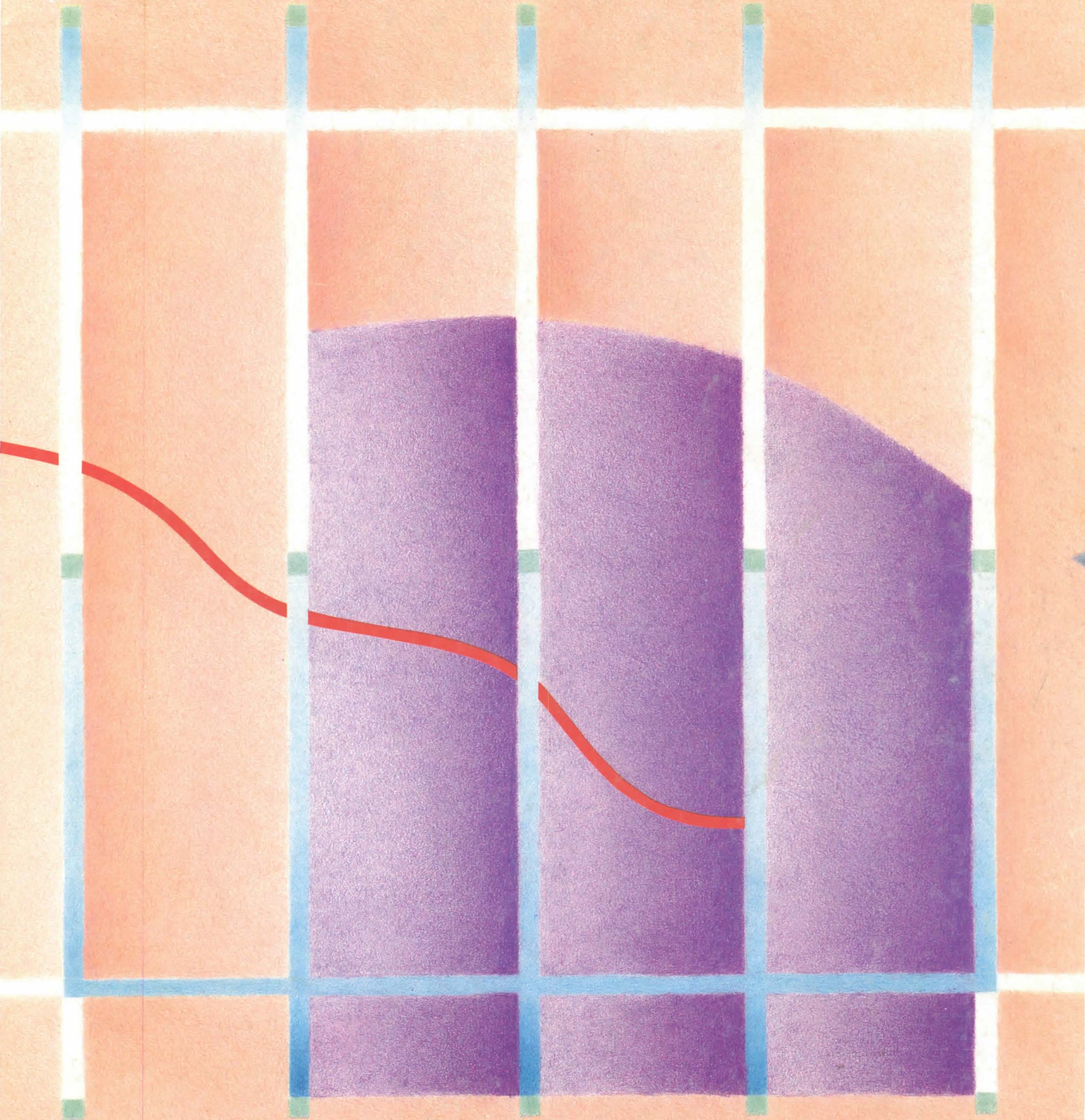


Progressive Architecture

September 1984



I N T E R I O R D E S I G N : G I V E A N D T A K E

Azrock and your Imagination




The floor in this setting is Yuma Clay in Vinylcraft II combined with a field of Pebbled-Onyx and accents of colorful Feature Strips.

Create one-of-a-kind floors with Azrock vinyl composition tile. The custom design combinations are endless with Azrock's wide choice of colors, patterns and textures. What's more, Azrock tile offers durability, long life and easy maintenance. It's ideal for new construction or remodeling. For information, contact your Azrock flooring contractor or write Azrock Floor Products, Dept. 417A, P.O. Box 34030, San Antonio, Texas 78265.



High-style in resilient floor tile.



Project: Critikon, Inc., Tampa
Architect: The Kling
Partnership, Philadelphia
Engineer: Kling Lindquist
Inc., Philadelphia

PERFORMANCE REINVENTED

This is Softshine Indirect Lighting.

It solves seemingly impossible design problems.

Here, it does the whole lighting job in a large entry area, even though it's only used around the periphery.

It also solves illumination problems and human comfort problems that no other lighting system in the world can solve.

It's the lighting of the future. We invented it and patented it. And we're the only ones who make it.

If you'd like to see what else the future holds, just call.

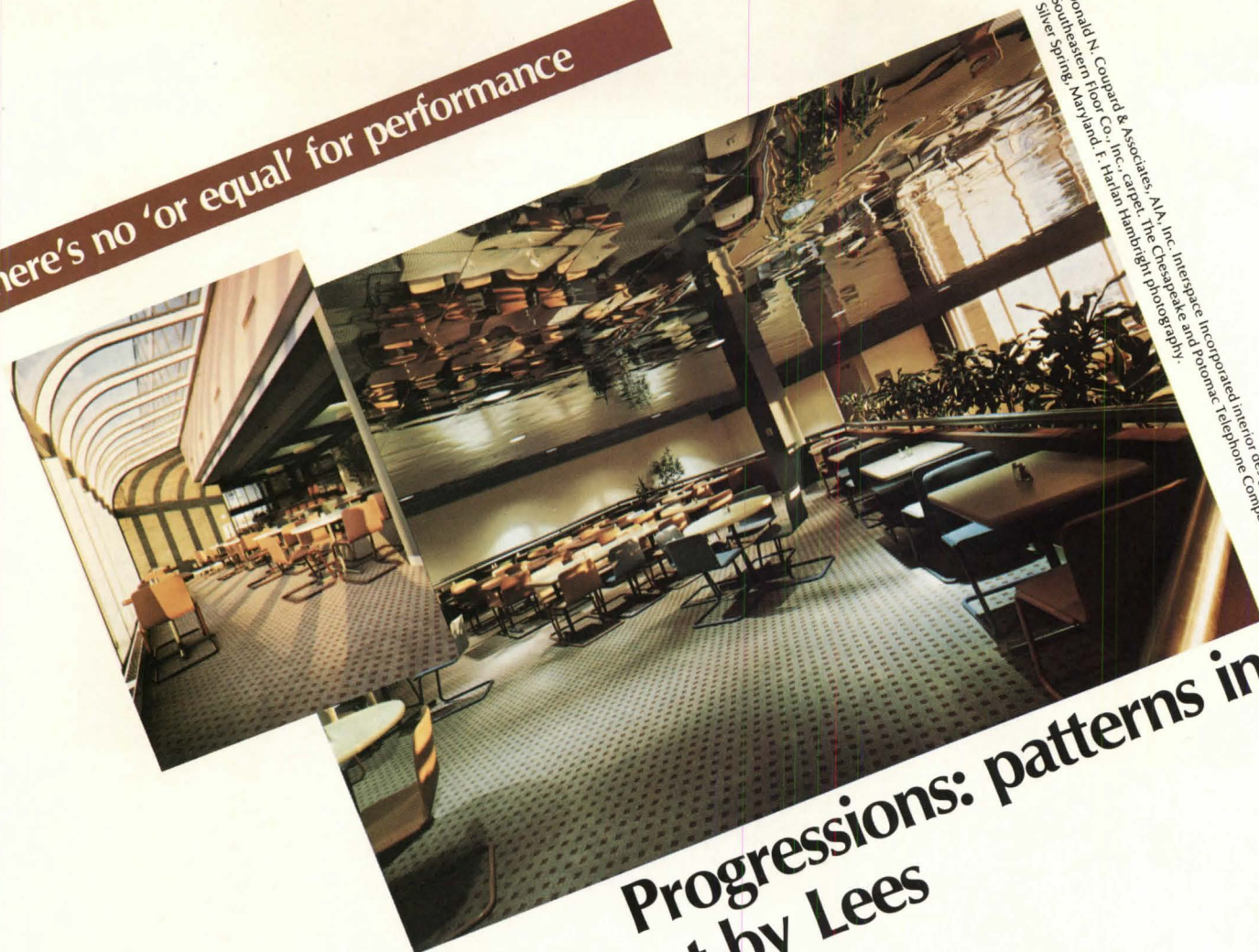
LONGLITES BY PEERLESS

PEERLESS ELECTRIC COMPANY, BOX 2556, BERKELEY CA 94702-0556. PHONE (415) 845-2760

"PEERLESS," "LONGLITES" AND "SOFTSHINE" ARE TRADEMARKS OF PEERLESS ELECTRIC COMPANY

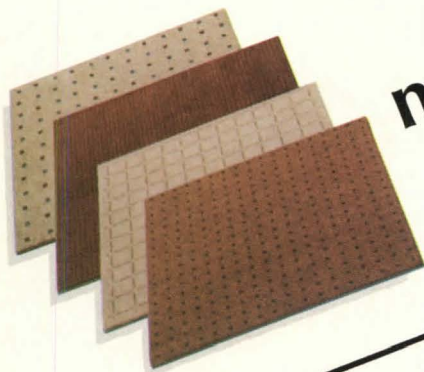
Circle No. 401 on Reader Service Card

There's no 'or equal' for performance



Donald N. Couper & Associates, AIA, Inc. Inter-space Incorporated interior design.
Southeastern Floor Co., Inc., carpet. The Chesapeake and Potomac Telephone Companies,
Silver Spring, Maryland. F. Harlan Hanbright photography.

Progressions: patterns in modular carpet by Lees



For its architecturally stunning new headquarters, the Chesapeake and Potomac Telephone Companies found the optimum combination of esthetics, comfort, and performance in a modular carpet system by Lees.

Progressions. A series of carpet tile constructions is offered in a virtually endless selection of colors and

patterns. Custom capability is without equal. All modular systems have broadloom coordinates.

Flexibility. Tiles laid over raised floor lift free for quick, easy access to power, telephone, and computer cable. Lees modular carpets are also compatible with all flat wire distribution systems.

Appearance. Dense construction and tailored frieze texture make a durable wear surface. Antron® nylon yarn by DuPont is dirt-resistant and static-protected. Superior appearance retention reduces maintenance costs.

Guaranteed. Lees backs the system with a comprehensive warranty. No manufacturer of carpet tile goes so far to guarantee performance satisfaction.

Call toll-free. For illustrated brochure, test data, specification information, call 800/523-5647. From within Pennsylvania call collect 215/666-9426.

Lees. The Contract Carpet Company.

Live the life of Lees at work and at home.



LEES carpets
Made better by Burlington
King of Prussia, PA 19406
©1984 Burlington Industries, Inc.

Progressive Architecture

Editor

John Morris Dixon, FAIA

Executive Editor

David A. Morton

Profession and Industry Editor

James A. Murphy, AIA

Managing Editor

Valerie Kanter Sisco

Senior Editors

Susan Doubilet, MRAIC, *Features*

Pilar Viladas, *Interior design*

Thomas R. Fisher, *Technics*

Associate Editor

Daralice Donkervoet Boles, *News*

Copy Editor

Virginia Chatfield

Assistant Editor

Joanna Wissinger

Editorial Assistants

Kay Daffron

John Biase

Art Director

Kenneth R. Windsor

Assistant Art Director

Susan Newberry

Architectural Drawing

David W. Scott, AIA

Contributing Editors

Norman Coplan, Hon. AIA

William T. Lohmann, AIA, FCSI

Walter Rosenfeld, AIA, CSI

Correspondents

Esther McCoy, *Los Angeles*

Barbara Goldstein, *Los Angeles*

Sally Woodbridge, *San Francisco*

George McCue, *St. Louis*

Peter Papademetriou, AIA, *Houston*

Ralph Warburton, AIA, AIP, PE, *Miami*

Thomas Vonier, AIA, *Washington*

Jon Hayes Carlsten, AIA, *Atlanta*

Monica Pidgeon, *London*

Donatella Smetana, *Milan*

Publisher

Peter J. Moore

Associate Publisher

James J. Hoverman

Business Manager

Daniel H. Desimone

Administrative Assistant

Jacqueline J. Ceresi

Sales Service Manager

Elizabeth Makowy

Manuscripts

Wilma M. Virgil

Promotion Supervisor

Brenda Edwards

Communications Manager

Jack Rudd

Production Manager

Vicki Maloney

Production Assistant

Shirley M. Devine

Director of Circulation

Gloria Adams

Fulfillment Manager

Pamela Agacki

Customer Service Manager

Marie Patrignelli

Penton/IPC
Progressive Architecture (ISSN 0033-0752) is published monthly by Reinhold Publishing, A Division of Penton/IPC, P.O. Box 95759, Cleveland, OH 44101: Philip H. Hubbard, Jr., President; Harry I. Martin, Robert J. Osborn, Vice-Presidents; Penton/IPC: Thomas L. Dempsey, Chairman; Sal F. Marino, President; James K. Gillam, N.N. Goodman, Jr., Paul Rolnick, Executive Vice-Presidents. Executive and editorial offices, 600 Summer St., P.O. Box 1361, Stamford, CT 06904 (203-348-7531).

ABP  MPA

Interior design

- 85 **Introduction: Give and take**
The designer/client relationship is considered in this year's interiors issue.
- 86 **All the world's a stage**
Montreal architect Harry Parnass designed four shops that feature his own "Parachute" clothes.
- 94 **High touch**
Architects Powell-Tuck, Connor, Orefelt & d'Avoine have accommodated the high-tech aspects of Research Recordings, Ltd., in a low-tech setting.
- 100 **Bavarian emissary**
The New York branch of the Bank of Bavaria by Rivkin/Weisman Architects is both showcase for the Munich bank and functioning workplace.
- 106 **The polychromed porch**
For the Chicago showroom of Formica Corporation, architect Thomas Beeby plays with spatial illusions and Beaux-Arts ideas using—what else?—Formica products.
- 110 **Breaking the grid**
Vignelli Associates, noted for their use of the grid, have interrupted it dramatically in their design for Artemide's Milan showroom.
- 114 **Great revivals**
20th-Century furniture by well-known designers is being reissued.
- 120 **Free association**
Christian Hubert's loft apartment for artist David Salle translates the imagery of Salle's art into architectural design.
- 124 **Throwaway chic**
Architects A.A. Robins and E.H. Cavanagh gave a small space a feeling of openness, with allusions to architecture, using inexpensive materials.
- 126 **Space modesty**
Michael Kalil, working with the client-owner, has upgraded an unpromising ground-floor apartment, designing on-site.
- 128 **Warm up, cool down**
Architect Brian Murphy's design for the West Hollywood gym Queststar combines several disparate functions into a coherent whole.
- 132 **Celebrity homes**
Two apartments in New York, both by architect Alan Buchsbaum, accommodate owners' life styles in quite different ways.
- 136 **Living investment**
Two apartments were combined by Shelton, Mindel Associates into one that serves both residential and business needs.
- 140 **Investment and image**
Shelton, Mindel Associates transformed a nondescript office floor by means of layers of façades and light.

Technics

- 149 **The issue of fire**
Because so many fire deaths are caused by toxic fumes, architects must consider carefully the materials they use.
- 159 **Designer's Saturday**
This year's schedule and featured products at the showrooms are supplemented by suggestions of places to visit in the four showroom areas.

7 Editorial	51DS Furniture competition	255 Job mart	Cover Drawing by P/A Art Director Ken Windsor.
10 Views	223 Books	260 Directory of advertisers	
25 News report	233 Products and literature	263 Reader service card	
39 Competitions	247 Coming next month	Loose subscription card in U.S. and Canadian issues	
45 In progress	248 Building materials		
53 Calendar			
65 P/A Practice			

Subscription information: Send all subscription orders, payments and changes of address to Progressive Architecture, P.O. Box 95759, Cleveland, OH 44101 (216-696-7000). When filing change of address, give former as well as new address and zip codes, and include recent address label if possible. Allow two months for change. Publisher reserves right to refuse unqualified subscriptions. Professionals include architectural and architectural-engineering firm personnel and architects, designers, engineers, and draftsmen employed in allied fields. Subscription rates for U.S. professionals are \$25 for 1 year (\$33 in Canada, \$60 for foreign); \$45 for 2 years (\$55 in Canada, \$115 for foreign); \$70 for 3 years (\$85 in Canada). U.S. student subscription for 1 year is \$25. Subscription rate for U.S. nonprofessionals is \$45 for 1 year (\$60 in Canada, \$85 for foreign). Single copies are \$7 in the U.S., \$8 in Canada, and \$9 for foreign. Permission to photocopy is granted for users registered with the Copyright Clearance Center (CCC), provided that the base fee of \$1 per copy of the article plus \$0.50 per page is paid directly to CCC, 21 Congress St., Salem, MA 01970. Code number is ISSN 033-0752/81. Indexed in Art Index, Architectural Index, Engineering Index. Second class postage rates paid at Cleveland, Ohio, and additional mailing offices. Volume LXV, No. 9. Printed in U.S.A. Copyright © 1984, Penton/IPC.

Losing the door game? Acrovyn® can help.



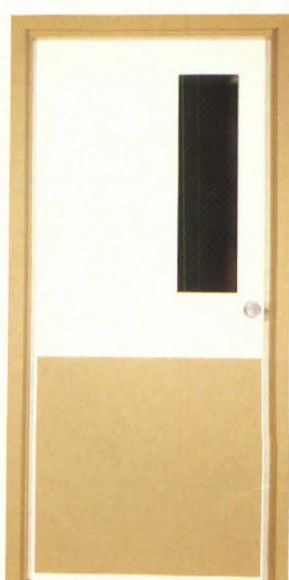
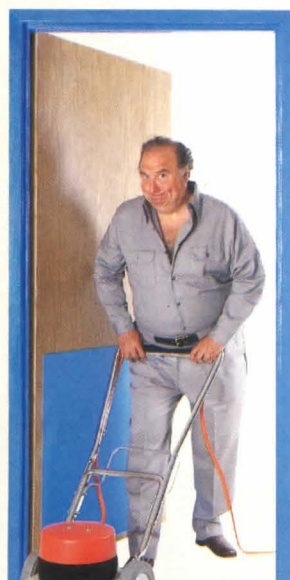
Your building's doors and door frames are routinely assaulted by hand trucks and dollies, coffee wagons and floor waxers and countless other rolling and walking menaces. But, Acrovyn's thermoformed vinyl / acrylic door and frame protection components can take all sorts of abuse. And, they'll keep your doors looking new for years to come!

The 26 integral designer colors won't rub off, crack, fracture or dent. They'll compliment any decor and are class I fire rated too.

Send for colorful literature.

Construction Specialties

Muncy, PA • San Marcos, CA
Mississauga, Ont.



S-FLOOR, THE NO-POUR ACCESS SLAB!

Poured slab floors have been doing a great job for a long time. They're strong and feel solid underfoot. But, the "eighties office" imposes new demands. Changing computer terminals, open plans and their need to be easily re-configured often exceed the scope of traditional slab floors. And, raceways, flat wire systems and the like are partial solutions at best. You just can't hide air handling ducts or pipe conduits under a carpet!

Enter Innocrete's S-Floor. Now architects and owners alike can specify a floor system which combines the solid feel of a poured slab with the total accessibility of a *stringerless*, raised modular floor. It's S-floor, and please don't confuse it with products adapted from computer flooring. S-Floor will not creep, rattle, shake or become deformed under normal rolling loads.*

S-Floor's remarkable properties: exceptional strength, yet dramatically lower weight than concrete are the result of intensive research and space-age materials. Beginning with the Innocrete compound, two foot square panels are formed into mini-slabs, each

with an engineered reinforcing steel-grid network. Panels are then torque fastened into the floor system resulting in a stable mass you have to walk on to believe. Of course, one or several panels may be removed at any time without disturbing the system's integrity.

Since S-Floor helps prevent premature building obsolescence many users predict it can quickly pay for itself.

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



**Independent lab test report available.*

Innocrete Systems, Inc.

Cranford, New Jersey, Tel: (201) 272-0573

Mississauga, Ontario, Tel: (416) 274-1490

Al Khobar, Saudi Arabia, Tel: 857-4984

A MEMBER OF THE CSGROUP OF COMPANIES

Circle No. 366 on Reader Service Card



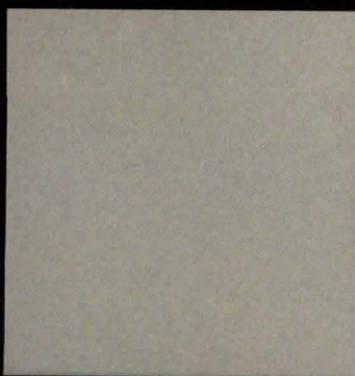
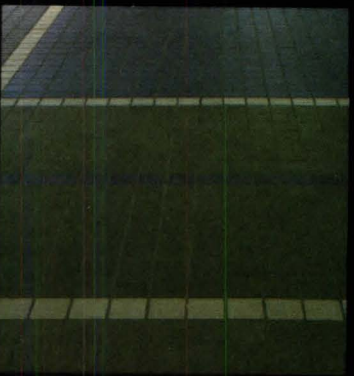
F+S



Superb quality porcelain tiles in grays, earthtones and subtle pastel colors offer imaginative treatment of floors in heavy traffic areas. Color is solid throughout. A wide range of sizes and surface textures are available, as well as pre-mounted patterns.



Forms + Surfaces
Ceramic Tiles Division
 Box 5215 Santa Barbara
 CA 93150 (805) 969-7721



Taste publics and private taste

The big new mansard-roofed house, not quite symmetrical and too visible from the street, with white gravel in front; the too-compact "ranch house," with assorted trophies, vegetable and mineral, on the manicured front lawn; the condominium with a free-form chandelier under the ample porte-cochere—and an upside-down arch motif in the masonry; the developer's atrium slathered with marble in hot flesh color, with polished handrails too large for a grown man's hands; the pastel stucco house with a Taco Bell silhouette, with painted bricks edging formal beds of bright flowers.

We all see such places, and as design professionals we usually react with distaste or—in the last case—with tolerant amusement. We can accept poor design if done by a do-it-yourselfer of modest education and means. What nags at most architectural professionals, as well as many social and aesthetic critics, is the apparent lack of dependable taste among our own educational and economic peers—our classmates, our relatives, and our neighbors. Even more irksome is the knowledge that somebody—often a licensed professional—has been paid to design much of what we find so discouraging.

None of this is new. Social commentators of the 19th Century scolded Americans for their vulgar pretensions. Sinclair Lewis skewered the smug, conformist suburban house in his 1922 novel about the real estate man, *Babbitt*.

In recent years, several popular books have appeared that try to explain what each American cultural subgroup wants in its possessions. In his *Popular Culture and High Culture* (Basic Books, 1975), Herbert Gans made a serious effort to identify "taste cultures" and the "taste publics" that shared them. In sorting out these cultures, he effectively demolished the preconception of a simple pyramid with high culture at the peak, but his questionable conclusion was that many subcultures were equally worthy of media at-

tention and government support. In 1980, the most entertaining book on taste to date appeared, *The Official Preppy Handbook* by Lisa Birnbach (Workman Publishing, 1980); it was delightfully on-target with its depiction of one upper-middle subgroup and has spawned imitations in America and abroad.

Last year, two books appeared that attempt to identify the cultural preferences of various social groups—or perhaps more to the point, to identify such groups by what they like. The thin volume *Class*, by Paul Fussell (Summit Books, 1983) tries to delineate several classes by their taste in literature, clothing, food, and recreation, as well as design. It

Architectural professionals must live and work in a world where design judgment does not correlate predictably with education or economic power.

ends with a scoring chart for living rooms, with points added for "every item alluding specifically to the United Kingdom" and severe penalties for figurines or laminated plaques; *Scientific American* subtracts a point, but *Hudson Review* adds eight, a reward equivalent to a "thread-bare carpet."

About the same time, Joan Kron brought out *Home-Psych* (Clarkson N. Potter, 1983), which makes much of women's crucial role in decorating. Among the rather motley contents is a summary of a report from the Stanford Research Institute's "Value and Lifestyle" research. This also uses the old living room as a gauge, with succinct inventories that establish nine decorating culture groups, from Survivors at the bottom, up through Belongers and Emulators or

through their more "inner-directed" opposites, the Experimentals and the Societally Conscious, to the pinnacle of the Integrated, who know why they want what they want and don't care what others think. Here dwell, we hope, most architects and interior designers.

Fortunately for architects and interior designers, most members of the public set aside their personal preferences when considering commercial or institutional buildings. They now expect these to be impersonally Modern, just as they once expected them to be impersonally Classical, and they often find deviations from the expectation disturbing.

In considering the public's design taste, architects and designers must realize that it has very little to do with aesthetics, almost everything to do with associations (even allowing for the tendency of social commentators to overemphasize such factors). The simplest lesson from this: If we don't disrupt our public's associational values, they will more readily accept our aesthetic ones. Looking deeper into our own design preferences, we could learn from sorting out which ones depend on association and which ones tap basic aesthetic principles. The fundamental architectural qualities involving scale, proportion, light distribution, etc., do have their meanings, and most of the public will, I believe, respond to their effective application.

John Morris Diefen

NEW!



Wall and Door Systems



Beauty in Fire Protection

GPX revolutionizes!

New design options available for clear, undistorted vision in hospitals, schools, computer rooms, control booths, hotels and many other applications.

GPX Door Systems are an approved alternate for any 20, 45, 60 or 90 minute labelled solid core door.

GPX Wall Systems are an approved alternate for any interior 1-hour rated wall.

GPX allows freedom of design never before available for unobstructed glass areas.

GPX Door and Wall Systems are approved by Underwriters Laboratories and Warnock Hersey International, having met the test standards of ASTM E-119, NFPA 251, UBC 43.1, CSFM 43.1, ASTM E-152, UL 10B, NFPA 252, UBC 43.2, CSFM 43.7 and CAN 4S-104.

1. Test commences with furnace ignition.
2. Initial delamination of the glass from the gel occurs at approximately 3 minutes into the test.
3. At approximately 10 minutes the exposed surface of the gel crystallizes preventing transmission of heat.
4. After 60 minutes the doors are removed immediately from the test chamber and exposed to a hose stream test.
5. Exposed and unexposed door leaves after the hose stream test.
6. Unexposed surface of the doors and jamb remain in their original condition.

For catalog and technical information call:

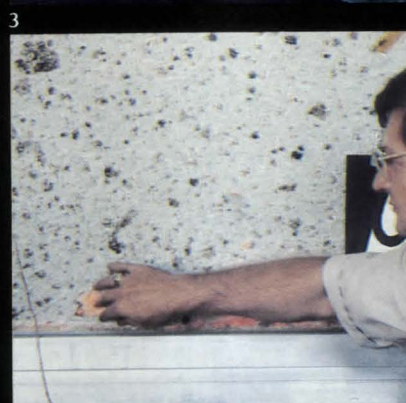
O'Keeffe's Inc.

In California 800/622-0721

Nationwide 800/227-3305



One hour rated
GPX doors and side
lites in remodeled
elevator lobby.



with Contraflam Glass

Views

the system—always in order to impose good. Is that what being the bastion of the avant-garde is all about?

*Thomas M. Colbert, Instructor
Texas A&M University
Department of Environmental Design
College Station, Texas*

[We are writing here about housing that the free market, operating alone, simply does not provide—so where's the "assault"? When government programs make such housing financially possible, many "free market" developers, builders, and architects share in the benefits.—Editors]

Design management

I am grateful to *Progressive Architecture* and Weld Coxe for the thoughtful article, "Can Design Leadership Be Managed?," in the July 1984 issue of P/A (p. 57).

I was impressed with the article to the extent that I would like to see the subject matter continued in a series of articles which explore the subject in greater detail.

*Jon D. Hollmann, AIA, AICP
Principal
Lorenz & Williams Incorporated
Cincinnati, Ohio*

Architecture's young hopefuls

The article by C.M. McReynolds (P/A Practice, June 1984, "So You Want To Be An Architect") is woefully accurate in its depiction of the plight faced by both architectural graduates and practicing architects. While I agree with Mr. McReynolds' suggestion of

monitoring and enforcing city, county and state laws regarding the preparation of design documents, I feel that we also need to monitor and enforce the laws regulating the practice of architecture within the architect's office.

I believe that those conditions cited by Mr. McReynolds are more a symptom of a much larger and far reaching problem. In many offices, the individuals charged with the responsibility for preparing the technical documents necessary for construction and in directing the efforts of their consultants are not licensed. In addition, many lead or senior project designers are not licensed and are not acting under the direct control or supervision of a licensed architect. What pains me the most about this particular aspect is that it erodes the whole practice of architecture as a profession and treats it as a mechanical necessity. So where does this leave the graduate and the young aspiring architect when he sees that registration for an architectural license merely satisfies a technical requirement which is not uniformly enforced and does nothing to promote the practice of architecture as a profession? It leaves him with the dubious honor of being a draftsman destined to be replaced by a CADD system.

I suggest that in addition to Mr. McReynolds' proposals for enforcement, we "clean our own house" before we throw the first stone.

*Oza E. Bouchard, AIA
Houston, Texas*

[Views continued on page 12]

Housing subversion

By the term "social housing" (P/A, July 1984), do you mean to imply that housing which is not subsidized is anti-social? Perhaps not, but with few exceptions your "expert's" views on the "condition and potential of social housing" read like a simple assault on the free market system.

It is amazing to me that centralized governmental command and control systems can so often be exalted as the obvious solution to social problems when so few examples of societies with admirable Big Brothers exist. I suppose that the degree to which one admires such a system is directly related to the power which one expects to achieve through

Custom Flooring.



Along with our specialty, The Custom Classics, Kentucky Wood Floors offers a wide range of pre-finished and unfinished hardwood flooring to fit within all budget constraints.

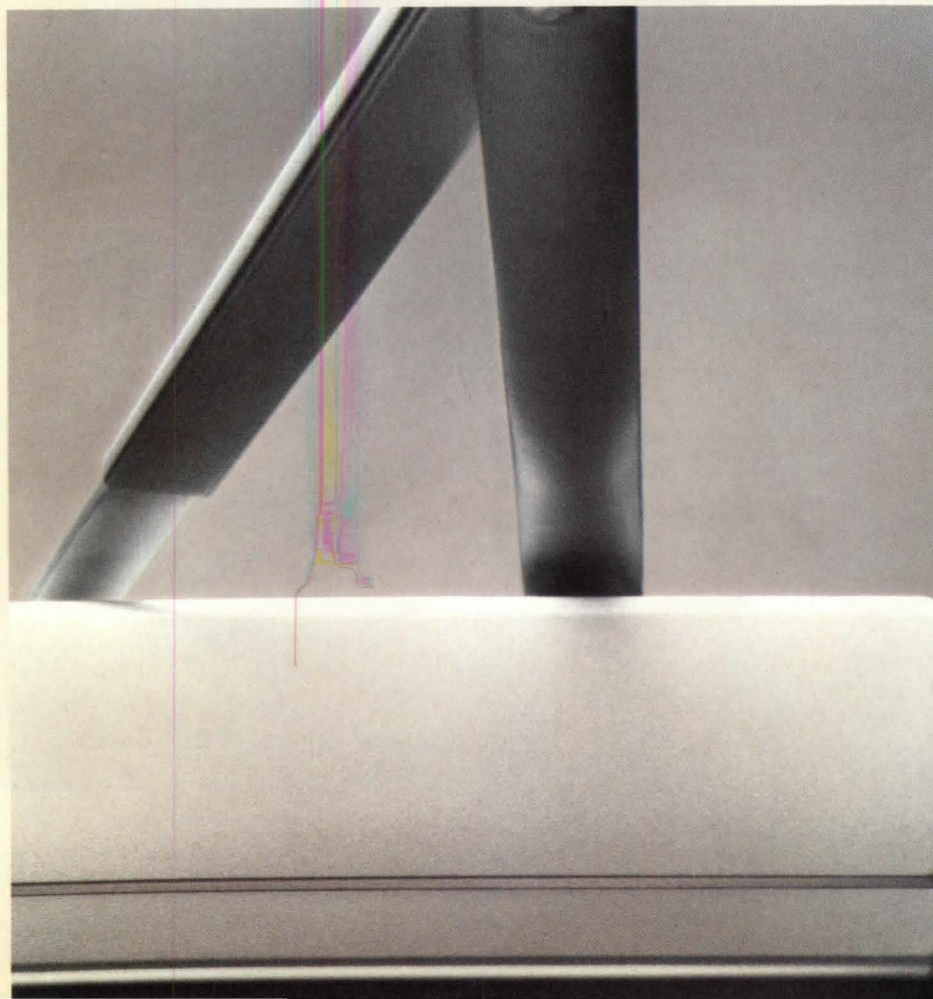
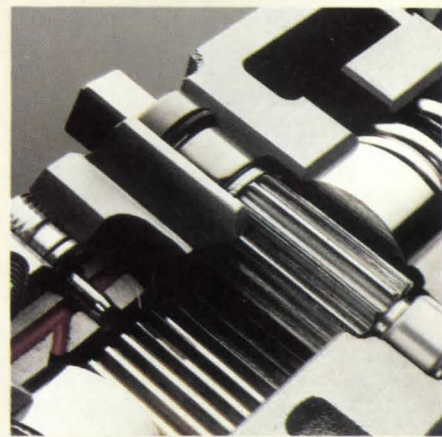
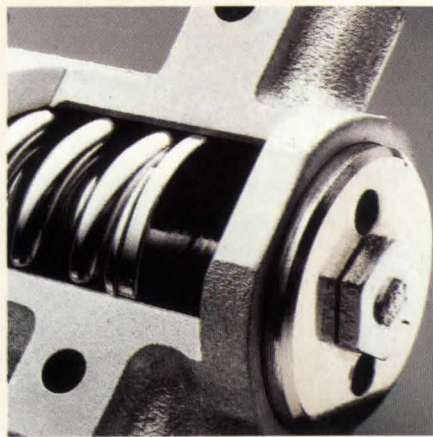
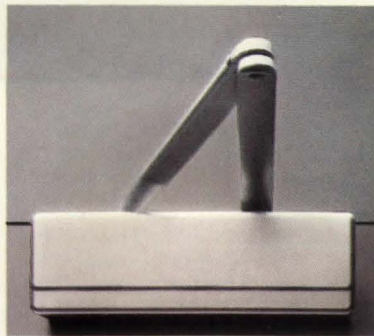
The hardwood floor displayed here consists of 3/4" x 42" x 42" Walnut Fontainebleau installed on the diagonal with a custom applied penetrating-oil finish.



**Kentucky
Wood Floors** inc.

P.O. Box 33276
Louisville, KY 40232
(502) 451-6024

Sargent Door Closers:
250/251 Series • 1250/1251 Series • 1230 Series



**At Sargent,
attention to detail
comes naturally.**

In nature, every detail is important and perfect. Every time. At Sargent, perfection is the only standard we'll accept. Which is why we pay such close attention to everything you see—like the precision afforded each manufacturing operation. And we're perfectionists about the things you can't see—like our commitment to making deliveries on time. Every time.

For first quality products and first class delivery, you can rely on the first name in door hardware. Sargent. Where attention to detail is second nature.

SARGENT

Division of Kidde Inc.

KIDDE

Circle No. 413

Sargent, New Haven, Connecticut 06511
Sargent (Canada)

Graves library: opposing view

I feel very sorry for those citizens of San Juan Capistrano who expected a fully functioning library (P/A, June 1984, pp. 69-79) with a pleasing and appealing exterior to complement it. What a frightful experience for a child to enter this inhuman collection of building materials that was done supposedly for the benefit of the public but obviously was for the ego of the Architect and the Building Committee. What a nightmare to manage. Can you imagine sitting in the jail for outdoor reading? What a disgrace to publish this thing and then eleven pages of it. The pitiful thing is that some impressionable young Architect will pick this up as Architecture. Your statement "Michael Graves proves that they still make libraries the way they used to" is pure sensationalism and typical of our national position of news reporting today!

Robert L. Thomas

MNT Architects/Engineers, Inc.
Edmond, Okla.

[The writer doesn't indicate whether he has seen the library or give any reasons behind his opinions. Those of us who have seen it can't understand why he concludes that the users are to be pitied.—Editors]

Energy priorities

I was disturbed to read that "Owens-Corning Fiberglas has canceled its Energy Conservation Awards program after a survey of architects indicated that energy is no longer the urgent priority it was 12 years ago" (P/A, May 1984, p. 20). These architects are apparently in accord with the government, which plans

to rely heavily on nuclear energy to meet future power needs (buildings are estimated to consume 60 percent of this figure).

Nuclear energy yields, as by-products, plutonium, strontium-90, and many other dangerous radioactive poisons. Plutonium is used to produce nuclear weapons, has a half life of 24,400 years, and is poisonous for at least half a million years. We now have about one hundred million gallons of dangerous radioactive effluents that no one knows what to do with, and it's globally increasing at a catastrophic rate.

The nuclear future is not inevitable! Amory Lovins and others have documented the fact that a combination of known conservation measures and renewable energy sources can more than meet our future needs. With buildings as the major consumers of power, their designers have an enormous responsibility in determining our future energy paths.

In our office, as in most, energy is not the primary concern. Our major goal is to make art. Energy efficiency is seen as given—a programmatic input rather than as the end product of the design process. Much of what has been termed "energy conscious design" has provided less than helpful models—dealing with dull, diagrammatic solutions sadly lacking in architectural content. Competitions such as the Owens-Corning Awards have the potential to discover work which creates art out of developing technologies—resulting in architecture appropriate to our time.

In last year's competition brief, Owens-Corning states that "while the debate con-

tinues, our energy resources are consumed at an ever-increasing rate. Energy shortages are no longer merely conjective. They've arrived and so has the need for pragmatic action."

Owens-Corning makes insulation. It would seem only enlightened self-interest to convince architects of the importance of energy conservation, rather than being guided themselves by "a survey of architects" (a group not exactly renowned for being the first to discover key social issues).

Steve Badanes

Jersey Devil Architects
Stockton, N.J.

Credit amplification

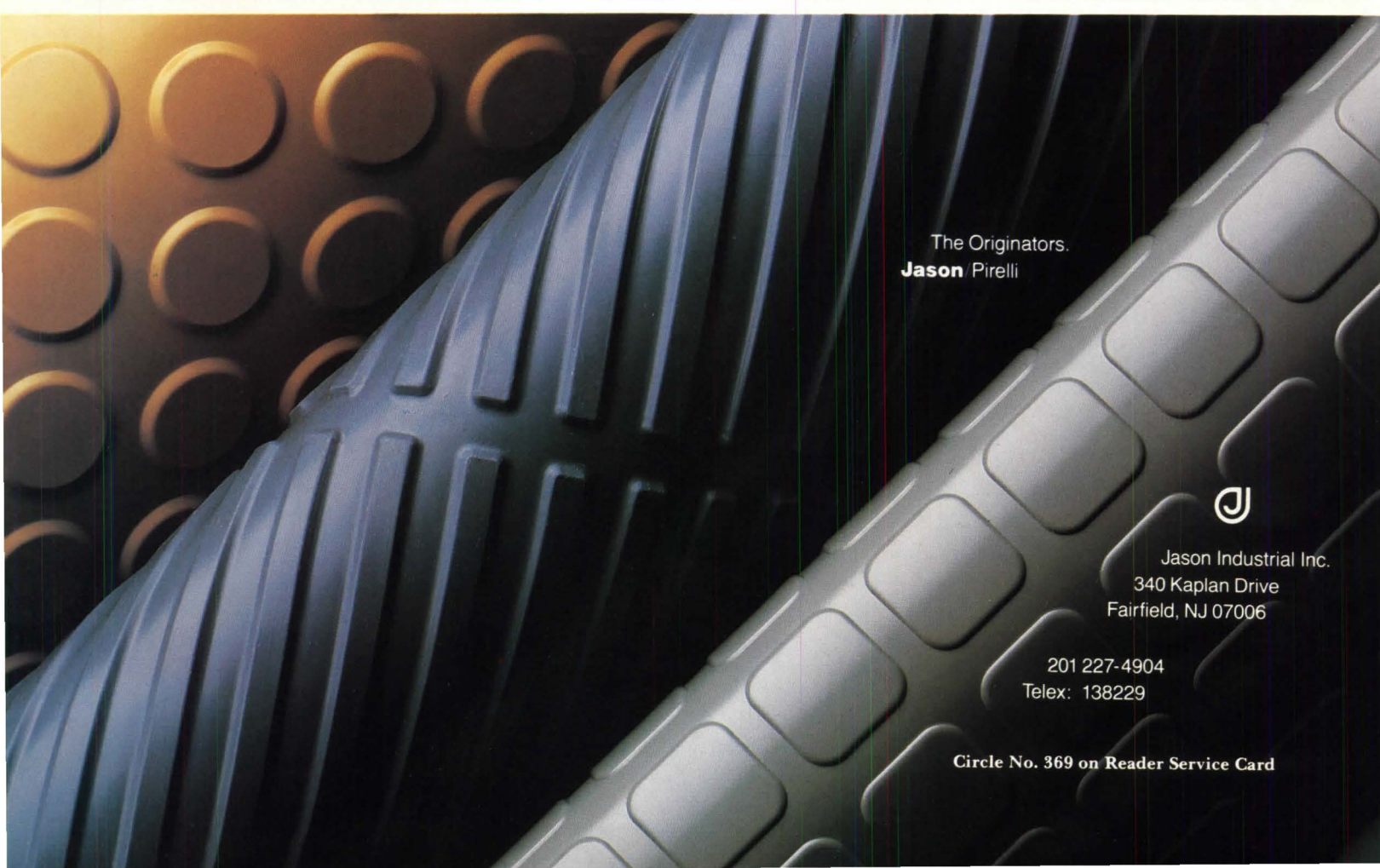
Sang Lee was part of the design team for Roosevelt Senior Citizen Housing (P/A, July 1984, pp. 66-68); housing consultant was David Davies.

Kuwait Complex credit extension

The urban design and massing scheme for the Kuwait Insurance Companies Complex (P/A, May 1984, p. 140) was a joint effort of SOM/Chicago, Pan Arab Consulting Engineers/Kuwait, Arthur Erickson Associates, Vancouver, and Al Marzouk and Abi Hanna, Kuwait. One of the four buildings in the complex is being designed by Arthur Erickson Associates and Al Marzouk and Abi Hanna.

Enerplex photo credit correction

The top photo, of the SOM building (P/A, Aug. 1984, p. 89), should have been credited to Wolfgang Hoyt of ESTO.



The Originators.
Jason Pirelli



Jason Industrial Inc.
340 Kaplan Drive
Fairfield, NJ 07006

201 227-4904
Telex: 138229


Circle No. 369 on Reader Service Card



Redwood

Architects: EPR Inc.

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

 CALIFORNIA REDWOOD ASSOCIATION 591 Redwood Highway • Mill Valley, CA 94941 • (415) 381-1304.
MILLER REDWOOD COMPANY • THE PACIFIC LUMBER COMPANY • SIMPSON TIMBER COMPANY Send for data sheet.

Circle No. 329 on Reader Service Card

**20 years of performance
stand behind every new single-ply roof
based on DuPont Hypalon®**

Building: Pillsbury Company, Terre Haute, Indiana; Roofing Contractor: D.C. Taylor Co., Cedar Rapids, Iowa; Roofing Manufacturer: J.P. Stevens Co., Inc., Easthampton, Massachusetts—"Hi-Tuff" Roofing System; Installation Details—65,000 + sq. ft., retrofit.

Since 1964, hundreds of installations made with DuPont HYPALON have proved cost-effective and durable

No other single-ply roof material equals HYPALON synthetic rubber for job-proven, year-after-year reliability. It's a tough rubber that defies the attack of temperature, time and environment.

Roof membranes made with HYPALON* are available in formulations that remain flexible in tempera-

tures from -40°F (-40°C) to 200°F (93°C)—and resist chemicals, oils, ozone and pollutants. Systems can meet industry flammability ratings because HYPALON—made only by DuPont—resists flame propagation, too. Membranes are available in reflective white for energy efficiency or in other permanent colors for aesthetic reasons.

When first put down, sheets made of HYPALON are thermoplastic. As a result, they are easily fused by heat or solvent welding.

And unlike other rubber sheet materials, HYPALON cures in place. The result: a stronger, more durable roof membrane over time.

Dial DuPont First

Call 800-441-7111, Extension 54, for more information. Or write DuPont Company, Room X-40097, Wilmington, DE 19898.

*DuPont manufactures HYPALON® not single-ply roofing membranes or systems.



Circle No. 346 on Reader Service Card



UGLY ISN'T THE ONLY ALTERNATIVE TO EXPENSIVE, CONCEALED SPRINKLERS.

Fire protection sprinklers have not traditionally been designed for appearance, so many architects and designers prefer to use 'concealed' sprinklers in spite of their inherent drawbacks and high cost. Viking now offers an option to concealed sprinklers that is both attractive and extremely cost effective.

The new Viking Recessed Sprinkler features a fully adjustable escutcheon, U.L. listed with Viking's new Micromatic™ sprinkler. This combination provides an attractive, subtle look at a cost far below concealed or other recessed sprinklers. The Viking



Recessed requires no 'near match' painted cover which disguises the fact that an area is properly protected. And, there is no need for an air gap, which collects dust and leaves a dirty ring around concealed sprinklers.

Viking's unique escutcheon allows sprinklers to be fitted and tested prior to ceiling installation, saving time and eliminating cut-backs. It is available in polished

or satin chrome, painted white, and brastone. The Micromatic Sprinkler (the smallest standard American sprinkler made) may be recessed up to one-half its 1½" height for a clean appearance.

Viking's new Recessed Sprinkler adds up to an unbeatable combination of good looks and low cost that allows architects to get sprinklers out in the open again.

Contact your nearest Viking Distributor, write, or call for more detailed information on Viking's new Recessed Sprinkler.

"see us in Sweet's 'E' File"



THE VIKING CORPORATION
210 N. INDUSTRIAL PARK ROAD
HASTINGS, MICH., U.S.A. 49058
TELEPHONE (616) 945-9501
CABLE:VIKING TELEX: 22-6400

Extruded Polystyrene Insulation

FOAMULAR®

FOAMULAR®
Roof Insulation

FOAMULAR®
Z-Furring Insulation

FOAMULAR®
Insulating
Sheathing

FOAMULAR®
Cavity Wall Insulation

FOAMULAR®
Foundation/Perimeter Insulation

From UCI: Long Lasting R-Value Plus The Right Compressive Strength for Every Application!

The Foamular® Family of Products gives an across-the-board R-value of 5 per-inch of thickness, outstanding water resistance and a range of compressive strengths that lets you meet any specification need—without overbuying!

Foamular 150 (min. 15 psi) — offers the best cents-per-R efficiency of any rigid foam insulation used in single-ply roofing systems.

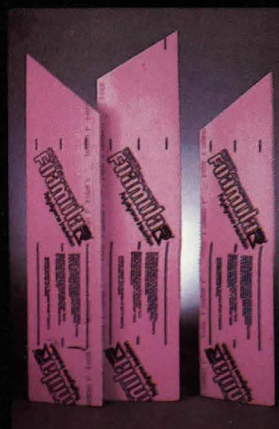
Foamular 250 (min. 25 psi) — ideal for wood or steel frame sheathing, as well as masonry cavity wall, metal furring and perimeter insulating applications.

Foamular 400 (min. 40 psi) and Foamular 600 (minimum 60 psi) — exceptionally well suited for use under concrete floors, plaza decks, sidewalks and special high strength applications.

Foamular 404 (min. 40 psi) — the new source for over-the-membrane, MA-type roofing systems.

For details, write or call UC Industries, 2 Sylvan Way, Parsippany, NJ 07054; (201) 267-1605.

Circle No. 430 on Reader Service Card



Higher R-values mean greater insulating power. Savings vary. Find out why in the seller's fact sheet on R-values.

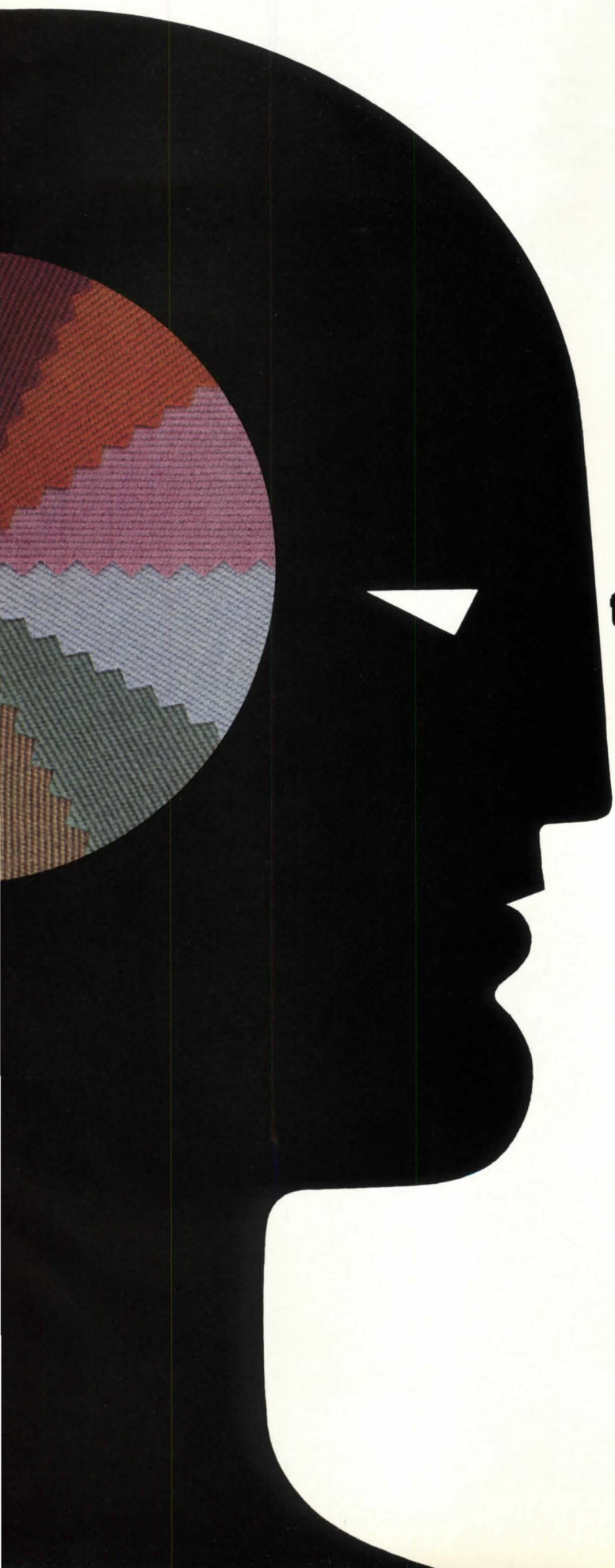
WARNING: COMBUSTIBLE. This product will ignite if exposed to fire of sufficient heat and intensity.

UC
INDUSTRIES

DesignTex fabrics. More



Du Pont
TEFLON
soil & stain repeller



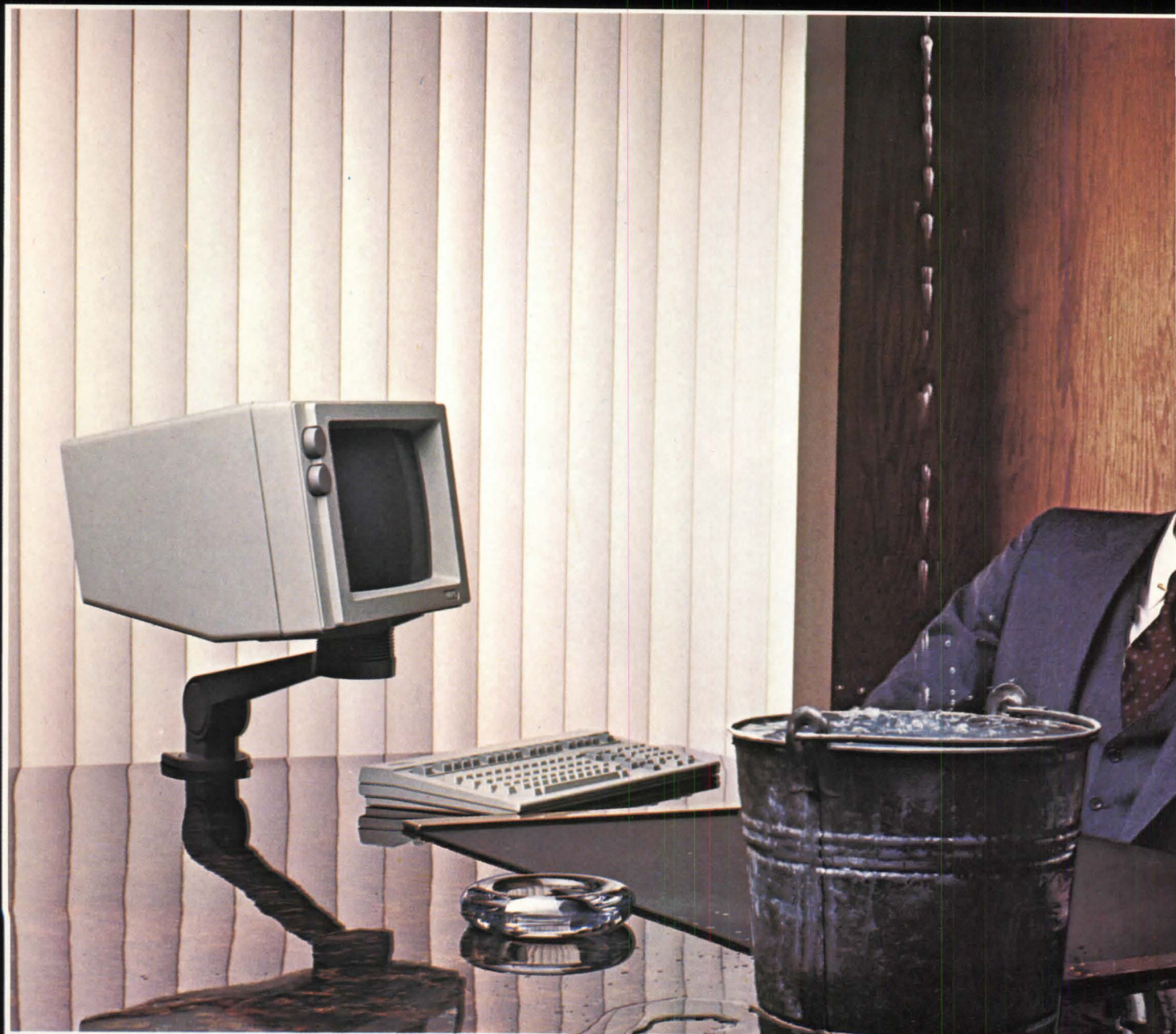
than meets the eye.

DesignTex
DesignTex
DesignTex
DesignTex®

ATLANTA, BOSTON, CHICAGO, DALLAS, DENVER, HOUSTON, KANSAS CITY, LOS ANGELES, MIAMI, NEW YORK, SAN FRANCISCO, SEATTLE, WASHINGTON, D.C.

Circle No. 342

**Any old roofing
will do the job.**



**Until it becomes
an old roof.**



Some people don't recognize that there are some mighty big differences in roofing systems. Until it's all too obvious, all too soon.

Three total roofing systems.

Fortunately, for those who demand top quality roofing, there are Manville roofing systems.

Dependable built-up roofing systems proven in years of outstanding service.

The finest single-ply systems with unique physical properties and advantages.

And problem-solving modified bitumen systems for unusual roofing applications.

Complete systems that include the right insulation and roofing accessories. Systems that are the result of a commitment to quality and long term problem-solving research, development and application expertise in commercial/industrial roofing.

Systems backed by a guaranteed guarantee.

Our confidence in our systems is backed by our Signature Series Guarantees, which Manville signs with pride and which are backed by the Manville Customer Assurance Trust Fund.

125 years of keeping the water out.

There's one more reason you should talk with Manville before buying or specifying your next roof. We've been in the business since 1858. So no one knows better what goes into making sure that a brand new roof ends up being a good, old roof.

Contact Manville Product Information Center, Ken-Caryl Ranch, P.O. Box 5108, Denver, Colorado 80217, (303) 978-4900. For export, TELEX MANVL DVR 454404.

The Signature for Roofing Performance & Innovation

Manville



Splendor in the Glass

With Sunglas® Reflective Green, one of over thirty solar control glasses by Ford.

There's an impressive addition to the prestigious Chicago skyline — 333 Wacker Drive. Its unique emerald green color is the result of 275,000 square feet of Sunglas Reflective by Ford which was installed coated side in to create the subtle green appearance.

Sunglas Reflective by Ford is the versatile solar control glass that blocks up to 65% of the sun's heat while letting in over 40% more natural daylight than the closest competitor at a cost that's surprisingly low. Now you can combine effective solar heat reduction and "Daylighting" for lower operating costs.

Sunglas Reflective is part of Ford's Sunglas family — a family of over 30 different solar control glasses with colors and shading coefficients for virtually any application. All Sunglas Reflective products are also backed by Ford's ten-year coating warranty.

The next time you specify reflective glass, specify the total performance and versatility of Sunglas Reflective by Ford. For quality, variety and availability in solar control glass, nobody outglasses Ford.

For more information call: 1-800-521-6346 (in Michigan call collect: 313-446-5915).

Owner: Urban Investment and Development Co.,
Equitable Life Assurance Society of the U.S.
Architect: Kohn Pedersen Fox Associates,
Perkins and Will (Associate Architects)
Glazier: Cupples Products
Contractor: Inland Construction Co.
Glass: Ford Sunglas® Reflective Green



GLASS DIVISION

Circle No. 349 on Reader Service Card





Riser.®
Because sometimes it takes an extraordinary faucet to do an ordinary job.

Riser.® The world's first adjustable-height kitchen faucet. Riser gives you the practicality of a hi-rise faucet, and the good looks of a traditionally-styled faucet.

Riser takes care of all the jobs an average faucet should handle, but can't. Like filling coffee urns, vases or tall pitchers. Because its spout lifts to more than 10 inches above the sink. And since it's a Moen, it's backed by our

reputation for quality and reliability.

Riser is the perfect choice for upgrading the kitchen. So when just any old faucet won't do, let Riser do the job.



NCHI Member
National Council of the Housing Industry

P/A News report

Frankfurt's new Architecture Museum by O.M. Ungers and its first comprehensive exhibition are reviewed, and a new line of architect-designed products previewed in this month's News. Reports on the Venice Biennale, the RIBA conference, and MoMA's reopening follow.

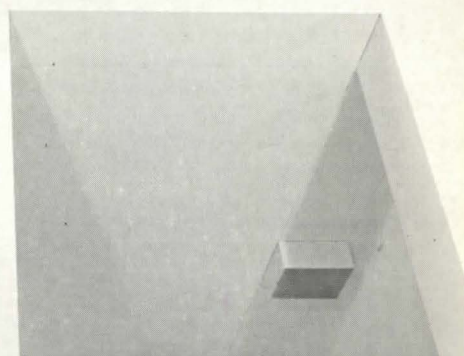
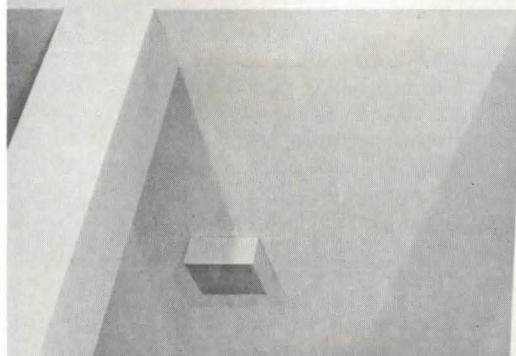
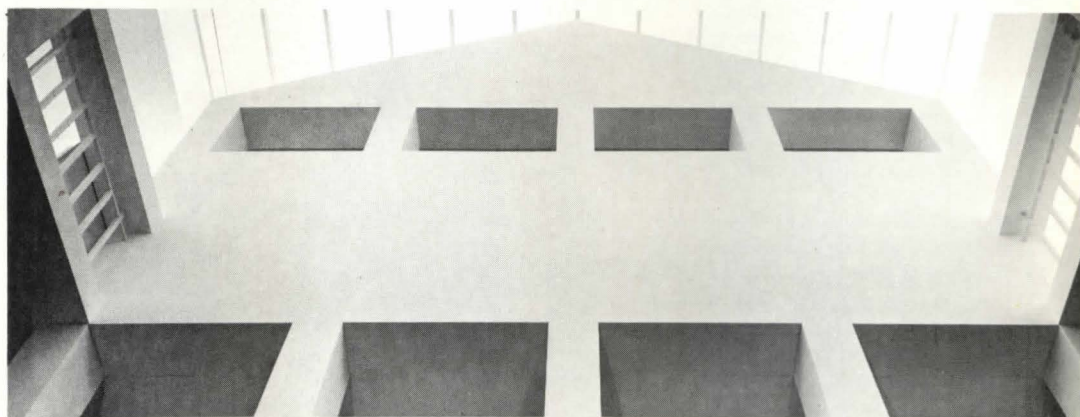
The subject is architecture

In 1969, Heinrich Klotz was visiting Mies van der Rohe's office in Chicago and admired a design model. When he later returned and asked about the model—the last, it transpired, to be constructed under Mies's supervision—it had been discarded, its usefulness in the design process past. As he tells it, this event drove home to Klotz, a professor of architectural history in Marburg and now director of the German Architecture Museum, the long-overlooked value of architects' drawings and models as works of art, as documents of the design process, and as records

of the ideas behind a building—themes not always traceable in the finished product and certainly not sufficiently clear in photographs. From that time on, Klotz searched for the means and a site to create a museum devoted to architecture.

In 1977, the city of Frankfurt agreed to sponsor his project as part of the city's Riverbank of Museums (P/A, Aug. 1983, p. 94). The Architecture Museum, like most of the others along the Riverbank, is housed in a turn-of-the-century villa. For the adaptation of the house to its new use, Klotz turned to

German architect Oswald Matthias Ungers, whom he calls one of Europe's first Post-Modernists, and with whom he had worked in 1976 to develop a series of townhouses for a historic location in central Marburg. To the museum project Ungers brought his theme of the doll-within-a-doll, which he has also applied to a solar house design. As appropriate as this layering idea is, pragmatically, to passive solar design, it is also appropriate, symbolically, for an architecture museum. There are three layers: the exhibit housed in the villa, which is in turn housed within



Photos: Waltraud Krase

Ungers' Architecture Museum, entrance façade (left) and interior (above).

Pencil points

The short list for the San Francisco Museum of Modern Art's competition to design *Domaine Clos Pegase*—a winery, sculpture garden, and residence in Napa Valley—reads like a page from *Who's Who 1984*: Batey & Mack with Peter Saari; Michael Graves with Edward Schmidt; Robert Mangurian with James Turrell; Stanley Saitowitz, Toby Levy, and Pat O'Brien with Elyn Zimmerman; and Dan Solomon, Barbara Stauffacher Solomon, and Ricardo Bofill with Ed Carpenter.

● Also interviewed were Ron Goldman with Lita Albuquerque; Jennings & Stout with David Bottini; Olson/Walker and John Savo with Jim Hirshfield; Rob Quigley, Tom Grondona, and Ron Wigginton with Laddie John Dill; and William Turnbull, Jr., and Edgar Haag with Douglas Hollis.

Alvar Aalto's furnishings are the subject of a major retrospective, opening September 27 at the Museum of Modern Art, New York.

Demolition of the famous Lit Brothers department store in Philadelphia has been granted to Hansen Properties, developers. The Italianate turn-of-the-century emporium on Market Street is listed on the National Register of Historic Places.

Donald Trump is at it again. The New York developer says he now wants to build the world's tallest tower in Manhattan. If all goes as planned, his 150-story office/apartment/hotel complex will rise on new landfill in the East River. Will Chicago—whose Sears Tower is still tops—reply?

Trump also got a break from the New York Court of Appeals, which upheld his right to a ten-year tax abatement for Trump Tower, his luxury apartment/shopping complex on Fifth Avenue. The ruling may inspire a change in law to restrict abatements to low- and middle-income housing construction.

People's Bank of New England is interviewing Philip Johnson, Kevin Roche, Richard Meier, and SOM, New York to design a new \$50 million headquarters office building in Bridgeport, Conn.

● Three of the four, notes bank president David Carson, are past recipients of the Pritzker Prize. They are in good company: Cass Gilbert designed People's 1915 headquarters.

the new museum, thereby becoming an exhibit itself.

First, and last, let it be said that the building is stunning. In between, a few caveats must be listed. Surrounding an existing villa with a one-story layer—siting it within a pan, as it were—seriously compromises its proportions except as seen from a great distance. The garden is not perceived in clear contrast to the building's interior space because too much of it is opaquely roofed. The main entrance, through a glazed vestibule that fills the central two bays of the new, street arcade,



Enclosed gallery and garden behind villa.

is unsatisfying, not to say confusing; the two stairways that provide the main circulation through the building are difficult to find and narrow in dimension. Finally, the procession into and through the building, alas, is not grand.

This said, it must be repeated that the interior is dazzling. Most successful is the innermost building, a new, white house within the house, which shifts from trabeation to lattice to wall to archetypal pitched roof, as it rises from floor to floor, lighted by a skylight in the peak of the original building. The square-framed black-lacquered seating—a meeting of Mackintosh and Hoffmann—designed by Ungers, complements the otherwise white interior.

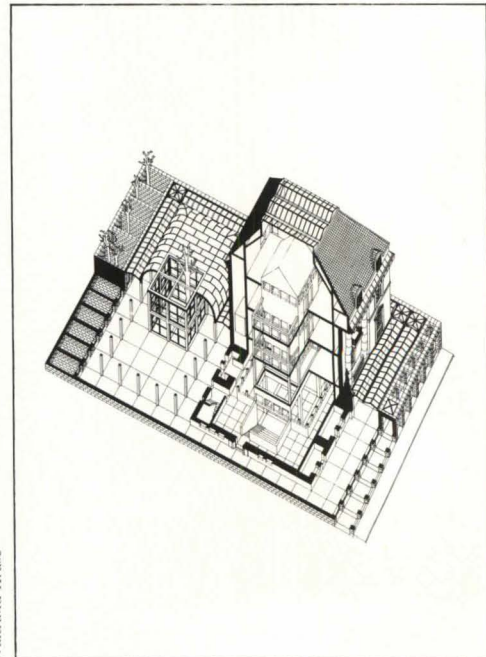
The Museum has released and will continue to issue publications; it will build a library of books (with an emphasis on theory), photographs, and slides, and most important, collect drawings and models from the 19th and 20th Centuries; its holdings acquired over the past two decades are already impressively broad.

Exhibitions will represent a variety of viewpoints. The first show covers Post-Modern architecture (see below); the next is titled "Destruction of the Villages"; and the third will examine technological expressionism, with works by Frei Otto, Conrad Wachsmann, Norman Foster, and possibly Buckminster Fuller. [SD]

PM by any other name . . .

"Post-Modern" has become a derogatory label, points out Heinrich Klotz, and so he proposes a new one: The Revision of the Modern. "Revisionism," he explains, "is the middle road between conservatism and revolution," and the term covers a lot of ground.

So does the show, subtitled—actually mis-titled—"Post-Modern Architecture, 1960–1980," which opened at the German Archi-



Cutaway axonometric.

teature Museum in Frankfurt in early June (running through October 10). All the main players (or almost all) from the U.S., Germany, Austria, Holland, Switzerland, and Italy are there: some three dozen in all, represented by several hundred drawings, a good number of models, and only one pin-board of photographs (the latter is not part of the creative process, explains Klotz). Those invited to join this exclusive group were among the early questioners of Modernist dogma, who replaced "function" by "fiction" in the expression "Form follows. . ." Work by Eisenman and Meier, then, shares a room with Abraham and Hejduk, Tigerman is hung next to SITE, Hollein diagonally across from OMA, and so on. The museum also commissioned twelve architects, among them Graves, Tigerman, and Moore, to prepare original displays for a row of niches along the garden's rear wall.

The show, which occupies all four floors of the museum, illustrates (if not explains) myriad philosophies. It also displays a dazzling array of talent, and therein lies its strength. If one does want some thread to bind the diverse exhibits, there is an attractive 15-minute audio slide show in the striking basement lecture room, but it's the type of propaganda ("Less is more . . . Is less more?") more suitable to the layman than the architect. More useful is the show's 360-page catalog, illustrating most of the displayed material with accompanying explanations of the architects' philosophies. In the catalog introduction, Klotz outlines the dif-

ferences between U.S. Post-Modernism, initiated by Venturi and Moore, and European, whose introduction he attributes to Ungers and Rossi. The former, he says, responds to the need for humor, ornament, and signs; the latter, while rejecting applied ornament, looks for representation by abstraction, through expressive archetypal geometric forms. This contrast becomes evident in the show. In general, the Americans, even the neo-Modernists, cloak their buildings in an extra layer of "meaning," while the Europeans are sparer, cutting closer to

MoMA's back in town

The May opening of the new, expanded Museum of Modern Art in New York, designed together with its condominium tower by Cesar Pelli & Associates, New Haven, was only the epilogue of a story that has generated more economic and legal than architectural controversy from the beginning. MoMA's innovative air rights transfer started a stampede among New York institutions, raising serious issues that have yet to be fully resolved.

The tower itself, subject of so much debate on paper, has proved to be a surprisingly modest presence on the skyline, but its shadow is painful evidence that the building is much oversized for its low-scaled midblock site. Nor do Pelli's Mondrianesque manipulations of the glass skin, executed in 11 shades of blue, beige, and gray, succeed in disguising the building's bulk.

The museum, of course, is a separate story, one which MoMA aficionados have regarded with great anticipation and not a little apprehension. The biggest gain from the \$55 million renovation/addition is *space*. At 370,000 square feet, the new MoMA is twice the size of the old; new galleries are roughly the same dimensions as old ones—there are simply more of them. The painting and sculpture department is doubled and photography tripled; drawings are separated from illustrated books and prints, each in its own space for the first time; film gets a second theater; and architecture/design weighs in at four times its former size.

Subtle liberties distinguish these separate departments—brown linen walls for photography, a small "reading room" for prints and drawings. Architecture's fourth-floor nest, with its brown banquettes, tiled floor, and gurgling fountains, departs farthest from the norm—and meets with the least success. The crucial decision to give pride of place to architectural models—several of very recent vintage—is itself a curious choice. (The model of Norman Foster's Willis Faber and Dumas building, Ipswich, 1970–75, shown at great disadvantage without the surroundings it was designed to reflect, is the most absurd selection.) And the design department's clumsy signage system is a poignantly ironic example of bad design, each item burdened by a clunky, plexiglass cylinder whose large plastic number corresponds to a sign "trough" along the edge of the platform.

While the art installation and lighting are better than ever, the old MoMA shell is treated with something less than the expected respect. The original grand stairway, made obsolete by new escalator banks, is abruptly chopped off at the second floor. The 1951 Philip Johnson wing is adapted for the façade of the new cafeteria wing in a dubious "contextual" gesture, while one struggles to catch a glimpse of the old Goodwin/Stone façade behind Pelli's heavy-metal greenhouse euphemistically termed a "Garden



Waltraud Krase

Niche designed by Charles Moore.

the architectural bone and weave their interventions into the existing fabric of cities.

Klotz admits that American PM can tend towards staginess, if not kitsch, but he apparently has a soft spot for it, giving it the largest and most prominent space—the ground floor with garden—and a lot of play in the slide show. This bias is justified in terms of initiative: Klotz dates American PM from 1960, European from 1963–4. Further evidence of Klotz's taste for the picturesquely applied detail is his emphasis on the Californian T.G. Smith. But the big question is—"Where is Robert Stern?" Stern is not even included in the list of omission apologies in the catalog introduction (with Isozaki, Bofill, and Alvaro Siza Vieira), and the declaration "PM fathers only" further confounds understanding of the omission. Stirling's absence, by the way, is regretted but not explained. And Jencks's role in the movement is scarcely mentioned.

The Museum owns most of the exhibited material, making it probably the largest repository of PM documentation in the world. It has bought nearly all of the Rossi models, for a quarter million dollars. It owns Venturi's first Oberlin column model, Moore's Piazza d'Italia and Kresge College models—and the list goes on. Klotz predicts that the historical process of revisionism "will have us holding our breaths until the turn of the millennium." Given the breadth of his vision and definition, he can't be far off the mark. [SD] ■



Photos: Kenneth Champlin



The new MoMA Garden Hall, inside and out.



Atrium ice brings traffic to Galleria

Above: Rinkmaster® "DLR" (Direct Liquid Refrigeration) provides energy-efficient ice making for the Galleria Shopping Center, Dallas, Texas. For the latest information on ice rink developments, send for this 32-page Guide & Check List.



FREE

from America's largest manufacturer and installer of ice rinks, dasher boards & accessories.

It contains essential information for the architect on the following:

- **Kinds** of rink refrigeration. Initial cost and operating cost data.
- **Utilization** of waste heat.
- **Ice temperature** control.
- **Ice resurfacing equipment.**
- **Dasher board** types and feature comparisons.
- **Dehumidification**

SERVICES PROVIDED TO ARCHITECTS:

1. **Typical** ice rink plans, specifications, options.
2. **Preliminary** cost estimate.
3. **Customized** plans and specifications for your project.
4. **Accurate** project cost estimate for budget protection.
5. **Total BONDED** ice rink responsibility including: refrigeration, installation, concrete rink floor, subfloor heating, waste heat recovery, dasher boards, ice resurfer, nets, scoreboards, etc.

ARCHITECTS DO BETTER WITH HOLMSTEN

Holmsten Ice Rinks, Inc.

1802 Como Ave., St. Paul, MN 55108

Telex: 298-415

CALL TOLL FREE IN THE U.S.

In Continental U.S. **800-328-6808**

In Minnesota **800-392-0323**

In Twin Cities **612-646-8625**

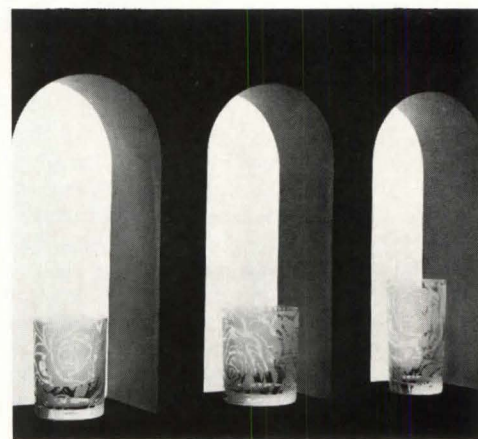
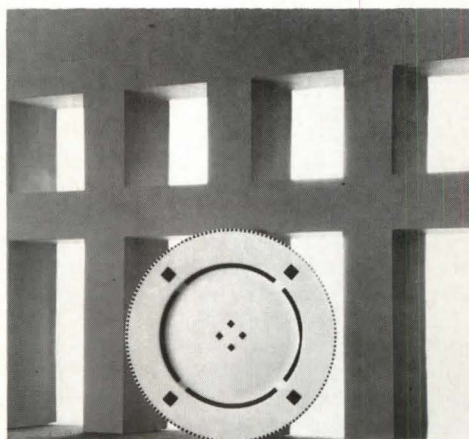
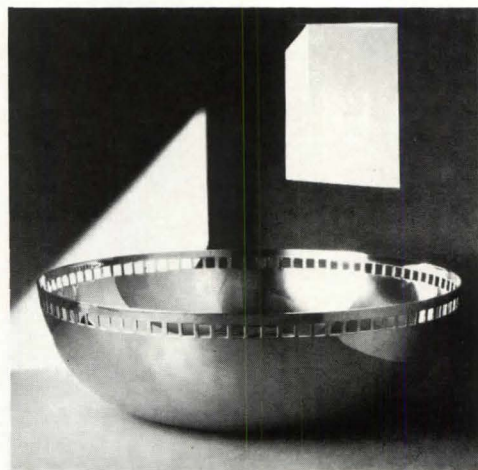
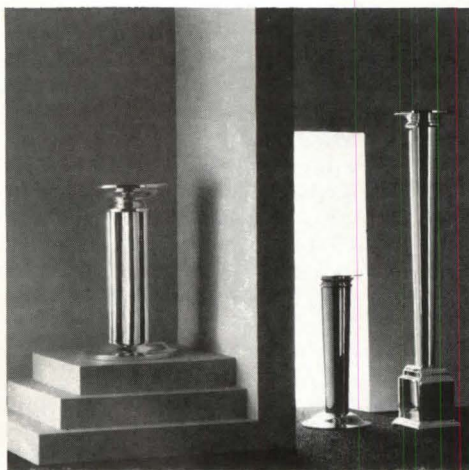
P/A News report

Hall." The essentials of the well-loved sculpture garden have been retained, though it has lost area on two sides. Also gone is the upper platform for temporary outdoor installations, as well as all opportunity for outdoor dining and, except for some slivers, afternoon sun, which has been sacrificed to the tower.

There are, moreover, some jarringly dysfunctional boo-boos. Circulation within the gallery is now very coherent, although bottlenecks build up at the entrances to each department; those who want to dash in and revisit an old favorite, one of the real pleasures of the old MoMA, must now snake through the entire sequence. Temporary ex-

hibitions are split between the street and lower levels with no internal gallery connection—that's fine if there are two shows, but disruptive for one large one, like the recent International Survey of Art and Sculpture.

The plan, restricted to nonmonumental, "neutral" proportions, does not supply the one feature the old MoMA lacked: a major public interior. Pelli tries valiantly to substitute a sense of motion for a sense of place, but escalators too have their associations with other such "neutral" modern settings as banks, airports, and shopping malls. The new MoMA occupies uncertain terrain between intimate and grand: It's a bigger but not a better version of its former self. [DDB] ■



Clockwise from top right: Meier, Venturi, Gwathmey Siegel, and Stern.

Dish, dish, dish . . .

While architect-designed furniture for production seems to be everywhere, architect-designed china, crystal, and silver has been much harder to come by. But now, thanks to Swid Powell, you need only run down to your local Neiman-Marcus, Marshall Field, Bloomingdale's, Bullock's, and other high-end department or specialty stores around the country. The young company, founded by Knoll veterans Nan Swid and Addie Powell, recruited Richard Meier, Robert Venturi, Charles Gwathmey and Robert Siegel, Robert A.M. Stern, Stanley Tigerman, Arata Isozaki, and Laurinda Spear to design its first tabletop collection, and the architects were only too happy to oblige.

Meier's prodigious output includes a silver series called "King Richard," while Venturi's "Grandmother" pattern, first used on his Knoll furniture, adorns plates and cups, but looks best when stripped of its color and etched onto heavy crystal tumblers. One of the most elegant plates is Gwathmey Siegel's "Tuxedo," a cool composition of early modern black squares. Stern's candlesticks are named Century, Harmonie, and Metropolitan, after the venerable New York men's clubs, while Tigerman's plates are ringed with his favorite R-rated cherubs. Business so far is brisk, and several designs have already been chosen for the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art. Frank Gehry, Steven Holl, and Andrée Putman will take their places at Swid Powell's table when its next collection is unveiled in November. [PV] ■

McAlister Square Mall
Greenville, South Carolina
8 x 8 Taupe and 4 x 8 Antique Pewter

Beautiful and Durable... IAC Ceramic Tile!

It's hard to believe that anything as beautiful as IAC ceramic tile could be so durable. But those are two of the features that are causing architects and interior designers across the country to specify IAC "single-fired vitreous" ceramic tile.

