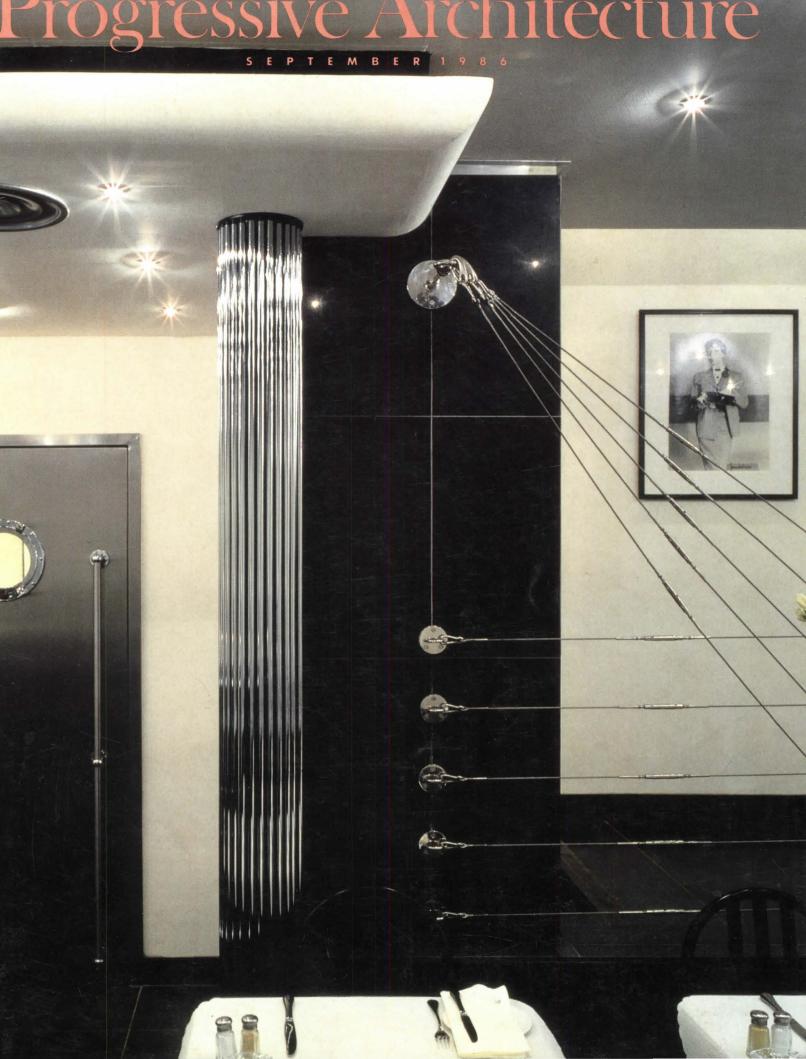
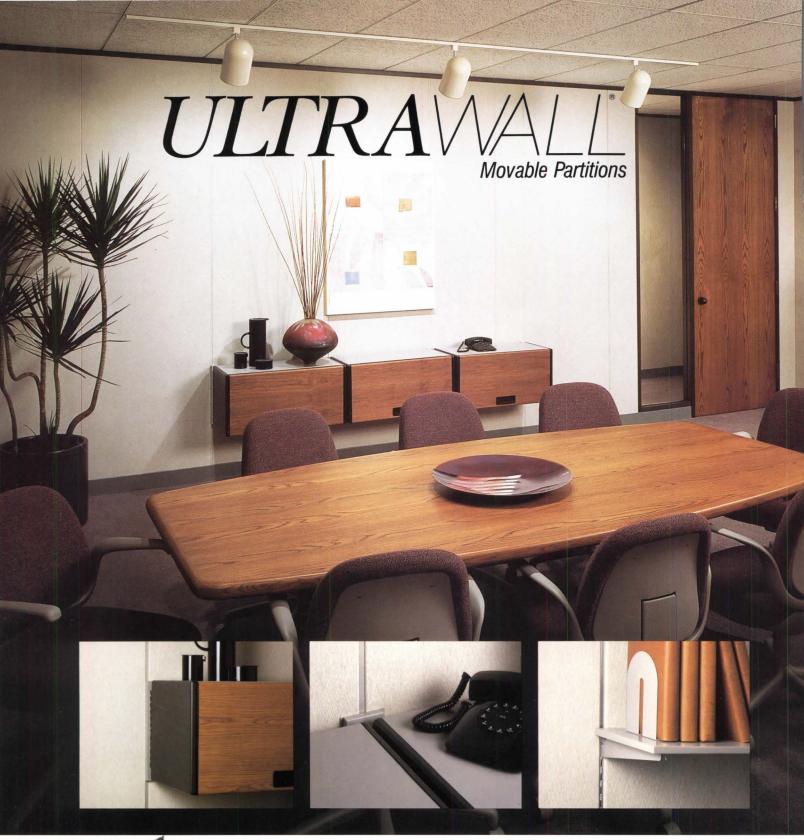
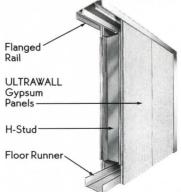
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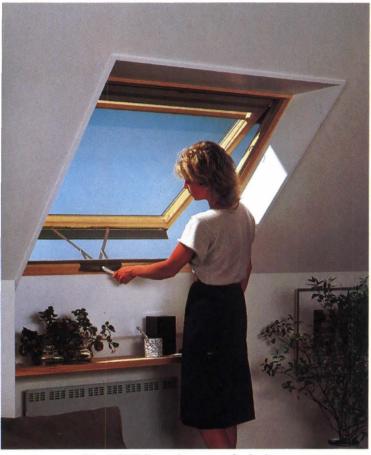
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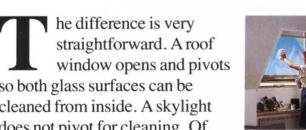
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Context and Compatibility

By speaking as if there were a simple choice between contextual design and noncontextual, we deny the rich variety of possible responses to setting.

THE bravest architects in history seem not to have been influenced by the surroundings in which their works stood. The architects of the Renaissance and Baroque, for instance, and those of the early Modern Movement, expected the entire existing scene to be cleared away and replaced by construction according to their principles. From both periods, images of that made-over future are rife. Interestingly, the architects of the earlier period came closer to realizing their ideal, because they were willing to reface existing buildings, as in Michelangelo's magnificently unified Campidoglio.

Now, almost every architect claims to be responding to context, which usually means designing so that the forms and surfaces of the resulting buildings correspond to those of neighboring ones. Given the jumbles of incompatible structures that afflict our contemporary environment, especially in America, hardly anybody can argue against that.

But there is a lot more to context than brick colors and cornice lines; there are aspects of context other than physical form; and there are ways of responding other than simply trying to conform to what is there

Various ways of accommodating to context have appeared in the evolution of Modern Architecture, well before the banner of contextualism was raised in the 1970s. In America, from the 1930s on, Regionalists adopted such devices as natural wood siding on the West Coast and white-painted boards in New England—with numerous sloping roofs on both coasts—not to look like the building next door, but to acknowledge an area's climate and culture.

Considerations of social context, which rose to prominence in the 1960s, relate to people's activity and movement patterns and are addressed mainly through planning concepts and zoning rules. It is to maintain (or re-create) social contexts that we have laws mandating ground-floor retail or encouraging mixed use. That is the most persuasive reason for returning to the pattern of buildings along streets and squares, exemplified today in the planning work of Cooper, Eckstut Associates (P/A, July 1986, pp. 98-105).

There are, as well, other kinds of social/cultural context that are harder to describe but no less important. There is, for instance, the need for a building to be reasonably appropriate in its symbolic readings and hierarchical relationships. One of the flaws of the American city has been that the tallest towers have often housed organizations of little significance to the community-often just space for rent, as in New York's Empire State Building. How much more satisfying it is when prominent towers mark the locations of social/cultural gathering places at their bases, as does the RCA Building in Rockefeller Center, New York, or the IDS Building in Minneapolis.

The masters of Modern Architecture offer some lessons on when to respect context and when to defy it. Wright in his early years established a style that was ostensibly regional, though his buildings didn't much resemble earlier ones on the Prairie. In his later work, the houses tended to be brilliant and poetic commentaries on their sites; his monumental and urban buildings stand in bold—and often very effective—contrast to structures around them. Although Le Corbusier was no advocate of contextualism, his building at Harvard has long seemed to me a fine example of well-calculated contrast with context. Today's most honored architects also seem to be able to work at either extreme: Consider non-contextualist Richard Meier's meticulous adjustment to setting in his Frankfurt museum (P/A, June 1985, pp. 81-91) or James Stirling's Architecture School at Rice (P/A, Dec. 1981, pp. 53-61), cloaked in existing campus form and surface; at Stuttgart (P/A, Oct. 1984, pp. 67-87), Stirling's context was a cultural one—the whole history of museums, at least—but in his Arthur M. Sackler Museum at Harvard (P/A, Oct. 1985, p. 27) it is unclear whether he is trying to respect the local context or not.

One of the best models for considering the issue of context is the natural environment, where only things that respect context can survive. The interaction of geological and biological forces is eloquently evident in certain places, such as beach dunes, desert arroyos, or rock outcroppings, where only limited growth has taken hold. Inevitably such places reveal variations and harmony—based on real conditions of a kind we should try to achieve in our communities.

John Maris Dija

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Reflections on Glazed Brick

In your June issue of Progressive Architecture, on Page 57, a Building Failure was discussed by Associate Professor Raymond A. DiPasquale. We read this article with a great deal of interest and consider it to be an excellent treatise. In many aspects, our experience in viewing wall performance fits closely with the observations and conclusions that Professor DiPasquale defines. There are some points on which we not only agree-but would re-enforce his view; there are two on which our observations, experience, and conclusions differ considerably.

By way of some background, our Company's Hanley plant has been a leading supplier of glazed brick in the U.S. for about 55 years; with hundreds of millions of units being supplied throughout the north central/north east U.S. and in Canada, for exterior applications.

The following comments and opinions are based solely on observations of our Hanley glazed brick and its in-the-wall performance. We do not have any significant knowledge of the performance of other glazed brick.

1 Professor DiPasquale suggests that spalling or popouts is the result of a phenomenon called inflorescence. Our observations do not lead to such a conclusion-but rather, that spalling results from the cyclical freezing and thawing of excessive amounts of water entrapped in the wall.

2 Professor DiPasquale says under his Section 6. How to Avoid (failure) "do not use glazed brick for an exterior application." One cannot argue with the logic that if glazed brick were never used in exterior applications—they would never be involved in an exterior wall failure. However, our experience over many decades is that the aesthetic and structural pluses of glazed brick have been used in many exterior applications very successfully. As is pointed out elsewhere in the Professor's treatise, materials research, identification of potential application

pitfalls, design detail, construction supervision, and good maintenance practices are all necessary elements to successful masonry wall performance.

3 Professor DiPasquale recommends that a product should be researched before it is specified. Our experience certainly supports this idea, and we have expertise which may assist the architect or specifier at the design stage.

4 Professor DiPasquale recommends several sources for technical information, including the Brick Institute of America (BIA). Again, we strongly support this idea and would also refer architects and specifiers to the BIA library of Technical Notes.

Walter M. Naish Operations Manager Glen-Gery Hanley Plant Summerville, Pa.

Wright's Legacy

Something is amiss. In the same issue where I read that the SOM Foundation is acquiring and renovating the Charnley House, it was reported that the Frank Lloyd Wright Fellowship is selling off parts of the original land at Taliesin West for a suburban housing development (and that they were even providing designs and the name, Taliesin Gate!). It has only been a short time since the Fellowship offered hundreds of original Wright sketches and drawings, many still unpublished, for sale here in New York.

Something is indeed amiss when organizations as diverse as the SOM Foundation and the Domino Pizza Company are acting to conserve and protect the works of Frank Lloyd Wright, while the Fellowship charged with exactly that task is busy selling off irreplaceable drawings and properties that are integral parts of designated national landmarks and the legacy of America's greatest architect.

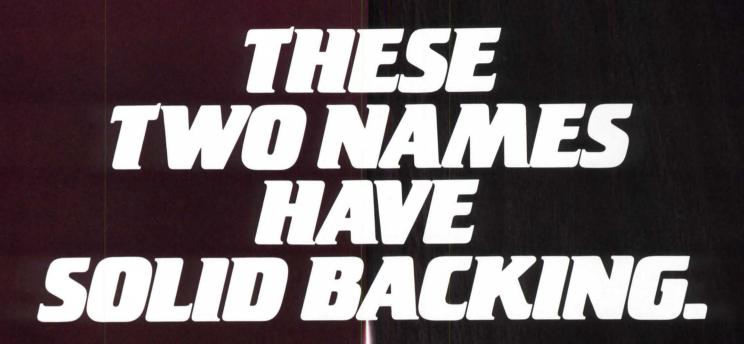
If the Frank Lloyd Wright Foundation is a nonprofit institution controlling the archives (sketches and drawings) and the buildings that house them

(Taliesin East and West), then why is the support of the unaccredited School of Architecture (which has not been selfsupporting since Wright's death) the reason given for what I can only see as the systematic dismantling and dispersal of the essential archives (to hundreds of predominantly private collections), and the subdivision of landmark property for real estate speculation?

The Frank Lloyd Wright Foundation and Fellowship, though perhaps acting legally, are not acting in the public interest, and should not be selling these national treasures for such incredibly short-sighted purposes. Scholarly research into the design and development of Wright's architecture will be severely limited due to the dispersal of so many important drawings. The wonderful sense of isolation (even now only barely maintained) that characterizes the setting of Wright's masterpiece will be lost as it is engulfed by the surrounding suburbs. If the Foundation and Fellowship were intended to protect the legacy of Frank Lloyd Wright, then something has gone terribly wrong. Robert McCarter Architect New York, N.Y.

Ouotation correction

The Hunchback of Notre Dame, cited in P/A's review of Girouard's Cities and People (P/A, July 1986, p. 140) was by Victor Hugo (not Emile Zola), as our author really knew and dates from 1831. Architect Frances Campani of Port Jefferson, N.Y., points out that Zola, in his 1873 Savage Paris, has a character substantially repeat the quoted observation that "this will kill that." But while Hugo meant that the book would kill the cathedral, Zola's character referred to the new architecture of Baltard's Les Halles replacing the traditional, as in the church of St. Eustache; ironically, the Les Halles pavilions are gone and the church still overlooks their site.









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FURNITURE COMPETITION Progressive Architecture P.O. Box 1361, 600 Summer Street, Stamford, CT 06904

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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.

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4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1987 P/A and exhibition at major industry events.

5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to design. 6 P/A assumes no obligation for designer's rights. Concerned designers are advised to document their work (date and authorship) and seek counsel on pertinent copyright and patent protections.

SUBMISSION REQUIREMENTS

7 Submissions will not be returned under any circumstances. Do not use original drawings or transparencies unless they are sent with the understanding that they will not be returned. P/A will not accept submissions with outstanding custom duties or postal charges.

8 Drawing(s) and/or model photo(s) of the design should be mounted on one side only of one 20"x 30" foamcore board presented horizontally. Any entry not following this format will be disqualified.

9 There are no limits to the number of illustrations mounted on the board, but all must be visible at once (no overlays to fold back). No actual models will be accepted. Only one design per

board 10 Each submission must include a 5"x 7" index card mounted on the front side of the board with the following information typed on it: intended dimensions of the piece of furniture, color(s), materials, components, brief description of important features, design assumptions, and intentions. This information is to be presented in English.

11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All sections must be filled out (by typewriter, please). Insert entire form into unsealed envelope taped to the back of the submission board. P/A will seal stub of entry form in envelope before judging.

12 For purposes of jury procedures only, projects are to be assigned by the entrant to a category on the entry form. Please identify each entry as one of the following: Chair, Seating System, Sofa, Table, Desk, Work Station, Storage System, Lighting, Bed. If necessary, the category "Miscellaneous" may be designated.

13 Entry fee of \$35 must accompany each submission, inserted into unsealed envelope containing entry form (see 11 above). Make check or money order (no cash) payable to Progressive Architecture.

14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.

15 Packages can contain more than one entry; total number of boards must be indicated on front of package.

16 Deadline for sending entries is January 9, 1987. 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 9. Hand-delivered entries must be received at street address shown here by 5 p.m., January 9.

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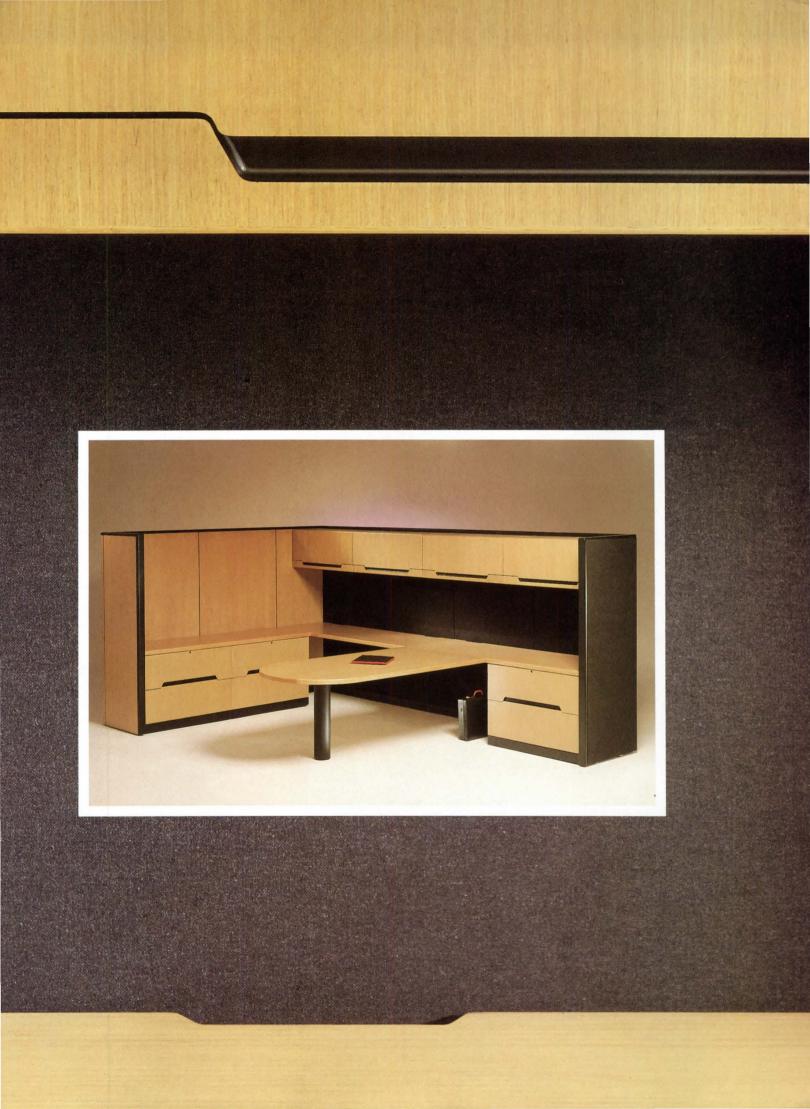
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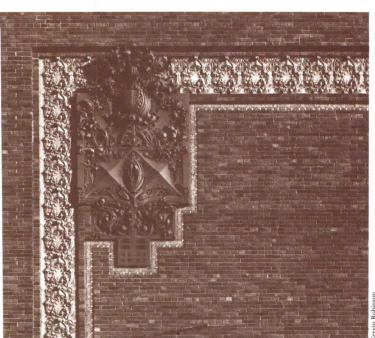






P/A News Report

- 25 San Francisco Design Center
- 26 Richard Meier on Film
- 29 Foster at Stansted
- 43 Perspective: Ambasz's Expo in Seville
- 51 Calendar



Detail of Sullivan's National Farmers' Bank, Owatonna, Minn., 1908.

Sullivan Show Opens in Chicago

A major show on the work of Louis Sullivan opened this month at the Chicago Historical Society (through December). "The Function of Ornament," curated by Wim de Wit, uses building fragments, wall stencils, sketches and working drawings, new and vintage photographs, and new models to illustrate the evolving use of ornament over the course of Sullivan's career from incidental decoration to integral expression. The show, which is accompanied by a major catalog (W.W. Norton), will travel to New York's Cooper-Hewitt (March through May 1987), the St. Louis Art Museum (co-organizers with Chicago), and Washington, D.C., Renwick Gallery.



SITE's first-stage scheme: one of five finalists, and winner, selected Aug. 23.

Winner Selected for Pershing Square

Five distinctly different approaches to the problem of Pershing Square in Los Angeles were selected by the jury in the first phase of an international design competition. The schemes, which range from a traditional, formal garden to a sculptural "freeway" fragment, were chosen from a field of 242 entries. Finalists Kevin Bone of Bone/Levine Architecture, New York; Barton Phelps of Phelps/Son Architects, Santa Monica; Frank D. Welch of Frank Welch & Associates, Dallas; SITE Projects, Inc., of New York; and John L. Wong of the SWA Group, Sausalito, presented their schemes to the jury and public on August 23. SITE's scheme was premiated.

(continued on page 24)



Halprin with his show.

Changing Places: Halprin at 70

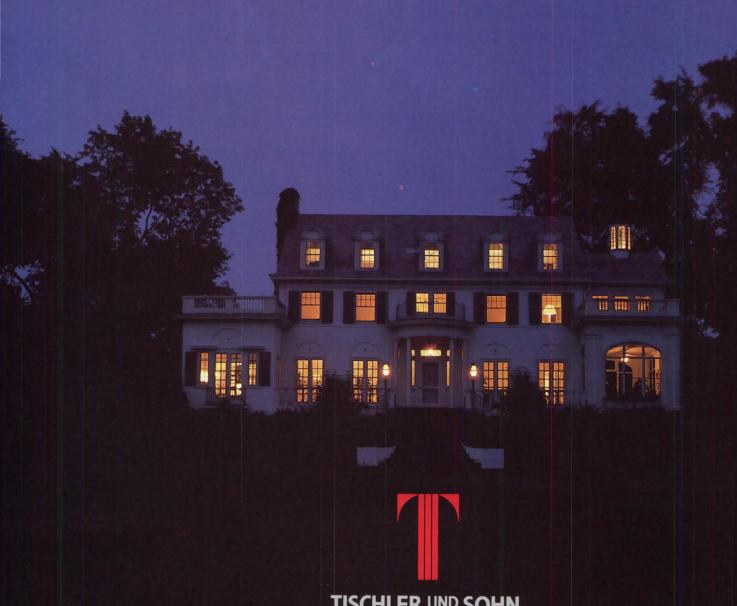
Landscape architect Lawrence Halprin celebrated 40 years of practice and 70 years of life with a summer-long retrospective exhibition at the San Francisco Museum of Modern Art, curated by Helene Fried for the Museum's Architecture and Design Department.

Halprin's career has not only been a spectacular personal success; it has also exemplified the evolution of the landscape architect's practice in the mid-20th Century from the design of private gardens to that of corporate and public plazas and large-scale open spaces. Some well-known benchmarks in the public realm are Halprin's Sea Ranch Master Plan and Ghiradelli Square (1962); the Portland Open Space sequence from the Lovejoy Fountain to the Auditorium (continued on page 25)

New Orleans Aftermath

After several years of legal arguments, political infighting, and just plain indecision, the New Orleans Museum of Art finally has a firm scheme for expansion. The new plan by Charleston architect W.G. Clark is a far cry from his competition-winning scheme of 1983 (P/A, April 1984, p. 39), but it reflects the vastly (continued on page 25)

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Meier (continued from page 26) Moore. Blackwood has shared production with West German and Swedish television and the BBC, and distributes his films himself. He has recently completed a cinematic study of Mies van der Rohe and is planning one on collaborations between architects and artists—quickly, he says, before the energy in the area dies down. His films have been shown on television in Europe and at museums, universities, and libraries in this country. American television networks would do well to air the likes of Richard Meier Susan Doubilet

Foster Takes to the Air

"Calm, clarity and convenience" are the key characteristics of a successful airport, says British architect Norman Foster. They are also the qualities most lacking in London's three airports. Foster has the opportunity at Stansted, the smallest of the three, to start from scratch, planning his



Foster's Stansted terminal, model and longitudinal section.

passenger terminal for an open site across the runway from the existing building. The architect was commissioned five years ago to do a feasibility study for Stansted's expansion from a 500,000 passenger facility to one handling 8 million. Modeled conceptually on the simple, one-story sheds of early aviation history, Stansted's contemporary cousin

is Eero Saarinen's 1962 Dulles International Airport in Washington, D.C. All passenger facilities for Stansted are concentrated Dulles-style on one open level; Dulles's awkward elevatorbuses, however, are to be replaced at Stansted by an automatic rapid transit railway. Those services requiring enclosure—shops, banks, lavatories,

etc.-will be housed in freestanding demountable structures to preserve the flexibility of the whole. Baggage handling and ground transport are housed in the "undercroft." (Foster's feasibility study also calls for a new British Rail Station.) Ductwork and light fixtures have been "designed out"; all mechanical equipment is concentrated in the undercroft and distributed through tubular steel column clusters, which are similar in principle to those used at the HongkongBank (P/A. March 1986). These columns, set on a 36-meter grid, support an umbrella roof of translucent domes which light the terminal by day and are themselves uplit by night when they act as huge reflectors. The structure is clad in translucent or clear glass and metal panels. Its low profile responds to environmental concerns: The terminal stands only 12 meters above ground level, rising no higher, says the architect, than mature trees in the area. The £290 million building is to be completed in time for the 1991 tourist season.



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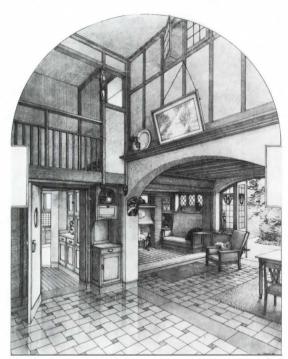
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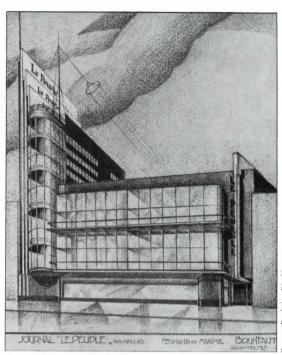
New Foundation In Belgium

"Architect" has been a term of popular derision in Brussels for over a century, ever since the public uproar in the 1870s over the extravagantly expensive Piranesian-scaled Palace of Justice. A century later, the Palace still dominates Brussels, where its profile seems to announce the hubris and ambition of the vast urban renewal schemes pursued by the European Economic Community's Modernist capital.

The new Foundation for Architecture, however, could change that negative opinion. The inauguration in June of its spacious gallery in a former brick electrical station promises a new public presence for architecture. The brainchild of Philippe Rotthier, who designed its domesticated high-tech space, the Foundation is an independent organization sponsoring meetings, symposia, and debates along the lines of New York's Architectural League. It joins the rapidly growing circle of architectural museums (Washington, Montreal, Frankfurt, Helsinki) as host to traveling exhibitions; but with no collections of its own, it will collaborate primarily with the neighboring



Antoine Pompe, project for his own house, 1917 (not executed).



Fernand and Maxime Brunfaut, offices for Le Peuple, 1930.

Archives d'Architecture Moderne (AAM).

The AAM was launched in 1969 by a group of young architects animated by the indefatigable Maurice Culot, in reaction to a climate of zealous Modernism in the late 1960s. In the 17 years since, AAM has amassed one of the most important collections

of 19th- and 20th-Century architectural drawings and documents, numbering some 500,000 objects and including papers of the most important figures in Belgian Modernism, from Paul Hankar and Victor Horta to Antoine Pompe and the Belgian prophet at CIAM, Victor Bourgeois. Culot's Archive has

served as a springboard for one of the most thorough and consistent critiques of the Modern movement, chiefly through its vigorous publication program, through the review *AAM*, a showcase for classically inspired European Post-Modernists, notably Leon Krier, and through its (continued on page 32)

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Belgium (continued from page 31) innovative exhibition program, which has included in the last decade shows and publications on Henri Sauvage, Rob Mallet-Stevens, Rene Braem, and other major Belgian figures.

In 1984, AAM installed a small museum and study space in a former Masonic lodge in central Brussels, but it has continued to be pressed for adequate space. It is no coincidence that the Foundation's first president is Culot, nor that its inaugural exhibition "Architectural Landscapes, 1886-1986" serves as an overview of AAM's collection and philosophy. Intermingling contemporary projects with several hundred historical documents, the show not only sketches the eclectic topography of architectural production in a country always under the influence of its neighbors, but underscores AAM's belief in "the virtues of the small dimension and the positive analysis of historic realizations and reflections." With their first show, the Foundation and AAM launch their joint critique onto the skeptical stage of Brussels, for too long a city that has considered itself architecture's victim. Barry Bergdoll

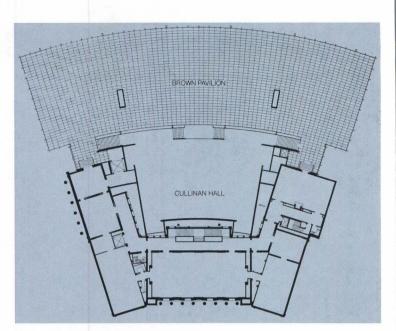
The author is Assistant Professor of Art History at Columbia University.

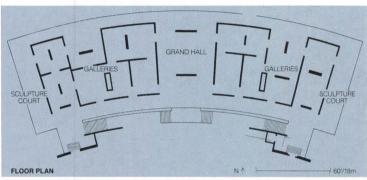
See Sweet's 7.3b/Mm.

Mies Revised

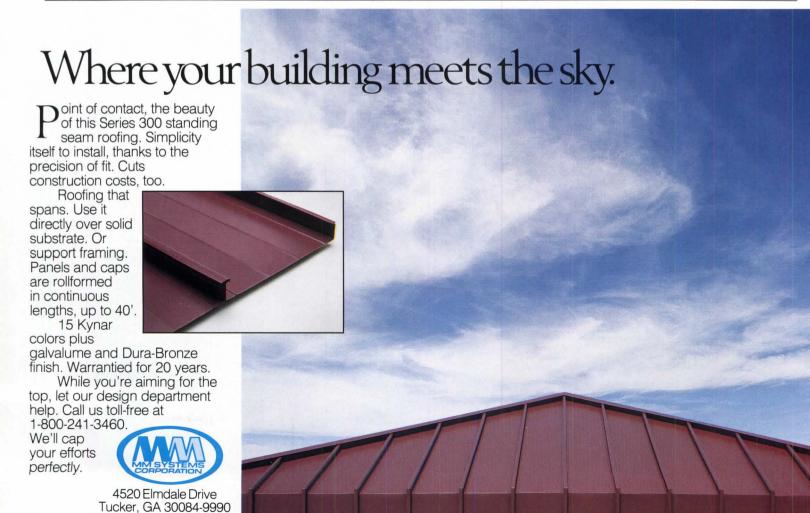
A generation has passed since Mies van der Rohe designed a master plan for the Museum of Fine Arts, Houston, in 1953. Over a decade has passed since the office of Mies van der Rohe added the two-story Brown Pavilion to the Mies-designed Cullinan Hall of 1956, thereby finishing a sequence of five additions that began in 1924. And over a year has passed since significant revisions were initiated to adapt the Mies concept to curatorial and space needs that had emerged over the past 30 years. The revision was carried out by MFAH curator Celeste Adams, New York-based designer Clifford LaFontaine, design consultant Stuart Silver, and design contractor Jerome Lawton.

The great curved Cullinan Wing, the realization of Mies's Reichsbank parti of 1933 and an adaptation of the Crown Hall design of 1952 for IIT, was the perfect space for mid-1950s Texas. With a small permanent collection, the MFAH, under the direction of James Johnson Sweeney, used the great glass box as an arena for changing exhibitions that were installed (continued on page 34)





Brown Pavilion in 1973 (top) and 1986 (bottom).



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Mies (continued from page 32) with great aplomb. The Brown Pavilion, whose upper exhibition level overlooked the original Cullinan Hall (see P/A, March 1975, pp. 52–57), is possibly the most spatial of Mies's designs, similar in section to the unbuilt IIT Library/Administration Building

But problems began to emerge in the 1970s: The upper level of Brown has always been difficult to service, and its exposure caused problems when shows were down or being installed. In the decade since completion of the Brown Pavilion, holdings in the permanent collection have doubled. Furthermore, a "universal" space proved to be, in practice, too demanding, particularly for prints or objects in the decorative arts, and the 244 floor-to-ceiling windows that enclose Brown Pavilion, although they face primarily north, do not adequately modulate a primary characteristic of the Texas environment, glare.

The revisions attempt to respond sympathetically to the great Mies space, but with a collection of clearly defined rooms, an inversion of Mies's original intentions. They provide an expanded home for the permanent collection, organize its exhibition



Upper level of Brown Pavilion with new gallery rooms

space into a coherent didactic progression, allow the placement of pieces in complementary settings, and more adequately control natural light.

While the "rooms" are arranged so that Mies's volume is still apparent, its dominance has been neutralized. Real problems of light control were dealt with by adding a solar screening over the windows, which negates the transparent membrane of the enclosure and forms a more

literally defined perimeter, in essence an "ambulatory" along the edge of the new rooms.

The dramatic contrast between the "new" Mies Brown Pavilion and the "old" Mies Cullinan Hall demonstrates the range of needs for the display of art. And with this, the idea of "universality" seem a naïvely dated concept whose heroic embrace of technology and technique has had to give way to more complex realities. Peter C. Papademetriou

Roundup of **Scholarly Schedules**

For those who have lost track since its opening in 1982, the news is that the Temple Hoyne Buell Center for the Study of American Architecture is gradually emerging from its academic cocoon. Since its inception, Columbia University's Buell Center has quietly pursued a course promoting academic scholarship. Under director Robert A.M. Stern, the Center is now broadening its scope to include more publicly oriented activities.

A symposium on Frank Lloyd Wright's Fallingwater is scheduled for November 7 and 8, and one on Hispanic influences on American architecture, directed by Susana Torre, is scheduled for Fall 1987.

The Buell Center has also started publications this spring with papers from its first symposium, "American Architecture: Innovation and Tradition." The series Documents of American Architecture will reprint original sources, adding annotations and new introductions to collections of articles such as "Shingle-Style Houses" from the American Architect and Builder News, with an introduction by Vincent Scully (continued on page 37)



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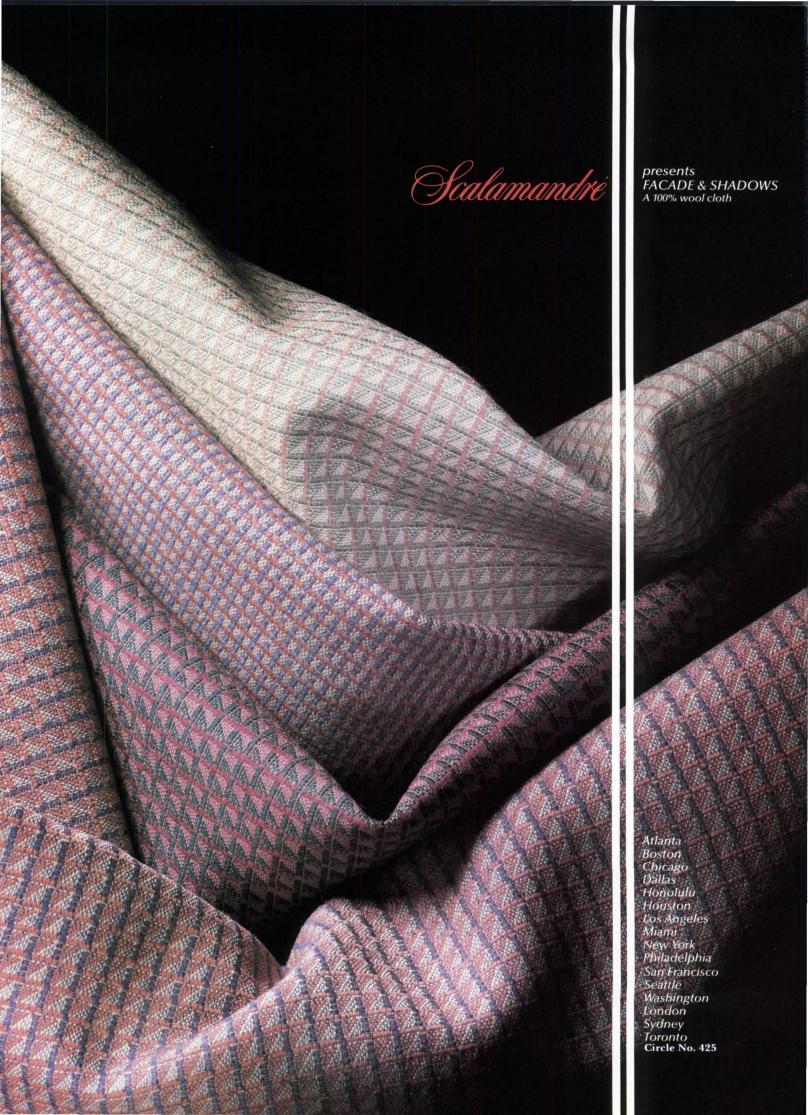
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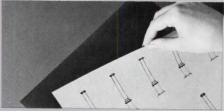
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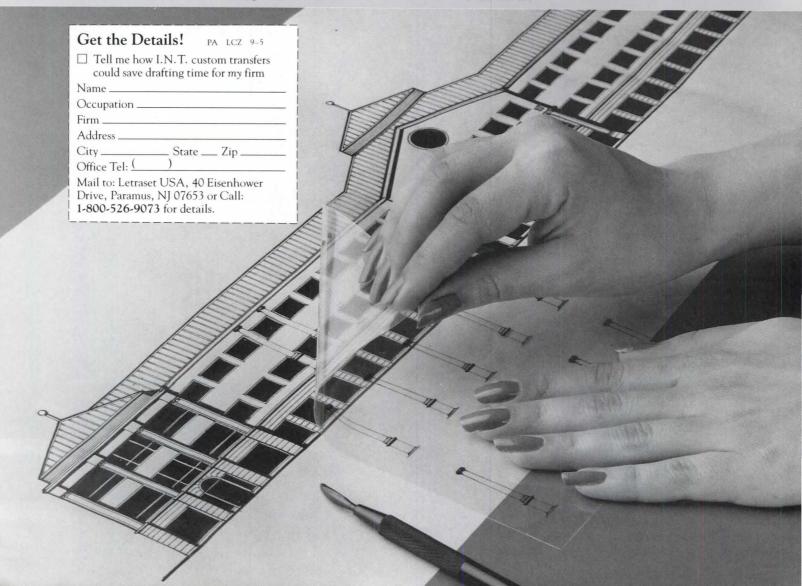
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Scholars (continued from page 34) (due out in January), and to such classic books as Joseph Urban, with a new introduction by William Jordy, and In the Cause of Criticism (essays by Montgomery Schuyler), to be edited by Helene Lipstadt.

