Courthouse in Colorado, by Hoover Berg Desmond of Denver; the Evanston Public Works Building in Illinois by Sisco Lubotsky of Chicago—a previous P/A Award winner.

Technics: Accommodating medical technology has become a serious consideration in the design of health facilities. The article will thoroughly review recent experience with newest and most demanding equipment, discussing the implications for architecture.

P/A in November: Remodeling and Reuse will be the topic of an annual special issue, this year concentrating on reuse and updating of government buildings. A related Technics article will explore the crucial process of Cleaning Masonry.

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**ARE YOU SUITED FOR SUCCESS?**

BY JAMES E. BRAHAM

"If you think clothing is unimportant, you're wrong. "

"If executives can walk down the hallway and go: 'Right, wrong, right, wrong,' ... they're right. If they don't know, they're wrong."

Today, says the man who wrote the American executive dress code, "more of them are able to walk down the hallway and say, 'Right, wrong, right, wrong,' because of my lectures, books, computer programs [research]—all the input I've had into corporate America. I've probably impacted about 10 million people."

John T. Molloy, 46, burst upon business in 1975 with *Dress for Success*, a book advising businessmen on what to wear and not to wear—and why. It has since sold 1.6 million copies. *The Woman's Dress for Success* followed; and its sales are near the 1-million mark. The one-time New York prep-school teacher also has served as a clothing consultant to about 400 of the largest U. S. industrial companies.

Mr. Molloy's research, spanning more than a decade, shows essentially that the more one looks like a business success, the greater his chances of actually being a success. Successful dress, he says, boils down to "good taste, the look of the upper-middle class."

Corporate club. "My book could be called 'Follow the Leader.' Basically, we researched what the people who ran corporate America were wearing, and their reaction to other people who dressed in a variety of ways. We found that they promoted, respected, believed, trusted, and asked others who looked and sounded the way they did into 'the club.' We found corporate America largely a clubby situation. A club based on hard work and production and sweat, but also a club. And we taught people that one of the basic rules was dress."

Not that proper attire will "put a boob in the boardroom," he admits. Hardly. "But incorrect dress can definitely keep an intelligent, able man out."

A man who labels himself "America's first wardrobe engineer" and who recognizes no competition ("the others are guess artists"), Mr. Molloy gives this assessment of the current state of executive dress—now that we've all had eight years to digest the Molloy doctrine:

"There is an enormous improvement. Most executives are starting to wear the right suit instead of the wrong suit. They're wearing wool suits, and gray pin stripes, and blue pin stripes. They're wearing the traditional executive uniform. They were never sloppy, but now they're neater and a lot more sophisticated."

Clothing designers spot improvement of a different fashion. "I detect a little more relaxation," says Luciano Franzoni of HARTMARX (formerly Hart Schaffner & Marx), Chicago. "The executive is still dressed quite conservatively, traditionally; however, he's curious. Deep inside, executives want to change, to spruce up their wardrobe and still be presentable. The business suit is fine, but they don't all have to look alike. The options are there."

Fiddlesticks, scoffs Mr. Molloy. "This has been [designers'] line for the last 20 years—and it's simply not
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true,” he says. “The fashion industry would love to see men start wearing a whole range of things; it would dramatically increase their business. You can’t blame them. But it’s still follow the leader, and the men who run America do not throw away their suits. Styles never change for seven or eight years. That’s how long it takes a good suit to wear out.”

Little change. The gospel according to Molloy holds that the men’s dress code has changed little since his book was first published. Among his other observations:

- Businessmen no longer pretend disinterest in clothing. Because of his book, showing interest is now a “macho” thing to do. “Executive macho.”
- Dress codes in the new high-tech companies only seem to be nonexistent.
- Sales personnel are most in need of shaping up their appearance.
- Successful dress in one city can be a disaster in another; and different audiences call for different attire.
- Contrasting shirt collar and cuffs are now popular, thanks to Lee Iacocca.
- Cheap clothing looks cheap—and so does clothing that doesn’t fit well.

Mr. Molloy notes that the improvement in dress hasn’t come from the upper-middle class. “The people who ran corporate America dressed well before they ever heard of John Molloy,” he says. Rather, the improvement is noticeable in two groups which have advanced into management from basically blue-collar backgrounds—and “who weren’t expected to know the game.” These are the scientists and “the scholarship people...an entire generation raised in the ’50s who didn’t go to college—but their sons will.”

