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INTERIOR DESIGN

Editor in charge: Pilar Viladas

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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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Todd Dalland and Nicholas Goldsmith of FTL Associates, New York, explore tensioned-fabric technology for everything from lighting to concert pavilions. Pilar Viladas

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EDITORIAL

Architect Selection I

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.
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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
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, is a leap of imagination: Paris in parade before the world tribunal. The issue reveals more than the usual plus-que-parfait analysis of architectural endeavours.

D. Basmajian
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 Godshall Gauzza, AIA
Architect
Medea, 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)
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 admission 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 Krosel
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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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 landmarking. 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
The cover photo of the August P/A was by Robert Burley.
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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 reality 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)

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)
**Pencil Points**

Venturi, Rauch & Scott Brown, Philadelphia, and Artec Consultants, acousticians, have been selected to design a new home for the Philadelphia Orchestra. Other architectural firms in the final round of selection included Mitchell/Giurugola, Philadelphia, and James Stirling, Michael Wulford & Associates, London, with Geddes Brecher Qualls Cunningham, Philadelphia.

The Case Study Houses, 36 experimental homes designed and built in Los Angeles between 1945 and 1966 by architect Charles Eames and others, are to be the subject of an exhibition at the Museum of Contemporary Art in Los Angeles. MoCA has received a major grant of $350,000 from the National Endowment for the Arts for the exhibition, which will open in May 1989.

Paolo Polledri, an Italian-born architect and historian, has been named the first curator of architecture and design at the San Francisco Museum of Modern Art.

Artemide, the Italian-based lighting manufacturer, has won an injunction against a Taiwanese company accused of producing and marketing a version of Artemide's famous Tizio lamp. Judge John Caniord of the U.S. District Court of New York cited "substantial evidence of intentional copying." The outcome could have significant ramifications in an industry increasingly beleaguered by unauthorized "knock-offs.

Formica Corporation has gone public, with an initial offering of 5.5 million shares of common stock at a price of $11.75 per share. The company, which manufactures decorative laminates, was a subsidia of American Cyanamid Company until two years ago when it was acquired by a group of investors, led by For mica management.

AD Architecture was launched as a "piggyback" publication to Architectural Digest. The semianual supplement is being positioned as the "only consumer architectural magazine" in the U.S. (Digest itself is described in a company press release as "a magazine that despite its title is primarily concerned with interior design."). Digest editor Paige Rense will edit AD Architecture, whose first issue includes the works of Arquitectonica, Michael Graves, Philip Johnson, Charles Moore, and Stanley Tigerman.

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**A New Park for Paris**

If the automobile has too often turned parks into parking lots, Paris is now shifting that direction. A former Citroën factory in the 15th Arrondissement is to be replaced by the city's largest new park in a century.

The 37-acre park on the left bank of the Seine at Paris's eastern edge will be the centerpiece of a redevelopment project called Citroën-Cevelennes. Begun in 1979, the plan includes assisted and market-rate housing, offices, and a hospital.

The park's design was the subject of an international competition; 63 proposals were considered. The judges were unable to choose between two roughly similar proposals, so their designers were invited to combine their schemes. Each design team included a landscape architect and an architect; the laureates were Gilles Clement with Patrick Berger, and Alain Provost with Jean-Paul Viguier and J.F. Jordy.

Clement is known for his ability to combine function and economy, and his designs questions of style in favor of pragmatic responses to environmental or programmatic needs. Clement has worked mostly for private clients and has developed a more distinct personal style. Dissatisfied with formal gardens that resemble "carrot rounds in beef aspic," Clement says his project gave priority to the way we interpret nature at the end of the 20th Century.

Their joint project is less a single park than a complex of garden units linked by fountains, canals, and pools. In the center, a rectangular lawn 300 meters by 100 meters forms an ordering void, echoing the other left bank parks—the Jardin des Plantes, Les Invalides, the Champs de Mars. Unlike these, however, Citroën will reach the Seine. At the opposite end of the park, two monumental greenhouses, designed by Berger, and an "aquatic peristyle" will close the vista.