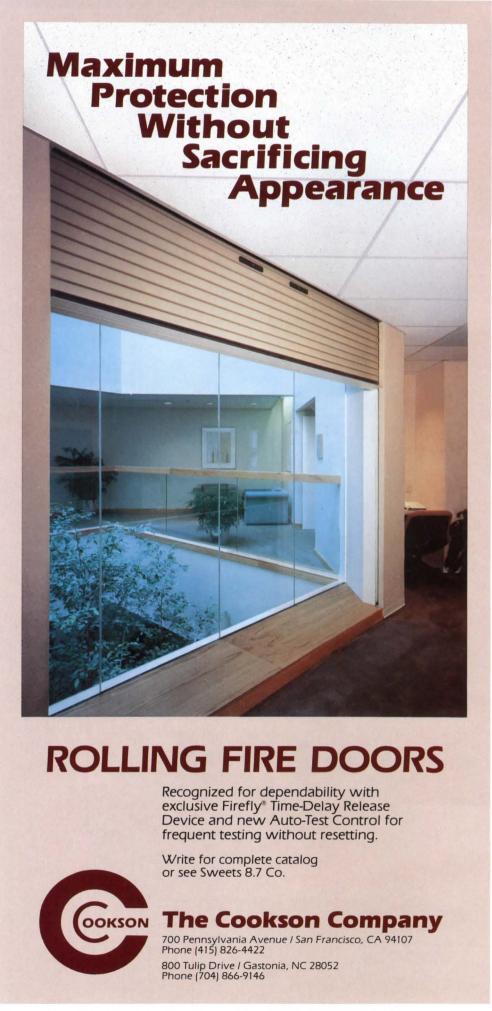
In the meantime, the Buell Center's counterparts and unofficial affiliates in Austin and Chicago have continued to stage a diverse array of events addressing regional as well as national concerns. The Southwest Center for the Study of American Architecture at the University of Texas, Austin, under director Lawrence W. Speck has published its second Center journal, this one on American Classicism edited by Charles Moore and Wayne Attoe. A symposium this fall will address "Buildings and Reality: Architecture in the Age of Information" (Oct. 23 and 34), and one to be held next spring focuses on the role of government in initiating "urban surges" in cities of the South and West. For those who cannot attend, papers will be published in Center (distributed by Rizzoli).

The Art Institute of Chicago's Department of Architecture, directed by John Zukowsky, is pursuing a program of exhibits, publications, and oral histories of Midwestern architects and their work (six have been completed so far). "Mies van der Rohe and His Disciples of Modernism" runs through Oct. 5. A second fall show studies Paul Rudolph's recent work. Future shows include a permanent display of the Art Institute's collection of architectural fragments, scheduled to open in the spring of 1987, and "Chicago Architecture, 1872-1922," opening at the Musée d'Orsay in Paris in September 1987, and moving to Chicago in the summer of 1988. Natalie Shivers

The author, an architect with Hardy Holzman Pfeiffer Associates, New York, has published Those Old Placid Roads: The Esthetic and Development of the Baltimore Rowhouse.

The Future for Computers in Design

For the architect, the usefulness of CAD systems has not kept up with improvements in their price or performance. Such was the implicit message of "Computers in Design: Emerging Research Directions," a summer symposium organized by Graphic Systems and MIT's Computer Resource Laboratory, sponsored by Autodesk, Calcomp, Com-(continued on page 38)





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Computers (continued from page 37) putervision, McDonnell Douglas, Numonics, SKOK, and T&W Systems.

The symposium's speakers had only good news about developments in computer hardware. Eric Teicholz of Graphic Systems predicted that costs would continue to fall at an annual rate of approximately 30 percent, and that the differences in capabilities between personal computers and larger machines will continue to diminish.

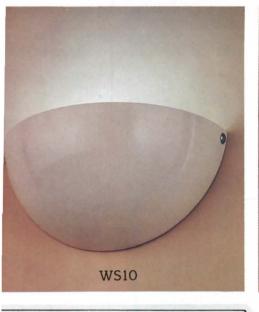
No such optimism buoyed the discussion of software. Charles Eastman of Formtek, long an advocate of three-dimensional modeling, admitted that such an approach doesn't work for the production of contract documents. Because architects don't locate every pipe or conduit in a building, drawings made from a precise 3D computer model represent overkill. A variety of representational techniques, he said, are needed for comptuer-aided drafting.

Computer-aided design also requires multiple techniques, said William Mitchell of Harvard. Quick "paint" programs or line, surface modeling, and solid modeling programs all have applications at different points in the design of buildings. Without such flexibility, said Mitchell, the computer will only seem constraining to designers.

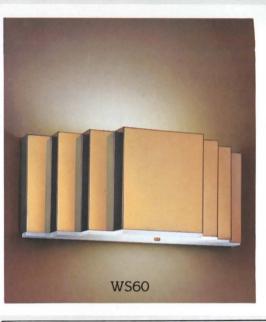
The real question, said John Watts of GMW Computers, comes down to whether architects must change the way they design and represent buildings or whether software must change to better serve architects. The former necessity has been implicit in much of the software written for architects in the past. But for a computer industry chastened by recent downturns in sales, the latter, as many speakers at this symposium suggested, may be a more fruitful-and more profitable-approach. Thomas Fisher

Wiener Werkstätte Show

The Gallerie St. Etienne in New York, sponsors of the first American Wiener Werkstätte exhibition in 1969, has organized a new show on Viennese Design (September 23 to November 8) to complement "Vienna 1900" at the Museum of Modern Art (P/A, Aug. 1986, p. 23). The gallery exhibit, which is accompanied by a major publication by George Braziller, covers all media, from furniture to fashion, and includes paintings by Klimt, Schiele, and Kokoschka.







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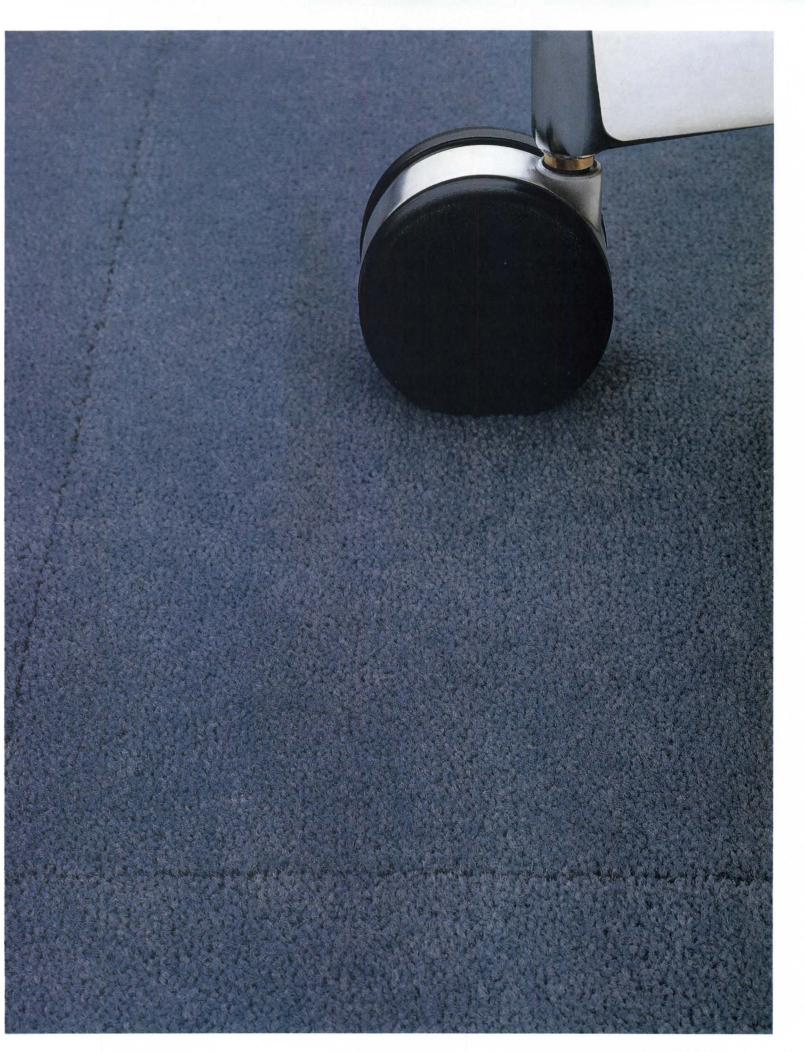
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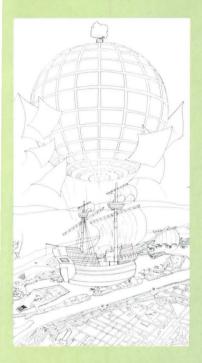
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DOVER ELEVATORS



Perspectives

The Master Plan for the 1992 Universal Exhibition in Seville, designed by architect Emilio Ambasz, was unveiled this month.



Renderings (right) show site during and after the exposition. Landscape features are permanent, as are cultural facilities and amusement park (see site plan, following pages). Expo pavilions are temporary, floated into position in the manmade lagoons. These appear white in the model (top).

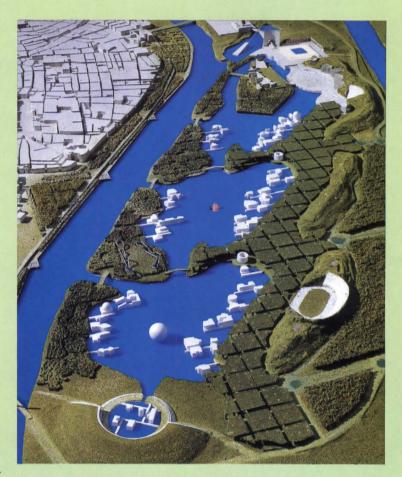
Ambasz in Seville: 1992 Fair

Chicago has dropped its plans for a world's fair in 1992, but sister city Seville, Spain, has pressed on. Architect Emilio Ambasz of New York was recently awarded First Prize and the Gold Medal in an international competition for the Master Plan of the 1992 Universal Exhibition at Seville (from a total of 11 contestants), and his plans were revealed to the public this month.

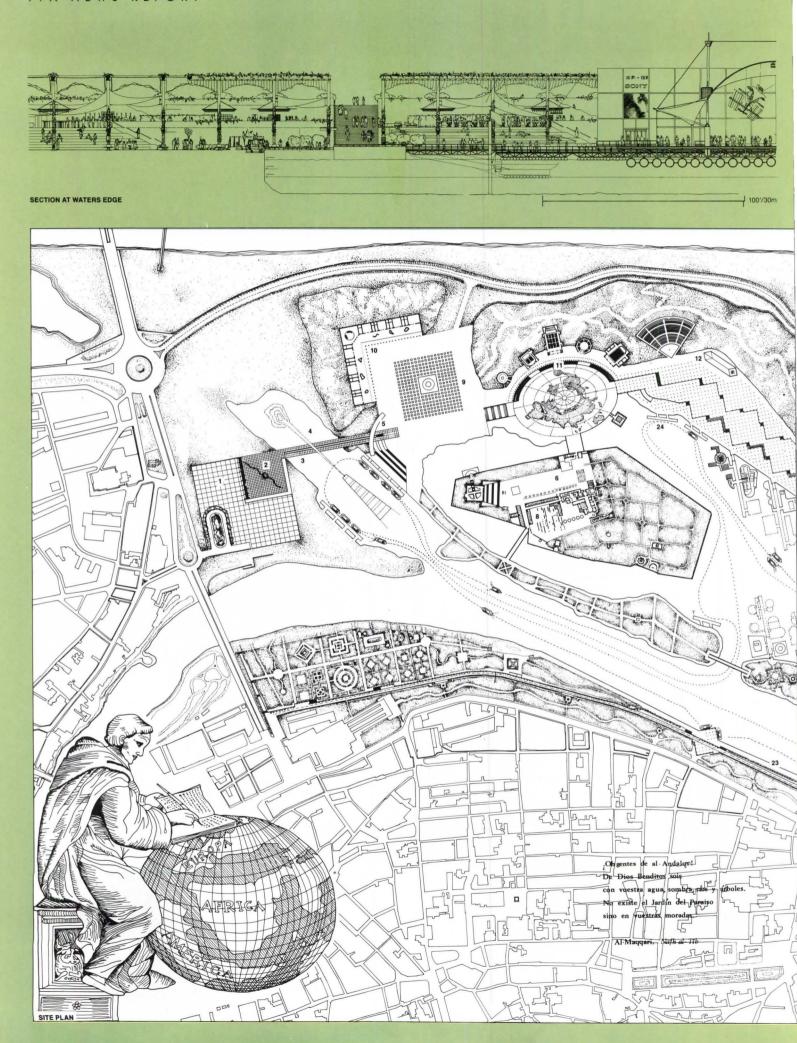
The selected site for the exhibition, which celebrates the 500th anniversary of the discovery of America by Christopher Columbus, centers on a ruined convent where Columbus is buried. Ambasz's scheme turns the 460-acre island of Cartuja in the Guadalquiver River into a miniature Venice. The convent itself is cast afloat in one of three new lagoons.

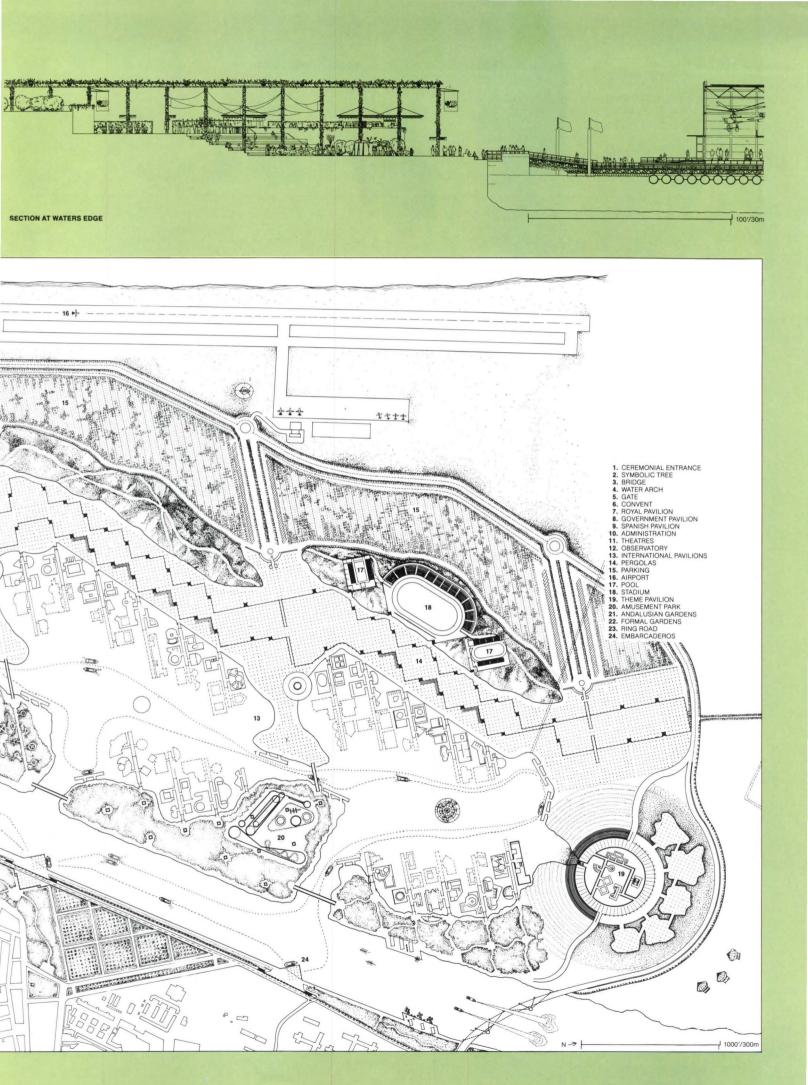
Earth excavated to form these lagoons would be used to shape three hills, beyond which are hidden parking, a heliport, and a small airport. The hills will change forever the view from Seville proper, forming the outer boundary of a new urban park modeled on Paris's Bois de Boulogne or Chicago's Jackson Park (itself the product of a world's fair).

The grand theme of this fair is the "Era of Discovery," and its metaphor-exploration of the world by water-becomes its modus operandi. All of the temporary pavilions are to be built on barges and floated into position, like so many foreign ships in port. Transportation within the exhibition grounds is by a ferry system modeled on Venetian vaporetti. The approach is at once appropriate to a fair and, says Ambasz, economical: Seville saves the cost of extensive foun-(continued on page 46)









Ambasz (continued from page 43) dations and infrastructure necessary for construction on land.

Water was the theme and metaphor for the New Orleans Fair two years ago, but how different the handling. New Orleans used water for gags: Kids got "car-washed" and their parents squirted in the eye. Ambasz makes of water a mythical environment. His Spanish pavilion, for example, is walled in waterfalls, and a misting system integrated into the concrete trellises along the public esplanades keeps the air cool and clouded.

Ambasz's aerial perspectives show a coolly ordered environment; his sections reveal the actual clutter of food vendors, jugglers, and souvenir stands common to fairgrounds. His plan makes space for the necessary amusement park, theme pavilions, and fair paraphernalia, but he has wisely recognized that the concern of contemporary world's expos is not only the event itself but the place and its post-fair existence. Ambasz designed the site, he says, for 1993, the year after the fair, when the park will be turned over to the public and a portion dedicated to the University of Seville. Daralice D. Boles

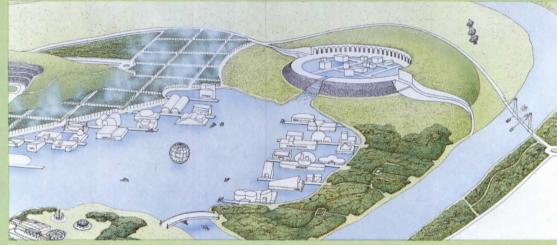
Project: Master Plan, 1992 Universal Exhibition, Seville.
Architect: Emilio Ambasz (Dwight Ashdown, project manager; Guillermo de la Calzada, Katherine Keane, Jonathan Marvel, Dominique Nerfin, Peter Robson, design team; Gary Chan, Evan Douglis, assistants; Daniel Gallagher, Andreas Gruber, model makers).
Consultants: MEE Industries, Travers Associates.
Advisor: Javier de la Calzada.

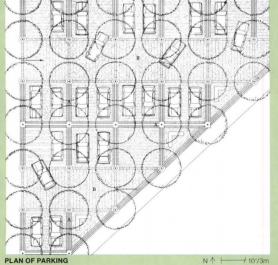
Advisor: Javier de la Calzada. Illustrator: Suns Hung. Photos: Louis Checkman.

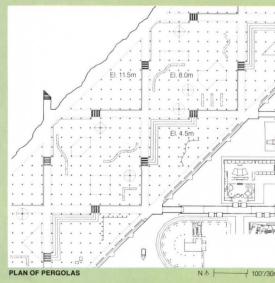
A grand bridge (top) crossing beneath a water arc leads from the ceremonial entrance plaza with its apple tree, symbol of man's first moment of discovery in the Garden of Eden, to the island fairgrounds. Beyond, cultural facilities including a planetarium, observatory, concert hall, and auditoriums are concentrated in the Theater of the World, adjacent to the convent where Christopher Columbus is buried. Temporary international pavilions float in the lagoons (middle). The special exhibition pavilions at the northern end of the fairgrounds (bottom) occupy the future site of the University of Seville. A plan of the parking arbor shows the elaborate canal system (right), and a plan of the pergolas (far right) shows the three platform levels at the water's edge, where the international pavilions are docked.

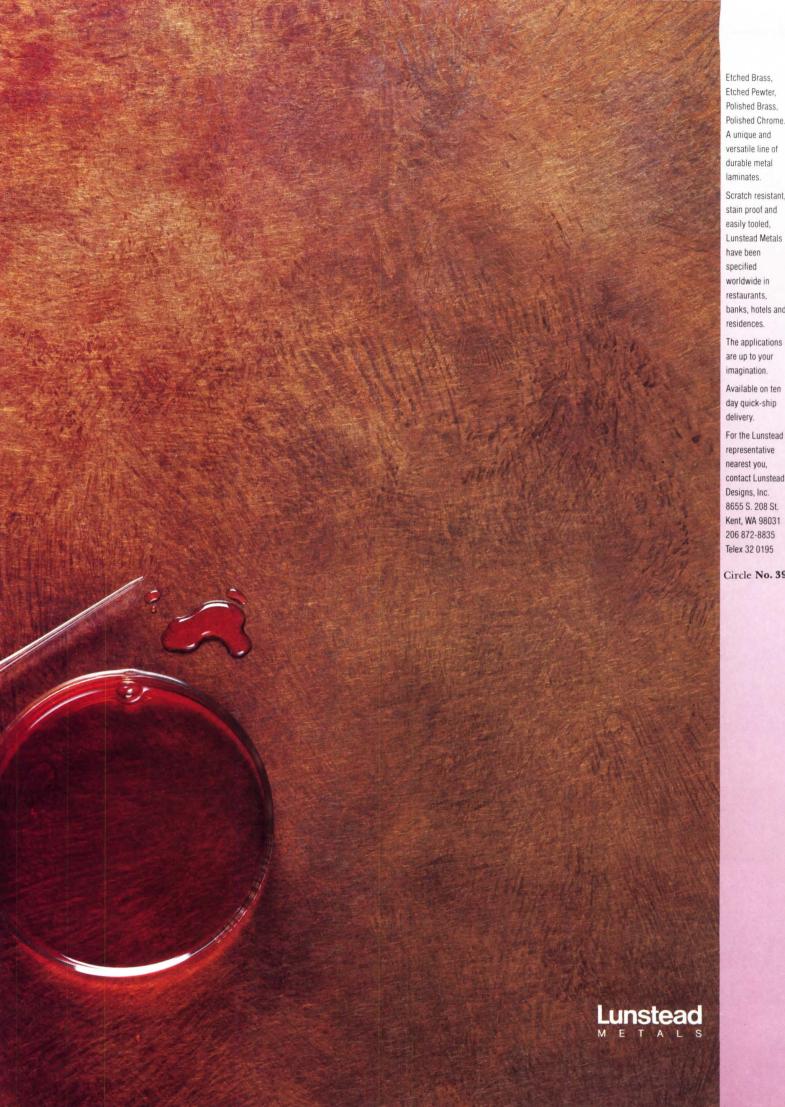












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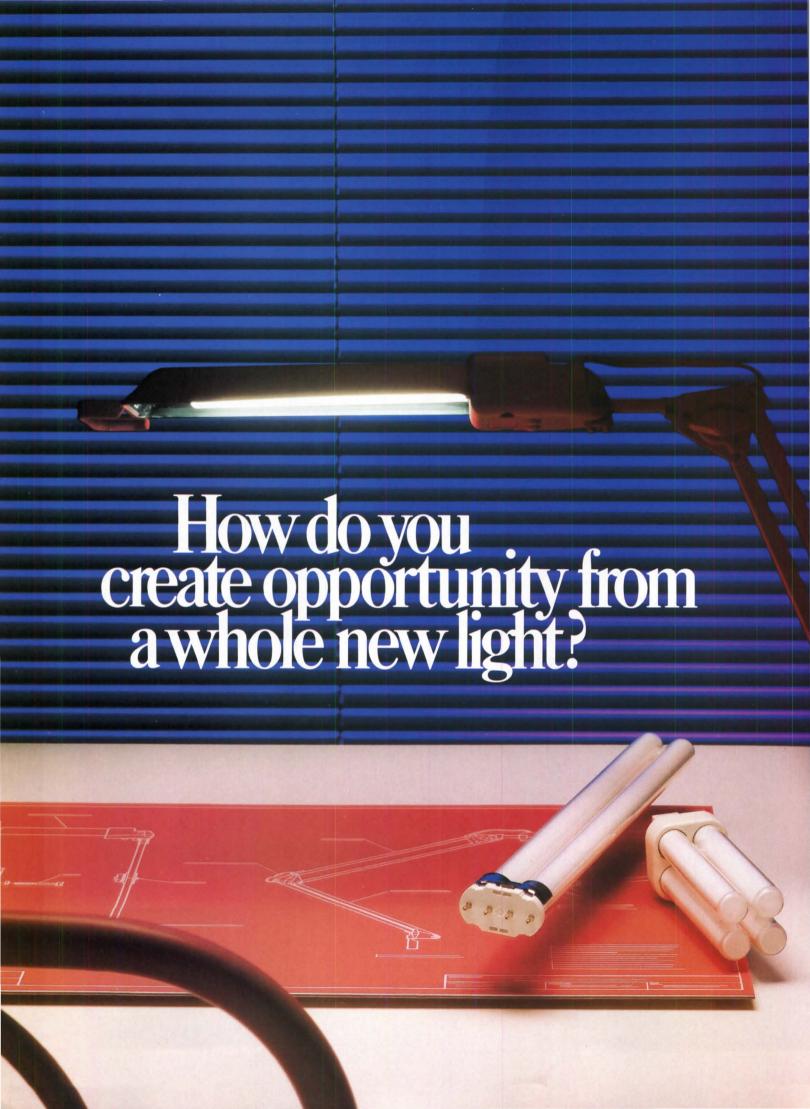
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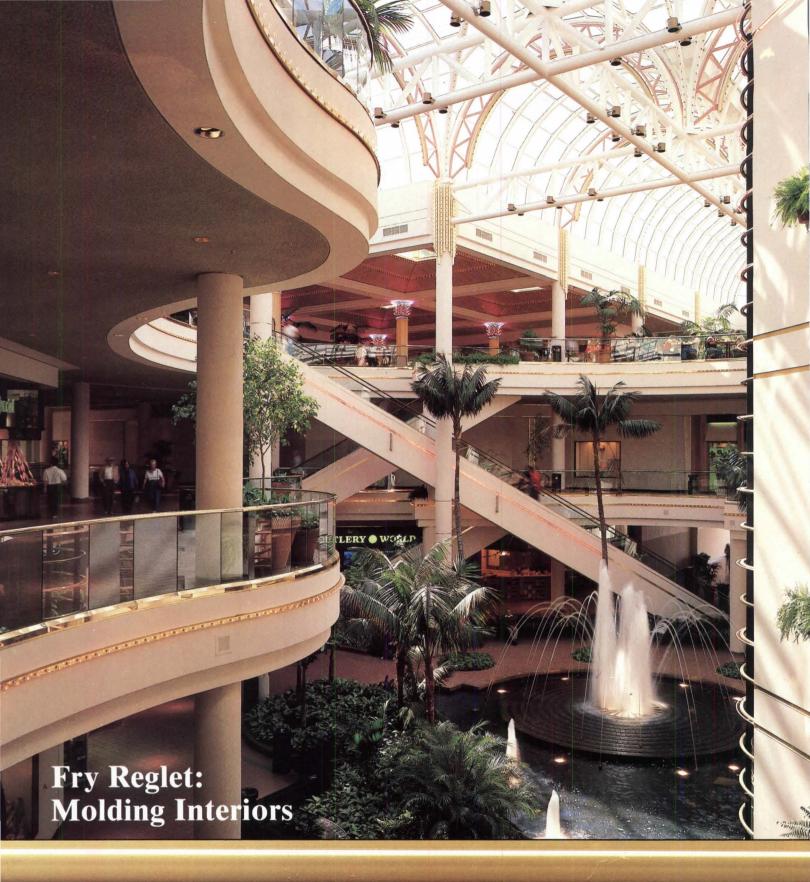
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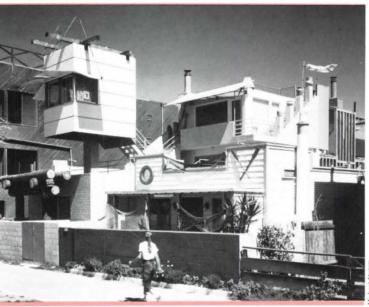
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P/A Calendar



Frank Gehry, Norton House at the Walker Art Center, Sept. 21.

Through September 21 Proposal for a Guggenheim Mueum Addition: A Showcase for Hidden Treasures. Guggenheim Museum, New York (P/A, May 986, p. 25).

Through September 26 Harvard Graduate School of Design 50th Anniversary. Gund Hall Gallery, Harvard Univerity, Cambridge, Mass.

Through October 3 Architecture in Colombia. Coombian Center, New York.

Through October 3 Connections: Architectural Drawings by Gottfried Böhm. AIA Building, Washington, D.C. P/A, June 1986, p. 23).

Through October 5 Oskar Schlemmer. San Francisco Museum of Modern Art.

Through October 22 /ienna 1900: Art, Architecture nd Design. The Museum of Modern Art, New York (P/A, August 1986, pp. 23, 27).

Through October 26 Γokyo: Form and Spirit. Mueum of Contemporary Art, Los Angeles (P/A, April 1986, p. 08; review, P/A, June 1986, p. 24).

Through October 31

Ornamental Architecture Reborn: A New Terra Cotta Vocabulary. National Building Museum, Washington, D.C. (P/A, Aug. 1985, p. 25).

Through November 9 Alvar Aalto, Furniture and Glass. Craft and Folk Arts Museum, Los Angeles (P/A, Nov. 1984, pp. 34-36).

Through November 23 Building a Borough: Architecture and Planning in the Bronx, 1890–1940. The Bronx Museum of the Arts, Bronx, New York.

Through December 28 The Architecture of Richard Morris Hunt. The Octagon, Washington, D.C. (P/A, May 1986, p. 28).

Through January 1 The Function of Ornament: The Architecture of Louis Sullivan. Chicago Historical Society, Chicago (p. 23).

September 21-November 16 The Architecture of Frank Gehry. Walker Art Center, Minneapolis.

September 21-November 9 Visions of the City: City Life and Hugh Ferriss: Metropolis. Walker Art Center, Minneapolis. September 23-November 8 Viennese Design and the Wiener Werkstätte. Galerie St. Etienne, New York (p. 38).

September 26-November 9 Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y. (P/A, April 1986, p. 27).

September 30-October 17 Hugh Stubbins and the Stubbins Associates: The First 50 Years. Gund Hall Gallery, Harvard University, Cambridge, Mass.

October 3-December 21 New Architecture: Foster, Rogers, Stirling. Royal Academy of Arts, Piccadilly, W. 1, London.

October 10-February 28 Bauhaus. MIT Museum, Cambridge, Mass.

October 10-January 4 Drawing Toward Building: Philadelphia Architectural Graphics, 1732-1986. Pennsylvania Academy of the Fine Arts, Philadelphia.

October 13-31 Norman Foster: The Arts Centre and Mediathéque of Nîmes. French Institute, Lon-

October 20-December 19 Charles Moore Retrospective. Williams College Museum of Art, Williamstown, Mass.

Competitions

September 15 Deadline, Resources Council 16th Annual Product Design Awards. Contact Resources Council, New York Design Center, 200 Lexington Ave.,

New York, N.Y. 10016.

September 15 Registration deadline, Dayton View Historic Association Infill Competition, Contact Dayton View Historic Association, Inc., P.O. Box 113, Mid-City Station, Dayton, Ohio 45402. Jeffrey Wray (513) 461-4694.

September 15

Deadline, Designs for Peace, Mail Art Exhibition sponsored by Architects, Designers and Planners for Social Responsibility, Orange County Chapter. Contact Designs for Peace, % Stacy Dukes, 3093 Harbor Blvd., Santa Ana, Calif. 92704.

October 13

Submission deadline, Architectural Review/Heuga International Ideas Competition for a Museum for London's Docklands. Contact The Architectural Review, 9 Queen Anne's Gate, London SW1H 9BY, England.

April 1

Postmark deadline, "Playhouse in Amsterdam" International Idea Competition. Contact Knudson-Benson Assoc., Theatre and Lighting Consultants, 3002-89th Place, S.E., Mercer Island, Wash. 98040.

September 24

Deadline, International Association of Lighting Designers Awards Program. Contact Marion Greene, IALD, 18 E. 16th St., New York, N.Y. 10003 (212) 206-1281.

September 30

Deadline, 1986 Concrete Buildings Award Program. Contact Glen Simon, Portland Cement Association, 5420 Old Orchard Rd., Skokie, Ill. 60077.

September 30

Submission deadline, Buffalo Place Competition. Contact Robert G. Shibley, AIA, Professional Advisor, State University of New York at Buffalo, 3435 Main St. (Hayes Hall), Buffalo, N.Y. 14214.

October 1

Submission deadline, The Chair Fair. Contact Christopher Flacke, Architectural League, 457 Madison Ave., New York, N.Y. 10022 (212) 753-1722.

October 31

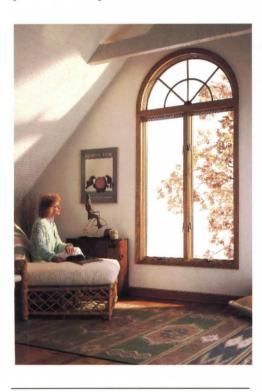
Deadline, 1986 Wood Remodeling Design Award Program. Contact American Wood Council, 1250 Connecticut Ave., N.W., Suite 230, Washington, D.C. 20036 (202) 833-1595.

(continued on page 52)

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Circular windows have been a staple of architectural design for literally hundreds of years. Featured in homes of gentry, of substance, those who desired style, even some who just simply thought they looked nice. However, even with their aesthetic qualities they have lacked certain details. Not the least of which is the absence of the Andersen®label.

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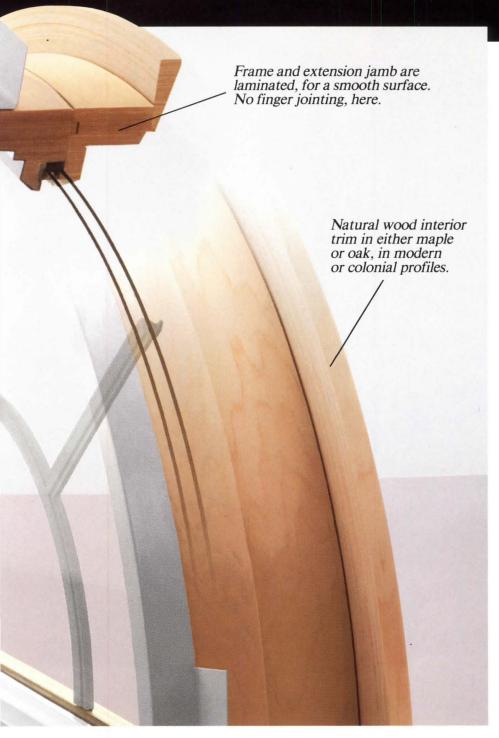
with the Andersen Narroline® doublehung window, the other a perfect match with the Perma-Shield® casement/ awning window. This allows only Andersen circle top windows to blend with the profile of both window styles inside and out. Which, if you follow the logic, makes any job you complete look like you planned it that way.

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they are available in either maple or oak. There's no finger jointing on the face here, either. The detailing is smooth and rich looking, instead of looking puzzled together. The exteriors are available in either white or Terratone.

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"Maybe we should go back to heliotrope."

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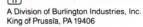
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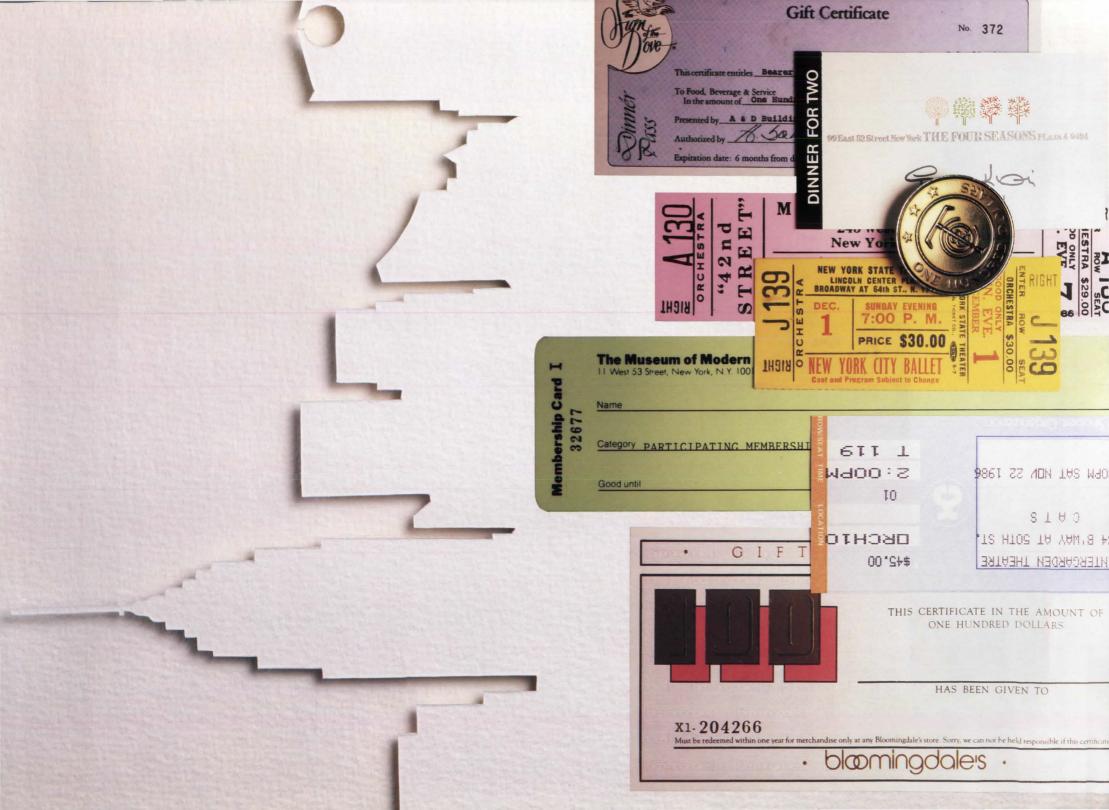
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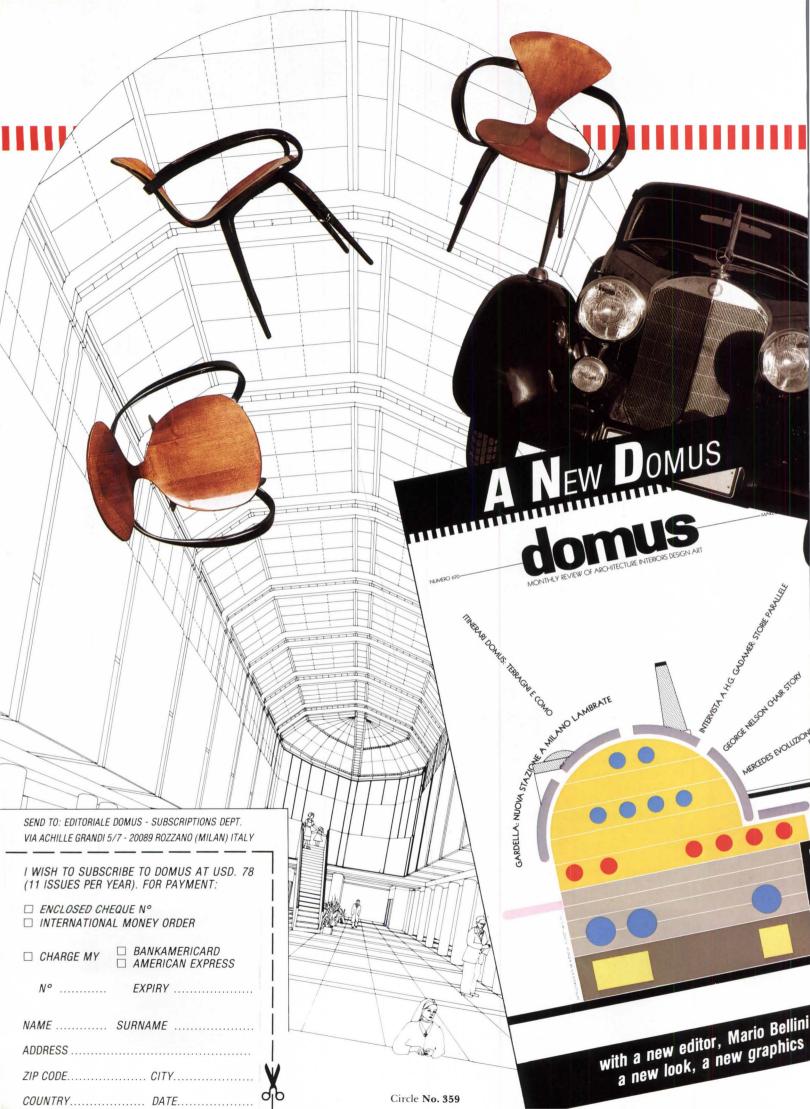
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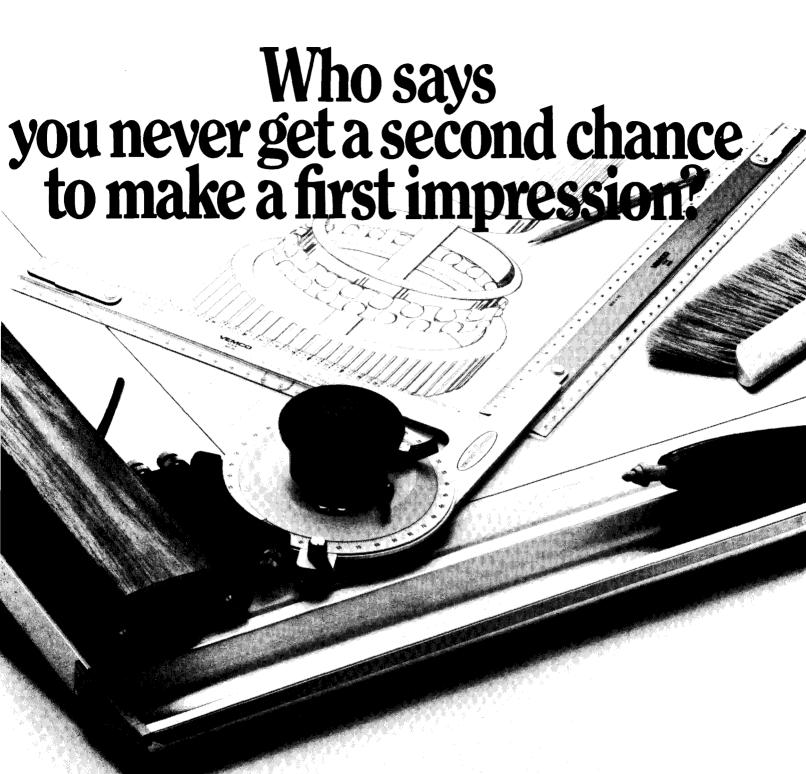
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There's little evidence this courthouse has been renovated. **And custom Pella Windows** are sworn to secrecy.