When IAC tile is utilized in high traffic areas, the owner benefits are sizeable. Not only does it mean an aesthetically pleasing floor surface that lends itself to interior design, but it also means superior wearability and long life. And because IAC tile never requires sealing or waxing, maintenance is simple and inexpensive.

IAC ceramic tile is available in a wide range of beautiful contemporary colors, textures and sizes for both interior and frostproof exterior applications. And because IAC tile is modular, it is easy to combine different sizes and colors to create unique designs and patterns.

For beauty that is equally tough... specify "single-fired vitreous" ceramic tile by IAC. For complete information on IAC ceramic tile and the name of your nearest distributor, consult Sweet's General Building File or call or write IAC.



INTERNATIONAL
AMERICAN
CERAMICS, INC.

P.O. Box 6600
Tulsa, OK 74156
(918) 428-3851

it's made in America!

Summer in Paris

"Three French Architects" (Institute Français d'Architecture, through Oct. 6) isolates three representatives of the "new generation." Henri Ciriani, Henri Gaudin, and Christian de Portzamparc, all now in their forties, have reached a certain maturity in their most recent projects and have gained a larger following within France, thanks to their participation in the recent spate of competitions sponsored by the Mitterrand government. While both Ciriani and Portzamparc's challenging projects for the "People's Opera" at the Bastille (P/A, March 1984, p. 20) are highlighted in the exhibition, their earlier works in housing document a continuous exploration of Modernism's herit-



Above: C. Portzamparc, *Conservatoire de Musique de Paris*; right: H. Gaudin, *Mauperas*.



Nicolas Borel

FLEXI-FLOR® SHEET RUBBER FLOORING

The ultimate in high usage and low maintenance applications



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

age. Significantly, that research has been conducted in the sacrosanct Modernist precinct of the "villes nouvelles."

If these three architects stand for a generation, they do not constitute a doctrine or school. The difference in their approaches is marked. Ciriani, who is undeniably the best known of the group, has built a great deal and was even honored with the Grand Prix d'Architecture (P/A, April 1984, p. 30). His reinterpretation of the 1920s "barre" or "zeilenbau" housing types, enriched by reference to both French and Italian countermodels, is especially evident in his much-acclaimed Noisy III housing at Marne-la-Vallée (P/A, Oct. 1982, pp. 80-85).

Gaudin, who has realized only three projects to date, presents a more lyrical, sensual architecture, at once calm in form and dynamic in spatial progression. Although his Modernist pedigree is apparent in an insistent, white abstraction, Gaudin's is a highly tactile, indeed palpable, architecture removed from the intellectual critique of its models which preoccupies his contemporaries. The public housing he realized at Mauperas (1975-81) represents an attempt to reintroduce a sense of place and event without recourse to the literal typologies of street, piazza, or place. Instead, he turns to an almost organicist and often decidedly mannered animation of the building's skin.

Portzamparc is no less an investigator of urban fragments; but unlike Gaudin, he sets out to compose a landscape by the reassembly of deliberately fractured elements. The highly differentiated façades of his Conservatoire du Musique, for instance, announce at once their different functions—public conservatory on the main street and private housing behind—while expressing the rhythm and ambience of two different Paris streets.

Other exhibitions for the summer architectural tourist in Paris included the adroitly installed exhibition at the Centre Pompidou, "Mobiliers Nationaux: Twenty Years of Creation, 1964-84" (through Sept. 24) which highlights the recent history of the French state's furniture repository, created by Colbert in the 17th Century to furnish royal

PERFORMANCE



Museums and galleries



Restaurants



Stores and shopping centers



Hotels, motels and commercial buildings



Offices and public areas

Progress Lighting's quality engineering pays off with on-the-job performance. With lighting that's designed and manufactured with considerable pride, to fulfill demands of a variety of real situations.

That's why commercial installations such as Lincoln Centre in Dallas and the Carnegie Museum in Pittsburgh are using Progress Lighting - as well as retail stores, shopping centers, restau-

rants, offices, hotels and showrooms throughout the U.S.A.

They're specifying recessed and track systems (including low voltage for superior accent lighting), energy-saving fluorescents, "non-destructibles" and authentic Victorian reproductions for renovations.

In addition to photometric performance, Progress Lighting has earned its reputation for manufacturing fixtures

that are outstanding values for the money.

Progress performance also includes prompt delivery from a nationwide network of warehouses, through stocking distributors all across the country. Progress is ready to deliver quality lighting fixtures on time and at competitive prices.

Isn't it time for you to look at Progress Lighting for all your lighting needs? For more information, please circle the reader service card.

progress[®]lighting

Subsidiary of Kidde, Inc. **KIDDE** Philadelphia, PA 19134

Circle No. 406 on Reader Service Card

palaces, and its influence on French furniture design. Especially featured are the pieces created for the French pavilions at the 1967 and 1970 World's Fairs, as well as the furniture designed in 1971 and 1983 for the Elysée Palace, and Jean-Michel Wilmotte's new designs for the refurbishing of the French Embassy in Washington, D.C.

Of several historical exhibitions, especially noteworthy is the first exhibition ever devoted to the lesser known of Paris's two designated landmark districts (the other is the Marais). "La Nouvelle Athènes" (Musée Renan-Scheffer, through Oct. 21) is an enclave of early 19th-Century Neo-Classical domestic architecture, once animated by Paris's best known actors, artists, and literary figures.

This summer also marks the reopening of the Pont des Arts, the first iron bridge in France (1801-03). Demolished in 1978 after two successive collisions caused irreparable damage, the completely rebuilt pedestrian way—now one arch short for wider boat passage—once again offers a traffic-free link across the Seine from the Louvre to the Institute, and a panorama of Parisian quais. ■

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



Monica Pidgeon

Hoffmann's restored Austrian Pavilion.

Venice Biennale: 1984 wrap-up

"Art and the arts: Current trends and history" is the theme of this year's Venice Biennale, in which 33 countries are participating. The Central Pavilion at the Giardini (the main venue) hosts two special exhibitions. One, called "Art in the mirror," treats the current preoccupation in figurative painting with art-historical reference, especially mythological or Neo-Classical. There is considerable overlap between this show and its neighbor "Art, environment, scene," which purports to show broad trends. The Italian national exhibit also includes several works made notable by their feeling for space and environment: Gianni Colombo's green columns curiously titled "Architettura cagoniometrica Venezia," Mario Nanni's broken column construction "Stratificazioni," and Giuseppe Uncini's painting "Dimore No. 40."

What controversy brews over this year's Biennale, however, has little to do with the art. Many of the foreign countries who participate own their pavilions, putting them to use for only six months every two years. The Biennale authorities, in charge of their maintenance, have been sadly neglectful of late, and some countries, shocked by the dilapidated conditions of the buildings and their surroundings, have protested and threatened to withdraw altogether from future events. It is to be hoped that the organizers, led by their president, architect Paolo Portoghesi, will take heed.

One bright light among the Biennale buildings, however, is the Austrian Pavilion. Originally designed by Josef Hoffmann in 1934, it has been altered subsequently. Hans Hollein, the present Austrian Commissioner, has restored the building to its original state in honor of its 50th anniversary. Hoffmann's drawings and his correspondence with the Biennale are on view in the two rear wings.

The major historical show of the Biennale is a unique and exhaustive study of the work of the Vienna Secession—architecture, furniture, sculpture, and crafts—which fills all four floors of the Palazzo Grassi and boasts a wonderful collection of Klimt and Schiele drawings. It should not be missed; closing date is September 16, a week later than the main Biennale. [MONICA PIDGEON] ■

Pure Drawing Perfection



You don't settle for anything less than perfection in your designs...and we don't in ours. We designed the **Marsmatic 700** technical pen, the perfect tool for your layouts, floor plans, and renderings. It draws consistent lines, because our unique drafting point produces the smoothest ink flow possible. And **Marsmatic 700** virtually eliminates the cleaning and coaxing other technical pens demand.

To see how **Marsmatic 700** can be the perfect solution to your drawing problems, send for our free brochure. Or see **Marsmatic 700** for yourself at leading drafting supply dealers.

J. S. STAEDTLER, INC.

P.O. Box 7102, Canoga Park, CA 91304
Montville, NJ • Elk Grove Village, IL • Dallas, TX

STAEDTLER
marsmatic700

discovery[®] is the ultimate sitting machine.[™] discovery is freedom of design. discovery is compatibility with all systems finishes...

discovery is color

Write for your color selector.



FIXTURES FURNITURE 1642 Crystal, P.O. Box 6346, Kansas City, MO 64126-2825
800/821-3500 • 816/241-4500, Telex: 434218 Fixtures KSC

Circle No. 354 on Reader Service Card

Why do most architects specify Cookson rolling doors?



Quality features such as SAFETY CONTROLS

Like the governor on Cookson rolling counter fire doors.* For greater safety during automatic closing, the Cookson governor regulates the downward speed of the curtain and controls the closing impact on the sill. Labeled by approved testing laboratories, Cookson rolling counter fire doors are ideal anywhere fire safety is a concern.



*Standard on sizes 8'1" x 4'5" or larger. Available on smaller doors at minimal additional cost.

And the Cookson Firefly® Time Delay Release Device. An electromechanical fail-safe device that connects to a building's smoke detector or fire alarm system. This patented Cookson exclusive prevents false closings during momentary blackouts or fluctuations in electrical power.

At The Cookson Company quality is of prime importance. Cookson's complete line of rolling doors along with rolling grilles, rolling fire doors and counter doors represent the state of the art in design, engineering and manufacturing. With factories on the East Coast and West Coast, Cookson is the preferred name in the rolling door industry.

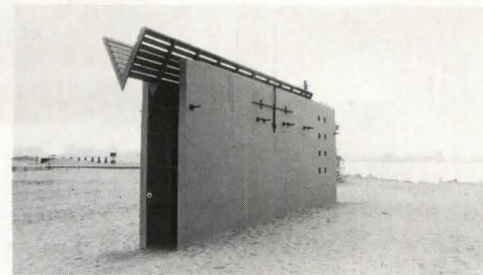
Write for free catalog.



The Cookson Company

700 Pennsylvania Ave / San Francisco, CA 94107 / Phone (415) 826-4422
800 Tulip Drive / Gastonia, NC 28052 / Phone (704) 866-9146

P/A News report



Robin Holland

Out on the beach

"Art on the Beach," once a novelty, is now a New York institution. This year, match-maker Creative Time, Inc., the nonprofit arts organization, selected eight teams, each with an architect, sculptor, and performance artist, and set them loose on the Hudson riverfront at Battery Park City. Site architects Elizabeth Diller and Ricardo Scofidio could not overcome the chaos endemic to this old-fashioned art "happening," but their new entrance gate is an elegant and ingenious work that outclasses all but "Port of Entry," by architect Robert McNulty, artist Livio Saganic, and performer Steve Clorfeine (above).

Architecture the RIBA way

Convened during the Institute's 150th anniversary Festival of Architecture, this year's Royal Institute of British Architects Conference at the University of York attracted more delegates than usual. A number came from the Commonwealth's affiliated institutes, others from as far afield as Peking and Washington, D.C., including AIA President George Notter who, at short notice, replaced an absentee panelist.

The RIBA Conference, unlike the AIA Convention, is not typically a decision-making affair but merely an opportunity for members to come together and meditate on some predetermined theme. This year, however, a palace revolution took place. Members, impatient with the Institute's slow, bureaucratic and gentlemanly reaction to the British Government's decision to replace the Greater London Council and other metropolitan authorities by appointed, non-elected bodies, forced through a unanimous resolution deploring the move and demanding the resignation of the Secretary of State for the Environment.

The conference theme "The State of the Art" was divided over a two-day period under five headings: meaning, context, resources, the profession and the public, and the potential of an architect. Outlines of presentations had been previously distributed through a special edition of *International Architect*, which included addresses by absentees Vittorio Gregotti, Sir Philip Dowson, Renzo Piano, and Piers Gough.

Ivan Illich, philosopher-at-large, wound up the conference, coupling architects with all those who presume to tell the "common man" how or where he should dwell. "It's none of their business," said he, then credited architect/sociologist John Turner's work in the Peruvian "barriadas" for elucidating how "common man" operates when unhindered by architect or planner. His provocative message was dismissed by most of the practitioners present. [MONICA PIDGEON]

THE DECORA[®] COLLECTION. ELEGANT. INEXPENSIVE. LEVITON.



Leave it to Leviton! Here's a line of decorator wiring devices that adds all the value you look for in a designer collection without adding all the cost. In fact, a typical residential installation can be equipped throughout with elegant Decora for only about \$85.00 to \$175.00 more than ordinary-looking devices would cost.*

Rocker switches, receptacles, combination devices, wallplates, and touch dimmers. Available in ivory, white, mahogany, and ebony, with contrasting touch plates for dimmers in gold and silver. Matching is simple, contrast is smart. Overall schemes

and design concepts are enhanced, never compromised. Aesthetic appeal is universal, so Decora is equally at home in residential, commercial and institutional settings.

Switches and Receptacles are available in 15 and 20 amp ratings in most popular configurations and wiring methods. Switches can be plain, illuminated or custom-imprinted. All Decora devices are specification grade, meet or exceed UL standards, are easily installed, and are of rugged construction despite their trim good looks.

But beauty is in the eye (and hands) of the beholder. So, if you'll get one of your business cards into our hands, we'll get a free sample Decora rocker switch and matching wallplate into yours. See for yourself how Decora will enhance your next design without overly enhancing the cost!

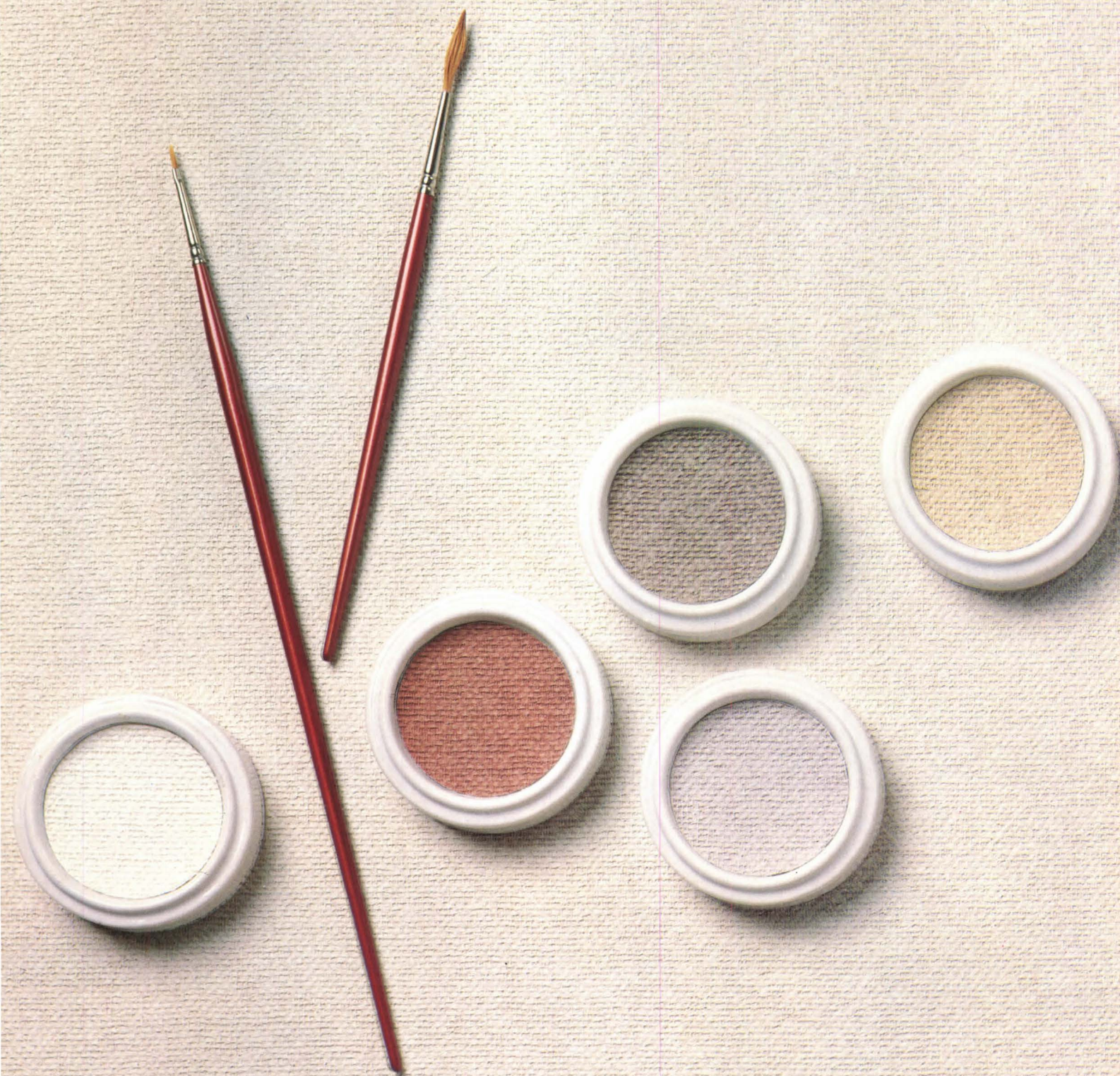
Leviton, 59-25 Little Neck Parkway, Little Neck, N.Y. 11362.



Leviton. New opportunities through technology.

*Based on a seven to ten room house using an average switch/receptacle mix as specified by local electrical codes

The Original...



HEATHERTON: You'll see a lot of our Heatherton design vinyl wallcovering in the months and years to come...in corporate facilities, institutions and commercial buildings...and eventually imitated in our competitors' "design" books.

But while we lead the industry in original design, texture and color, it's the Vicrtex quality that sets us apart.

Vicrtex is the world's most widely specified commercial wallcovering because of manufacturing patents which insure superiority of strength, cleanability, abrasion resistance and color fastness, qualities that are important long after the sale has been made. And only Vicrtex bears the UL label on every roll, certifying our product is continually tested.

Each Vicrtex color is chosen for usefulness and long term appeal, for we believe in offering the best range of colors, not just the biggest.

You'll find Heatherton, for example, in 27 colorways.

When it comes to service, the shortest distance between your ideas and a successful installation is personal and professional attention. That's why you'll work directly with a member of our trained Vicrtex sales force.

Our commitment to original design, stringent manufacturing standards and personal service has made us the leader in contract wallcoverings. Best of all, it guarantees you satisfaction in every roll.

Write for more information.

L.E. CARPENTER

AND COMPANY  A DAYCO COMPANY

Wharton, NJ 07885 (201) 366-2020

Distributed by: VICRTEX DIVISIONS,
New York, Atlanta, Chicago, Dallas,
Los Angeles, San Francisco, Boston,
Minneapolis, Toronto, HOWELLS,
Salt Lake City; PAUL RASMUSSEN,
Honolulu; WALLCOVERINGS NORTH,
Anchorage; WALL DECOR, San Juan;
TEKTURA, London.

© L.E. CARPENTER AND COMPANY, 1984

by **VICRTEX**
The No.1 name in contract wallcoverings

Flame Test® Architectural Interiors and Exteriors combine the best in fire protection and aesthetics.

Flame Test Products have a Class I (Class A) Flame Spread Rating of 25 or less as classified by Underwriters' Laboratories, Inc.®

These unique architectural materials are non-toxic and contribute very little to the smoke and fuel of a fire. But add a lot to the beauty of your work.

Because, in addition to their safety aspect, Flame Test Products offer unbeatable design flexibility, durability, versatility and — most important — availability.

That means you don't have to wait from six to eight weeks for delivery. Because the fire protection treatment of Flame Test Products is manufactured in, not added on.

These quality wood-based products are made from the well-known, well-respected Masonite Corporation fiber formula.

Their fire resistance properties are incorporated during the manufacturing process as an integral part of the substrate.

No other wood product uses this unique patented process.

And unlike the competition, Flame Test Products do not use corrosive salts and harmful asbestos.

These beautifully versatile architectural materials provide a unique sure-fire combination of beauty and protection.

So, give your customers our best: Flame Test Architectural Interiors and Exteriors. And go First Class.



MASONITE CORPORATION
Central Hardboard Group
P.O. Box 1048
Laurel, Mississippi 39441
(601) 649-6000

INTERIORS: Come in five natural woodgrain finishes, plus a smooth white in standard 1/4" x 4' x 8' panels (Nom.). Man-made finish on Masonite® brand hardboard.

EXTERIORS: Come in smooth or textured woodgrain and stucco-like finishes, in standard 7/16" x 4' x 8' panels. And in smooth or textured woodgrain finished lap designs, in standard 7/16" x 8' x 96" and 7/16" x 12' x 96" (Nom.).

Masonite and Flame Test are registered trademarks of Masonite Corporation. Underwriters' Laboratories, Inc.®, classified Class I wall covering material. CABO Approved: #NRB-107. New York City Approved: MEA-85-82-M (Interiors). HUD Approved: PS-60-76

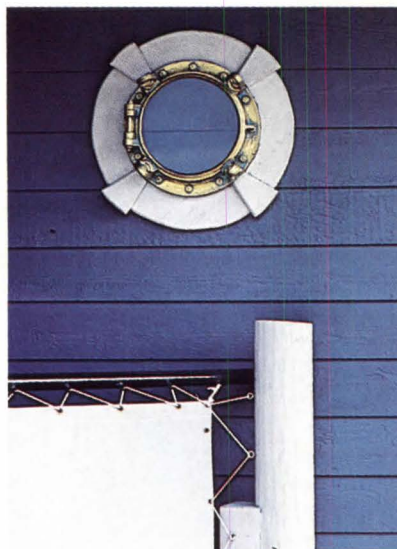


Surround mid-rise condominiums, apartments and office buildings with the traditional and rustic look of wood. Flame Test® Cedarwood™ Lap. Sands Beach Club, Myrtle Beach, S.C. Owners: Sands Investment Corporation.

CLASS I FIRE RATING. FIRST CLASS APPEAL.



The warmth and beauty of natural wood enriches the office environment. Flame Test® Natural Oak Design.



On commercial establishments, a wood look is always very inviting. Flame Test® Woodsman® Lap. Flying Bridge Restaurant, Osprey, Florida.

Competitions

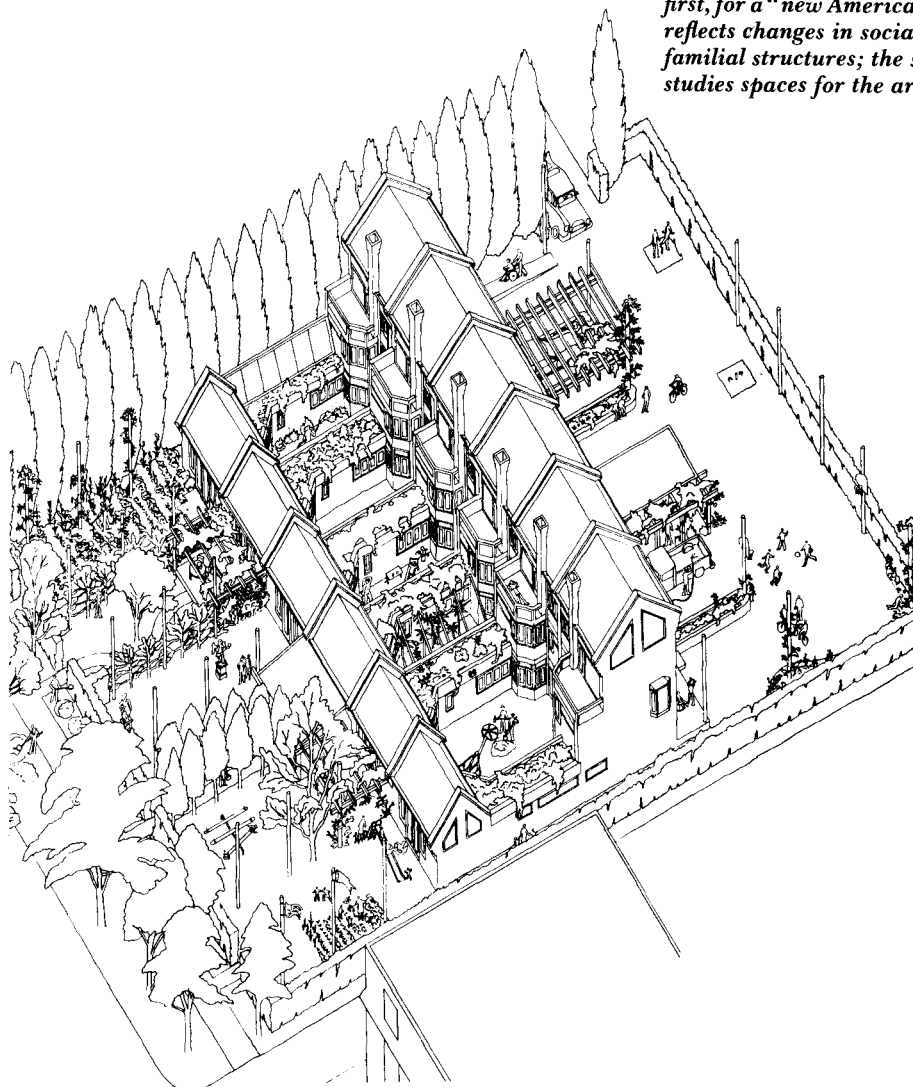
Home Sweet (and Sour) Home

Without a doubt, the most socially relevant competition of the year was one for "A New American House," ironically held at a time when government sponsorship of housing has fallen to an all-time low (P/A, July 1984). Cosponsored by the Minneapolis College of Art and Design, the National Endowment for the Arts and Dayton's, the purpose of the competition was to design a 1000-square-foot prototype for a nontraditional household of three that included a professional workplace.

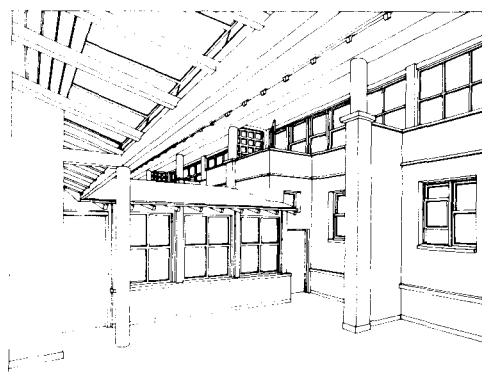
The program addressed current social trends as reflected in the 1980 census report: households are getting smaller (almost 23 percent of Americans live alone), more families are headed by working women, and more people are working at home (predicted to reach 15 million by 1995).

In awarding top honors, the jury seemed predisposed to schemes that separated home and work. Most of its five members felt the majority of submissions proposed innovative solutions. However, SITE's James Wines scorned the specificity of the program, which, he asserted, encouraged "middle-brow," marketable designs without challenging the definition of the house of the future. Juror Cynthia Weese pointed out that entrants responded more to the issue of work vs. home, than to the social upheavals affecting the nuclear family.

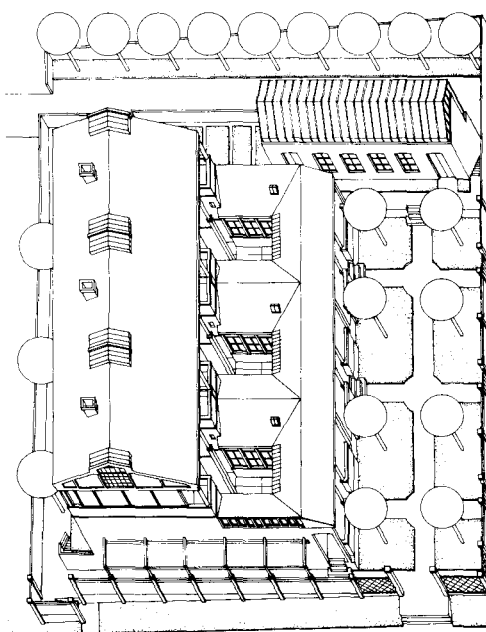
Unanimous in their decision, nonetheless,



Two competitions supported by the National Endowment for the Arts are considered below. The first, for a "new American house," reflects changes in social and familial structures; the second studies spaces for the arts.



Top right: Best Design, Troy West, Jacqueline Leavitt, Wakefield, R.I.; above and right: Honorable mention (one of twelve), Marta Gutman, Michelle Kayon, Thomas Krahenbuhl, Deborah Norden, Eugene Sparling, New York.



the jury awarded first prize last June to R.I. architect Troy West and planner Jacqueline Leavitt. Their scheme of three-story rowhouses attached to one-story work lofts, with two units devoted to day care, was likened by juror Michael Brill to "small English houses with potting sheds in their gardens." The jury applauded the projects' simplicity, flexibility, and lack of architectural pretensions. Both second-place winner, Philadelphia architect Jill Stoner, and third-place winner, U.Va. professor Carlo Pelliccia, proposed internal streets for access to work and home.

One sour note marred the proceedings: The \$6000 prize money was withheld from the first-place winners because they violated the competition's presentation requirements. However, a happy ending may be in sight: MCAD is seeking a developer to finance and construct the project in the Whittier area of Minneapolis, and if successful, will award the \$6000 to the winners for design development. [DEBORAH DIETSCH]

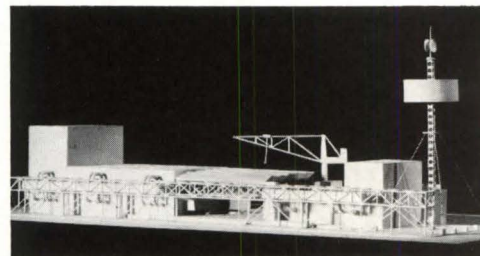
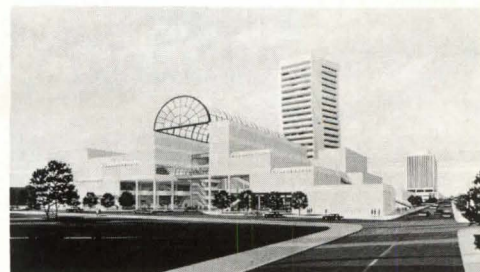


Newport News, Va. Cultural Arts Pavilion

Subject of a national design competition, the \$14 million Cultural Arts Pavilion is to be the centerpiece of a proposed \$260 million mixed-use downtown development in the city of Newport News, Va. The complex, sited at the western edge of the so-called development "superblock," will host orchestra, ballet, opera, theater, and the visual arts.

The Philadelphia firm Dagit-Saylor was awarded the \$30,000 first prize for its historicizing scheme. Although the "cranked" or rotated plan seems forced, the underlying organization of programmatic elements is serviceable and logical.

The Florida firm of Robert G. Currie and Hugh A. Stubbins III won the second prize of \$7000 with yet another, albeit different, cliché—that of the glazed galleria. Kelbaugh & Lee Architects of New Jersey picked up



Left: Dagit-Saylor; above top: Currie and Stubbins; above: Kelbaugh & Lee.

the \$5000 third prize with a high-tech solution meant to evoke the area's shipyards and coal terminals. The competition, organized by Ken Paolini of Boston, was supported by the National Endowment for the Arts. The Benham Group of Tulsa, Okla., Black Atkinson Vernoooy of Austin, Texas, Spillis Candela & Partners of Coral Gables, Fla., and Jerry A. Wells of Ithaca, N.Y., received Design Excellence Awards. [DDB] ■



Plant a new concept.

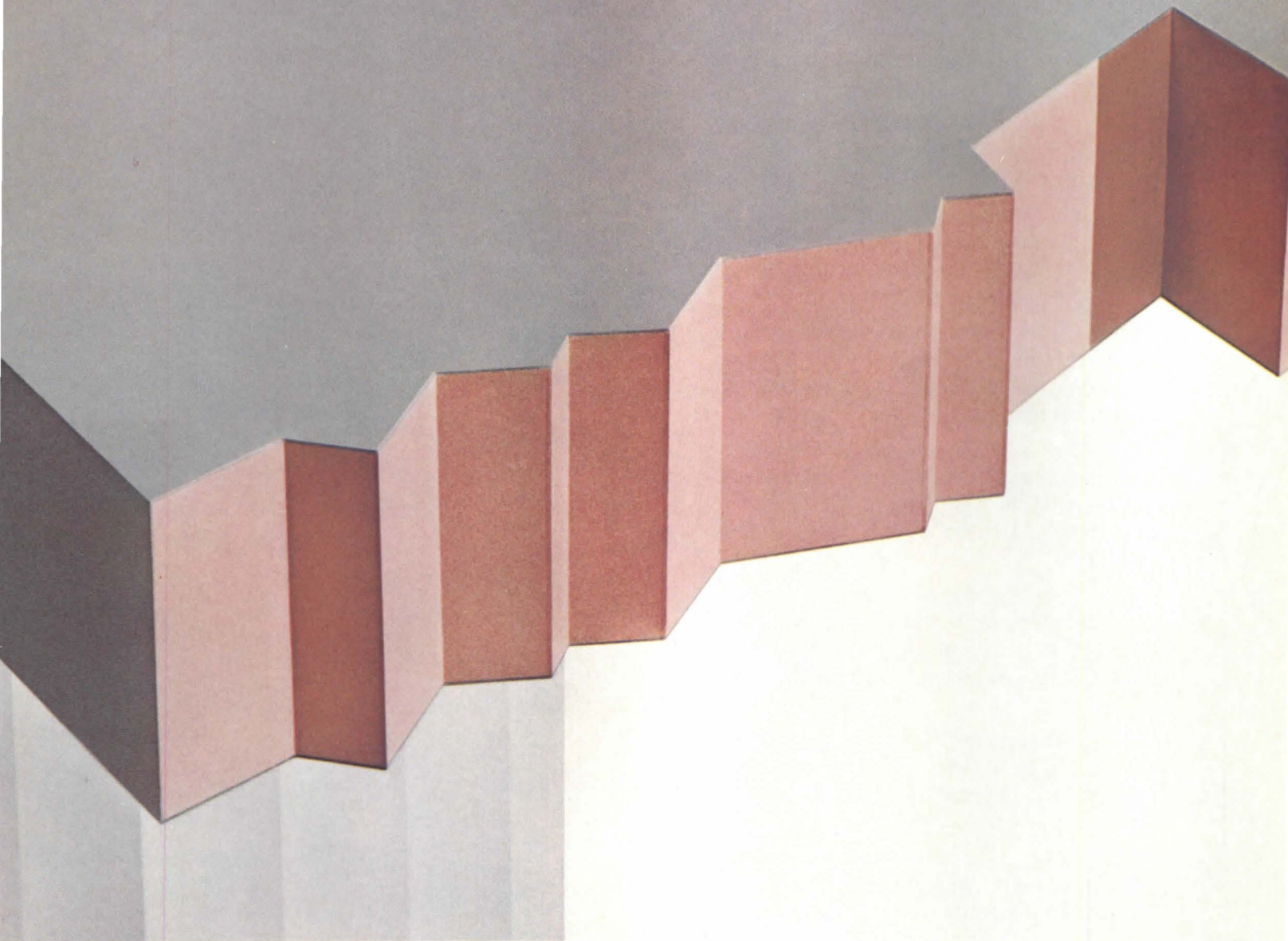
Add life to your designs outdoors or indoors with durable Sitecraft planter benches. Select from circular, square or suspended styles, all built by craftsmen who make their mark in wood. Planter benches are fabricated in clear all heart California redwood or other select woods. Write, call for color catalog on planters, benches, receptacles, site accents. Sitecraft, 40-25 Crescent St., Long Island City, NY 11101 (212) 729-4900. Outside NY State call toll-free 800-221-1448.



sitecraft

COLORCORE.

THE ONLY SURFACING MATERIAL THAT CAN KEEP UP WITH YOUR IMAGINATION.



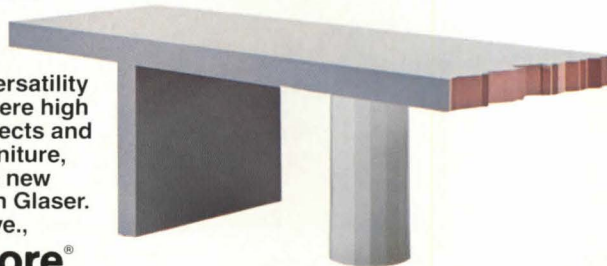
"Broken Length" Designers: Massimo and Lella Vignelli, 1983.

One side of the Vignelli's table is rooted in modernism. The other side is steeped in classicism with its ornamental column that supports the tabletop's fragmented edge. In short, a somewhat surreal concept that sets up a tension between the past and present. Something that could only have been executed in COLORCORE® brand surfacing material. In this piece, COLORCORE is used to create a quality of stone. The Vignellis emphasized the monolithic characteristic of COLORCORE as well as its technical capability. The seamless edge finish of COLORCORE is an essential aspect of the design.

Because COLORCORE is solid color, it's vastly superior in durability and versatility to almost any other surfacing material. It performs exceptionally well in areas where high abrasion resistance and wear are important. And, because of COLORCORE, architects and designers are now able to take exciting approaches to reception areas, office furniture, store fixtures, architectural applications and other installations as can be seen in new works by people such as Massimo and Lella Vignelli, Stanley Tigerman and Milton Glaser.

For more information write Formica Corporation, Dept. B1, 114 Mayfield Ave., Edison, NJ 08837. For free individual COLORCORE samples, call toll-free: (1) (800) 543-8201. Ask for Operator #207. In Ohio, call: (1) (800) 582-1396.

ColorCore®
surfacing material
BY FORMICA CORPORATION



You can get more than d

At Intergraph, we understand that drafting is only one part of your job. A project starts with design—and before it's through, an architect has dealt with problems in engineering, geology, sociology, ecology, and finance.

Accordingly, we designed our system to carry you through *all* phases of a project—not just drawing production.

Your Intergraph system gets in the act at the first meeting with a prospective client—establishing your credentials with a store of 3-D models of previous projects.

From there. . . site plans, massing studies, interior and exterior models begin to happen in a matter of hours and, when accepted, become the basis for all further design work.

When you get to the drafting stage, the Intergraph system is ready to produce finished construction documents—quickly and accurately.

Then, once the drawings and specifications are complete, the Intergraph system is there to help with bidding, as-built drawings and management of the completed facility.

With an Intergraph computer graphics system, you get a family of compatible products that can integrate the entire flow of work in your firm.

Fast drafting is not enough. For a genuine competitive edge, you need Intergraph, a CAD system that works the way you do.

For more information, direct inquiries to:

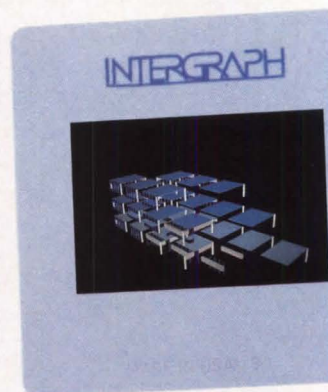
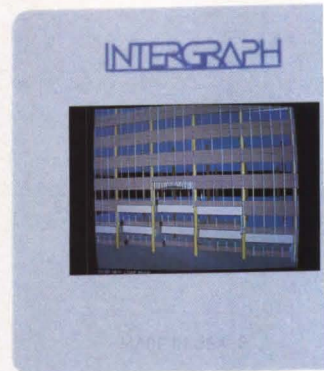
Product Information—Dept. 112B
Mailstop HQ1002
Intergraph Corporation
One Madison Industrial Park
Huntsville, AL 35807-4201

Or call collect: 205/772-2000

Marketing

Programming

Project
Initiation



ting from a CAD system

Schematic
Design

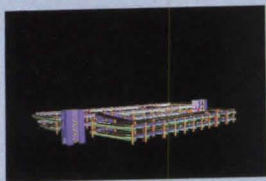
Design
Development

Construction
Documents

Construction

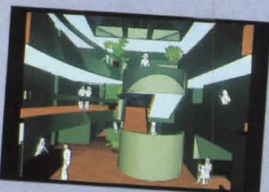
Building
Occupancy

INTERGRAPH



MADE IN USA

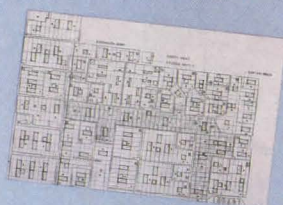
INTERGRAPH



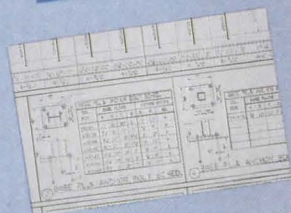
INTERGRAPH



INTERGRAPH



INTERGRAPH



Call Collect - 205/772-2000

INTERGRAPH

For more information, send this coupon to:

Product Information—Dept. 112B

Mailstop HQ1002

Intergraph Corporation

One Madison Industrial Park

Huntsville, AL 35807-4201

Name and title _____

Organization _____

Mailing address _____

Telephone number _____

INTERGRAPH



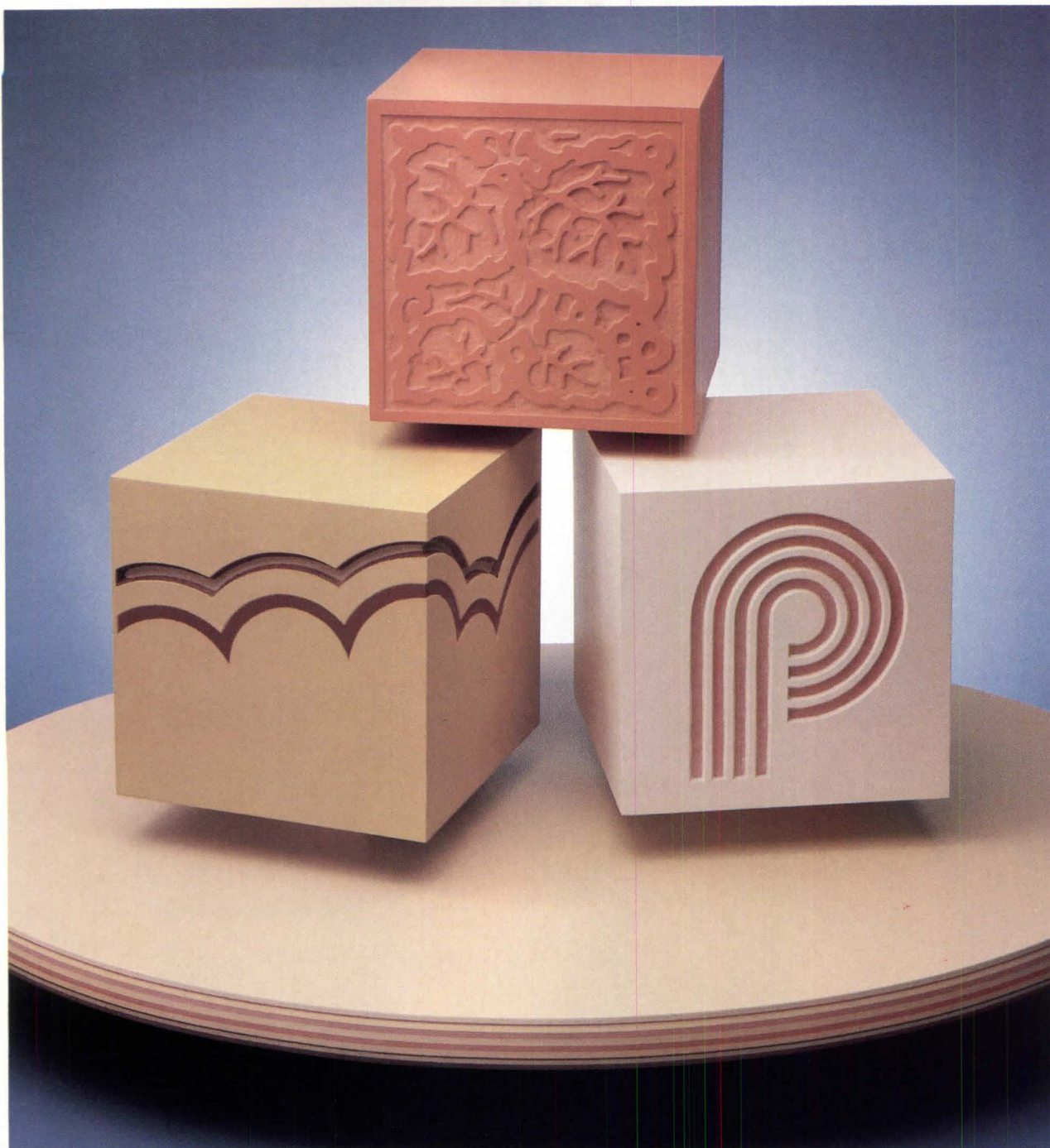
INTERGRAPH



You can get it all.

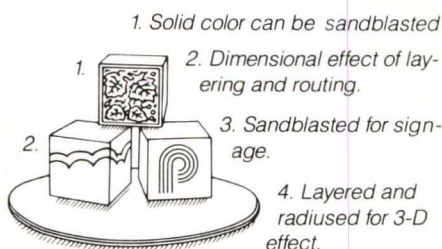
INTERGRAPH

OPEN YOUR IMAGINATION TO PIONITE'S NEW SOLID COLOR MELCOR™



Look at new MelCor™ from Pioneer. Notice how its continuous solid color eliminates seams. Look again. This time with what separates you from other designers. Your imagination. See what a difference volume and mass can make in design and application. And how sandblasting, routing and layering open limitless possibilities for graphic design. Also, listen. Good judgment says that because MelCor™ is from Pionite, you can

Create exciting graphic design with MelCor™



be certain of its quality.

Now write. Or call. Our free information kit will fill you in on new MelCor™ along with our line-up of solids, woodgrains, slates, leathers, marbles, abstracts and metallics. Also described is our unique ability to custom silkscreen and inlay. Send for your kit today. Write to Pioneer Plastics, Pionite Division, Designer Group, Pionite Rd., Auburn, ME 04210, Tel. (207) 784-9111.

The most for your imagination



pioneer

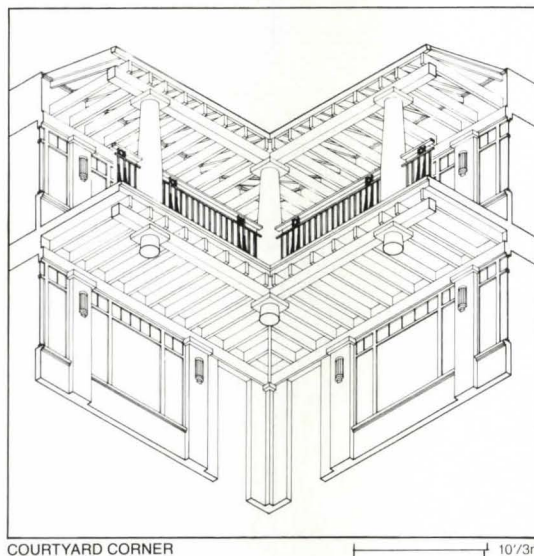
Division of LOF Plastics, Inc. A Libbey-Owens-Ford Company

©1984 Libbey-Owens-Ford Company

In progress

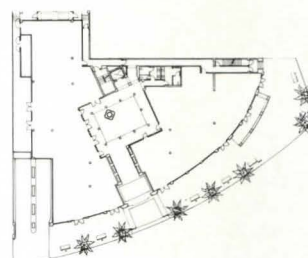


Prospect Point Office Building, La Jolla, Calif. Architect: Robert A.M. Stern, New York, in association with Wheeler Wimer Architects and Martinez/Wong Associates, San Diego. This three-story speculative office building, to be completed July, 1985, is organized around a central courtyard, entered off center from the street. The curved, cream-colored stucco façade is styled in Spanish Colonial, with a street-level arcade, wrought-iron balconies, top-floor terraces shaded by pergolas, and clay-tile pitched roofs. The corner pavilion's flattened dome recalls a similar element on the nearby La Valencia Hotel.



COURTYARD CORNER

10'/3m



FIRST FLOOR N ↑ 40'/12m



COURTYARD SECTION

10'/3m

What do this Japanese restaurant, furniture store, and office building have in common?

Top — Kyoto Steak House — and right — Barr Office Building, both by Rossen/Neumann Associates, Southfield, Mich. Lower left — Art Van Furniture by Robert L. Ziegelman/Architects, Birmingham, Mich.



Beautiful, economical exteriors of Foremost Steel Fascia.

More and more buildings are being finished with Foremost Fascia... pre-fabricated systems that go up fast to save time and lower construction costs. Both systems (Quick-Lock and Free-Form) carry a 20-year warranty on their Kynar 500® finishes. Foremost's money-saving color-coated sheets are also available flat; cut to size; and fabricated to your specs. Write for complete information.

FOREMOST MANUFACTURING CO.

21000 W. 8 Mile/Southfield, MI 48075/(313) 352-7373 or 1-800-521-9316

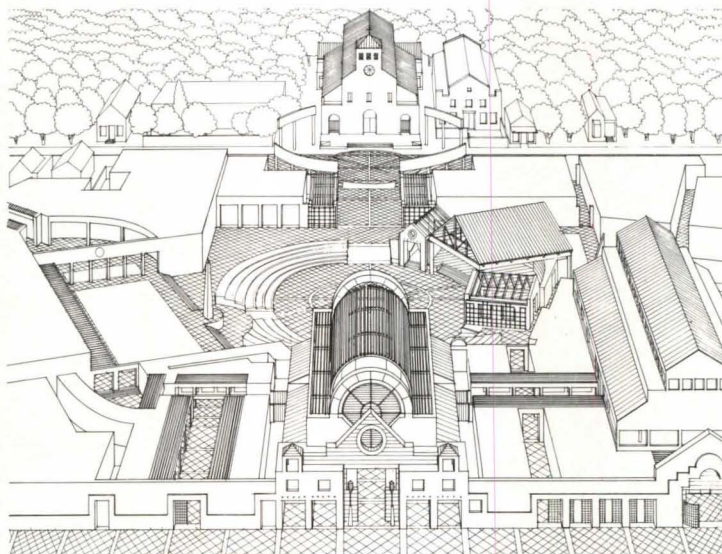


In progress



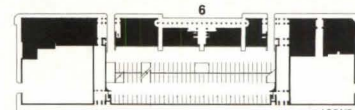
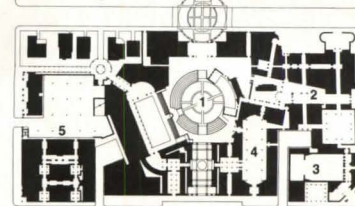
1

1 San Antonio Art Institute, San Antonio, Texas. Architects: Moore Ruble Yudell, Los Angeles, Calif. Situated on the grounds of the McNay Art Museum, the SAAI expansion will enable the non-profit school to add a degree program to its ongoing community programs. The major public areas—auditorium, library, and café—surround a central, articulated entrance pavilion; behind, work spaces for fine and applied arts are housed in simple, loft-like studios. With groundbreaking this fall, the college expects to admit its first freshman class in 1986.



2a

- 1 Plaza
- 2 Cultural Arts Center
- 3 Guadalupe Theater
- 4 Bazaar
- 5 Medical office
- 6 Retail



2b

2a, b Plaza Guadalupe, San Antonio, Texas. Architects: Reyna Caragonne Architects, San Antonio, Texas. This \$1.5 million neighborhood revitalization project couples European planning principles with Mexican materials and finishes—painted stucco, bright ceramic tiles, and cantera stone. The program includes the rehabilitated Guadalupe Theater, a former vaudeville house, a new cultural arts center, an open-air bazaar, and a medical office building.

WE LIGHT UP YOUR WORLD

When it comes to lighting, we're second to one.SM



We're LSI, manufacturer of the finest low voltage accent and display lighting. Perfect for malls, department stores, showrooms, restaurants and public spaces.

240 Low Voltage Series. Available with a variety of beam spreads, for long throw applications. Integral transformer creates high intensity light, low power consumption.



Lighting Services Inc.
150 East 58th Street
New York, NY 10155
212/838-8633

© 1984, Lighting Services Inc.

WALL COVERING DIRECTIONS

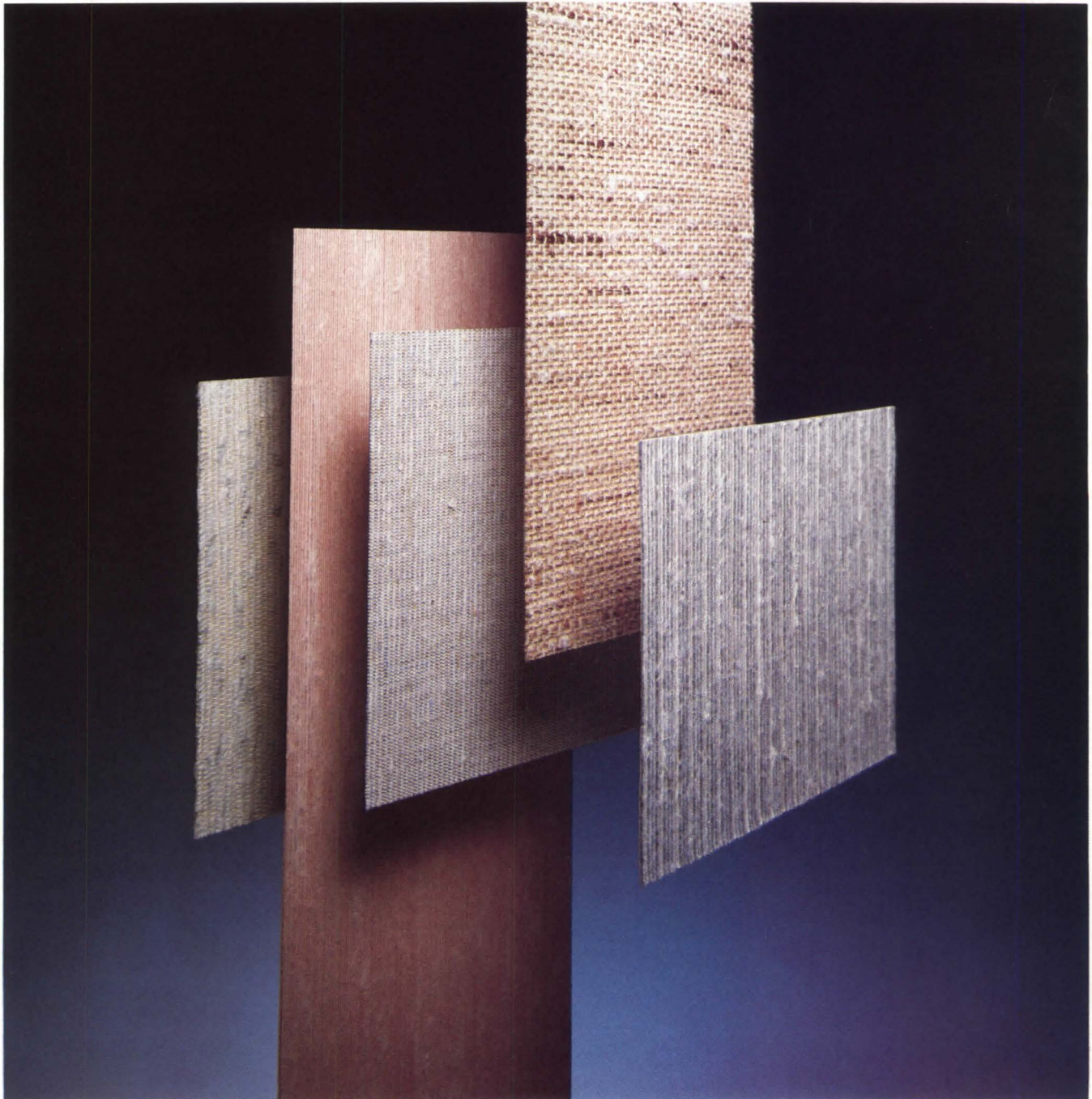
CARDIFF IN 23 COLORWAYS

BENELUX IN 50 COLORWAYS

FLAME SPREAD "CLASS A"

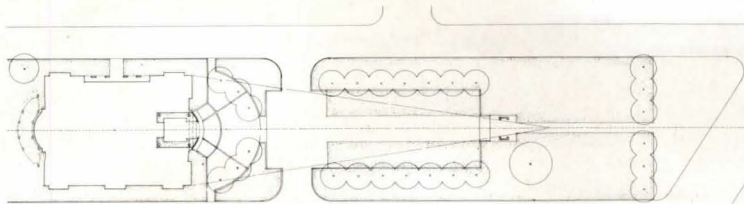


6 EAST 32nd STREET / N.Y., N.Y. 10016 (212) 689-9370



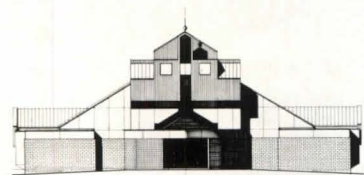
ATLANTA, BOSTON, CHICAGO, DENVER, DETROIT, HOUSTON, KANSAS CITY, LOS ANGELES, MIAMI, MINNEAPOLIS, SAN FRANCISCO, SEATTLE, WASHINGTON D.C.

In progress



1a

N ↑ 100'/30m

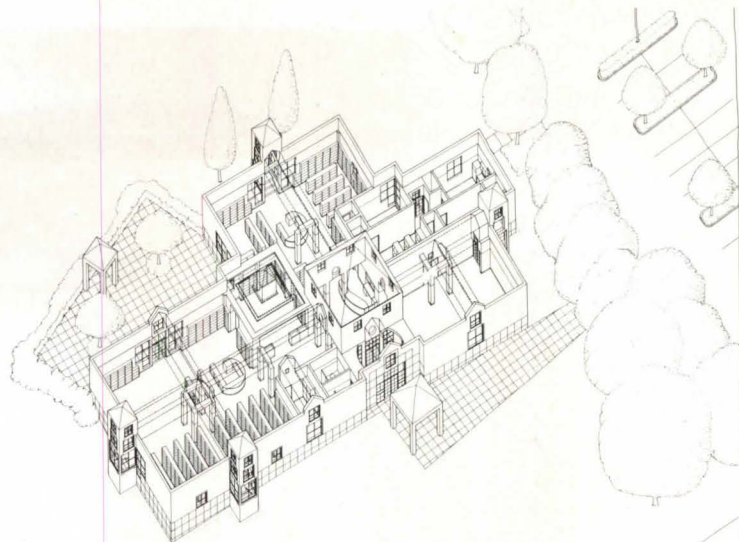


EAST ELEVATION
1b



1c

N ↑ 40'/12m



2a



2b

40'/12m

1a, b, c Nogalitos at Park Branch Library, San Antonio, Texas.

Architects: Reyna Caragonne Architects, San Antonio, Texas. This 9000-square-foot library is to be heated and cooled via rooftop solar power. The building's gable roofs, dormer windows, and ceramic tile finishes, how-

ever, respond to context, not energy ideals. The library fronts on a narrow, almost boulevard-sized park that sets up a dominant axis through the main entrance, circulation and reading "courts," flanked by wings housing services and children's area.

2a, b Branch library, Lexington, Ky.

Architects: Coleman Hoppner Associates, Lexington, Ky. This 10,500-square-foot library is situated in a new suburb outside of Lexington. Its long, low profile, pitched roofs, and towers allude to the area's famous horse barns. The steel frame structure has a stucco exterior.



SAFETY-10.™ EXIT WITH STYLE.

The Safety-10 Exit Sign can reduce building operating and maintenance costs without compromising the beauty of any interior. It is available in a wide variety of anodized color frames, to blend into any decor. The Safety-10 operates independently of external power — no energy cost! Yet, it installs in minutes and is completely maintenance-free.

For a closer look, contact us at:

SAUNDERS-ROE DEVELOPMENTS, INC

P.O. Box 5536, Winston-Salem, NC 27103 (919) 765-4521

A member of the Westland Group

SAFETY-10™ is a product of Betalight Research.

Silver Bullet.



NuTONE

GRAB BARS
COMMERCIAL
WASHROOM
ACCESSORIES

Filled with enough ammunition to make your spec job easier. A complete information file in a single binder. Your registered copy assures you information will always be up-to-date.

For your free copy, call your NuTone Representative — or write on your letterhead. Hi Ho, Silver.

NuTone

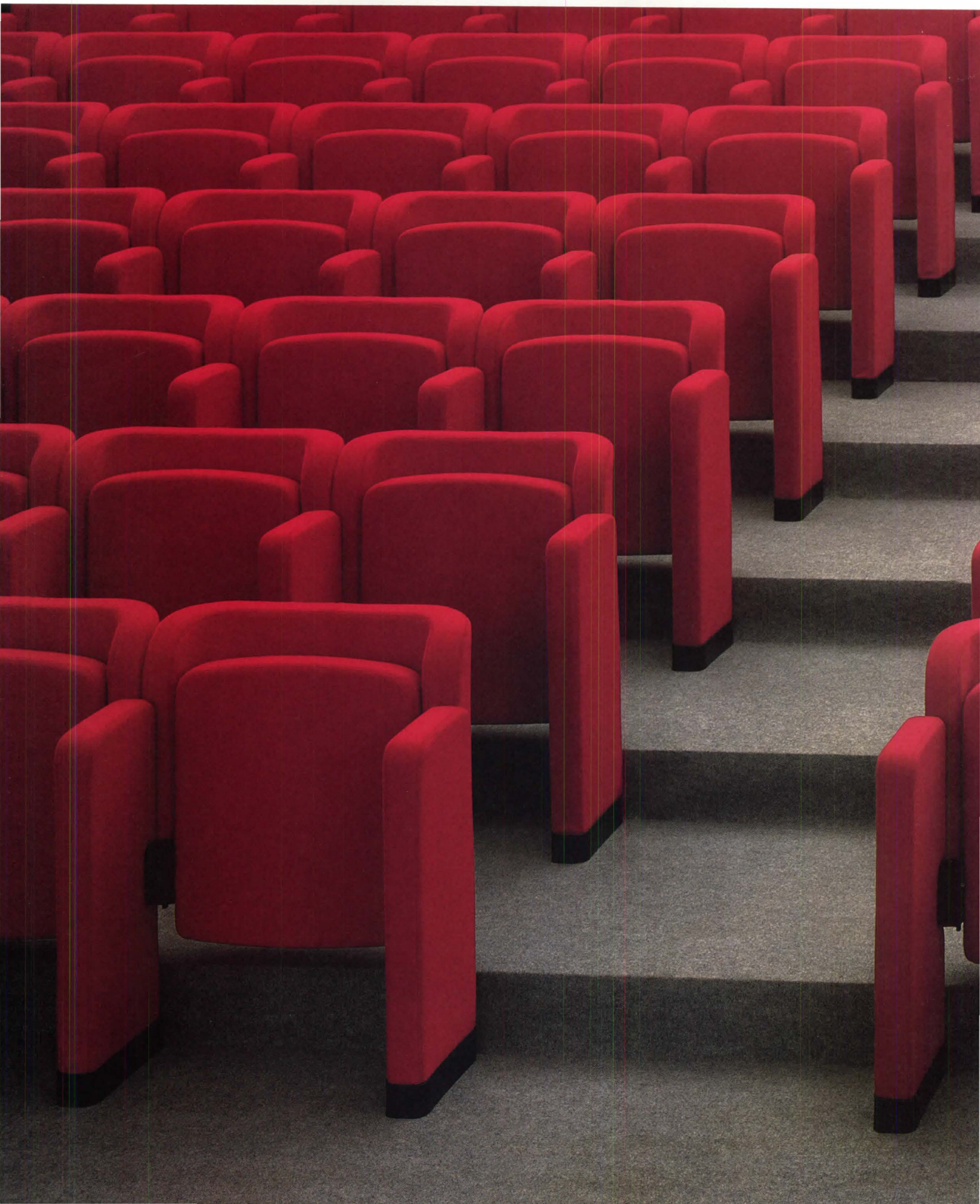
Housing Group

Dept. PA-9, P.O. Box 1580
Cincinnati, Ohio 45201

Scovill

Form 7127

world class seating



WE OFFER ONE OPTION THAT OTHERS HAVE NEVER MADE AVAILABLE.

STYLE.

Auditorium seating has always been chosen for its functionality. And maybe for its comfort. But until now, you couldn't get aesthetically appealing design.

Today there's System 20, Comforto's newest line of seating for the auditorium. And it's as beautiful as any chair in your office or reception area.

System 20's simple construction, with only four main components, allows for flexibility as well. It can be arranged either in a straight or curved configuration.

And it can be fitted to meet any multiple seating need. With flip-up seats. Writing tablets. Ash trays. And audio hook ups.

Have a seat in Comforto's System 20. It's the ultimate in function, comfort. And style.

Comforto & World Class Seating are registered trademarks of
Comforto Incorporated, Lincolnton, NC 28092-0917

Circle No. 333 on Reader Service Card

comforto



NAFCO

The Ultimate Choice

Traditional in concept, the charm of this classic design is renewed in Gallery Brick™ solid vinyl tile by Nafco. The three edge brick pattern is rendered in three colorways which lend realism to an ageless concept. Contrasting grouting lines have a natural variation in shading and texture which adds dimension and decorative effect. The tough, easy-to-care-for solid vinyl tiles are 9" x 9" and 1/8" thick. Recommended for both residential and commercial interiors, Gallery Brick™ is the Ultimate Choice from Nafco.

Call or write Nafco or your Nafco Distributor for complete information today.

COMPANY, INC.



P.O. BOX 354, FLORENCE, AL 35631, 205/766-023

P/A Calendar

Exhibits

Through September 23

Manhattan Skyline: New York Skyscrapers Between the Wars. Cooper-Hewitt Museum, New York.

Through September 30

English Cathedrals: Photographs by Bruce Barnbaum. The Octagon, Washington, D.C.

Through September 30

Three Viennese Architects: Wilhelm Holzbauer, Gustave Peichl, Roland Rainer. Cooper Union, New York.

Through October 28

Honor and Intimacy: Architectural Drawings by the Gold Medalists, 1907-1983. Art Institute of Chicago, Chicago.

Through November 9

Built for the People of the United States: 50 Years of TVA Architecture. University of Kentucky Art Museum, Lexington, Ky.

Through January 13

Visions of Liberty: photographs of the Statue of Liberty. The New York Historical Society, New York.

September 13-October 7

Adam's House in Paradise: Lower East Side, Manhattan. Storefront for Art & Architecture, New York.

September 18-October 20

U/K/Z Works 1984-86: Simon Ungers, Laszlo Kiss, Todd Zwigard. Façade Gallery, New York.

September 27-November 27

Alvar Aalto: Furniture and Glass. Museum of Modern Art, New York.

October 16-December 1

Le Corbusier: Paintings, Collages, Drawings (1922-62). Prakapas Gallery, New York. Also, **January 11-March 2**, J.J.P. Oud: Architectural Drawings and Photographs.

October 17-February 17

White City: International Style Architecture in Israel. The Jewish Museum, New York.

Competitions

September 29

Entry Deadline, Resources Council 14th Annual Product Design Awards competition. Resources Council, 979 Third Avenue, New York, N.Y. 10022.

September 30

Entry deadline, Total Home Contest. Contact *New Shelter* Total Home Contest, Dept. JA, Emmaus, Pa. 18049.

October 1

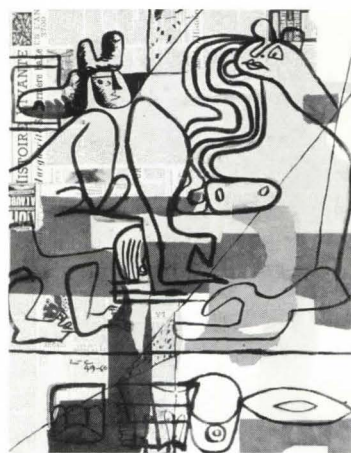
Submission deadline, Non-Residential Renovation and Reconstruction Design Award. Contact American Wood Council, 1619 Massachusetts Ave., N.W., Suite 500, Washington, D.C. 20036.

October 15

Entry deadline, Institute of Store Planners 2nd Annual International Store Design Competition. Contact Vilma Caraballo, ISP International Executive Office, 211 E. 43rd Street, #1691, New York, N.Y. 10017.

October 15

Entry date, 2nd Annual Edison Award Lighting Design Competition, sponsored by the General Electric Company. Contact: Edison Award Competition, GEC, Department #3422, Nela Park, Cleveland, Ohio 44112.



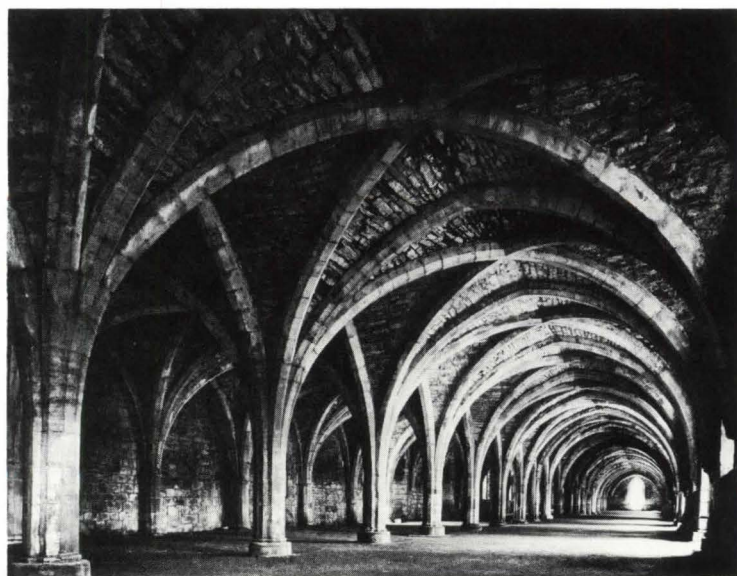
Le Corbusier, "Two Women & Glasses," 1960, Prakapas Gallery, Oct. 16.

December 1

Entry deadline, 1985 Tucker Architectural Awards program, sponsored by Building Stone Institute. Contact BSI, 420 Lexington Avenue, New York, N.Y. 10170 (212) 490-2530.

Entry deadline unspecified

Design competition, Center for Innovative Technology, Virginia. Contact Paul D. Spreiregen, FAIA, Professional Advisor, CIT Design Competition, College of Architecture and Urban Studies, Virginia Polytechnic Institute & State University, Blacksburg, Va. 24061.



Bruce Barnbaum, photograph, Fountains Abbey, AIA Octagon, through Sept. 30.

Conferences, seminars, workshops

September 13-16

Successful Rehabilitation Workshop, National Trust for Historic Preservation, Chicago. Also Boston, **October 11-14**, and Seattle, **November 15-18**. Contact National Trust for Historic Preservation, 1785 Massachusetts Ave., Washington, D.C. (202) 673-4092.

September 19-24

International Furniture Exhibition and EuroLuce, Milan Fair Grounds, Milan. Contact COSMIT, Corso Magenta 96, Uffici I-20123, Milano, Italy.

October 2-7

CERSAIE '84, 2nd annual international trade fair for the building ceramics industry, Bologna. Contact the Italian Tile Center, 499 Park Ave., New York, N.Y. 10022.

October 7-10

Industrial Fabrics Association International, 72nd Annual Convention, San Francisco. Contact IFAI, 345 Cedar Bldg., Suite 450, St. Paul, Minn. 55101 (612) 222-2508.

October 10-14

1984 Society of American Registered Architects Convention, Waldorf Astoria, New York. Contact: Ralph M. Meyer, F.ARA, 10 South Middle Neck Rd., Great Neck, N.Y. 11021 (516) 487-9088.

October 11-15

Designer's Saturday, New York. Contact Designer's Saturday, 911 Park Ave., New York, N.Y. 10021.

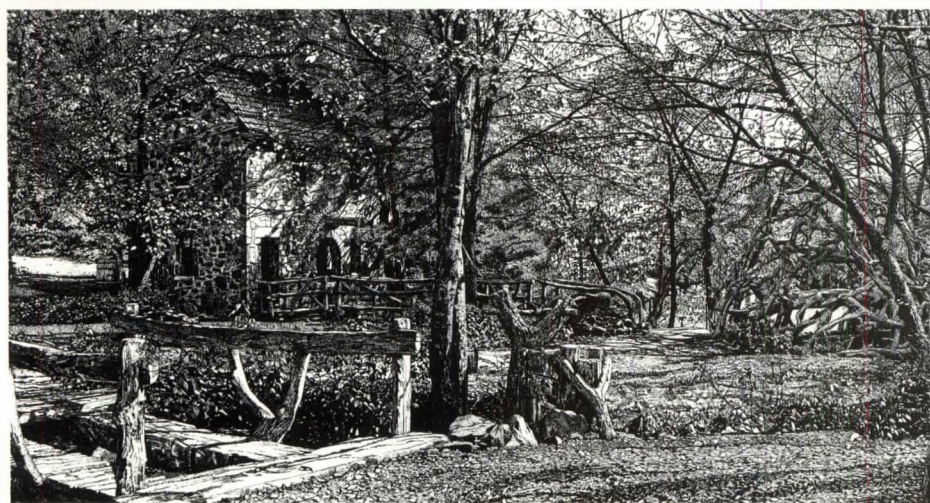
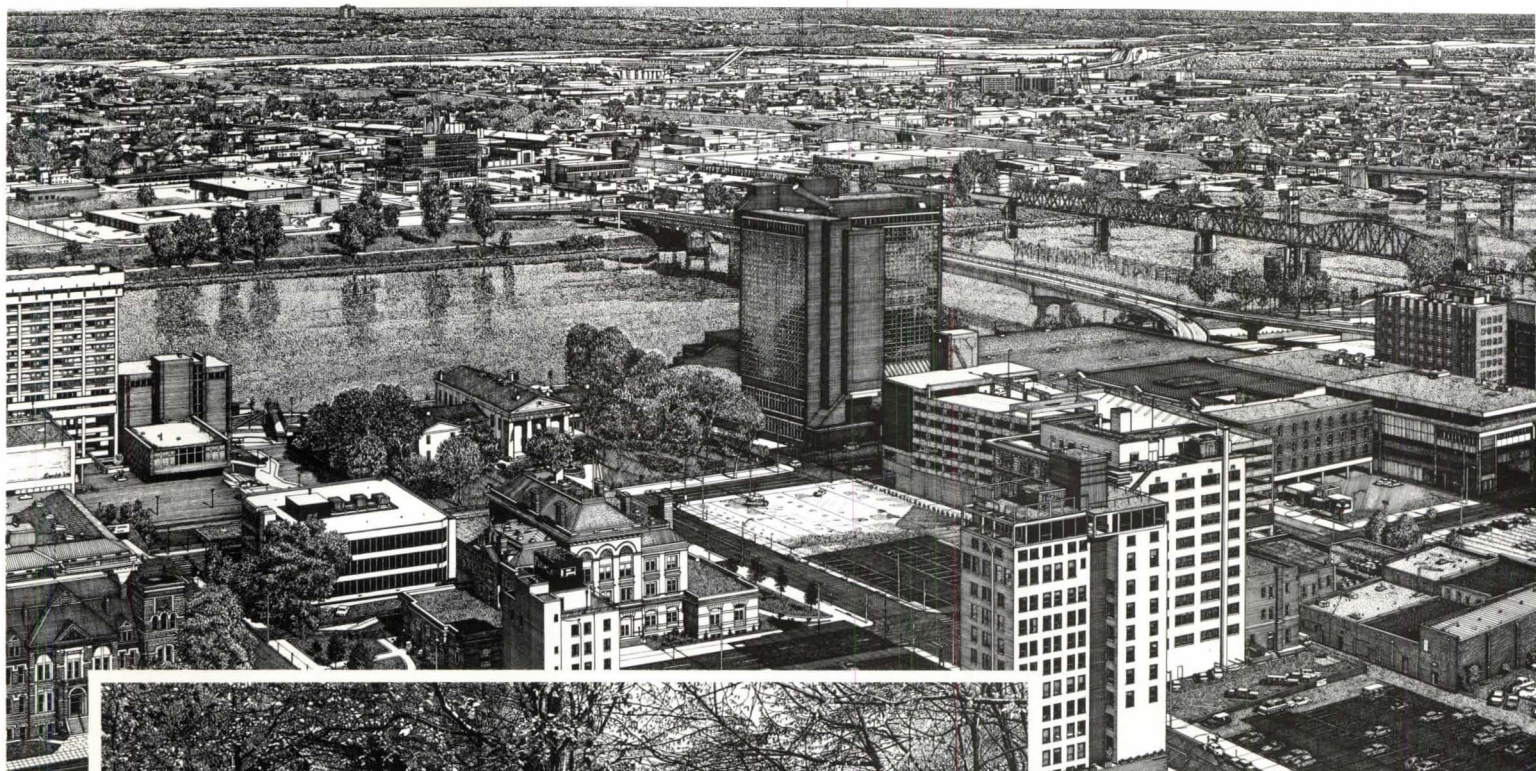
October 25-30

Orgatechnik, 5th International Office Trade Fair, Cologne. Contact Messe und Ausstellungen-Ges.m.b.H. Koln, Postfach 2107 60, 5000 Cologne, W. Germany (0221) 821-1.

October 28-30

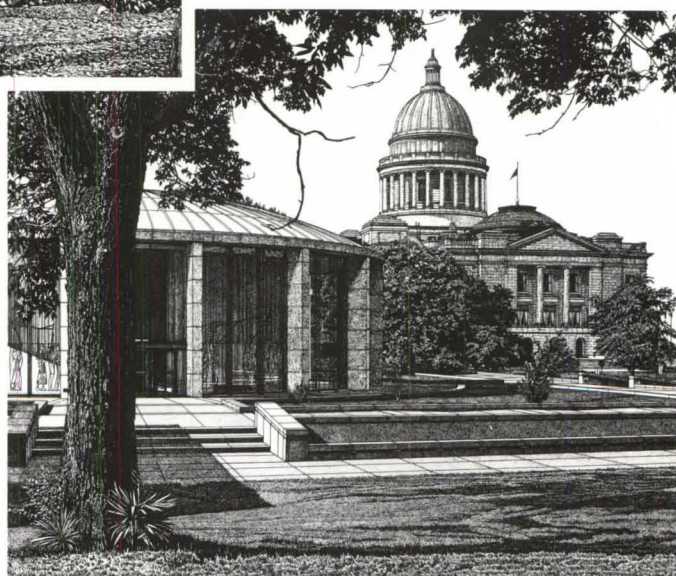
Pan Pacific Lighting Exposition, San Francisco. Contact Robert Zinkhon, Pan Pacific Lighting Expo, 2 Henry Adams St., San Francisco, Calif. 94103 (415) 563-7022.

Rapidograph



...precision-clear

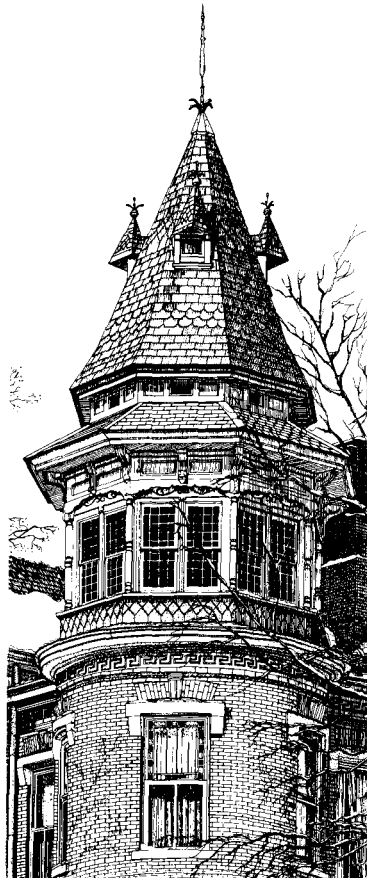
These drawings by Richard DeSpain are copyrighted by the artist and may not be reproduced for any reason without written permission from the artist.



See the complete line of Koh-I-Noor precision drafting instruments and supplies at the A/E Systems '84 Show, Booth No. 1418.

®RAPIDOGRAPH is a Registered Trademark of Koh-I-Noor Rapidograph, Inc.
©1984 Koh-I-Noor Rapidograph, Inc.