A "garden of metamorphoses" features plants that undergo surprising or violent transformations. Finally, two more

---

**Defining Miami Style**

"Chic. Sophisticated. Mizner. Tropical. High Tech. Bahamian Mediterranean. Christo. Miami Style. What is It?" So read a portion of the poster inviting entries to "Miami Style," a furniture design competition cosponsored by the City of Miami and the Florida Association of Furniture Manufacturers. The goal, said Miami Mayor Xavier L. Suarez, to "bring together the best (local) design talents and the skills of Miami's furniture manufacturers to create new products with Miami theme, to be sold in the world marketplace."

The five winning products are being manufactured by local merchandisers who retain the right to market them in Florida. The City of Miami will receive 2.5 percent royalties on all Miami Style furniture that is sold, using these monies to sponsor future competitions and further the promotion of Miami design and manufacturing. The winning designers will also receive 2.5 percent royalties on sales.

First and second prizes went to the Miami Chaise and Ottoman (purchased by Burdines) and the Miami Cafe Chair.
Coop Himmelblau

Viins Twice

chitectural designers Wolf ix and Helmut Swiczinsky, partners in the Viennese firm Coop Himmelblau (see pp. 128–5), have recently won two commissions for projects of a scale larger than those they have tackled until now. The first, the sign of a new town outside of ris, brings them into the international scene while the second, a renovation and extension of e Ronacher Theater in Vien na, focuses attention on them their hometown.

The new town of Melun-Senart is for a large meadow at e south edge of Paris, one paced by rail lines and dotted th industrial outcroppings, d now threatened by a pro-posed highway. Four little towns eady exist around the site, d there is the likelihood that, thou careful planning, these ll grow together helter-skelter th no definable center.

The competition brief asked a landscape plan and a sign for the weaving together the four towns, with an urban inner for 240,000 people. In diion to housing and com-mercial amenities, there are to a transportation (including ilway) center and a university.

The Coop Himmelblau plan gins by proposing the tunneling of the planned highway, the caviation of a lake and a canal the west side of the site, and, th the excavated earth, the eation of a hill to break the evailing southwest wind. After ese earthworks are in place, ur types of developments are proposed: a town center, called New York because of its high mosity, at the northeast part of e town where the transporta-tions lines cross; two boulevards, called “force-lines,” which radiate from the center; cottages sited along a free-form, squigglelike line, dubbed “L.A.” because of the low density; and finally larger buildings de-veloped 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 fol-lows the principles developed for other buildings the firm has designed for Vienna and Ham-burg, which have not yet been built. While the designers expect that the town will eventually grow high and dense, they dem-and that developers insert public space not only at ground level, but at every 50 feet above the ground.

In the Ronacher Theater proj-ect, 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 pro-scenium 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 re-hearsal 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 con-ceptual and impractical to build. Stylistically, it is certainly not every Viennese’s cup of coffee. But if realized with Coop Him- melblau’s exquisite skill, it is sure to become a double landmark in Vienna’s center. Susan Doubilet (News continued on page 38)
Schindler (continued from page 35)

Type of Coverage

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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 capitalizing on local knowledge and local labor.

His message was echoed, but also challenged, in the many and 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 programs 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 Jerzy Dixson 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. O'Connor, turner, originator of the "bottom-up" approach.

On the practical side, many people were impressed by Miguel Roda 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 Shenzen, China.

To sum up the cumulative message of the Congress: With the world population explosions there is a new generation of urban poor. We must take the problem of homelessness 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.
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Who says imagination doesn’t grow on trees
Taxes (continued from page 33)

directly to the State as a use tax. Also, one third of the services rendered 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 which 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 impetus for 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 IA Convention. Over 190 designers met the Delta Challenge:

* create a unique device for the delivery of water


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.

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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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)
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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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 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 patching that rupture back together again.

The new Orange Line is 4.7 miles of sunken transitway surrounded by 52 acres of park and punctuated by eight new stations. The $743-million project has been 16 years in the making. While not quite the "new rand in Boston's Emerald Ecklace" that its planners proclamed, the submerged line and its round-level appendages represent a rare public policy success story, transforming a no man's land into a public pathway paved by urban design guidelines and community participation.

The three-part project runs from the densest segments of the city—the Victorian rowhouses of Back Bay and the South End—to its suburban exurbs 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)
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 Morice 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 burre “here I am.”

