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Progressive Architecture

September 1984

Interior design

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Drawing by P/A
Art Director
Ken Windsor.

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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 snobbish, 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 attention 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 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 Experientials 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 Marin Dine}

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Views

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 government 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 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 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]
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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 continues, our energy resources are consumed at an ever-increasing rate. Energy shortages are no longer merely conjective. They have 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.

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.
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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...
Donald Trump is at it again. The New York developer says he now wants to build the world's tallest building. His 150-story office/apartment/hotel romp/ex will rise on new land in the East River. Will Chicago—whose Sears Tower is still 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 Unger, 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. [50]
ferences between U.S. Post-Modernism, initiated by Venturi and Moore, and European whose introduction he attributes to Unger 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 the architectural bone and weave their interventions into the existing fabric of cities.

Klotz admits that American PM can tend towards stagnation, 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 mentioned. And Jencks’s role in the movement is scarcely treated with something less than the expected disrespect. 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

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

Niche designed by Charles Moore.
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.

P/Á 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 exhibits 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.

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Dish, dish, dish . . .

While architect-designed furniture for production seems to be everywhere, architect-designed china, crystal, and silver is 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 Metropolis, after the venerable New York men's clubs, while Tigerman's plates are rimmed 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.

[FOOTNOTES]

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"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 heritage. 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 incessant, 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 topologies 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, "Mobilier National: 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...
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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.

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 cagoniometrizata 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]

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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 imaginative solutions. However, SITE’s James Wines scorned the specificity of the program, which, he asserted, encouraged “middlebrow,” 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, 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 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 Vernooy of Austin, Texas, Spillis Candela & Partners of Coral Gables, Fla., and Jerry A. Wells of Ithaca, N.Y., received Design Excellence Awards. [008]
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conies, top-floor terraces shaded
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In progress

In progress

1 San Antonio Art Institute, San Antonio, Texas. Architects: Moore Ruble Yudell, Los Angeles, Calif.

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2a

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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, however, 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 Hopfner 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.

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September 13–October 7

September 18–October 20

September 27–November 27

October 16–December 1

October 17–February 17

Competitions

September 29

September 30
Entry deadline, Total Home Contest. Contact New Shelter Total Home Contest, Dept. JA, Emmaus, Pa. 18049.

October 1

October 12
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.

December 1

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.

Conferences, seminars, workshops

September 13–16

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

October 10–14

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 Ausstellungs-Ges.m.b.H. Koln, Postfach 2107 60, 5000 Cologne, W. Germany (0221) 821-1.

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Progressive Architecture 9:84 5
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bleach did to this carpet.

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Circle No. 427 on Reader Service Card
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 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 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" alternates) 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: "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" alternates) 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.

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.
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 Lehmnn v. Engel and Continental Casualty Company (409 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 obligated 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 before 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 6th 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 thereafter 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 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 defendant 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. The problems par-
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.
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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 connections 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 barebones 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 revitalization 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 136 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 cooledly 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 schmaltz 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
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, together 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, metalics—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 temple. 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. Woodgrained, metallic, and marbleized laminates are inset as deeply as possible into Colorcore, to increase their "precious" appearance.

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]
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.
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, completely 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 re-direction 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 facade. 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).
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 Coehe, 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 Schezen.
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 Eiel 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 1975. 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 Diseño, 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 shimmering 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.

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 aluminium. 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
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 problem 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 Creekhouse 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-

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.

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.]
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.
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]

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.

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 series of expert—and remarkably inexpensive—design decisions.

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.

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 illusions 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 marbleized-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.
Queststar

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, to 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 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.

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

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.
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.
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.

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 hand-crafted 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 accommodation. 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.

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.

Emanuel Residence, New York, N.Y.
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.
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-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 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 entrance 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 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.
Emanuel & Company

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 freestanding 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.
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.
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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 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, 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 example, 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-

Progressive Architecture 9:84 149
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.