Renderings



architectural detailing by Richard DeSpain

What better way to present a proposal for a new building design than to show it with precision detail in its intended environment! The Rapidograph® technical pen can help you create such renderings, translating good ideas into the best visuals possible. Whatever the project — a mid-town highrise, a restoration, conversion of an old house into a nursing home or community center — the precision of Rapidograph® renderings puts it into its best perspective.

Rapidograph® ink drawings can be loosely constructed, or developed with enough detail to enlarge portions of the original for close study, as the tower and the corniced window, above, are lifted out of the drawing of the old house.

Tubular nib (available in 13 line widths) allows the Rapidograph® pen to glide in any direction over drawing surfaces with the ease of a pencil. Just the weight of the pen itself and the hold to keep the pen erect are sufficient to provide a consistent ink laydown. The designer, drafter or artist has only to guide the pen with an easy, non-fatiguing hold. The patented DRY DOUBLE-SEAL™ cap keeps ink

throughout the balanced ink-flow system ready for instant startup, contributing to optimum drawing time. Refillable ink cartridge also helps keep productivity high.

You might now be using Rapidograph® precision for clean, crisp floor plans and elevations; so let exciting Rapidograph® renderings present your design proposals in their best possible light. Look for the *Koh-I-Noor Rapidograph®* on the pen to be sure of the dependability and ease of performance that make the Rapidograph® pen the most widely used technical pen in the United States and Canada.

"Get-acquainted" packaging (Product No. 3165-BX) offers a special saving with pen/ink combination. Ask your dealer, or send the coupon for details about Rapidograph® pens, pen sets and the largest selection of drawing inks available from one source:

Koh-I-Noor Rapidograph, Inc.,
Bloomsbury, NJ 08804
(201) 479-4124

In Canada: 1815 Meyerside Dr.,
Mississauga, Ont. L5T 1G3
(416) 671-0696

KOH-I-NOOR RAPIDOGRAPH®

Please send me complimentary Koh-I-Noor Catalog A, describing Koh-I-Noor Rapidograph technical pens, point sizes, Koh-I-Noor and Pelikan inks and other materials.

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

NAME _____
(please print or type)

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Koh-I-Noor Rapidograph, Inc.,
100 North St., Bloomsbury, NJ 08804
In Canada: 1815 Meyerside Dr.,
Mississauga, Ont. L5T 1G3

PA-9/84

Look what the color of

Nothing. This carpet is made of fiber that keeps its color so well for so long, not even the harshest cleaning detergents can cause it to fade. It is Solution Dyed, which means the color is added to the fiber as the fiber is being made, locking in the color.

The fiber is called Zeftron 500® ZX nylon and it's made by Badische.

Zeftron 500 ZX nylon is unlike any other nylon fiber. Solution Dyeing gives you 38 pure, clean, contemporary colors. Heathers are softer, prettier. And Zeftron 500 ZX nylon also repels stains, defuses static electricity, and protects against harmful bacteria. It does all these things year after year, cleaning after cleaning, because they're

bleach did to this carpet.

all engineered right into the fiber. As for cleaning, Zeftron 500 ZX nylon is a cinch to clean, thanks to its five-sided shape which releases soil easily. And it hides soil exceptionally well. The reason? A six-hole cross section that deflects all light passing through the fiber, making soil virtually invisible.

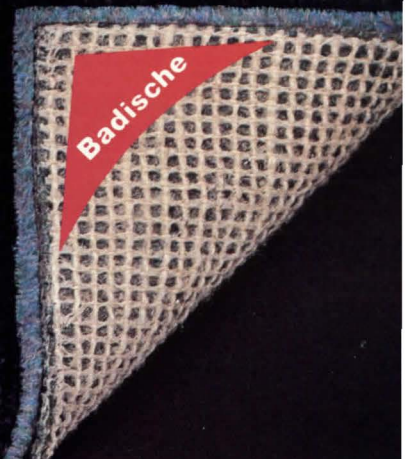


The next time you're specifying carpet, specify Zeftron 500 ZX nylon. The commercial fiber that has more to offer than meets the eye.

**Specify Zeftron 500[®] ZX Nylon.
Not just the right color, the right carpet.**

Zeftron 500[®] is a registered trademark owned by the Badische Corporation.

Circle No. 323 on Reader Service Card



Badische stands behind your carpet.

The technology to build you a better contract carpet.

Our major business is carpet fibers and yarns for contract carpeting. So we direct most of our research and development resources, as well as many of those of our \$16 billion international parent company, BASF, into new technology to create better and more beautiful contract carpeting.

One number to put over 40 carpet mills within easy reach.

Dial (804) 887-6573, get the name of the Badische consultant nearest you and then see how easy carpet selection can be. You will receive the Badische Contract Carpet Guide which illustrates carpets, by traffic classification, from over 40 mills; help in finding the carpet engineered for your specific needs; help in making up carpet samples; help in writing up your carpet specification; and yarn pom chains for color selection. All for free.

An endurance test to ensure your carpet will endure.

Because no one wants complaints after the carpet is down, it must first be Badische Performance Certified. This means your carpet has undergone a series of rigorous tests that ensure it has been manufactured to the specifications for which the fiber and yarns were engineered. Once a carpet has been certified, that carpet will live up to what's expected of it in its traffic classification. If it didn't it wouldn't wear the Badische name.



Badische

Not just the right color, the right carpet.

FAN MAIL FOR A GAS HEATING SYSTEM

"In the four years the Co-Ray-Vac system has been functioning we have saved \$52,883.88 in fuel costs. Besides the money saved... warm floors, no drafts, and the end of employee complaints about heat, are benefits we never dreamed of."

*Manufacturer,
Pittsburgh, Pa.*

"The installation of Co-Ray-Vac gave us comfortable, even heat like we had never known before. Over a three-year period our heating costs were down 43.8%"

*Industrial Plant,
Jackson, Michigan*

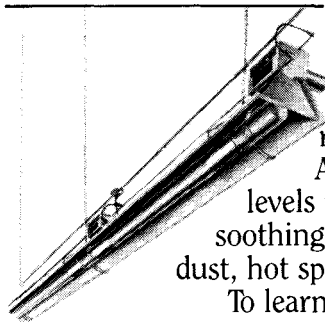
"Co-Ray-Vac cut our fuel bills in half. It also produces superb comfort. We never imagined a building this size could be comfortable all winter long."

*Aircraft Hangar,
Toledo, Ohio*

"Replacing our boiler heating system with Co-Ray-Vac radiant heating cut our fuel bills 50.3% Thanks for selling it."

*Commercial Greenhouse,
Woodstock, IL*

Our customers love the way CO-RAY-VAC® gas infrared systems solve their difficult heating problems. So will you.



Looking for a way to reduce heating costs? Then look at a Co-Ray-Vac patented gas infrared tube heating system.

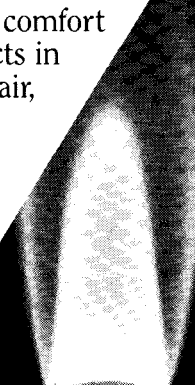
Hundreds of case histories prove a Co-Ray-Vac system can reduce fuel consumption from 30% to 50%.

And, while you keep energy costs down, you'll keep comfort levels up because radiant heating bathes people and objects in soothing, even warmth. Without drafts, noise, blasts of hot air, dust, hot spots or cold spots.

To learn more, call for the name of your local Co-Ray-Vac representative. Ask for a free heating analysis that will show you how much you can save with a Co-Ray-Vac gas infrared system designed for your building. It will make a loyal fan out of you. **800-828-7450**



CO-RAY-VAC Division of **Roberts-Gordon** Appliance Corp.
44 Central Ave., Buffalo, N.Y., 14206



When you compare the costs and benefits of all energies, natural gas continues to be your best value.

Gas gives you more for your money.

© 1984 American Gas Association

Circle No. 307 on Reader Service Card

workbench contract[®]

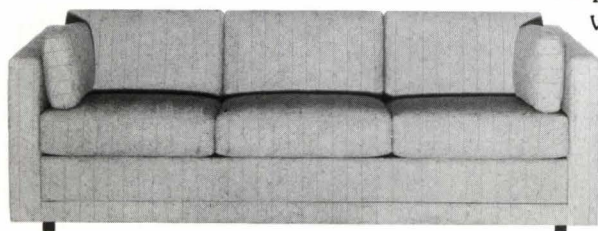
Our basics philosophy.

Stock the classics
for immediate delivery.

We're Workbench. And for almost 30 years
we've been one of the country's leading retailers.

In that time we've been supplying major
corporations and institutions
with many of our best-sellers.

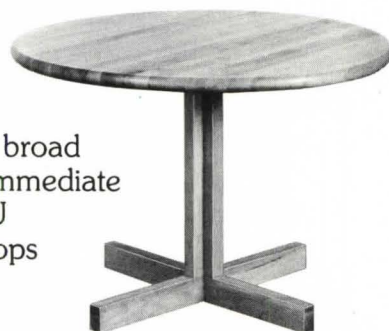
Restaurant Associates has bought
furniture from us. So has Lincoln Center.
Harvard University. And the list could
go on. And on.



For years people have been urging us
to open a separate contract division. But
we felt it had to be done right. We just did it right.

So now, when you're doing a basic job and
you need fast delivery at a good price, call us.

We carry only quality products and we have a broad
selection of bread and butter basics in stock for immediate
delivery. Cesca chairs. The complete line of EMU
indoor-outdoor seating. Butcher block tops
and tables. Plus simple, sophisticated
upholstery.

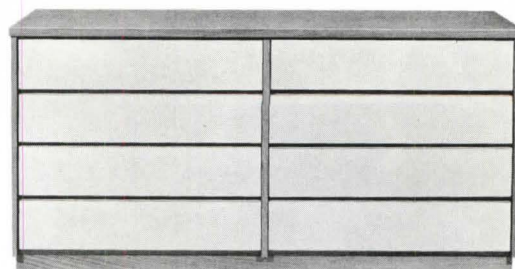


And we have an exclusive line of well designed,
modestly priced office furniture, which is not
displayed in our stores.

The new Workbench Contract Division. You'll
find our basics philosophy basically better.

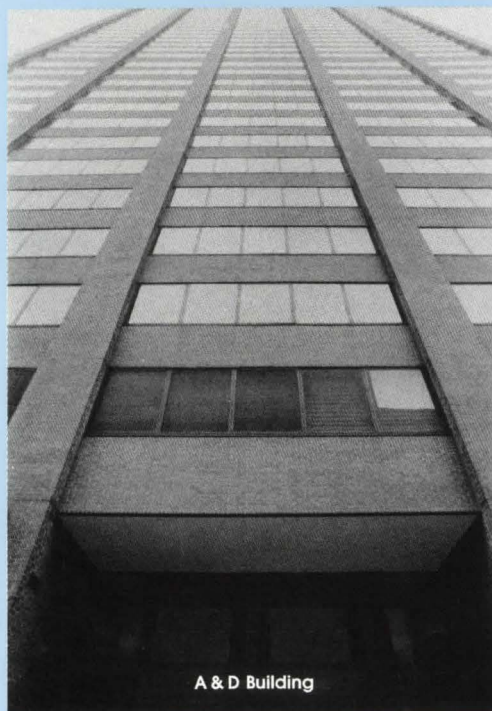
workbench contract

470 Park Avenue South, New York, N.Y. 10016
(212) 532-7900 ext. 229





No matter how you look at it...



The Architects & Designers Building is New York's Contract Furnishings Center.

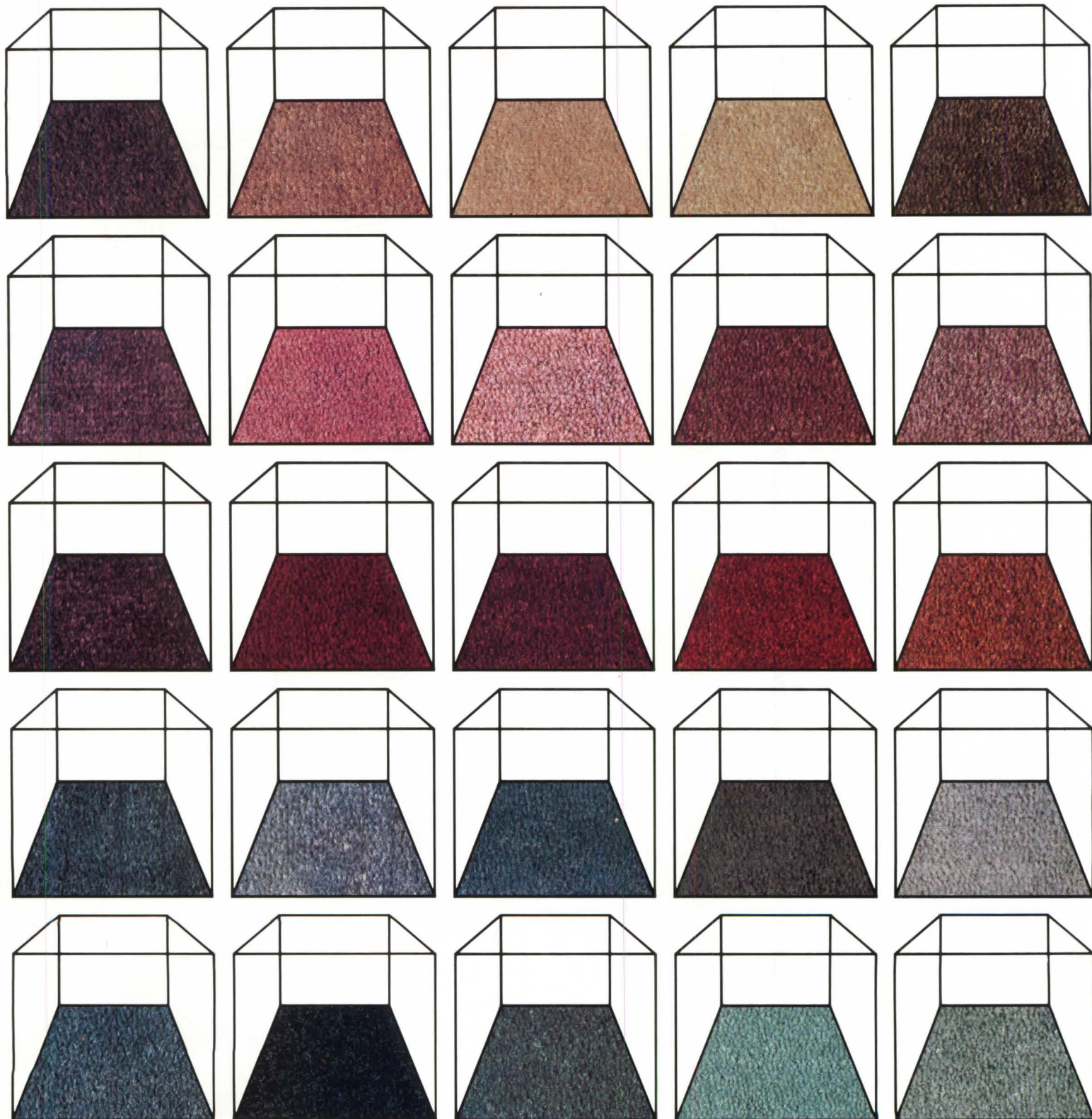
From state of the art to objets d'art, you'll find the largest concentration of contract showrooms in the A&D Building. Right where you want them to be, in the heart of New York City at Third Avenue and 58th Street.

The Architects & Designers Building, New York's contract furnishings center where quality contract resources are...all under one roof...all easily accessible...all ready for Designers' Saturday.

Architects & Designers Building

150 East 58th Street, 964 Third Avenue, New York, New York 10155
(212) 644-6555

What new directions in color will interiors be following? Karastan offers 50 subtle hints.



Our new Monitor line shows foresight on two levels. We've not only anticipated the color trends in interiors but your practical needs as well.

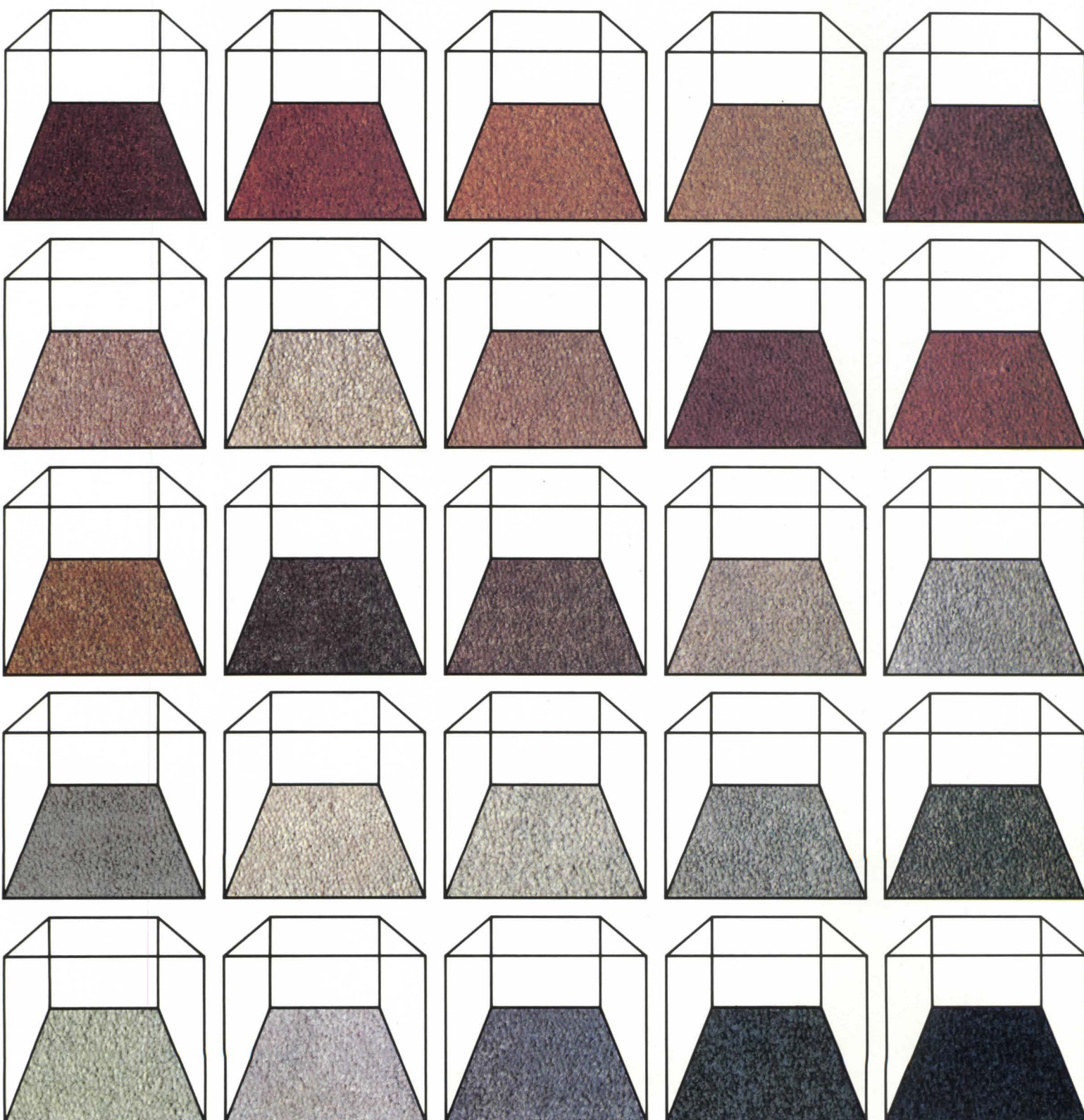
Karastan's Monitor is

an ultra-dense carpet fashioned in ANSO® IV nylon with HaloFresh™. This is what gives Monitor its outstanding resistance to wear, soil and stains, built-in static control and anti-microbial protection.

In light of all this, we can safely make one more prediction: the Karastan you buy today has a splendid future.

Karastan®

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



INTRODUCING OPTIMA SHEET VINYL

Never before in the history of commercial sheet vinyl flooring has there been such a harmonious blend of style and performance.

Worthy of its name, Optima offers unlimited design possibilities with a tantalizing palette of warm earth tones, subdued neutrals, and fashionable accent colors. Each is a subtle blend of shades that convey a rich granite look. And you can mix and match the nine colors of Optima to create imaginative inlaid floor designs.

But beauty is only part of the picture—Optima is a star performer in the toughest areas. The color and pattern go throughout the full thickness (.080") of the homogeneous PVC for a durable, long-wearing, great looking floor. Its smooth, non-porous surface is easy to maintain. And, Optima is asbestos-free.

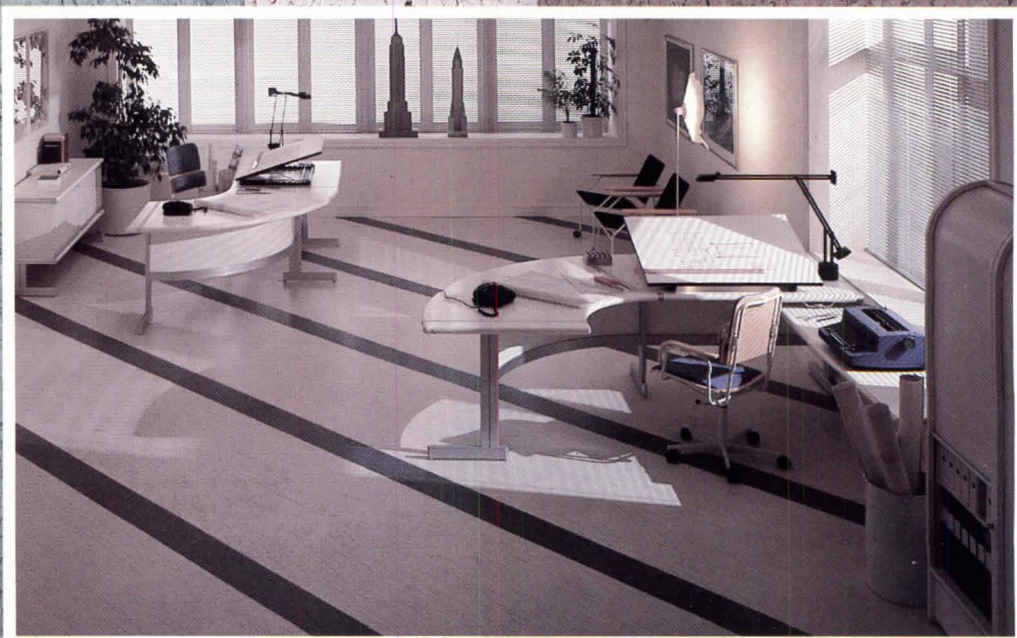
For information on Optima and other commercial flooring, call toll-free 1-800-225-6500 or contact your Tarkett contract specialist.

*New ideas in commercial flooring
are emerging at Tarkett.*

Tarkett®
The world's most experienced
flooring company.
PARSIPPANY, NJ 07054

© 1984, Tarkett Inc.

Circle No. 427 on Reader Service Card



P/A Practice

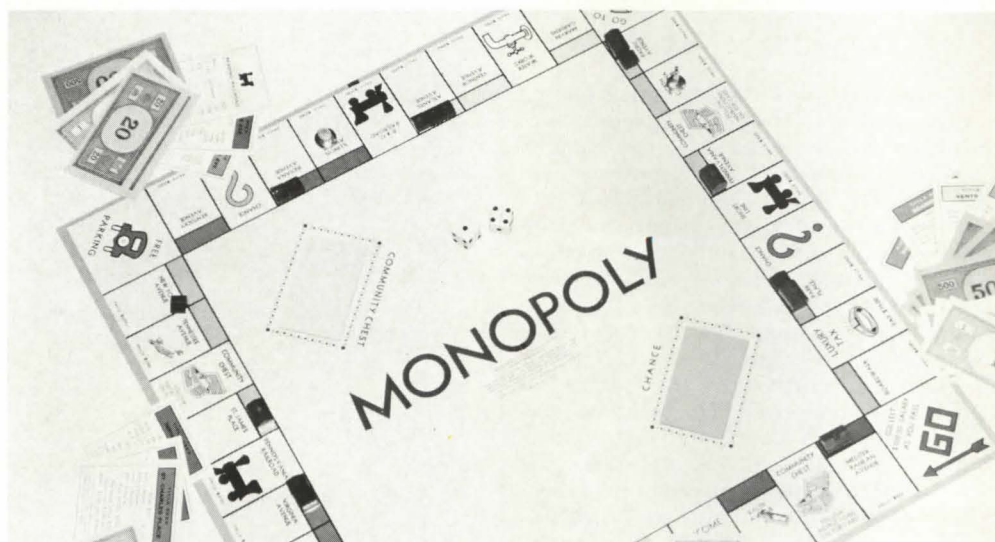
Walter Rosenfeld writes on the games architects play, p. 65; Norman Coplan writes on malpractice insurance, p. 66; and Page Highfill writes on the computer's effect on drawings and specifications, p. 67.

Games architects play

When the architect in charge relies on a specifier to prepare the project manual, there is usually close collaboration among all the parties involved. Sometimes, however, communication is less than perfect or the architect and specifier fail to take the same direction. It's then that the specifier must adopt a defensive position to protect himself—and the project—from games architects play. Here are a few examples.

I've Got a Secret: Of course the architect wants the drawings and specifications to be completed at the same time so the project can go out to bid without delay. But this means that the specifier must work with progress prints which are incomplete. If the architect doesn't indicate intentions and show materials on the drawings or convey information verbally, how can the specifier know that some material not (yet) shown is to be used—and therefore to be specified? Later, the architect may blame the specifier for an omission the specifier had no knowledge about. It's the owner who is likely to suffer (the cost of an extra) in this case. Though the work is divided up for convenience, it must still be coordinated by the architect in charge to make sure it is completely documented.

Catalog: While examining the progress drawings prior to setting up a table of contents for the project manual, the specifier begins to realize that on this modest-sized building there is an unusually large number of different materials and installation methods. In fact, it may seem that there is a small quantity of almost every material known to man. The architectural consequences of such a patchwork-quilt building are likely to be severe, but the specifications implications are even more so. In general, the specification for ten square feet of a material is the same as for ten thousand square feet of that material, though the scale is quite different. Each material, no matter what its quantity, must be specified, coordinated, perhaps researched, certainly described in its installation; and when the contractor goes to purchase small quantities he is likely to get little in the way of volume discounts from his suppliers. Perhaps the architect can be persuaded to simplify his or her palette before the project manual goes to extra volumes and its cost rises out of proportion to the architectural result.



Pass the Buck: "How is this going to be built?" the specifier asks. "I need to know so I can specify it properly." "Don't worry," the architect replies, "let the contractor figure it out (i.e., detail it). We'll catch it in shop drawings." Aside from shifting design responsibility to the contractor, this game also makes specifying difficult (if not embarrassing) and calls for a lot of guessing on the bidder's part. Depending on the level of professional services to be provided, the architect ought at least to know how his or her building will go together and not leave it to others. When up against this game, the specifier can only try to give the contractor enough information on which to base a bid, describing the desired performance and other known parameters.

Guess Which: A portion of the work is shown in two different ways on different drawings, probably by two different drafters. Sometimes the required specification is the same, but what's a poor bidder to do? If there's time, a contractor's query can be answered by an addendum from the architect; but if no time remains when the problem is discovered, the bidder will have to choose the less expensive way and bid it so. Should the case go to court, the bidder will probably be safe, since courts have tended to hold that choosing the more expensive way is not consistent with the contractor's aim to be low bidder.

Shopping List: The architect instructs the specifier to set up 20 alternates for pricing on the bid form. Each one must be described and its scope defined in the contract documents. But why are 20 needed? With this number of items, some are bound to be relatively minor and others often overwhelming. This is the architect's wish list if only the money were available ("add" alternates); or hedge against a high bid ("deduct" alter-

nates) of items to be left out if need be. This game is being played because costs are not under control or because the architect isn't decisive enough. The result: a longer bid form and more complicated drawings and specifications. The contractor knows what's going on and so does a sophisticated owner. Good cost control and good cost estimating along the way can reduce the number of alternates to a few.

Roulette: The architect: "Let's make the toilet partitions out of stainless steel this time. They'll look better or they'll last longer." The specifier: "But that will cost three times as much as enameled steel and this job has a tight budget." The architect: "Yeah, but specify them anyway. Maybe we'll get lucky and the bids will be low." The unrealistic belief that bids are magical numbers unrelated to the cost of items specified and priced by the contractor may lie at the bottom of this fantasy game.

The inevitable last-minute cost-cutting and alternate-mongering suggest that the specifier should have a standard partition specification handy, too, though it may need to be kept under cover for a while until realism returns to the office. In addition to being the organizer of the project manual and the recorder of materials decisions, the specifier needs also to be the architect's technical advisor in such cases as these. Operating in the spirit of teamwork, the specifier can be of great value to the architect and to the project, thus making it unnecessary for anyone to play the games described here. ■

WALTER ROSENFELD, AIA, CSI, is a principal of The Architects Collaborative in Cambridge, Mass.

Malpractice claim insurance

Malpractice insurance for architects, engineers, and other professionals is generally written on a "claims made" basis (P/A, Jan. 1983, p. 162). This means that coverage is provided only if the policy was in effect during the period that the alleged error or omission was committed and such policy or renewal thereof was also in effect at the time a claim is made. Since claims may be asserted long after the architect's performance is completed, coverage may be lost if the architect cancels or fails to renew his policy continually.

Illustrative of the difficulties which may be encountered in dealing with "claims made" insurance policies is the case of *Lehmann v. Engel and Continental Casualty Company* (469 N.Y.S.2d 168). In this case, the plaintiff, who had asserted a professional malpractice claim against a land surveyor, sought a declaratory judgment that Continental Casualty Company, the surveyor's insurer, was obliged to defend and indemnify the surveyor despite the fact that the surveyor's insurance policy had been canceled before the malpractice claim had been asserted. The policy in question provided that it applied to errors, omissions, or negligent acts that occurred on or after its effective date "provided that claim is first made against the insured during this policy period and reported in writing to the company during this policy period or within 60 days after the expiration of this policy period." The surveyor, before the expiration of the policy's term, had requested his broker to have the policy canceled, and the broker had written to Victor O. Schinnerer & Company, Continental's underwriter, on February 6 requesting cancellation. Some two weeks after this letter was written, a malpractice claim was asserted against the surveyor, but the insurer was not given notice of the claim until some ten months thereafter, at which time it disclaimed any duty to defend or indemnify the surveyor.

There is a 60-day grace period after the expiration of the policy period, whether by its natural term or through cancellation, during which the insurer will provide coverage if notified within that period of the assertion of a claim which was made during the policy period. Although the claim in this case was made during such 60-day period, notice to the insurer had not been furnished within that period. Consequently, the plaintiff based its major position on the argument that the policy had not been, in fact, effectively canceled prior to the assertion of the malpractice claim. The policy, by its terms, provided that cancellation could be achieved only "by the named insured by mailing to the

company written notice stating when there-after such cancellation shall be effective." Since no particular date was included in the letter requesting cancellation, it was argued that no cancellation occurred.

The Court, in rejecting this contention, stated:

"Here, cancellation was realized on February 6 when (the broker) at (the insured's) behest wrote to Continental's underwriting representative requesting that the policy be terminated. . . . No affirmative act on the part of the insurer was required. . . . Plaintiff's assertion that the cancellation was significantly defective and not in accordance with the policy's terms for it failed to contain a definite date on which the cancellation was to become effective is unpersuasive. It is undisputed that the February 6th letter from (the broker) to Continental was sent on (the insured's) behalf and that it contained the following prescription: 'Please cancel and allow minimum credit for balance of term.' These words 'could mean nothing except a direction to the carrier that the cancellation be as of that date.'"

Despite the disclaimer of Continental Casualty Company as to coverage, and after it learned of the claim, the insurer wrote to the insured asking for details respecting the claim being made against him by the plaintiff and advising that an investigation thereof would be assigned to a claim representative who would personally contact the insured in the near future. The plaintiff contended that such activity on the part of the insurer constituted a waiver of Continental's right to assert the defense of lack of coverage. The Court rejected this argument as well, concluding that this activity did not establish a waiver and that furthermore, "where the issue is the existence or non-existence of coverage, the doctrine of waiver is inapplicable."

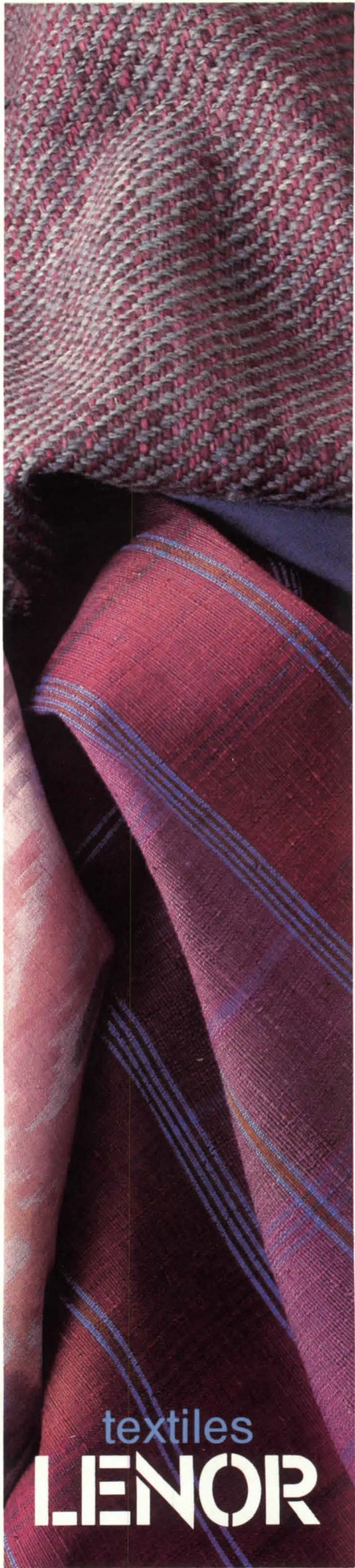
The waiver cases that do involve insurance claims generally relate "to an insurer's disclaimer for a specific reason such as lack of notice or subsequent retreat to some different technical ground other than that the claim is outside the insuring agreement." However, the Court, in dealing with the concept of the risk insured and in rejecting the applicability of the waiver cases, concluded that the time the claim was made was as vital a factor as the nature of the claim asserted in defining the scope of coverage.

Insurance policies that provide coverage if the negligent act occurred during the policy term and regardless of when the claim is made (occurrence insurance) do not present the problems that are engendered by "claims made insurance." These problems particularly have an impact on the architectural and engineering professions where claims often accrue many years after the alleged negligent professional performance. Since the courts in general have upheld the validity of "claims made" policies in the face of attacks based upon claimed violations of public policy, a professional can only protect against future claims for past acts by continuously renewing his policy, no matter the burden or expense, or if he changes insurers, by obtaining retroactive coverage. ■

NORMAN COPLAN, Hon. AIA, is a member of the law firm Bernstein, Weiss, Coplan, Weinstein & Lake, New York.



carpet
JACK



Keep the notes simple

Many firms subscribe to the concept that drawings are for pictures and specs are for products and procedures. Now, the traditional relationship of drawings and specifications is open for fresh evaluation because of simple desktop computers. Although word processing has been used in the specification process for years, it has not had much impact, until recently, upon the *creation* of specifications. Assisting in the process of *making* decisions is a far more practical application of computers than assisting only in the *processing* of decisions.

A case in point is the creation of specifications on the screen of a desktop computer. This process generates substantial benefits. The architect can gain access to and evaluate more extensive information while actually preparing the specs and the notes for the drawings in one comprehensive process. That was not technologically or economically feasible just a few years ago. Today the old ways are too costly and prone to error.

Using a simple desktop computer, for example, the design professional can create and compose very descriptive notes, each of which may occur 20 to 30 times throughout the drawings; print them on a simple matrix printer in minutes; and, using simple paste-up techniques, assemble them on the drawings quickly and efficiently. There is no need to check the notes, and no conflict with the specs, because the "spec-writer," in most cases, also composed the notes. After a couple of projects, a standard note file can be evolved on simple floppy disks.

CADD systems can generate similar benefits. Instead of imitating hand-lettering, as is too often done, CADD systems can manage a complete library of descriptive notes. The notes can be called up, edited, and placed throughout the drawings as needed.

This concept has major implications for the relationship between drawings and specifications. In some cases it may be more economical to increase verbal descriptions. Instead of deciding what should go on the drawings and what should go in the specs, the architect can concentrate more on how best to communicate.

This concept also may bring role changes among personnel. Some procedures will be eliminated entirely, such as the typing of specifications. Specs eventually will go directly from the spec-writer's machine to the printer. The process of proofreading is eliminated because the operation that created the errors—retying—is eliminated. Similar changes are happening in the drawing and notation process. As the drawing notes become computerized, there is really no need (and resulting liability) for abbreviations.

Simple desktop computers, as well as CADD systems, can help us communicate and make decisions. Let's welcome them because the computer benefits are there to help us maintain what we have been saying all these years: Let the "decision-maker" make the decisions. ■

C. PAGE HIGHFILL, AIA, is a principal with the Richmond, Va., architectural firm of Highfill-Smith Associates and editor of the computer newsletter SCIP.

textiles
LENOR



furniture
LARSEN
41 E. 11 ST. NYC 10003 (212) 674-3993





In stores: Carpets of Antron[®] perform with style.

JC Penney is sold on carpet of Du Pont ANTRON*. So much so that carpet of ANTRON nylon is now the standard specification for all JC Penney stores. And in shopping malls, department stores, furniture stores, boutiques and other retail outlets all over the country, the carpet fiber that's specified most is Du Pont ANTRON.

The reasons: styling and performance.

The camel carpet shown, for example, is a high-performance, plush-look cut pile made of ANTRON Continuous Filament fiber. The unique shape of the Continuous Filament provides soil-resistance even in heavy traffic areas. Wear-resistance to survive the Christmas crush, year after year. Plus a clean, smooth texture that won't fuzz or shed.

What's more, Du Pont ANTRON gives you more styles, colors and textures to choose from than any other carpet fiber.

It's no surprise that Du Pont ANTRON is America's most specified carpet fiber. Because for performance and style, there's no better choice.

For a free copy of our new Specification Guide, write: Du Pont Carpet Fibers, Rm. X-39830, Wilmington, DE 19898.

*Du Pont registered trademark. Du Pont makes fibers, not carpets.

**DU PONT ANTRON.[®]
AMERICA'S MOST SPECIFIED
CARPET FIBER.**



Circle No. 343 on Reader Service Card

Elegant efficiency.



InsulShutters combine the beauty of fine wood construction with significant energy savings.

Compare the cost and payback period of InsulShutters (R-9.1 with single-glazing). Compare the look of solid hardwood construc-

tion vs. any other method of window treatment.

For more information please write for our brochure and specifications. See Sweet's 1985 General Building and Renovation File 10.24/Ins.

Dealer inquiries invited.

INSULSHUTTER
a trademark of First Law Products, Inc.

P.O. Box 888A, 69 Island Street, Keene, NH 03431 603/352-2726

Circle No. 347 on Reader Service Card

Vitricon[®]

**Specialty Coatings
Covering Over 500 Million
Square Feet Since 1955**

**A COMPLETE LINE OF PERMANENT
WALL, FLOOR AND ROOF COATING
SYSTEMS FOR INTERIOR AND
EXTERIOR USE.**

Vitricon[®]

DIV. OF POLYMER PLASTICS CORP.

65 DAVIDS DRIVE, HAUPPAUGE, NY 11788 • (516) 231-1300
(800) 645-5007

Circle No. 444 on Reader Service Card

Introducing The Stainless Steel Series



For information on these and other fine interior landscaping products write Pouliot Designs Corporation, 4700 Valley Industrial Blvd. South, Shakopee, MN 55379. 612-445-8600



THOMAS
INDUSTRIES INC.

CERAMIC MOSAICS UPDATE

A Progress Report on the new American Olean plant in Jackson, Tennessee.

SUBJECT: EXPANDED CAPACITY. Six months ago, we announced our \$20 million commitment to build a new ceramic mosaic manufacturing plant in Jackson, Tennessee. And, we promised to keep you up-to-date on our progress. Currently, all is proceeding right on schedule.



ED ADAMS, EXECUTIVE VICE PRESIDENT,
DEVELOPMENT

The walls in the plant are up, the roof is on, and the kilns are under construction. Early in 1985, ceramic mosaics will start pouring off the line. When it's completed, the Jackson facility will employ leading edge technology in every aspect

of the operation—making it the most modern plant in the world—a model for all others.

This new plant, in combination with our ceramic mosaic plant in Olean, New York, will bring forth a dramatically expanded capacity and availability of our product—which will please our customers, since this beautiful and versatile material has never been more popular.

Right now, we're at the stage where quality control systems are being built into the plant. The same kind of controls that produce the unfailing consistency of size, shape and shade you always get with our tile.

There are only a few months left until the kilns get fired up. Until then, we'll keep you posted on our progress.



NEW JACKSON FACILITY



AMERICAN OLEAN

American Olean Tile Company, Executive Offices, 3135 Cannon Avenue, Lansdale, PA 19446-0271

ANNOUNCING

NEW TECH BREAKTHROUGH TUBULAR INCANDESCENT LIGHT

AT LAST ALINEA™

ALINEA is an Art Deco concept brought to futuristic perfection by American ingenuity. • ALINEA gives the soft, warm light (2800K) that is possible only from an incandescent—with the sleek, streamlined appearance of a fluorescent. Plus: there are no visible plugs or wiring. • ALINEA is lighting made beautiful. Not surprisingly, ALINEA is now being designed into the most elegant homes, condos, offices, hotels and conference rooms. • ALINEA comes in two lengths—20" and 40"—and can actually be installed in a continuous end-to-end band of light. (Some TV stage sets have already incorporated this idea.) • The metal holder is in silver, gold, black and colors. Call or write for spec sheet. • Remember, ALINEA is made in USA and is UL listed. Never before available. • Demanding clients love ALINEA.



NOTE
SAFETY SWITCH
AT LEFT OF PHOTO



THE
ONE AND
ONLY
SOURCE

Phone: (212) 353-4644

170-09 33rd Avenue • Flushing, N.Y. 11358

AAMSCO

HIEBERT

420 SERIES

A family of chairs designed for executive and task seating.

Open arm version is optional with fabric covered arms...or wood caps.

Closed or open arm models are available in three heights.

The exceptionally smooth ride unique to this seating is accomplished by a tilt mechanism placed in a forward position which precludes under knee pressure. Backs are specially formed to give maximum support.

HIEBERT P.O. Box 6266, Carson, CA 90749

Manufacturing Facilities: California, North Carolina, Pennsylvania

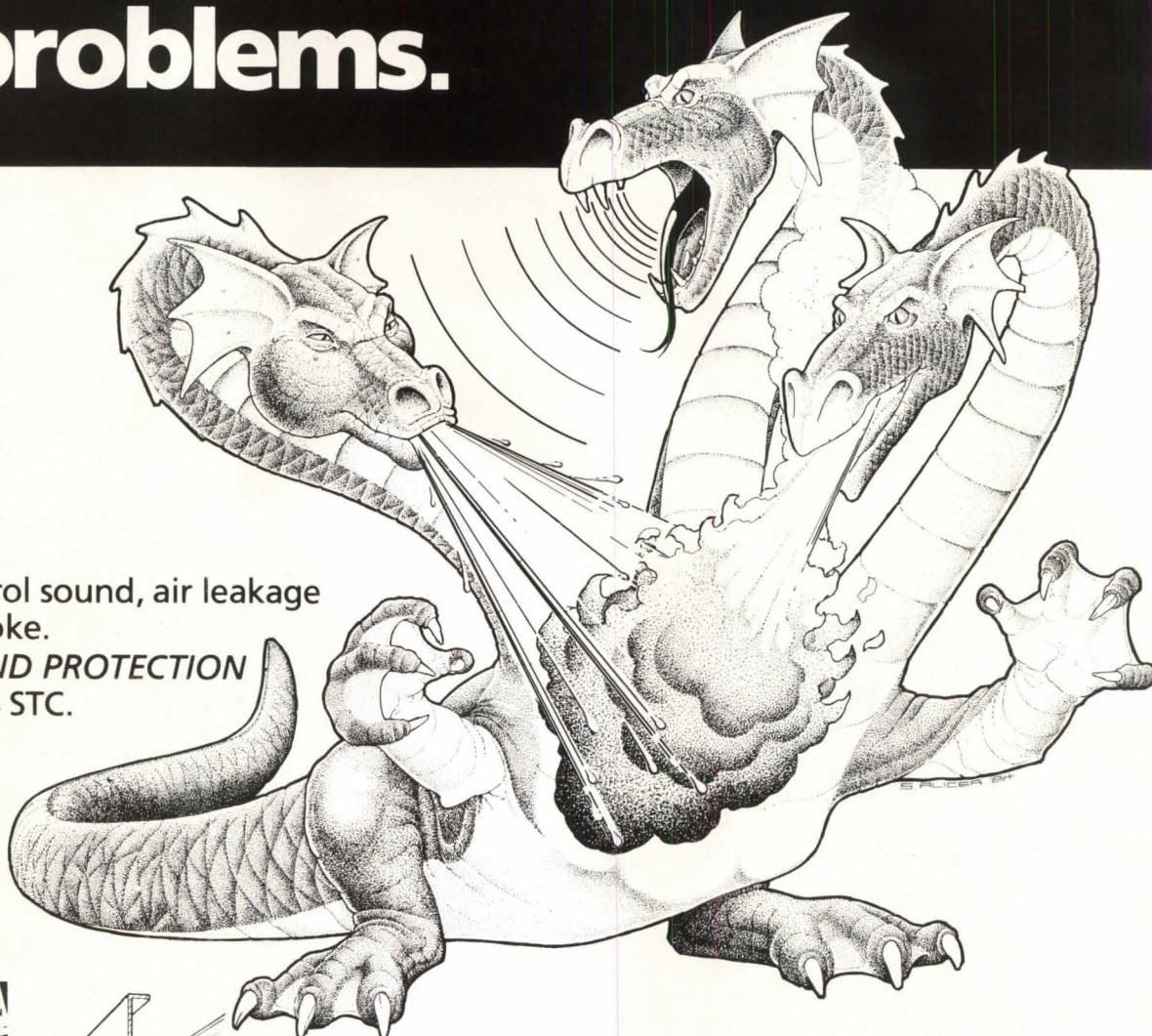
Showrooms: Dallas, Houston, Kansas City, Minneapolis, Los Angeles, San Francisco, Chicago, Philadelphia, St. Louis, and Washington, D.C.

DIVISION, HON INDUSTRIES



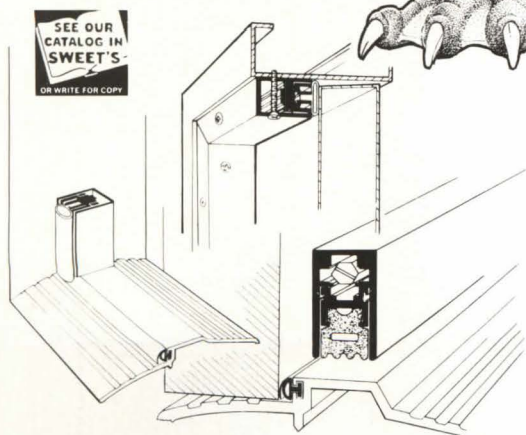
SOUND...WEATHER...SMOKE

...they can be monster problems.



Control sound, air leakage
and smoke.

SOUND PROTECTION
up to 44 STC.



SEE OUR
CATALOG IN
SWEET'S
OR WRITE FOR COPY

AIR LEAKAGE PROTECTION
up to .03 CFM/LFC.

SMOKE PROTECTION for as long
as fifty hours.

Specify one of Zero's many different
systems and turn the three-headed
monster into a purring pussy cat.

For details, write for our new,
28-page catalog.



ZERO INTERNATIONAL, INC.

415 Concord Ave., Bronx, NY 10455. (212) 585-3230/TELEX: 239777 Zero UR

1924-1984 60 years of opening the door to progress.

CAPITALIZE ON ELEGANCE WITH THE NEW AWARD COLLECTION® STYLES.



Simply put, elegance sells.
That's why Delta® created *The Award Collection*. And why it has continually proven itself to be one of your greatest profit opportunities.

For '83, *The Award Collection* offers your customers even more elegance.

For the bathroom and kitchen, we're introducing the natural look of wood lever handles in mellow oak and rich rosewood. And for the tub and shower, where a more

contemporary look may be desired, we're offering sparkling crystal lever handles.

But there's more to *The Award Collection* faucets than exceptional good looks. They're washerless. So, when they're on, they're on and when they're off, they're off. And that means years of trouble-free use.

Your *Delta* representative will be happy to give you all the details, so give him a call. And get ready to capitalize on the elegance and performance of *The Award Collection*.



**WE'RE FIRST
BECAUSE WE LAST.™**

DELTA FAUCET COMPANY, A DIVISION OF MASCO CORPORATION OF INDIANA, 55 E. 111TH ST., P.O. BOX 40980, INDIANAPOLIS, IND. 46280 © COPYRIGHT 1983, MASCO CORPORATION OF INDIANA

Circle No. 341 on Reader Service Card

Loewenstein Steel

Because in seating, beauty must also be a beast.

Let's face it, you can have the most beautifully designed chair in the world, but if it doesn't have the strength to withstand everyday use and abuse, it isn't worth its weight in steel. That's why at Loewenstein, we are constantly striving to bring you the best in seating; not only in design, but in materials as well.

Meet Sultana, Loewenstein's beautiful, small-scale stacking chair. Featuring a frame of chrome-plated bar stock with a seat and back of epoxy-coated, formed expanded steel, Sultana's exceptional strength and durability makes it a beast at withstanding the punishment of everyday wear.

And with Sultana's expanded steel seat and back available in your choice of red, black, white, the sturdy beast becomes the exciting beauty which complements any institutional decor.

For more information about Loewenstein's beauty and beast collection, contact the representative in your area.



Loewenstein

Loewenstein, Inc. Post Office Box 22029,
Fort Lauderdale, Florida 33335, (305) 525-8453.

Chicago Showroom:

Merchandise Mart Space Number 1098, (312) 644-7240.

Sales Representatives:

Scottsdale, AZ: George Humrich & Assoc., (602) 996-6146.

Los Angeles, CA: The Scheffey Group, (213) 386-7991.

San Francisco, CA: Gerton/Koehler, Inc., (415) 621-3400.

Denver, Colorado: Charles J. Eisen, Inc., (303) 388-0953.

Miami, Florida: Joseph Schmidt Co., (305) 573-0686.

Atlanta, Georgia: Howard M. Shore & Associates,

(404) 351-2226, (800) 241-7075.

Boston, MA: Lansky-Zagoren Assoc., (617) 451-0452.

Hartford, CT: Lansky-Zagoren Assoc., (203) 244-2897.

Missouri: Contract Representatives, Inc.,

Kansas City (816) 474-5663, St. Louis (314) 427-3400.

Minneapolis, Minnesota: Mike Ketchum: (612) 338-6711.

New York, New York: Joel Norman, Inc., (212) 751-9330.

Rochester, New York: Griffin and Van Nostrand, (716) 458-9586.

Cleveland, Ohio: Davis & Associates, (216) 333-9665.

Langhorne, Pennsylvania: Art Abramsohn & Associates, (215) 757-7615.

Portland, Oregon: William Gesser, (503) 222-6594.



How a study of wall systems led to Acme Brick for Tyler, Texas' public library.

When Tyler, Texas outgrew its old library, it charged Sinclair & Wright and Fisher & Spillman, Joint Venture Architects with designing a new library building that met three criteria:

- to use wall systems that were cost-effective in construction and maintenance.

- to harmonize with nearby buildings, some over a century old.

- to create an atmosphere conducive to reading and studying.

To help meet these challenges, the two firms went to Acme Brick. Acme provided technical help with a construction method that the architects chose for its practicality and

cost-efficiency: engineered brick design.

From Acme's wide range of colors and textures, the firms chose a shade of brick that facilitated the transition between the library's innovative design and the more traditional look of neighboring buildings.

And over the years, Acme Brick will save the city of Tyler money on maintenance: money that can be used to obtain books and other materials.

For a free copy of a case study on the Tyler Public Library, please write Marketing Services, Acme Brick Company, P.O. Box 425, Fort Worth, Texas 76101. Or call (817) 332-4101.



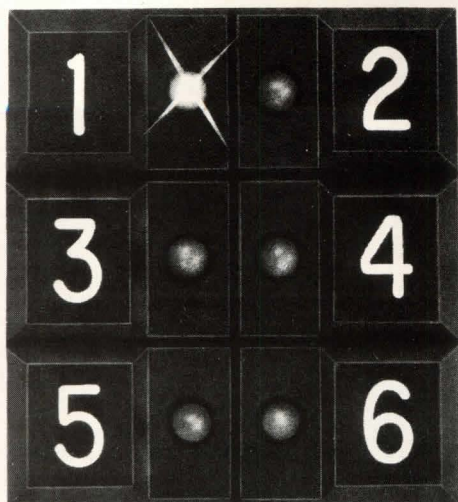
**TYLER PUBLIC LIBRARY,
TYLER, TEXAS**

*Architects: Sinclair & Wright and
Fisher & Spillman, Joint
Venture Architects*

*Tyler, Texas
General Contractor: Gordon Campbell
and Associates, Tyler
Structural Engineer: Datum Structures
Engineering, Inc., Dallas
Masonry: Dee Brown Masonry, Inc., Dallas.*

Light lives at the touch of a button

ambiance™



ambiance™ is a new and completely unique lighting control system.

ambiance™ is unmatched by any other system for operating ease, cost efficiency and reliability. You literally select the "ambiance" of a room with the touch of a button.

ambiance™ systems begin to pay for themselves immediately, by saving maintenance, installation, energy, lamp and air conditioning costs.

ambiance™ uses a dual-function digital control module to establish lighting levels for six lighting channels. Each combination is then stored and recalled with the same push-button control. Up to six of these combinations can be stored.

ambiance™ provides control for virtually any lighting situation, including multiple-room, partitioned applications.

Write or call for our free literature.

Kliegl Bros.
32-32 48th Ave.
Long Island City
New York 11101
212/786-7474
Telex: 960158

kliegl


NOW **THREE** RADIANT
CEILING HEATING SYSTEMS
for Schools, Condos, Townhouses,
Homes, Nursing Homes, & Offices . . .

from **AZTEC**

1. Introducing **AZTEC FLEXEL**. A rollout carbon heating element that is stapled to joists above a gyp board ceiling to create a **completely concealed** heating system. 22 watts/sq. ft. 240, 208V. 16", 24" widths. Factory or field cut to lengths required.

2. **AZTEC SUNCOMFORT**. 5/8" fire-rated gypboard heating panels with resistance wire embedded within. **Completely concealed** as a sheetrock ceiling, permitting total use of floor and wall space. Installs and finishes as easily as drywall. 15 watts/sq. ft. 240, 208V.

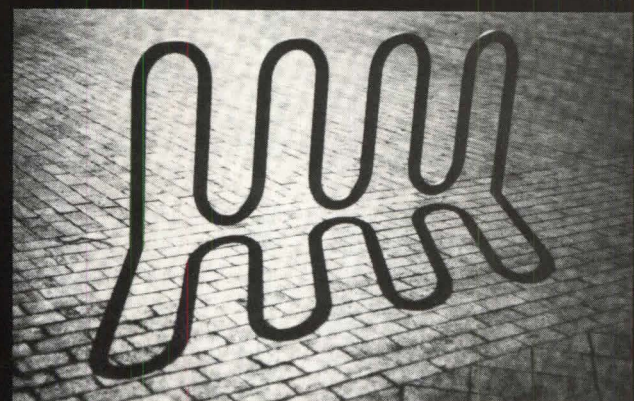
3. **AZTEC RADIANT HEATING PANELS**. Galvanized steel panels with a patented crystalline surface for maximum radiant effect. Used extensively for primary perimeter heat in office buildings. Ideal for **total heat** or **hard-to-heat kitchens**, over **sliding glass doors** or for **super warm bathrooms**. Surface Mount, Recessed or T-Bar. 17 standard sizes + custom. 62.5 or 95 watts sq./ft. All voltages.

Aztec radiant heating products are  listed.

For more information on these energy saving, extremely comfortable radiant ceiling systems, call **toll free 800/545-8306**. **Aztech International, Ltd.** 2417 Aztec Rd. NE, Albuquerque, N.M. 87107. 505/884-1818. Telex. 660.464

Circle No. 320 on Reader Service Card

THE RIBBON® RACK by brandir™



BRANDIR INTERNATIONAL, INC.
200 Park Avenue, Suite 303E
New York, NY 10166 (212) 505-6500

IDSA National Design Award Winner

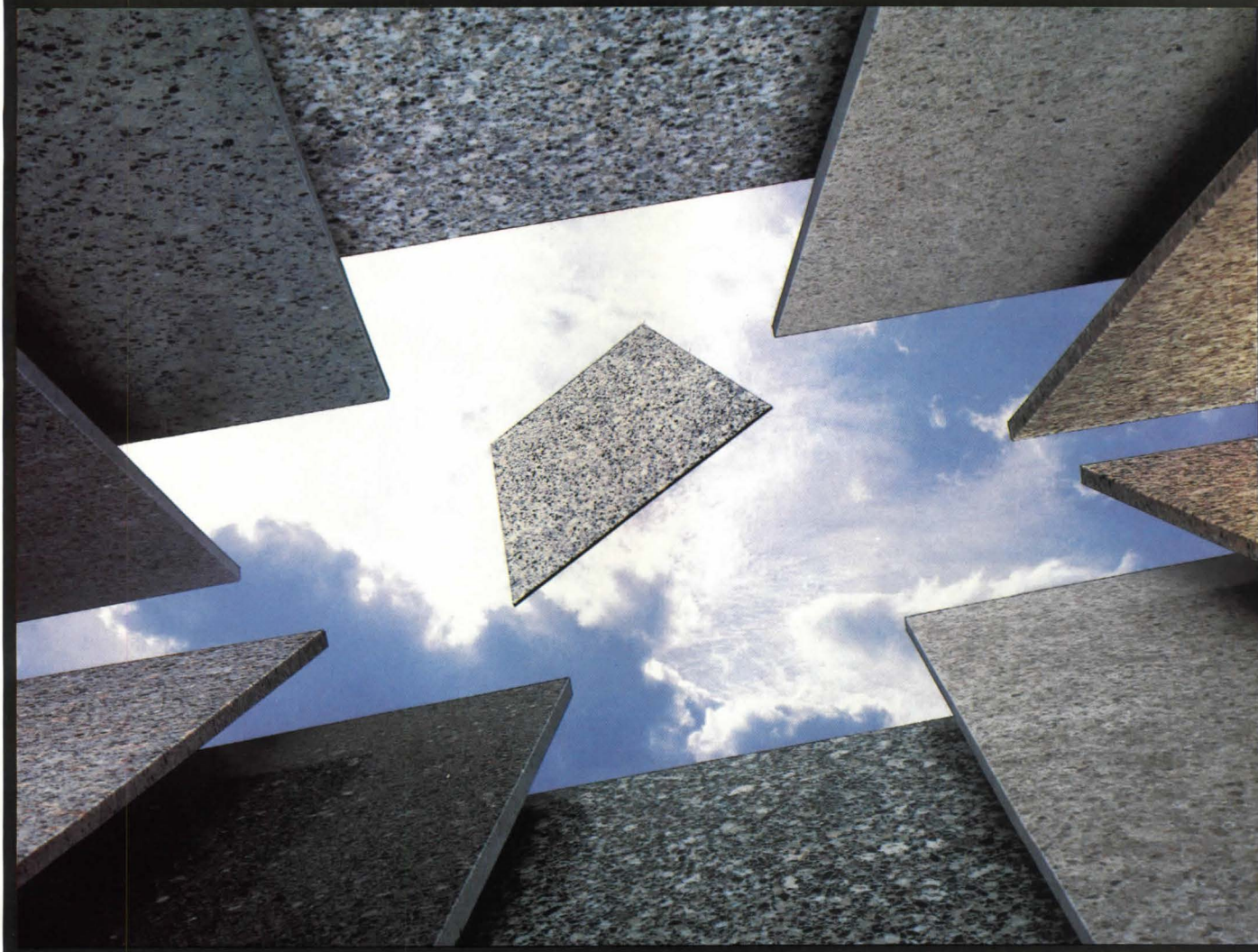
INTRODUCING



INTERIOR SURFACE FINISHINGS

Tones and textures that whisper greatness.

Floor tiles and wall panels of cast stone for contract interiors. Eighteen colors. Polished or honed. $\frac{3}{8}$ " and $\frac{3}{4}$ " thicknesses available for a variety of applications—new work, remodeling and traditional stone-type installations. Made in America to exacting criteria. A classic understatement in affordable elegance.



ArmStar

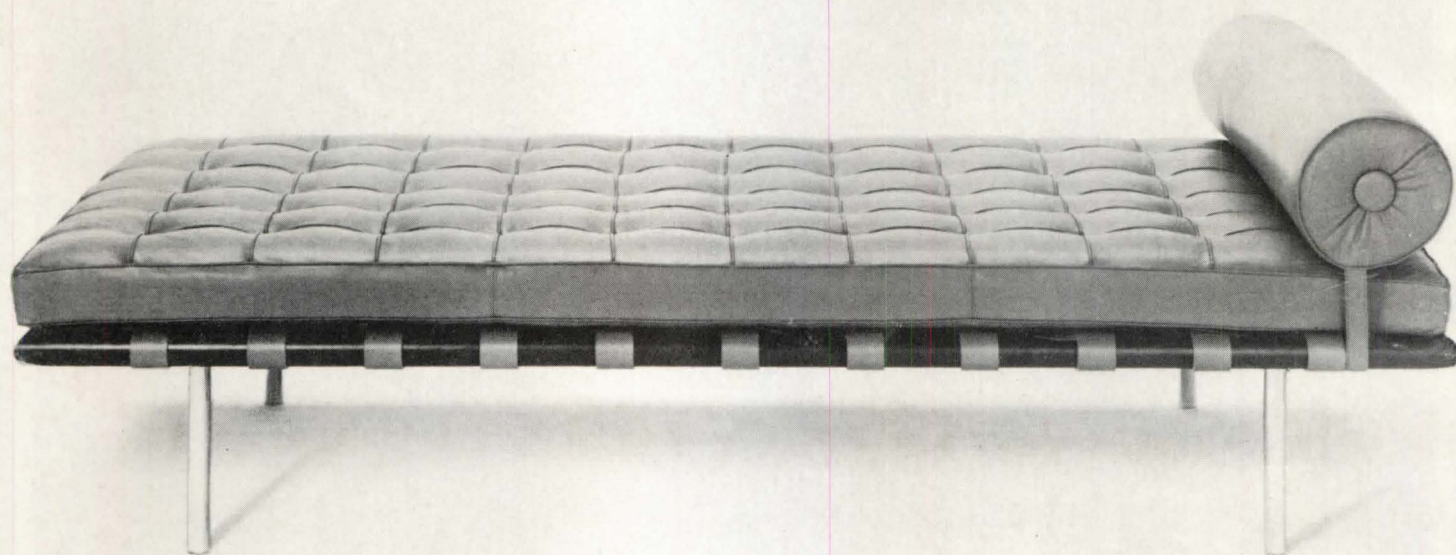
An affiliate of Armstrong World Industries
• Lone Star Industries • Shell Oil Company

For details on Armstone™ call or write Armstar • Dept. 107 • P.O. Box 820 • Lenoir City, TN 37771 • (615) 986-4040

Circle No. 316 on Reader Service Card

PALAZZETTI

215 LEXINGTON AVENUE, NEW YORK, NY 10016 • TELEPHONE: (212) 684-1199 TELEX: PALA-UR 239825



MIES VAN DER ROHE, 1930
COUCH IN WOOD, STEEL, AND LEATHER

DALLAS & HOUSTON:
WAITMAN MARTIN INC.

SAN FRANCISCO:
LIMN CO.

AllianceWall. It can work miracles.

What would you call a building wall material that could cover over 225,000 square feet of exterior walls with a virtually maintenance-free surface? Some architects would call it a miracle. We call it AllianceWall's porcelain enameled steel.

And that's just what architect Frank W. Wallace called for to cover the City of Faith Medical and Research Center on the campus of Oral Roberts University in Tulsa.

The exterior wall surface was to be sheltered behind aluminum solar screening. And it had to be durable, because surface maintenance was virtually impossible.

AllianceWall provided the design team with a material that would stand up to decades of wear and tear. With no signs of blistering, peeling, cracking, tarnishing, or discoloration. We guaranteed it. It also gave them an energy efficient outer shell. (Almost 12 times more efficient than a standard brick wall.)

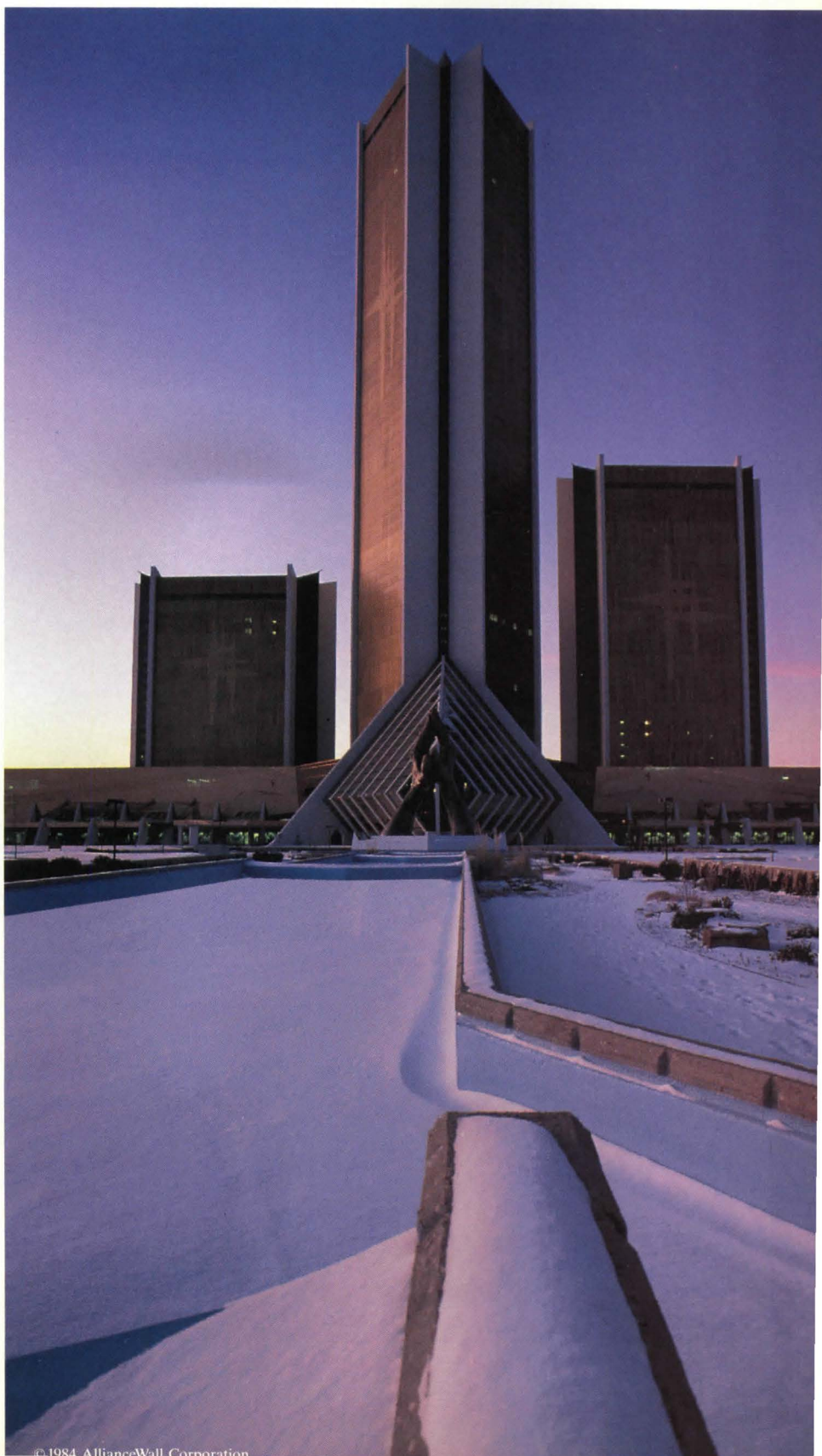
Now that you've seen a small testimony to what AllianceWall did for the City of Faith, wouldn't you like to work some miracles of your own? You can and it's easy. AllianceWall's unlimited number of colors and design capabilities allow you to make a unique statement with any building.

So to find out more, see Sweets Catalog File No. 7.5. Or contact AllianceWall Corporation, Dept. 1A, P.O. Box 48545, Atlanta, GA 30362, (404) 447-5043. We'll send you our case studies and spec sheets. To a creative mind like yours, it will be like manna from heaven.



**AllianceWall®
Corporation**

Circle No. 302 on Reader Service Card



© 1984 AllianceWall Corporation

*Before Trendway . . .
Specifying Open and
Private Offices Could Be
Twice As Complicated.*

With Trendway, coordination is easy. Private and open plan environments can be specified as one. Trendway is a responsible, single-source manufacturer of movable floor-to-ceiling partitions and open plan panels and components. They work together because they are made together. Trendway's "T" Series partitions and Space Management System panels and components, available in a wide range of fabrics, finishes and trims, are easy to plan, specify, install and use. So, make it simple. Specify Trendway—once and for all.

For information about Trendway private and open office environments write: Trendway Corporation, P.O. Box 1110, Holland, MI 49423.



TRENDWAY

Private and Open Office Environments



Light years ahead.

The LC4™ ceiling system integrates all lighting, HVAC, speakers and sprinklers in the metal grid instead of acoustic panels. So overhead support services can be changed as easily as open office spaces. Without damaging the aesthetic or acoustic integrity of the ceiling plane. ■ Use LC4 to provide ambient lighting throughout the open office. Then concentrate task lighting over individual work stations. Through the years, lighting can be reconfigured to match the needs of the workplace below. ■ The LC4 ceiling system is the quick and inexpensive way to change your floor plans, your utilities and your mind. Donn makes it easy. **Donn makes sense.**

©1984, Donn Incorporated



DONN CORPORATION

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

Circle No. 439 on Reader Service Card

“CALL SHERWIN-WILLIAMS AND TURN YOUR GREAT EXPECTATIONS INTO BREATHTAKING REALITY.”

Dial 800-321-8194 for precise
specification assistance
from the paint, wall, and
floor covering experts.

At Sherwin-Williams you get this vital quality,
service and problem-solving combination:

- Coating, wallcovering and floorcovering systems that are industry standards
- Hands-on service from knowledgeable representatives
- Immediate access to technical support from the largest maker of coatings in the U.S.A.
- Computerized custom color-matching accuracy
- Toll-free access to Paint DataBank™ for fast, expert specification assistance

Whether you're specifying finishes for industrial, commercial or institutional projects, call Sherwin-Williams' Paint DataBank™ toll-free 800/321-8194 (in Ohio, 800/362-9181).

ASK SHERWIN-WILLIAMS.
ARCHITECTS DO.



I N T E R I O R D E S I G N

Give and take

This is P/A's eighth annual interior design issue, and in preparing it we faced the problem we face every year: instead of simply parading this year's models around like so many beauty-pageant contestants, we preferred to address The Issue within the issue.

As it turned out, The Issue is as old as the hills: the designer-client relationship. Each has something the other wants; each has an agenda; and each has an identity, an image, or an ego to express. It is the last of these—the image or ego—that raises interior design above the level of mere solving of functional problems. What does a client's office/store/apartment say about that client? What does it say about the architect? And whose voice

should be louder? These questions are answered differently in each new project; if not, there would be no design profession. And it is precisely those differences that never cease to fascinate the profession. As in a good romantic comedy, the theme remains timeless: only the players change, but we still pack the theater.

In selecting the 16 projects that appear in the issue, we were consistently drawn to those that were connected to other projects, either by the particular aspects of the designer-client dynamic that they address, or by the way in which they address them. And for the most part, we have reinforced those connec-

tions by tying such projects into four groups. In the first, the designer is his own client—an architect turned fashion designer, who also creates the shops that sell his clothing. In the second, a single material meets two vastly different formal vocabularies. The third addresses the age-old problem of the bare-bones budget, while the fourth shows an architect designing work and living spaces for the same client. The remaining projects address the problem of client image: the interior as calling card. The questions raised here will continue to inspire (and inflame) designers and clients for years to come. We hope that the solutions offered will shed some current light on the matter.

[PILAR VILADAS]

All the world's a stage

The theater is in Harry Parnass's blood. By the age of 13, he had acted in 13 Hollywood films, played classical piano at Carnegie Hall and on radio, and towards the end of World War II, entertained American troops in Europe with his tap dancing. Later, the city became his stage. He earned graduate degrees in architecture and urban design at Columbia University and Harvard, respectively; was appointed tenured professor in the School of Architecture at the University of Montreal; and during the 1970s, as a member of General Urban Systems, prepared master plans for the re-

Four shops designed by Montreal architect Harry Parnass are theatrical urban sets in which to try, and to buy, clothes...by fashion designer Harry Parnass, with Nicola Pelly.

vitalization of midtown and waterfront areas in several Canadian cities, with the Ministry of State for Urban Affairs in Canada as client.

During this time, abandoning neither his teaching nor his architectural and urban design careers, he began to play a new role. With his partner since 1977, Nicola Pelly, he began clothing the performers on the urban scene—those young avant-garde folk who strut and stroll along the city streets, who dance and sing and swing in the discos, who see and are seen in the sidewalk cafés of the world. Today, the free-flowing clothes



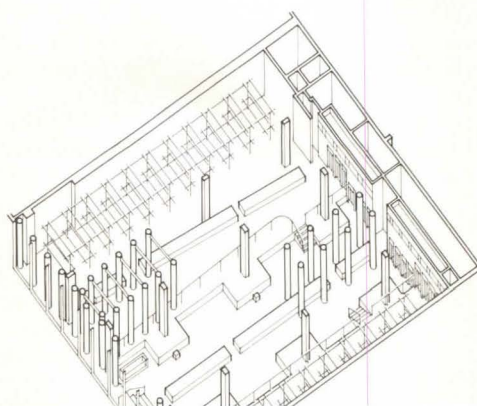
labeled Parachute are sold in 156 shops in Europe, 35 in Japan, 12 in Australia, and across America. Several shops, owned or franchised by Parnass, are devoted to Parachute clothes alone, including ones in Milan, in Geneva, in Tokyo, and in Los Angeles, as well as the four that are shown in these pages—in Chicago, in Bal Harbour, Fla., and two in New York. More are planned for Los Angeles, Montreal, and New York. And for all those shops devoted exclusively to Parachute, Harry Parnass is the sole architect.

We are all players

Lest the "theater" metaphor seem stretched, let the reader be assured that this is the language in which Parnass speaks, thinks, and designs, in fashion and in architecture. His clothes may be inspired by a Samurai top and a Shinto priest's pants, but his shoppers test them in front of bleachers, interacting with models on multiple video screens moving through surrealistic urban sets.

For it is not, take note, theater as observed by a prim and passive audience coolly separated from the action by a proscenium arch. It is theater of involvement, and everyone interested must perform. The clothes demand it, as do the shops, whose architecture is that of backstage—sealed concrete floors or woodboards, lofty ceilings of unfinished concrete, high-intensity spotlighting, metal catwalks. It is backstage, and the shoppers do their own creating: The set, in part, is the wholesale *schmatte* factory, and the customers select, from metal industrial racks, cross-culturally inspired layers which they combine freely, emerging from unmirrored dressing rooms to strut and study themselves and perform before high mirrors, in front of all who may watch. The rock music industry, by the way, is enthralled, and Mick Jagger, who shops at Parachute, has danced up the

Steven Brooke



Parachute Chicago

The 7800-square-foot Parachute Chicago (left and opposite page) is built into the ground floor of a parking structure. Because the ceiling was only 9 feet high, Parnass excavated the central section to achieve an extra 3½ feet, leaving the original column footings for merchandise display. As in the other shops, wares are laid out on a central rubber-covered slab, and giant



The polychromed porch

In her New York office, Formica Creative Director Susan Grant Lewin came up with an idea, another in a series of highly successful concepts to demonstrate the versatility of her firm's products, especially its Colorcore surfacing material. Unlike Formica's earlier Surface and Ornament competitions (P/A News report, Aug. 1983, p. 29), which dealt with objects, this project would take an architectural stance. It would consist of remodeling Formica's own 500-square-foot showroom in Chicago's Merchandise Mart.

In his Chicago office, architect Thomas Beeby of Hammond Beeby & Babka, to-

On the following pages, one material, Colorcore, takes two different forms: first, Hammond Beeby & Babka's temple of Classical ornament.

gether with his associate Dennis Rupert, was pursuing another idea, inspired by studying 19th-Century Beaux-Arts drawings that reconstructed polychromed Greek temples.

Client and architects saw eye to eye. Wouldn't the color palette of Colorcore, as well as the trompe l'oeil surface effects of Formica's plastic laminate lines—marbles, woodgrains, metallics—be suitable for the illusionistic creation of a Greek temple?

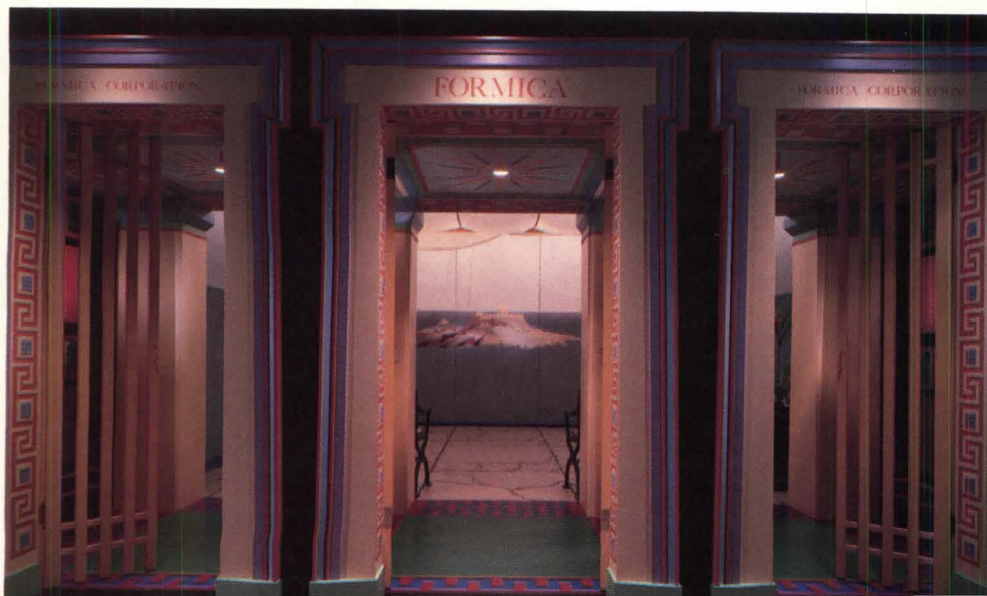
The architects took the idea of illusion and ran with it. There would be, in fact, no tem-

ple. Walking from the Mart's corridor into the showroom, you "leave" the "temple," pass through a dimly lit, classically proportioned and articulated loggia, and "exit" onto a brilliantly sun-filled terrace high on a Greek island. From there, you gaze down upon the deep blue Aegean Sea, catching a glimpse of an "Acropolis" on another, distant, isle.

The clever and delightful effect of the spatial ambiguity is amplified by the lighting effects: the intensity of track lights above a white scrim canopy can be varied, to produce the illusion of dawn, midday, and most romantically, sunset. An imaginative range of techniques is applied to the laminate products. Volumes, such as columns and door rails, are rendered using the 7/64-inch Colorcore. For flush floor patterns in the loggia, standard laminate is inlaid into Colorcore. Routing is used to achieve both the geometrical fret pattern in the loggia door jambs, and the free-form stone paving pattern on the terrace. On the loggia ceiling, flat and relief patterns are created by silkscreening and by applying Colorcore panels. Wood-grained, metallic, and marbled laminates are inset as deeply as possible into Colorcore, to increase their "precious" appearance. Most obviously, the island-in-the-sea illusion is created by a mural, a collage of chipped and straight-cut Colorcore.

