

Progressive Architecture

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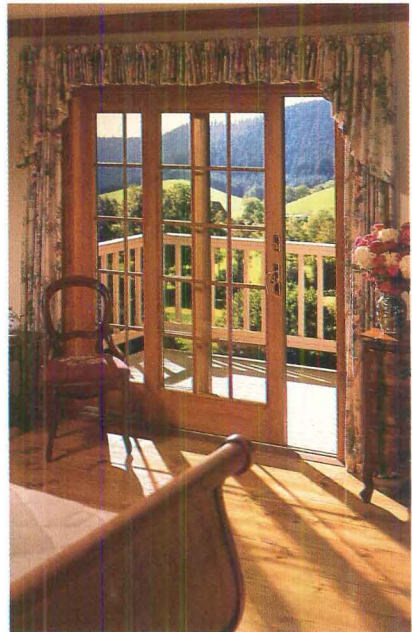
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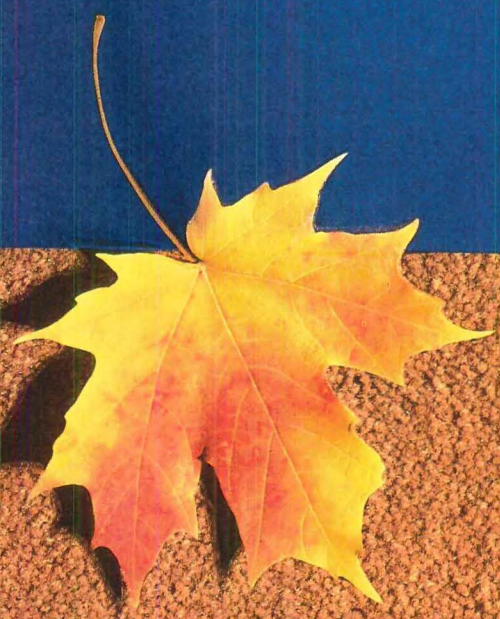
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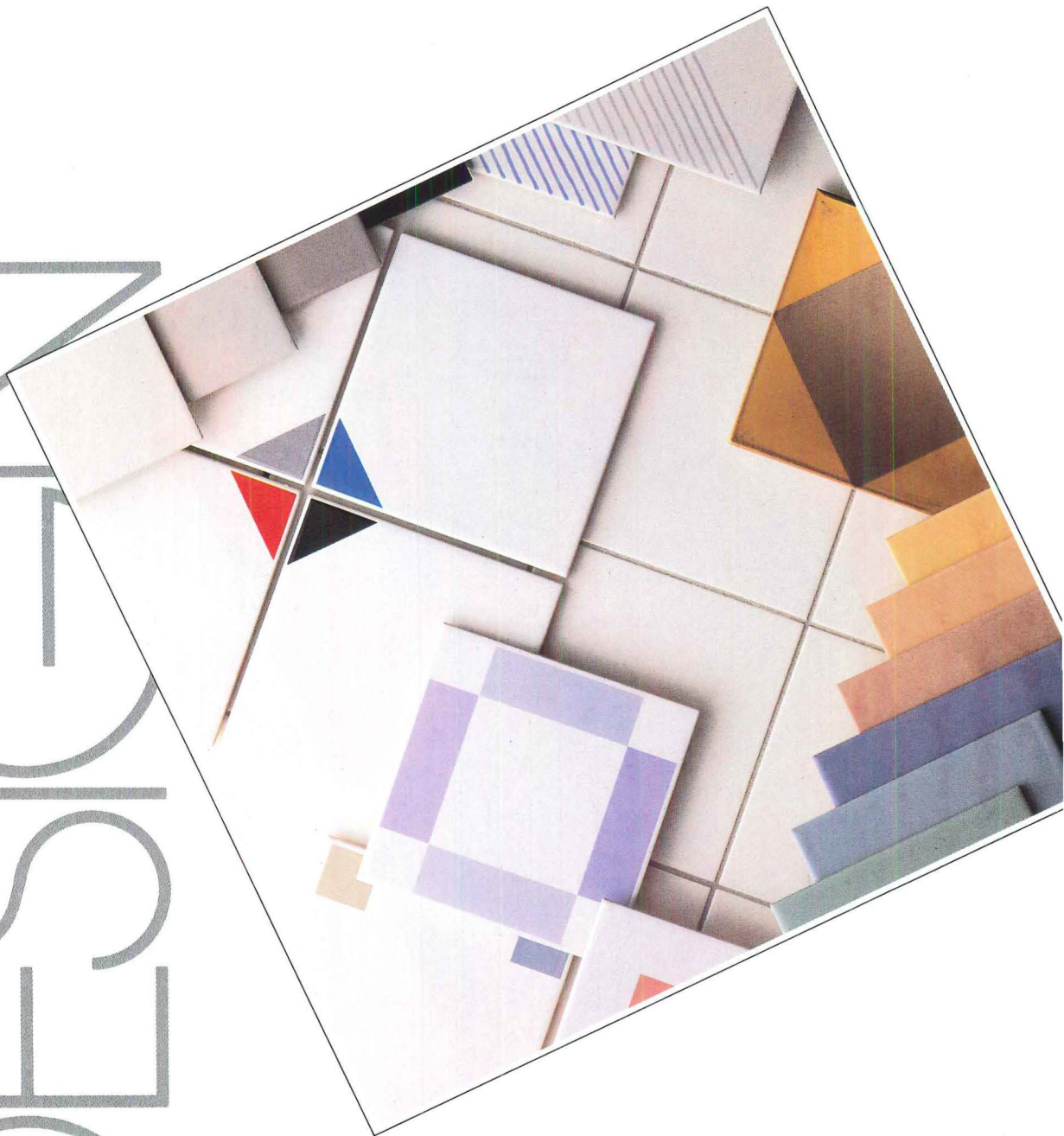
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ABP AIA MPA

INTERIOR DESIGN

Editor in charge: Pilar Viladas

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The five firm profiles and three miniprofiles in this issue address not only the question of what gets designed, but why. *Pilar Viladas*

100 A Comfortable Fit

A roster of restaurants, offices, residences, and lighting designs fills out the portfolio of Antonio Morello and Donato Savoie of Studio MORSA, New York. *Daralice Boles*

110 Classically Speaking

Architect Allan Greenberg of New Haven considers the Classical vocabulary as adaptable as the English language to modern needs, using it in his buildings, interiors, and furniture. *Thomas Fisher*

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Perry A. King and Santiago Miranda of King-Miranda Associates, Milan, tackle projects ranging from showrooms to electronic keyboards with the same sophisticated humanism. *Pilar Viladas*

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The Viennese firm Coop Himmelblau, which began in the 1960s with forms expressive of protest, continues today with more refined expressions of design freedom in interiors, sculpture, and architecture. *Susan Doubilet*

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New York designer Michael Kalil moves with apparent ease between distant realms, from luxurious apartment interiors to the spartan, cutting-edge technology of space station habitats. *Jim Murphy*

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With a keen eye for detail, texture, and color, London designers Dinah Casson and Roger Mann design for the small scale as well as the large. *Pilar Viladas*

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From their base in Victoria, Australia, Biltmoderne's Roger Wood, Dael Evans, and Randal Marsh have captured international attention and a healthy client list with their arresting designs for architecture and furniture. *Pilar Viladas*

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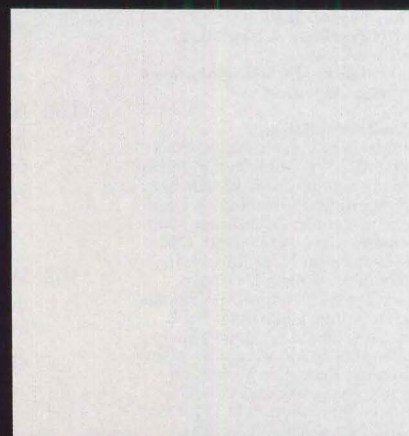
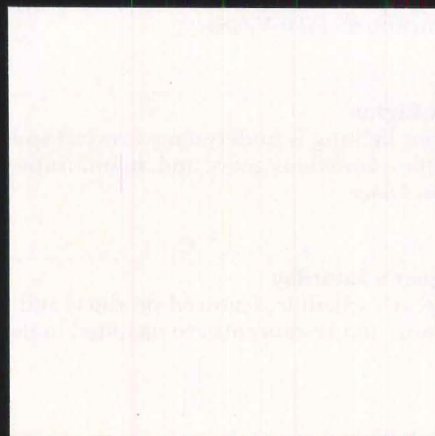
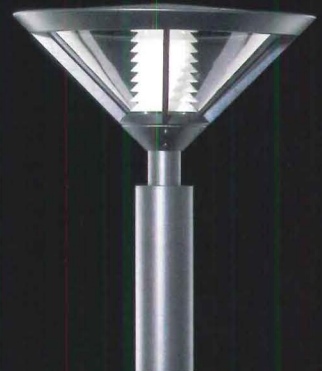
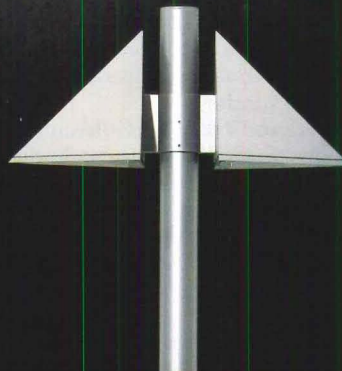
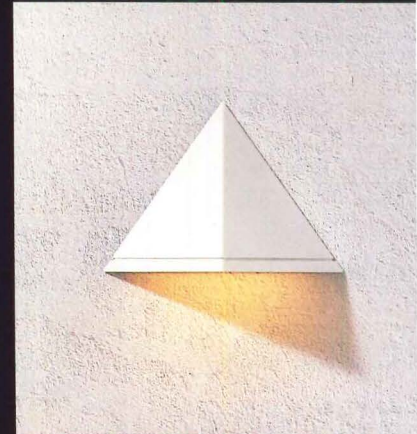
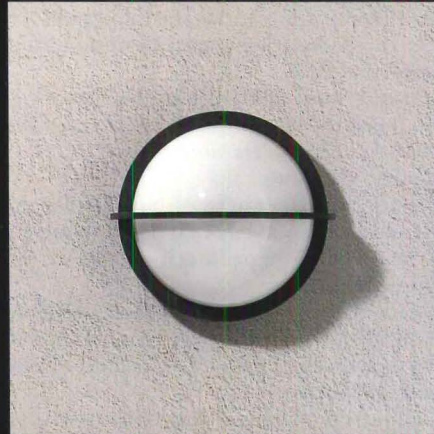
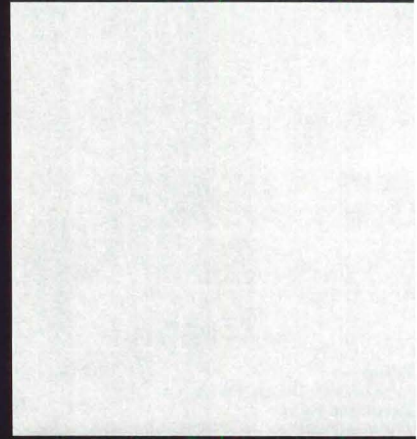
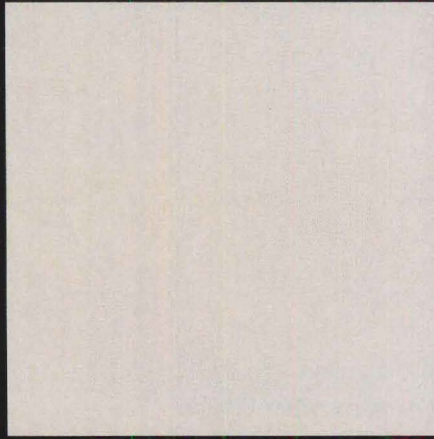
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Cover

Interior of Kramer Apartment, New York, by Michael Kalil (p. 136).

Photo: Mark Darley.

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Architect Selection I

Seen from a post on a selection committee, the process of choosing architects for a major building offers some valuable lessons—to be considered in a two-installment Editorial.

I HAVE just taken part in a well-structured architect selection process for what promises to be an important building—a concert hall for the Philadelphia Orchestra—and the experience has left me with some thoughts I would like to share.

The orchestra has already announced the outcome: Venturi Rauch & Scott Brown of Philadelphia were selected, and they are to work with Artec Consultants, the acousticians chosen by the client through a parallel, simultaneous process.

The choice of architects was made on the basis of submitted qualifications, followed by interviews, then visits to buildings by the finalist firms and discussions with their previous clients. Early this year the orchestra assembled a Design and Construction Committee, including members of its Board and invited authorities in the fields of development and architecture—of which I was one. (Lee Copeland, Dean of Fine Arts at Penn, participated as a professional advisor; Leslie Gallery, director of the Foundation for Architecture in Philadelphia, and Robert Maxwell, Dean of Architecture at Princeton, also served.)

When we first met, the site had been selected, a preliminary budget and schedule established, and a program was being drawn up by the Environmental Research Group of Philadelphia. Our committee was first asked to complete a list of firms to be contacted—which finally numbered 108 from all over the U.S. and from several foreign countries. Each of these was sent basic information on the project and asked to submit credentials addressing certain criteria: demonstrated design ability; capability to execute a project of this size and complexity; experience relevant to the design of a symphony hall (not necessarily design of such a hall, which would have been too limiting a qualification).

Our request for qualifications yielded only 53 submissions. Some firms I thought should be considered did not reply at all; a letter declining to participate—received from five firms—should have been the very least acknowledgment. The one month allowed for this response was not generous, and it may have discouraged well-considered joint submissions (although it did not deter some firms from submitting on stationery imprinted “Joint Venture for the Philadelphia Orchestra”).

At any rate, the five committee members assigned to review submissions had plenty to do. Our objective was to choose no more than ten for interviews. It was surprising how many contenders failed to envision our needs: Many sent stacks of ill-sorted publications; others sent grossly oversized binders that were unwieldy for a group to handle in makeshift work space; the most gratuitous presentation gimmick was a custom-made hardwood portfolio box.

Dropped in the first round of review were submissions that seemed too routine, as if principals were not particularly aware who was getting this binder. In one case the submittal letter was signed by a marketing manager—the only one without a principal's signature. One major firm listed the principals who would be in charge, but said nothing about their relevant experience. (Was this negligence or arrogance?) From the few joint-venture proposals, we generally got too little information on one of the firms or on how the two were intended to complement each other. One submission addressed the question of ability to handle a job of this size with an impressive list of current jobs with dollar values, then stated that for them this would be only “a medium-sized job.”

Were we looking at quality of design? Of course we were, but those of us appointed for our architectural expertise were familiar with most of the photos and drawings; our attention quickly turned to the text that spoke of intentions, philosophies, and capabilities. Since the nonarchitects tended to respect our opinions on design, the persuasive value of these submissions rested largely in the written portions.

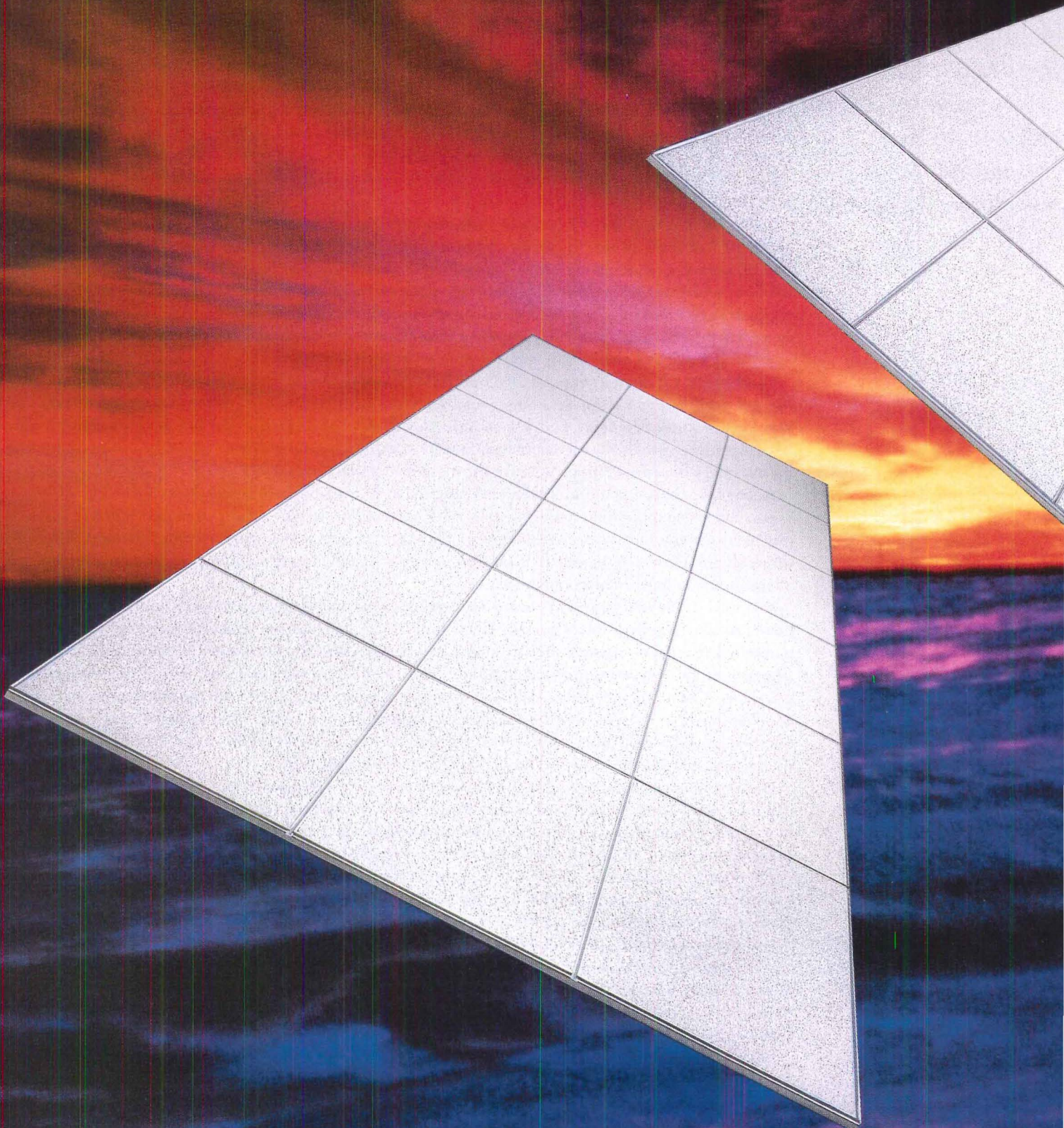
The one submission that the reviewing group found most thorough and to the point, the one that rewarded us with sharper insights into the problem—the model document of its kind—was the one from the firm that ultimately got the job.

Using various systems of weighted voting, our reviewing group arrived at a short list of six firms, for which we got approval from the full committee. Accordingly, interviews were scheduled with: Venturi Rauch & Scott Brown; Mitchell/Giurgola Architects; James Stirling, Michael Wilford & Associates with Geddes Brecher Qualls Cunningham; Herman Hertzberger; Arata Isozaki & Associates; and Cesar Pelli & Associates.

What happened then will be discussed in next month's conclusion of this Editorial.

John Harris Dixon

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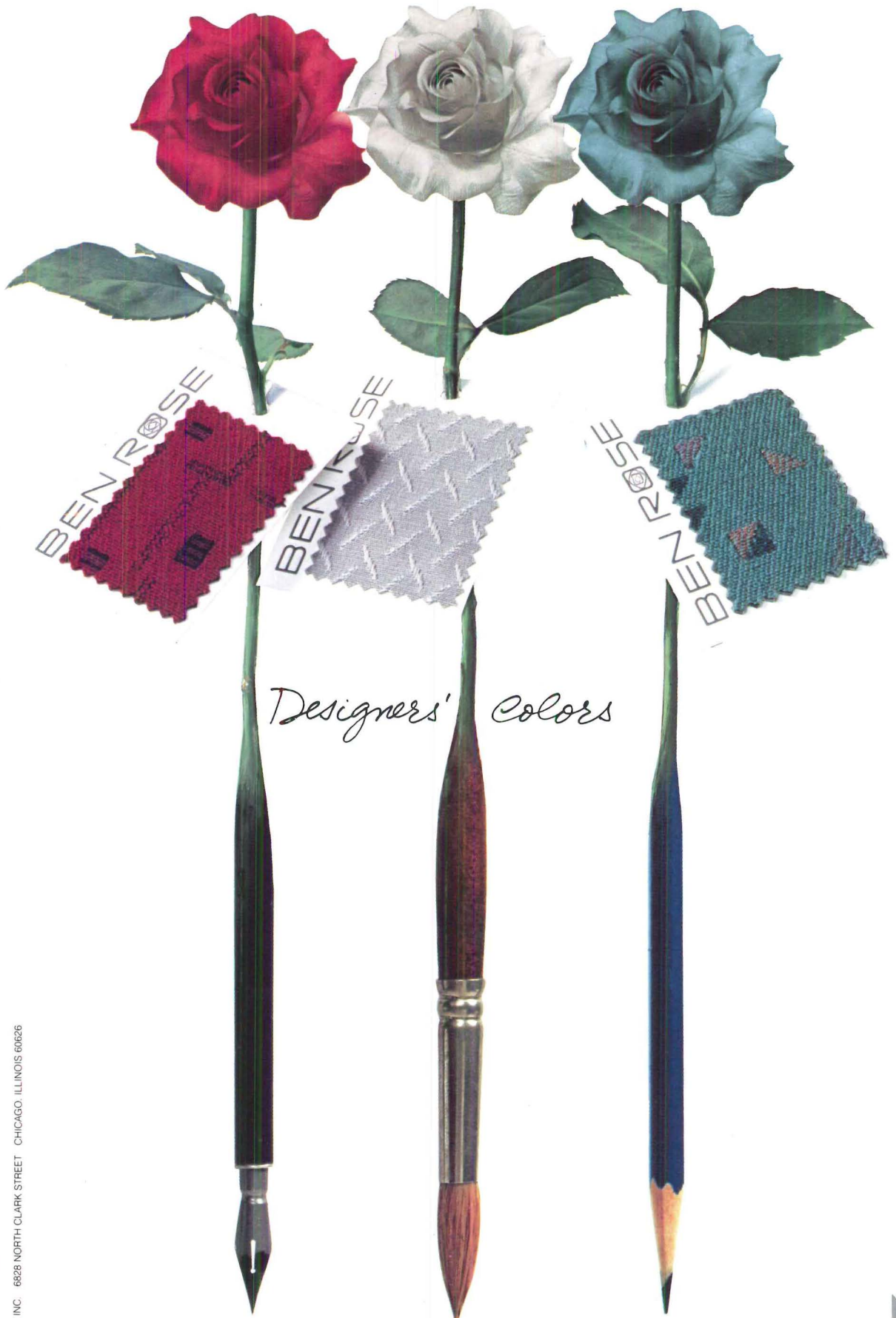
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Designers' Colors



Paris Inspirations

I was really impressed with your July issue, especially with Jean Nouvel's Institut du Monde Arabe in Paris. Not only is this fresh, sophisticated, and impeccably detailed, but this is also architecture.

Congratulations on searching out these sorts of projects and bringing them to the attention of your readers.

Theodore M. Ceraldi
Theodore M. Ceraldi & Associates,
Architects
Nyack, New York

There are specific rules for how to display a flag on any occasion.

The way the tricolor is displayed, with modern buildings is similar to the Golden Mean Rectangle on your July issue cover, in a leap of imagination: Paris in parade before the world tribune.

The issue reveals more than the usual *plus-que-parfait* analysis of architectural endeavours.

D. Basmadjian
Long Beach, Calif.

Young Architects

As a practitioner in architecture since 1958, I must confess your "Young Architects" treatise (June 1987 P/A) was as exciting as it was stimulating.

It appears our profession is blessed with a new breed of design tigers!

Craig B. Kelford, Sr./AIA
CEL Architects
Lomita, Calif.

Young and Unlicensed

I enjoyed the June, 1987, Special Issue: Young Architects. For myself, a relatively young architect at age 38, it was wonderful to see the work of so many talented contemporaries. It is refreshing that a respected international architectural journal has sought to acknowledge the group, the work and the philosophies.

I was deeply disturbed when I realized that not all of those credited with designing the built work are licensed architects. I am sure that we all know the contractor, the designer, the engineer and the developer who

practice architecture without a license; we tolerate them. Now it seems we must also tolerate unlicensed individuals who should be in training, apprenticeship or the IDP who have decided to abandon registration entirely. Perhaps the most bitter pill is that one of our profession's leading journals has chosen to acknowledge and laud the work of these people.

Where is the architect's self-respect these days? One wonders what The American Bar Association or the American Medical Association would do in a similar circumstance.

Glenn G. Gauzza
Glenn Godshall Gauzza, AIA,
Architect
Media, Pa.

The June *Progressive Architecture* has just reached me, and while it is exciting, there is a legal issue involved which cannot go unmentioned. In New York, as well as in most other states, you are not an architect unless you are licensed. Under title VIII of the New York State Education Law only those licensed, and registered, with the State may call themselves architects or offer or provide architectural services.

Persons educated as architects, but as yet unlicensed, may be referred to as interns; other designers who offer or provide architectural services are currently referred to as illegal practitioners. In addition, in New York State licensed professionals are not permitted to form business corporations (Inc.) for the purpose of offering architectural services, only professional corporations are permitted (P.C.).

While we have not yet completed our check with the State, it would appear from the business titles that not all the "young architects" are architects. The New York State Association of Architects (NYSAA) and NYC/AIA are currently involved with the Attorney General's office in the identification and prosecution of illegal practitioners. Articles such as this, which ignore the legal aspects of professional licensing, contribute to the lack

of understanding which permits illegal practice to flourish.

Lawful practitioners have met rigorous state mandated education and practice requirements, and passed a grueling thirty-six-hour examination to become architects. Including those who have not made the commitment, or who choose to practice illegally, with duly licensed architects is a disservice to all. We would most appreciate a correction in *Progressive Architecture*, and the identification of those who abide by the law.

Lenore M. Lucey, AIA
Executive Director
New York Chapter
The American Institute of Architects
New York, N.Y.

[While most of those profiled in the Architectural Design section of our issue are registered, some—as explained in our Introduction—are not yet registered. While P/A recognizes the need to protect registration laws, it also reserves the right to publish work by designers, whose building designs can be realized by several legal means; when no building design is involved, of course, registration is not an issue. In the individual profiles, architects and designers are correctly identified, except in the following instances: Bonnie Roche, a designer, was incorrectly identified as an architect; the building credits for Alan Wanzenberg should have listed his architectural firm (P.C.), rather than the associated design firm. In the case of two unregistered interns—Glenn Allen Neighbors and Andrew Friedman—the work was properly credited to their employer firms; P/A simply recorded their designations within these firms as "project architects"—Editors]

Halprin's Due

I was appalled to see Lawrence Halprin called an "urban landscaper" in your June 1987 issue ("Urban Activities in Florence," Donatella Smetana, p. 28). He is and has always been a landscape architect. He is one of the most

(continued on page 12)

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well-regarded and esteemed landscape architects, and the "urban landscaper" appellation is extremely demeaning. You even managed to misspell his first name.

*Kenneth Caldwell, ASLA
Executive Vice President
American Society of Landscape
Architects*

Value of AIA

The report (P/A Reader Poll, May issue, p. 15) was most informative; however it was "skewed" and not quite fair. As an architect since 1950 and AIA member continuously since 1951 (this year emeritus) in the Los Angeles chapter, I have some pertinent observations as follows:

The poll says members and non-members "are acutely aware of the AIA's powerful position." This is an incorrect awareness since the AIA is not now, or ever (since 1950) has been in a "powerful position." The AIA is a total weakling compared to the professional organizations for lawyers, doctors, contractors and non-licensed "professionals" who compete with architects. Other groups whose objectives

are contrary to the AIA's can easily negate our "powerful position." Consequently, I have always felt that our large budget for "political influence" is a total waste and we should concentrate on being an "information gadfly" on legislation related to architects and architecture.

You say the AIA is "fundamentally at odds with its constituency" and that the AIA is not a good value for the dues it collects. The problem is basically that architects in the active-competitive years of climbing up the success ladder are *apathetic* to the AIA and criticize rather than being active in the organization: I know for a fact since I was one of those apathetic members who thought you couldn't change the AIA because it was an "old-boy" club. I know differently now that I am very active (last ten years). Architects are *apathetic* and *individualists* who don't like to organize to share efforts and ideas. We are trained in college to be secretive about our ideas and developed "egos" about our ideas, all of which is not conducive to compromise.

I have always stressed that *image* is the most important area where the AIA can be effective—

we know that and are trying to do something about it. I have written articles in our professional publications on the declining *architect's image* besides lecturing on the subject. Architects agree on what is wrong with the architect's image but are "too busy" to want to do something about it for themselves and expect others to do it for them. We as a profession have created the present pejorative image: We abdicated our traditional role as "captain of the built environment team" and preferred to be a mere player or even worse, a substitute player. Only through our individual efforts can we supply the AIA with the ammunition to return us to our former elevated status. The AIA cannot increase the compensation level of architects. Each individual architect negotiates his own fee or salary: there is no maximum limit for what you charge for your services. If you want a larger fee or salary, show the client or boss that you are worth the larger amount. Everyone is willing to pay for value received. Why do rock stars get paid so much?

The public is getting value received for the price of admis-

sion charged. Improved image of the profession will automatically increase the compensation level.

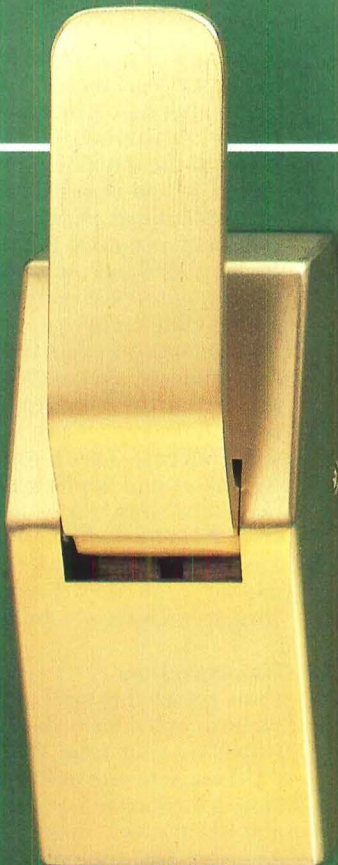
If the profession was not so *apathetic* and egotistical we would have better elected officers running the AIA at local, state and national levels. The bottom line is that paying your annual dues is not enough: You must be active in the organization, and understand how things are accomplished in a democratic manner—understand the problems of being effective and contribute your personal time and sincere efforts. I believe membership should require one's personal time for the AIA in addition to the annual dues; then we might be more effective, powerful, and responsive to the changing needs of the profession.

*William Krisel
AIA—Emeritus
Los Angeles, Calif.*

Church Preservation

Your News Report about the Boston Church Crisis in May (p. 31) seems a bit "much."

I am a lover of our historical architectural heritage but I do not think that this compels me to
(continued on page 15)



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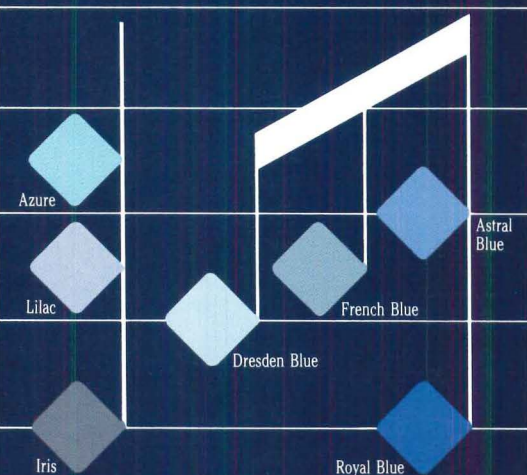
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be also an unjust totalitarian and antihuman person.

The Immaculate Conception Church building is held preeminently for religious purposes, not for purposes of historic preservation. Religious people contributed to the construction and maintenance of the Church and to the support of its worship and ministries over many decades. The preservationists contributed nothing. If the Church authorities determine that alteration or demolition is necessary to better promote the religious ministries for which the building was erected to serve, in simple justice they should be free to do that. If the City of Boston wishes to preserve the building as a public amenity, the City always has the power to condemn (purchase) the building for fair value. Preservationist "do-gooders" however seek to "do" with others' "goods"—never their own.

The preservationists' value system puts architecture as a cause of higher merit than the spiritual, social and material needs of those, often disadvantaged persons, who seek the ministry of a Church. The preservationists would use the force of law to confiscate religious resources to finance their perverse value system.

Your (quoted) words: "war," "night-attack," "assault," "ravaged," "blood," "lies" betray your alienation from basic humanitarian and societal concerns.

The educated, articulate, well-heeled, aesthete elite is always more politically powerful than the needy and deprived and thus you may well succeed in aborting human ministry on the site—but every society that has put bricks and mortar above its people's real needs has only hastened its own decay—leaving magnificent ruins for the admiring gaze of future archaeologists. *George J. McCormack
New York, N.Y.*

[The writer is a lawyer who has represented not-for-profit organizations contesting land-marking. His position deserves consideration. His characterization of preservationists is unfair: Many give generously of their own money, time, property for this cause. Some of us feel that the tax exempt status of the institutions in our society carries with it an obligation to respect the cultural heritage handed down to them.—Editor]

Health Facilities: The Fittest

I wanted to write and commend you on the article "The Fittest

Survive" which appeared in the May issue of P/A (p. 98).

Having spent a number of years marketing architectural firms, I have always been faced with the task of convincing architects that the value of their work is measured by the degree that their services and projects meet the goals of their clients, rather than meeting some aesthetic standard recognized only by other like-minded designers.

Responses usually include a lot of lip service about "good design sells," and there is still very little effort spent to orient practices around the demands and needs of the marketplace, particularly in such a rapidly changing field as medical service delivery.

Your article did not take the usual stance of "here's the client's problem, and this is how good design solved it." You put the emphasis on the changes taking place in the market and treated the projects as outgrowths of the problem-solving process, not the solution itself.

My current position as a marketing consultant to architects and engineers allows me to work with a wide mix of successful firms who are sensitive to the needs of their clients. Consequently, I am very glad to see such articles appearing in design publications since it validates and reinforces that an understanding of client needs and being responsive to political, economic and market demand is the basis for a successful practice.

All too often design publications reinforce the historical bias that architects are elitists and self-centered, barely tolerating the intrusions of their clients. And all too often this portrait is more accurate than we'd like to believe.

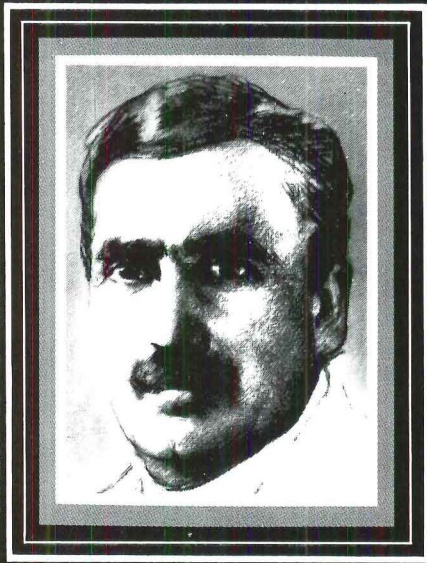
I enjoyed the article; enjoyed that I found it in something other than a business or marketing journal, and I would enjoy seeing more articles focusing on the marketing issues confronting clients. It helps in reinforcing how architecture cannot dictate but only respond to these issues. *Ken Lerch
Senior Consultant
Management Design
San Francisco, Calif.*

Photo credit correction

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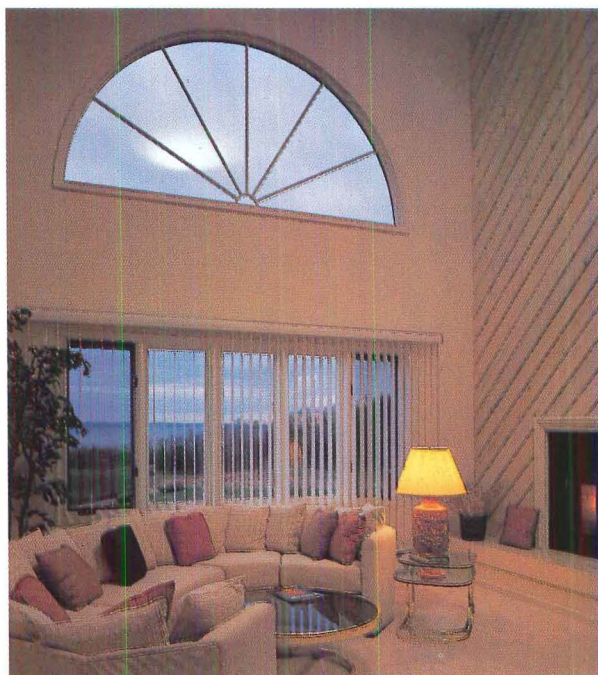
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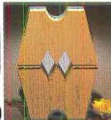
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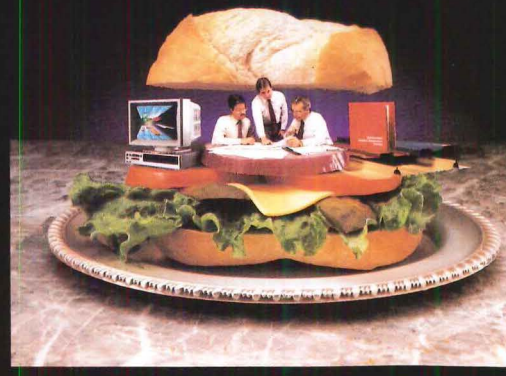
*August Perez III, CEO
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Sam Sweezy

Parks, playgrounds (above), and several outstanding stations earn praise for Boston's new Orange Line. See page 53 for review of new transit line.

Tax on Services Made Florida Law

It now looks as though Florida's controversial 5 percent tax on services, which took effect on July 1, is here to stay. At the request of Governor Martinez, the Florida Supreme Court has reviewed the law, which applies equally to lawyers, accountants, and other service professionals, and found it to be constitutional.

Florida is the fifth state to institute such a tax, following Hawaii, Iowa, South Dakota, and New Mexico. Several other states, including Texas, are now considering similar tax bills, and many national lobbying groups have chosen to make a stand in Florida.

Under the new law, services rendered by a Florida architect/engineer outside of Florida are tax exempt; conversely, services rendered by an out-of-state architect/engineer on Florida realty are subject to the tax. It is unclear whether the out-of-state design professional will collect the tax as a sales tax directly, or whether the client will pay it

(continued on page 41)



Winning proposal for Leesburg, Va.

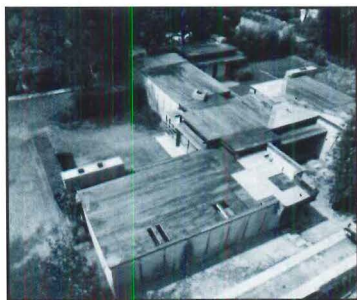
Chicago Firm Wins Virginia Contest

Cited for its "practicality and constructability," for its "recognition of historic precedent" and "respect for natural pedestrian pathways and views across the site," for "a parking facility that is both efficient and pleasant," and other commendable features, the winning design in the competition for a new Town Hall and parking structure in the heart of downtown Leesburg, Va., is already well on its way to becoming a reality. According to *The Washington Post*, the Leesburg town council has appropriated \$6.2 million to build the winning design by Hanno Weber & Associates of Chicago.

The program required the tricky insertion of two contemporary building types—a county office building and a parking garage—into a delicate downtown of 18th-, 19th-, and early 20th-Century buildings. Hanno Weber rely on a series of clever disguises to hide the bulk of their buildings, masking the garage behind an arcade, for example, and treating the top floor of the "office loft" as a gable roof with dormers. Other moves—such as continuing two pedestrian paths through the garage as skylighted arcades, and routing vehicular movement to suit one-way traffic on surrounding streets when future volume demands—are inspired examples of common-sense design.

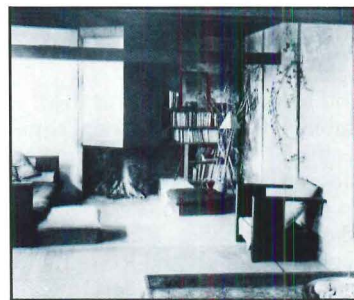
But the scheme's special gift to Leesburg wasn't required in the program. A generous new town

(continued on page 37)



Julius Shulman

Restoration of Schindler House.



University of California, Santa Barbara

Historic view of Schindler studio.

L.A. Celebrates Schindler Centennial at Kings Road Residence

September 10 is the one hundredth anniversary of R.M. Schindler's birth, and the occasion will be marked by a series of commemorative events in Los Angeles. The main event is a major exhibition at the Schindler House. The 1921 Kings' Road residence, consisting of four interlocking studios and a communal kitchen embracing outdoor courtyards, is now being restored.

The first part of the exhibit will re-create the original flavor of the house by replicating the two studios occupied by R.M. and Pauline Schindler. It will include original furniture and fittings still owned by the family and items reproduced on the basis of historical photographs.

(continued on page 38)

purchased by Doorstore), both Gayle Zalduondo and Andrew Kelly. Citations went to the Hickell Chair by Robert Whitten; the Miami Tete-e-Tete (sic) seating by Robert Chi; and the Miami Waves cocktail table by Michael Wolk.

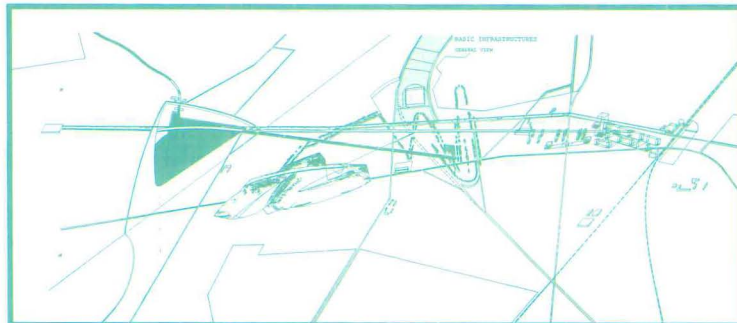
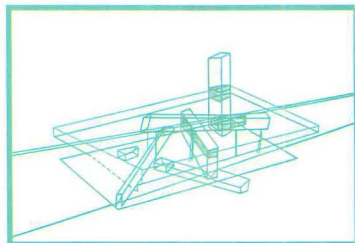
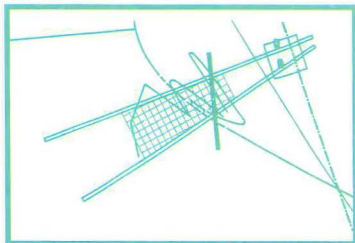
The seven-member jury included David Morton, former Executive Editor of *Progressive Architecture*; Thomas Regan, Dean of the School of Architecture, University of Miami; James Jones, Director of the Environmental Design Department at Parsons School of Design; local architects Raul Rodriguez and Donald Sackman; and manufacturers' representatives David Capriro of Burdines and Nasir Asamali of Luminaire.

Coop Himmelblau Wins Twice

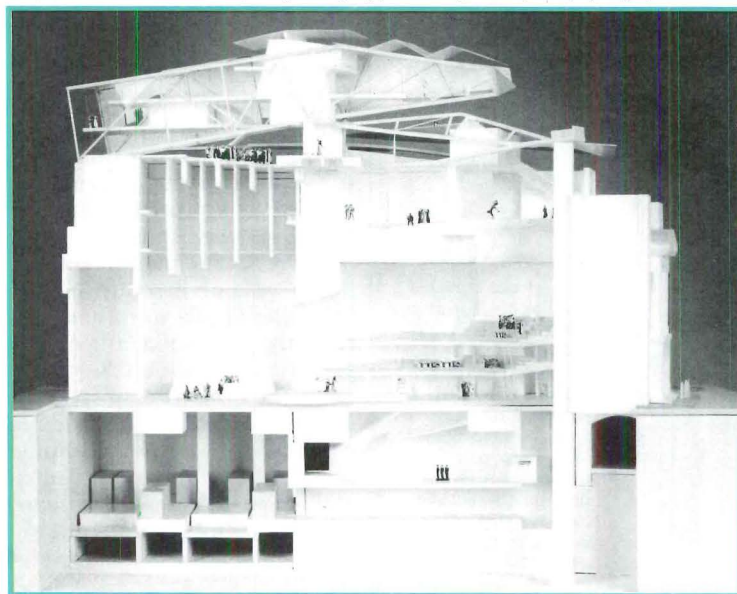
Architectural designers Wolf D Prix and Helmut Swiczinsky, partners in the Viennese firm Coop Himmelblau (see pp. 128-135), have recently won two competitions for projects of a scale far larger than those they have tackled until now. The first, the design of a new town outside of Paris, brings them into the international scene while the second, the renovation and extension of the Ronacher Theater in Vienna, focuses attention on them in their hometown.

The new town of Melun-Senart is for a large meadow at the south edge of Paris, one crossed by rail lines and dotted with industrial outcroppings, and now threatened by a proposed highway. Four little towns already exist around the site, and there is the likelihood that, without careful planning, these will grow together helter-skelter with no definable center.

The competition brief asked for a landscaping plan and a design for the weaving together of the four towns, with an urban center for 240,000 people. In addition to housing and commercial amenities, there are to be a transportation (including highway) center and a university. The Coop Himmelblau plan begins by proposing the tunneling of the planned highway, the excavation of a lake and a canal on the west side of the site, and, with the excavated earth, the creation of a hill to break the prevailing southwest wind. After these earthworks are in place, four types of developments are proposed: a town center, called "New York" because of its high density, at the northeast part of the town where the transportation lines cross; two boulevards,



Coop Himmelblau's plan for the new town of Melun-Senart (top left and above) mixes New York and L.A. models; diagram of upper-level public space (top right).



Coop Himmelblau's Ronacher Theater expansion proposal.

called "force-lines," which radiate from the center; cottages sited along a free-form, squiggly line, dubbed "L.A." because of the low density; and finally larger buildings developed linearly along and across the radial boulevards.

Coop Himmelblau intends that many of the larger buildings slant upwards, touching the ground only in part to allow a choice of recreational spaces around them. This concept follows the principles developed for other buildings the firm has designed for Vienna and Hamburg, which have not yet been built. While the designers expect that the town will eventually grow high and dense, they demand that developers insert public space not only at ground level, but at every 50 feet above the ground.

In the Ronacher Theater project, the front half of the existing 1870s landmark building is to be retained, and its original au-

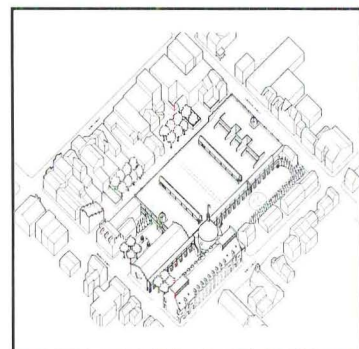
ditorium renovated. The stage itself, located within a totally new wing, will be designed for use in either an arena or a proscenium configuration. Many of the new spaces will be convertible. The basement cinema will be usable as a concert hall as well, while the top story rehearsal theater will have flexible partitions so that it can be used for experimental theater or as a ballroom. A containerized television studio will be movable throughout the building. The rooftop will serve as an outdoor theater, sheltered in part by a flying form that will house staff offices.

Local critics protest that the Ronacher design is merely conceptual and impractical to build. Stylistically, it is certainly not every Viennese's cup of coffee. But if realized with Coop Himmelblau's exquisite skill, it is sure to become a double landmark in Vienna's center. **Susan Doubilet**

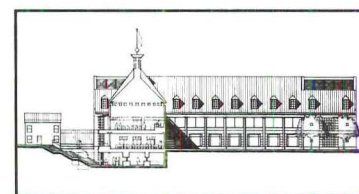
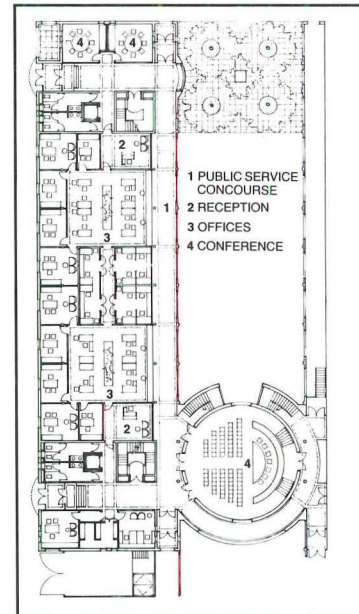
(News continued on page 38)

Leesburg (continued from page 35) green, punctuated by the cylindrical council chamber, pulls the public into and through the site.

Second and third prizes in the competition went to Lineworks Architects of Manchester, Vt., and CIRCA in association with Keystone Architects of Alexandria, respectively. Honorable mentions went to Baughan & Baukhages, Luray, Va.; Fabry Associates, Washington, D.C.; Martin & Jones, Washington, D.C.; Elizabeth Masters & Mark Topetcher, Philadelphia; and Gary Papers & Associates, Portland, Oreg. The six-member jury included architects Bernard Spring of the Boston Architectural Center and Milo Thompson of Bentz, Thompson, Rietown, Minneapolis; planner Mary Means of Thomas & Means, Alexandria; urban design consultant Michael J. Pittas of Los Angeles; Charles Williams, Vice Mayor of Leesburg; and Martha Mason Seemes, Director of Planning, Zoning & Development, Leesburg.



Above and below: Hanno Weber scheme.

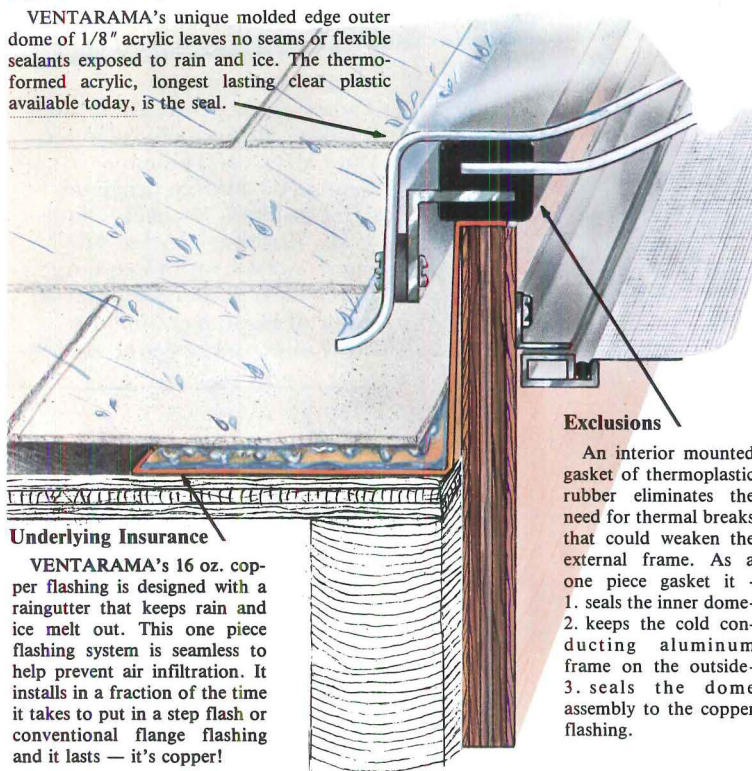


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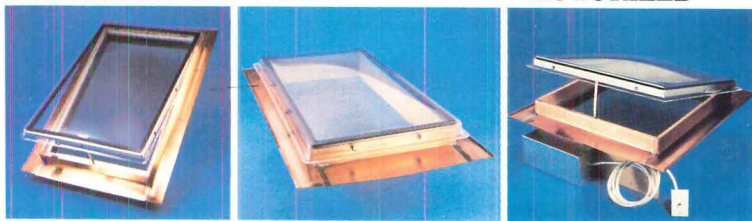
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Schindler (continued from page 35)

The second half, devoted to the design, construction, and history of the house, will include original Schindler drawings, an explanation of the restoration process, and photomurals of the house's social history. The house was shared, at various times, by the Richard Neutra family and art collector Galka Scheyer, and was a nexus of artistic and intellectual life in Los Angeles. The exhibit will be accompanied by an illustrated catalog.

The centennial begins with a gala fund-raising dinner on Saturday, October 10, cooked by Wolfgang Puck of Spago restaurant. Hans Hollein is honorary chairman, and honorary committee members for the dinner are Frank Gehry, Charles Moore, Cesar Pelli, and Robert Venturi. Proceeds will fund maintenance and restoration.

Current rebuilding of the roof, funded by a \$50,000 grant from the City of West Hollywood, is the largest project undertaken on the property since it was acquired by the Friends of the Schindler House in 1980. A state monument, the house was purchased from the Schindler family with funds from the California Office of Historic Preservation. Since 1980, the Friends have sponsored 14 architecture and design exhibits in the house, including *MoCA Builds*, *Plywood Furniture*, and shows on the work of Juan O'Gorman, John Lautner, and Cesar Pelli. *Barbara Goldstein* ■

UIA Congress: Architects' Babel

It may be that "Shelter for the Homeless" is considered more a problem of money than of architecture. Whatever the reason, the Union of International Architects' 16th Congress, which took place in Brighton in July and was dedicated to that subject, was very poorly attended. The presence of under 1500 delegates has left the hosting Royal Institute of British Architects with a large deficit.

Rod Hackney, the new President of the RIBA and unchallenged future President of the UIA, set the tone in his welcoming address, charging that "process" must replace "projects," with "top-down" support for "bottom-up" action. He urged architects to realize the important future role they have to play as enablers. "Stars," he said, "don't provide solutions (to shelter) but merely distractions. Rich clients are not the future for

architects." Architects, he added, must avoid importing inappropriate technology and capitalize on local knowledge and local labor.

His message was echoed, but also challenged, in the many varied meetings that composed the week-long Congress. Seventy-two countries from every continent and from both sides of the Iron Curtain were represented.

Audiences for the official program were much diluted by dozens of parallel offerings. Sessions were allocated to the AIA Housing Committee, the Architects for Peace, the National Association of Realtors, the Architects for Justice, Women in Architecture, and many other organizations representing diverse interests.

Most of their meetings had only small audiences. But despite Hackney's remarks, people flocked to the "Star" lectures, which featured UIA Gold Medalist Reima Pietila, Richard Rogers, Norman Foster, and Jeremy Dixon talking about their own work.

There was also a photographic exhibition of architecture from all UIA member countries, as well as a big trade show that few people found time to visit, to the dismay of the exhibitors, and a continuous international film show with no audience.

Nevertheless, among the papers presented, many were especially interesting. On the theoretical side were those of Michael Cohen of the World Bank, Dr. Caroline Moser from the London School of Economics, Prof. Janet Abu-Lughod from Northwestern University, who spoke on the problem of "overplanning," and of course John F.C. Turner, originator of the "bottom-up" approach.

On the practical side, many people were impressed by Miguel Roca from Cordoba, Argentina, who talked about the work he has done to revive the center and outskirts of his native city. The UK architect and planner Walter Bor described his work for the town of Shenzhen, China.

To sum up the cumulative message of the Congress: With the world population explosion, there is a new generation of urban poor. We must take the problem of homelessness much more seriously. In the Third World, squatters' land must be legalized. And the job of governments is to provide the infrastructure and act as enablers.

Monica Pidgeon

(News continued on page 41)



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Taxes (continued from page 35)

directly to the State as a use tax. Also, one third of the services produced by architects and engineers in Florida are provided to governments and certain charitable organizations that are exempt from the tax.

Aggressive lobbying induced the legislature to remove the potentially burdensome "pyramiding" effect that could result from taxing the services of design consultants. The law now allows an architectural or engineering firm to purchase consultant services on a tax-free basis if certain conditions are met. The most critical of these requires that there be a written contract for services rendered and that the consultant be named on the prime professional's invoice to the client.

The sales tax, however, will be added to the total service invoice, which includes reimbursed expenses of the architect or engineer. Thus an architect may purchase blueprints and pay a sales tax on them as tangible personal property. If that same invoice is included in the architect's invoice to the client, it will be subject to another sales tax on services. This doubling up of taxes is one of the most controversial portions of the law.

Business leaders agree that the next six months will be a trying time for Florida. The tax may cause developers to delay building. However, the state plans to place proceeds from the tax into an infrastructure trust fund, so that there may be an upsurge of public works.

Some say the tax will be a disaster for the state's economy; others claim that its impact will be absorbed quickly. Whatever happens, architects and engineers in other states should be concerned. **William R. Blum** ■

The author is Vice-President of Finance and Administration for Spillis Candela Partners in Coral Gables, Fla.

The Results of Delta Challenge

The results of the first design competition sponsored by the Delta HDF line of commercial faucets were unveiled at the 1987 AIA Convention. Over 190 designers met the Delta Challenge: to create a unique device for the delivery of water.

The four winning systems included "The Private Spring," a five-step water distribution system by William Rees Morrish, Citywest, Inc., Beverly Hills, Calif.; "The Mundus Faucet," a classicizing sculpture in stainless steel and copper by Jeff Latto of

Jones & Kirkland Architects and Laird Robertson, Toronto; and "Hydrokinitron," a black-and-red unit that moves under water pressure. Dennis Dressel of Seattle, Wash., won the student prize for his "Waterman," an anthropomorphic fixture installed using conventional plumbing.

The jury for the 1988 Delta Challenge included architect Emilio Ambasz of New York; designer Bruce Burdick of the Burdick Group, San Francisco; and designer Michael McCoy, cochairman of the Design Department of the Cranbrook Academy of Art, Bloomfield Hills, Mich. Delta is now planning its 1989 Challenge. ■



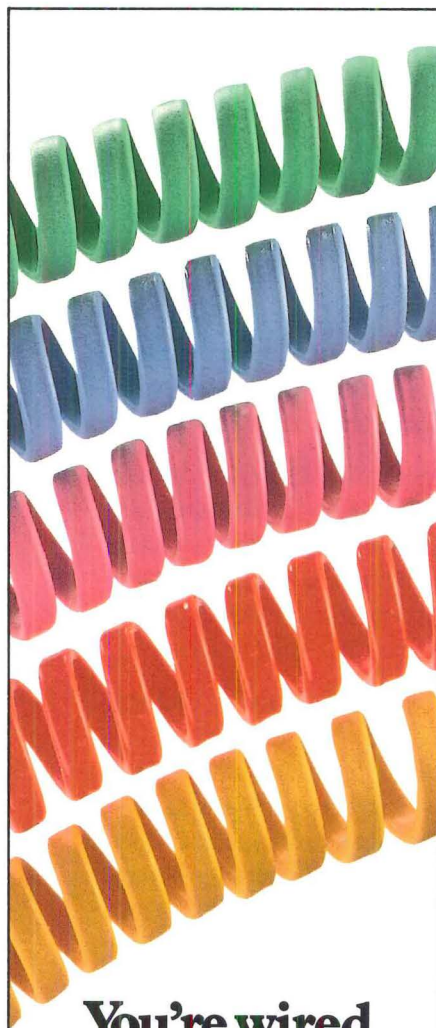
Schoeller, "The Farmer as Millionaire."

Biedermeier Show To Open in Vienna

Yet another blockbuster exhibition is being prepared now in Vienna, this time on the subject of the early 19th Century in Vienna. Like its predecessor "Dream and Reality, Vienna 1870-1930," organized by Hans Hollein in 1985 (P/A, Oct. 1985, p. 24) the upcoming show (Dec. 17-June 12, 1988, at the Kunsterhaus) will go well beyond the range of the usual art exhibition to embrace cultural, sociological, and political themes. Curated and designed by Viennese architect Boris Podrecca, "The Age of the Bourgeoisie and the Spirit of Conflict" will cover the Biedermeier and the Pre-March era in Vienna, from the Congress of Vienna in 1815 to the Revolution of 1848.

While the term Biedermeier is associated with coziness and middle class respectability, the show will examine whether harmony really reigned in these times. It will portray the growth of industrialization and the increasing social and political tensions, even as it represents the period's art and applied arts, furniture, architecture, fashion, urban development, music, theater, and recreation. Podrecca plans to use no photographs at all. He will portray all themes by displaying original artifacts only—and he has over 5000 pieces from which to choose!

Susan Doubilet ■



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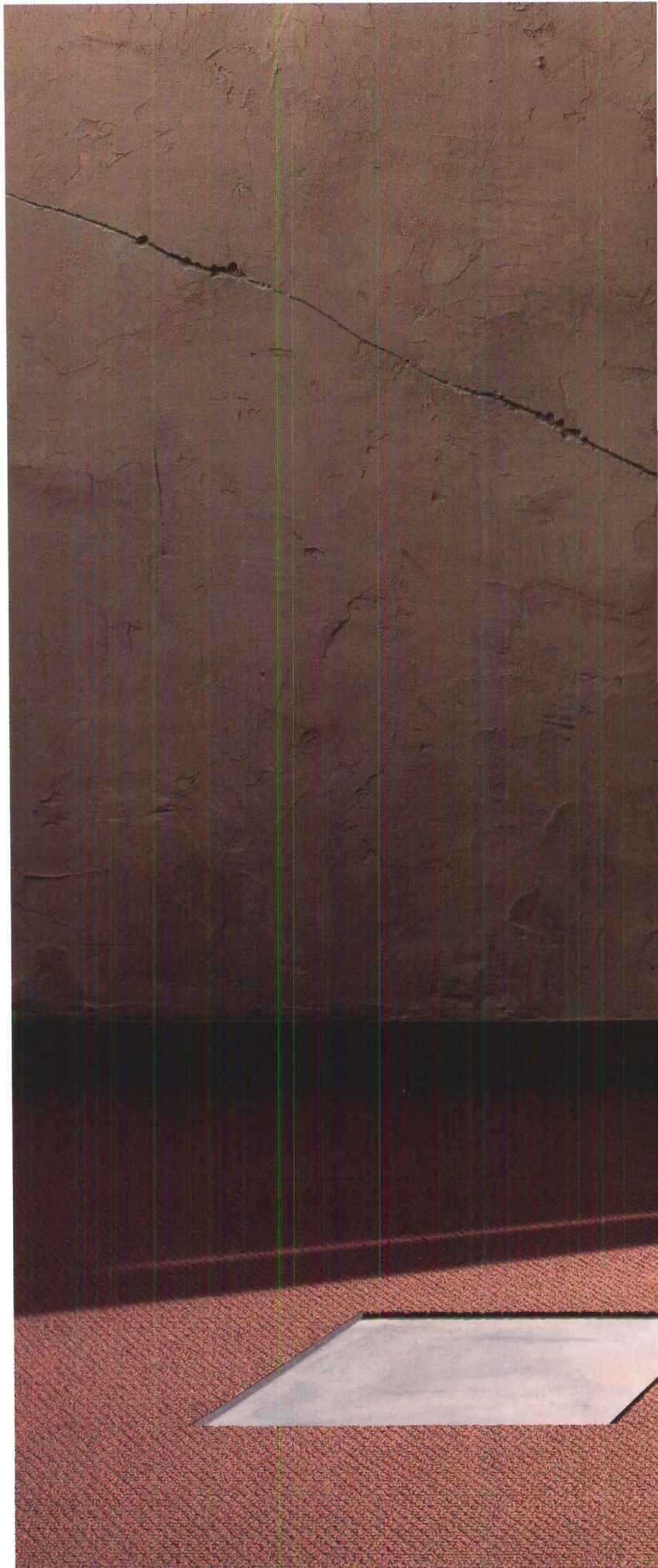
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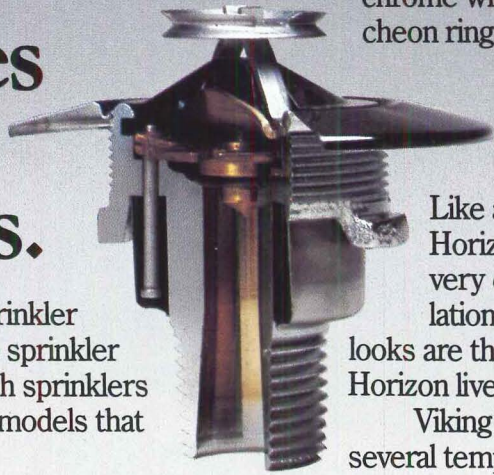


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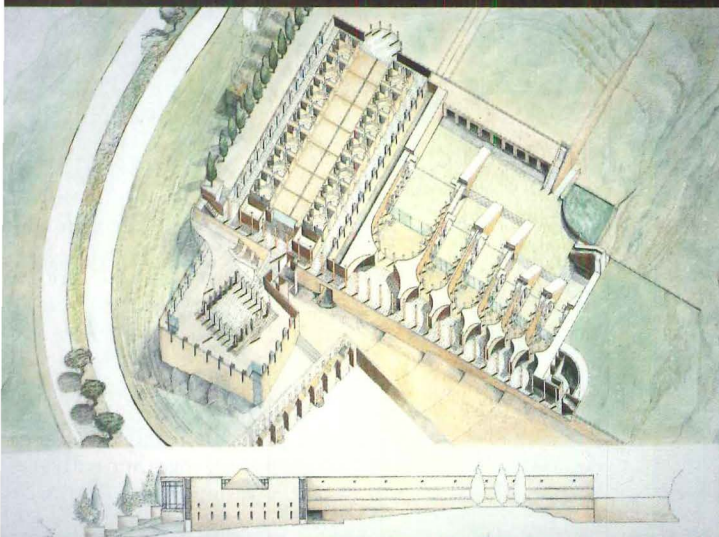
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Competitions

The commission for what may be the most important public building built in Israel in this decade went to Karmi Associates of Tel Aviv following an international competition.



The Supreme Court in Jerusalem

Since 1943, the Supreme Court of Israel, perhaps the most highly esteemed institution in Israeli society, has been housed unceremoniously in a modest Jerusalem building that was originally built in the late 1800s as a hostel for Russian pilgrims visiting the Holy Land. A shortage of funds made the move to more suitable quarters impossible until 1984, when the Court received a generous offer from Yad Hanadiv of the Rothschild Foundation to underwrite the costs.

The issues entailed in such a commission are difficult. The design must express equally access to justice and the dignity of the Court, without resorting to contrived or overly monumental architectural solutions. The ancient, honored, and architecturally eclectic city of Jerusalem

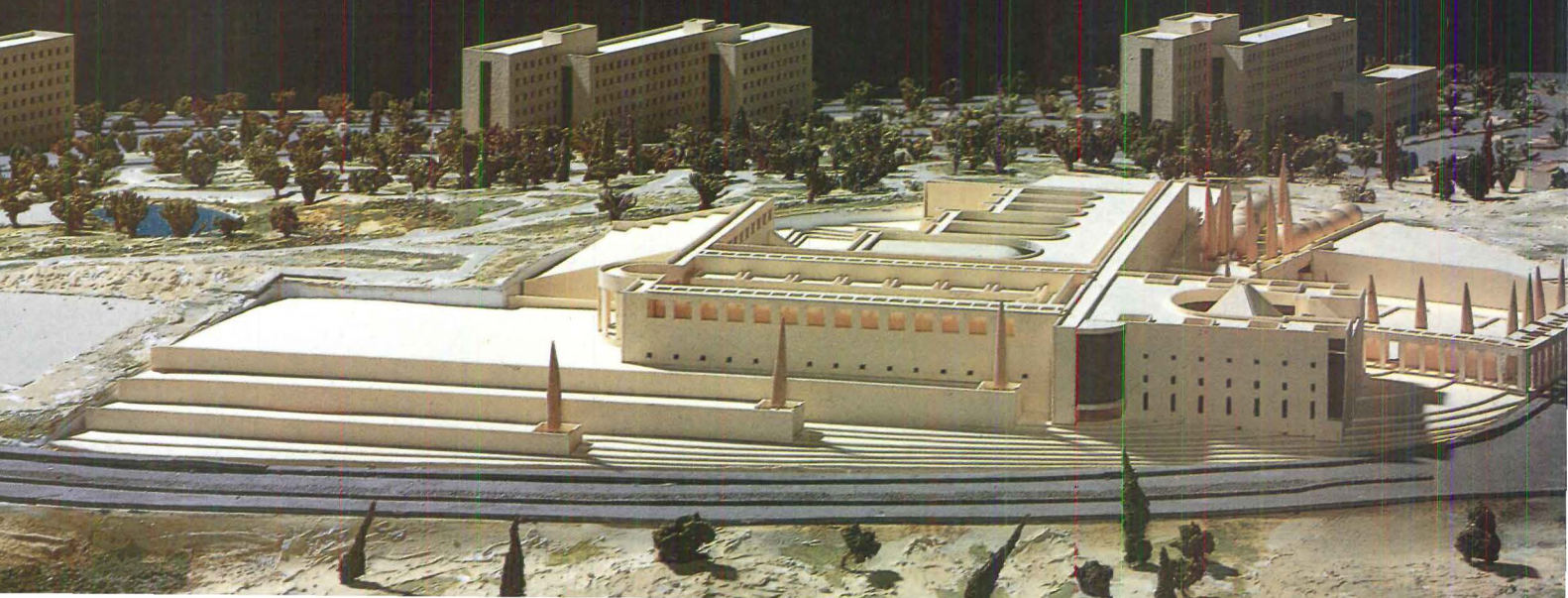
demands a compatible, yet contemporary and imageable building, one that captures and applies the unique qualities of the city's light and stone. The Court will occupy a visible, important site on a hill near the Knesset (Israeli parliament). Its various components, including an entrance hall, a library, judges' chambers, courtrooms, and waiting areas of various sizes must be housed in appropriate functional, symbolic and security-conscious relationships.