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<thead>
<tr>
<th>GASES IDENTIFIED WITH COMBUSTION OF MATERIALS</th>
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<tr>
<td><strong>TOXICANTS</strong></td>
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<tr>
<td>Aldehydes (Arocol, Acetaldehyde, Furfural, etc.)</td>
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<tr>
<td>Ammonia</td>
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<td>Carbon Dioxide</td>
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<td>Carbon Monoxide</td>
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<tr>
<td>Halogen Acids (Hydrobromic Acid, Hydrochloric Acid, Hydrofluoric Acid)</td>
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<td>Hydrogen Cyanide</td>
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<td>Hydrogen Chloride</td>
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<td>Nitrogen Oxides</td>
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<td>Hydrogen Sulfide Sulfur Dioxide</td>
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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.
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 affects 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

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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.

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Progressive Architecture 9:84 15
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.

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 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 Befskin 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 how well the construction toxicology 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 that manipulation of it privately could lead to punitive damages.” Instead, architects could play a central role in solving 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 the 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 foams and fabrics, mattress ticking and lineners, and building types 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 heating and cooling system, in particular, the 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 is 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 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 minimize 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 Damuck, Great Lakes Chemical; Sally Ginter, Dow Chemical; Joseph Riley, Grinnell; Radovic, ASTM; Chief Colman, San Clemente.

Further reading

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

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

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 ¾-inch monolithic glass. However, that thickness exceeded weight limitations of the building design.

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

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Progressive Architecture's Official Guide to Designer's Saturday 1984

11, 12, 13 & 15 October 1984

New York

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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 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.
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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

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 seminar.

### Speaker/Firm

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<td>Designer/Client: Problems, Solutions and Rewards</td>
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<td>Eugene Daniels, President</td>
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WORKS OF ART THAT WORK
**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**

- **Rita Sue Siegel, Professional Career Counselor and Design Recruiter**
- **Atelier International**
- **Bjarne Skjonnemand, Manager, Sales Training**
- **B & B America/Stendig**
- **Jeff Osborne, Vice-President, Design**
- **Knoll International**
- **Dick Cantwell, Principal**
- **Dick Cantwell, Inc.**
- **Mark Pollak, Associate Design Director**
- **Jack Lenor Larsen**
- **Open discussion with principals of leading design firms**
- **Larry Pond, Vice President, Marketing**
- **Stendig**
- **Richard Ogg, Industrial Designer**

**Time/Location/Subject**

- 1:30 Atelier International  
  How to Conduct a Successful Interview
- 2:00 B & B America/Stendig  
  The Italian Influence on Interior Design
- To Be Arranged  
  Knoll International Wooster Street Design Center  
  The Design Continuum
- 10:30 Krueger  
  The Impact of Designers on the Contract Furniture Market
- 10:30 Jack Lenor Larsen  
  The Evolution of a Textile Collection
- 9:00, 12 NOON & 3:00 Steelcase
- 10:30 Stendig  
  Career Options for Designers with Manufacturers
- 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-
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

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We'd like you to share our vision.
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, 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 Gnoz (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.

Beylerian

Beylerian's Designer's Saturday offering for 1984 is the Fysio Chair series. Designed by Yrjo 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 keywords 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.

This year, PJA'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.
**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

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**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 150 on reader service card

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**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 tiling slat-back chair. The chair is constructed of solid aluminum bar with a saddle leather seat.

Circle 141 on reader service card

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**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
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

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.
Circle 145 on reader service card

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.

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 Pettit. The introduction of this chair complements and rounds out the Pettit Ply and MGT series, designed by Pettit 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
CREATIVE:

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.
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 tomorrow and the comfort of employees today.

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.

Elective Elements-1™ It gives you the future without the shock.
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 showroom, or write us at Stow Davis, 25 Summer Avenue NW, Grand Rapids, MI 49504.
Haworth

The System 300 Side Chair is new from Haworth for Designer's Saturday. Designed to be compatible with Haworth's System Seating 1, 2, and 3 chairs, the new chair has a sled base, and a back and seat 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 Water 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
Temide

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.
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.
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

All-Steel

The Syntax 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 Worell shaped it with human factors and the easy use of electronics as the main considerations, making Syntax efficient as well as comfortable.

Circle 100 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
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.
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 SunarHauerman’s manufacturing and engineering capability in both and you understand why there can be this immediate responsiveness to the marketplace.

SunarHauerman Inc.
5711 Grant Avenue, Cleveland, OH 44105
SunarHauerman, 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
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 aluminium, 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 111 on reader service card*

Sunar Hauserman

*At Sunar Hauserman 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 97 on reader service card*
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.
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.