Just as the old “El”—the elevated Orange Line which this new system replaced and more or less parallels—shared in theills 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 garage-like terminal, despite attempts to break down the mass with jagged roofs and to punctuate the place 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 bight 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 groundsides amenities, such as bus stops or shelters.

A critic can look at the project politics and budget cuts, can comment on drawbacks, or wonder that our century had the sense to invest in 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
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Art Nouveau, 1895. At the Cooper-Hewitt Museum through Sept. 27.

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 October 7

September 18–November 13

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

Competition

September 25

September 28

September 30
Entry 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) 376-3586.

September 30

September 30
Entry deadline, Design Impressions/Design Expressions, Tarkett Tile’s Annual Design Competition for commercial installations of Impressions vinyl floor tile and/or Optima Expressions sheet vinyl. Contact Competition Coordinator, Tarkett Inc., 800 Lanix Plaza, Parsippany, N.J. 07054.

October 1

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

November 1

(continued on page 62)
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October 8–10

October 10–15

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 Dubé, EKSPO GROUP, Box 1317, Place Bonaventure, Montreal, Quebec H3A 1H1, Canada (514) 871-9214.

November 1–3
International Ceramic Tile Exposition, Orange County Convention Center/Civic Center, Orlando, Fla. Contact Marvin Park & Associates, 690 Talcott Rd., Park Ridge, Ill. 60068 (312) 823-2145.

November 1–4
IFMA '87, International Facility Management Association annual conference and exposition, Dallas, Texas. Contact IFMA, Sun mit Tower, Suite 1410, 11 Greenway Plaza, Houston, Tex. 77046 (713) 629-4362.

November 2–3

November 3–5

(continued on page 67)
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) 924-3715.

November 8-13
American Concrete Institute 987 Fall Convention, Seattle Sheraton Hotel and Towers, Seattle, Wa. Contact ACI, Box 9150, 22400 W. Seven Mile Rd., Detroit, Mich. 48219 (313) 32-2600.

November 9-11
Corporate Strategy Made Visible by 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) 770-5000 x274.

November 18-20

November 19-21
International Interior Design Exposition, Metro Toronto Convention Centre, Toronto. Contact HDEX, 168 Bedford Rd., Toronto, Ontario, M5R 2K9, anada (416) 921-2127.

November 22-25

November 22-28

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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. 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 means 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 revised form documents, 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 is 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 architects 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 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.

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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 version of 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 B-141 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. While 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 has recognized 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 4.2.5 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 without 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 or 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 requested for the project (3.12.11). Consultants or the architect have been added to the contractor's indemnification requirements (3.18.1). The owner has the right to continue 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 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) [P/A PRACTICE]

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 Dunedin 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 Allen B. Stover, Esq., CSI, AIA (The Construction Specifier, April 1987, pp. 100–101, 111).

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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, Doel 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 Viladras
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 Bionda 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, tabletopware selection, and even, occasionally, chef selection. MORSA later carried the tradition beyond Little Italy to Midtown Manhattan with Follia Restaurant and, most recently, Tribeca. Morello and Savoie not only designed but named the new Arqua Restaurant 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, notably office and residential design. While MORSA has renovated a loft in SoHo as early as 1978, the big rush of residential commissions began in 1982 with a loft on 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, sensual streak evident in the curved half-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 terraced-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 dominates the loft kitchen to the light, wood-and-glass wall of the 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 arches 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 a 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 suit a new customer—the public of Battery Park City. Daralice D. Boles
Greenwich Village Residence
New York

The living room of the Greenwich Village loft is illuminated in part by "light boxes" lined with cold cathode tubes (visible beneath the stair). Stonesteel 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.
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.
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.

Major materials: Stanstead granite, white oak 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 contractors; Tana Construction Co., architectural woodwork; Falcon 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.
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 lined one hallway in a dust- and static-free zone, 2a.

The 18' x 25' curtain for a Green 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 MORSA 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 lighted, glass cabinets, which can be used to distinguish the work of separate artists.

Interiors of the Lafer residence in Agaponack, 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 Irorozzi 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.
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.