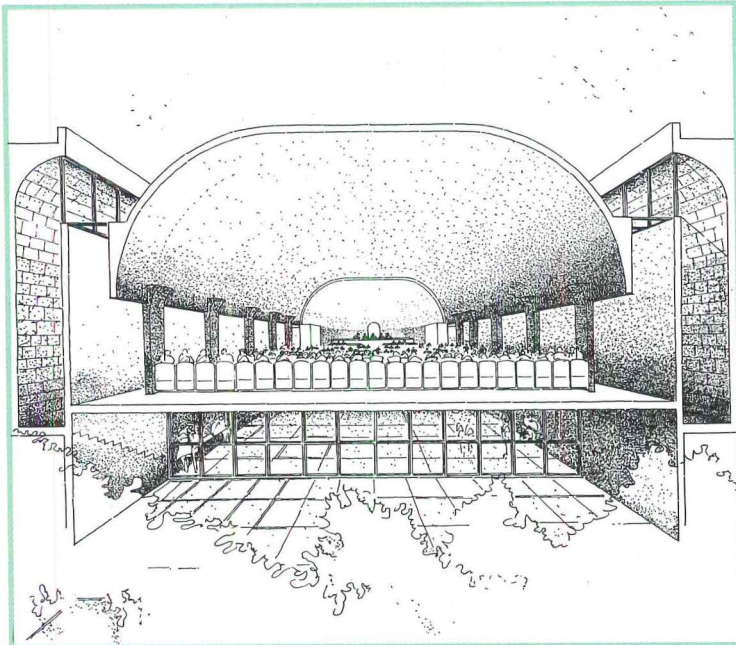
Given the importance of the commission, the decision was made to select an architect by competition. Two panels of international jurors analyzed 180 different proposals before selecting the winning design team, Ada Karmi-Melamede and Ram Karmi of Karmi Associates, Tel Aviv. Groundbreaking took place late last spring.

(continued on page 46)

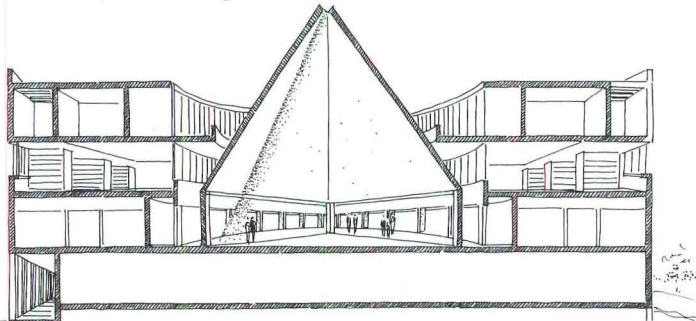
raised by the jury as "the most agreeable and most sensitive" solution, the Supreme Court of Israel designed by Ada Karmi-Melamede and Ram Karmi is set into its hillside (above and below). Their scheme organizes three elements: a daylighted entry hall and surrounding library (bottom left in rendering); judges chambers lining a courtyard above the entry hall; and a stepped row of courtrooms.

Raphael Haynes





Karmi Associates, section through main courtroom.



Karmi Associates, main entry hall and surrounding library.

Competitions (continued from page 46)

Partners (with Ian Bader, Shimon Piltzer and John Perkins) and Richard Meier of the United States, and Ricardo Legorreta of Mexico. For stage two, four new jurors were added: the president of the Supreme Court of Israel, Meir Shamgar; the British philosopher Sir Isaiah Berlin; the British architectural critic Colin Amery and the Honorable Jacob Rothschild.

All teams submitted design documentation and explanatory statements to describe their concepts and sources. Some of these were straightforward; others quoted liberally from the Bible; and still others were laced with flowery "architalk," such as "the creation of a hierarchy of spaces expressing their volumetric identity" or "the two roofs form a collage."

Since the stated intent of the competition was to select an architect and not a specific design, the last step in the selection process was a series of interviews between the jury and four teams—the Freed, Karmi, Kolker and Shalev teams—selected anonymously from the ten finalists. Based on these procedures, Karmi Associates was selected.

That firm's winning submission nestles into the hillside and wraps the site. The low-profile, tripartite building draws its symbolic inspiration from both Biblical references and local architectural traditions.

Knowing public interest was high, the Israel Museum in Jerusalem and the Tel Aviv Museum developed an exhibition presenting the competition process. All 174 submissions are shown via a nonstop two-screen slide show, together with models, drawings and quotes from all ten finalists. Selected positive and negative jury comments on each of the four final submissions are included. In addition, one room is devoted to the approach taken by the winning team, displaying early concept sketches and post-selection studies on issues of concern to the client.

Thousands of professional and nonprofessional visitors have thus had the opportunity to consider the alternatives that were on display at the Israel Museum from April through June and at the Tel Aviv Museum this summer (through November 1). **Min Kantrowitz**

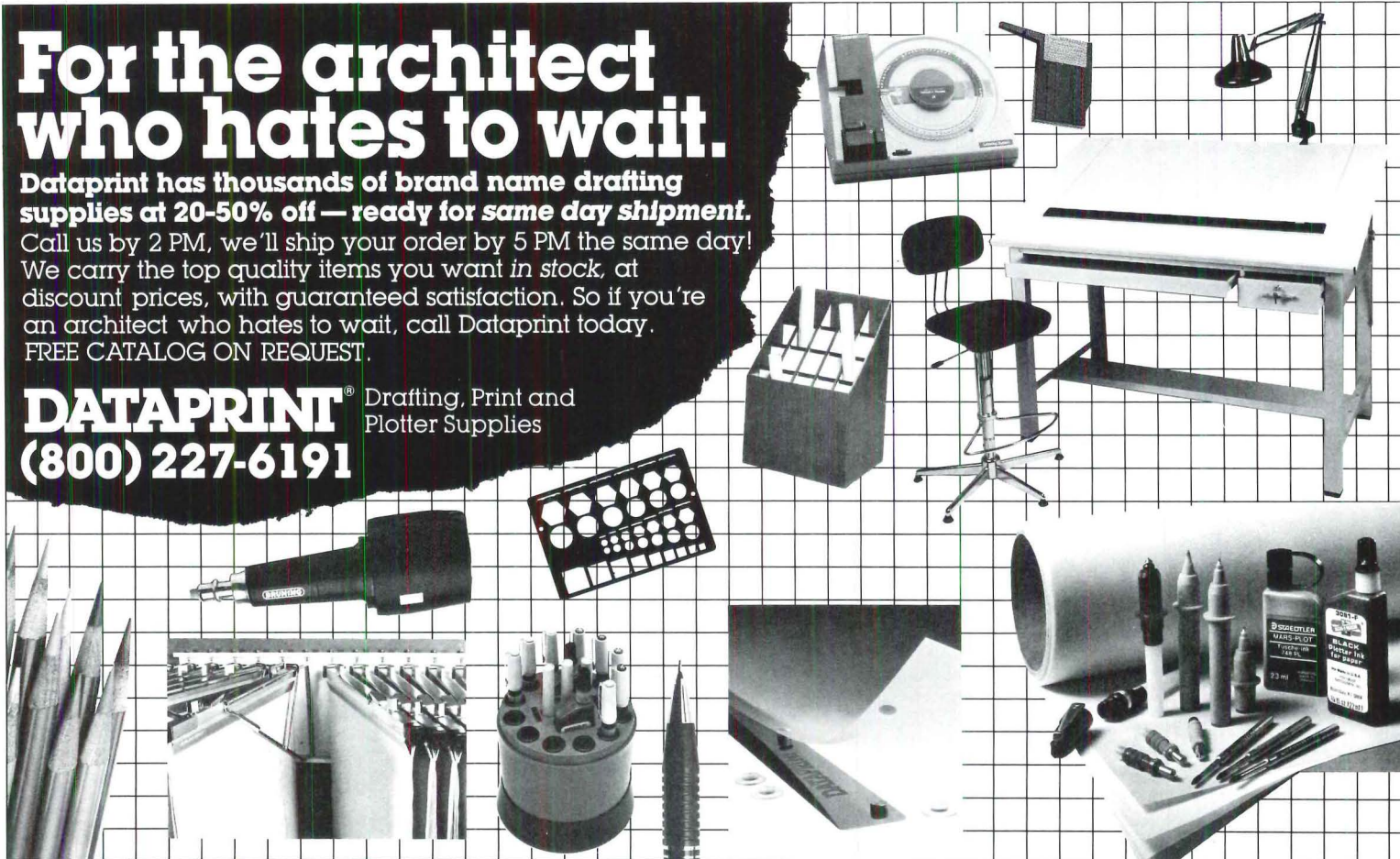
The author, now in Israel, headed her own architectural research firm in New Mexico.

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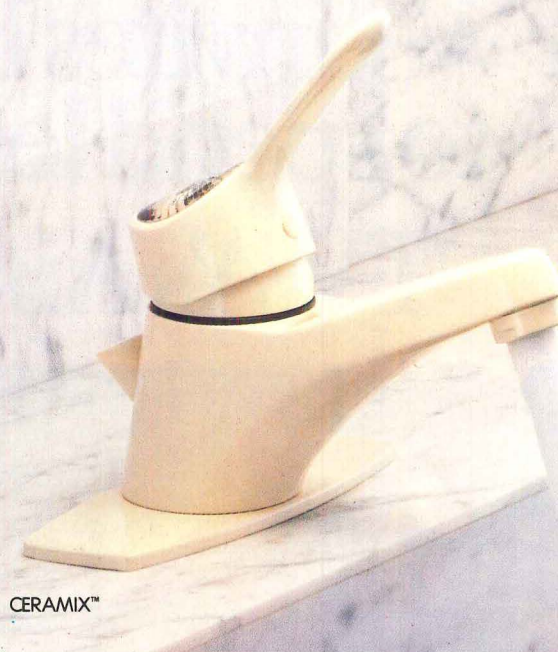
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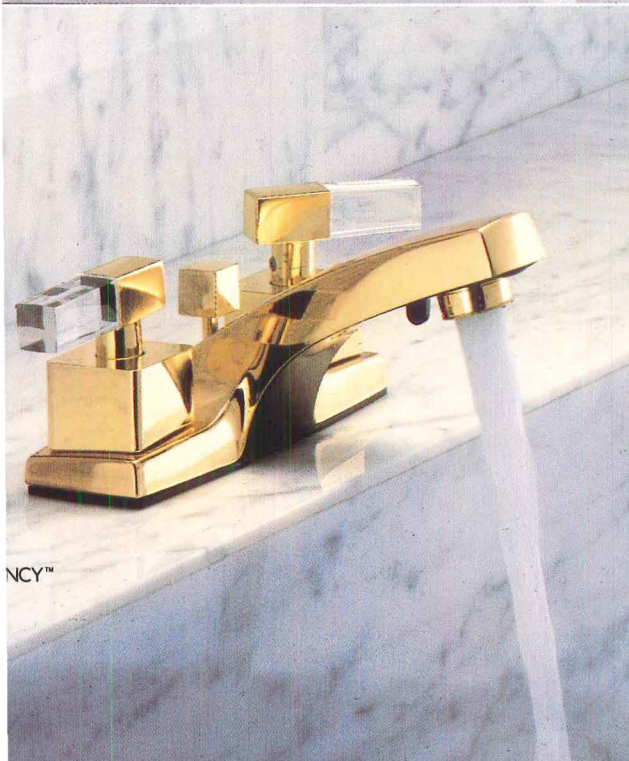
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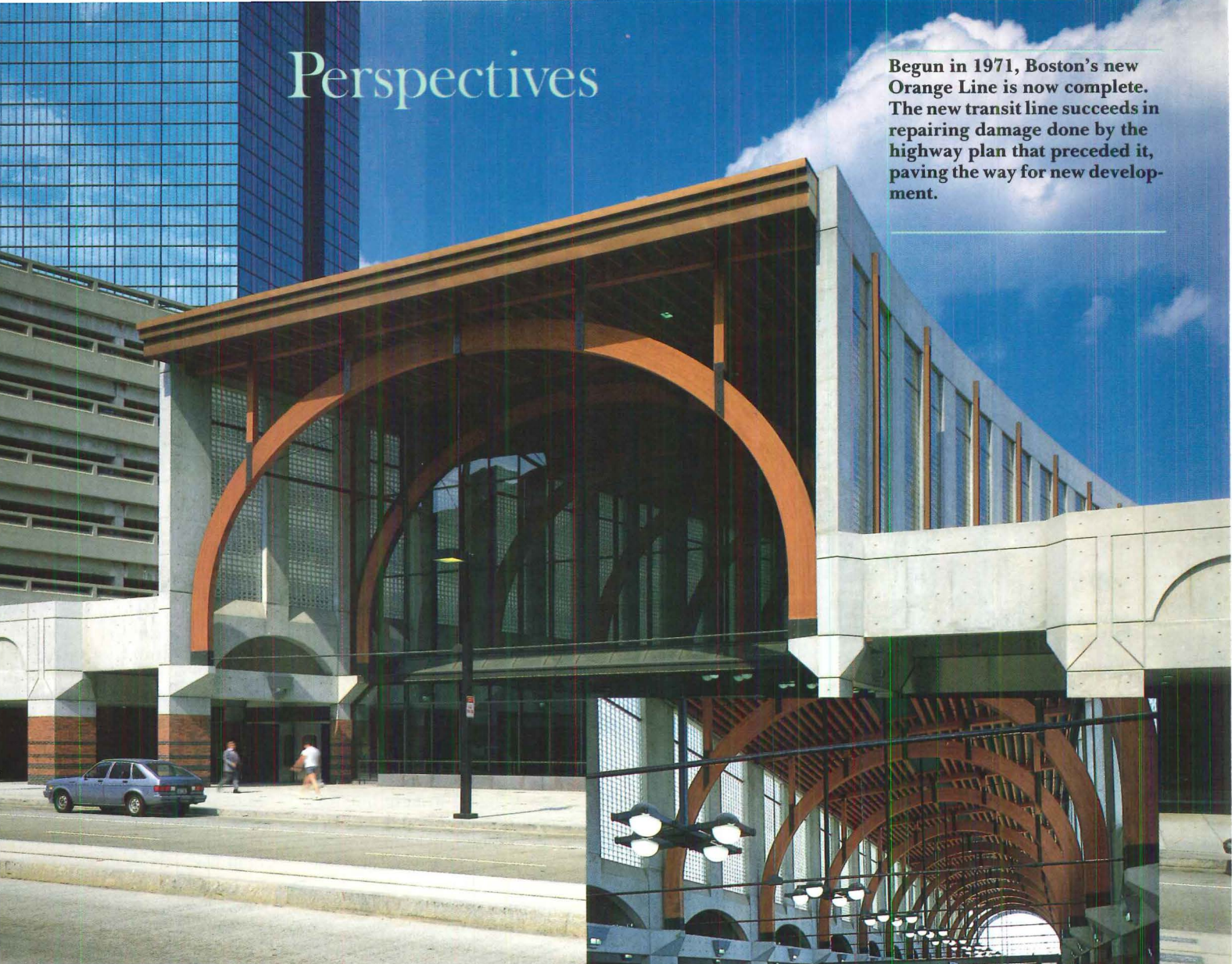
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Begun in 1971, Boston's new Orange Line is now complete. The new transit line succeeds in repairing damage done by the highway plan that preceded it, paving the way for new development.



The Orange Line Opens to Acclaim

Boston's Southwest Corridor, an auto-age swath of land ripped open to send cars on their 60-mile-an-hour way through the city, reopened this summer with mix of mass transit and parks stitching that rupture back together again.

The new Orange Line is 4.7 miles of sunken transitway surmounted by 52 acres of park and punctuated by eight new stations. The \$743-million project has taken 16 years in the making.

While not quite the "new grand in Boston's Emerald ecklace" that its planners promote, the submerged line and its ground-level appendages represent a rare public policy success story, transforming a no man's land into a public pathway shaped by urban design guidelines and community participation.

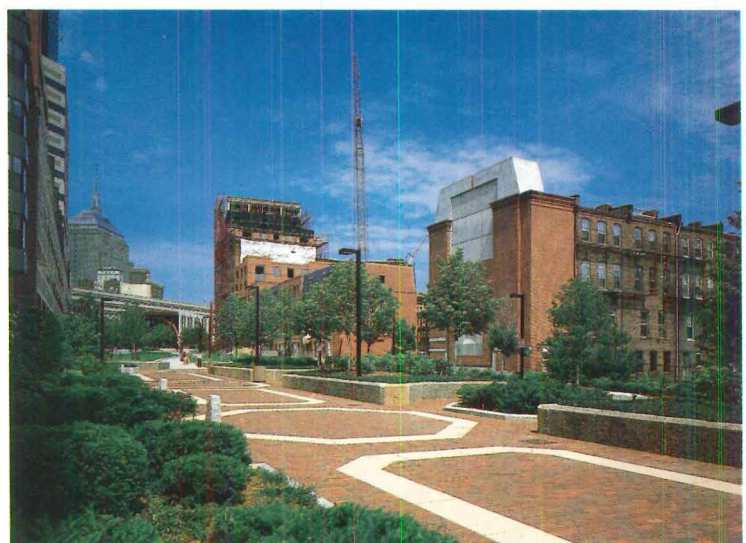
The three-part project runs from the densest segments of the city—the Victorian row-houses of Back Bay and the South End—to its suburban ex-remities near Olmsted's Franklin Park. The credit list

runs to 35 firms acting as consultants or designers; informal acknowledgements could run to 100 times that number in each of the nine neighborhoods. Under the expanding Massachusetts Bay Transportation Authority (MBTA), the system everyone otherwise loves to hate, the massive line has thus far impressed its riders. Design elements work well, and in one segment, superlatively.

The Southwest Corridor was begun in the late 1960s as the last link in the interstate highway system. Protest against it allied working class and upper crust neighbors. ("The Southwest Corridor is Dangerous to Our Health," read banners of the time.) Then, in a dramatic moment akin to San Francisco's halt of the Embarcadero Freeway, Governor Francis Sargent called a "moratorium" to the highway construction in 1971.

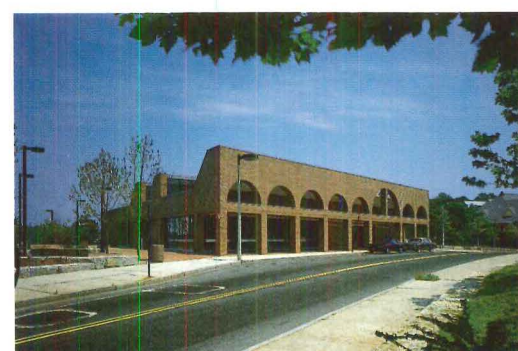
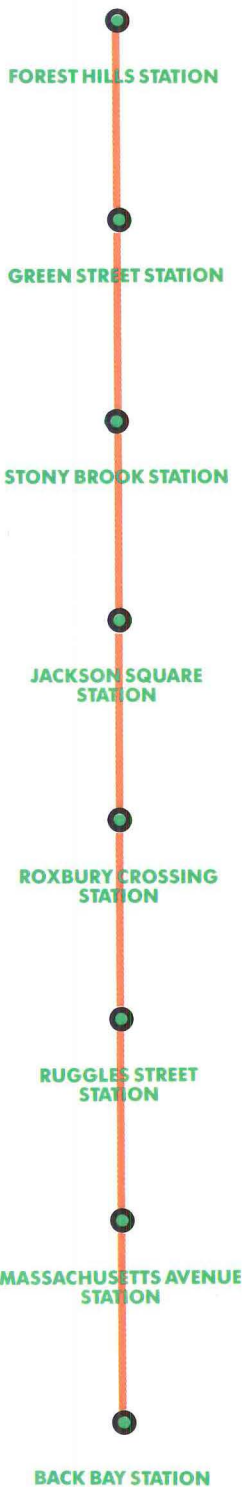
Enter the adroit transportation planner Frederick Salvucci. Salvucci, now State Secretary of Transportation, secured mass transit with the highway funds.

Design criteria rode these rails. Stull & Lee, Boston, coordinated (continued on page 54)



Top and middle: Kallmann McKinnell & Wood's Back Bay Station. Bottom: Ventilation shaft by Stull & Lee.

Photos: Sam Swezey



Perspectives (continued from page 53) urban design and architecture, while a dozen or so other firms created the separate stops and parks. From the fairly spartan concrete surfaces to the trim signage, street furniture, and community-based photomurals, there is consistency, if austerity, within the stations. Above ground are plantings, playgrounds, and commercial space.

Despite budget cuts, the Corridor planners saw their goal as more than a straight line for commuters in and out of the city. They aimed at making every “T” stop a literal “t,” crossing over the sunken line with parks and new buildings that cover adjacent land once blighted by demolition. The three-quarter-mile park behind Copley Place, a virtual roof garden above the transit tunnel designed by landscape architects Moriece and Gary, is one of the finest urban design exercises in the city.

The innermost station in the system is the most striking. A handsome 40-foot wooden arch proclaims the entry at Back Bay. If the interior of this somewhat cavernous station by Kallmann McKinnell & Wood lacks the detail of the late 19th-Century railroad station that preceded it, the exterior and its smaller exit buildings are strong. These copper-roofed exits manage to blend with their context in a straightforward and simple style, without Post-Modern parody. Like Stull & Lee’s attractive ventilation shafts in the South End, elements don’t holler “here I am.”

Just as the old “E1”—the elevated Orange Line which this new system replaced and more or less parallels—shared in the ills of its time, so some of the new stations partake of the problems of our day. The terminal at Ruggles Street, for example, also by Stull & Lee, is auto-oriented and hence distinctly unneighborly, its high-tech architecture only somewhat reducing its garage-

like aspect. Cambridge Seven’s new swingaround station in Forest Hills is another garagelike terminal, despite attempts to break down the mass with jagged roofs and to punctuate the plaza with a clocktower.

Most of the other smaller scale, low-lying stations that punctuate the long green miles won’t win design citations. The slight deviations—a glass cube here, a truncated pyramid there—rarely relieve the modest but unexceptional structures. And the interiors have the chill of impermeable surfaces that cry out for an Arts-on-the-Line adornment like that on the new Red Line.

Still, these stations are appropriately sited and try to make restrained gestures to the houses and communities that surround them. And when combined with new parks and playgrounds, basketball courts, bike paths, and other amenities, the new stops should encourage new development in these severed sections of the city.

Alas, 1980s engineers can’t match the grace or detail of the 19th-Century elevated soon to be razed. Although the system was often a blight to the neighborhoods through which it passed, these historic stations in the sky were often beautiful. When they come down, however, pieces may be reused as groundside amenities, such as bus stops or shelters.

A critic can look at the project politics and budget cuts, can comment on drawbacks, or wish that our century had the sense of the public weal that enriched our transit stops. But in the end, the transit project of the 1970s and 1980s has a heartwarming and cumulative effect: tree after tree, station after station, the work displays an impressive search for quality and testifies to the power and will of our era’s dreamers to undo the devastation of the highway age. *Jane Holtz Kay*

Top to bottom: Ruggles Station by Stull & Lee; Forest Hills Station by Cambridge Seven Associates; Massachusetts Avenue Station by Ellenzweig, Moore & Associates; Jackson Square Station by Turner Associates/Huygens DiMella Shaffer & Associates; and Stony Brook Station by Kubitz & Pepi. Top right: Ventilation shaft by Stull & Lee.

Photos: Sam Sweezy

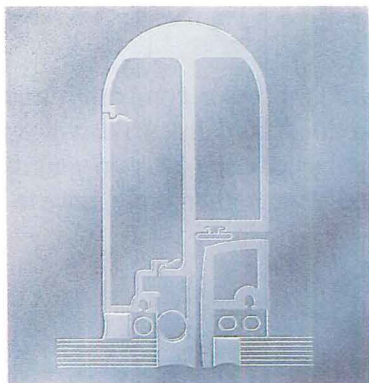
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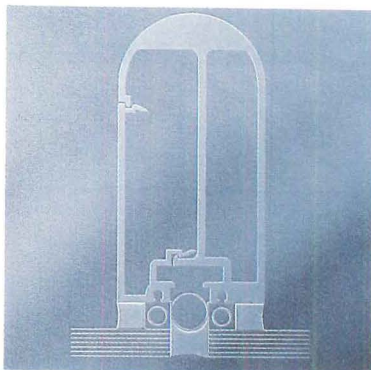
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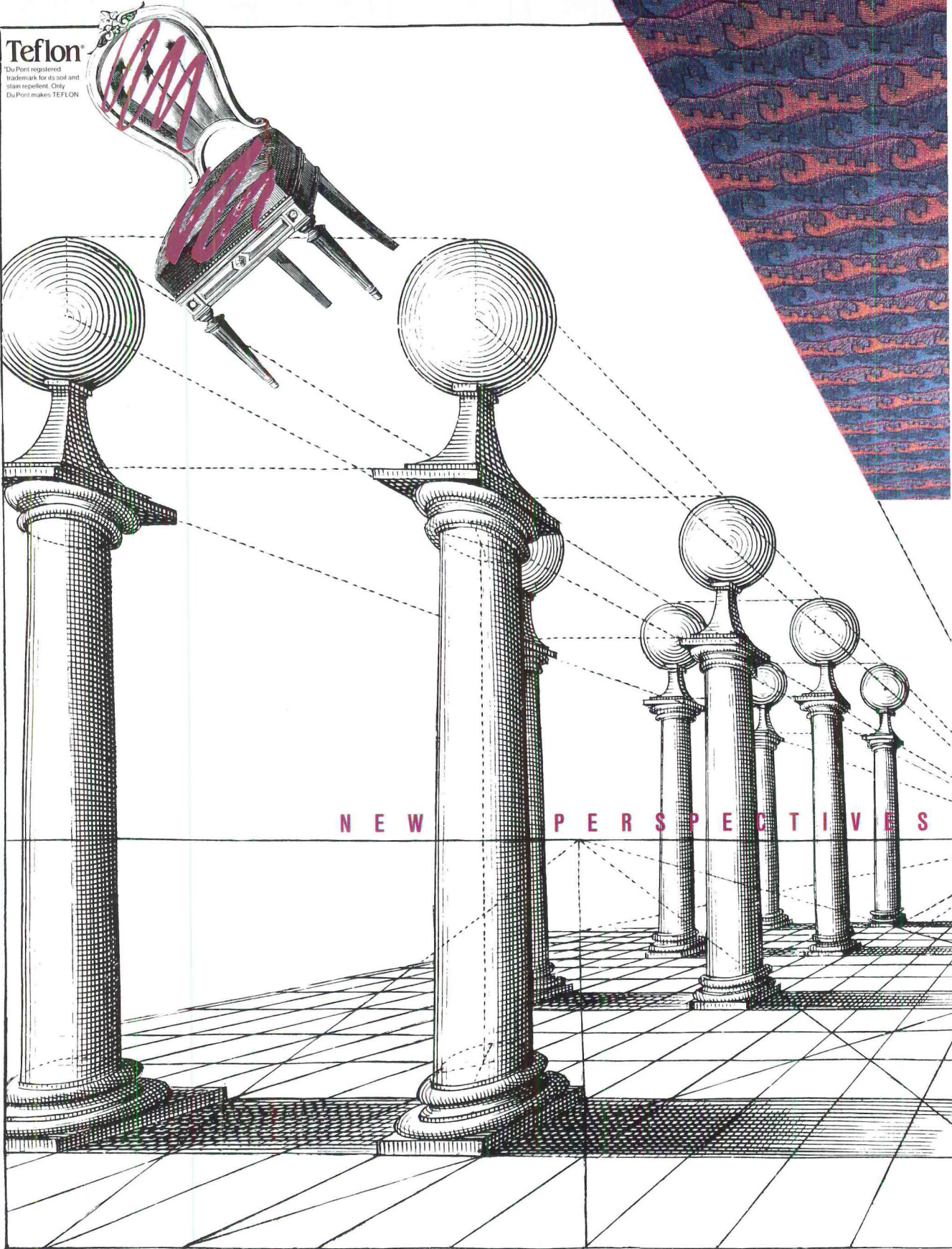


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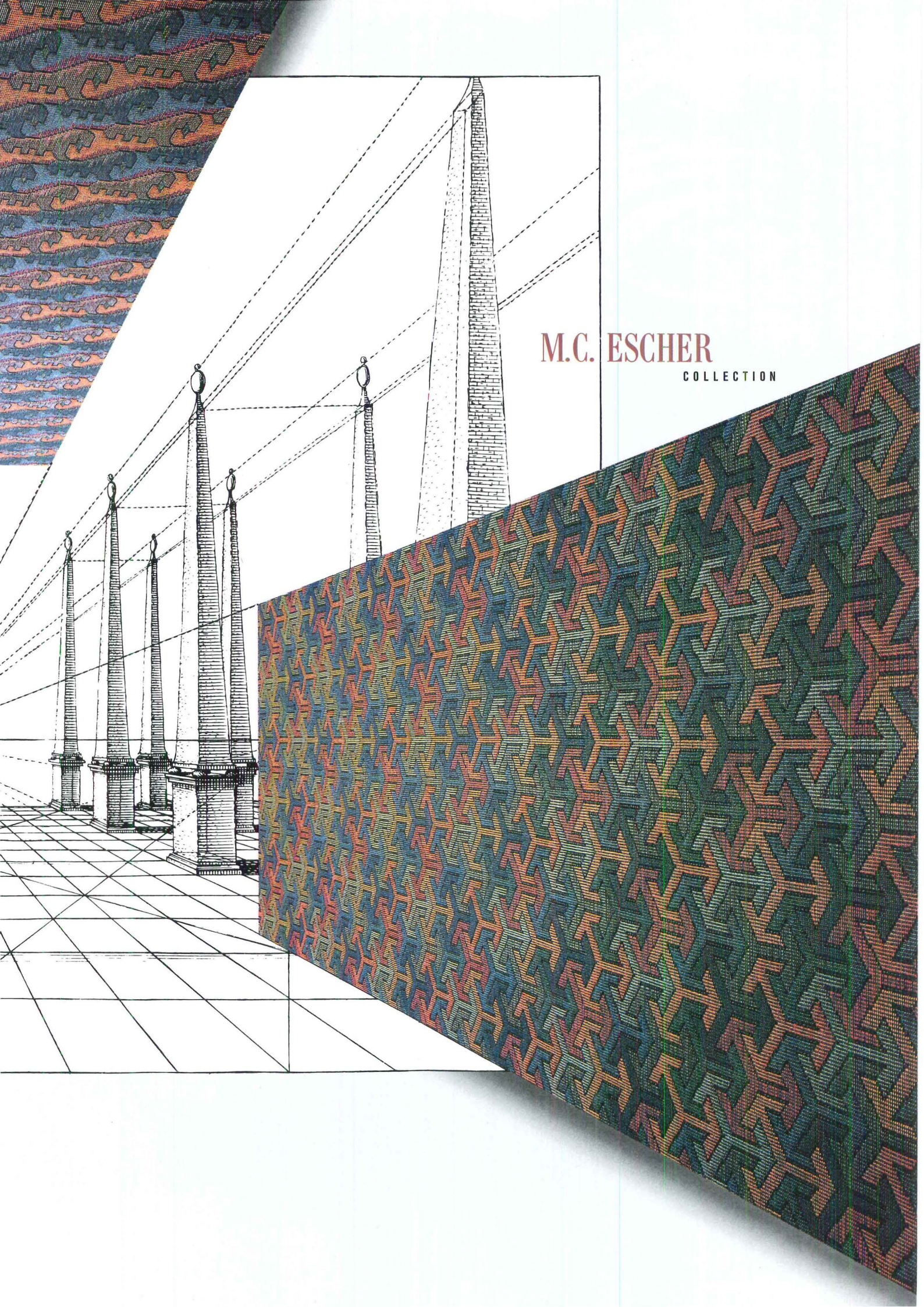
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Art Nouveau, 1895. At the Cooper-Hewitt Museum through Sept. 27.

Exhibitions

Through September 20

Enzo Tange: 40 Years of Urbanism and Architecture.

Ecole Nationale Supérieure des Beaux-Arts, Paris.

Through September 25

Alberto Sartoris Architect: Retrospective Exhibition 1927–1950. Gullans International Showroom, Center One, International Design Center, Long Island City, N.Y.

Through September 27

Jacques Cartier and the Paris Exposition Universelle: The Paris Style 1900. Cooper-Hewitt, New York.

Through September 30

Robert Adam and Kedleston Hall: The Making of a Neoclassical Masterpiece. Cooper-Hewitt, New York.

Through October 3

Leon Krier and the Completion of Washington. The Octagon Museum, Washington, D.C.

Through October 4

Mario Botta. San Francisco Museum of Modern Art, San Francisco. (See P/A, Jan. 1987, p. 31.)

Through October 11

Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Farish Gallery of Rice University, Houston, Texas. (See P/A, April 1986, p. 27.)

Through October 18

The Machine Age in America 1918–1921; Los Angeles County Museum of Art, Los Angeles. (See P/A, Nov. 1986, p. 110.)

Through October 25

The Function of Ornament: The Architecture of Louis Sullivan, St. Louis Art Museum, St. Louis, Mo. (See P/A, Nov. 1986, p. 26.)

Through October 31

What Could Have Been: American Unbuilt Architecture of the 80's. Cheekwood Fine Arts Center, Nashville, Tenn.

Through November 1

The Art that is Life: The Arts and Crafts Movement in America 1875–1920. Los Angeles County Museum of Art, Los Angeles. (See P/A, May 1987, p. 32.)

Through November 7

Die Revision Der Moderne: Post-modern Architecture 1960–1980. IBM Gallery of Science and Art, IBM Building, New York. (See P/A, Sept. 1984, p. 26.)

September 18–November 13

Ronald Cècil Sportes: Design for the Elysée Palace and Other Works. Center One, International Design Center, Long Island City, New York.

September 19–October 31

Site Projects, Inc. Max Protetch Gallery, New York.

October 3–November 11

Rome—New Buildings in the Eternal City. German Architecture Museum, Frankfurt am Main, West Germany.

October 8–January 11

Le Corbusier Adventure. Grand Gallery, George Pompidou Center, Paris.

Competitions

September 25

Submission deadline, 1988 National Planning Awards. Contact National Planning Awards, American Planning Association, 1776 Massachusetts Ave., N.W., Washington, D.C. 20036 (202) 872-0611.

September 28

Registration deadline, Waterfront Ideas Competition. Contact Municipal Arts Society, 457 Madison Ave., New York, N.Y. 10022.

September 30

Entry deadline, *The Guild* American Crafts Awards Annual Competition including categories for freestanding furniture and installed architectural details. Contact *The Guild* American Crafts Awards, c/o Krause Sikes, Inc., Publishers of *The Guild*, 150 W. 25th St., New York, N.Y. 10001 (212) 242-3730.

September 30

Submission deadline, EMU International Design Award for garden and casual furniture for residential and commercial use. Contact Linda Stephan, EMU/USA, 2318 Fraver Dr., Reading, Pa. 19605 (215) 376-3386.

September 30

Entry deadline, International Association of Lighting Designers Fifth Annual Lighting Design Awards Program. Contact IALD, 18 E. 16th St., Suite 208, New York, N.Y. 10003 (212) 206-1281.

September 30

Entry deadline, Design Impressions/Design Expressions, Tarkett Tile's Annual Design Competition for commercial installations of Expressions vinyl floor tile and/or Optima Expressions sheet vinyl. Contact Competition Coordinator, Tarkett Inc., 800 Lanidex Plaza, Parsippany, N.J. 07054.

October 1

Submission deadline, 1987 Non-Residential Wood Design Award Program. Contact American Wood Council, 1250 Connecticut Ave., N.W., Washington, D.C. 20036 (202) 833-1595.

October 1

Registration deadline, the Astronauts Memorial National Design Competition. Submission deadline, Dec. 11. To register, send check for \$50 (US) payable to Competition, The Astronauts Memorial Foundation, 2121 Camden Rd., Orlando, Fla. 32803.

October 30

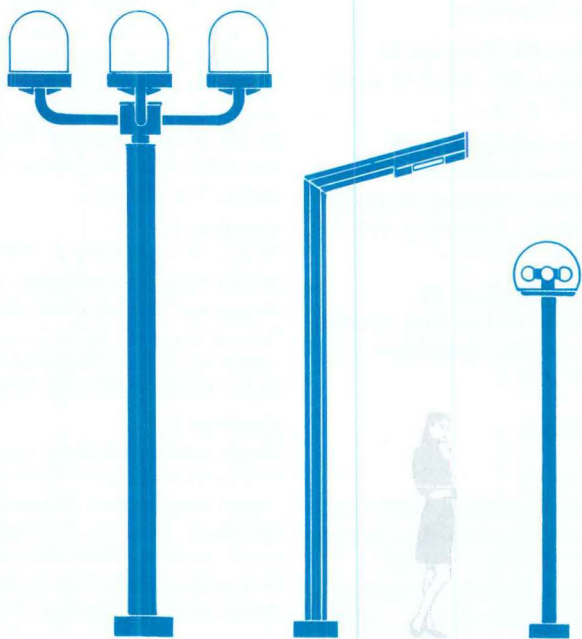
Registration deadline, American Institute of Architects Honor Awards. Submission deadline, Nov. 23. Contact Maria Murray, AIA, 1735 New York Ave., N.W., Washington, D.C. 20006 (202) 626-7390.

November 1

Submission deadline, 1988–89 Fulbright Scholar-in-Residence Program. Contact Council for International Exchange of Scholars, 11 Dupont Circle N.W., Suite 300, Washington, D.C. 20036-1257 (202) 939-5401.

(continued on page 62)

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Calendar (continued from page 61) Conferences

September 16–21

Milan Furniture Fair (Salon del Mobile). Milan, Italy.

September 17–20

Wood & Water: 1987 Association for the Preservation of Technology Conference, Victoria, British Columbia, Canada. Contact APT '87 Conference Office, University of Victoria, P.O. Box 1700, Victoria, B.C. V8W 2Y2, Canada, or call Alastair Kerr, Program Chairperson (604) 721-8465.

September 20–22

The Business of Lighting: Third Pan Pacific Lighting Exposition, Concourse Exhibition Center, San Francisco. Contact Zinkhon Communications, 2 Henry James St., San Francisco, Calif. 94103 (415) 621-7345.

September 20–24

Twelfth Annual Design Management Conference, Martha's Vineyard, Mass. Contact Betsy Spear, Associate Director, Design Management Institute, 777 Boylston St., Boston, Mass. 02116-2603 (617) 236-1315.

September 24–26

Urban Waterfronts '87, Fifth Annual Conference, Omni-Shoreham Hotel, Washington, D.C. Contact Martha Evelyn, Conference Coordinator, Waterfront Center Office, 1536 44th St., N.W., Washington, D.C. 20007 (202) 337-0356.

September 27–October 2

Staying Small Successfully, Williamsburg, Va. Contact Professional Services Management Journal, 10 Midland Ave., Newton, Mass. 02158 (617) 965-0055.

September 29

"Context": The National Contract Textile Fair, Center Two, International Design Center New York, Long Island City, N.Y. Contact Marilyn Rommeney, Public Relations Chairperson, Arc-Com Fabrics, Inc. (914) 365-1100.

September 30–October 2

Winning Better Business: 1987 Society for Marketing Professional Services National Convention, Chicago, Ill. Contact SMPS, 801 N. Fairfax St., Suite 215, Alexandria, Va. 22314 (800) 292-7677 or (703) 549-6117.

October 5–7

Main Street: National Town Meeting, Washington, D.C. Contact National Main Street Center, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036 (202) 673-4219.

October 8–10

Designer's Saturday. New York Contact Linda Foa, Designer's Saturday, Inc., 911 Park Ave., New York, N.Y. 10021 (212) 249-5237.

October 10–15

8th Annual International Council on Monuments and Sites General Assembly, Washington, D.C. Contact Director of Programs, US/ICOMOS, 1600 H St., N.W. Washington, D.C. 20006 (202) 673-4211.

October 18–21

Prestressed Concrete Institute Annual Convention, Hyatt Regency, New Orleans, La. Contact Dawn Myers, PCI, 175 W. Jackson Blvd., Chicago, Ill. 60604 (312) 786-0300.

October 24–27

Canadian International Furniture Show, Better Living Centre Exhibition Place, Montreal, Canada. Contact Judith Dube, EKSP0 GROUP, Box 1317, Place Bonaventure, Montreal, Quebec H5A 1H1, Canada (514) 871-9214.

October 28–30

CONEXION '87, Atlanta Market Center, Atlanta, Ga. Contact Kate Nerone, Public Relations Manager, Atlanta Market Center, Suite 2200, 240 Peachtree St., N.W., Atlanta, Ga. 30043 (404) 658-5674.

November 1–3

International Ceramic Tile Exposition, Orange County Convention Center/Civic Center, Orlando, Fla. Contact Marvin Park & Associates, 600 Talcott Rd., Park Ridge, Ill. 60068 (312) 823-2151.

November 1–4

IFMA '87, International Facility Management Association annual conference and exposition, Dallas, Texas. Contact IFMA, Summit Tower, Suite 1410, 11 Greenway Plaza, Houston, Tex. 77046 (713) 623-4362.

November 2–3

Lighting Energy Solutions: National Conference on Energy-Efficient Lighting, Boston Park Plaza Hotel, Boston, Mass. Contact Lighting Energy Solutions, P.O. Box 541, Brattleboro, Vt. 05301 (802) 254-2386.

November 3–5

Housing Technology/2020: National Institute of Building Sciences annual conference, Columbus, Ohio. Contact NIBS, 1015 15th St., N.W., Suite 700 Washington, D.C. 20005 (202) 347-5710.

(continued on page 67)

For Won-Door Corp
 Information Circle

Calendar (continued from page 62)

November 6-7

How We Build: The Relationships that Shape Our Environment, University of Virginia, Charlottesville, Va. Contact School of Architecture, University of Virginia, Campbell Hall, Charlottesville, Va. 22903 (804) 24-3715.

November 8-13

American Concrete Institute 1987 Fall Convention, Seattleraton Hotel and Towers, Seattle, Wa. Contact ACL, Box 9150, 22400 W. Seven Mile Rd., Detroit, Mich. 48219 (313) 32-2600.

November 9-11

Corporate Strategy Made Visible, Design, Boston Park Plaza Hotel & Towers, Boston, Mass. Contact Design Management Institute, 777 Boylston St, Boston, Mass. 02116 (617) 236-165.

November 17-20

Fire Risk Assessment and Management: National Fire Protection Association Fall Meeting, Denver, Co. Contact Public Affairs Department, National Fire Protection Association, Batterymarch Park, Quincy, Mass. 2269 (617) 770-3000 x274.

November 18-20

13th Annual Buildings Show, Philadelphia, Pa. Contact Marvin Park & Associates, 600 Talcott Rd., Park Ridge, Ill. 60068 (312) 23-3599.

November 19-21

International Interior Design Exposition, Metro Toronto Convention Centre, Toronto. Contact IDEX, 168 Bedford Rd., Toronto, Ontario, M5R 2K9, Canada (416) 921-2127.

November 22-25

American Society of Landscape Architects Annual Meeting, Moscone Convention Center, San Francisco, Calif. Contact Alice Joseph at Ruder, Finn & Rothman, Inc., 444 N. Michigan Ave., Chicago, Ill. 60611 (312) 44-8600.

November 22-28

INTERBUILD, International Building and Construction Exhibition, National Exhibition Centre, Birmingham, England. Contact British Information Services, 845 Third Ave., New York, N.Y. 10022 (212) 752-400.



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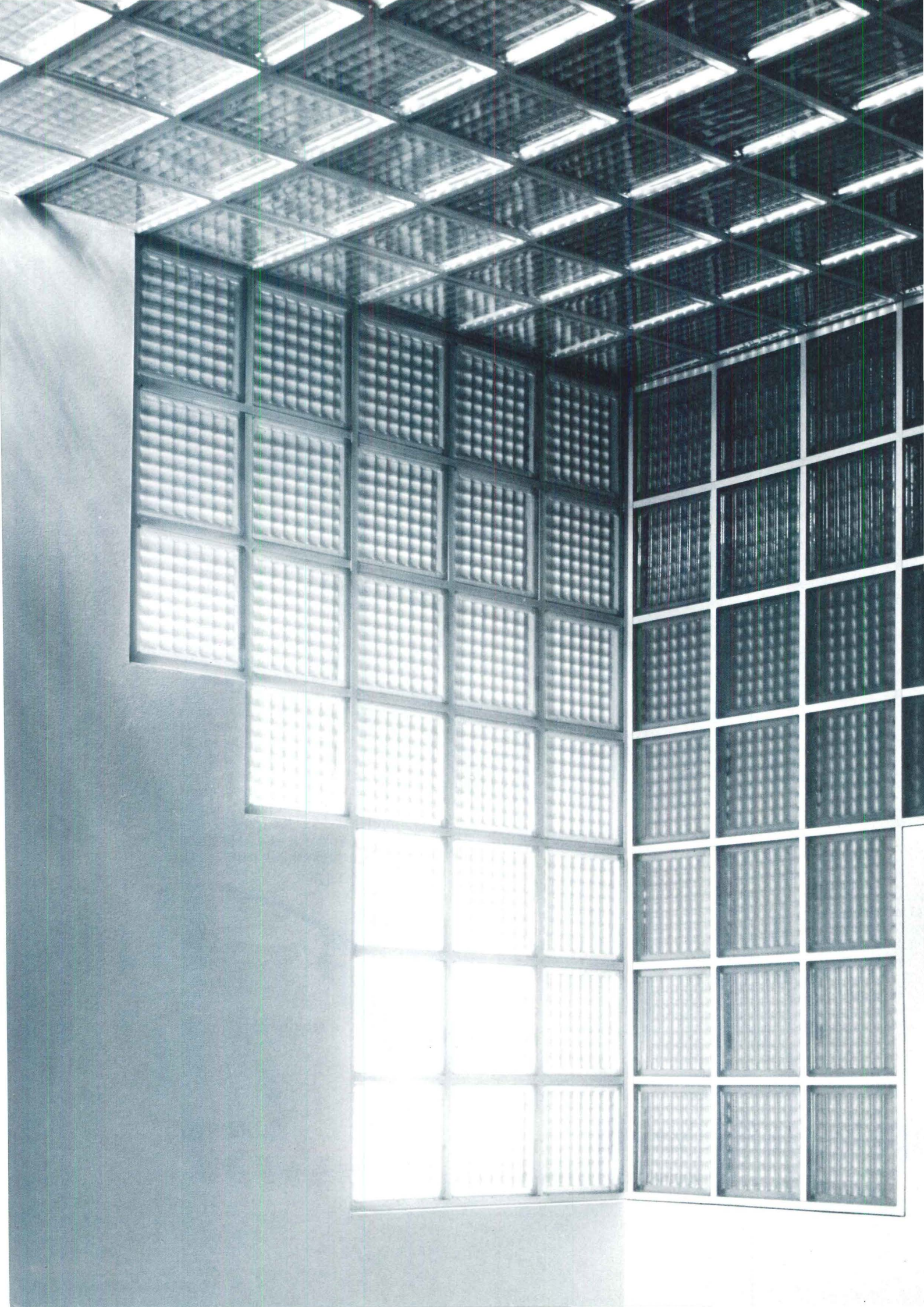
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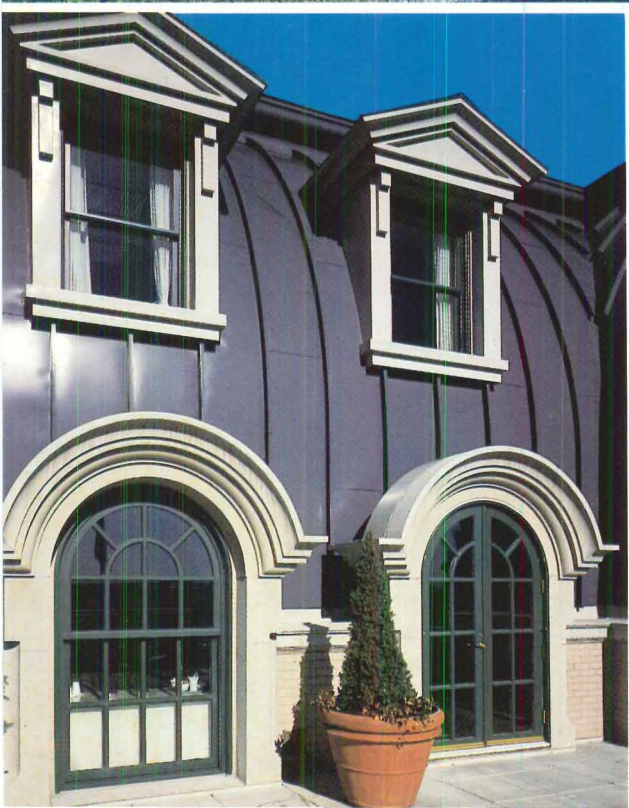
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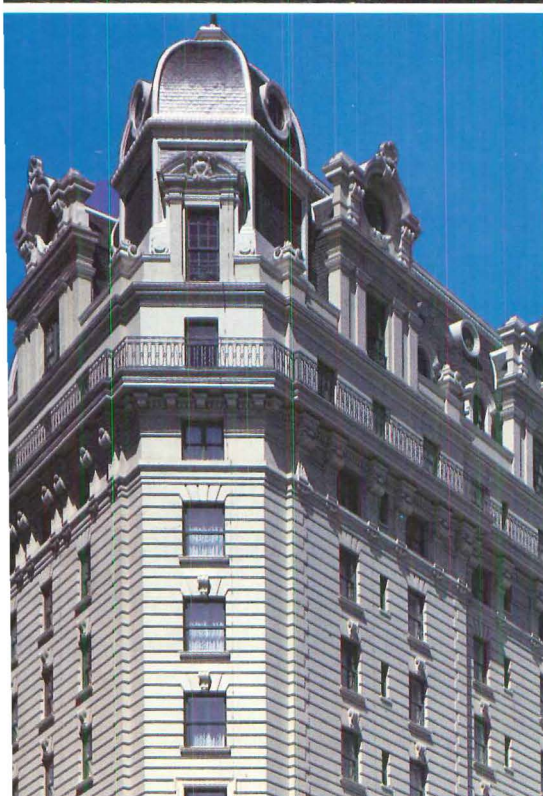
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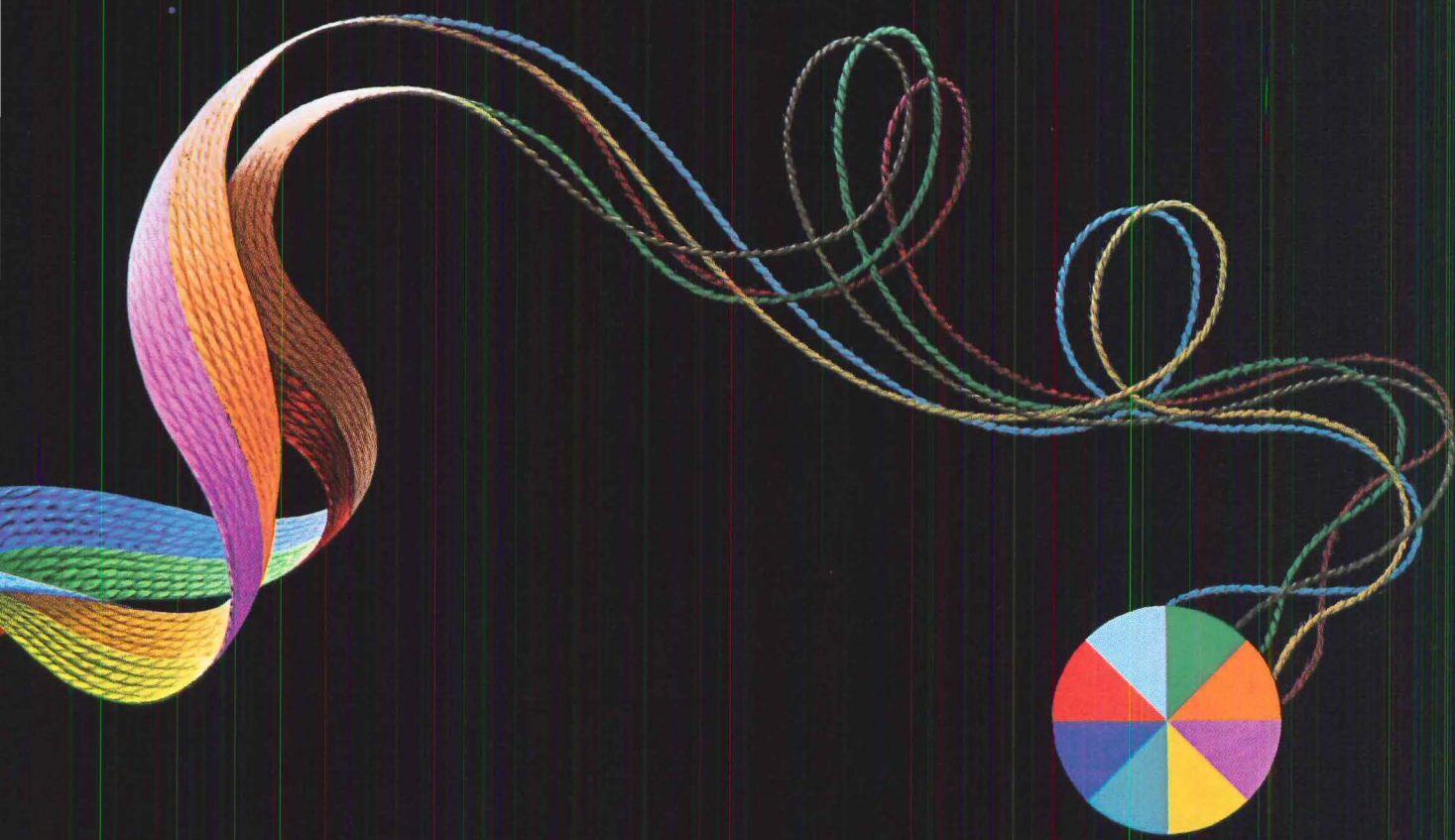




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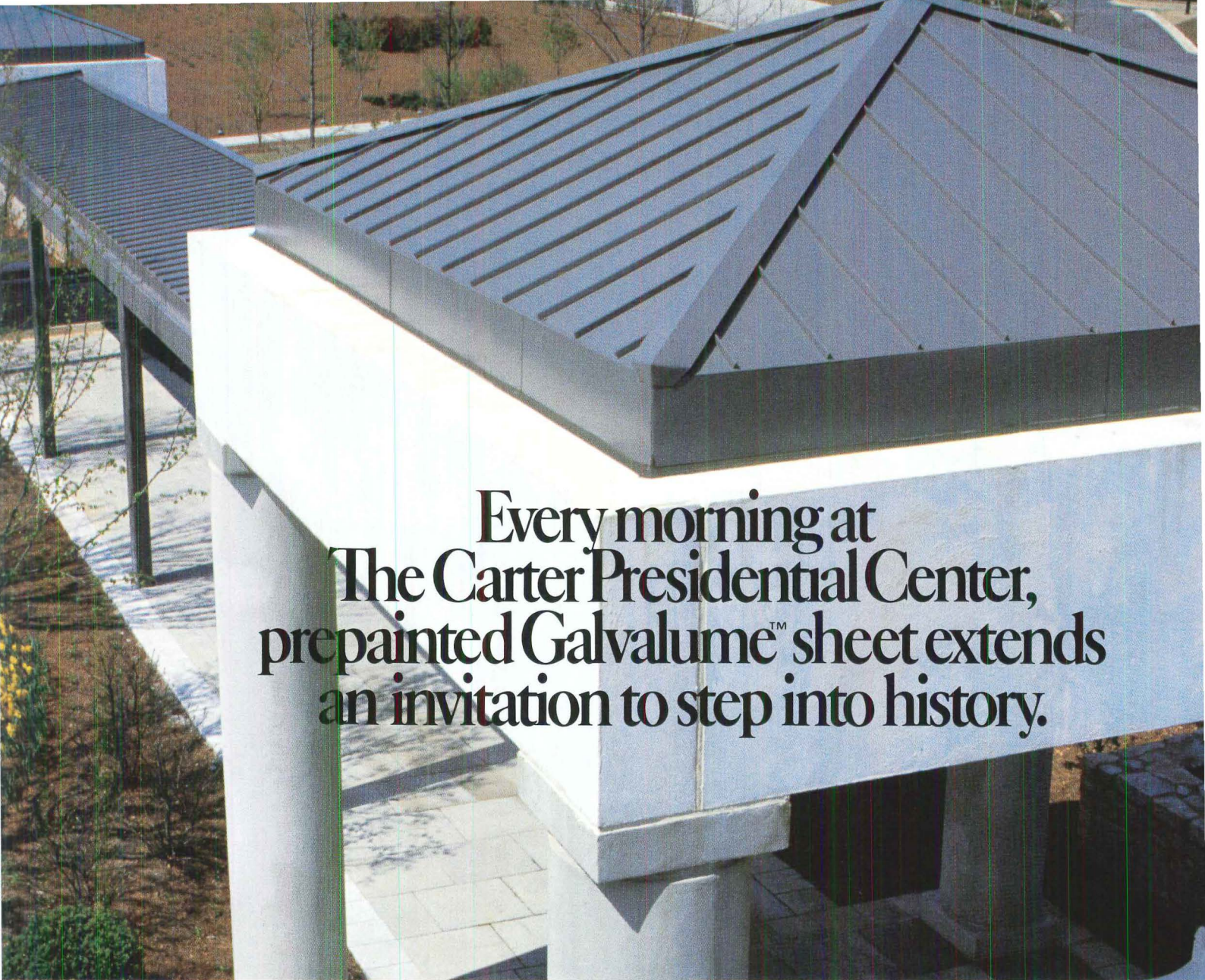
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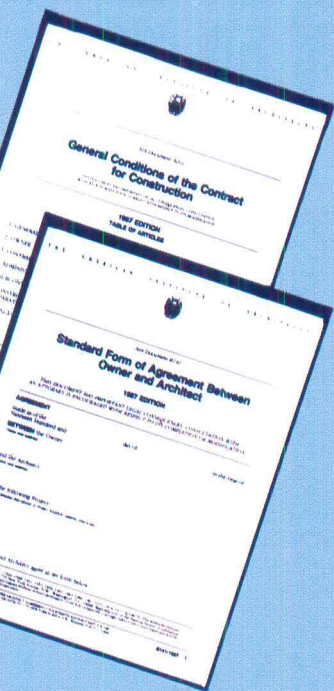
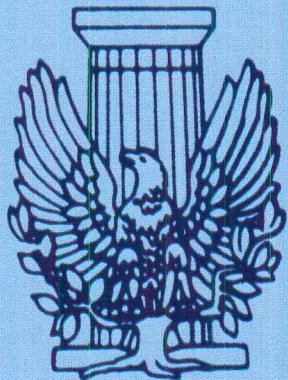
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Specifications: William Lohmann critiques the new AIA owner-contractor agreement. Law: Norman Coplan discusses the new AIA owner-architect agreement.



Specifications: The New A201

Almost everyone in the building industry recognizes the sobriquet "A201" referring to the familiar AIA Document A201 "General Conditions of the Contract for Construction," which serves as the basis of most contracts between owner and contractor. By now, almost everyone also knows that the most recent edition of A201 was issued in May of this year after an exhaustive review process. Workshops and seminars comparing the previous and current editions have sprouted across the country, and numerous discussions have appeared in print.¹ The AIA is swamped with orders for the new A201 and other related documents.

Despite significant changes in construction technology, methods of project delivery, and the legal climate since the previous edition of A201 was issued in 1976, the recent revisions are not radical. The articles describing responsibilities of the owner and contractor, both of whom are parties to the contract, have been moved ahead of the article on the role of the architect, who is not. Dispute resolution requirements have been largely consolidated in Article 4. Language is now gender-neutral throughout, and many extraneous words and archaic phrases have been eliminated. Several "new" concepts in the document are intended to catch up with current practice rather than break new ground.

The new concepts are of interest, however. Article 7.3 describes the "construction change directive" as a construction of authorizing a change in the work to proceed when the owner and contractor have not yet reached agreement on cost and time adjustments for the change. The construction change directive stipulates one of several methods of tracking the cost of the work and is signed initially only by the owner and architect. The contractor may apply for payment for work performed under the

(continued on page 78)

Law: The New B141

For almost 100 years, the American Institute of Architects has issued form contract documents that have played a significant role in the construction industry. The objective of the AIA has been to balance the interests of all parties engaged in the construction process. For the past five years, the AIA has been working on a major revision to many of its form documents and this spring, 12 key revised documents were issued. This effort reflects the most comprehensive drafting effort in the history of the AIA.

In revising the documents, the AIA has dealt with changes both in practice and in the law over the past ten years, and structured a series of documents that, when used together, will provide a coordinated approach to projects. Since the AIA documents are the most widely accepted forms used in the construction industry and are relied upon by many, if not most, architects as the basis upon which architectural services are performed, these documents should be analyzed by the practicing professional.

To gain the most benefit from the revised forms, the practicing architect must first become familiar with their provisions and the changes that have been incorporated in the revisions. A form document, no matter how well drafted, often requires adaptation to the facts and circumstances of a particular project. Familiarity with the provisions of the forms is a prerequisite to their modification or adaptation.

The revised form documents include, among others, the Owner-Architect Agreement (B141), the General Conditions of the Contract for Construction (A201), the Owner-Contractor Agreement (A101), and a new document (C142) consisting of an abbreviated form of agreement between architect and consultant. Of primary importance to architects are the terms and conditions of their contracts with

clients. An Owner-Architect Agreement should clearly delineate and limit services, provide for appropriate and timely compensation, and measure the architect's potential liability by parameters that are fair and reasonable. In each of these respects, the revised Owner-Architect Agreement form document (B141) has incorporated desirable changes.

A past area of uncertainty, for example, relates to the rights of an architect who is not timely compensated by his client. The revised agreement now clearly provides that if the owner fails to make payment when due, the architect may, upon seven days written notice, suspend performance of his services and shall have no liability for delay or damage caused the owner because of such suspension.

Another subject of continuing concern to the profession, due to the unavailability of insurance, is the threat of claims arising from the presence of hazardous materials at the building site. The revised document on this subject now provides that, unless otherwise provided for in the agreement, the architect shall have no responsibility for the discovery, presence, handling, removal, or disposal of hazardous materials or the exposure of persons to such materials in any form at the project site.

The consequences to the architect of reviewing and approving shop drawings is another area of uncertainty in the practice of architecture. The revised Owner-Architect Agreement provides that such review is for the "limited purpose" of checking for conformance with the information and design concept expressed in the Contract Documents and is not conducted for the purpose of determining the accuracy and completeness of other details, such as dimensions, quantities, equipment or system performance, safety precautions, or construction means, methods, and techniques.

To limit the legal basis for third-party suits against an architect, the revised agreement now

(continued on page 78)

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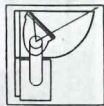
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Law (continued from page 77)

states explicitly that nothing contained in the agreement shall create a contractual relationship with a third party or a cause of action in favor of a third party against either the owner or the architect.

Another troublesome subject involves architects' certifications in connection with the financing of a project. Such a certification, unless properly worded, may be construed as a guarantee, subjecting the architect to unanticipated liability. The revised form agreement on this subject provides that the wording of such certifications must be furnished at least 14 days prior to their execution and that the owner shall not request a certification that would require knowledge or services beyond the scope of the agreement.

The foregoing are representative of a few of the changes in the B141 document.

Norman Coplan, Hon. AIA

The author is a member of the law firm Bernstein, Weiss, Coplan, Weinstein & Lake, New York.

Specifications (continued from p. 77)

construction change directive, which is eventually replaced by or incorporated into a change order signed by the contractor.

The problem of hazardous substances on the work site is addressed in Subparagraphs 10.1.2 and 10.1.3, at least partially reflecting a recent recommendation by the Construction Industry Affairs Committee (CIAC) of Chicago. CIAC was one of the many organizations to review early drafts of the new A201. While the new edition shortsightedly limits concern to asbestos and polychlorinated biphenyl (PCB), it clearly frees the contractor of any responsibility to work in the presence of such materials. AIA Document B141 "Standard Form of Agreement Between Owner and Architect" similarly lets the architect off the hook (see Norman Coplan's law article in this issue). The AIA documents are less clear on who should eliminate or abate the hazard, although the CIAC recommendation places responsibility firmly on the owner.

While earlier editions of A201 establish that only the contractor is responsible for means and methods of the work, the new version takes an apparent step backward. Subparagraph 3.3.1 now adds "unless Contract Documents give other specific instructions concerning these matters" to the disclaimer. The ball is back in the architect's court.

When means and methods are intentionally or inadvertently specified, such as grinding techniques for terrazzo, the architect is responsible for the outcome. Therefore, the architect should avoid specifying construction and installation procedures whenever possible, remembering that such language is often buried in reference standards and manufacturer's installation instructions. The construction documents should require the contractor to review specified procedures and propose alternative approaches if they will not produce intended results, cannot be warranted, or are otherwise objectionable to the contractor. The architect's responsibility under Subparagraph 4.2.3 should be limited when the contractor fails to make a timely objection or to propose other procedures.

A new concept in Paragraph 14.3 allows the owner to suspend the contract indefinitely for the owner's convenience, allowing an adjustment in the contract cost. The more radical idea of permitting the owner actually to terminate the contract for convenience was scuttled in the review process.

Some other revisions are also worth mentioning. The term "Work" (note the capitalization, as defined in Subparagraph 1.1.3 and used throughout the document, now includes all temporary facilities, safety programs, testing, and other services provided by the contractor in addition to the permanent construction. For clarity, the term "work" (note the lower case) no longer appears in A201.

The contractor may now terminate the contract if the owner does not furnish information of financial arrangements for the project upon request (2.2.1, 14.1.1.5). The architect is entitled to rely on the accuracy and completeness of professional certifications that are specified or otherwise required for the project (3.12.1.1). Consultants of the architect have been added to the contractor's indemnification requirements (3.18.1). The owner has the right to contingent assignment of subcontract agreements if the contract is terminated for cause by the owner (5.4). The contractor specifically agrees that the contract time is a reasonable period for performing the work (8.2.1), perhaps reducing the number of frivolous claims for extension of the contract time. Evidence of insurance coverage is required before the contractor "knowingly" com-

(continued on page 80)



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Specifications (continued from p. 78) mences operations on the site (8.2.2). Provisions for partial occupancy by the owner have been expanded (9.9). Upon request, copies of bonds must be furnished by the contractor to potential beneficiaries (11.4.2). Many less significant changes are also woven into the new document.

Equally pertinent to a discussion of the new A201 are some review comments that were considered and rejected by the AIA Documents Committee. Obviously not everyone's pet peeve could be addressed. One group wanted to delete the requirement for disclosure of the owner's financial data. The Association of General Contractors balked at proposed wording on warranties, correction of work, and substantial completion. In its comments on the early drafts, the Chicago Chapter of AIA suggested merging then Article 2 ARCHITECT and Article 3 OWNER, since the architect is the owner's representative and responsible for administration of the contract. The committee also urged that the concept of using capitalization of certain words and phrases (as in "Work") is too error-prone in use for reliable definition of important contract obligations. Ideas that affect overall format are not conducive to modification for every project but other revisions will become grist for the supplementary conditions mill.

Some logical revisions should be considered when preparing supplementary conditions. In two subparagraphs (3.14.1, 3.15.1), the Chicago Chapter AIA committee wanted to change "or" to "and" for clearer intent. The changes were overlooked, so the contractor still seems to have a choice of removing waste material *or* rubbish from the premises.