If the temple's use of trompe l'oeil laminates adds a new element to history's roster of faux materials, the showroom brochure adds a new wrinkle to product literature: It is a pattern book of the temple details, to have, to hold, and—why not?—to emulate.

[SUSAN DOUBILET]

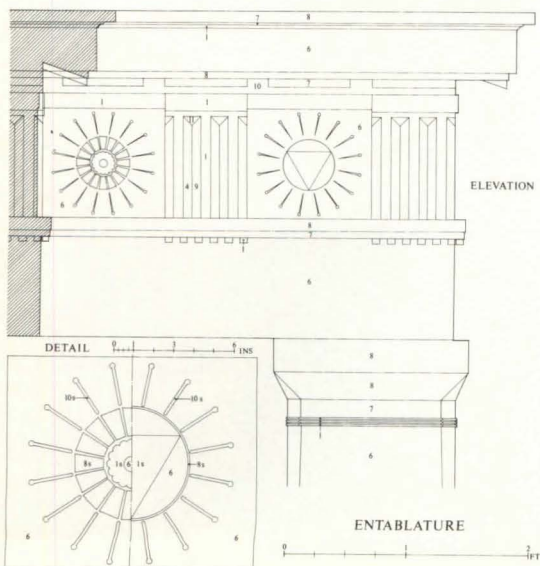
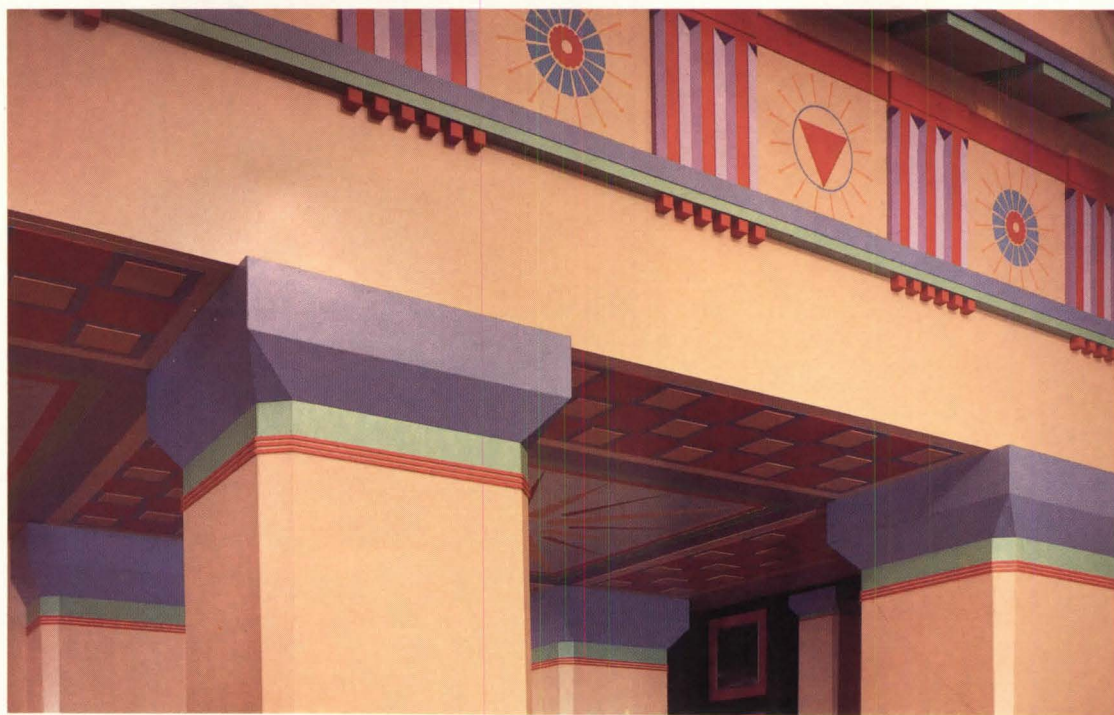


Standing in the corridor (left), you are "in" a Greek temple looking "out," through the temple's loggia (actually, the entrance to the showroom) to the terrace and a view of an island in the Aegean Sea (actually, a Colorcore mural). As you pass through the loggia (facing page), you see at either side a "window" niche (a Roman feature) made of onyx-patterned, bronze, and mirrored metallic laminates, inlaid into solid-colored Colorcore.



Formica Corporation Showroom

On the terrace (top right), looking back at the loggia, you stand under a draped canopy of scrim fabric shrouding lighting whose intensity can be varied to simulate dawn-to-dusk effects. The space is furnished with 19th-Century cast-iron antiques. The terrace floor uses standard laminate routed to resemble stone pavers on earth. The entablature (bottom right) is of laminate, upon which ink medallions are silkscreened and Colorcore panels are applied. The gate rails (facing page) are built up of two layers of Colorcore, while the fret pattern on the door jambs is achieved by routing Colorcore. Below are details from the pattern book, drawn by Dennis Rupert.



Project: Formica Corporation Showroom, Merchandise Mart, Chicago, Ill.

Architects: Hammond Beeby & Babka Incorporated, Chicago (project architects, Thomas H. Beeby, Dennis E. Rupert; project team, Theresa Luthman, Thomas Rajkovich).

Client: Formica Corporation, Susan Grant Lewin, creative director.

Program: remodel 500-sq-ft product showroom, demonstrating versatility of Formica products for interior ornament and trompe l'oeil effects.

Major materials: Formica laminates and Colorcore surfacing material; plywood and composition board back-up, drywall, paint, scrim fabric, steel rods and tubes (see

Building materials, p. 250).

Structural and mechanical systems: existing.

Consultants: Formica Corporation Product Design Department.

Contractors: floor, Formica; entry, Exhibitor Displays Inc.; installation, CSI (Convention Service Inc.); The Merchandise Mart.

Photography: Karant & Associates, Inc.



Breaking the grid

The large body of work that makes up Vignelli Associates' output has been characterized over the past years, especially in the graphic and interior design areas, by their imaginative and innovative use of the grid. And although they have been responsible for elevating it to new heights in the design world, they are beginning to break out of that format.

Their first excursion was with the Artemide lighting showroom in Los Angeles last year, where a large, free-form, multicolored and multilayered reception desk, com-

For a new showroom in Milan, Vignelli Associates have interrupted their well-known insignia — the grid — in a very dramatic manner.

pletely surfaced in Colorcore, was used as dramatic introduction to an otherwise highly ordered space.

In the newest of Artemide's showrooms, the Vignellis have designed in plan an area of high, sinuous, rose-colored walls for sales and discussion. Not exactly a "room," the space occurs directly at the point where the branches of the L-shaped space meet. The two long and narrow flanking rooms of the 3320-square-foot space, whose vertical surfaces are almost all covered in Colorcore, face different streets, with the major entry on Corso Monforte and a secondary one facing Via Santa Cecilia. The major spaces are not at right angles to each other but, because of the non-grid organization of the city, are in

a slightly obtuse relationship. The architects decided, however, to use only one orientation for organizing the space, and selected that of Via Santa Cecilia—the minor street.

Even though the curving central space forms a transition between the two major spaces, which could easily have allowed a redirection of the grid established at Via Santa Cecilia, the orientation of the grid was not changed for the wing facing Corso Monforte—the main entry façade. This sets up a situation that offers rich possibilities of use, and the Vignellis have seized the opportunity.

Where the grid is orthogonal to the street, the display for the lighting fixtures is perfectly straightforward. The pieces, whether for ceiling, wall, or floor are arranged in stalls (or "boxes" as they are called in Italy) that face directly toward the street through the glass storefront. Because the grid does not shift, and the open side of the stalls is not changed in the other wing, everything there is on an angle in relation to the street and not visible from it. There, one can look only into one trapezoidal display area or, once inside, down the angled hall of variously gray-toned stalls to the rose sales area.

As the use of the curve originated with the Los Angeles showroom, so did the concept of the stalls, which allow you "not to have to show everything all at once," the Vignellis say. The concept works especially well because it permits the pieces to be displayed by type, by designer, or even by a particular line. It also, in this case, becomes a particularly handsome display for Colorcore. The only vertical surfaces not covered in that material are the old building's irregularly placed and differently sized stone columns. In this newly renovated space, no attempt was made to conceal them; they were simply "left as ruins," the Vignellis explain. [DAVID MORTON] ■

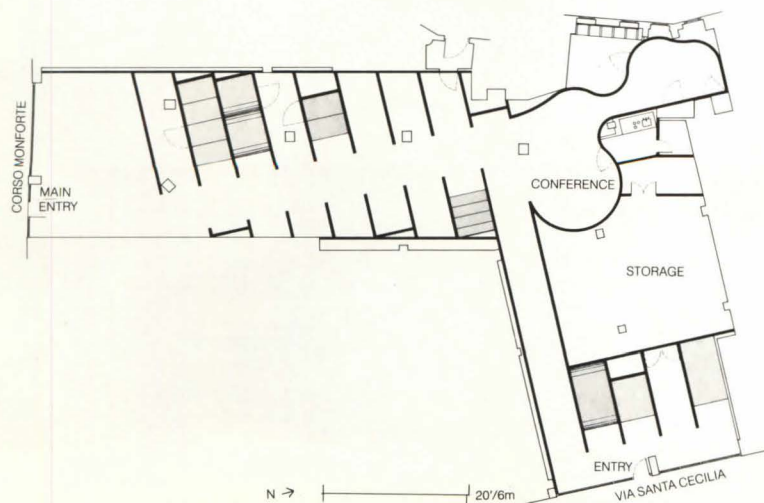
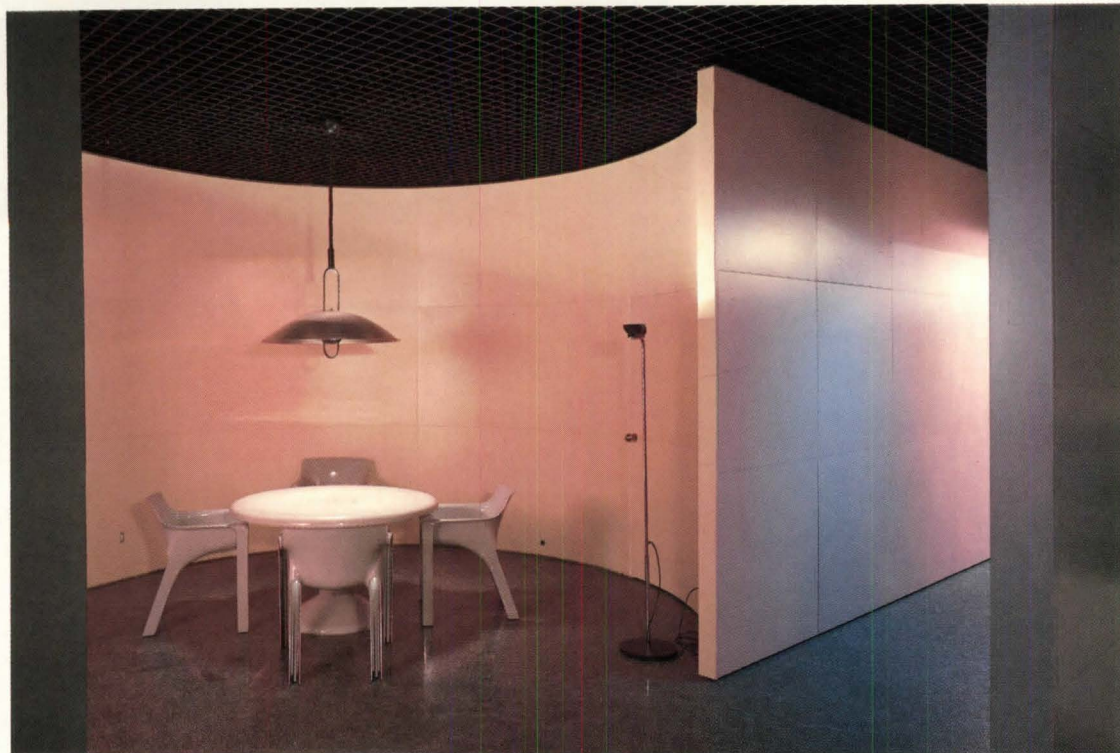


In the Artemide showroom in Milan, Vignelli Associates has put the light fixtures for display into stalls (left and facing page) surfaced in varying tones of gray Colorcore (other colors seen result from various light bulb types). Fixtures are grouped by type, designer, or line in the stalls, but are treated differently in the main entry area (far left).



Artemide Showroom

At the junction of the two wings of the building, a rose Colorcore-clad sales/conference area interrupts the grid established by the minor entry side. Throughout the two wings of the space, the buildings' existing stone columns were left as "ruins," although they remain structural. The "Tessera" chair and "Gaudi" table in the conference area were designed by Vico Magistretti.



Project: Artemide Showroom, Milan, Italy.

Architects: Vignelli Associates (Massimo and Lella Vignelli, principals in charge; Michele Kolb, senior designer; Donata Cocchi, site direction).

Client: Artemide, Inc.

Program: renovation of showroom.

Major materials: Colorcore, Magnagrid suspended ceiling, existing black granite floor (see Building materials, p. 250).

Consultants: Artemide, Inc., lighting display.

Photography: Roberto Schezzen.



Great revivals

Some furniture, like some fashion, never goes out of style. Demand for Le Corbusier's chaise longue, Marcel Breuer's Wassily chair and his ever-popular Cesca, and even Mies van der Rohe's pricey Barcelona chair seems only to increase with the passage of time. These classics are, however, only the core of a general revival of early 20th-Century furniture which has gained considerable momentum over the past several years. Shown on these pages are some of the more recent offerings, an eclectic portfolio ranging from the organic art furniture of Erik Gunnar Asplund to the rationalist work of Giuseppe Terragni.

While these nine pieces are significant in and of themselves, each also represents a broader commitment on the part of manufacturers and distributors to make available not just the odd collector's item but a whole series of works by a given designer. The Breuer couch is only the latest in a long line of Breuer pieces reproduced by Thonet over the years. ICF expects to add to its collection of furniture by Eliel Saarinen on a yearly basis, while Jack Lenor Larsen's introduction of the Riemerschmid Music Room Chair follows last year's Armchair. Atelier International has reintroduced three Asplund designs, and Furniture of the Twentieth Century carries a total of six pieces by Terragni.

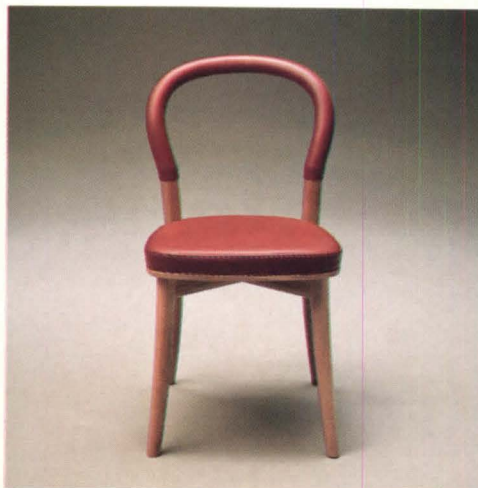
Herman Miller has begun to reproduce Isamu Noguchi's 1947 organic coffeetable (below) as part of a whole program of reissued classics by Noguchi, George Nelson, and Charles Eames, whose last work, a posthumously manufactured leather sofa with padded arms, was also reintroduced this year. The Noguchi table, which balances a heavy plate-glass top on two identical members carved from solid wood, has been out of production only since 1973. Its return is a welcome sign of the times. [DARALICE D. BOLES] ■



Although trained as a painter, Richard Riemerschmid moved quickly into the applied arts, playing a major role in the 1907 formation of the Deutscher Werkbund. His Music Room Chair, reissued this year by Jack Lenor Larsen, was first shown at the Dresden Exhibition of 1899. Its striking diagonal cross brace, slightly curved, is an elegant, organic solution to the problem of stabilization. The chair is available in golden natural or ebonized beechwood and studded seat cushions.



Swedish architect Erik Gunnar Asplund designed the Senna armchair (below) for his country's pavilion at the 1925 Paris Exhibition. His side chair (bottom) of the same year was designed for the Göteborg Town Hall Courtroom. Both chairs, manufactured by Cassina and available through Atelier International, are upholstered in leather over walnut frames. Both will be on view at AI's New York showroom for Designer's Saturday, together with the Göteborg armchair.



Marcel Breuer designed this cantilevered couch for the Berlin Deutsche Bauausstellung of 1931. The original prototype was subsequently lost, and the piece was never put into production. Thonet's recreation, based on a period photograph, was first shown in the 1981 Breuer exhibition at MoMA. The sofa is exceptional not only for its small size—scaled for an apartment interior—but also its sculptural back supports, best viewed in the round.



Giuseppe Terragni, architect of the Casa del Fascio (Como, 1932–36), pursued rigorous rationalism in furniture design as in architecture. His Monza armchair of 1930 (B.D. Ediciones de Diseno, below) is a severe, volumetric composition, while the Sant'Elia armchair of 1936 (Zanotta, S.p.A., Milan, bottom) extends the tradition of tubular steel furniture established by Breuer, Mies, and Mart Stam. Both pieces are available through Furniture of the Twentieth Century.



ICF's Eliel Saarinen series debuted this year with two early works by the Finnish-born architect: his 1910 White Chair (below) and 1929 Blue Chair. For Designer's Saturday, ICF plans a show on another Finn, Alvar Aalto, whose work ICF has represented since 1962. The latest offering is the 400 Chair (bottom), designed in the late 1930s and produced by Artek. ICF is also a sponsor of the Aalto retrospective at the Museum of Modern Art, New York (Sept. 27–Nov. 27).



Free association

For an architect, a famous client may be difficult enough, but when that client is an artist, the friction potential increases exponentially. Where does the creative ego of one defer to that of the other? It's a relationship where "give and take" is an almost hyperbolic understatement. Architect Christian Hubert, in his design for the lower Manhattan loft apartment of artist David Salle, seems to have navigated these treacherous waters with relative ease. Salle, one of the superstars of Neo-Expressionist painting, is known for works that combine familiar images in not so familiar, often unsettling, ways. Fellow artist Eric Fischl, interviewed in a recent *Art News* article on Salle, says of his work: "He puts the images out there as if he were talking in nouns. The nouns call up things, but they don't connect." In the same article, Salle himself asserts: "It doesn't really matter to me where the images are from . . . in terms of art history. When there is a reference, it isn't an art-historical one." Hubert's take on the architect-client dynamic is this: "David's paintings often extrapolate and recombine elements of America and the 1950s. . . . I adopted a similar recombinant imagery for the loft, placing special emphasis on the importance of textures and the juxtaposition of surface materials." But Hubert, like his client, denies any premeditated attempt at historical allusion.

Not surprisingly, the metaphor-mixing begins right away. A small vestibule leads into the living/dining area of the 2500-square-foot space. While a new floor and extensive drywalling make the loft less loftlike, this room retains an industrial tone. The north and west walls, with layers of peeling paint and chipped plaster, were left in all their grungy glory, but the west wall got a shim-

mering screen of corrugated, openwork aluminum. One of the high spots of the design, its effect on the wall is perversely sensational, and undeniably sensual. The original cast-iron Corinthian columns, deemed inconsistent with the design, were covered in concrete. Their flaring, asymmetrical forms "activate" the space—and, incidentally, remind the architect of Le Corbusier and Aalto. The columns march through the loft, past the kitchen, to the more private den, which is filled with the artist's collection of 1950s furniture. From there, sliding glass-and-aluminum patio doors open, not onto a patio, but into the bedroom—a move that is a witty reversal of convention, but which also reminds us that privacy is not an issue in a 2500-square-foot bachelor pad. The two rooms are united by a flagstone wall adorned with floating shelves and a prefabricated metal fireplace. Unlike the public living area, the south end of the loft is quite houselike, reflecting Hubert's fascination with images of American suburbia. He denies, however, that he was out to create a period piece: "I was just interested in using materials such as the aluminum and flagstone." The client's furniture simply "forced the 50s issue."

Perhaps the architect doth protest too much. He did, after all, set out to translate the "recombinant imagery" of Salle's art into an architectural design, and that imagery happens to center on the 1950s. But while the place is rife with historical associations, their disjointedness speaks much more of 1980s eclecticism than 1950s revivalism. The overall effect, of course, is suave, knowing, and just serious enough, so what does that disjointedness matter, as long as it works? That, as David Salle might say, depends on how you look at it. [PILAR VILADAS]

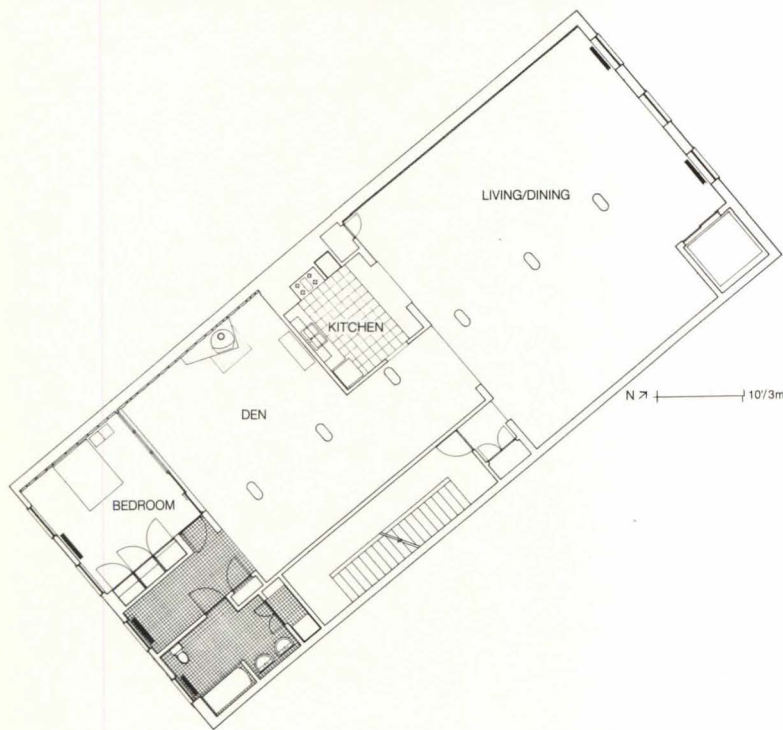
*To allude or not to allude?
That, says Christian
Hubert, is not the question
in this eclectic loft for a
controversial young artist.*



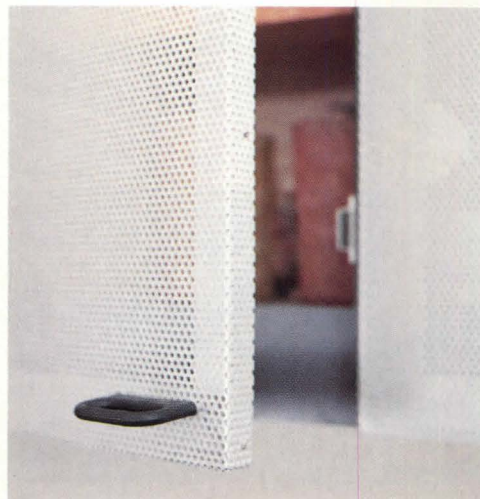


In the living/dining area at the loft's north end (facing page), asymmetrical concrete columns concealing the cast-iron originals support halogen uplights on custom cast-aluminum brackets. A shimmering layer of corrugated, perforated aluminum covers the existing west wall (right); the south wall was left untouched. The chairs were designed by Ernest Race for the 1957 Festival of Britain; the painting is by Salle's fellow superstar Julian Schnabel. At the opposite end of the loft, a settee by Arne Jacobsen sits in the purple glow of a neon "grow" light (above).





In the kitchen (right), cabinet doors are made of perforated aluminum. The den (above) is filled with Salle's collection of 1950s furniture, with armchairs by Marco Zanuso, and side chairs by Charles Eames and Carlo Mollino. The large photographic work (top left) is by contemporary artist Barbara Kruger. The den opens into the bedroom (facing page, top) through sliding glass patio doors (facing page, bottom); a flagstone wall unites the two rooms.





Project: Salle loft, New York.

Architect: CH Design, New York (Christian Hubert, principal).

Program: 2500 sq ft of living and entertainment space on the third floor of a loft building.

Structural system: existing cast-iron columns embedded in nonstructural concrete over wire lath and wood framing.

Major materials: drywall ceiling and partitions, oak flooring, flagstone, aluminum, Venetian glass tile, vinyl flooring (see Building materials, p. 250).

General contractor: Corco Construction.

Cost: \$120,000, excluding fees.

Photography: Tim Street-Porter.



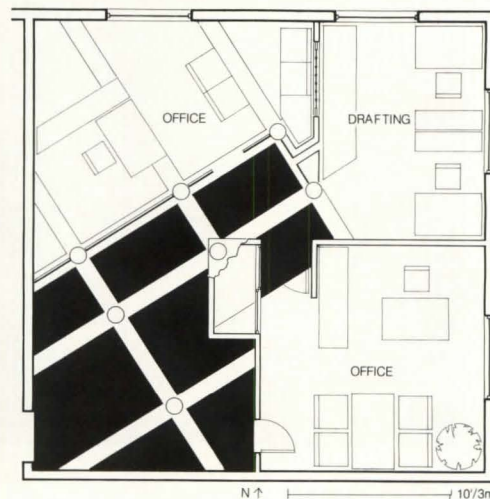
Throwaway chic

Should young architects give their offices an up-to-the-minute image when it is increasingly clear that, to paraphrase Andy Warhol, such images will only be famous for 15 minutes? Of course, the office has a functional need for symbolism. But while promoting design capabilities through the perfunctory display of photographs and drawings on the walls does not meet this subtle need, doing more may prove too costly. However, the office of A.A. Robins & E.H. Cavanagh Architects on Granville Island, Vancouver, B.C., tackled the prob-

In the design of their own offices, A.A. Robins and E.H. Cavanagh prove that you don't have to suffer (financially) to be beautiful.

lem of high image at low cost with verve. At \$3 per square foot, this 784-square-foot space not only looks timely, but can come down painlessly when its 15 minutes are up.

Landing on Granville Island was a piece of luck. The island is attractive to architects, not only because of its success as a rehabilitated industrial setting (P/A, Nov. 1982, p. 102), but also because rents are subsidized, with space costing less than half of that in Vancouver. Tony Robins was able to sublet space from a friend in the Creekhous Building, the island's first rehab project. Though small, the space still seemed adequate for two architects and two draftsmen if every inch was used. Since secretarial services were available next door, the reception area ac-



The reception area (top left and facing page) doubles as exhibition space; a column emerging from an "eroded" wall symbolizes the architect's mission to create order out of chaos. The corridor (top right) is lined with Sonotube columns and "rusticated" drywall panels bolted to steel shelving sections. A wire glass table in one of the offices (bottom left) plays off the floor grid and maintains a sense of lightness that contrasts with the heavy timber trusses of the existing warehouse structure.



Project: Architects' offices, Granville Island, Vancouver, B.C., Canada.

Architects: A.A. Robins & E.H. Cavanagh Architects, Granville Island, Vancouver, B.C.

Program: 784 sq ft of office space in a renovated warehouse building, to include an introductory/gallery area, two private offices, and drafting area.

Major materials: steel shelving section, drywall, vinyl soffit material, cardboard tubes (columns), fiberboard, plastic laminate (see *Building materials*, p. 250).

Cost: \$2000 (\$3 per sq ft), including furniture.

Photography: Simon Scott.

quired the function of an introductory space. But Robins wanted to do more than introduce his own work; he wanted a gallery in which he could show the work of other architects. These aspirations demanded an appropriate setting, but the budget demanded minimal expense.

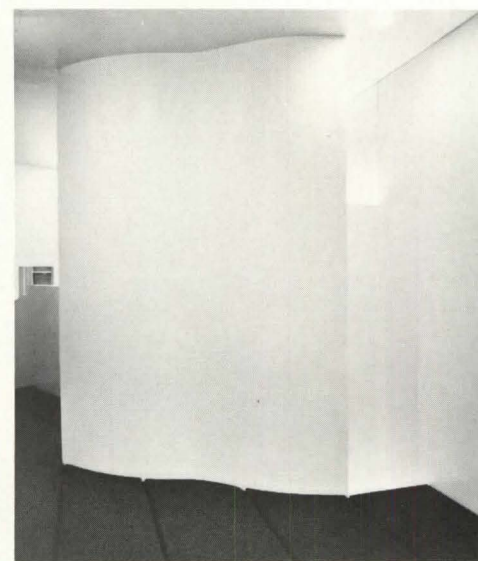
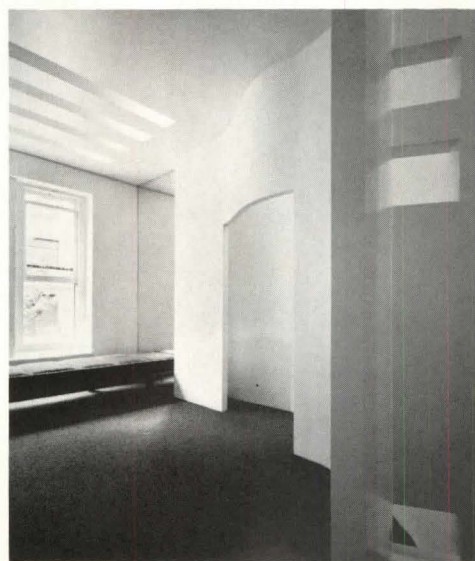
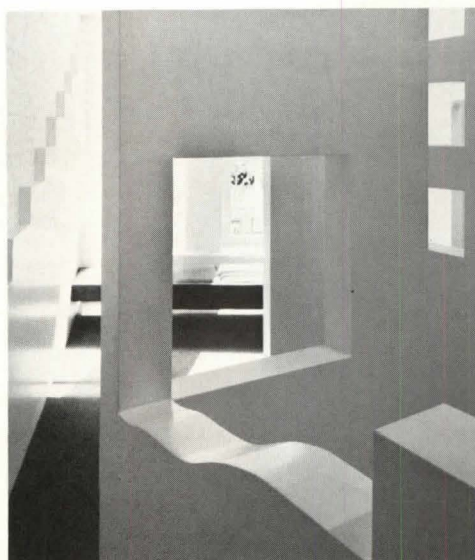
To create the illusion of a larger space, Robins laid out a diagonal grid, painted in black on the white floor. From the entrance, the visitor confronts a narrow slot of a door on the opposite side of the space which, but for its size, would be the logical next destination. To the left, defined by the floor grid, the colonnaded hall stretches off compellingly into the distance. But in this Alice-in-Wonderland space there is less than meets the eye. The hallway stops short at a mirror; in front of it, access to the two offices and the drafting space is visible. But before this point is reached, Robins will probably have emerged from the slotlike door of his office to rescue the caller from confusion. Far from considering the ambiguity of this introductory space as negative, Robins feels that it gives the newcomer pause for useful reflection on the function of this office, which, unlike that of other business offices, is the creation of form and space.

If the space alludes to the larger world of architecture, the materials allude to those of permanence or grandeur. The walls are framed with industrial steel shelving sections on which drywall panels are bolted to suggest masonry. The "rusticated" base is perforated vinyl soffit material above a baseboard, separated by green-painted dowels. This thin, openwork partition saves space and allows daylight to filter through. Despite these allusions, the office is unabashedly a stage set, ready to change when the action does. ■

[SALLY WOODBRIDGE, an architectural historian, lecturer, and coauthor of several books on California architecture, is a contributing editor to *P/A*.]

Space modesty

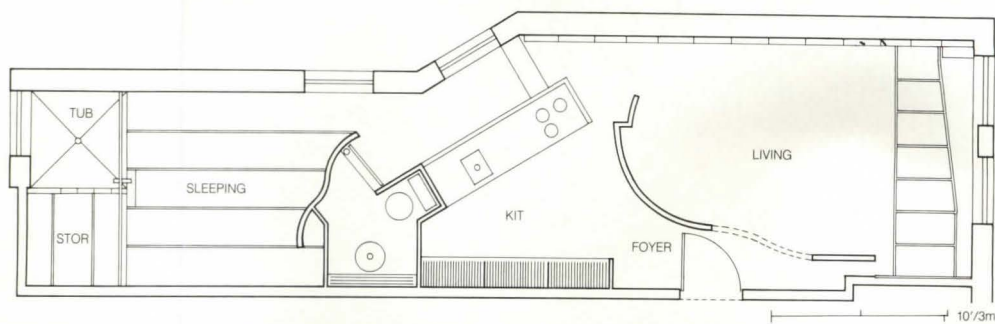
Designing on-site, while he and his client built it, Michael Kalil has made a spatial experience out of an unpromising apartment.



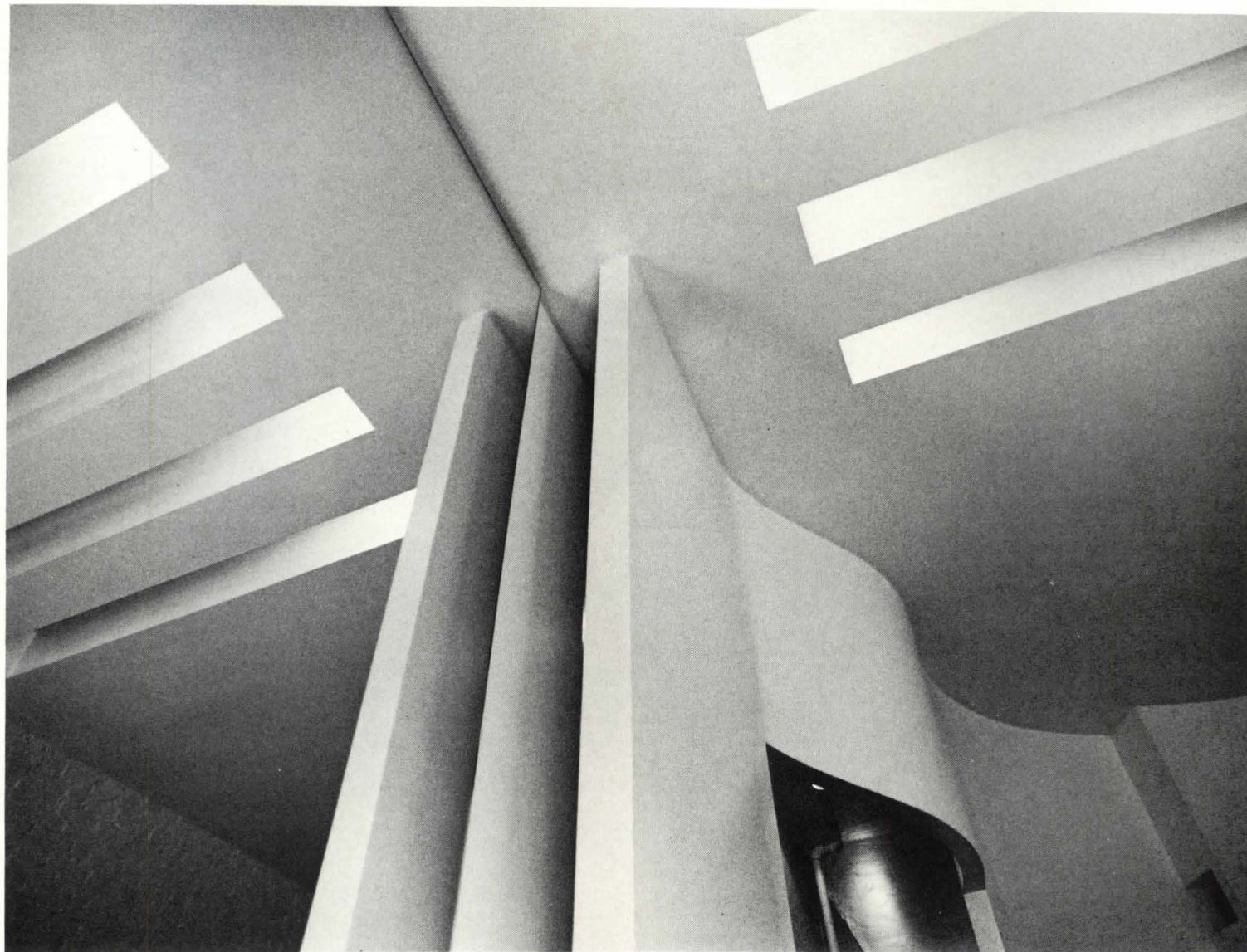
Looking and talking like a good-natured monk, Michael Kalil shows an ascetic's combination of theoretical detachment and down-to-earth simplicity. For him, the design of a kitchen inspires speculation on the essences of fire and water, yet he prefers to design by building as he goes, with his own hands. He wants to test his ideas by creating demonstration environments (and has recently done one for Armstrong under the Interiors Initiative program), but he scorns the display of drawings, which he feels portray form at the expense of space. Kalil is fascinated with outer space habitations,

which he is working on under a NASA grant, but he can speak just as earnestly about one of the ingenious bookmarks he is designing.

The apartment Kalil has recently completed on the Upper East Side of Manhattan shows how effective his ideas can be against some harsh real-world constraints. His collaborator in the effort was his landlord, the owner of the old tenement building in which Kalil occupies a top-floor walk-up. This owner-tenant team has been upgrading the building's units one by one, so that rents can be made to cover operating expenses. This ground-floor unit is the second they have remodeled with their own labor, and another will soon be underway.



Photos of the apartment spaces (facing page, clockwise from lower left) show: living area, with curved foyer wall, mirrored corner, storage banquette, and light slots recessed into ceiling (detail photo below); view over kitchen counter to living area, showing stepped surface applied over painted brick wall to extend apparent dimensions; lavatory, with freestanding basin; sleeping alcove, with raised storage floor and light slot through to lavatory.



Here they have transformed a narrow, irregular volume with limited light by making boundaries ambiguous and introducing light that seems to come from distant sources. A partition layout was established before construction, but heights and widths of the many interior openings were determined on the job, where effects were worked out that could not, says Kalil, have been foreseen in drawings.

All of the surfaces are in shades of white and gray. Kalil is keenly interested in the effects of color on perception of space, but he and the client did not want to impose color choices on an unknown occupant.

The tenant who rents this unit is pleased that he occupies a place of design distinction, but that in no way eases the real constrictions

of the unit. With all of the ingenious storage space filled, many of the occupant's belongings are stacked on the floor or draped over coat racks. To renters of modest East Side apartments, such problems are simple facts of life; to Kalil, they are also indications of a universal need to function with fewer square feet per person. The redeeming pleasures of this apartment are the spatial effects to be enjoyed above the clutter level.

[JOHN MORRIS DIXON]

Project: apartment renovation, New York.

Designer: Michael Kalil.

Client: John Paci, Jr.

Program: remodel 360-sq-ft, 1st-floor unit.

Major materials: wood studs and gypsum board; carpet (see *Building materials*, p. 250).

Contractors: designer and client.

Cost: \$11,000 (\$32 per sq ft); no fees.

Photography: Michael Datoli.

Warm up, cool down

Queststar is more than just another pretty West Hollywood gym. Architect Brian Murphy of Santa Monica, Calif., designed this 33,000-square-foot health club, bordering on the Sunset Strip, to introduce the owners' new line of futuristic exercise equipment: computerized, hydraulic, neo-Nautilus "water-weights," brand-named "Queststar."

Even though these machines look mean enough to have been custom-made for the spaceship Nostromo in the movie "Alien," Murphy managed to take the pressure off this potentially scary environment with a

Brian Murphy's keen eye for color and texture turns a complex program and a slim budget into a health club that invigorates the senses.

series of expert—and remarkably inexpensive—design decisions.

First, Murphy "addressed the program directly" to keep the club's different functions compact, but coherent to regulars and strangers alike. For, in addition to its gym facilities, Queststar was also to include a medical clinic, a café, and a juice bar, as well as tanning-bathing-dressing rooms.

The program implied some traffic and privacy collisions. The public meeting and eating places needed separation from the more private bench-pressing and diagnostic areas. Because there was little room, or budget, for architectural gymnastics, Murphy used straightforward pathways and spatial illu-

sions to order the activity areas, limit cross-traffic, and obviate the need for partitions.

For example, the gym's glamorous express route, striped with narrowing widths of black-and-white Italian ceramic tiles, takes patrons from the lobby, through the middle of the gym, to the café. New recruits continue along a carpeted loop, past the rest of the Queststar services, to the main office; it's an efficient path for selling memberships. Still another path, the banked running track, offers a scenic route around the gym.

Changes of lighting and materials also sort out the spaces. Visitors enter the lobby under Holophane lamps and red spotlights, proceed down the striped promenade under full-spectrum, energy-saving fluorescents to reach two incandescent-illuminated rooms-within-the-room—the aerobics studio and the café. The differences in color temperature between the "hot" spaces and the "cooler" ones change the glass reflectivity enough to make some windowed walls appear more "penetrable" than others.

Big expanses of boldly colored, ambiguous materials also enhance the lighting and spatial illusions: The lobby's green wall of cabinetry is marbleized plastic laminate that looks stone cold (and nearly real) in the light of day coming from the exterior windows; the aerobics studio's stained oak floor looks alarmingly red hot (and synthetic) under the spot lighting. Murphy alters the atmosphere with subliminal effects that are as physical as they are visual.

Detailing was kept minimal to keep costs down. "If something *had* to be detailed, it's detailed. Otherwise, the project is completely devoid of articulation," Murphy said. But the careful distribution of good materials in the right places renders the austerity elegant. ■

[BARBARA FLANAGAN lives in Los Angeles and writes on architecture.]



Visitors to Queststar encounter a row of angled columns (below), wrapped in aluminum deck plate, that serve as an "informal barrier," directing them to the marbled-laminate reception desk at left (facing page, right). Having checked in, they then proceed past the desk and columns (facing page, left) through the weight-machine area, to the aerobics room, café, and offices. Lighting

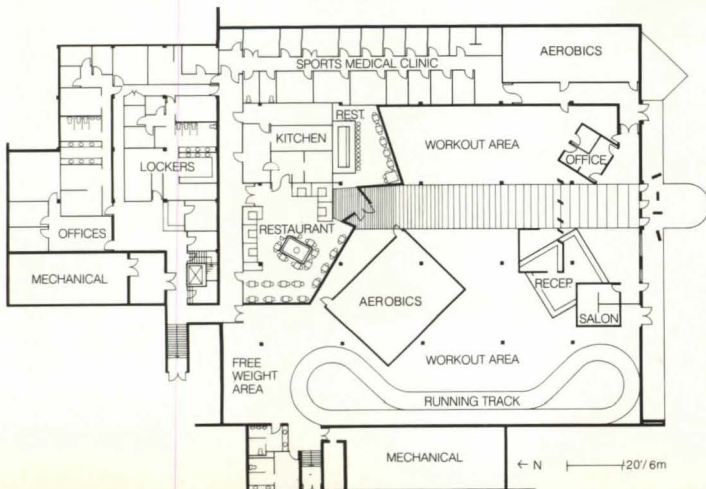
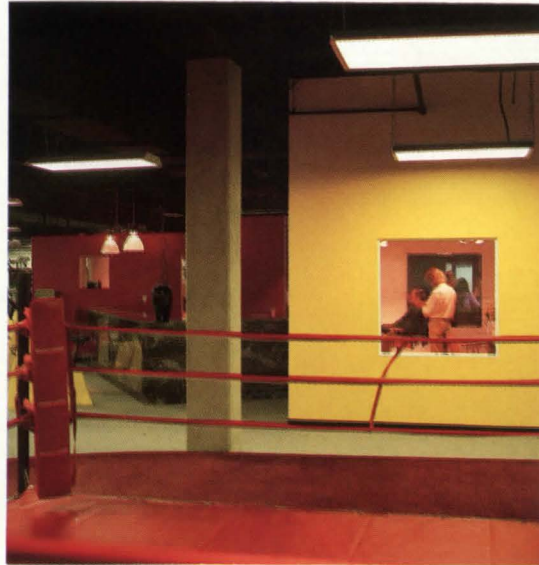
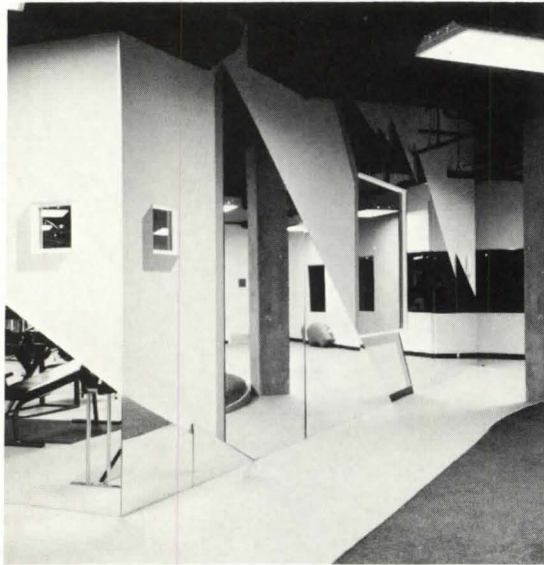
changes from Holophane fixtures in the reception area to full-spectrum fluorescent along the tiled path, to incandescent in the aerobics room and café. Emphatic changes in color and materials make circulation routes clear even to newcomers.



In one of the locker rooms (below), the tile pattern on the shower floor creates a forced-perspective illusion of greater depth. The various exercise areas are, for the most part, within sight of each other: patrons can watch a boxing match from their exercise cycles (facing page, top left); they can peer into the hair salon from the boxing ring (bottom right); or they can tour the whole scene from

the running track (top right and bottom left). Resourceful use of mirrors and of windows punched into the various enclosed rooms creates a sense of expansiveness and adds to the see-and-be-seen aura.





Project: Queststar health club, West Hollywood, Calif.

Architect: BAM Construction/Design, Santa Monica, Calif. (Brian Alfred Murphy, architect; Seth Reed, project architect; Miles Ostermann, project superintendent; Tony Unruh, Susa Frenz, associates).

Program: 32,000-sq-ft health club, to include reception area, weight machine areas, running track, boxing ring, aerobics rooms, locker rooms, sports medical clinic, café, juice bar, hair salon, and administrative offices.

Major materials: paint, ceramic tile, glass, mirror, oak flooring (see *Building materials*, p. 253).

General contractor: BAM Design/Construction.

Costs: \$930,000 (\$29.06 per sq ft), including fees.

Photography: Tim Street-Porter.

Celebrity homes

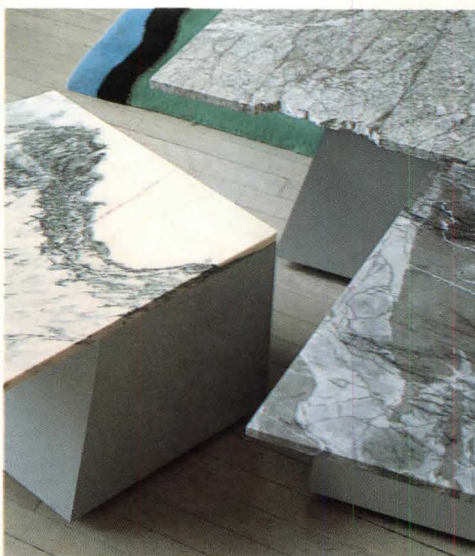
This apartment and the one on the following two pages are both on the upper west side of New York, and the furnishings for both were designed by the same architect. To a certain degree, the clients for these commissions also have some similarities in their professional lives: the first apartment belongs to a model/actress, and the other is shared by a screen-writer/actor couple. From this, one might conclude that such circumstances could lead to look-alike apartments, but the two are actually quite different. This is accounted for by the fact that Alan Buchsbaum, like any good designer, considers very conscientiously his

For the furniture for two apartments in New York, Alan Buchsbaum has taken inspiration from his clients' personalities.

clients' functional needs. But unlike some professionals, he also pays considerable attention to their personalities. "I spend a lot of time psyching them out," he says. What the apartments share is a unique vision of Minimalism in which sparse, custom furnishings are enriched through surface texture.

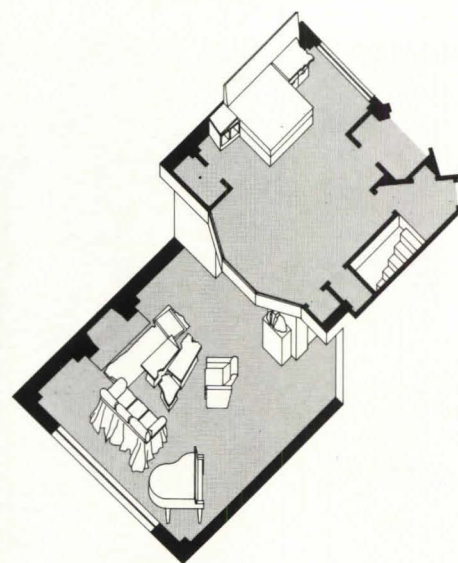
Model/actress's apartment

This apartment, and the following one also, had been renovated before Buchsbaum began with it. The work in the model's studio apartment was primarily in the 22-foot-high living room and its mezzanine bedroom (not shown). Because the client is a "blond, soft type," the architect used light, soft colors.



The floors were scraped and stained light gray, and the walls were painted white. A La-Z-Boy chair (the only noncustom piece of furniture in the apartment) actually became rather respectable when reupholstered in soft pink chenille, and the traditional couch remained traditional with its pale lavender cotton slipcover. For accent, Buchsbaum's custom-designed green rug repeats the color of the fireplace hearth and surround.

To bring an even greater sense of spaciousness to the already high room, Buchsbaum painted a soft-toned green and yellow frieze near the ceiling to draw the eye upward. But the focal point of the room is the coffee table. Its top is of four different kinds of gray stone and its base, on casters, is surfaced in Color-core. The sections of the table pull apart to serve different functions, such as the client's penchant for sitting on the floor while eating, or as an end table.



For a model/actress's apartment on the upper West side of New York, a custom designed rug and coffee table are the focal point. Although they are of extremely dissimilar materials, their design similarities are clear, as is their emphasis on surface texture—a Buchsbaum hallmark. Near the ceiling (top), a frieze heightens the already high space.





Project: *Model/actress's apartment, New York.*

Architect: *Alan Buchsbaum with Tim Schollaert and Frank Schroder; Davis Sprinkle, drawings.*

Program: *living and bed room furnishings.*

Major materials: *paint, stain, stone, fabric (see Building materials, p. 253).*

Contractors: *Green Street Construction Co., Inc.*

Photography: *Langdon Clay.*

Project: *Screen-writer/actor's apartment, New York.*

Architect: *Alan Buchsbaum, with Davis Sprinkle.*

Program: *furnishing of entry, living and dining rooms.*

Major materials: *stone, Colorcore, canvas, custom cabinets (see Building materials, p. 253).*

Contractors: *Breakfast Woodworks, Miltiades Mandros, cabinetmakers.*

Photography: *Oberto Gili.*



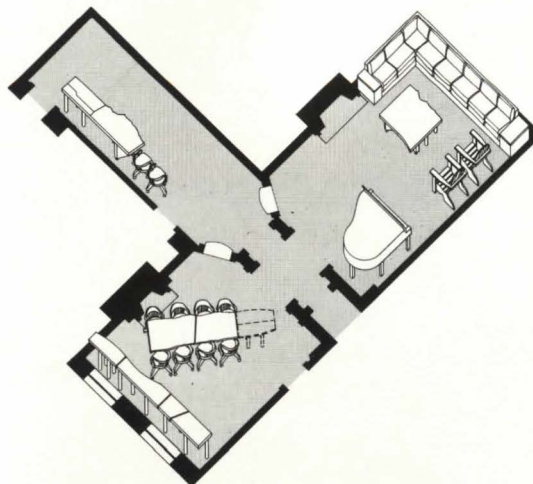
Screen-writer/actor's apartment

As with the previous apartment, the furniture for this apartment was also custom designed, except for the Bank of England chairs used in the dining room. Other seating pieces include a rather straightforward banquette and the oversized Adirondack chairs in the living room. Like the first apartment, the emphasis here is also on the tables. They can be used in a great variety of combinations, and were especially designed to accommodate the clients' frequent dinner parties. All of the tables are on casters and, except for the living room coffee table, are all at the 28-inch dining table height. Their tops are made of marble, granite, or Colorcore; their legs of plumber's pipe or painted wood; and the bases of Colorcore or plywood.

The use of black in this apartment is in sharp contrast to the colors used in the previous one, and in fact the whole mood is very different, reflecting the dissimilar natures of the clients as well as the architect's ability to understand those differences.

The tables

A rather interesting p.s. about the tables is how their tops—the stone ones, that is—are made. Although the edges that are rough look as if they might have resulted from casual breaking, they are in fact very carefully designed. Buchsbaum himself selects the pieces, usually from his favorite stone yard in Long Island. He then does a scale drawing of how and where he wants the "fracture" to occur. The drawing is then blown up to the size of the actual stone, and a template is made from it for the stone cutter to work from. This faux-casual aspect of the tables, like so much else that appears so effortlessly accomplished in these apartments, is seen on closer inspection to have been quite the opposite. [DAVID MORTON]



In the screen-writer/actor's apartment, tables in the dining room can be altered for various seating arrangements (facing page and above). The hall table's top (top right) is of three different materials. The Bank of England chairs were bought, but oversized Adirondack chairs in the living room (above right) were specially designed by the architect.

Living investment

More often than not, a residence will bear scant resemblance to the owner's work environment, unless one coincides with the other. However, when a client chooses the same architect for both home and office, the chance of a carryover, while not axiomatic, is enhanced. This article and the following one are examples of just such a condition—a residence and an office for one client. While the results can in no way be judged identical, there are certain aspects in each that suggest the other. A certain crispness, a strong geometric interplay between orthogonal and skewed elements, and an elegance of materials all come into both

Combining two existing apartments into one, Shelton, Mindel Associates has designed both living and business functions into a second residence.

projects. They were not designed simultaneously; the office has been open and functioning, while the apartment is just receiving finishing touches.

Shelton, Mindel Associates, after completing the Emanuel & Company offices (p. 140), were asked back to design an in-town residence for investment banker Eric Emanuel. The client, whose primary residence is outside of Manhattan, required a city home where he or visiting clients might stay, and a location for out-of-the-office meetings. Since both living and meeting functions needed to be accommodated, a certain formality was in order.

In the beginning, there were two apartments in a prewar building on Manhattan's East Side, comprising about 1700 square feet. The challenge was to combine them to form a two-bedroom unit with a diversity of open, closed, flowing, or private space options. In addition to functional adaptability, certain aesthetic interests of the client's—not explicitly requested, but explored by him with the designers—show up in the final result. The Radio City Music Hall era, perhaps?

Apartment buildings of this period seldom had an exquisitely clear structural logic, and slabs are often carried on oddly placed beams and columns. These hidden anomalies existed in common, if frustrating, numbers in the building, sometimes causing (and sometimes being dodged by) elements of the design solution. From the entrance at one corner of the plan, the viewer is immediately aware of the nearly double-high space of the living area, as seen along and through a row of three columns, and of oblique East River views. Two of these columns contain real structural steel, while the third—farthest from the entry—is just for continuity.

This line of columns is underscored by a wide floor band of deep red marble, contrasting quietly with the deep green marble of the remainder of the upper level. The columns and the accompanying handrail around the lower living space are the dominant design features; both the rail and the light sconce "capitals" are strikingly handcrafted to recall past glories. A curved panel screen wall, also custom made, echoes the curved dining table, conceals stereo equipment, and continues to undulate into a mirrored end panel.

Also on the upper level are the carpeted master bedroom/bath suite (with a marble tub), a kitchen, bar, and separate bath off the sitting area. The latter space can be screened off to form a separate sleeping ac-

commodation. One half level down is the main living space, its focal point a bowed fireplace surround topped by planes of the same rich green marble as the floor.

Finishes and detailing throughout are impeccable, from the shifted grid of the marble floor to the strategic placement of polished surfaces, extracting an extra measure from the ample natural light. The main space and its capabilities for subdivision would seem an ideal solution to the challenge of varied uses. It is clearly a most happy result of architectural talent and a discerning client.

[JIM MURPHY]



The sitting/study area on the upper level of the apartment (above) can be screened off to provide a guest room. Stainless steel is used for the railing and column capitals that conceal uplighting (left). In the sunken living room (facing page), a fireplace with a bowed front is inlaid with dark green marble, which is reflected in the coffee table's glass top. Of the two mirrored panels above the fireplace, the one on the right is actually an operable window that gives the master bedroom a view out.





The line of columns on the upper level is emphasized on the floor by a band of deep red marble (above), while a mirrored end panel carries the curved screen wall of the dining area into infinity. A one-way mirror in the master bath offers a view into the bedroom (photos facing page). The axonometric illustrates the coffered ceiling in the living area, which conceals the irregular structure and provides recesses for custom-designed incandescent downlights.

Project: Emanuel Residence, New York, N.Y.

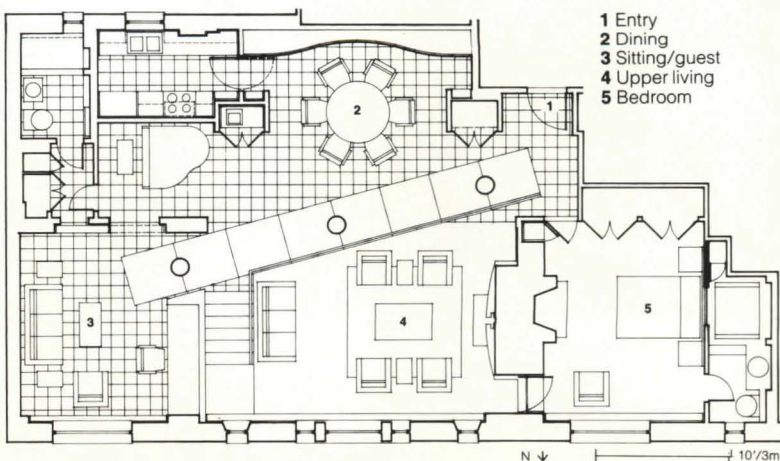
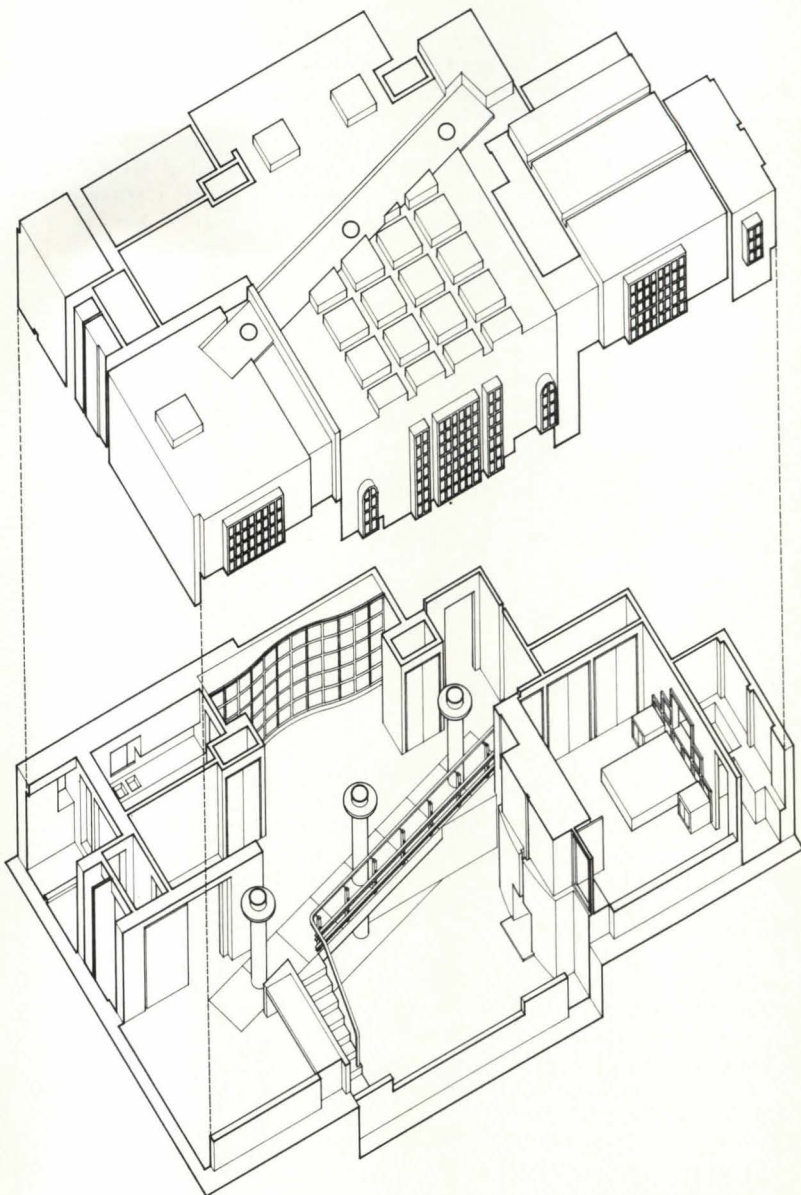
Architect: Shelton, Mindel Associates, New York (project team: Peter L. Shelton, Lee F. Mindel, partners; David Murphy, Marsha Feingold).

Program: combine two ninth-floor apartments into one 1700-sq-ft, two-bedroom apartment to serve as a second residence for the owner, and a possible location for out-of-office meetings.

Major materials: Rossa Levanto and Verde Issori marble, stainless steel, brushed brass, ebonized wood, and lacquer (see *Building materials*, p. 253).

General contractor: Alan Gundy; column capitals and rail, Samuel Yellin.

Photography: Jeffrey McNamara.



- 1 Entry
- 2 Dining
- 3 Sitting/guest
- 4 Upper living
- 5 Bedroom

N ↓ 10'/3m

Investment and image

If there is an image conjured up when the term "Wall Street brokerage house" or "investment banker" is mentioned, it is probably one framed in conservative or traditional trappings. It is all too easy to assume that a plush, wood-paneled office is the perfect setting to assure an investor of permanence and respectful financial transactions. That may be "safe," but what does it say about the self-confidence or the creativity of the establishment?

For their Wall Street offices, Emanuel & Company retained Shelton, Mindel Associates to design something more than a clubby, staid base of operations. The 5500-square-

interior walls are arranged in an orthogonal way, based on the longest exterior wall. Because of their special and more ceremonial aspects, the reception space and the conference room are exceptions, skewed in the direction of the elevator lobby.

In the normal anticipation accompanying the entry process, it is easy to miss the first instance of an ordering device—the arcade—used throughout the floor. Punctuated by square openings uplighted by sconcelike fixtures, the engaged surrounds echo elevator openings and begin to take on further dimension as the wall turns to puncture the glass entry plane.

Within the reception area, the square openings become a motif in themselves, as glazed elements flanking the secondary en-

trance and the receptionist. Five of them puncture the reception/conference room wall and, backlit from the conference room side, lend a vaguely nautical air because of their proximity, if not their shape. A square custom rug defining the waiting area picks up the five squares again, adjacent to a larger square. Beyond the reception area, a scaled-down replica of the conference room wall constitutes the desk base in the office of the company president.

In plan the Emanuel offices are a clear diagram of the functional divisions of the company. Reception links executive/conference areas and the accounting functions, which in turn adjoin trading and sales areas. It is in the corridor connecting all of these that the purest manifestation of the arcade

A nondescript office floor in a Wall Street building yields to a new image with layered façades, strong geometry, and light.

foot floors in this anonymous 1960s building are, for the most part, equally uninspired except for quality of light and financial district/East River views. The 24th floor is an exception. Upon arrival at the elevator lobby, a visitor is assured that the language of quality is spoken here.

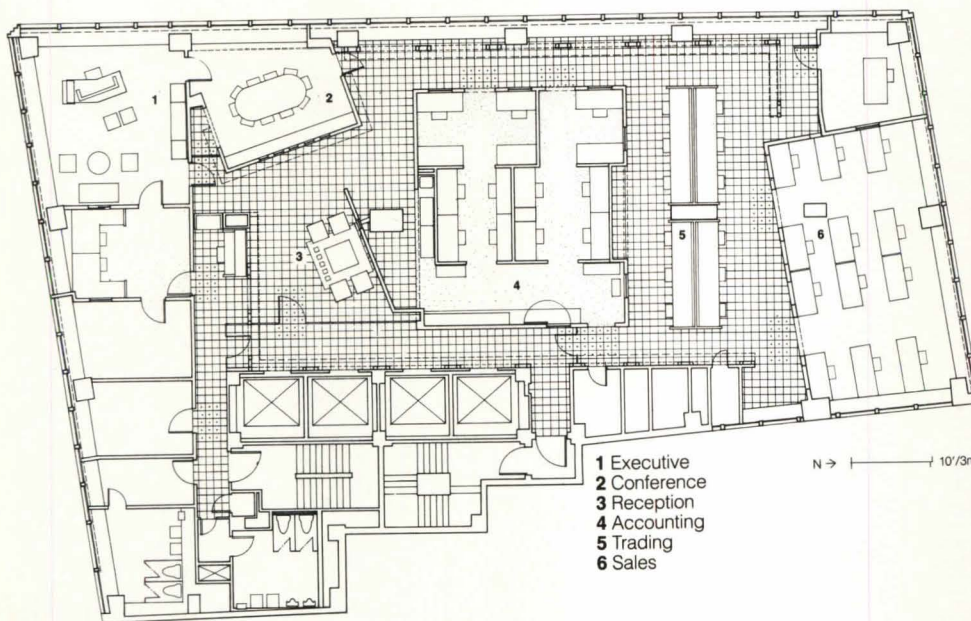
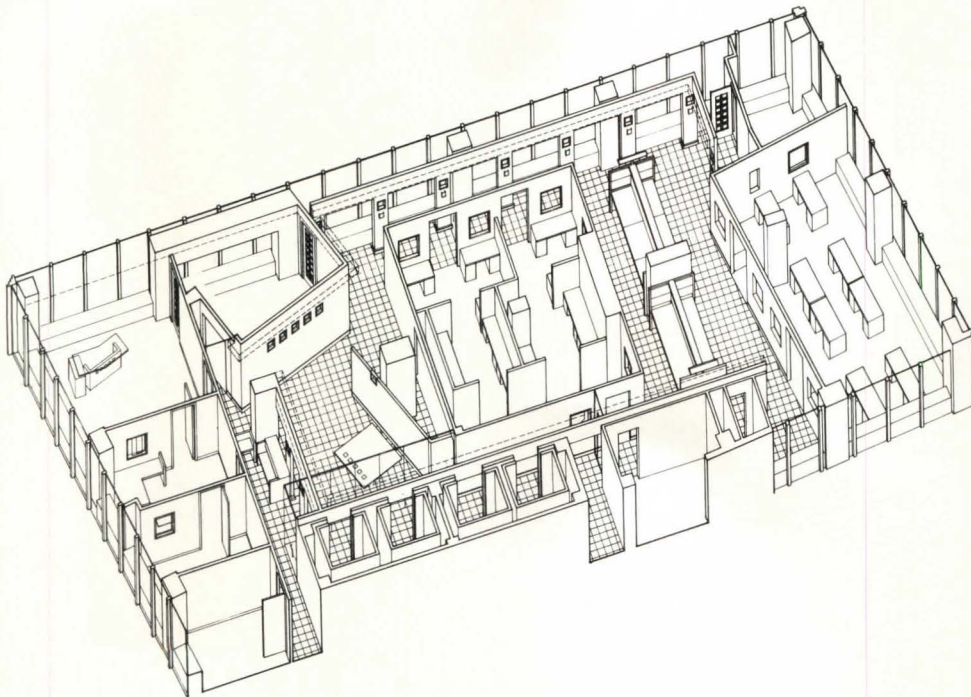
A plane of glass defines the reception area wall with minimal disruption of the black marble floor that is carried throughout. At the reception doorway, as in all other important places of "entry," sliced stainless steel rods are set into the marble so that the surface discs form symbolic doormats. Since the overall plan—a weak L-shaped footprint—has almost no right angle corners, only the



A pane of glass defines the exterior reception area wall with minimal disruption of the black marble floor (above). While the office is laid out orthogonally, the reception and conference room walls are skewed toward the elevator lobby. The square punched openings in the conference room wall are echoed in the custom-designed reception area rug. Inside the conference room (facing page), the punched openings are illuminated by custom-designed light sconces.



Transparency, not access, is provided by the glass partition that separates the reception area from the conference room (facing page and bottom right). The perimeter arcade wall (top right) creates visual depth, contains HVAC and lighting.



dominates. Here it is a fully enunciated free-standing layer, laid over the existing window wall rather than engaged. The ceiling, lower than the mirrored edge at the outer arcade wall, contains the HVAC. The mirroring device along the arcade wall ceilings, both in this corridor and along the elevator wall, adds a surprising dimension of visual depth, as well as reflecting the sconces below and concealing air distribution.

Another area, sales, is rotated off the orthogonal grid, aligning with the shortest window wall. With the strong ties of the marble floor, the warm hues of the walls and carpet, and the sparkle of polished surfaces, the feeling is one of confidence. [JIM MURPHY]



Project: Emanuel & Company Offices, New York, N.Y.

Architect: Shelton, Mindel Associates, New York (project team: Peter L. Shelton, Lee F. Mindel, partners; Thomas Ward, Marsha Feingold).

Program: remodeling of 5500-sq-ft office building floor into brokerage house, including executive, accounting, and sales functions.

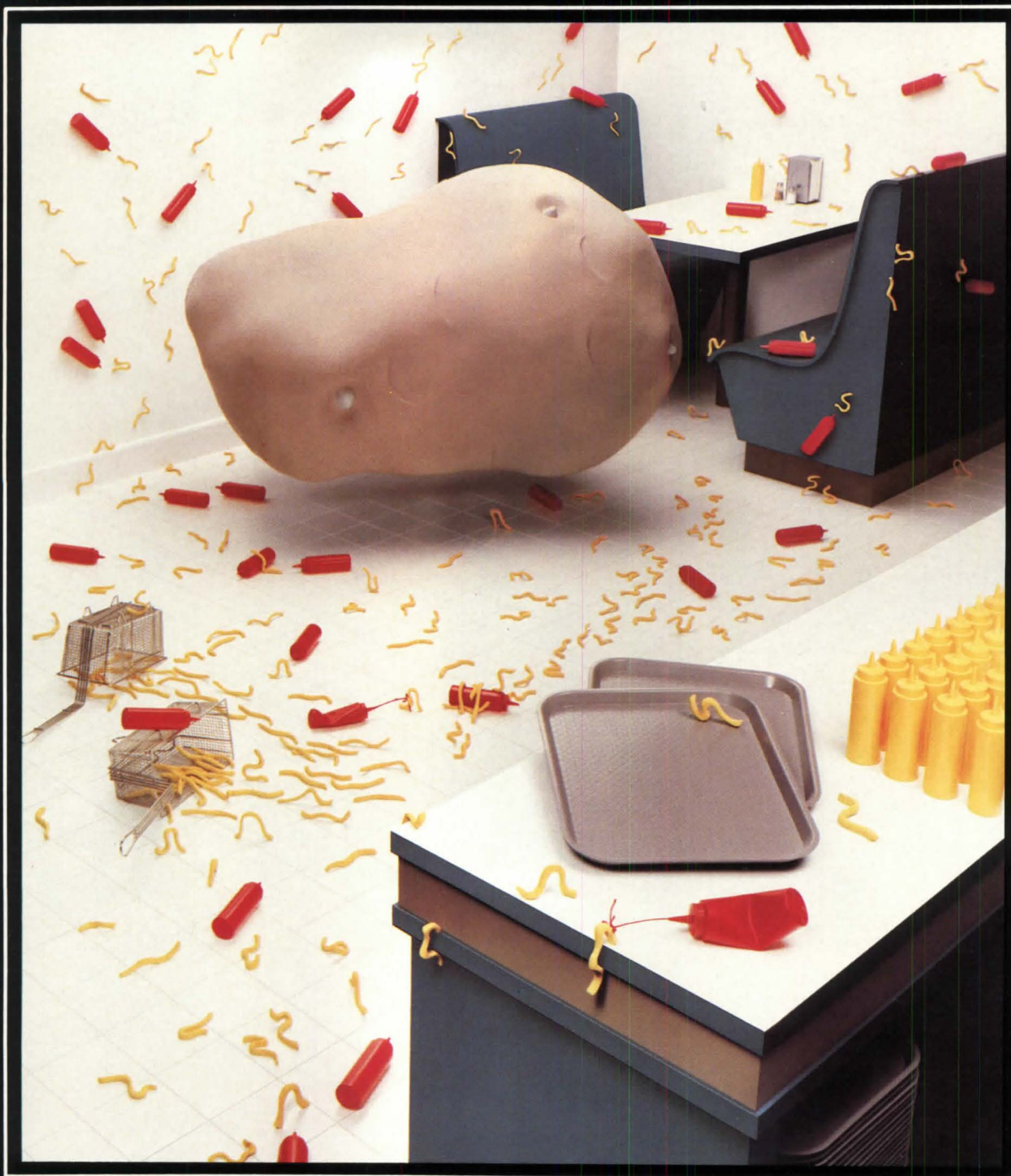
Major materials: gypsum board, marble, and glass (see *Building materials*, p. 253).

General contractor: NICO Construction.

Photography: Jeffrey McNamara.



This is Nevamar



New Nevamar solid colors. The chase is on for cleaner, brighter primary accents. So feast your eyes on new Liberty Red and Courageous Yellow...with three additional mouth-watering new colors on the side: Grotto, Lynx and Amethyst Gray. Like all Nevamar solid colors in Textured Finish, they feature our exclusive ARP SURFACE® to keep these laminates looking new longer...even in hectic commercial environments. Catchup to them at Nevamar. For samples, call 1-800-638-4380. Nevamar Corporation, Odenton, Maryland 21113.

NEVAMAR
DECORATIVE LAMINATES

Circle No. 393 on Reader Service Card

Introducing The First Directory Ever To Reach The Entire Membership Of The National Society Of Professional Engineers.



You'll Want To Advertise In The Comprehensive Buyers' Guide Specified By Professional Engineers.

Now, for the first time, your advertising message can reach all 80,000 members of the NSPE in a single publication—the unique “Professional Engineering Directory.” Every member of NSPE—a group identified by a Gallup poll as a leading force in the profession—will be listed and have a copy for ready reference.

If you want to cover this elite market, it would be a mistake not to advertise your products or services in this most comprehensive and informative of all engineering directories.

Professionally planned and designed.

To provide optimum convenience and usefulness to engineers, the “Professional Engineering Directory” has been planned and developed by a panel of NSPE engineers in cooperation with BellSouth National Publishing, one of the country's most experienced directory publishers with offices in Dallas, Chicago, Los Angeles, New York, Atlanta and Miami.

The directory has the official endorsement of the NSPE executive board.

120,000 total circulation.

Base circulation for the “Professional Engineering Directory” will be the 80,000 members of the NSPE in all five categories of practice: private, industry, government, construction, and education. Members will be listed individually and by firm.

In addition, copies will be sent to 40,000 specifiers of engineering products and services in such fields as architecture, construction, transportation, communications, government, and others. Altogether, circulation will total 120,000. And now you can reach all of these prospects in one single directory.

6,000 advertising headings.

Don't pass up this opportunity to sell to the cream of the engineering crop. Make sure your advertising program includes the “Professional Engineering Directory.”

If you sell more than one product or service, you'll want to consider ads under more than one category heading. The directory will offer up to 6,000 different headings.

So don't wait. Get all the facts now on this significant new advertising medium, and watch for other new directories from us. For complete details just write or call.

BELL SOUTH NATIONAL PUBLISHING

P.O. Box 19739, Atlanta, Georgia 30325

Please send me complete details on your new
Professional Engineering Directory.

☐ I am interested in advertising in it. ☐ I would like to obtain a copy.

NAME TITLE

FIRM (PHONE)

PRODUCT OR SPECIALTY

ADDRESS

CITY STATE ZIP 31B

Toll free: 1-800-222-1207
(Inside Georgia 1-800-554-1169)

BELL SOUTH
NATIONAL PUBLISHING
A Division of BellSouth Advertising & Publishing Corporation

Click builds ingenious designs.

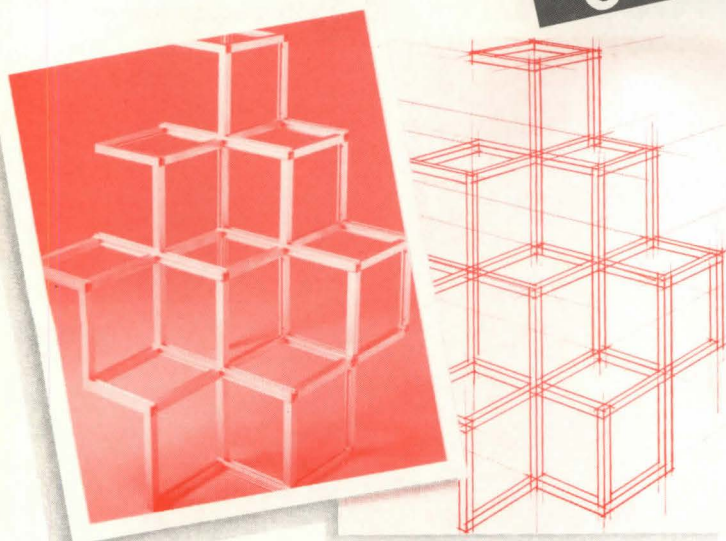
Discover Click, a new approach to design.

Click is a brilliant system of 400 parts that can build almost anything.

Click is inside, outside, temporary, permanent, flexible, versatile and beautiful.

Write or call for our free brochure and learn more.

click



Click Systems, Inc.

160 East 56th Street, New York, NY 10022 ☎ 212 371 0370

Click Systems Canada Ltd.

7270 Torbram Rd., Malton, Ont. L4T3Y7 ☎ 416 677 0544

Circle No. 338 on Reader Service Card



RPI Designs

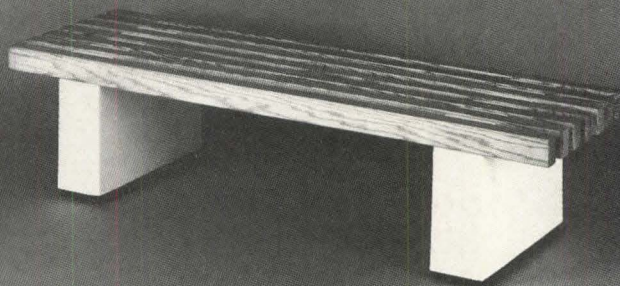
This beautifully proportioned wood and fiberglass bench is just one of our new lines of seating designs. The bench is available in a variety of woods and in 28 fiberglass colors.