A passion for authenticity in restoration and renovation sometimes goes unnoticed. And nothing could make the architects of this municipal building renovation happier. They gleefully recall a local resident's comment: "I looked at the building and I don't see that you did anything. Why did they pay you to do nothing?" nothing'

Nothing, indeed. The historic 1914 Municipal Building in Sewickley, Pennsylvania, has been restored inside and out. Council chambers have been renovated, administrative offices expanded, a conference room added along with an elevator tower and a wing for fire department apparatus. The intent was to restore the existing building and have all additions match the original in kind, in both materials and design. It shows, or doesn't show, in everything from the original brass hardware to the red common brick of the new additions to the custom Pella Windows.

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Custom Pella Windows were a vital part of the project. No other wood window manufacturer could provide the custom sizes and custom clad color the project required, with the quality the ar-

chitects demanded.

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Inside, the natural wood beauty of Pella Windows complements the original oak woodwork, doors and molding which were carefully preserved.

The Pella Clad subframe system neatly covers the exterior of the old wood frame and allows for installation from indoors. Since no scaffolding or cranes were needed, the Sewickley Council of Garden Clubs could do the landscaping unimpeded.

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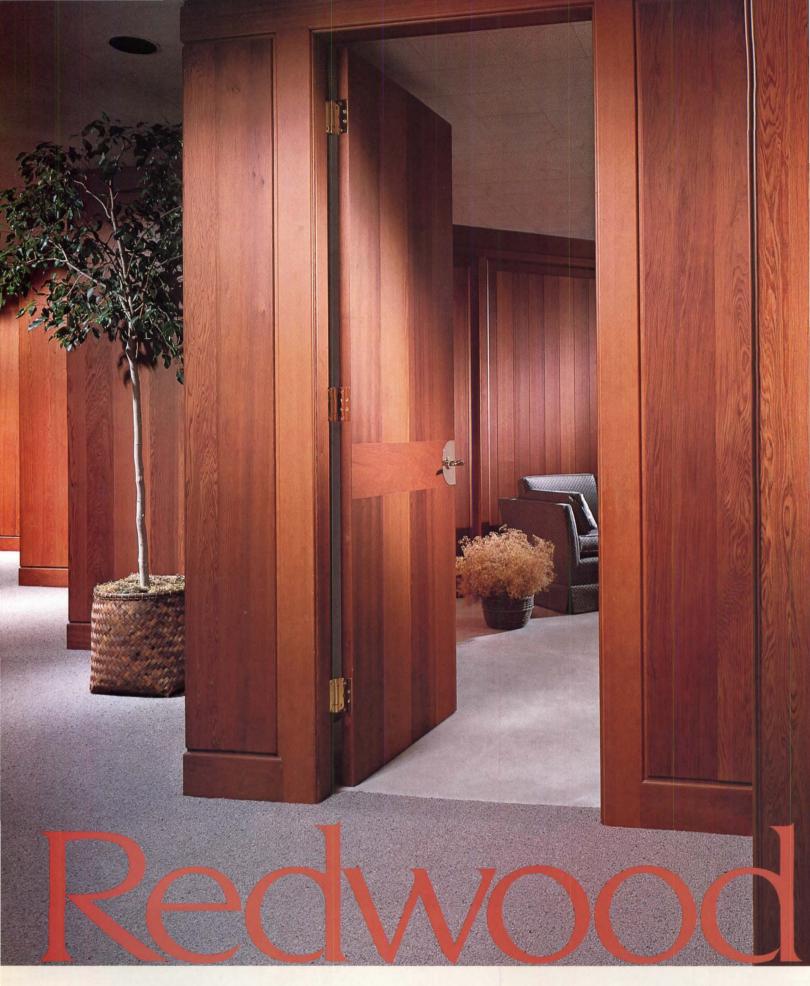
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P/A Practice

Law: C. Jaye Berger explains why every architect should have a contract for every job. Specifications: Walter Rosenfeld reviews the Construction Specification Institute's new Manual of Practice.



Law: Importance of Contracts

Many architects spend more time worrying about professional liability insurance premiums than about their contracts. This results in many legal disputes that could have been avoided had a little more time been spent at the beginning of the project negotiating and signing a contract. Thorough contracts are the mark of architects who are good businessmen. In the long run, it always pays to have a written contract.

A contract, the most important part of a project next to the design itself, governs every aspect of the architect's relationship with his client. If a question arises about whether something is part of the base contract or is an additional service, the architect and the client will have to review the contract to see how this matter was addressed. If the architect wants to terminate his contract, he will look to see whether he has this right and how it should be implemented.

Despite the importance of written contracts, they are still not widely used by architectural firms. The reasons are varied. Some architects think a contract will scare the client away. Other architects will submit a contract to a client, begin work, and never get back a signed contract. Some clients like the idea of working based on a handshake only, or are anxious to get the project started and often convince the architect to begin work without a contract. Before they know it, the project is well under way and no contract has been signed.

Sometimes these projects turn out successfully; other times, they result in lawsuits. Questions that can arise when there is no contract include: what the agreed upon fee was, what services were included for that fee, what services the architect was to provide, and whether the architect was to visit the construction site everyday or just as necessary.

Architects doing preliminary site inspections and design work (continued on page 72)

Specifications: Manual of Practice

CSI's new Manual of Practice (MOP) is now available from the Construction Specifications Institute (601 Madison Street, Alexandria, Virginia 22314) for \$65.00 (members) or \$90.00 (non-members). It's well worth having if you write or use specifications for building construction. This third edition of the basic document on specifying is at the same time a reference book on preparing project manuals and a short course on how it's now being done in the best U.S. and Canadian architectural

practices. While not a textbook in the traditional sense, its five main parts do cover the fundamentals in a logical, consistent, and readable way. The most extensive discussion (Part I) emphasizes the elements and organization of the project manual, including the role of general conditions and bidding requirements. It's essential that the specifier understand these relationships before beginning work on a project manual: they affect everything in the document. And, while the same subject is also covered in the AIA Handbook of Professional Practice (a new edition of that standard reference is scheduled to appear later this year), the explanatory diagrams and clear descriptions of the parts make the Manual of Practice's explanation especially useful.

Part I ends with comments on the use of the sometimes controversial Division 1, a specification division in which general contractor's work items are specifically called out. Although the definitions and document organization analysis in Part I are especially valuable to those just getting familiar with the structure of contract documents, and although there is good advice on such topics as when to use "broadscope" and when "narrowscope" sections, the practice described for Division 1 is less satisfactory. The typical threepart section format, while very applicable to technical specifica-

tion sections, doesn't work really well when processes such as contract closeout are being dealt with. There are just too many left-over parts 2 and 3 where no "products" are required and where "execution" is minimal. The *Manual of Practice* really

hits its stride, though, in its second part, "Specification Writing Techniques," where methods of specifying, use of language and coordination of specifications and drawings, are authoritatively presented. The Manual offers good advice all along the way: don't use symbols (%, @, /, etc.) but spell each item out (this is a legal document); eliminate unnecessary words (especially helpful in the age of the three-inchthick project manual); don't underline (wasting time and electronic storage space); and more. The recommendation to use so-called "streamlined" specifications, in which verbs are omitted and punctuation takes their place, is not an unqualified success, since it tends to create a much less readable text. Using the imperative mode is a much better (and equally endorsed) suggestion.

When it comes to production techniques, as the Manual does in its third part, the advice is equally valid. One still sees contracts with workmanship specified in terms of "the architect's satisfaction" or "the best practice of the trade," and the Manual properly objects. Most trades now have standards circulated through ANSI (American National Standards Institute) or industry organizations like AWI (Architectural Woodwork Institute), AISI (American Iron and Steel Institute), FGMA (Flat Glass Marketing Association) and ACI (American Concrete Institute) that describe workmanship more precisely. Reference to these standards beats "all workmanship shall be first class in every respect" by miles. Of course, specifiers have to know the standard in order to use it, but that's part of their job anyway.

One practice that is less con-(continued on page 72)

Specs (continued from page 71) venient, though recommended by the MOP, is the habit of referring to related sections in the project manual by both title and number when mentioned under the "Related Work" paragraph or elsewhere. Not only does it seem unnecessarily redundant (the section name should be enough), but it creates one more source of potential error when the inevitable later changes in the documents are made There's always the Table of Contents, anyway, if the tradesman or subcontractor is really puzzled and not familiar (are there any

And indeed, one of the best parts of the *MOP* is still Masterformat—this is the 1983 version

such left?) with the CSI 16-divi-

sion system.

that has not been changed for the new edition. Masterformat is the basic reference document for project manual organization and location of subject matter. A slim 150 pages and punched to fit the MOP 3-ring binder, Masterformat exhaustively details the names and numbers of almost all the possible broad- and narrowscope sections that any project manual might contain. It's an index and a table of contents all in one and provides, as well, for future additions by leaving many open numbers in each division. The basis also for information filing, whether on paper or electronically, and for job costing and accounting, Masterformat is the one volume (it can be purchased separately) that the specifier would certainly

want to keep for the proverbial desert island.

A new chapter on using electronic media (not a subject of the previous edition) takes off from the Stanford Research study on automated specifications commissioned by CSI in 1967 and gives an overview of what architectural offices are currently up to. With the widespread use of personal computers and word processors, it's hard to believe that many offices are typing specifications manually these days, particularly since so much of the text is reusable, with editing, from project to project, and since electronic master specifications are available now from so many sources (AIA, CSI, U.S. government departments, and others). Clearly this has been

taken into account by the CSI committee preparing the *MOP* as well as the individuals writing this particular chapter.

CSI's historic role in developing Masterformat and in articulating good practice and fundamental principles of specifying has never been better demonstrated than in this new edition. Although the Manual of Practice may not be on the list of North America's best-sellers, for the construction specifier it's still the source book from which all others flow. Walter Rosenfeld

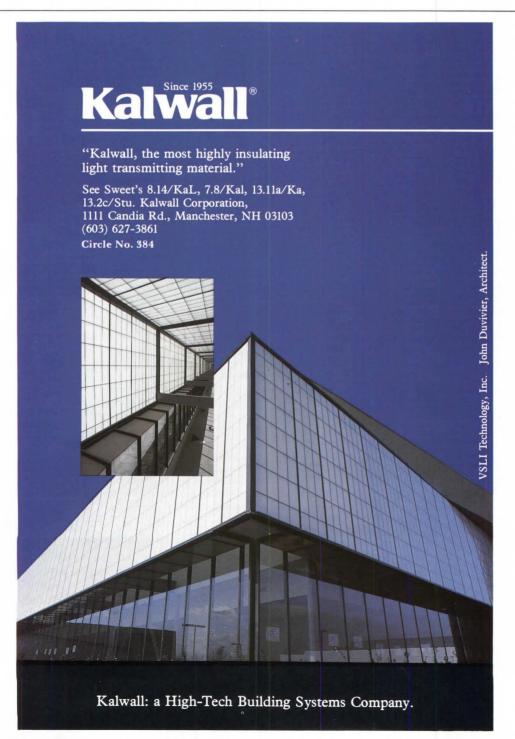
The author is an architect and specifications consultant in Newton, Mass.

Law (continued from page 71) should have contracts for this work, even if the client is unsure about whether the project will go forward. This avoids claims by the client that the work was done on speculation. Without a contract, the terms of the architect's so-called agreement with his client are very unclear. The court does not have a piece of paper to look at, and so requires testimony about such things as: the intention of the parties, the custom and practice in the industry, and the equity of the situation. This is time consuming and expensive for both parties.

A written contract should be viewed by both the architect and the client as a useful vehicle for confirming their agreement. The client is spending a lot of money and it is in his best interest to see that the agreement states how the money will be spent. The architect should look forward to the negotiating process and to confirming the results in a contract. This indicates that the parties are in agreement about what is expected of each of them.

Many architects use the AIA's form contracts. Unfortunately many architects and clients assume that, because those forms are printed by a well-established organization, they merely have to fill in the blanks without reading the contracts. Some provisions may be inapplicable to the project, or may be in one party's best interest to delete, or, when drafted by the architects, may conflict with the printed contract and create ambiguities.

More important, the AIA contracts give the architect a lot of authority and a lot of potential liability on a job. For example, the architect can reject the contractor's work and can be called upon to resolve claims and disputes between the client and the contractor. An architect may not want this responsibility. Instead, (continued on page 74)



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Law (continued from page 72)

he may want to advise the owner of the problem, make a recommendation, and have the owner decide what to do.

There are also issues that should be addressed in a contract that are unique to the particular project and for which special language will have to be drafted. The architect's responsibility for air pollution and asbestos in buildings is a special area that may have to be addressed in the contract for one project, but not for others.

Carefully defining the scope of the work is very important. Just saying "renovation of a building" is not enough. Questions can arise if the contract says nothing about what was required of the architect, or if the contract

language is very broad. Is the architect responsible for obtaining a public assembly permit or doing controlled inspections? Carefully drafted contracts can eliminate such ambiguity.

When negotiating a contract, it's appropriate to remind the corporate client that an authorized representative must be appointed to keep the job running smoothly. This is one area in which architects often run into problems when they cannot get authorization from the appropriate person and make decisions themselves. An authorized representative also is important when a contract calls for the contractor to give the architect written estimates prior to approval of change orders. Architects often authorize a contractor to do work, thinking that they are acting in the owner's best interest, and are shocked to find an angry owner blaming them for costs that have doubled.

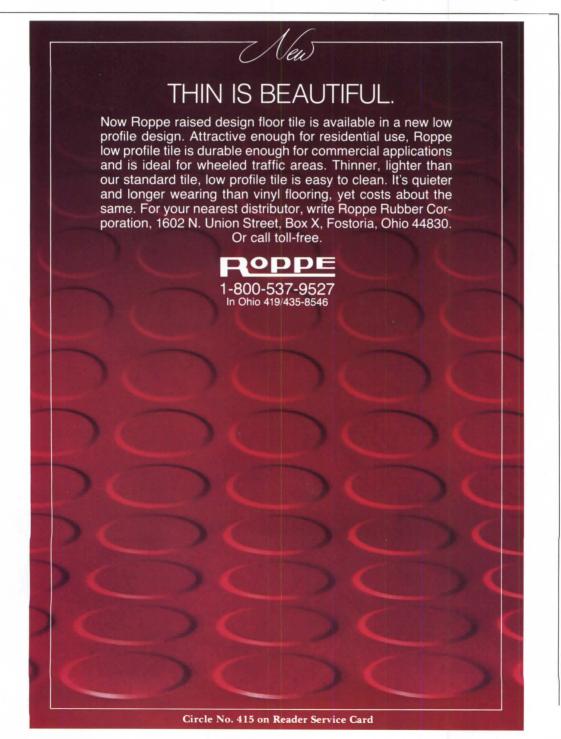
Ownership of drawings is an important right that the architect should insist on having in his contract. This allows an architect legally to prevent a client, who has fired him, from hiring another architect or contractor to finish the job or from using the same drawings for another project. An architect can use this provision to get an injunction to stop a project. It is an important negotiating tool and architects should understand the consequences of giving it away; some architects allow the client to water down this provision to the point where it is meaningless.

Many architects design prototype stores, restaurants, or houses that may be used by the client on a repetitive basis. The architect should be compensated for this, and the client should be prevented from using the design without the appropriate authorization and compensation to the architect. The parties may want to address this issue in the contract for the design of the project or have a separate licensing agreement.

Most architects are very skilled at securing good projects, but are unaware of the different options available to them in negotiating the terms of a contract with a client. This is where an attorney can be helpful in making suggestions. Certain projects call for unique provisions and non-form agreements. Most areas in a contract are negotiable, but negotiating is virtually useless if the parties do not confirm their agreement in writing. A little extra time and money spent prior to beginning a project will result in overall increased profits and fewer legal woes at its end.

C. Jaye Berger, Esq.

The author is a New York lawyer who specializes in the representation of architects.



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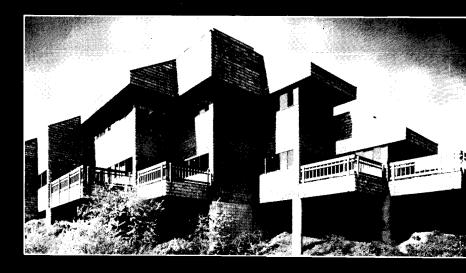
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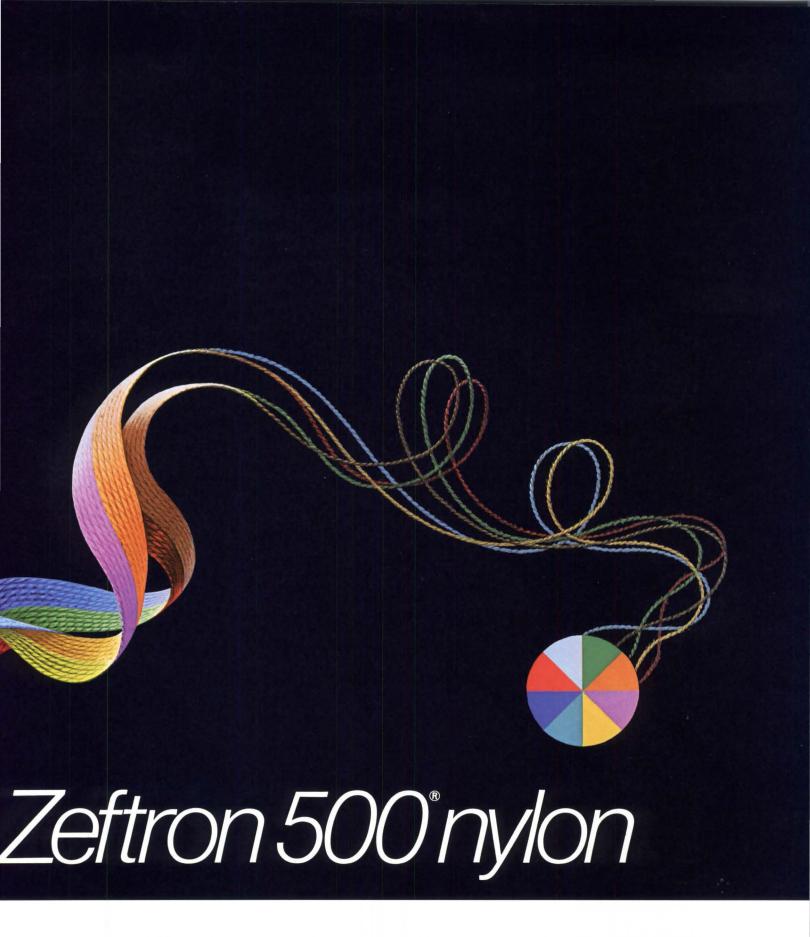
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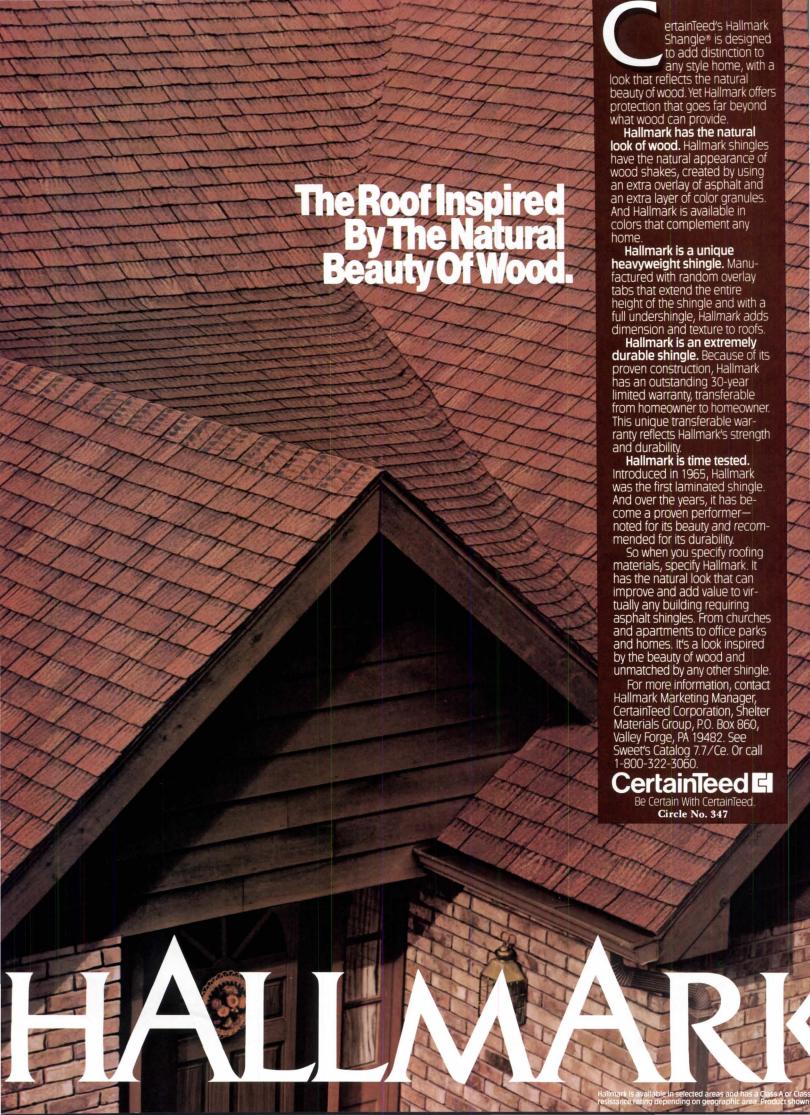
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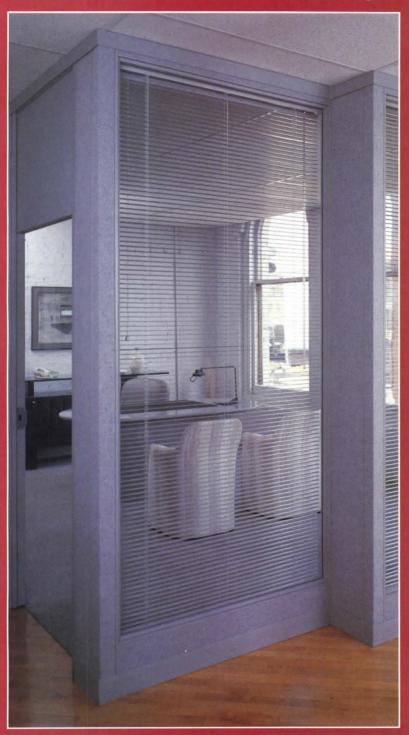


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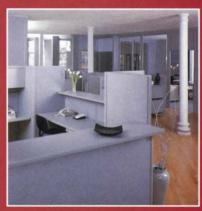
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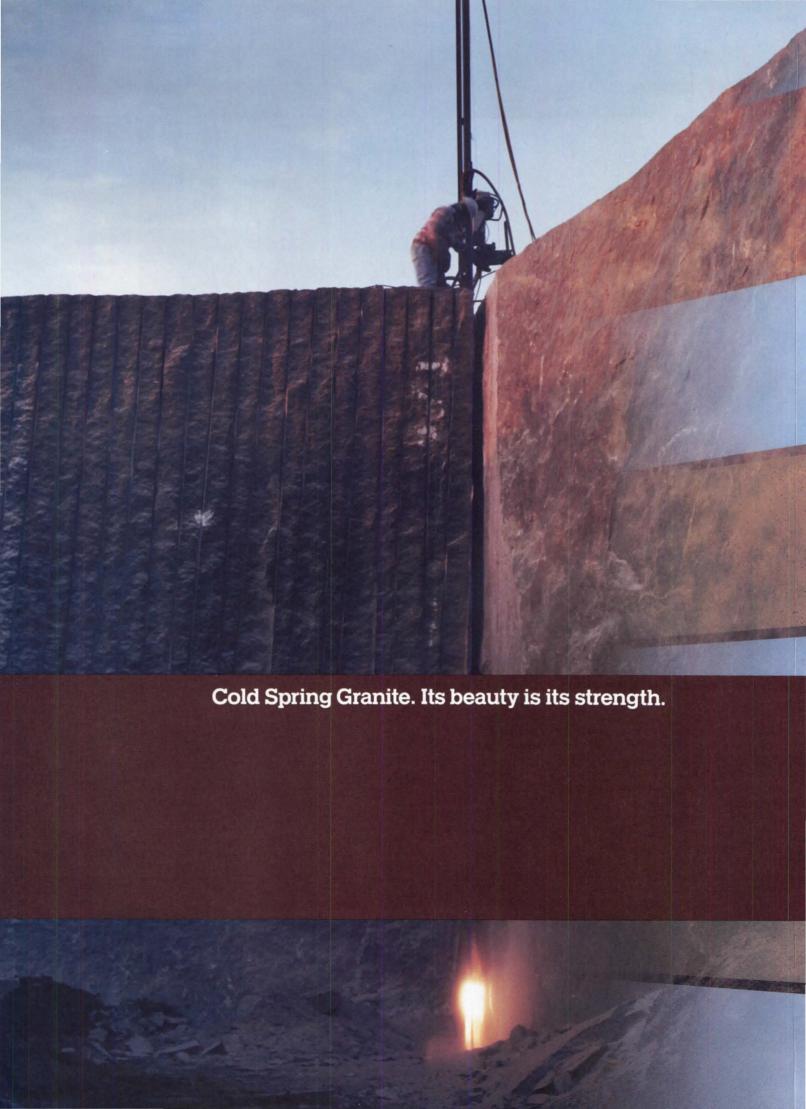


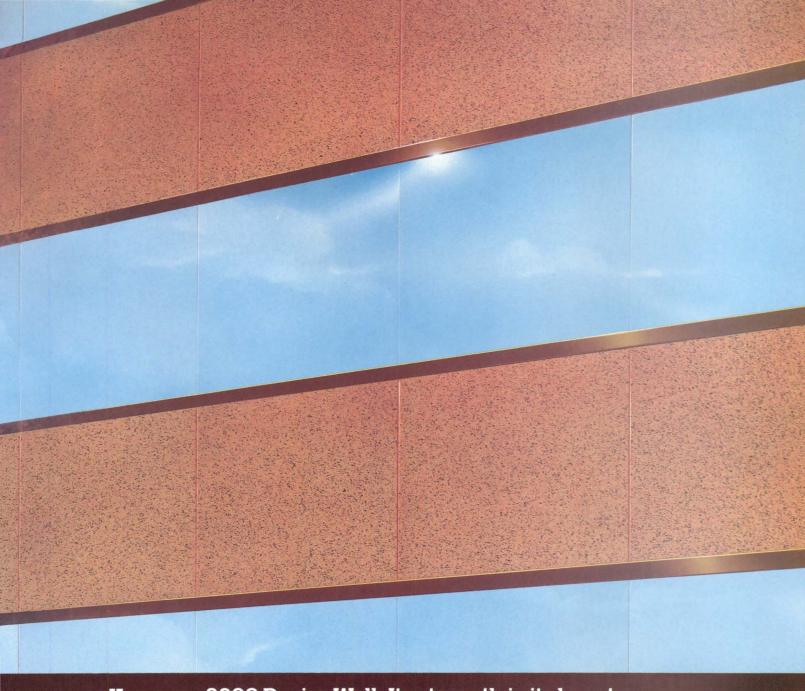
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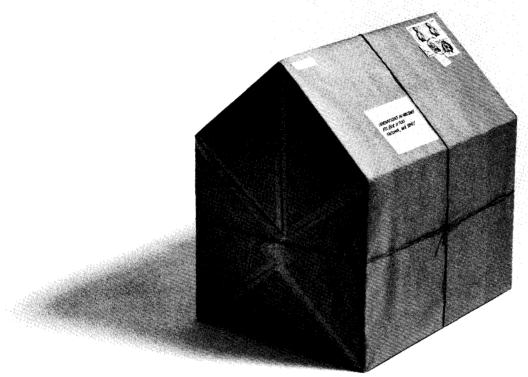
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Tomlin comments:
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"I wanted to create a sleek, but comfortable feeling throughout this space. The family — a businessman, his athletic wife, a college-age son and a high school boy — needed a room that could go easily from family workout center to business client conference area to social center for the



Gerald Tomlin

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Progressive Architecture

Interior Design The State of the Art

ARCHITECTURE and interior design haven't had a really good philosophical crisis in a decade. So does this mean that interiors have become predictable or boring? Hardly. We may not witness the birth of a new language of architecture every week, but that's because we're too busy trying to understand the old ones. One of Post-Modernism's most valuable—and least understood—lessons is that any revolution, no matter how glorious, can degenerate into lockstep repression. That was why so many architects and designers abandoned Modernism, and it is also why they're questioning copycat historicism in the search for an intelligent synthesis of past and present.

The projects (and people) featured in this year's interiors issue embody this goal. We begin with a group of projects from the West Coast, which in the last few years has emerged as a breeding ground for new ideas. The region's do-your-own-thing liberalism (a source of amusement to many Easterners) has, in fact, fostered offbeat, original approaches to theory (the art/architecture crossover evident in Peter Shire's house or A2Z's offices, both in Los Angeles, and the fast-food shops by Tom Grondona in San Diego), and a real inventiveness in the use of humble materials (as in the shop in Seattle by Larry Rouch). The influence of Frank Gehry is clear in the sculptural forms of Schweitzer-Kellen's City Restaurant in Los Angeles, and in Anderson/Schwartz's offices for Windham Hill Productions in Palo Alto (ironically, it took a New York firm to bring Gehry's ideas to the conservative Bay Area). Most of these projects are small but highly visible, with clients who tend to be young entrepreneurs who are willing to take as much of a risk on design as they are in their businesses. And, instead of apologizing for relatively small budgets, their architects and designers are genuinely engaged by the problem of making more out of less.

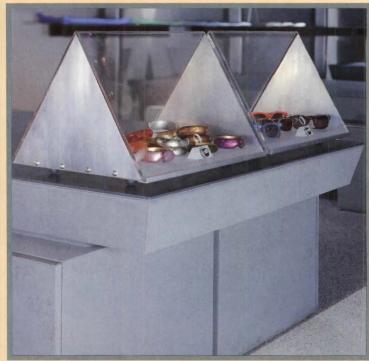
The issue of economy of means—not so much economic as formal—arises in our two interior design profiles, which are intended to place design projects in a broader context, and which we plan to do more often. Jiricna Kerr Associates has successfully synthesized 20th Century influences into a distinctive vocabulary that has transformed the London retail scene. Haigh Space comes out of a similarly Modernist tradition that is sharpened by a playfully contemporary sensibility, to ensure that everything from a warehouse renovation to a mass-produced chair combines pragmatic functionalism with wit and style.

Of the remaining projects, Gwathmey Siegel's restrained remodeling of Knoll International's Chicago showroom reflects showroom design's current conservatism after a period of freewheeling experimentation. Susana Torre with Wank Adams Slavin Architects demonstrates the power of conceptual rigor in her renovation of Columbia University's Schermerhorn Hall. And, finally, we offer a reminder that architects were tinkering with Classicism long before the words "post" and "Modern" ever shared a hyphen: the Philadelphia Museum of Art's restoration of a room designed by Robert Adam for the now-demolished Landsdowne House in London.

The skeptics among us might say that "eclecticism" is simply a euphemism for "confusion." But eclecticism, for better or worse, is the state of the art today. The projects shown on the following pages represent varied modes of expression, but their designers all believe that there need be no mutual exclusivity between function and art, or between economy and eloquence. No confusion there.

Pilar Viladas







Steel and Colorlith shelf system at the window wall (top left) is simple and clean, with vertical tubes whose locations correspond to the window mullions. Steel hanging bars (above) were also custom made for the store, and most are mounted on flakeboardpaneled walls, sanded and coated with a "veiling" lacquer. Pristine acrylic accessory showcases parallel the main axis (top right), perched on casework lining the center terrazzo tile aisle. Carpet flanks this tile on both sides, its one edge beginning at the midpoint of the torchier base (bottom right).

Project: Jordan store, Seattle, Wash. Architect: Larry Rouch & Company, Seattle (Larry Rouch, designer).

Client: Jacqueline Cohen.

Program: street-level retail store, 1225 sq ft of sales area, 420 sq ft of storage.

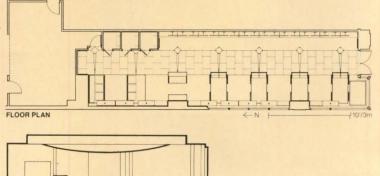
Major materials: gypsum board, carpet, terrazzo tile, stainless steel, cold-rolled steel, fiberboard, paint, and polyacrylic lacquer (see Building Materials, p. 242).

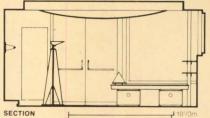
Consultants: Norman Hathaway, D. Thom Bissett, graphics and signage.

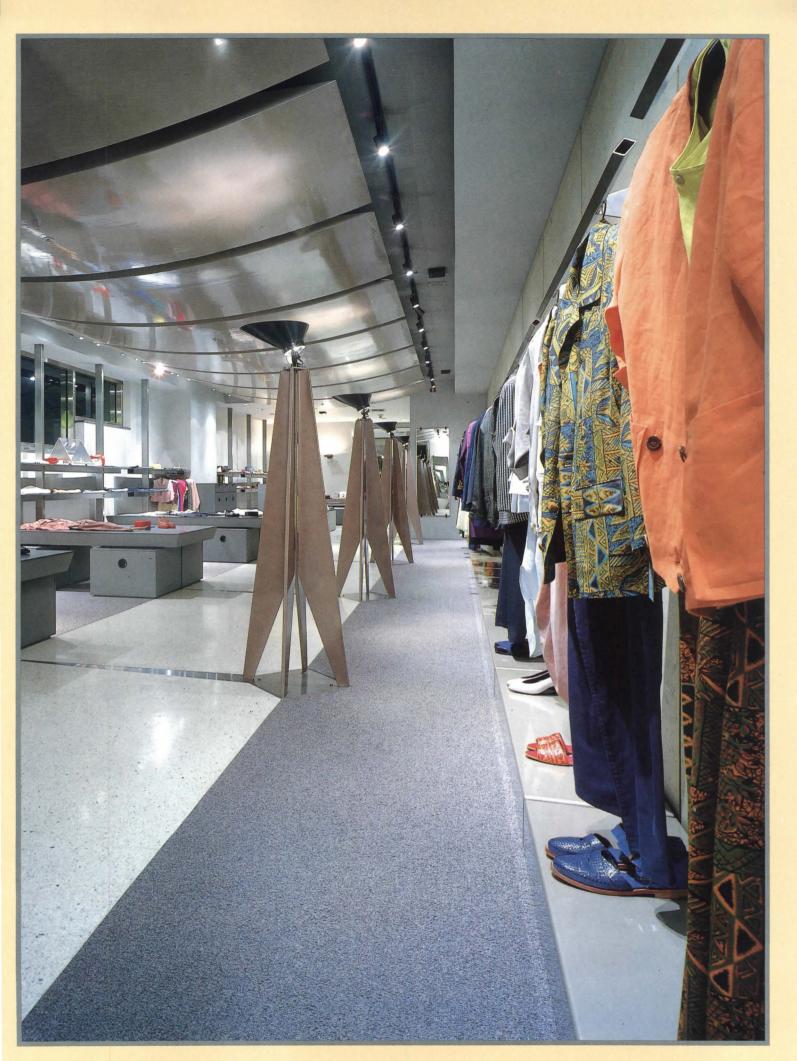
Contractors: Krekow, Jennings/ Millet.

Costs: \$48 per sq ft, excluding taxes and design fees.

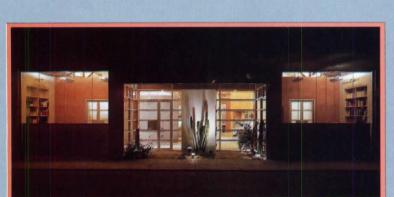
Photos: Eden Arts, Chris Eden.