Subparagraph 5.2.3 should allow for adjusting the contract time as well as the contract sum when occasioned by the owner's or architect's objection to a subcontractor. The committee also felt that only remedying damage that is "wrongfully" caused by the contractor would seem to rule out accidental damage (6.2.4) and questioned requiring the architect's signature on change orders (7.2.1), construction change directives (7.3.1), and minor changes in the work (7.4.1). It referred to as "unnecessary duty" the architect's certification that sufficient cause exists for contract termination by the owner (14.2.2).

The CIAC recommendation on substitutions, which propose certain conditions for consideration of substitution requests (code change, unavailability of specified products, performance and warranty limitations, and substantial savings to the owner in cost and time), has long been used successfully in the Chicago area but was not picked up in the new A201, either.

The review process for the next edition of A201 has already started.

William T. Lohmann, AIA, FCSI

The author is Specifications Manager for Murphy/Jahn, Chicago.

References

1 Two articles are most informative "Changes in a Dozen Basic Documents" by Joseph Dundin and Dale Elickson, AIA (*Architecture*, April 1987, pp. 95-97) briefly describes the major changes in A201 and their effect on eleven other AIA documents, such as the standard form of agreement between owner and architect, which were released at the same time. A more detailed discussion of the new A201, paragraph by paragraph, can be found in "Reviewing AIA's 1987 General Conditions of the Contract for Construction" by Alan B. Stover, Esq., CSI, AIA (*The Construction Specifier*, April 1987, pp. 100-109, 111).

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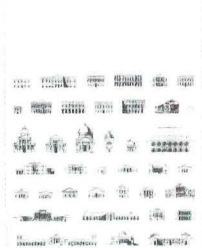
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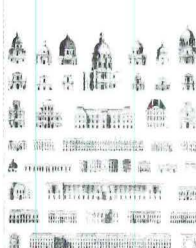
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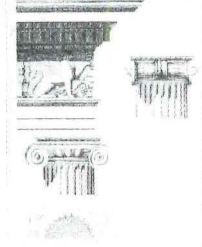
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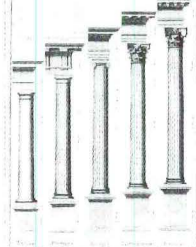
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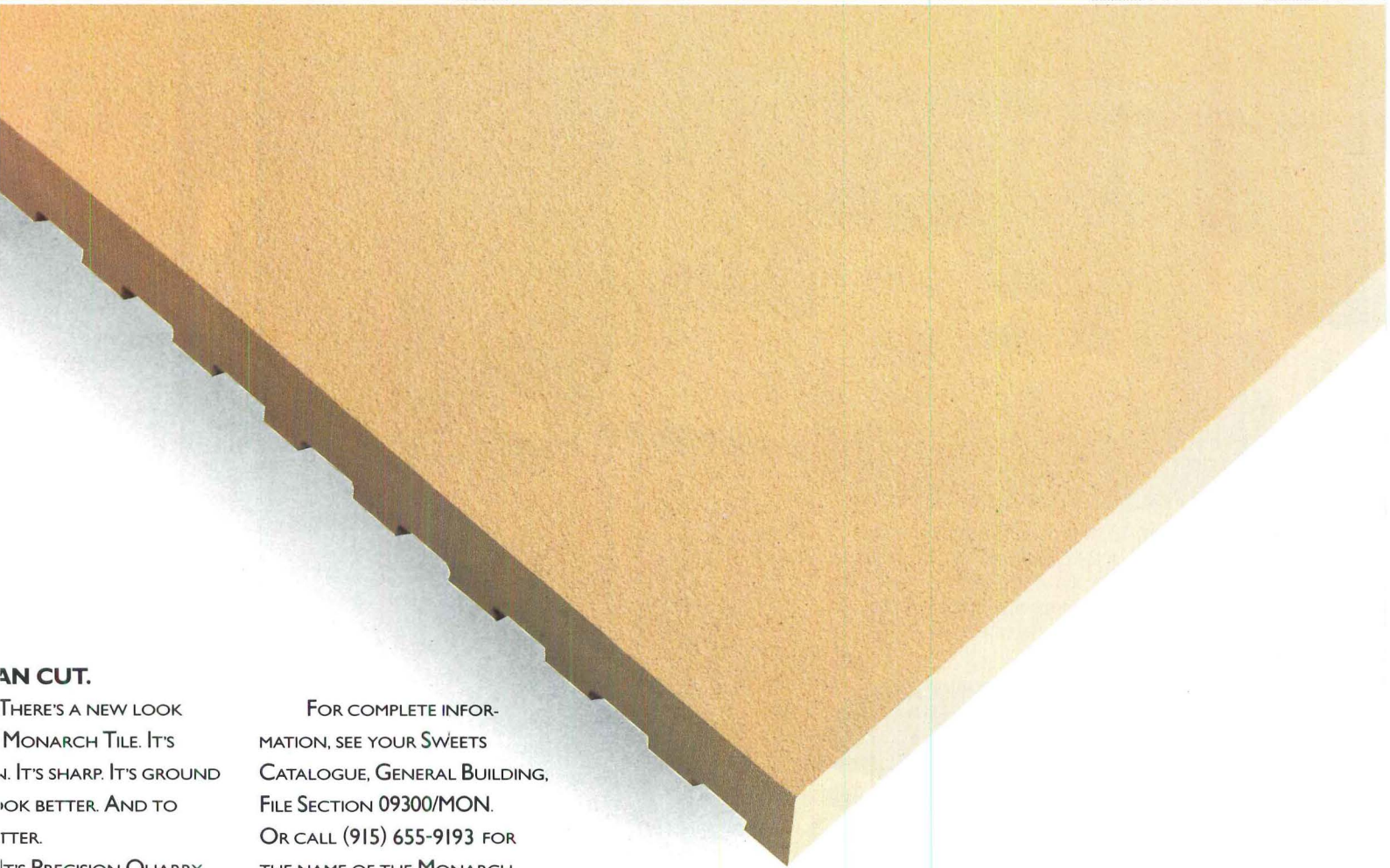
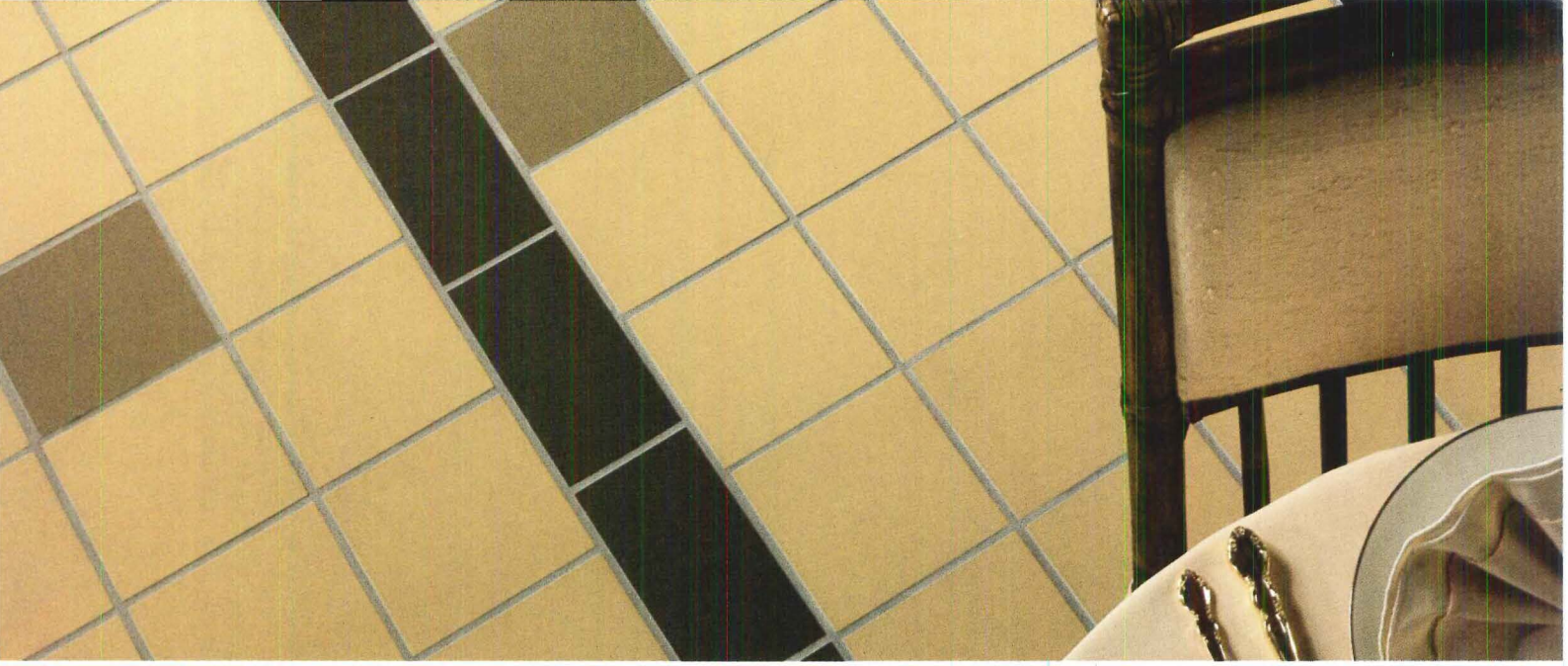
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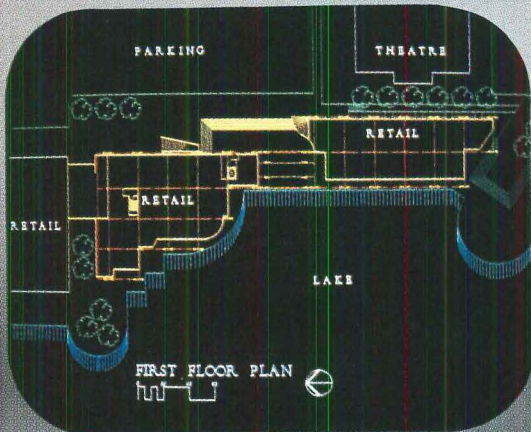
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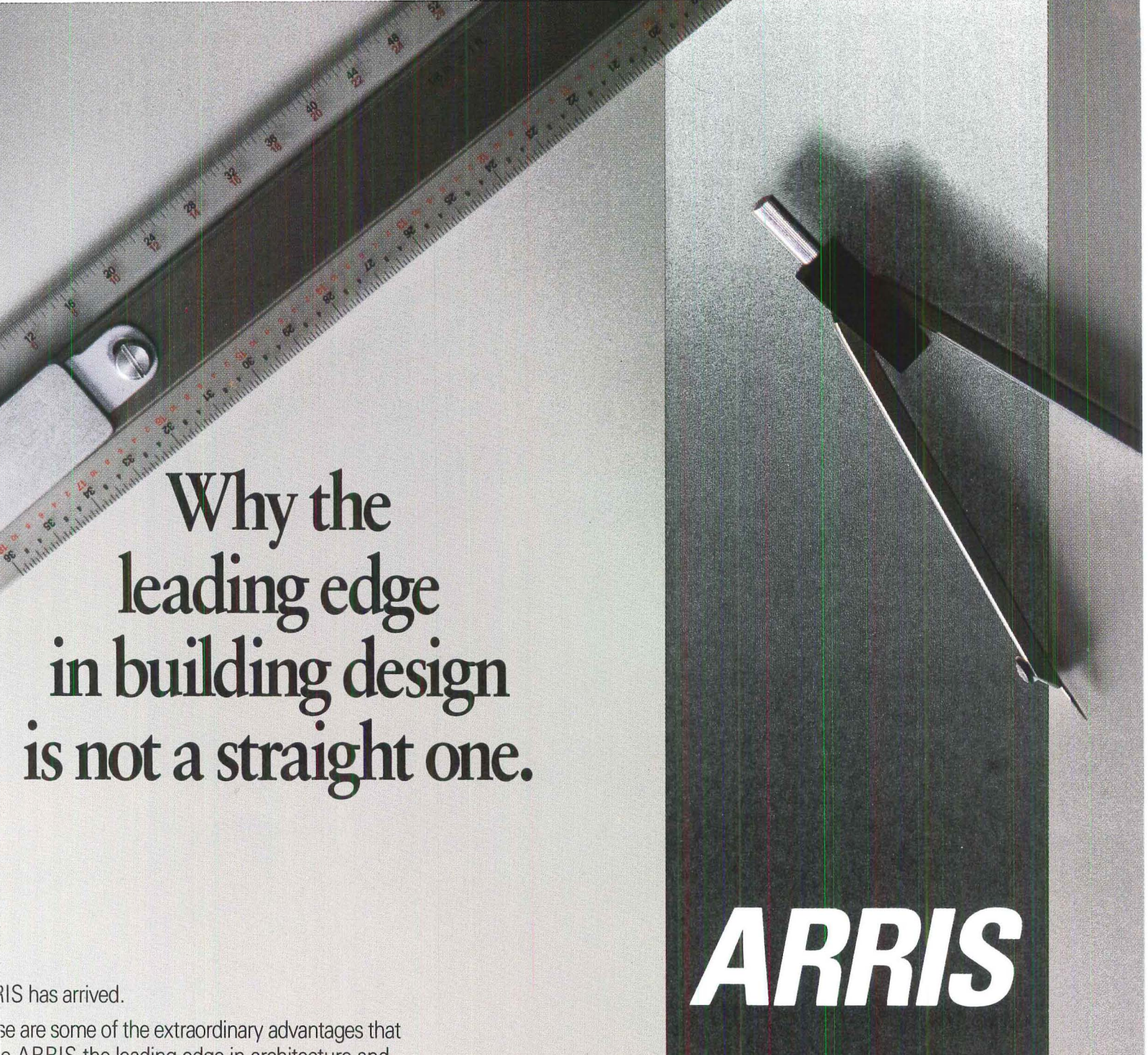
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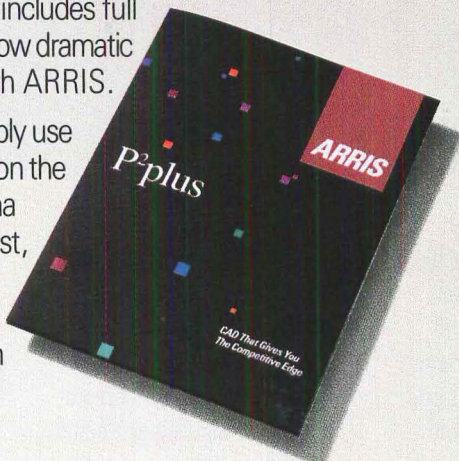
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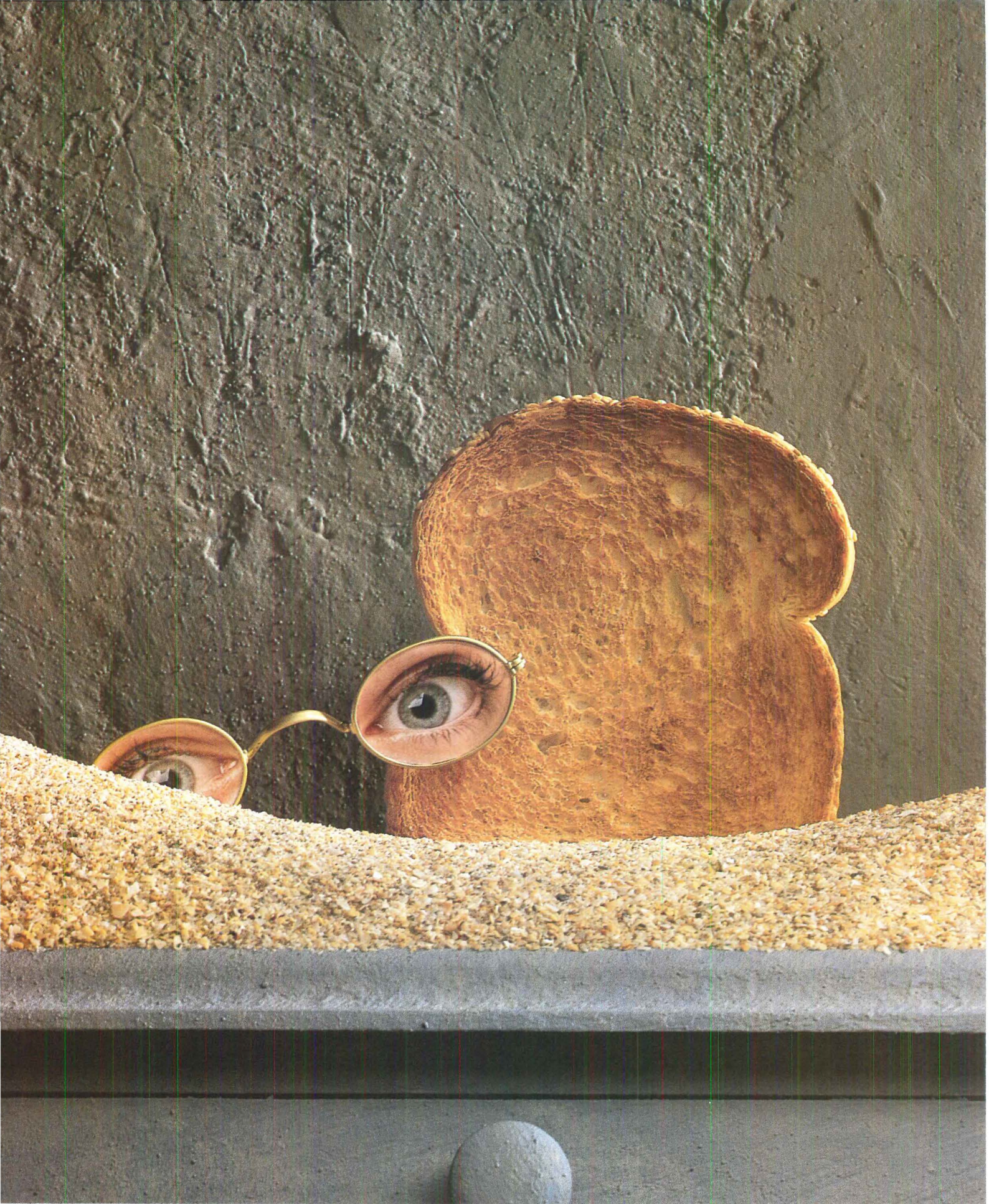


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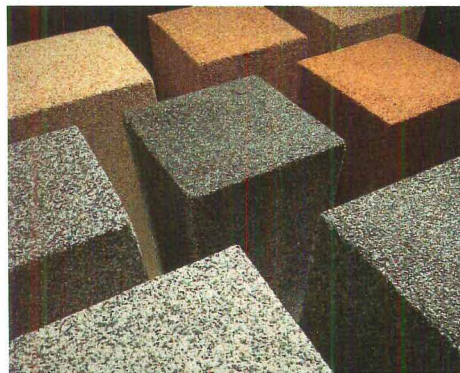
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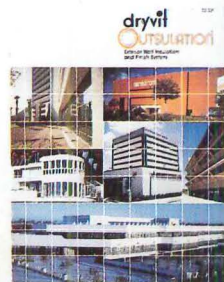
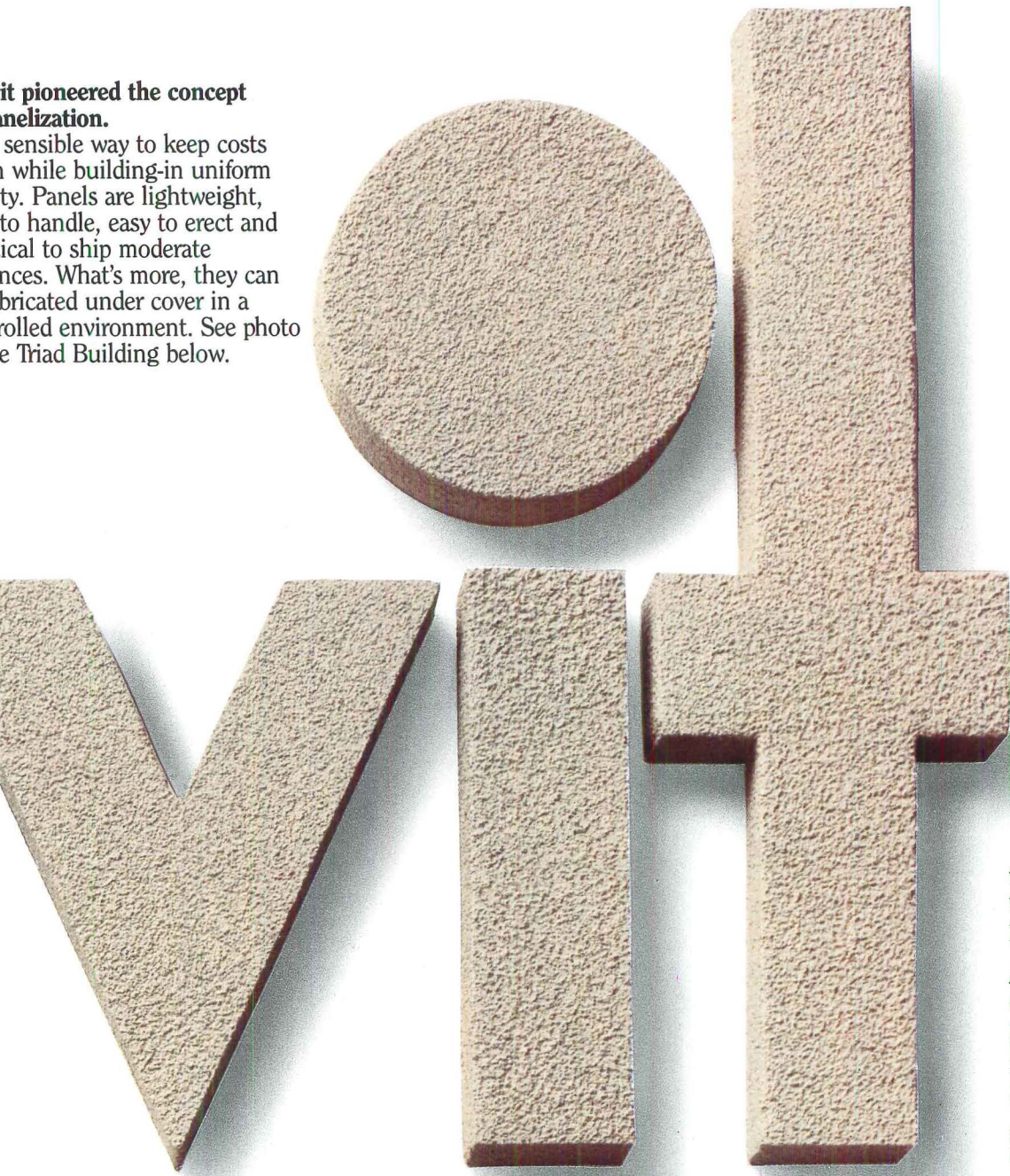
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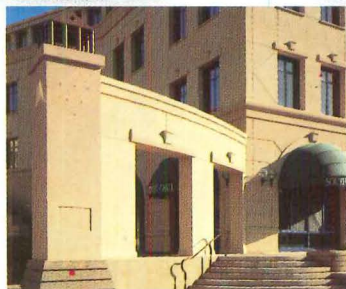


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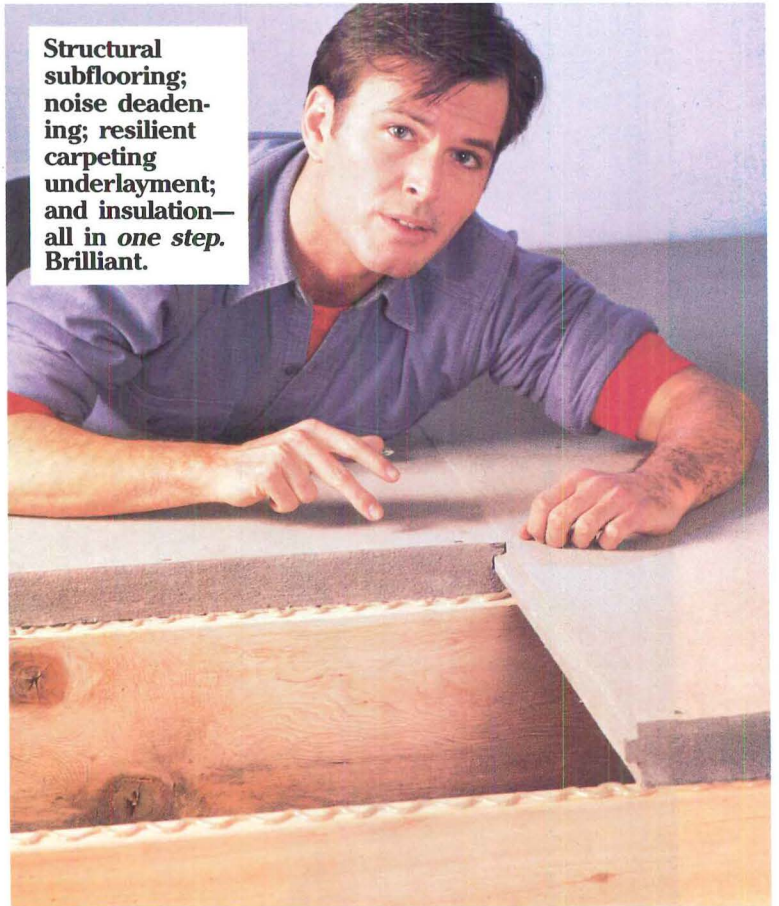
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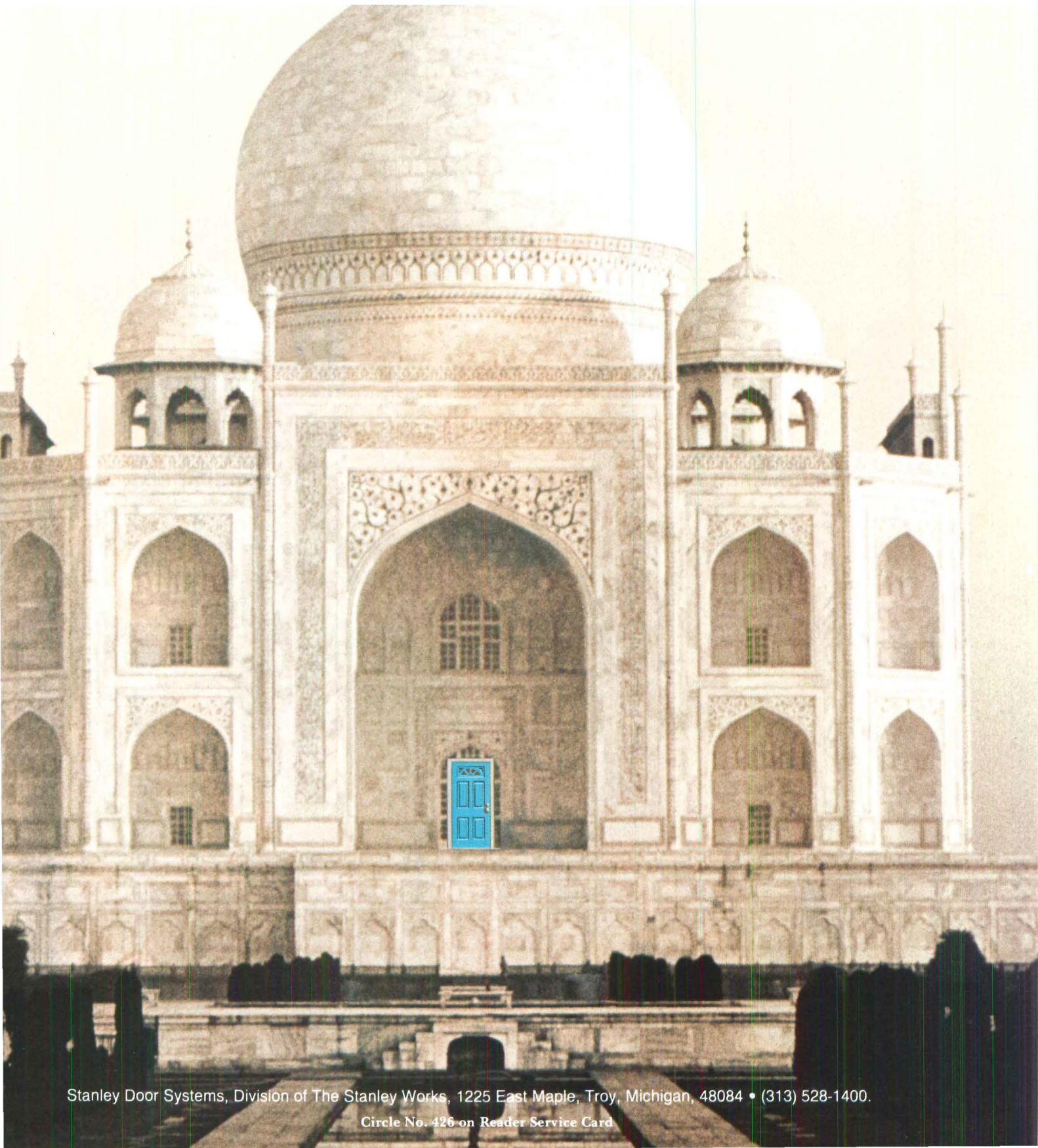
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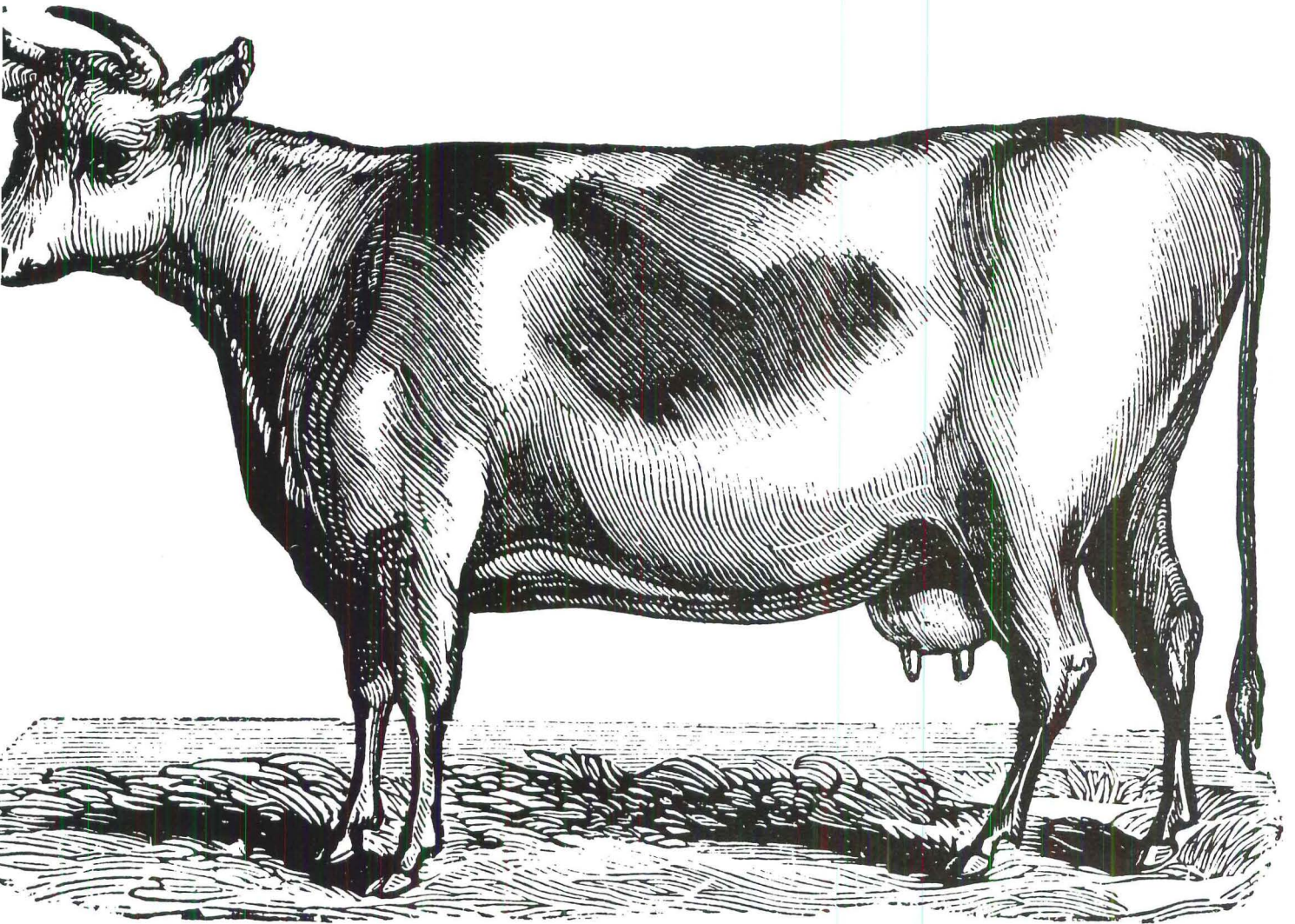
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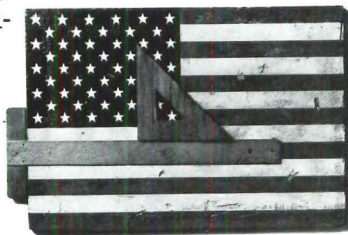
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INTERIOR DESIGN

Profiles in Diversity

The five profiles in this issue examine not just what gets designed, but the philosophies behind it.

AS design journalists—people who are generally thought to be in the know—we are often asked about a firm whose work our readers admire, “Who are they? What are they like?” Alas, it’s a question we can’t always answer, but wish we could. When we published our first two interior design profiles last September, we were just as pleased as our readers with the results. So pleased, in fact, that we decided to fill this year’s interiors issue with nothing but profiles. Each of this issue’s five profiles offers an overview of its subject’s work, thereby providing an alternative to the traditional presentation of a dozen or so individual interiors, each shown out of the context of its designer’s larger body of work. We believe that this format goes beyond a simple “what” and “where” to “who,” “how,” and, more important, “why.”

The architects and designers chosen for these profiles represent many points on the philosophical spectrum, but they share a common trait, and that is their interdisciplinary approach to design. Studio MORSA’s Antonio Morello and Donato Savoie design houses, stores, lighting, and even the menus for their restaurant projects. Architect Allan Greenberg’s efforts range in scale from office buildings to interiors for the State Department to outdoor furniture. Perry King and Santiago Miranda approach the design of high-style furniture and lighting (and the showrooms where they are sold), and the design of electronic printer keyboards with the same humanistic sophistication. The work of Coop Himmelblau’s Wolf Prix and Helmut Swiczinsky encompasses sculpture as well as architecture, and both reflect an intense interest in the emotional power of design. Michael Kalil moves with no apparent effort between the unlikely poles of sensuously understated apartment interiors and distinctly spartan habitats for outer space, with elegantly sculptural furniture and objects in between. Art, science, literature, and politics variously inform this work; you’d never catch one of these people talking about design for design’s sake.

In addition to these five profiles, we include three mini-profiles, of young firms whose body of built work is, as yet, not large, but whose talents are. FTL Associates’ Todd Dalland and Nicholas Goldsmith investigate stretched-fabric technology to create lightweight architectural forms. Dinah Casson and Roger Mann employ their collective talent for both three-dimensional and graphic design to create the kind of small-scale details that many designers talk about but few actually produce. And Biltmoderne’s Roger Wood, Dael Evans, and Randal Marsh design buildings, interiors, and furniture that disconcert rather than reassure, and which, for all their stylishness, never seem to sacrifice substance. Look for all of them in future, full-size profiles. *Pilar Viladas* ■



Robyn Stoutenburg

Antonio Morello, Donato Savoie

A Comfortable Fit

After 12 years of practice, partners Antonio Morello and Donato Savoie of Studio MORSA have established an impressive list of repeat clients, not only in the volatile world of restaurant design but in office and residential commissions.

"WE have a lot of styles," says designer Antonio Morello of Studio MORSA. "It depends on the client. You have to make a suit that the customer feels comfortable in." Adds his partner, architect Donato Savoie, "If you worked here, you'd probably think it was very disorganized because there are so many different things going on."

Yet MORSA's portfolio is neither as disparate nor as random as these modest principals would have us believe. After 12 years of practice in New York, the partners have developed a definite signature, one that is less a matter of identifiable details than of attention to Detail. Their "disorganized" practice, which ranges freely from jewelry stores to beach houses to menu designs, is given unusual coherence by its astonishing number of repeat clients. MORSA has designed three shops, a factory, an apartment and a country house for the owner of the Artwear jewelry stores. They are now designing a summer home for a New York doctor whose apartment they renovated in 1982, and a New York apartment for the owners of a vacation house they did in 1984. The longest running series—eight commissions for the owners of the R. Greenberg film production studios—started in 1979 when the client visited MORSA's lighting store, now closed, on Houston Street.

Restaurants constitute a chapter in themselves. The partners, whose last names are combined in the firm's acronym, first collaborated on what Savoie terms "a nice little Italian trattoria" when the architect was still working for the urban design office of New York City's Department of Transportation. (His partner, Morello, brought a background in painting, sculpture, theater, lighting, and set design to the practice.) MORSA's now classic designs for the Il Cortile restaurant and Caffè Biondo in Little Italy (not shown) set standards that were slavishly imitated by other restaurateurs, many of whom hired MORSA. Their total package approach, new at the time, put the designers in charge of menu and graphic design, tableware selection, and even, occasionally, chef selection. MORSA later carried the tradition beyond Little Italy to Midtown Manhattan with Felidia Restaurant and, most recently, Tribeca. Morello and Savoie not only designed but named the new Arqua Restorante in Tribeca, recalling the town where the Italian poet Petrarch—and Arqua's owner—were born.

If restaurants were MORSA's first big focus, lighting design was the second. The partners opened a tiny SoHo lighting store in 1975, selling imports from Italy and their own designs (P/A, Sept. 1977, p. 40). The business

gradually expanded over a seven-year period to an all-consuming pursuit that grossed \$1 million a year. In the end, however, the partners decided that "we didn't want to have to deal with repairs." They closed the store in 1983, opting for a consultant's practice. Today, the eight-member studio spends an estimated one month in twelve on lighting design, much of it custom work for their own jobs including, most recently, the overscaled sconces of Arqua and the cold-cathode-tube "light boxes" in the Greenwich Village apartment.

The closing of MORSA's lighting store corresponded to an acceleration in other areas of the practice, most notably office and residential design. While MORSA had renovated a loft in SoHo as early as 1978, the big rush of residential commissions began in 1982 with a loft at lower Fifth Avenue (P/A, Sept. 1982, pp. 192-193). The R. Greenberg offices opened in 1979, while the first of three Artwear shops opened in 1981.

These interiors, together with an increasing number of architectural commissions, including vacation homes on Nantucket and Long Island, share a certain aesthetic that Savoie, speaking of the Greenwich Village residence, describes as "unadorned, austere space" or more playfully, "a fire-escape aesthetic." The description, while apt, is incomplete, leaving unmentioned a parallel, sensuous streak evident in the curved wood closets of the Greenwich Village apartment or that project's baroque bathrooms.

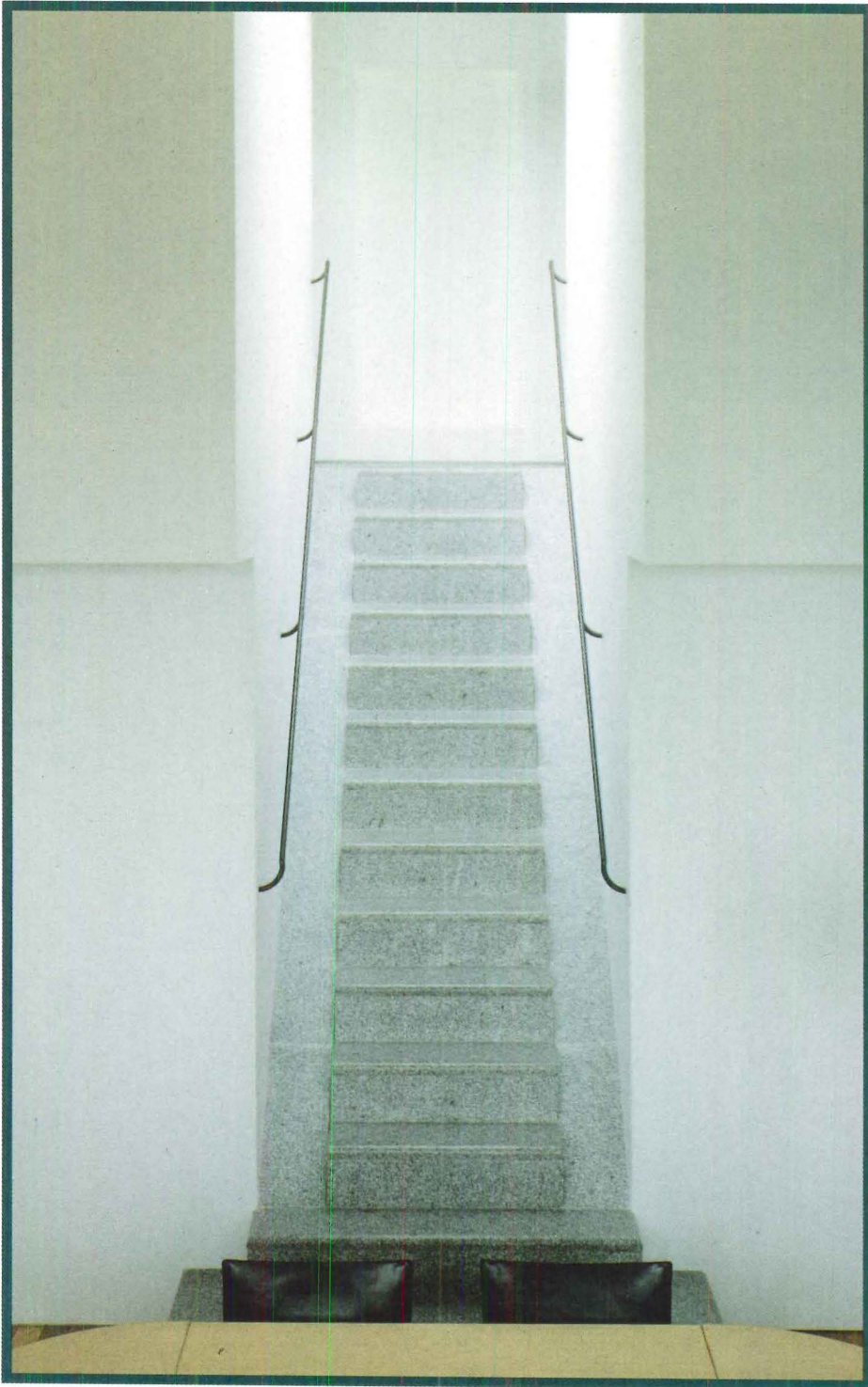
Within an "austere" approach, moreover, MORSA finds plenty of room for variety, from the dramatic textured-tile red-and-white baths in the Greenwich Village apartment to the smoothly curving wood closets in the residence; from the great copper hood that dominated the loft kitchen to the light, wood-and-glass wall of Long Island kitchen.

The same concentrated attention to detail that characterizes these residences pertains to the tiny Artwear shops, the latest of which opened recently in the arcade behind the AT&T building in Midtown (not shown). It is evident again in MORSA's largest commission to date: the glazed atrium between two office buildings in the World Financial Center (not shown). There, the designers are constructing five vast, vaulted canopies covered in metal mesh that will shelter café seating and direct public traffic through the surrounding retail mall. The project, which is to be completed next April, is a new departure for MORSA, or a "new suit," as Morello would have it, designed to fit a new customer—the public of Battery Park City. *Daralice D. Boles*



**Greenwich Village Residence
New York**

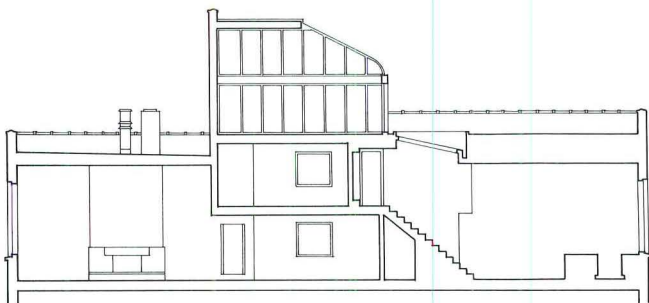
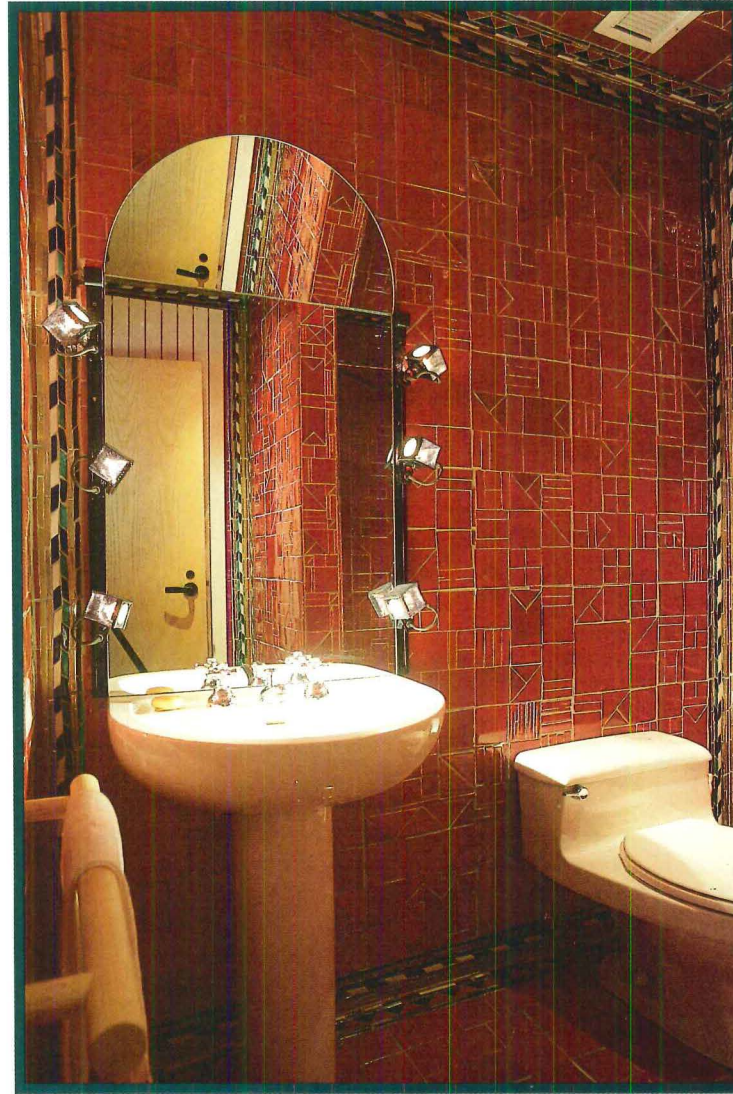
The living room of this Greenwich Village loft is lighted in part by "light boxes" lined with cold cathode tubes (visible beneath stair). Stanstead granite treads of a stair that leads to the mezzanine's master bedroom are made to look as though they are simply resting on cantilevered I-beams. These supports, and the handrail, are constructed of graphite-coated steel. The narrow library at the rear runs the full height of the apartment.





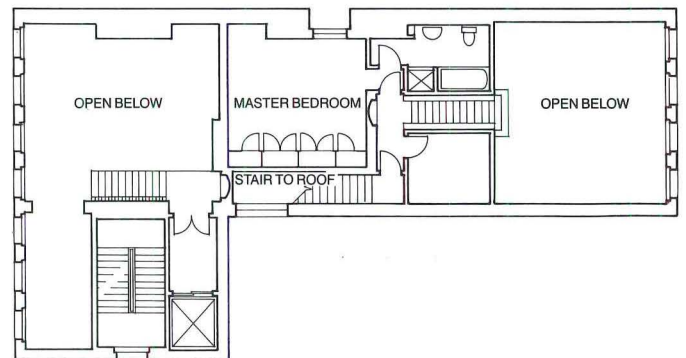
A narrow, skylighted stair of Stanstead granite with graphite-coated steel rails (facing page, top left) connects the mezzanine to the kitchen/dining area (above). Designed for clients who like to entertain in the kitchen, the cook's work area is separated from dining by an island lined with white ash and etched glass cabinets. (The smooth surface of the glass faces out for easy cleaning.) All appliances, including the two refrigerators and freezer, are kept below counter height so as not to obstruct light and view. The custom-designed stainless steel sink is oversized, as is the restaurant range (hidden from view). MORSA also designed the breakfast table, made with two half-round tops,

and the rectangular dining table so that they can be combined into one long table for entertaining. A hall lined with a wood wall (facing page, bottom right), whose curved doors disguise closets and laundry, leads from the kitchen to the living room (facing page, bottom left) with its granite hearth. With the exception of downlight canisters in the kitchen ceiling, no room has overhead light fixtures or window treatments, both of which were ruled out by the client.

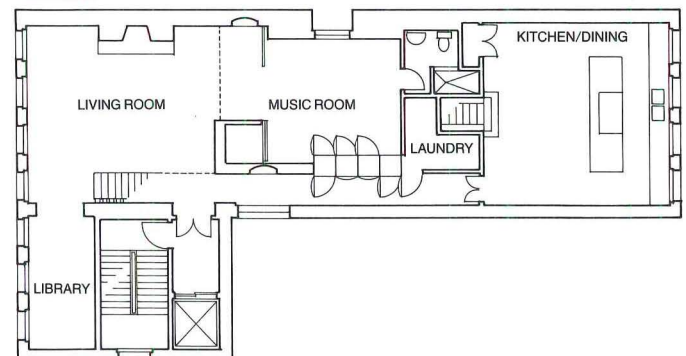


SECTION


The red guest bathroom and white master bath (above left and right) form a sharp contrast to the crisp, controlled living quarters of this apartment. MORSA's richly textured patterns, which incorporate nine different shades of red and as many whites, will be available through Hastings Tile, whose New York showroom, also designed by MORSA, opened last month. The rooftop greenhouse (facing page) is surrounded by a forest of beech trees and wild grasses planted, per the clients' request, to "completely obliterate the city." Parapets and a reflecting pool (not visible inside greenhouse) are lined with lead-coated copper to match the slate paving.



MEZZANINE



MAIN FLOOR



Project: Greenwich Village residence, New York.
Interior architects: Studio MORSA, New York (Antonio Morello; Donato Savoie, architect).
Client: withheld by request.
Program: conversion of 5th floor and roof of 1910 manufacturing and warehouse building for residential use, totaling 3800 square feet.
Structural system: new steel roof, wall and greenhouse structures.

Major materials: Stanstead granite, white glass, sandblasted glass, graphite-finished wrought iron (see Building Materials, page 250).
Mechanical system: new ventilation, electrical, plumbing and heating systems.
Consultants: Fischer & Redlien (Robert Redlien), structural engineers; Peter George Associates (Peter George), acoustical consultant; Donald Friedland Associates (Donald Friedland), mechanical engineers; Plant Specialists (Timothy Duvall), landscape consultants.

Contractors: Mid-City Construction Co., general contractor; Tana Construction Co., architectural woodwork; Falcone Electric, electrical contractor; Kapnag Plumbing & Heating, plumbing; Hakon and A&G Marble & Stone, stone.
Costs: withheld at client's request.
Photos: Studio Azzuro, except as noted.



1a

Jan Staller



1b

Angelica von Moltis

Portfolio

The projects shown on this and the facing page demonstrate the attention to detail that characterizes all of MORSA's work. Savoie attributes this emphasis on craftsmanship to the partners' schooling in Italy, where they were exposed to "that careful handling of materials" that is typical of Italian design. The pair owned and ran a tiny lighting store in SoHo, 1a, for seven years, selling their own designs and imports from Italy. The 1983 Savoie lamp, 1b, manufactured by Design M in Munich, is an adjustable hanging fixture of porcelain and partially frosted glass. For the loft offices of R. Greenberg, producers of animated graphics and special effects for film, MORSA used cold-cathode-tube lighting to define a reception area, 2b. Their film canister shelving of steel tubes and cables lines one hallway in a dust- and static-free zone, 2a.

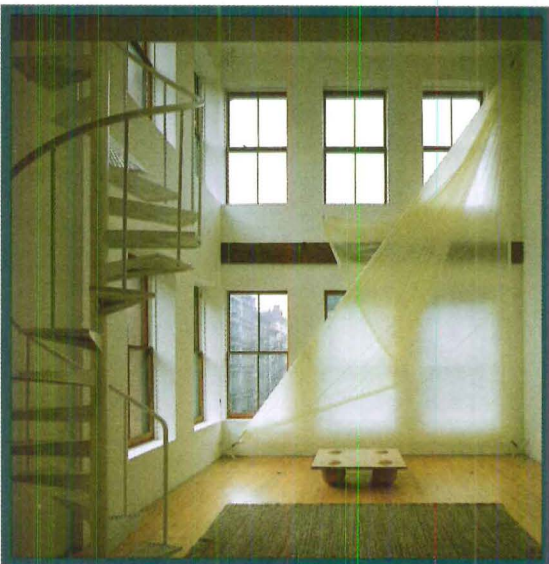


2a

Gerald Geisheidle

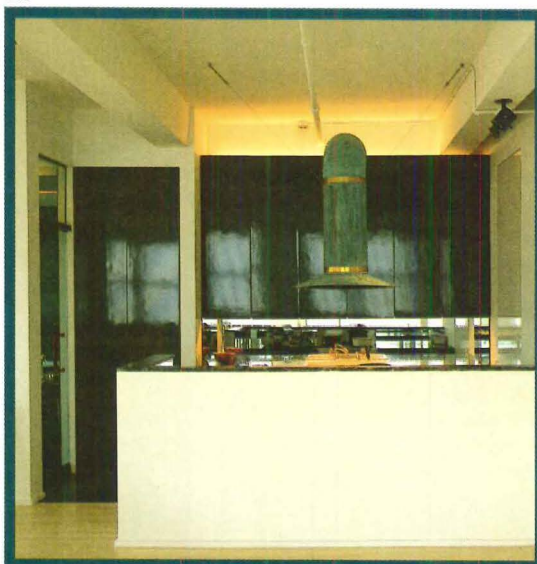


2b



3

Studio Azuro



4

Studio Azuro

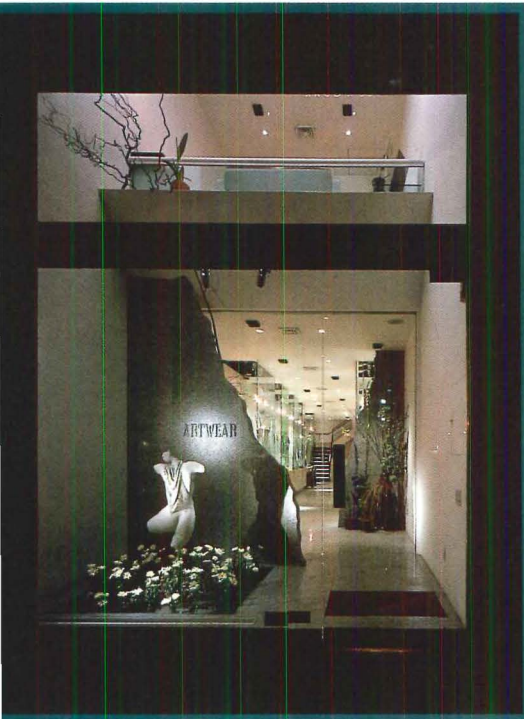
The 18' x 25' curtain for a Greene Street loft, 3, utilizes sail technology and hardware. Its lower left corner can be unhooked to reveal the entire window wall. (The marble table was designed by Morello.) A hood of oxidized copper with brass fittings, 4, was made the main focus of the kitchen in a doctor's loft on lower Fifth Avenue. The kitchen's oak floors have been bleached and pigmented, using a favorite MORSA technique.

One of the best known in a series of Italian restaurants designed by Studio Azurro is Felidia, 5, located not in Little Italy but in Midtown Manhattan. The "ruined wall" is, in fact, all new construction, filling a sky-lighted gap between the ground floor of a renovated brownstone and a multistory addition to the rear, which houses the kitchen and mezzanine dining area. The original Artwear jewelry boutique in SoHo, 6b, now the Robert Lee Morris jewelry store, was the first of several commissioned by Morris. The second Artwear shop, 6a, is located across the street from the first, and a third opened recently on Madison Avenue (not shown). The display system in all three shops is organized as a series of dramatically lit, glass cabinets, which can be used to distinguish the work of separate artists.



5

Studio Azurro



6a

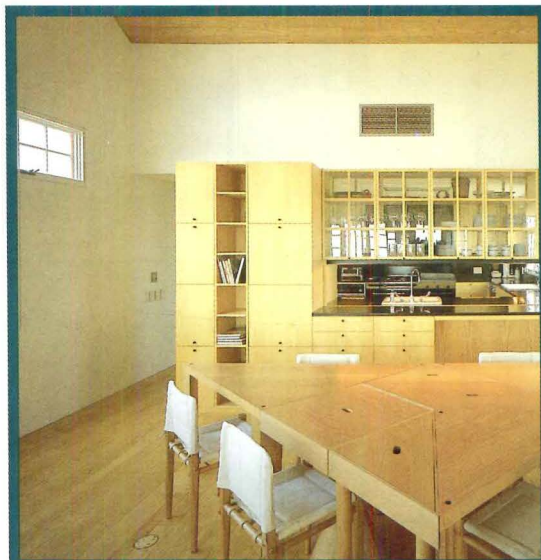


Durston Saylor

6b

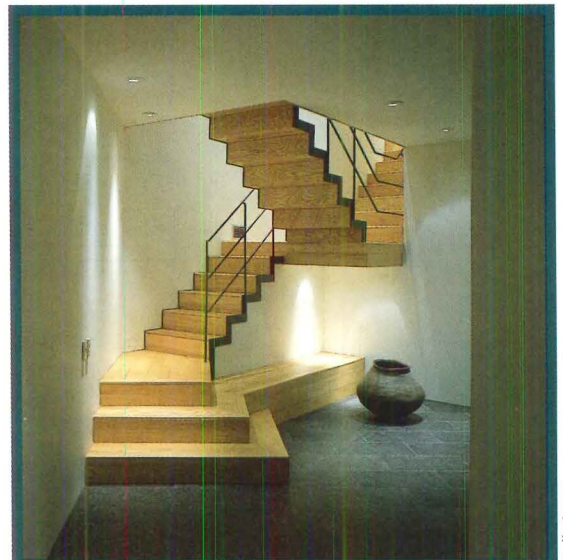
Studio Azurro

Interiors of the Lafer residence in Sagaponack, Long Island, adhered to the clients' desire for a loftlike space." The kitchen can be separated from the dining area, 7a, by a series of sliding panels that stack behind the refrigerator. A large window offers views of surrounding potato fields and sky. The white ash cabinets, floor, and ceiling have been bleached and pigmented. (The table was designed by Massimo Morozzi for Cassina.) The metal railing of the front hall stair, which connects to the main family rooms on the second floor, 7b, was painted a dark green to match the Atlantic granite floor.



7a

Studio Azurro



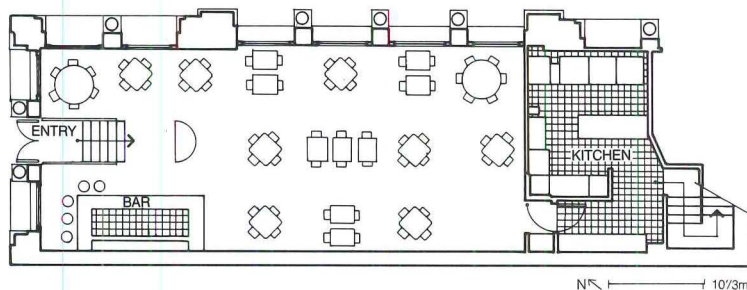
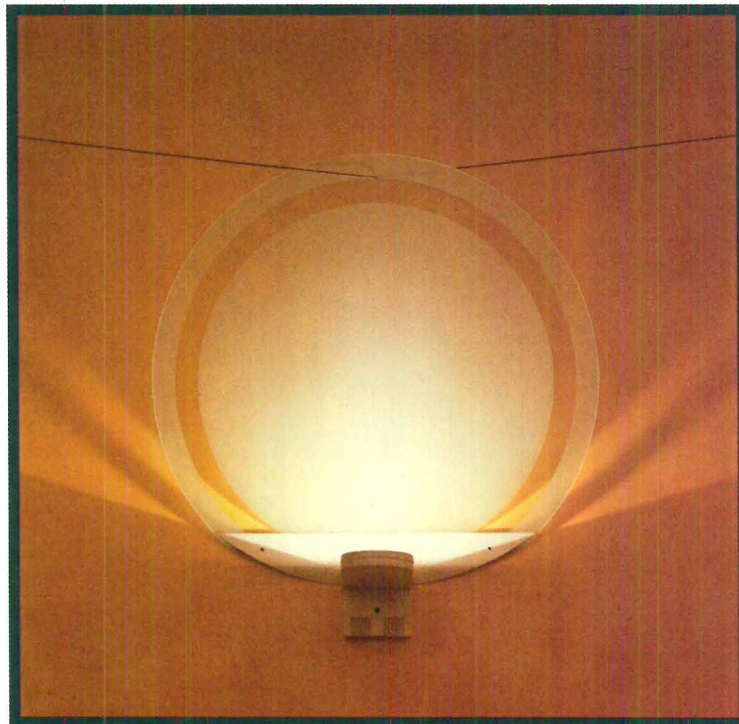
7b

Studio Azurro



Arqua Ristorante

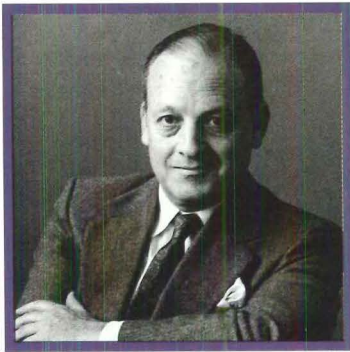
Arqua is a one-room restaurant occupying the ground floor of a corner building that dates from the late 1870s. MORSA retained the facade's cast-iron columns, which frame floor-to-ceiling windows, placing the entrance where a former hoistway had been (top right). The walls were painted using a 14th-Century Tuscan technique called *grassello*, in which oils and pigments are rubbed into the wet plaster to give a dappled effect. Designed for a minimal budget, the restaurant focuses on a new bar of bleached and pigmented oak whose movable glass partitions slide down to cover the bottle display (facing page). MORSA also designed the etched glass sconces, which are stabilized at the top by a stainless steel cable. (The sconce is now being manufactured for sale.) An exposed industrial air-handling unit and a line of Mulberry paper lamps run the full length of the room.



Project: Arqua Ristorante, New York.
Interior architects: Studio MORSA, New York (Antonio Morello; Donato Savoie, architect).
Client: Leonardo Pulito.
Program: renovation of 1300-square-foot ground floor in 1875 masonry building in Tribeca, retaining facade's cast-iron columns and pilasters; new basement toilets, food storage and preparation; sub-basement wine storage.
Major materials: red oak bar and floor; painted plaster walls (see *Building Materials*, p. 250).
Mechanical systems: kitchen ventilation and exhaust.
Consultants: P.A. Collins & Associates, mechanical engineering.
Contractors: James Di Domenico Construction Co.
Costs: withheld at client's request.
Photos: Mark Darley.



RISTORANTE
ARQUA



Quincy Howe

Allan Greenberg

Classically Speaking

Classicism, to Allan Greenberg, is a language not unlike English: as capable of adapting to modern requirements as it is ancient in origin.

LOOK at the words on this page. What they say, strung together in sentences, may be new, but most of these words have ancient derivations and follow a grammar almost as old. Were we to ignore the tradition of our language, and invent a new vocabulary or grammar with, say, every generation, communication would become nearly impossible.

That, in very simple terms, is Allan Greenberg's view of Classical architecture and its fate in our century. He speaks of it as a language, with a vocabulary of details and a grammar of formal relationships some 2900 years old. And he sees it, like most languages, as able to address our most modern needs.

Where the parallel breaks down is in the Modern movement's eclipse of Classical architecture since World War II, an event tantamount to our inventing a new language in one generation. "The Classical and Gothic languages of architecture," writes Greenberg, "are two of the Occident's great triumphs. To cut ourselves off from this tradition in mindless pursuit of novelty and originality is to alienate ourselves from our culture."

The best Modern architects, Greenberg admits, drew from the grammar of Classical architecture, but, by replacing its vocabulary of details with one based upon modern technology and abstract form, they ceased to communicate with the public. "We are so discouraged by Modernist architecture's inability to enhance the general environment," writes Greenberg, "that we almost automatically presume that most new building will invariably mean a change for the worse."

Many Post-Modern architects, notes Greenberg, have taken an opposite, but no less mistaken tack. While many have rediscovered the vocabulary of Classicism—its capitals and moldings—they have frequently neglected its grammar, combining details with little regard to their traditional relationships. These architects, says Greenberg, "dabble in the past," producing work that often looks just "bizarre."

A Non-Classical Past

Greenberg's commitment to Classicism and criticism of Modernism belie his education and early experiences. Born and raised in Johannesburg, South Africa, he received his architectural education at the University of the Witwatersrand in Johannesburg, then under the sway of the Le Corbusier disciple Rex Martenson, and at Yale during the chairmanship of Paul Rudolph. In the three years following his undergraduate education, Greenberg worked for two of the leading Scandinavian Modernists, Jørn Utzon and Viljo Revell; and upon receipt

of his graduate degree, worked for two years in the New Haven Redevelopment Agency, then at the height of its urban renewal frenzy.

But his exposure to Modernism did not him a Modernist make. Greenberg recounts being constantly a loggerhead with the Martenson disciples at Witwatersrand and distressed by the destructiveness of the urban renewal plans that he worked on. He also recalls the early and favorable impression Classical architecture made upon him. "Johannesburg," says Greenberg, "had several buildings by Herbert Baker, a colleague of Lutyens, and Gordon Leith, who worked with Lutyens and Baker on the Imperial War Graves Commission (1918–1920). Modernism," he adds, "also came late to South Africa. I was in the last class at Witwatersrand to get a training in Classical architecture as part of the normal curriculum."

The Latin Language

Greenberg's subsequent career as an architect has been equally varied: he has served as a consultant to the Judicial Department of the State of Connecticut; has taught architecture at Yale, the University of Pennsylvania, and Columbia; and now heads a 25-person firm busy with a range of public and private projects.

The reasons for Greenberg's current success are not hard to find. As the furniture and interiors on the following pages show, he is a talented designer capable of producing some astonishingly beautiful work. Moreover, ours is a time relatively receptive to his ideas, witness the debates going on in our schools over the importance of core curriculums based upon classic texts.

Yet, the success of the Classical language, like any language, depends upon the number of people who use and understand it. However many people might appreciate or admire Classical architecture, very few clients or architects really understand or speak it with any degree of accuracy. The ubiquitous "builder's colonial," with its distorted Classical details, is about as far from Classical architecture as pidgin is from English.