For information about our new seating lines contact:

RPI Designs

7079 Peck Road, Marlette, Michigan 48453

Telephone (517) 635-7465



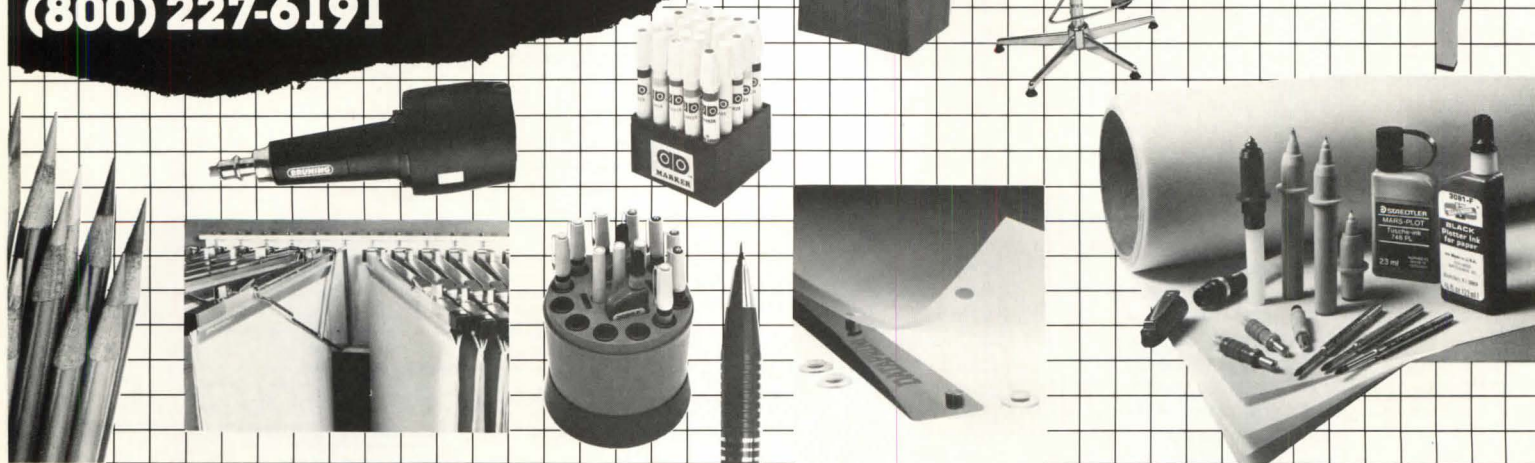
Circle No. 410 on Reader Service Card

For the architect who hates to wait.

Dataprint has thousands of brand name drafting supplies in stock, all ready for same day shipment.

And all at hard-to-beat prices. Impatient professionals have been calling us for over 19 years. So if you want the best, but hate delays, call Dataprint (call us today by 2 PM, and we'll ship your order by 5 PM!). Ask for our free catalog, too.

DATAPRINT® Drafting, Print and Plotter Supplies
(800) 227-6191



Corporate Office: 700 S. Claremont St., P.O. Box 5910, San Mateo, CA 94402 • Distribution Centers located throughout the U.S.

Circle No. 339 on Reader Service Card

Why isn't this wood burning ?



Because it's a fire retardant material so special it's patented.

The U.S. Patent Office recognizes the uniqueness of *Dricon*® fire retardant treated wood. So does Underwriters Laboratories Inc. *Dricon* wood is the only low hygroscopic treated wood of its type with UL's FR-S designation for all species listed. You can specify *Dricon* treated lumber with complete confidence.

You can also specify it without misgivings about moisture-related problems...even where relative humidity could reach 95%. Tests show that *Dricon* treated wood is no more corrosive than untreated wood. Because of its low moisture-absorption property, stains and other finishes will not be harmed. And metal plates,

hardware, pipes and conduits will not be corroded by contact with *Dricon* wood in trusses, joists, studs, beams and other concealed members.

Your client will appreciate its workability. Since it is wood, *Dricon* wood can be cut, drilled and otherwise worked as readily and inexpensively as wood, during construction or future remodeling. *Dricon* fire retardant treated wood exceeds the requirements of all four national model building codes and qualifies for

DRICON®
Fire Retardant Treated Wood

UL Class I roof systems. Specify economical *Dricon* treated lumber and plywood — the patented fire retardant treated wood with an FR-S rating.

©1983 Koppers Company, Inc.

The TCS roof. elegant simplistic adaptive

There is, in the remarkably simple lines of a TCS standing seam roof, an expression of architectural character unmatched by other types of roof forms. As it serves its essential function of providing shelter, TCS, terne-coated stainless steel, gives the Hult Center for the Performing Arts a bearing of elegance. And TCS will weather to a predictable, warm gray. TCS is readily adaptable to all types of structures and allows maximum creative latitude to the designer at relatively modest cost.

Aesthetics aside, however, TCS has outstanding functional characteristics—great tensile strength combined with light weight and a low coefficient of expansion; exceptional resistance to corrosive attack and a durability measured in generations rather than years.

We will be happy to send you substantiating evidence. Call us at 800/624-6906.

Hult Center for the Performing Arts, Eugene, Oregon.

Architects: Hardy, Holzman, Pfeiffer Associates, New York, NY.

Roofer: Acme Roofing, Eugene, Oregon.

Photograph by Timothy Hursley.



FOLLANSBEE

FOLLANSBEE STEEL CORPORATION
FOLLANSBEE, WEST VIRGINIA 26037

The issue of fire



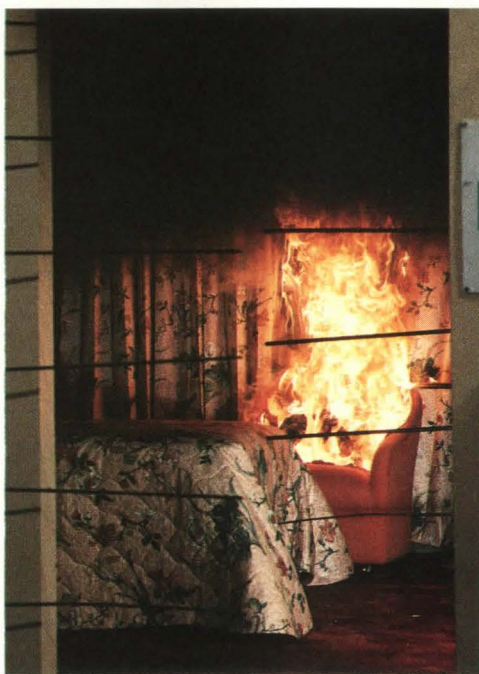
It causes about 80 percent of all fire-related deaths—over 5000 people a year in this country alone—yet we know little about its behavior and agree even less about its prevention. It's not fire; few people actually die from burns. Nor is it the visible component of smoke. The culprit is the invisible component of smoke—the gases and vapors given off during combustion. Some of them, such as hydrogen chloride and ammonia, incapacitate us by irritating our eyes and lungs. Others, such as carbon dioxide, stimulate our breathing and thus our intake of more toxic fumes such as the halogens, which turn to acid upon contact with our respiratory tract, and hydrogen cyanide and carbon monoxide, which asphyxiate us by reducing our

spurring the development of flame-resistant materials by NASA. The need for research increased with the series of hotel fires in the early 1980s, in which most of the deaths resulted from inhaling combustion gases, often at a considerable distance from the actual fire.

Polymers and polemics

Unfortunately, the research has raised as many questions as it has answered. For exam-

Legislation, liability, and life-safety codes have made the toxic smoke from burning materials something the public—and the architect—can't ignore.



ple, we don't know exactly which burning materials actually cause most inhalation deaths. Some people point to synthetics, drawing a connection between the increased use of plastics in our buildings (from 2 percent of all building materials in 1965 to 10 percent in 1981) and the high number of deaths by toxic fume inhalation. Polymer chemistry seems to reinforce that connection. Burning polyvinyl chloride produces hydrogen chloride; nitrogen-bearing mate-

normal cellular metabolism and the oxygen-carrying capacity of our blood.

Toxic fumes are as old as fire itself. Every combustible material emits them in the process of burning: red oak, for instance, gives off large quantities of carbon monoxide while wool yields significant amounts of hydrogen cyanide. The emissions from synthetic materials remained largely a mystery until the fire at the Cleveland Clinic in 1929, when an unexpectedly high death rate resulted from the acid fumes given off by burning nitrocellulose film. That prompted the National Fire Protection Association to form a committee on fire gases in the 1930s. But little significant research occurred until 1967, when the three U.S. astronauts died of asphyxiation from a fire in their capsule,

The photographs (above right) of a hotel room mock-up show the results of fire testing conducted by Owens-Corning Fiberglas using products that meet all current code requirements. The time from the ignition of the papers on the chair to flashover, where everything combustible in the room burst into flame, took from 2½ to 5 minutes.



Photos: Larry Linkous/Owens-Corning Fiberglas

Technics: Toxic fumes

The chart (below) identifies the major toxicants in a fire, their most common source materials, and their effects on humans. While researchers understand the direct connection between a burning material, its toxic output, and the physiological effect, they disagree over the relative toxicity of the various materials and the role of the various toxicants in causing a person's death in a fire. Architects

should be aware of the toxicity of burning materials, but they must consider more than combustion toxicity when specifying a product—factors such as its flame spread, ignition point, smoke density, and rate of heat release.

GASES IDENTIFIED WITH COMBUSTION OF MATERIALS

TOXICANTS	EXAMPLES OF SOURCE MATERIALS	TOXICOLOGICAL EFFECTS
Aldehydes (Acrolein, Acetaldehyde, Furfural, etc.)	Polyethylene Vapor Barriers, Polystyrene Insulation (Hydrocarbons) Wood, Paper, Cardboard (Cellulose) Urea-Formaldehyde Insulation (Urea-Formaldehyde Polymers) Polyurethane Foams in Furniture and Carpet Underlayment (Urethane Polymers) Polyester Fabrics and Fibers	Potent respiratory irritants
Ammonia	Wool, Silk, Nylon, Polyurethane Foam, Melamine in Plastic Laminate (Nitrogen-containing material)	Pungent, unbearable odor; irritant to eyes and nose
Carbon Dioxide	Wood, Cotton, Paper (All Carbon-containing materials)	Increases respiration
Carbon Monoxide	Wood, Cotton, Paper (All Carbon-containing materials)	Reduces Oxygen carrying capacity of blood, asphyxiation
Halogen Acids (Hydrobromic Acid, Hydrochloric Acid, Hydrofluoric Acid)	Halon Fire-Retardants Halogenated Plastics and Fire-Retarded Natural and Synthetic materials Polyvinyl Chloride Plastics Brominated Fire-Retarded Polyesters	Respiratory irritants
Hydrogen Cyanide	Wool, Silk, Leather, Polyurethane Foam, Paper, Nylon, Urea-Formaldehyde Insulation, Polyacrylonitrile (Nitrogen-containing materials)	A rapidly fatal asphyxiant poison, reduces normal cell metabolism
Hydrogen Chloride	Polyvinyl chloride plastics Some Fire-Retardant treated materials	Respiratory irritant; potential toxicity of HCl coated on particulate may be greater than that for an equivalent amount of gaseous HCl
Isocyanates	Polyurethane Foam (Urethane Polymers)	Potent respiratory irritants; believed the major irritants in smoke of Isocyanate-based urethanes
Nitrogen Oxides	Wood, Nylon, Cellulose, Polyurethane Foam (Nitrogen-containing materials)	Strong pulmonary irritant capable of causing immediate death as well as delayed injury
Hydrogen Sulfide Sulfur Dioxide	Polysulfides, Sulfur-crosslinked natural and synthetic rubber (Sulfur-containing materials)	A strong irritant, intolerable well below lethal concentrations

Adopted from charts prepared by Harold Kaplan, Arthur Grand, and Gordon Hartzell, with the Southwest Research Institute and by E.G. Butcher, and A.C. Parnell in *Smoke Control in Fire Safety Design*.

materials such as orlon, nylon, polyurethane, ABS, and urea-formaldehyde produce hydrogen cyanide; and carbon-based polymers such as polyethylene and polystyrene produce carbon monoxide.

Yet others suggest that, since the total number of fire-related deaths in this country has decreased in recent years, the increased use of synthetics has not increased the overall fire hazard. They also point out that the percentage of deaths resulting from the inhalation of the fumes from synthetics versus those from natural materials such as wood or cotton remains unclear, since most people die from carbon monoxide, a toxin given off by both.

In response, the first group argues that the number of deaths, while decreasing, would have decreased more had it not been for the widespread use of synthetics, and that the gases from burning synthetics, even if

they don't cause most deaths, can incapacitate people long enough for carbon monoxide poisoning to occur. New autopsy procedures currently under development, through funding from the Foundation for Fire Safety, stand the best chance of settling the dispute. They will identify the amounts of various synthetic toxins as well as carbon monoxide in the bodies of fire victims.

Test scores

The lack of accepted procedures for measuring toxic fumes adds another level of complexity to the problem. Researchers disagree on what the tests should simulate: of the two most widely used procedures, the National Bureau of Standards test exposes rats to the fumes from a completely burned material, simulating a person's exposure to accumulated fumes in a closed room, while the University of Pittsburgh test exposes rats to the gradual rise and fall of toxic gases as a material burns, simulating a person's exposure to a well-ventilated fire. The two tests

Researchers also disagree about the scale of testing. Some claim that, for evaluating toxicity, there is not much difference between a small-scale test that exposes rats to a piece of burning material and a large-scale test that evaluates products in a burning room. Besides, a small-scale test costs much less to perform.

Those who question the value of small-scale testing argue that such tests simulate only the early stages of a fire and focus too much attention on only one component of the overall fire hazard. They claim that the full-scale burning of rooms, while expensive, allows us to study how materials behave in actual fire conditions, from the initial smoldering and ignition stages, through the rapid rise in temperatures and smoke densities leading to the spontaneous combustion of the whole room called flashover, to the gradual reduction of the fire as the heat and gases escape and air enters through openings. Full-scale testing also allows us to evaluate toxicity of products in relation to other factors such as their ignition point, flame spread, smoke density, and heat release rate.

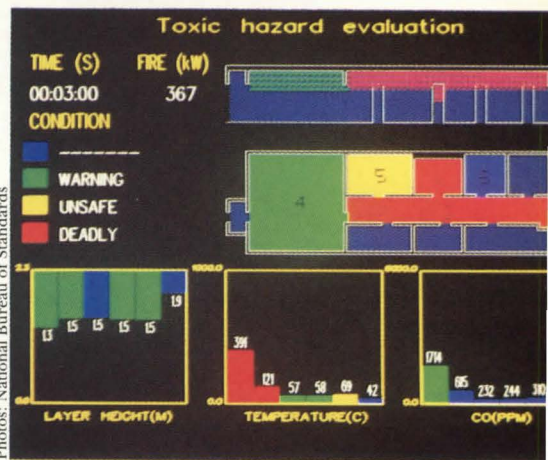
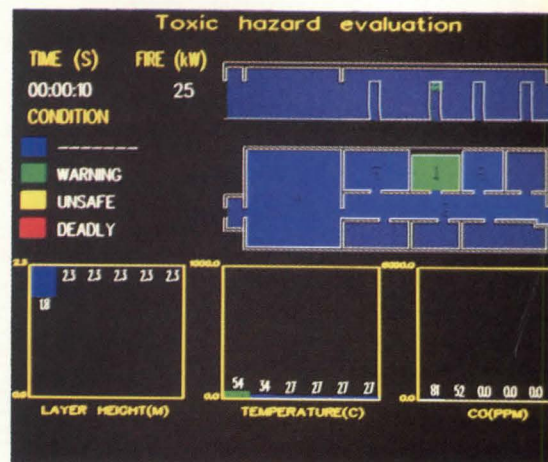
In response, the advocates of small-scale testing assert that, while not identical to a real fire, such tests at least give us some benchmarks on the toxicity of existing materials and help manufacturers screen new materials for unusually toxic combustion gases. As for the discrepancies in test results, Dr. Yves Alarie at the University of Pittsburgh says, "They've occurred only with thermoset plastics whose slow release of toxicants af-

fects rats differently depending upon their exposure to the gases."

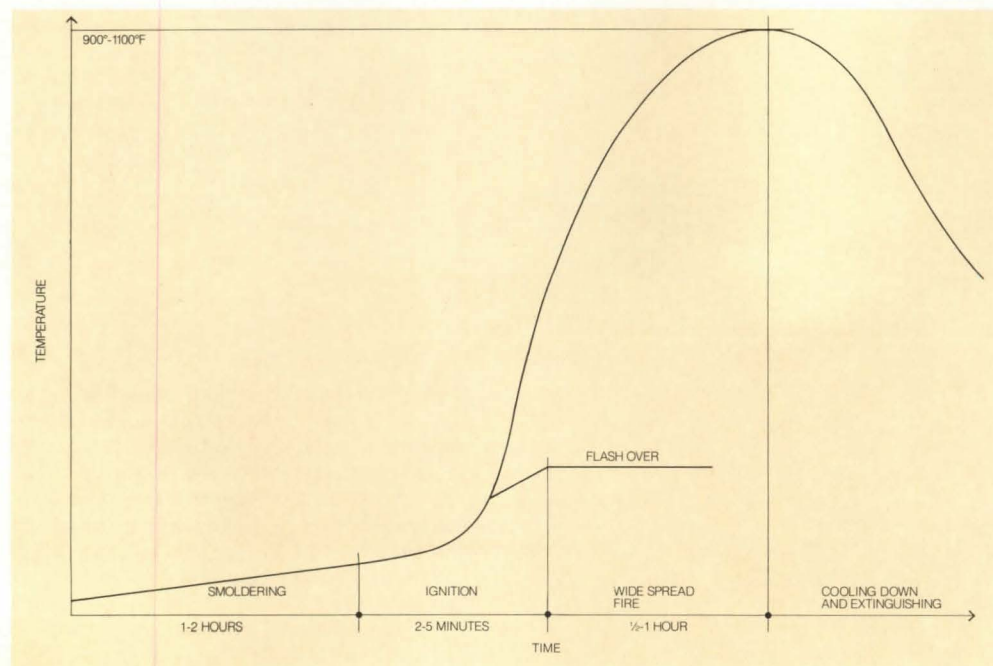
Meanwhile, researchers at the National Bureau of Standards have sown a middle ground. They've begun correlating both the behavior of materials in small- and large-scale tests and the physiological response of the rats with the known effects of carbon monoxide and other toxicants on humans. They also have developed a computer model that can predict the behavior of a fire—the spread of smoke, the rise in temperature, the depletion of oxygen, and the increase in various toxicants—in any space in a building, with any combination of open and closed doors and windows. The model, which won't be available commercially for another two to four years, can't yet simulate the exact effect of different furnishings in a room, for example. But it holds great promise, not just as a design tool, but as a means of resolving much of the uncertainty and conflicting data surrounding the issue of fire.

Toxic legislation and liability

The lack of test standards has not stopped legislators from acting. New York's Secretary of State recommended in May of this year that the state's Uniform Fire Prevention and Building Code Council require the testing of certain building materials and furnishings using the Pittsburgh method and that manufacturers file the data with the Department of State for use by researchers, consumers, and members of the building industry. If a manufacturer does not file the data, the state



Photos: National Bureau of Standards



The National Bureau of Standards Center for Fire Research has developed a computer model (above) that will predict the behavior of a fire in a building. The model can predict the time the fire takes to spread, the heat and toxicants given off, the temperature and height of the combustion gases, the amount of carbon monoxide, and the level of danger as the fire and smoke spread.

The schematic diagram (left) illustrates the behavior of a typical fire. The lengthy smoldering stage produces mainly carbon dioxide and water and poses no immediate threat. But once ignition has occurred, the threat grows exponentially as toxic gases and smoke accumulate at the ceiling, reach a temperature of 900 to 1000 F within a few minutes, and ignite everything combustible in the room—a condition called flashover. The fire subsides when it exhausts its fuel or oxygen.

Technics: Toxic fumes

The use of coated fiberglass thread in flame barriers under chair upholstery, in mattress ticking and bedspreads, and in wall coverings, draperies, and sheers can significantly reduce the fire hazard in rooms by preventing a room from reaching flashover, by greatly reducing the temperature and density of the smoke, and, as the photographs (below) show, by actually preventing the spread of fire. Other ways of

modifying materials to reduce the fire hazard include using fire-resistant foams such as nylon-latex, adding fire-retardant chemicals to materials, and using intumescent paints. One such coating currently under development (below right) has a polyimide base that will foam to over 100 times its original thickness, forming a fire-retardant barrier.



will not allow the installation of its products. New York is not alone. A task force chaired by Ohio Senator Charles Butts for the Council of Insurance Legislators and the National Legislative Conference on Arson will probably recommend that similar data files be established in other states.

Some product manufacturers wonder, privately, if filing toxicity data with a state will lead, inevitably, to regulations based on that data. Senator Butts thinks not: "Most legislatures don't want to regulate. They'd rather have the marketplace do the policing, forcing manufacturers, through competition, to come out with safer products." The lack of tests standards or data on the physiological effects of toxic fumes, however, begs the questions: what is a safe level of toxic fumes and how will we know if one product is safer than another?

The courts, too, have not waited for the scientific community to agree upon test procedures. In the major fires that have occurred in the past few years, where people



Photos: Larry Linkous/Owens-Corning Fiberglas

Porter Coatings

have died from the inhalation of toxic gases, suits have named everyone including the building owners, the product manufacturers, the building architects and contractors, and even the product shipping companies. No one seems immune from the finding of negligence.

With so little information available on combustion toxicity, architects seem particularly frustrated by their exposure to liability. As architect Norman DeHaan points out, "Most

houses, yet rarely are home builders sued for the products they select." There are ways for architects to reduce their liability, nevertheless. "Architects," says Washington, D.C., attorney and fire protection engineer Howard Markman, "should at least ask manufacturers for the combustion toxicity of their products, carefully document the results of their inquiry, and involve the owner in all subsequent decisions to show that they made every reasonable effort to insure life safety." Some architects have gone farther than that. Skidmore, Owings & Merrill keeps a file on the combustion test results of every product. According to Alvin D. Skolnik, the firm's Director of Research and Specifications, "We won't specify an undocumented or untested product where accepted test procedures exist. We would like to do the same with toxicity once test standards are agreed upon, although we do ask manufacturers of products with a high combustion toxicity potential for test information to reinforce our best judgment."

Feigning ignorance of combustion toxicity won't reduce the architect's liability. Indeed, says attorney Markman, "Not admitting to the problem publicly while documenting an awareness of it privately could lead to punitive damages." Instead, architects could play a central role in resolving the problem. As Dr. Alarie has written, "By demanding (toxicity test) data (and) by becoming wary of known toxicants and being more alert to a variety of safer materials that are now in the process of being commercialized . . . architects can lead the way toward a safer living environment."

Antitoxins

Most fire-resistant product development has focused on upholstered furniture and mattresses, where a majority of fires begin, and on draperies, carpets, and wallcoverings, where most fires spread. Fire-retardants, added to the foams and fabrics used in furniture, offer one solution. While they slow the rate of combustion and flame spread, fire-retardants can embrittle or discolor a material, if applied incorrectly, or they can give off their own toxic fumes, if they contain chemicals such as bromine or chlorine. Inherently fire-resistant foams also exist, such as those made with neoprene latex polymers, but they are more expensive and sometimes harder to work with.

Coated fiberglass fabrics and threads offer a relatively new and promising alternative. Placed under the fabric upholstery, a

fiberglass casing or flame barrier will prevent even a highly flammable polyurethane foam from burning. The lower cost of using untreated foams and fabrics can balance the added cost of the barrier. Manufacturers have developed drapery and liners, mattress tickings and bedspreads, and wallcoverings using the same fiberglass fabric and thread. In full-scale room burns conducted by Owens-Corning Fiberglas, those products, in combination with intumescent paints and flame-resistant plastic laminates, slowed the development of the fire and prevented the room from ever reaching flashover. (Carbon monoxide levels were one tenth the lethal dosage of 5000 parts per million while maximum ceiling temperatures were several hundred degrees below the common flash-over temperature of 900 to 1000 F.)

The modification of interior finishes and furnishings is but one component of a systems approach to fire—an approach that combines fire-resistant materials with smoke detectors, automatic fire alarms, sprinklers, and smoke control systems. That equipment has become standard in high-risk institutional and commercial buildings. Lagging in the adoption especially of alarm and suppression systems are those building types with the highest number of fire-related deaths: private residences and hotels. As Dr. Richard Gann with the Center for Fire Research at the National Bureau of Standards has estimated: "The average family spends, when the figures are prorated over the entire population, about \$500 a year in fire losses and only about \$1 a year in prevention." Sprinklering can lower insurance premiums and lessen code requirements. But the best incentive is the municipal requirement that residences as well as commercial and institutional buildings be sprinklered—a requirement that communities such as San Clemente, Calif., and Cobb County, Ga., have successfully implemented.

Blowing smoke

The use of smoke-control systems also has grown considerably in buildings with central heating and cooling systems. When a fire occurs, the smoke-control system automatically closes the supply and opens the return dampers within the affected space and does just the opposite—opening supply and closing return dampers—throughout the rest of the building. Not only does that exhaust the smoke directly outside, with no incoming air to fuel the fire. The system protects adjacent spaces from smoke infiltration by creating a negative pressure at the scene of the fire and positive pressures everywhere else. Where an open door or window exists between the two zones, the smoke control system can provide

Further reading

One of the best reviews of combustion toxicity occurs in the Fire Safety Journal's special issue on smoke (Volume 7, 1984) available from Elsevier Science Publishers, 52 Vanderbilt Ave., New York, N.Y. 10017 (212) 867-9040. The National Institute of Building Sciences (1015 15th St., N.W., Washington, D.C. 20005 (202) 347-5710) has pub-

lished a "state-of-the-art report" entitled "Toxicity Effects Resulting from Fires in Buildings." And ASHRAE has published a Smoke Control Manual with recommendations and formulas for the design of smoke control systems—available from ASHRAE, 1791 Tullie Circle, N.E., Atlanta, Ga. 30329 (404) 636-8400.

enough air velocity through the supply ducts to prevent the backflow of smoke. In stairwells, providing enough pressurization and air velocity becomes more difficult because of air pockets under landings or doors inadvertently left open. A single centrifugal fan and supply register at the top of the stair will work in low-rise buildings. But in taller stairwells, it's better to duct the supply air to each landing to insure an even positive pressure and enough air velocity, or divide the stairwell into compartments, each with its own supply and exhaust systems.

We cannot eliminate the toxic fumes from combustion. But we can reduce their hazard through the use of such items as fire-resistant fabrics, alarms, sprinklers, and smoke-control systems, and reduce our own liability by not specifying untested or undocumented products. That, combined with public education and self-extinguishing cigarettes, might just end what has become a national disgrace: that two of the wealthiest countries in the world—Canada and the United States—have the two highest fire-related death rates per capita in the industrialized world.

[THOMAS FISHER]

Acknowledgments

We would like to thank the following people for their contributions to this article: Presley Thompson, Formica; Norman DeHaan; Susan Jonas, John Hadley, Jack Kepley, Owens-Corning Fiberglas; Richard Gann, Richard Bukowski, National Bureau of Standards; John Forsyth, Kay Lyn; Charles Boyer, Porter Coatings; Jerry Harrison, Guilford of Maine; Timothy Ebenreiter, EBCO; Mary Haggard, Burlington Glass Fabrics; Joseph Perry, Cohama Specifier; Farrell Fitch, Larry Zoeller, Allied Tube and Conduit; Yves Alarie, University of Pittsburgh; Alvin Skolnik, Skidmore, Owings & Merrill; Howard Markman, Esq., P.E.; Gordon Damant, California Bureau of Home Furnishings; Barry Torrence, Carpet and Rug Institute; Barbara Greene, GKR; Randy Thompson, Vecta Contract; Arthur Cote, National Fire Protection Association; Senator Charles Butts, Ohio; Jerry Carroll, Society for the Plastics Industry; Richard Nametz, Great Lakes Chemical; Sally Ginter, Dow Chemical; Joseph Riley, Grinnell; Radovic, ASTM; Chief Colman, San Clemente.



The Pepperdine University Plaza building was designed by Landau Partnership and is managed by Murdock Development Company.

At Pepperdine, Laminated Glass gets high marks for noise control.

The beautiful, all-glass skin of Pepperdine University Plaza was all



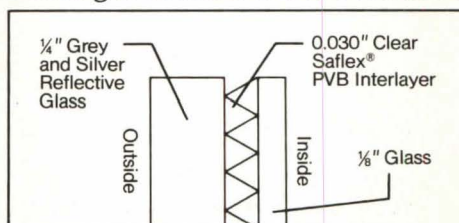
that separated the university administrative offices from the roar of this busy LA freeway.

To meet STC requirements of 36-38 would have required $\frac{3}{4}$ -inch monolithic glass. However, that thick-

ness exceeded weight limitations of the building design.

So $\frac{3}{8}$ -inch laminated glass, with a Saflex® interlayer by Monsanto, was proposed as a solution. Laminated glass achieved the STC requirements of 36-38 with half the thickness and weight.

The configuration for the all glass building is detailed in the illustration:



And the Pepperdine University Plaza building went up quiet, beautiful ...and *not* overweight.

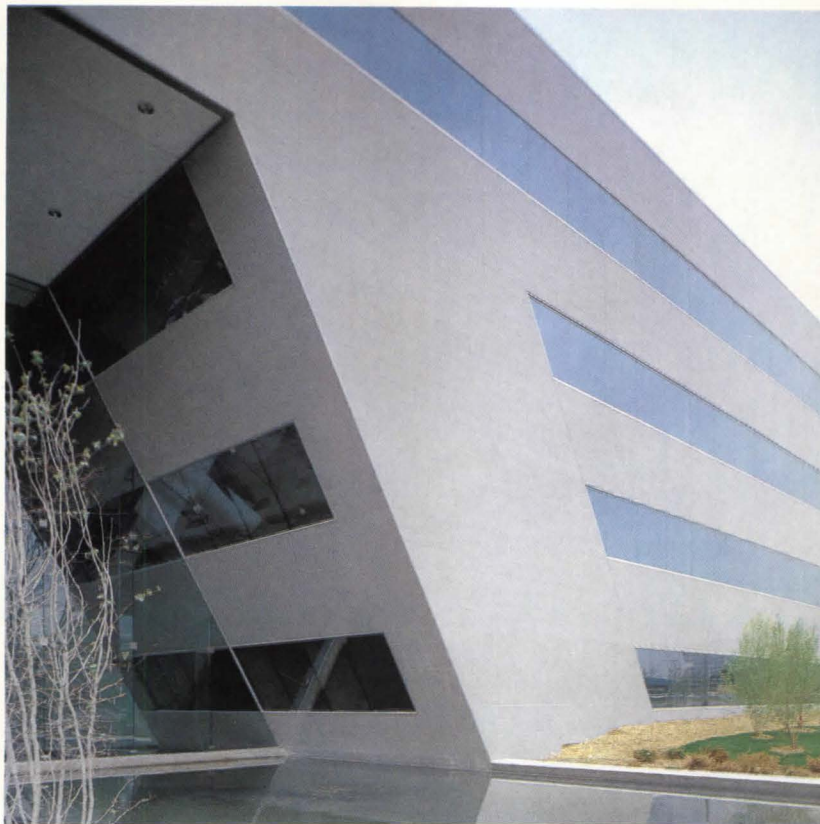
If your building has a weighty sound control problem, write us for more information on laminated glass acoustical control. Monsanto Polymer Products Company, Dept. 804, 800 N. Lindbergh Blvd., St. Louis, Missouri 63167.

Saflex® is a registered trademark of Monsanto Company © Monsanto Company 1983

SAFLEX®

PLASTIC INTERLAYER BY **Monsanto**

Somerset, NJ - Atrium No. 2: exterior cladding with polished ceramic granite



CERAMIC GRANITE

UNEQUALLED technical and aesthetic qualities make Fiandre Ceramic Granite™ an ideal solution for walls or floors. Outstanding for high visibility areas subject to continuous wear. Available polished or unpolished in a harmonious range of colors, this fine porcelain stoneware has extraordinary strength, durability, abrasion and acid resistance. Absolutely frost-proof. Look for Fiandre's VERSATILES in airports, banks, factories and other industrial facilities, hospitals, hotels, office buildings, restaurants, schools, shopping centers, sports complexes, stores, subways, and supermarkets.



TRANS CERAMICA LTD.
P.O. BOX 795 ELK GROVE
VILLAGE, ILLINOIS 60007
TEL: (312) 640-1107
TLX: 206041 MSGRLY



CASTELLARANO
FIANDRE
CERAMICHE SpA

Alma Desk, Artemide, Atelier International, B&B America, Brayton International, Brickel Associates, Cumberland Furniture, Dar-Ran Industries, Elite/Biltrite, Fuller Contract Accessories, GS Associates, Gunlocke, Helikon, Howe Furniture, ICF, IPI, Lighting Associates, Mueller Furniture, Patrician Furniture, Scandiline, Stendig International, Stow/Davis and Tuohy are charter tenants of the world's greatest design center. What about you? **IDCNY**



Fritz Intro- duces a New Classic

The Fritz Designer Line of granite-like and marble-mosaic flooring offers users a beautiful, cost-effective floor.

It's easy to care for, installs like vinyl and lasts a lifetime.

200 Series Grani Flex has the look of granite, but at a fraction of the cost of real granite.

300 Series Marble Mosaic has the magnificent look of natural marble handled in a mosaic style.

Each series comes in 24 standard colors. Custom colors are available.

Flexible accent strips and cove base trim pieces complete the story.

Take a look at the new classic from Fritz: call us for samples, product data and name of your nearest showroom and/or distributor.

(214) 285-5471
Fritz Chemical Company
PO Drawer 17040
Dallas, Texas 75217

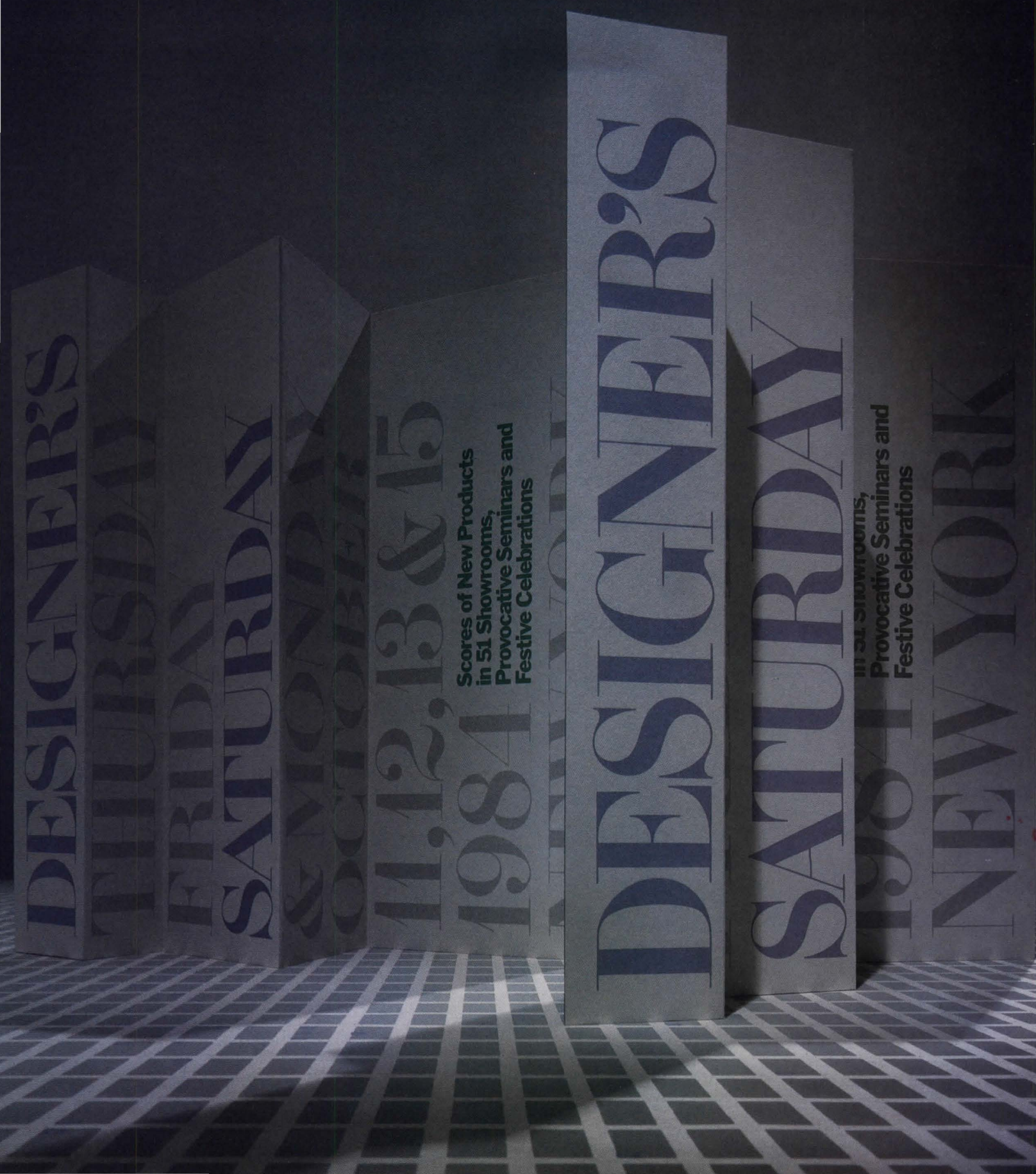
© 1984 Fritz Chemical Co./5694

FRITZ



Scalamandré

FABRICS FOR
WALLS AND
FURNISHINGS



SYSTEM-R

A framework for change. In the business world, change is constant. Big change..."Telecommunications

will double within three years."



Small change..."Congratulations, Joan, on your promotion."



And change that's impossible to foresee..."The new CEO hates



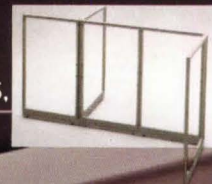
turquoise.

He likes oak."



American Seating understands the changeable nature of business. That's why the

heart of "System R" is the frame, giving you the ability to reconfigure, change panel inserts,



components and power distribution within the system.

And that makes any change possible.

 **American
Seating**

Innovative Response...by Design

Introduction

1984 marks the 17th annual Designer's Saturday in New York. On Oct. 11, 12, 13, and 15, 51 manufacturers will open their showrooms, providing deskbound architects and interior designers with the opportunity to see new products firsthand. The Designer's Saturday membership has swelled considerably since the original group of 14 got together in 1968; new members for 1984 are Hardwood House and JG Furniture Systems.

Events begin on Thursday, Oct. 11, with Facilities Management Day. As was the case last year, this program includes a morning seminar, followed by lunch and afternoon speakers in the various showrooms. A complete listing appears on the following pages.

This year's Friday evening seminar, on Oct. 12, from 5:30 to 7:30 P.M. at Fashion Institute of Technology, 227 W. 27 St. (at Seventh Avenue), is called "Meet the Trendsetters." It features a screening of *Beyond Utopia: Changing Attitudes in American Architecture*. Award-winning and provocative, the film features interviews with Robert Venturi and Denise Scott Brown, Michael Graves, Frank Gehry, and Peter Eisenman, interspersed with commentary by Philip Johnson. After the film, Martin Filler, editor of *House & Garden* and

scriptwriter of *Beyond Utopia*, will discuss recent developments in architecture. Suzanne Slesin, assistant editor of *The New York Times* Home Section and author of *High Tech* and a number of other books on home furnishings, will talk about what she sees for the field in the future. A cocktail party will follow, sponsored by the International Design Center, New York.

Following two full days of showroom activity on Friday and Saturday, Oct. 12 and 13, the gala finale on Saturday night will be a reception at the Metropolitan Museum of Art. There will be a buffet and bar in the Great Hall, dancing beside the Temple of Dendur, and refreshments in the courtyard of the American Wing, as well as an opportunity to see the exhibition "Van Gogh



Suzanne Slesin



Martin Filler

at Arles," a major retrospective. Tickets for the reception are \$15 (a tax-deductible donation to the museum), and are available at any Designer's Saturday showroom or at the museum that evening.

On Monday, Oct. 15, Students' Day, all 51 member showrooms will be open and serving refreshments, and there will be a number of special student seminars and presentations.





CONWED

Circle No. 335 on Reader Service Card

Conwed Silent™ Wall and Ceiling Systems combine the aesthetic appeal of designer fabrics with the acoustical performance Conwed is famous for. Your unique touch coordinates a full palette of colors and textures on both walls and ceilings. Stop by our New York showroom during Designer's Saturday.

St. Paul Office/Showroom: Conwed Tower, 444 Cedar Street, St. Paul, MN 55164
Chicago Showroom: Merchandise Mart, Suite 929, Chicago, IL 60654
New York Showroom: A&D Building, 150 East 58th Street, New York, NY 10155

INTERICS

SM
The science of creating environments that work.

Designing office space today takes more than intuition. It takes information.

And that's precisely what Survey Analysis from Steelcase can give you—without the drudgery and expense of manual fact-finding.

Survey Analysis uses a series of in-depth questionnaires to help you gather information from

your client's employees. The questions cover dozens of subjects, including individual needs for storage, worksurface area, privacy and conference space. Employees also answer questions about work patterns and interoffice communication, while managers provide input as to the best locations for specific departments.

Computer Assisted Office Survey and Space

Requestor Name/Address

SOUTHERN CALIF. MFG. CO.
1001 WARNER AVENUE
TUSTIN, CA

Analysis I.D.

000860

Worksurface

1. ACTV: MACH
2. MATL: 2 FIL
1 COM
3. EQPT: CRT/V

1 IN
1 IN
1 IN
2 IN
1 IN

1. ACTV: READING TIME
2. MATL: 2 FIL
1 COM
3 MEM
3. EQPT:

>20 HR
20X12 IN
15X22 IN
9X11 IN

SURFACE REQUIRED LENGTH:
DEPTH:
AREA:

219
30

Equipment

- | DESCRIPTION | PLUG |
|--------------------|------|
| 1. CRT/VDT | |
| 2. CALCULATOR | |
| 3. DATE/TIME STAMP | |

The resulting data is then processed by computer at Steelcase. In only five days, you receive detailed, confidential printouts showing exactly what your client will need in terms of space and equipment, as well as the best locations for people, departments and storage.

Because all data processing

is done by Steelcase, Survey Analysis requires no computer investment on your part. And because the information is so complete, you'll find that your design work can be completed in less time, with greater accuracy, and fewer unforeseen complications.

To learn more about Survey Analysis, contact your Steelcase Regional Office or Steelcase Representative. For worldwide product, sales and service information, write Steelcase, Inc., Grand Rapids, MI 49501. Or call toll-free 1-800-447-4700.

Circle No. 421 on Reader Service Card

Personal Work Area

g
t Number
1

t Description

SOUTHERN CALIFORNIA MFG. CO.
MAIN HEADQUARTERS

ANALYSIS

U.D.

WA-30-1

Storage

PTION
SIZE FILES STOP

USAGE LETTER
USAGE COM
USAGE

MENT

Employee Name

ZEAKENLY
060201

Title

CR

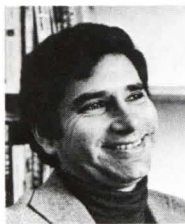
**Survey Analysis:
It lets you start with the facts
before you start on
the floor plan.**

Facilities management day

Thursday October 11

Morning

8:30-12:00 NOON



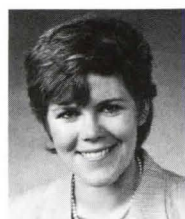
Dr. Franklin Becker



Kenneth Kirsch



Lawrence Lerner



Michaelene Doyle



Philip Stone

Facilities Management Day Seminar at F.I.T. Theater, 227 W. 27 St. (at Seventh Avenue). The moderator will be Anne Fallucchi, editor of *Facilities Design & Management*. Featured Speakers: Dr. Franklin Becker, Associate Professor of Design and Environmental Analysis, Cornell University, will talk on "Facilities Managers: Custodians or Managers." Kenneth Kirsch, Vice-President, Headquarters Building Project for Goldome, will discuss "Corporate Facilities in an Age of Change." Environetics International's Chairman and CEO, Lawrence Lerner, will preview "The Office of the Future, '84." Later, Michaelene Doyle, Atlantic Richfield's Manager of Office Development and Engineering, and Harvard University's Philip Stone, Professor of Psychology and Social Relations, will join the speakers in a panel discussion. A \$30 admission ticket, which also includes the evening cocktail reception, is required.

Afternoon

Complimentary buffet lunches will be served in the member showrooms.

1:30 and 3:00 P.M.

Facilities Management Showroom Talks coordinated by Roger Yee and the editors of *Corporate Design Magazine* with *Designer's Saturday*, Inc. (see listings at right).

Evening

5:30 to 7:30 P.M.

Cocktail Reception at The Asia Society, 725 Park Avenue, for facilities executives and corporate designers. The morning seminar admission ticket is required, or tickets for the cocktail party only may be purchased at the

Speaker/Firm

Terry Lautzenheiser
Lighting Engineer
Day-Brite Lighting,
Div. Emerson Electric Co.

Barry Hirsch, President
Space Decision Group

Tim Walker, Principal
Walker Associates

Morton Glatstein, President
Interior Facilities
Associates, Inc.

Bjarne Skjonnemand
Manager, Sales Training
Stendig International

Albert Herbert, Principal
Albert Herbert Designs

Jay Ross, Tenant Coordinator
Cadillac Fairview

Marvin Affrime, President
Space Design Group

Charles Pollock
Industrial Designer
Charles Pollock Associates

Mitchell Cohen, Vice President
GHK Associates, Chicago
Carl Brosius, Vice President
GHK Associates, San Francisco

Joseph Arico, Principal
Joseph Arico Associates

Parker Hirtle, Consultant
Bolt Beranek & Newman

Anthony Zulkeski, Secretary,
Hartford Insurance Group

Time/Location/Subject

1:30 & 3:00
All-Steel
Lighting for Comfort and Productivity in the Office

1:30 & 3:00
Alma Desk Co.
Stretching Your Open Plan System to the Limit

1:30 & 3:00
American Seating Co.
Designer/Client: Problems, Solutions and Rewards

1:30
Atelier Int'l., Ltd.
Using Computers for Total Facilities Planning

1:30 & 3:00
B&B America/Stendig
The Italian Influence on Furniture Design

1:30
Baker, Knapp & Tubbs
Craftsmanship in Today's Office

1:30
Beylerian Ltd.
Creating Public Places

3:00
Brickell Associates
Making Executives Accept Open Plan

1:30
Brueeton Industries
The Development and Installation of Industrial Seating

1:30
Castelli Furniture
Space Utilization and Furnishings—Developing Corporate Standard Programs

1:30
CI Designs
Computer Information Systems at AT&T

1:30 & 3:00
Conwed Corp.
How to Gain Control of Office Acoustics

3:00
GF Furniture Systems
Futurability—Will Your Facilities Be Ready?

Speaker/Firm	Time/Location/Subject
Kenneth Walker, President Walker Group, Inc.	1:30 The Gunlocke Co. <i>Design Is a Deluxe Cheeseburger</i>
Hank de Cillia, Director Advanced Media Group	1:30 & 3:00 Harter Corp. <i>The Team Approach to Facility Development</i>
David Schowalter, Vice-Pres. Welton Becket Associates	1:30 & 3:00 Haworth Inc. <i>Coping with Behavior Changes in Open Plan</i>
William Pulgram, President Associated Space Design	1:30 & 3:00 Helikon Furniture Co., Inc. <i>Automated Offices: Emerging Trends</i>
William C. Ellis, Partner Pomeroy, Ellis, Newlin-Wagner Design Partnership	3:00 Howe Furniture Corp. <i>How Space-Saving Furniture Fills Changing Office Needs</i>
Darryl Scherba, Vice-President David Owen Associates	1:30 & 3:00 ICF Inc. <i>How the Fortune 500 Choose a Design Firm</i>
George Cedeno, President The Hillier Group	1:30 & 3:00 iil inc. <i>Flexibility in Corporate Design</i>
Larry Gellert, Marketing Intrex	3:00 Intrex <i>Quality Furniture: Do You Know What You Paid For?</i>
Patricia Conway, Principal Kohn Pedersen Fox Conway	1:30 & 3:00 JG Furniture Systems <i>Report on the New Procter & Gamble Headquarters Building</i>
Will Ching, President Will Ching, Planning & Design Paolo Gucci, President Paolo Gucci	1:30 & 3:00 Kimball & Artec <i>The Sisyphus Syndrome: Overcoming the Uphill Task of Post-Installation</i>
Stanleigh Morris, President ACTEON Associates, Inc.	1:30 & 3:00 Knoll International <i>Facility Management: Value vs. Cost</i>
Philip Stone, Social Scientist Robert Luchetti, Architect Harvard University	1:30 & 3:00 Krueger <i>How to Design Offices Based on Behavioral Settings</i>
Jack Lenor Larsen, Chairman Jack Lenor Larsen Alexandra Stoddard, Interior Designer, Alexandra Stoddard, Inc.	1:30 Jack Lenor Larsen <i>The Executive Office: The New Romanticism</i>
Eugene Daniels, President Counterpoint, Inc.	3:00 Lehigh-Leopold/LBF <i>The Design Professional's Changing Role</i>

Speaker/Firm	Time/Location/Subject
John Adams, Director Facility Management Institute	1:30 & 3:00 Herman Miller, Inc. <i>Facility Management: Taking Charge of the Work Environment</i>
Richard Eppley, Vice-President Morgan Guaranty Trust Steven Leach, Jr., Principal Steven J. Leach & Associates Architects	1:30 & 3:00 Modern Mode Inc. <i>Managing the Development of Facilities on an International Basis</i>
Steven Holl, Architect Steven Holl	1:30 Pace Collection <i>Interior Architecture: Modes of Composition</i>
Clifford Gross Acting Program Director Occupational Bio-Mechanics New York University	1:30 Shaw-Walker <i>Ergonomics—Its Impact on Workman's Comp in the Office</i>
Mike Webster Manager, Product Engineering Steelcase, Inc.	1:30 Steelcase, Inc. <i>Electrical Requirements for Electronic Offices</i>
Dave Benson Systems Furniture Engineer Steelcase, Inc.	3:00 Steelcase, Inc. <i>Lighting in Today's Office</i>
Edward Weller, Associate Thomas Fritzstein, Associate Skidmore Owings & Merrill	1:30 & 3:00 Stendig, Inc. <i>Planning & Design for the Electronic Office</i>
Kathy Jendrick Winkler, Manager Facilities and Interior Design Columbia Pictures Ira Grayboff, Principal Grayboff Riviello Architects	1:30 Stow/Davis Furniture Co. <i>The Economic Case for Remodeling</i>
Niels Diffrient, Designer SunarHauserman Michael Clevinger, Principal Xerox Real Estate Division	1:30 & 3:00 SunarHauserman <i>The Diffrient System</i>
Warren Snodgrass Industrial Designer and Interior Space Planner Design Technology	1:30 & 3:00 Thonet <i>A History of the Desk in the Office</i>
Richard Coronato, President The Design Consultancy	1:30 & 3:00 Vecta Contract <i>Planning Facilities for Facilities Planners</i>
Carol Groh, Principal Robert Najarian, Principal GN Associates	1:30 Westinghouse Furniture Systems <i>Getting the Most from Your Design Team</i>

OUR COMPUTER SHOCK ABSORBERS

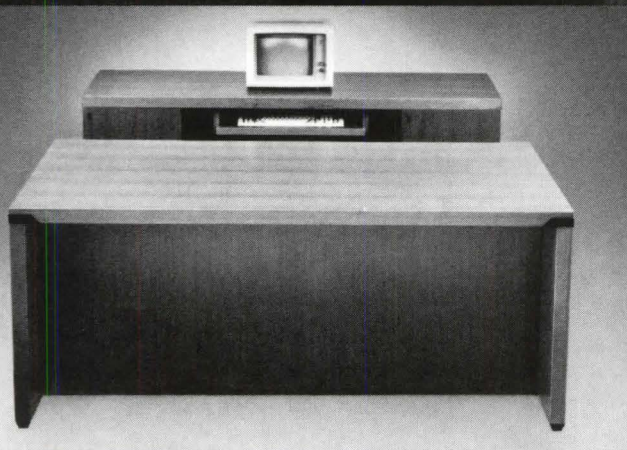
Don't let the Computer Age ruin your sense of design. Offer your clients our King/Miranda desk and Confer chair. Connect them to the 20th century without forcing them to suffer computer shock.

ENGINEERING, NOT JUST DECORATIVE DETAIL.

The King/Miranda desk conceals computer connections behind a classic appearance.

automobile, comes complete with articulated seat, variable pitch control, lumbar support, and waterfall front. Now executives can lean forward or back, go up or down, and not be stuck in an uncomfortable or stressful position.

Just because your clients have to work with computers, doesn't mean you have to design by the numbers.



Black end panel connectors are really wire management raceways, sliding drawers hide computer keyboards, and the matching case goods have soft urethane door pulls, so executives never run into hard knocks.

THE SOFT WAY TO WORK WITH HARDWARE.

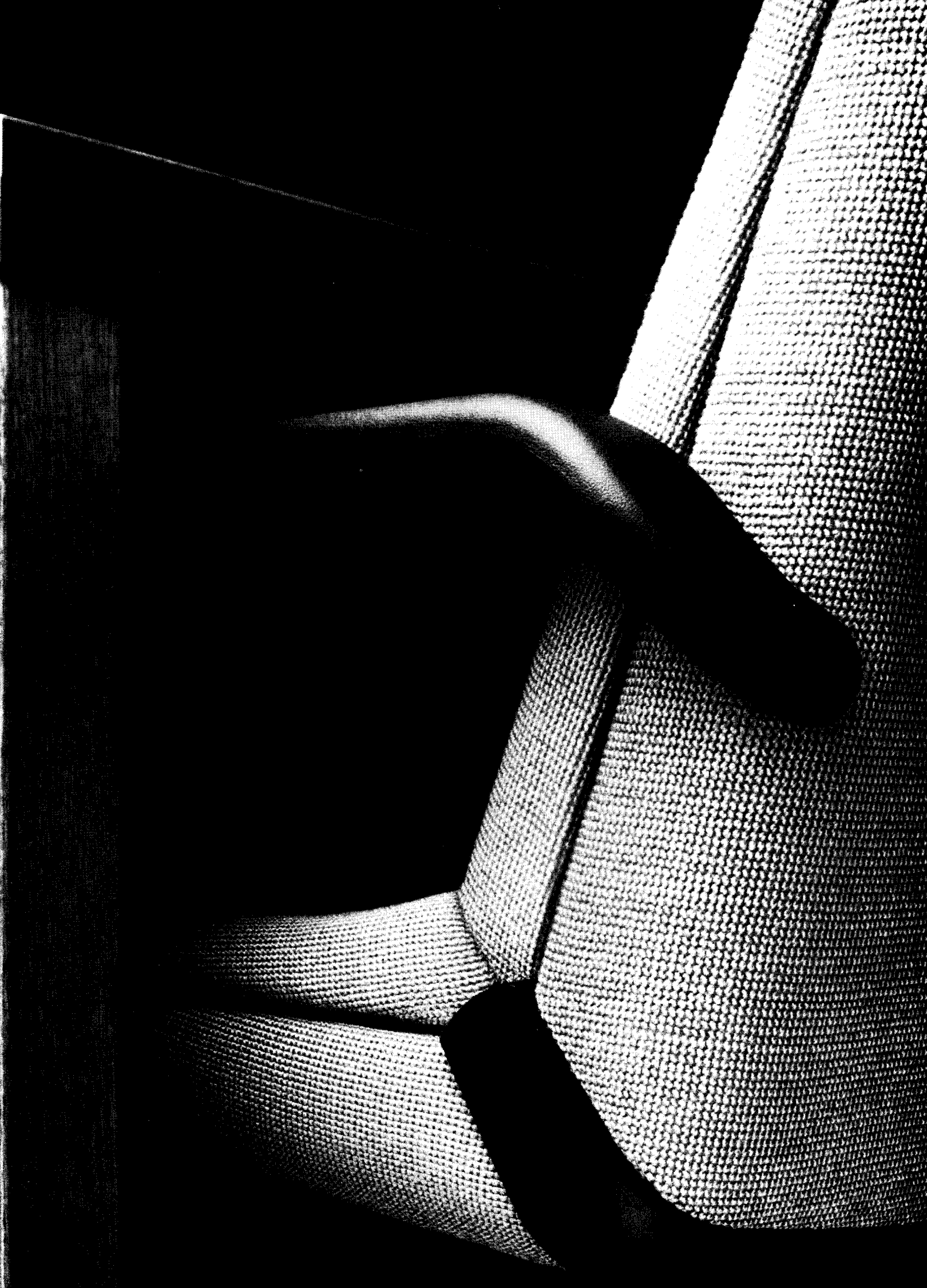
The Confer chair, engi-



Atelier International, Ltd.
595 Madison Avenue,
New York, N.Y. 10022 (212)
644-0400. Showrooms in
Chicago, Los Angeles, Dallas,
Washington, D.C. and selected
dealers nationally.

WORKS OF ART THAT WORK

ai



Student's day schedule

Monday, October 15

Open house day at all Designer's Saturday showrooms. A list of special student presentations follows.

Speaker/Firm

Time/Location/Subject

RitaSue Siegel, Professional Career Counselor and Design Recruiter
Atelier International

1:30
Atelier International
How to Conduct a Successful Interview

Bjarne Skjonnemand, Manager, Sales Training
B & B America/Stendig

2:00
B & B America/Stendig
The Italian Influence on Interior Design

Jeff Osborne, Vice-President, Design
Knoll International

To Be Arranged
Knoll International Wooster Street Design Center
The Design Continuum

Dick Cantwell, Principal
Dick Cantwell, Inc.

10:30
Krueger
The Impact of Designers on the Contract Furniture Market

Mark Pollak, Associate Design Director
Jack Lenor Larsen

10:30
Jack Lenor Larsen
The Evolution of a Textile Collection

Open discussion with principals of leading design firms

9:00, 12 NOON & 3:00
Steelcase

Larry Pond, Vice President, Marketing
Stendig

10:30
Stendig
Career Options for Designers with Manufacturers

Richard Ogg, Industrial Designer

10:30
Stow/Davis
How the Freelance Designer Interfaces with the Manufacturer

A complete list of Monday's program will be available during Designer's Saturday in all showrooms.

Saturday, October 13

12 to 4 P.M. on the half hour
The IBD New York Chapter will host an A/V presentation, "Working with the Interior Designer," at the New York Design Center, 200 Lexington Avenue.

Sunday, October 14

2 P.M.
The Fashion Institute of Technology Theater, 227 West 27 Street.
ASID will sponsor a screening of "Beyond Utopia: Changing Attitudes in American Architecture." Afterwards, Neville Lewis, Principal of Neville Lewis Associ-

BRUNETON

introduces the "Pelican" Series

An all-fabric-covered wood office furniture system in 15 colors—using stainless steel and glass—for desk, credenza, conference table, occasional tables, high cabinet, seating and upholstered pieces.

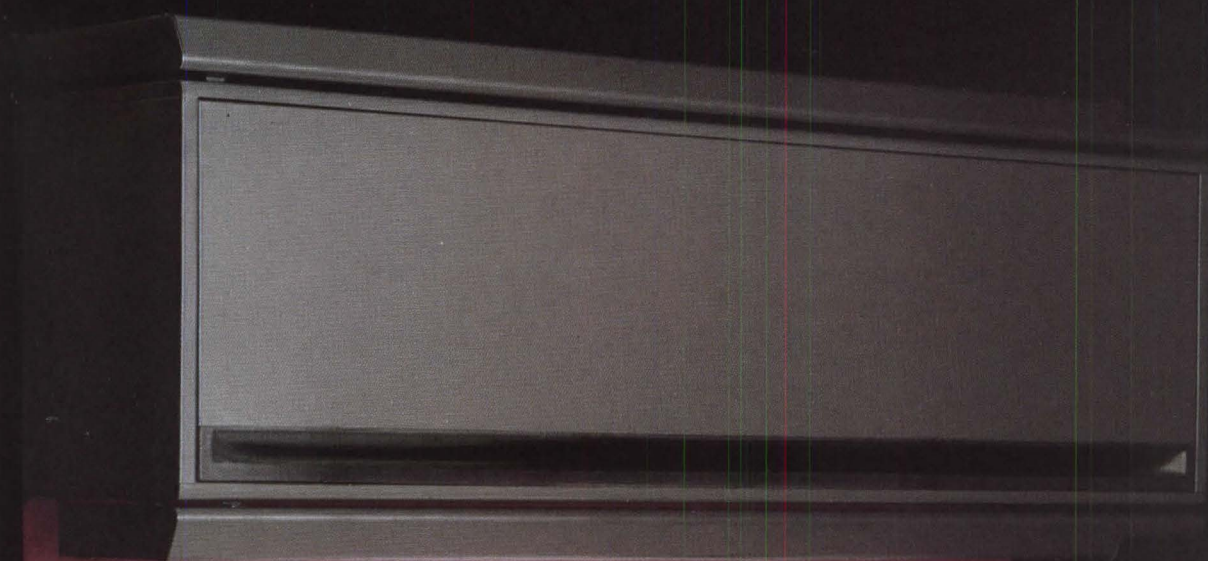
designed by Charles W. Pelly

"Pelican" Table



NEW YORK 979 Third Avenue, D&D Building • CHICAGO 946 Merchandise Mart • MIAMI Space 207 D&D Center
DALLAS Suite 310, Design Center, 1025 N. Stemmons Frwy. • Los Angeles, Philadelphia, Seattle
Contract showroom: New York, 232 East 59th Street

Circle No. 327 on Reader Service Card



**A new
vision
is taking
shape
at
All-Steel**

Sleek new ergonomic shapes are smooth, beautiful to work with.

A whole new palette of fabric colors gives you an opportunity to weave your design statement through an entire facility.

Rich new finishes with darker accents imbue any management level with elegance.

These new products maintain functional and aesthetic integrity with the total All-Steel system and preserve our essential quality.

For a detailed look at all our new products, contact All-Steel Inc., Aurora, IL 60507. Phone 312/859-2600.

We'd like you to share our vision.

ALL-STEEL

During Designers Saturday,
visit the All-Steel Showroom,
110 East 59th Street

DESIGNER'S SATURDAY

60s, First to Third Avenues

The street life in this neighborhood runs to three major activities: eating, shopping, and movies. First things first. *Pari Passu* (147 E. 60th St., 832-8972), just west of Third Ave., is French, elegant, and pricey. *Chatfield's* (208 East 60th St., 753-5070) is warm and cozy, with a slightly English, relaxed atmosphere. For Beautiful People glamour, have dinner at *Tucano* (333 East 60th St., 308-5353). A great lunch spot is *Il Vagabondo* (351 E. 62nd St., 832-9221), perhaps the only restaurant in New York with its own bocce court. A more recent Italian addition to the neighborhood is *Gnolo* (206 E. 63rd St., 838-2442), which is small, chic, and bistro-ish. Or try the venerable *Il Caminetto* (1226 Second Ave. at 64th St., 758-1775), where the banquettes are comfortable, the food excellent, and the waiters professional. There are many good Chinese restaurants in the area; two notables are *Uncle Tai's* (1059 Third Ave. at 63rd St., 838-0850), which is fairly casual and moderately expensive, and *Auntie Yuan* (1191 First Ave. at 64th St., 744-4040), which is fairly dressy, definitely expensive, and about as close as you'll get to nouvelle cuisine Chinoise in Manhattan.

The second thing that people do in this area is shop. 60th St. between Second and Third Aves. is lined with shops, new and chic, that sell the latest in men's and women's clothing and accessories. And around the corner on Second, all manner of jeans can be found at *Ben's* (1149 Second, 753-4792), while the *Real Thing* in cotton sweaters is sold by *A. Peter Push-bottom* (1157 Second, 879-2600).

For film buffs, this area is a gold mine. Third and Second Avenues are dotted with movie theaters offering the latest in domestic and foreign fare. On Friday and Saturday evenings, lines can be long; however, they do afford prime opportunities for people-watching.

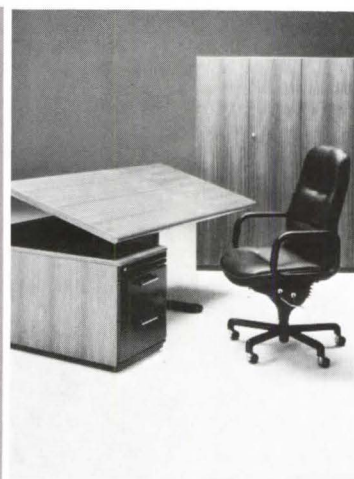
This year, P/A's guide to Designer's Saturday showrooms is organized geographically into four neighborhoods. For each, we offer a brief list of restaurants and other places of interest. Please call restaurants for opening times and reservations, which are almost always a must.



Beylerian

Beylerian's Designer's Saturday offering for 1984 is the *Fysio Chair* series. Designed by Yrjö Kukkapuro in 1978, *Fysio* is an ergonomically correct chair that can be used with a variety of fixed and swivel bases for task, conference, lounge, and visitor seating. It is available in natural or black-stained birch.

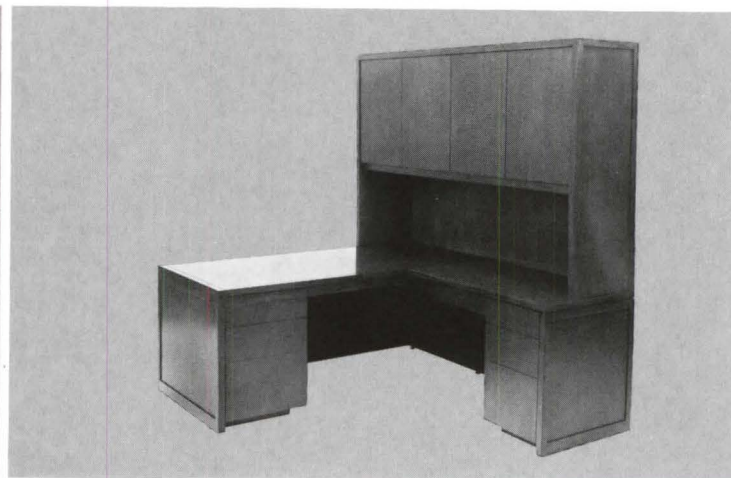
Circle 109 on reader service card



Harvey Probber

Featured in Harvey Probber's showroom on Designer's Saturday is a fine-tuned version of their *ACM System*. Available in five new wood veneers, *ACM* is a flexible desk system designed to accommodate the whole range of office functions. *ACM* desks are freestanding and modular, which makes them easy to rearrange.

Circle 142 on reader service card



Dunbar

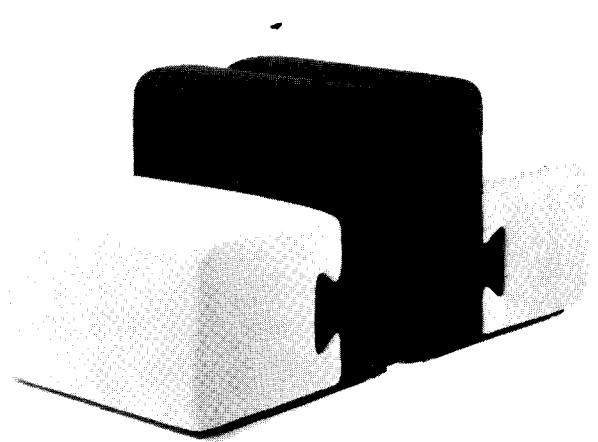
Flexibility and adaptability are the key words for Dunbar's offering, *The Professional Edition*. Available in mahogany with bronze inset, the new group is styled to make the transition easily from a private office to a systems arrangement. Desks, cabinets, and high storage units feature dimensional changes that allow maximum space efficiency.



Stendig

New from Stendig is Aura, a lounge-seating series designed by Paolo Piva. Aura comes in two- and three-seat versions, and as an armchair. The curved sides and back rest on a square frame, supported by legs made of enameled wood. Aura is styled on a contemporary scale suited to most interiors.

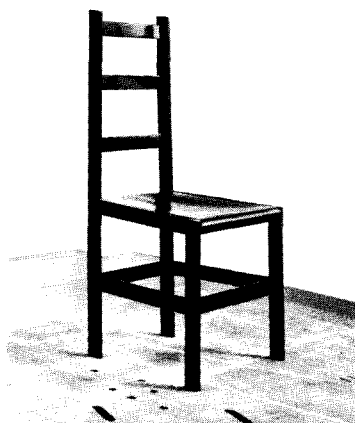
Circle 146 on reader service card



Intrex

Intrex introduces Boomerang and Dovetail, seating units that are part of their new, fully upholstered seating series. The two units are designed to be used individually or in tandem, in institutional waiting areas or residential spaces. Intrex also offers an addition to its Monoform tables: eight new marble tops.

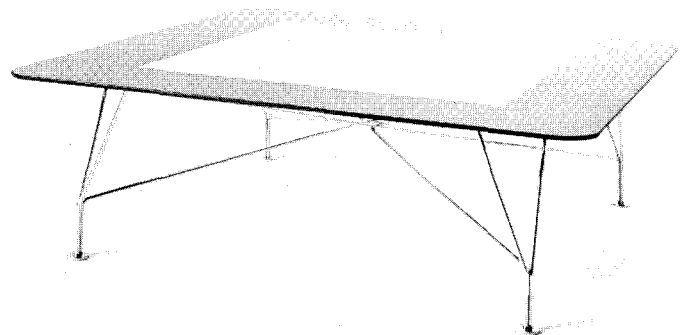
Circle 130 on reader service card



Pace

The Pace Collection's 1984 product offering is the Linear Chair. Designed by architect Steven Holl, the Linear Chair is intended to be reminiscent of an American classic, the Shaker tilting slat-back chair. The chair is constructed of solid aluminum bar with a saddle leather seat.

Circle 141 on reader service card

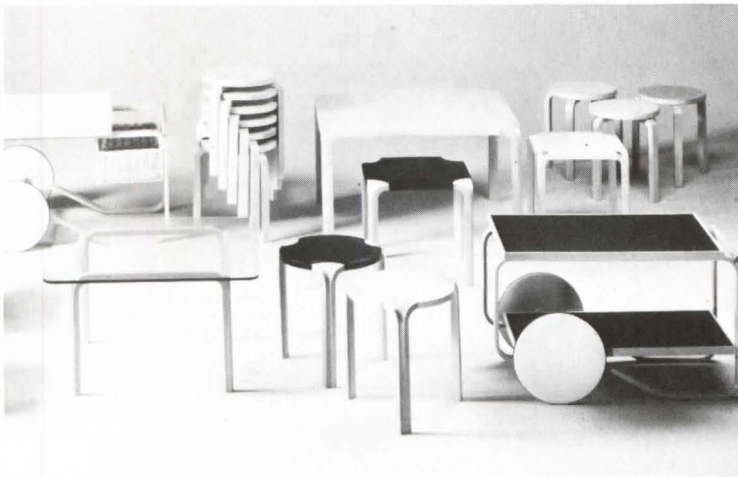


Dux

Dux, founded in the 1920s, produces its furniture in four European factories. For 1984, Dux introduces the Antonio table, designed by Kenneth Bergblad. Antonio is available with a glass top combining clear and black glass, and a chrome frame. It comes in two sizes.

Circle 120 on reader service card

DESIGNER'S SATURDAY



ICF

In celebration of the Alvar Aalto exhibit at the Museum of Modern Art, on view Sept. 27–Nov. 27, ICF features an extensive display of Aalto's furniture, some never before shown publicly. ICF has represented the late Finnish designer's work since 1962, and is a cosponsor of the MoMA show.

Circle 128 on reader service card



Metropolitan

For 1984, Metropolitan features two new additions to the Rubber Chair Collection—the Rubber Bar Stool and Rubber Counter Stool. Designed by Brian Kane, the Bar Stool and Counter Stool are chairs of tubular steel covered with rubber tubing. The seats are of wood, available in a maple finish or range of colors.

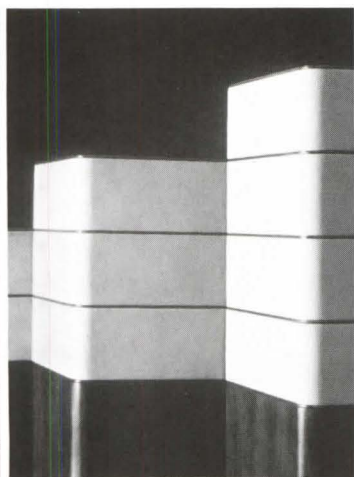
Circle 138 on reader service card



Thonet

Thonet introduces the sleigh base cantilever arm and armless chair by Donald Petitt. The introduction of this chair complements and rounds out the Petitt Ply and MGT series, designed by Petitt for Thonet starting in 1978. The frame is of white oak molded veneers, with the side molded from only two pieces.

Circle 149 on reader service card



Modern Mode

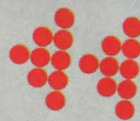
New from Modern Mode is Stratus, an open plan system designed by Norman Cherner. Based on a horizontal module, the addition of panels allows for flexible heights. Stratus is available in five standard wood or fifteen lacquer finishes. The panels also come in a variety of fabrics and plexiglass.



Helikon

This 25-year-old firm, founded by Fred Seeman, who also founded Designer's Saturday, will introduce the new Cesura Lounge series this year. Designed by independent designer Dennis Christiansen, the lounge series includes a club chair and three sizes of sofa. All are available in both fabric and leather.

C REATIVE:



An attitude that directs a course of action. A process of expression for new visions and expectations.

Within these qualities, The Gunlocke Company introduces The Courthouse Chair. A symbol of classic American design.

Appropriately stated to endure new applications.

Persuasive evidence of our continued vision. Providing the creativity, responsiveness and value for new expectations within the business environment.

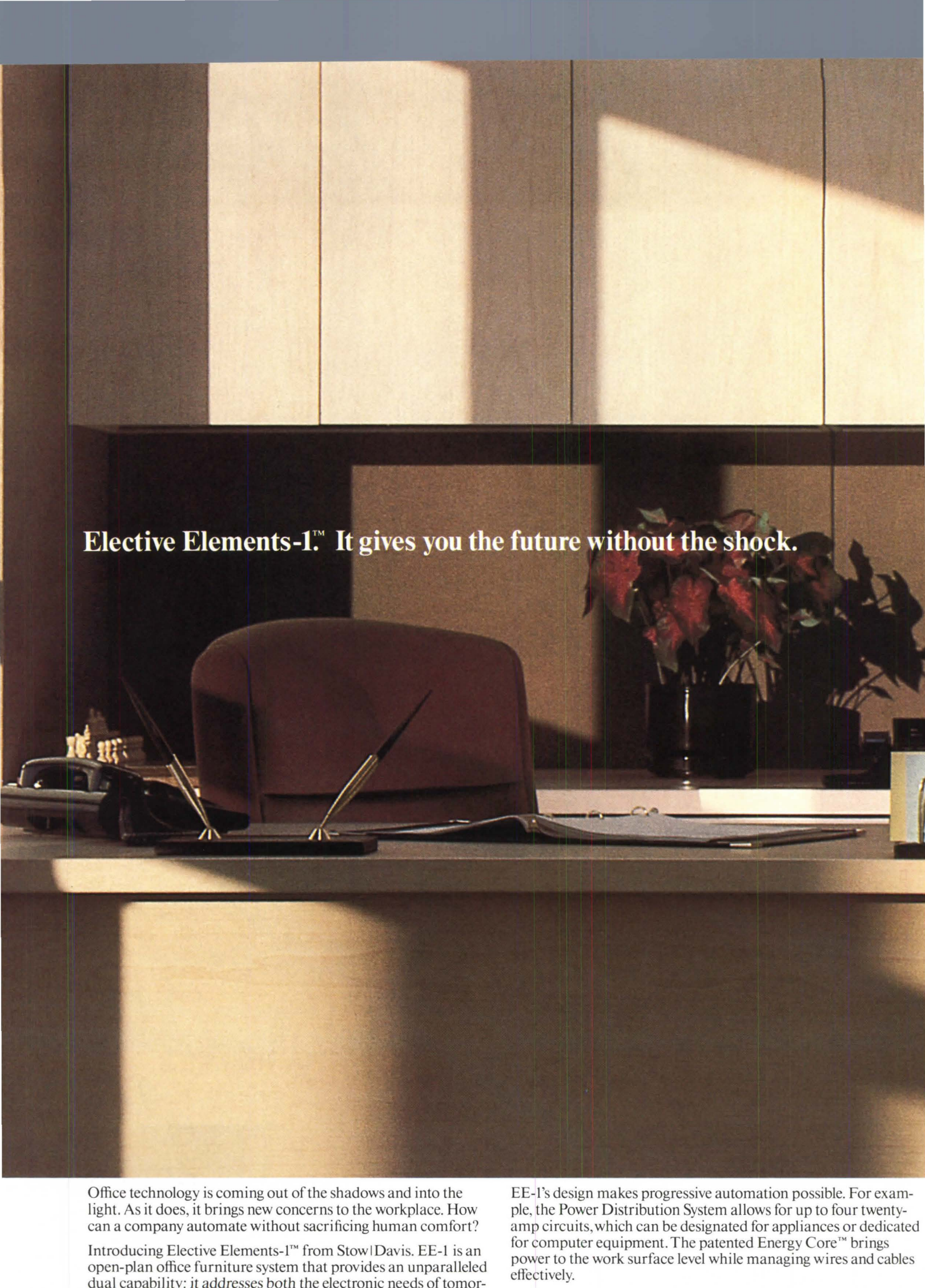


*Creativity...
Responsiveness...
Value...*

*From
The Gunlocke Company
Wayland, New York 14572*

Gunlocke
Furniture for Today's
Business Environment.™

Gunlocke by The Walker Group.
357 on Reader Service Card



Elective Elements-1.™ It gives you the future without the shock.

Office technology is coming out of the shadows and into the light. As it does, it brings new concerns to the workplace. How can a company automate without sacrificing human comfort?

Introducing Elective Elements-1™ from Stow/Davis. EE-1 is an open-plan office furniture system that provides an unparalleled dual capability: it addresses both the electronic needs of tomor-

EE-1's design makes progressive automation possible. For example, the Power Distribution System allows for up to four twenty-amp circuits, which can be designated for appliances or dedicated for computer equipment. The patented Energy Core™ brings power to the work surface level while managing wires and cables effectively.



and texture to the work area. The complementing and contrasting details of end caps, top caps, and panel surfaces can be specified to create many different looks with one system.

If you're interested in an open-plan office furniture system that gives you the future without the shock, then visit any of our showrooms, or write us at Stow/Davis, 25 Summer Avenue NW, Grand Rapids, MI 49504.

© 1984 Stow/Davis.



STOW/DAVIS

Creating America's Business Environments™

Chicago|Grand Rapids|Houston|Los Angeles|New York

Circle No. 423 on Reader Service Card

Progressive Architecture 9:84 19DS

DESIGNER'S SATURDAY

50s, First to Lexington Avenues

Neither hustle nor bustle is in short supply here, with a tremendous amount of new building construction adding to the perpetual crush of people on the streets. Not surprisingly, this area is full of first-rate places to eat. *Le Cherche-Midi* (936 First Ave. at 51st St., 355-4499) is warm and relaxed, with a country French aura. *Il Nido* (251 E. 53rd St., 753-8450) is low-keyed, chic, and very expensive, but as expensive restaurants go, worth it. Nearby, Citicorp Center at Lexington and 54th houses many small shops and fast-food places around its famous atrium. The current mania in New York for barbecued ribs and chicken began, at least in part, at Tony Roma's (400 E. 57th St., 308-0200), where you'll find a piano bar, waitresses in miniskirts, and probably a velvet painting or two. The food is good—and a real bargain.

58th Street between Second and Third Avenues is the East Side's Restaurant Row, and its accent is heavily Italian. A new branch of the popular Upper East restaurant, *Vivolo*, has opened at 222 E. 58th (308-0112). *Tino's*, at number 235 (751-0311), is a local favorite for its Northern Italian cooking. And down the block, *Felidia*, at number 243 (758-1479), serves its version of Italian cuisine in a nostalgic setting of marble, etched glass, and wood paneling.

At 108 E. 60th St., *L'Hostaria del Bongustaio* (751-3530) offers rustic charm, great pasta, and lively crowds. Slightly far afield, *Demarchelier* (808 Lexington at 62nd St., 223-0047) is a small, sophisticated place where the food is French and so is much of the clientele.