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.
Contractors: James Di Domenico Construction Co.
Costs: withheld at client’s request.
Photos: Mark Darley.
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 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 loggerheads 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; 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 no 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. Morever, 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 allows an uninterrupted view down the suite's 172-foot length. The architectural detail in the room is 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).

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

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


Photos: Richard Cheek.
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, 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. (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, 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, 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."

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, to the mannerism of the Manchester Courthouse, to the simplified Classicism of the Bergdorf Goodman façade, or the proposal for a Monument to the Holocaust, 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, for instance, shows how Classical architecture can adapt to the requirements of a distinctly modern structure—an underground building—where the major features above ground 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. "Until 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."
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, for example, is reminiscent of a 17th-Century high-backed fireside bench, although in place of its solid side and back panels, they have used latticework. The white painted seating 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 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.
Greenberg, a Classicist conversant in modern art, was the 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 Wes 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; Sonecor, telephones.  
**Photos:** Peter Mauss/ESTO.
In the office's other corridors, this and facing page, take the use of windows and glass doors to increase the penetration of natural light and the apparent size of editorial spaces is offset by the suppression of proportions of the 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.
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 McCulloch, 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 designs intended for office use almost always evoke, in form and detail, the domestic realm. But the work does not look cute; King-Miranda's sense of proportion and material is characteristically Italian in its elegance.

King-Miranda's new projects include furniture for the Spanish manufacturers Disform and Akoba, 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 Moil choir line, as well as an entirely new line of chairs for Marcatré, as well as 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 design. Often industry doesn't 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 what 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.
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 (axonometric 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.

**Client:** Marcatré Ltd., London.
**Major materials:** plaster; wood flooring; carpet.
**General contractor:** A.E. Hadley Ltd.
**Cost:** not available.
**Photos:** Alastair Hunter.
King and Miranda have been designing lighting for Flos for over a decade. One of the earliest fixtures, El, a halogen floor lamp with an adjustable head, offers both direct and diffused light. Next came another halogen floor lamp, Jill, 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, another industrial glass fixture, is mail 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, a hanging lamp or the dining table. The three mail light sources produce a andelight effect, a romantic idea countered by the high-tech look of the fixture itself, in which the circuitry is visible between two thin discus. Expanded Line is an integrated system that can accommodate fluorescent, incandescent, irect, and diffused lighting.

fixtures simply plug into the central rail. The fluorescent lighting, 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, can function either as spot or diffused lighting; Lucy, is a tiny spot, adjustable to any angle; Spillo, is a small spot or diffused light that can be used alone or as part of Expanded Line, as can Ra, Lucy, and Tor. Expanded Line Kit is an all-incandescent, low-voltage version of the series; its transformers are installed in the ceiling. Quintilla, designed for Expanded Line, is no longer in production.

Murana, is a wall lamp that uses industrial glass with silk-screen decoration (in the same scribble design that adorns the walls of the Marcatre showroom in Milan). Tristras, 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.
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 personalized 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.
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.”

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.
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 unintimidating 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 Marcatrè's Air Mail seating.
Casina Japan offices, Tokyo

When King and Miranda were
asked to design the offices of Cas­
ina Japan Inc. (with architect Jun
ieddishikawa of Casotec Ltd.), they
realized that the project involved
not just creating office interiors,
but also exporting the image of
assina 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
terior alterations) with an odd,
riangular plan and low ceilings.
The glass-walled and slate­
ored 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.
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-

Project: Cassina Japan Inc. offices, Tokyo.
Designers: Perry King and Santiago Miranda, with the collaboration of Carlos Moya and Maria Castro; Jun Nishikawa, Cosotec Ltd., on-site architect.

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.
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, soarng, 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 Kor’yo shent’e 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 coole 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 fixture 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 into 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 un dreamed of even in the days of social comment, in the 1960s and 1970s. Their adaptability, shown in their 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 Sviczinsky 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 mullion? You think 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.

**Programs:** 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.
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 walls 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.