Fine Tuned



The offices of Windham Hill Productions (named after a Vermont Inn at which company cofounder William Ackerman spent childhood summers) are housed in a former car repair garage on a quiet street in downtown Palo Alto. **Architect Ross Anderson, of** Anderson/Schwartz Architects, respected the quasi-industrial nature of both the building and the neighborhood by installing an aluminum and glass storefront; two executive offices flank a central entry court and cactus garden. The 5365-squarefoot building has 14-foot-high concrete walls, skylights, and exposed wooden bowstring

trusses; since the previous owner had already gutted the space and cleaned up the trusses, the architects were presented with a tabula rasa.

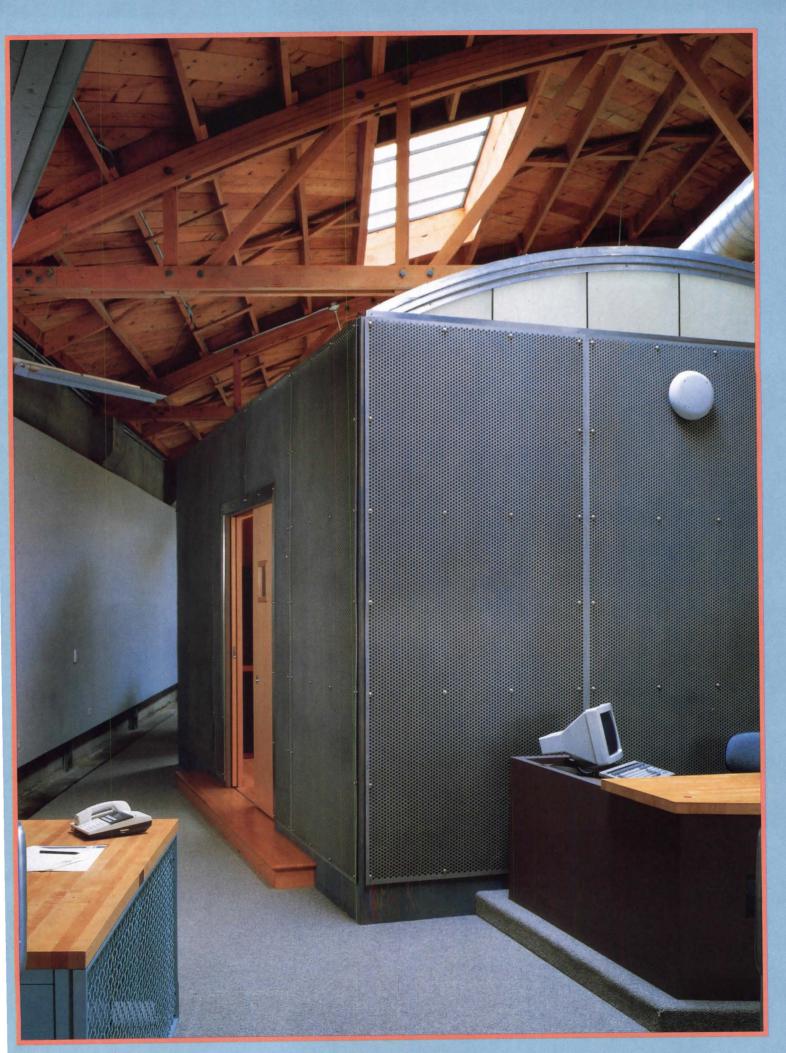
The reception desk (facing page), which also contains staff mailboxes, is raised on a low platform just inside the front entrance. Its placement is strategic, given the prominent location of the executive offices, and the fact that the receptionist intercepts a constant flow of both visitors and deliveries from the street. Behind it, the conference room, with its blue-stained plywood walls overlaid with perforated stainless steel panels, is a building within a building.

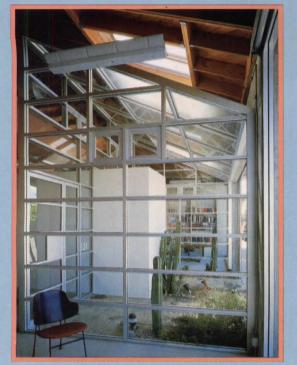
A former garage is transformed into a landscape of architectural elements, in Anderson/Schwartz Architects' design for the offices of a recording company whose maverick approach has made it something of a music-industry wonder.

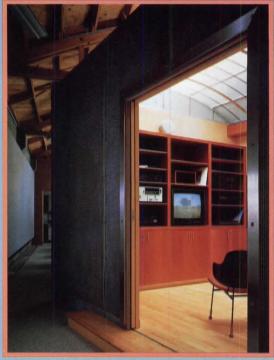
NOTHING about Windham Hill Productions, including its architecture, conforms to the conventional image of a pop-music recording company. In its ten years of existence, writers and store managers have groped for an appropriate description of the Windham Hill sound, variously calling it "new age," "impressionistic," or "space and meditation" music, but by now, many stores have settled for just plain "Windham Hill," since most customers ask for the label instead of its artists. Company founders William Ackerman and Anne Robinson realized that their audience, the baby-boom generation to which they belong, had evolved from hippies into yuppies, yet still clung to the idealism of the 1960s. As Ackerman put it, "The theme of our label is a return to the natural stable elements of life, not an examination of 20th-Century tensions." Ethereal landscapes, not seductive images of their recording artists, adorn album and tape covers. These are designed by Robinson, who, as President and Chief Operating Officer (another anomaly in an industry whose executives are predominantly male), believes, "It is very important for things to have integrity . . . Packaging something well . . . says something about the quality of the music inside." So it isn't surprising that the company's offices are also seriously packaged. For this, Ackerman and Robinson turned to two old friends: Ross Anderson, a Stanford classmate who is now a partner in the New York firm of Anderson/Schwartz Architects; and Steve Cohen, who acted as contractor.

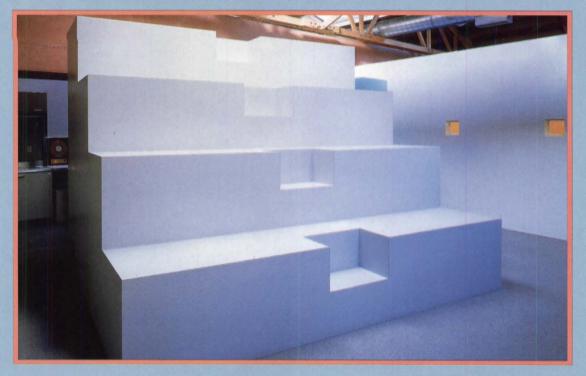
Windham Hill's headquarters is a former automobile repair garage in Palo Alto, California, a skylighted, concrete-walled building with wooden bowstring trusses. Robinson worked with the company's 20 or so employees to arrive at a program that would foster an ambience of openness and easy communication, yet which also allowed for privacy and guiet, and which maintained the building's integrity. Anderson's solution was to treat the various work areas as islands within the larger volume. Up front, the metal and glass entrance reflects Anderson's desire to respect the quasi-industrial neighborhood context. The conference room is a small, discrete building, with its barrelvaulted ceiling that suggests a high-tech gypsy wagon. One office is a tree house with a retractable ladder. A third architectonic piece is the stepped block that is used as a seating area. Work stations, grouped in clusters of six, are made of simple metal components with chain-link dividers. Spontaneous yet tough, Windham Hill's home is not slick. The hardness of its industrial finishes is tempered with medium-soft colors that soothe. Robinson and Ackerman's desire for integrity has been well served. Sally Woodbridge

The author is an architectural historian, lecturer, coauthor of several books on West Coast architecture, and a P/A correspondent. Her Historical American Buildings Survey Catalogue for California will be published this year.

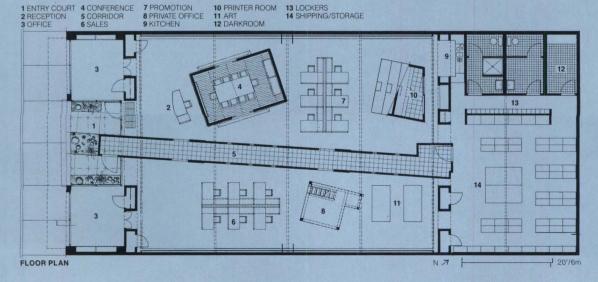








Openness and light were important considerations in the design of Windham Hill's offices. Occupants of the two executive offices (this page, top left) share a view of the entry court as well as of the street, and the conference room's translucent fiberglass barrel vault (top right) takes advantage of the building's skylights. However, the client also requested a certain amount of privacy and quietwithout compromising the building's integrity. So the architects used two masonry walls to divide the space into three parts, and treated the various work areas as islands within the larger volume. To lay this out in the unregimented way that is consistent with Windham Hill's working style, Anderson wiggled the individual elements; even the fluorescent light fixtures are rotated on an x-y-z axis. A skewed, white, tunnellike corridor (facing page, far left) runs the length of the general office area, satisfying code requirements for a fireproof exit and functioning as a service entry for deliveries from the street entrance to the shipping/storage area at the rear of the building. Like the conference room, Ackerman's private office (facing page) is its own little building—in this case, a treehouse, with a retractable ladder. Another object within this architectural landscape is the stepped block (this page, below left) that serves as a seating area for lunches and meetings; the block houses a computer room inside. A witty reminder of the building's industrial context is the chain link, painted a most un-industrial pale aqua, for workstation dividers (facing page).







The central corridor bisects the general office area at an angle, and while it provides service access to the shipping area, it also lets office staff cross through it from one half of the building (above, the southeast corner) to the other. Project: Windham Hill Productions, Palo Alto, Calif.

Architects: Anderson/Schwartz Architects, New York (Ross Anderson, partner in charge; Wes Goforth, project architect).

Client: Anne Robinson, president, Windham Hill Productions.

Program: renovation of a one-story, 5365-sq-ft industrial building, to include office, reception, conference, art department, and shipping/storage

Structural system: standard wood frame partitions and bearing walls; aluminum tube frame entry court.

Major materials: clear-finish aluminum, glass, stucco, gypsum board, V.A.T. flooring, maple flooring, plywood; fiberglass panels; perforated stainless steel panels; plastic laminate, carpeting, steel shelving (see Building Materials, p. 242). Mechanical systems: existing exposed-duct forced-air system. Consultants: Peter Lockhart, land-

General contractor: Jack & Cohen.

Costs: Withheld at client's request. Photos: Mark C. Darley.

Artful Craft

Peter Shire, a Los Angeles-based ceramic artist and furniture designer, establishes his own aesthetic in a house for himself and his family. It might be described as Pop-Constructivist (with a dash of hot-rod).



Shire assembled a new entry porch from eclectic sources: corrugated fiberglass, usually seen on greenhouses and garden sheds, provides a pair of gables; the serpentine column was originally a bus exhaust pipe; and the flowerlike torchères are left over from Shire's design for the Olympic discos.

LOS ANGELES born and bred, Peter Shire is an artist and furniture designer who established his reputation with a group of striking teapots that combined bizarre geometry with unusual colors. He has gone on to design furniture and accessories for Memphis (some of which appeared in the film Ruthless People), and the athletes' discos at the 1984 Olympics (P/A, Oct. 1984, pp. 39-40).

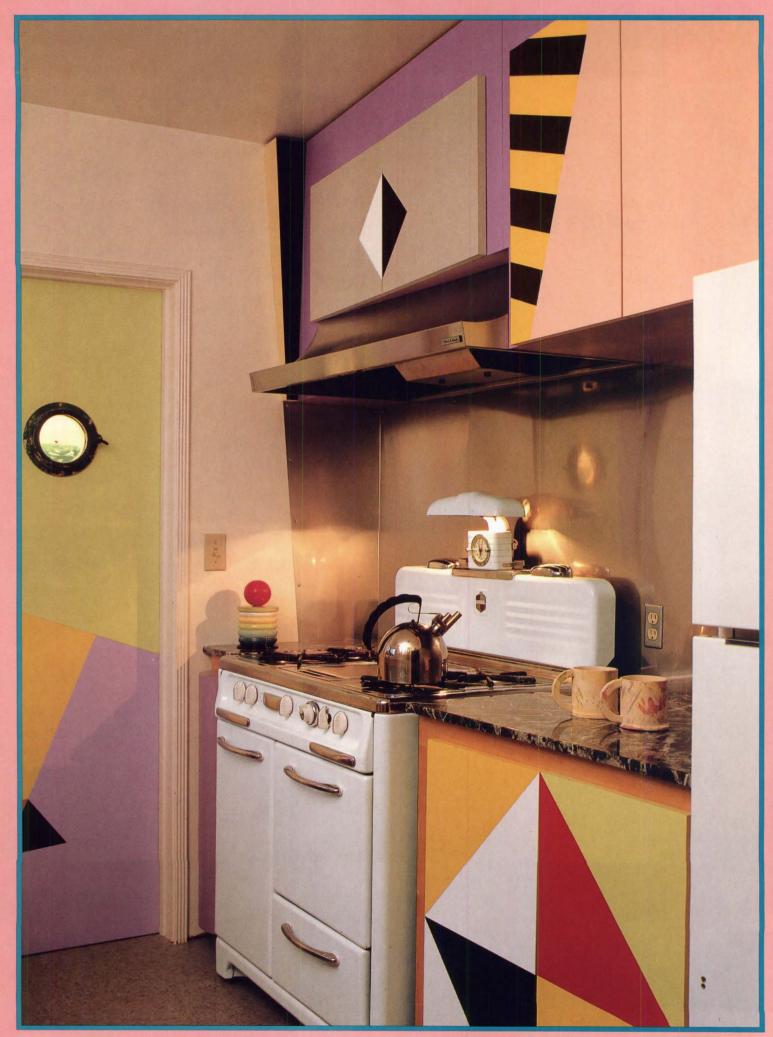
From the outside, his own house, in the Echo Park section of Los Angeles, is a fairly typical bungalow, a mishmash of half-hearted historical motifs. Of course, to start with, the facade is pink, the curb is pinker, and the trim is aquamarine. Shire, in response to the house's vaguely Georgian hipped roof, has constructed a new entrance porch that establishes a pop Classicism of his own invention, incorporating a group of elements that enlarge the structure's references and employ a typically Shirean mix of unusual found materials.

Inside, Shire stands the usual notion of public/private display on its head. While the white-walled living/dining area is fairly restrained, and plays host to a revolving cast of Shire's latest pieces, he has chosen to place the permanent works of art in the kitchen and downstairs bathroom.

The bathroom is a tiled grotto, the shower more of a sculptural installation than the place for a shampoo. Shire combines iridescent tile and three-dimensional, primary-color blocks to create an ambiguous yet brash space. The multiple, faint reflections in the glazed tile serve to blur boundaries and increase the room's apparent size.

In the kitchen, as in the bathroom, Shire employs color and pattern to manipulate spatial perceptions. Here, the patterned cabinets evoke nautical ensigns, an association enhanced by the porthole window in the back door. In order to fit in the oversized sink, the counters were installed on a diagonal. The cabinets above follow the opposite slant, so that what is actually a small oblong room seems trapezoidal in shape—exhilarating, in this case, rather than funhouse-

British aesthete Oscar Wilde allegedly said "One must live up to one's teapot," wryly affirming the philosophical weight of domestic design. Angeleno Shire, employing a New Wave, late-80s vocabulary of form, seems to share that conviction. Joanna Wissinger





Both in the kitchen (left and facing page) and the bathroom (below), Shire chose to employ a bold geometry of patterns and colors in more commonly stark rooms. The kitchen cabinets are of Colorcore®, and the bathroom tile is a combination of commercial tiles and those Shire made himself. In both rooms, the patterned surfaces work to effect an exuberant manipulation of space.

Project: Peter Shire House, Los Angeles.

Architect: Peter Shire with Henry Shire, consultant.

Client: Peter Shire.

Program: interior remodeling of first- and second-floor living space, 1080 sq ft, with new entrance porch on exterior.

Mechanical systems: truss built in above first floor to prevent settling. Major materials: paint, oak flooring, carpeting, ceramic tile, linoleum, plastic surfacing material (see Building Materials, p. 242).

Contractors: Peter Shire. Henry Shire, consultant.

Costs: \$30,000 (\$30 per sq ft). Photos: Tim Street-Porter.

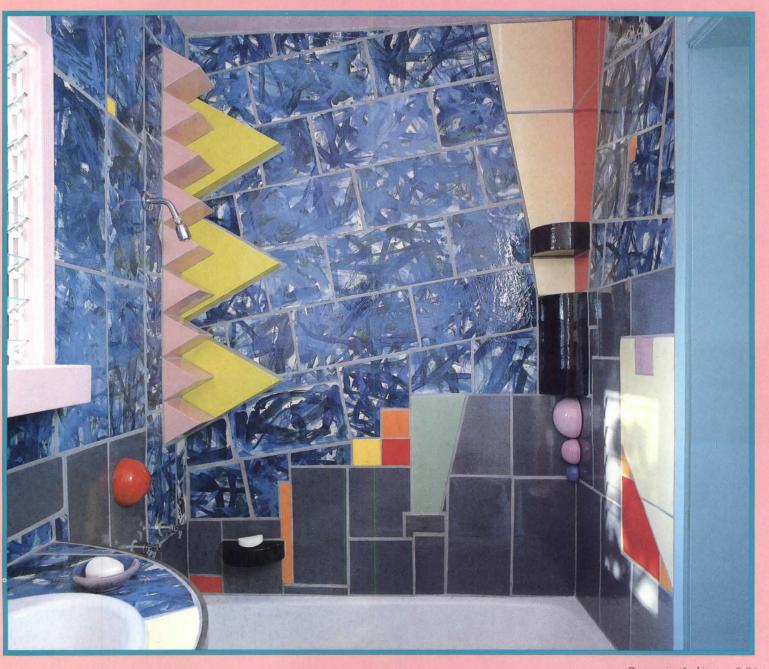
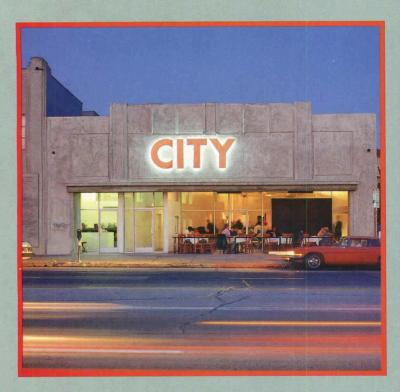


Table Setting

In transforming an old carpet warehouse into a new home for a successful restaurant, Schweitzer-Kellen Architects knew that underdone was better than overcooked.



Architects Schweitzer and Kellen played up City's gritty, industrial exterior (La Brea Avenue facade, above) by sandblasting the stucco exterior and leaving it raw, exposing even new patchwork. They pulled the existing storefront back several feet to create an outdoor dining area (see drawings, following pages), and the end of the bar's terrazzo enclosure projects through new glass front, in a play of sculptural forms.

LOS ANGELES is full of fashionable restaurants—places that may score high marks for cooking, but which fall short when it comes to design. A notable exception is City, a spacious eatery on La Brea Avenue, that is currently one of the hottest—and coolest—dining spots in town. That it combines good food with good design is almost too much to hope for these days, but then few restaurants can claim City's aesthetic pedigree. It dates back to the early 1980s, when Barbara McReynolds and Gai Gherardi opened L.A. Eyeworks, the famed purveyor of sunglasses to the stars, on the New Wave's answer to Rodeo Drive, Melrose Avenue (P/A, Sept. 1981, pp. 168–172). At that time, Melrose was still new territory and there was no place to get a decent espresso, so the Eyeworks team set up their own—the City Cafe—with Margo Willits and two talented young chefs, Susan Feniger and Mary Sue Milliken. But City Cafe was tiny, and when Eyeworks partner McReynolds and chefs Feniger and Milliken decided it was time to expand from a cafe to a restaurant, they headed for Melrose's eastern "frontier," La Brea, where more space could be had for less money

There they found a 5000 square foot, 1939 masonry and wood truss building that had last been used as a carpet warehouse. Los Angeles architects Josh Dawson Schweitzer and David Kellen, in an impressive debut effort, preserved the open, industrial quality of the interior while creating room for the bar, dining area, kitchen, and administrative and accounting offices. They accomplished this by inserting architectural "objects" into the existing space. A long, tapering corridor, only 13 feet high to preserve the spaciousness of the 23 foot high interior, divides the building into restaurant and office sides, and allows for the interlocking of public (circulation, phones, restrooms) and private (kitchen and office) zones, in a complex yet subtle way. A charcoal colored terrazzo block houses the bar, and a minimalist palette of pale green and white walls, green vinyl "slate" flooring, and snappy architect-designed furnishings create a suitably

underdressed chic.

The design, in its organization and use of economical materials, recalls the work of Frank Gehry, who is, in fact, Schweitzer and Kellen's former employer. Gehry's vocabulary is often imitated in Los Angeles, but is seldom interpreted with this degree of restraint. The restaurant has been criticized for its acoustics (noise is now considered a necessary component of any restaurant that hopes to attract a young, affluent clientele, but it's got out of hand in many places). City can be noisy, all right, but not as noisy as many other restaurants; its tables are quite comfortably spaced, by today's standards. Moreover, it appears busy but not chaotic, and popular but not desperately so, and this stems not only from the expertise of the owners but from the skill of the architects, who have since designed three more restaurants (including remodeling the old City Cafe into the Border Grill). City is cool, attractive, and hip, but no one, including the architects, felt compelled to make a big deal out of it.

Pilar Viladas



The restaurant is entered from the street via the tapering central corridor (right) of the building. The corridor is only 13 feet high, and has no ceiling, to maintain the spaciousness of the existing 23-foothigh, wood-trussed interior. The bar (above, at right) offers views both to the street and back through the dining area, where the architects added three large windows to the formerly windowless south wall to add natural light and afford diners a view of the parking lot, an essential part of the Los Angeles urban ex-

perience. Inside the bar enclosure, a video monitor (not visible here) gives customers a glimpse of what's cooking in the kitchen; this is the clients' concession to the current craze for open kitchens.

Color is used to distinguish new from old: the architectural elements that were inserted into the space are painted white; while the existing "envelope" is pale green. The red, architect-designed chairs contrast with the cool green of the slate-textured vinyl floor.

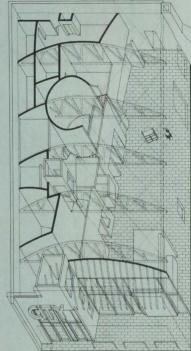


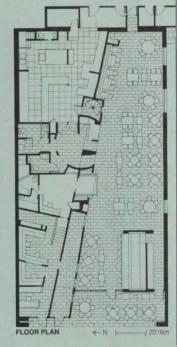




The raw space of the building was divided roughly into halves on the diagonal by the tapering corridor. On its north side are the accounting offices and kitchen. On its south side is the dining/bar area. The corridor wall extends past the new, pulled-back front window to the line of the original storefront, enclosing the outdoor dining area and creating an inside/outside ambiguity (this page, top). While the corridor's front end is simply open circulation space that affords access to both sides of the building (the offices also have their own street entrance), as it moves toward the rear of the building it becomes a solid, with "carved" openings for the pastry display and a banquette (facing page). At certain points the public and private zones intersect, as in the balcony "command post" that projects from Barbara McReynolds's office into the dining area, and the circular space that offers public access to phones and restrooms, and staff access to the kitchen (this page, center); or the spiral stair, revealed through a slot in the dining-area wall (facing page), that leads to the private office of chefs Susan Feniger and Mary Sue Milliken. Seven feet were added to the rear of the building to accommodate service areas.

In addition to the chairs, the architects also designed the laminate-clad serving carts (this page, bottom). Lighting is a combination of incandescent, and low-voltage track lights.







Project: City Restaurant, Los Angeles.

Architects: Schweitzer-Kellen, Los Angeles (Josh Dawson Schweitzer; David Kellen, principals).

Client: City Restaurant.

Program: Renovation of a 5000 sq ft warehouse to include bar and dining area (2700 sq ft), kitchen (2000 sq ft), and accounting office (800 sq ft).

Structural systems: Existing masonry walls and wood truss roof; new wood stud walls and wood joist floor and roofs.

Major materials: Gypsum board; terrazzo; vinyl flooring; ceramic tile; stucco (see Building Materials, p. 242).

Mechanical system: Rooftop package units

Consultants: Davis-Fejes Design, structural; Comeau Engineers, Inc., mechanical/plumbing; Moses and Associates, electrical; Tony Singaus and Associates, kitchen; Jonathan Plaskett, cabinetwork and cart fabri-

General contractor: Johann B. Groene.

Costs: not available.

Photos: Tim Street-Porter.



All 4 One



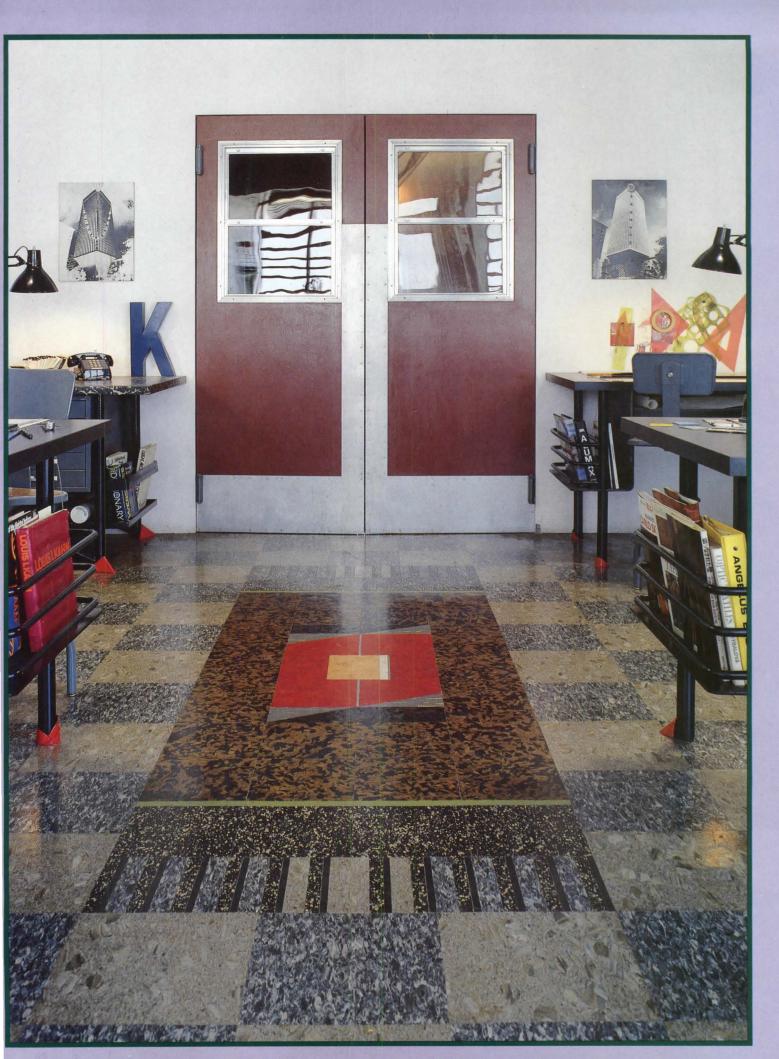
The façade of A2Z's office (above) proclaims the firm's name and capabilities in signs made of plastic laminate and vinyl tile, with embellishments of neon tubes and an example of partner Sheila Klein's "building jewelry."

Inside the office (facing page), examples of the firm's furniture designs and an inlaid "rug" of vintage vinyl tile reflect their varied interests and abilities.

A self-described "collaborative argument" among art, architecture, and design, A2Z combined the eclectic interests of their three partners with a hands-on approach to create an office that doubles as the young firm's own best advertisement.

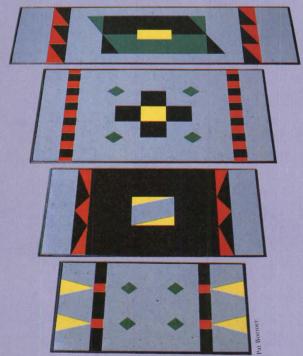
IN their "manifesto" (a computer printout), A2Z describe themselves as "an Artist, an Industrial Artist, and an Architect." It's an unusual example of vertical integration, but it works. Sheila Klein (the artist), Ries Niemi (the industrial artist), and Norman Millar (the architect) moved to Los Angeles from Seattle in 1984, and they've wasted no time letting people know who they are. Having transformed a 1950s storefront (a former laundromat) into a combination office space and fabricating/prototyping workshop that also showcases the alpha-toomega range of abilities their name implies, A2Z seem to have the best of their three possible worlds. While they primarily call themselves an architecture firm (they not only designed but built their office), they also design furniture, and have the added advantage of being able to make that furniture on the spot, given not only their facilities but their collective expertise. In their open-plan office, the three partners engage in friendly battle over design problems, most of which involve the transformation of common (i.e., cheap) materials into something more unusual. "A2Z believes in economy with grace, and elegance with humor," another point on the manifesto evident in their vinyl tile rugs and office furniture, which, in spite of their tongue-in-cheek names ("Navajoleum," or "File Friend"), are perfectly functional, and don't look as if they had just dropped down from outer space. In fact, behind A2Z's slightly zany collective façade are three people whose do-it-yourself craft approach (popular among young L.A. designers today) is matched by an informed, very modern enthusiasm for the latest in art and technology.

The partners got together in Seattle in 1983, where Klein was involved in both traditional gallery shows and architectural installations (such as her "building jewelry"), and Niemi, a sculptor, had also been working as an "independent fabricator" for other artists. Millar was an architect at Olson/Walker, and the three decided that the blending of fine and applied arts appealed to them. Indeed, their attitude is pretty hardheaded. Klein was tired of the artist's lack of clout in society, and Niemi wanted more of the problem-solving that comes with client interaction: "I may not be able to express the angst of my soul, but the client gets what he wants, and that's more interesting to me." The two still do their own studio art, though, which adds another dimension to A2Z's design projects, which have included several Seattle interiors, a prototype for affordable housing, a Colorcore® mural for a school in Washington State, and several more projects now on the boards in L.A. A2Z's generally glib persona wouldn't be so likeable if the three partners weren't as talented, resourceful, or intelligent as they are. But they say it best: "A2Z is dumb enough to think it can do better, naïve enough to try, and sometimes, anyway, smart enough to do better." Pilar Viladas









The office interior (above) mixes the Moderne look of custom-designed steel security bars and 1950s vinyl tile (the pattern of the inlaid "welcome mat" is derived from the I Ching), and doubles as a showcase for the work of A2Z's three partners.

Their vinyl-tile hard rugs are now being sold through retail stores, and are available in two patterns (Navajoleum, above), each in three color combinations and four sizes; but custom orders are also accommodated.

Project: A2Z office, Los Angeles,

Interior design: A2Z, Los Angeles, Calif. (Sheila Klein, Ries Niemi, Norman Millar).

Program: renovation of a 1400-sqft, 1950s corner storefront, to 600 sq ft of office space and 800 sq ft of fabricating/prototyping shop, separated by a partition wall.

Major materials: vinyl tile, plastic laminate, wood, steel (see Building Materials, p. 242).

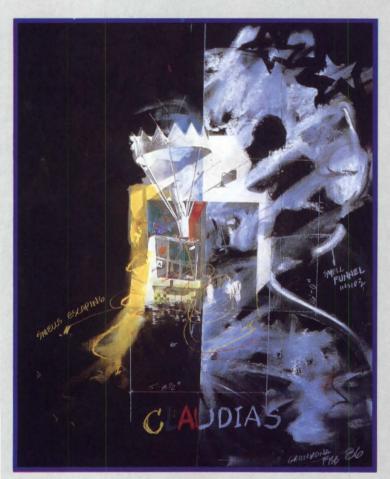
General contractor: A2Z.

Costs: not available.

Photos: Tim Street-Porter, except as

Attack of the **Killer Fries**

Three new fast food shops by Grondona Architects in San Diego's Horton Plaza transform mundane activities into unique experiences through the unexpected use of a number of different art forms.



For Claudia's, as well as for **Boardwalk Fries and Wonder** Sushi Plus, Grondona/Architects worked out many preliminary design devices including paintings (above), and also models and other constructions.

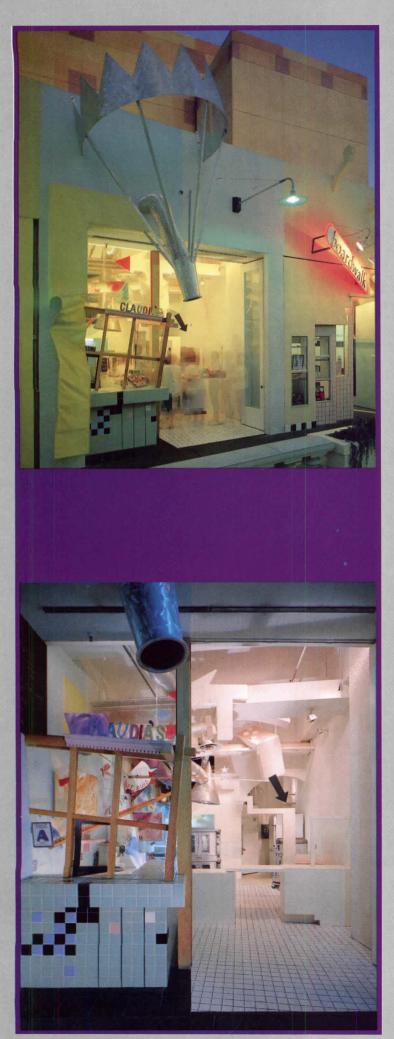
A FEW years ago a movie came out called Attack of the Killer Tomatoes that achieved a certain success (mainly in California). Its popularity continued to grow, however, and now it is available to us all on video tape. It seems that the image of plump little marauding tomatoes out to destroy mankind was just too irresistible, not to mention absurd, not to capture one's affection. Three recent projects by Grondona/Architects in the new Horton Plaza mall in San Diego (designed by the Jerde Partnership) elicit a similar response.

At Boardwalk Fries, the larger-than-life edibles themselves charge right through the door to get the innocent passers-by. And it's even worse at Claudia's sweet bun emporium where the scent of freshly baking cinnamon rolls is cruelly vented to the sidewalk to attack the unsuspecting. Just six doors down at Wonder Sushi Plus, continuous live performances of the "theater of food" (flamboyant chopping of the raw fish itself) entice the adventuresome inside. You might ask what's going on here; these surely aren't the fast food places we're

When Claudia's, the first of these projects to be finished, won a California AIA Honor Award this year, the architects described it by noting that "Horton Plaza is a Post-Modern battlezone" they wished not to compete with. Consequently, they conceived the bakery and retail outlet "as an art installation instead of a piece of architecture." In varying degrees, this applies to the other shops as well. All of them in different ways include the arts of assemblage, painting, sculpture, and even theater. At Wonder Sushi, "where every seat is front row center," performance artists are invited to stage their own pieces.

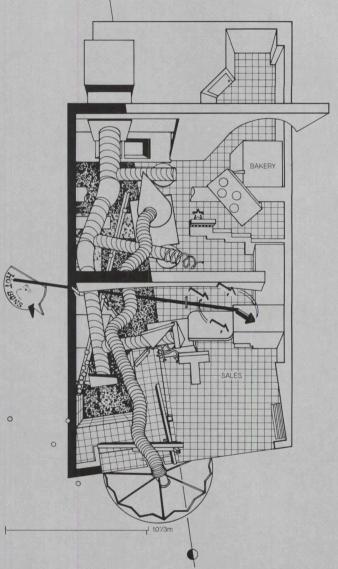
These places are not accomplished casually, though. For each, detailed drawings, many models and mock-ups, and paintings (left) are often made. Also, Horton Plaza's own guidelines and restraints, such as set backs and awning projections, had to be observed. But the architects admit they could push some of the elements. This was undoubtedly aided by the fact that Grondona's art installation group called The G-Force do much of their own manufacturing, painting, and installations.

Anyone who goes to the immensely popular Horton Plaza gets caught up in its contagious frenzy immediately. But those who venture to its third-floor mezzanine can experience three examples of what award juror Paul Kennon said "turns the mundane into sheer poetry." David Morton



Because the architects did not want to compete with the Post-Modern "battleground" of Horton Plaza, they designed their three projects as art installations instead. Claudia's (left and facing page) is a cinnamon roll bakery and retail outlet that could be the envy from Rube

Goldberg to Monty Python. The "crown" outside began as a funnel, but it still vents the scent of fresh baking rolls to the passers-by. Inside, oranges fall down their chute as used, amidst myriad other actions, some functional, some fanciful.



Project: Claudia's, San Diego,

Architects: Grondonal Architects AIA (Tom Grondona, designer; James Sable, project architect; Tom Grondona, James Sable, Ben Grondona, Santiago, Robbie Adkins, "The G-Force" art installations; Feliciano Reyes, Jr., drawings). Building architect: The Jerde Partnership.

Client: Claudia Gray.

Program: cinnamon roll bakery and retail outlet of 500 sq ft in shopping mall.

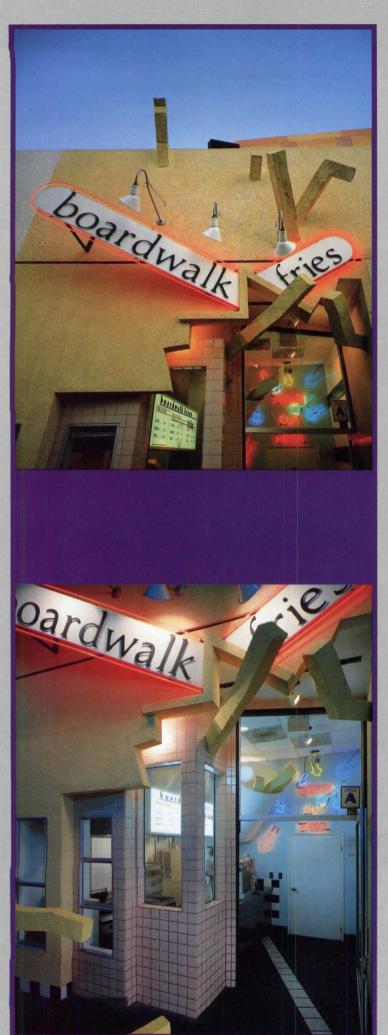
Structural system: steel studs. Major materials: paint, tile, marble, sticks, glue, tree branches. Mechanical systems: existing airconditioning ducts rearranged. Consultants: Bob Fefferman, structural; Greg Maynard & Associates, mechanical; Ben Grondona, moving

parts. Contractors: Richard Wodehouse & Associates/Dave Holm, John Simone; Thomas Marine, funnel fabrication.

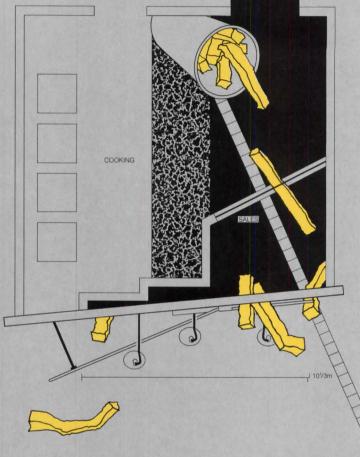
Costs: not available.

Photos: Robinson/Ward Associates.





At Boardwalk Fries (left), Grondona/Architects were responsible mainly for the sales area and the façade, where giant French fries made of painted styrofoam "explode" from a rear container and go right through the walls to the outside. One of the main things that distinguishes these store fronts from the others in the mall is their three-dimensionality; the clients didn't want the usual paste-on P-M.