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 Giandomenca, 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.

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.

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.
Some things are the inevitable result of the demands of the office environment. **It** is.
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.

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.

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 N1H 6L5
519/824-2851

Circle No. 360 on Reader Service Card
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
**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

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**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.

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**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

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**Stow/Davis**

Elective Elements-I 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 worksurfaces, 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.

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.

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.
Perhaps
flexibility is the
highest expression
of function
and design
in thoughtful
proportion.

The T/3 Desk System. Interchangeable componentry and classic design. Throughtfully expressed by Hardwood House.
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 Koethe, 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
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.
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.

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.

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 Kinfolk colors and can be ordered to match or contrast.
The Cunloche 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/CroufJ, Inc., and engineered and manufactured by The Cunloche Company, is a refined example of the art of steambending.

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-skimming urethane cover.

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.

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.

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.
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
Space within Space.

Stratus

ModernMode announces Stratus.
A Norman Cherner design.

ModernMode

Circle No. 390 on Reader Service Card
Tinta System
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 Havells & 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 Matsuhana 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.

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.

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-Powr baseboard/ceiling. These elements are compatible with the Wes-Group workstation.

Baker, Knapp & Tubbs
Baker Furniture's Porsche Chair, designed by Ferdinand Alexander Porsche, offers sensual 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.

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 worksurfaces, panels, and panel-hung components for an efficient and comfortable working environment.
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
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.

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Save these monuments.Send your personal tax deductible donation to P.O. Box 1980, New York, N.Y. 10008. The Statue of Liberty-Ellis Island Foundation, Inc.
PROGRESSIVE ARCHITECTURE'S FIFTH ANNUAL COMPETITION

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.

DEADLINE FOR SUBMISSION
JANUARY 17, 1985
Entry form
International Furniture Competition

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

ENTRANT:
ADDRESS:

ENTRANT PHONE NUMBER (day):
(evening):

CATEGORY:

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:

DESIGNER(S) RESPONSIBLE FOR THIS SUBMISSION
(identify individual roles if appropriate):

I confirm that the attached entry meets eligibility requirements (paragraph I-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)

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 models, 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. Designer retains rights to design.
6 P/A assumes no obligation for designer's rights. Concerned designers are advised to document their work (date and authorship) and seek counsel on pertinent copyright and patent

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 III 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.

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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 “composing the whole period and place under a single compass the whole period and place under 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 part of the book. He calls the “style Louis XV” or roocco 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. 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 commentaries 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 Sisyphean-like task: to remove from objects, by possessing them, their quality of merchandise"—to remove from those objects the stigma of utility and alienated human labor by composing them into multiple, incomplete, 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, knick-knacks and gimpicks, 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 naıve 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
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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 tumuluous 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...


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.
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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. Firematic Sprinkler Devices, Inc.

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.

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.

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.

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.

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.

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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.

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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-Stoncast 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.

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 fibreglass 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.

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.

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Circle No. 313 on Reader Service Card

Progressive Architecture 9/84 237
I brochure, "The Affordable Armco Building System."

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. Osbone 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-resistant 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. Pytronics, 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. Notther Company, Embart 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

Glassprotec® 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 Glassprotec doors and wall systems. O'Keeffe's, Inc.

Circle 220 on reader service card

[Continued on page 242]
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®.
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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.

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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.

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Our Round Top can replace old round top windows in existing structures, or it can be designed into new architecture for a unique effect.

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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 ball­last 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 201 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 fire-fighters 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 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 Vamac 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® FireCurl® 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 (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 Metalor 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 safling insulations that provide fire containment protection at floor perimeters and mineral fireproofing that protects exteriors of columns and beams of steel-framed buildings. Span 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]

FULL HOUSE.

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 US 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?

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Progressive Architecture 9/84 243
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.


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.)
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.

Techi: 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 Techni feature will take up the extensive and complex subject of coatings.
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.
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- Costs about $150 for average house.

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**Independent laboratory tests using 2x4 frame wall with 3 ½" R-11 insulation in 15 mph wind.

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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 No. 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 No. 227 on reader service card

Victrix 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 U.L. fire rating. L.E. Carpenter & Company.

Circle No. 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.


ALVAR AALT
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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 Mussier, 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.

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