The parallel that Greenberg draws between Classical architecture and English is not unfounded, so integral are they both to our culture. But without major change in the education and expectations of both the public and the profession, Classical architecture seems destined to remain more akin to Latin: an important and beautiful language—one, for all its age, capable of most modern translations—yet one that is kept alive by a relatively small number of people as dedicated as Allan Greenberg. *Thomas Fisher*

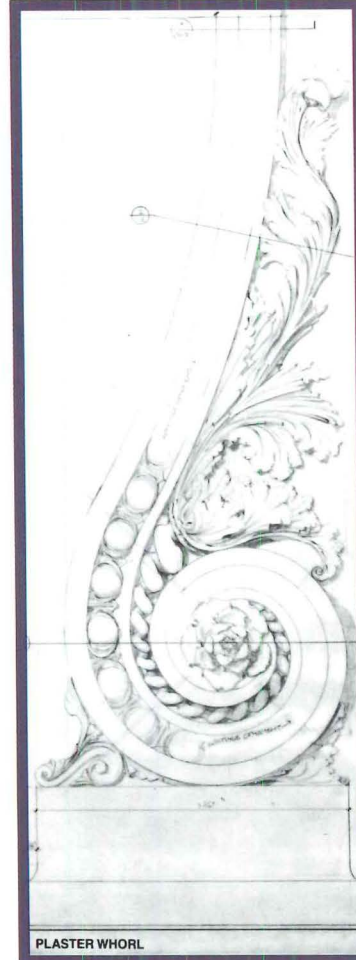
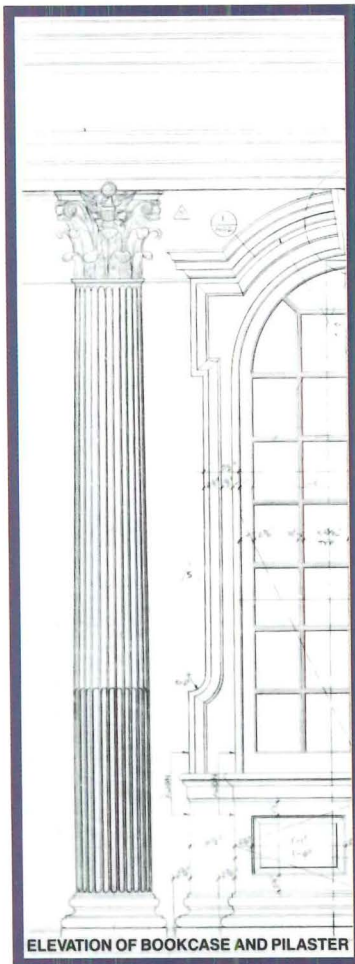


**Treaty Room Suite
U.S. Department of State
Washington, D.C.**

Greenberg's design for the Treaty Room Suite at the U.S. Department of State (above) consists of a central, elliptical room whose long axis extends through two antechambers, two reception rooms, and two elevator halls. The enfilade arrangement of doors al-

lows an uninterrupted view down the suite's 172-foot length. The architectural detail in the room is a

very robust Classicism, to be expected given the Georgian and Neo-Classical precedent that Greenberg cites for his design, ranging from oval parlors at the White House to the ornament in Robert Adam's Home House (London, 1774).



Project: Treaty Room Suite, U.S. Department of State, Washington, D.C.

Architects: Allan Greenberg, Architect, New Haven, Conn. (Allan Greenberg, principal; Theresa Angelini, project architect; Richard Wies, Charles Barrett, William Ruhl, Daniel Pardy, Diane Harkins, Morgan Conolly, project staff)

Client: The Fine Arts Committee, U.S. Department of State, Clement E. Conger, chairman.

Program: a suite of seven rooms and two elevator lobbies, extending 172 feet on the Seventh Floor of the U.S. State Department. The rooms will be used for the greeting of foreign visitors and the signing of treaties, and as the formal entrance to the Secretary of State's offices.

Funded largely by the Tobacco Heritage Committee, the new Treaty Room Suite contains egg-and-dart moldings that terminate in carved depictions of tobacco leaves, blossoms, and seed pods (above). A further embellishment of Classical detail with American themes occurs in the Treaty Room's column capitals, where a gilded Great Seal of the United States sits among the capitals' acanthus leaves (facing page). The flexibility that Greenberg claims for the language of Classical architecture is most apparent at the entablatures (top), where modillions, set at 45-degree angles, and acanthus leaves, covering the corners of the egg-and-dart moldings, help ease the

transition from elliptical to rectilinear forms.

What is striking about the Treaty Room is not just the attention to detail, but the high quality of material and craftsmanship (facing page). The wood floor contains ebony, mahogany, and maple and is based on the paving pattern in the Piazza del Campidoglio in Rome, a radial pattern recalled in the plaster ceiling medallion based upon a Robert Adam design. Other details of note include the green Italian marble base and the columns' gilded stop-flutings.

Major materials: plaster walls and ceilings; wood trim and paneling; ebony, mahogany, and maple flooring (see *Building Materials*, p. 250).

Mechanical systems: upgrading of existing building system with air grilles designed to be unobtrusive.

Consultants: Carl Hansen, structural; Smith & Faass, mechanical and electrical.

Contractors: William P. Lipscomb Company, Inc., general contractor; Eisenhardt Mills, millwork.

Photos: Richard Cheek.



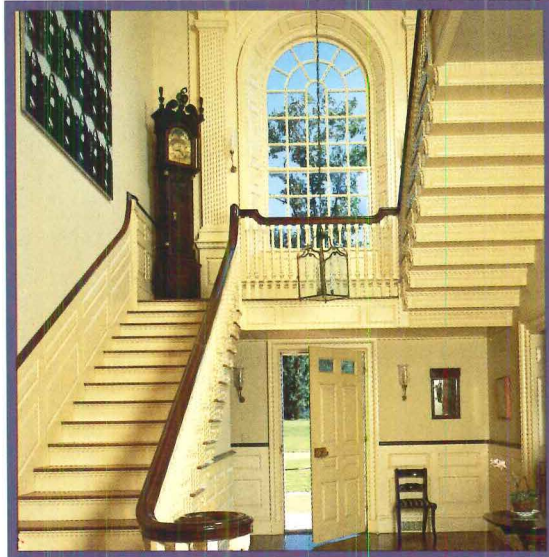


Allan Greenberg

1

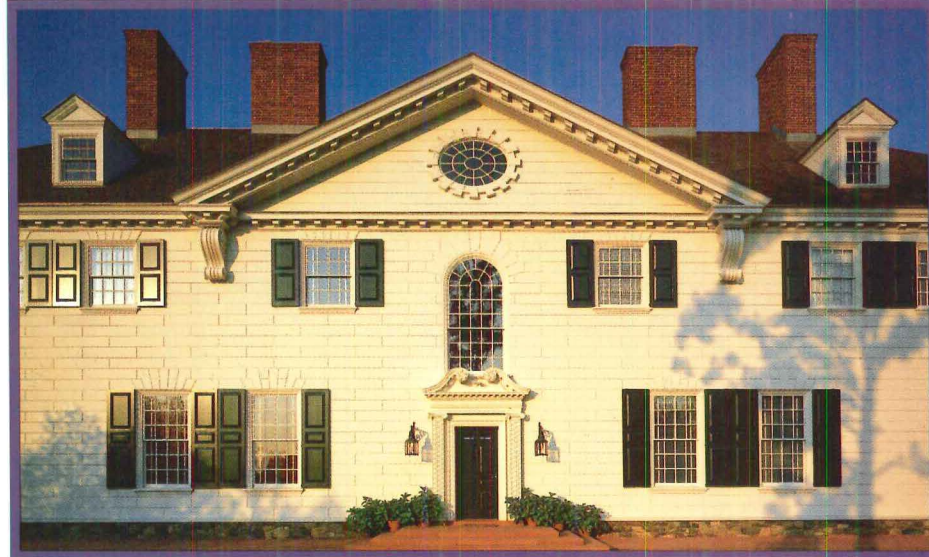


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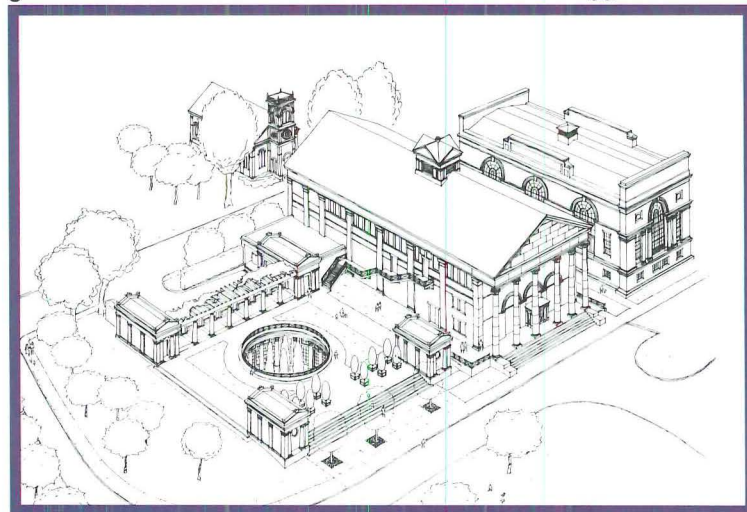


Peter Mauss/ESTO

3



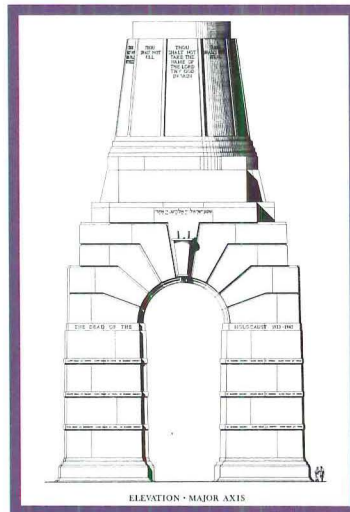
3a



4

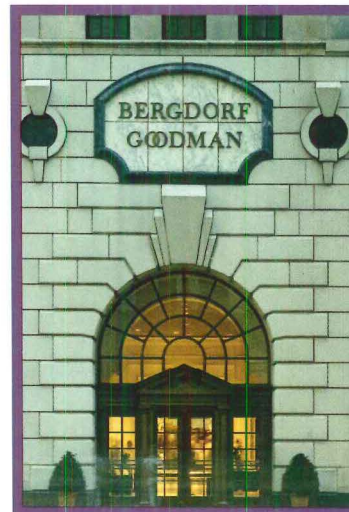
Portfolio
Greenberg's built work shows the dramatic change in his thinking since the late 1960s. His first major building was the addition to the Connecticut State Library and Supreme Court Building in Hartford 1, done in association with Jeter and Cook, Architects and completed in 1968. Greenberg describes it as a background building, but it stands out in his career as his only major Modern work. His next significant project, completed in 1980, was the Manchester Courthouse in Manchester, Conn. 2 (see also P/A, Oct. 1981, pp. 80–83), a conversion of a former supermarket that remains the most Post-Modern of Greenberg's work, with its flat detail and

exaggerated rustication. It wasn't until the early 1980s, with the completion of projects such as this house in Connecticut 3, that Greenberg fully adopted the language of Classical architecture. Whatever else, Greenberg's buildings acquit Classical architecture of the charges often leveled against it: that it is too expensive, too restrictive, or not appropriate for our times. The Manchester Courthouse 2, for example, defuses the expense argument; it cost only \$42 a square foot, including landscaping and built-in furniture. "Classical buildings can be done on tight budgets," says Greenberg. "Like all good architecture, it just takes more time and thought."



5

The argument that Classicism overly restricts architects' freedom of expression also isn't borne out in this work, ranging as it does from the Georgian formalism of the Connecticut house 3, to the mannerism of the Manchester Courthouse 2, to the simplified Classicism of the Bergdorf Goodman façade 6, or the proposal for a Monument to the Holocaust 5, both in New York City. His recent work further refutes the argument that Classicism is inappropriate for our time. His entry to the competition to rehabilitate the Music Hall at Snug Harbor on Staten Island 4, for instance, shows how Classical architecture can adapt to the requirements of a distinctly modern



6

structure—an underground building—where the major features above grade are a loading dock and stair towers. Such criticism of Classical architecture, says Greenberg, reflects the partisan view of so much 20th Century architecture history. "Up to World War II," writes Greenberg, "the history of our building (was) written in the Classical language of architecture. . . . It was the Classical architect who, working with engineers, was responsible for the design of such technological marvels as our skyscrapers, our power stations, and (our) magnificent suspension and truss bridges."



2 One of the difficulties Classical architects face today, says Greenberg, "is the lack of appropriate building products." That problem is particularly acute in the area of fittings and furniture.

To help remedy the problem, Greenberg has become actively involved in product design. His first venture, along with the landscape architect Deborah Nevins, has been to start a company to produce garden furniture. The parallels here with the collaboration between Sir Edwin Lutyens (a major influence on Greenberg's work) and the garden designer Gertrude Jekyll are evident. Not only did Lutyens and Jekyll also design their own garden furniture, but they, like Greenberg and

Nevins, drew their inspiration largely from 17th- and 18th-Century furniture types.

The high-backed bench designed by Greenberg and Nevins 3, for example, is reminiscent of a 17th-Century high-backed fire-side bench, although in place of its solid side and back panels, they have used latticework. The white painted seating 1 recalls 17th-Century William and Mary furniture with its stout proportions and heavy, rectilinear forms, as well as some of the furniture of Eliel Saarinen, an architect who, like Greenberg, bridged the Classical and Modern traditions. A third garden seat by Greenberg and Nevins 2 is the most literally historicist: A Queen Anne camelback

sofa rendered in wood.

Greenberg also plans to develop and market a line of office furniture and bathroom fittings, all based upon historical prototypes. As he once wrote: "We have forgotten the distinction Renaissance artists and architects made between imitation and copying. . . . To copy was to lose dignity, to act unfreely. But to imitate was to act freely, to select, and to retain a sense of oneself."

P/A Profile
Allan Greenberg

Brant Publication Offices
New York

Greenberg, a Classicist conversant in modern art, was an apt choice as the designer for the new offices of Brant Publications (below and facing page), home of *Antiques* and *Art in America* magazines. The offices occupy 10,000 square feet in a high-ceilinged, 1950s building. On axis



with the entrance are two pilaster-framed arches leading to a gallery space and conference room (below), with a reception area and corridors forming the cross axes. Throughout the office, Greenberg plays a game of lightness against weight. In the reception area, for example, the thick arches, enlarged keystones, and pronounced cornice are offset by light colors and no frieze or architrave



Project: Offices for Brant Publications, New York, N.Y.

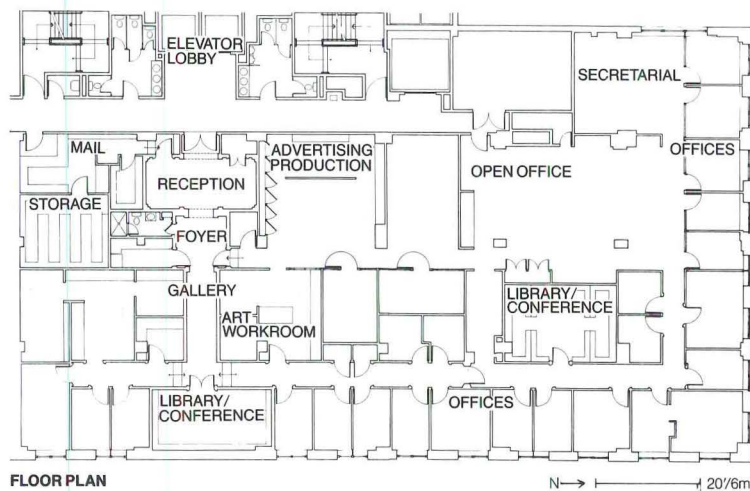
Architects: Allan Greenberg, Architect, New Haven, Conn. (Allan Greenberg, principal; Richard Wies and Stephen Starensier, project managers; Daniel Pardy, job captain; Marisol Roman, Ernesto Buch, William Vineyard, design team).

Client: Brant Publications.

Program: renovation of 10,000-square-foot space in a 1950s office building for use by the staffs of *Antiques* and *Art in America* magazines.

Major materials: gypsum walls and ceilings, wood trim and paneling, hardwood flooring, carpet (see *Building Materials*, p. 250).

Mechanical systems: upgraded variable air volume air conditioning system with unobtrusive air diffusers.



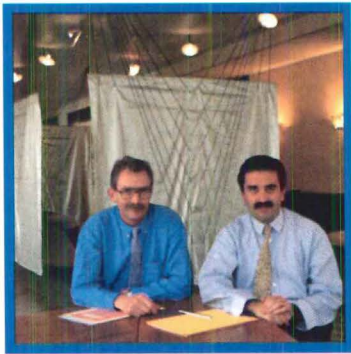
Consultants: C.K. Consulting Engineers, mechanical and electrical; Johnson-Wanzenberg, furnishings; Communications Consulting Services, telephones.

Contractors: Turner Construction, general contractor; Eisenhardt Mills, millwork; Sonacor, telephones.

Photos: Peter Mauss/ESTO.



In the office's other corridors (this and facing page, top), the use of windows and glazed doors to increase the penetration of natural light and the apparent size of editors' offices is offset by the substantial proportions of the door surrounds and crown moldings. No less striking is the contrast between the office's Classical detail and the Modern art—mostly Andy Warhol prints—that fills the walls. That all of these contrasts work, visually, only reinforces Greenberg's point that Classical architecture is an adaptable language.



Alastair Hunter

Perry King, Santiago Miranda

Men and Machines

Making technology meaningful to its users is the key to King-Miranda Associates' work, which includes both industrial and interior design.

"PRODUCT concepts are created through technology. But designers must be aware of how people think, work, and live, and must be able to relate this to technology." With these words, Perry A. King and Santiago Miranda sum up the philosophy that brought them into partnership 11 years ago, and that has since guided their Milan-based studio, King-Miranda Associates. They are keenly aware of the fact that technology "can be presented in a negative or positive way," but King-Miranda's impressive portfolio of interiors and industrial design (which includes lighting, furniture, and other products) attests to their success at accentuating the positive.

Although the two designers work in Milan, both are foreigners. King arrived in the early 1960s from England, where he studied industrial design at the Birmingham School of Art. Miranda, born in Spain, studied applied arts in Seville before moving to Italy in the early 1970s. They were drawn to Milan for similar reasons. King realized that the design climate in England at the time wasn't conducive to producing the "fascinating things" he had seen in Italian design magazines. For Miranda, whose interests had shifted from art to industrial design, the lure of Italy's design capital was equally strong. Both designers were deeply impressed by the fact that in Italy, as King describes it, "Design involves all aspects of life."

King worked first with Ettore Sottsass on products for Olivetti, including the Synthesis 45 office furniture line and the Valentine typewriter, until 1970, when he left to travel in the Far East. He returned to Milan in 1972 as design coordinator for Olivetti's Department of Corporate Identity and director of its Office of Typeface Design. That same year, Miranda went to work for Olivetti as a consultant, while also designing for the ceramics manufacturer Gabianelli. Once the two designers met, they discovered the mutual interests—including history, art, archaeology, science, film, and graphic design, as well as industrial design—that led to the formation of their partnership in 1976.

Their first major project, called Unlimited Horizon, was a system of furnishings for public and private spaces that questioned the traditional distinctions between those two realms. These objects were never produced, but the project established a precedent of research that still figures strongly in King-Miranda's work. "We spend a lot of time researching products that have no commercial future," explains King. "Such research is vital to developing new ideas."

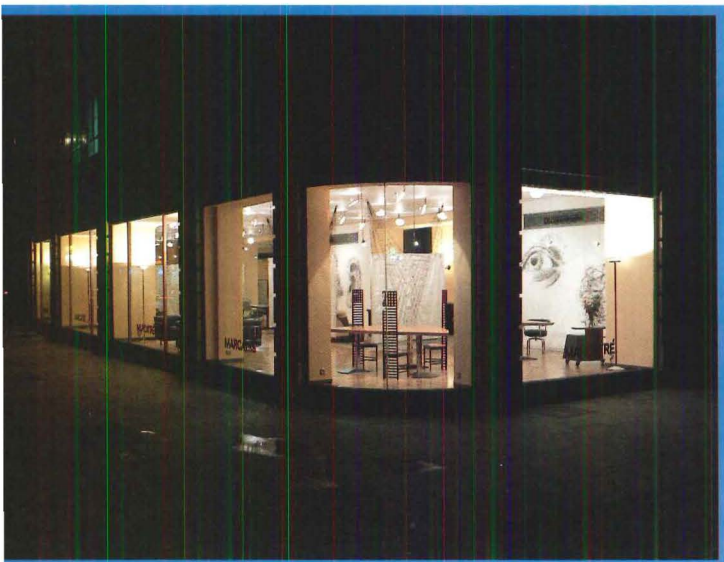
If this early project never saw the production line, many others did, and the firm's industrial design practice

grew rapidly to encompass lighting for Flos, an office furniture system and ergonomic seating for Marcatré, chain saw for McColloch, power tools for Black Decker, and keyboards for Olivetti, to name a few of their accomplishments.

At the same time, the studio designed a number of interiors, including showrooms for Marcatré in Rome and Milan (P/A, Sept. 1985, pp. 114-119), Glasgow and London; the nightclub Sogno A; and the Japanese office of furniture manufacturer Cassina, which, like the nightclub, is located in Tokyo. All of these projects, whether product or interior design, embody King-Miranda's view of design as "a tool for increasing people's awareness of technology." But while many of their projects are indeed based on sophisticated technology, their collective interest in designing within the context of the users' everyday lives ensures that their work never looks mystifyingly High-Tech. Even those designed for office use almost always evoke, in form and detail, the domestic realm. But the work does not lose its sense of proportion and materiality; King-Miranda's sense of proportion and materiality is characteristically Italian in its elegance.

King-Miranda's new projects include furniture for the Spanish manufacturers Disform and Akaba, as well as new lighting for Flos, all of which will make its debut this month at the Milan Furniture Fair. Also in the works are a research project for Olivetti on the computer workstation of the future, a showroom for Marcatré in Bologna, new additions to the Air Mail chair line, as well as an entirely new line of chairs for Marcatré, and a new building in Tokyo.

In discussing the challenge facing designers today, Perry King explains, "We think that the designer's role is often that of the 'mad anarchist'; otherwise, industry wouldn't need designers. Often industry doesn't quite know what it wants; so it is up to the designer to interpret and articulate those wants." The "mad anarchist" characterization is a rather self-deprecating one. To the extent to which King and Miranda have made technology not just accessible, but meaningful to the people who use it, reveals these anarchists to be humanists at heart. *Pilar Viladas*

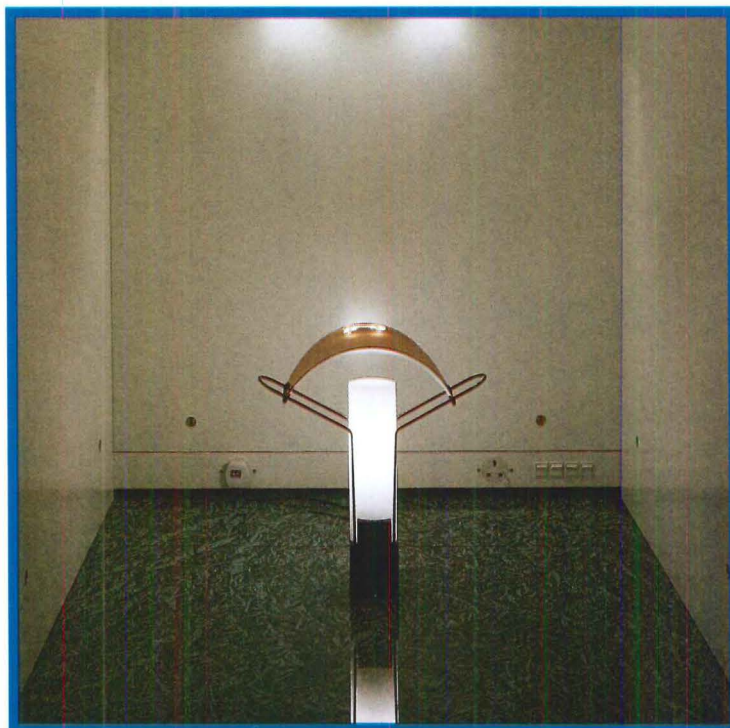


Marcatré Showroom, London
 Marcatré's London showroom occupies a prominent spot on the ground floor of a corner building near the top of Shaftesbury Avenue (left). King-Miranda's redesign of the showroom included moving the sales offices to another floor of the building in order to open up the interior, which consists of two rooms, the more prominent of which faces the street. The main space (above, view toward corner), which houses both Marcatré's and parent company Cassina's furniture, as well as Flos's lighting, presents a strong, recognizable image through the expansive windows along the street. Hanging screens of metallic fabric are used to create smaller scaled

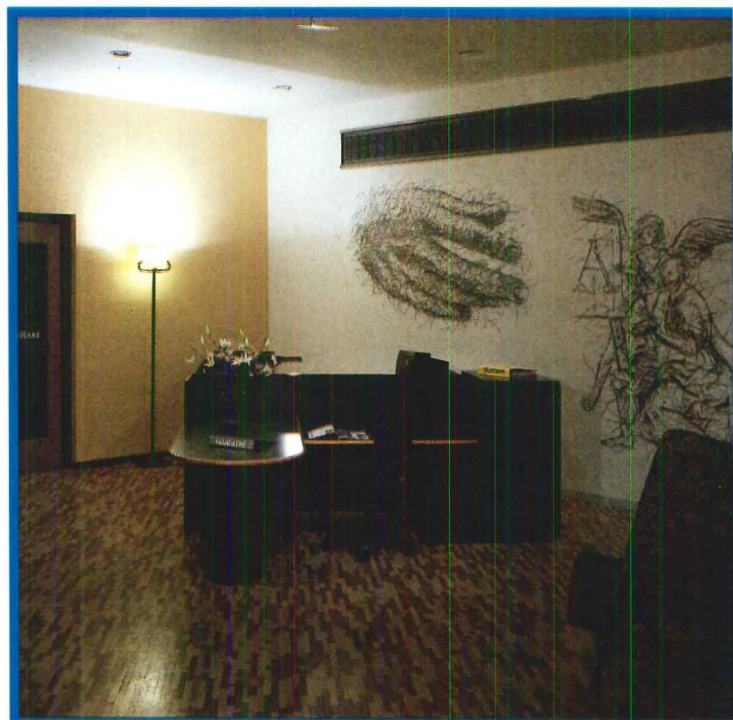
settings for individual furniture groupings while preserving the open quality of the space. The herringbone pattern of the wood floor and the golden color of the wall plaster are intended to evoke a feeling that is more English than Italian. King-Miranda's Ra low-voltage lighting, originally designed for Marcatré's Milan showroom and now manufactured by Flos as part of King-Miranda's Expanded Line series, is used on the ceiling; the designers' Air Mail office chair, designed for Marcatré, is shown in the foreground.

P/A Profile
King-Miranda Associates

Since the showroom is open to the trade only, its entrance need not be prominent, and is in fact located off the lobby of the office building that houses the showroom (bottom right, with reception desk). Above the reception desk is "Writing," one of three large drawings King and Miranda made to illustrate the themes of Reading, Talking, and Writing, representing man's "taming" of technology. The designers felt that any literal representation of technology, no matter how advanced, would soon look out of date; the Classical approach seemed the most appropriate illustration of their belief that even the most state-of-the-art office is ultimately about people. Just beyond the reception desk is the entrance to the smaller of the two showroom spaces (axonomet-



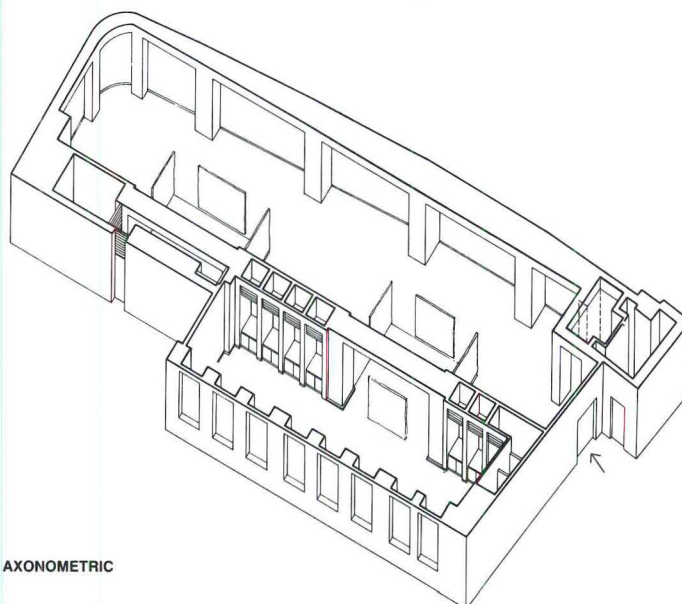
ric and bottom left), a "peristyle" room specifically for the display of Marcatré's office furniture. Unlike the main space, this one is carpeted, and equipped with fluorescent as well as low-voltage lighting (also part of the Expanded Line series). As the windows in this space had no view, they were covered with draperies in the same metallic fabric that is used for the screens in the main space. A series of four niches contain a variety of light fixtures. Shown here is *Palio* (left), King-Miranda's compact, dimmable table light designed for Flos. It was not only an exploration of rolled metal (in this case, copper) technology, but also an exercise in the design of a "light gazebo," a delicate, canopied structure.



Project: Marcatré showroom, London.

Designers: King-Miranda Associates, Milan, with the collaboration of Carlos Moya and Maria Castro; Robin Derrick, London coordinator.

Program: 4000 sq ft of showroom space.



AXONOMETRIC

Client: Marcatré Ltd., London.

Major materials: plaster; wood flooring; carpet.

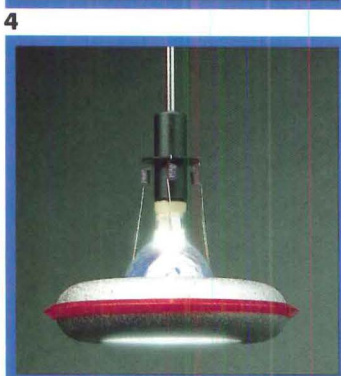
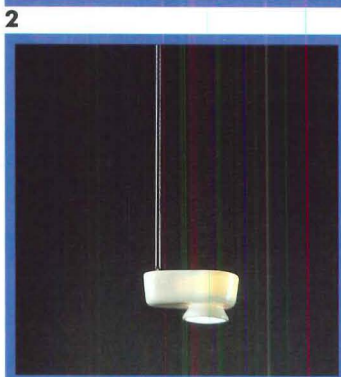
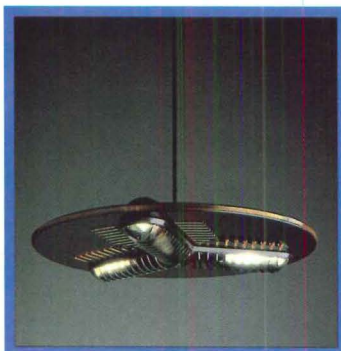
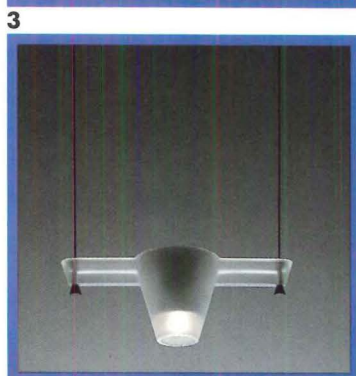
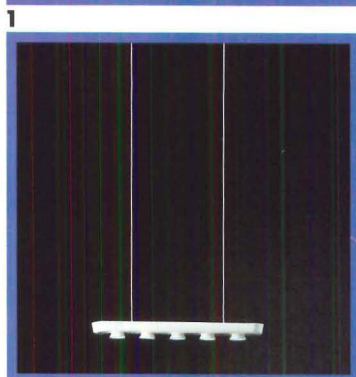
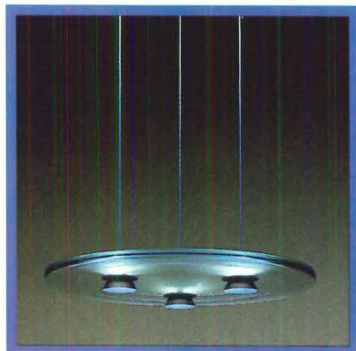
General contractor: A.E. Hadley Ltd.

Cost: not available.

Photos: Alastair Hunter.

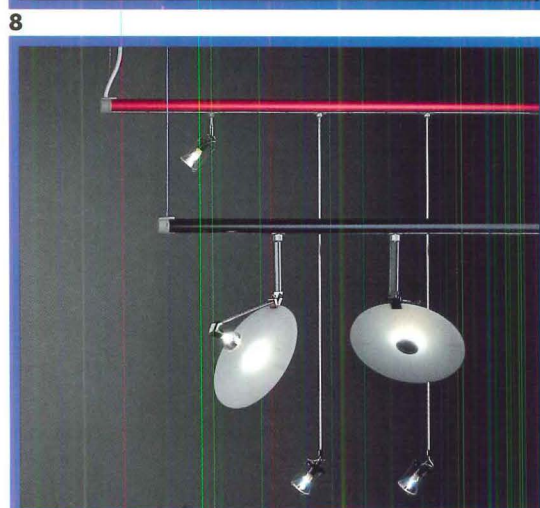
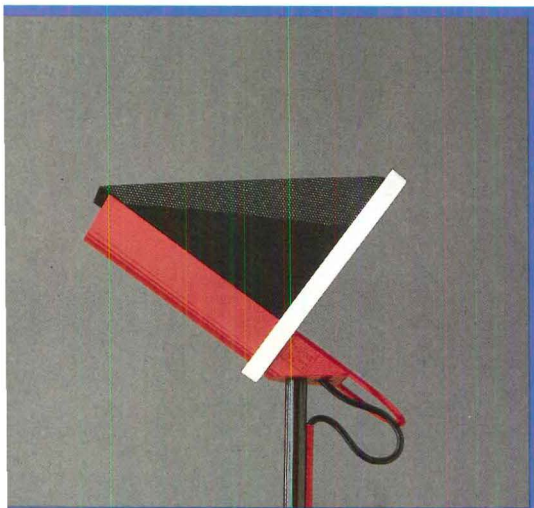
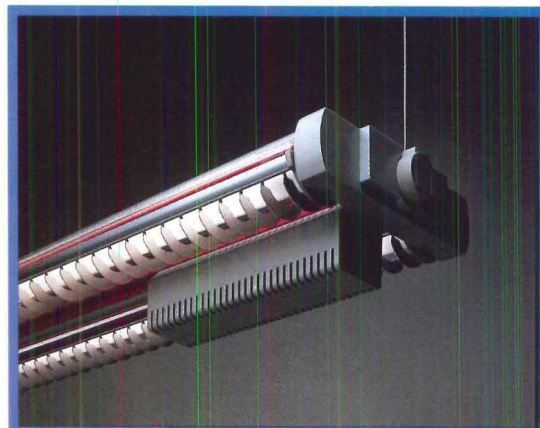
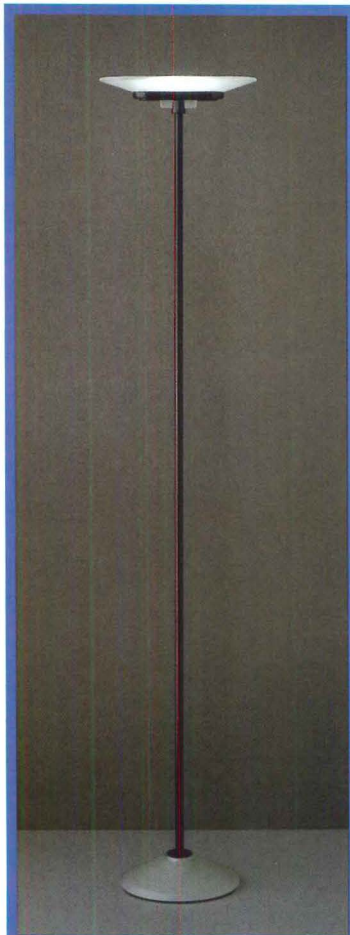
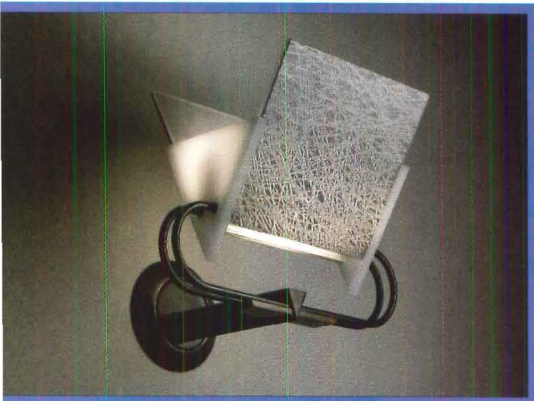
Portfolio

King and Miranda have been designing lighting for Flos for over a decade. One of the earliest fixtures, El, 9, a halogen floor lamp with an adjustable head, offers both direct and diffused light. Next came another halogen floor lamp, Jill, 10, King-Miranda's most popular lighting design to date. Its light is white despite the colored glass diffuser, a decorative touch by the designers, who wanted a traditional material, although not in a crafts sense. Jill's glass is industrial, with an etched finish to give it depth. Perry King calls it "one of the first halogen lamps without a mechanistic approach." Crisol, 5, another industrial glass fixture, is small and meant for highlighting; it is used mostly in restaurants and bars. Again, the glass is colored, but the light is white. The next phase of glass research yielded Aurora, 1, a hanging lamp for the dining table. The three small light sources produce a candlelight effect, a romantic idea countered by the high-tech look of the fixture itself, in which the circuitry is visible between two thin glass discs. Expanded Line is an integrated system that can accommodate fluorescent, incandescent, direct, and diffused lighting;



fixtures simply plug into the central rail. The fluorescent lighting, 8, can be arranged in a number of configurations, with diffusers, reflectors, uplights, downlights, single or double widths. Among the incandescent lights in the Expanded Line series: Ra, 11, can function either as spot or diffused lighting; Lucy, 11, is a tiny spot, adjustable to any angle; Spillo, 4, is a small spot or diffused light that can be used alone or as part of Expanded Line, as can Ra, Lucy, and Tor, 6. Expanded Line Kit is an all-incandescent, low-voltage version of the series; its transformers are installed in the ceiling. Quintilla, 3, designed for Expanded Line, is no longer in production.

Murana, 7, is a wall lamp that uses industrial glass with silk-screen decoration (in the same scribble design that adorns the walls of the Marcatré showroom in Milan). Tristras, 2, is a hanging lamp made of a thin sheet of plastic sandwiched between two layers of sheet steel, a material that King and Miranda explore further in the Palio lamp and in their newest designs for Flos (see following pages), many of whose designs are available in the U.S. through Atelier International.



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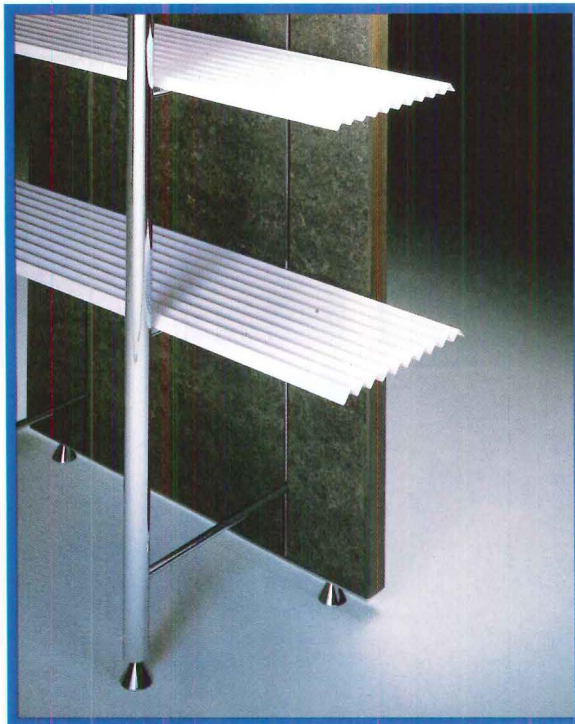
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11

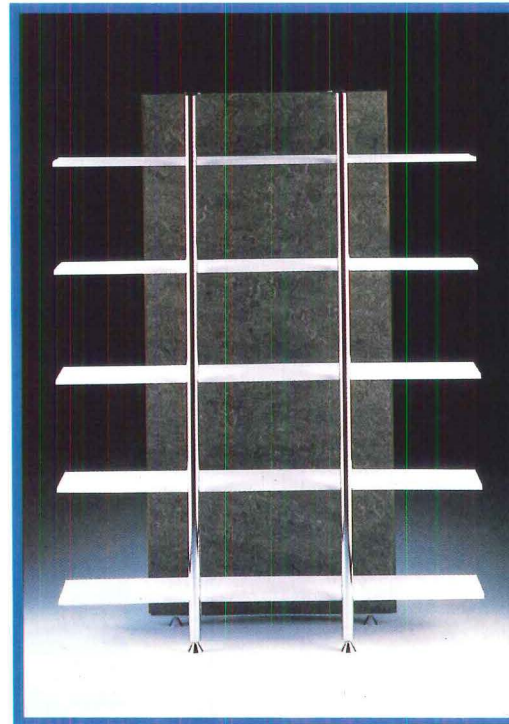
P/A Profile
King-Miranda Associates

The most recent designs by King-Miranda Associates seem to point to a more decorative approach to furniture and lighting. Gongora, 12, designed for the Spanish manufacturer Disform, is a freestanding bookcase made of steel tube, corrugated sheet metal shelves, and a wood and linoleum back. The shelves are fixed, and the units can be placed either back-to-back or side-to-side. The back is made of three separate panels joined at the top and bottom, which will allow for mixing of panels as additional finish options become available.

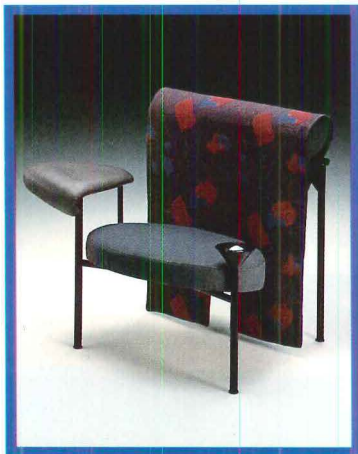
Another design for Disform is Tibidabo, 13, also constructed of steel tube and sheet metal, with wood shelves and mirrored tops. A series of elements that can be used singly or in pairs (shown here are two of many possible variations), Tibidabo is based on the model of the traditional hall table/hatrack. The units are per-



12a



12b



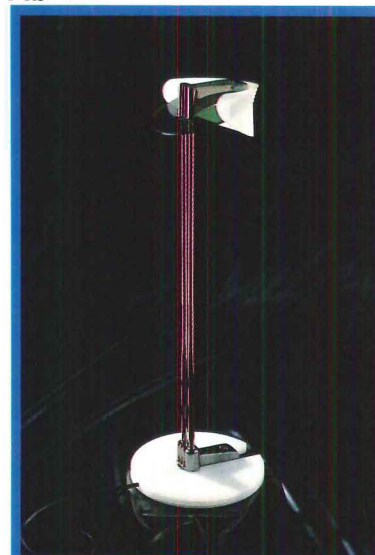
14a

sonalized by their particular configuration and by their different mirrored tops, which give a twist to the already anthropomorphic quality of the pieces: you see yourself in the mirror. The shelves are notched where they meet the supports for ease of assembly, and the small black triangles decorating the mirrors cover the points where they are joined to the structure.

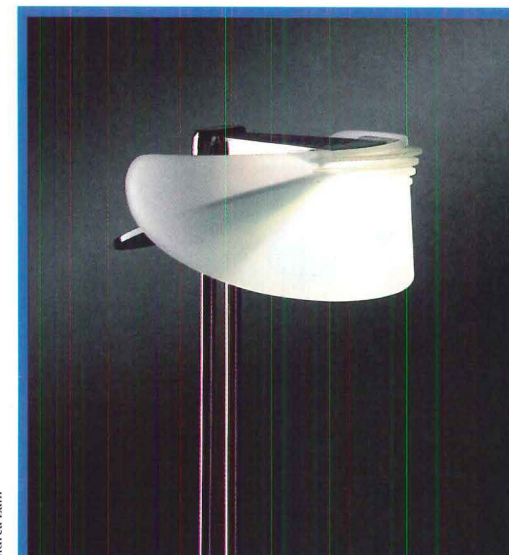
Beato, 14 (shown in prototype), is King-Miranda's latest design for Disform; it will be introduced at the Milan Furniture Fair this month. Available as an armchair, double armchair, or settee, with one or two armrests, or with options such as an ashtray, phone stand, etc., Beato can adapt to either office or residential settings. The steel frame is black; the seat and back are fabric upholstered; and the arms are covered in leather.



14b

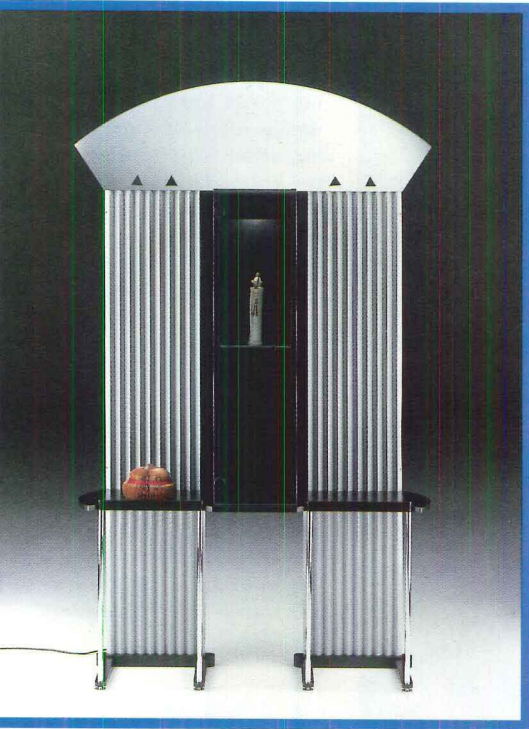


16a

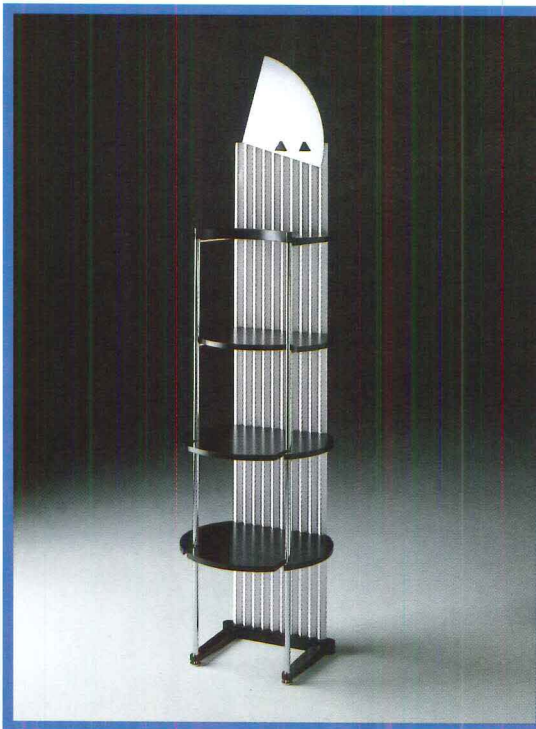


16b

Andrea Zani



3a



13b

Another Milan introduction is the Vuelta table series, 15, for Spanish manufacturer Akaba. Named after the Spanish version of the Tour de France, Vuelta's legs are made, not surprisingly, from the front forks of bicycle frames, combined with "baroque" curved steel tubes. The table tops are also supported by storage structures in table-height or tall versions. Vuelta can be used for dining, working, or conferences, and is also available in a reception-desk model.

Fritz, 16, and Gabriel, 17, are King-Miranda's latest designs for Flos; they will also be seen at Milan. Fritz (here in prototype) is a table lamp for reading and writing. Its halogen bulb is covered by a green or red reflector, and a polycarbonate "visor" that is the only adjustable feature on the light, which King and Miranda envisioned as a sort of "lamp-post."



5a



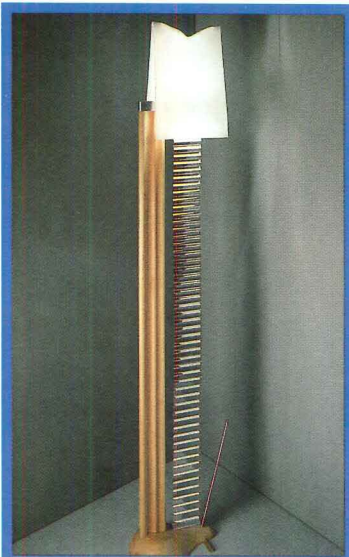
15b

Gabriel consists of three dimmable, low-voltage halogen light sources in a glass saucer, supported by nine sheet-metal "wings," two of which also take the electrical current. These perforated and silkscreened wings produce complex shadows and reflections, and shield the light source from direct view.

A third light fixture, 18, now under development at Flos and known only as Prototype C, is a halogen floor lamp with a cast metal base, extruded aluminum support, corrugated sheet-metal decorative element, and fiberglass diffuser.



7



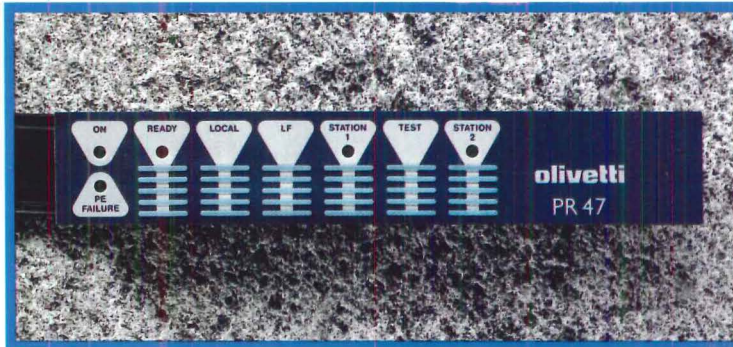
18

Andrea Zani

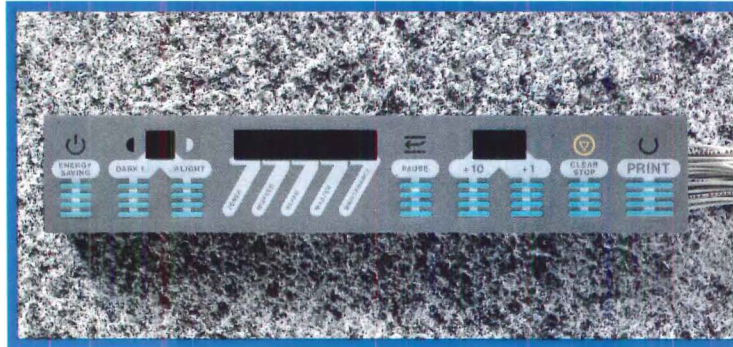
One of the most demanding tests thus far of King-Miranda's ability to design "the interface between man and technology" was the commission for the design of electronics keyboards for Olivetti, 19-22. In these keyboards for printers and photocopiers (shown here on granite backgrounds), the designers have essentially "deconstructed" the keyboard, by physically separating the key, which implements the user's command, from the label that is normally printed directly on the key, to inform the user of the key's function. In this way, the keyboard's "signs" are always in view, making operation easier for the untrained user. The increasing dematerialization brought about by advances in electronics allows the keyboards to become more

and more graphic; the "keys" are low-relief bars that respond to gentle pressure. Color, texture, materials, language, and graphic design were elements of equal importance in the effort to make the keyboards as unambiguous and as unthreatening as possible. The development of King-Miranda's Olivetti project is covered in a comprehensive and informative new book, *Design Interface*, by Gianni Barbacetto (Milan, Arcadia Edizioni, 1987).

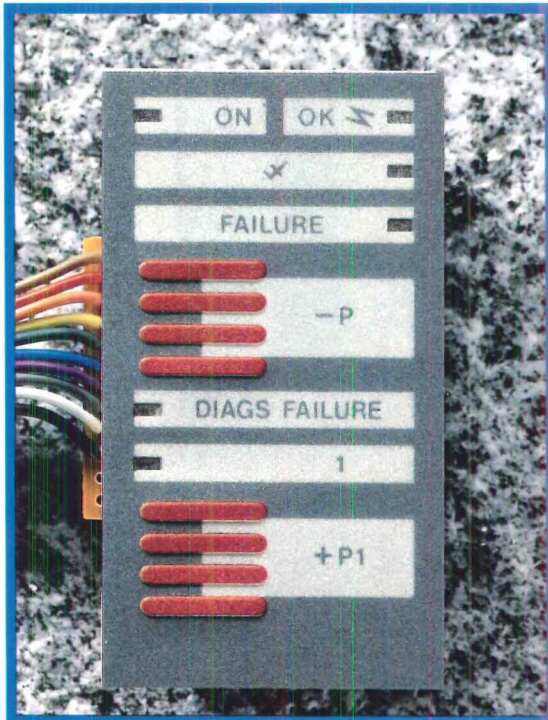
In addition to their furniture and lighting designs, King and Miranda are involved in the graphic design of their products marketing material; shown here are brochures, 23, for Arteluce (the Italian name for Flos) and a poster and other materials, 24, for Marcatré's Air Mail seating.



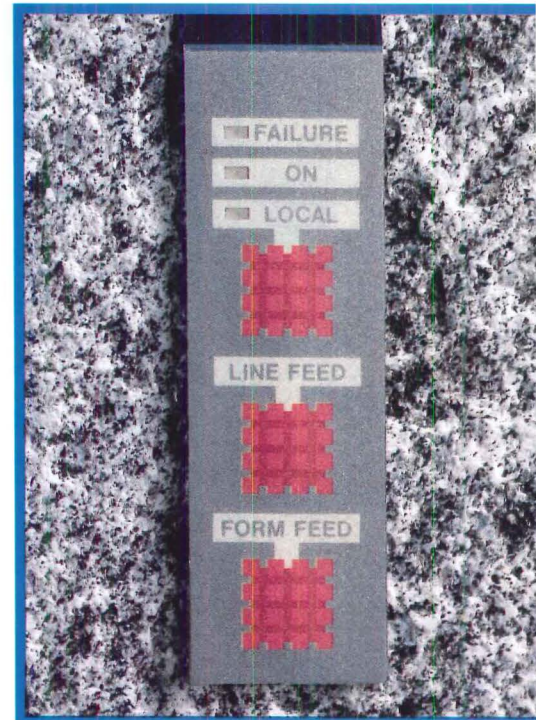
19



20



21



22



23



24

Casina Japan offices, Tokyo
When King and Miranda were
asked to design the offices of Cas-
ina Japan Inc. (with architect Jun
ishikawa of Casatec Ltd.), they
realized that the project involved
not just creating office interiors,
but also exporting the image of
Casina to a faraway place. While
the materials would be Japanese,
the ideas had to be Italian.
Moreover, the building chosen by
the client was a 15-year-old office
building (on which they also made
exterior alterations) with an odd,
triangular plan and low ceilings.
The glass-walled and slate-
floored entrance to the building



(left) is triangular in plan, to rein-
force the plan of the building.
There is no main receptionist, so
visitors see and speak to recep-
tionists on each floor through a
communications column (at left of
photo).

Each floor serves a specific role
within the company; the third (top)
floor houses the president's offices
and conference room (below),
which are paneled in lacquered
and silkscreened wood. The con-
ference room is furnished with
Achille Castiglioni's Solone table,
Le Corbusier's LC7 swivel chairs,
and King-Miranda's Aurora lamp.



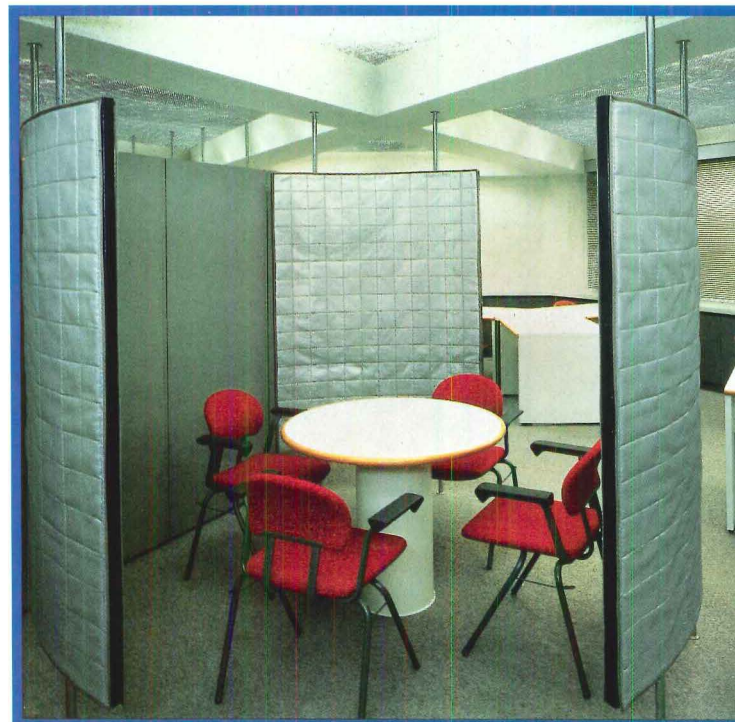
P/A Profile
King-Miranda Associates

The low ceiling heights of the offices made the spaces difficult to light. King and Miranda used a ceiling grille and diffused overhead lighting, as in the first-floor conference room (right), to create the illusion of greater height. In a second-floor meeting area (bottom right), fixed screens covered with a quilted metallic fabric create a feeling of privacy without com-



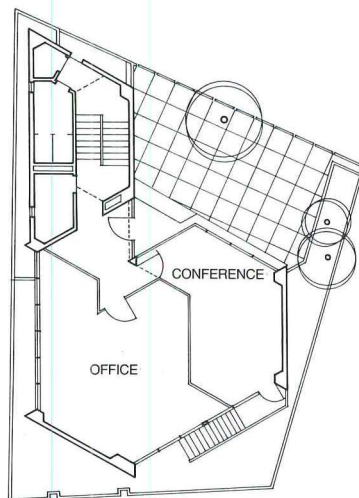
promising the open-plan design of the first- and second-floor office areas. On the third floor, all offices (president's office, bottom left) are fully enclosed.

Since the building's stair (facing page) was the sole means of access to all floors, including the executive floor, it was given special emphasis with a dramatic polished steel railing.

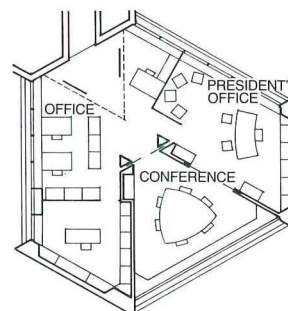


Project: Cassina Japan Inc. offices, Tokyo.

Designers: Pery King and Santiago Miranda, with the collaboration of Carlos Moya and Maria Castro; Jun Nishikawa, Casatec Ltd., on-site architect.



FIRST FLOOR PLAN



THIRD FLOOR PLAN

↑ N 10/3m

Program: renovation (exterior and interior) of a three-story office building, plus usable basement, with approximately 6500 sq ft of space.

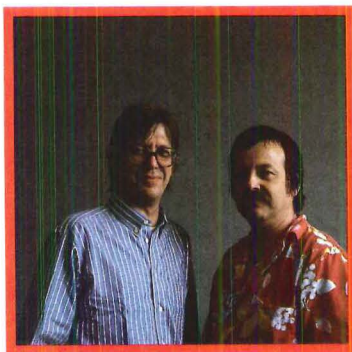
Client: Cassina Japan Inc.

Major materials: glass; slate; ceramic tile; wood.

Costs: not available.

Photos: Satoshi Bando.





Gerald Zugmann

Wolf Prix, Helmut Swiczinsky

Towards Freedom

**The Viennese firm
Coop Himmelblau—
Wolf Prix and
Helmut Swiczinsky
—strive to express
the essence of
design, and
freedom.**

THE design team Coop Himmelblau, meaning Sky-blue Cooperative, was established in the late 1960s. Life was simple then: There was wrong and there was right; there was them and there was us; establishment and students; complacency and protest. Coop Himmelblau—three partners then, and now two, Wolf Prix and Helmut Swiczinsky—felt the division keenly, and expressed it, in the art-based “happenings” they staged, in sculpture, in publications, and eventually, in architectural projects. Schism, protest, and freedom from the strictures of conventional forms were the themes, and architecturally these themes reached a climax with the Red Angel bar of 1981 (P/A, March 1984, pp. 64–69). Ragged, jagged, and soaring, the forms prodded, and inspired a protesting generation.

But then the sensibilities began to change, as seen in the work—the Baumann Studio of 1985, the Studio Kon’yo shen’te of 1986, the Iso-Holding office, and the Wahliss Passage (all illustrated on the following pages). No longer is it “them” as a group and “us” as a group. We are all fragile, all vulnerable in this vast world, they seem to say. We still must search for freedom, but it is freedom pursued individually, or in small groups—a partnership of two, for example. It is the freedom to think and work originally and honestly, in peace, and it is expressed architecturally in forms that are still jagged but so delicate that they cannot hurt, and in spaces that are airy, unconfining, and flexible. The Coop partners call it “open architecture.”

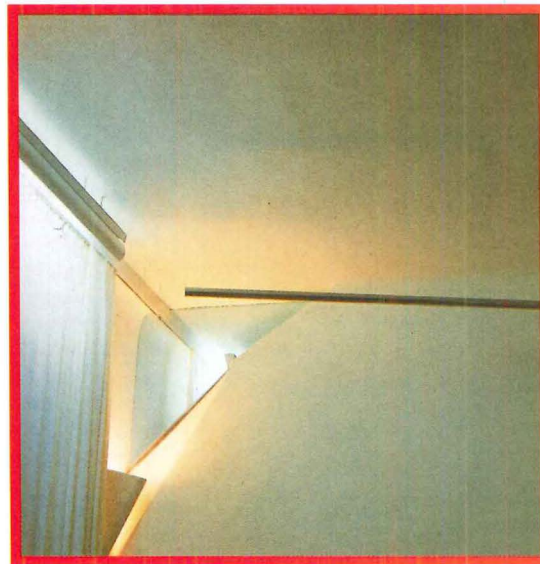
What is remarkable in the development of Coop Himmelblau is not just the evolution in philosophy, but the consistent improvement and refinement of the physical expression. Prix and Swiczinsky have always designed by discussing their thoughts and feelings about the project, and “then there is the moment,” they say, “specific and exhausting, in which we draw with all our hearts.” Conception and birth are almost simultaneous. Yet despite this touchy-feely approach to design, their work is never maudlin, and as the years pass, the finished product becomes more and more exquisite. They distill the essence of their feelings quickly, but they have worked hard all these years—producing the several interiors commissions they have been fortunate to receive, and, always, the sculpture—to find the match between materials and almost ethereal abstractions.

In the early work—the Reiss Bar, the Red Angel—paint colors were earthy, the colors of protest: beige, brown, black—and paint finishes tended towards a rather sticky-looking gloss. Woods were dark brown—walnut

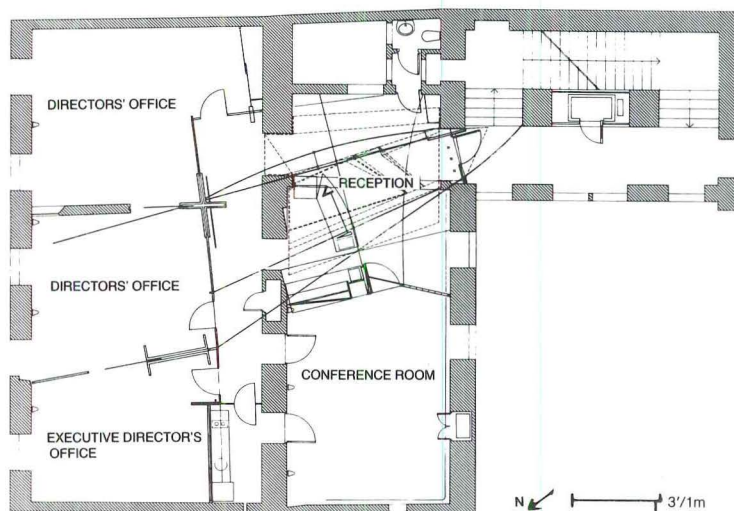
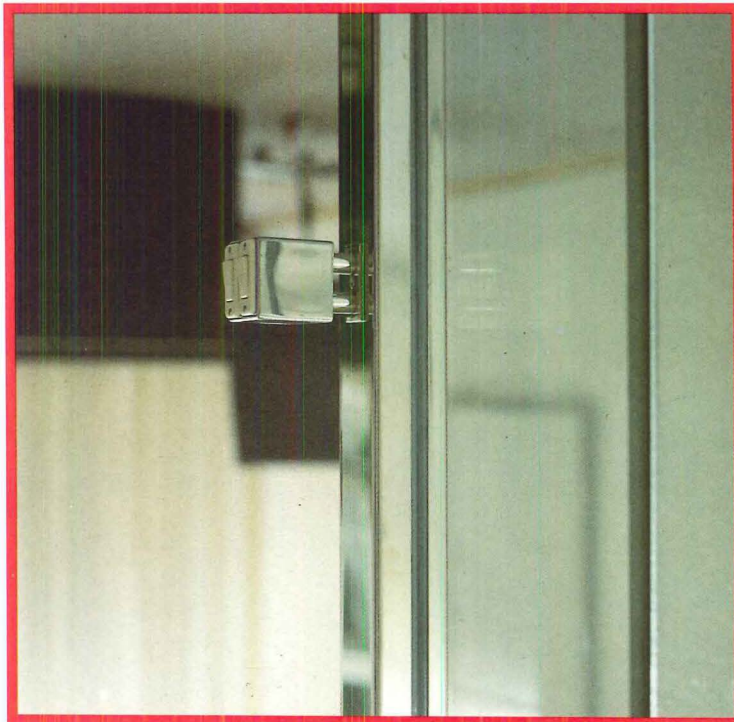
in the Reiss Bar, for example—and metals (the tin of the Red Angel’s wings, say) were generally somewhat roughly formed.

As Coop Himmelblau has striven towards a more peaceful freedom, their palette has become much cooler and their materials more varied and refined. Matt white, gray, and grayish blue-green predominate, with the occasional stroke of clear red and the precious insertion, somewhere in each project, of the European standard color RAL1515, called “himmelblau.” Metals—pressed steel, chrome tubes, aluminum, cables, a mesh—are finely finished or finely scaled; glass—clear, wired, etched, in mirrors, or in blocks—is used lavishly, and where wood is used, it tends to be light-colored—clear lacquered birch or unstained oak. Faux materials—leatherlike vinyl, marblelike plastic—are used frankly. And Prix and Swiczinsky have taught themselves to use light beautifully. In the Iso-Holding office, for example, daylight is supplemented by simply baffled fluorescent tubes and by metal incandescent wall fixtures whose triangular form is extended up by a neat molding of the plaster wall; and all the light is shared between rooms and corridors.

The partners take pleasure in their interiors projects and small architectural commissions, but they now feel ready for more. They would like the opportunity to build social housing, in order to bring freedom and choice to urban spaces to more people, and they have continued to design such housing in their studio over the years. In fact, they will soon have the opportunity to move into the larger arena, having won two important competitions in the last few months (p. 37): the Master Plan for Melun-Senart, a new town outside of Paris; and the renovation and extension of the 1870s Ronacher Theater in Vienna. Not only are they dealing with a much larger scale in these commissions, but they will also be required to face the community and the authorities in a way undreamt of even in the days of social comment, in the 1960s and 1970s. Their adaptability, shown in the philosophical and artistic development in the past two decades, must stand them in good stead in the years to come. *Susan Doubilet*



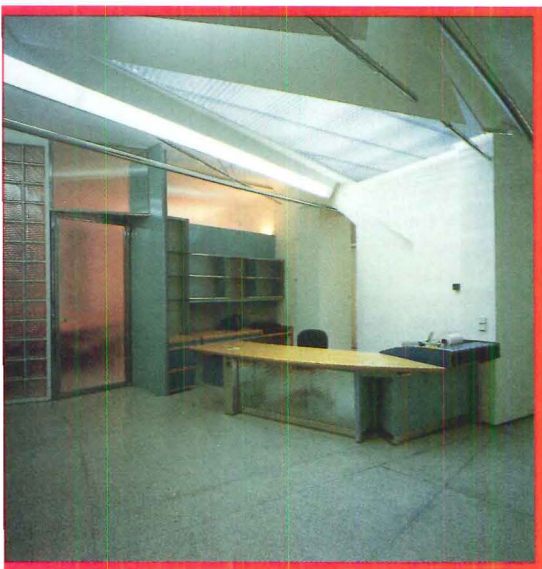
City Office, Iso-Holding Company, Vienna
 The City-Office of the Iso-Holding Company is a fine illustration of Coop Himmelblau's "open architecture" concept. Daylight from the street suffuses the three directors' offices, shown in part on this page, and the primarily glass partitions between the offices trace as minimally as possible the locations of the building's original plaster walls. The only remaining nonbearing plaster partition is purposely weakened, visually, by a glass corner (left). The overhead sculpture of radiating polished stainless steel tubes passes through two intersecting red-vinyl-clad walls (above) and emerges from a sky-blue triangle.



The plan (left) makes clear the designers' pragmatic use of existing elements—bearing partitions remain, nonbearing ones are virtually discarded—and their use of an overhead sculpture to articulate the “explosion” of space. From the compression of the front door, the lines of force emerge and radiate out over the reception area (facing page, bottom), where they are expressed as plywood beams and steel tubes, separated by a fluorescent-light-filled “schism.” The radiating tubes continue across the corridor (top, left and right), into the glass-enclosed offices.

Prix and Swiczinsky call their unique polished steel switch box (above left) an example of *Sachzwänge*, or circumstantial pressure. After all, how do you put a switch box in a delicate steel mutation? You think the problem through from basic principles, and the result can be eloquent.