Dress to please. One mistake still being made by executives is “they forget that their environment changes. For example, most corporate executives dress to please other corporate executives, which is fine because they’re the people who are going to promote them. But the very clothing I recommend that you wear when you’re working your way up in a major corporation is the last thing anyone should wear if he’s going to appear on the [Phil] Donahue show to defend major oil or steel. That’s how long it takes a good suit to wear out.”

Mr. Molloy also criticizes businessmen who “can’t be bothered” changing clothes. They might meet
with a fellow executive in the morning, and with the head of the union in the afternoon, and dress the same way both times. "You're asking for trouble one time or the other," he says. "Some executives still don't understand how important the non-verbal message systems are."

Similarly guilty are the "thousands" of attorneys who wear gray suits into the courtroom. "They've got to be crazy! The gray suit says to most blue-collar [jurors] that you're not one of us. If the attorney goes in and says, 'Hi, friends,' they say, 'Who's this liar?' They have a verbal and a non-verbal message, a conflict, and when there's a conflict they mainly believe the non-verbal."

"If I show up with boots and a chain around my waist and tell you I'm an executive, you won't believe me. If I show up in a three-piece pin stripe suit and tell you I'm a Hell's Angel, you won't believe me. People usually believe what they see, not what they hear."

Wrong location? Moving to another city sometimes dictates a change in attire, Mr. Molloy says. "Let's say a fellow in Chicago wants to move to New York. The first thing we tell him is that when he's meeting with the New York people [for a job interview], he shouldn't wear Chicago brown suits. There are brown suits which are perfectly acceptable—and there are half a dozen ties which say 'executive'—in Chicago which do not work in New York," he says.

Lee Iacocca is one executive who has had a sartorial influence: Mr. Molloy credits the Chrysler chairman's appearances in TV commercials—sporting a white collar and cuffs on a contrasting shirt—with fostering a "dramatic change" in executive dress. "He started wearing it on the air and, as you know, Chrysler did very well—and the name of the game is follow the leader. He's become a corporate hero."

Result: In Mr. Molloy's annual survey, which asks executives what they wear to work, the number who said they generally grow "to the point where they start going corporate... . and all of a sudden they have to start thinking in terms of a sales force that they have to 'package.'"

Mr. Molloy asserts that the appearance of sales personnel—particularly in high-tech firms—has been one of the biggest "flaws" in American industry. "Many people on the way up think that any blue or gray suit will do, so they buy a cheap one. And cheap looks cheap. You'll find men, particularly engineers, who are making $50,000 a year wearing a $135 suit. And it looks like a $135 suit—particularly on the second day. The second mistake is that they buy clothing that doesn't fit. If they went to good tailors, that wouldn't happen."

"They're mainly people who come from blue collar backgrounds who've been buying clothes at Sears. Sears is all right when you first get out of school, but it's not all right when you get into management. If all the men sitting at the table with you are wearing $450 suits and you're wearing a $125 suit, you're going to look different than they do," he continues. "You probably can get away with a suit that costs $325 if theirs cost $425, as long as the color and patterns are right... but it gets to a point where the structure of the suit simply looks different."

Another error is failure to realize that a change in corporate environment frequently calls for a change in dress code. "Clothing is a reflection of a 'business' style," he says. Yet a company might move into "a big, fancy office without implanting a dress code. So all of those women who looked O.K. in the back room, all of a sudden they're out in front in a $5 million building wearing Woolworth dresses."

While most of corporate America has become "more conscious of a conservative dress code," some observers perceive "a powerful element—the new elite—these high-tech companies where dress codes seem to be disappearing. That's a myth," he declares. Actually, some high-tech firms are now beginning to adopt dress codes for the first time. The company that starts with a few engineers eventually grows "to the point where they start going corporate... and all of a sudden they have to start thinking in terms of a sales force that they have to 'package.'"

Mr. Molloy asserts that the appearance of sales personnel—particularly in high-tech firms—has been one of the biggest "flaws" in American industry. "The salesman carries that corporate flag out there and he or she is very critical to the company image. And, boy, do some of them blow it!"

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