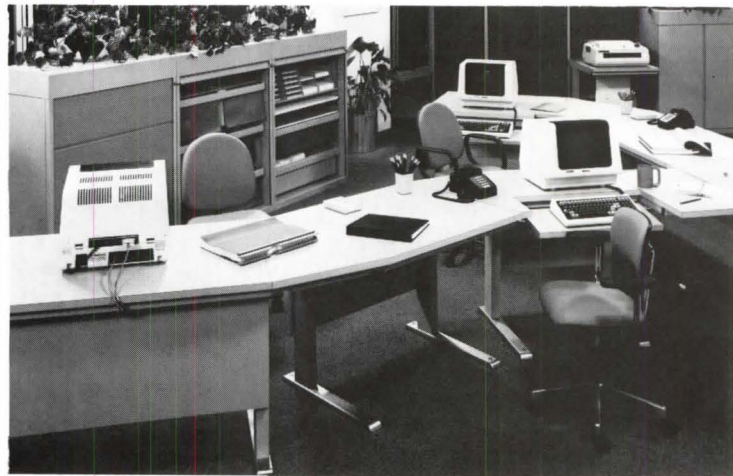
Of course, the star of the shopping scene in the neighborhood is *Bloomingdale's*, at Lexington and 59th. New Yorkers love to complain about it, but if you've never been, the people-watching on the escalators alone is worth the trip.



Haworth

The System 300 Side Chair is new from Haworth for Designer's Saturday. Designed to be compatible with Haworth's SystemSeating 1, 2, and 3 chairs, the new chair has a sled base, and a base and back upright that flex for comfort. It is available both with and without arms, and its cushions are fully contoured.

Circle 125 on reader service card



GF

GF introduces its new Emtech Electronic Furniture. Emtech is organized around three distinct product categories: adjustable work surfaces, ergonomic seating, and storage elements. The wide variety of components are compatible with GF's Open Plan Systems and freestanding furniture.

Circle 121 on reader service card



Knoll

The Hannah Desk System, designed by Bruce Hannah, represents an innovative approach to the problems of the automated office. The Hannah System is fully modular and offers great flexibility. Also on display will be the Venturi Collection, with an exhibit designed by Robert Venturi, at the Knoll Design Center at 105 Wooster Street.

You color interiors. We color tables.

Every interior you design is thought out in color.

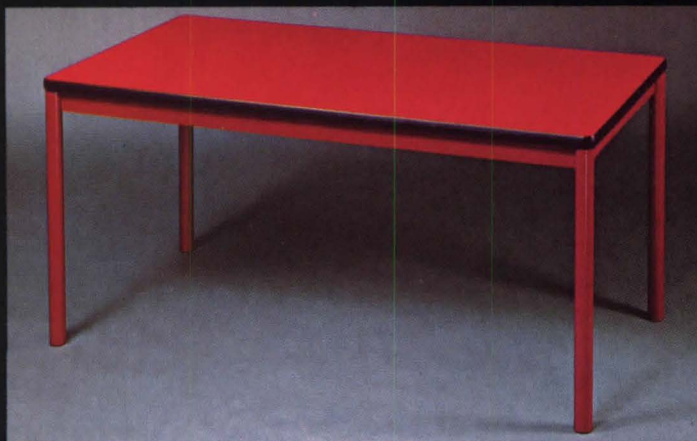
To give you more food for thought, we at Howe are introducing our new Spectra Group. Spectra's metal understructure comes in many epoxy colors which either match or contrast with a wide choice of colored laminate tops and vinyl edges.

How about, for example, tables of cranberry top, black edge and gray understructure for your cafeteria or training areas? Scheme too cool for cranberry?

Well, there are *many* other combinations. And when you find the ones you like, remember, you'll be specifying Howe quality along with these wonderfully colorful tables.

Spectra is the name, color is the game.

HOWE, 155 East 56, N. Y., N. Y. 10022



TABLES = HOWE

Artemide

Sales Headquarters:

Artemide, Inc.

150 E. 58 Street, New York NY 10155

Telephone: 212/980-0710

Regional Offices:

Chicago

851 Merchandise Mart

Telephone: 312/644-0510

Dallas

624 World Trade Center

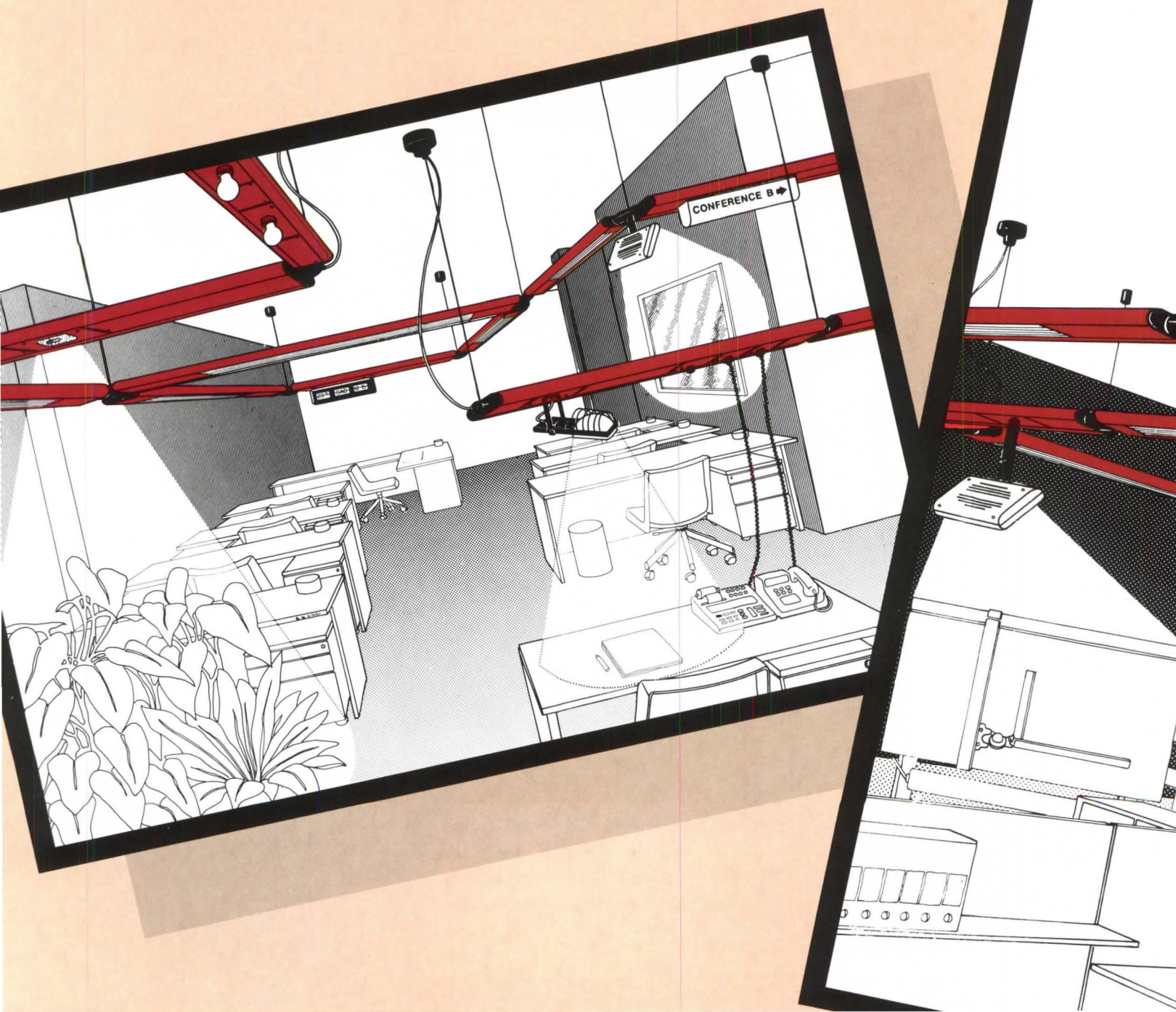
Telephone: 214/747-6060

Los Angeles

266 Pacific Design Center

Telephone: 213/659-1708

Other offices and showrooms
throughout the United States.

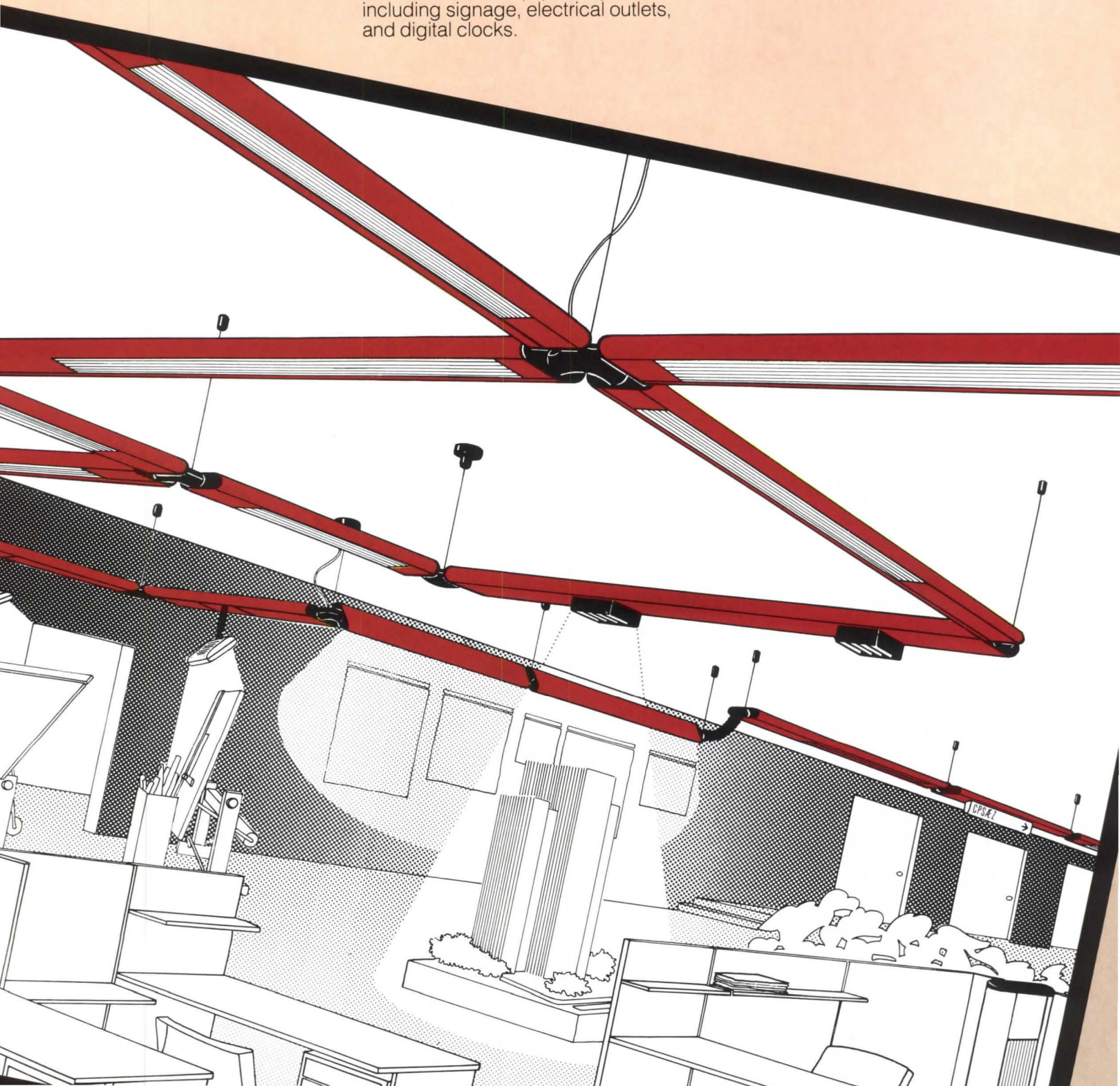


Aton Modular

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

advanced, complete and flexible system of its kind on the market today. The Aton Modules, available in different sizes, are made of extruded aluminum; lacquered 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 **317**.

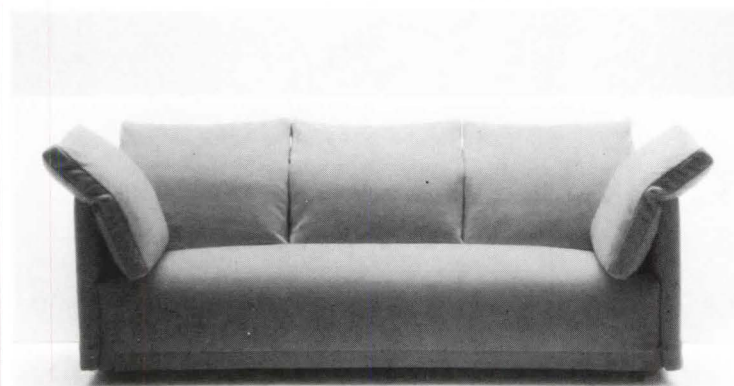




iii
New from Canadian manufacturers iil is the Tinta System. Designed by Manfred Petri, Tinta is a comprehensive modular component system consisting of casegood modules, worksurfaces, and vertical panels. These elements can be assembled into both freestanding units and complete office configurations, thus offering great flexibility.
Circle 129 on reader service card



All-Steel
The Syntrax System is a fully integrated and freestanding system of tops and linking tops, designed to change as tasks change. The All-Steel design team and Robert Worrell shaped it with human factors and the easy use of electronics as the main considerations, making Syntrax efficient as well as comfortable.
Circle 100 on reader service card



B&B America
B&B America features Ottomana lounge seating for Designer's Saturday 1984. Designed by Antonio Citterio, the series consists of an armchair, two-, three-, and four-seat sofas, a small armchair, and a settee. The tubular steel base is available in either mirror-polish chrome or gray enamel finish.
Circle 107 on reader service card



Harter
The Harter I/F system of freestanding furniture is an important element of Harter Task Systems. Key parts of the I/F system are the new power/communications distribution system, universality of parts, and the building-block concept behind the design. Parts can be linked and extended both vertically and horizontally.
Circle 124 on reader service card

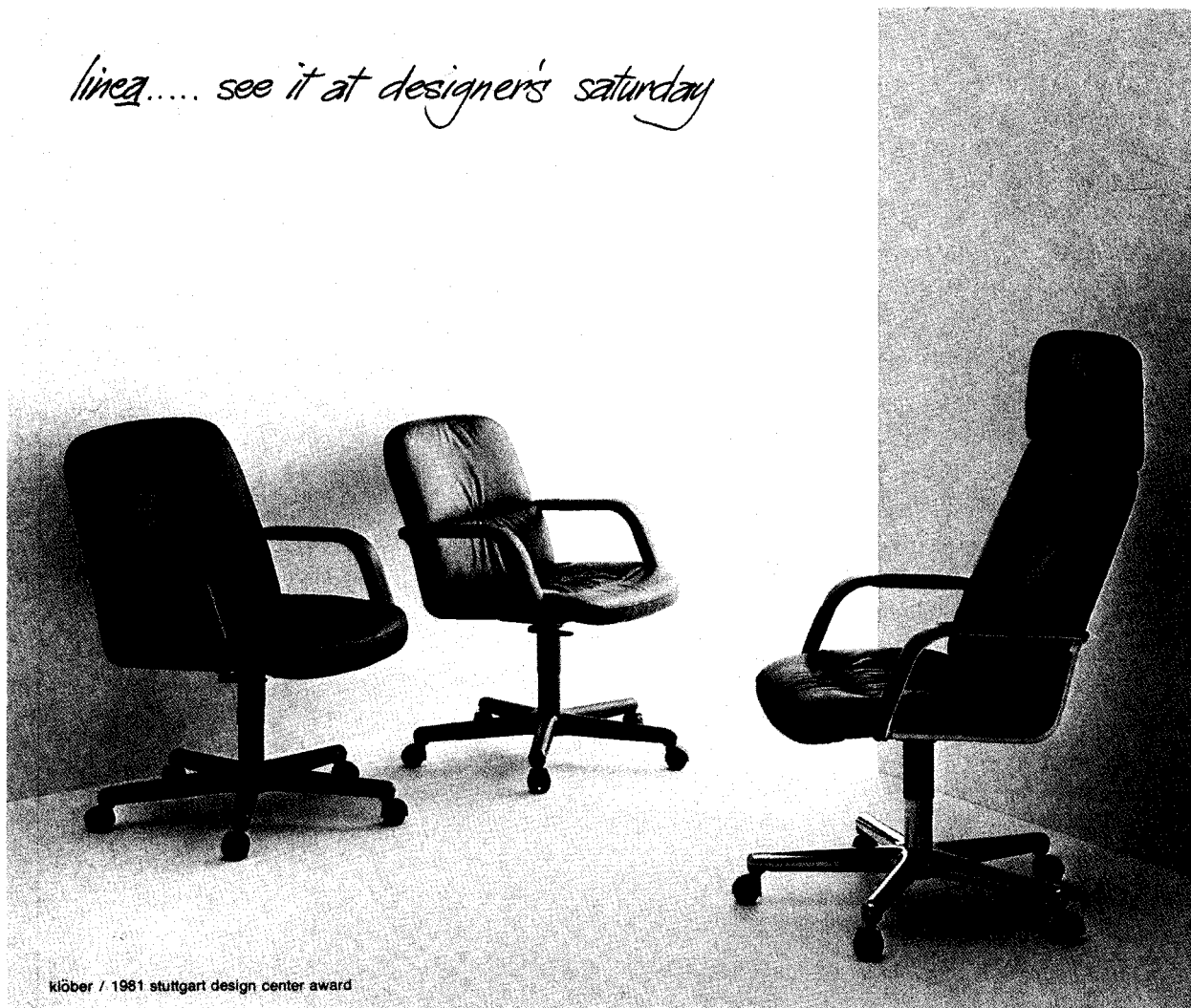


JG
The Powerflex Desk System is JG's nonpanel solution to the design of the electronic office. The primary components of this modular desk system are a "spine" of metal chassis units and a series of legal-width storage units. Freestanding tables and a selection of worksurface extensions add greatly to the system's flexibility.
Circle 131 on reader service card

brayton international collection

p.o. box 7288 high point, nc 27264 919/434-4151 telex 578-431

linea..... see it at designers' saturday



klöber / 1981 stuttgart design center award

atlanta 404/992-9823
boston 617/423-0040
chicago 312/822-0711

dallas 214/747-7130
denver 303/425-4374
houston 713/523-4900

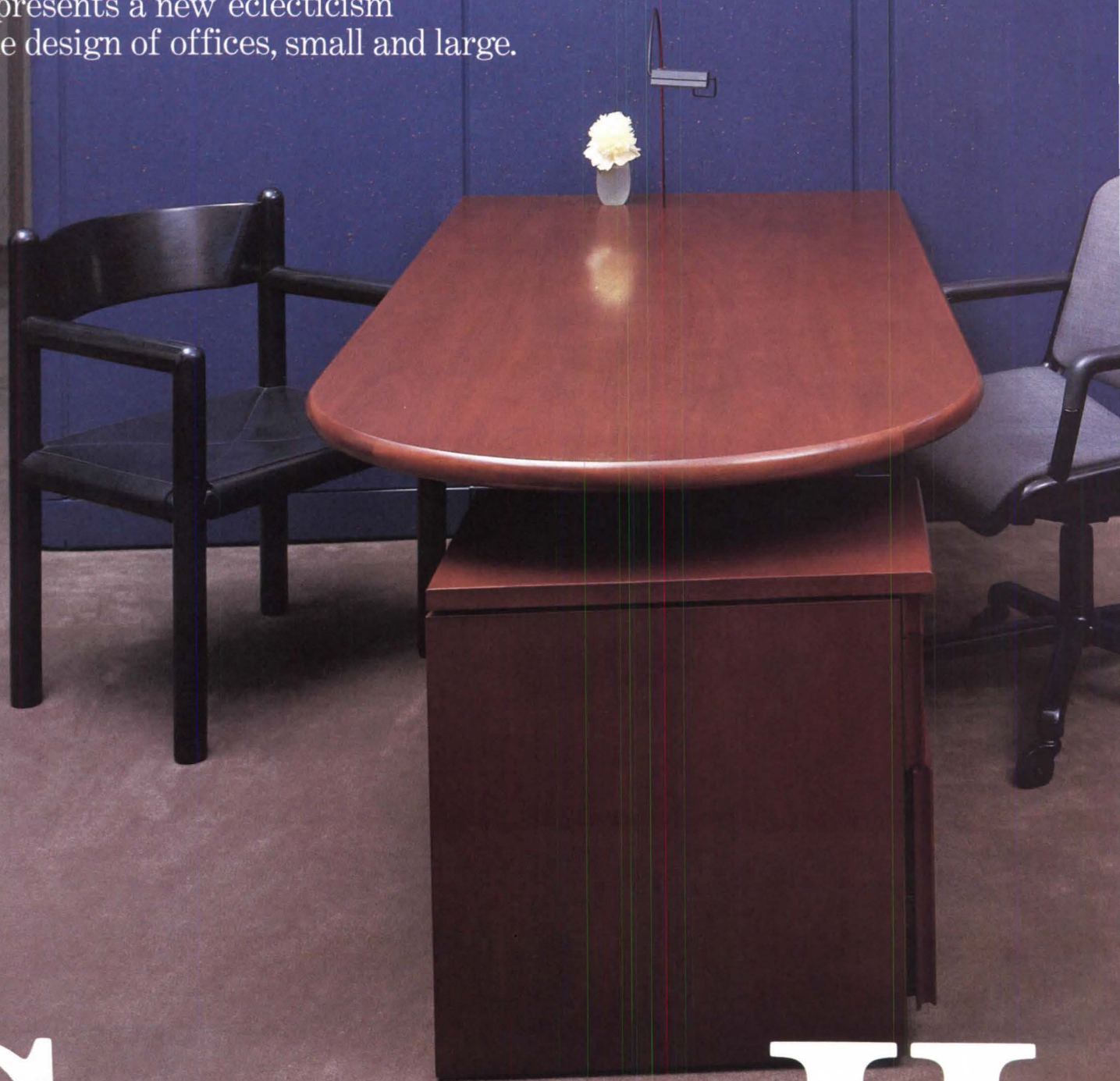
los angeles 213/652-5450
miami 305/233-9537
minneapolis 612/872-0510

new york 212/371-6131
st. louis 314/241-8431
san francisco 415/864-3801

Circle No. 326 on Reader Service Card

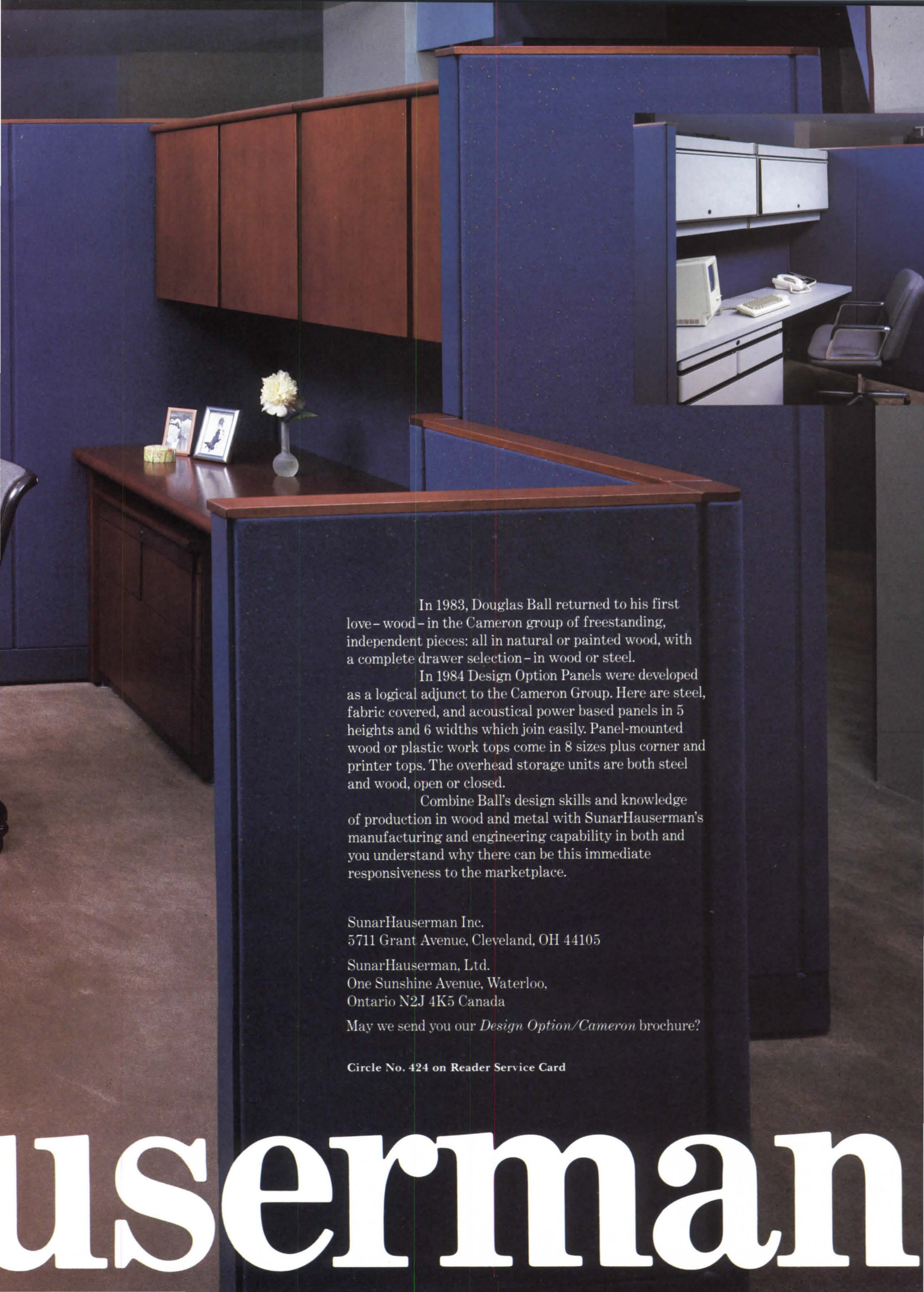
Winning the Ball Game: Design Option/Cameron

By popular demand, SunarHauserman combines Douglas Ball's Cameron with Design Option and presents a new eclecticism in the design of offices, small and large.



Design: Bonnell Design Associates Inc.

SunarHa



In 1983, Douglas Ball returned to his first love—wood—in the Cameron group of freestanding, independent pieces: all in natural or painted wood, with a complete drawer selection—in wood or steel.

In 1984 Design Option Panels were developed as a logical adjunct to the Cameron Group. Here are steel, fabric covered, and acoustical power based panels in 5 heights and 6 widths which join easily. Panel-mounted wood or plastic work tops come in 8 sizes plus corner and printer tops. The overhead storage units are both steel and wood, open or closed.

Combine Ball's design skills and knowledge of production in wood and metal with SunarHauserman's manufacturing and engineering capability in both and you understand why there can be this immediate responsiveness to the marketplace.

SunarHauserman Inc.
5711 Grant Avenue, Cleveland, OH 44105

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

May we send you our *Design Option/Cameron* brochure?

Circle No. 424 on Reader Service Card

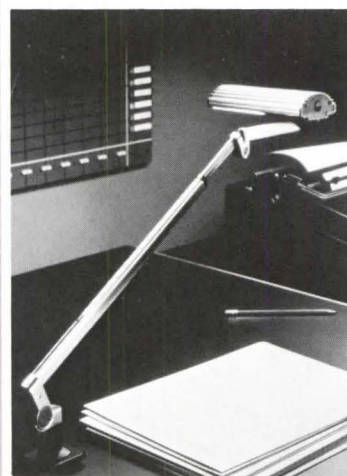
userman



Herman Miller

The Equa chair is designed to adjust to the needs of a seated person, rather than the other way around. Designers Bill Stumpf and Don Chadwick wanted to design the ultimate in ergonomic chairs, for people who sit down all day on the job. Equa is the subject of the exhibition "A Serious Chair," on view at the Walker Art Center, Oct. 21-Jan. 6.

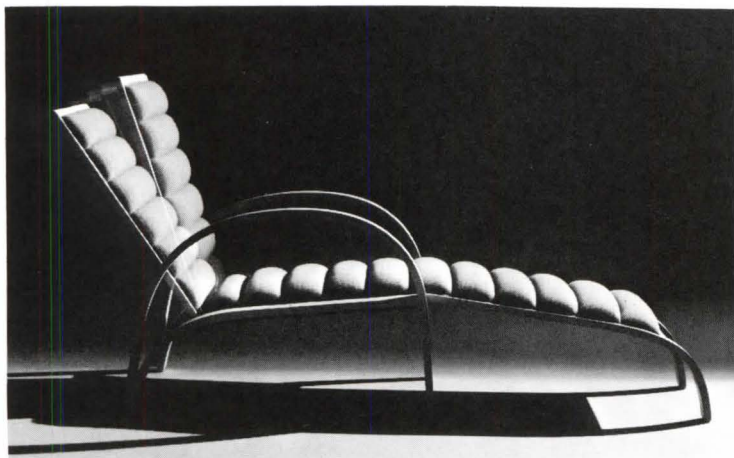
Circle 139 on reader service card



Atelier International

Desk is a new fluorescent task lamp from Atelier International Lighting. Made of aluminum, the lamp is mounted on a rotating clamp base, allowing for great flexibility of positioning. Also featured for Designer's Saturday are additions to the Carini Executive Collection, including a full-length modesty panel.

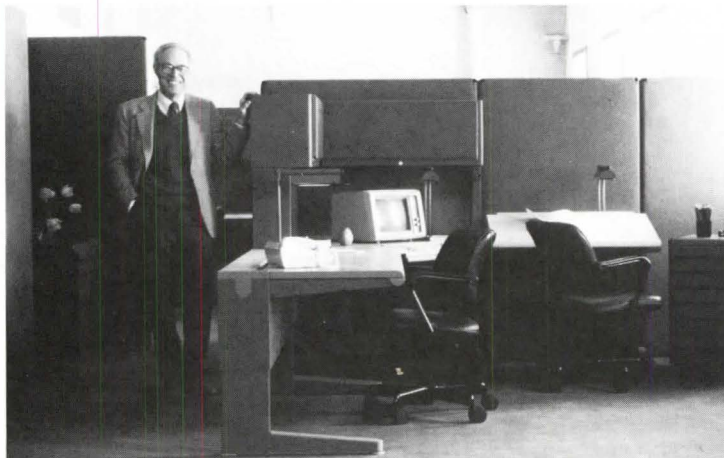
Circle 106 on reader service card



Brickel

The Chaise and Chaise Lounge by Ward Bennett are new introductions to the Brickel Collection of fine contract furniture. Constructed of solid ash, available in a broad range of fabrics and finishes, the chairs are meant to evoke the elegance of Art Deco, employing engineering techniques similar to those that produced the designs of that era.

Circle 113 on reader service card

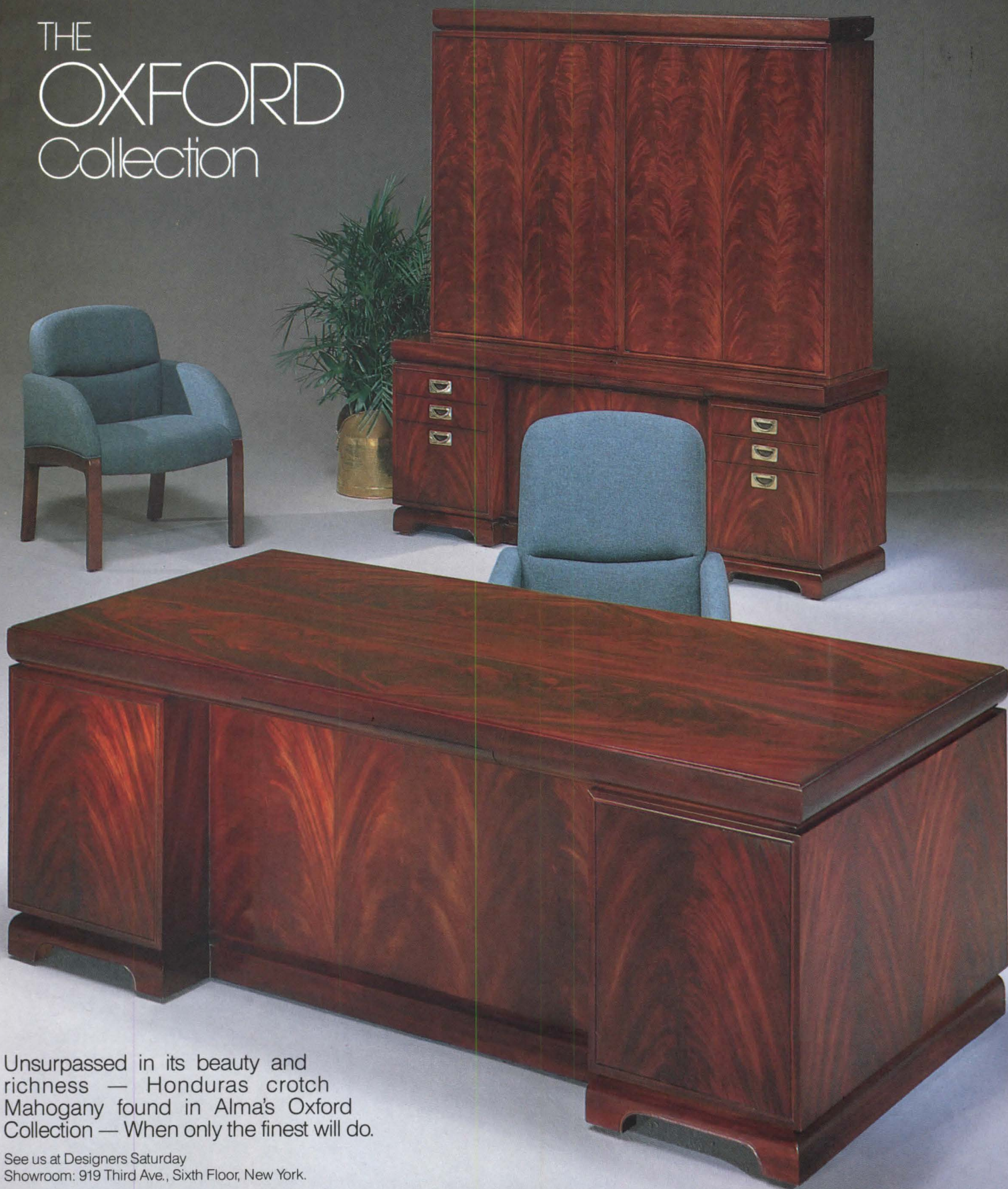


SunarHauserman

At SunarHauserman for Designer's Saturday is the Diffrient System, designed by Niels Diffrient. The development of the system required three years of intensive commitment from both designer and manufacturer. Diffrient, an authority on human factors in the workplace, thinks furniture should be as comfortable as clothing.

Circle 112 on reader service card

THE
OXFORD
Collection



Unsurpassed in its beauty and richness — Honduras crotch Mahogany found in Alma's Oxford Collection — When only the finest will do.

See us at Designers Saturday
Showroom: 919 Third Ave., Sixth Floor, New York.



ALMA DESK COMPANY P.O. BOX 2250 HIGH POINT, NORTH CAROLINA 27261 TELEPHONE 919-885-4101
Circle No. 303 on Reader Service Card

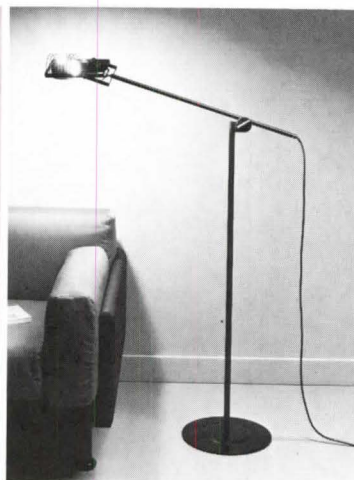
DESIGNER'S SATURDAY



Brayton

The Brayton International Collection introduces its latest product, the Concorde. Designed by Ernst M. Dettinger, the Concorde offers a number of seating options, including chair, two- and three-seat sofas, and ottoman. Constructed with a hardwood frame, Concorde is available in any selection of Brayton leather or textiles.

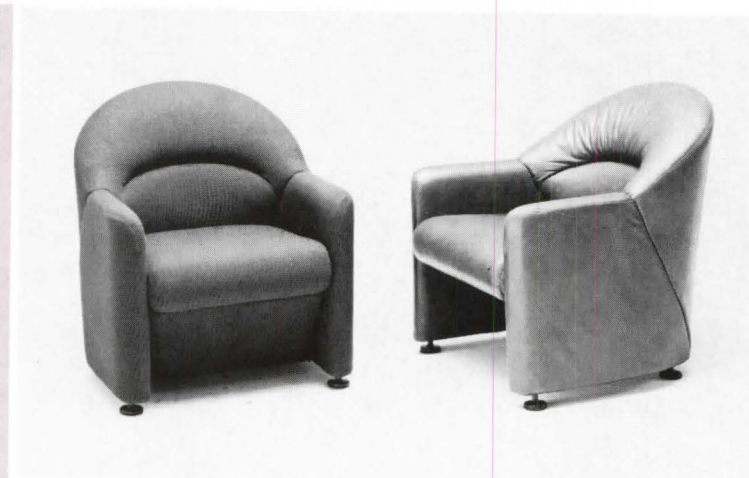
Circle 110 on reader service card



Artemide

Artemide's latest offering for Designer's Saturday is the Sintesi Floor Arm Lamp, a new addition to the popular and well-known Sintesi series. Designed by Ernesto Gismondi, the lamp has an adjustable swivel arm in addition to regular floor lamp features. Available in red, white and black, it takes a 100-watt white bulb.

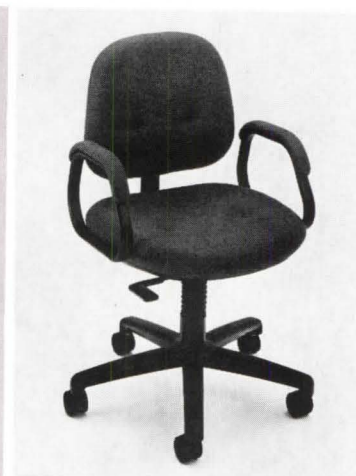
Circle 105 on reader service card



Arconas

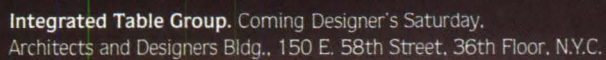
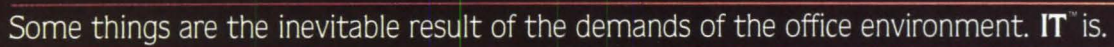
Designed by Conrad Marini, the Gemello Lounge Chair is intended to provide comfortable seating for lounges, lobbies, and reception areas. Gemello features a steel frame molded into cold-cured foam and large-diameter glides for easy movement. Arconas will also present the Gallio Sofa Series.

Circle 104 on reader service card



Lehigh-Leopold/LBF

Lehigh-Leopold features the Coda Collection, a complete office environment of desks, credenzas, tables, personal computer extensions, and other components. Coda is available in a selection of finishes and hardware details. The collection features full wire management. New from LBF is the L-700 ergonomic seating system.



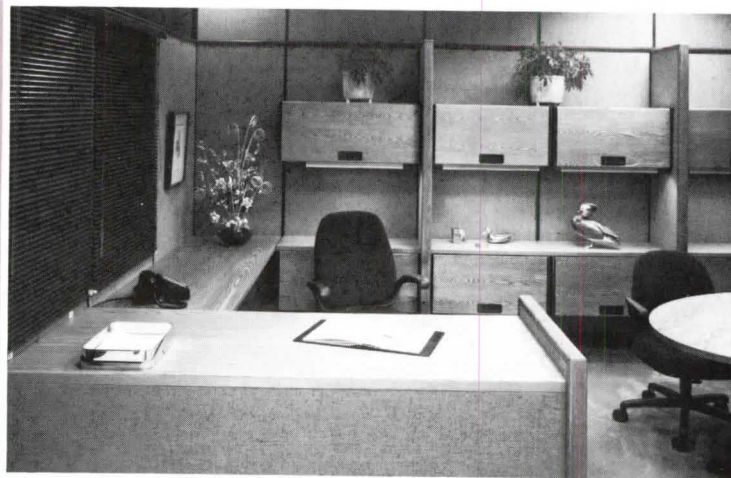
Circle No. 312 on Reader Service Card

DESIGNER'S SATURDAY

50s & 60s, Park to Sixth
Avenues

New York's most elegant steel and glass skyscraper is still Mies van der Rohe and Philip Johnson's Seagram Building, at 375 Park Avenue, which happens to house the equally superlative restaurant, The Four Seasons (99 E. 52nd St., 744-9494). A light lunch can be found at The Café Marguery (55 East 52nd St., 486-7933), in the sleek atrium of Skidmore, Owings & Merrill's Park Avenue Plaza. The venerable Le Cygne (53 E. 54th St., 759-5941) offers haute cuisine in Voorsanger & Mills's glamorous setting. Edward Larrabee Barnes's IBM Building at 57th and Madison (s.w. corner) houses a pleasant atrium and café, and don't miss the IBM Gallery of Science and Art, with its exhibition of Native American art from the Northwest, and the computerized Culture Guide to New York in the gallery lobby. Just up the street, Johnson Burgee's AT&T Building, still the talk of the town, is finally open to visitors.

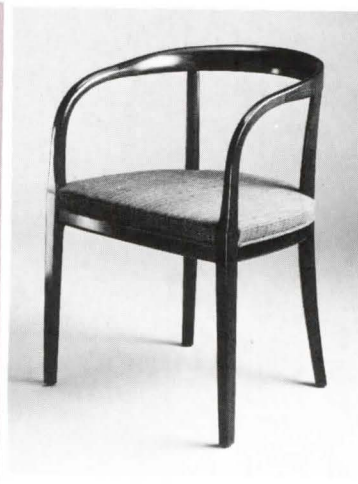
At Rockefeller Center, the American Festival Café (246-6699) offers skating-rink-side views, and outdoor dining in warm weather. The Museum of Modern Art (11 West 53rd St., 708-9400) has reopened in expanded quarters designed by Cesar Pelli & Associates; it offers an impeccably timed exhibition of furniture and objects by Alvar Aalto, and a retrospective on photographer Irving Penn. At 54th and Fifth (n.w. corner), McKim, Mead & White's 1899 University Club is returned to its original splendor after a thorough cleaning. Another must is the Trump Tower at 725 Fifth. Its pink marble atrium and mirrored escalators are an experience. New and hot is the Hard Rock Café (221 W. 57th St., 247-6240), with the infamous half-a-Cadillac for a canopy. Go for lunch, unless you like waiting in line for your dinner. For the more sedate, Les Tuileries (40 Central Park South, 832-3833) is cool, calm, and collected; the food is nouvelle, and



American Seating

American Seating's introduction for Designer's Saturday is the Integrated Table Group. Its more than 20 individual elements can be combined to form appropriate and versatile environments for conference rooms, private offices, work clusters, and individual work stations. Innovations in the BioChair are also featured.

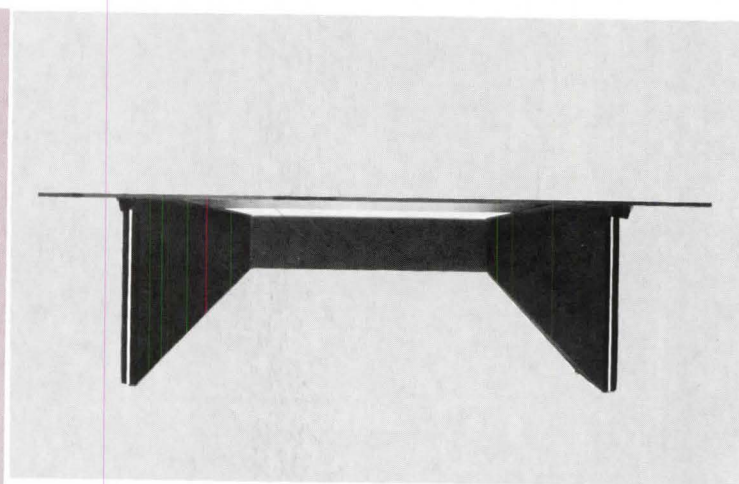
Circle 103 on reader service card



Jack Lenor Larsen

This year, Jack Lenor Larsen introduces some additions to its collection of classically scaled tables and chairs. The Council Armchair, designed by Ernst M. Dettinger, has a beech frame and is available in five finishes and a choice of covers. The New York showroom has been completely renovated for the event.

Circle 136 on reader service card



Brueton

Brueton will be featuring its new line of fabric-covered office furniture. The Pelican series is the work of Charles W. Pelly. Designed to create a more comfortable man-machine relationship within the work environment, the Pelican components are covered in a durable fabric that comes in a wide range of standard and custom colors.

I/F™: Freestanding Design for the Integrated Office

The human factor is the primary consideration in Harter's I/F's accommodation of automated equipment. Each component is designed for comfort, easy access, and productivity.

Since individual isolation within maze-like configurations can hinder the interaction essential to efficient teamwork, Harter I/F emphasizes open lines of communication among work groups. In fact, the system is specifically designed to generate the type of human exchange that produces synergism.

Using freestanding furniture with overhead storage, Harter I/F does away with the need for walls or panels and saves valuable floor space.

The freestanding design, at the same time, provides a higher degree of mobility and flexibility for office reconfigurations.

Harter I/F adapts perfectly to horizontal and vertical growth to meet the many functional space requirements in today's office. Whether the work station space calls for a clerical, managerial, or professional layout for one or more people, I/F will accommodate any task requirement desired. Harter I/F can also accommodate any power and communication needs with the use of a new electrical raceway system.

Overall, Harter I/F answers the need of today's business to integrated people, information, technology and facilities.

Harter helps transform the quality of worklife.

For brochures and more information contact:
Harter Corporation, Sturgis, Michigan 49091
616/651-3201

Harter Furniture Limited
Guelph, Ontario N1H6L5
519/824-2851

Circle No. 360 on Reader Service Card







International Contract Furnishings Inc.

305 East 63rd Street
New York, NY 10021
Telephone: 212/750-0900
Telex: 236073 ICF UR

You can see Aalto's furniture at ICF showrooms in New York, Los Angeles, Chicago, Houston, Dallas, Washington, Miami, Atlanta, Denver or you can see Aalto's furniture at the Museum of Modern Art's exhibition in New York, "Alvar Aalto: Furniture and Glass" from 27 September to 27 November, 1984, or you can wait for the MoMA Aalto tour to arrive in Evanston, Akron, Montreal, Cambridge, Norfolk or you can wait for MoMA's European Aalto tour.

Circle No. 367 on Reader Service Card



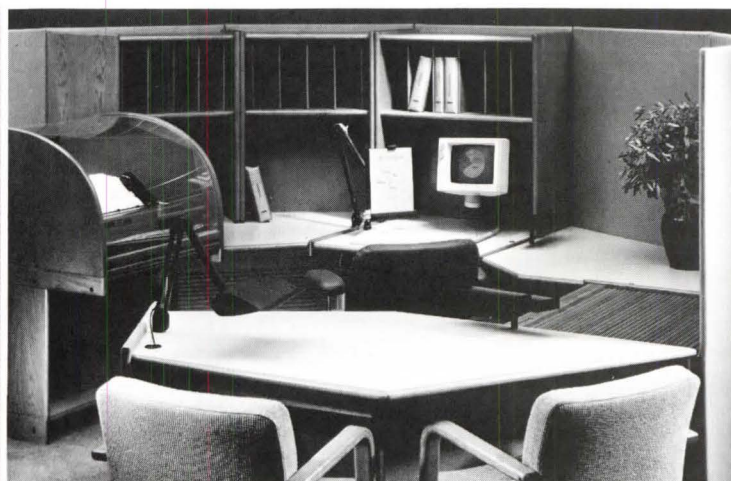
DESIGNER'S SATURDAY



Vecta

Vecta Contract's product offering for Designer's Saturday will be Sequel, an office furniture system designed in wood. Architectural-grade veneer, book-matched and center balanced, is used throughout. The wood-trimmed structural panels come in five heights and eight widths to support a variety of components.

Circle 150 on reader service card



CI Designs

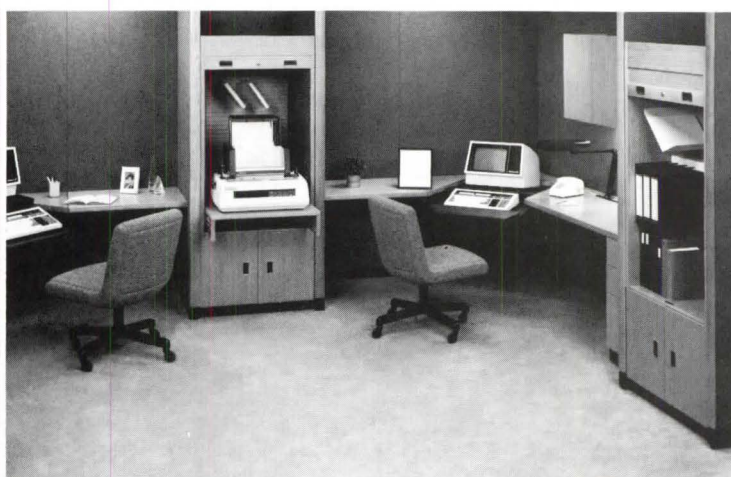
CI Designs presents the Connexus Modular Office System, a fully integrated computer and office furniture line. Connexus is structured with numerous interconnecting modules and accessories in order to provide the utmost in office flexibility. The frame is of white oak, and a broad choice of panel fabrics is available.

Circle 114 on reader service card



Alma

Alma introduces the 5800 series, featuring a transitional design blending solid mahogany with book-matched veneers. Even the drawers are made from a single matched panel. Designed by Robert Schier, the series includes a complete range of pieces, from tables, credenzas and desks to bookcases, chairs, and lounge furniture.



Stow/Davis

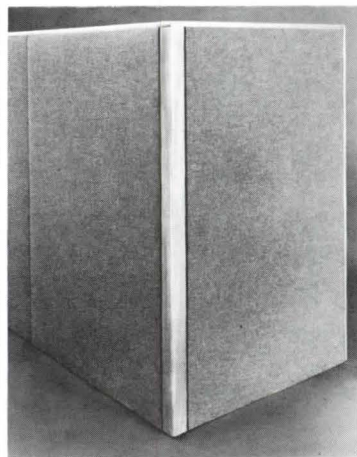
Elective Elements-1 is an open-plan office furniture system. Now it is available with computer support furniture, a range of components designed to store and support electronic office equipment. These additions include media storage cabinets, adjustable work surfaces, printer cabinets, and VDT security cabinets.



Croydon

Croydon will introduce its new Metrix System. This modular wood panel system makes use of the latest technology available. The simple design makes Metrix extremely flexible. In addition, Croydon will unveil two executive wood desk lines. The Croydon showroom has been completely remodeled for the Designer's Saturday event.

Circle 116 on reader service card



Conwed

Conwed features a new one-piece panel, intended to expand designer options in conjunction with its System 2 furniture line. The new panel supplements the existing radius panel and is trimmed with wood, and also allows for "hang-on" workstation components, adding to the system's versatility and usefulness.

Circle 115 on reader service card

Everybody needs a Here.
A nest, a niche,
a room of one's own.
A space with enough
of its own character
to accept yours.
A corner that belongs to you
as much as you belong to it.




Somewhere you know
that knows you:
a homeroom at school,
a familiar street, a ship in port.
Anywhere that welcomes
you back when
there is no one there to say it.
A sense of place, solid enough
for light to break against.



herman miller

Zeeland, Michigan 49464

Circle No. 389 on Reader Service Card

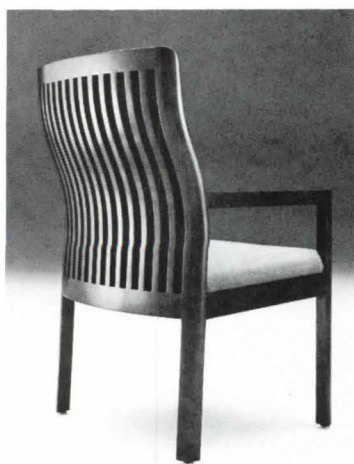


*Perhaps
flexibility is the
highest expression
of function
and design
in thoughtful
proportion.*

The T/3 Desk System. Interchangeable componentry and classic design.
Thoughtfully expressed by Hardwood House.

Corporate Offices: 569 Lyell Avenue, Rochester, New York 14606
New York Showroom: 150 East 58th Street Chicago Showroom: 993 Merchandise Mart

Circle No. 359



Kimball/Artec

For 1984, Artec presents the Carrington Collection, executive seating in oak, walnut, mahogany or cherry, featuring a combination of opulence and contemporary style. Designed by Earl Koepke, Carrington is available in a wide range of wool and leather coverings from the Artec Textile Collection.

Circle 133 on reader service card



Corry Jamestown

Corry Jamestown was founded in 1920 by Swedish immigrant David Hillstrom. The current factory, in Corry, Pa., was built in 1950. This year at Designer's Saturday, the company will feature additions to the 1000 System, a series of panels, designed in conjunction with panel-hung and freestanding furniture.

Circle 117 on reader service card

The meaning of a window
is to bring the outside
inside
(while letting someone
on the inside out).
Light and air are clay
from which
we sculpt the spaces
to be ourselves in.
To look out
is to have an outlook,
a point of view
dependent on a view.
When the light is fresh
and the world
ready to be opened,
the mind's eye
wants room to range.



herman miller

Zeeland, Michigan 49464

Circle No. 389 on Reader Service Card

Kinetics

Nice Guys' Finishes Last

Kinetics new stacking chair lets you use color – 20 colors plus chrome, to be precise – in adventurous and inspiring ways. Choosing a contrasting shade for the frame gives you more than 400 possible color combinations. And since they're Kinkote colors, you know they'll stand up against abuse. That means a lot because this is one chair that's going to be around for a long, long time.

Designed by Paolo Favaretto, the classic lines and strength of construction suit a full range of locales, from Head Office Conference to School of Hard Knocks.

Keep us in mind whenever you need handsome seating that also happens to stack. You'll look good. We'll look good.

Your client's place, of course, will look terrific.



Snap-in basket for stashing books or purses



Color of the frame can harmonize or match



A choice of 20 vibrant colors plus chrome

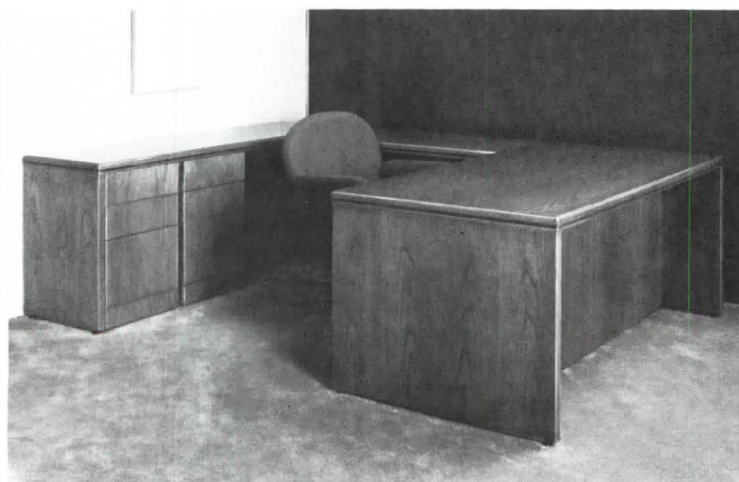


Even the dolly shows attention to detail

Kinetics Furniture
110 Carrier Drive
Rexdale, Ontario
Canada M9W 5R1
(416) 675-4300
Telex: 069-89621

Designed for Kinetics
by Paolo Favaretto,
worldwide patents
pending

Designers Saturday
Suite 708
150 East 58th Street



Hardwood House

For its first year at Designer's Saturday, Hardwood House will introduce the H/3000 Seating Collection, designed by Bruce Hannah. Also featured will be the Vestra Collection, a new line of transitionally designed office furniture. The elements of the Vestra Collection are highlighted with a dark hardwood top edge detail.

Circle 123 on reader service card



Castelli

Apta, innovative public seating, is Castelli's introduction for this year's Designer's Saturday. Apta employs a tiny "scale" in the frame to automatically adjust back tilt and seat angle for each user. Apta is ergonomically designed to provide comfortable seating for users of auditoriums, waiting rooms, and training centers.

Circle 113 on reader service card



Kinetics

Kinetics offers its new metal Stacking Chair at Designer's Saturday. The chair is available in either an arm or an armless version, with a two-way sculpted seat and a contoured back. The seat, back, and tubular steel frame come in the full range of 20 Kinkote colors and can be ordered to match or contrast.

Circle 132 on reader service card

What we cherish most
are not givens but chosens.
As in a garden,
where surprises grow
because you planted changes.
But every change
becomes a change of place,
and where you are
may matter less
than that you choose
to be there.

In control.

A sense of choice,
another part of the garden.

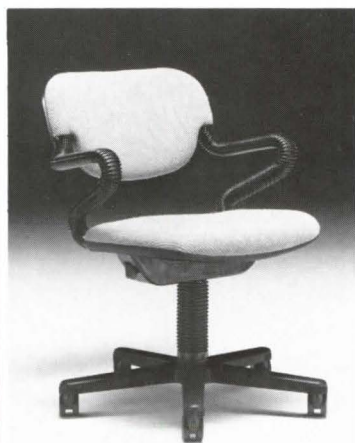


herman miller

Zeeland, Michigan 49464

Circle No. 389 on Reader Service Card

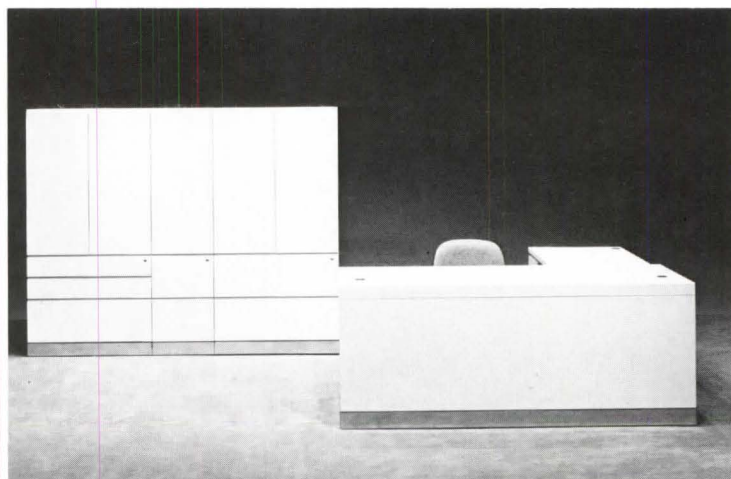
DESIGNER'S SATURDAY



Krueger

Award-winning Vertebra seating now enters the automated office. The Vertebra Systems Chair, the work of Emilio Ambasz and Giancarlo Piretti, is intended for use at computer workstations. It is available in pedestal base or side chair versions, with or without arms, in a self-skinning urethane cover.

Circle 135 on reader service card



Reff

Canadian Reff introduces the laminated version of Office System 6 for Designer's Saturday. Office System 6 also exists in a veneered version. The system consists of a wide variety of elements, among them screens, work surfaces, desks, pedestals, storage cabinets and tables.

Circle 143 on reader service card



Gunlocke

The Gunlocke Company's major introduction is the Courthouse Chair Series, inspired by 100 years of American design. The all-wood, walnut version of the chair, designed by Walker/Group, Inc., and engineered and manufactured by The Gunlocke Company, is a refined example of the art of steambending.


Circle 122 on reader service card



Howe

Howe introduces a flexible table. Spectra, designed for institutional use, comes in a number of different color combinations—20 standard choices for the laminate tops and 10 for the epoxy bases. Spectra also comes in a choice of sizes, shapes, and heights, as well as in both fixed and folding models.

Circle 127 on reader service card



Wherever we live we want a sense of place,
a sense of light and openness, a sense of choice.
Wherever we work, we want the same qualities.
Because no one anywhere wants to be nowhere.
Or closed in.
Because any environment is wrong if you feel stuck in it.
And because the workplace is no exception.

Ethospace[™] from



herman miller

Zeeland, Michigan 49464

Circle No. 389 on Reader Service Card

S p a c e

within

S p a c e.

S t r a t u s

An architectural network
in a horizontal direction.

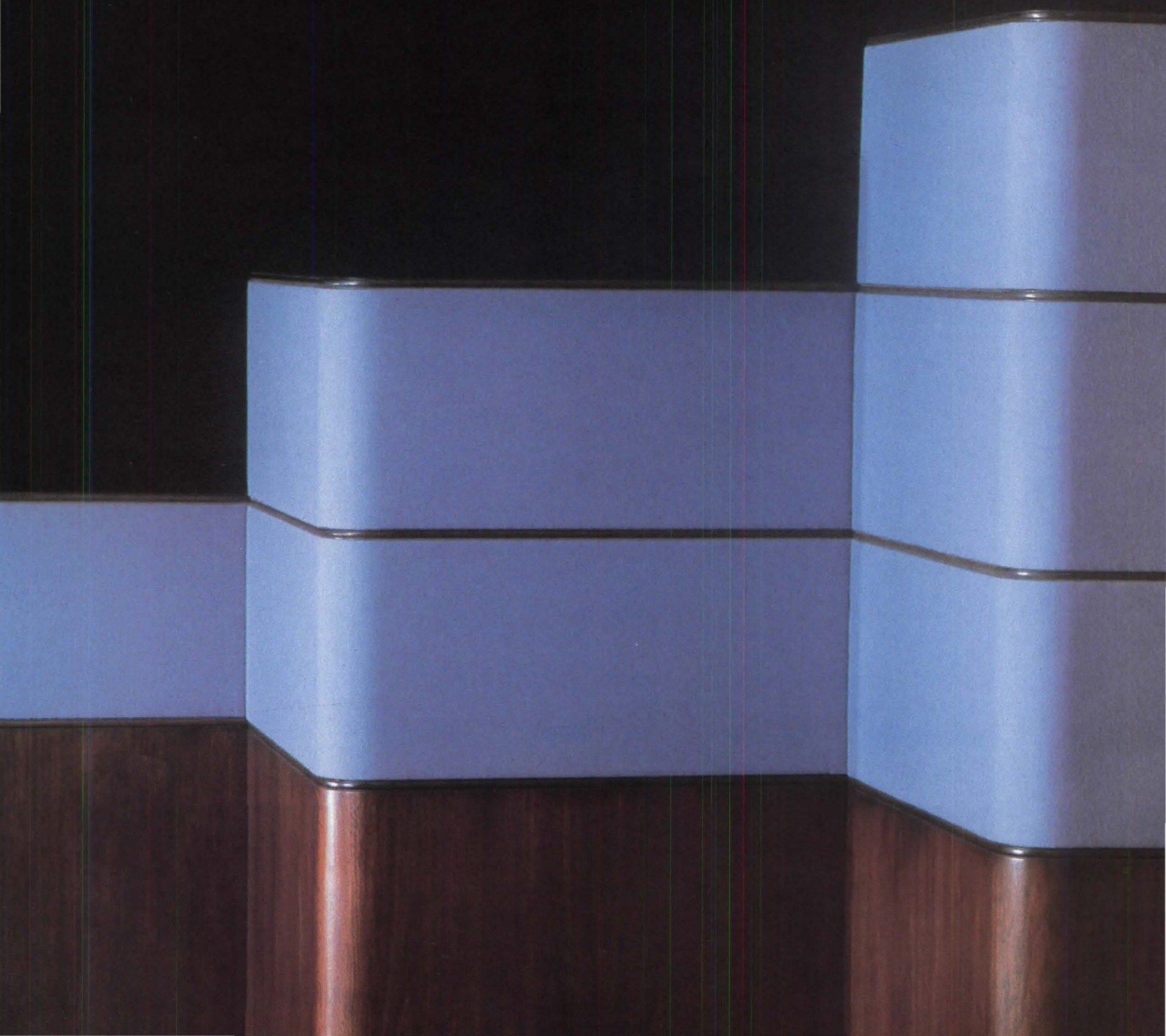
A system of space management
through vertical construction.

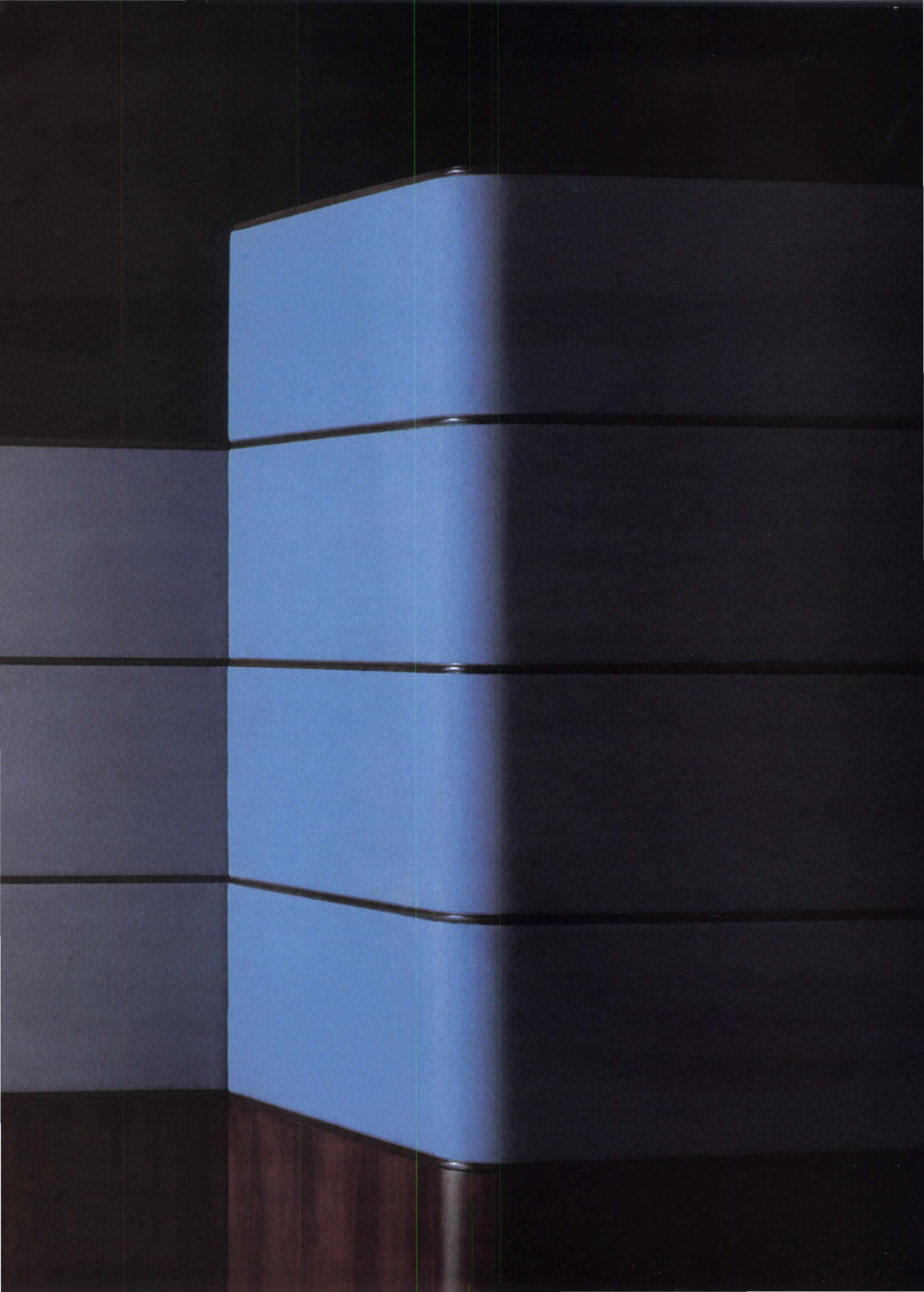
ModernMode announces Stratus.
A Norman Cherner design.

ModernMode, Incorporated
Oakland, California 415. 568. 6650

Modern**Mode**

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





Tinta System



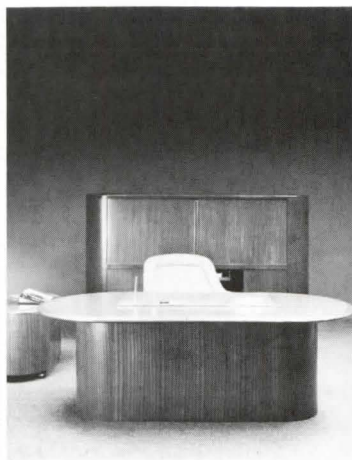


DESIGNER'S SATURDAY

East 30s and 40s

Murray Hill, the area around Park Avenue in the 30s (bounded more or less by Fifth and Third Avenues), remains one of the city's most elegant residential neighborhoods; it contains that charming, almost toylike mews, Sniffen Court (150-158 E. 36th St.). At the Morgan Library (33 E. 36th St., 685-0008), don't miss the exhibition celebrating the 150th anniversary of the birth of William Morris, founder of the English Arts and Crafts movement. East 42nd St. houses three of New York's best Art Deco skyscrapers: William Van Alen's 1930 Chrysler Building at 405 Lexington, with its spectacular marble and chrome lobby; Sloan & Robertson's 1929 Chanin Building; and Howells & Hood's 1930 Daily News Building at 220 East 42nd St. Another distinguished denizen of the neighborhood is Roche & Dinkeloo's 1967 Ford Foundation headquarters (320 East 43rd St.), with its soaring, plant-filled atrium.

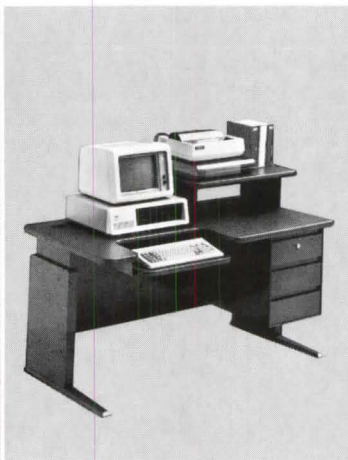
There are dozens of little restaurants in this area. A bit far afield but worth the trip are La Colombe d'Or (134 East 26th St., 689-0866), a cozy, brick-walled space with unpretentious, first-rate French cooking, and La Louisiana (132 Lexington Ave. at 28th St., 686-3959), which serves Cajun and Creole cuisine. Lillie Langtry (542 Third Ave. at 36th St.) specializes in New York's current favorite, Tex-Mex, while excellent Japanese meals can be found at Hatsuana on Park (237 Park Ave. at 46th St., 661-3400). For a room with a view, have a drink at the Top of the Tower at the Beekman Tower Hotel (3 Mitchell Pl., First Ave. at 49th St., 355-7300), one of New York's best kept secrets.



Cumberland

A wide variety of office furniture will be on view in Cumberland's showroom. The Series II Executive Table Desk and Credenza feature the racetrack oval shape in oak, walnut, or mahogany. The high credenza has a tambour door and can house computer equipment or terminals. Also featured are three new chairs and a new seating series.

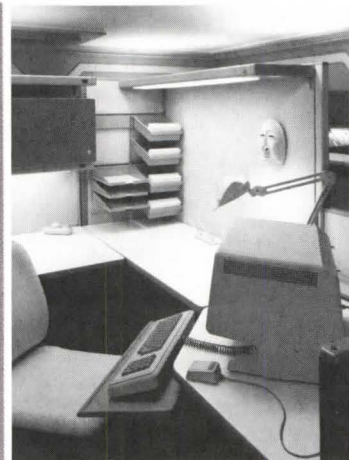
Circle 118 on reader service card



Steelcase

Steelcase features six new products that expand the options for its computer-support furniture. In the series are computer and printer tables, shelves for small printers, paper storage units, a new freestanding computer table, and two new VDT stands with five legs for stability.

Circle 145 on reader service card



Westinghouse

Westinghouse Furniture Systems features a variety of fluorescent office ambient and task lighting systems for Designer's Saturday. In addition, there is the new Wes-Power baseboard/raceway. These elements are compatible with the Wes-Group workstation.

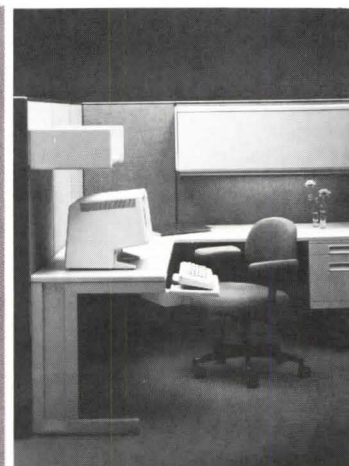
Circle 151 on reader service card



Baker, Knapp & Tubbs

Baker Furniture's Porsche Chair, designed by Ferdinand Alexander Porsche, offers unusual comfort by means of its unique structure. A system of sculptural frames allows an almost infinite number of positions, making the chair adaptable to almost every body size. Also featured will be the 9700 series Wall System.

Circle 108 on reader service card



Shaw-Walker

For Designer's Saturday 1984, Shaw-Walker features the Tempo 3 Radius, a new office system adaptation. This flexible, modular system offers a wide range of work surfaces, panels, and panel-hung components for an efficient and comfortable working environment.

Circle 144 on reader service card

pace[®]



ORA CHAIR

DESIGN DAVID ESTREICH

THE PACE COLLECTION INC./321 EAST 62 ST., NEW YORK N.Y. 10021/(212) 838-0331
CHICAGO • LOS ANGELES • MIAMI • DALLAS • HOUSTON • ATLANTA • WASHINGTON, D.C. • SAN FRANCISCO

Circle No. 443 on Reader Service Card



Photo: Peter B. Kaplan

Ad
Council

If you still believe in me, save me.

For nearly a hundred years, the Statue of Liberty has been America's most powerful symbol of freedom and hope. Today the corrosive action of almost a century of weather and salt air has eaten away at the iron framework; etched holes in the copper exterior.

On Ellis Island, where the ancestors of nearly half of all Americans first stepped onto American soil, the Immigration Center is now a hollow ruin.

Inspiring plans have been developed to restore the Statue and to create on Ellis Island a permanent museum celebrating the ethnic diversity of this country of immigrants. But unless restoration is begun now, these two landmarks in our nation's heritage could be closed at the very time America is celebrating their hundredth anniversaries. The 230 million dollars needed to carry out the work is needed now.

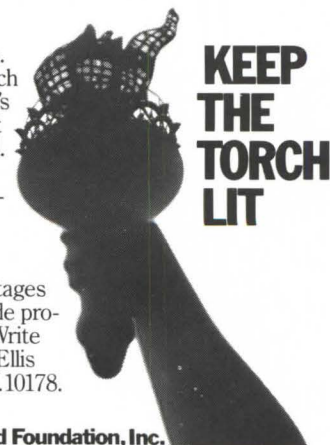
All of the money must come from private donations; the federal government is not raising the funds. This is consistent with the Statue's origins. The French people paid for its creation themselves. And America's businesses spearheaded the public contributions that were needed for its construction and for the pedestal.

The torch of liberty is everyone's to cherish. Could we hold up our heads as Americans if we allowed the time to come when she can no longer hold up hers?

Opportunities for Your Company.



You are invited to learn more about the advantages of corporate sponsorship during the nationwide promotions surrounding the restoration project. Write on your letterhead to: The Statue of Liberty-Ellis Island Foundation, Inc., 101 Park Ave, N.Y., N.Y. 10178.



Save these monuments. Send your personal tax deductible donation to: P.O. Box 1986, New York, N.Y. 10018. **The Statue of Liberty-Ellis Island Foundation, Inc.**

International Furniture Competition

WINNING PROJECTS TO BE DISPLAYED AT MAJOR INDUSTRY EVENTS

PROGRESSIVE ARCHITECTURE announces the fifth annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 17, 1985. 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 1985 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 ceremony 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.

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

THE JURY FOR THIS COMPETITION

Gae Aulenti, architect, industrial and furniture designer, Milan, Italy.

Thomas H. Beeby, partner, Hammond Beeby and Babka Incorporated, Chicago, architect and furniture designer.

Ralph Caplan, writer, editor, and critic, New York.

Charles Gwathmey, partner, Gwathmey Siegel & Associates, New York, architect and furniture designer.

Richard Schultz, industrial and furniture designer, Barto, Pa.

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.

[Turn page for rules and entry forms]

DEADLINE FOR SUBMISSION

JANUARY 17, 1985

Entry form International Furniture Competition

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

ENTRANT:
ADDRESS:

ENTRANT PHONE NUMBER (day):
(evening):

CATEGORY:

ENTRANT:
ADDRESS:

DESIGNER(S) RESPONSIBLE FOR THIS SUBMISSION
(identify individual roles if appropriate):

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

SIGNATURE
NAME (typed)

FURNITURE COMPETITION
Progressive Architecture
P.O. Box 1361, 600 Summer Street,
Stamford, CT 06904

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

ENTRANT:
ADDRESS:

ENTRANT:
ADDRESS:

ELIGIBILITY

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

PUBLICATION AGREEMENT

4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1985 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.
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

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*.

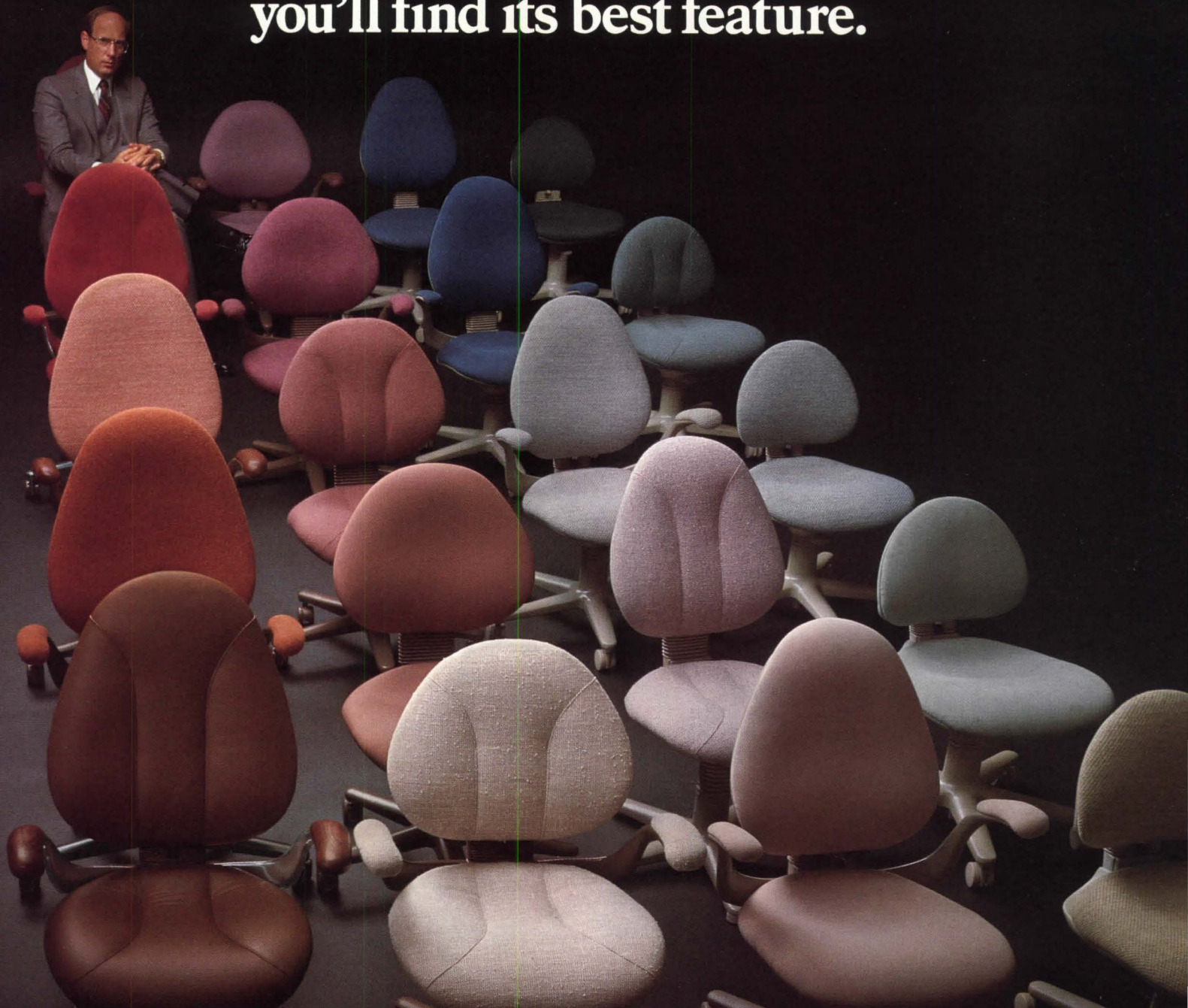
14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.