The conference room (above right) shares light with the reception area through a clerestory window, frosted glass door, and glass block partition.



The executive director of Iso-Holding Company, which represents a group of wood and plastic-laminate product manufacturers, is an art collector. He wanted the company's offices to be a work of art as well as a functioning workplace, and for this reason selected Coop Himmelblau as designers. The welded and painted steel partition in his own office (above), the ceiling sculpture, the many artful and delicate details, and the total composition—the fine balance of colors and materials, of old and new, and of natural and artificial light—realize his goals beautifully.

Project: City Office, Iso-Holding Company, Vienna.

Interior architecture: Coop Himmelblau, Vienna (Wolf D. Prix, Helmut Swiczinsky, principals; Peter Tremba, project leader, Stefan Krüger, Susanne Rath, Franz Sam, Mathis Barz, project team).

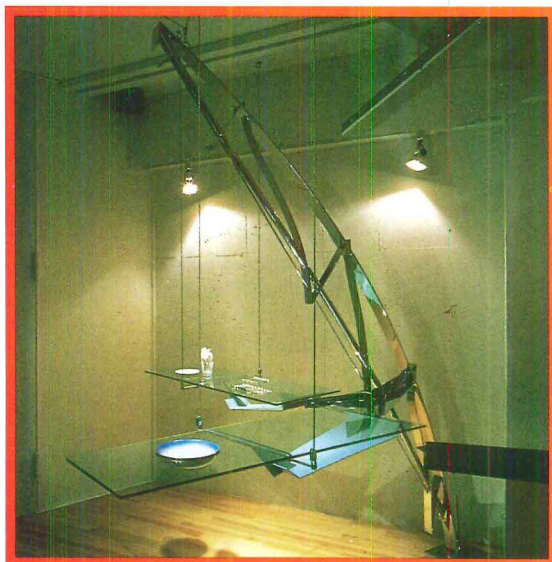
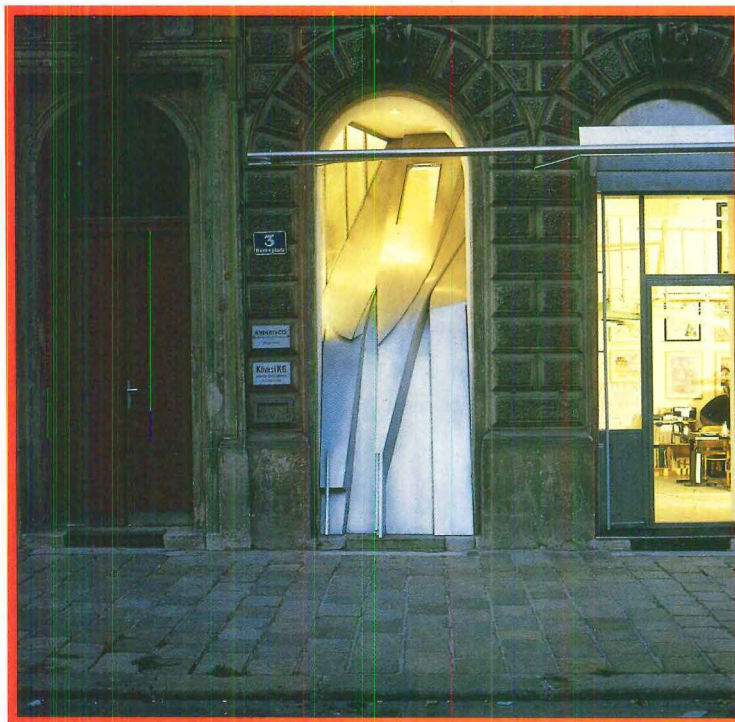
Client: Iso-Holding Company.

Program: reception, conference room, three directors' offices, 2000 square feet total.

Major materials: painted steel, glass, glass block, clear lacquered birch plywood, plastic laminate, carpet, terrazzo, vinyl, plaster.

Contractor: Metall Bau Treiber.
Costs: \$160,000 excluding furniture and fees.

Photos: Gerald Zugmann.

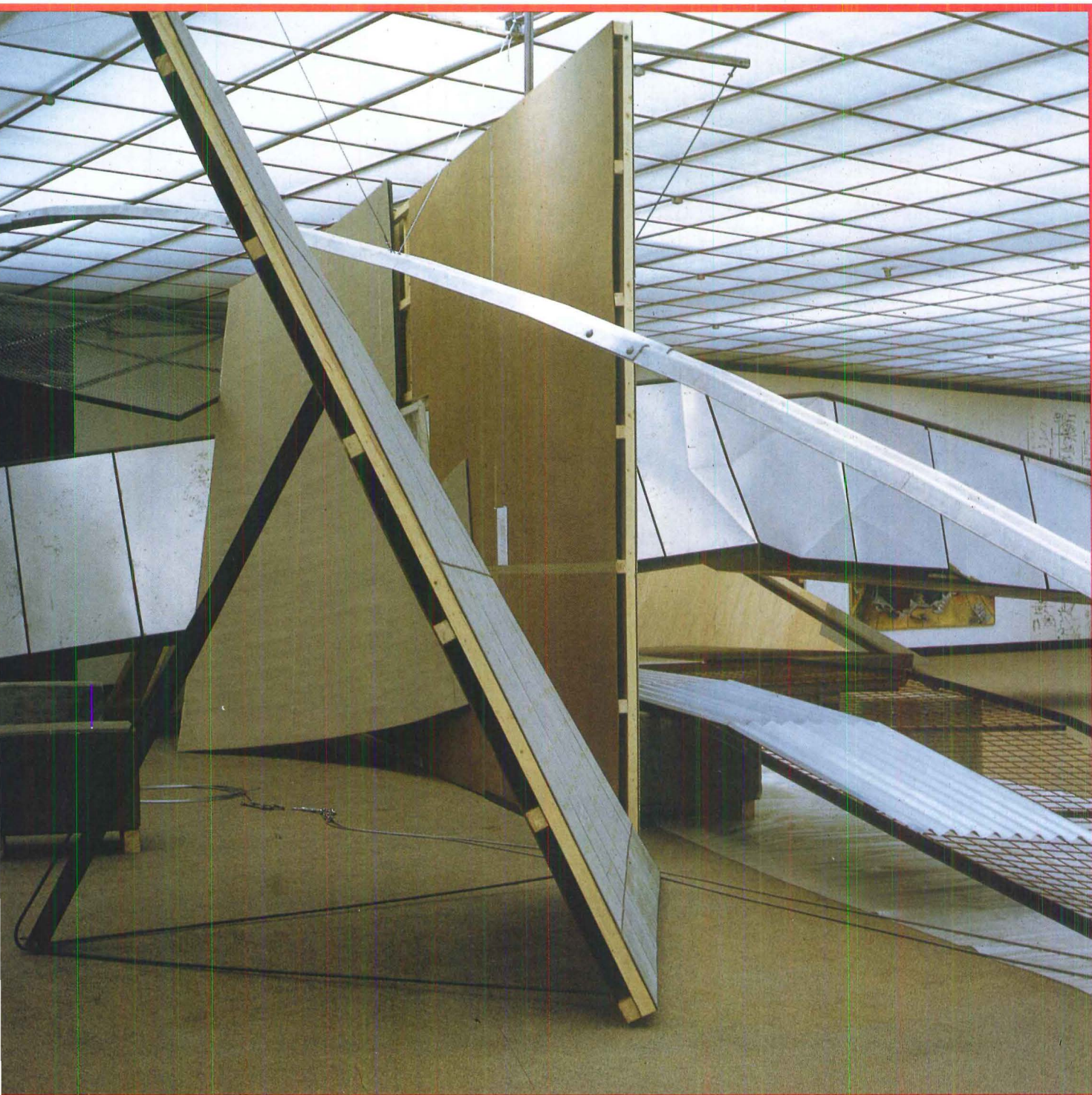


Portfolio

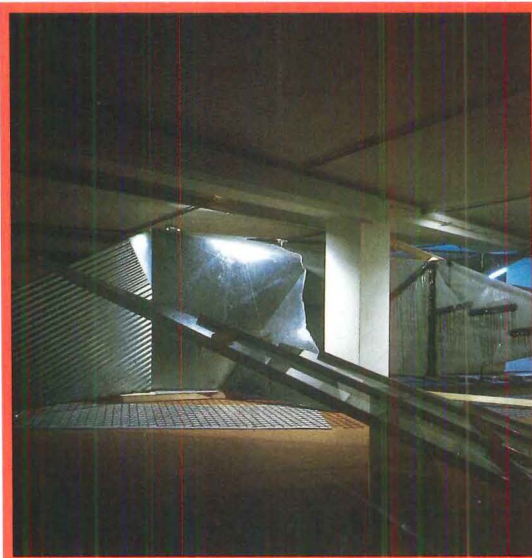
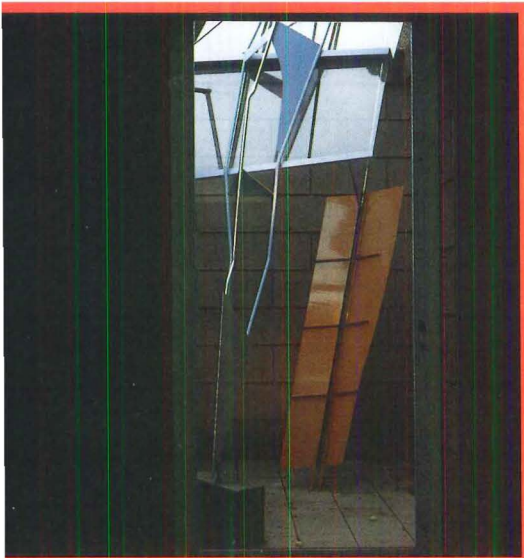
The 1977 Reiss Bar (top left) was Coop Himmelblau's first attempt to express "schism" in architecture (and coincidentally, the owner's name means "rip"). Black indented bands express the fissure, while oversized turnbuckles pretend to hold the splitting parts together. Chic and handsome, the Reiss Bar is nonetheless stiff and proper compared to the Red Angel bar of 1981 (top right). Tin, steel, and glass block embody the form and soul of the hovering angel, the wails of the singers, and the protests of an antiestablishment youth (P/A, March 1984, pp. 64–69). The emotions are raw, the statement is clear; the artistic control over form has been achieved.

The Japan Architect Co., Ltd.

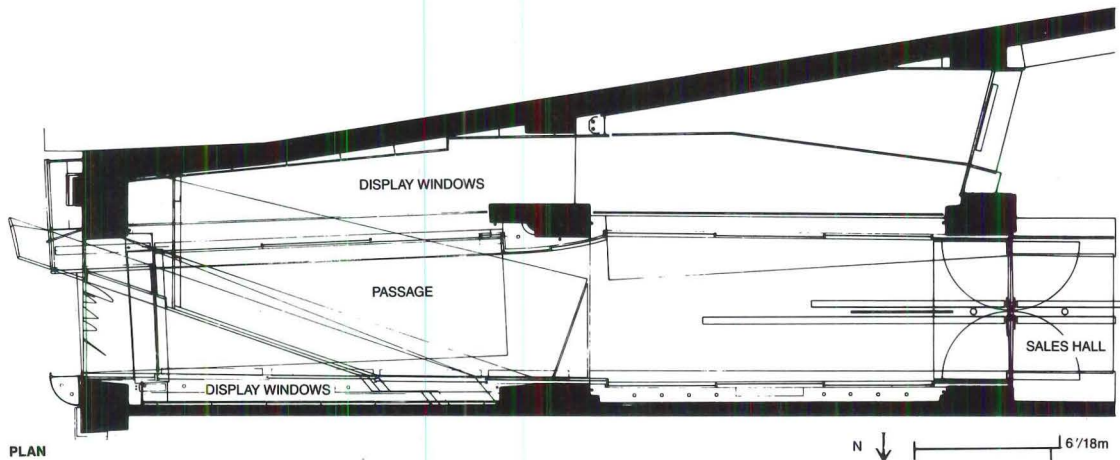
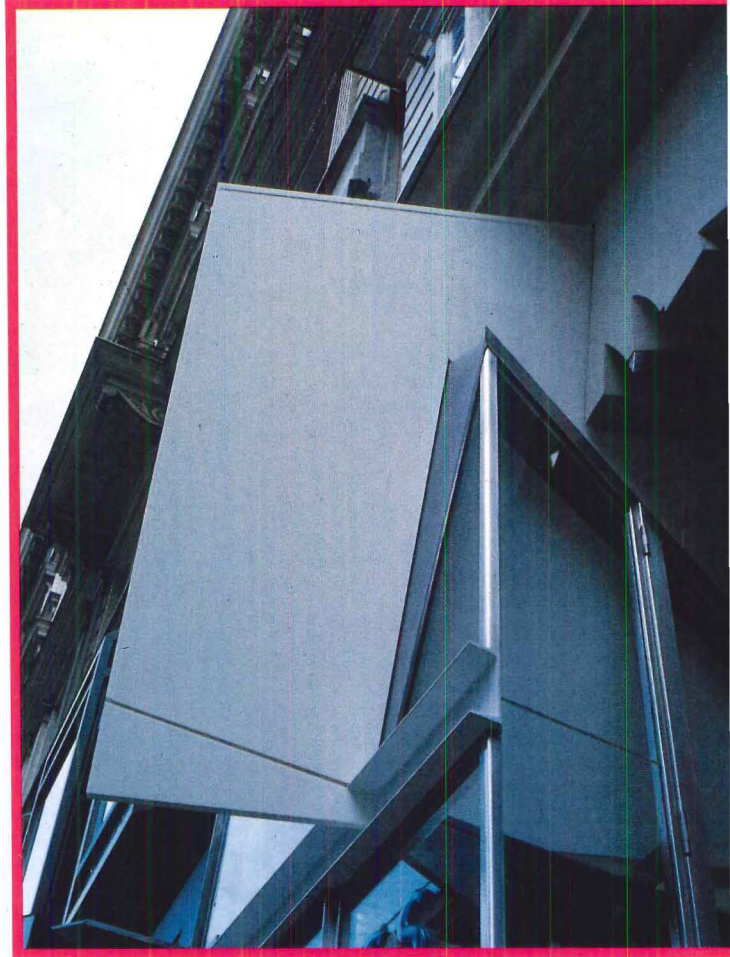
In the 1985 Baumann Studio in Vienna, designed for a graphic artist, a new sensibility is reached (above, left and right). Fragility and vulnerability are expressed in finer lines, cooler colors, and more refined materials than before. This sensibility continues in the Studio Kon'yo shen'te, an arts and crafts shop in Tokyo (detail of a glass display shelf at left), as well as in the office (previous pages) and passage (following pages) designed in the past year.



Photos: Gerald Zugmann



To Coop Himmelblau, design is the concentrated expression of feeling and thought. The partners talk about light, discuss their feelings about a project, then sketch and build models rapidly. This is conception, this is design; considerations of function, codes, technology come later. Sculpture, then, and architecture are equal as design statements to the partners. On this page are three of their sculptural works: "Architecture is Now," 1981, shown at the Württembergischer Kunstverein in Stuttgart (above); "Skin of the City," 1982, shown at the Kunsthalle in Berlin (left); and "Form Mutation," 1986, at the Museum of Architecture, Frankfurt (far left).



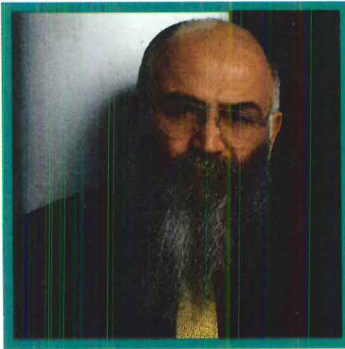
PLAN

Wahliss Passage, Vienna
The Wahliss Passage, a 50-foot-deep, 13-foot-wide space, is the only connection between Vienna's Kärntnerstrasse and the grandly scaled, elaborately appointed 1879 hall which is the Wahliss Porcelain Shop's main salesroom. Coop Himmelblau gave a sense of openness to the passage—formerly a low, drab space with inadequate display windows—by raising its ceiling and interpreting the entire passage as display frontage. To entice passers-by into the shop while reminding those within of the sunlight and sky outside, the designers introduced two sets of “power lines”: The angles of the glass vitrines (which encompass the base build-

ing's stone without obscuring it, above right), encourage shoppers into the building, while the ceiling elements—light tubes and a dramatically angled “beam”—refresh those inside by leading the eye outward. Where the two “power lines” meet, at the structural beam over the entrance, “stress cracks” appear (above, left and right). The angled “beam” (made of plaster above the inner passage, enameled steel at the façade) and the delicately detailed glass windows manage to assert a distinct and exciting presence in an elegant way, on a street where other shops vie more stridently, but not more effectively, for attention.

Project: Wahliss Passage, Vienna
Architect: Coop Himmelblau (Wolfgang Pichler, Hans Hollein, D. Prix, Helmut Swiczinsky, principal architects; Peter Tremba, project leader).
Program: shop windows, signage, and a 50-foot-long entry passage and a porcelain store on a major shopping street in central Vienna.
Major materials: clear and etched glass, steel frames, enameled steel panels, plaster, marble, granite.
Photos: Gerald Zugmann.





Keri Pickett

Michael Kalil

An Outward Continuum

In spanning what may seem an unbridgeable gap, Michael Kalil works on the design of common objects, interiors, and habitats in space.

SYNTHESIS is possibly the only word that begins to describe what Michael Kalil is about, and has been about most of his professional career. He is neither an architect, nor an engineer, nor an interior designer, nor a sculptor/weaver, nor a full-time philosopher; he is in part all of these, but he primarily designs places where people live, as clichéd as that may sound. His early interest in music was gradually supplemented by a fascination with art and architecture while he attended a Jesuit school, and later Pratt Institute. His subsequent term with Skidmore, Owings & Merrill is credited with training him in interior design, but his experience with stone carving and weaving shaped him most.

One result has been to create in Kalil an exploratory mind, one that looks for an outward expansion of the term design. Outward is the direction in which man has always progressed, Kalil feels, and he is convinced that it is the direction we are meant to go, with ever-shortening development intervals.

Projects shown on the following pages can only suggest his range of interests. Included in this portfolio are details from two New York apartments, a demonstration room developed from space technology for Armstrong, offices for an oil company, designed objects, parts of a house, and the ongoing work with NASA Ames Research Center for space habitats. While each of these has a certain common touch, a directness that is almost poetic in its apparent simplicity, the NASA work is the most inclusive of his many concurrent directions.

In most of his projects to date, space available has been a given, a condition from which he has derived the particular proportional system used in making all design decisions. Each design is developed, when possible, by overlaying the raw overall project dimensions with proportions derived from nature—the Golden Section, for example. From this, Kalil arrives at a dimensional matrix he applies without deviation throughout the project. His designs demand craftsmanship and accuracy, qualities he has been able to get, with no dimensional variations of even 1/4-inch in the latest apartment.

In the NASA work, he is looking for the same kind of craftsmanship, but with allowable variations down to less than 1/16-inch. Four years ago, Kalil called NASA in Washington wanting to research materials and technology applicable to projects of the type he was later to design for Armstrong. After attending a year-long series of meetings and taking copious notes, he did the Armstrong project; here the floor was seen as a "robotic and kinetic thing," accommodating various activities

and then returning the space to a neutral and minimal condition. After making a presentation of the project to a NASA habitation group, he was asked to join them.

Kalil now sees design more particularly as industrial design, but with a strong mandate to avoid simply producing a machined product like the Buckminster Fuller dome system. "It has to deal with all the properties of ourselves," he says, "the psychological factors, the physical factors, the soul and the body. This goes well beyond the specialization of architecture, or engineering, or interior design; it has to do with the synthesizing of those elements." He points out that da Vinci was all three, but we still don't know how to emulate him.

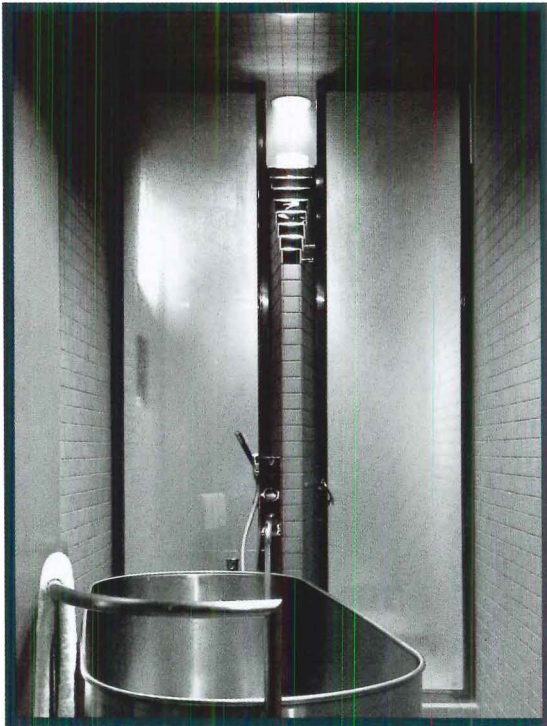
As in some of the other challenges, the conception process for NASA begins with spatial limitations; in this case it is the outside diameter that will fit in the space shuttle's cargo bay, since it will be shipped into space by that means. The inside diameter derived from that the habitable space, is 13'-10", in 9'-0" length increments. Following a series of analyses of desirable harmonic proportional systems, the relationship between those and the diameter was established.

From this procedure, and in response to the requirement for a whole new way of dealing with orientation in a space environment, two ordering systems have evolved. One, called the Osmotic Membrane, has been developed more extensively, while the second, the Diverse Neutral Atria, is seen by Kalil as the next generation of his exploration. The membrane is visualized as an undulating plane running the length of the cylinder and dividing the sleeping and working functions. It is to be the reference plane in an environment without either up or down, in or out. Openings along the wave provide access freely from one zone to another.

Of the seeming dichotomy between doing apartment interiors in New York and planning space environment Kalil comments, "I think the unifying field between those two elements is emotion. The emotion of our selves is constant, spherically. It ties us all together as world citizens, whether on this planet or in space. This is the one area that I can absolutely rely on. There is no way that we realize what we are moving into." Nor the speed with which we're approaching it, he says; he sees current stylistic maneuvering as a result of design being in the transition period between what has been and what will be. He feels that he understands and respects some present directions even while he cannot participate in them himself. The way is not necessarily crystal clear for him but the approach seems to be. *Jim Murphy*



Kramer Residence, New York
Joints in the floor leading from the entryway toward the kitchen (behind the ebony screen, background) stress the proportional grid Kalil has established in the Kramer apartment (see cover). The dining area is beyond the curved screen to the left.



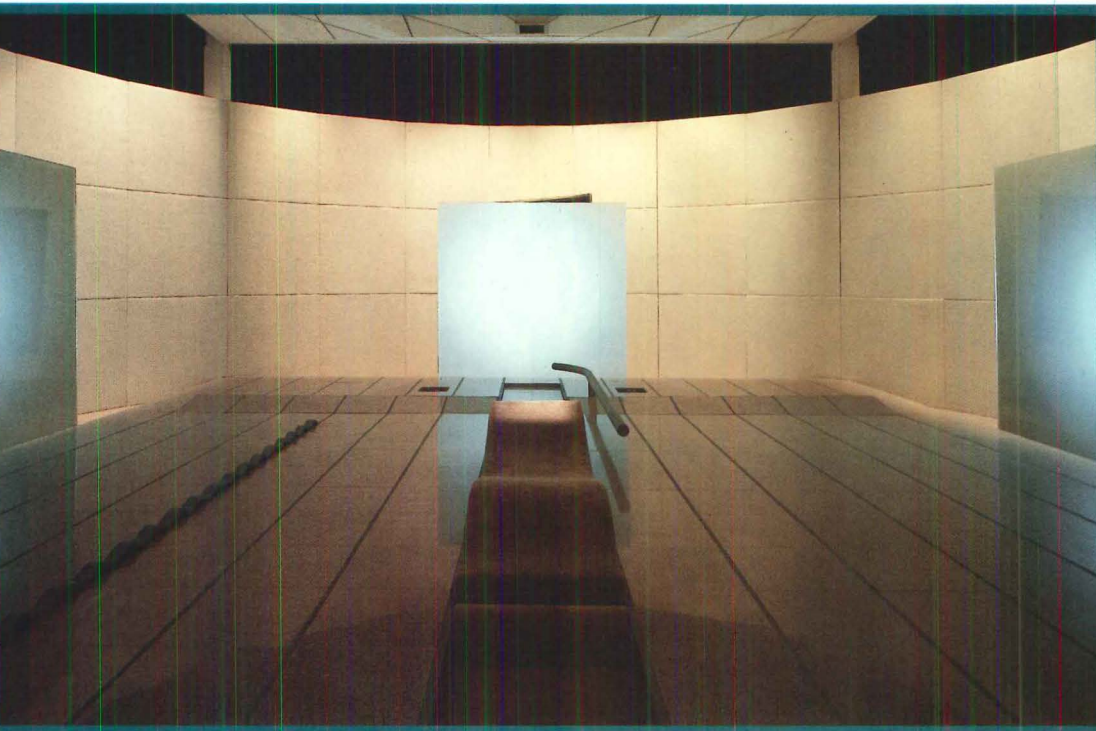
Mark Darley



The unfurnished living room of the Kramer apartment in New York, while still in the finishing stages (preceding page), demonstrates the rigor of Kalil's proportional system. All dimensions are increments or multiples of $37\frac{1}{2}$ -inch squares that he says are true to within $\frac{1}{4}$ inch throughout the apartment. Kalil and lighting designer Peter Barna decided that there would be no visible lighting sources with the exception of small, inconspicuous point downlights or hidden uplights in the floor. Graceful pivoting ebony panels that separate the entry from the living space, for instance, broadcast a rectangular bar of light on the ceiling corresponding

to whatever position the panel is in; other projected sources will create special lighting effects in several locations. Grilles in the wide board ebony floors conceal sound system components as well as lighting.

Minimal detailing carries through the apartment, with touches verging on fantasy. In the master bath (above), the tub is a type used for physical therapy, while the shower is contained in a carefully executed stepped wall of tile and polished stainless steel. The same discipline evident in the overall proportioning and dimensioning system is typical of the way all details are handled throughout.



Langdon Clay



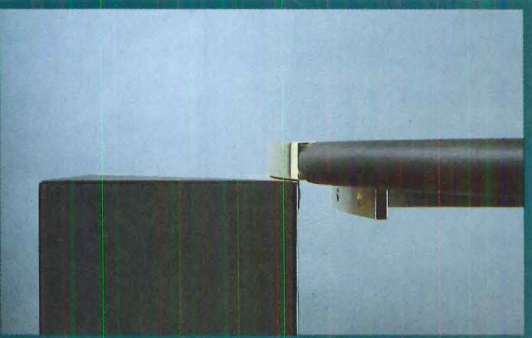
Mark Darley

2a



Mark Darley

2b



Michael Daroli



Victor Schraeger



Michael Daroli

5

Portfolio

In the experimental office he designed (again, with Peter Barna as lighting consultant) in response to an *Interiors* magazine initiative and built by Armstrong World Industries, 1, Kalil saw the floor as the active element, with varying commands for the use of the room issued by hand motion on the bar in the center. Portions of the floor unfolded to produce the appropriate facilities for meetings or other uses; the room returned to a neutral configuration, as shown, whenever an activity was completed. "We use devices to operate things like the garage door," he comments. "Why can't it be the kitchen ceiling?"

One graceful detail from the

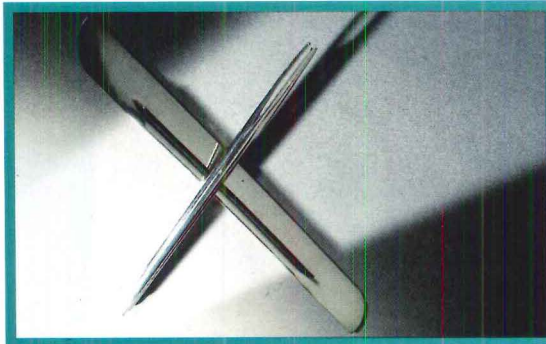
Katsky apartment in New York is a continuous cove along a hallway, 2, a concealment of the lighting that extends down the wall to incorporate a grille that borrows light from an adjoining room in the form of an angled and perforated rectangle.

Offices designed for Strata Oil & Gas in New York feature a desk, 3, and a sloped-front reception counter, 5, capable of multiple functions. A sequel to the desk, a table, 4, with similar detailing was developed by Kalil. As is common in all of his work, the detail of both the desk and the table plays off against the bolder planes and lighting manipulation that make up the environment for the individual pieces.



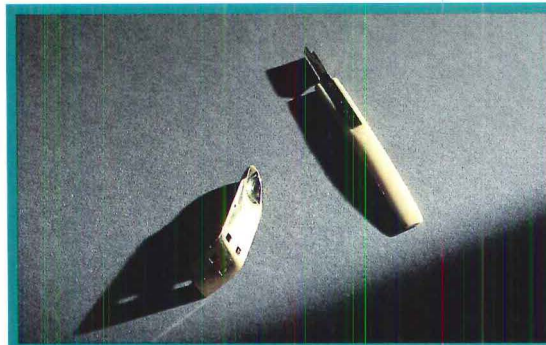
Mark Darley

6a



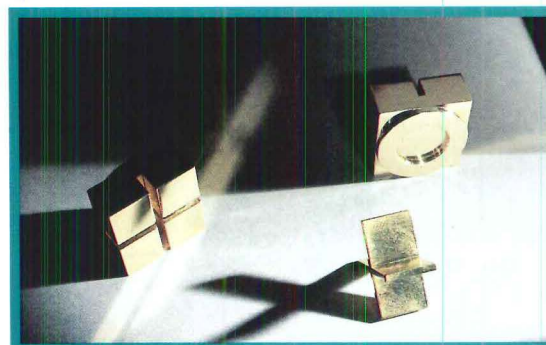
Victor Schraeger

7



Victor Schraeger

8

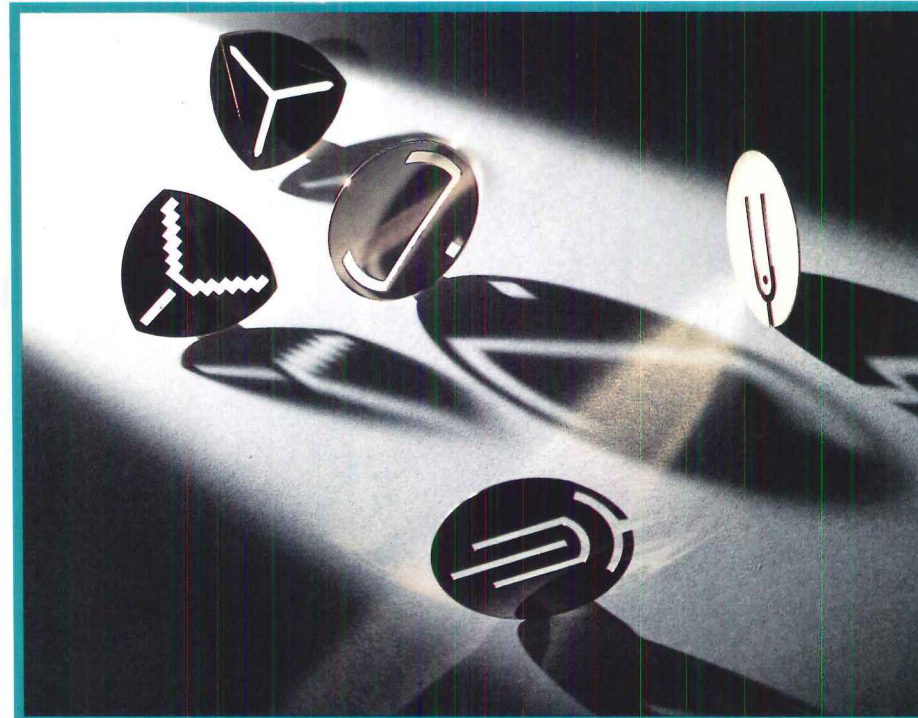


Victor Schraeger

9



6b



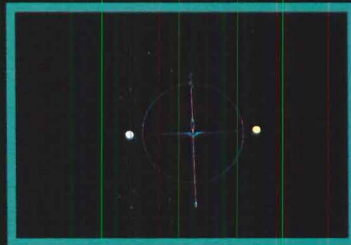
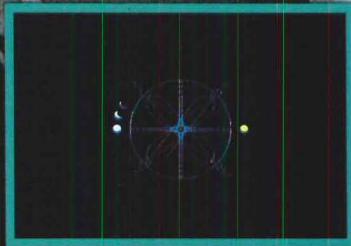
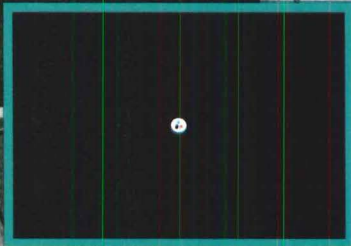
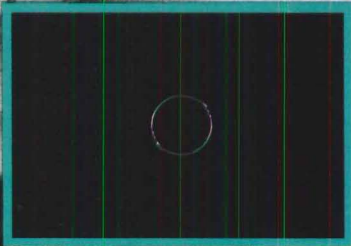
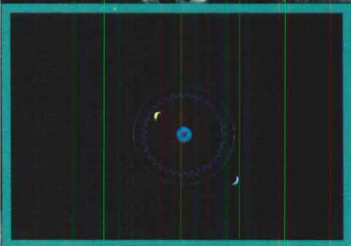
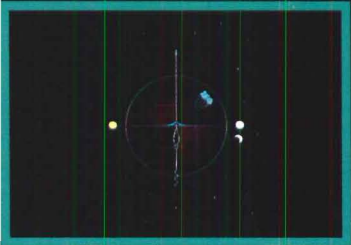
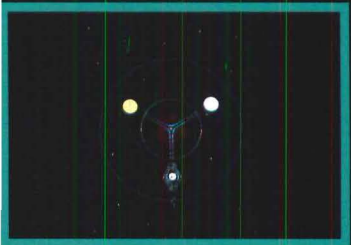
10

Two details from the Ginsberg house Kalil designed in Connecticut, 6, are a trough sink fabricated of Corian, pulled away from the wall and including a full-length towel bar, and a fireplace and hearth tray of steel. In creating the front of the fireplace, two separate faceplates were welded together, the firebox angled, and the support rivets and welds ground flush with the face. The sink is in a guest bathroom, the fireplace in a study/den for the owners.

An area in which Kalil has continued his artistic pursuits is illustrated by the small-scale pieces above. Separate objects to which he has obviously devoted the same degree of attention as in his other work are: wood and brass

letter openers, 7, a brass and ivory spoon, 8, a brass paperweight in three interlocking pieces, 9, and five brass bookmarks, 10. (The paperweight and bookmarks are sold at The Museum of Modern Art, New York. Kalil still actively pursues his love of stone sculpture and weaving.

What is perhaps most difficult for observers to comprehend is the switch of mindset from details of earth-bound environments, book marks, stone, and weaving to the whole aspect of man's needs for habitation in space. It required Kalil to throw out physical and mental preconceptions and imagine how he would go about designing a place where few of the rules we have all learned still apply.

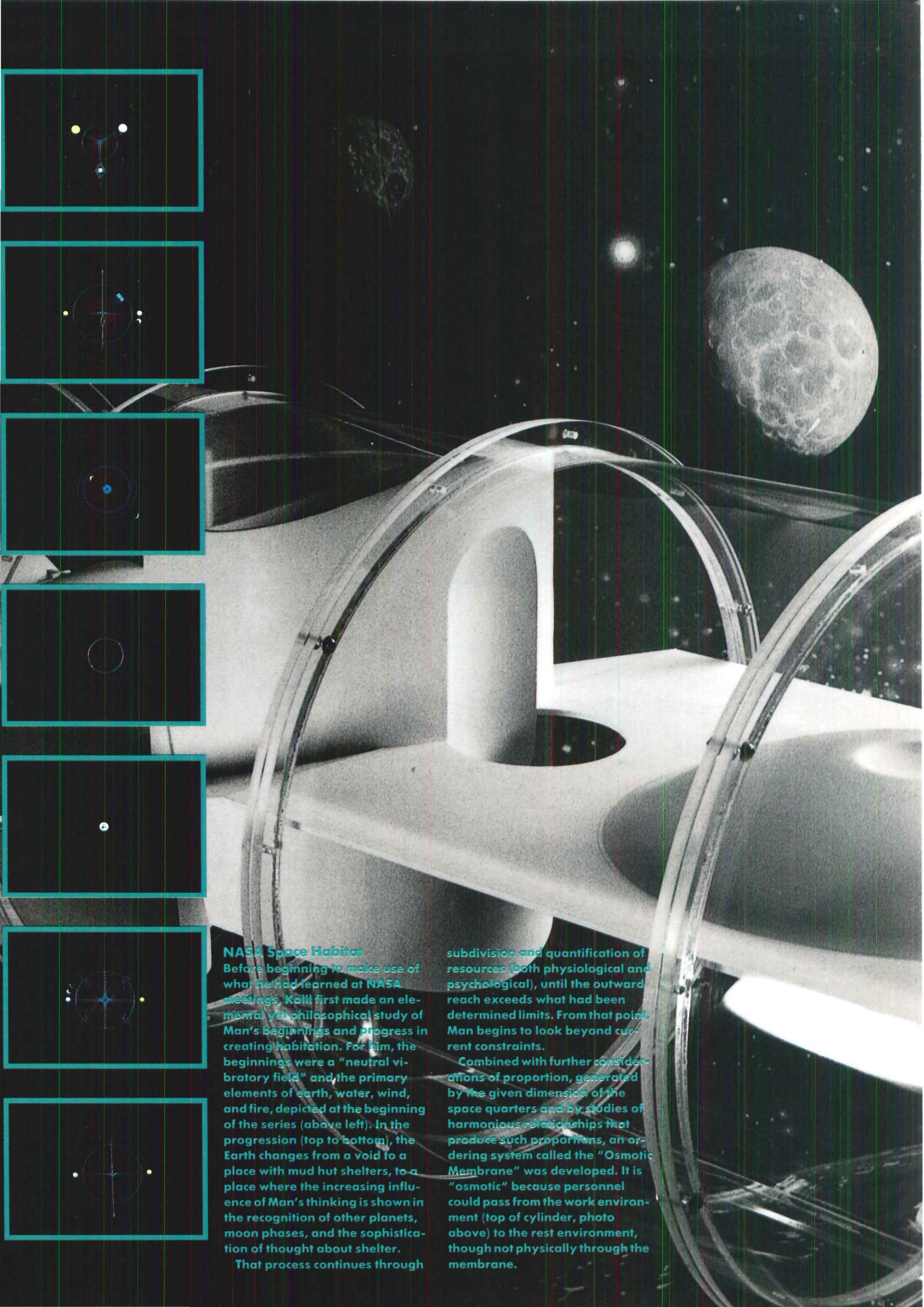


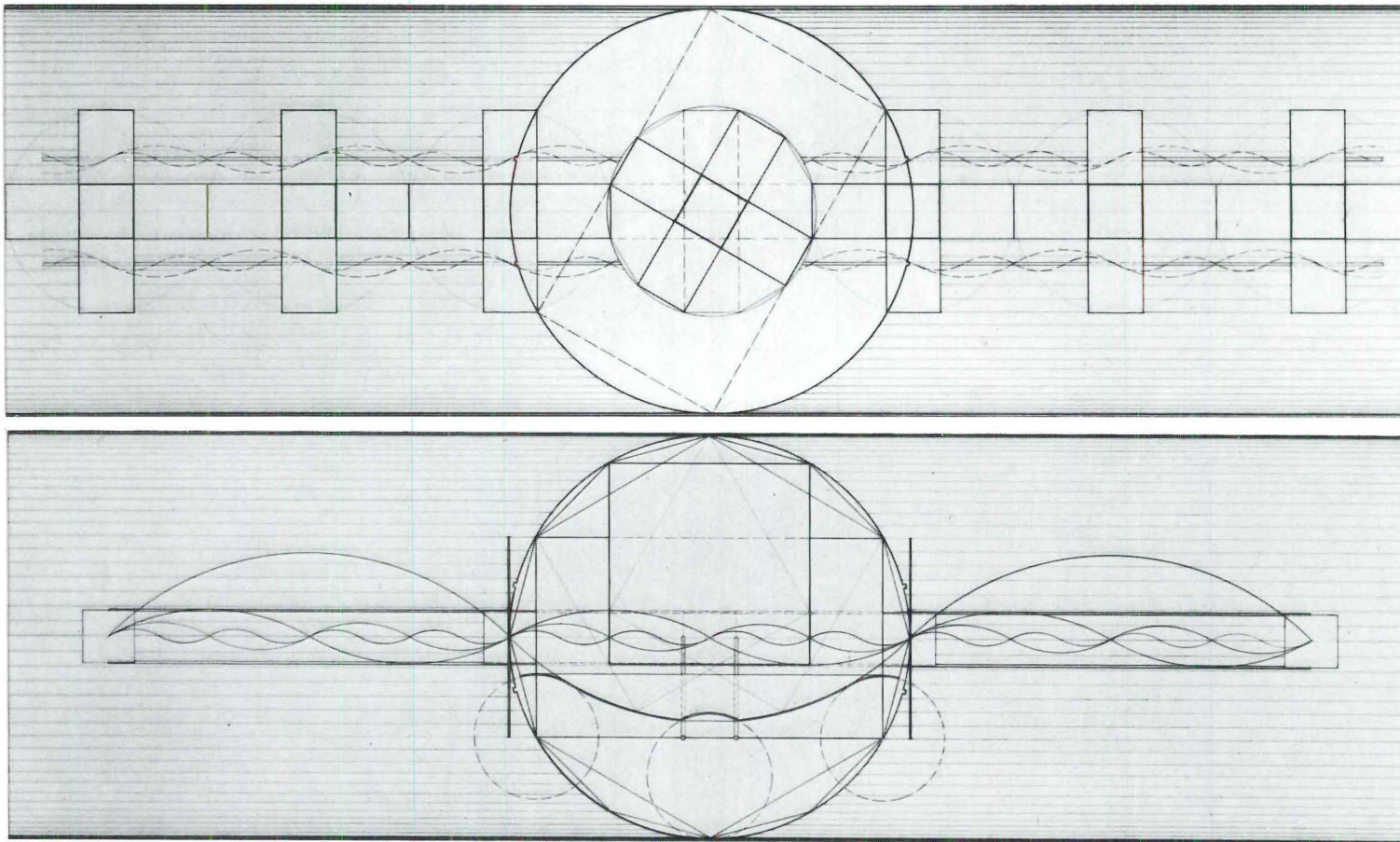
NASA Space Habitar

Before beginning to make use of what he had learned at NASA meetings, Kalil first made an elemental yet philosophical study of Man's beginnings and progress in creating habitation. For him, the beginnings were a "neutral vibratory field" and the primary elements of earth, water, wind, and fire, depicted at the beginning of the series (above left). In the progression (top to bottom), the Earth changes from a void to a place with mud hut shelters, to a place where the increasing influence of Man's thinking is shown in the recognition of other planets, moon phases, and the sophistication of thought about shelter. That process continues through

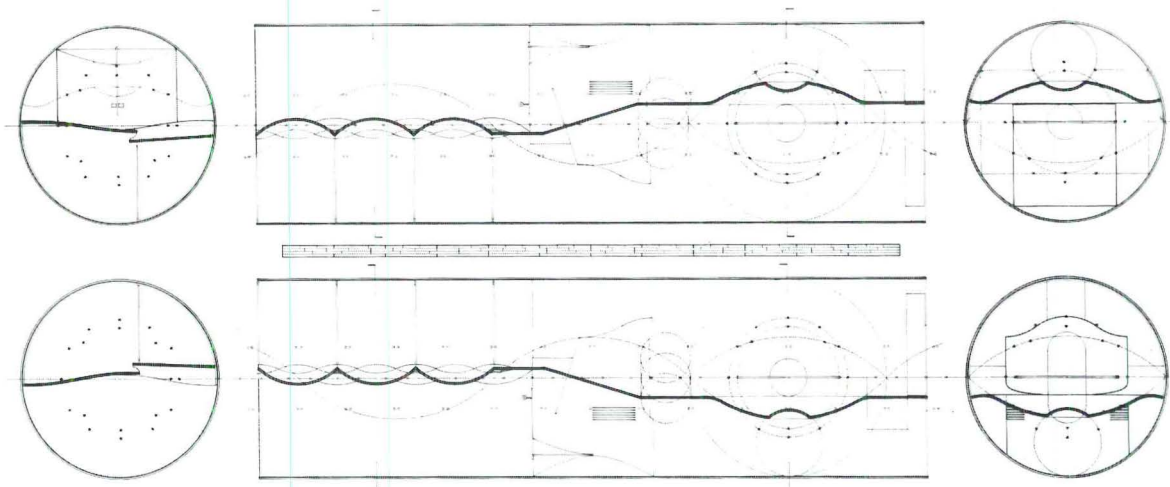
subdivision and quantification of resources (both physiological and psychological), until the outward reach exceeds what had been determined limits. From that point, Man begins to look beyond current constraints.

Combined with further considerations of proportion, generated by the given dimension of the space quarters and by studies of harmonious relationships that produce such proportions, an ordering system called the "Osmotic Membrane" was developed. It is "osmotic" because personnel could pass from the work environment (top of cylinder, photo above) to the rest environment, though not physically through the membrane.





OSMOTIC MEMBRANE STUDIES



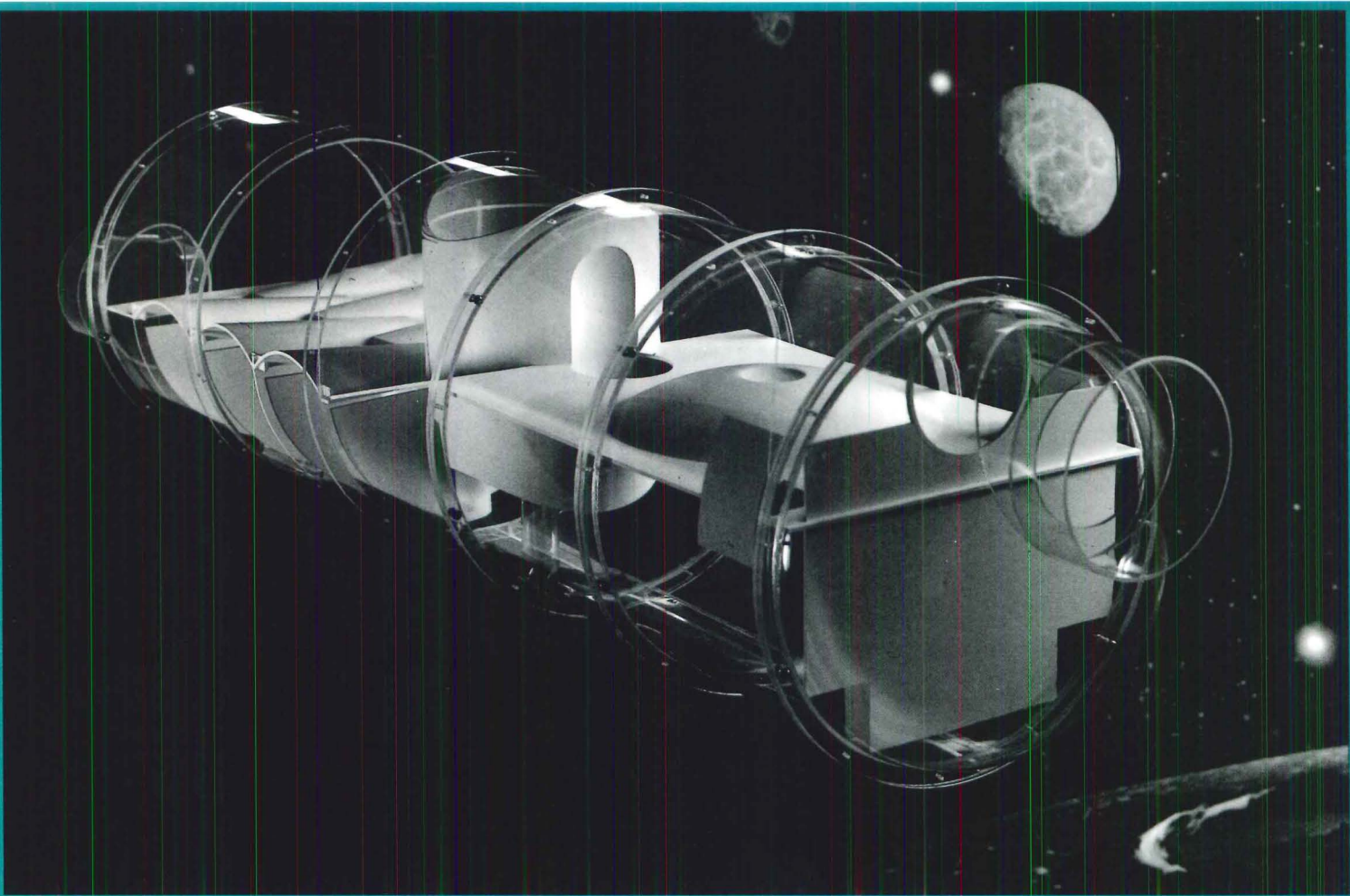
SECTIONS THROUGH OSMOTIC MEMBRANE

Pursuant to Kalil's fundamental thoughts about space station design, a series of proportional studies originating in recurrent harmonies derived from natural forms was developed (top two drawings). Two ordering systems emerged from those considerations, and an organization for the first proposal was conceived—not as a concrete design, but as a direction—the "Osmotic Membrane" (lower two drawings above, inverted to indicate directional irrelevance). Proportional relationships thus derived, Kalil feels, will ensure the harmonious coexistence of man and environ-

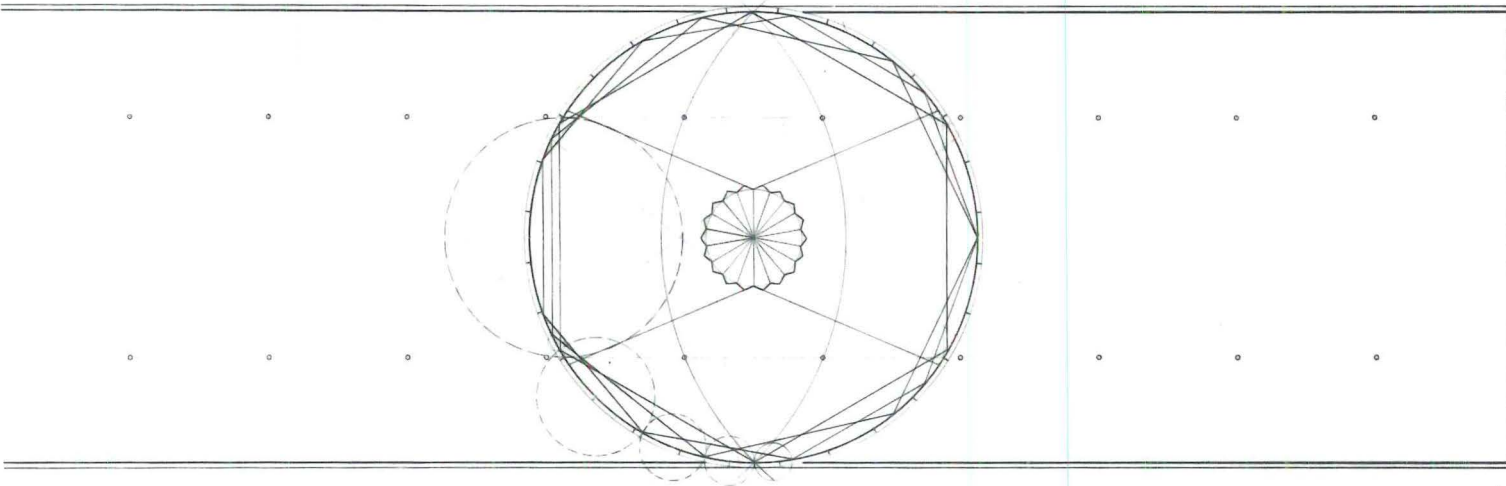
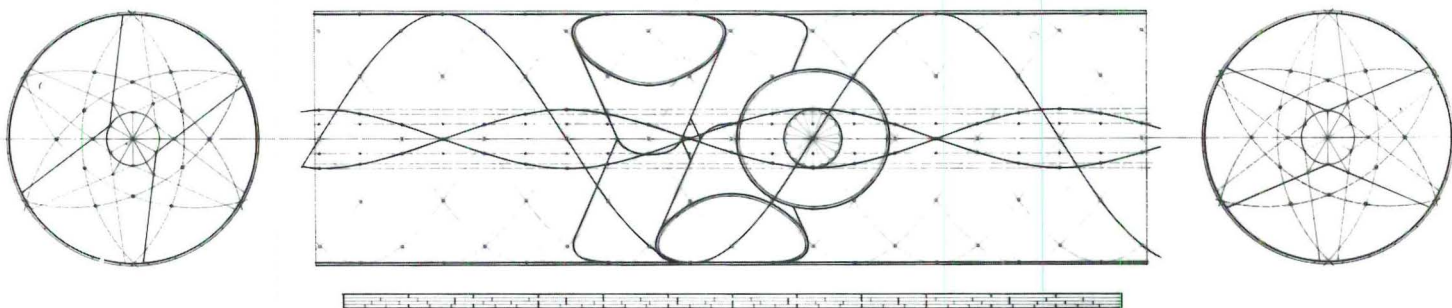
ment, as will the existence of the membrane, which substitutes for ground, sky, floor, and ceiling by combining all of these into a powerful neutral but central reference point. The full model of the concept (facing page, top) illustrates the dimensionless quality outside the normal gravity constraints.

Even though the membrane approach is not yet fully realized, Kalil is exploring the second ordering device, the "Diverse Neutral Atria" (drawings, facing page). Based on formulae that can be extracted from botanical forms, the pattern of rotating cones can be projected, leading to a series of

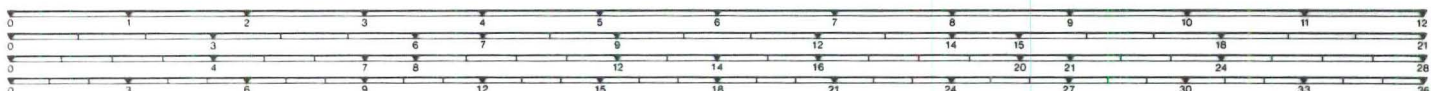
harmonics that Kalil describes as a "melody and three harmonies." Points of correspondence within the wave patterns are seen as "acupuncture points," from which would be extracted power, water, and structural and other support as needed.

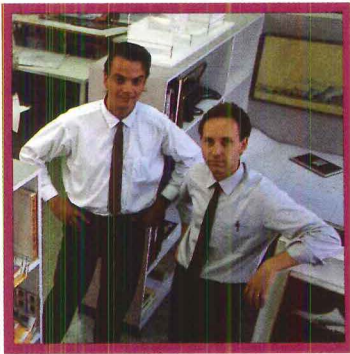


Michael Danoli



Drawings: Michael Kriegel





Michael Lent

Todd Dalland, Nicholas Goldsmith

Stretching the Limits

FTL Associates' Todd Dalland and Nicholas Goldsmith aim to integrate architecture and technology in fabric structures.



2a

WHEN Todd Dalland and Nicholas Goldsmith first met as architecture students at Cornell, they were both interested in stressed-skin technology and triangular geometry. After getting their degrees, Dalland pursued the latter, working for a manufacturing/engineering company that made geodesic domes, while Goldsmith pursued the former in the employ of German architect Frei Otto. In 1977, Dalland started his own office; Goldsmith joined him in 1978. Since then, FTL Associates (formerly known as Future Tents, Ltd.) has concentrated on pairing technology and architecture in a relationship that is not just compatible, but productive. Initially working with the tent-rental industry on new forms and patterning, FTL went on to design a number of permanent open-air performance structures, including pavilions in Baltimore and Jacksonville, Fla. (Florida National Pavilion, *P/A*, May 1985, pp.148–149). These led to commissions for temporary structures—stretched-fabric stage sets for fashion shows—which in turn led to commissions for fashion showrooms and boutiques. In these interiors projects, Dalland and Goldsmith have explored the uses

of fabric structures in lighting fixtures, an investigation that resulted in a prototype lighting system for office furniture manufacturer SunarHauserman. Such projects also allow the architects to develop their ideas on a small scale before implementing them in large structures.

This diversity pleases the architects. "Because we're interested in technology, rather than in a building type, we've done different types of buildings," explains Goldsmith. FTL's current project list bears this out. It includes everything from the design of new camping tents and swimming-pool covers to a lighting system for computers and, of course, more outdoor pavilions—in Cincinnati and Binghamton, N.Y., as well as indoor structures at the World Financial Center in New York and the Cleveland Convention Center. *Pilar Viladas*



FTL Associates



FTL Associates

a

1b



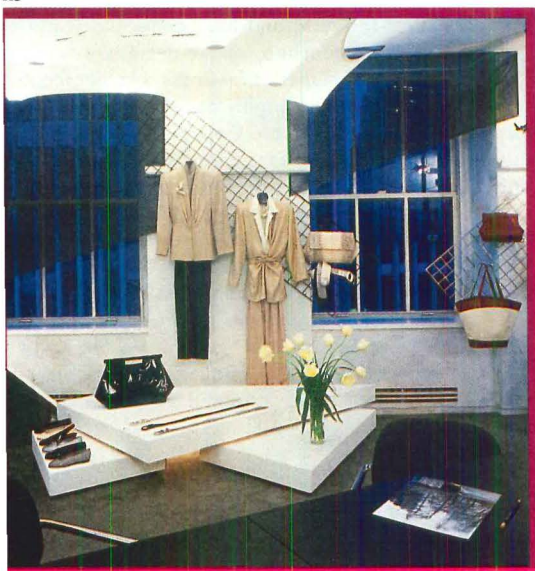
Elliott Kaufman

b

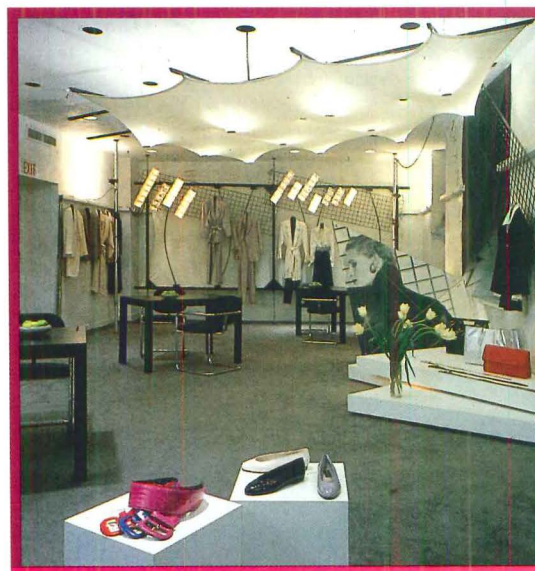
When SunarHauserman asked FTL Associates to design lighting for its Race office system, the architects (with lighting designer Peter Barna) responded with stretched-fabric structures, 1, which provide even, ambient lighting, while creating a sense of hierarchy and enclosure in the open office landscape, with roofs instead of the traditional walls. Within the Race system, movable, illuminated panels, 1b, minimize CRT glare problems. The canopies diffuse light down into the work areas, while the "wings" that are tied to the Race system posts transmit light up.

In the Beige & Co. clothing showroom, 2a, FTL's goal of creating a sophisticated image for the client on a slim budget was achieved by means of tensioned and shaped (not stretched) fabric walls that double as space dividers and as backdrops for the aluminum-pipe display racks, 2b, that are suspended by cables. Ceiling light fixtures (also designed by Peter Barna) have sandblasted glass diffusers.

In the Donna Karan showroom, 3, fabric is again used as a lighting element. Fabric membranes are stretched over aluminum frames that are tied to the ceiling and floor; these membranes reflect and diffuse light in the space. Movable wall panels, made of stressed fabric on fiberglass rods that are attached to aluminum frames, rotate to serve changing showroom needs, which range from sales to fashion shows. Groups of square headlights, wired together and sandblasted to minimize glare, clip onto metal grids that are in turn mounted on the wall panels.



a



Photos: Elliott Kaufman

3b

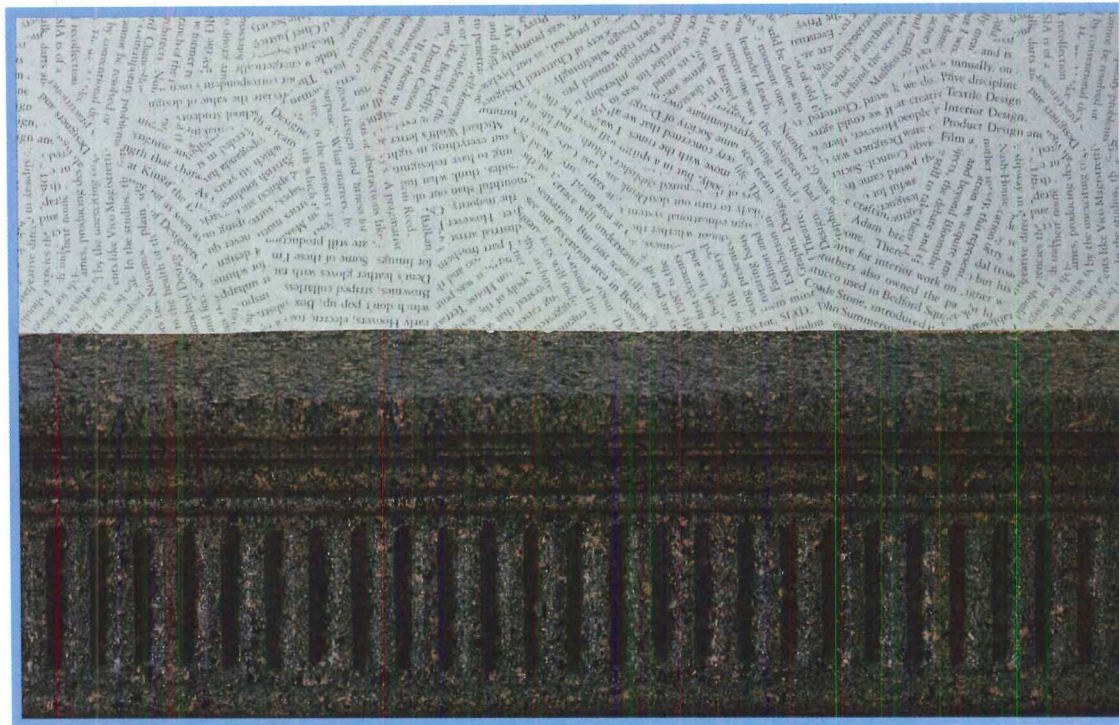


Huren Marsh

Dinah Casson, Roger Mann

Not for Designers Only

Dinah Casson and Roger Mann's knack for delighting the eye with color, texture, and detail bridges old and new effortlessly.



3a

JUST a few years ago, London designers Dinah Casson and Roger Mann were not partners but rather teacher and student. Casson, trained in furniture and three-dimensional design, was teaching in the interior design program at Kingston Polytechnic, where Mann was pursuing his degree. They joined forces in 1983; their first project was a playfully Post-Modern ice cream store in London.

More recently, Casson and Mann have completed the interiors of the Chartered Society of Designers, which has its headquarters in a landmarked building in London's Bedford Square. Casson and Mann's task was to create comfortable meeting rooms and offices for the society, and offices for its magazine, *Designer*—without disturbing the building's original interior architecture. What they accomplished—essentially with wittily-detailed custom furnishings and richly varied color and texture—was a highly successful reconciliation of old and new.

Here, as in the ice cream store (which is not shown here), Casson and Mann's stylistic vocabulary can safely

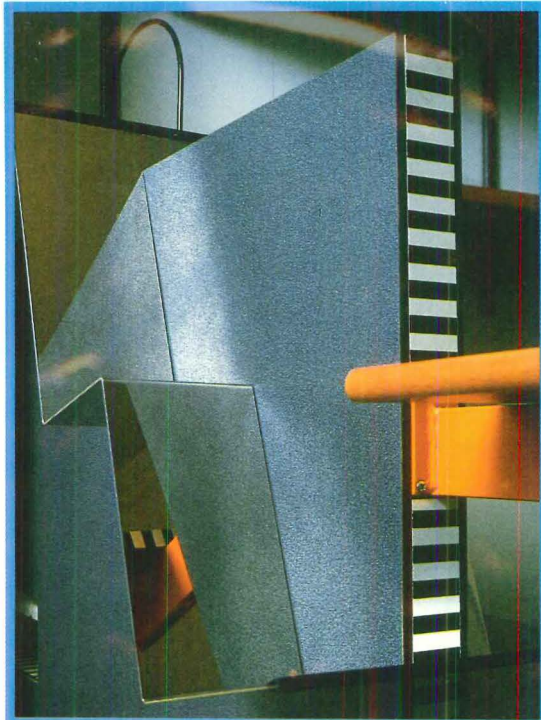
be called Post-Modern, and their collective eagle eye left few surfaces untouched, yet the designers managed to avoid any hint of clutter or fussiness. Neither the jazzy furniture designs nor the highly decorative details seem jarring or misplaced in these Georgian rooms, because most of their design moves are made at the small scale, enriching the architecture rather than competing with it.

Casson and Mann are currently at work on the editorial offices of the *Guardian* newspaper, the design of two exhibitions in the Netherlands, and furniture for production. "We're interested, where possible," says Dinah Casson, "in breaking elements down into components of equal importance, so that we avoid a hierarchy of structure. What seem to be small issues become quite serious to us." And quite delightful for the rest of us.

Pilar Viladas



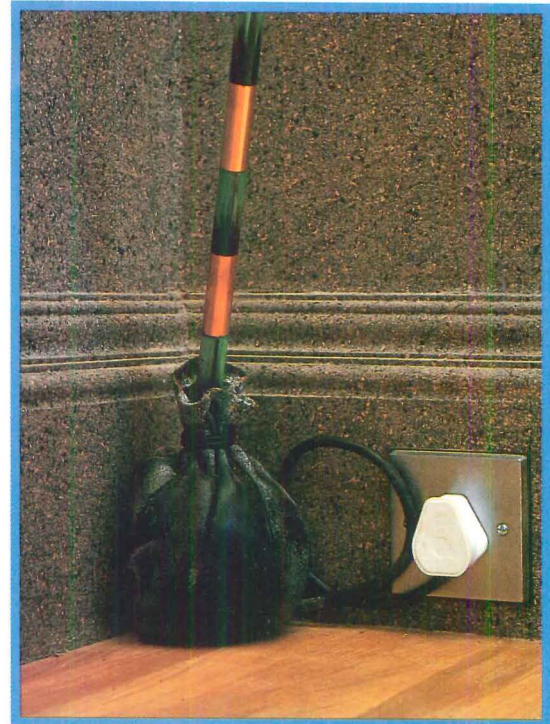
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2a



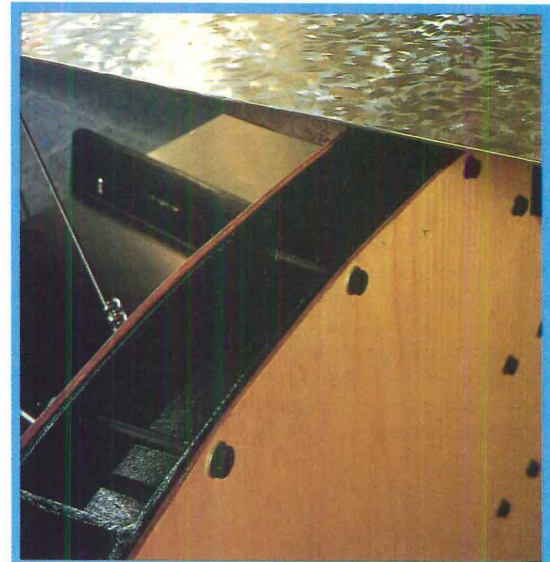
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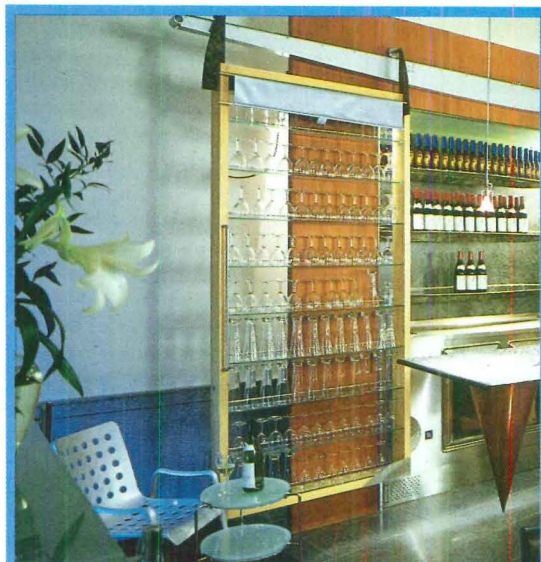
3b



3c



4a



4b

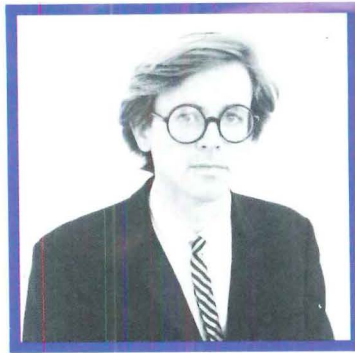
At the entrance to the Chartered Society of Designers' headquarters, the aluminum reception desk, 1, is equipped with a built-in vase. In the third-floor offices of *Designer* magazine, 2, Casson and Mann designed the desks, which are supported by orange-painted steel beams, and which have striped laminate edges and details such as the folded stainless-steel bookrest, 2a. On the second floor, the meeting and reception rooms, 3, maintain the proportions of the existing Georgian building's interiors while adding contemporary touches, such as: the granite-patterned paint on the dado; the wallpaper that is based on a collage of scraps from back issues of *Designer*, 3a; the tall, whimsical uprights with their brushed aluminum reflectors, 3b, and weighted leather bases; and the cable-suspended exhibition panel with padded leather feet, 3c. General lighting is suspended on cables near the ceiling.