Project: Boardwalk Fries, San Diego, Calif.

Architect: Grondona/Architects AIA (Tom Grondona, designer; Tom Grondona, James Sable, Ben Grondona, Eduardo Lopez, Matty Falls, "The G-Force" art installation; Eduardo Lopez, drawings). Building architect: The Jerde Partnership.

Client: Stan Berkson.

Program: retail French fry outlet of 377 sq ft in shopping mall.

Structural system: steel studs. Major materials: slate, drywall,

plastic laminate.

Consultants: Greg Maynard &

Associates, mechanical. Contractors: Brent Construction.

Costs: not available.

Photos: Robinson/Ward Associates.

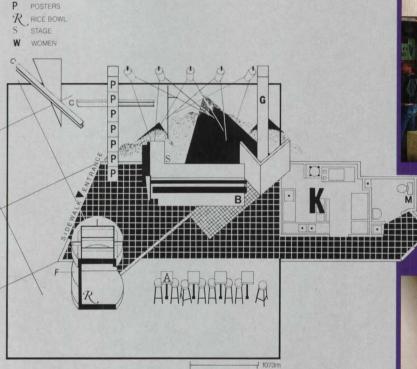
At Wonder Sushi, the last of the projects to be completed (right), the attitudes expressed in the design are more along the lines of Constructivism and California New Wave than the as-

> AUDIENCE BAR CHOPSTICK

CREDITS KITCHEN MEN

G

semblage approach of the other shops. Here, where patrons are invited to make their own theater or simply watch the theater of the Sushi itself, the marquee announces the thespic intentions.



Project: Wonder Sushi Plus, San Diego, Calif.

Architects: Grondona/Architects
AIA (Tom Grondona, designer,
façade and dining; Feliciano Reyes,
Jr., Mark Baquial, drawings).
Building architect: The Jerde
Partnership.

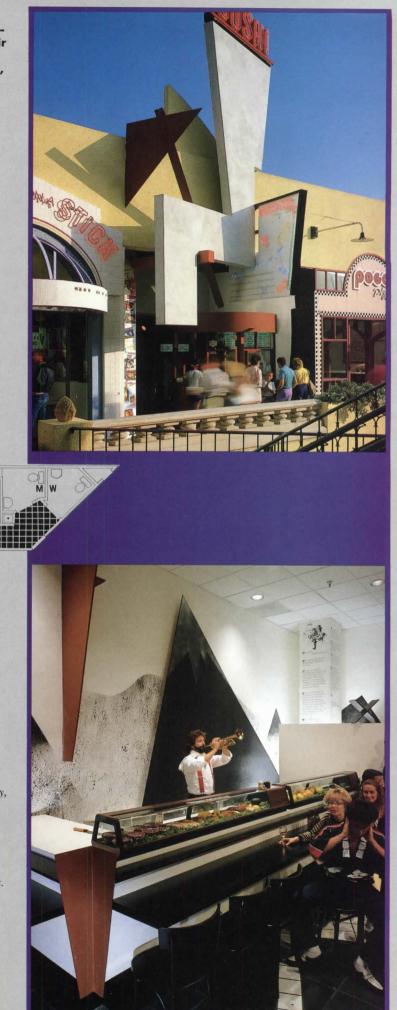
Program: take-out Japanese fast food and sit-down Sushi bar of 900 sq ft in shopping mall.

Major materials: slate, drywall, plastic laminate, painted steel.
Consultants: Sanderson Fixtures (Bernie), kitchen; Goodale Company, conveyor system; Al Devenyns & Associates, electrical.

Contractors: Nham Nguyen (Rocky); Thomas Marine (Rice Bowl).

Costs: not available.

Photos: Robinson/Ward Associates.



PA Profile High Tech Romantic

Paul Haigh of Haigh Space runs an interdisciplinary practice where all aspects of design are "under the pen," from award-winning furniture to showrooms, residences, and restaurants.

"I'M not a good delegator," admits Paul Haigh. That characteristic explains why Haigh Space, although markedly successful five years after its founding, has stayed small, with only six employees, including Paul and Barbara Haigh. The pair runs a broad-based practice, mixing furniture and interior design with architecture in a manner more common in Europe than the U.S. British-born Paul Haigh came to New York in 1978 at the invitation of Robert B. Cadwallader, then president of Knoll International, for whom Haigh designed his first projects in furniture design and architecture. However, by the time his Haigh Table Series and Knoll Design Center in SoHo were unveiled in 1981 and 1982, respectively, he was on his own.

That early identification with Knoll continues to help and haunt Haigh. The Design Center earned the firm a reputation as showroom designers, drawing commissions from furniture manufacturer Modern Mode and fabric maker John Kaldor, both of whom are repeat clients. Other furniture companies, however, stayed away for a time, identifying Haigh as part of the Knoll stable. The Tux table and chair, produced by Bieffeplast, finally broke the ice. (The chair earned the designer his second P/A Furniture Award in 1984.) Furniture commissions have since flooded the office. Japanese furniture manufacturer Conde House commissioned Haigh to do a line of "basics." The first item, a modular table with interchangeable tops, has just been made available, and a second table line is in design development, with a wider range of products, including credenzas and chairs, planned for the future. Haigh's barstool for Morgans Restaurant is to be produced by Beylerian. Two new commissions still under wraps are display fixtures for a major clothing retailer and a stacking chair for a major American furniture manufacturer.

Haigh knows enough of furniture manufacturing technology to make use of it in design. He sets himself apart from both product engineers who focus exclusively on-line, and architects who "come in and do a little sketch on a pad and think that's it. . . . We don't lose control of the details," says Haigh. He respects the limitations of the manufacturing process. "If the client is a plastic die-caster, you don't come back with a wood solution. That restriction is like having a client who wants two bedrooms, two baths, and a porch. You won't get very far if you come back with 15 bedrooms." Haigh isn't interested in one-off art furniture, but concentrates on affordable, durable designs geared for mass production.

Furniture design, while only one facet of Haigh Space, is the office's financial backbone. "Furniture royalties pay the bills," reports Haigh, permitting the partners to pick and choose architec-



tural commissions. Showrooms, however, continue to dominate that end of the business. These have on occasion revealed a playful, frivolous streak not evident in Haigh's furniture designs. There's something a little mad about Modern Mode's tilted cubes supported on small, colored spheres, cones and pyramids. Similarly, state-ofthe art steel detailing at the Knoll Design Center is balanced by a family of funny columns (P/A, Sept. 1982, p. 178). Most recently, the new United Ceramic Tile Corporation showroom is literally dripping with tile swatches, while a cartoon colonnade casts its (tile) shadow across a (tile) floor,

Fun and games? Yes and no. Haigh can be serious, as in the chic bar-restaurant for Morgans Hotel. There the designer consciously mimics the High Tech style of French designer Andrée Putman, who handled the hotel interiors. Haigh's own style, however, is High Tech with a twist, functional and yet idiosyneratic. Daralice D. Boles



P/A Profile: Haigh Space

United Ceramic Tile Showroom Vignettes are the stock in trade for tile showrooms; this installation includes a bathroom, kitchen, and fantasy fountain (below), demonstrating tile usages and patterns. The main piazza (right) is a catalog of tile types, from floor patterns to knock-out panels within the wainscot, mounted on cardboard for easy replacement, to patches attached at random to the colonnade (see also axonometric, preceding page). Demolition lines left in the rough show where former walls fell in the piazza and mezzanine-level conference room (bottom).

Project: United Ceramic Tile Corporation, Architectural Design Division, Showroom and Offices, New York.

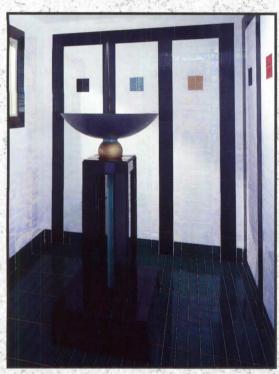
Architects: Haigh Space, New York (Paul Haigh, Barbara Haigh, Jon Dick, John Feidelson, design team; John Feidelson, project manager; David Foell, presentation drawing).

Client: United Ceramic Tile Corp., Architectural Design Division.

Program: reception space, main showroom and vignettes, sample library, offices, display fixtures and storage for new company division on 10th-floor loft space of 2200 sq ft in historic Flatiron district.

Major materials: ceramic tile, marble, granite, gypsum board (see Building Materials, p. 242). Consultants: Tatrault Tile. Contractor: C. Clark Construction Corp.

Cost: withheld at client's request.









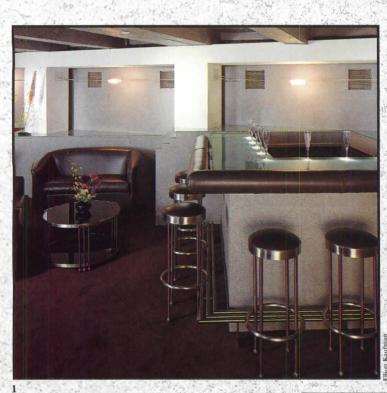
2 Wire Structure Chair

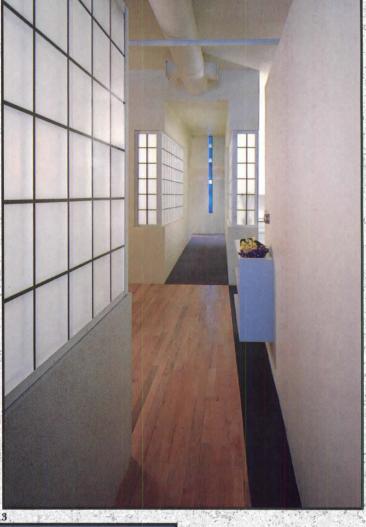
Part of a series that included a stool and table, the WSC chair won Haigh his first P/A furniture award in 1983 (P/A, May 1983, p. 173). Designed for Knoll, the chair was never produced. Capitalizing on readily available, low-cost manufacturing technologies, the chair's die-cast zinc shells are upholstered in neoprene. Haigh's attention to detail and his apparent knowledge of manufacturing techniques won praise from the P/A jury. Serving, himself, as a juror two years later, Haigh deplored the preponderance of "art" furniture in today's conservative market and the corresponding absence of efficient, economical designs for mass consumption.

3 Residential Loft

Haigh describes the plan of this \$150,000, 2000-square-foot loft in Greenwich Village as the arrangement of a series of rooms and the spaces between. The long circulation spine is made a forced perspective, its floor and ceiling sloping to the bedroom door (shown) whose stained glass panel alludes to the owner's collection of 14th- and 15th-Century art.







1 Morgans Restaurant

Haigh converted the basement tea shop of Morgans Hotel on Madison Avenue into a 75-seat restaurant-bar for clients Steve Rubell and Ian Schrager, owners of the Palladium night club. The 1200-square-foot space is a model of efficient planning; air-conditioning units, for example, are concealed in the banquettes. Although Haigh deliberately ties his design to Andrée Putman's hotel interior, his own signature is evident in the Haighdesigned barstools, which are to be produced by Beylerian.

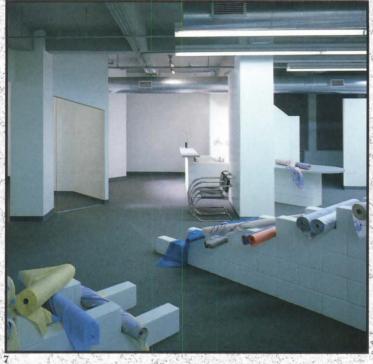


The SoHo shop = MC2 is an "antennae" store set up by a Japanese manufacturer to test the American market for various products. The antennae concept, while common to its country of origin, hadn't been tried here before. The three-story shop has carried at various times dance ware, socks, and most recently wedding gowns. Conceived by Haigh Space in collaboration with artists Nob + Non Utsumi, the total design concept, including graphics, display cases, and packaging, is deliberately neutral, yet readily identified with the company. The design has already accommodated a shift from retail to wholesale operation.

5 Modern Mode Showroom

The furniture manufacturer Modern Mode is one of Haigh Space's repeat clients. The showroom in New York (shown) is a set design of solids-spheres, cones, and pyramids-which prop up pure 12 x 12' office cubes. The device-or conceit, as the case may be-is a sly foil for Modern Mode's "serious" furniture, displayed in the spaces in between.







8 Tux Chair

Designed for Bieffeplast, the Tux side chair won a P/A Furniture Award in 1984 and was the first P/A award winner to go into industrial production (P/A, May 1984, p. 178). Like the WSC (2), Tux is geared for low-cost, mass production with its epoxy-coated tubular steel frame and perforated steel seat and back. The Tux collection also includes an armchair and a table.





9 Haigh Table Collection Introduced by Knoll in 1981, the Haigh Tables are now classics. A system of interchangeable parts combines to create 24 tables varying in dimensions from a 3' x 3' coffee table to a 3' x 5' desk to a 4' x 7 dining or conference table.

10 Knoll Design Center

Although few manufacturers have followed Knoll's bold move to SoHo in 1981, the Design Center is now an established landmark in New York's contract furnishings market. Knoll had originally planned to consolidate design research in the SoHo offices; that idea was never executed, but the showroom remains a uniquely successful space for the display of Knoll classics.

6 Kiwara Tables

Although well established in Japan, Conde House is relatively new to the United States, and its extensive furniture line has been edited substantially for U.S. consumption. Conde House has commissioned Haigh to produce four or five new pieces, the core of a "basics" line. The newly released Kiwara series, a minimalist design in ebonized ash which comes with a variety of table tops, is based on the traditional proportioning system common to Japanese houses. Its simple profile "solves the problem," says Haigh, but is not intended to be a "signature" piece. A second table series with triangulated perimeter supports is now in production, and a chair design will follow.



Teaching Architecture

The renovation of a portion of Schermerhorn Hall at Columbia University by architect Susana Torre, with Wank Adams Slavin, is a study in abstract proportional systems, used to relate new and old.

LIKE most academic institutions, Columbia University makes do. Buildings designed for one department are made over for another, furniture handed down from one professor to the next. Schermerhorn Hall is a case in point. Designed by campus architects McKim, Mead & White in 1896 as a natural sciences laboratory, Schermerhorn now houses the departments of geology, psychology, a portion of biology, art history, and archaeology. A mean-spirited modernization in 1939 made a mess of Charles McKim's symmetrical classroom floors, replaced his entrance hall with a cramped vestibule, and destroyed his monumental stair for an elevator. (See comparative drawings, following pages.)

The recent renovation, although limited in scope to the art history and archaeology departments (now called the Wallach Fine Arts Center), also provides a new entrance hall and auditorium for use by all tenants. Architect Susana Torre, working in association with Wank Adams Slavin Associates, has not attempted to re-create McKim's interiors: The awkwardly placed but permanent elevator made that option impractical. Instead, she has chosen to relate new and old through a system of proportional reckoning. Studying McKim's plan and section, she "discovered" two overlapping grids: an eight-foot-square gridiron, crossed by 3:4 rectangles. Every element of her design—light standards, piers, floor and ceiling patterns—reinforces the original rhythm of public spaces. On upper classroom floors, monumental halls also organize the surrounding potpourri of offices (each of which now has a window), slide and photo libraries, laboratories (not included in the renovation), and art galleries.

McKim's original building was full of architectural subtleties. Torre, too, introduces architectural ideas that may elude most building users. For example, structural piers, which rise the height of the building, are treated as continuous columns, with a base at the entrance level and a capital on the top floor. Each hall is marked with a "horizon line," a kind of monumental wainscoting that calls attention to the unusual proportions of these spaces (the line sets the height of the light standard bases; see photo and section, following pages). A recessed soffit in the auditorium identifies the intersection of lecture hall and classroom building.

While not designed didactically, these devices "talk" about architecture. Torre is currently an associate professor in Columbia's Graduate School of Architecture and Planning, and was until last year chairman of Barnard College's undergraduate architecture department. One might well imagine her students assigned to measure Schermerhorn's new lobby (it is a near-perfect cube) or pacing out the A-B-A bay rhythm of upper floors, uncovering Torre's abstract system as she did McKim's original. *Daralice D. Boles*



The remodeling of Schermerhorn Hall (above) is one of several major renovation projects under way or recently completed on the Columbia University campus. Although re-creating the hall's original grand lobby and stair—designed by Charles McKim in 1896 and destroyed in a 1939 renovation—proved impossible, architect Susana Torre convinced the university to expand the cramped vestibule, adding a monumental stair that

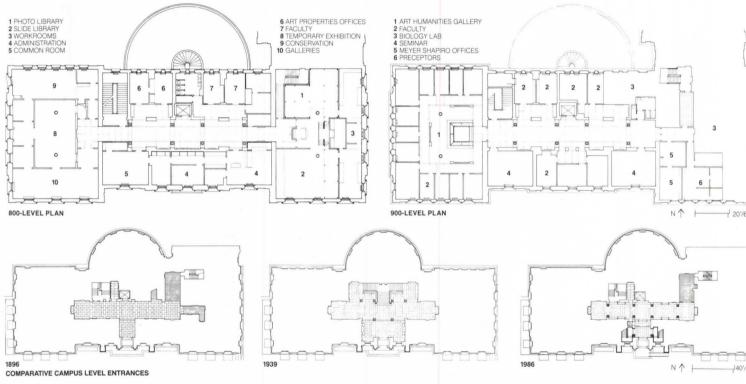
leads to the mezzanine level auditorium and pychology offices (behind the window, facing page). The new lobby, twice the size of its immediate predecessor but only one third the size of McKim's original, is a near-perfect cube. Its globe lights are repeated in the classroom halls on upper floors (following pages). The golden marble cladding and brass rails are, however, unique to the daylighted lobby.



Re-creating Charles McKim's magnificent lecture chamber, a two-story space entered at street level, proved neither possible nor desirable per the program. (Fortunately, its twin remains intact across the campus in Havemeyer Hall.) The present, serviceable auditorium, while a vast improvement over the 1939 renovation, can only allude to the 1896 original through its monumental light standards and curved soffits. McKim played a sophisticated, and surely expensive, game here, treating his lecture hall



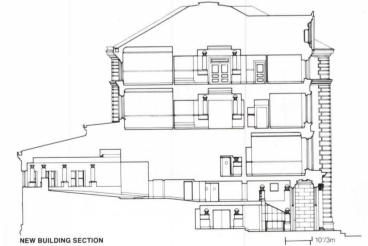
as an independent object that penetrate the building mass only a short distance. Torre marks the point of intersection, where a huge truss supports the bearing wall above, with a recessed soffit (see section). On the upper floors (plans below), the architect not only re-creates McKim's halls but improves upon them adding alcoves that take the heat off the strong longitudinal axis and give it a cross-axial rhythm, reinforced by lightin standards and piers (facing page).



Project: Wallach Fine Arts Center, Columbia University, New York. Architect: Susana Torre, The Architectural Studio in association with Wank Adams Slavin Associates, New York (now WASA Architects and Engineers, Susana Torre partner in charge of design; Hazel Ephron, project manager; Raymond Beeler, project architect; Dorothy Alexander, Peter Anders, Ruben Caro, Robert Garber, Jo Landefeld, Margaret Mahboubian, Gregory Doench, Brian McGrath, Mark Robbings, and Mary Pepchinsky, project team).

Client: Columbia University, for the Art History and Archaeology Department

Program: renovation of entrance lobby and part or all of five upper floors of the 1896 Schermerhorn Hall, originally designed by McKim, Mead ♂ White, to include new classrooms and faculty offices, an art gallery and didactic humanities study



gallery, visual resources center, an 200-seat auditorium.

Major materials: marble floor an walls in lobby; oak doors, trim, and built-in cabinets; gypsum board; terrazzo and carpet floors on upper classroom levels; linen wall and ceiling covering in galleries; fluores cent fixtures (see Building Material p. 242).

Mechanical system: variable air volume.

Consultants: Paul Himmelstein, gallery lighting; Peter George, acoustics; Severud-Szegezdy, structural; WASA, mechanical and eletrical.

Contractor: Columbia University Facilities Management (Irwin Lef kowitz, director of design; Bernard Zipprich, project manager).

Cost: \$6.25 million, including all Columbia University costs for moving, construction management, deferred maintenance.

Photos: Jock Pottle, ESTO, except as noted.



P/A Profile Lean, not Mean



One of Jiricna Kerr's recent-and most visible—efforts is the remodeling, with the firm of Future Systems, of the Way In department (facing page) at London's venerable store. Harrods.

WHEN London architect Eva Jiricna introduced her work to American audiences at this year's Aspen Design Conference, she admitted that she had never considered doing much in the way of interior design. Yet it was the dozen or so London interiors, designed in the last six years, for fashion entrepreneur Joseph Ettedgui, Harrods department store, and underwriters Lloyds of Londonand not the large-scale architectural projects on which she had worked for the previous decadethat catapulted her to superstar status. And in a Britain that is stylistically dominated by a penchant for the past (social observer Peter York warned at the Aspen conference that that country was in danger of becoming a theme park of stately homes and aristocrats), Jiricna has perfected a latter-day brand of Modernism, strongly tinged by British High Tech, that has bred scores of imitators.

Jiricna's palette is almost invariably monochromatic (basic black with a few accents) and industrial. Glass and steel, nautical cables and portholes, terrazzo and plaster are some of the elements of her pared-down vocabulary. Walking into any of the Joseph shops or the slick, kit-ofparts Way In department at Harrods (designed with Jan Kaplicky and David Nixon of Future Systems), you see that all are rigorously pragmatic.

In Jiricna's case, such rigor was bred in the bone. Having studied architecture and civil engineering in Prague (and never having wanted to do interior design because "it was something girls did"), she went to London in 1968-just weeks, as it happened, before the Russian invasion of Czechoslovakia. Thus, what was supposed to be a temporary visit became a permanent one, and Jiricna went to work as an architect for the Greater London Council for a year before joining the firm of Louis de Soissons, where she stayed until 1980, when she set up shop with David Hodges. Ten of those years were spent working on the Brighton Marina project, which provided Jiricna with sufficient technical and design expertise to win a 1980 competition for London's Westminster Pier (which she never got to build; it was taken over by GLC in-house architects). Jiricna also worked from 1982 to 1985 as leader of the interiors team at Richard Rogers & Partners for the just-completed Lloyds of London building. And in 1985, she went into

An experienced architect whose reputation was made by a series of interior design projects, Eva Jiricna of Jiricna **Kerr Associates has blended Modernism and High Tech into** a distinctly personal style.

partnership with Kathy Kerr; the firm now

employs ten people.

Jiricna has said that Ettedgui, her biggest client, gave her "the courage to do interiors." It was in the late 1970s that she first met the maverick retailer, whose first shop had been designed by Norman Foster. Joseph hired Jiricna to design bedrooms for his children; but the contractor she hired absconded halfway through demolition with the client's deposit. Fully expecting to be fired from the job, Jiricna instead got another commission, this time for a Joseph shop in South Molton Street. This was followed by two apartments, the restaurant Le Caprice, and three shops on Sloane Street—Kenzo (for clothing by the celebrated Japanese designer), Joseph Tricot (knitwear), and Pour La Maison (furniture, accessories, and a chic restaurant, L'Express)—all of which were down the block from the first, Foster-designed Joseph shop. Most recently, Jiricna completed offshoot Tricot and Pour La Maison shops, as well as a restaurant, Joe's Cafe, on Draycott Avenue.

What these projects have in common is the retailing concept pioneered in England by Joseph—the less-is-more, display-as-exhibition approach that has characterized so much of the Japanese fashion industry in recent years. Indeed, Jiricna's design for the Kenzo shop shows a clear Japanese influence. Her later projects, however, seem more clearly related to the local Modernist tradition than to the punk-brutalist aesthetic that now typifies so many Japanese boutiques. And although her blackand-metallic palette recalls the Moderne styles of the 1920s and 1930s, Jiricna's brand of Minimalism begs a more immediate comparison with British High Tech, in its clever, almost decorative attitude toward structure, industrial materials, and the kitof-parts concept, as well as a basic philosophical aversion to ostentation.

For the last six years, interiors have been more than Eva Jiricna's bread and butter; they have effectively put her on the international design map. This is not an uncommon story for an architect today, but, like any architect, she still longs to design a building. Considering what Jiricna's done for London's interior landscape—not to mention her indisputable architectural credentials-it's high time she got her wish. Pilar Viladas



Joe's Cafe, London

An understated logo (top left) and a sleek, black and steel bar (with epoxy laboratory countertop) greet visitors to Joe's Cafe—Jiricna's second restaurant for Joseph Ettedqui-built last year in an undistinguished modern brick building in London's Chelsea. The architects' design for the awkwardly shaped, 2500-square-foot space signals a departure from the Minimalist mode of earlier Joseph projects in favor of

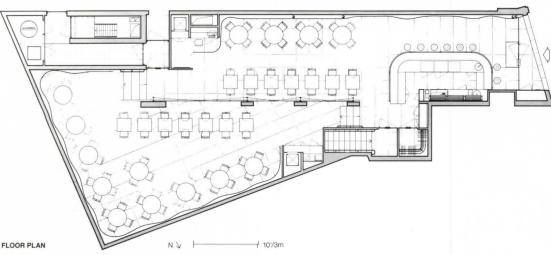
a more glamorous version of Jiricna's monochromatic palette. Undulating walls soften the angles of the room, aid sound absorption, and unify the disparate floor grids of the two dining levels (the four columns in between denote a former party wall). The architects strung nautical cable horizontally between these columns, only to find that their balustrade wouldn't support the weight of anyone who happened to fall against it, so they added diagonal cross cables (bottom left), creating the one visually exuberant element in the otherwise restrained design.

Mechanical services are concealed by dropped soffits (facing page) studded with tiny spotlights for evening drama; skylights provide a brighter atmosphere at lunchtime. The charcoal-gray, reconstituted granite flooring is similar to that used at Harrods' Way In department.









Project: Joe's Cafe, London. Architects: Jiricna Kerr Associates, London (Eva Jiricna, Kathy Kerr, Tim Bushe, Mark Guard, Carolina Aivars, Alan Morris).

Client: Joseph Limited.

Program: 2500-sq-ft, 84-seat restaurant on ground floor of existing building, with kitchen and restrooms in basement.

Major materials: reconstituted granite flooring; plaster; stainless steel ship fittings.

Consultants: Brice & Myers, structural; Yates Associates, mechanical/ electrical.

General contractor: P.M. Construction.

Costs: approximately £350,000 (\$525,000), excluding fees.



Portfolio

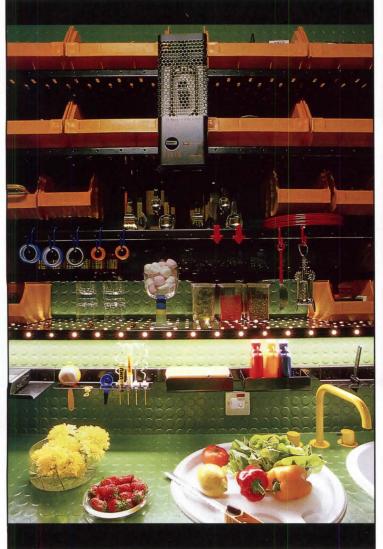
Eva Jiricna's designs for fashion czar Joseph established both the client's influential image and the architect's solo career. The 1982 Kenzo shop (top left), on Sloane Street, is rather anomalous in its departure from both Joseph's preference for displaying clothing in "families" (since these are all by the same designer, they are hung on continuous rails) and Jiricna's preference for metal as a building material (the Japanese theme of the shop suggested wood as more suitable). Nonetheless, it remains one of their most memorable joint efforts.

Jiricna's first apartment for Joseph (bottom right), built in 1981, is a gleaming, high tech backdrop for classic Modern furniture, distinguished by Jiricna's exacting details (top right).

Jiricna's own small apartment (kitchen, bottom left) is organized as tightly as a ship, and, indeed,

uses nautical fittings, stock hardware components, and, to cover the less-than-perfect plaster walls of the existing space, lots of green radial rubber tile. This last item was less a matter of preference than of necessity: Jiricna's budget was minuscule, and the green tile was a bargain, left over from Foster Associates' 1975 Willis, Faber & Dumas building in Ipswich.









Joseph's second apartment (top left) is a more neutral envelope than the first, to reflect his increasingly eclectic taste in furniture and art (a Hockney painting is framed by Jiricna in stainless steel). The palette of materials and colors is subdued, and Jiricna's inherent aversion to opulence proved a challenge when Joseph asked for a marble bathroom. Jiricna, philosophically opposed to using the material by itself, combined it with more mundane

stainless steel (bottom left).

Pour La Maison (top right), the third of Jiricna's shops for Joseph in Sloane Street (after Joseph Tricot of 1983), opened in 1984 to sell furniture, accessories, and clothing, and has a basement-level restaurant. Its stark, black-and-white palette has softened in more recent projects, such as the second Tricot shop (bottom right) on Draycott Avenue (1986), next door to Joe's Cafe and the second Pour La Maison. Here,

rich plaster walls, glass, and steel create a more soothing yet no less disciplined composition; the display system of nautical cables and glass shelves is as rigorous—albeit in a rather decorative display of technical showmanship—as anything Jiricna and her colleagues have done to date.











Lloyds of London

Jiricna worked from 1982 to 1985 as leader of the interiors team at Richard Rogers & Partners for the Lloyds of London building, which opened this year. Although she was involved in designing the executive offices, main dining room, and lighting and finish programs, her most impressive effort with the Rogers team was the design of the underwriters' desks, or "boxes," as they are called (below). The desks, man-

ufactured by the Italian furniture company Tecno, embody the contradictions between tradition and technology at Lloyds. They house a complex array of wiring, telephone, and computer equipment, as well as air-conditioning ducts and heavy volumes of insurance codebooks, yet the underwriters insisted that the desks be made of solid teak, and that they be sturdy enough to sit on (a tradition in the hectic atmosphere of the trading room). Again,

Jiricna faced a philosophical dilemma: why use costly teak to house the office of the future? But the client stood firm, and the result is a hybrid of functionalism and luxury, with the steel "superstructure" supporting the teak desks as well as the pressed metal air-conditioning ducts and molded plastic underdesk storage units, for Lloyds' 2300 underwriters.





Beating the Odds

In one of the most demanding locales in the world for a showroom, Gwathmey Siegel & Associates have recently completed the renovation of one that fully realizes its clients' and designers' intentions.



THERE is probably no more competitive place for a showroom than Chicago's mammoth Merchandise Mart. Most of the people who go there make an annual pilgrimage during NEOCON when for three or four days in early June up to 50,000 architects, designers, and others ply their way through the labyrinthine corridors of the massive structure. The attractions, always, are the new furniture and other products on display. The problem, always, is how to entice as many of those 50,000 into your showroom as possible. This can be done through opulent, outrageous, or wildly exciting showroom design.

Or, as is much rarer, it can be done with unfailing good taste and refinement—the route that Gwathmey Siegel chose to take with Knoll International. What is amazing about the huge, 18,000-square-foot showroom, however, is not so much its oasis of restraint amidst such a cacophony, but that such a space could be so successful in such surroundings. This is especially surprising given the architects' demanding set of prescriptions: "to create an environment that was permanent yet flexible; solid yet transparent; fixed yet elusive" and "could endure change and variations yet retain an elegant, timeless

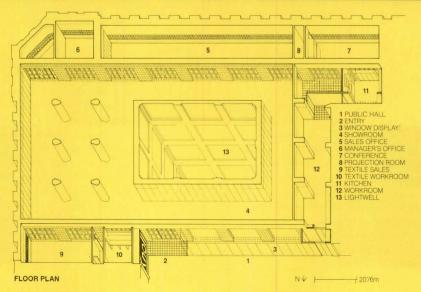
These conditions were accommodated through the introduction

of a linear organization, elicited through deference to a preexisting light well and two rows of columns within the space (see axonometric next page). They are articulated by a variety of transparent or opaque systems of grids of the ceiling, partitions, doors, windows, and display casework. This matrix both layers and stabilizes the space, and with the limited palette of beige and grays is the major contributor not only to the sense of permanence and repose, but also of flexibility

Since the light well and columns preconditioned the space, the architects correctly chose not to ignore their guidance for spatial organization. Consequently, all of the private or semiprivate functions have been located around the perimeter, where they hide all erosions of and incursions into the space, and where their new, inner partitions on the column lines demarcate a large, linearly organized showroom area that has basically the same proportion as the now-enclosed light well. Again, unencumbered orthogony has been used to stabilize and solidify. Beyond, at the building perimenter, the architects have even given us operable windows, intensifying the elusive quality of the space, but confirming that there is a world outside the universe of the Merchandise Mart. David Morton









The matrix of grids employed throughout the entire 18,000square-foot showroom begins at the entry (No. 2 in axonometric facing page, and first page of article) where it is seen in the wood and glass doors and in the granite wall facing. Inside, the grids continue at the ceiling (facing page) and even in the fabric-display case (top, facing page). The light well in the center of the space (far left of photo at bottom, facing page) has been encased and painted white to become a foil to the six columns at its east side, which have been specially shaped to form a contrasting void. The walls defining the inner showroom space (far right of photo at bottom, facing page) conceal lines of structural columns. Those at the north and

south sides, along with the light well, suggested the linear spatial organization to the architects. A polished black wall at the east end of the showroom reinforces the linearity, its black void suggesting infinity. In the window display area (above, and No. 3 in axonometric) the Handkerchief Chair designed by Vignelli Designs stands before the full-height KnollOffice partitioning system, and behind that transparent cube is the solid form of the encased light well. Throughout the space, the idea was to achieve an ambiance that appeared solid and permanent, but which was capable of transformation and change. The intention, to produce an ideal environment for display of office furniture and systems.



Project: Knoll Showroom, Merchandise Mart, Chicago. Architects: Gwathmey Siegel & Associates (Jacob Alspector, Paul Aferiat, associates in charge; Barry McCormick, project architect; Rick Velsor, Pierre Cantacuzene, Carlene Ramus, John Petrarca, project

Client: Knoll International. Program: renovation of 18,000-sqft furniture showroom conditioned by a central light well and two rows of columns.

Structural system: metal stud and drywall partitions.

Beyond the wood and glass gridded doors in the sales office area (No. 5 in axonometric) standing alone is the Sheraton Chair from the Venturi Collection. Here, the grid pattern is also clearly visible in the granite floor surfacing. The band of windows at the far side of the room are operable and open to views of the Chicago River 11 floors below.

Major materials: granite, stuccotextured wall panels, structural glass panels, painted wood and glass doors and windows, painted wood grid assembly (see Building Materials, p. 242).

Mechanical system: new air distribution from existing mechanical room; new sprinkler distribution system.

Consultants: Ambrosino, DePinto $\label{eq:Schmieder, mechanical/electrical;} \mathcal{S}\textit{Chmieder, mechanical/electrical;}$ CHA Designs, Inc., lighting. Contractor: NICO Construction. Costs: not available. Photos: © Karant & Associates, Inc., Barbara Karant.

Adam's Eve

Robert Adam's Lansdowne House drawing room in the Philadelphia Museum of Art has been recently restored. The color of the room, in particular, is surprisingly strong and not unlike those currently in favor.

A YOUNG architect, impatient with the taste for plain surfaces, white colors, and austere forms that had dominated architecture for the previous 50 years, sets up a practice eager to make his mark with a colorful, decorative, free form of Classicism. Such describes, not some ambitious young Post-Modernist, but 18th-Century British architect Robert Adam on the eve of his mercurial career. Adam, the son of noted Scottish architect William Adam, came to London in 1758 after nearly four years in Europe studying mainly Roman ruins, convinced that Classical architecture offered greater flexibility and expressive potential than that al-

lowed by the then reigning Palladian style. Many clients apparently agreed. By the early 1760s, Adam had several commissions for major alterations to or completions of houses for the aristocracy.

One of the more important residences Adam designed during that period was Lord Bute's Lansdowne House off Berkeley Square in London. The house had a three-story central block with rooms of varying shapes arranged around a central stair. As in many of Adam's earliest works, the house's interior combined intense pastel colors, delicately ornamented surfaces, and unconventionally proportioned Classical elements.

Lansdowne House survived largely intact until 1929, when the widening of an adjacent road required its near total demolition. One of the spaces threatened was the house's ornate drawing room. Recognizing the importance of that room, Fiske Kimball, an architectural historian and director of the Philadelphia Museum of Art, purchased it and had it dismantled and shipped to the United States, where it sat in 114 crates for over ten years.

The room's installation, although somewhat compromised, finally came in 1943. The compromises included the rearrangement of windows and doors to better align with those of the museum and the retention of the yellow trim color and damask wallpaper that had come with the room from London.

It took "a catastrophe," says curator Kathryn Bloom Hiesinger, "to spur the drawing room's restoration." An air-handling unit installed above the room malfunctioned in 1977, inundating the room with water. "The painted paper ceiling," she says, "hung like swags." With grants from the Institute of Museum Services, the William Dietrich Foundation, and its Women's Committee, the museum first consolidated the ceiling and then restored the room's finishes, a project completed in May of this year.

The latter work involved examining, under a microscope, some



300 cross sections of paint; cleaning all of the ornament with cotton swabs; and bleaching samples of the original paint with fluorescent light to facilitate color matching. "The room was treated as if it were a huge painting," say Marigene Butler, head of conservation at the museum.

Equal care went into the room's refinishing. Squares of hand-made rag paper were applied to the modern plaster walls to simulate 18th-Century wallcovering. Over that went acrylic latex paint, used rather than oil paint because of its color stability and removability. A solvent in the paint slowed its drying time to allow the painters to better

simulate the brush marks of the original. Because of the delicacy of the painted ornament on the ceiling and pilasters, the conservators decided there to use a gouache paint, noted for its hiding power, easy handling, and water solubility.

The room, as restored, has an intensity of color rarely seen even in the best preserved of Adam's interiors. Above the dark green baseboard and dark pink dado stand blue-green walls and a light pink and white frieze supported by light green pilasters. The pink and green colors further define panels in the warm off-white ceiling. As if that weren't enough, the carpet Adam designed for the room (a drawing of which is in the Soane Museum) consisted of a blue-green ground color with brown insets and red and yellow borders.

Adam had a method to such a seemingly mad use of color. Less than a decade before the design of the Lansdowne House, Edmund Burke published his famous essay "On The Sublime and Beautiful. In it, Burke discusses his ideas of beautiful colors: "The colors . . . must not be dusky or muddy, but clean and fair," and they must be "diversified (so) that the strength and glare of each is considerably abated." The colors "most appropriated (sic) to beauty," he thought, were "light green; soft blues; weak whites; pink reds; and violets." If the colors of the Lansdowne drawing room did not adhere to the Roman precedent that Adam frequently claimed for his work, they do exemplify what the British in the 1760s considered to be good taste.