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 17, 1985. 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 17. Hand-delivered entries must be received at street address shown here by 5 p.m., January 17.

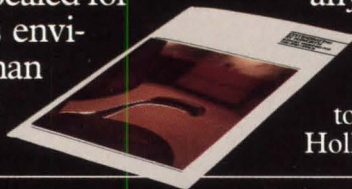
ADDRESS ENTRIES TO:
International Furniture Competition
Progressive Architecture
600 Summer Street
P.O. Box 1361
Stamford, CT 06904

Behind every chair you'll find its best feature.



SystemSeating by Haworth is deep in options and innovative tradition. As fundamentally versatile as the office interior systems that bear the Haworth name, SystemSeating can be tailored to every task and situation. Scaled for today's open office interior systems environment, engineered for the human anatomy, SystemSeating represents a broad, visually consistent

seating offering with distinctive options in performance, construction and cost. All in a vast selection of colors, fabrics, textures and finishes that you can mix and match to meet any seating situation. All backed by one, good family name.



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

HAWORTH
OFFICE INTERIOR SYSTEMS

Circle No. 361 on Reader Service Card

List of showrooms
in alphabetical order:

9 **All-Steel**
110 East 59th Street 2nd Floor
752-2610

21 **Alma Desk Co.**
919 Third Avenue 6th Floor
752-9111

17 **American Seating Co.**
150 East 58th Street 36th Floor
935-7090

17 **Arconas Corporation**
150 East 58th Street 7th Floor
753-4960

17 **Artemide Inc.**
150 East 58th Street 10th Floor
980-0710

15 **Atelier International, Ltd.**
595 Madison Avenue 6th Floor
644-0400

13 **B & B America/Standig**
745 Fifth Avenue 4th Floor
752-5234

28 **Baker, Knapp & Tubbs**
200 Lexington Avenue 3rd Floor
599-4300

1 **Beylerian Limited**
305 East 63rd Street 15th Floor
755-6300

17 **Brayton International**
150 East 58th Street 9th Floor
371-6131

23 **Brickell Associates, Inc.**
Ward Bennett Designs
515 Madison Avenue 2nd Floor
Enter 53rd Street
688-2233

11 **Brueton Industries**
979 Third Avenue 2nd Floor
838-1630

19 **Castelli Furniture, Inc.**
950 Third Avenue 9th Floor
751-2050

18 **C.I. Designs**
136 East 57th Street 3rd Floor
750-9602

17 **Conwed Corporation**
150 East 58th Street 4th Floor
826-6933

17 **Corry Jamestown**
150 East 58th Street 10th Floor
421-7280

17 **Croydon Furniture Systems**
150 East 58th Street 3rd Floor
752-8005

24 **Cumberland Furniture Corp.**
40 East 49th Street 2nd Floor
759-8444

1 **Dunbar Furniture Corp.**
305 East 63rd Street 6th Floor
398-8616

1 **DUX**
305 East 63rd Street Main Floor
752-3897

8 **GF Furniture Systems, Inc.**
655 Madison Avenue 4th Floor
980-0111

21 **The Gunlocke Company**
919 Third Avenue 2nd Floor
832-2202

17 **Hardwood House**
150 East 58th Street 7th Floor
755-5450

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

8 **Haworth, Inc.**
New York Division
655 Madison Avenue 12th Floor
826-6796

3 **Helikon Furniture Co., Inc.**
315 East 62nd Street 6th Floor
688-3210

20 **Howe Furniture Corp.**
155 East 56th Street 4th Floor
826-0280

1 **ICF Inc.**
International Contract Furnishings
305 East 63rd Street 7th Floor
750-0900

7 **il incorporated**
654 Madison Avenue 6th Floor
759-3243

1 **Intrex**
305 East 63rd Street 4th Floor
758-0922

22 **JG Furniture Systems**
1345 Avenue of the Americas
15th Floor
621-4213

17 **Kimball and Artec**
150 East 58th Street 9th Floor
753-6161

17 **Kinetics**
150 East 58th Street 7th Floor
755-4020

8 **Knoll International**
655 Madison Avenue 2nd Floor
207-2200 and
105 Wooster Street
334-1500

21 **Krueger**
919 Third Avenue 3rd Floor
371-9595

10 **Jack Lenor Larsen**
232 East 59th Street Main Floor
674-3993

17 **Lehigh-Leopold LBF**
150 East 58th Street 38th Floor
593-0900

6 **Metropolitan Furniture Corp.**
306 East 61st Street 2nd Floor
308-9365

14 **Herman Miller, Inc.**
600 Madison Avenue 2nd Floor
838-8280

6 **Modern Mode, Inc.**
306 East 61st Street 4th Floor
355-0785

4 **Pace Collection, Inc.**
321 East 62nd Street Main Floor
838-0331

2 **Harvey Probber, Inc.**
315 East 62nd Street Main Floor
838-8040

17 **Reff Corporation**
150 East 58th Street 23rd Floor
759-3680

27 **Shaw-Walker**
666 Third Avenue 24th Floor
697-8700

25 **Steelcase, Inc.**
245 Park Avenue 24th Floor
370-1707

5 **Standig, Inc.**
410 East 62nd Street 6th Floor
838-6060

19 **Stow/Davis Furniture Company**
950 Third Avenue 18th Floor
688-9410

16 **Sunar/Hauseman**
730 Fifth Avenue 6th Floor
246-5200

1 **Thonet**
305 East 63rd Street 14th Floor
421-3520

17 **Vecta Contract**
150 East 58th Street 5th Floor
832-7011

26 **Westinghouse Furniture
Systems**
Pan Am Building
200 Park Avenue 25th Floor
715-0570

**Saturday Shuttle Bus Service
provided Compliments of
American Society of Interior
Designers Industry Foundation.
Bus maps available at Designer's
Saturday showrooms.**

Eighth Avenue

Seventh Avenue

Sixth Avenue

Fifth Avenue

Madison Avenue

Park Avenue

Lexington Avenue

Third Avenue

Second Avenue

First Avenue

63rd Street

62nd Street

61st Street

60th Street

59th Street

58th Street

57th Street

56th Street

55th Street

54th Street

53rd Street

52nd Street

51st Street

50th Street

49th Street

48th Street

47th Street

46th Street

45th Street

44th Street

43rd Street

42nd Street


41st Street

40th Street

39th Street

33rd Street

32nd Street



Make the color in your mind's eye...reality.

Take a closer look. Discover what makes the extraordinary textures of Bigelow's Stonecroft™ berber and Logical™ tailored cut and loop constructions, unprecedented achievements in superb commercial carpet. Our styles share a spectrum of colors inspired by your fashion palette.

There's no better time to find out how our 150 years of manufacturing expertise can help you achieve your contract goals. Let Bigelow bring your ideas to life, creatively.

Bigelow®

Reflects your imagination.

Selected from the tufted Stonecroft and woven Logical Collections, top to bottom: Mountain Sand, Mauve, Charcoal, Walnut.

Bigelow-Sanford, Inc.
Box 3089
Greenville, SC 29602

Anso IV
ALUQUERTE TITAN

Circle No. 325 on Reader Service Card

Create an appreciation for the great indoors.



The Concourse™ Group

LANDSCAPE FORMS, INC.

Concourse™ Group modules conform elegantly to the need. Initially, and whenever change is required. The three basic shapes fit together horizontally and vertically in a limitless variety of arrangements — from a single module to a flowing complex of interlocking units. For information

How aluminum door frames can help you clean up your act.

Howmet aluminum door frames have cleaner and sharper lines than steel frames. So, when you specify aluminum, you get frames that are much more aesthetically appealing.

Also unlike steel, Howmet frames are readily adaptable to sidelites. And a sidelite can be a bright, attractive addition to any office.

What's more, our door frames come in a wide variety of finishes – painted and anodized. And our frames are painted *after* fabrication. Result: there are no unfinished edges.

We are the only manufacturer with a paint line devoted exclusively to door frames. As a result, we can offer you more capabilities and more colors than anyone else in the industry.

Howmet Imperial™ door frames install ceiling height. Our Howmet Royal™ frames install ceiling height or less. Both are available with matching fire-rated sidelites, doors, and hardware. And both are fully demountable and reusable.

Price? Competitive with steel. So, now there's no reason to steel another frame. Clean up your act with the sharp, crisp look of aluminum.

Custom engineered ceiling grids

When you specify door frames, specify ceiling grids, too. We have Howmet grids in a wide variety of innovative finishes and design options.

For more information on Howmet door frames and grids, write Alumax Interior Products, P.O. Box 40, Magnolia, AR 71753. Or call 800-643-1514. In Arkansas, call (501) 234-4260.

ALUMAX
MAGNOLIA DIVISION

Circle No. 321 on Reader Service Card



John Fairchild likes our style

DHL, #1 Worldwide Courier Express, now makes time-critical deliveries overnight throughout the U.S.

To cover the volatile, ever-changing world of fashion, "It's not enough to be fast," says John Fairchild, Chairman, Fairchild Publications. "You must be accurate and reliable."

That is what has made his *Women's Wear Daily* and *W* the leading barometers of the American fashion industry.

That same speed and reliability have made John Fairchild a steady client of DHL.

"For overnight delivery," says

Fairchild, "DHL is the next best thing to taking it there yourself."

From samples to sketches, from photos to contracts, DHL delivers all kinds of time-critical documents and packages overnight across the country.

**30,000 locations.
More on-time deliveries to**

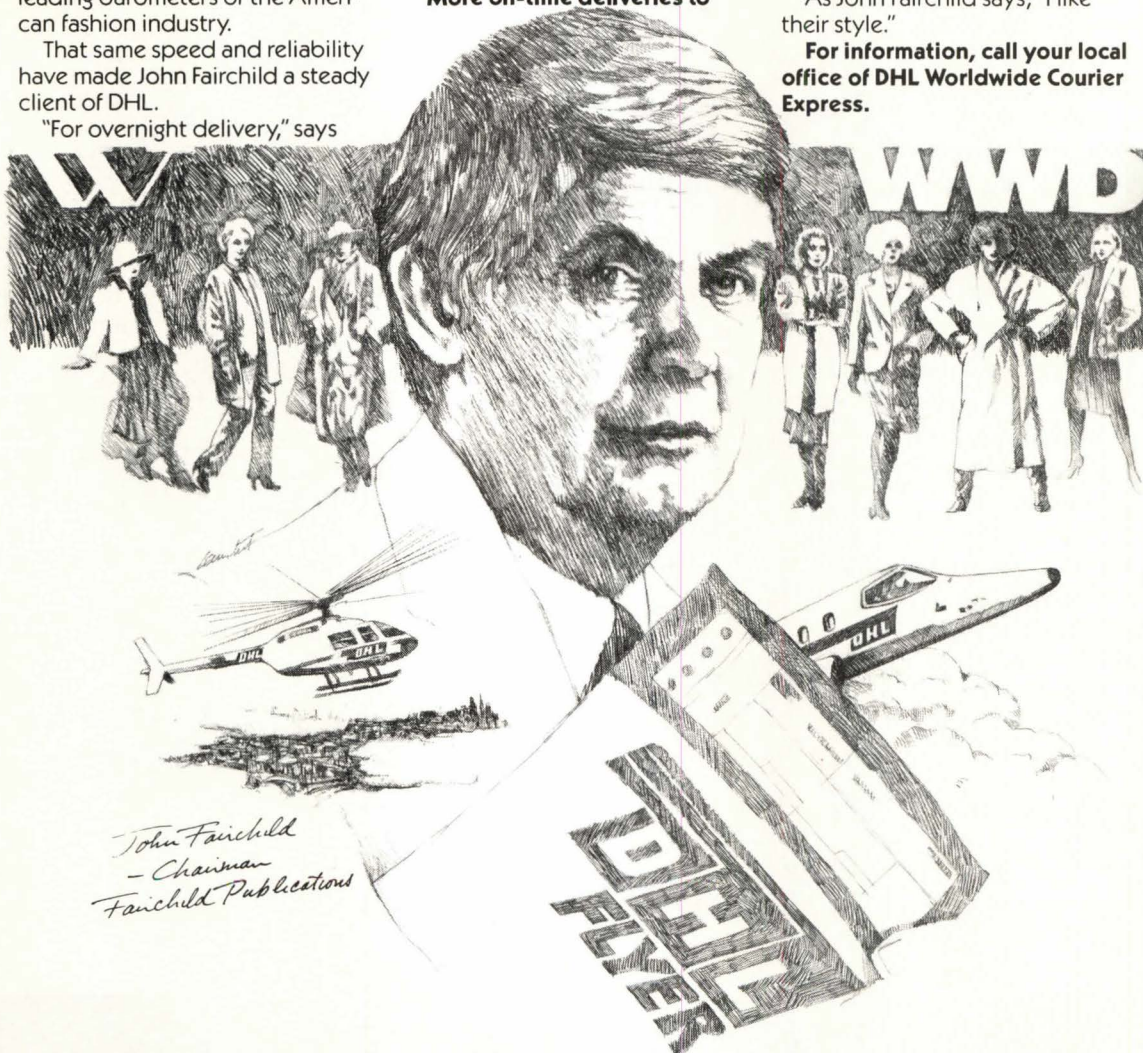
more places around the world than any other express courier.

Servicing 97% of the "Fortune 500."

DHL's state-of-the-art delivery system encompasses 727s, Learjets, helicopters and fleets of trucks to speed things on their way.

As John Fairchild says, "I like their style."

For information, call your local office of DHL Worldwide Courier Express.



NEXT BEST THING TO TAKING IT THERE YOURSELF

PC GLASSBLOCK®

PARTITIONS • WALLS • WINDOWS



Make optimum use of natural light, create a sense of open space, and enhance interior comfort with PC GlassBlock™ partitions, walls, and windows. They combine the efficiencies of opaque walls with the design opportunities of light-transmitting glass.

Beautiful, yet practical, facades are created with Pittsburgh Corning's SOLAR REFLECTIVE Glass Block. Buildings reflect and blend harmoniously with the environment. And the highly reflective, thermally bonded oxide surface coating reduces both solar heat gain and transmitted light. Available with either a bronze or gray appearance.

For more information, contact Pittsburgh Corning Corporation, Marketing Department AGB-4, 800 Presque Isle Drive, Pittsburgh, PA 15239, Tel: (412) 327-6100. In Canada: 5075 Yonge Street, Willowdale, Ontario M2N 6C6, Tel: (416) 222-8084.



Wateridge Marketing Pavilion
Architect:
WZMH Group California Inc.
PC GlassBlock™
SOLAR REFLECTIVE UNITS

PITTSBURGH
pc
CORNING

CLASSICS

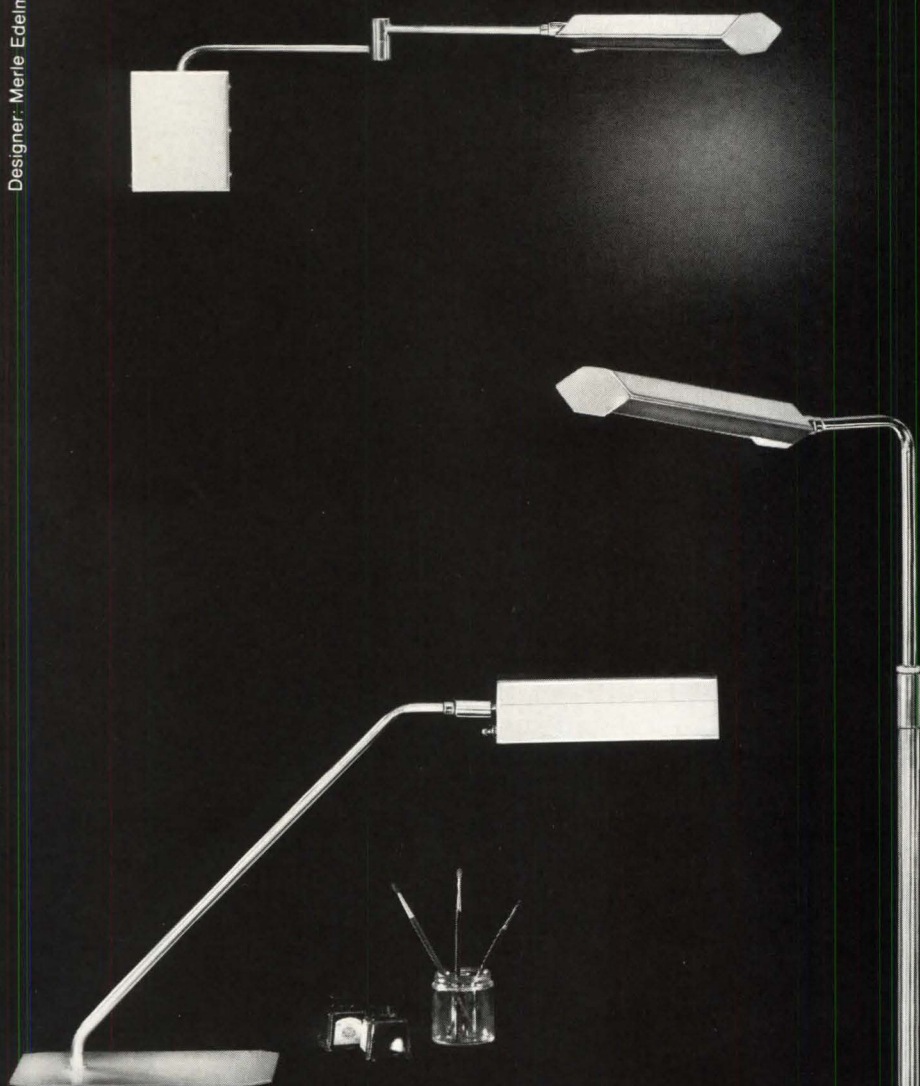
See the entire collection at our showrooms,
or write on your letterhead for our new
catalogue. Or design your own fixture.
We'll do the contract work.
We do it all. And we do it here in the U.S.A.

200 Lexington Ave., # 1409, New York, N.Y. 10016
Pacific Design Center, 8687 Melrose Ave., Los Angeles, Calif. 90069
10010 World Trade Center, Dallas, Texas 75258

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

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

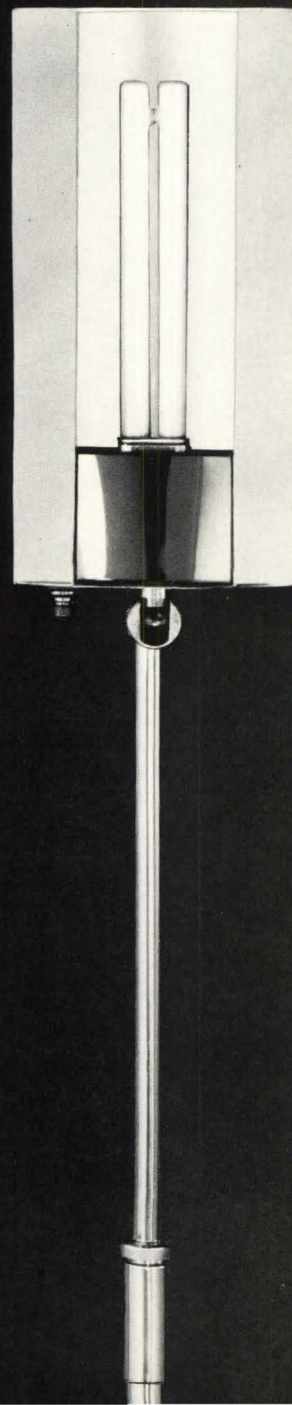
Designer: Merle Edelman



FACETS

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

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



YOU'LL FIND GLIDDEN IN THE MOST EXCITING PLACES.



A wide variety of GLID-GUARD® and ULTRA-HIDE® fade resistant colors accent the high-tech interior of Tampa's new Museum of Science and Industry. The innovative, award-winning structure demonstrates energy conservation techniques to more than 300,000 visitors and students annually.

GLIDDEN HAS COATINGS TO PROTECT AND DECORATE A WORLD OF ENVIRONMENTS.

Silicones, epoxies, vinyls, alkyds, latexes, urethanes, bituminous coatings and mastics.

Come to Glidden one-stop Pro-Shops for coatings that give you long lasting protection. Look for us in Sweet's, or call John Ellis in Cleveland at 216/344-8207. You'll get the complete technical service backup you need for perfect performance.



Architects: Rowe Holmes Associates
Construction Manager: C. M. Constructors
Painting Contractor: J. Sourini Painting



**WHEN YOU MAKE A VERY
GOOD PAINT, IT SHOWS.**

Circle No. 358 on Reader Service Card



**SCM GLIDDEN COATINGS & RESINS
ARCHITECTURAL & MAINTENANCE**
SCM CORPORATION, CLEVELAND, OHIO 44115

Light... Years Ahead.

P2 Parabolume® . . . For Maximum Efficiency

First introduced in 1980, the super-low brightness P2 features an optical system that maximizes lighting distribution and efficiency while retaining the high visual comfort levels that are the trademark of quality lighting.

Designed as an energy saver for the 80's, P2 has proven itself to be the most practical and reliable parabolic innovation since Columbia introduced the original Parabolume 18 years ago.



Columbia
Lighting
Inc

P.O. Box 2787
Spokane, WA 99220
(509) 924-7000



A Subsidiary of

U.S. INDUSTRIES, INC.

P3 Parabolume® . . . For Maximum Air Handling Performance

P3 Parabolume is high-technology lighting at its best. Combining the classic appearance of Columbia's 1965 original Parabolume with the advanced performance of P2 optics, the P3 is the latest in a long line of successful Columbia designs.

P3 matches aesthetics with optimum performance. For more information on the P2 or P3 Parabolumes, contact your Columbia Lighting representative or write us.

Books

Interiors

In the distinctions made by our society, the outside realm is brought into focus and structured by architecture, while the enclosed environment is that of the interior designer or—more often—interior decorator. Our society makes qualitative distinctions between the private world of the interior and the public stage outside, a judgment reflected in the extreme differentiation in social standing between architects and interior designers. Even if architects are faced with a career made up of interior projects, they will often monumentalize and overstructure them into rooms turned inside out, fleeing the smothering projection of the multicolored layers of decorative patterns or the mirrors of the self in favor of framing the windows of architectural opportunity.

Architecture is a public act, a condensation and critique of all that goes on in our society. Interior design is a refutation of such acts. Perhaps such public gestures and deeds are suspect, which would explain the appearance of recent apologies and books that reaffirm our decision not to act in an architectural manner. The most influential of these books, and a veritable guidebook to the latest trends now engulfing the denizens of design, comes to us with the innocuous title *An Illustrated History of Interior Decoration* and with a coffee table appearance to present a wealth of romantic and wistful attitudes. The most informative of the new publications in the field is Charles McCorquodale's *History of the Interior*, a concise and well-illustrated guide to all aspects of interior architecture, decoration, and design, with few qualms about their definitions. The first book, by the recently deceased Italian scholar Mario Praz, is by far the more extreme in its defense of interior design and the most persuasive. The McCorquodale book is much clearer about what interiors have to offer, but lets its message suffer from the aesthetic and professional strait jacket in which those concerned with designing the interior have found themselves.

The *History of the Interior* clearly states in its foreword the possible division in both profession and attitudes which can be made between interior design and architecture. On the one hand there are "those who plan, furnish and decorate domestic interiors . . . decorators in the true sense of the word." On the other hand are those involved in "constructing them." On one side are "schemes of interior decoration, which reflect at least some of the aims and aspirations of their time." On the other is "great art." On one is a mood, tinged by the necessities of life and utility; on the other is a grand architectural

History of the Interior by Charles McCorquodale. New York, The Vendome Press, 1983. 224 pp., illus., \$45.00. An Illustrated History of Interior Decoration by Mario Praz. New York,

Thames and Hudson, 1982. 396 pp., illus., \$75.00. Reviewed by Aaron Betsky.



Illustration from *History of the Interior*.

discourse that reveals the meaning of life to us. In more modern terms, on the one side is the "living space"; on the other side is significant and signifying architecture. Even as McCorquodale sets out to write a book about the splendors of interiors and to defend the importance of moods, patterns, and reflections as a mode for understanding our culture and others, he has boxed interiors into the concerns of applied ornament, functional objectivity, space planning, and human environmental tectonics, which deny the clear structure and meaning of an approach to artifacts and representation that have no need for external rationalizations and the search for deep meaning.

McCorquodale is without doubt interested in interiors as mirrors of the world outside and of the complex reflections within the human mind. His analysis of the most celebrated period in interior design history, the "age of the Louis," is the most fully developed part of the book. He calls the "style Louis XV" or rococo the "mother of all styles," and that may be generalized to encompass the whole period and place under consideration. In that age of multiple mirrored surfaces, the very concept of style became intimately wrapped up with the emergence of interior design as a separate occupation and a metaphor for that society; it was the beginning of the debate between style and structure, artifice and reality.

The stage world of Versailles mirrored not only itself, as McCorquodale points out. It reflected the ability of the modern state to create a commentary on itself, a world different from the one around it. No longer was authority represented merely by a particular façade or as a massive, dark hall. It was defined as a separate world to be entered and understood only by those who were part of its culture and for whom its complicated decorative schemes made perfect and necessary sense. The witty *mesdames et messieurs* responsible for this rarefied atmosphere were the creators of the reality and the meaning of a new universe. The age of the Louis marked the encyclopedic depiction of that new culture as all the correct proportions, elegantly drawn curves, and delicate counterpoints that created what its inhabitants thought of as the correct physical equivalent of elegant, witty, and distinguishing conversation. Mansart's *Maison Laffitte* is as good a definition of French culture as any tragedy or comedy. The bedchamber of Louis XIV embodies the ritual of the *levée du roi* which in its turn embodied the French state. The *boudoir* of Marie Antoinette is as elongated and tenuous as her high-strung society, and as erotic as its most dreamy and evasive actions. Decorations are given over to complex articulations of wall surfaces in expensive and exotic materials authenticated by an unchallengeable academic tradition. These are lavishly designed stagesets, frameworks, and mirrors which elaborate, give cues to, and validate the actions of the actors performing on their parquet floors. This is a world of artificial scale, lighting, materials, and action, where reality is kept at bay through gardens, antechambers, and curtains, and in which the aristocracy can live a dream of divorce from the economic conditions which made these houses and palaces possible.

The idea of the interior world as a separate one in which one can play a role written by the design is intrinsic to interior design. But since the age of the Louis, McCorquodale says: "It has become increasingly clear that a strict division between 'architecture' and 'decoration' is not easy to adhere to, especially after the 17th Century." Instead, the divisions take place between expressed structure and defenses of styles, between men and women, and between high and low culture, and it should be clear that it was the side of the battle against nature, the denial of the individual, the realm of structure, men, and architects which has won and branded all else as barbarian, old-fashioned, effeminate, and vulgar.

After considering this period, the book falters; it searches through the revivals and ec-

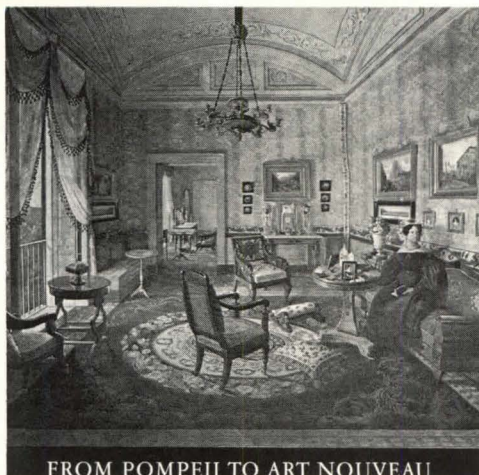
lecticism of the 19th Century for some meaning or defense, and completely gives up when the interior as an interesting and valuable form of cultural expression seems to disappear in the floating fragments of space constructed in the 20th Century. But before this point, it does provide the most complete, carefully documented, and logically thought-out history of Western man's attempt to design and cultivate his interior spaces.

Luckily, it is exactly at the beginning of the 19th Century that Mario Praz's book picks up. His *Illustrated History of Interior Decoration* is really two books. One is a superb collection of images from ten centuries of interiors, while the other is a paean to what Praz sees as the golden age of the interior and a lament for its demise by the time of World War II, here seen as the apotheosis of all that is modern, deadening, and external. The book is succinctly annotated with terse commen-

taries on the scenes depicted, often drawing on obscure annals of the day, on letters of the inhabitants, or on sayings of the likes of de Goncourt. Praz's scholarship resembles the rooms. It is a large collection of disparate bits of information, tantalizing glimpses into past worlds, records of emotions and of social movements frozen in elegant prose and stylish witticisms. The collection contains both the familiar and the archetypal, and the unfamiliar and surprising.

It is the middle class values, aspirations, anxieties, and their physical translation into style-obsessed, overstuffed rooms of the Victorian era which Praz remembers most fondly. He quotes at length from Walter Benjamin to describe the last stand of the individual, desperately collecting possessions in his room in order to "assume a Sisyphus-like task: to remove from objects, by possessing them, their quality of merchandise"—to

MARIO PRAZ AN ILLUSTRATED HISTORY OF INTERIOR DECORATION



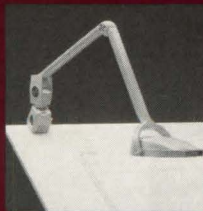
FROM POMPEII TO ART NOUVEAU



THE PLAN HOLD TECHNICAL LAMP

*New, Bold and
Exciting*

Plan Hold's new Technical Lamp takes the task out of task lighting. Its dramatic styling is the perfect complement to your station...it makes you feel right at home with comfort designed features...and innovative movement gives you light where you need it. Try it today. See what all the excitement's about.



Send for free catalog.

PLAN HOLD

17421 Von Karman Avenue • Irvine, California 92714-6293

A TIMES MIRROR COMPANY

Dealers in All Major U.S. Cities and Canada

remove from those objects the stigma of utility and alienated human labor by composing them into multiple, incomplete, and meaningless designs.

The world thus created is an artificially secure one where the alienation of the world of objects and possessions has been replaced by a subjective coherence through multiple layers of carpets and wallpapers, knickknacks and gimcracks, pictures and portraits, in order to reconstruct a new world through the supreme act of alienation: the total and exclusionary retreat into the self and its domain.

One point untouched by Praz is the fact that this task is more often than not performed by women, either in open revolt or in a protective retreat from the male world of hard realities and domination. The 19th-Century interiors Praz shows are the artificial realm of the wife, the mother, and her family. They are the dreamlike repository of the wealth gathered outside in a world of ceaseless change, destruction, and growth, and transformed through the ministrations of the wife and mother into a coherent and nurturing environment meant to reproduce itself in the minds of the children we see dwarfed by the objects around them.

Praz, however, is more interested in the men, but he is annoyed at those who present a cultivated face to the outside world but, like a favorite professor of his, live a life of domestic and inner vulgarity. He believes reverently that "le style est l'homme même," and is beset by the anxiety of defining that style. Paradoxically, he is most enamored of interiors with no particular style, places that reflect an idiosyncratic, obscure, pedantic, provincial, and out-of-the-way life. His most cherished pictures are naïve scenes in Russian provincial homes or small palaces in the south of Italy. What he loves about these places is exactly their quaintness, their picturesque refusal to be anything but a collection of artifacts mirroring the complexity of even the most remote and obscure situation. Praz is a loving observer, for whom "The

TIMBERLINE® SHINGLES. FIRST CHOICE FOR THE MOST REASONS.

Timberline® shingle. The *original*. The standard of the industry in seven beautiful colors. The *number one* selling shingle of its kind. From GAF: *number one* in the country in laminated shingles. Now, all *fiber glass* for more customer benefits.

All these "*firsts*" provide you—the contractor—with the *most* reasons for "selling up" to Timberline on all your re-roofing jobs.

MOST RECOGNIZED. Timberline shingle is the *first* name most people associate with premium shingles. This familiarity makes Timberline shingles the *most easily sold*.

MOST AVAILABLE. National distribution means you can get Timberline roofing just about anywhere.

MOST PROFITABLE. Timberline roofing is the "top o' the line," which means more profit for you on the bottom line.

MOST CUSTOMER BENEFITS, TOO. For just pennies a day more than he'd pay for standard shingles, your customer gets a roof that actually adds value to his home over the 30-year limited warranty period.

Next re-roofing job, mention Timberline shingle *first*, and give your customer the *most* for his money.

For descriptive literature on Timberline shingles, call or write today: GAF Corporation, Building Materials Group, 1361 Alps Road, Wayne, NJ 07470. (201) 628-3000.

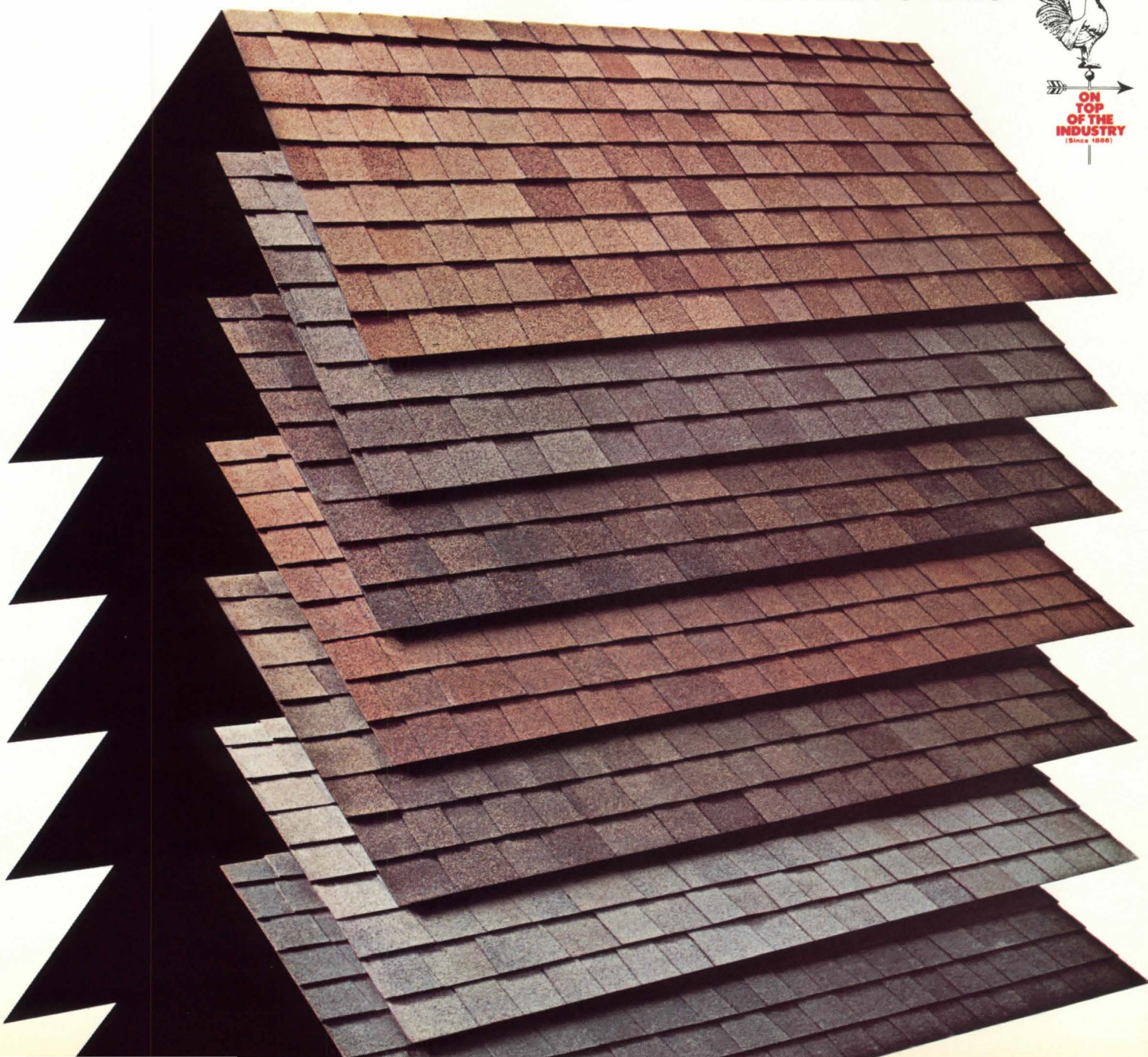
© 1984 GAF Corporation

For details, see Sweet's Catalog Reference Number 77 GAF

Circle No. 355 on Reader Service Card



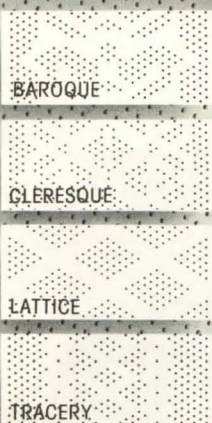
TIMBERLINE®
ASPHALT ROOFING





VINYL MIST®

PERFORATED SOLID VINYL VERTICAL BLINDS



One of the 700 choices of LouverDrape® colors & textures

Among those 700 choices, LouverDrape® perforated vinyl louvers are perhaps the most unique. Unique, because a transparent quality is achieved by actually perforating the solid vinyl. Thousands of tiny holes are stamped into the louver creating these delicate patterns. From across the room, Vinyl Mist® patterns give the illusion of lace, while retaining the practicality and energy efficiency of solid vinyl.

It's hard to believe the beauty of Vinyl Mist® until it's installed. Even though the louvers remain 87% to 93% solid, the view through the closed louvers is amazingly clear. And you can enjoy that view

while the room is protected from glare, sun and solar heat. In fact, Oyster Beige Vinyl Mist® louvers reflect as much as 65% of the solar radiation striking the window.

LouverDrape® Vinyl Mist® — a strikingly beautiful, reasonably priced, low maintenance window treatment. Protect your furniture and carpet from the sun without giving up that beautiful view.

ALWAYS
INSIST ON

SEND
FOR OUR
FREE 36 PAGE
FULL-COLOR
BROCHURE



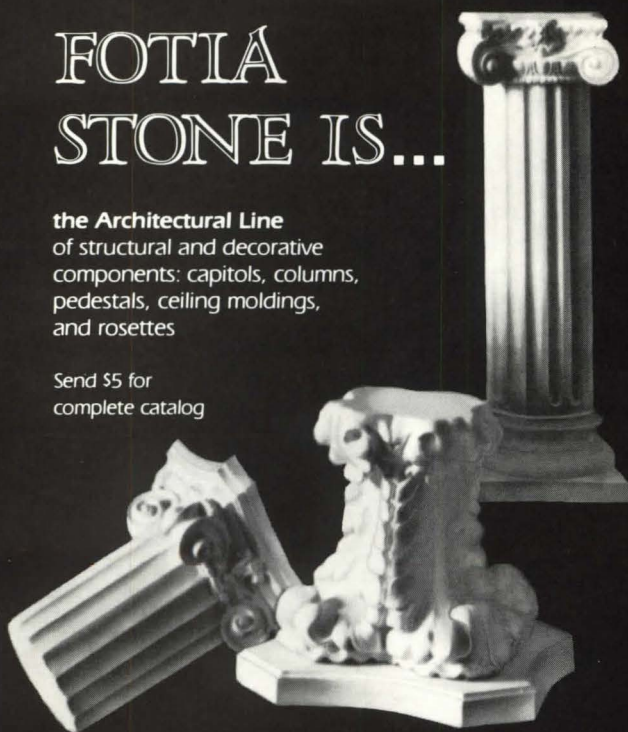
Louver Drape®

LOUVERDRAPE, INC.
1100 COLORADO AVE., DEPT. PA9
SANTA MONICA, CA 90401

FOTIA STONE IS...

the Architectural Line
of structural and decorative
components: capitols, columns,
pedestals, ceiling moldings,
and rosettes

Send \$5 for
complete catalog



Fotia Stone

57-41 59th St. Maspeth, N.Y. 11378
(212)894-4555

New York • Boston • Philadelphia • Miami • Washington
Chicago • Atlanta • Dallas • Houston • Denver
San Francisco • Los Angeles

Circle No. 352 on Reader Service Card

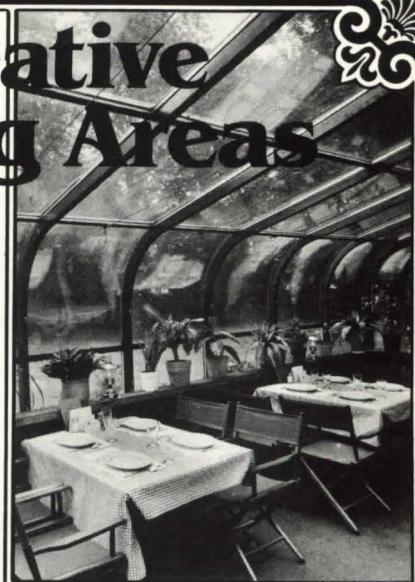
Creative Dining Areas

This dramatic "Spacemaker™" from Four Seasons Greenhouses will attract and enchant diners. It's truly "Outdoor Dining-Indoors."

The casual elegance of a "Spacemaker™" addition is unmistakably from Four Seasons. A wide variety of sizes permits designs from a small entrance foyer up to a full scale lavish dining room. Create an "Outdoor Cafe" that will help brighten your interior rooms.

Look at these Quality Features:

- Custom or standard pre-fab units provide for easy installations by your contractor.
- Factory sealed insulated safety glass available in clear, tinted or solar-cool bronze.
- Exclusive patented **Pow-R-Vent™** automatic ventilation and shading.
- Heavy duty P.P.G. bronze or white finish aluminum structure in curved or straight design.



- Complete structure from one source at an amazingly low price!
- Nationwide dealer network.
- Full specifications in Sweets Catalog, Section 13.2c/Fo.

Protected Dealer
Territories Available



FOUR SEASONS GREENHOUSES

Mfg. by Four Seasons Solar Products Corp.
910 Route 110,
Farmingdale, N.Y. 11735

© 1982 Four Seasons
Greenhouses

CALL TOLL FREE 1-800-645-9527 / IN N.Y. CALL (516) 694-4400

Circle No. 353 on Reader Service Card



YOU CAN BRING DOWN THE COST OF EUROPE WHEN YOU BRING BACK A NEW MERCEDES-BENZ.

If you're planning to tour Europe this year, you can take delivery of a new 1984 300SD Turbodiesel or any other Mercedes-Benz diesel you choose*. Have it waiting for you at the Stuttgart Delivery Center, and take a driving vacation unmatched in comfort, convenience, and freedom to explore. Avoid costly car rentals, and save on the price of your new Mercedes-Benz. For details, send for our free "European Delivery" color brochure with the coupon at right.

*Subject to availability.

Mercedes-Benz of North America, Inc.
Marketing Communications Division
One Mercedes Drive, Montvale, N.J. 07645



NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

© 1984 Mercedes-Benz of N.A., Inc., Montvale, N.J.

PES84

Circle No. 448 on Reader Service Card

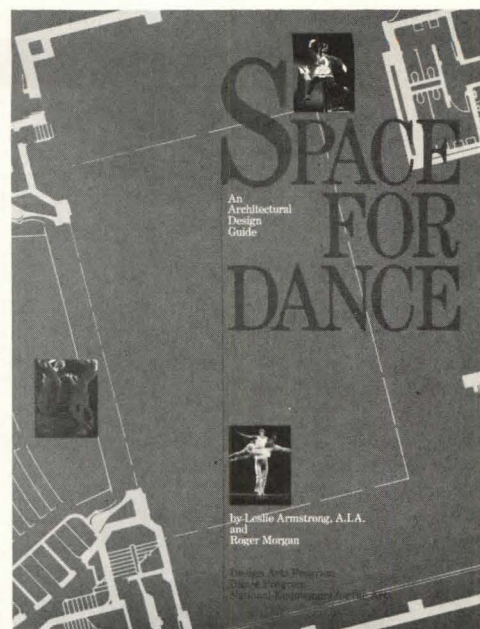
Progressive Architecture 9:84 227

surrounding aspects . . . become for the soul not merely so many apprehended objects as . . . points of apprehension and doorways to things beyond. So the surroundings become something more than the mirror of the soul. They are . . . a play of many mirrors which open infinite perspectives, a depth of identical multiplied reflections . . . a museum of the soul, an archive of its experience, it reads in them its own history, and is perennially conscious of itself."

Praz's introspection leads to a solipsistic act or mirroring, which a generous philosopher might read as a self-dissolution into the world. Such an attitude, popular with late-19th-Century critics and proponents of the most tumultuous interiors, has regained popularity, and we are now filling in those empty rooms which we had previously given over to outwardly turned, muscular affirmations of human action. We are filling them

with the complex and contradictory trinkets of the self and broken arches marking the retreat from public action. Praz sees this movement only as part of "a general law which relates the rhythms of taste to that of nature and the universe, so that we can distinguish only cycles and seasons." To Praz there is no brave new world, only an old Europe which one must continue to inhabit. This kind of nostalgic yearning for self-affirmation by denial of the present, the future, or time and its physical equivalent, architecture, has both its negative and positive sides. McCorquodale perhaps states the case most hopefully when he starts his book by quoting the exclamation of then-still-sane Emperor Nero upon the completion of his Domus Aurea: "At last I can begin to live like a human being!" ■

AARON BETSKY is assistant professor of architecture at University of Cincinnati.



Also new . . .

Space for Dance: An Architectural Design Guide by Leslie Armstrong, AIA, and Roger Morgan. New York, Publishing Center for Cultural Resources, 1984. 192 pp., over 200 drawings and photographs, \$14.50 paperbound, \$19.50 clothbound.

This book, which was commissioned by the Design Arts Program and the Dance Program of the National Endowment for the Arts, explains how to design, build, or renovate theaters that will be right for dance, dancers, and dance audiences. Written by an architect with extensive experience in dance and performing arts theaters and a theater-design consultant, the book provides guidelines for every aspect of theater building and offers studies of model theaters ranging from small alternative space to grand performing arts complexes. The book was conceived as a resource for local governments, community groups, and arts organizations that plan to construct or renovate space for dance, and for individuals and organizations that present dance and want to know more about its special requirements. *Space for Dance* is intended to narrow the gap between a growing national demand for dance and the inadequate number of truly appropriate spaces for its performance.

The book is profusely illustrated with black and white photographs and drawings. Chapters include discussions about dancers and dance places, planning and building, the stage, public, backstage, and support spaces, and technical equipment. There are also two chapters on case studies, and appendices dealing with barrier-free access and critical facts on proscenium theaters. A planning workbook is also included, as well as a useful glossary of terms and a thorough bibliography of important sources concerning dance and performing arts facilities. ■

Industrial security.

Industrial facilities are faced with a range of complex security requirements. Vindicator is proud that its Microplex® systems are chosen for the most demanding industrial monitoring applications. Industries of all kinds specify Microplex integrated systems to monitor a wide selection of alarms including intrusion, fire and CCTV.

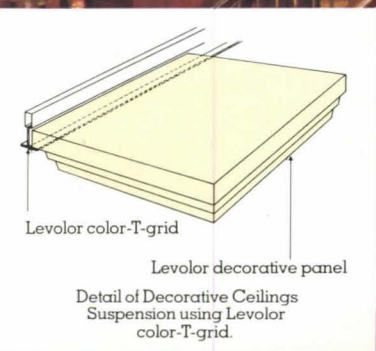
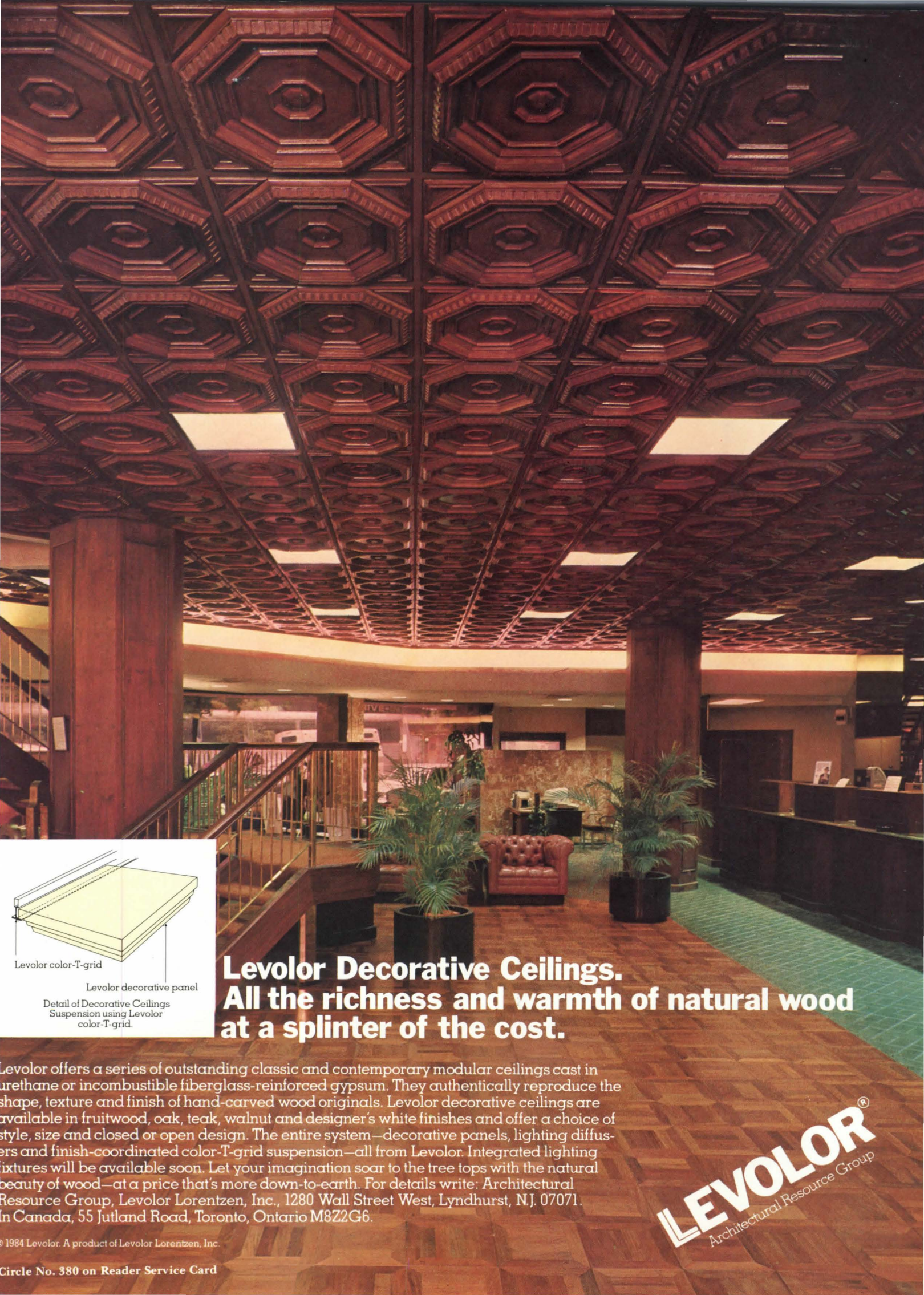
Vindicator's Microplex systems have set the standard for quality in the security industry. Microplex systems are being used at major military installations, hospitals, museums, banks and correctional institutions of all kinds, in a wide variety of applications—wherever people are serious about security.

We have Microplex systems to meet requirements of all sizes. Please call us and let us review your security needs.

Vindicator®

1445 Oakland Road, San Jose, CA 95112
Phone: (408) 292-2223 TWX: 910-338-0021

© 1984 Vindicator Corporation



Levolor Decorative Ceilings. **All the richness and warmth of natural wood** **at a splinter of the cost.**

Levolor offers a series of outstanding classic and contemporary modular ceilings cast in urethane or incombustible fiberglass-reinforced gypsum. They authentically reproduce the shape, texture and finish of hand-carved wood originals. Levolor decorative ceilings are available in fruitwood, oak, teak, walnut and designer's white finishes and offer a choice of style, size and closed or open design. The entire system—decorative panels, lighting diffusers and finish-coordinated color-T-grid suspension—all from Levolor. Integrated lighting fixtures will be available soon. Let your imagination soar to the tree tops with the natural beauty of wood—at a price that's more down-to-earth. For details write: Architectural Resource Group, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, NJ. 07071. In Canada, 55 Jutland Road, Toronto, Ontario M8Z2G6.

© 1984 Levolor. A product of Levolor Lorentzen, Inc.

Circle No. 380 on Reader Service Card

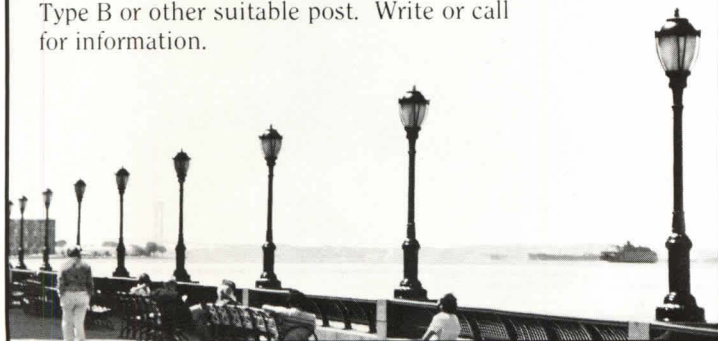
LEVOLOR®
Architectural Resource Group

Sentry SBP



The Traditional Luminaire of Battery Park City

Sentry SBP luminaires stand along the Hudson River Esplanade of Battery Park City, evoking past eras to contemporary New Yorkers. At night the SBPs become energy-efficient H.I.D. light sources that extend the Esplanade's usefulness well into the evening. Indestructible polycarbonate globes make them virtually vandal-proof. Available with New York Type B or other suitable post. Write or call for information.



Sentry

Sentry Electric Corporation
185 Buffalo Avenue
Freeport, New York 11520
516-379-4660

Circle No. 416 on Reader Service Card

Here are the facts you need to integrate seating with your church design



Fixed or adaptable seating? Traditional or contemporary style? Standard or custom-made? How to save floor space? This book has the answers. Send for it.

Telephone toll free: 1-800-537-1530 (In Ohio 1-800-472-2722)
See us in Sweet's 11.9 Sau. Or write.

SAUDER®

Sauder Manufacturing Company
Dept. 129 600 Middle Street Archbold, Ohio 43502

Circle No. 414 on Reader Service Card

THE SOFTWARE THAT MAKES LIGHTING DESIGN EFFICIENT

CADLight 1:

DAYLIGHTING...

CADLight I: Daylighting is an exciting breakthrough in lighting design on microcomputers. With CADLight I, you can now plan and evaluate the effects of daylighting design alternatives—during the design process. CADLight I offers advanced lighting design features previously available only on larger systems, including both on screen and printed graphics output... for a fraction of the cost.

- color graphics in two and three dimensions
- powerful, state-of-the-art algorithms
- contour plots, perspectives, and axonometrics
- easy-to-follow documentation and tutorials
- on-line help and default features

Review **CADLight** on your own IBM PC by ordering our demonstration package, complete with full documentation for only \$30.00.

And, coming in September, **CADLight II: Artificial Lighting**, the sister product to CADLight I that evaluates artificial lighting design concepts.

CADLight I: (1-88229-1) \$595.00
Demo package, including user manual: (1-80280-8) \$30.00

CALL TOLL FREE 1-800-526-5368
Or, for further information, call (212) 850-6009 or write:

WILEY PROFESSIONAL SOFTWARE
JOHN WILEY & SONS, Inc.,
Attn: Peter Clifton
605 Third Avenue, New York, NY 10158

Circle 432 on reader information card



Walls that sing.

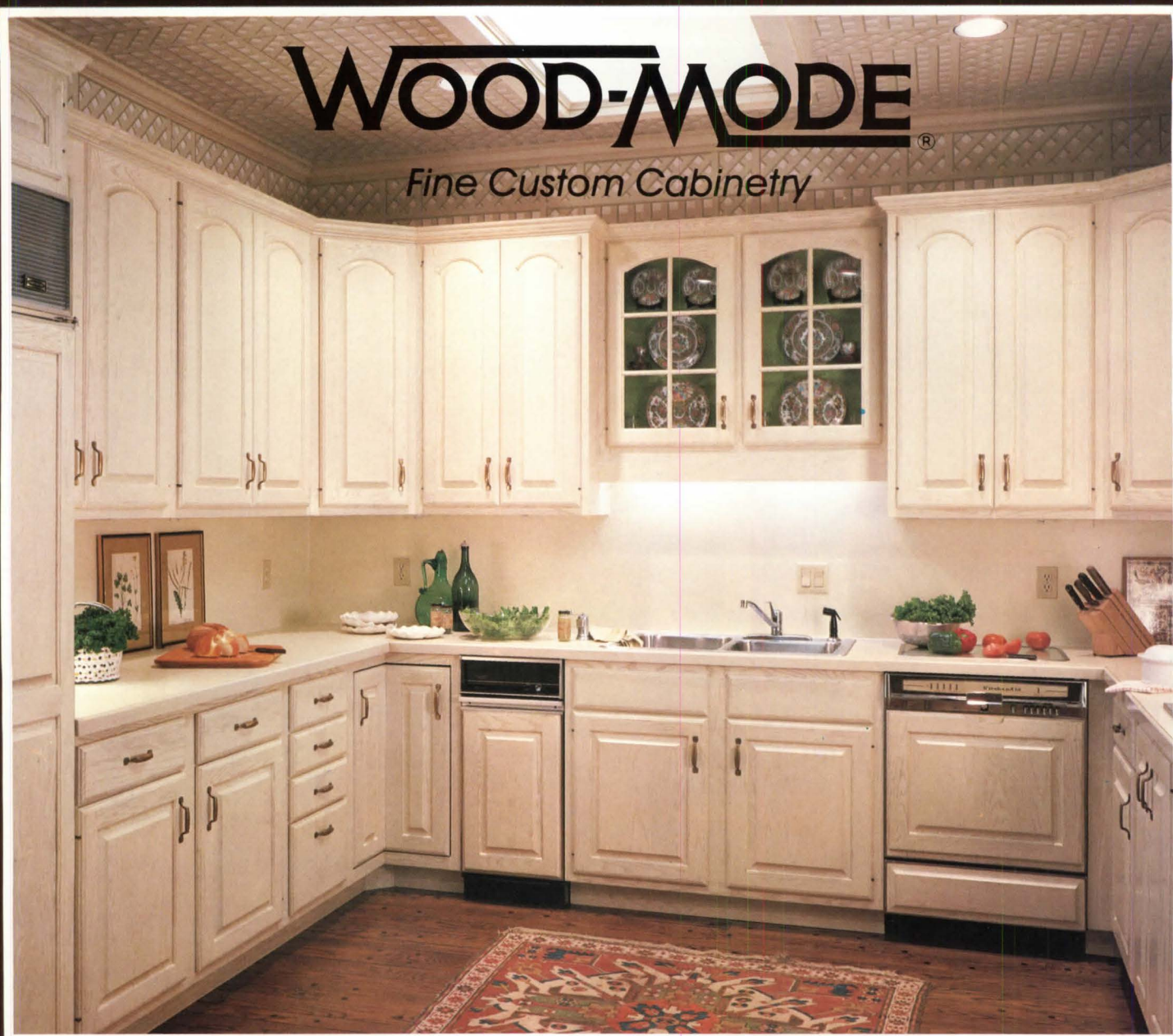
Belgian Linen Wallcoverings by Croftercraft

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

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

Circle No. 337 on Reader Service Card

Wood-Mode's Hallmark style in a Higginbotham designed condominium kitchen.



WOOD-MODE[®]

Fine Custom Cabinetry

“You just can’t beat their custom-built edge”

“My brother Cameron, my son Kent and I build fine homes and condominiums for a discerning clientele, and we’ve been using Wood-Mode custom-built cabinetry exclusively for the past 18 years.

We think ‘custom-built’ really says it all. Architects like the line because it means we can give our customers a choice—in styles, woods, finishes and hardware. There are no two installations alike and that’s a ‘selling edge’ with our prospects. When our customers are satisfied, we sell homes and condominiums.

We’ve also had great success with Wood-Mode because their personnel are top-notch. They’re good people to work with. They’re on hand when you need them.

Working with Wood-Mode has always been a grand experience. You just can’t beat their custom-built edge.”

For more information about Wood-Mode Fine Custom Cabinetry, write for our new 90-page, full-color book featuring 75 actual installations from across the country and showing many cabinet styles, unusual decors and architectural ideas. Wood-Mode Cabinetry, Dept. 2C, Kreamer, Snyder Co., PA 17833



BRUCE HIGGINBOTHAM
Higginbotham Contractors, Inc.
St. Louis, Missouri

P/A Products and literature

Products and literature for September begin with items related to the Technics subject, "The issue of fire," beginning on p. 149.



Concealed sprinklers with fully automatic heads are recessed into the ceiling above cover plates that drop off at rated temperatures before heads discharge. Cover plates can be chromium, white, or custom painted to blend with ceiling color and pattern. The sprinklers are UL listed and

approved by Factory Mutual and the New York Board of Standards and Appeals. Fire-matic Sprinkler Devices, Inc.

Circle 152 on reader service card

Marlite® fire doors have a non-combustible mineral core and core edges of fire-retardant treated lumber. They are available with 45-, 60-, and 90-minute fire ratings. Faces are high-pressure laminate. Masonite Corp.

Circle 153 on reader service card

Fire door closer 2353 operates sliding fire doors at a controlled, safe speed, with either manual or electrical operation. It can be used with single or biparting doors that do not exceed 800 pounds and travel no more than

12'-6". It uses a spring powered closer rather than weights, and only the connecting cable moves. Richards-Wilcox Mfg. Co.

Circle 154 on reader service card

Horizontal sliding fire doors, Series 3700, are UL listed and Factory Mutual approved for Class A, three-hour code requirements. The steel doors can be used in firewall openings up to 16'-8" wide, 18' high, or using biparting doors, up to 25'-4" wide, 18' high. A through-wall fuse link system operates the door in the event of fire. Series 3700 is also available without label where fire doors are not required. American Metal Door Co., Inc.

Circle 155 on reader service card

Automatic internal washdown ventilators in nine models, pollution control, heat reclamation, and air makeup systems for commercial kitchens are illustrated and described in a six-page color brochure. Grease is extracted in a primary chamber and is then flushed away in a washdown system. The system is UL and NSF listed and meets standards outlined in Pamphlet #96 of the NFPA. The brochure also covers TAC-2000 computerized ventilation management center, which provides interface with exhaust, replacement air, fire protection, and pollution control systems. Aquamatic East, Inc.

Circle 215 on reader service card

[Continued on page 237]



NORMBAU rail systems:

**Simple, functional,
and dramatically new
in the European style.**

NORMBAU styling is European on a theme of extreme simplicity. Fifteen striking colours. NORMBAU tubular railing systems are purely functional, yet offer you endless design and application alternatives. Integrate with NORMBAU door pulls, trim and other tubular nylon accessories, interior and exterior. Only your imagination limits you. Nylon over steel core, very strong, available in two diameters. Manufactured and assembled in the U.S. to your design requirements. Shipped complete to your site, ready to install. For rail quotation, send NORMBAU your prints. Or ask for our catalog of complete rail systems, tubular nylon builders hardware, door pulls and trim, cabinet and bath hardware and accessories.

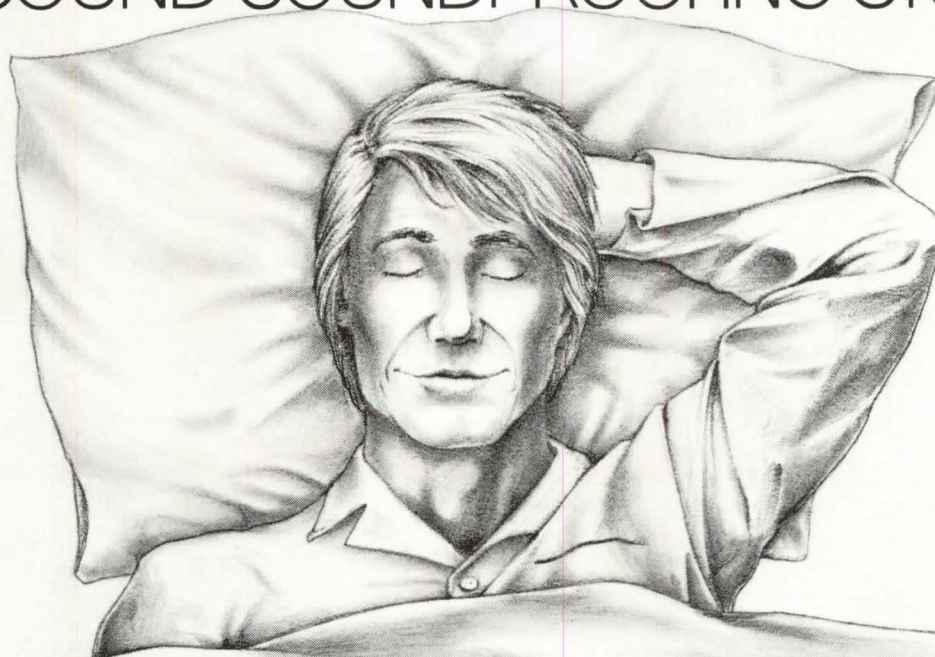
normbau 
design-systems

NORMBAU, Inc.
1040 Westgate Drive • Addison, IL 60101
312/628-8373

Circle No. 394 on Reader Service Card



ENKASONIC[®] MATTING. THE SOUND SOUNDPROOFING SYSTEM.



There are many soundproofing systems. Enkasonic matting is one that works. It literally shuts up sound transmission and impact-related noise between floors, which prevents the sound from being heard on the next.

Every type of floor has been thoroughly tested by independent labs, including ceramic tile, marble, parquet, $\frac{3}{4}$ " oak (tongue and groove) and carpeting. All of these floor systems received IIC and STC ratings in excess of 50.

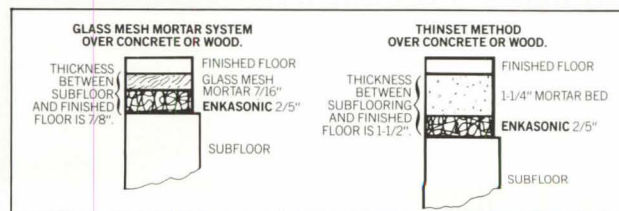
Enkasonic matting is so sound that minimum sound codes can be achieved with ceramic tile floor systems without the use of suspended ceilings and extra insulation. But only in floor systems utilizing Enkasonic matting. It's a fact no other system can attain.

Enkasonic matting also meets all the industry standards for deflection and performance levels. Heavy commercial ratings can be easily achieved

with a floor system utilizing Enkasonic.

Throughout the country, building owners, architects and acoustical engineers are insisting on Enkasonic floor systems for the protection of their customers from neighbors who might otherwise make noise to the extent of possible legal problems.

So make a sound choice. Contact Enkamatt[®] Systems, American Enka Company, Enka, North Carolina 28728, (704) 667-7668. Or consult Sweet's Catalog's General Building & Light Residential Construction section (13.10) or call toll-free Buyline (800) 447-1984.



ENKASONIC[®] MATTING BY ENKA IT TAKES THE SOUND OUT OF NOISE.

ENKASONIC[®] IS A TM OF AMERICAN ENKA CO., ENKA, INC. A PART OF ALZONA INC. ENKAMAT[®] IS A TM OF AMERICAN ENKA CO. AND IS THE SUBJECT OF A NUMBER OF U.S. PATENTS.



Brunschwig & Fils, Inc.

410 East 62nd Street • New York, N.Y. 10021 • Through architects and interior designers.

Circle No. 328 on Reader Service Card

WORCESTER CLOTH, CASHMERE HERRINGBONE, WALLINGFORD STRIPED CLOTH: woven textures



Precisely. The way this light defines. With crisp, appealing brilliance.

Wherever you direct it, only where you direct it. For sharp contrast that distinguishes. Attracts all eyes. Creates islands of light that shape your exciting new atmosphere.



Cool in use. Compact for design freedom.



Low-voltage for efficiency.


The lighting edge you know by name. Precise™ Lamps. By General Electric Company.

Call 1-800-321-7170 or see your GE Lighting Distributor.

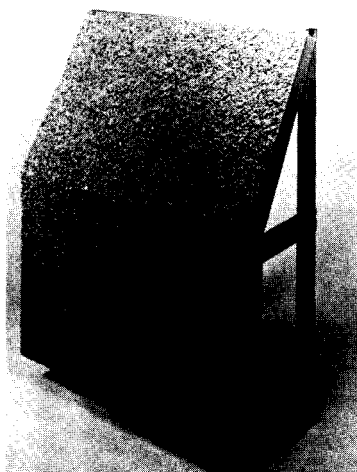


We bring good things to life.



 IS A TRADEMARK
OF GENERAL ELECTRIC CO.

Circle No. 356 on Reader Service Card



Minerit HD asbestos-free cement panel is composed of cement, marble fillers, and reinforcing fibers. It can be laminated to porcelainized steel or anodized aluminum. When it is coated with Sanspray-Stone-cast finish of epoxy and natural stone, the panel can be used for curtain walls, fascias, spandrels, and most interior and exterior applications. Minerit HD has a UL Class I rating. Sanspray Corporation.

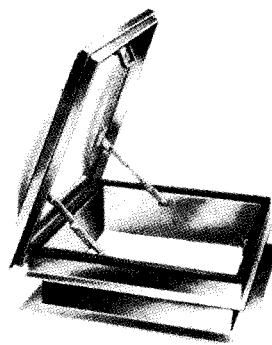
Circle 156 on reader service card

Tneme-Shield fire-resistant coatings for industrial and commercial use have a UL fire-test listing of one to four hours, based on ASTM E-119 "Fire Tests of Building Construction and Materials." Composed of Portland cement, expanded vermiculite, and glass fiber reinforcing, the air-entrained lightweight coating withstands industrial environments. Its hard surface will not flake or deteriorate when subjected to physical abuse typical of parking garages, manufacturing plants, and warehouses. Tnemec Company, Inc.

Circle 157 on reader service card

Fire Safe AD-108® is a nontoxic, water-soluble chemical that becomes insoluble after drying. According to the manufacturer, it can be used to protect wood, paper, and textiles. Exposed to fire or heat, Fire Safe AD-108 combines with combustible gases and tars, converting them to noncombustible carbon char, nitrogen, and carbon dioxide. It has wood-preserving characteristics as well as fire-retardant properties. Chemcor, Inc.

Circle 158 on reader service card



Smoke hatches that operate when a fusible link melts are available in two styles. Model FH has either an acrylic dome or a metal lid and heavy-duty torsion springs with a lifting capacity of 5 psf. Model PH is actuated by a nitrogen gas cartridge that operates lifting cylinders exerting an initial force of 1400 pounds. Both models can be operated manually. A remote system is available to operate one or more units from a central station. Bohem Manufacturing Company, Inc.

Circle 159 on reader service card

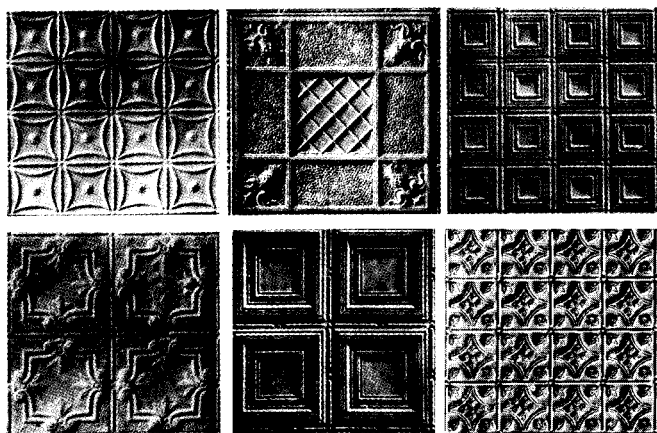
Wallglaze™ fiberglass wallcovering is noncombustible when

properly installed and does not generate toxic gases or smoke. It is easily applied over difficult surfaces and will mask imperfections. Wallglaze is specifically for use in high traffic, high wall abuse areas, such as hospitals, schools, and hotels. It will not shrink, stretch, wrinkle, or buckle when exposed to moisture, humidity, or steam. Damaged areas can be patched and are nearly invisible after painting. Burlington Glass Fabrics Co.

Circle 160 on reader service card

Flame Test® siding and paneling of fire-resistant hardboard are designed for use in commercial construction where codes require fire-retardant materials. The materials are UL rated as Class I or Class A fire-resistant building materials. Exterior siding and interior paneling are suitable for buildings such as motels, hotels, condominiums, hospitals, nursing homes, and office buildings. A 20-page brochure describes Flame Test and illustrates applications. Charts show designs and finishes available. Masonite Corp., Central Hardboard Div.

Circle 216 on reader service card



TIN CEILINGS

- 24 patterns
- 10 cornice moulding styles
- Fast and easy installation
- Shipped anywhere
- Brochure available. Please send \$1.00 for postage and handling.

AA-ABBINGDON AFFILIATES, INC.

Dept. PA 2149 Utica Ave.

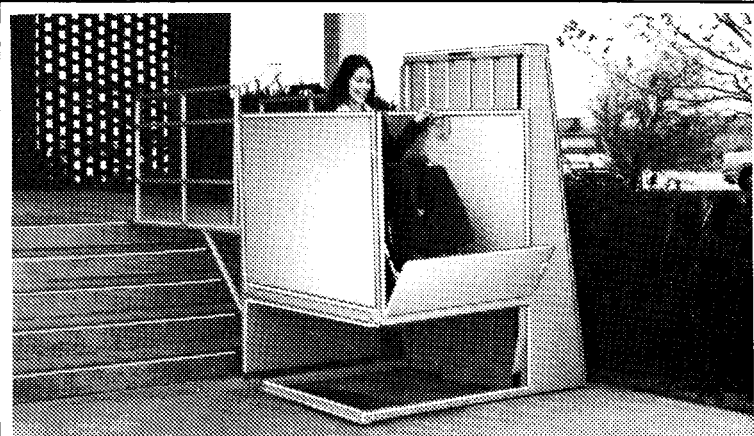
Brooklyn, NY 11234

718/258-8333

PORCH-LIFT™

VERTICAL WHEELCHAIR LIFT

provides a safe, simple solution to architectural barriers



Whether you're modifying an existing building or designing a new one, accessibility to the handicapped is important. And PORCH-LIFT provides the simple, economical solution . . . indoors or outdoors. This safe vertical wheelchair lift platform anchors permanently beside the steps, using a minimum space. Motor and mechanisms are enclosed. Runs on 110 volt current. Weatherproof finish. Choose from seven models with varying lifting heights, including the new total-side-enclosure "Series E" models. Shipped ready for installation.

WRITE FOR A FREE BROCHURE AND NAME OF THE DEALER NEAREST YOU.

AMERICAN STAIR-GLIDE CORPORATION

Dept. PA-0984, 4001 East 138th Street, P.O. Box B
Grandview, Missouri 64030

Circle No. 313 on Reader Service Card

P/A Products and literature

Flame Proof® LHC™ fire-retardant-treated wood meets UL classification for a flame spread of not greater than 25 in 30-minute tests. Wood treated with the chemical retards the spread of flame and is self-extinguishing, eliminating the wood as a fuel source. It is suitable for most building interior applications where humidity is not expected to exceed 95 percent for long periods. Osmose Wood Preserving Division.

Circle 161 on reader service card

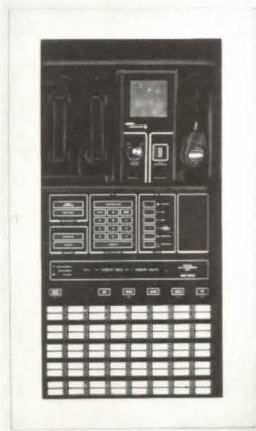
Gypsum Shaftwall™ Systems are non-load-bearing enclosures for elevator shafts, stairwells, smoke towers, and other vertical shafts in highrise buildings. They are fire-resistive and have excellent sound control properties. Since they are lighter than standard masonry construction, they allow substantial savings in structural steel. The Celotex Corporation.

Circle 162 on reader service card

Fire alarm system Advanced Protection System XL-3 monitors and confirms alarms, interrogating all devices every three seconds. Smoke sensitivity is reported back to the control

panel for analysis. The system activates bells, horns, and Halon 1301. System XL-3 and its components are described in a four-page color brochure. Pyrotechnics, A Division of Baker Industries.

Circle 217 on reader service card



The SAS-200 life-safety system for high-rises combines fire detection, alarm, and control functions with firefighter's voice communication. A basic system, which handles buildings up to 24 stories, is easily expandable for

larger structures. SAS-200 will alert the fire department, activate speakers, lights, and other alarms, and broadcast synthesized voice evacuation instructions. It also can shut down fans, capture elevators, and pressurize specified building zones. Notifier Company, Emhart Electrical/Electronic Group.

Circle 201 on reader service card

Pneuma-Seals® are positive seals for doors and other closures. Inflated with air or fluid, the pressurized seals conform to uneven surfaces, providing barriers to dust, moisture, or contaminants. The seals are available in many configurations and four types of construction: extruded, with vulcanized joints or ends; extruded and either fully preformed or with vulcanized joints or ends; fully molded, seamless; fully molded, seamless, reinforced with nylon, Nomex, glass, or Dacron fabric. The Presray Corporation.

Circle 202 on reader service card

Skylights brochure includes ventilating skylights, smoke and fire hatches, and fire and explosion vents. Spring-operated hatches are held in place with a

chain having a fusible link. The lid can also be released manually. The explosion vent can be provided with automatic fire release or explosion release. Fisher Skylights, Inc.

Circle 218 on reader service card

Smoke hatches with double or single acrylic domes or metal lids are included in a catalog of several types of hatches. There are gravity ventilators, and automatic ventilators that operate when a fusible link melts. One hatch is UL-approved and two are Factory Mutual approved. Clear openings can range from 4' x 4' to 6' x 6'. Red Plastics Co., Inc.

Circle 219 on reader service card

Glassprotex™ fire-rated doors and wall systems incorporate Contraflam™, a patented insulating glass. Doors are available with 60-minute or 90-minute ratings, wall systems with 60-minute ratings. A full-color eight-page brochure covers testing, specifications, details, and applications for Glassprotex doors and wall systems. O'Keeffe's, Inc.

Circle 220 on reader service card

[Continued on page 242]

New design ideas. FREE.

Learn how our new Armco® Hardwall Building System allows you to combine our unique flat profile weathertight roof with good-looking masonry, tilt-up or precast walls. It's functional. It's flexible. It's beautiful. And it's all in our new brochure, "The Affordable Armco Building System."

Affix your business card here or fill in the coupon below for your **FREE** copy.



Name _____ Title _____

Company _____

Address _____

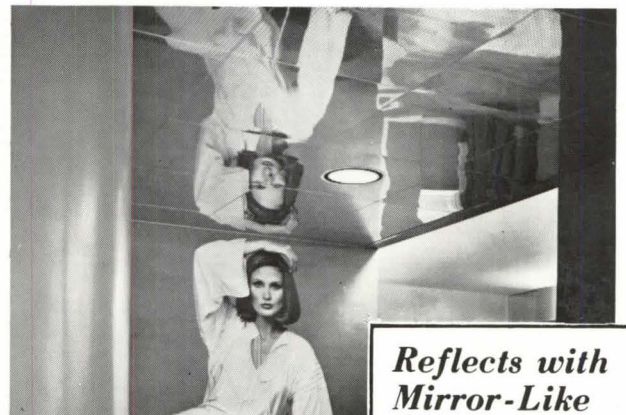
City _____ State _____ ZIP _____

Telephone _____

Mail to: Armco Building Systems, Inc., Dept. MB-664 (9),
P.O. Box 2010, Cathedral Station, Boston, MA 02118

SPECULAR TILE "Living" Ceiling

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



Reflects with Mirror-Like Quality

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

Refer to SWEET'S Section 9.1/SI

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

UNPERFORATED FOR UTMOST REFLECTING QUALITIES OR PERFORATED FOR ACOUSTICAL CORRECTION Available in gold or silver
Dramatizes Your Lighting Effects

For sizes, finishes or prices, call or write

SIMPLEX CEILING CORP.