In the first-floor members' room, 4, a striking cantilevered bar is made of steel, wood, and aluminum. Glasses are stored on a rack that slides along a steel track, and which locks to secure the liquor storage behind it. The brushed aluminum bar top is equipped with a cone-shaped ice bucket. The designers created a mini-museum in this room, furnishing it with different examples of 20th-Century chair design; Hans Coray's Spartana aluminum stacking chair, designed in 1938, is visible to the left of the bar.

Photos: Peter Cook



Roger Wood



Dael Evans

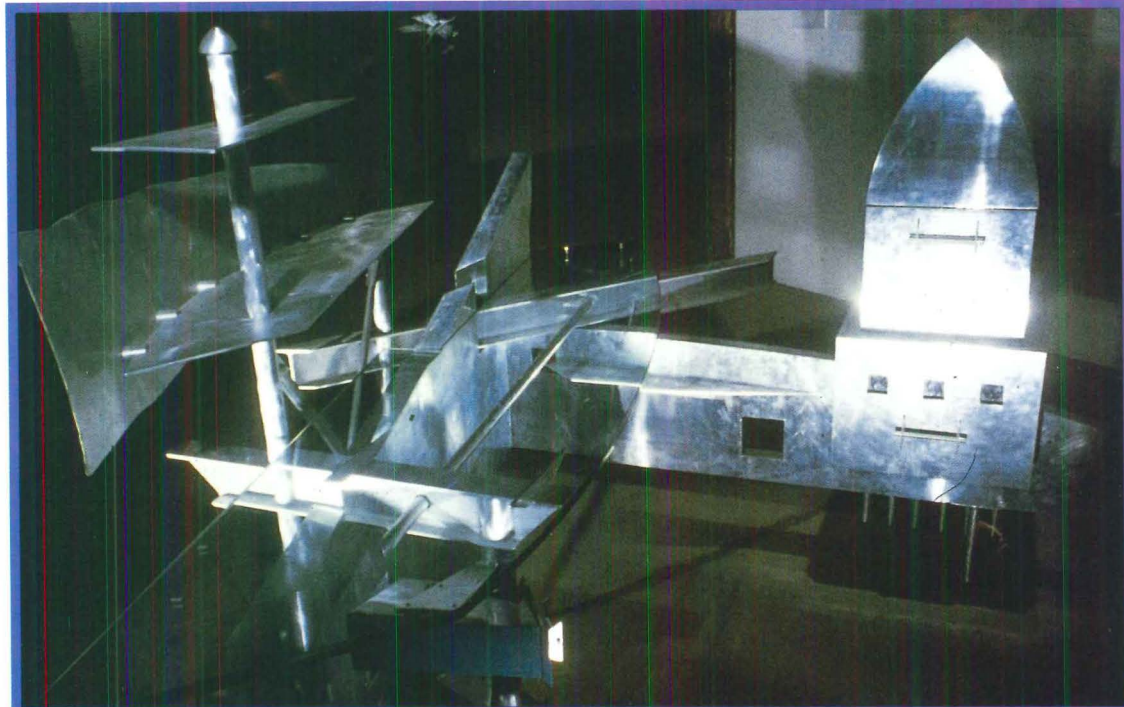


Randal Marsh

Photos: Ashley Evans

Three in One

Biltmoderne's bold furniture designs are the testing grounds for the firm's architecture, and vice versa.



3

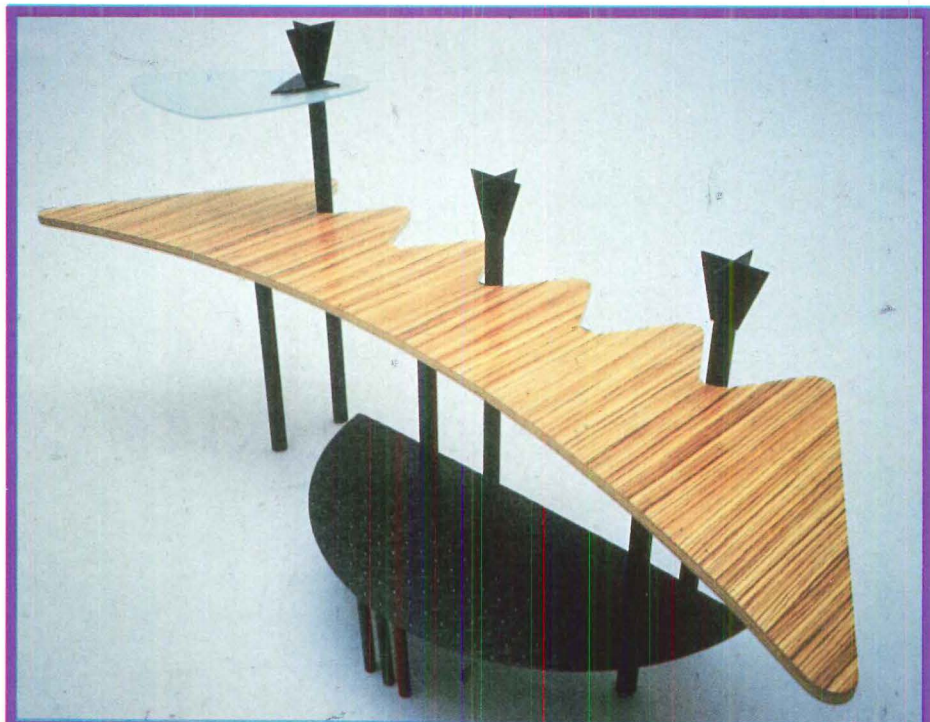
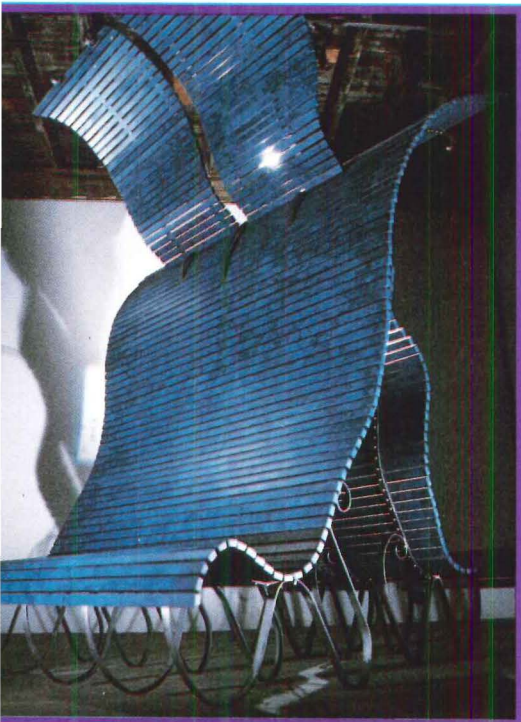
BILTMODERNE'S story sounds too good to be true. The Victoria, Australia, firm's three partners—Roger Wood, Dael Evans, and Randal Marsh—met as architecture students at the Royal Melbourne Institute of Technology, where they began their design practice, before graduating, in 1983. They staged an exhibition of their furniture designs, which earned them a commission to design a nightclub, which, when completed in 1985, won a Royal Australian Institute of Architects award. They have since designed a recording studio, two offices, a store, a restaurant, three nightclubs, an apartment, and four houses, the latest of which has just won the House of the Year Award from the RAIA. The firm has been featured in about two dozen publications around the world, and their furniture has appeared in ten exhibitions.

How do they do it? Wood, Evans, and Marsh have produced quite a substantial body of built work in a short time, which can only be the result of hard work. But hard work alone doesn't explain the firm's apparent popularity. Biltmoderne's arresting juxtapositions of forms, and of materials (off-the-shelf vs. luxury) offer a direction

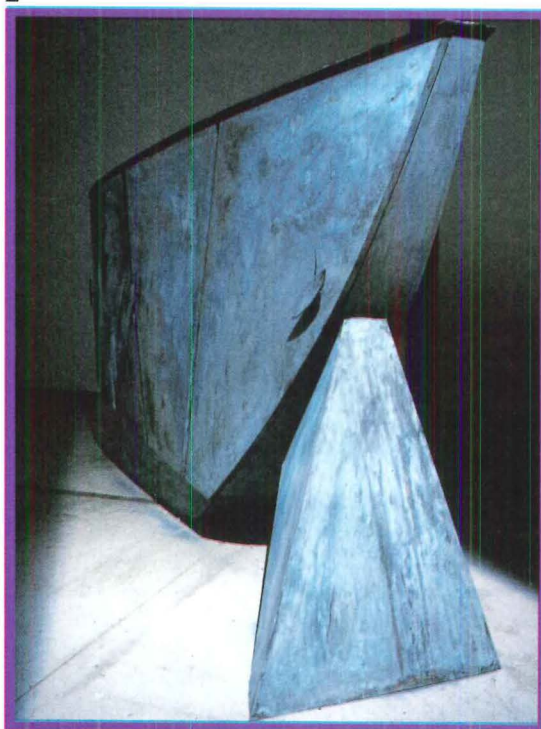
beyond Modernism that bypasses Post-Modern historicism—a detour that is increasingly popular in design today.

Wood, Evans, and Marsh's furniture designs are influenced by their architecture, and vice versa; the plan of the award-winning Choong house grew out of a table the firm had designed. "We see this as the strength of our work," says Evans.

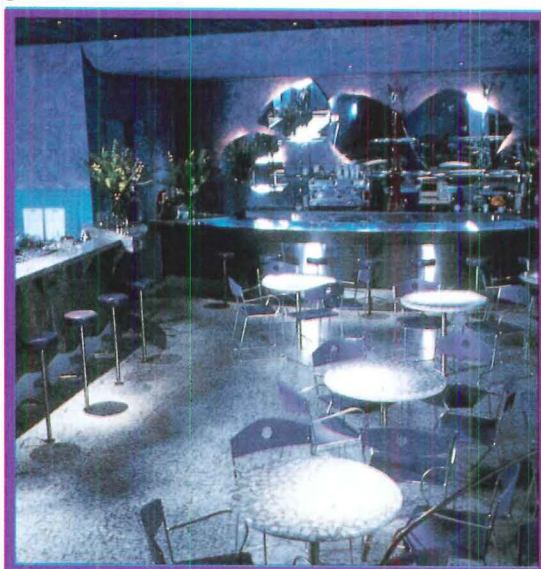
Currently at work on transforming an old movie theater into a nightclub, the three partners are looking forward to seeing a traveling show of their furniture open in Paris this fall, and to a speaking appearance at the IDCNY for Designer's Saturday. They are already wondering what will happen to the highly crafted quality of their work as their commissions grow in scale, but it's clear that they can't wait to find out. *Pilar Viladas*



2



5



7

Biltmoderne's furniture designs reflect the varied interests of the firm's partners. The wood and steel benches, 1, by Dael Evans, start out as a prosaic arrangement of slats but then seem to unfurl like bolts of cloth in the wind. Roger Wood's three-level table, 2, is a deliberately ironic combination of playful forms and unlikely materials (the exotic zebrawood veneer juxtaposed against the diamond plate steel and laminated glass). Evans's reception desk, 3, of zinc, polished aluminum, and glass, is something of an environment in itself, with its fragmented planes and reflective surfaces. Its wry, brittle quality seems at odds with the idea of reception, a contradiction that could also be said to characterize Wood's dining table/cabinet and chairs, 4, of wood veneer, aluminum, and glass. Its spiky, attenuated proportions and jagged forms subvert conventional notions of domestic comfort. Randal Marsh's sideboard, 5, in oxidized copper with a green marble top, looks rather like a boat resting on the shore; it has recently been acquired by the National Gallery of Victoria. Marsh's couch, 6, with stainless steel legs and purple leather upholstery, was designed with a furniture development grant from the Design Arts Board of the Australia Council. Biltmoderne's belief that their furniture and architecture are mutually influential is illustrated in their design for the nightclub Inflation, 7, a project that won them a 1985 award from the Royal Australian Institute of Architects for the year's best commercial renovation.

Photos: Ashley Evans

Night Lights

The lights are back on outside, illuminating the exteriors of buildings and their grounds as never before. Behind that is not just a changing view of nighttime illumination, but a rapidly changing outdoor lighting industry.

SINCE the electric light bulb was invented, it has been used to illuminate the exteriors of buildings and the grounds around them. The Chicago World's Fair in 1893, for example, was as noted at the time for its use of outdoor electric lighting as for the Classical style of its buildings.

The new technology, at first, had little effect on the form of buildings or fixtures. The earliest efforts at lighting façades, for instance, involved stringing incandescent lamps to outline the structure or ornament of buildings. Site lighting followed an equally conservative course; most manufacturers simply wired their gas fixtures to accommodate the new incandescent lamps.

That situation changed in the first three decades of the 20th Century. Site fixtures became larger and more widely spaced in response to the greater light output from incandescent lamps. And building façades were increasingly lighted with searchlights, a form of overall illumination that forced architects to consider the appearance of their buildings at night as well as during the day.

As the 20th Century progressed, however, façade lighting, in particular, declined in popularity, falling prey to the austerity of the 1940s and the rise of the mostly glass building in the 1950s, a type of structure difficult to floodlight. Even as the public and profession began to throw stones at the glass box in the 1970s, the energy crisis dampened interest in exterior lighting. "Although such lighting accounts for only a small percent of a building's energy use," notes Hal Powers of the Columbus and Southern Ohio Electric Company, "turning off outside lights was a highly visible show of support for energy conservation."

Site lighting fared much better during this period. New light sources—first fluorescent and then high intensity discharge lamps—offered higher lumens per watt and longer service lives, making site lighting much more efficient. The optics of outdoor fixtures, too, became more precise.

In the last decade, outdoor lighting has undergone a revival. There has been a dramatic increase of floodlighting, fueled by competition among building owners for tenants, incentives from utility companies with excess nighttime capacity, and a decline in the energy-wasting stigma once attached to such a use of electricity. There also has been a revival of historic fixtures for site lighting, prompted by the increase in the amount of park and streetscape restoration under way. The outdoor lighting industry itself has been changing as many older companies have merged and many new companies have risen. All of these changes affect lighting design to varying degrees.

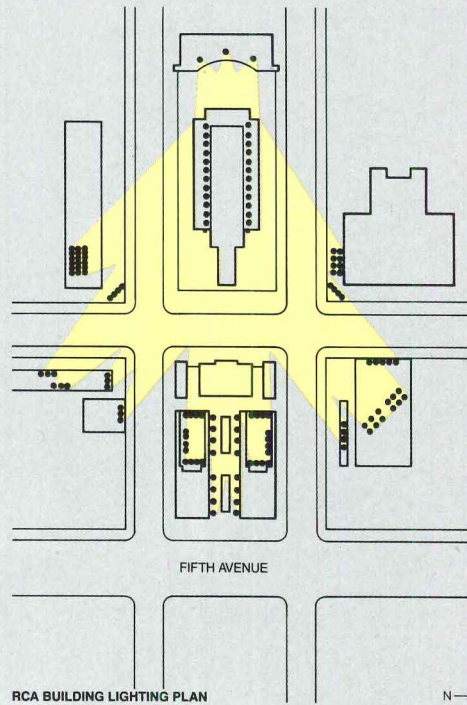
The illumination of the Empire State Building in New York City (facing page) was one of the early efforts at relighting the ornamental tops of historic buildings. Lighting designer Douglas Leigh, serving as the chairman for city decor during the 1976 Bicentennial in New York City, got the owners of the Empire State to agree to lighting the building's top in red, white and blue. Leigh placed red and blue theatrical gels, sandwiched between sheets of hard plastic, over the 278 incandescent lamps that originally lighted the crown. In the building's mooring mast, colored gels were placed over existing fluorescent tubes. After the Bicentennial, Leigh went back to the owners and got their approval to replace the incandescent bulbs with much more efficient and longer lasting metal halide lamps, and to place the fluorescent lamps on switches so that colors could be changed without having to replace gels.

This photograph also indicates how popular floodlighting has become in cities such as New York. The lighting of crowns is now as common among new buildings as it is among old. And as competition among owners has increased, so has the extent of nighttime illumination, with entire buildings (such as the RCA building in the background of this photograph and on the next page) bathed in light. At what point cities such as New York will have too much floodlighting is hard to say, but for the moment, there appears to be no end in sight.

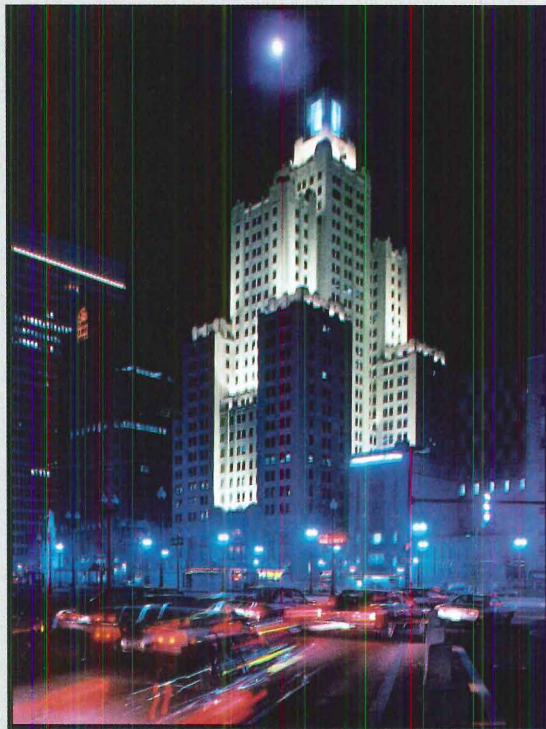




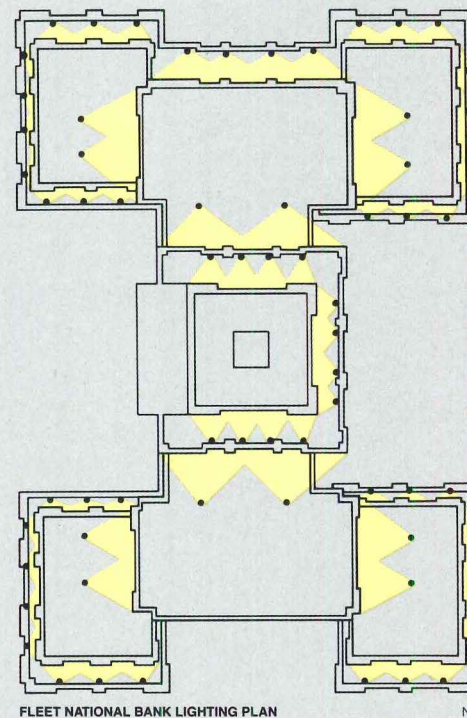
General Electric



RCA Building, New York City
Abe Feder, lighting designer.
One approach to floodlighting involves placing fixtures on adjacent roofs and washing a building's façades in light. Such was the approach of Abe Feder at the RCA Building. He placed 314 metal halide lamps, which were custom made by General Electric to accommodate higher wattages in smaller bulbs, within fixtures attached to specially developed steel racks. Feder then targeted various parts of the building with beams of light. "My intent," he says, "was to reveal the building accenting its narrow front and stepped-back sides." To set off the top of the building, Feder installed 28 high pressure sodium lamps in fixtures along two sides of the building's crown. One benefit of lighting from adjacent buildings is the possibility of using larger numbers of fixtures and achieving a more even illumination.



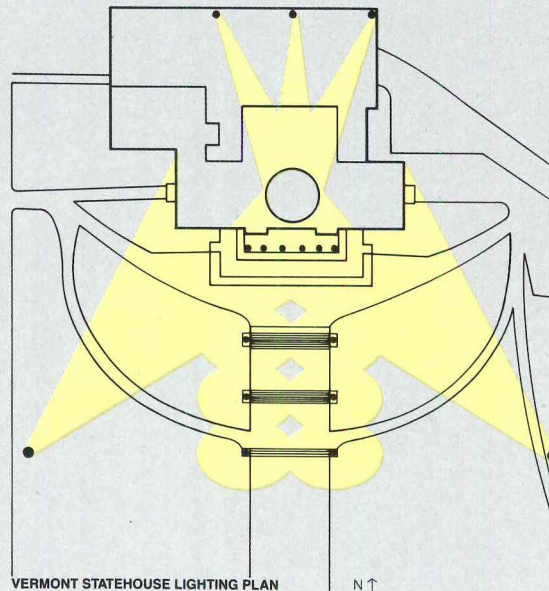
William Mathis



Fleet National Bank, Providence, R.I.
HOK, architects and lighting designers.
Another approach to floodlighting skyscrapers entails placing fixtures on the building itself and illuminating various parts of the structure. At the Fleet National Bank, the lighting design group at HOK made "a deliberate decision not to blast the building with light," says Randy Burkett. Instead, they decided to emphasize the building's stepped form by placing fixtures on the setbacks. "We didn't want to light the whole building," says Burkett, "yet we also didn't want the lighted portions to appear to hover in the dark, so we lighted the entire height of the central tower." The designers chose high-pressure sodium lamps for most of the illumination because it added warmth to the building's gray limestone. They lighted the lantern with mercury lamps.



Sylvan Shemitz



Vermont Statehouse, Montpelier, Vt.
Robert Burley, architect; Sylvan Shemitz and Associates, lighting designers.
The problems of floodlighting a Classical building are much different from those of a skyscraper. The former demands that more of an emphasis be placed on modeling the three dimensional qualities of its elements. In the lighting of the Vermont Statehouse, lighting designer Sylvan Shemitz used two sources—high pressure sodium and metal halide—and aimed them at the building from different directions. As a result, the warm, yellowish light of high-pressure sodium reads as the primary illumination, while the metal halide fills in the shadows.

his lighting design for St. Patrick's Cathedral in New York, 1, Howard Brandston chose to create moonlight quality by illuminating the church with metal halide sources from fixtures located high on the adjacent Helmsley Palace Hotel. The elevated angle of the fixtures and the clustering of lamps simulates the color and shadow patterns of the moon. Highly dramatic lighting was the goal of HOK's lighting design group for the firm's Sohio headquarters in Cleveland, 2. They combined high-pressure sodium and metal halide to balance the color of the light that shines up the terraced corners of the pink granite facade. At the building's crown, they added a third source—clear mercury—to vary its color and make it stand out on the skyline. The lighting of the Cathedral of St. Paul's in Minneapolis, 3, by John Kennedy of General Electric shows how various light sources can be tailored to the materials on a building. High-pressure sodium is used at the building's brick base to highlight its color, metal halide light illuminates the copper-clad dome, and clear mercury sources shine across the dome from the top of the church tower to add a blue accent. Floodlighting should work with the form as well as the materials of a building. At the Houston Design Center, 4, lighting designer Howard Brandston placed fixtures in the recess that steps up the side of the building and aimed them at the recess's vertical red walls. The effect is at once subtle and dramatic, and it reinforces the idea of the Cambridge Seven design. Brandston used incandescent lamps because their warm color was perfect in bringing out the color of the red tile."

Bright Lights

The two lamps most often used in non-residential, outdoor applications are high-pressure sodium and metal halide. Other lamps find limited uses. Low-pressure sodium lamps, for instance, have a niche in high security commercial and industrial markets where a lot of light is needed at a low cost and where poor color rendition is not a problem. And mercury lamps fill a need among those who care most about a low initial cost and little about efficiency or color rendering. Still, high-pressure sodium and metal halide lamps reign, with the former having a slight edge in terms of efficiency (up to 140 lumens per watt) and life (anywhere from 12,000 to 20,000 hours).

A debate has grown, in recent years, over these two lamps. The proponents of metal halide point to research conducted at Lawrence Berkeley Labs that shows that the pupils of people's eyes are larger under high-pressure sodium light than they are under the same amount of metal halide light. "That reduced seeability under high-pressure sodium," says lighting designer Howard Brandston, "is especially a problem at the low light levels typically found in outdoor lighting." The other side, says Robert Levin of Sylvania, "has questioned whether a slightly larger pupil opening has any real meaning in terms of seeability." They also point to research carried out in Europe that suggests that people have better acuity (measured in terms of how well they can read an eye chart) under high-pressure sodium light.

The real issue here is not the lamps, but two very different approaches to outdoor lighting. Many municipalities and some state governments have mandated that high-pressure sodium lamps, because of their energy efficiency, must be used for street lighting—an approach that places the cost and efficiency of light sources as the main selection criteria. Those who argue for metal halide typically view seeability and the quality of light as more important. "Energy efficiency," says Howard Brandston, "should have the least impact on an outdoor lighting job, since the lamps are on in the evening and at night when electricity rates are at their lowest."

The choice of a lamp, in terms of the quality of its light, depends very much upon what it is lighting. High-pressure sodium light works best with gray or tan colored materials such as limestone, sandstone, and concrete; its poor rendering of reds, greens, and blues, however, distorts the color of foliage or people's faces. The whiter light of metal halide provides a better rendering of red materials, such as brick or brownstone, and green or blue materials, such as glass or steel. It also is more complimentary to people and plants, although slightly less efficient or long lasting than high-pressure sodium.

Various light sources can be used effectively in tandem. A highly plastic element in a building, such as a dome or Classical column, for example, can be enhanced by shining a high-pressure sodium source from one side and a metal halide or mercury source from another; the latter creates a bluer light that fills in the shadows. (A similar effect, notes lighting designer Sylvan Shemitz, can be achieved by varying the amount of the same colored light coming from different angles.)

Various light sources also can be combined to create colorful effects on the surface of a building or direct people across a site. In site lighting, for example, an area illuminated by high-pressure sodium sources may appear more of a focal point when approached by walkways illuminated, say, by metal halide or tungsten-halogen lamps. On buildings, the combination of sources must be handled more carefully because of the colors of the materials they are illuminating. But the red of a tungsten-halogen lamp, the yellow of low- and high-pressure sodium lamps, the white of a metal halide lamp, and the blue of a clear mercury lamp offer quite a range of color to work with. Colored theatrical gels sandwiched between layers of hard plastic offer another option. "The advantage of using gels," says lighting designer Douglas Leigh, "is that they cost much less than adding fixtures to handle a variety of lamps." Some lighting designers, though, argue that such gels often make buildings look garish.

Site Lights

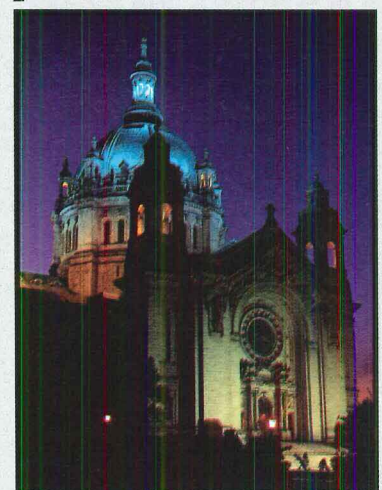
The outdoor site lighting industry is a house divided. One division occurs along stylistic lines, with a large number of companies produc-



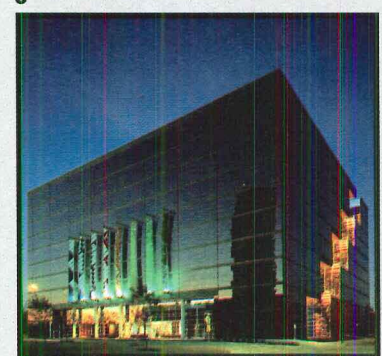
Howard Brandston



William Mathis



General Electric



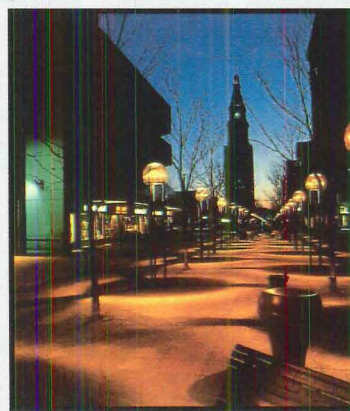
Richard Payne



General Electric



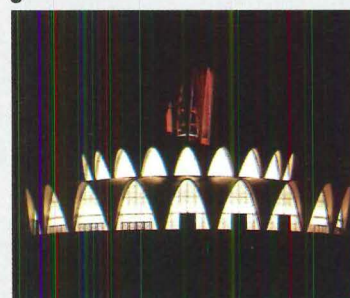
General Electric



Grant LeDuc/The Stock Market



General Electric



George Silk

ing Modern fixtures with clean lines, minimal profiles, and high performance, and a much smaller group of manufacturers making fixtures that replicate or at least recall historic fixtures, mainly from the 18th and 19th Centuries.

Lighting designers themselves seem divided on this subject. Some criticize what they see as the poor optical performance of many historic fixtures. With high wattage, high intensity discharge lamps, these fixtures, says one lighting designer, can become "glare sticks." Others are more laudatory. Some designers point out that many of the historic fixtures produced today are much more historically accurate than just a decade ago. They also argue, as does lighting designer Ronald Harwood, that it is possible to eliminate the glare from historic fixtures by "using lower wattage lamps, by spacing the fixtures closer together, and by incorporating diffusers and reflectors inside their globes."

Another division in the outdoor lighting industry occurs between large and small companies. The last decade has seen the merging of many smaller lighting companies into a few very large conglomerates. No one knows the full effect of this consolidation, although some signs are apparent. One sign is the "number of lawsuits," says Al Warner of Devine, "brought by architectural reps against companies as a result of mergers," a situation that affects not only the companies but designers who rely on reps for information. Also, notes Dick Barnes of Guth, "there will probably be fewer choices in fixtures" from the companies that have merged, "because of their elimination of unprofitable or redundant product lines. But these things are cyclical," he adds. "As choices diminish, new companies will emerge to fill the unmet needs."

That cycle already seems to have begun. "Where there were once only a few companies making outdoor, shoebox fixtures," says Al Warner, "there are now over 60 manufacturers." To enter or survive in such a crowded field, many companies have cut prices—and corners—on their fixtures. Some use less expensive, but less durable materials or methods of fabrication. Others conduct in-house rather than independent tests of their fixtures, a procedure that can make substantial differences among products difficult for designers and specifiers to spot.

The codes have exerted pressure on the outdoor lighting industry. The manufacturers of lighting fixtures for trees, to take one example, have come up against a proposed ban of their products by the authors of the National Electrical Code—the result of a few people who had strung wire from tree to tree, creating fire hazards during high winds. The fixture manufacturers have secured a temporary delay of the ban, but they admit that there is a need for more careful monitoring of installations and more precise wording in the code to ensure that trees are not used as utility poles.

The control of light pollution is another area in which fixture manufacturers have had to respond to the dictates of codes. The zoning codes in many municipalities now mandate that the light distribution patterns and the glare from outdoor fixtures not intrude upon neighboring properties. That has promoted the development and use of cutoff luminaires—lighting fixtures whose housings and reflectors shield the lamp from view at any angle 18 degrees or less above the horizon (the discomfort zone for glare), and restrict the distribution of light to carefully controlled patterns. These fixtures let the designer place light exactly where it is needed, although it is essential that the manufacturers' recommendations for the mounting heights and fixture spacing are closely followed.

Whatever its divisions, the outdoor fixture industry is remarkable, nevertheless, for its variety and adaptability to designers' needs. Companies offer a large array of stock items, in a wide range of shapes—from the smallest bollards to the largest parking lot poles—and materials—from cast iron, steel, or aluminum to concrete, wood, or fiberglass reinforced polyester. Many companies also willingly produce custom fixtures, a service especially important in the restoration market, where existing fixtures often must be matched, and in larger lighting jobs, where there are often special needs and enough fixtures to warrant custom production.

At the CenTrust tower in Miami, 5 lighting designer Douglas Leigh and his staff managed the difficult task of evenly lighting the façade with fixtures placed along the building's narrow setbacks. As in the Empire State Building, gels placed in front of the metal halid lamps allow the bank to vary the color of its building at night.

High-pressure sodium lamps aimed from below accentuate the color and form of the carved sandstone pylons on the Hope Memorial Bridge in Cleveland, 6. The photograph shows a potential problem in any outdoor lighting design: the sometimes conflicting color or orientation of street lighting.

The lighting fixtures designed by Howard Brandston for the 16th Street Mall in Denver, 7, show how street lighting, when done properly, can compliment the objects around it. Brandston placed an incandescent lamp in an aluminum reflector that directs the light up into the trees and down to the pavement. Glitter lights that surround the reflector add sparkle and a low level of light at dawn and dusk. Mercury lamps, whose housings sit within the fixtures' tripod poles, provide nighttime security lighting.

Prior to the recent revival in floodlighting, building illumination tended to focus more on the abstract patterns inherent in structures rather than their ornament or decoration. One example of that is the floodlighting of the Empire Central Building in Dallas 8. Designed by John Watson, the lighting scheme uses high-pressure sodium lamps, set in three-foot-high fixtures, to illuminate the vertical ribs of the building. Another example is the Priory Chapel, 9, designed by HOK. Here fluorescent fixtures illuminate the undersides of the building's concrete shells, turning the structure into a lantern at night. The building itself becomes the lighting fixture.

Lighting

The floodlighting of building façades encompasses some of the same issues as site lighting, such as light pollution and fixture durability, but the resolution of those issues is very different. Because most floodlighting fixtures are not visible from the ground, they often employ external baffles and louvers as well as internal reflectors to control glare. Their concealment also allows the use of larger fixture housings that can accommodate larger lamps and reflectors able to throw more light longer distances.

The relatively few companies that make floodlighting fixtures, however, can make it harder for designers to find the right products. "A big void in the industry," says lighting designer Edward Rajczyk, "is the lack of narrow beam spots at lower wattages," which are important, he says, in highlighting significant features on a façade. Some designers also complain that too few companies make louvered or baffled fixtures.

Even if the right fixtures are found, their proper maintenance can come another hurdle. "Many owners don't realize how much dirt and muck can build up," says lighting designer Abe Feder, "or that electricians are often required to relamp these fixtures." Owners could be told what will be required of them in terms of maintenance. "Otherwise," he says, "the installations just won't last."

Still, the benefits of floodlighting outweigh such problems. "It's a great way of advertising a building or the company in it," says lighting designer Randy Burkett. "It also gives people an added sense of security." While a floodlighted building might not actually add much light to its surroundings, "having an illuminated surface," notes Burkett, "creates an impression of more light."

Floodlighting also makes the building itself more secure. Fixtures mounted on the ground will enlarge the shadow of an intruder passing in front of them or backlight an intruder's silhouette when passing behind them. The problem with locating fixtures at grade is their greater susceptibility to vandalism. Fixtures mounted on a building's façade are more damage-resistant and still allow the silhouetting of intruders; their drawback is their appearance, which is rarely attractive or unobtrusive.

The central design issue in floodlighting is one that applies to all outdoor lighting: using light to compliment physical form. Just as the various colors of lamps or the various light distributions of site fixtures can reinforce the form of a landscape, so too can the color of lamps and placement of fixtures reveal or dramatize the form of a building. The difficulty comes in generalizing about it, for this is the area in which lighting switches from science to art, in which there are few rules and, as the examples on these pages show, much room for creativity. *Thomas Fisher*

Acknowledgments

We would like to thank the following people for their contributions to this article: James Jensen, John Kennedy, Kurt Rusch, GE; Randy Burkett, HOK; Abe Feder; Howard Brandston; Sylvan Shemitz; Lloyd Reeder, Greenlee; William Hatling, Sterner; Jack Christianon, IES; Albert Tanner; Douglas Leigh; Edward Rajczyk; Timothy Coppola, TAC; Robert Levin, Sylvania; Hal Powers, Columbus & Southern Ohio Electric; Marvin Wittlin, Sentry; Al Warner, Devine; Ron Harwood, Illuminating Concepts; Dick Barnes, Guth; Larry Powers, LyteBrands; James Malicki, EMCO; Edward Iwanowski, QL; Jesse Wilkerson, Hubbell; Tim Purdy, Ryther-Purdy.

Further Information

The Applications volume of the *IES Lighting Handbook* (Illuminating Engineering Society, 345 E. 47 St., New York, N.Y., 212-705-7926) remains the best reference work on outdoor lighting. Another good source is *A Complete Guide to the Language of Lighting*, published by McGraw-Edison (400 Busse Road, Elk Grove Village, Ill.). General Electric conducts a seminar every year on outdoor lighting at its Nela Park Lighting Institute in Cleveland (216-266-2121).

See Technics-Related Products and Literature, next page.

Illumination Levels Building Exteriors and Surrounds

Area/Activity	Footcandles	Lux
Building Entrances		
Active Pedestrian and/or conveyance	5	50
Inactive Normally locked, infrequently used	1	10
Vital Locations Outside Building	5	50
Building Surrounds	1	10
Building Floodlighting		
Urban Environment		
Light Colored Surfaces	15	150
Medium Light Colored Surfaces	20	200
Medium Dark Colored Surfaces	30	300
Dark Colored Surfaces	50	500
Suburban Environment		
Light Colored Surfaces	10	100
Medium Light Colored Surfaces	15	150
Medium Dark Colored Surfaces	20	200
Dark Colored Surfaces	35	350
Rural Environment		
Light Colored Surfaces	5	50
Medium Light Colored Surfaces	10	100
Medium Dark Colored Surfaces	15	150
Dark Colored Surfaces	20	200
Landscaping		
General Lighting	0.5	5
Path/Steps Away from building	1	10
Backgrounds Fences, walls, trees, shrubs	2	20
Flower Beds/Rock Gardens	5	50
Trees/Shrubs When emphasized	5	50
Focal Points Large	10	100
Focal Points Small	20	200
Parking Lots		
High Activity Shopping malls, stadiums, convention centers, cultural facilities		
For Vehicular Traffic	2	22
For Pedestrian Safety	0.9	10
For Pedestrian Security	4	43
Medium Activity Shopping centers, hospitals, terminals		
For Vehicular Traffic	1	11
For Pedestrian Safety	0.6	6
For Pedestrian Security	2	22
Low Activity Factories, schools, local stores		
For Vehicular Traffic	0.5	5
For Pedestrian Safety	0.2	2
For Pedestrian Security	0.8	9

Source: IES Lighting Handbook 1981 Application Volume

Light Reflectances and Light Sources for Various Building Materials

Surface Material Description and Color	Light Reflectance In Percent	Recommended HID Light Source		
		Clear Mercury	Metal Halide	High Pressure Sodium
Light Colored Surfaces				
Light Marble	70%-85%	X	X	X
White Plaster		X	X	X
White or Cream Terra Cotta		X	X	X
Concrete		X	X	X
Medium Light Colored Surfaces				
Tinted Stucco	40%-70%		X	X
Light Gray and Buff Sandstone			X	X
Buff Face Brick			X	X
Medium Dark Colored Surfaces				
Medium Gray Limestone	20%-45%	X	X	X
Common Tan Brick			X	X
Sandstone			X	X
Dark Colored Surfaces				
Common Red Brick	10%-20%*		X	
Brownstone			X	X
Stained Wood Shingles		X	X	X
Dark Gray Brick		X	X	X

*Buildings constructed of materials with light reflectances of less than 20% usually cannot be economically floodlighted unless the building contains a large amount of high-reflectance trim. In such cases, the trim, not the building surface, becomes the focal viewpoint.

Adapted from: A Complete Guide to The Language of Lighting, McGraw-Edison Company

Technics-Related Products



Teseo 50/100 exterior lighting fixture, designed by Ernesto Gismondi, is available in two heights. The simple tripartite design is composed of an extruded, anodized aluminum stem, a neck-piece coated with burnt orange enamel, and a molded opaline polycarbonate plastic diffuser. The outdoor garden fixture is supplied with an energy-saving fluorescent lamp. The light output is equal to an 85-watt incandescent bulb. Artemide.

Circle 209 on reader service card

Outdoor architectural lighting is presented in an eight-page color brochure. The literature features page descriptions of bollard, post-top, and area/roadway lighting fixtures. The manufacturer's application engineering department offers light distribution and performance specifications compiled by independent testing facilities. Sterner.

Circle 210 on reader service card

KK series light fixtures are designed for plazas, walkways, and other pedestrian areas. The luminaires feature a clear, thermoformed acrylic enclosure and a heavy-gauge aluminum housing. A dark bronze polyester powder finish is standard. Eleven other colors are available. Round and square poles, in aluminum or steel, are also supplied. Lithonia Lighting.

Circle 211 on reader service card

The Citation series of outdoor pole fixtures has been expanded to include two more sizes. The fixture's standard Type III reflector has a medium distribution allowing for increased pole spacing. An optional Forward Throw reflector is designed for perimeter lighting. The series also offers three lens options. The Citation is available in dark bronze, black, sandstone, or white baked-on powder coatings. One-piece construction ensures environmental protection and increased housing strength. LSI.

Circle 212 on reader service card

Par-King, a new low-profile HID lighting fixture for parking structures, is unobtrusive in size and flexible in application. The fixture is designed to accommodate contemporary parking facilities and meet the multiple physical needs within a structure. Quick-release caps and knock-outs for feed-through wiring are available on the side or on top of the housing for recessed or suspended ceiling mounting. McGraw-Edison.

Circle 213 on reader service card



Mariner series of decorative lighting is the newest addition to a line of indoor/outdoor lighting products. The luminaire is constructed of polycarbonate and is epoxy painted in a choice of seven colors. Versatile design allows for wall or ceiling mounting. Options include a downlight model and side entry wiring. The Mariner is UL listed and is available in an incandescent lamp version. Barrie Lighting.

Circle 214 on reader service card

VLU Powerflood floodlight provides accurate horizontal beam control for horizontal light patterns. The light's hydroformed reflector is computer designed and coated with ALGLAS to provide maximum reflectivity and durability. The bronzed fiberglass-reinforced polyester housing resists corrosive environments, while an activated charcoal filter component keeps corrosive elements out of the optical assembly compartment. A matching counterpart, designed for vertical beam patterns, completes the Powerflood system. General Electric.

Circle 215 on reader service card

The LMS 100, 200, and 300 are light fixtures for low-level application. The "steplights" provide soft, even illumination. The LMS 300, the largest of the series, features a standard field adjustment reflector for variable distribution. The cast-aluminum lights are listed by UL for wet locations and CSA approved. They are suitable for installation in concrete or drywall, and are available in a variety of finishes. Devine Lighting.

Circle 216 on reader service card

Sphera series outdoor light fixtures are fully described in a four-page black-and-white brochure. The literature provides data tables and diagrams for specification of model type and pole configuration. The fixture's polycarbonate housing is impact- and corrosive-resistant. A one-piece silicone rubber gasket keeps the reflector chamber weathertight and dust free. A black enamel finish is offered standard. Other finishes are available. mcPhilben.

Circle 217 on reader service card

Castellan 8 directional bollard provides precise illumination control. Directional downlight louvers and reflectors offer a choice of single or double orientation. The luminaire's cast base provides easy access for maintenance. Unit heights range from 36 to 48 inches. The bollard is finished in double baked acrylic enamel. Guth Lighting.

Circle 218 on reader service card

Wood lighting standards and fixtures are presented in a four-page color brochure. The Type W straight standard is featured. The tapered, chamfered corner of the shaft provide the illusion of tapering without sacrificing structural strength. All posts are customized to receive specified fixtures. The manufacturer provides over 50 years of experience in custom fabrication using Western Red Cedar with a variety of wood surface treatments. Ryther Purdy.

Circle 219 on reader service card



Buckingham lanterns are crafted using the traditional techniques and the original blueprints of Victorian street lighting. The wall-mounted or freestanding lamps offer a choice of electric light sources, including a Gasbulb that produces a gaslight effect. The posts are cast from original moulds in light, corrosion-free aluminum. Lanterns and posts are available in burnished and lacquered copper, natural weathering copper, and painted finishes. The English Street Furniture Company.

Circle 220 on reader service card

(continued on page 158)

Distinctive Lighting for Distinguished Architecture



TRW Building, Fairfax County, Virginia

Kim's Outdoor Tube System offers a distinctive solution to site lighting, complementing a wide variety of architectural design. It is the ultimate statement in simplicity, combined with precision detailing that exudes quality and reinforces the progressive image of its surrounding architecture and site. At night, the OTS provides outstanding illumination with a high lighting ambience creating visual security. Available in 6" and 8" diameters, 70W to 400W, 12' to 30' pole heights, and uncompromised Kim quality.



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FAX 818/330-3861

Circle No. 384

Granville streetlight luminaires combine a traditional acorn-shaped lamp with an advanced optical design. The circular glass prismatic refractor, made up of finely molded borosilicate prisms, allows for long spacings with photometric uniformity and minimal waste of upward light. The resulting luminescence creates a sparkling effect unlike conventional plastic acorn fixtures. A variety of fiberglass, steel, and aluminum poles are available. The fixture is also compatible with a wide range of existing poles. Holophane.

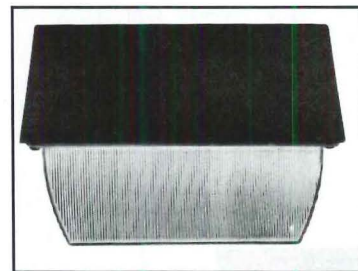
Circle 221 on reader service card

Presidential decorative light poles are described in a four-page brochure. The fiberglass poles are replicas of turn-of-the-century cast-iron fixtures. Impervious to salt and corrosive roadway chemicals, the lamp posts are ideal for residential areas. Featured in the literature are charts showing heights, weights, diameters, and fixture specifications. Three heights, in both anchor base and direct burial models, are available, as are five different fixtures. Shakespear.

Circle 222 on reader service card

Traditional European outdoor and garden luminaires are presented in a 120-page color brochure. A wide range of styles are covered in an organized and well-designed presentation. Short descriptions of product lines are illustrated with color photographs. Each individual style is photographed and accompanied by specifications and dimensioned line drawings. Most fixtures are available in both wall- and pole-mounted versions. All luminaires are made from corrosion-resistant metal and most glass is mouth-blown. BOOM.

Circle 223 on reader service card



Security Square[®] 5705 series lighting fixture is engineered for a wide range of outdoor applications. Its refractor, housing, and tamper-resistant mounting system are guaranteed against breakage and designed to withstand repeated abuse while requiring little maintenance. A visor accessory for wall-mounted applications directs light to the front and sides of the fixture. Mercury vapor, high-pressure sodium, or metal halide lamps may be used. Kenall.

Circle 224 on reader service card

Metalarc and Super Metalarc metal halide lamps are the focus of a product and specifying guide. The manufacturer provides extensive tables of physical, electrical, and photometric characteristics for each of its lamps. The 15-page brochure also contains detailed lumen maintenance and lamp life charts. Diagrams for all operating positions are included. Installation and operating instructions, as well as specific guidance on safe usage are outlined. Sylvania.

Circle 225 on reader service card

"A Series" floodlights are available in lens-enclosed and open-reflector models. Heavy gauge, high purity aluminum reflectors are anodized to accommodate beam requirements. A yoke mounting bracket permits the floodlight to be swung back from the rear for relamping. An aiming dial, allowing for 135-degree vertical adjustment, also provides a reset stop for simple realignment after servicing. Thermal-shock and impact-resistant lenses are mounted in extruded aluminum rings and gasketed. Spero Lighting.

Circle 226 on reader service card

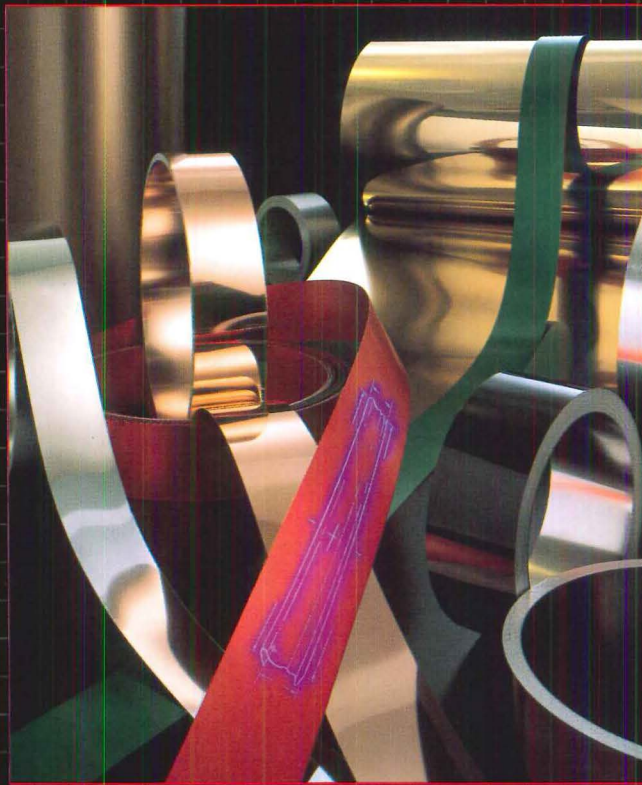
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Circle No. 408 on Reader Service Card

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Circle No. 348 on Reader Service Card

It's attractive. It's aluminum. It's 90-minute fire rated.

The PHOENIX*

On July 10, 1985, the independent laboratories of Warnock Hersey International conducted a 90-minute fire endurance and hose stream test on a prospective product by Alumax/Magnolia Division. The result was PHOENIX, the first aluminum door frame to receive a 90-minute fire rating.

PHOENIX combines the fire resistance of steel with the aesthetics of aluminum. Few materials are so fire resistant as steel. Steel alone, however, does not have the design flexibilities or aesthetic appeal of aluminum. To achieve the advantages of both metals, therefore, a bi-metal frame system was devised which consists of unexposed 16-gauge steel sub-frame and 6063-T5 alloy outer aluminum frame.

PHOENIX permits design consistency — with no job site finishing.

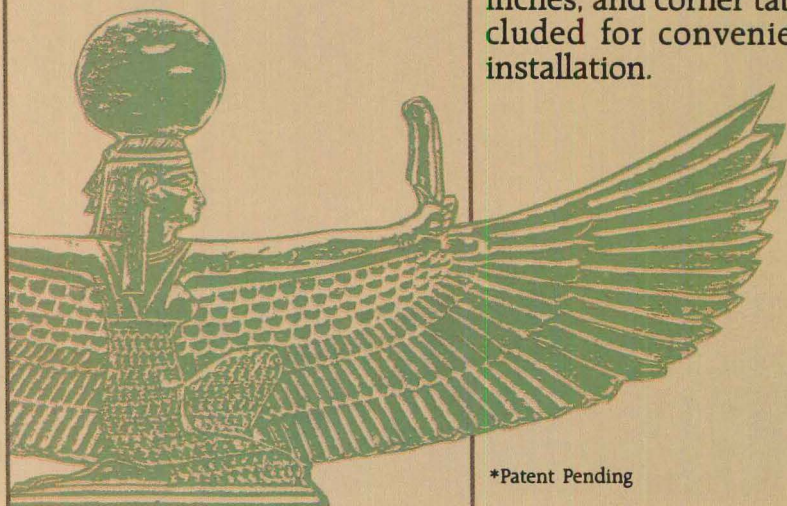
New PHOENIX matches Alumax's 20-minute *Royal* and *Imperial* frame lines in both color and configuration. Available are factory finishes of clear, bronze and black anodized, plus a variety of electrostatically applied, baked on paint finishes. The steel sub-frame, too, is bonderized, dip process painted and oven dried.

PHOENIX is a free-standing system which can accommodate multiple sizes of doors. PHOENIX units utilize single doors up to 4 feet by 8 feet, 10½ inches; double doors up to 6 feet by 8 feet, 10½ inches. Throat sizes range upward from 3½ inches, and corner tabs are included for convenient field installation.



PHOENIX is produced by Alumax, an integrated company. Each aspect of production, from smelting to extrusion, machining to fabrication, is Alumax owned and operated. As a result, it is able to offer not only an exceptional level of quality, but a custom capability which is second to none.

Ask us about the PHOENIX "Total Opening" package. Included are PHOENIX, Imperial and Royal interior door frames ... wood veneer and plastic laminate doors ... all hardware. For more on Alumax door systems, consult Sweet's Catalog, section 08100/ALU. Or contact us direct: Interior Products Group, Alumax/Magnolia Division, P.O. Box 40, Magnolia, AR 71753; 800-643-1514 (In Arkansas, 501-234-4260).



*Patent Pending

ALUMAX
MAGNOLIA DIVISION



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SCANDILINE 

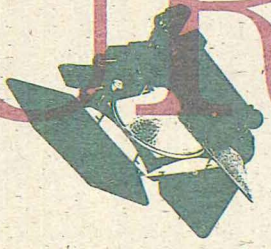
Symphony chair design by Glenn Gee



During Designer's Saturday, Scandiline will show in the G.S. Associates Showroom, IDC Center 2, Long Island City, NY 11101



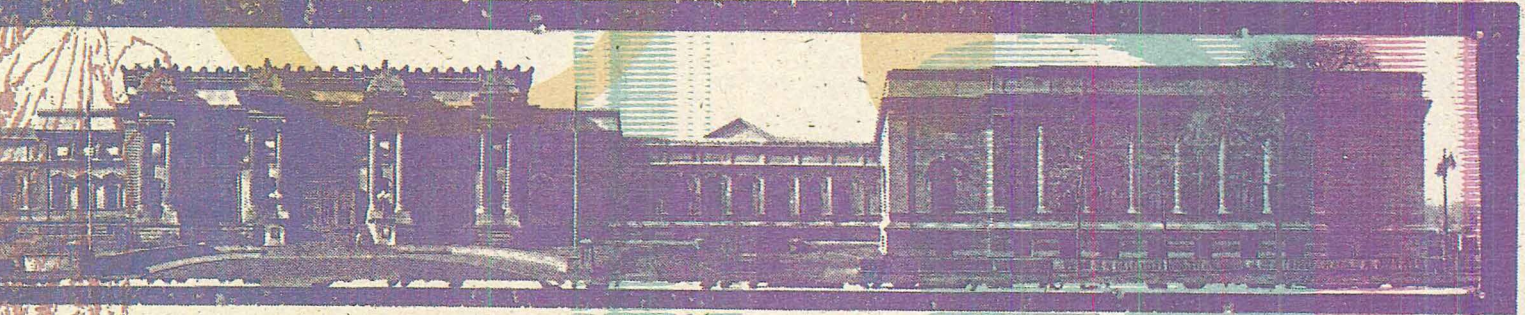
DESIGNER'S SATURDAY



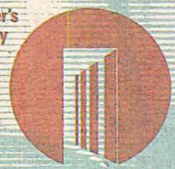
October 8, 9, 10

2017

Progressive
Architecture's
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Guide



Designer's
Saturday



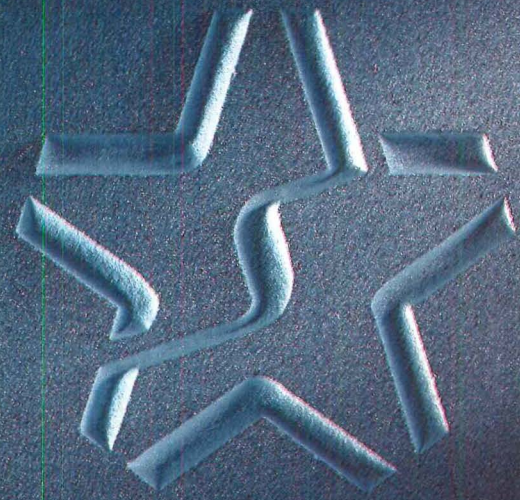
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Circle No. 314 on Reader Service Card

Introduction



silver, enamel, and gold vase, ca. 1893, by Tiffany.

The 20th annual Designer's Saturday takes place on October 8, 9, and 10. New textile producer members include Edward Fields, Lees Commercial Carpet, and F. Schumacher & Company. Furniture manufacturers B & B Italia, L.U.I. Corporation, MetalStand Company, Patrician/Dar Ran Furniture, RoseJohnson, Saladino Furniture, Supreme Equipment & Systems, Thonet Industries, Tuohy Furniture, and Xception Design bring the total number of Designer's Saturday members to 68.

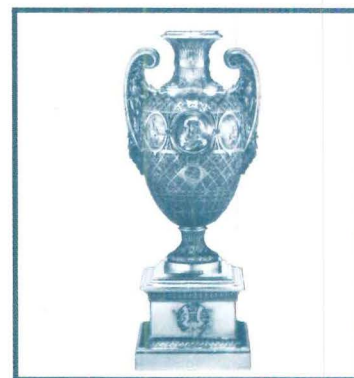
Thursday, October 8, is Facilities Management Day. One-hour seminars will be presented throughout the day in all participating showrooms (see p. 4DS for details), and lunch will be served in the showrooms at noon. A breakfast seminar "Asbestos in Commercial Buildings: Risks and Resolutions" featuring a panel of experts will open the day at the A & D Building, 150 East 58th Street, 2nd floor, from 8:00 to 10:00 A.M. Tickets may be purchased from Designer's Saturday or any participating showroom.

The day closes at 5:30 P.M. in

IDCNY Center Two with a seminar, followed by a reception open to all facility managers and designers. Keynote speaker Richard Rogers of the Richard Rogers Partnership will talk about the Lloyd's of London building. Tickets for the cocktail reception, sponsored by Tactesse/ICI Fibres, are available with a coupon from Designer's Saturday or from any participating showroom.

On Friday, October 9, 8:00 to 10:30 A.M., the IBD/Contract Magazine Awards Breakfast takes place at the Grand Ballroom of the Plaza Hotel, Fifth Avenue at 58th Street. Tickets are \$50; contact 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, member showrooms will host open-house receptions from 5:00 to 8:00 P.M. Shuttle buses will run throughout the evening to the IDCNY, where showrooms will be open, as will *New York Architects*, an international traveling exhibition focusing on the work of several New York architectural firms. Other exhibits will also be on view (see p. 7DS for details).

Saturday, October 10, showrooms will be open from 9:00 A.M. to 5:00 P.M., with lunch served 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 *The Age of Sultan Suleyman the Magnificent*, a collection of works by the Turkish architect, and *American Silvermaking: Tiffany & Co. 1860-1900*, an exhibit of outstanding silver works. The \$20, tax-deductible tickets are available from showrooms or at the museum that evening.



Silver vases from *Triumphs of American Silvermaking: Tiffany & Co. 1860-1900*.



Ethospace is nice. People like it for that. Ethospace is lovely. People love it for that. But the real beauty of Ethospace is what it lets you do and what it lets us do for you. People specify it for that.

To learn more, call 1-800-851-1196 from anywhere in the U.S. and Canada.

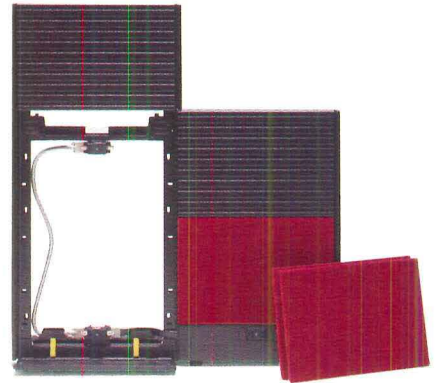
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A Beautiful Way to Make Small Change

Some radical changes happen in a flash: Dr. Jekyll gulps a potion and turns into Mr. Hyde. Clark Kent ducks into a phone booth and Superman emerges. Cinderella tries on a shoe and lives happily ever after.

Changes in the office environment are usually not so dramatic. Alice's office was perfect for her, but Alice doesn't work here anymore. Shirley's work surface is the right height for typing, but her job no longer requires typing. Tim needs another paper organizer for collating. Marketing needs a better way to display reports. Customer service wants acoustical surfaces at phoning height. The new supervisor wants a window.

The beauty of Ethospace interiors is that it lets you make those changes – the kind of changes you make most often. Panel systems let you make panel-sized changes. So does Ethospace, but there are no panels to change. The unique Ethospace frame-and-tile walls accommodate changes on *your* terms. (Many personal changes, like moving or replacing wall-hung tools, can be made by the user himself. Herself. Yourself.) And these changes can be made without affecting any other offices – even those on the other side of the wall. So you can give Alice, Tim, Shirley, marketing and customer service exactly what they need right now. And whatever they will need forever after. Happily.



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Moderate changes are sometimes the most urgent ones, and the hardest to make. You can easily make changes within work stations, with Ethospace, because of its frame-and-tile walls. This welded steel frame is designed to accept an assortment of modular tiles that may be functional or decorative, or both. It comes equipped with slots at one-inch increments, so components can be hung at precisely the right height. Power is optional and can be conveniently added to any frame at any time. And since the center of the frame is hollow, wiring can be moved to where you want it.



Facilities Management Day

Speaker/Firm	Time/Location/Subject	Speaker/Firm	Time/Location/Subject
Jeffrey M. Hamer, President/CEO, Computer Aided Design Group	11:00 & 2:00 Alma Companies <i>Strategic Planning for Facilities Management</i>	Anne Fallucchi, Editor, Facilities Design Management, Moderator; Carmen Pucciariello, Sr. Purchasing Agent, Prudential Insurance; Eric De Varis, Sr. Architect Real Estate Planning & Standards, AT&T; Neville Lewis, Sr. Vice President of Design, PHH Group/ Neville Lewis Assoc.	3:00 Domore Corp. <i>National Contracts: Who wins, who loses</i>
Barbara Hillier, Principal, The Hillier Group	10:00 American Seating <i>Showrooms: A Design Resource</i>	Jack Fields, President, Edward Fields, Inc., Moderator, Edward Fields's Staff and noted specifiers.	11:00 & 2:00 Edward Fields Inc. <i>Specifying Custom Wool Carpets for Contract Use</i>
Jo Heinz, Sr. Vice President, Staffelbach Design & Associates	2:00 American Seating <i>Expanding Design Resources with Color</i>	Sivon Reznikoff, Prof. Design Sciences, College of Architecture, Arizona State University.	11:00 & 2:00 Fixtures Furniture <i>Fire Liability Considerations for Facility Managers</i>
John Neufeld, President, Arconas Corp.	Continuous Showings on the Hour Arconas Corp. <i>Audio Visual Presentation: The Technique of Manufacturing Upholstered Furniture by Molding High Resiliency Urethane Foam Over Steel Frames</i>	Don Sachar, Vice Chairman, Environetics	11:00, 2:00 & 4:00 GF Furniture <i>Facilities Management Systems as a Support Function</i>
Diana Juul, Principal, Steven Mesh/Diana Juul Architectural Lighting Design	10:00 Artemide <i>Lighting for Unusual Spaces</i>	Robert Koo, President, Szoke Koo Associates Corporate Art	3:00 Gunlocke Co. <i>Corporate Interfacing/Architecture, Furniture, and Art</i>
Steven Mesh, Principal, Steven Mesh/Diana Juul Architectural Lighting Design	11:00 Artemide <i>The Seeing Process In Interior Design</i>	Robert Engel, Gere Picasso, Engel Associates	11:00 & 1:00 Harter Contract <i>Implementation of Environmental Research in the Design Process Case Study: NYNEX Telemarketing Center</i>
C. Jaye Burger, Esq. Attorney, C. Jaye Burger Law Offices	2:00 & 4:00 Atelier International <i>Legal Disputes Between Designers & Clients: How To Resolve Them</i>	Chuck Jones, Manager of Venture Group, Harold Wilson, Director of Venture Group, Haworth, Inc.	10:00 & 2:00 Haworth <i>Creative Problem Solving with Facilities Managers Through Tailored Product Solutions</i>
Giorgio Busnelli, B & B Italia	2:00 B & B Italia <i>Informal conversation with the Managing Director of B&B</i>	Bill Krebs, Managing Principal, Interspace	11:00 Helikon Furniture Co. <i>Workstations and the Flexibility Issue</i>
L. Paul Brayton, President/CEO, Brayton International	11:00 Brayton International <i>European Design Influence on the American Market</i>	John Cleese, starring in a videotape comedy	Continuous showings hourly Howe Furniture <i>"Decisions, Decisions" Learning the Principles of Making and Implementing a Right Decision.</i>
Steven Binder, Vice President/Director of Project Management, Citicorp Center	2:00 Brayton International <i>Overlooked Financial Aspects of Facilities Management</i>	Juliette Lam, Sr. Vice President, Neville Lewis Assoc.	2:00 Intrex <i>Negotiating A Win/Win Design Contract</i>
Larry Mufson, New York Director, Donna Cummings, Principal, Marshall Cummings & Assoc., Inc.	10:00 Croydon Furniture <i>Understanding the Design Process in Corporate Relocation</i>	Maree Simmons-Forbes, Ph.D., Director, The Forbes Group, LTD	11:00 & 2:00 Kimball International <i>Facilities Strategies: The Workplace as a Strategic Business Advantage</i>
Hubert Wilke, Founder/Former President, The Wilke Organization	11:00 Davis Furniture <i>A Videotape Primer on Videoconferencing</i>		

Speaker/Firm	Time/Location/Subject	Speaker/Firm	Time/Location/Subject
John Frassanito, President, John Frassanito & Assoc.	10:30 & 1:30 Knoll International <i>Habitability Design: From Space Station to Work Station</i>	Stephen P. Gertz, Executive Vice President, H.M. Keiser Assoc., Inc.	10:00 Steelcase/Stow & Davis <i>Managing the Changing Law Office</i>
Denise Austin, Fitness Expert/TV Show Host, NBC Today Show	10:30, 11:30, 2:00 & 3:00 Krueger <i>How to Avoid Fatigue at the Office</i>	Robert McFarlane, Vice President/Director of Technology, Wilke Organization	3:00 Steelcase/Stow & Davis <i>The Administrative Management of Wiring and Cabling</i>
Robert Woertendyke, Sr. Vice President/Managing Principal, Neville Lewis Assoc.	10:00 L.U.I. Corp. <i>Politics of Furniture Selection</i>	Santiago Calatrava, Architect & Engineer/President, Calatrava Valls, Inc.	10:00 Stendig International <i>Art is Construction, Construction is Art</i>
Don Sachar, Vice Chairman, Enironetronics	3:00 L.U.I. Corp. <i>Making Management Understand the Importance of Facilities Management</i>	Andrée Putman, Founder/President, Ecart International	2:00 Stendig International <i>The "Archeology" of the Present Perfect</i>
James Trunzo, President, Intratec	10:00 Herman Miller <i>Researching the Automated Workplace</i>	Craig Harper, Marketing Manager, Interior Textiles	11:00 Stroheim & Romann <i>Advantages of Wool for Interior Textiles</i>
Bill Walker, Vice President Facility Management, Manufacturers Hanover Trust Co.	11:00 Herman Miller <i>Don't Touch that Plan—You Can't Afford It</i>		
Kreon Cyros, Director Facility Management Systems, Massachusetts Institute of Technology	1:00 Herman Miller <i>Organizing for Facility Management and Selling It to Senior Management</i>		
Tim Walker, Sr. Vice President National Marketing, PHH Group	2:00 Herman Miller <i>A New Approach to Asset Management</i>		
Pat Castellano, Director of Design, Miller Design Organization	3:00 Herman Miller <i>The Building Blocks of Efficient Facilities Planning: Creating Corporate Office and Workstation Standards</i>		
Hy Bomberg, Sr. Marketing Manager, Herman Miller	4:00 Herman Miller <i>Bottom-Line Benefits for Top Management</i>		
Michael Kalil, Designer, Kalil Studios	11:00 The Pace Collection <i>Unfolding Architecture</i>		
John F. Saladino, CEO/President, Saladino Furniture, Inc.	11:00 & 2:00 Saladino Furniture <i>New furniture line to be shown</i>		

THE LUCKHARDT CHAIR.