The color and ornament of the Lansdowne drawing room might not be to everyone's taste today. But at no time in the last 50 years has our appreciation of such color and form been greater, a fact that makes the Philadelphia Museum's delay in restoring the drawing room fortuitous. Although Robert Adam predates Post-Modernism by more than 200 years, there is certainly in many Post-Modernists something of the rebel that was Robert Adam. *Thomas Fisher*







The Lansdowne drawing room, when first installed in the Philadelphia Museum of Art in 1943 (below right), had yellow damask wallcovering and as many as 17 layers of paint over Adam's original colors. Of the painting, only the arabesque decoration of Antonio Zucchi and the painted lunettes of Giovanni Battista Cipriani (opposite and above right) survived intact. Careful paint analysis revealed an original color scheme (right) of pinks, greens, and creams that get lighter the higher their placement in the room. Analysis also revealed that Adam used gilding over a deep red paint to pick out ornament such as the frieze and the capitals' acanthus leaves (above). Some of the red paint was allowed to show in crevices to deepen their shadow. An acrylic latex · paint was used to repaint the walls and a water soluble gouache paint was used as a background to the painted ornament (above right). The acrylic paint was selected because of its color stability, to prevent the darkening that afflicts oil paint. The gouache paint was chosen because of its water solubility, to prevent a build-up of paint over time.

Originally the room's walls probably had paper applied over stretched wall cloth. To simulate that, the museum applied squares of rag paper to the modern plaster walls prior to their painting. Another unknown feature of the room was the treatment of its niche (opposite and middle right). Fiske Kimball had converted the niche to a window to let more daylight into the room, even though the niche originally backed up to a wall. The curators decided for this restoration to replace the window with a mirror similar to what might have been used by Adam, despite the lack of documentation.





Project: Lansdowne Drawing Room Restoration, Philadelphia, Pa. Original architect: Robert Adam. Client: Philadelphia Museum of Art, Anne d'Harnoncourt, Director; Institute for Museum Services; William B. Dietrich Foundation; Women's Committee of the Museum. Program: restore the drawing room's damaged ceiling and original finishes

Major materials: acrylic latex paint on rag wallpaper, gouache paint on painted woodwork and plaster ceiling, 23.9-karat gold gilding on red ground.

Consultants: Ceiling conservation project: W. Brown Morton III, historic preservation; Bernard Rabin, Fred Koszewnik, Dante de Florio Jr., painting conservation; Anne Clapp, paper conservator; Jeffrey Ryan, architect; Jack Boucher, Rick Echelmeyer, photography.

Painting conservation project: Morgan Phillips, architectural conservator; Ian Bristow, architect and historic building consultant; Dante de Florio Jr., coordinating conservator; Lawrence Keck, gilding; Phoebe Toland, painting coordinator; Todd Overturf, gilding coordinator; Joseph Eads, Kate Javens, Thomas Kohlmann, Janis Krasny, Joy Malinowski, Dana Standish, Stephanie Tyiska, Natalie Wieters, technical assistants; Joy Gardiner, John Harvey, Julie Lauffenburger, Nancy McMahon, Leslie Rainer, Yoonjoo Strumfels, conservation trainees; Al DeFinis, paperhanging specialist; David Flaharty, Marie Bender, restoration moldings specialists

Costs: not available. Photos: Will Brown.

Technics-Related Products



Imager 100 and Imager 200 large screen video projectors, capable of front or rear-screen projection, produce sharp, clear images up to ten feet diagonal. Both offer enhanced picture contrast and excellent resolution, and accept inputs from all video formats, broadcast television, cable, and satellite feeds. Imager 200 has an optional interface for computer information display from most computers, including IBM and IBM compatibles. General Electric. Circle 200 on reader service card

Lecterns catalog covers several styles. Lecternettes are portable public address systems in a single folding cabinet with storage room for accessories and all controls within easy reach. Lectern-One is made of hand-finished solid hardwoods and consists of lectern, shelf, and leg units and an aluminum base. It will accept a variety of options. The 16-page brochure also offers wireless microphones and receivers, long-range amplifiers/speakers, portable loudspeakers, and accessories. Sound-Craft Systems. Circle 201 on reader service card

Operable and portable wall systems are made of acoustically rated panels. The operable panels use trolley-mounted panels that are ceiling hung from aluminum track. Portable systems are floor-to-ceiling panels that require no overhead track. Both are described in a 12-page brochure. A selector guide shows STC ratings, weight, dimensions, and maximum wall length for the different systems. Kwik-Wall. Circle 202 on reader service card

Partition systems catalog aids in the selection of appropriate operable walls. A chart offers information about model, recommended use, method of operation, and type of storage. There are acoustical data and a table of options. Drawings show head sections and stacking options for each model. Also included is the AirWall portable partition, which can be used without tracks or channels. A telescoping cap at the top is extended by the addition of air, forcing it against the ceiling to hold the panel in place. Aircoustic Wall Manufacturing

Circle 203 on reader service card

Sonicwal® acoustical folding partitions have sound ratings from STC35 to STC50. They are available in 12-, 8-, 6-, and 4-inch panels and operate manually or electrically. Height can be up to 24 feet. The partitions are described and illustrated in a 12-page color brochure. Charts show surfaces and finishes in wood veneers, woodgrain vinyls, textured vinyls, decorative laminates, and wall carpet. Panelfold. Circle 204 on reader service card

Operable, accordion, and porta**ble walls** are the subject of a 12-page brochure. Specifications are included for operable partitions that are center-stacked, side-stacked, continuously hinged, and omnidirectional and for accordion partitions. Drawings show details and selector charts provide dimension and other pertinent information. Hufcor.

Circle 205 on reader service card

Lectern brochure illustrates a variety of systems, from the Concord 800, with adjustable height, timer, recessed lamps, two speakers, and the ability to record and play back through the system, to a simple bookstand model. Accessories included in the 28-page brochure are auxiliary speakers, microphones, carrying case, and covers. Options shown are digital clock, projection stands, and locking cabinets. Oravisual.

Circle 206 on reader service card

Steelwall[®] operable wall systems, Series 2200, are suitable for auditoriums, meeting rooms, banquet halls, and convention centers. A 12-page brochure describes several manually and electrically operated panels that are sound retardant. Each has detail drawings of installations, stacking method illustration, and specifications. Richards-Wilcox Manufacturing Co.

Circle 207 on reader service card

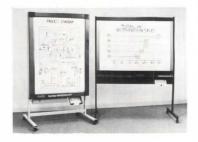
Mobile Wall Systems are offered with doors of wood, metal, or aluminum and glass, and panel facings such as wood veneers, fabrics, cork, and plastic laminates. They can be supplied for top support or floor support operation. Panels can be sound retardant or soundproof and either electrically or manually operated. A four-page brochure describes the options available and illustrates some recent installations. National Folding Wall Corp.

Circle 208 on reader service card



New audio-visual security cabinet models are deep enough to accommodate 25-inch televisions. They have five-inch casters for easy rolling and an all-welded tubular steel frame. Standard features are single-action, dualpoint locking rods and a hinged rear access door. The cabinet's three-outlet, UL-listed electrical assembly is conveniently located. Garrett Industries, Inc.

Circle 209 on reader service card



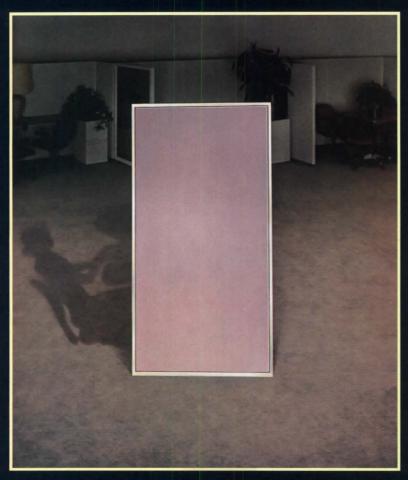
Imagemaker[™] Copyboards are presentation boards similar to standard white dry erase markerboards but they can thermally duplicate and produce copies of information written or drawn on the copyboard screen, eliminating the necessity to take notes. Models are Imagemaker horizontal board with two 35" x 55" reproducible rotating screens and single-copy capability; the Imagemaker I horizontal with five 52" x 36" rotating screens, four of which are reproducible; and the Imagemaker II vertical board with two 35" x 50" reproducible rotating screens, height adjustment, and single-copy capability. Accessory products are copyboard paper, marker pens, board wipes, and erasers. Sentinel Office Products.

Circle 210 on reader service card

Wall cabinet for visual presentations opens to reveal a porcelain steel writing surface, rear projection screen, cork or textile tackboards, flipcharts, or matte white projection screen. Doors can be hardwood veneers, woodgrain laminates, plastic laminates, or fabric-covered. An eight-page brochure shows the cabinets open and closed and provides specifications, dimensions, and options. Draper Screen Company, Inc. Circle 211 on reader service card

Auditorium and stadium seating brochure describes and illustrates floor-mounted or risermounted seating for indoor or outdoor use. Specifications are provided for each; detail drawings show dimensions and mounting methods. American Desk Manufacturing Co.

Circle 212 on reader service card (continued on page 156)



MAKING WORK SPACE WORK

We see the modern office the same way you do. Simple. Clean. Coordinated. And that's why we've become the number one source for decorative finishes that bring together partition walls, load bearing walls, and a variety of metal and wood furniture elements into a unified office interior. Borden offers the widest choice of colors, textures, and patterns in metal and wood vinyl laminates and wallcoverings in the industry. Applied to the substrate of your choice, they make the work space work. Contact your Borden representative soon. Together we'll bring a fresh new focus to the office environment. COLUMBUS COATED FABRICS, Division of Borden Chemical, Borden, Inc., Columbus, Ohio 43216. Phone: (614) 297-6060.



GUARD® DECORATIVE FINISHES



INTRODUCING KARONA'S NEW RED OAK DESIGNER LINE.

These new Designer Line doors owe their beauty, high quality and surprising affordability to exclusive new door processing techniques. For complete information on the Karona Door collections, call toll free 1-800-253-9233 (In Michigan 616-241-4638) or write Karona, Inc., P.O. Box 8207, Grand Rapids, MI 49508





ElectraMount video projector protector automatically retracts a ceiling-mounted projector into the ceiling. When it is to be operated, the touch of a switch will cause it to descend to the correct position. There are three models to fit most projectors. A steel ceiling closure is standard, with ceiling tile closure optional. Draper Shade & Screen Co., Inc. Circle 213 on reader service card

Ovonics Electronic Copyboard combines a sensor technology with an erasable porcelain enamel-on-steel white board to instantly produce letter-size or full-size copies of anything written on or attached to the board's surface. The board can then be erased and used again. Special features include a highly durable, scratch-resistant surface, a writing surface larger than any currently available boards, and the ability to copy all or just part of the information. The three models are a wall-mounted 44" x 66" board, a 33" x 66" reversible freestanding board on casters, and a 33" x 66" wall-mounted board. Quartet Manufacturing. Circle 214 on reader service card

Seating Systems brochure illustrates several types of custom, lecture room, arena, theater, stadium, and auditorium seating. Seats, with or without upholstery, can be mounted in several ways, and there is a choice of back styles. Accessories include folding tablet arms, book racks, response systems, and aisle lights. Each system in the 32-page brochure is described and illustrated and has drawings that show dimensions. American Seating Company.

Circle 215 on reader service card

JMC AV-COM rear projection systems in single and dual image types provide rear projection of slides, motion pictures, overhead projection, video cassettes, and computer output. There are six models offering a range of viewing distances up to 34 feet. The standard model includes a full cabinet front, preset optical system, rear projection screen, electronic prewired control wiring, fully baffled audio speaker system, and a remote control panel. Jerome Menell Company.

Circle 216 on reader service card

Operable walls brochure illustrates top-hung and floor-supported systems. A selector guide describes features of solid core and acoustical panels. Drawings show details of vertical and horizontal sections and storage layouts. Specifications are provided for the different systems. There is also information on custom planning. Fairhurst Industries. Circle 217 on reader service card

Public Assembly Space is a 44-page planning manual for areas containing fixed, self-rising seats. It provides broad guidelines for seating areas in four different theater forms. The guide covers seat widths and spacing, floor design, aisle width, and sight lines, and illustrates seating arrangements for several different room configurations. JG Furniture Systems.

Circle 218 on reader service card

Audio-Visual projection screens shown in a six-page brochure include tripod-mounted screens in several sizes; ceiling-recessed pull-down screens; large wall- or ceiling-mounted roll-down screens; and extra-large theater-type screens. There is also a small 8½" x 11" model with pressure-sensitive backing for use in study carrels or learning labs. Surfaces include glass beaded, matte white, or silver lenticular. Da-Lite Screen Company, Inc.

Circle 219 on reader service card

Communication cabinets in several styles and sizes are shown in a 22-page color brochure. There are large credenzas with screens, storage space for projectors and other equipment, and an audio control panel. There are compact models and slim cabinets. Pads can be clipped on for presentations. Accessories include several types of paper pads, board markers, porcelain panel cleaner, and chart clamps. Oravisual.

Circle 220 on reader service card

Video/data projection system PT-101 provides a bright picture and a horizontal resolution of more than 800 lines. It is easy to install and has an adjustable ceiling mount. Major circuit boards are hinged for easy access. Focus adjustments have been simplified and all jacks are on the front panel. All controls on the rear panel are available on optional remote control units. PT-101/ 120 is for screens 85-120 inches or larger; PT-101/72 is for screens 50-85 inches. Panasonic Industrial Company.

Circle 221 on reader service card



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Circle No. 419 on Reader Service Card

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ARCHITECTS DO.

Cleveland Playbouse: John Burgee Architects with Philip Johnson



They will recognize your "Footsteps" anywhere.



"Footsteps"

Designed by Charles Keller 500 watt Halogen

Full Range Dimmer

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San Francisco

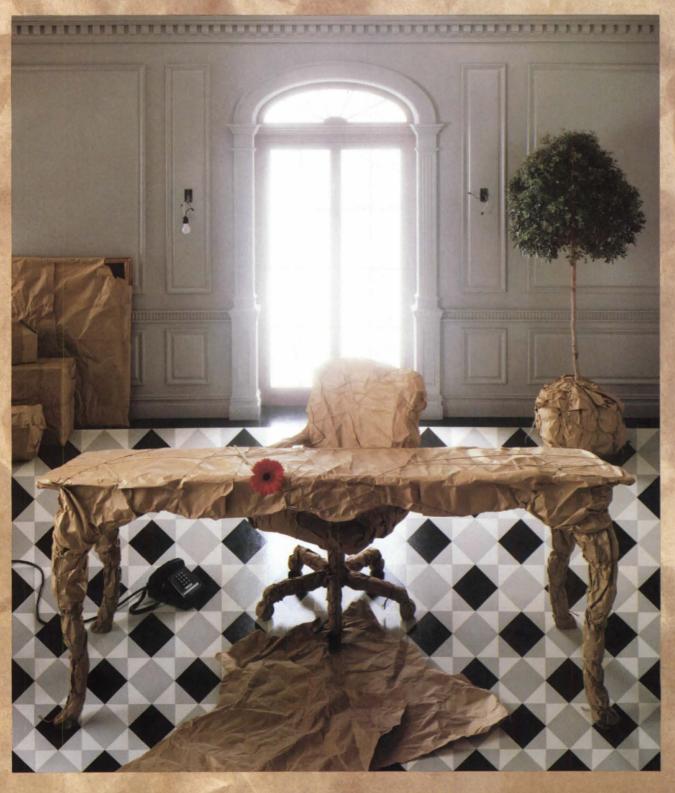
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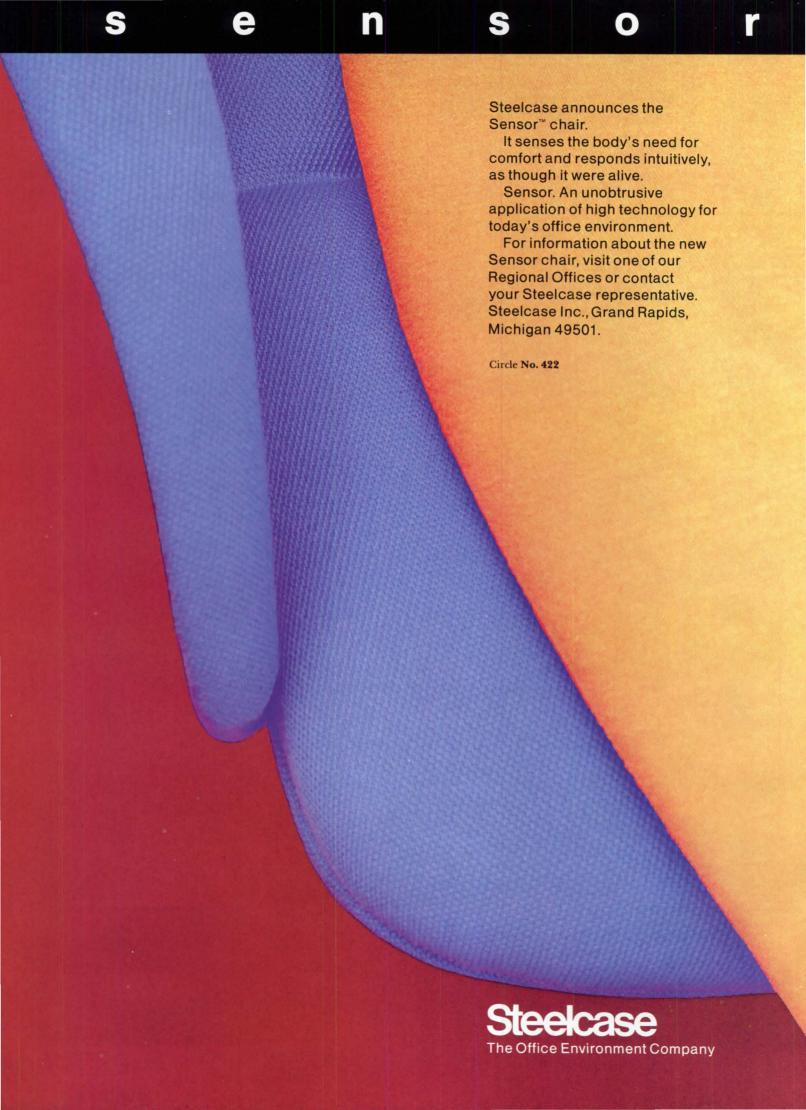
Progressive Architecture's Official Guide

October 9, 10 and 11

furniture • lighting • fabrics

DESIGNER'S SATURDAY 1986





Introduction



Limestone Talisman, 5th Century A.D., from "Treasures of the Holy Land," Metropolitan Museum of Art. There will be a special viewing of this show at the gala closing party, Sat., Oct. 11.

The 19th annual Designer's Saturday takes place this year on October 9, 10 and 11. Fifty-seven manufacturers will participate, including, for the first time, textile producers Brunschwig & Fils, Donghia Textiles/Furniture, Maharam, and Stroheim & Romann, in addition to new furniture manufacturer members Condi, Domore, Mueller and Nienkamper.

On Tuesday, October 7, the Resources Council will host a pre-Designer's Saturday event, the opening reception for Design New York, a residential market, from 6:00 to 8:00 P.M. at Tavern on the Green, Central Park West at 67th St. Tickets are available from the Resources Council, (212) 752-9040.

Thursday, October 9, is Facilities Management Day. There will be one-hour presentations throughout the day in all participating showrooms (see p. 4DS for details), and lunch will be served in showrooms at noon. The day ends with a reception, open to facility managers and designers, in the Equitable Tower Employee Dining Room, 50th floor, 787 Seventh Ave. at 52nd St. from 5:30 to 7:30. The

\$40 admission tickets are available with a coupon.

On Friday, October 10, 8:00 to 10:30 A.M., the IBD/Contract Magazine Product Awards Breakfast takes place at the Grand Ballroom of the Plaza Hotel, Fifth Ave. at 58th St. Tickets are \$50; call the IBD National Office at (312) 467-1950. All showrooms will be open from 9:00 A.M. to 5:00 P.M., with lunch served at noon. In the evening, showrooms in the three major design buildings-A&D, DAC, and IDCand The Harter Corp. showroom, will host open house receptions from 5:00 to 7:00 P.M. Shuttle buses will run throughout the evening to the IDCNY, where showrooms will be open, as will 40 Under 40, an exhibition and presentation of work by 40 young architects, beginning at 7:00 P.M., followed by dining, drinking, and dancing in the atrium and all about.

Saturday, October 11, showrooms will open from 9:00 to 5:00, with lunch at noon. Designer's Saturday ends with a gala reception at the Metropolitan Museum of Art, Fifth Ave. at 82nd St. There will be a buffet and bar at the Temple of Dendur, refreshments and entertainment in the courtyard of the American Wing, and guests will be able to tour Treasures of the Holy Land: Ancient Art from the Israel Museum, the largest and most important collection of ancient Israeli art to come to the U.S. The \$20, tax-deductible admission tickets are available from showrooms or at the Museum that evening.





Terra-cotta Sarcophagus Lid, 11th/12th Century B.C.; Limestone Ossuary, 1st Century A.D., from "Treasures of the Holy Land: Ancient Art from the Israel



The look is new. The outlook is new. We have new products, a new management team, a new approach to our business, and new things coming. But the commitment to conscientious service, clean design, and well-made office furniture is the same one we've had for over eighty years. GF Office Furniture. We're the oldest new company in the business! F Furniture Systems, Inc. 4944 Belmont Avenue Youngstown, Ohio 44501 216/759-8888 Circle No. 373

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herman miller

Post and Ball Table designed by Stanley Jay Friedman.

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CHICAGO 946 Merchandise Mart DALLAS Suite 310, Design Center, 1025 N. Stemmons Frwy. ATLANTA Suite 423 ADAC
BOSTON 75 Kneeland Street PHILADELPHIA Space 104, The Marketplace SEATTLE 5701 Sixth Avenue South
DANIA, FLORIDA Bob Sapan, Inc., 1855 Griffin Road WEST PALM BEACH Fran Murphy, Inc., D&D Centre of the Palm Beaches
ST. LOUIS 3526-28 Washington Avenue ŚANTA MONICA 1646 18th Street

Circle No. 341 on Reader Service Card



Museums, Hotels, & Travel Information



Premiere of The Jazz Singer, 1929. Cooper-Hewitt Museum of Design, through October 12.

Museum Guide

These listings cover the major museums and a few galleries of interest on Manhattan's East Side, a short walk or ride away from the center of Designer's Saturday action. Call ahead for more information.

Cooper-Hewitt Museum, 2 E. 91st St. (860-6898). The Cooper-Hewitt is the design branch of the Smithsonian, housed in the former Andrew Carnegie mansion. There will be two shows of interest during Designer's Saturday—Milestones: 50 Years of Goods and Services, celebrating the influence of familiar products on everyday life, and the last few days of Hollywood: Legend and Reality (closes Oct. 12).

The National Academy of Design, 1083 Fifth Ave. (369-4880), offers In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition, a partial re-creation of an exhibit that served to raise money for the Statue of Liberty's pedestal, and where work by painters such as Courbet, Corot, Degas, and Manet was seen in the U.S. for the first time.

Guggenheim Museum, 1071 Fifth Ave., at 89th St. (360-3500). The main show here is on British artist Richard Long, who is known for his multimedia pieces relating to walks taken throughout the world.

Metropolitan Museum of Art, Fifth Ave. at 82nd St. (879-5500). In addition to The Treasures of the Holy Land, the Metropolitan offers a special exhibit of 15th–18th-Century French Drawings taken from its own collections.

Whitney Museum of American Art, Madison Ave. at 75th St. (570-3600). A show of paintings by John Singer Sargent is the Whitney's fall offering, along with Major Acquisitions Since 1980: Painting and Sculpture.

The Museum of Modern Art, 11 W. 53rd St. (708-9400). The much-praised Vienna 1900 will still be on view, along with a Morris Louis retrospective, and a show of new photography opening Oct. 9.

The Gallery of Applied Arts, 24 W. 57th St. (765-3560). The Gallery of Applied Arts, a commercial gallery which features the work of avant-garde furniture designers, exhibits furniture designs by Kevin Walz; the show opens Oct. 9.

The Gallery At Workbench, 470 Park Ave. S. at 32nd St. (481-5454). The Gallery at Workbench offers Fresh!, an exhibit of furniture by recent design school graduates.

Hotels

Barbizon Golden Tulip, 63rd St. at Lexington Ave. (212) 247-7950. Single \$90–105, Double \$125– 165.

Drake, 56th St. at Park Ave. (212) 421-0900. Mon.—Thurs., Single \$155, Double \$175. Fri.—Sun., Single \$155, Double \$155.

Halloran House, 48th St. at Lexington Ave. (212) 745-4000. Single \$125, Double \$125.

Madison Towers, 38th St. at Madison Ave. (212) 685-3700. Single \$85, Double \$95.

Morgans, 38th St. at Madison Ave. (212) 686-0300. Single \$170, Double \$190 (Continental breakfast incl.)

St. Regis, 55th St. at Fifth Ave. (212) 753-4500. Mon.—Thurs., Single \$175, Double \$205. Fri.—Sun., Single \$145, Double \$175.

Travel

For discount fares to Designer's Saturday, call participating airlines directly. For hotel rooms, or discount air and room packages for European visitors, contact Dunwell Travel, 79 Madison Ave., New York 10016 (212) 532-3434 or (800) 428-6677, Telex #4953361.

Airlines

Fly coach on Eastern or American Airlines and save 35% to 69%. Save 5% on American Airlines Discount Fare.

Reservations: American Airlines (800) 433-1790, Acct. #S11753. Eastern Airlines (800) 468-7022 (Fla.); (800) 282-0244 (elsewhere) Acct. #EZ 10BP5.

Special Events

Wednesday, October 8, is Press Day at IDCNY, prior to its **Grand Opening Celebration** concurrent with Designer's Saturday. Showrooms will be open for Design New York, a residential market. That same evening, 5:00 to 7:30, the Interior Design Department at the Fashion Institute of Technology presents its Second Symposium for 1986 on the topic "Office Design: Ornament vs. Technology?" in the Katie Murphy Auditorium, F.I.T., 227 West 27th Street, D Building Lobby.

Thursday, October 9, after the facility managers' reception at the Equitable ends, buses will take people to the IDC to attend Swiss architect Mario Botta's presentation at 8:00 of his new ICF showroom. Call ICF at (212) 750-0900 for details. A reception will follow in the new showroom.





The Versa chair-

the occasional chair for everyday uses.

The Versa stack chair has a style of classic simplicity that makes it equally suitable for offices, waiting rooms, cafeterias, training rooms, museums, meeting rooms, and recital halls.

Its compact dimensions ensure the efficient use of available space.

There's enough comfort built in to suggest that a person linger a little longer.

And it's surprisingly affordable.

It's available as an armchair or armless, in chrome and 26 frame colors, upholstered in Krueger fabric or vinyl or C.O.M.

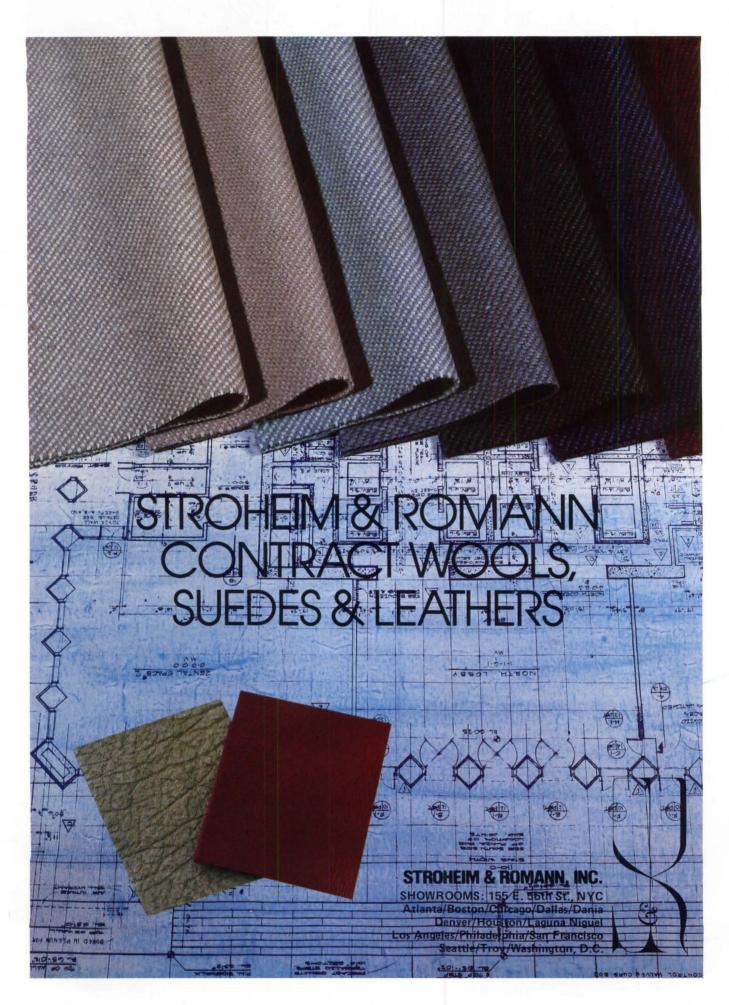
For a descriptive folder, write to Krueger, P.O. Box 8100, Green Bay, WI 54308 or call (414) 468-8100.

The Versa chair – the versatile stack chair from Krueger.

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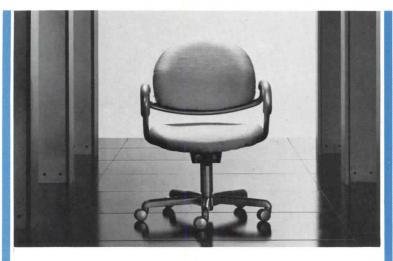


Technical innovation . . . by design



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Products



Allsteel

New for Designer's Saturday are Bühk seating by Peter Bühk, and a new fabric program. The Bühk chairs offer ergonomic seating for everyone, with five design variations and a range of colors.

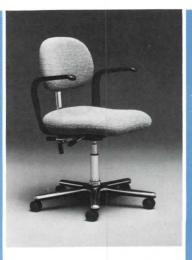
Circle 101 on reader service card



Alma Desk

The Arris System, designed by Richard Thompson, is a versatile wood system available in four finishes. Edge details can be specified in a broad range of colors for a virtually custom look.

Circle 102 on reader service card



American Seating

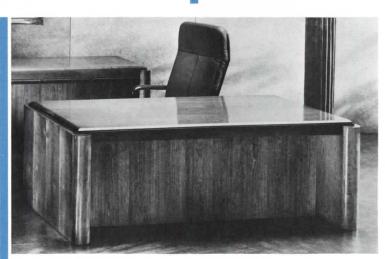
The TEChair combines ergonomic design with height and tilt adjustments in a comfortable chair for multi-shift and shared-use work-rooms.

Circle 103 on reader service card



Arconas

The Flora series, designed by Conrad Marini, offers a dining or conference chair, a lounge chair, and a two-seat lounge sofa. The chairs are available with casters or a high glide. Circle 104 on reader service card



Artec

The Executive Double Pedestal Desk with storage credenza is part of the Firenze collection of furniture for the executive office, which features fine woods and luxurious details.

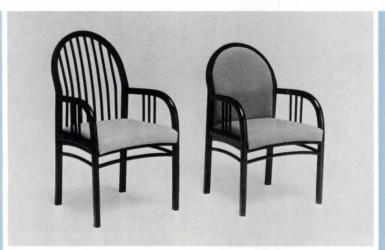
Circle 105 on reader service card



Brunschwig & Fils
The design of Sabrina Texture was
inspired by the border motif on a
blanket found in a California mission. The cotton and viscose fabric is
available in seven colorways, including the documentary red and blue.
Circle 111 on reader service card



Cole Business Furniture
A new task chair offers the benefit of
an inflatable lumbar support, an
amenity for shorter people, those with
back problems, and those who spend
long periods seated.
Circle 112 on reader service card



Condi

The Richmond Series introduces a classic bentwood chair with a sculptured back. Options include high-and low-back chairs with either spindle or upholstered backs.

Circle 113 on reader service card



Corry Jamestown
The 1000 System is a complete modular furniture system that offers a number of special features, including an extremely lightweight panel upholstery that can be slid on and off like a sock.

Circle 114 on reader service card

Artemide

The New Source

visit Artemide's new, 10,000 sq. ff. showroom at IDCNY during Designer's Saturday, October 9 10, and 11.

Artemide, Inc.
International Design Center
528 Center One
30-30 Thomson Avenue
L.I.C., NY 11101
718/786-8200

Regional Offices: New York

Telephone: 212/980-0740. Chicago Telephone: 312/644/0510

Dallas Telephone: 214/747-6060

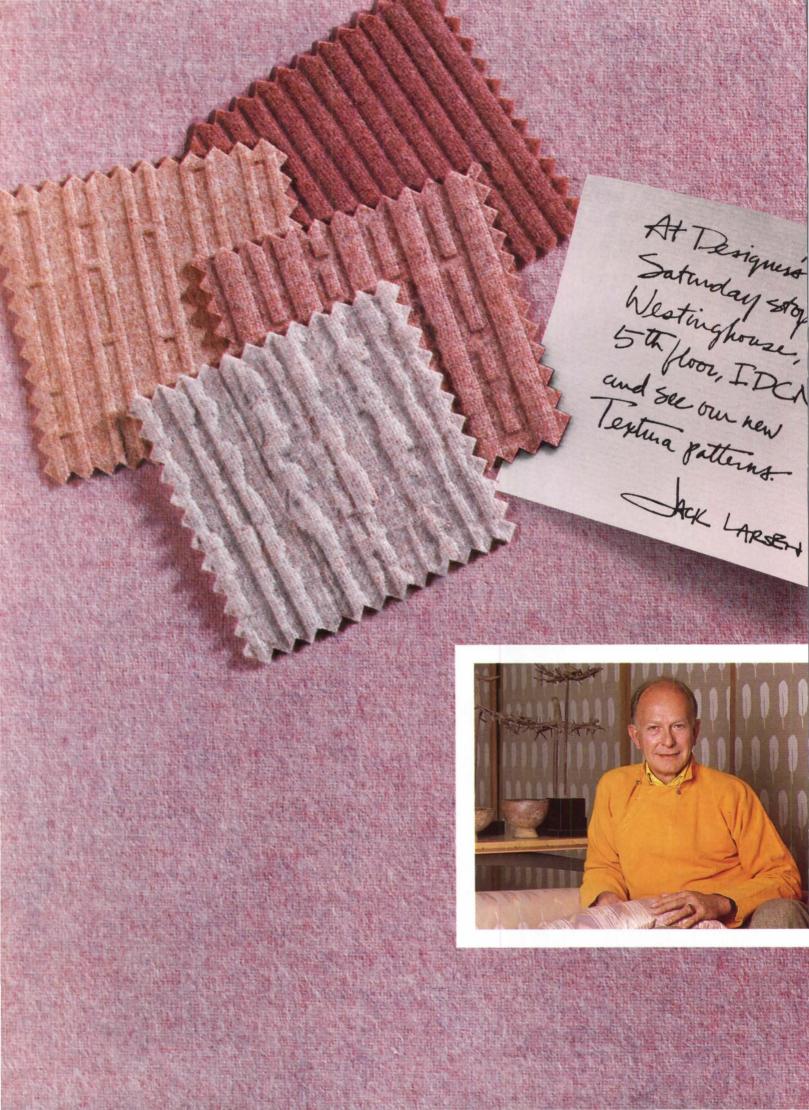
Houston Telephone: 713/623-2284 Los Angeles Telephone: 213/659-1708

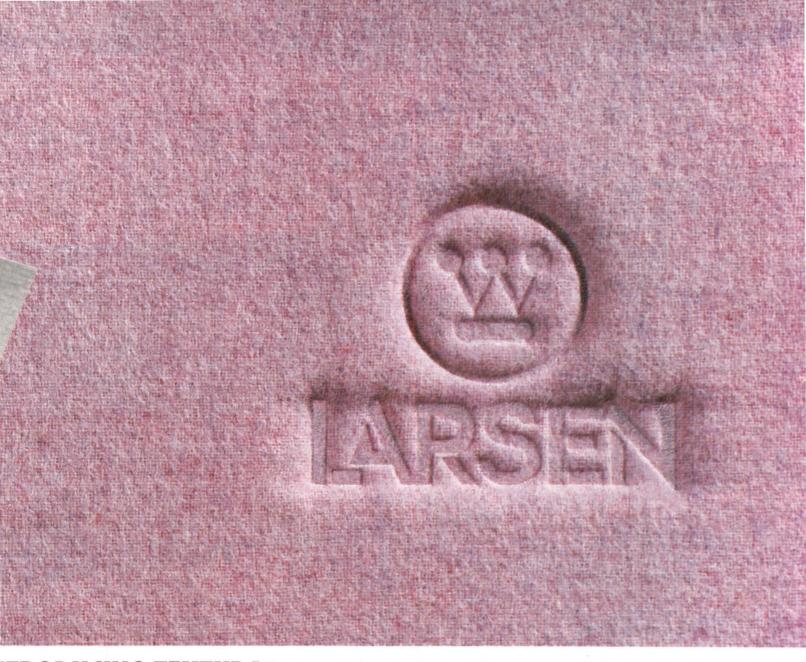
Miami Telephone: 305/925-3311 The new source from Artemide is **Agamennone**, a floor lamp featuring the new HQI metal halide lighting. The Osram 150 Watt HQI metal halide lamp is one of the latest advances in energy efficient light sources. It provides consistent lamp color and superior color rendering in a wide variety of lighting applications. It also provides long lamp life (15,000 hours) and high lumen output (9,000 lumens average).

Agamennone consists of a body with a rotating head diffusor in extruded aluminum with a baked epoxy paint coating and high gloss finish. The base is matte black painted metal. Designed by Emlio Ambasz, Agamennone displays the perfect combination of fine design and lighting efficiency.

To receive more information about Agamennone and Artemide's full line of lighting, furniture and accessories, write Artemide on your letterhead or circle number 332.







ITRODUCING TEXTURA". NEW DIMENSION IN OFFICE SYSTEMS HAS SURFACED.

stinghouse Furniture Syssand Jack Lenor Larsen working together to bring latest options in design our fingertips. Textura is a ection of deeply embossed ic surfaces which create nctive patterns for open e panels and components. Using a system of tailored rs, heathered yarns and possed patterns, Textura ws you to create corporate

surroundings which are truly unique. A distinguished offering of colors and textures is designed to add new dimension to today's office.

Westinghouse. More than 100 years of delivering quality you can be sure of. Take a closer look at the latest addition to the long line of innovative products from the total quality leader. Textura, the fabric surface that integrates

greater design flexibility with office technology. Write Westinghouse Furniture Systems, 4300 36th Street, S.E., Grand Rapids, Michigan 49508 or call 1-800-445-5045.



Westinghouse Furniture Systems

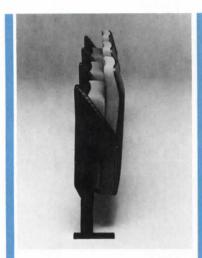
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Contura. A dynamic blend of sculptured contours, skillful design and high technology.