SALES OFFICE: 50 HARRISON ST., HOBOKEN, N.J. 07030 • PHONE (212) 349-1890
DIRECT PHONE TO FACTORY: (201) 864-6630

Sales "Reps" needed—Write to Simplex for information



MARRAKECH



New in the Guard® vinyl wallcovering line.
New also to the industry. Marrakech was inspired by
a casement weave fabric used extensively
in contract furnishings. This look has now been interpreted
in wallcovering and offered in 26 different colorways.

Contact your nearest Guard® distributor for Marrakech.
You can be assured of quality and service because it's Guard.®



GUARD®
VINYL WALLCOVERING



NOBODY OFFERS A MORE WELL-ROUNDED LINE OF WINDOWS.

Marvin Windows has just thrown the competition a new curve.

The Marvin Round Top.

No window better demonstrates our ability to make windows in virtually any shape or size. In fact, we're one of the few manufacturers to offer it.

WHEN IT COMES TO QUALITY, WE REFUSE TO CUT CORNERS.

The Marvin Round Top is a beautiful window, beautifully put together.

Carefully matched pieces of Ponderosa pine are fitted together to form a sturdy arch that will accept a beautiful stain-and-varnish or paint finish.





And optional designs, such as a hub with spokes, are hand-fitted to create a striking effect.

DESIGN DOESN'T PRECLUDE FUNCTION.

Our Round Top can replace old round top windows in existing structures, or it can be designed into new architecture for a unique effect.

Either way, you'll save energy and money. Because the Marvin Round Top features $\frac{1}{2}$ " or 1" insulated glass, or triple-glazing for increased energy conservation.

For more information and a free copy of our catalog, write Marvin Windows, Warroad, MN 56763. Or call 1-800-346-5128 toll-free. In Minnesota, call 1-800-552-1167.

**MARVIN
WINDOWS** 
**ARE MADE
TO ORDER.** 

Nothing tops a Hi-Tuff® roof.



Building owner: Critikon, Inc., a Johnson & Johnson company; Architect: The Kling Partnership; General contractor: The Henderson Corporation; Roofing contractor: Roth Brothers of Florida, Inc.

This Stevens Hi-Tuff single-ply roofing system will provide Critikon, Inc., a Johnson & Johnson company in Tampa, Florida, with attractive, weather-resistant protection for years to come.

Hi-Tuff, based on Du Pont Hypalon* synthetic rubber, is extremely UV resistant. It's hot-air welded on the roof to create watertight seams. Because Hi-Tuff is mechanically fastened, no ballast is needed, yet Hi-Tuff roofs exceed by 50% the Factory Mutual I-90 rating for wind resistance. Hi-Tuff is rated UL Class A for fire resistance. Its white, highly reflective surface is aesthetically pleasing and can provide measurable energy savings as well.

Single-ply technology is state of the art in roofing systems today, and among single-ply systems, nothing tops a Hi-Tuff roof. Each Hi-Tuff roofing system is backed in writing by Stevens, one of America's largest corporations.

For more information and a welded sample, write to J. P. Stevens & Co., Inc., Roofing Systems, Easthampton, MA 01027, or call (413) 527-0700.

*registered trademark
of Du Pont

Dricon® fire-retardant-treated wood, for weather protected applications, has a UL FR-S classification with surface burning characteristics rating of 25 or less for flame spread, fuel contributed, and smoke developed. It is nonhygroscopic and noncorrosive. An eight-page brochure discusses the properties of Dricon-treated wood and includes graphs showing hygroscopicity and corrosion test results. Koppers Company, Inc.

Circle 221 on reader service card

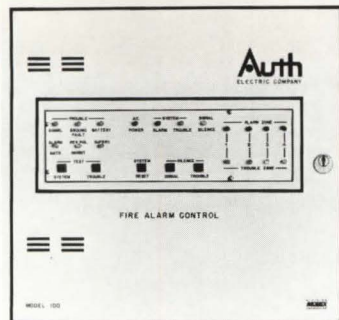
Formica® fire-rated laminate for interior use has a kraft paper core that contains a fire-retardant chemical to inhibit combustion. It is described in a four-page brochure that includes tables showing flame spread and smoke generated in Class I, Class II, and Class III fire-rated panel assemblies. The laminate comes in 90 solid colors plus wood grains and patterns. Finishes are suede, with an average gloss value of 6, and matte, with an average gloss value of 12. Formica Corp.

Circle 222 on reader service card

Flexboard® II nonasbestos flexible cement building board is noncombustible, weatherproof, and resistant to dents and

scratches. For commercial, residential, and industrial applications, Flexboard II is suitable for interior and exterior walls, partitions, soffits, and ceilings. Panel sizes range from 2' x 4' to 4' x 12' and thicknesses from 1/8" to 1/2". Manville Products Corp.

Circle 203 on reader service card



Model 100 Fire Detection Panel can be expanded from one to four zones by means of a three-zone expander module. It is completely automatic and has individual alarms and trouble indicators for each zone. It can accommodate up to 30 smoke detectors per zone and up to 40 bells and horns per circuit. It has emergency power backup to provide full operation in the event of a power outage. The Auth Company.

Circle 204 on reader service card

Computerized JC/85 fire management system monitors and controls a building in the event of fire. Smoke detectors and automatic sprinklers report to the central computer. The CRT provides information about location and priority of alarms. Elevators are shut and returned to the lobby, fire doors are released, and exit doors are unlocked. Exhaust air dampers are opened to release smoke and supply dampers are closed. Stairwells are pressurized to prevent recirculation of smoke. A special terminal allows firefighters to issue directions. Johnson Controls.

Circle 205 on reader service card

Halon 1301 fire extinguishing agent meets National Fire Protection Association Standard 12-A for use against Class A, Class B, and Class C fires. It is stored as a liquid and discharges as an odorless, colorless, nonconductive gas. Halon 1301 chemically interrupts combustion for faster extinguishing and is UL classified as the least toxic gaseous extinguishing agent available. A 12-page brochure describes the Halon fire extinguishing system. Walter Kidde, Div. of Kidde, Inc.

Circle 223 on reader service card

Ultra-Board asbestos-free building board is fire- and water-resistant and easy to work with. It is a suitable replacement for asbestos where fire and moisture resistance are required, and can be used for exterior or interior infill panels, wall linings, ceilings, doors, insulating panels, elevator linings, and fire doors. It is available in four sheet sizes and four thicknesses. BRIT-AM Venture Marketing, Ltd.

Circle 206 on reader service card

Flow Control Pendent Sprinklers open and close automatically, according to heat conditions. Although several sprinklers may open at first, once the ceiling temperature is lowered, only those actually needed to extinguish the fire remain open. Automatic closing conserves water, reduces water damage away from the fire, and helps to maintain water pressure where it is needed. Units that have closed automatically reopen in the event of a fire reflash. Central Sprinkler Corp.

Circle 207 on reader service card

Touch-of-Glass™ vertical vanes of fiberglass yarns are fireproof and do not give off toxic fumes when exposed to flame. The yarns are twice coated to impart

TWA. OUR 3 PAIR BEATS THEIR



color and a soft texture. The vanes are UV stabilized for exceptional fade resistance and Scotchgard® protected for stain and soil resistance. Since the vanes are knit to width, the edges do not fray. There are several colors and textures from which to choose. Kirsch.

Circle 208 on reader service card

Fire Guard ceilings with Mylar surface are available in tile and lay-in panels that are classified for use in 1-, 2-, and 3-hour fire-resistant assemblies. Mylar surface provides a washable, dirt-resistant facing suitable for hospitals, nursing homes, and similar areas. Armstrong World Industries.

Circle 209 on reader service card

Palusol® Fireboard has a core of hydrated sodium silicate combined with fiberglass or wire mesh. At temperatures above 210 F, the board expands at the edges and joints to form a seal against fire, heat, and smoke penetration. Faced with other construction materials, it can be used for fire-resistant building components and structures. The board is formable at temperatures from 140 to 200 F. American Vamag Company, Inc.

Circle 210 on reader service card



Fire protection equipment brochure describes and illustrates several types of fire extinguishers, signs, blankets, storage cabinets, and brackets. The extinguishers are labeled as to class of fire and include pressurized water, multipurpose dry chemical, carbon dioxide, and halogen. The 12-page brochure includes a chart showing types of fires that can be extinguished by each medium and a table of tank sizes available. J.L. Industries.

Circle 224 on reader service card

Plenum wire and cable insulated with Halar® FireCurb™ is UL classified for installation without conduit, enabling a 50 percent reduction in cost. Highly visible

color coding allows faster pairing and installation. Because Halar chars instead of dripping when exposed to flame, it has low flame spread. The insulation has the outstanding thermal, electrical, and chemical performance properties of fluoropolymers, performs well in extreme temperatures, and resists aging and deterioration. Allied Chemical Engineered Plastics.

Circle 211 on reader service card

SBP Series Fire Alarm Control Panels for two and four zones include alarm and trouble indication by zone, integral lightning and transient protection, filtered 24 VDC 2.75 power supply with integral battery charger, and polarity reversal output for remote station signaling. The panels have been designed for use in smaller buildings. Fire Control Instruments, Inc.

Circle 212 on reader service card

Wilsonart® Class 1 (A) rated laminates meet UL criteria of fuel produced, flame spread, and smoke developed, when they are used with recommended substrates and adhesives. There are four types—vertical surface, general purpose for horizontal applications, a nondecorative backer, and

Metalcor extra strength. All are prebonded to fire-retardant particle board which has an overall Class 1 (A) fire hazard classification. Ralph Wilson Plastics Company.

Circle 213 on reader service card

Thermafiber® fire safety systems for high-rise buildings consist of curtain-wall and safing insulations that provide fire containment protection at floor perimeters and mineral fire-proofing that protects exteriors of columns and beams of steel-framed buildings. Spun from mineral fibers, the insulations are rated noncombustible according to NFPA Standard 220 when tested by ASTM E-136 criteria. The insulations emit no toxic fumes and have up to a four-hour rating. United States Gypsum.

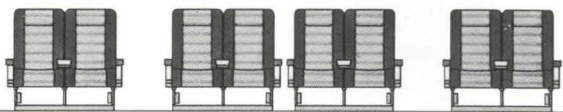
Circle 214 on reader service card

Temprite® BlazeMaster™ plastics, developed especially for fire sprinkler pipe and fittings, are described in a four-page color brochure. Benefits are said to be superior water delivery, easier installation, simplified design, and weight savings. BFGoodrich Chemical Group.

Circle 225 on reader service card

[Continued on page 248]

ONLY TWA'S BUSINESS CLASS
GUARANTEES 6 SEATS ACROSS TO BOTH
EUROPE AND THE MIDDLE EAST.



MOST AIRLINES HAVE 8.

For space and comfort across the Atlantic, the smart money's on TWA. Because TWA has 6-across seating on every nonstop from the U.S. to Europe and the Middle East. Most airlines have eight. And every seat is either an aisle seat or window seat, so you'll have more room to work, and more room to relax.

And now you get comfortable 6-across seating on every widebody TWA flies overseas—our L-1011's as well as our 747's. That's because we've folded down the two middle seats and added more legroom in our L-1011's. So now, they're more comfortable than ever.

TWA's Ambassador Class. Just six seats across on every flight to Europe and the Middle East—not eight like most airlines.

Who's your money on?

You're going to like us



WE MUST RAISE MONEY. BECAUSE WE CAN'T RAISE THE DEAD.

It's time to take action. □ To act, and to give as a community. □ Because AIDS (Acquired Immune Deficiency Syndrome) is killing too many of our cherished friends and associates in the design community. □ We're lucky. Not just because we're alive. Because we can help save other lives. That is the sole, urgent purpose behind the formation of DIFFA—Design and Interior Furnishing Foundation for AIDS. □ Your contribution to DIFFA will support research and help us fight for more. It will fund service agencies that provide home care and support. Your contribution will fight to save the lives of our friends. □ The Federal Government acted promptly to create funds to fight Toxic Shock Syndrome, Legionnaire's Disease and the Tylenol killer. AIDS has claimed twenty times more lives than all three combined. □ We are the ones who can help make the dying stop. We must give. Now. As much as we can. □ The money will always come back. The good people we lose never will. □ DIFFA Organization: Larry Pond, Chairman. Board of Directors: Patricia Green, Edward Bitter, Frank Judson, Edward N. Epstein, Ginette Peckerman, Lynn Berman, Muriel Chess, Audrey Gutlin, Tony Mallen, Fern Mallis, Andre de La Barre, Joel Ergas, Thomas Peardon, Edward Gips, Dennis Cahill, Jim Patterson, Susan Freedman, Stephan Brickel, George O'Brien, Maureen Missner, Bernie Siegel, Richard Dillon, Roz Burrows, Nancy Keating, Jack Crimmins, Sydelle D. Hird, Elyse B. Lacher and Stanley Abercrombie. Honorary Board: Edgar Tafel, James Nuckolls, Len Corlin, Der Scutt, Neville Lewis, Joe D'Urso, Angelo Donghia, Jack Lenor Larsen, Sherman Emery, Ward Bennett, Sam Friedman, Beverly Russell, Norman DeHaan, Michael Schable, Robert Bray, Rita St. Claire, James Hill, Iris Soodak, Barbara Goldstein, Lester Dundes, and Tonny Foy.

Please make your contribution today to DIFFA, PO Box 5176, FDR Station, New York, NY 10150. Do it now. It can't wait. (Design and Interior Furnishings Foundation for AIDS (DIFFA) is a non-profit organization registered with the State of New York. Your contribution is tax deductible.)



Stuttgart Museum, James Stirling and Michael Wilford, Architects

The Museum in Stuttgart, by James Stirling and Michael Wilford, will be the subject of the principal feature article in the October P/A. The much-honored Stirling has been working mainly outside of his native Britain recently, and this structure in West Germany is bound to be one of the landmarks of his career. Actually an addition to an old Classical museum building, it dwarfs it in volume, but respects it in form and style, with stone clad wings that conform to the city's established street pattern. At the center, however, the new structure opens up to create a terraced public plaza allowing pedestrian passage across the sloping site. The architects' ingenious planning and eclectic combinations of motifs, materials, and colors deserve careful study.

Two portfolios of design work in progress will also be included in the design features. An update on building projects by Venturi Rauch & Scott Brown will include their new buildings that are transforming the Philadelphia Zoo, their mixed-use urban complex for Baghdad, and their latest addition to the Princeton University campus, a molecular biology building designed with Payette Associates. A second portfolio will show building design by Zaha Hadid, an Iraqi-born architect who works and teaches in London. Her bold and dynamic designs, reminiscent of 1920s Constructivism, won her last year's competition for the Peak in Hong Kong.

Technics: Tile will be the subject of a timely update on this ancient material, noted for its durability and endless ornamental potential. Discussed will be technical developments that allow for more economical production, superior performance, and easier installation.

P/A in November will concentrate on preservation and restoration of world-renowned landmark structures. A Technics feature will take up the extensive and complex subject of coatings.

Richard Bryant

PA in October: Design & technics

UNLIMITED Design Flexibility

with Hickman Fascia Panels



Tioga Building / Kingston, PA / Ettore Lippi, Owner-Architect

Create the look you want with Hickman fascia . . . MODU-LINE — top quality with 9 batten styles; SERIES 100 — narrow spacing with "snap-on" installation; and V-LINE — economy interlocking system. All with our 5-year guarantee. See us in Sweet's (7.3 Hi).

Call FREE...1-800-438-3897

Available in Canada

HICKMAN®
construction products

W. P. Hickman Company □ 175 Sweeten Creek Road
P.O. Box 15005 □ Asheville, N.C. 28813 □ (704) 274-4000

Circle No. 362 on Reader Service Card

Design Better Swimming Pools With PARA-FLYTE QUALITY DECK EQUIPMENT



Write for Detailed Literature or See Us in Sweets 13.4b/Kd
KDI Paragon Inc.
SINCE 1956 MFRS. OF DISTINCTIVE POOL EQUIPMENT
P.O. Box 256, 12 Paulding St., Pleasantville, N.Y. 10570 ■ 914/769-6221

Circle No. 371 on Reader Service Card

Tests prove Tyvek® Housewrap cuts heat loss through walls by 33%.



- TYVEK® stops cold air infiltration—cuts heat loss through walls 33%. Independent tests prove it.** BOCA Report 79-34 confirms it.
- Keeps cold air out of wall cavity, protecting insulation R-value.
- Moisture permeable—no danger of in-wall condensation.
- Costs about \$150 for average house.

*Du Pont registered trademark.

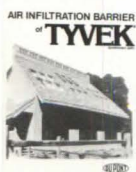
**Independent laboratory tests using 2x4 frame wall with 3 1/2" R-11 insulation in 15 mph wind.



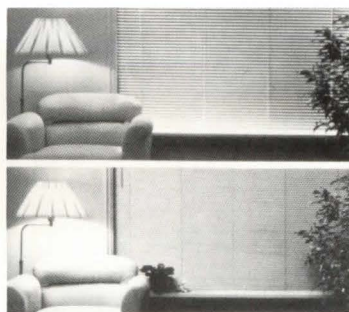
Circle No. 345 on Reader Service Card

FREE FACTS

Call 1-800-44-Tyvek. Or send coupon to Du Pont Company, Room G-39984, Wilmington, DE 19898.



P/A Products and literature



Bali® Micro Blind™ has slats about half the width of mini-blind slats. Of the more than 100 colors offered, 21 are new designer colors that include four metallics. The Micro Blind has a one-inch headrail, a standard valance, and color coordinated components. More support ladders, cord separator, cord equalizer, and plastic grommets in the headrail to prevent wear are some of the features. Special shapes and sizes add to decorating possibilities. Marathon Carey-McFall Co.

Circle 226 on reader service card

Torino and Verona wallcoverings from Italy are handmade and suitable for residential or contract use. Each roll of Torino is painted, waxed, and rolled by hand, providing a texture that is reminiscent of the encaustic technique of painting with heated, colored wax. Verona is coated with a very fine spray of prepared paints into which metallic dust is blended to produce a surface reminiscent of Chinese tea papers. Both are available in 17 metallic or jewel-toned colors. Donghia Textiles.

Circle 227 on reader service card

Vicrtex Heatherton wallcovering has a vinyl-coated textured surface and is available in 27 colorways, ranging from warm plum and rose tones to cool neutrals. Suitable for heavy traffic public areas, Heatherton meets federal specifications and has a Class A UL fire rating. L.E. Carpenter & Company.

Circle 228 on reader service card

Building materials

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

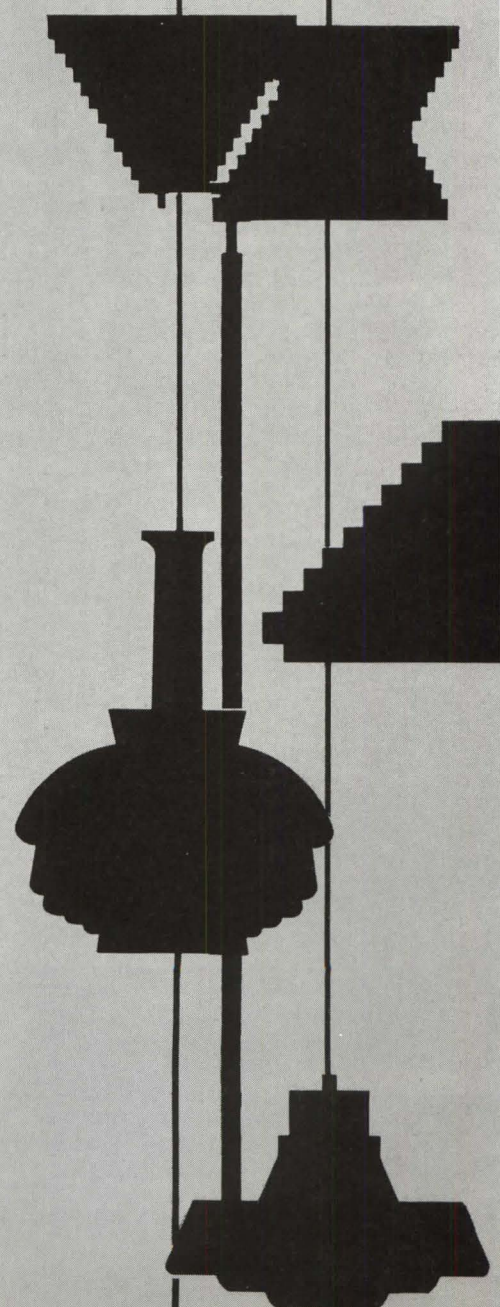
Four Parachute shops, Chicago, Bal Harbour, and New York (p. 86). Architect: Harry Parnass Consultants Ltd., Westmount, Quebec. Lighting: Track systems, Targetti, Halo; quartz halogen, Keene. Rubber flooring: Mondo Rubber. False columns: Sonotube. Video monitors: Sony Corporation. Cash registers:

ALVAR AALT ALVAR AALT ALVAR AALT

The classics of Finnish design available exclusively in the United States through Lighting Associates, Inc.

305 East 63 Street,
New York, NY 10021, (212) 751-0511

lighting associates inc



Write for brochure

Name _____
Title _____
Company Name _____
Address _____
City _____ State _____ Zip _____

Pure and practical furniture for the creative person. You add the color. **MAYLINE**

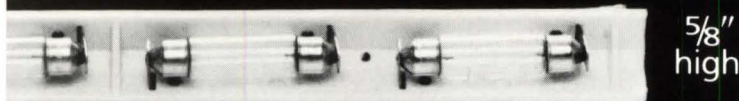


Mayline Company, Inc., 619 N. Commerce Street, Sheboygan, WI 53081

Circle No. 388 on Reader Service Card

Building materials

**No one else has it...
The $\frac{5}{8}$ " Solution.**



LUCIFER LINEAR LIGHT SYSTEM

For the designer who requires a slim profile ($\frac{5}{8}$ "), high illumination, low voltage task light... LUCIFER is the solution. Available in mirror or white reflective finishes and lengths to 79", which can be cut to your specifications.

IDEAL FOR:

- Displays • Interiors
- Furniture • Showcases
- Accents • Counters
- Yachts



Represented in 26 U.S. cities, Canada and the United Kingdom.
Copyright, 1984 An Agabekov System

LUCIFER LIGHTING COMPANY

a division of EMM • AN • EL Corp.
P.O. Box 370375 • Miami, FL 33137 • (305) 531-7978 • Telex: 35-8432

Circle No. 384 on Reader Service Card

**We can save you
\$ up to 12 psf on the
initial cost
of all your
in-plant office space!**

And even more... through the advantages of an investment credit and accelerated depreciation.

Let us send you our NEW 24-page catalog with pricing information to prove our point. This valuable material will shed new light on this proven way of solving all of your plant building needs.

Interested?

P.S. Within two weeks, we will follow-up by telephone to answer any questions... and to assist you in arranging a meeting with our regional manager and/or distributor in your area.



340 W. 78th RD./HIALEAH, FL 33014

TOLL FREE: 800-327-3697/800-OFFICES
Except Florida: 305-822-3721 (633-4237)

QUALITY HAS MADE US NUMBER ONE!

Circle No. 447 on Reader Service Card

NCR Corporation. Steel-framed bleachers (SoHo): Adirondack.

Bank of Bavaria, New York (p. 100). *Architect: Rivkin/Weisman, Architects, New York.* Cherry wood paneling: Pilot Architectural Woodwork. Paint: Benjamin Moore, Fuller O'Brien. Glass block: Forms + Surfaces. Acoustic tile: Armstrong. Linear aluminum ceiling: Alcan. Luminous eggcrate ceilings: Contemporary Ceilings. Carpeting: Clodan. Australian oak floors: Coughlin Wood Floors. Flooring: Nevamar, American Olean, Burke, Mercer, V.P.I. Lighting: Edison Price, Linear Lighting, Prescolite, Alko, Lightolier, C.J. Lighting, Work-O-Lite. Custom lighting: Mark Lighting, Bergan Art Metal. Workstations: LUI, I.C.F., Sunar. Cabinetry: Pilot Architectural Woodwork. Seating: Sunar, Knoll, Dunbar, Falcon. Chairs: Sunar, Donghia, AI, I.C.F., Brickel, Knoll, Brayton, Dancer, and Sellew. Upholstery: Sunar. Kitchen cabinets: St. Charles. Security system: Wells Fargo. Graphics: Letterama. Folding wall: Modernfold. Steel gate: Melto Metal Products.

Formica Corporation showroom, Chicago (p. 106). *Architects: Hammond Beeby & Babka Inc., Chicago.* Wall, ceiling, and floor surfaces: Formica Corporation. Downlights (existing): Lightolier. Track lights (existing): Thunder & Light. Furniture: 19th-Century cast-iron antiques, Richard Norton, Inc. Canopy drapery: theatrical scrim, Art Drapery Studio Corporation.

Artemide showroom, Milan, Italy (p. 110). *Architects: Vignelli Associates, New York.* Surfacing material: Formica Colorcore. Ceiling: Magnagrid by Intalite. Floor surfacing: original black granite. Lighting: Artemide. Seating: Artemide.

Salle loft, New York (p. 120). *Architect: CH Design, New York.* Lighting: Altalite, Lightolier. Vinyl tile: Flexco. Kitchen cabinets: Formica. Aluminum and glass sliding doors: Kawneer. Bathroom fixtures: American Standard, Ariete, Speakman. Glass tile: Murano. Fireplace: Ember Box.

Architects' offices, Vancouver, B.C. (p. 124). *Architects: A.A. Robins & E.H. Cavanagh, Vancouver, B.C.* Paint: General Paint. Shelving section: Handy-Angle. Boom lamp: BAZZ Inc. Wire glass: PPG. Chairs: Majis.

[Continued on page 253]

A touch of beauty with a feeling of security.

Introducing the Russwin 900 Series Security Bolt, the most innovative advance in heavy duty locksets in over a quarter century.

Imagine the solid security of a hefty, cast bronze or stainless steel lockset featuring a dual-action bolt that functions as a 1/2" throw latchbolt or 1" deadbolt. (Activated by key outside, turnpiece inside.)


A beautifully styled lockset with graceful, tapered-return lever handles that travel no more than twenty degrees and satisfy most applicable major handi-capped codes.*

One with a standard removable core cylinder that simplifies rekeying and can be adapted to virtually all types of conventional and high security systems.

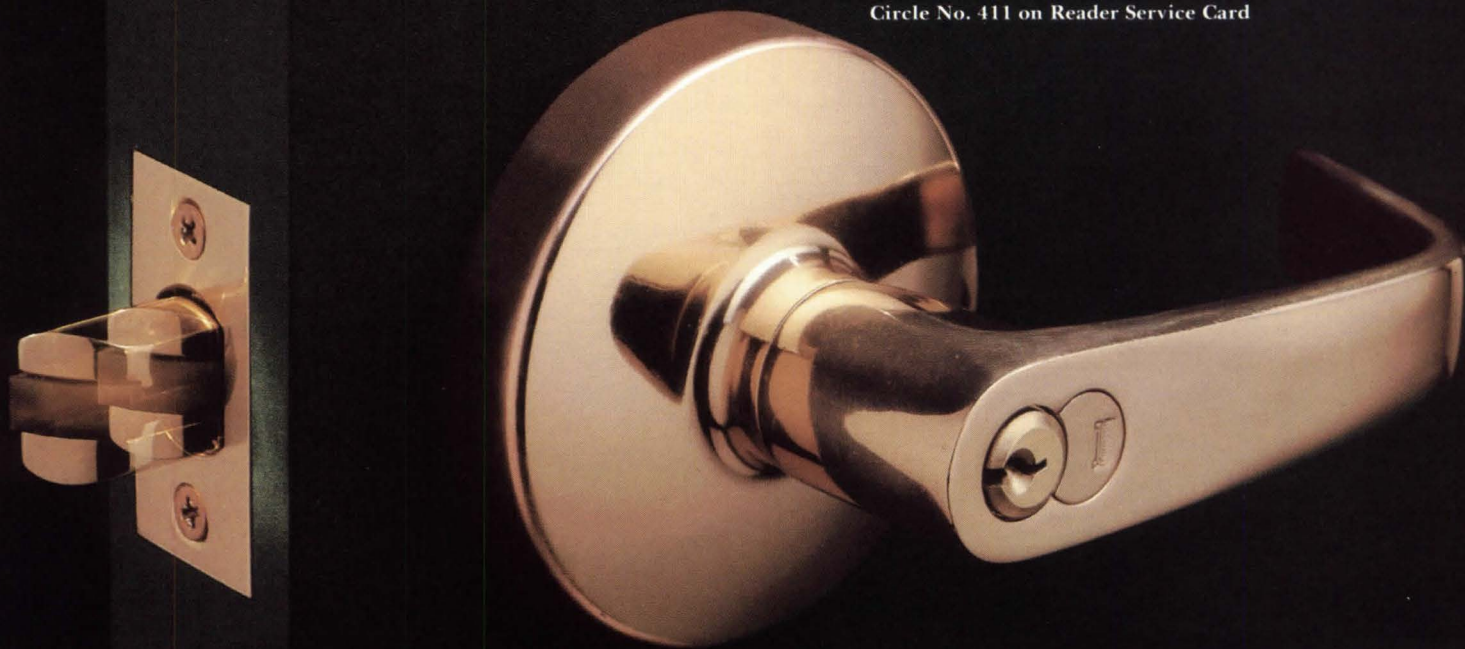
All at a price that's in line with other high quality, heavy duty locksets. And well within most new construction and retrofit budgets.

These are but a few of the advanced features that have made the new and evolutionary Russwin Security Bolt one of the most talked-about locksets in years. Easy installation (fits standard 161 door prep), easy operation and a handsome selection of architectural finishes make it even more appealing.

The Russwin Security Bolt. A beautiful blend of flawless style and function. Like more information? Call your Russwin Distributor or contact Russwin Division, Emhart Hardware Group, 225 Episcopal Road, Berlin, Ct. 06037. (203) 225-7411.

*The Security Bolt also meets applicable ANSI Grade I standards and is UL-listed for Class A doors. 

Circle No. 411 on Reader Service Card



RUSSWIN
HARDWARE GROUP
EMHART



SELECT SADDLEBROOK

A WORLD-CLASS RESORT

Clustered in the midst of Florida pine and cypress, just 25 minutes north of Tampa International Airport, a complete resort has been carefully crafted with all its facilities within easy walking distance. At Saddlebrook, skillfully blended into a unique Walking Village environment are 450 lavishly decorated, privately owned suites, meeting rooms and banquet facilities, 27 championship holes of golf, 17 tennis



courts, swimming in the meandering half-million-gallon Superpool, tropical and intimate dining, entertainment, shopping and a complete health spa. To aid in planning your next vacation, meeting, or second home purchase, call or write Saddlebrook for a detailed guide.

Saddlebrook is the recipient of the AAA's coveted Four-Diamond Award; McRand's Conference Award...



Condominium suites are available for individual ownership. Call or write C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in states where prohibited by law.

The Best New Resort in the Country; Meetings & Conventions' 1983 Gold Key Award and the Mobil Four-Star Award.



SADDLEBROOK
The Golf and Tennis Resort
P.O. Box 7046
Wesley Chapel (Tampa), Florida 34249
(813) 973-1111
Phone Toll Free Continental U.S. 800-237-7519
In Florida 800-282-4654

Saddlebrook
The Golf and Tennis Resort

Circle No. 449 on Reader Service Card

Apartment renovation, New York (p. 126). *Michael Kalil, Designer.* Carpet, industrial: Ozite (also used for banquette upholstery). Wall paint: Benjamin Moore. Kitchen unit: Acme.

Queststar health club, West Hollywood, Calif. (p. 128). *Architect: BAM Construction/Design, Santa Monica, Calif.* Paint: Dunn Edwards. Glass and mirrors: PPG. Fluorescent lighting: Sylvania, Holophane. Aluminum deck plate: Angeles Welding. Carpet: Design Weave. Ceramic tile: Quamarga Tile, Inc.

Model/actress's and screenwriter/actor's apartments, New York (p. 132). *Architect: Alan Buchsbaum, New York.* Paint: Fuller O'Brien. Hearth rug: V'Soske. Chandelier: Artemide. Chenille: Gretchen Bellinger. Canvas: Henry Cassen, Henry Calvin. Hardware: Haeefe. Surfacing material: Formica Colorcore.

Emanuel Residence, New York, N.Y. (p. 136). *Architect: Shelton, Mindel Associates, New York.* Wall and ceiling paint: Benjamin Moore. Curved grid wall: Navedo Woodcraft. Custom rug (design by architects): V'Soske. Marble: Marcellos. Wall sconce lighting: Atelier International. Custom column capitals and handrail (design by architects): Samuel Yellin. Custom low-voltage spots (design by architects): Edison Price. Custom chairs, sofas, and tables: Donghia. Reflecting tables: Beylerian. Piano: Yamaha. Roman shades: Harry Zarin. Bedspread: Pratesi. Chair fabric: Lee Jofa. Sofa fabric: Sunar. Pillow fabric: Brunswick & Fils, Brickel.

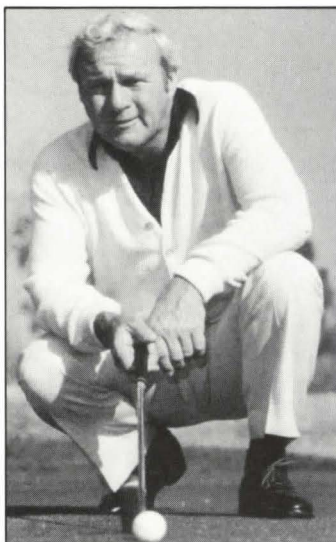
Emanuel & Company Offices, New York, N.Y. (p. 140). *Architect: Shelton, Mindel Associates, New York.* Wall and ceiling paint: Benjamin Moore. Acoustical ceiling: Armstrong. Custom rug in reception: V'Soske. Carpet: Collins and Aikman. Low-voltage pin spot lights: Thunder & Light. Scones and ceiling lamps: Stilnovo. Floor lamps: Cedric Hartman. Trading table, accounting desk, conference table, and files: Sunar. Conference chairs and reception coffee table: Knoll International. Laminates: Formica. Executive love seat, chairs, and table: ICF. Custom executive desk: James Dillon Cabinetry. Executive and conference room blinds: Levolor. Curtain fabric: S. Harris. Reception chairs: Glant.

Different Strokes!

Select Saddlebrook for Super Golf or Tennis Holidays

Whether you want to improve your ground stroke, take a few strokes off your game or practice your backstroke, Saddlebrook has a special package that will help make it happen. Improve your golf game on Saddlebrook's 27 championship holes. Designed and built by Arnold Palmer and Dean Refram, Saddlebrook's golf courses are both beautiful and challenging. For tennis, Saddlebrook has 17 courts — 13 Har-Tru (five lighted for evening play) and 4 Laykold. Clinics and pros are available for golf and tennis, as well as complete Pro Shops. Saddlebrook is close to Busch Gardens (Tampa) and convenient to the Walt Disney World Magic Kingdom® and EPCOT Center.

SUPER GOLF PACKAGE!



\$5100 Per person/per night
Double occupancy
(state tax and gratuities not included)
Sept. 15, 1984 - Jan. 5, 1985

Package includes:

- Accommodations
- Unlimited daily greens fees
- 18 holes guaranteed daily
- Advance reserved tee times
- Golf bag storage
- Daily admission to Jockey Club Spa

SUPER TENNIS HOLIDAY!



Billie Jean King, winner at the recent Ladies Legends of Tennis Tournament at Saddlebrook.

\$4950 Per person/per night
Double occupancy
(state tax and gratuities not included)
Sept. 15, 1984 - Jan. 5, 1985

Package includes:

- Accommodations
- Unlimited tennis, with 3 hours guaranteed court time daily
- Daily admission to Jockey Club Spa
- ½ hour instructional clinic daily
- ½ hour use of electronic ball machine daily

Daily, weekly and long-term rentals available.

Saddlebrook

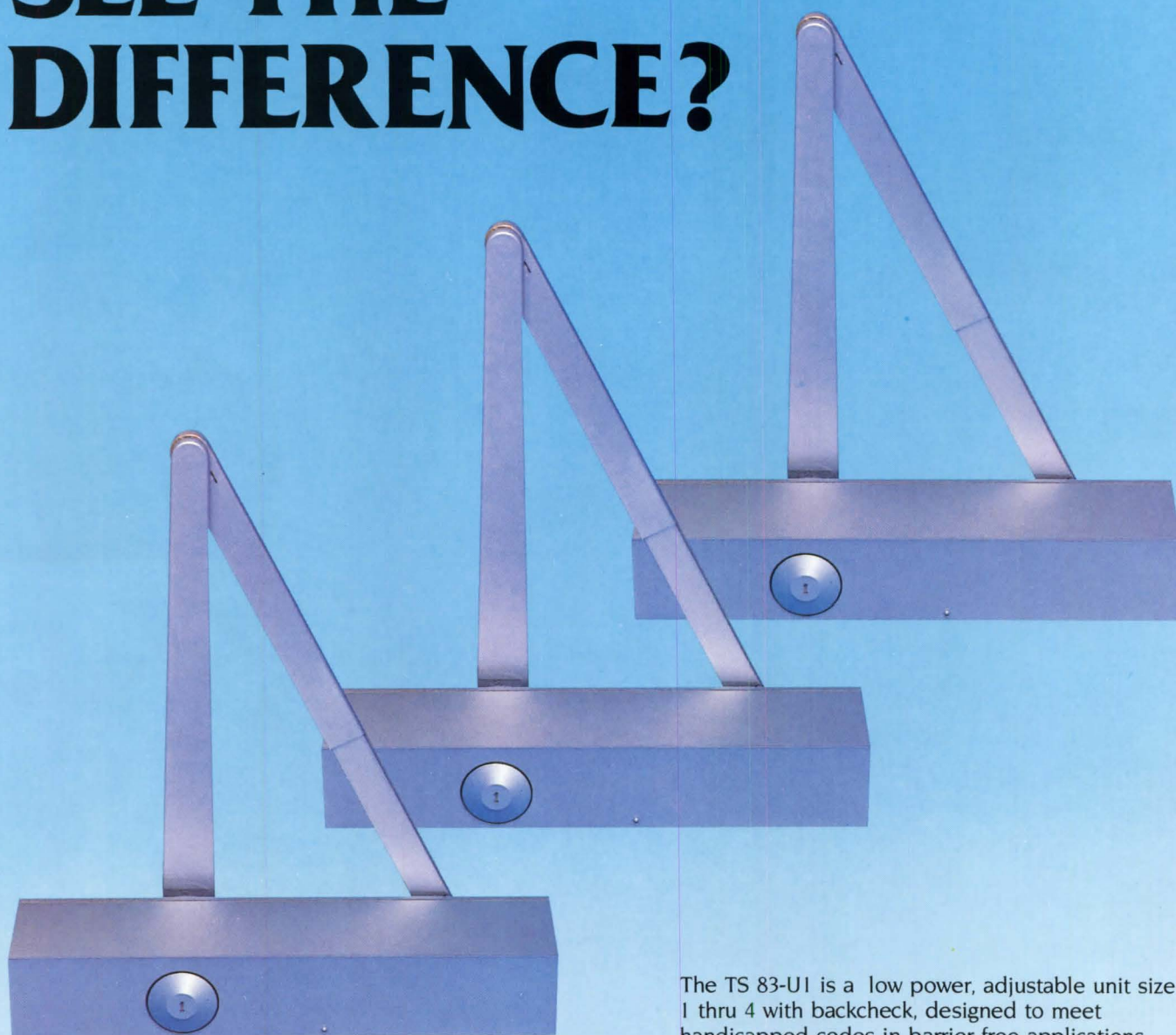
The Golf and Tennis Resort

Write or call toll-free
800-237-7519
In Florida, 800-282-4654
or 813-973-1111

P.O. Box 7046 Wesley Chapel (Tampa), Florida 34249
25 minutes north of Tampa International Airport

Circle No. 450 on Reader Service Card

CAN YOU SEE THE DIFFERENCE?



Last year's introduction of the DORMA TS 83 closer, companion of the trend setting TS 73, completed DORMA's full range of aesthetically coordinated door controls.

Two unique aspects of the TS 83 are the flatarm arm with totally concealed adjustment and the three concealed, front facing adjustment valves for sweep, latch and backcheck or optional delayed action. Compact body dimensions, narrow 2" projection, and 50% power spring adjustment for sizes 3 through 6, appeal to both designer and specifier.

Now the TS 83 range has been expanded to include two fully adjustable closers. Both units are listed by U.L. and U.L.C. under their continuing reinspection program and are certified to conform to the requirements of A.N.S.I. A156.4 grade 1 and most handicapped codes.

The TS 83-U1 is a low power, adjustable unit size 1 thru 4 with backcheck, designed to meet handicapped codes in barrier free applications. Optional delayed action is available for easier, unimpeded passage through a doorway.

The TS 83-U2 closer is fully adjustable for sizes 2 through 6. Ideally suited to meet the requirements of the retrofit market or the increasingly important export markets where this type of on-site flexibility is invaluable. This closer is also available with delayed action as an option.

The difference is the choice that DORMA offers you. Get all the facts on the DORMA TS 83, TS 83-U1 and TS 83-U2. Call or write today.



DORMA DOOR CONTROLS INC.
Dorma Drive, Reamstown, PA 17567
215-267-3881

Circle No. 340 on Reader Service Card

P/A Job mart

Situations Open

Architect—Design-Build General Contractor with 17 years in Commercial and Industrial Construction seeking staff Architect. Registration and 5+ years experience preferred. Sound design abilities with practical knowledge of construction techniques required. Send resume to: Krump Construction, Inc. P.O. Box 7357, Reno, NV 89510 Attn: Ron Krump, President.

Architect—Design Partner—Multi-disciplinary firm providing architectural, engineering, and many specialty consultation services nationwide and internationally has opening for a qualified architect, leading to the position of architectural design partner, capable of assuming autonomous design responsibilities. Candidates should have a strong academic background and a minimum of 8 years experience in designing architecturally significant projects. A long term opportunity in midwest location. Candidates should send detailed

resume and salary history in confidence, including descriptions of specific involvement with the architecturally significant projects, to Box 1361-436, *Progressive Architecture*. An Equal Opportunity Employer.

Architects—Architectural division of rapidly expanding Central Pennsylvania design/build corporation has openings for architects. Each successful candidate will have minimum 5 years office experience; degree desirable. Salary and benefits commensurate with experience. Send resume in confidence to J. Harlan Lucas, AIA, One Ararat Boulevard, Harrisburg, Pennsylvania 17110.

Architects—HLM is a top national A/E firm seeking experienced Design Architects, Project Architects and Job Captains for our Iowa headquarters. Positions require a bachelor's degree and experience in medium to large-scale institutional, commercial or industrial projects. Health care

project experience a plus. Design Architects should have a minimum of 5 years related experience in all aspects of architectural design. Project Architects and Job Captains should have a minimum of 3 to 5 years experience with extensive background in contract document preparation desirable. If quality of life and professional growth are important to you, look into our dynamic, growth-oriented firm, located in a Big 10 university community known for its cultural environment. We offer outstanding professional opportunities, competitive salaries and attractive benefits. Send letter and resume in confidence to: Randall Kuhlman, Director of Personnel, Hansen Lind Meyer, Drawer 310, Plaza Centre One, Iowa City, IA 52244. Equal Opportunity Employer M/F.

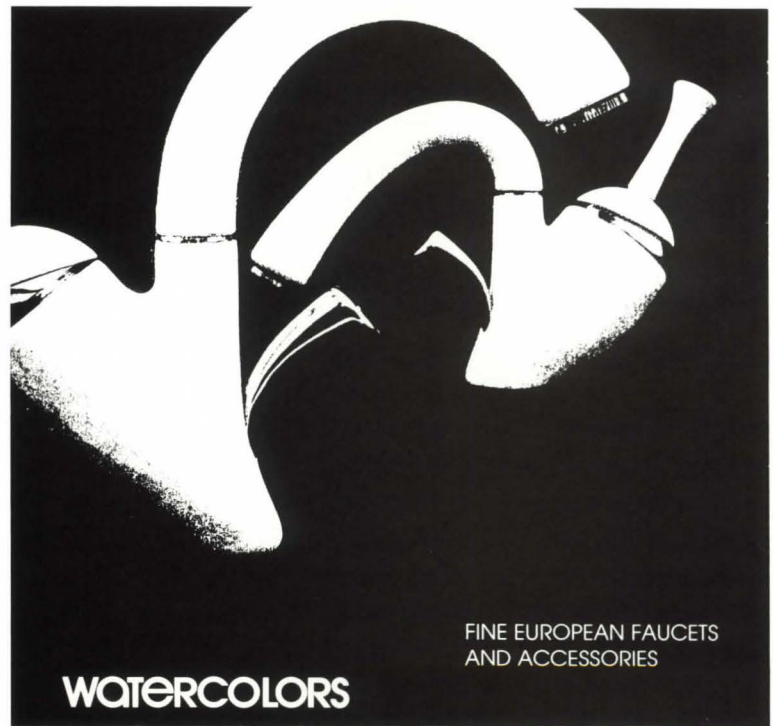
[Job mart continued on page 256]

Microzinc[®] now available from **HICKMAN[®]** construction products

Ball Zinc Products Division announces the sale of the Microzinc[®] roof systems and accessories product line to the W.P. Hickman Company. All inquiries and orders should be addressed to: Thomas P. Cadwallader, W.P. Hickman Co., P.O. Box 15005, Asheville, N.C., 28813 or call toll free: 1-800-438-3897.

Ball Zinc Products Division wants to thank you for your patronage.

Circle No. 322 on Reader Service Card



FINE EUROPEAN FAUCETS
AND ACCESSORIES

WATERCOLORS

WATERCOLORS INC.
GARRISON ON HUDSON
NEW YORK 10524
914 424 3327

Circle No. 431 on Reader Service Card

Job mart continued from page 255

Architecture and Landscape Architecture— Junior tenure-track faculty. Teach design studios as well as seminars and lectures in specific academic field of either architectural technology or landscape architecture. M.Arch. or M.L.A. and professional experience required, Ph.D. desirable. Send curriculum vitae, illustrations of design work to John Meunier, Director, School of Architecture and Interior Design, College of Design, Architecture, Art, and Planning, University of Cincinnati, Cincinnati, Ohio 45221. Equal Opportunity, Affirmative Action Employer.

Faculty Position in the Department of Environmental Design, University of California, Davis—Assistant Professor of Environmental Design, 11 month appointment. Teaching and research with emphasis on history and studio design practice in one or more areas: environmental design, interior design, landscape architecture, or architecture. Advising and service responsibilities. Ph.D., M.F.A., M.L.A., or highest professional degree and competency in design specialization as exemplified by portfolio of creative work. Submit curriculum vitae, copies of undergraduate and graduate transcripts, names and addresses of four references, and portfolio of no more than twenty slides of personal creative work and/or five reprints of published works to: Mr. Helge B. Olsen, Chair, Department of Environmental Design, University of California Davis, CA 95616 by December 1, 1984. The University of California is an Affirmative Action/Equal Opportunity Employer and invites applications from all qualified individuals.

MANAGER OF STORE DESIGN

Rapidly expanding specialty retailer has a need for a store design manager. We are a fast paced retail chain specializing in fashionable apparel for men, women and children. We are currently located within the states of Arizona, California, Nevada, New Mexico and Texas and continuing our growth across the sun belt states. The qualified individual will be NCARB certified or have a state architecture license, have a minimum of 2 years retail commercial building design including interiors, and be familiar with mechanical and electrical systems. Responsible for new store and remodel plans, interfacing with various departments, development of new techniques and supervision of drafting staff. Excellent company benefits. Send resume and salary history to:



P.O. Box 5996, Ontario, CA 91761
Att: Janis Smith, Personnel Manager

EOE/M/F/H

HEAD Department Of Architectural Engineering THE PENNSYLVANIA STATE UNIVERSITY

Applications and nominations are invited for the position, HEAD of the Department of Architectural Engineering. The Department offers BAE and MS Degrees in Architectural Engineering. Applicants should preferably have an earned Doctorate and professional registration; a demonstrated ability for teaching and research, evidence of ability or potential for leadership and administration.

Resumes, nominations or inquiries should be directed to: Chairman, Department Head Search Committee:

**The Department Of
Architectural Engineering
104 Engineering A, Box PA-99
University Park, PA 16802**

Applications will be accepted until November 1, 1984 or until a suitable candidate is found.

An Equal Opportunity/Affirmative Action Employer

Project Manager—Design firm specializing in innovative, high-tech games and exhibits to manage the arch./exhibit components of large entertainment center. Requirements: Arch. registration; min. 5 years exp. in all phases of architecture, esp. interiors; exp. with designs of

[Job mart continued on page 258]

UNIVERSITY OF PETROLEUM & MINERALS DHAHRAN — SAUDI ARABIA COLLEGE OF ENVIRONMENTAL DESIGN ARCHITECTURE AND CITY PLANNING



The Architecture and City Planning Programs are seeking applications for faculty positions beginning the fall of 1985.

Applicants should possess at least a Master's Degree in their area of specialization and have professional and academic experience.

Positions are available in the following areas:

- Architectural Design Studios
- City Planning Studios with emphasis on Physical Design
- Architectural History and Theory
- Planning Theory, Transportation and Infrastructure Systems
- Teaching/Research Position in Computer Graphics

Language of instruction is English.

Minimum regular contract for two years, renewable. Competitive salaries and allowances. Air conditioned and furnished housing provided. Free air transportation to and from Dhahran each year. Attractive educational assistance grants for school age dependent children. All earned income without Saudi taxes. Ten months duty each year with two months vacation with salary. There is also possibility of selection for the University's on-going summer program with good additional compensation.

Apply before December 31, 1984, with complete resume on academic, professional and personal data, list of references, publications and research details, and with photo-copies of degrees and/or transcripts, including home and office addresses and telephone numbers to:

UNIVERSITY OF PETROLEUM & MINERALS
HOUSTON OFFICE, DEPT. 257
5718 WESTHEIMER, SUITE 1550
HOUSTON, TEXAS 77057



NAVAL CIVIL ENGINEERING LABORATORY

ARCHITECT

COMPUTER-AIDED FACILITIES DESIGN

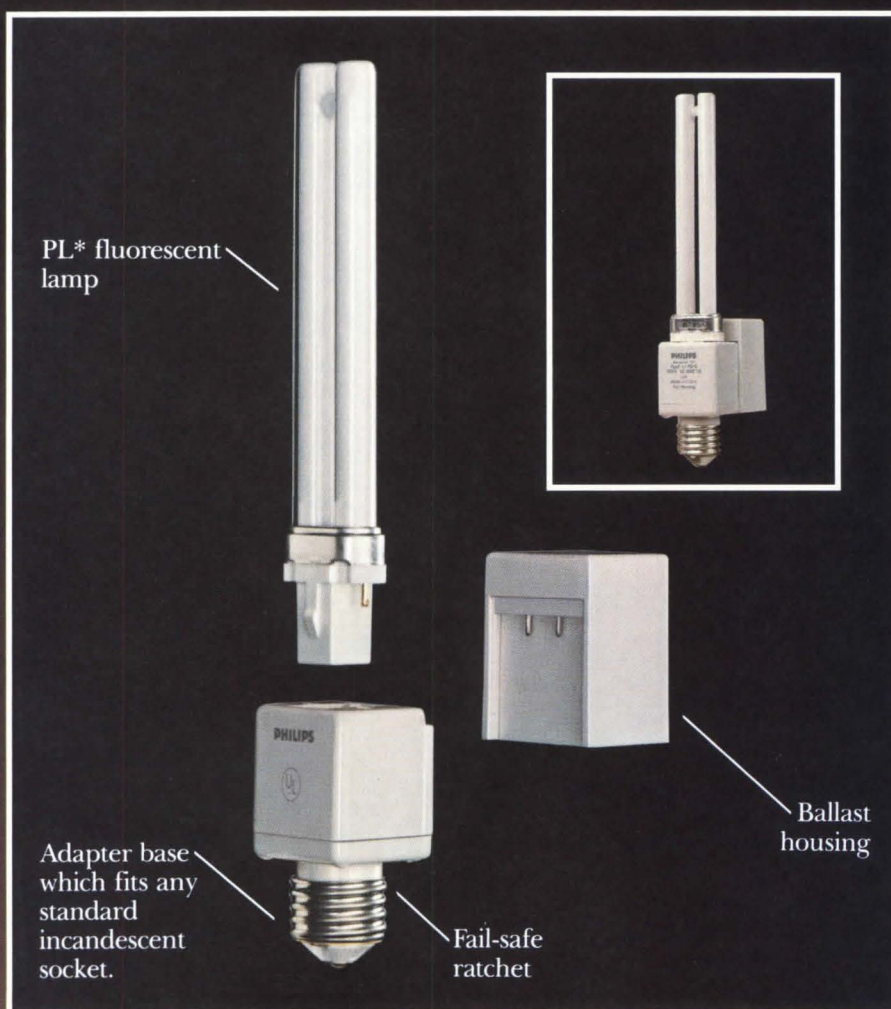
The Naval Civil Engineering Laboratory, located on the Pacific coast 50 miles north of Los Angeles, invites applications from individuals with a background in computer-aided architecture and facility design. The successful applicant will plan and conduct RDT&E on computer-aided architecture. Applicants must be able to demonstrate (1) the ability to develop building designs using computer-aided design/drafting equipment, (2) the ability to develop and use large descriptive data bases, (3) knowledge of the interdisciplinary relationships required in facility design, and (4) skill in developing architectural graphic software.

A degree in architecture or architectural engineering is required. An advanced degree is preferred. Substantial experience with the Computer Vision™ computer-aided design system is desirable. The position is career civil service GS-11 or GS-12, depending on qualifications (\$25,489 to \$30,549 per annum). No prior Government service is required. Must be eligible for a Secret Clearance. Send a resume or Office of Personnel Management Standard Form 171, "Personal Qualifications Statement," to:

CIVILIAN PERSONNEL OFFICE
Code 231
Naval Construction Battalion Center
Port Hueneme, CA 93043

Applications must be received by 30 September. Refer to position L53-333-84. An equal opportunity/affirmative action employer.

TechnoLOGIC:TM It turns 12 watts into 60 before your very eyes.



Just plug this uniquely shaped miniaturized fluorescent lamp into its adapter, and screw it in to replace an ordinary 60 watt incandescent bulb. You'll only be using 12 watts of power, and the lamp will last up to 10,000 hours.

It's the PL*TM9 lamp from North American Philips Lighting, one of a family of extraordinary new lamps created to replace common incandescent bulbs in a variety of commercial, industrial and residential applications.

PL* lamps are currently available in 7, 9 and 13 watt sizes. But that's only the beginning. Philips Lighting will offer shorter and longer PL* lamps that will allow architects and engineers to totally revolutionize lighting design.

It's all a result of what we call TechnoLOGIC, the wedding of innovative American and European technology with the logical lighting needs of people and businesses of all kinds.

It's part of the North American Philips commitment to provide lighting leadership worldwide. Now and in the future.

For further information on the PL* family of energy-efficient lamps write, North American Philips Lighting Corporation, 1 Westinghouse Plaza, Bloomfield, New Jersey 07003 or call toll free 800-631-1259.

NORTH AMERICAN

PHILIPS LIGHTING

Lighting Leadership Worldwide

A North American Philips Company

PL*TM is a trademark of Philips International BV.

Circle No. 395 on Reader Service Card

Job mart continued from page 256

electronic environ., public and/or entertainment facilities. Resumes to: Buff Kavelman, Edwin Schlossberg Inc., 20 West 20 St., N.Y., N.Y. 10011.

Two tenure-track positions in Architecture for the Fall of 1985. For job descriptions and application requirements write: Professor Jules, Chairman, Department of Architecture, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201. UW-M is an Affirmative Action/Equal Opportunity Employer. Application deadline Oct. 31.

Visiting Faculty Positions—The University of Arkansas will have one or more positions available for the spring semester of 1985 for visiting faculty to teach architectural design studio and a class in either graphics, lighting and electrical systems, or the economics of architecture. Master's degree or exceptional professional experience required. Rank and salary are negotiable. Term of appointment is 10 January to 18 May 1985. Send applications by 1 October, 1984, to Dean C.M. Smart, Jr., School of Architecture, Vol Walker Hall 209, University of Arkansas, Fayetteville, AR 72701. The University of Arkansas is an Equal Opportunity Affirmative Action Employer.

Services

Architectural History—One Year Masters Programme at University College London. Intensive study of methods and practice, with special attention to new developments in the discipline. Located in central London, accommodation available. Fees £3150. For details write: M.Sc Tutor, Bartlett School, University College London, 22 Gordon Street, London WC1H 0QB, England.

C/T SCANNER LIMITED PARTNERSHIPS

Partners own shared mobile C/T Scanner for profit. Investment tax credit, multiple write-offs and heavy cash flows. Offered by prospectus only.

FINANCIAL DIRECTORS CORP.
Department 33
3330 West Market Street
Akron, OH 44313
216/836-0401

Hemsher Associates, a controls and instrumentation consulting firm. Seeking position as a member of the Architect's design team to prepare bid documents for commercial building projects where comfort, energy-efficiency and quality environmental control is a high priority. Includes computer-based Facilities Management Systems, DDC, Smoke Control and Laboratories. 3025 Washington Rd., McMurray, PA 15317, (412) 941-3080.

RitaSue Siegel Agency®, a recruiting service to find architects, interior, graphic and industrial designers, marketing and sales support people for consultants and businesses. Confidential. Nationwide, international. 60 W. 55 St., New York, NY 10019. 212/586-4750.

Notice

Please address all correspondence to box numbered advertisements as follows:

Progressive Architecture
% Box
600 Summer Street
Stamford, Connecticut 06904

Advertising Rates (Effective January '84 issue)
Non-display style: \$130 per column inch. Seven lines per inch. Seven words per line. Maximum 4 inches. Column width approximately 2 1/4". No charge for use of box number. Situations Wanted advertisements: \$65 per column inch. Noncommissionable.

Display style: \$180 per column inch, per your layout. Commissionable to recognized advertising agencies.

Check or money order should accompany the advertisement and be mailed to Job Mart % Progressive Architecture, 600 Summer Street, P.O. Box 1361, Stamford, CT 06904.

Display style advertisements are also available in fractional page units starting at 1/6 page and running to a full page. Contact Publisher for rates.

Insertions will be accepted no later than the 1st of the month preceding month of publication. Box number replies should be addressed as noted above with the box number placed in lower left hand corner of envelope.

PRINCIPAL DESIGNER SALARY OF U.S. DOLLARS 100,000.00 AND UP

KUWAITI ENGINEER'S OFFICE, an architectural/engineering firm in Kuwait is seeking a principal designer of senior status and proven design capabilities. KEO is looking for an individual who is able to both lead its design team of twenty-five architects and to successfully carry clients through the design process.

With a staff of over 400 professionals, KEO is a multi-disciplinary A/E firm that designs and supervises projects locally and internationally valued between five and three hundred million U.S. dollars. KEO provides an environment in which professional development and individual growth are stressed.

Please send resume and salary history in confidence to: ASK RESOURCES, 104 OTIS ST., HINGHAM, MASS. 02043.

MARKETING DIRECTOR FOR THE MIDDLE EAST

Kuwaiti Engineer's Office (KEO) a multi-disciplinary Architectural/Engineering firm with over 400 professionals is seeking a highly motivated marketing director to plan and coordinate all its marketing activities.

The position includes responsibilities for: developing and executing a marketing program; contacting and cultivating prospective clients; and obtaining contracts for projects.

Qualified candidates will have a minimum of five to ten years experience in marketing of professional design services. A degree in architecture or engineering, and an advanced degree in business, preferably an MBA. Fluency in Arabic is desirable but not a must.

Salary and company benefits are excellent. KEO provides an environment in which professional development and individual growth are foremost.

Please send resume and salary history in confidence to: ASK RESOURCES, 104 OTIS ST., HINGHAM, MASS. 02043.

"Du Pont showed us how to significantly increase productivity with Systems Drafting"

*James W. Rivers, Vice President
The Mathes Group (formerly Mathes, Bergman
& Associates, Inc.), New Orleans, Louisiana*

"We've been implementing a Du Pont overlay drafting program for large and small projects for six years," says Mr. Rivers, "and we estimate a 30% savings in drafting time as a result. We also save time on corrections because we don't have to redraw floor plans every time there's a change."

"A case in point is our work on Place St. Charles, one of New Orleans' newest buildings. Du Pont showed us how to effectively increase productivity in the architectural planning for this 53-story building."

"Having drawn floor plans, we supply pin-registered bases to each engineering discipline. This speeds development of preliminary and final plans by all consultants, reduces errors and makes it easier to coordinate efforts among disciplines."

"And because we also save time on corrections, and reduce repetition, we gain more creative design time."

Overlay drafting is a cost-effective way to make high-quality drawings. And it's a major step toward implementing computer-aided design. Perhaps it's time you found out how high the rise in productivity can be at your firm.

Return the coupon below for more information on how a Systems Drafting approach can work for you.

Note: Place St. Charles is a joint venture of Mathes, Bergman & Associates, Inc. and Moriyama & Teshima Planners, Ltd.

Du Pont Company, Room X39085,
Wilmington, DE 19898

- ☐ Send me your new brochure on overlay drafting.
☐ Have a Du Pont Technical Representative call.

Name _____

Title _____

Company _____

Street _____

City _____ State _____ Zip _____

Telephone _____

**Industrial Systems
Division**



Circle No. 344

P/A Advertisers' index

AA-Abbingdon Affiliates, Inc. . . . 237
 AAMSCO Manufacturing, Inc. . . . 72
 Acme Brick Co. . . . 77
 AllianceWall Corp. . . . 81
 All-Steel, Inc. . . . 12, 13DS
 Alma Desk Co. . . . 29DS
 Alumax . . . 217
 American Enka . . . 234
 American Gas Association . . . 59
 American Olean Tile . . . 71
 American Seating . . . 160, 31DS
 American Stair-Glide Corp. . . . 237
 ArcCom Fabrics, Inc. . . . 47
 Architects & Designers Building . . . 61
 Armco Building Systems, Inc. . . . 238
 Armstar . . . 79
 Artemide, Inc. . . . 22, 23DS
 Atelier International, Ltd. . . . 8, 9DS
 Azrock Floor Products . . . C2
 Aztech International, Ltd. . . . 78

 Badische Corp. . . . 56, 57, 58
 Ball Zinc Products Division . . . 255
 BellSouth National Publishing . . . 145
 Bigelow-Sanford, Inc. . . . 215
 Brandir International, Inc. . . . 78
 Brayton International Collection . . . 25DS
 Brueton . . . 11DS
 Brunshwig & Fils, Inc. . . . 235

 California Redwood Association . . . 13
 L.E. Carpenter . . . 36, 37
 Click Systems, Inc. . . . 146
 Columbia Lighting, Inc. . . . 222
 Columbus Coated Fabrics . . . 239
 Comforto, Inc. . . . 50, 51
 Construction Specialties, Inc. . . . 4
 Conwed Corp. . . . 2DS, 3DS
 Cookson Co. . . . 34
 Croftercraft . . . 231

 Dataprint Corp. . . . 146
 Delta Faucet Co. . . . 75
 Design Tex . . . 18, 19
 DHL Worldwide Courier . . . 218
 Donn Corp. . . . 83
 Dorma Door Controls, Inc. . . . 254
 duPont Co.—Antron . . . 68, 69
 duPont Co.—Architectural
 Drafting Films . . . 259
 duPont Co.—Single-Ply Roofing
 of Hypalon . . . 14, 15
 duPont Co.—Tyvek . . . 248

 First Law Products, Inc. . . . 70
 Fixtures Furniture . . . 33
 Follansbee Steel Corp. . . . 148
 Ford Motor Glass Div. . . . 22, 23
 Foremost Manufacturing Co. . . . 45
 Formica Corp. . . . 41
 Forms & Surfaces . . . 6
 Fotia Stone . . . 227
 Four Seasons Solar Products Corp. . . . 227
 Fritz Chemical . . . 157

GAF Corp. . . . 225
 G.E. Co.—Advanced Precision
 Lighting . . . 236
 Glidden Coatings & Resins . . . 221
 Gunlocke Co. . . . 17DS

 Hardwood House . . . 38DS
 Harter Corp. . . . 33DS
 Haworth, Inc. . . . 213
 Hickman, W.P., Co. . . . 247
 Hiebert, Inc. . . . 73
 Holmsten Ice Rinks, Inc. . . . 28
 Howe Furniture Corp. . . . 21DS

 ICF, Inc. . . . 34, 35DS
 IDCNY . . . 156
 iil International, Inc. . . . 46, 47DS
 Innocrete Systems, Inc. . . . 5
 Intergraph Corp. . . . 42, 43
 International American Ceramics,
 Inc. . . . 29

 Jackson Northeast . . . 228A, 228B
 Jason/Pirelli . . . 12

 Karastan Rug Mills . . . 62, 63
 KDI Paragon, Inc. . . . 247
 Kentucky Wood Floors, Inc. . . . 10
 Kinetics Furniture . . . 40DS
 Kliegl Bros. . . . 78
 Koch + Lowy . . . 220
 Koh-I-Noor Rapidograph, Inc. . . . 54, 55
 Koppers Co., Inc. . . . 147

 Landscape Forms, Inc. . . . 216
 Jack Lenor Larsen . . . 66, 67
 Lee/Jofa . . . 262
 Lees Carpets, Burlington
 Industries, Inc. . . . 2
 Leviton Manufacturing . . . 35
 Levolor Lorentzen . . . 229
 Lighting Associates . . . 248
 Lighting Services, Inc. . . . 46
 Loewenstein, Inc. . . . 76
 Longlites . . . 1
 LouverDrape, Inc. . . . 226
 Lucifer Lighting . . . 250

 Manville Roofing Systems
 Divisions . . . 20, 21
 Marvin Windows . . . 240
 Masonite Corp., Central Hardboard
 Division . . . 38
 Mayline Co., Inc. . . . 249
 Mercedes-Benz . . . 227
 Herman Miller, Inc. . . . 37, 39, 41, 43DS
 Modern Mode . . . 44, 45DS
 Monsanto Polymer Products Co. . . . 154

 National Floor Products Co., Inc. . . . 52
 National Partitions, Inc. . . . 250
 Nevamar Corp. . . . 144
 Normbau, Inc. . . . 233
 North American Philips Lighting . . . 257
 NuTone Housing Group . . . 49

 O'Keeffe's, Inc. . . . 8, 9
 Olympic Stain, A Div. of the
 Clorox Co. . . . C4

Pace Collection . . . 49DS
 Palazzetti . . . 80
 Peerless Electric Co. . . . 1
 PermaGrain Products, Inc. . . . C3
 Pioneer Plastics . . . 44
 Pittsburgh Corning Corp. . . . 219
 Plan Hold Corp. . . . 224
 Polymer Plastics Corp. . . . 70
 Pouliot Designs Corp. . . . 70
 Progressive Architecture
 Furniture Competition . . . 51, 52DS
 Progress Lighting, Sub. of
 Kidde, Inc. . . . 31

 RCA Rubber Co. . . . 30
 Rose-Johnson . . . 261
 RPI Designs . . . 146
 Russwin Div., Emhart Corp. . . . 251

 Saddlebrook . . . 252, 253
 Sargent, Div. of Kidde, Inc. . . . 11
 Sauder Manufacturing Co. . . . 230
 Saunders-Roe Developments, Inc. . . . 48
 Scalamandre . . . 158
 Sentry Electric Corp. . . . 230
 Sherwin-Williams . . . 84
 Simplex Ceiling Corp. . . . 238
 Sitecraft . . . 40
 J. S. Staedtler, Inc./MARS CAD Div. . . . 32
 Stanadyne Moen . . . 24
 Steelcase, Inc. . . . 4, 5DS
 Stevens, J.P., & Co., Inc. . . . 241
 Stow/Davis Furniture Co. . . . 18, 19DS
 SunarHauserman . . . 26, 27DS

 Tarkett, Inc. . . . 64
 TransCeramica, Ltd. . . . 155
 Trendway . . . 82
 TWA . . . 242, 243

 UC Industries . . . 17

 Viking Corp. . . . 16
 Vindicator Corp. . . . 228

 Watercolors . . . 255
 John Wiley & Sons . . . 230
 Wood-Mode Cabinetry . . . 232
 Workbench . . . 60

 Zero International, Inc. . . . 74

Advertising Sales Offices

Stamford, Connecticut 06904:

600 Summer Street
 P.O. Box 1361 203-348-7531

Peter J. Moore
Publisher
 James J. Hoverman
Associate Publisher

Charles B. Selden,
National Sales Manager
 Francis X. Roberts, James J. O'Brien,
 Donald J. Roberts, *District Managers*

Chicago, Illinois 60601:

2 Illinois Center Bldg
 Suite 1300 312-861-0880
 John M. Brannigan, Richard A. Strachan,
District Managers

Cleveland, Ohio 44113:

1111 Chester Ave 216-696-7000
 John F. Kelly, *Western Sales Manager*
 Richard A. Strachan
District Manager

Los Angeles, CA 91436:

16255 Ventura Blvd, Suite 301
 818-990-9000
 Philip W. Muller, *District Manager*
 Alan F. Herr, *District Manager*

Atlanta, Georgia 30326:

3400 Peachtree Road, NE-Suite 811
 Lennox Tower 404-237-5528
 Anthony C. Marmon, *District Manager*
 Harmon L. Proctor,
Regional Vice President

Houston, Texas 77401

5555 West Loop South, Suite 505
 713-664-5981
 Calvin Clausel, *Director*
Southwest Operations

United Kingdom

Reading, RG10 0QE, England
 Wood Cottage, Shurlock Row
 0734-343302
Cables:
 TEKPUB, Reading
 Malcolm M. Thiele
Managing Director, U.K.

Tokyo, Japan 101

Bancho Media Service
 Dai-Ichi Nisawa Bldg., 5th Fl.
 3-1 Kanda Tacho 2-chome
 Chiyoda-Ku
 03-252-2721
 Genzo Uchida, *President*

Paris, France

Continental Europe
 37 rue de Miromesnil 75008
 Paris, France 742 66 78
 Yvonne Melcher, *Manager*

Corporate images in wood

RJ Office Systems

In the hierarchy of corporate life, wood works.

An RJ Office System coordinates wood desks, work surfaces, cabinets, pedestals, wardrobes...all the components necessary for the work you do. All the components necessary for the image you choose to present.

The RJ Office System presents an exceptional corporate image in wood.

ROSE • JOHNSON

1111 Godfrey Avenue, S.W.
Grand Rapids, Michigan 49503
Telephone: (616) 246-0246
Telex: 234127 RJINCGDR

Circle No. 409 on Reader Service Card

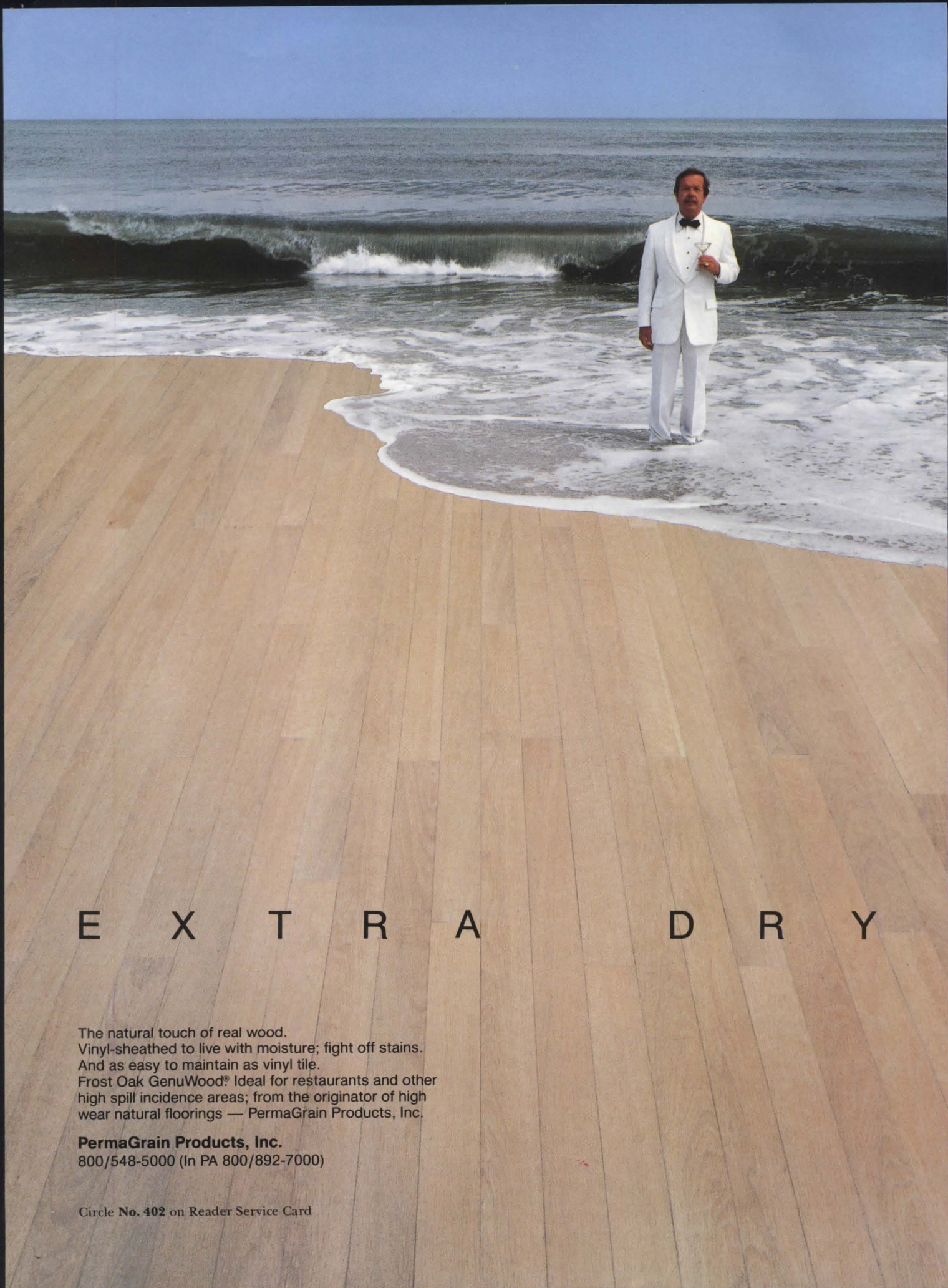




MORE AND MORE CHAIRMEN ARE SITTING IN CHAIRS COVERED BY LEE JOFA.

View our exquisite collection of contract fabrics and leathers in Atlanta, Boston, Chicago, Dallas, Denver, Houston, High Point, Los Angeles, Miami, New York, Philadelphia, San Francisco, Seattle, Washington, D.C. and London. Shown here are "Pamela" and "Strauss" full top grain leathers.

Lee Jofa .COM

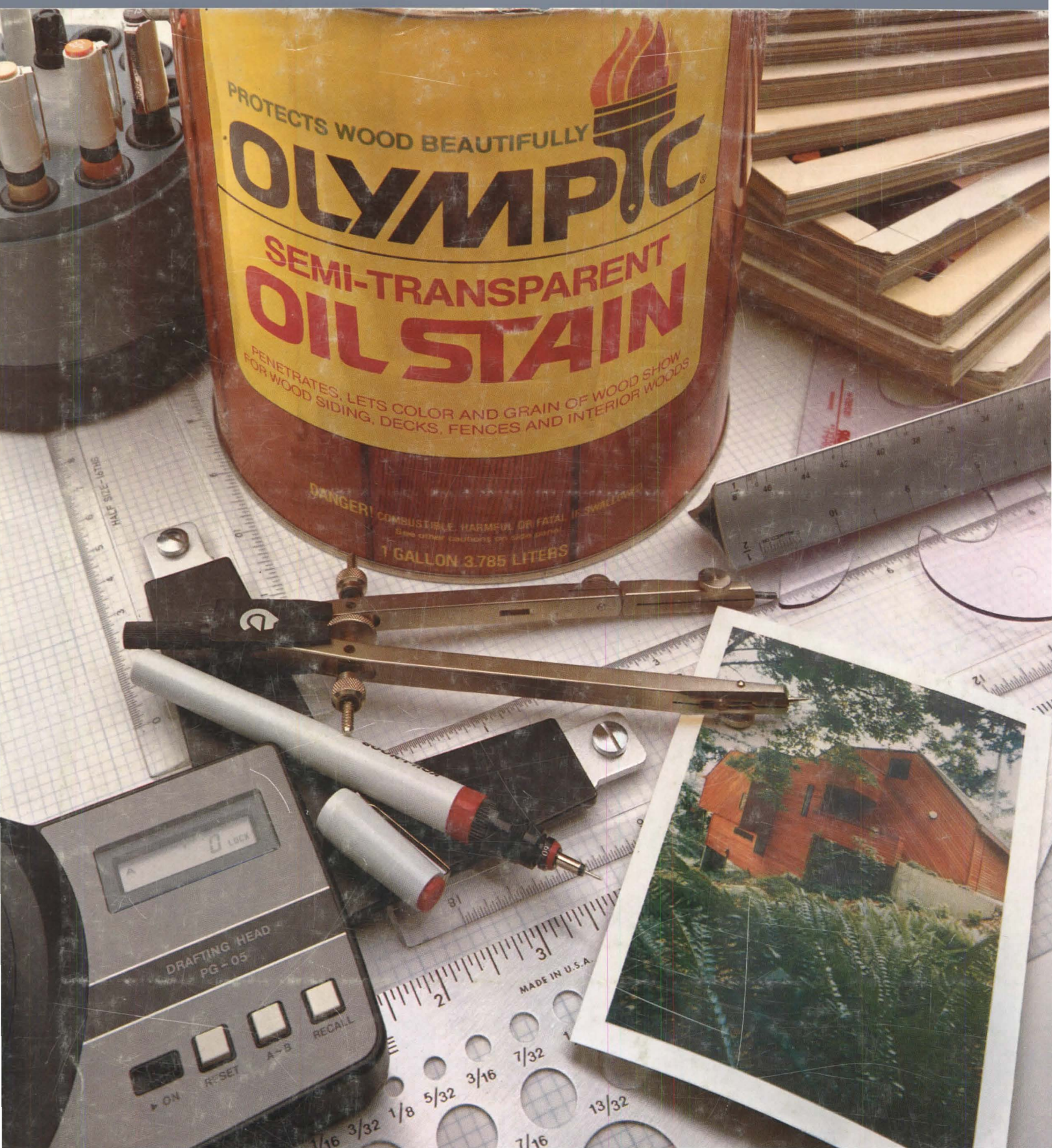


E X T R A D R Y

The natural touch of real wood.
Vinyl-sheathed to live with moisture; fight off stains.
And as easy to maintain as vinyl tile.
Frost Oak GenuWood® Ideal for restaurants and other
high spill incidence areas; from the originator of high
wear natural floorings — PermaGrain Products, Inc.

PermaGrain Products, Inc.
800/548-5000 (In PA 800/892-7000)

Circle No. 402 on Reader Service Card



Olympic® Oil Stain.
One of the most dependable tools an architect has.

For over half a century, architects have used Olympic Oil Stain as a tool to both protect and enhance the beauty of their creations.

Because Olympic Oil Stain is factory formulated with linseed oil and light-fast, micro-milled pigments. These premium quality ingre-

dients penetrate wood and actually strengthen the fibers.

So an Olympic finish is a beautiful finish. You can depend on it.

We have the inside on outside protection.

OLYMPIC