BRUETON

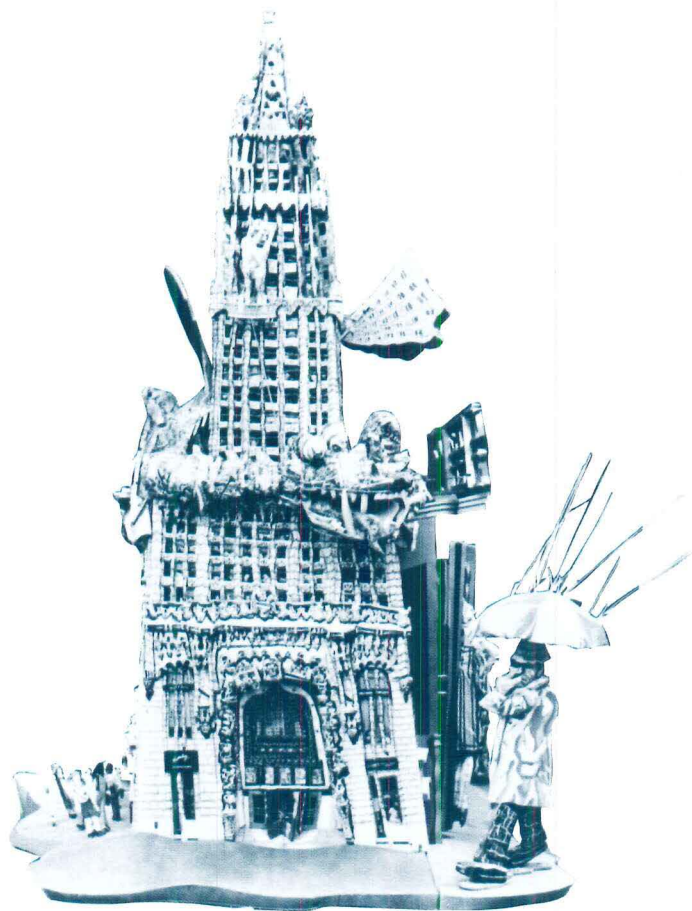
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Museums, Hotels, & Travel Information



The Woolworth Building, Red Grooms.

Museum Guide

These listings cover the major museums and a few galleries of interest. Call ahead for more information.

American Craft Museum, 40 W. 53rd St. (956-6047). New York's newest museum showcases art and craft works in both permanent and traveling exhibits.

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. Galveston Arches, on display through January, 1988, features seven large, whimsical arches designed by seven leading architects.

Gallery at Workbench, 470 Park Ave. So. at 32nd St. (481-5454). New Visions introduces 30 pieces by 15 artists and furniture designers never before exhibited in the New York area.

Guggenheim Museum, 1071 Fifth Ave. at 89th St. (360-3500). Works by Dutch artist Jan Dibbets, known for his use of photography with painting and drawing, and a selection from Exxon's series on Emerging Artists will be on exhibit.

Metropolitan Museum of Art, Fifth Ave. at 82nd St. (879-5500). In addition to The Golden Age of Ottoman Architecture: Sinan, Sultan Suleyman's Court Architect, the Metropolitan will feature a collection of Tiffany's silver designs. The recently opened Lila Acheson Wallace Wing houses the museum's 20th-Century art collection.

Museum of Modern Art, 11 W. 53rd St. (708-9400). Henri Cartier-Bresson: The Early Work highlights famous pieces and introduces several prints never before seen. Also of interest is the museum's permanent design collection.

Whitney Museum of American Art, Madison Ave. at 75th St. (570-3600). New York's first large-scale survey of works by Red Grooms will be on exhibit. Grooms combines many media to create site-specific sculpture and installation art.

National Academy of Design, 1083 Fifth Ave. (369-4880), offers works by Swiss landscape artist Ferdinand Hödler along with an exhibit of American silk screen prints.

IBM Gallery of Science and Art, IBM Building, 590 Madison Ave., (407-5020). The fall offering here is Revision Der Moderne: Post-modern Architecture 1960-1980 (P/A, Sept. 1984, p. 26).

International Design Center New York, 20-30 Thomson Ave., Long Island City (718/937-7474). An Editorial Arcade, featuring representatives of design publications and professional organizations will be located on the second floor of Center Two. Several exhibits will also be on view. Ronald Cécil Sportes: Design for the Elysée Palace can be seen during Designer's Saturday. Anarchitect: Drawings and Models by Edward Suzuki, the Tokyo-based architect, can be seen in Center Two, second floor. Eleven banners created for the Museum of Art and History in Geneva, Artists' Flags, will be on display in the IDCNY Arrivals Plaza. Center One, second floor hosts The Promesedia Student Chair Design Competition Exhibit. Finally, Sculpture by Jerald Jacquard can be seen in the temporary gallery.

Travel

For discount fares to Designer's Saturday, special hotel rates, or discount air and room packages for European visitors, contact Trips Away Travel, 29-10 Thomson Ave., Long Island City, N.Y. 11101, (718) 786-6900 or toll free at (800) 428-6677.

Hotels

The hotels listed here are offering special rates to Designer's Saturday guests available only through Trips Away Travel.

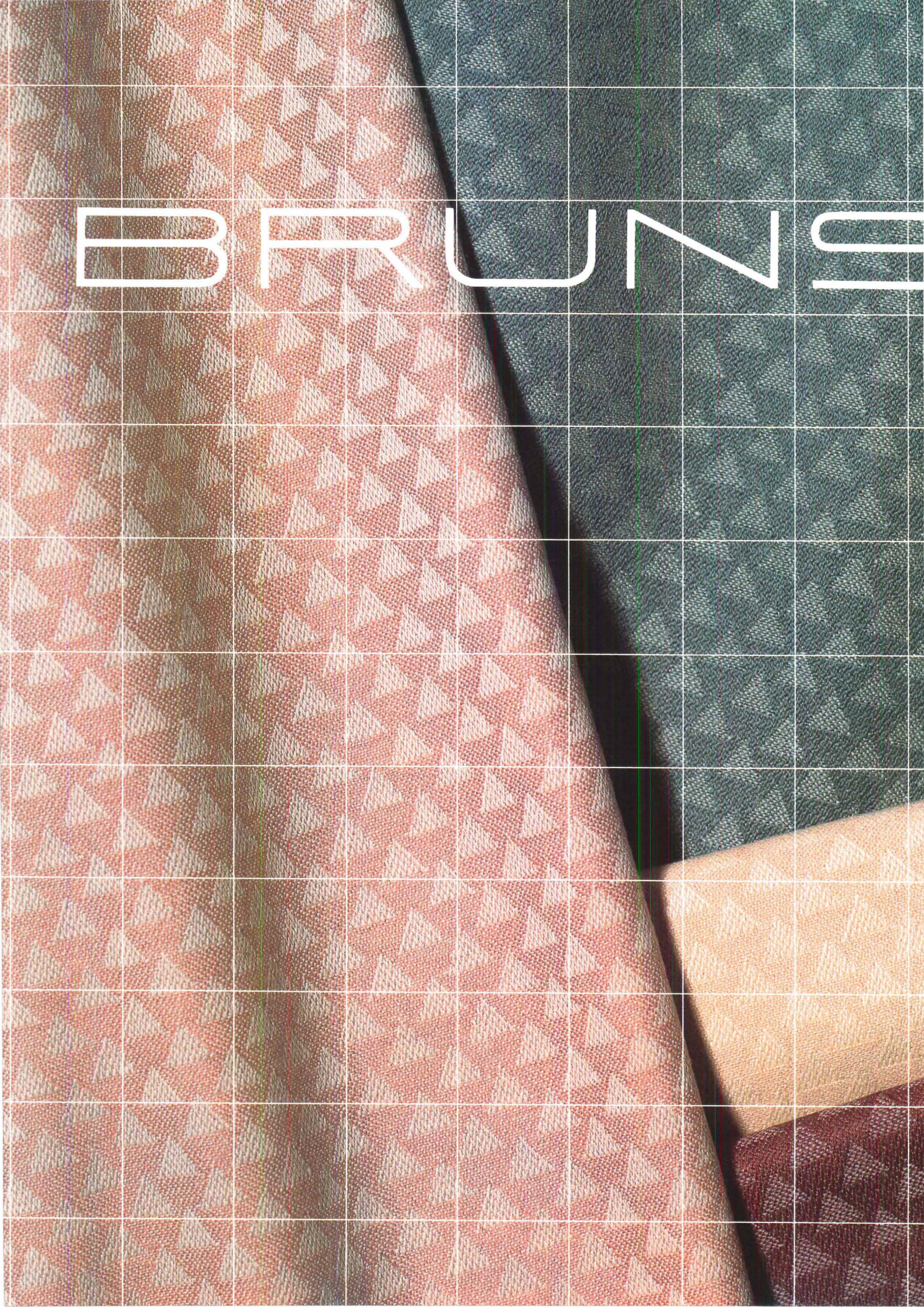
Barbizon Golden Tulip, 63rd St. at Lexington Ave. (212) 247-7950. Single \$85-155, Double \$135-175.

Drake, 56th St. at Park Ave. (212) 421-0900. Weekdays, Single \$165-185, Double \$185-205. Weekend, Single \$165, Double \$165-185.

Halloran House, 49th St. at Lexington Ave. (212) 745-4000. Weekdays, Single or Double \$130. Weekend, Single or Double \$115.

Helmsley Palace, 49th St. at Madison Ave. (212) 888-1624. Weekdays, Single \$205, Double \$225. Weekend, Single or Double \$170.

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boston	617/423-0040	hartford	203/521-7094	los angeles	213/652-5450	phoenix	602/954-9435	seattle	206/762-4242
chicago	312/822-0711	high point	919/434-4151	miami	305/628-5335	rochester	315/789-8185	tampa	305/628-5335
dallas	214/747-7130	honolulu	808/521-8054	minneapolis	612/338-6711	st. louis	314/241-8431	toledo	419/874-1946



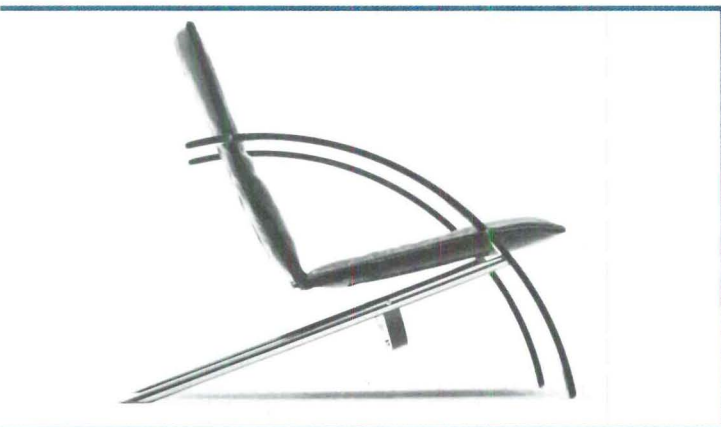
Allsteel
Synchro 100 Seating, designed by Peter
Lüthi, provides fingertip controls for
back-tension, tilt-lock, and seat height
adjustment. Constructed of alumi-
nium, the collection is available in six
metallic finishes.
Circle 102 on reader service card



Alma
Synchro I, a fully ergonomic secre-
tarial chair, has a five-prong base
offered in either chrome or black
finish.
Circle 103 on reader service card



American Seating
Celebration, a new fabric, finish,
and materials program, adds refine-
ment to the System R collection of
office products.
Circle 104 on reader service card



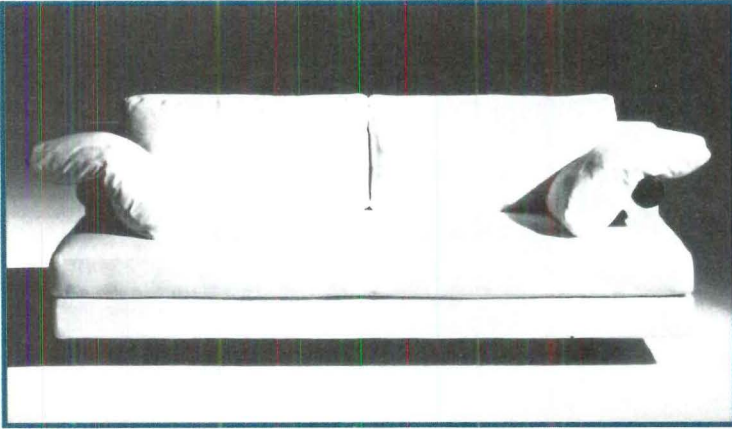
Arconas
Paul Tuttle designed the Arco chair.
Constructed of solid steel and
finished in mirror chrome, Arco is
offered with leather upholstery. An
additional loose seat cushion is
available.
Circle 105 on reader service card



Artemide
The Trama suspension lamp, de-
signed by Luciano Balestrini and
Paola Longhi, is constructed of elec-
tro-welded wire mesh and white
elastic fabric. Trama provides re-
flected and diffused light. Finish
options include natural, black, and
colored aluminum.
Circle 106 on reader service card



Atelier International
Cane, an executive pull-up chair,
takes its name from its canelike
wood arms. Beechwood stained
mahogany, oak, ebony, or walnut
finishes may be selected.
Circle 107 on reader service card



B & B Italia

The Sity Seating System, designed by Antonio Citterio, consists of a variety of elements, both modular and freestanding.

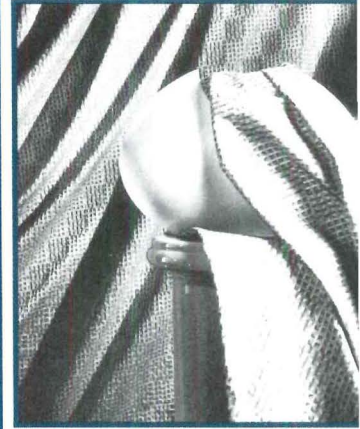
Circle 108 on reader service card



Beylerian

The Garbo Chair, a ballroom stacking chair constructed of steel tubing, is available in a variety of textured or shiny finishes. Textured vinyls may also be specified for the upholstered seat and back.

Circle 109 on reader service card



Brayton

Available in 13 colorways, Matrix-Plus fabric can be used for wallcovering or upholstery applications. The new textile features an architectural grid-like pattern.

Circle 110 on reader service card



Brueton

The Luckhardt Chair, originally designed in 1929 by Wassili and Hans Luckhardt, is constructed of a stainless steel frame with a molded, contoured seat and back.

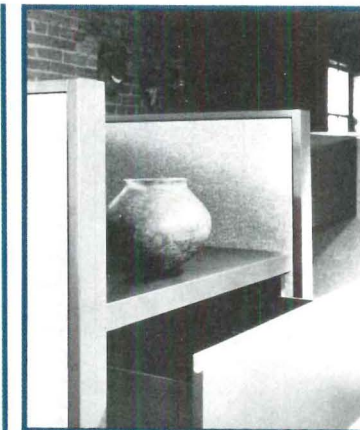
Circle 111 on reader service card



Brunschwig & Fils

Lyra, Pegasus, Capella, Andromedo, Ursa, and Auriga form the Constellations collection of contract textiles.

Circle 112 on reader service card



CorryHiebert

The Spectrum Component group, designed to complement the wood-based Prism System and the steel-based 1000 System, includes overhead storage units, pedestals, lateral files, freestanding desks, and a range of accessories and paper management systems.

Circle 113 on reader service card



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Geiger international continues to design and manufacture furniture for clients whose office environments reflect distinction, creativity and taste. We offer a range of products and services that anticipate the critical demands of interior designers and architects. At **Geiger international** we put good design ahead of trendiness, craftsmanship ahead of expediency, and ultimate customer satisfaction ahead of everything.



Petri Managerial U Desk
Attaché Desk Chair



Design: Manfred Petri
Circle No. 370
Atlanta 404•344•1100

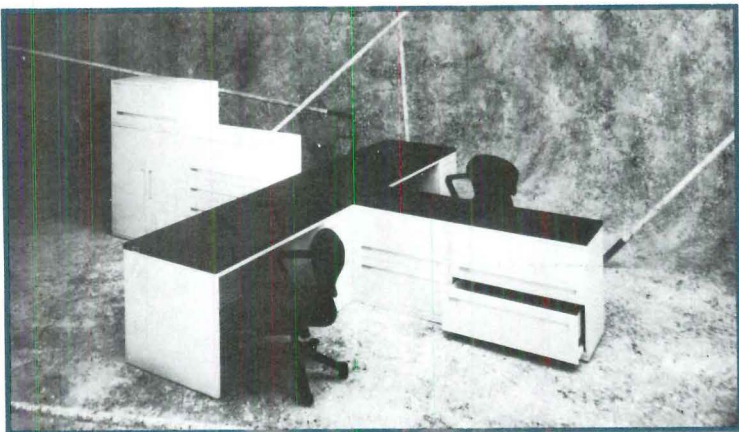
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Dallas 214•651•7590

Houston 713•961•5031

Los An

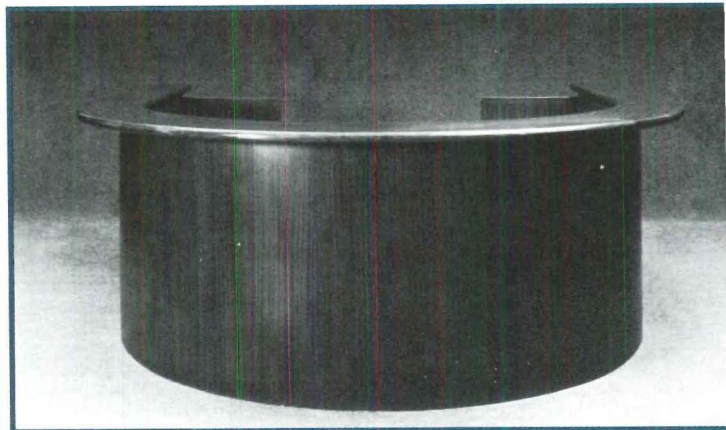




Croydon

The steel casegoods collection joins the Croydon Integrated System for Designer's Saturday. A variety of storage components compose the collection, which is designed to work as units or freestanding pieces.

Circle 114 on reader service card



Cumberland

In addition to quarter-round panels, the Belmont curved reception desk offers returns and center sections as well as two pedestal combinations. A wide choice of woods and finishes may be selected.

Circle 115 on reader service card



Davis

The Art Collection Team of West Germany designed the Dialog Chair for a variety of office applications. A sled-base version is offered in five finishes. The swivel base Dialog can be specified in oak or walnut.

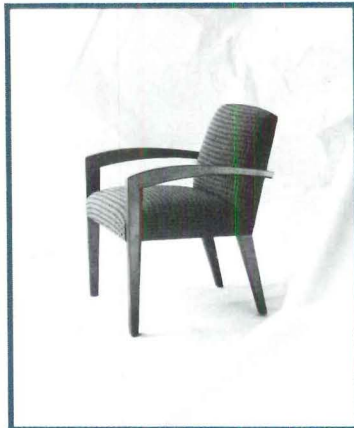
Circle 116 on reader service card



Domore

The 1800-Series pull-up side chair, designed by Bill Stephens, features a unique elbow-shaped "rocker" base. The side chair may be specified with or without arms.

Circle 117 on reader service card



Donghia

Gary Peterson's Chicago Chair functions as a desk chair, a guest chair, a club/dining chair, a conference room chair, or a lounge chair. It is available in a variety of finishes.

Circle 118 on reader service card



Dunbar

A new collection of casegoods, including the 2232 desk, is offered in mahogany solids and a full range of veneers. Brass pulls accent the desk and the 3232 credenza, also part of the collection.

Circle 119 on reader service card

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An overwhelming success last year, this year's **TOUR DELUXE** is even more exciting. A suggested donation of \$10.00 gives you a chance to win the ultimate dream vacation for two.

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Tickets may be purchased through following national showrooms: Schwegel & Fils, Donghia, Jack & Jill, Larsen, F. Schumacher & Co., J. J. Landig, Stroheim & Romann.

Tickets available in other major cities. Call 212.580.3311 for locations. DIFFA Office Cities: Atlanta 404.233.8110, Chicago 312.222.1452, Dallas 214.465.4656, New York 212.580.3311, San Francisco 415.552.2311

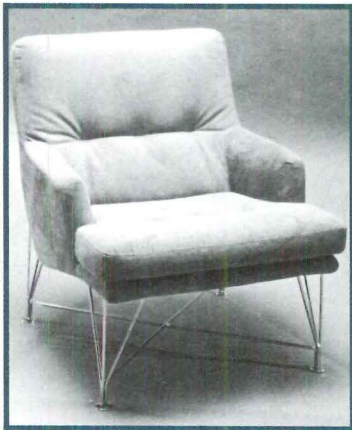
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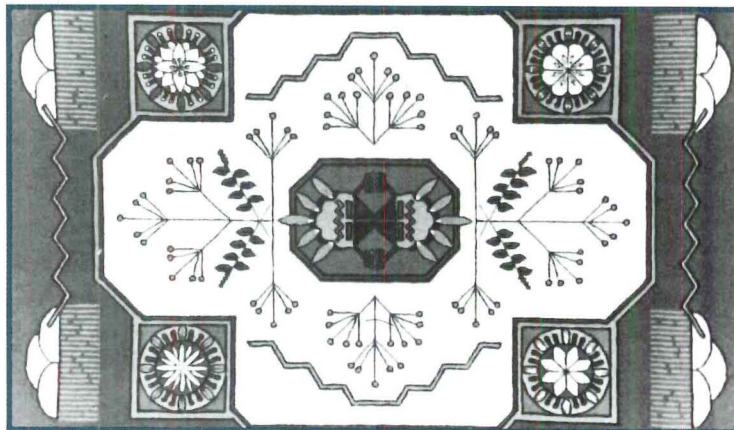
Circle No. 358 on Reader Service Card



Dux Interiors

The seat and back of Spider '87, designed by Kenneth Bergenblad, are constructed of tubular steel with rubber straps for support. The chair has removable covers and a chrome-plated base.

Circle 120 on reader service card



Edward Fields

The geometric pattern of Raindance depicts an ancient human ritual. The pure wool fabric is available in custom sizes and colors.

Circle 121 on reader service card



Fixtures Furniture

The Encore Folding table features dual-column folding legs finished in bright chrome or durable epoxy colors. A suspended, corner-round extension insert adds versatility.

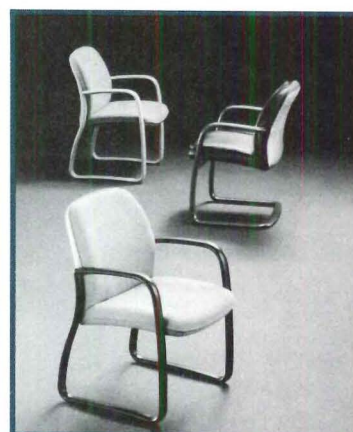
Circle 122 on reader service card



GF Furniture System

The Stratum Panel System joins the Stratum Collection of steel freestanding work units. The system includes a styled group of upper cabinets, complete with corner units.

Circle 123 on reader service card



Gunlocke

Twenty-six models of executive, management, and task seating lead the expansion of the 1985 Savant Seating Series. The new models offer several options, including three upholstery variations, three arm variations, and five-star bases in walnut, oak, chrome, or bronze.

Circle 124 on reader service card



Hardwood House

The Reunion desk, with recessed kneespace, combines brass detailing with an oversized top for a more formal look. Complementary credenzas are also available with an oversized top.

Circle 125 on reader service card

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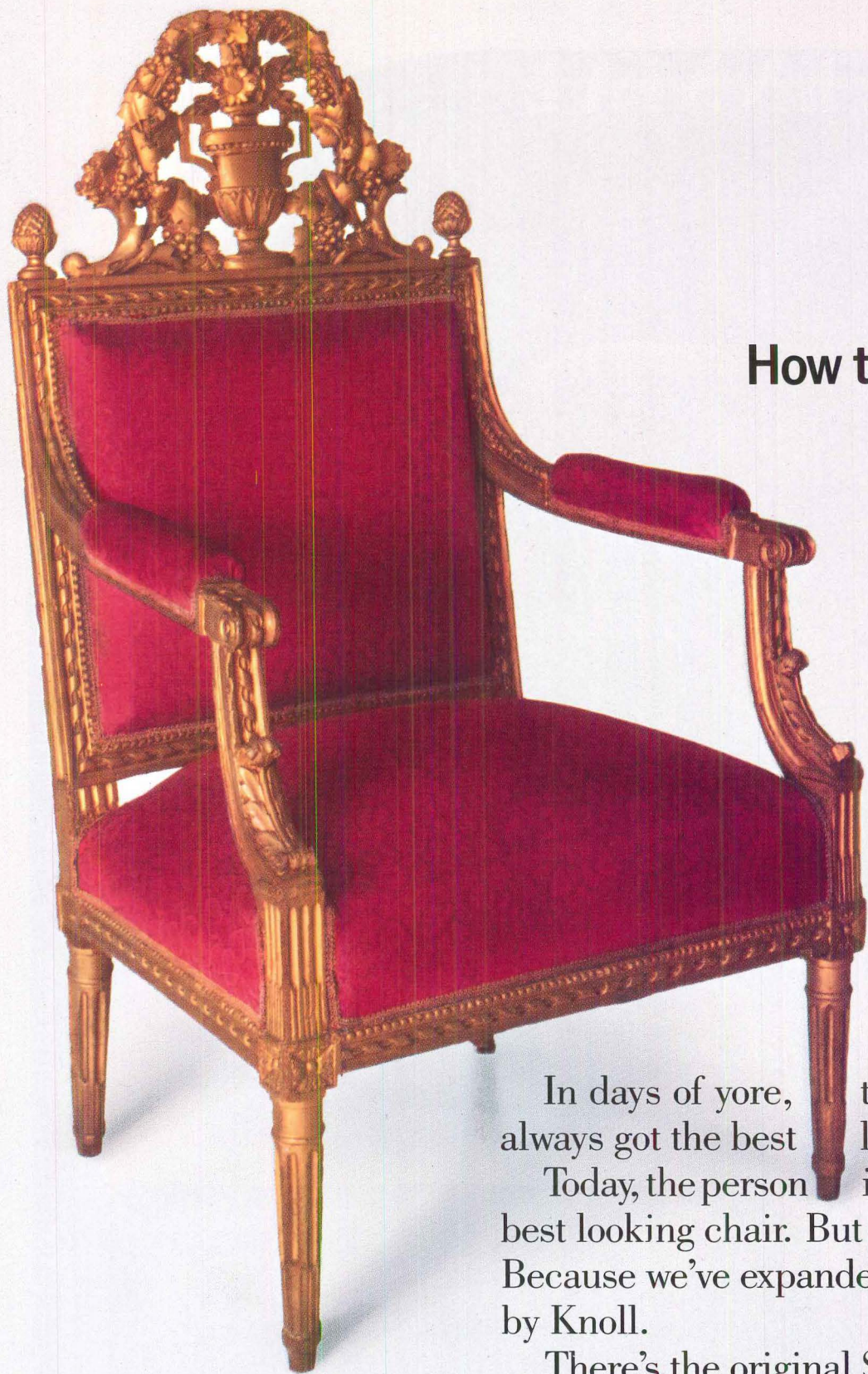
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For a closer look at the Centennial chair write American Seating Co.; 901 Broadway N.W., Grand Rapids, Michigan 49504; or call (616) 456-0460.



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chair back height and depth. And executives can have a forward seat pivot point for greater comfort and balance.

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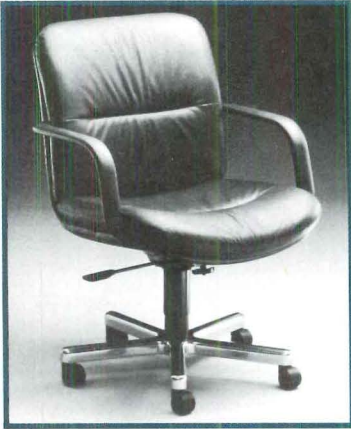
And that can help make them more productive.

At Knoll, we offer everything from systems to seating and from desks to textiles. As well as the service that makes managing your office a lot easier.

Call 1-800-633-0034 to talk with a representative or authorized dealer nearest you about seeing our Sapper Collection.

They'll roll out the red carpet for you.

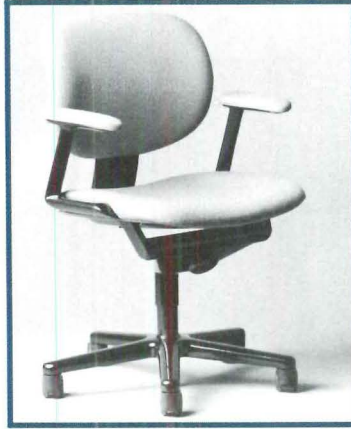
Knoll



Harter

Australians Peter Robinson and Edward Alexander designed the Wallaby office seating group. The collection offers a range of models including a high back with closed arms and a medium back, armless, cantilevered guest chair.

Circle 126 on reader service card



Haworth

The Task Chair from the Catalyst seating series has a knee-tilt mechanism, integral lumbar support, and contoured seat and back. The management and professional chairs complete the series.

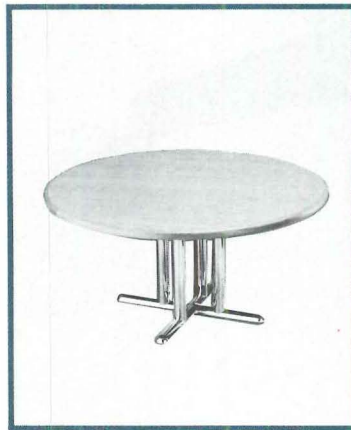
Circle 127 on reader service card



Helikon

The Tao Chair, with radiused arms and tapered legs, offers upholstered or wood back options. Specifiers may choose from oak, mahogany, or walnut finishes.

Circle 128 on reader service card



Howe

With 53 different styles and sizes to select from, the Fugue collection offers a choice of base treatments and tabletop shapes. Plastic laminate finishes, glass and marble, and the new Finesse finish are available for surface treatments.

Circle 129 on reader service card



ICF

The Aalto Side Table, designed by Alvar Aalto in 1931, is made of laminated and molded Finnish birch.

Circle 130 on reader service card

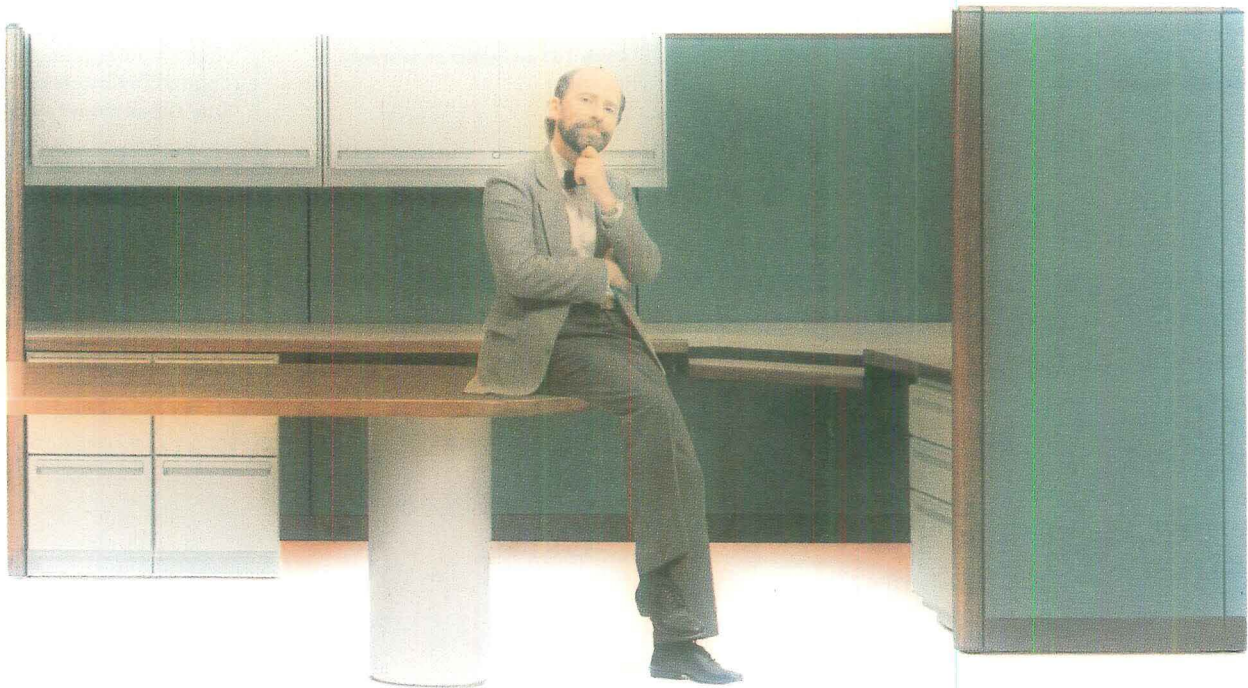


iiI/Geiger International

The Jugendstil Collection offers black, red, and natural mahogany wood finishes, Arabescato marbles, and black granite accents, along with brass and chrome hardware. Upholstery fabrics are based on the original Viennese Modernists' designs. A range of leathers is also offered.

Circle 131 on reader service card

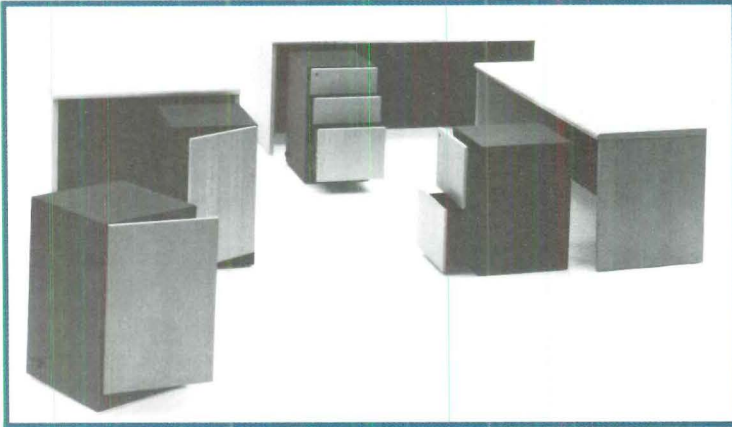
If you choose Artec, you should see an analyst.



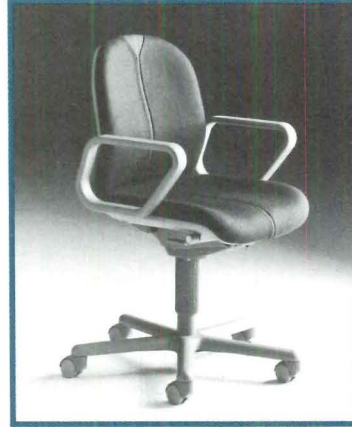
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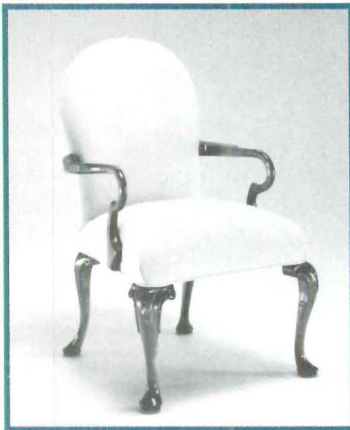
Intrex
 Intracase casegoods system is based on interchangeable pedestals that fit into desk, return, or credenza "envelopes." Mahogany and oak or high-gloss color finishes are available.
Circle 132 on reader service card



Kimball Artec
 The Connex chair utilizes a patented synchro-filt mechanism and a new patented pivotal pressure point to sustain user comfort. Fingertip controls allow for easy adjustments.
Circle 133 on reader service card



Kinetics
 SCAMPS, a line of children's chairs and tables designed by Jim Hayward, addresses child safety with rounded edges and padded feet. The chairs are constructed with tubular steel legs and offered in a range of 24 Kinkote colored frames.
Circle 134 on reader service card



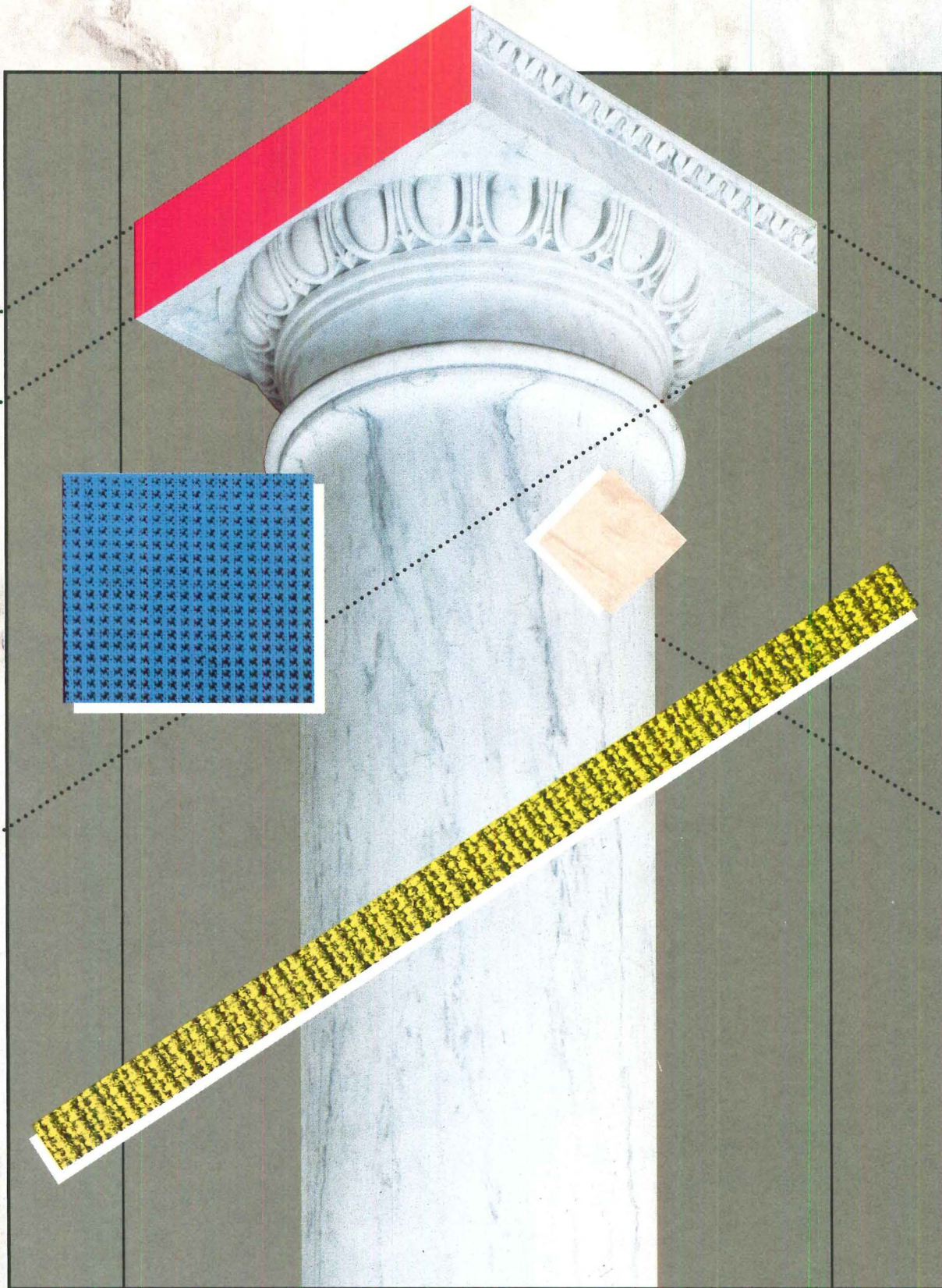
Kittinger
 The Georgian Collection arm chair and companion side chair are Queen Anne designs suitable for office, conference, and reception area seating.
Circle 135 on reader service card



Knoll
 Richard Sapper expands his seating line with the Sapper Task, Computer Operator, and High Task chairs for workstation seating. Each offers firm lumbar support.
Circle 136 on reader service card



Krueger
 Offered with or without arms, the APTA chair's seat pitch, back angle, and back tension vary with the body's weight. APTA is also available in tablet arm models that gang and stack.
Circle 137 on reader service card



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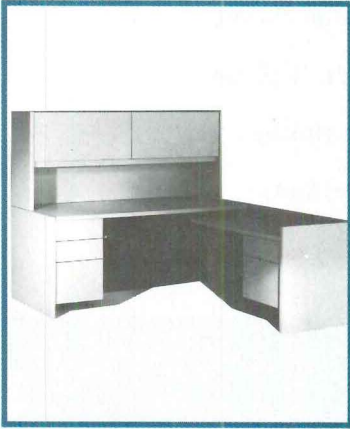
Typical Tempo 3 Radius workstation

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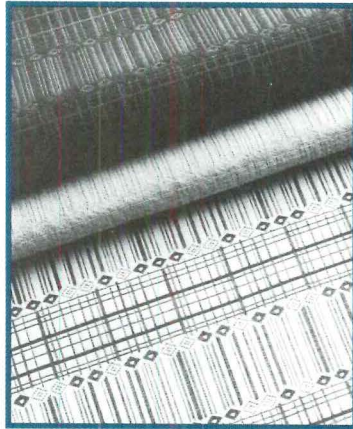
Circle No. 412 on Reader Service Card



L.U.I.

Laminate credenzas and lateral files from the Studio Collection are available in a range of colors. A conferencing desk, executive desk, and computer storage units complete the line.

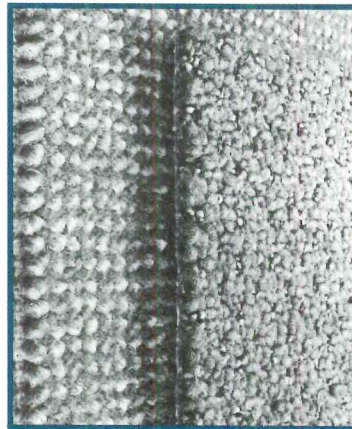
Circle 138 on reader service card



Jack Lenor Larsen

Monograph is the coordinate of Cabaret. Both new fabrics are woven in Italy, and 55 inches wide.

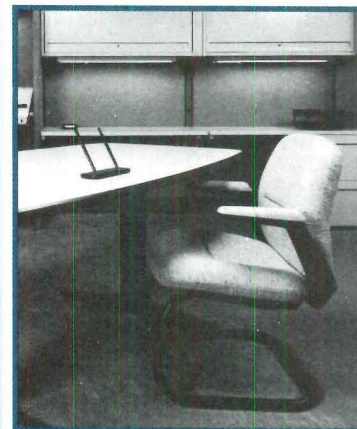
Circle 139 on reader service card



Lees Commercial Carpets

Broadloom and modular carpet systems offer Bioguard antimicrobial protection. New patterns include multicolors and tailored, small-scale pin dot designs.

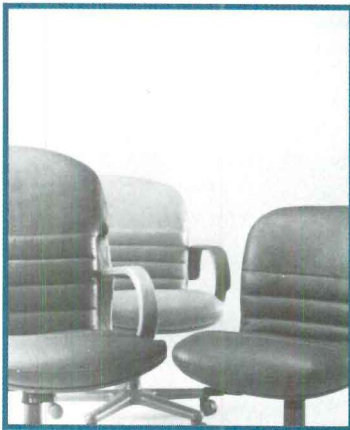
Circle 140 on reader service card



Lehigh-Leopold/Cole Office Environments

A new line of tables is available with round, square, oval, or boat-shaped tops in sizes ranging from 30 inches to 12 feet.

Circle 141 on reader service card



Madison Systems

Jerome Caruso's Software Seating collection, supported by a five-star caster base, adjusts to the user's every move. The chairs are offered in a selection of fabrics and leathers.

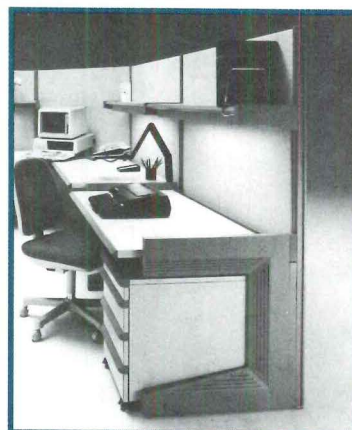
Circle 142 on reader service card



Maharam

Woven Surfaces/Panel System Fabrics offers a series of 54- and 66-inch-wide panel textiles designed for open office furniture systems. Many of the fabric blends include silk, wool, linen, and viscose.

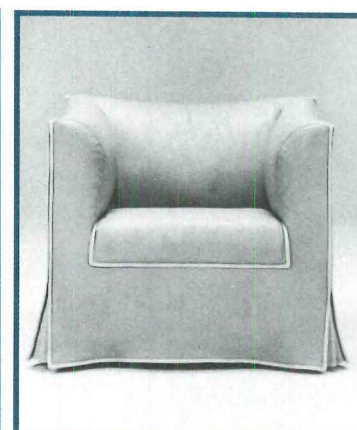
Circle 143 on reader service card



MetalStand

Metier modular work centers provide add-on capabilities for linked stations, conference tops, hanging and mobile pedestals, and extensive accessories. Color and finish options include laminate or wood veneers.

Circle 144 on reader service card



Metropolitan

Available as a chair, loveseat, or sofa, the Belvedere Seating collection features four concealed corner zippers that open up to reveal a fabric or leather skirt matching the welt detail.

Circle 145 on reader service card

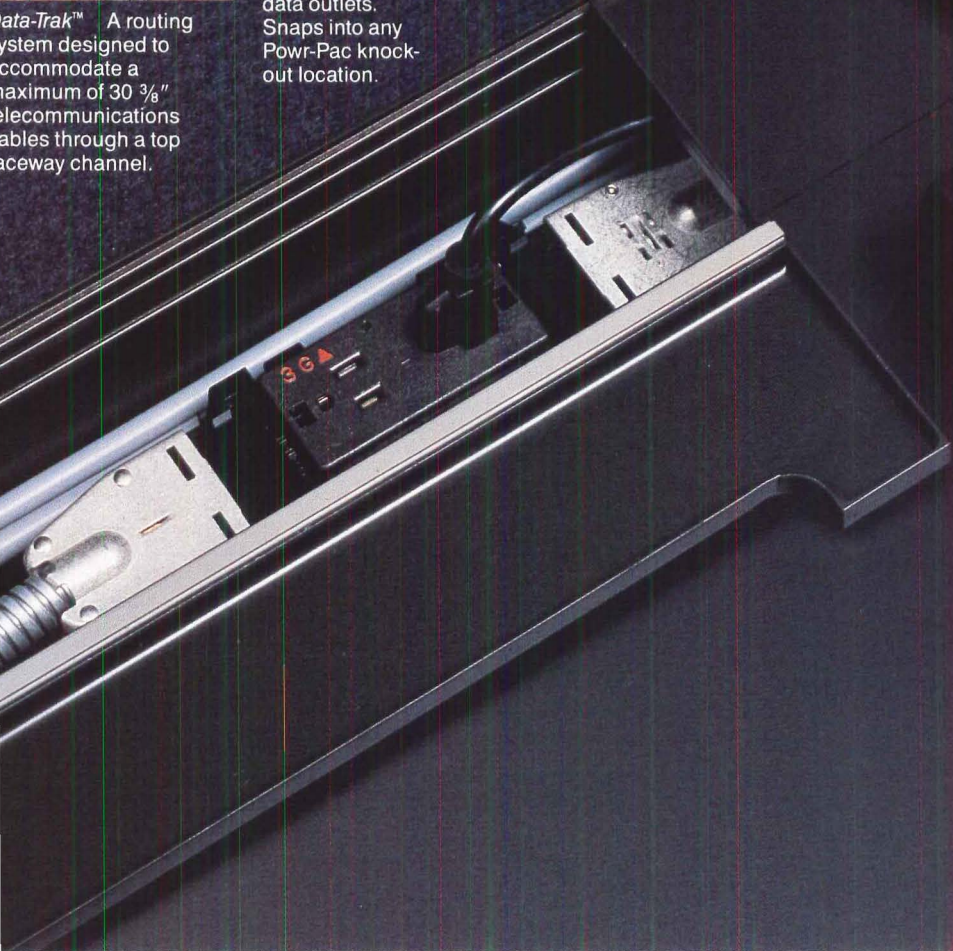
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"design meets
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Westinghouse believes a cable management system should increase worker productivity as well as office power. That's why we de-

veloped Powr-Pac™. A way to provide electricity, route cables and keep connections close at hand.

Powr-Pac attaches directly to the back of the work surface, placing power and communications lines within easy reach of employees. Lines can be fed from top or bottom raceway channels.

And with connections at the surface, computer hardware and telephones can be rearranged quickly and easily.

Powr-Pac is the latest addition to Wes-Group... the comprehensive range of integrated, yet interdependent subsystems from the total quality leader. Westinghouse.

More than 100 years of delivering quality you can be sure of. Let us help you take control.

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You can be sure . . . if it's Westinghouse



Tough Customers Deserve Tough Carpets.

Carpets tough enough to take on the really tough jobs... airports, shopping malls, schools, and hospitals.

That's why we make Unibond® carpets. They don't ravel along seams and they don't delaminate. Use them in an office and you won't need chair pads. They're performance-guaranteed for 10 years. There's just no safer specification.

But safe doesn't mean boring. Unibond carpets don't have to look tough to be tough. In fact, they're downright pretty. Stylish new colors and patterns, unexpected accents and soft pastels. All in advanced generation Antron® nylon by DuPont, with soil and static protection built in.

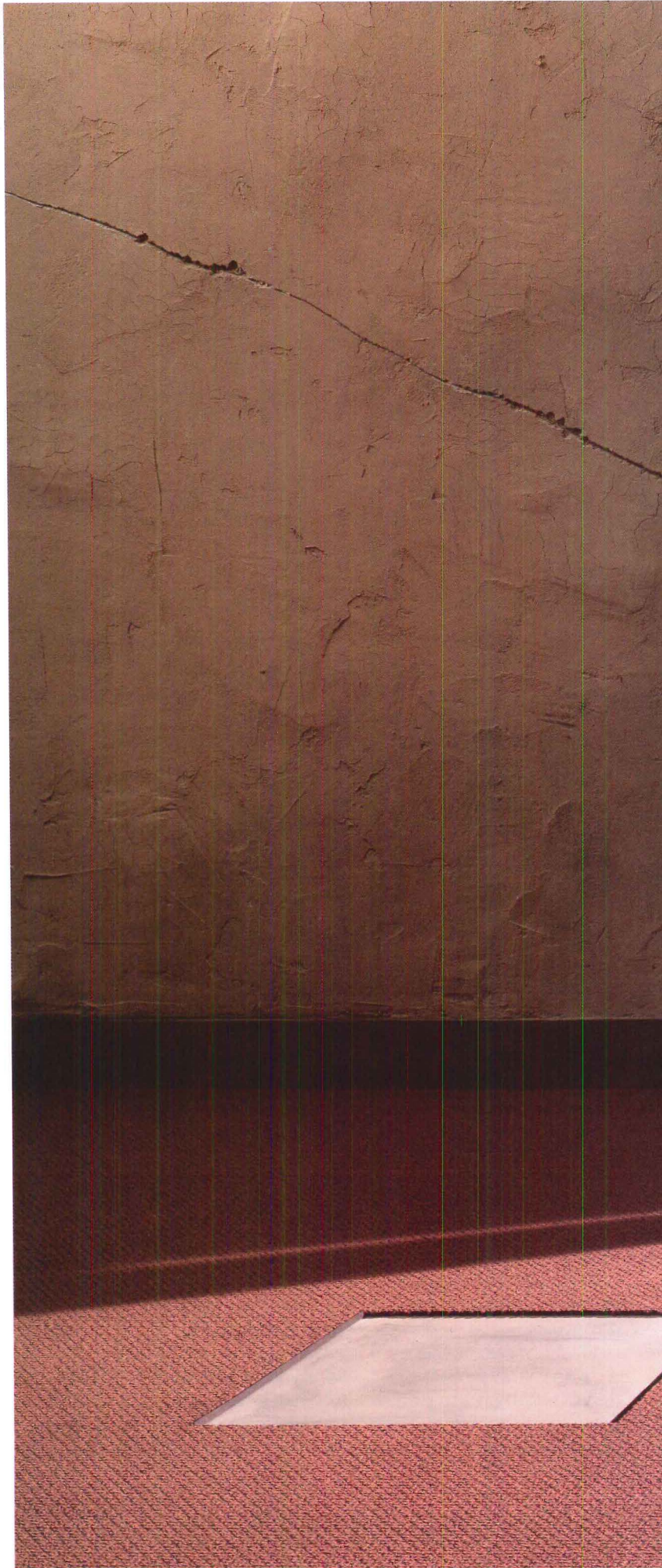
Unibond healthcare carpets offer Bioguard® permanent antimicrobial protection, incorporating Dow Corning's Sylgard® treatment. That makes them the ultimate tough carpets for hospitals, nursing homes, and other medical facilities.

For brochures, test data and specifications, call toll free 800/523-5647. From within Pennsylvania, call collect 215/666-9426.

**Lees
Commercial
Carpet
Company**



A Division of Burlington Industries, Inc.
King of Prussia, PA 19406







Herman Miller

Tom Newhouse designed the Portfolio collection of freestanding furniture. The line includes a variety of desks, credenzas, storage units, and tables with electronic support features.

Circle 146 on reader service card



Modern Mode

The Coventry casegoods series includes desks, credenzas, bookcases, and tables. Custom-cast brass drawer pulls may be added.

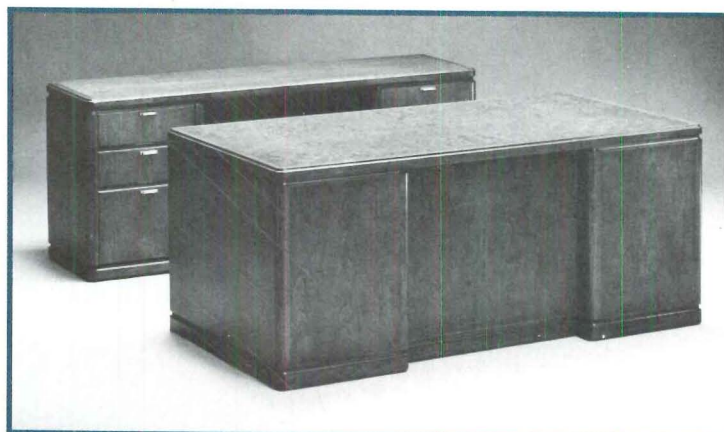
Circle 147 on reader service card



Mueller

Varia vertical casegoods are offered in 24 standard wood finishes and lacquers. Complete wall units featuring bookcases, wardrobes, storage units, carrels, and end units make up the collection.

Circle 148 on reader service card



Myrtle Desk Company

The 8600 Series of desks, credenzas, groupings, support pieces, and bookcases is offered in a hand-rubbed, light cherry finish.

Circle 149 on reader service card



There was a time when this design, by Paolo Piva, was available only from Italy.

B&B Italia e Herman Miller: Una idea eccezionale!

Now, through an exclusive arrangement, the Arcada collection and other B&B Italia products are available through Herman Miller, Inc.

You can see these designs, as well as those by Mario Bellini, Paolo Nava, and Kairos, at Office Pavilions and other Herman Miller dealers throughout the United States.

For more information, call 1-800-851-1196.

B&B
ITALIA



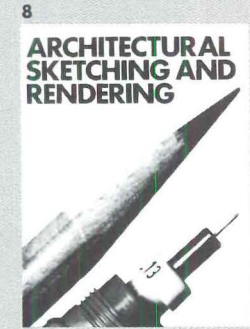
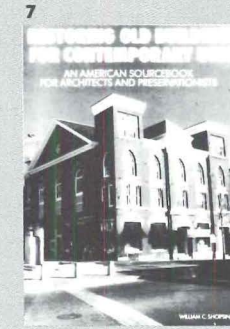
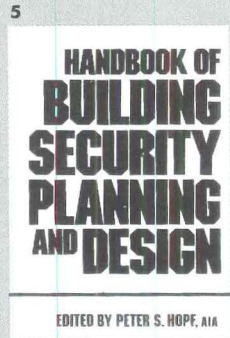
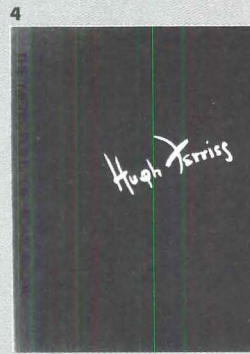
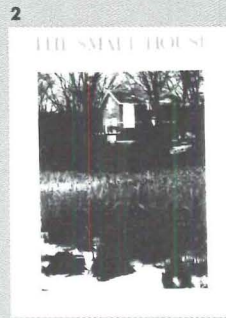
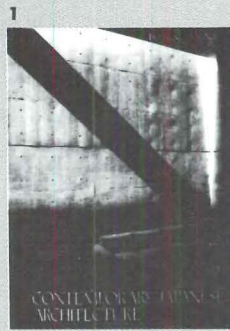
herman miller

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Circle No. 337

P/A

BOOKSTORE



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Send the card in an envelope to:

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P/A Back Issues

A limited supply of the following issues are available at \$7.00 a copy. Check MUST accompany order!

August

Mississauga City Hall/Martorell-Bohigas-Mackay/Canberra Update/Signage

July

Special Issue: Paris/Uses of Steel

June

Special Issue: Young Architects/Plastic Laminates

May

Piano's Meril Collection/Health Care/Furniture Competition

April

Three P/A Award Winning Houses/Computers

March

Elsenman Robertson/Airports/Precast Concrete

February

Lapena Torres/Gwathmey Siegel/Polshek/Affordable Housing

January

34th Annual P/A Awards

December, \$12.00

Special Issue: Information Sources

1 Contemporary Japanese Architecture

by Botond Bognar, 363pp., illus. (\$41.95)

This is a unique comprehensive study of Japan's architectural evolution, from its beginnings to the present. See the influences of Buddhism, Shintoism and traditional Japanese concepts of space and time on modern Japanese architectural trends.

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2 The Small House, an Artful Guide to Affordable Residential Design

by Duo Dickinson, 196pp., illus. (\$34.95)

This handsome work features houses representing all regions of the U.S. and includes examples of primary and vacation or second homes. The designs prove small houses can be built to accommodate a variety of sites, budgets, family size and aesthetic sensibilities.

Circle B602 under Books

3 Marketing for the Small Design Firm

by Jim Morgan, 159pp., illus. (\$29.95)

Geared specifically for firms with ten or fewer employees, this is detailed, proven advice for getting more business with the budget you have to work with. Sample charts, forms, checklists, letters, tips for better promotion and more.

Circle B603 under Books

4 The Metropolis of Tomorrow

by Hugh Ferriss, 200pp., illus. (\$35.00)

Ferriss draws and discusses the skyscraper and presents his romantic vision for a humanistic city of the future. Divided into three parts: built skyscrapers of the 1920s, projected trends and his visionary metropolis. Includes an essay by architectural historian Carol Willis.

Circle B604 under Books

5 Handbook of Building Security and Design

by Peter S. Hopf, AIA; 657pp., illus. (\$62.50)

This Handbook provides information on the practical aspects of planning and designing for the

physical security of all types of buildings—individual chapters on variety of building types—information on different areas of security.

Circle B605 under Books.

6 Affordable Houses Designed by Architects

by Jeremy Robinson, 168pp., illus. (\$45.50)

This volume shatters the myth that architect-designed houses are more costly than developer-built houses. With photos, floor plans, drawings and details of interiors and exterior presents ideas on how to construct beautiful and unique houses within limited budgets.

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7 Restoring Old Buildings for Contemporary Uses

by Wm. C. Shopsin, AIA, 208pp., illus. (\$29.95)

Case studies of five very different kinds of preservation projects are the book's centerpiece. Each study analyzes projects that are representative of the type of work available to the general architect today. Includes a directory of preservation organizations and agencies.

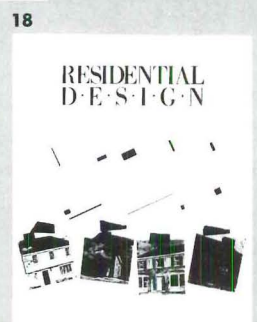
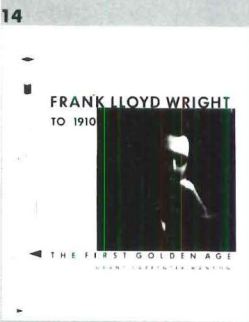
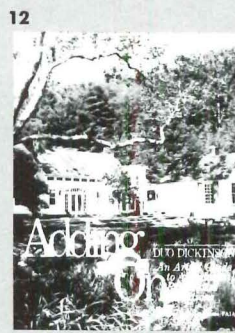
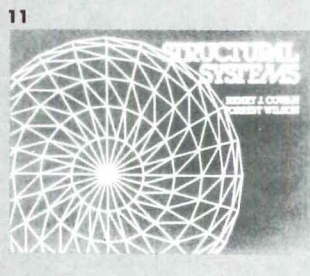
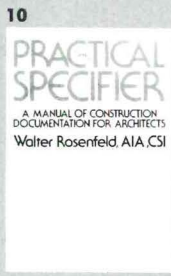
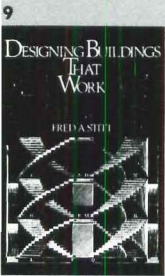
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8 Architectural Sketching and Rendering

by Stephen Klimont, 192pp., illus. (\$16.95)

Whether you are a designer, an architect, an artist or a student interested in architecture, this volume, filled with a broad range of sketching and rendering techniques and styles, offers the complete intermediate level of instruction you need.

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9 Designing Buildings That Work

by Fred A. Stitt, 244pp., illus. (\$37.50)

Designers, architects and others can improve upon the building plan process by using "high speed design" rather than the hit-or-miss intuitive planning methods. Proven techniques for predesign, planning rules of thumb and systematic problem solving.

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10 The Practical Specifier, A Manual of Construction Documentation For Architects

by Walter Rosenfeld, AIA, CSI, 181 pp., (\$29.95)

This book is full of tips and techniques that make specifying easier and that head off extra costs and potentially damaging litigation. Discusses the consequences of various decisions and points out mistakes to avoid. Up to date and deals with specific problems not discussed elsewhere.

Circle B610 under Books

11 Structural Systems

by H.J. Cowan & F. Wilson, 256pp., illus. (\$19.95)

This comprehensive guide to preliminary structural design uses a minimum of mathematics and numerous illustrations to describe structural forms and their mathematics. A strong emphasis on graphic presentation and an instant-access reference to structural design. Full consideration of the internal and external forces that a building must withstand, and the interaction of structural and environmental design.

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12 Adding On, An Artful Guide to Affordable Residential Additions

by Duo Dickinson, 177pp., illus. (\$36.50)

This book offers a multitude of ideas to help both architect and homeowner. Rejecting the inevitability of standardized design solutions, the author proves that the thought and care of good design can create unique, effective and beautiful improvements that meet today's needs.

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13 Italian Gardens of the Renaissance

by J.C. Shepherd & G.A. Jellicoe, 144pp., illus. (\$45.00)

Originally written in 1925, this book still stands today as the classic work. It traces the evolution and development of Italian garden design from the early Renaissance work of Michelozzi, Bramante and Rossellino. Twenty-six of the finest and most important Italian villas are featured, each with plans and principal elevations.

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14 Frank Lloyd Wright to 1910

by Grant Carpenter Manson, 238pp., illus. (\$21.95)

A guide to Frank Lloyd Wright's life up to 1910 — the decisive turning point in his career. Depicts his childhood and family influences, his scanty formal training, and the beginnings of his architectural work under Lyman Silsbee and Louis Sullivan. Photographs, drawings and plans included.

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15 The New Atrium

by Michael J. Bednar, AIA, 238pp., illus. (\$37.50)

This book covers the new atrium thoroughly and in detail — from its historic and contemporary evolution to its role in urban planning, architectural design, and historic preservation. An authoritative reference guide and an invaluable source of inspiration, it provides timely information to help to conceptualize, design and execute a successful atrium building.

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16 Perspective For Interior Designers

by John Pile, 160pp., illus. (\$24.95)

Learn to draw interior perspectives through the use of a basic formula. The author offers an easily accessible and quickly learned method that will serve every designer's drawing needs. Step-by-step demonstrations, analyses of constructed layouts, and illustrations of completed works make this book a complete and accurate guide.

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17 Architectural Rendering Techniques: A Color Reference

by Mike W. Lin, AIA, 253pp., illus. (\$41.95)

All major types of architectural drawings fill this comprehensive guide to rendering media, styles and execution times. Examples displayed can be traced or studied to improve technique and generate new ideas. Architects and designers at all levels of expertise can improve their graphic and architectural rendering by following the presented methods.

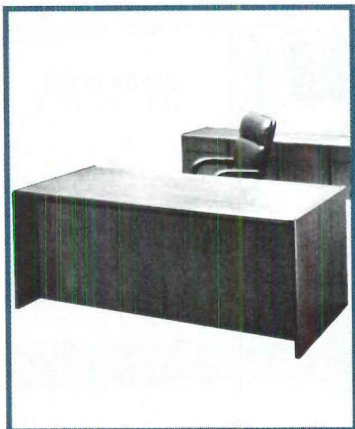
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18 Home Planners' Guide to Residential Design

by C. Talcott, D. Hepler & P. Wallach, 218pp., illus. (\$21.95)

This guide demonstrates ways to ensure that the design of one's home is functional, technically feasible and aesthetically pleasing. Filled with helpful tips and realistic guidelines, it explains the basic principles of residential design and provides step-by-step procedures.

Circle B618 under Books



Nienkamper

Thomas Lamb designed the all-wood Management Plus casegoods collection with a granite finish on the cases and drawer fronts. The line includes runoffs and overhead cabinets on credenzas.

Circle 150 on reader service card



Pace

The Piombo Cabinet consists of a single tower with four sandblasted glass panels on the top and clear glass on the bottom section. The feet are wrapped in lead.

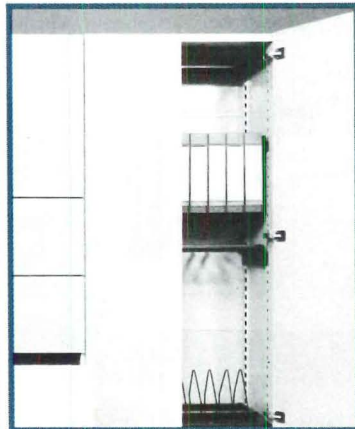
Circle 151 on reader service card



Patrician

Plain and button-tufted models of the Jefferson Series feature swivel tilt control, a five-blade, wood-clad steel base and padded cushioning on a contoured frame.

Circle 152 on reader service card



Reff

New to the System 6 product line, this data filing system responds to changing storage needs with flexible interior components and a modular design. The metal cabinets, offered with laminate or wood fronts, may be specified in a variety of finishes.

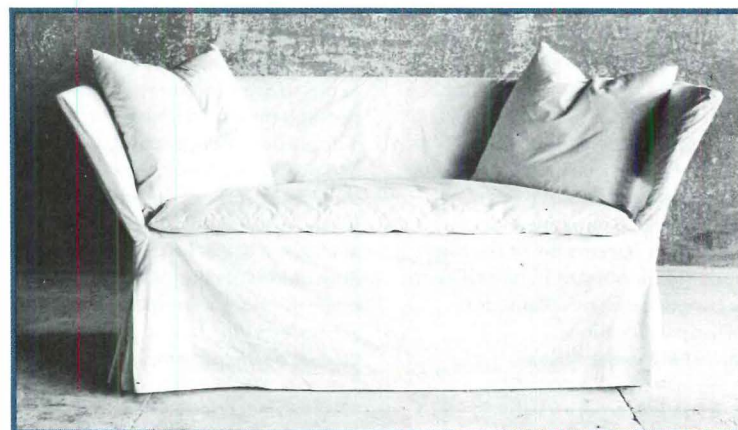
Circle 153 on reader service card



RoseJohnson

The new RJChair line consists of an armed and armless task/operational model, a low- and high-back manager's chair, and high-back executive and visitor's chair.

Circle 154 on reader service card



Saladino

The Cromwell Sofa, slipcovered in fabric or leather, may be used for dining banquettes or offices.

Circle 155 on reader service card



Schumacher

The Alpha Dot Series includes Alpha Dot in 12 colorways, and Alpha Diagonal, available in 11 colorways. Both fabrics are 100 percent woven wool and 55 inches wide.