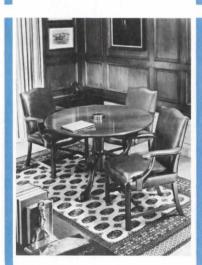
JGItalian-made Futura is a line of auditorium seating designed to save maximum space in public assembly areas. A special mechanism allows the seat to fold to less than 91/2 inches. Circle 132 on reader service card



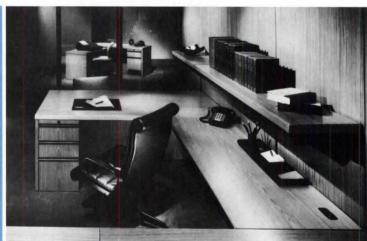
Kimball The Avenue chair is available with 11 different back treatments and 31 standard frame colors. It is suitable for a variety of applications. Circle 133 on reader service card



Kinetics The Eccentric Table series, designed by Paolo Favaretto, is intended for use with desks or as cocktail tables. The name comes from the off-center intersections at the feet and the top transition reveals. Circle 134 on reader service card



Kittinger Two new sizes of the round and boat-shaped conference tables from the Georgian Collection will be introduced at Designer's Saturday. Circle 135 on reader service card

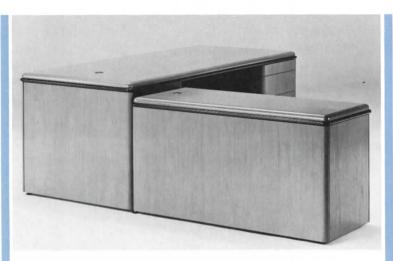


Knoll The Morrison System, designed by Andrew Morrison, adapts to all office requirements. It offers a comprehensive range of components based on a 6-inch module, which can be used to create both open office plans and freestanding furniture. Circle 136 on reader service card



75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

Circle No. 340 on Reader Service Card



Metropolitan

A new wood desk and casegoods collection, designed by Brian Kane, offers a range of pedestal and table desks with matching cabinets and extensions.

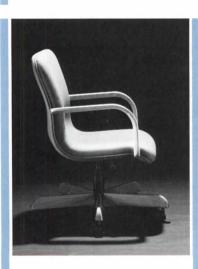
Circle 142 on reader service card



Herman Miller

New for 1986 are hanging work surfaces for the Action Office, with increased thickness and continuous wrapped edges. New peninsula surfaces are also available.

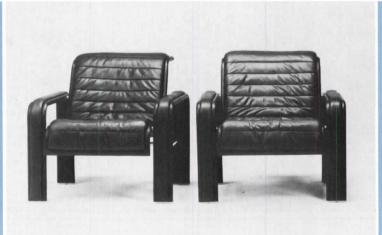
Circle 143 on reader service card



Modern Mode

The Kimura Chair, designed by Brian Kimura, offers wood styling in combination with ergonomic design. The chair's adjustment is easily controlled by a gas cylinder.

Circle 144 on reader service card



Mueller

The Børsen Lounge group of contemporary Danish lounge seating will be introduced at Designer's Saturday. It is available in both low- and highback chairs, and a settee.

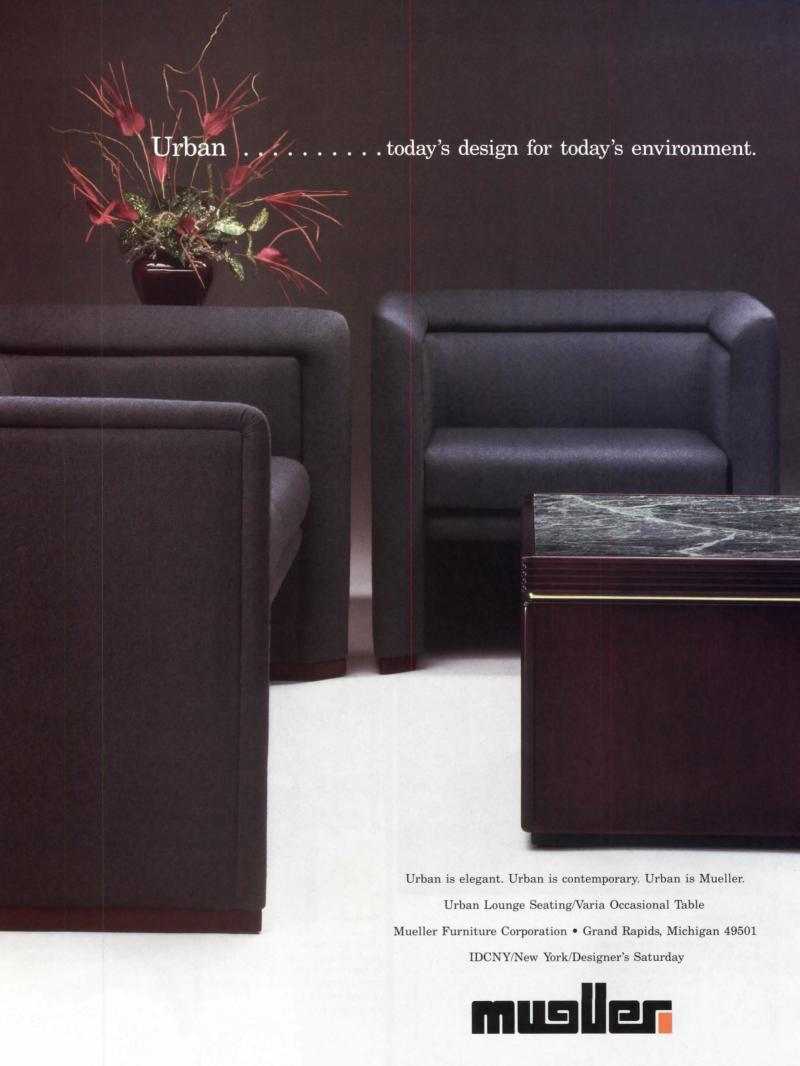
Circle 145 on reader service card



Myrtle Desk

Alpha is a collection of transitional executive office furniture, available in a mahogany finish with optional leather or vinyl tops. The series includes desks, credenzas, workstations and gallery enclosure panels.

Circle 146 on reader service card

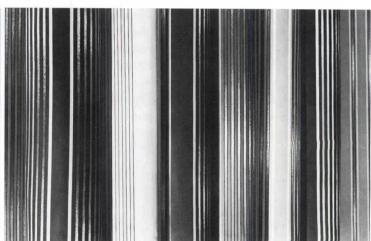




Stow & Davis

Edgewood is a wooden casegood series by industrial designer Robert Taylor Whalen. The series is available in a broad range of finishes with contrasting metal trim.

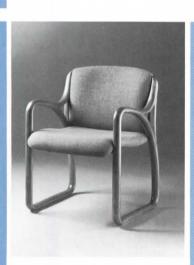
Circle 152 on reader service card



Stroheim & Romann

Metropolitan is an iridescent printed stripe on cotton sateen with a pearlized finish. It is available in seven colorways.

Circle 153 on reader service card



Vecta

The Winsor White chair, named after its designer, is an upholstered guest or conference chair with a wood frame. It is available in a multitude of finishes.

Circle 154 on reader service card



Vitra Seating

Figura, designed by Mario Bellini, can be specified with standard upholstery or with removable fabric covers. The lower half of the chair has special padded inserts for lumbar support.

Circle 155 on reader service card



Westinghouse

Designed by Jack Lenor Larsen, Textura panel coverings offer designers many options to personalize and distinguish workspaces with texture and color.

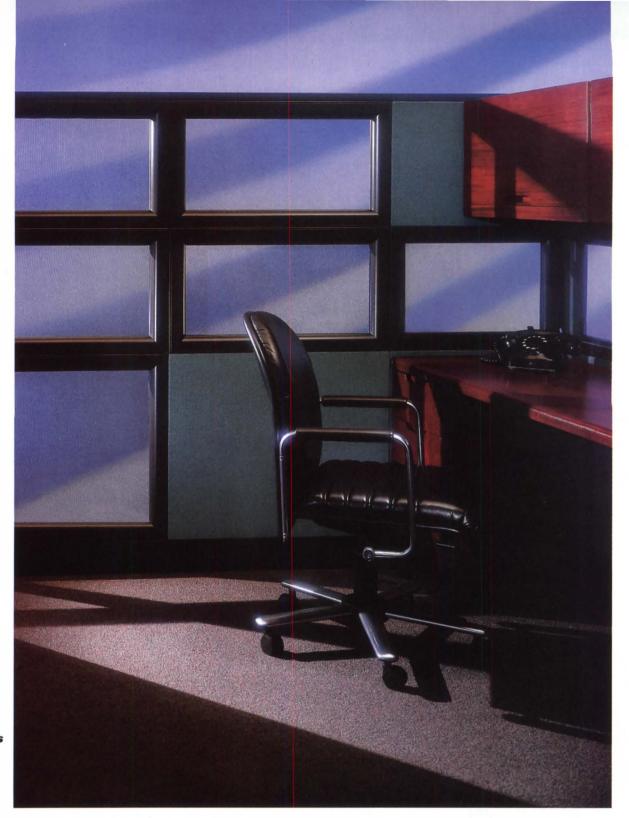
Circle 156 on reader service card



Zographos

For Designer's Saturday, Zographos reintroduces the CH-66 dining/side chair, which is part of the permanent collection at The Museum of Modern Art. The chair, designed in 1966, features a stainless steel or black tubular frame, with black or tan leather.

Circle 157 on reader service card



Harter Task Systems

The whole concept behind the original design for the systems product was to create very basic elements which would remain in a state of evolution—

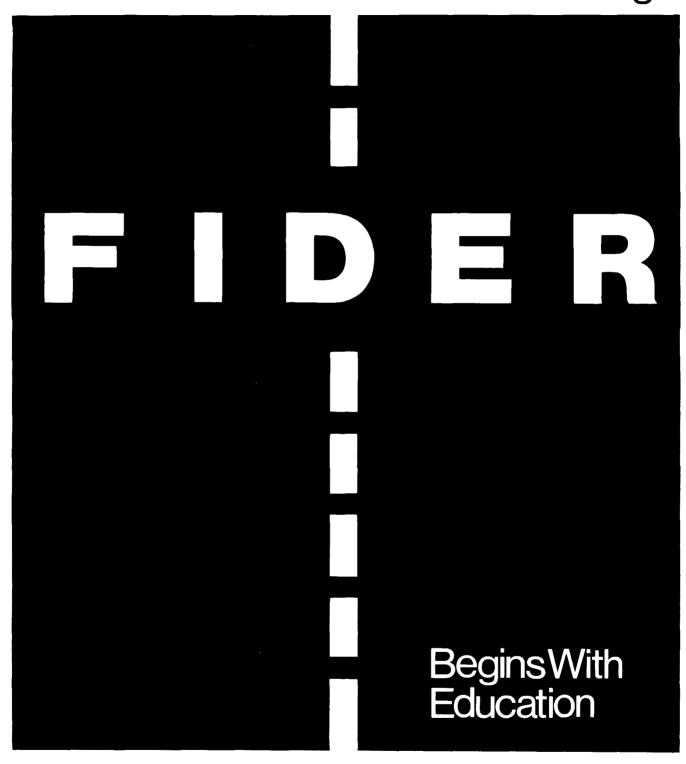
1 gradual process of product enhancements which can retrofit into

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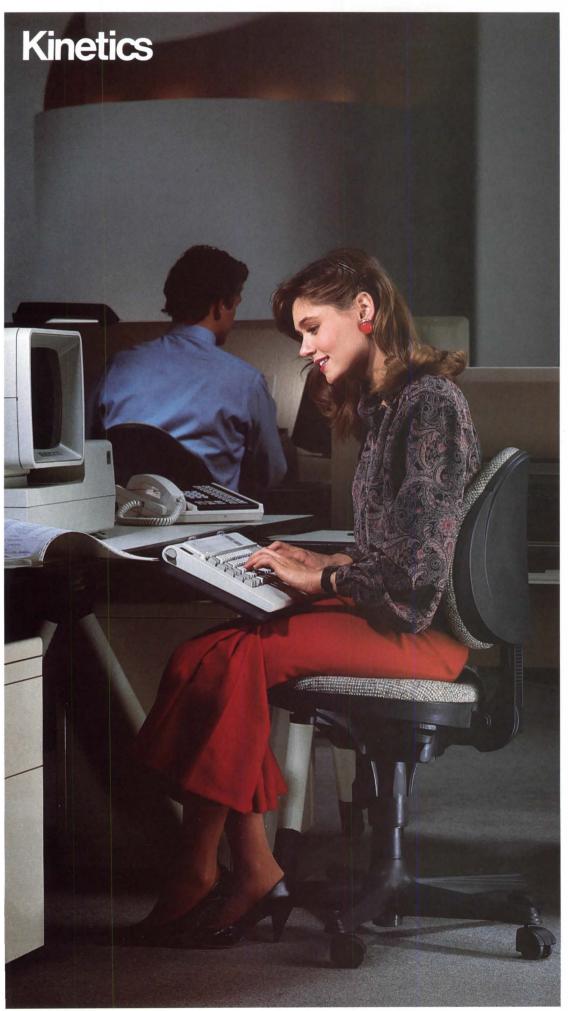
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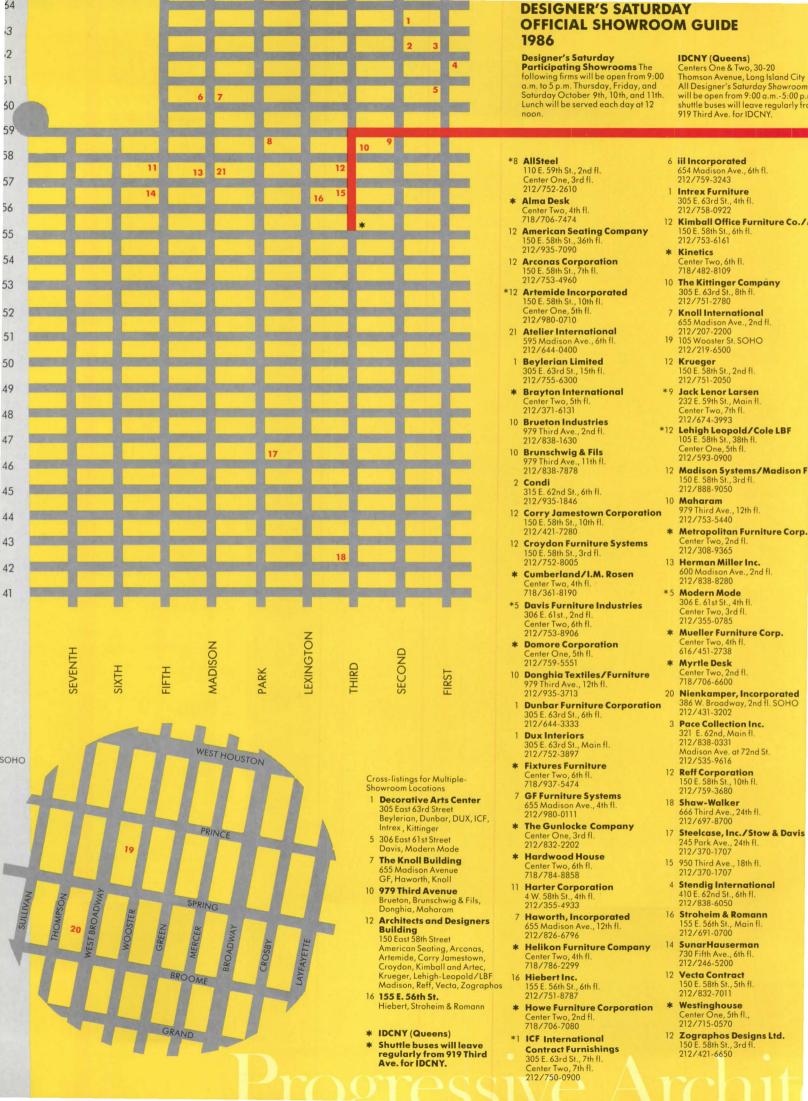
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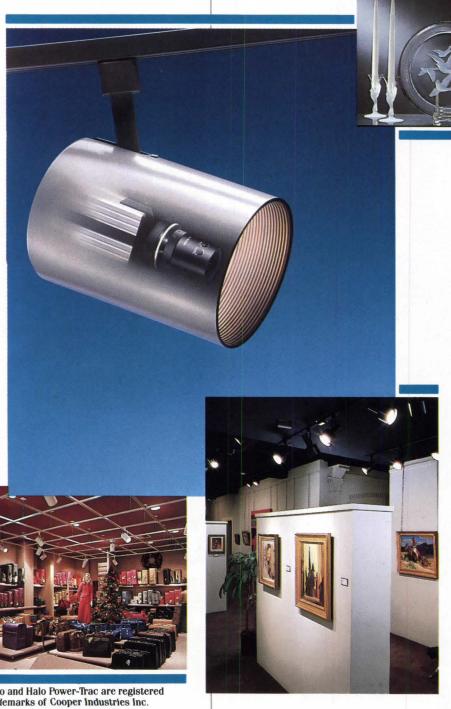
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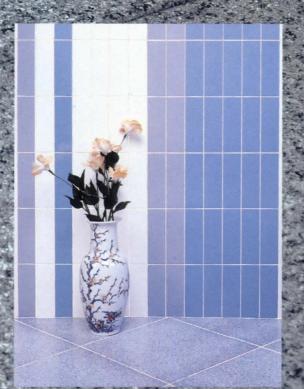
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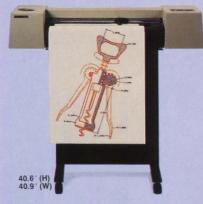
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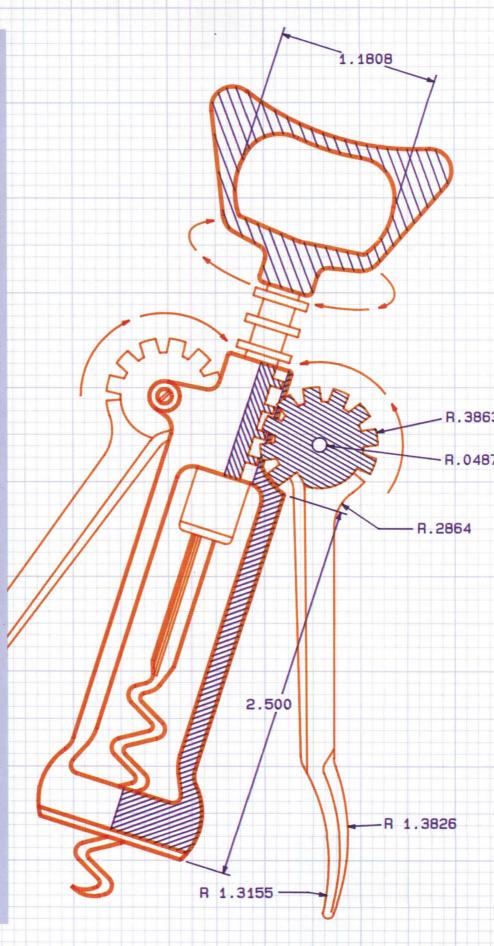
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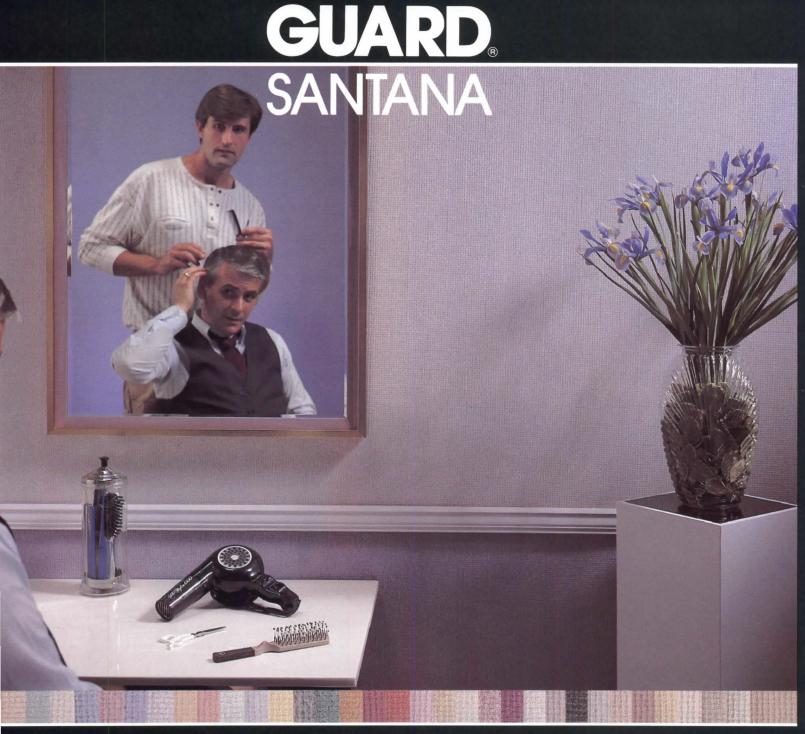
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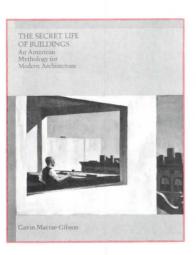
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Books

The Secret Life of Buildings: An American Mythology for Modern Architecture by Gavin Macrae-Gibson, The MIT Press, 1985, 215 pages, illus., \$25.00.

New Academic Monograph Series. Two new series, from the University of Wisconsin-Milwaukee Center for Architecture and Urban Planning Research and from the University of Michigan Research Press are also briefly noted.



Architecture exposé

The Secret Life of Buildings is rich in mysteries, myths, and even, as we shall see, spirits. The title alone, and even more a table of contents that unites chapters devoted to Frank Gehry's house in Santa Monica, Peter Eisenman's House El Even Odd, Cesar Pelli's Four Leaf Towers. Michael Graves's Portland Building, Robert Stern's Bozzi House, Alan Greenberg's Manchester Superior Court Building, and Robert Venturi's Gordon Wu Hall at Princeton inevitably pique one's curiosity. What essence do these radically different buildings share that could provide the basis for "An American Mythology of Modern Architecture"—and what is a mythology of architecture anyway? Expectations run even higher with the promise on the dustjacket of this thin volume that its author, Gavin Macrae-Gibson, "is the first of a generation of architects educated in the 1970s to construct a method of criticism powerful enough to interpret this new architecture."

Centered on an interpretation of these Post-Modern structures (a term studiously avoided throughout the book), Macrae-Gibson seeks to demonstrate that the most visually disparate designs embody "the living unity in diversity that is the fact of modern life." His evident sympathy for all the architects discussed yields a series of fresh, and at moments perceptive, analyses of some of the most widely discussed of recent buildings. He declares at the outset that he is concerned with none but formal issues; nor is the book meant as an appraisal of Post-Modernism as a cultural phenomenon. Buildings for Macrae-Gibson are narratives, and he is more concerned with reading their content from the point of view of the creative architect than understanding them as players in a larger cultural scenario. A parallel strategy is deployed to penetrate the layers of meaning, or "secret life," of

each building, one that is proposed ultimately as a general critical procedure valid for all architectural interpretation in what the author calls our "posthistoricist" age.

This label might initially baffle readers accustomed to viewing today's architectural pluralism and frank historical references as a renewed historicism. Macrae-Gibson has borrowed this term, he is quick to explain, not from art history, where historicism has become synonymous with the stylistic eclecticism of the 19th Century, but rather from philosophy of history, where it describes the belief that history has laws that render its course inevitable and thus predictable. He relies not on the classic texts of historicist interpretation but rather on the theory's most devastating critique, that of Karl Popper, who warned against the uses of such beliefs to defend radical political and social programs as the historically justified handmaidens of a higher historical purpose. Macrae-Gibson construes the antihistorical rhetoric of the early or, as he calls it, "utopian modernist" period of the 1920s to be a parallel phenomenon. Believing in inevitable progress, early Modernists maintained that each historical periodwas necessarily an advance over all previous ones and thus that the architectural past must of force be rejected in favor of service to an ever-evolving "spirit of the age." According to Macrae-Gibson, utopian Modernists set out to rival rather than to emulate or reinterpret the past; their designs "gave up the pursuit of form altogether by seeking refuge in the doctrine of functionalism." The functionalist apostles posited that architecture could find validity by adopting the objective methods of science in search of a single valid truth. Thus, he concludes, Modernist buildings were reduced to a uniform content expressive of the uniquely valid spirit of the age and its all-pervasive "myth of the end of myth."

This is a hackneyed caricature

of early Modernism and its view of its own place in history, less credible in many respects than the reductivist history originally formulated by Hitchcock and Johnson in 1932. Not surprisingly, few architects are specifically named since it is hard to imagine that Mies, Le Corbusier, or even Gropius could be accused of having "abandoned the pursuit of form." Predictably, this oversimplification serves principally as a foil for a reformulation of architecture's new wholesome relationship to history, that practiced by "lyrical Modernists." These are not, as one might have expected, those 'fifties masters of expressionist gesture and freedom of form-Saarinen, Rudolph, and the like—but rather their students, today's practicioners. Freed from the shackles of naïve teleology, the post-historicist architect discovers in history "a new reality as a mentor that can reveal to us aspects of ourselves we could not otherwise have known"-a claim as hubristic in tone as many of those proffered in the period of heroic Modernism.

This new relation to the past provides a rich network of references and allusions from which today's architect can craft the most diverse expressions of our fundamental anxieties before a world no longer graced by a simple and integral explanation of man's place in the cosmos or history. How a society so profoundly troubled by the very possibility of meaning could formulate anything so consistent and communally held as a mythology is one of the contradictions of such a post-historicist position that does not seem to bother Macrae-Gibson.

Based on a garbled and selective reading of philosophy of history, this polaristic schema hardly offers a convincing basis for a new critical method. Nonetheless, there are numerous sympathetic insights to be gleaned along the tortuous paths that lead to the "secret life" of each of the cases in point. Each essay is constructed in parallel (continued on page 214)

Books (continued from page 214)

With one exception, all of the analyses are hampered by this critical fallacy. Presumably profiting from a stint in Robert Stern's office, Macrae-Gibson offers a very cogent analysisthe best in the book-of the transformation of the Shingle Style sources of Stern's Bozzi house into an imagistic language of associative evocation. The formal analysis of Eisenman's House El Eleven Odd is appropriately framed with reference to the anthropocentric tradition of Renaissance perspective so emphatically negated in Eisenman's complex designs. Unable to center ourselves in his composition, we inevitably experience the "anxieties of the second fall" from grace. This metaphoric description of the post-historicist dilemma naturally leads to reflection on the first fall and its iconography. We soon discover that the corner missing from the otherwise perfect cube at the heart of Eisenman's design is an unavoidable evocation of the bite missing from the apple of original sin. While we are frustrated in all attempts to find our own image in Eisenman's design, Macraw-Gibson assures us that it contains powerful evocations of our common ancestor. Metaphor is constructed upon metaphor, and what started as an engaging and well-paced analysis again breaks into a heady rush of selfnourishing imagery.

None of the analyses is inno-

cent of this cardinal sin of interpretive logic. I will leave each reader to discover his own, but my own favorite comes in an otherwise sympathetic account of Gordon Wu Hall. Having traced the inescapable references there to Elizabethan architecture, Macrae-Gibson begins to analyze the meaning of Venturi's omissions in his allusions to one of the design's sources. The abstract shapes of the façade, for example, lack the rich figurative sculpture that populated Tudor entrances. This, we are assured in diagrams, has been displaced for Venturi's facelike fenestration patterns. Inside the dining hall the traditional Elizabethan screen-another field for imaginative narratives of human figures-has been replaced by a bench. On the staircase the sculpted human figures that frequently embellish the newel posts of prodigy houses are missing. The conclusion is in-evitable, "The sculpture has, so to speak, fallen out, moved through time, and become the actual inhabitants of the building." If you visit it this summer you will presumably experience their spiritual presence, but then every house has its ghosts and the boundaries between mythology and fantasy are undeniably fluid. Barry Bergdoll

The reviewer teaches architectural history at Columbia University.

New Series

The University of Wisconsin-Milwaukee Center for Architecture and Urban Planning Research has just issued a new series of monographs, reports, and working papers dealing with the planning and design of all aspects of the built environment from social, economic, political, and aesthetic points of view. Numbering 81 titles, the series covers aging and the environment, architectural theory, childenvironment relations, design for the handicapped, energyconscious research, environmental planning, small town design and development, transporta-. tion systems, and urban design and economic development. All publications are highly illustrated and are bound for library cataloging and storage.

For the complete series listing and current at-cost prices, write Publications in Architecture and Urban Planning, Center for Architecture and Urban Planning Research, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201.

Another new series that now has ten titles in it is being issued by the University of Michigan Research Press under the editorship of Stephen C. Foster of the University of Iowa. This series, which covers the same general areas as those above, includes such titles as Suzanne Frank's Michel de Klerk 1884-1923. Wichit Charernbhak's Chicago School Architects and Their Critics, Richard Becherer's Science Plus Sentiment: Cesar Daly's Formula for Modern Architecture, and Stephen D. Helmer's Hitler's Berlin: The Speer Plans for Reshaping the Central City. For information write to UMI Research Press, 300 N. Zeeb Rd., Ann Arbor, Mi. 48106.



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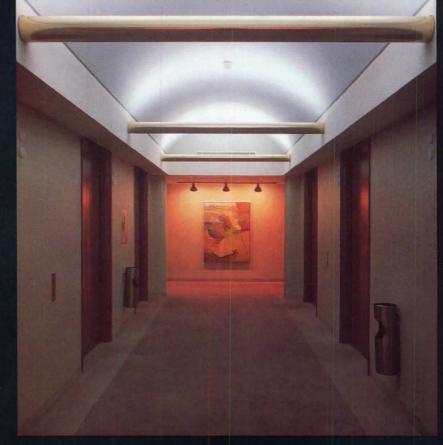
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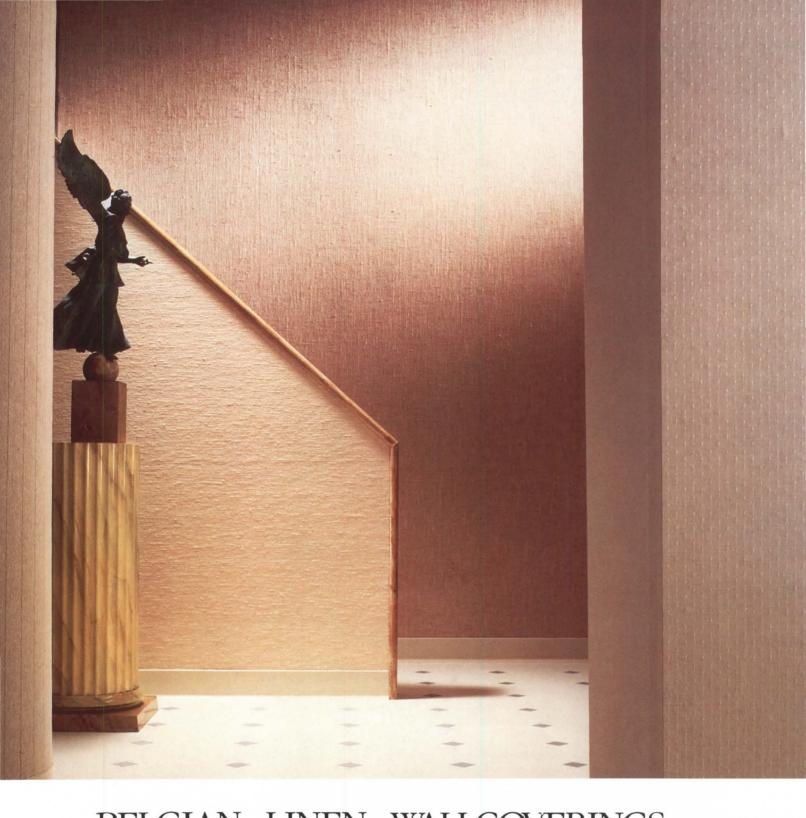
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P/A in October



Gehry & Associates' new buildings at U. of California, Irvine.

Special Issue on Frank Gehry

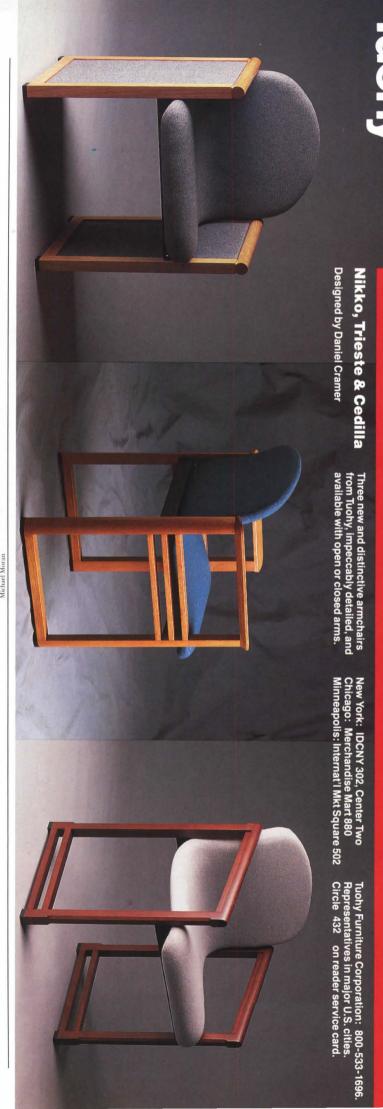
In October, the whole architectural design section of P/A will be devoted to an examination of Frank O. Gehry & Associates, the Southern California firm that gained national prominence during the 1970s for its use of unorthodox geometries and materials. No longer considered "weird," the Gehry firm is now dealing with substantial commissions such as the recently completed public library in Hollywood and the additions to U.C. Irvine, which will be covered in this issue.

Technics Domed Stadiums

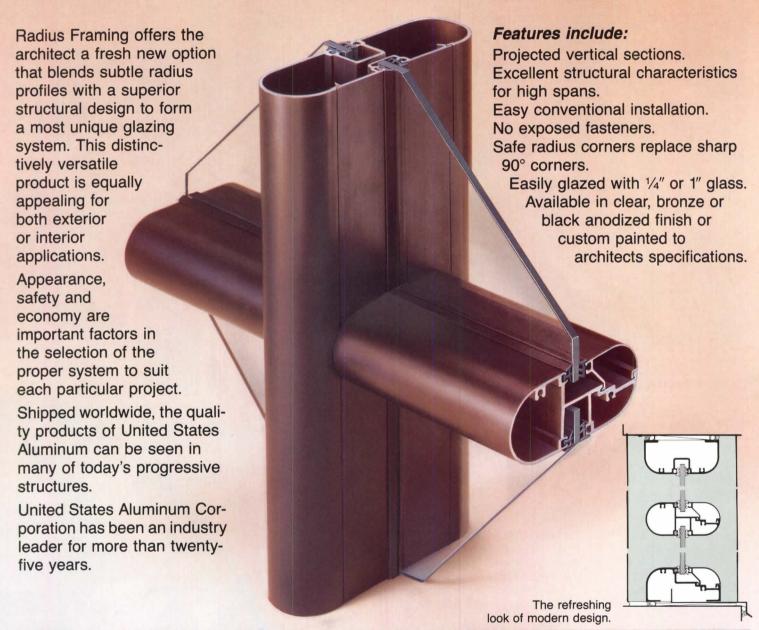
The long-span structures needed to cover sports fields are not everyday problems, but the cutting-edge solutions adopted offer lessons for all architecture.

Future Issues

In November, P/A will feature a new landmark, Isozaki's Museum of Contemporary Art in Los Angeles, along with the inspiring restoration stories of two great theaters in Berlin and Dresden. December will see the publication of P/A's unique reference and curiosity-satisfaction issue on Information Sources.



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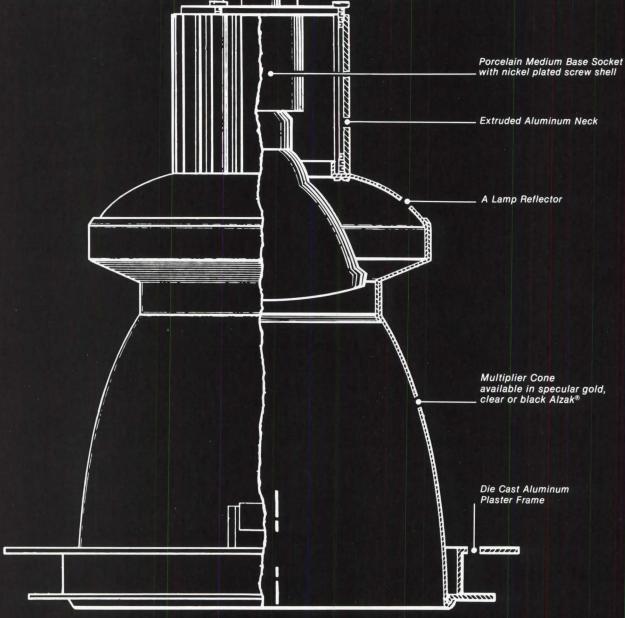
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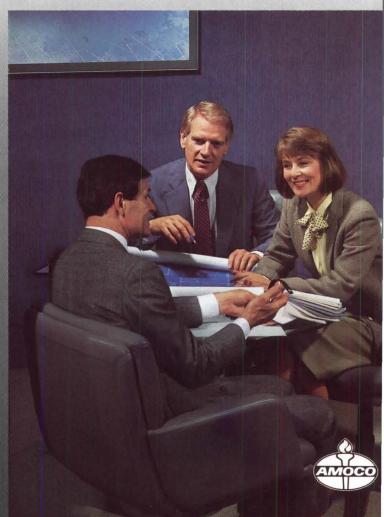
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Richard Schultz's Lauren Chair.

CADSANA's Debut

What Robert B. Cadwallader has been up to since he left Sunar Hauserman has been the subject of considerable speculation over the past year. Next month, however, the maverick furniture executive's new venture, Cadwallader and Sangiorgio Associates, or CADSANA, will open at IDCNY, in an 11,000square-foot showroom designed by Philip George. Many of the company's products will be manufactured in Italy, where partner Giulio Sangiorgio, who is also head of ICF SpA (no relation), is based. Among the furniture designs in the first collection are Cini Boeri's Shadow Table, with its etched and clear glass top, etched glass shelf, and steel support structure, the legs of which are encased in solid ash. The table can be had in sizes ranging from coffee to conference, as well as in custom sizes.

Francesco Soro's Soro Chair, a strong but lightweight steel chair with a leather seat and pivoting leather back, is made in polished chrome or epoxy finishes.

Vico Magistretti's Morgan Desk has a leather "waterfall" top and canted, polyesterfinished supports; the matching cabinet has a rolled leather top.

Richard Schultz's Lauren Chair (Cadwallader wanted to call it "Schultz Lite") has a cantilevered seat, die-cast aluminum base and arms, and height and tilt controls. It is available in side chair and swivel models; operator and high-back models are in the works.

On a historical note, the company has reproduced a 1931 chair designed by Marcel Breuer, the original of which is in The Museum of Modern Art. The chair will be produced in its original version, an outdoor lounge chair with aluminum frame and wood slats, and in an indoor upholstered version (shown here with an epoxy finish). Among CADSANA's other products are an office system, movable walls, and textiles; stay tuned for more.

Circle 100 on reader service card



Coriandoli bath and kitchen faucet collection consists of 12 models for kitchen, bath/shower, washbasin, and bidet. Coriandoli fittings are manufactured of cast brass and are available in red, yellow, white, black, brown, and champagne epoxy, polished chrome, polished gold, and black chrome. Combining pairs of finishes increases the range of decorating possibilities. Watercolors, Inc.