Circle 156 on reader service card



International Contract Furnishings Inc.

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New York, NY 10021
Telephone: 212/750-0900
Telex: 236073 ICF UR

Circle No. 375

Aalto Tea Trolley
Design: Alvar Aalto, 1936-37

In the tea cart, Aalto continued to study the closed curve in wood, originally applied to his chairs in the late 1920's.



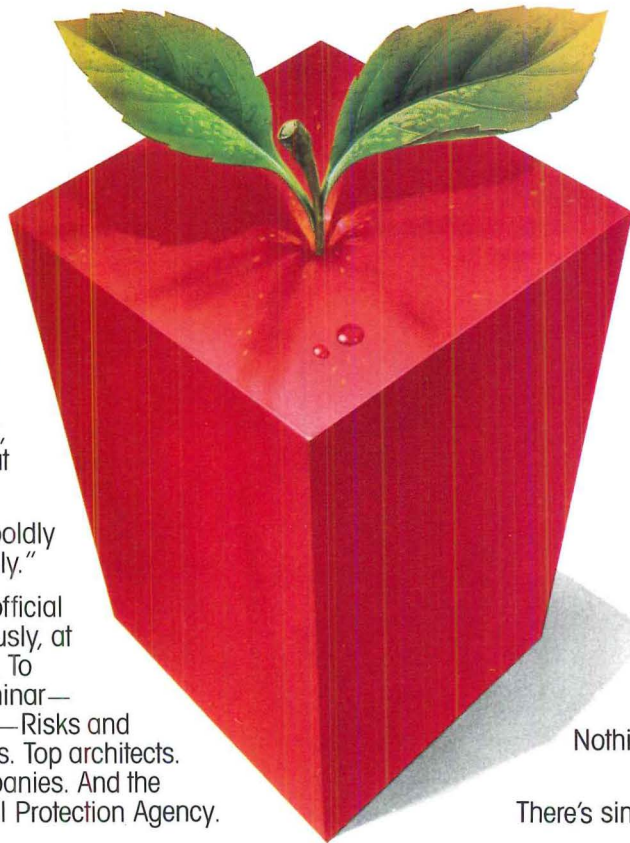
THIS YEAR AT THE
**ARCHITECTS
& DESIGNERS
BUILDING**
NOTHING SPECIAL IS HAPPENING
FOR DESIGNER'S SATURDAY

Or, perhaps we should say, nothing unusual. When your focus is business *every day* is special at the Architects & Designers Building. Designer's Saturday is no exception.

As usual, more manufacturers than anywhere else. As usual, the energy, convenience, and utter prestige that only Manhattan can offer.

And, as usual, an atmosphere that boldly declares "We take Business Seriously."

Consider: Thursday October 8, the official start of Designer's Saturday. Obviously, at the Architects & Designer's Building. To start things right a powerhouse seminar—"Asbestos in Commercial Buildings—Risks and Resolutions." The panel: Top lawyers. Top architects. Real Estate people. Insurance companies. And the Commissioner of the Environmental Protection Agency.



Wednesday October 7:
More impact. "What Affects Whom—Residential vs. Contract." Niels Diffrient. Adam Tihany. Editors from HOUSE & GARDEN. CONTRACT. INTERIORS. INTERIOR DESIGN and METROPOLIS.

As for the other side of Designer's Saturday, an elegant champagne reception Friday night hosted by R&G Affiliates (yes, all showrooms will remain open). And a lovely breakfast Thursday morning.

The right information. The right manufacturers. The right location. The right everything. Nothing special this Designer's Saturday.

Just the usual. Be there. There's simply no reason to be anywhere else.

A

Alno Kitchens 8
 American Olean Tile Co. 8
 Artemide 10
 Amsterdam Corp. 5
 Arc-Corn Fabrics 9
 Architectural Crystal Ltd 11
 Arconas Corp. 7
 Artec 6
 Artopex (U.S.) Inc. 3

B

Bexacom Inc. 9
 Club France
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 Cider Mobilier International
 Manade Rochebrune
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 Zeta
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C

Charvoz/Dauphin 11
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 Representing:
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 Panel Concepts Inc.
 PCI Tandem Inc.
 Cory Hiebert 10
 Croydun Furniture Systems 4

David R. Webb 17
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 Borroughs/Division of
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 Representing:
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 Burton Medical Lighting
 Lighting Sverige, Inc.
 Coast Lighting Trak Lighting
 Guth Lighting Troy Lighting
 Lam Lighting Vista Lighting
 Luxo Lamp

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 Representing:
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 Anstore Systems Lowenstein/Oggo
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 Miller Desk
 Coventry House Redco
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 Kimball Office Furniture 6
 Krayton Carpet Corp. 7
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 Krueger Architectural
 Fiberglass Division
 Krueger Contract Division
 Krueger International Division
 Lighting Services Inc. 4

M

Marble Technics Ltd. 11
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 O'Brien-Riservato 5
 Representing:
 • Dunbar Furniture Corp.
 Meridien, Inc.
 • Rose Johnson Smokador, Inc.
 Taylor Chair
 Tully Visual
 Philip Daniel, Ltd. 7

7 8 9 10

• Designer's Saturday Members highlighted in red

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• Ref Corporation 10
 Rway 11
 Shelby Williams Industries 3
 International Fabrics Sellers & Josephson
 Madison Seating Shelby Williams
 • Madison Systems Textiles
 Smallbone inc. 9 Thonet
 St. Charles of New York City 8
 • Supreme Equipment & Systems Corp. 8

T

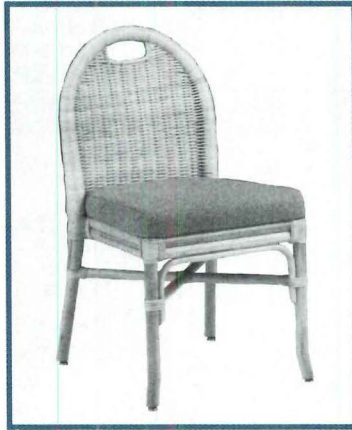
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 Vecta Contract 5
 Wholesale Marble Importers Lobby
 Zographos Designs 3



Shaw-Walker

Volante seating may be selected in either spinlift manual or pneumatic height adjustments with swivel and swivel-tilt options.

Circle 157 on reader service card



Shelby-Williams

The Bolero Chair, constructed of formed stick rattan frame and a woven wicker back, features a hand hole for easy stacking.

Circle 158 on reader service card



Steelcase

Designed for the IBM Model 30 and Model 50, the PC Safehouse computer cabinet provides dual ventilation from a mesh tambour door and a motorized fan. Two pull-out shelves allow for full access to the computer.

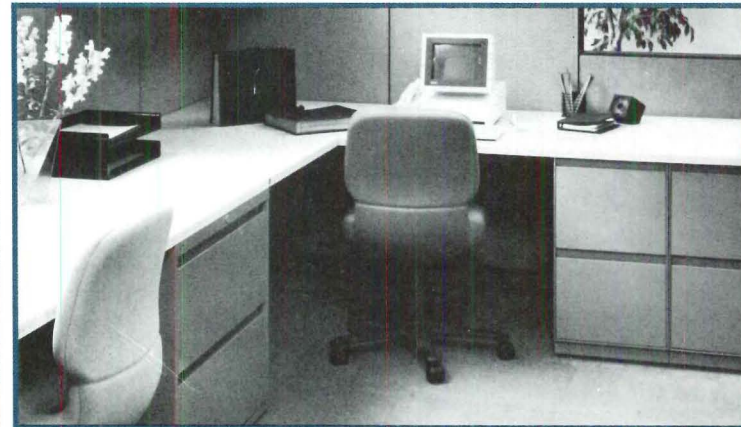
Circle 159 on reader service card



Stendig

The Stiletto chair was designed by Neil Komai and Joseph Ricchio after Linda Ricchio provided the initial concept. The chair marks the beginning of the Stiletto series.

Circle 160 on reader service card



Stow & Davis

Elective Elements, an expanded line of systems furniture, offers a broad selection of components, panels, and surface materials. Products may be specified in wood, metal, or combinations of both.

Circle 161 on reader service card



Stroheim & Romann

Dana Twill, a linear woven available in seven colorways, is 92 percent wool and 8 percent polyester.

Circle 162 on reader service card

Introducing

Harter Frost lucent™

Backgrounds of people, color, or scenes can be modulated by unique new systems panels.

Visibility and lighting vary in intensity for personal privacy.



Elements from the Harter Integrated System

Member
Designer's
Saturday



HARTER

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Why you should consider buying a chair hundreds of people have already sat in.

—by Sheri Renko, Senior Product Planner, Seating

“When your business card reads, ‘Senior Product Planner, Seating,’ you quickly learn that a chair that feels good on paper, doesn’t always stand up to the test of sitting down.

“What it takes is the real life research of real world people using a chair under real conditions, to tell you just what you have.

“That’s what our ergonomic Syntop seating has already gone through. Hundreds of times. In hundreds of companies.

“And I’m proud to report it’s received nothing but standing ovations.

“The Syntop follows your every move. To provide continual support to all the body’s key stress points. From the lumbar area, to the upper back, to the legs.

“And because Syntop has a neutral pitch, it not only gives you support, it gives you *proper* support. Even when leaning forward.

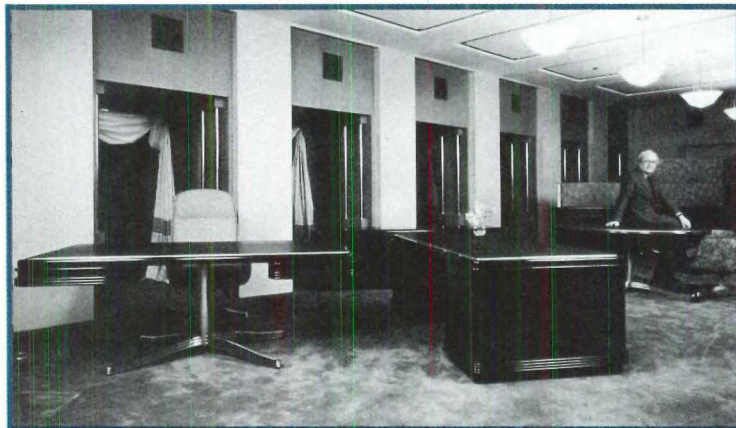
“As for changing cushions to coordinate colors, that isn’t even a pain. You can do it in minutes. And you can buy the Syntop in a full range of models. To meet the needs of everyone from receptionist to CEO.

“Now, you’re probably thinking, ‘A chair like that could really set you back.’ But price may be the best part of all.

“Our Syntop is so well designed, your clients won’t even feel it in their wallets.”

Syntop By  The New GF

“If I can be of any help, just call 1-800-654-5794.”



SunarHauserman

Designer Don Pettitt created a pedestal desk, a table desk, and a conference table as additions to his executive group.

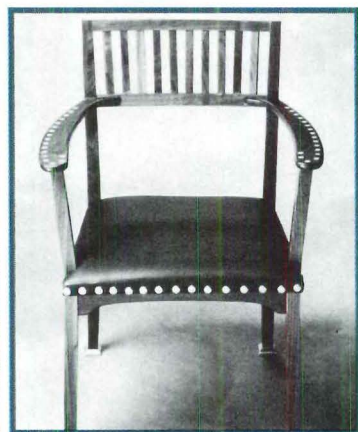
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Supreme Equipment & Systems

Designed to complement the Roll-Out Conserv-a-file™, Architectural Companion Units consist of storage units with adjustable shelving and insertable accent strips for color coordinating.

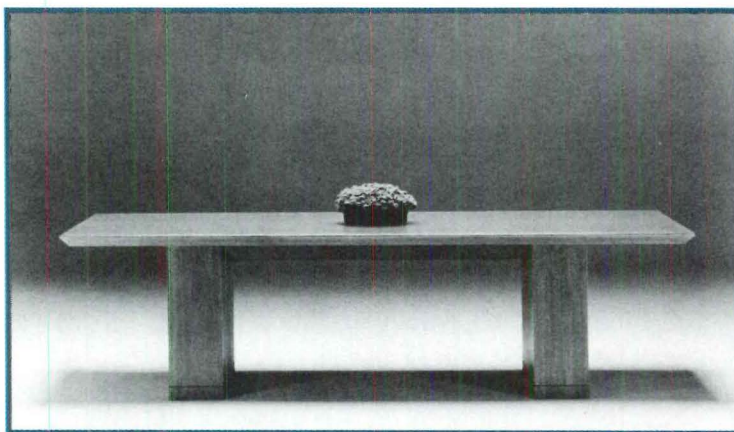
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Thonet Furniture

Otto Wagner's design for Mother of Pearl features an adorned walnut frame with a foam padded seat. The chair was first introduced in 1898.

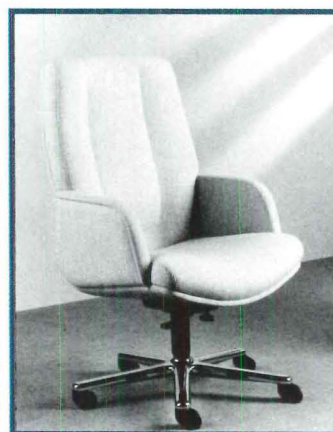
Circle 202 on reader service card



Tuohy

A beveled top and apron stretcher design joins a square-cut design to form the Prism Series of conference tables. A broad range of finishes complements the standard mahogany, walnut, or white oak wood cores.

Circle 203 on reader service card



Vecta

The Bira Chair is a fully upholstered office chair with a back panel for additional support. Wood or aluminum can be selected for the base with polished or thermoset color finishes.

Circle 204 on reader service card

Polomeo™

Design: Michele De Lucchi, Giancarlo Piretti
 A series of task lamps featuring a common, fully adjustable, tension balanced, articulated body in high polished aluminum. Body is applicable to and interchangeable with table bases, table clamp, table top set pivot, wall bracket and floor base mountings.



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Fundamentals of PERT — Item #X07

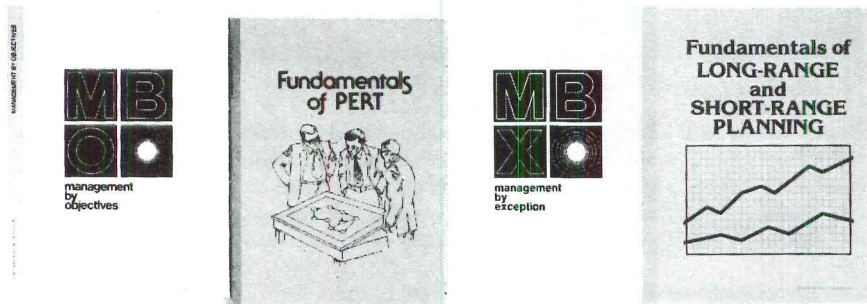
— Program Evaluation and Review Technique is an extremely useful technique for managing discrete projects. This course covers: (1) the basic methodology of PERT, (2) advantages and limitations of PERT, (3) preparing PERT charts for complex projects, and (4) finding and manipulating the critical path of a project to save time and money in project completion. \$17.50

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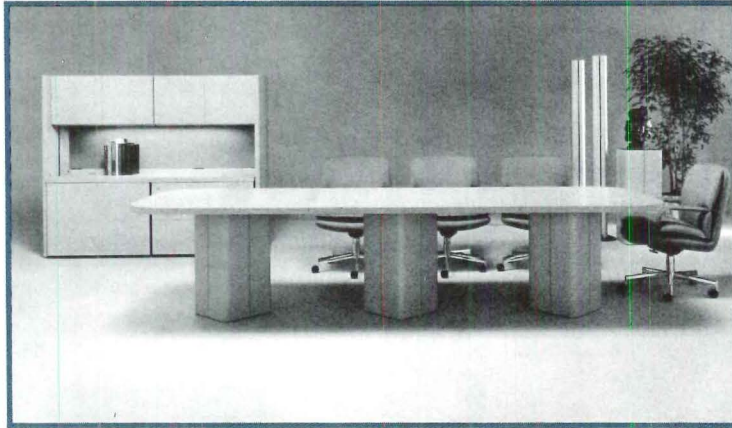
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- 2 **Arconas**
150 E. 58th St., 7th fl.
212/753-4960
- 2 **Artemide**
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212/980-0710
Center One, 5th fl.
718/786-8200
- **Atelier International**
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Center Two, 4th fl.
800/851-1196
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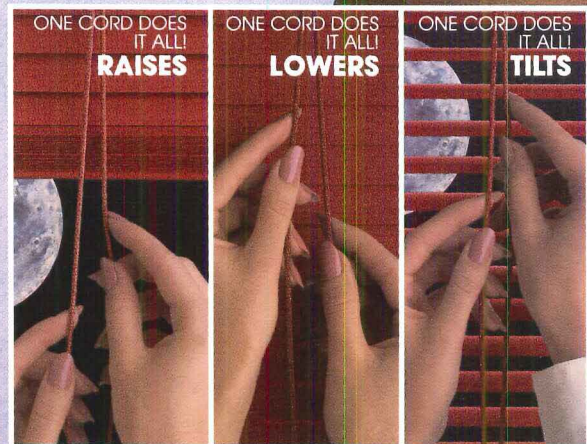
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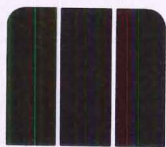
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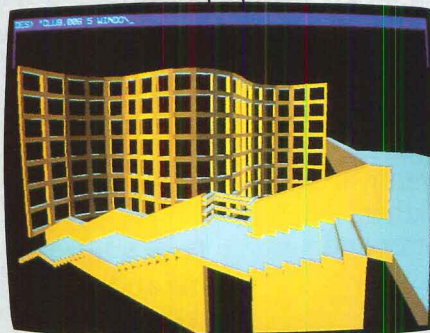
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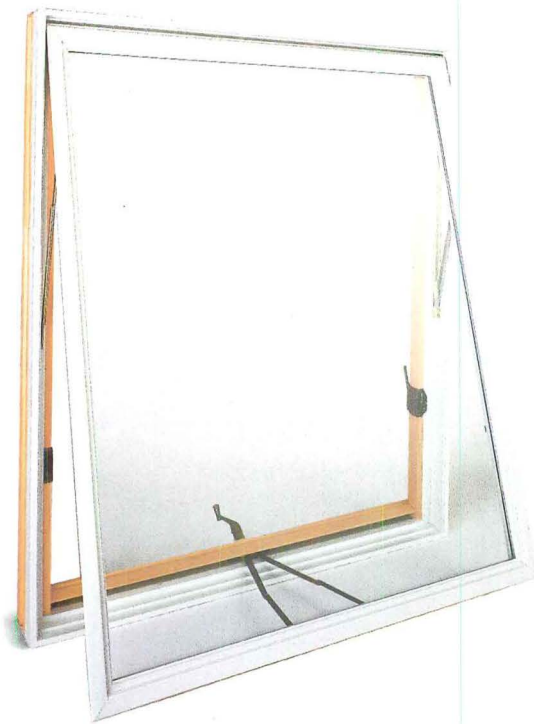
IT SHOULD PLEASE YOU TO KNOW THAT WE'RE NEVER SATISFIED.

Every day the people in our research and development department take a long, hard look at our windows.

They go over every Andersen® product inside and out, searching for ways to make them more useful for your clients.

It's this constant striving for innovation that has made Andersen the leader in window technology.

And whether it's a new operating picture window or a more serviceable window operator, each and every innovation furthers our commitment to a better and better product.



OUR NEW PICTURE WINDOW IS MORE THAN A PRETTY PICTURE.

Picture windows have always been nice to look through. But they didn't do much, such as open to provide ventilation.

So Andersen designed a big picture window that is an awning unit. One that opens to nearly 11 inches to provide fresh air.

What's more, this new window opens a full 9 inches at the top. Which means both sides of the glass can be cleaned from the inside.

And this Perma-Shield® venting picture window comes in seven sizes, matching widths and heights of Andersen® Perma-Shield awning and casement windows.

WE OVERCAME AN OBSTACLE WITH OUR GLIDING PATIO DOOR.

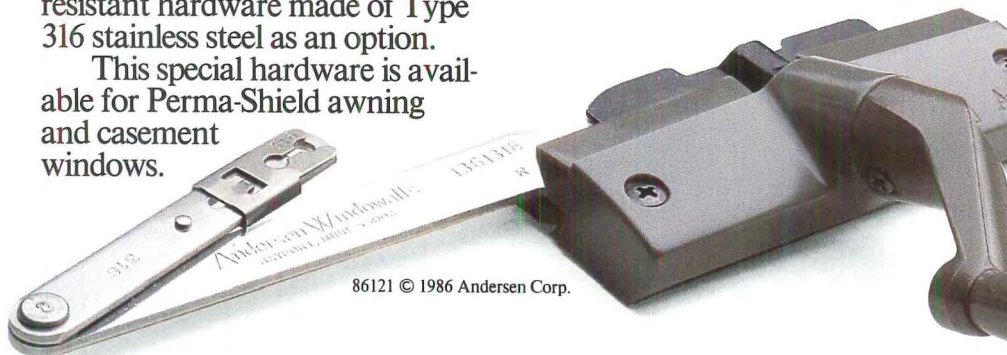
Someone in a wheelchair faces a hurdle when entering and exiting a gliding patio door. So we designed a handicapped door sill adapter for Andersen patio doors. It's an aluminum threshold ramp, allowing easy wheelchair access without all the wear and tear.



SOMETHING IN THE AIR TOLD US TO MAKE STAINLESS HARDWARE.

In seaside and heavy industrial areas, ordinary window hardware can corrode quickly. To combat the problem, Andersen offers corrosion-resistant hardware made of Type 316 stainless steel as an option.

This special hardware is available for Perma-Shield awning and casement windows.



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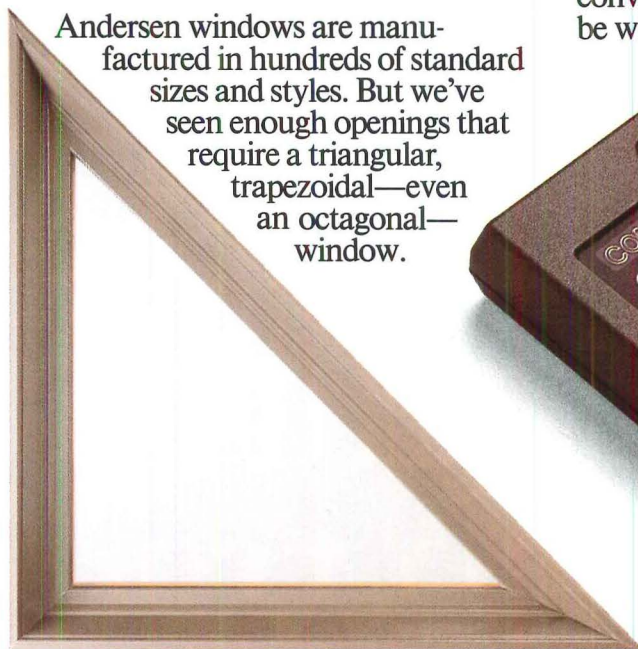
SO INSIGNIFICANT AS TO EYE FOR DETAIL.



Andersen decorator blinds, on the other hand, are much more practical. They fit nicely between the moveable sash and insect screen. So when the sash is opened, the blinds stay in place. Beautifully.

THE DEMAND FOR ODD ANGLES HAS RESHAPED OUR THINKING.

Andersen windows are manufactured in hundreds of standard sizes and styles. But we've seen enough openings that require a triangular, trapezoidal—even an octagonal—window.



So we developed our Flexiframe® window components. Offering a low-maintenance Perma-Shield system for low upkeep and high energy efficiency.

There is virtually no limit to the angles with Flexiframe windows.

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OUR NEW BLINDS ARE OUT OF THE WAY, NOT OUT OF SIGHT.

Some window blinds aren't the convenience they're supposed to be. Such as the ones that are attached to the moveable sash. Consequently, when the sash is opened, the blinds go with it—defeating the purposes of having them.

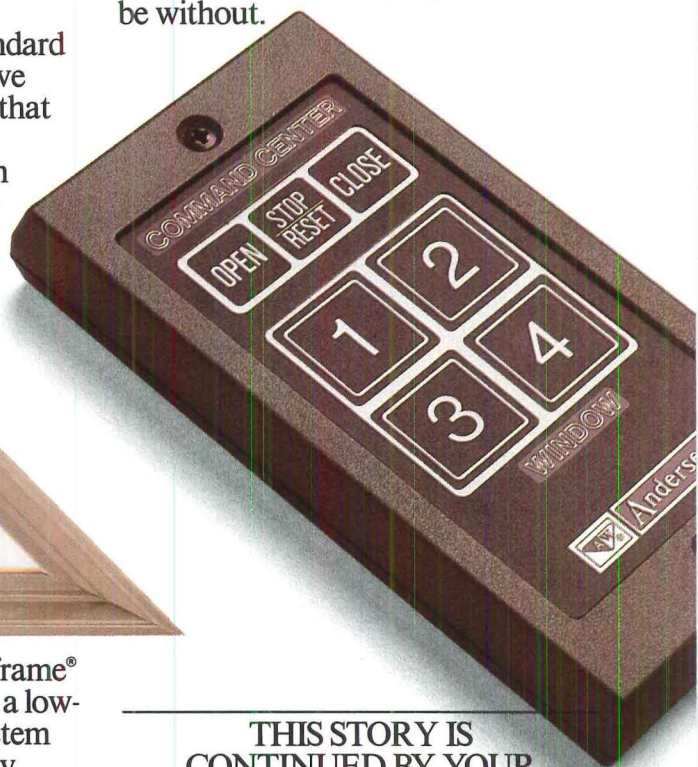
SOME ANDERSEN WINDOWS OPEN AT THE TOUCH OF A FINGER.

Awning and roof windows in high-up and hard-to-reach places are difficult to open and close. Which is why Andersen came up with an electric window opener.

A touch of a button on the remote-control command center is

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Electric openers are easily added to existing Andersen Perma-Shield awning and roof windows or installed in new construction. They're a convenience a lot of people shouldn't be without.



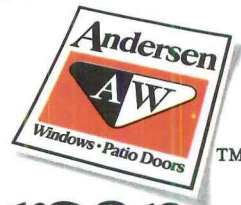
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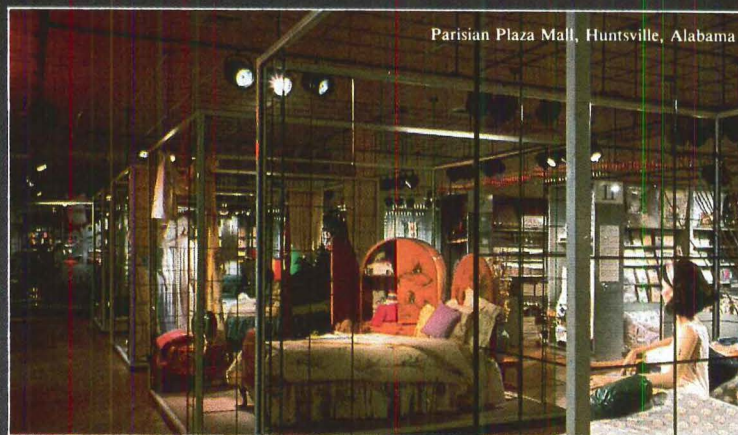


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18

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12. 1" Grooved Tambour Line - Gold



13. 0.5" Grooved Tambour Line - Chrome
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From left to right: NP 680, PC 80, PC 70, NP 780FS

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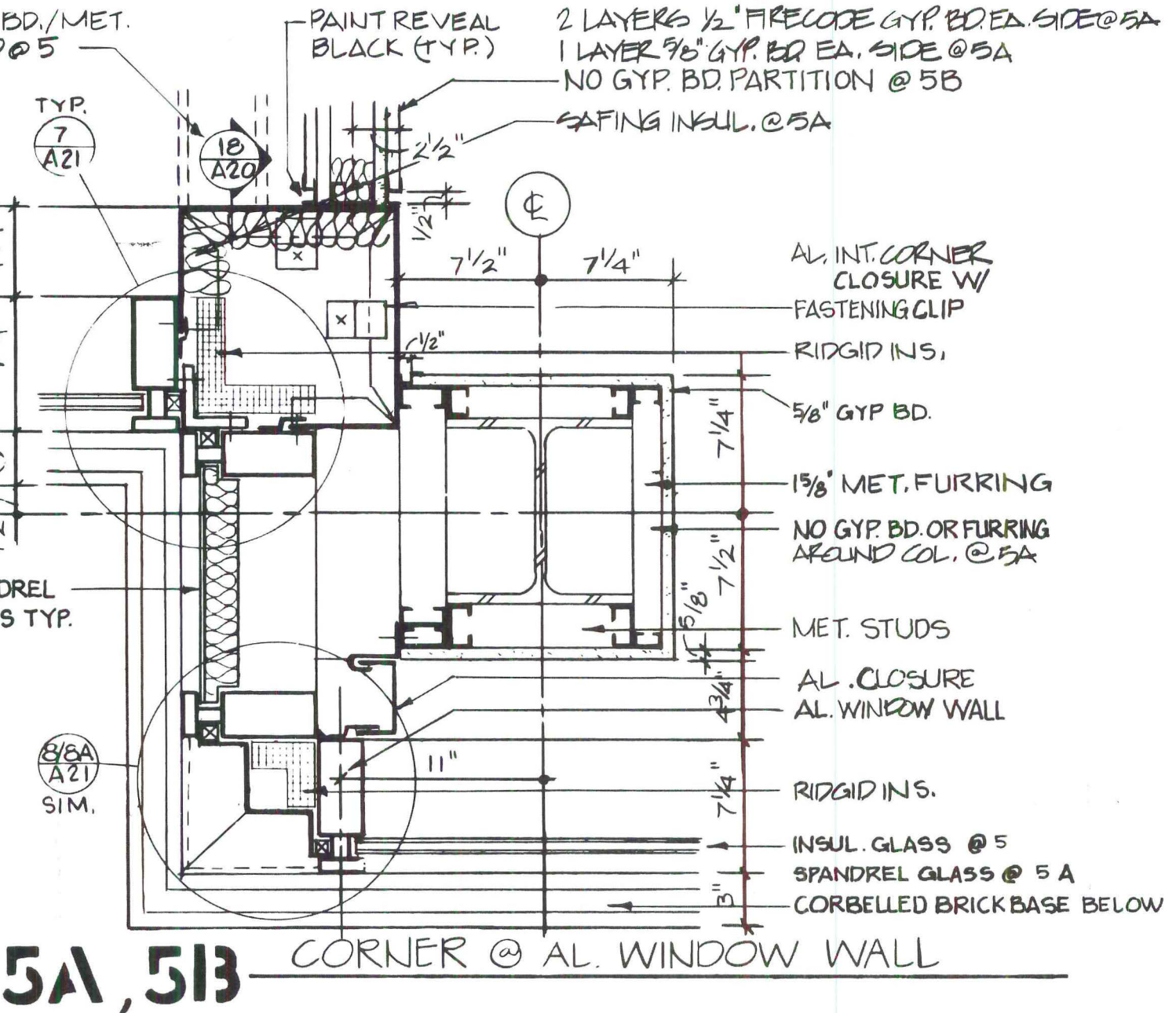
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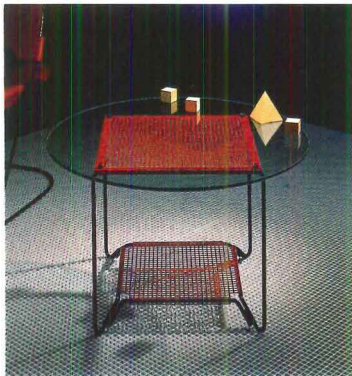
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Our N.Y. Showroom has moved. The new locations are 15 East 16th St. (Sept. '87) and The D&D Building (Opening in Nov. '87)



The BIBI™ Beside Table by Nisnevich Design is either 15 or 18 inches high and has a perforated metal top. The durable, weather-resistant PVC coating comes in black, red, blue, yellow,

green, white, and chrome, with custom colors available in quantity orders. The solid steel frame is chrome or black nylon powder coated. Glass tops are 30-inch-diameter round or 18 inches square. Acciaio, Inc.

Circle 227 on reader service card

Adjusta-Fit® steel frame and door system provides a secure entrance with a 1½-hour fire rating. For interior or exterior use, it can be used in residential and commercial buildings. The doors are insulated with polyurethane for sound-deadening as well as thermal insulation. Benchmark Doors Div., General Products Co.

Circle 228 on reader service card

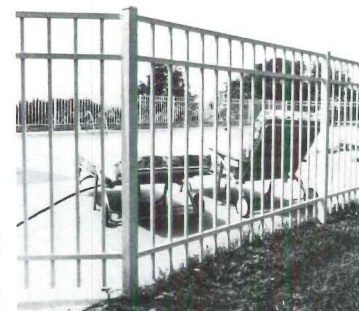
Ruberoid® MB modified bitumen roofing material has a resilient, spunbonded polyester mat at its core and is covered with white or black mineral granules. The material has a wide application-temperature range. It is tough and resistant to punctures and tears, with weather resistance and water-shedding properties. GAF Building Materials Corporation.

Circle 229 on reader service card

Energy Saving Wall and Roof Building Systems are described in detail in a full-color brochure. The combination of light transmission and high insulation reduces heating, air-conditioning, and lighting energy consump-

tion. The system consists of a structural aluminum grid core that has two permanently bonded fiberglass reinforced face sheets. The panel is typically only 2¾ inches thick and weighs under two pounds per square foot. A dead-air space between the faces provides the insulation. Kalwall Corporation.

Circle 230 on reader service card



Aluminum fences are available in a variety of colors and styles to complement any building. The fences can withstand the extreme moisture of coastal areas and swimming pools without rusting or rotting. A six-page color brochure describes the full line. Jerith Manufacturing Co., Inc.

Circle 231 on reader service card

Service sink fitting Model 897 with vacuum breaker, wall brace and pail hook, is designed for heavy-duty industrial, institutional, and residential wash tub/workroom applications. It features the Quatern® operating cartridge, which moves from the off position to full flow in a one-quarter turn of the handle. Repairs are made by simply replacing the cartridge. The Chicago Faucet Company.

Circle 232 on reader service card

ETF Series sensor-activated faucets feature hands-free operation. When the sensor beam is broken, water at a preset temperature is discharged until the hands are removed and the water shuts off automatically. The faucets are solid brass castings with a chrome-plated finish. They are designed for use with a tempered water supply. Sloan Valve Company.

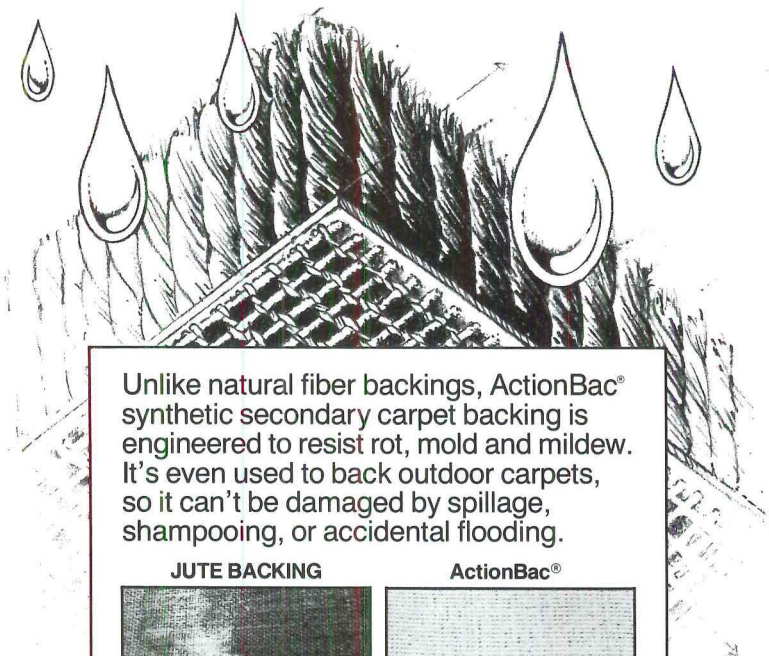
Circle 233 on reader service card

Textured roofing slates of rigid fiber-reinforced cement are non-combustible and do not contain asbestos. Available in blue-black and gray-green, the slates can also be used for fascias, mansards, and façades. Eternit, Inc.

Circle 234 on reader service card

(continued on page 246)

AMOCO CARPET BACKINGS
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Unlike natural fiber backings, ActionBac® synthetic secondary carpet backing is engineered to resist rot, mold and mildew. It's even used to back outdoor carpets, so it can't be damaged by spillage, shampooing, or accidental flooding.

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Circle No. 435 on Reader Service Card



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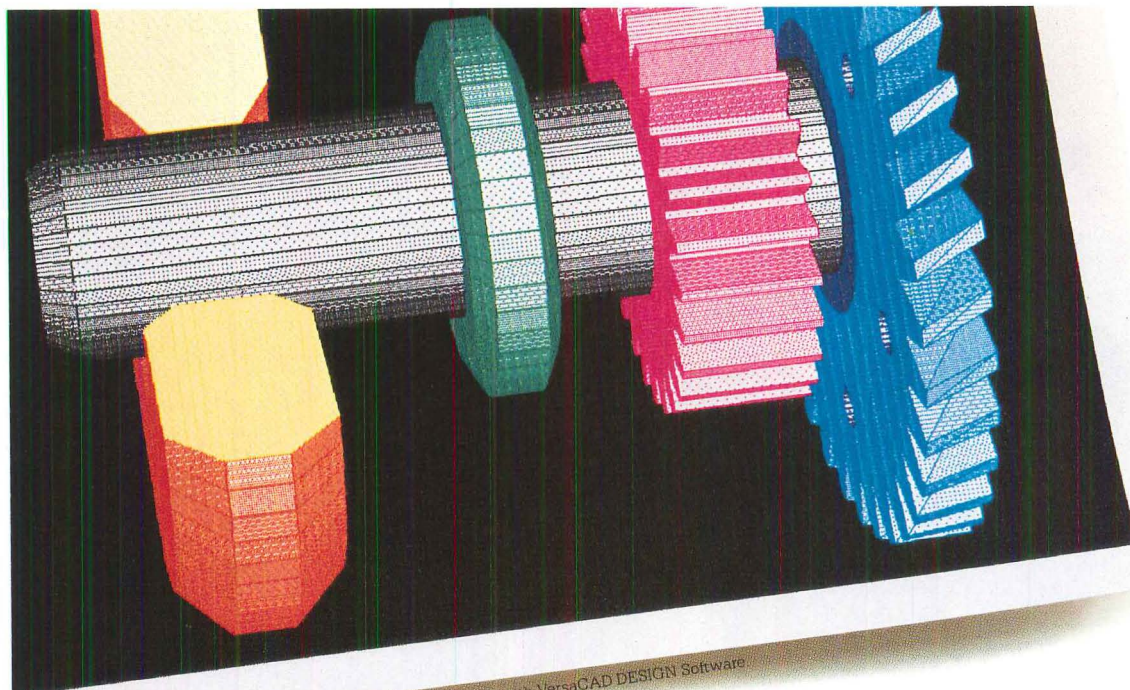
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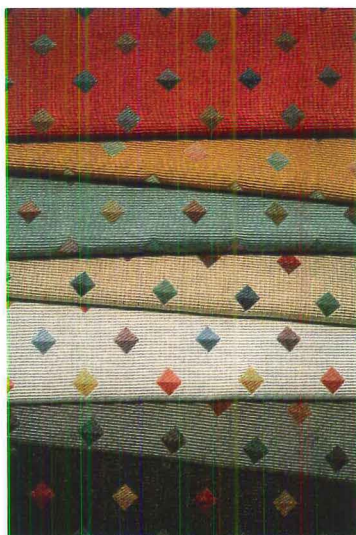


The new HP PaintJet color graphics printer.
Great color is only 1/2 the story.



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Products (continued from page 244)



Corindon jacquard fabric, a small, two-tone diamond pattern on warmly colored backgrounds, is made from 89 percent rayon and 11 percent cotton in seven colorways. The fabric is 51 inches wide, with a 4½-inch pattern repeat. Manuel Canovas.

Circle 235 on reader service card

The Touchcode™ keyless lockset for commercial, industrial, hospitality, and multifamily residential applications can recognize

up to three separate groups of 6-digit access codes. The lock is shipped with preset codes, but it can easily be reprogrammed on the keypad. Model 2712 has a ¾-inch deadlocking latchbolt and separate 1-inch deadbolt. Model 2706 has a ¾-inch deadlocking latchbolt. Model 2707 has an inside thumbturn to deactivate the keypad, allowing the lock to function as a passage lockset when security is not a factor. Yale Security, Inc.

Circle 236 on reader service card

Qwikset Mirro-Mastic, a quick-setting version of the company's original Mirro-Mastic, is suitable for special mirror installations. It offers low toxicity and no fire hazard and meets OSHA/EPA standards. Palmer Products Corp.

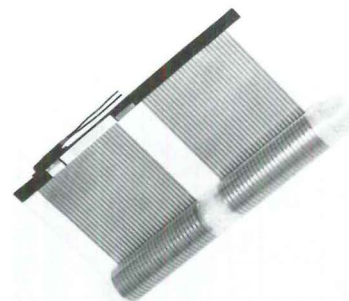
Circle 237 on reader service card

Papers, vellums, and films for xerographic engineering copiers are described in a six-page brochure. There are seven specific types of media and suggestions for their applications in architectural reproduction. Two charts show the roll and cut sheet sizes available for 12 of the most popular engineering copiers. Dietzgen Corp.

Circle 238 on reader service card

Structurwood® ¼-inch underlayment is an oriented strand-board engineered specifically for vinyl and wood floors. It is conditioned to eliminate common underlayment problems such as warping, buckling, delamination, and telegraphing of joints through the finished floor. Weyerhaeuser.

Circle 239 on reader service card



ESWA is a low-power-demand radiant electric heating system consisting of thermostatically controlled flexible heating elements sealed in a plastic envelope. It warms objects in a room, rather than the air itself. ESWA is UL listed and requires no maintenance. It is installed in the ceiling using a staple gun. It requires no furnace, radiators, intricate wiring, blowers, or

ducts and pipes and can be adapted to most building and heating situations. ESWA Heating Systems.

Circle 240 on reader service card

Palace Series vinyl wallcoverings are offered in six patterns, each in six colors. The wallcoverings have a Class A flame and smoke rating according to ASTM E-84. They are 54 inches wide and coordinate with Wilsonart laminates and carpets from several manufacturers. DiversiTech General.

Circle 241 on reader service card

The Wanscher Lounge Chair, designed by Ole Wanscher, is crafted by Danish cabinetmakers in mahogany, cherry, or ash. The seat is hand-caned, and the loose cushions are covered in leather or fabric. There is also a matching footstool. Design Selections International, Inc.

Circle 242 on reader service card

Crystal Classics beveled mirror strips are offered in a variety of widths and colors, creating a broad choice for home or business. A four-page color brochure provides information on the strips and photos of applications. Binswanger Framed Mirrors.

Circle 243 on reader service card

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Circle No. 371 on Reader Service Card

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Circle 244 on reader service card

ent protective overcoat on the pattern. It is used in cladding, curtainwall glazing, and horizontal accent spandrels or with two- or four-side structural silicone glazing. The panels are shown installed in the Carringbush Tower, Sydney, Australia. PPG Industries, Inc.

Circle 245 on reader service card

The Guild: A Sourcebook of American Craft Artists illustrates in color work of the country's leading craft artists. It serves as a showcase for professional craftspeople who are producing exciting furniture and furnishings for homes and offices. The new 384-page edition features work of 318 artists in 15 categories. The hardcover version is available in bookstores at \$80. A softcover version for \$60 is available from Kraus Sikes, Inc., 150 W. 25 St., New York, N.Y. 10001.

PAC-CLAD prefinished galvanized steel is now available in a total of 15 colors. The 6 new colors are Forest Green, Interstate Blue, Colonial Red, Mustang Gray, Sierra Tan, and Military Blue. Petersen Aluminum Corp.

Circle 246 on reader service card



TAB Humanetics Group Office Environments full-color, six-page brochure illustrates office panel systems and clustered workcenters in six basic configurations. They are arranged around a central core for easy installation of wiring, data communication lines, and air-flow systems. Accessories include hanging components, pedestals, and seating options. TAB Products Co.

Circle 247 on reader service card

HEWI steel-reinforced nylon handrails and balustrades are made of solid nylon colored throughout and with a continuous corrosion-free steel core. They are offered in white and bright colors through subdued colors and black. The railings are shown in an eight-page color brochure. W&W Glass Products Ltd.

Circle 248 on reader service card

Agora vinyl wallcovering is suitable for large areas such as corridors, reception areas, restaurants, and large office spaces. The 24-ounce ply weight wallcovering meets Type II Federal Specifications CC-W-408A and CCFA-W-101A and has a Class A UL fire rating. Agora also contains Early Warning EffectSM, a treatment that emits a harmless vapor triggering ionization smoke detectors in the event of a fire. It is available in 30 colors. BFGoodrich.

Circle 249 on reader service card

Statslog[®] software for the construction industry consists of Architect Basic, Owner Basic, and Contractor Basic. Operating on the IBM PC or compatible, the program for architects can produce change notices, change orders, change notice status log, contract register, change order register, certificate of payment, certificate of payment register, and site memo. The programs allow quicker communication between architects, contractors, and owners to decrease misunderstandings. Project Communications, Inc.

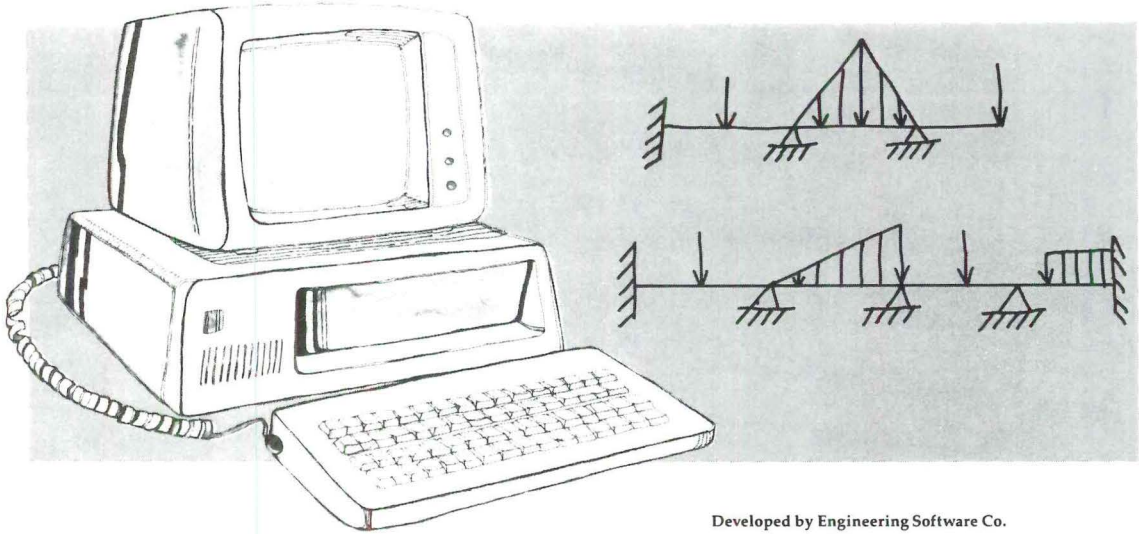
Circle 250 on reader service card



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(continued on page 250)

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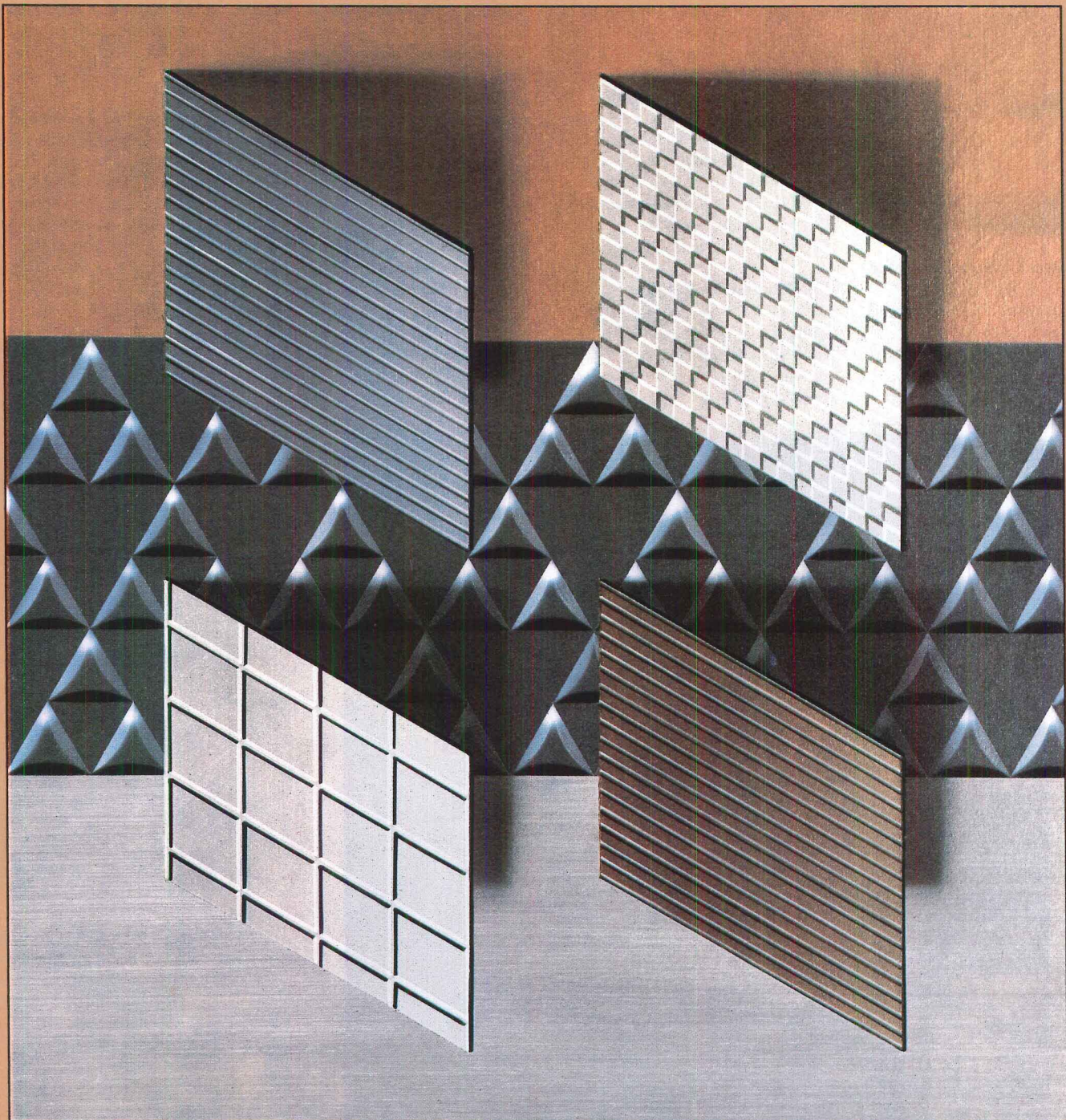
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Products (continued from page 247)



Edward Ardisco

The Winston Uplight, available 22, 32, and 48 inches wide, is made from satin aluminum and sandblasted glass with illuminated glass finial. It can be provided in finishes of polished brass and colors. Coordinated

sconces are also available. The American Glass Light Co.
Circle 251 on reader service card

Oberflex® panels have a natural wood face on layers of phenolic-impregnated paper. A melamine protective surface provides resistance to abrasion, scratches, heat, and chemical products. It cleans easily with soap and water. Relief finish has the texture of wood; satin finish has a waxed wood look. Panels are 48" x 98" x .039" thick. Ober/Stenersen Sales Corp., Laminates Div.
Circle 252 on reader service card

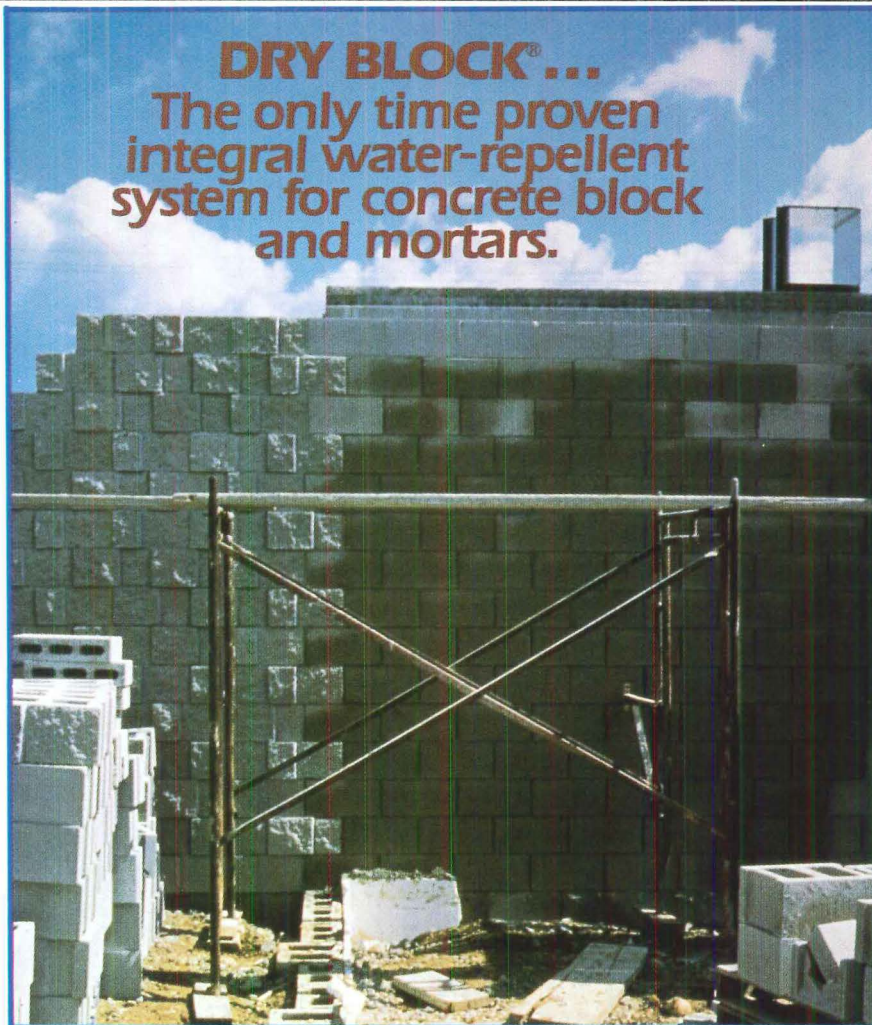
The English Collection additions include an A/V cabinet, a conference table and cabinet, bookcase, telephone stand, and occasional tables. The group has detailing such as reeded edges,

ebony banding, and brass accents. It is made from flat cut, crotch and ribbon-stripped mahogany. Nucraft Furniture Company.
Circle 253 on reader service card

Prime Scribe is a computer-based method of labeling 2" x 2" 35mm projector slides. The slide description is entered in the keyboard of a lap computer and the label is printed on an adhesive label at the touch of a key. Pressing another key provides a digitally encoded label on a magnetic strip from which additional labels can be made without re-typing. The complete system consists of a computer, a Slide Scribe, and a printer. The computer can be used for other functions. DRT Corp.
Circle 254 on reader service card

Architectural Metal Curving and Fabrication is an eight-page brochure. It provides examples of the company's previous work, an explanation of the stretch-forming metal curving process, and illustrations of applications. Stretch Forming Corp.
Circle 255 on reader service card

Janusite low-emissivity coated glass for residential windows has a new coating that is color-neutral when viewed from indoors or out. When used in replacement windows, adjacent to existing openings, the new coating will be almost indistinguishable from clear window glass. Spectrum Glass Products.
Circle 256 on reader service card



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The only time proven
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DRY-BLOCK® wall on left, standard block interior wall on right showing water absorption.

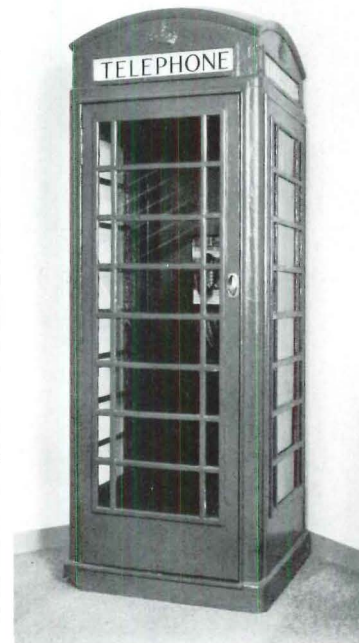
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British telephone booths of cast iron, replaced by more modern booths, are being restored for distribution in the U.S. Each will have a plaque identifying its original location and identification of its trademark "crown" on all four sides. Each bright red booth will have a new wooden floor. They are 3' x 3' x 8'-4" tall. British Telephone Booths.

Circle 257 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.

Greenwich Village Residence, New York (p. 101). Studio MORSA, New York. Custom ceramic tile walls and floors in bathrooms: Studio MORSA, design, and NEF/Hastings, manufacture. Low voltage tungsten-halogen lighting: Capri Light-
(continued on page 254)

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Circle No. 406 on Reader Service Card

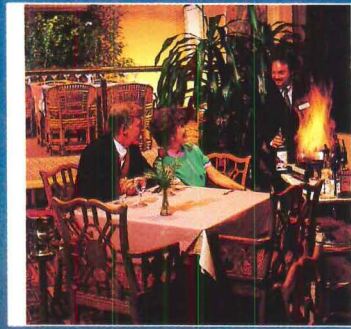


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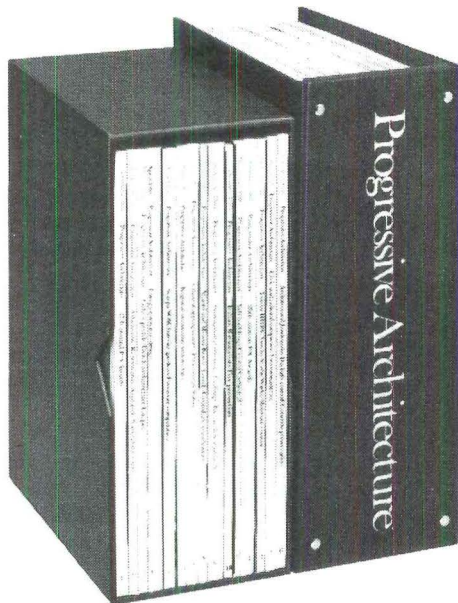
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Building Materials (cont. from p. 250)
ing. Cold cathode lighting: National Cathode. Silk and bamboo floor lamps: Isamu Noguchi. Custom cabinets: Tana Construction. Glass and iron tables: Triade. Custom tables: Studio MORSA. Leather chairs: Cassina. Fabric and down sofas: Flexform. Lavatories: Tenax, Hastings. Range: South Bend. Refrigerator: Sub-Zero. Dishwasher: Maytag. Sink: custom. Fittings: Phylrich. Radiators: Runtal.

Arqua Ristorante, New York (p. 108). *Studio MORSA, New York.* White glossy tile: Hastings. Tungsten-halogen wall sconces: MORSA Luce, Inc., design. Cast iron table bases: L&B. Painted wood chairs: Drouver. Mulberry-paper hanging lamps: Design M.

Treaty Room Suite, U.S. Department of State, Washington, D.C. (p. 111). *Architects: Allan Greenberg, Architects, New Haven, Conn.* Wall and trim paint, Treaty Room and Ante Rooms: Tengo Un Amigo, Pintores, Inc. Wall and trim paint, Reception Rooms and Elevator Lobbies: Myers-Christiansen, Co. Treaty Room gilding: Sans Painting and Decorating Co. Wood trim, paneling, doors, floors, bookcases, and carving: Eisenhardt Mills. Plaster: J. Lertora, Inc. Decorative plaster: David Flaherty. French wax finish on doors: R. Mark Adams, Inc. Bronze security doors: Norshield and The Michaels Art Bronze Co. Marble tile: Amerimar Corp. Light fixtures: Nesle, Inc. Door hardware: P.E. Guerin, Inc. Cabinet hardware: Ball & Ball. Decorative drapery: John Saraceno with Scalaman-dré fabric. Cast bronze grille-work and screens: The Michaels Art Bronze Co. Wrought iron register grilles: Mill River Hammerworks.

Offices for Brant Publications, New York, N.Y. (p. 116). *Architects: Allan Greenberg, Architects, New Haven, Conn.* Wall and trim paint: Pratt & Lambert, Benjamin Moore, Pittsburgh Paint. Wood trim, paneling, luminous ceiling, and shelving: Eisenhardt Mills. Acoustical tile ceilings: Armstrong. Hardwood flooring: Coughlin Flooring Co. Carpet: Bloomsberg Carpet Industries. Custom light fixtures: Johnson-Wanzenberg. Storage files: Shaw-Walker. Miscellaneous furniture: Herman Miller, Knoll, ICF Dillon, Smith & Watson, Wood & Hogan, Del Leono, Eldred Wheeler.



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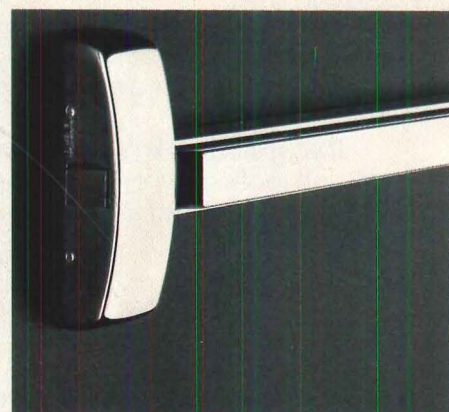
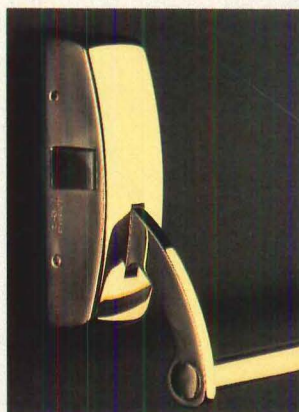
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Tegel housing, Berlin, by Moore Ruble Yudell.

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Also in October

P/A's diverse features will include: a portfolio of buildings by five up-and-coming Japanese architects; a P/A Awards Update on a restaurant by Morphosis; P/A Technics on Uses of Stone.

Mid-October Issue

A new special 13th issue will bring you P/A's second annual Information Sources reference.

Future Issues

In November, P/A will publish an inquiry into the restoration and marketing of Frank Lloyd Wright's legacy, plus a tour of Murphy/Jahn's spectacular terminal at O'Hare Airport. The December P/A will be devoted to fine residential architecture.

Richard Bryan



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Orlando, FL 32803

Programs will be available in September. No registrations will be accepted after October 1, 1987. For more information, write to the above address or call (305) 898-3737. The competition advisors are Lawrence P. Witzling and Jeffrey E. Ollswang.



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(continued on page 260)

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(continued from page 258)

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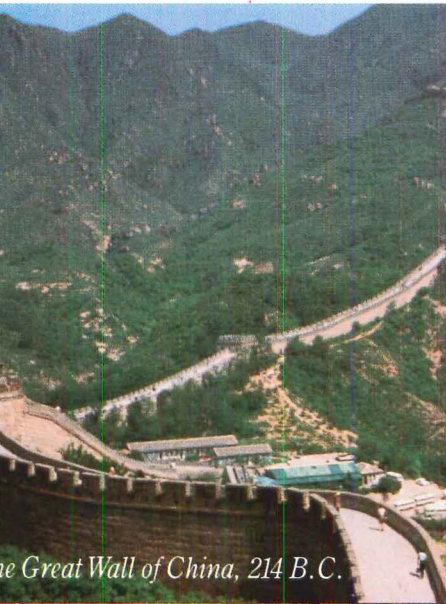
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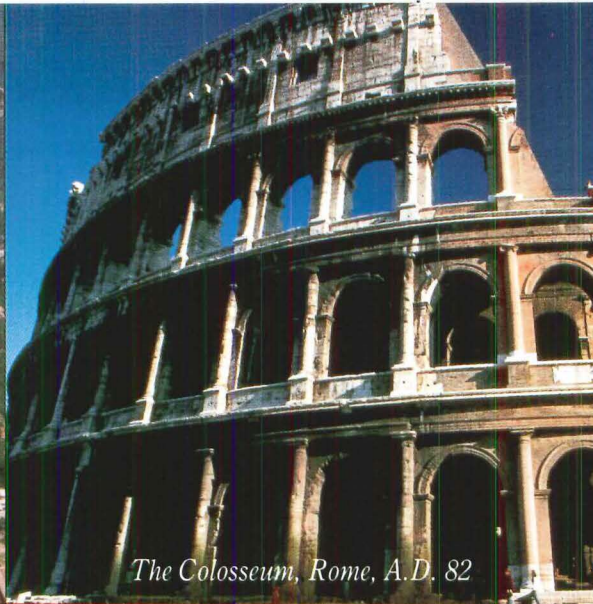
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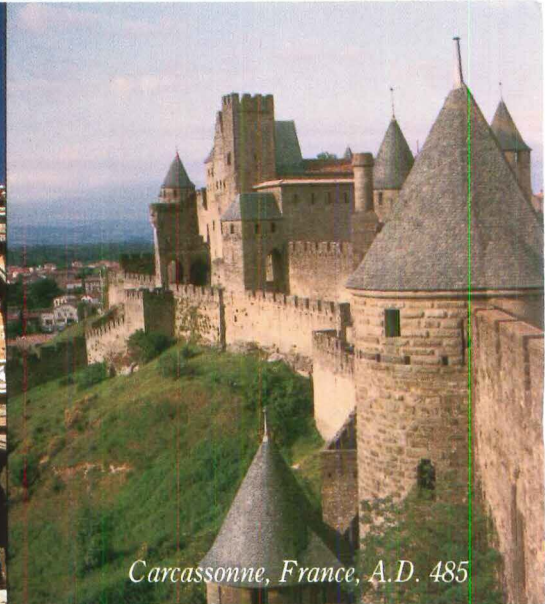
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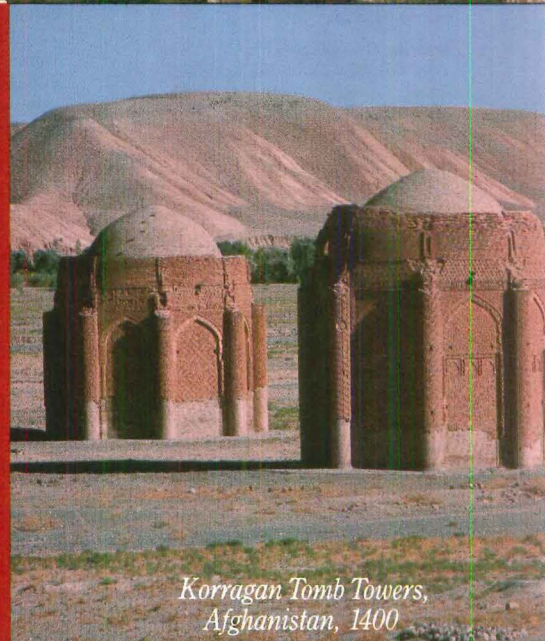


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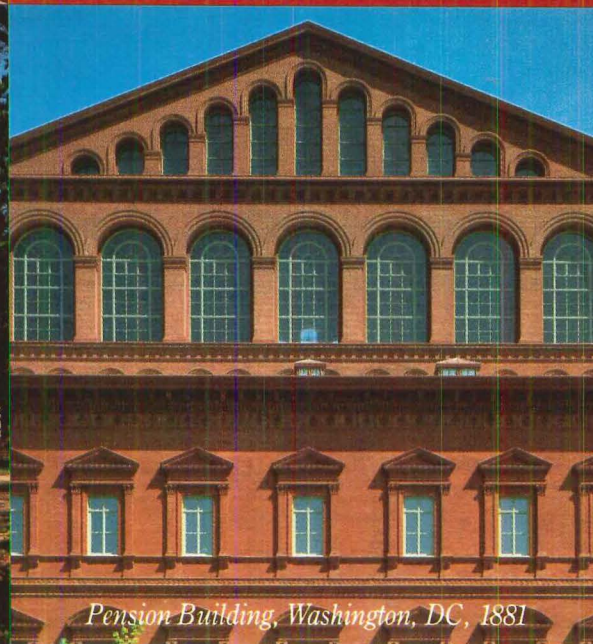
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