Circle 222 on reader service card

Royal Frieze commercial carpet of 100 percent Antron III nylon has positive static control and soil hiding qualities. It is a tufted cut pile broadloom that provides durability and resiliency. There are 20 stock colors, with custom colors available, and it is 12 feet wide. Couristan.

Circle 223 on reader service card

Energy-saving E-Therm® glass is available in Acorn's complete line of DorWal® sliding glass doors, windows, and thermal barrier doors and windows. The glass keeps more heat in during the winter and blocks considerable solar heat during the summer. It is a low-emissivity (Low-E) glass designed to selectively reflect or transmit portions of radiant energy from the sun, reducing air-conditioning and heating costs as well as ultraviolet damage to fabrics. Acorn Building Components.

Circle 224 on reader service card

Shazam wallcovering and fabric from the "Living In Style" collection has paisley motifs in harmonious alternating rows. The design has six colorways, four with correlating fabrics. Shazam is also suggested as companion to the collection's spacious floral Hampshire pattern. James Seeman Studios, Div. of Masonite Corp.

Circle 225 on reader service card

The Lift & Slide roof window can be elevated to any position and the glazing slid from the left or right with an interior grip rail. It is constructed of durable aluminum with a PVC steel-reinforced curb system and doubleglazed tempered insulating glass. The lifting mechanism allows for increased air flow and easy cleaning. Outward projection of the frame increases interior living space. A built-in safety lock prevents small children from operating the window. Barra Corporation of America. Circle 226 on reader service card

Moratemp single-lever faucets, manufactured in Sweden, are designed for kitchen, basin, bidet, bath, and shower. The faucets comply with ASSE, BOCA, and SBCC standards. Each is illustrated with photos and drawings in a four-page brochure. Mora Armatur USA.

Circle 227 on reader service card



Geometric Italian ceramic floor tile is produced by the monocuttura method, a single-fired process that results in a denser surface and stronger, longer lasting glaze bonding. The 8" x 8" frostproof, flat-back tiles are 3/s-inch thick, in white, gray, bone, and sand, and are suitable for residential and commercial applications. Ballack Corporation.

Circle 228 on reader service card

Chair Model 210 has arched arms and contoured back to provide user comfort. Frames are Appalachian oak or black walnut in a variety of finishes. Seat and back are upholstered. Executive Office Concepts.

Circle 229 on reader service card

Elle 55 floor lamp from Lumina Italia, designed by Tommaso Cimini, provides direct/indirect halogen 300-watt light. It has a floor dimmer control for conference lounge seating or dining areas. Elle 55 is 79 inches high and has a 44½-inch light extension arm. It has a rotating head with louver bottom and open top. Finish is white or gunmetal. Lighting Associates, Inc. Gircle 230 on reader service card



The AKO table has a perforated stainless steel top, with stainless steel edge banding and caster forks. It is supported on three rubber-tired casters. Sizes are 60, 52, and 40 inches in diameter; finish is electrostatic paint in a choice of ten colors. Elba Furniture Corporation.

Circle 231 on reader service card

Altro safety flooring of resilient vinyl can be installed over any smooth surface: concrete, plywood, and most other types of flooring. It can be coved around walls and obstructions, formed into gullies, and welded into a single continuous membrane. Slip resistance is provided by aluminum oxide grains embedded throughout the vinyl sheet that provide excellent traction and wear resistance. Compass Flooring Inc.

Circle 232 on reader service card

All wood suspended ceiling system uses solid wood stringers to form grids. Panels can be of solid wood or sound-deadening acoustical materials. Interlocking wood stringers are miternotched on 24-inch centers to interface with each other. Each juncture is secured by wood screws using predrilled holes to form a 2' x 2' or 2' x 4' grid. Interlock Concepts, Inc. Circle 233 on reader service card

Highland Plush commercial carpet of 100 percent Anso IV HP Nylon in a dense plush pile has a smooth, tailored surface. It offers built-in soil and stain resistance, permanent static control, and resistance to wear. The 36 colors include fashion shades, naturals, grays, and tinted neutrals. Mohawk Commercial Carpet Div.

Circle 234 on reader service card

Bradpack modular wash centers contain lavatory bowl, faucet, mirror, fluorescent light, and related accessories. A 12-page catalog contains details on the 19 different models available and lists options, including seven colors, barrier-free models, foot and hand control units, metering and single-lever faucets, and ground-fault-interrupter-equipped units. Bradley Corp. Circle 235 on reader service card

Grace vitreous china lavatory, Model 6640, is designed for wheelchair access. It has a concave front, concealed arms support, integral front overflow, and antisplash rim. It is available with hospital wrist blade handles or eight-inch combination faucets. The lavatory is 20" wide, 27" deep, and 63/4" high and comes only in white. Briggs Plumbingware, Inc.

Circle 236 on reader service card

CREDO office chair Model 2600 is a higher and wider back version of this line. It also has a wider, deeper seat. Other CREDO features include individual handles for adjusting seat height and backrest height, a mechanism to adjust chair tilt, and adjustable armrests. Upholstered seat and back covers are removable for cleaning or replacement. HAG USA, Inc. Circle 237 on reader service card



The Swing chair, designed by Herbert and Jutta Ohl, is from the Solitaires series of contemporary designs created by artists and designers for Rosenthal Einrichtung. It is a strong, yet fragile looking stack chair, suitable for indoor or outdoor use, made of steel tubing that assures flexible seating, conformation to the body, and ease of motion. It is available in white, red, and black steel. Dimensions are 24" wide x 20" deep x 30" high, with 18" seat height. Casaform. Circle 238 on reader service card

(continued on page 236)

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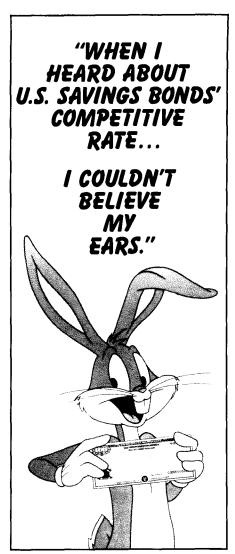


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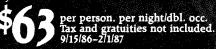
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Table with 400T solid marble top is shown with 210 Florentine table base. The top is available in several patterns with sizes and edge details to customer specification. The base, in five standard finishes, comes in various sizes. Both top and base can be used with other table components in the company's line. Chairmasters, Inc.

Circle 239 on reader service card

Breakfall is a foam-cushioned playground surface that meets the U.S. Consumer Product Safety Commission's drop test guidelines. The surface is a combination of either one- or twoinch shock absorbent Ensolite® closed-cell foam, manufactured by Uniroyal Plastics Company, and a 1/4-inch slip-resistant rubber surface called Greenpark. The Ensolite foam pad is designed to withstand repeated impact/recovery cycles. The Greenpark surface resists scratching, peeling, and warping, and inhibits moisture penetration. Breakfall, Inc. Circle 240 on reader service card

SlopeShade is controllable outside shading for skylights, solar rooms, and all sloped glazing. A new brochure illustrates applications and shows how SlopeShade saves air-conditioning costs and makes greenhouse additions more comfortable in the summer. There are tiltable retractable and tiltable nonretractable styles. SlopeShade is compatible with the company's exterior horizontal blinds and automated controls. Baumann. Circle 241 on reader service card

Storage Centers Lateral File Cabinets can be supplied to accommodate any combination of shelves and drawers, including 10½- and 13½-inch cases. There are 63 case heights to house all possible combinations of shelves and drawers. The cases are compatible with virtually any panel height. Office Specialty.

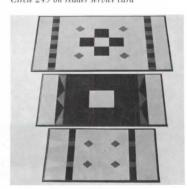
Circle 242 on reader service card

Datatex workstation components can be used singly or combined into a large work area. The system has simple wire management to avoid tangled cords. Work surface heights are 29 or 26 inches, with an adjustable 29-inch-high keyboard platform. Components available to customize a workstation are shown in a 14-page color brochure. There are five standard laminate colors, with customized colors also offered. Ergonomic design adds to worker comfort. Atlantic Datafurniture Products, Inc. Circle 243 on reader service card

Steeltree[®] veneer-wrapped hollow metal door frames combine the look of wood with the durability of steel. Almost all domestic and imported wood species are available. The frame is manufactured from 16-gauge electrozinc-coated steel with reinforced hardware locations. The framing system is described and illustrated in a four-page color brochure that shows framing profiles and includes specifications. Integral Engineering Corp.

Circle 244 on reader service card

The stand-up desk has a large angled writing surface with a storage area beneath the lid, open slots at the side to accommodate legal-size documents, and a slatted storage rack underneath for larger papers. A flat surface at the rear of the desk top can be used for telephone or coffee mug, and a pencil groove is located at the front. The desk can be hand crafted to a specific height in red oak, white oak, walnut, or mahogany, with or without a leather top. A stool to complement the desk is constructed to user's height and features a brass footrest. The Stand-Up Desk Company. Circle 245 on reader service card



Lino Rugs, which are hard, portable rugs, can be used over wood, carpet, or tile floor. There are four sizes, three colorings, and two patterns. A2Z.

Circle 246 on reader service card

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DraftPro eight-pen plotter, developed specifically for PC-CAD, is intended for small architecture and engineering firms and educational institutions. It produces high-quality, multicolor drawings on C/D-size (or metric A1/ A2-size) paper, vellum, or polyester film. DraftPro is compatible with most personal computers including IBM, HP Vectra, and Apple Macintosh, and is supported by CAD packages such as AutoCAD, Anvil-1000, and VersaCAD. An RS-232-C interface comes standard with the plotter. Hewlett-Packard Co. Circle 247 on reader service card

Polarpane® I/ST® butt glazing system controls sound transmission. It has an STC rating of 36, compared with STC ratings for standard one-inch insulating glass units of 30 with a 1/4"-1/4" glass combination. Changing the interior glass on Polarpane to a 7/16" laminated light raises the STC rating to 42. The system is free of interior vertical mullions, giving the appearance of a single ribbon of glass from inside as well as outside the building. Extruded vertical mating gaskets replace wet seals on exterior joints between glass units, eliminating the need for booms and scaffolding. Hordis Brothers, Inc.

Circle 248 on reader service card

Recessed soap dispensers B-306 Series have a drawer type soap vessel for easier refilling, cleaning, and installation. They have a 45-fluid-ounce capacity and feature chrome plated, corrosion resistant soap valve for dispensing soaps, lotions, and detergents, or lather valves for use with economical vegetable oil soaps. The stainless steel face plate is available in a choice of 35 plastic laminate surfaces or satin finish stainless steel. Bobrick Washroom Equipment, Inc. Circle 249 on reader service card



Solus seating by John Stafford has solid oak frames with walnut, natural oak, medium oak, and mahogany finishes. Seats and backs are offered upholstered in several fabrics and leather. The coordinated tables have laminate tops in espresso, almond, or charcoal. AGI Industries. Circle 250 on reader service card

Triple service poke-thru, 1400 Series, can be installed in a twoinch-diameter core-drilled hole at lower cost than comparable poke-thrus, according to the manufacturer. It is UL listed, fire-rated, and classified for oneto three-hour deck and fourhour slab specifications. Other features include a selection of service fittings for all types of standard office equipment, such as modular telephone jacks and adaptors for hand-held calculators. Walker, Div. of Butler Manufacturing Co.

Circle 251 on reader service card

RFP® (Request for Proposal) marketing proposal for architecture, engineering, and construction professionals, is a data-based program capable of generating custom proposals, updated 254/ 255 forms, and various custom reports. According to the company, RFP is an organizational tool that allows marketing professionals to focus on client and prospect needs while drawing on required project, consultant, employee, and company information. It takes the drudgery out of the proposal process by handling repetitive tasks. A/E Management Services, Inc.

Circle 252 on reader service card

Color Palette brochure illustrates the finish options available on office files and storage cabinets. Perforated strips are grouped by color to allow matching and coordinating and can be separated to make selection easier. There are 37 baked enameled steel finishes, 31 solid color laminates, 3 "textured" laminates, and 5 woodgrain laminates. Many coordinate with or match furniture systems from manufacturers such as Haworth, Herman Miller, Knoll, and Westinghouse. Meridian Inc.

Circle 253 on reader service card (continued on page 240)

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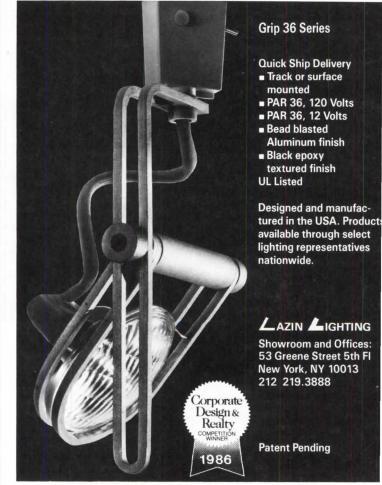
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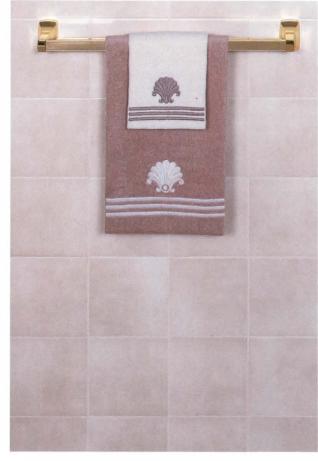




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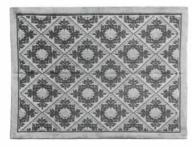
INCEPA's 6" x 6" European sizing makes this fine ceramic wall tile easier and quicker to install. It requires 50 percent less grout, fewer trim pieces, and costs less per square foot to install than standard 41/4" x 41/4" tile. And INCEPA wall tile conforms

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Rombo Fiorito is a classic floral patterned rug handwoven of 100 percent wool yarns. It is one of several Sardinian rugs available in a full range of traditional and contemporary designs, colorations, sizes, and qualities. Custom colors and sizes can be ordered. Saxony Carpet Co. Circle 254 on reader service card

Commercial carpets in 11 styles include three additions to the "High Spec" series. All are densely woven of bulked, continuous filament Antron XL Nylon. Micro Chip is a diamond pattern created by microdots. Memory Bank has an interlocking geometric design formed by microdots. Data Bank has a hand-crafted nondirectional look in multicolored cut and loop. Karastan Rug Mills.

Circle 255 on reader service card

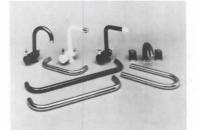
Contract seating and tables

catalog Catalist 15 combines Loewenstein and Oggo products. A color-keyed index corresponding to colored pages divides the products into families for easier specification. The 60page catalog includes contemporary and traditional wood dining chairs, wood and metal stools, wood and metal stacking chairs, office seating, tables, and table bases. Loewenstein/Oggo. Circle 256 on reader service card

Stripdrain, a polyester filter fabric surrounding a cuspated highstrength polyethylene core, is used for ground water collection and drainage. Applications include building foundation drains, roadway and parking lot periphery and edge drains, and retaining walls. According to the company, benefits include low material cost, ease of installation, transportation and labor savings, indefinite service life, and reduced excavation requirements. It provides both vertical and horizontal drainage and conducts more water than a 14-footthick sand or 2-foot-thick gravel drain. Armco Construction

Circle 257 on reader service card

Products Division.



Imported faucets are offered in the color gunmetal, as well as in chrome and baked enamel colors. The color is the result of a black chrome process with the durability of chrome. The gunmetal faucet, Serie Forma #F301, is available with 24-karat gold (protected with lacquer) or chrome accents. Imported ceramic tiles are also available in gunmetal. House of Ceramics. Circle 258 on reader service card

Brai modified bitumen membrane is 70 percent bitumen and 30 percent resins, reinforced with Trevira® spunbond polyester. The membrane resists water, high temperatures, and aging. Application is by propane torch. The company offers a sample in a descriptive folder. U.S. Intec/ Brai.

Circle 259 on reader service card

Lath and plaster system for handball and racquetball courts is the subject of a five-page technical/graphic bulletin. The system uses USG® Structo-Gauge gauging plaster and Ivory Finish lime over a base-coat of Structo-Base gypsum plaster to produce a surface capable of resisting impacts as high as 1500 psi. Graphics show details of construction, and specifications detail general qualifications, delivery and storage, environmental conditions, protection, and system products. U.S. Gypsum Company.

Circle 260 on reader service card

Play equipment, sports and fitness equipment, and site furnishings are covered in a new, 1986/1987 96-page full-color catalog. The play equipment includes Playboosters, plus Redwood, AlumaCore, and Fun Boosters play systems, and traditional play equipment, as well as site amenities, athletic equipment, and outdoor fitness courses. The catalog provides replacement parts information, and area requirements. Landscape Structures/Mexico Forge. Circle 261 on reader service card (continued on page 242)

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Circle No. 411



Nine ceiling systems featured in a 16-page full-color brochure include narrow-faced grids that create the illusion of a metal free ceiling; linear parallel beam ceilings highlighted with reflective finishes; bold-faced modular systems; metal lay-in panels for low maintenance and high durability; and panel integrated lighting units. Photos show actual installations. Main runner and cross tee load test data are supplied in convenient chart form for each system. A compatibility chart facilitates matching each system to accessory lighting and air distribution components. Chicago Metallic Corp. Circle 262 on reader service card

Corner guards, handrails, and bumper rails catalog illustrates the products and installations and provides construction details. The products are made from vinyl with aluminum supports. The 12-page brochure includes general specifications and a color chart. Balco Inc.

Circle 263 on reader service card

The 1986 Certification Program **Directory** lists building products that meet the American Architectural Manufacturers Association's (AAMA) new voluntary specification ANSI/AAMA 101-85 "Voluntary Specifications for Aluminum Prime Windows and Sliding Glass Doors." The new specifications reduce the maximum allowable air infiltration by 25 percent, increase the water leakage test pressure by 50 percent, and set the windload test at 150 percent of design pressure. The directory lists aluminum prime windows, sliding glass doors, aluminum combination storm windows and doors, and vinyl prime and replacement windows. The directory is available for \$10 (prepaid), including postage and handling, from AAMA, 2700 River Road, Des Plaines, Ill. 60018.

General door control products catalog highlights the LCN full line of door closers. Among products featured are the Auto-Equalizer® automatic door operator, Equalizer® door assister, swing-free Sentronic®, Super Smoothee® closer with reduced spring power, and delayed-action Smoothee closers. The eight-page catalog includes product features, drawings, tables of sizes, and a list of sales representatives. LCN Closers. Circle 264 on reader service card

The Harmony deck tub filler delivers 20 gallons per minute of water in an umbrella spray to fill extra large tubs in a shorter time. The solid brass and stainless steel tub filler is available in a combination finish or all-chrome or all-gold. Harmony is operated by a variety of the company's lever or knob faucets. Paul Associates.

Circle 265 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.

Jordan store, Seattle, Wash. (p. 98). Larry Rouch & Company, Seattle. Acrylic lacquer: PPG (Ditzler Automotive). Carpet, nylon level loop: Design Weave. Terrazzo tile: Dynasty. Light fixtures: Thomas Industries. Lamps: George Kovacs. Nextel casework paint: Red Spot Paint Company. Casework surfaces: Colorlith (Manville). Leather: Angelo Donghia.

Windham Hill Productions, Palo Alto, Calif. (p. 102). Architects: Anderson/Schwartz Architects, New York. Stucco: California Stucco. Perforated stainless steel panels: National Perforated. Conference room ceiling: Kalwall. Lateral files: GF. Blinds: Sol-R-Veil. Kitchen: Dwyer.

Peter Shire House, Los Angeles (p. 107). Artist/designer: Peter Shire, Los Angeles. Exterior and interior paint: Dunn-Edwards. Vinyl tyle: Armstrong "Excelon." Bathroom floor tile: Maybrik. Lighting: Halo. Cabinets: Coffman & Co.; surfaces: Formica Colorcore.

City Restaurant, Los Angeles (p. 110). Architects: Schweitzer-Kellen, Los Angeles. Vinyl tile: Kentile. Laminates: Abet Laminati Nevamar. Lighting: Halo; Prudential. Video equipment: Sony. (continued on page 244)



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Circle No. 436

Building Materials

(continued from page 242)

A2Z offices, Los Angeles, Calif. (p. 114). *Interior design: A2Z*. Vinyl tile: Azrock. Floor framing squares: The Stanley Co. Signage: Formica Corp.

United Ceramic Tile Showroom, New York (p. 122). Architects: Haigh Space, New York. Paint: Pittsburgh. Ceramic tile wallcoverings: Appiani, Secar Marmi Marble, Maronagres, Korzilius, L'Astorre, Granitestone, Majorca, Cidneo, Takasago, Kaneki, Daniel Platt. Carpet: Ernest Treganowan. Lighting: Ron Rezek, Keene, Bieffeplast, Halo. Furniture: Ron Rezek (desks), Borroughs (lateral files), Artemide, Bieffeplast (tables), Knoll, Bieffeplast, Conde House (chairs). Kitchen: Dwyer. Tile display tabourets: Haigh Space, custom design; David Fishbein, production. Fountain: Haigh Space, custom design; John Feidelson, production. Signage: Haigh Space; Cardinal Photo Engraving, produc-

Wallach Fine Arts Center, Columbia University, New York (p. 128). Architect: Susana Torre, The Architectural Studio, with WASA, New York. Paint: Benjamin Moore. Linen wall covering: Scalamandré. Botticino Royale Marble: De Lazzaro Marble & Tile. Gypsum board: U.S. Gypsum. Carpet: Antron. Lighting: Lightolier, surface fluorescent; Bergen Art Metal, fluorescent globes; Dicrolite, gallery track lighting. Furniture: General Fireproofing, cube series; Steelcase, chairs; Castelli, auditorium seating; GF, classroom seating. Miniblinds: Levolor. Black-out shades and bronze matte fabric: Sol-R-Veil. Signage: Spanjer Bros.

Knoll Showroom, Merchandise Mart, Chicago (p. 141). Architects: Gwathmey Siegel & Associates, New York. Paint: Benjamin Moore. Structural Glass: LaSalle Glass. Wall surfacing: Dryvit Systems, Inc. Furrows: Knoll. Grid ceiling system: Alcan Building Products. Floor surfaces: Florida Wood Floors, McNaughton-Brooks, Knoll Carpet. Lighting: Lightolier, Columbia, Halo, N.L. Cabinets: Parenti & Rafaelli. Hardware: LCN, Rixon, Von Duprin, Ives, Brookline. Refrigerator: Traulsen. Oven, Cooktop: Thermador. Dishwasher: Kitchen Aid. Ice Makers: Acme. Sinks: Elkay. Faucets: Chicago.



The City of Hemet, California Announces a Design Competition for a Civic Center

It is the intent of the City to select an architect to design a masterplan for a new civic center and to provide the architectural and engineering services for the Center's initial development. That development is expected to include at least a 30,000 GSF Police Facility. The initial development is budgeted at \$4.0 million, including fees, incidental expenses, and contingencies. The program offers the widest possible latitude for architectural, landscape, and planning concepts within the boundaries of the multi-block site.

Registration

The competition is in two phases and is open to registered architects, faculty of accredited architectural programs, and sponsored interns and students. Interns, students, and others without architectural registration must be sponsored by a registered architect. Architects and others who wish to receive the competition materials may do so by sending the Professional Advisor their name and professional status, address, architectural registration number or the name and registration number of their sponsor. Registrations must be accompanied by a non-refundable fee in the amount of \$50.00 payable to the City of Hemet. Registrations must be postmarked not later than October 31, 1986.

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The first prize award is a commission to provide the architectural and engineering services for the initial construction of the Center. The commission is limited to eight percent (8%) of the construction cost as defined in AIA Standard Form of Agreement, B141.

Schedule

Competition materials available
Registration Deadline (postmarked)
Phase I Competition Entries due
Phase II Competition Entries due
Winner announced

2 Sep 86
25 Nov 86
17 Feb 87
10 Mar 87

Edward C. Wundram, AIA Professional Advisor City of Hemet 450 E. Latham Avenue Hemet, California 92343

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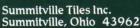
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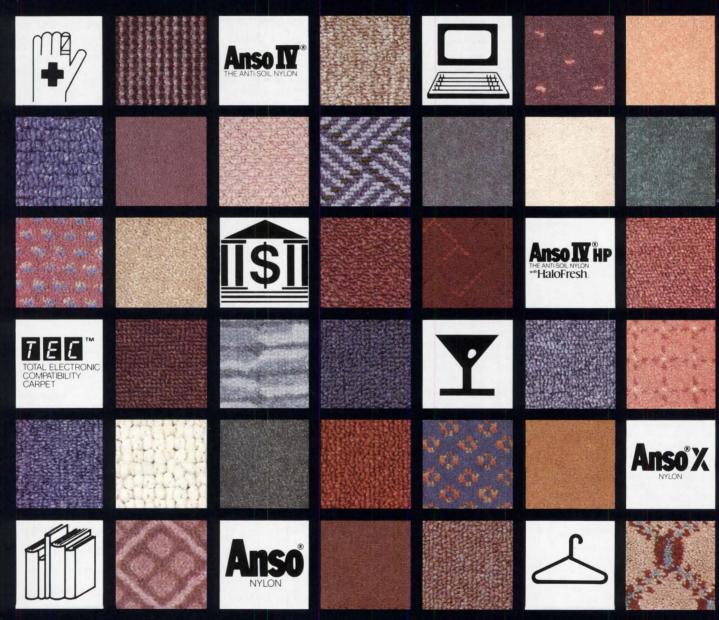
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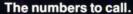
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P/A Advertisers' Index

Allied Fibers 248
The Alma Companies18, 19Alumax/Magnolia Div.93
Alumax/Magnolia Div 93
American Gas Association 243
American Hydrotech, Inc 90
American Plywood Association 89
American-Standard
American-Standard
Amoco Fabrics and Fibers Co 228
Andersen Corp 54, 55
Architects & Design Building 62, 63
Architects & Design Building 62, 63 Architectural Area Lighting 92
Armco Building Systems 214
Artec, A Div. of Kimball
Armco Building Systems
Artemide, Inc
AT&T Long Distance Network . 52, 53
Tree I long Distance (Terroric . 02, 00
BASF Corp 78, 79
Bally Engineered Structures Inc./
Allegheny International 30
Bernhardt Industries 68, 69
Best Western International 38
Borden Films
Barranda A Din of
Borroughs, A Div. of Lear Siegler, Inc. 217
Brayton International Collection . 33DS
brayton International Collection . 33D3
Brueton 8DS Brunschwig & Fils, Inc 31DS
Brunschwig & Fils, Inc 31DS
C/S Group C4
0.3 Group GT
Cadsana 26, 27
California Redwood Association 70
Certain Teed Corp., Shelter
Materials Group 80R
Chicago Metallic Corp 8, 9 Clearprint Paper Co 65
Clearprint Paper Co 65
Columbus Coated Fabrics, Div. of
Borden Chemical, Borden Inc 211
Γhe Cookson Co
Croftercraft 5 221
Dataprint Corp
Delta Faucet
Delta Faucet/Workforce 58, 59
DesignTex 56, 57
DesignTex 56, 57 Detex Corp. 238
Domore Corp 37DS
Domore Corp. 37DS Domus 64
Donn Corp
Dover Flevator Systems Inc. 49
Dover Elevator Systems, Inc 42 Dryvit System, Inc 206, 207
DuPont Co.—Antron
DuPont Co.—Antron 84, 85 DuPont Co.—Cordura Upholstery
DuPont Co.—Cordura Upholstery Fabric
Edifice Editions 92

Farb-Design-International 240
Fiandre Ceramic Granite 231
Firestone Building Products Co 241
Florida Tile, Div. of Sikes Corp 222
Follansbee Steel Corp 95
Forbo North America 17, 34
Forms + Surfaces 6
Foundation for Interior Design Education Research
Enits Chamical Co. 926
Fritz Chemical Co 236
Fry Reglet 50
G.F. Furniture Systems 2, 3DS
Genicom 88
Glidden Coatings & Resins
Architectural & Maintenance 219
Gunlocke 24, 25DS
,
Harter Corp 39DS
Haworth, Inc 29DS
Hewlett Packard 210
HEWI, Inc 91
Hemet California Design
Competition 244
ICF Inc 23DS
ICF, Inc
International American Ceramics . 239
International American Ceramics . 239
ICF, Inc
International American Ceramics . 239 JG Furniture Systems, Inc 4, 15DS JW Lighting, Inc./Integralite Div 220
International American Ceramics . 239 JG Furniture Systems, Inc 4, 15DS JW Lighting, Inc./Integralite Div 220 Kalwall Corp
International American Ceramics . 239 JG Furniture Systems, Inc 4, 15DS JW Lighting, Inc./Integralite Div 220 Kalwall Corp
International American Ceramics . 239 JG Furniture Systems, Inc 4, 15DS JW Lighting, Inc./Integralite Div 220 Kalwall Corp
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156
International American Ceramics 239 JG Furniture Systems, Inc 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp
International American Ceramics 239 JG Furniture Systems, Inc 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36 Lee/Jofa 203
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36 Lee/Jofa 203 Lees Commercial Carpet Co. 60, 61
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36 Lee/Jofa 203 Lees Commercial Carpet Co. 60, 61 Lunstead Designs, Inc. 47
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36 Lee/Jofa 203 Lees Commercial Carpet Co. 60, 61 Lunstead Designs, Inc. 47
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36 Lee'Jofa 203 Lees Commercial Carpet Co. 60, 61 Lunstead Designs, Inc. 47 MBCI—Metal Building Components, Inc. 22
International American Ceramics 239 JG Furniture Systems, Inc. 4, 15DS JW Lighting, Inc./Integralite Div. 220 Kalwall Corp. 72 Karastan Rug Mills 40, 41 Kardex Systems, Inc. 94 Karona 156 Kawneer Company, Inc. 82, 83 Kimball Office Furniture 21DS Kinetics Furniture 201 Koch + Lowy Inc. 158 Koh-I-Noor Rapidograph, Inc. 86, 87 Kohler 14 Krueger 10, 11DS Latco Products 64W Lazin Lighting 238 Letraset USA 36 Lee/Jofa 203 Lees Commercial Carpet Co. 60, 61

Marvin Windows 20, 21, 204, 205 Herman Miller, Inc. 6, 7DS

Mueller Furniture Corp. 35DS

National Partitions & Interiors, Inc
At all A
North American Philips Lighting Corp 48, 49
Progress Lighting 75, 77
Progressive Architecture Bookstore
Progressive Architecture
Furniture Competition 15, 16
ProSoCo, Inc
Red Cedar Shingle & Handsplit Shake Bureau
Rixson-Firemark 212
Rolscreen Co
Roppe Rubber Corp 74
-
Saddlebrook 232, 235 Scalamandré 35
Scalamandré 35
Sherwin Williams, Wholesale Div 157
Sherwin Williams, Wholesale Div 157 Ship'n Out, Co 240
Sitecraft 31
Spaulding Lighting 39
Stanley Door Systems
Steelcase Inc
Sterling Engineered Products . 11, 12, 13
Stroheim & Romann, Inc 12DS
Subumban Manufacturing Co./
Suburban Manufacturing Co./ American Gas Association 243
Summitville Tiles, Inc 245
Tarkett Inc C3
Tarkett Inc
Tarkett Inc C3
Tarkett Inc
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of 1CF 23DS
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244 Vicon Industries, Inc. 208 Villeroy & Boch 209
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244 Vicon Industries, Inc. 208 Villeroy & Boch 209 Von Duprin, Inc. 237 Westinghouse Furniture
Tarkett Inc. C3 Tile Council of America, Inc. 92 Tischler Und Sohn 28 Trendway Corp. 81 Tuohy Furniture Corp. 223 Unika Vaev—USA, Div. of ICF 23DS United States Aluminum Corp. 224 United States Gypsum Co. C2 Varitronic Systems, Inc. 73 Velux-America, Inc. 1 Vermont Marble Co. 244 Vicon Industries, Inc. 208 Villeroy & Boch 209 Von Duprin, Inc. 237

Note: R or W after page numbers denotes material that appears in regional editions only.

Zero International, Inc. 216

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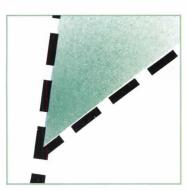
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Circl	e No.	Page No.		Flooring
	Aughitantuumi Cuma	line/	366	Florida Tile,
	Architectural Supp Services	ones/	368	Sikes Corp. 369 Forbo N
334	American Plywood		500,	America
557	Association	89	371	Fritz Chemica
322	Architects & Design	03	395	Latco Produc
U	Building	62, 63	415	Roppe Rubbe
349	Clearprint Paper Co.	65	424	Summitville 7
353	Dataprint Corp.	29	428	Tarkett Inc.
*	Delta Faucet/		431	Tile Council
	Workforce	58, 59		America, Inc.
359	Domus	64	439	Villeroy & Bo
444	Edifice Editions	92		
445	Farb-Design-			Furniture
	International	240	324	The Alma
446	Foundation for Interior	ior		Companies
	Design Education		333	Artec, A Div.
	Research	40DS		International
379	Hemet, California—	-	342	Bernhardt In
	Design Competition	244	338	Borroughs, A
390	Koh-I-Noor	00.05	220	Lear Siegler,
400	Rapidograph, Inc.	86, 87	339	Brayton Inte
400	Letraset USA	36	241	Collection
440	Varitronic Systems, In	nc. 73	341 340	Brueton
	Carpet & Fibers		344	0
323	Allied Fibers	248	358	
336	BASF Corp.	78, 79	370	
361	DuPont Co.—Antron		373	G.F. Furnitur
385	Karastan Rug Mills	40, 41	0,0	Systems
398	Lees Commercial	10, 11	374	
	Carpet Co.	60, 61	376	Harter Corp.
	ou.pet oo.	00,01	*	Haworth, Inc
	Ceiling Systems		380	ICF, Inc.
348	Chicago Metallic Cor	p. 8, 9	310-	-320 JG Fur
362		225		Systems, Inc.
			394	
	Computer/Compu	ter	393	Kimball Offic
	Services			Furniture
377	Hewlett Packard	210	*	Kinetics Furr
			392	Krueger
205	Doors	0.0	407	Mueller Furn
325	Alumax/Magnolia Div			Sitecraft
351	The Cookson Co.	37	432	Steelcase Inc.
386 421	Karona	156	380	
421	Stanley Door Systems	227	300	Unika Vaev– Div. of ICF
	Electrical/Lighting		441	Westinghous
*	Architectural Area		771	Systems
	Lighting	92		Systems .
332	Artemide, Inc.	17DS		Hardware
382	JW Lighting, Inc./		378	HEWI, Inc.
0.000	Integralite Div.	220	413	Rixson-Firen
389	Koch + Lowy Inc.	158	438	Von Duprin,
396	Lazin Lighting	238		
402	Marco/Marvin Electri	c 226		Kitchen/La
408	North American Phil			Lab/Washr
	Lighting Corp.	48, 49	328	American-Sta
409,	410 Progress	4000	354	Delta Faucet
	Lighting	75, 77	391	Kohler

427 Spaulding Lighting

Circl	e No.	P	age No.	Circl	e No.	Page No
	Fabrics	/Wallcoverin	gs		Material & Sy	/stems
329		Fabrics and		337	Borden Films	15
250	Fibers Co		228	346	C/S Group	C 000 00
330		us Coated Fabri Borden Chemica		372	Dryvit System, I Fry Reglet	Inc. 206, 20 5
	Borden I		211	375	Glidden Coating	
	Crofterc	raft 5	221		Resins Architec	
356	DesignT	ex	56, 57		& Maintenance	21
363		Co.—Cordura	0.0		Kalwall Corp.	7
200	Upholste ICF, Inc	ery Fabric	2, 3 23DS		Lunstead Desig	
397	Lee/Jofa		203		ProSoCo, Inc. Sherwin William	24
425	Scalamai	ndré	35	717	Wholesale Div.	15
423	Strohein	a & Romann,		426	Ship'n Out, Co.	
	Inc.		12DS	416	Sterling Engine	ered
380		aev—USA,	2252		Products	11, 12, 1
	Div. of I	CF	23DS		Ralph Wilson P	
	Floorin	a		443	Zero Internatio	nal, Inc. 21
366		Γile, Div. of			Mechanical	
	Sikes Co		222	326	American Gas	
368,	369 Fo	rbo North			Association	24
	America		17, 34	357	Detex Corp.	23
		emical Co.	236	•	Dover Elevator	
	Latco Pr	oducts Rubber Corp.	64W 74	326	Inc. Suburban Mani	4
424	Summity	ville Tiles, Inc.	245	320	Co./American C	
428	Tarkett	Inc.	C3		Association	24
431	Tile Cou	incil of		437	Vicon Industrie	es, Inc. 20
	America		92		_	
439	Villeroy	& Boch	209		Roofing/Roo	fing
	Furnitu	Iro		327	Insulation American Hydr	otech, Inc. 9
324	The Aln				CertainTeed Co	
	Compan		18, 19		Shelter Materia	
333	Artec, A	Div. of Kimba			Group	80
	Internat		27DS	365	Firestone Build	
342	Bernhar	dt Industries	68, 69	247	Products Co.	24
330		ghs, A Div. of gler, Inc.	217		Follansbee Stee MBCI—Metal I	
339	Brayton	International	217	705	Components, In	
	Collection		33DS	401	MM Systems Co	
341	Brueton		8DS		,	
340	Brunsch	wig & Fils, Inc.	31DS		Structural	
	Cadsana		26, 27	331	Armco Building	
370	Domore Forms	Surfaces	37DS 6	333	Bally Engineere Structures Inc./	
	G.F. Fur		O		Allegheny Inter	
	Systems		2, 3DS	343	California Red	
374	Gunlock	te 24	4, 25DS		Association	7
376	Harter (39DS		Fiandre Ceram	
	Haworth ICF, Inc		29DS 23DS	387	Kawneer Comp	
310-	-320 IG	Furniture	2303	412	Inc. Red Cedar Shir	82, 8
	Systems,	, Inc.	4, 15DS		Handsplit Shak	ke Bureau 7
394	Kardex	Systems, Inc.	94	434	United States A	Muminum
393	Kimball				Corp.	22
*	Furnitui		21DS	436	Vermont Marb	ole Co. 24
392		Furniture	201 0, 11DS		Walls/Partiti	ons/Panols
407	· ·	Furniture	35DS	381		
	Sitecraft		31	-	Ceramics	23
	Steelcase		160	406		
432	Tuohy I	Furniture Corp	. 223		Trendway Cor	
380		aev—USA,	9900	433	United States G	Sypsum Co. C
441	Div. of I	CF house Furnitur	23DS		Windows/Wi	ndow
~	Systems		8, 19DS		Treatments	
	,		,	330		p. 54, 5
	Hardw			403		1
	HEWI,		91			20, 21, 204, 20
		Firemark	212		Rolscreen Co.	66, 6
436	von Du	prin, Inc.	237		Tischler Und S Velux-America	
	Kitcher	n/Laundry/		733	* CIUX-MIIETICA	i, 111C.
		ashroom		*	Contact company	directly
328	America	an-Standard	215			

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