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'yō shent'e, 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.
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 Württemburgischer 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).
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 building'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 (Wolf Prix, Helmut Swiczinsky, principal; Peter Tremba, project leader)

**Program:** shop windows, signage, and a 50-foot-long entry passage to 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.
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 that 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 ¼-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 ¼-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 minima 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 do 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 in 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 concept—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 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 Dome System, 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 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 structures, Kalil comments, “I think the unifying field between those two elements is emotion. The emotion of our selves constant, spherically. It ties us all together as world citizens, whether on this planet or in space. This is the area that I can absolutely rely on. There is no way that we realize what we are moving into.” Nor the space with which we’re approaching it, he says; he sees current stylistic maneuvering as a result of design being in that 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 the whole. The way is not necessarily crystal clear for him but the approach seems to be.
Kramer Residence, New York

Points in the floor leading from the entryway toward the kitchen behind the ebony screen, background, stress the proportional void Kalll has established in the Kramer apartment (see cover). The dining area is beyond the curved screen to the left.
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.
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, 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, 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, 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.
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 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 stone sculpture and weaving. What is perhaps most difficult for observers to comprehend is the switch of mindset from details of earth-bound environments, bookmarks, 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 Habitats

Before beginning to make use of what he had learned at NASA meetings, Kallikroné 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 dimensions of space quarters and the 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.
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 Didion—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 environment, 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.
FTL Associates' Todd Dalland and Nicholas Goldsmith aim to integrate architecture and technology in fabric structures.

Stretching the Limits

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 camp 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
When Sunar Hauserman 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.
P/A Profile
Dinah Casson and Roger Mann, London

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

Not for Designers Only

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 manage 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 or structure. What seem to be small issues become quite serious to us.” And quite delightful for the rest of us.

Pilar Viladas
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 uplights 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.
Biltmoderne’s bold furniture designs are the testing grounds for the firm’s architecture, and vice versa.

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.
Biltmoderne's furniture designs reflect the varied interests of the firm's partners. The wood and steel benches, 1, by Daes 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.
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 earl efforts at relighting the ornamental tops of historic buildings. Lighting designer Douglas Leigh, serving as the chairman for city deco 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.
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 ascending 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.

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.

The problems of floodlighting a Classical building are much different from those of a skyscraper. The former demands that more emphasis be placed on modeling the three-dimensional quality of its elements. In the lighting of the Vermont Statehouse, lighting designer Sylvan Shemitz and Associates 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.
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 Shenitz, 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 then 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-
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.
The floodlighting of building façades encompasses some of the same uses as site lighting, such as light pollution and fixture durability, t the resolution of those issues is very different. Because most odlighting fixtures are not visible from the ground, they often upplay external baffles and louvers as well as internal reflectors to ntral glare. Their concealment also allows the use of larger fixture usings that can accommodate larger lamps and reflectors able to wrow more light longer distances.

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

Even if the right fixtures are found, their proper maintenance can come another hurdle. “Many owners don’t realize how much dirt d muck can build up,” says lighting designer Abe Feder, “or that xtricans are often required to relamp these fixtures.” Owners ould 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 eat way of advertising a building or the company in it,” says lighting signer Randy Burkett. “It also gives people an added sense of urity.” While a floodlighted building might not actually add much lght to its surroundings, “having an illuminated surface,” notes Bur­ kett, “creates an impression of more light.”

Floodlighting also makes the building itself more secure. Fixtures cated on the ground will enlarge the shadow of an intruder passing front of them or backlight an intruder’s silhouette when passing hind them. The problem with locating fixtures at grade is their earer susceptibility to vandalism. Fixtures mounted on a building’s ađe are more damage-resistant and still allow the silhouetteing of truders; their drawback is their appearance, which is rarely atrac­ tive or unobtrusive.

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

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Further Information


See Technologies-Related Products and Literature, next page.

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### IES Lighting Handbook 1981 Application Volume

#### Light Reflectances and Light Sources for Various Building Materials

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<th>Surface Material Description and Color</th>
<th>Light Reflectance In Percent</th>
<th>Recommended HID Light Source</th>
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<tr>
<td></td>
<td>Clear Mercury</td>
<td>Metal Halide</td>
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<td>Light Colored Surfaces</td>
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<tr>
<td>Common Tan Brick</td>
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*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.*
Technics-Related Products

Teseo 50/100 exterior lighting fixture, designed by Ernesto Gismondi, is available in two design heights. The simple tripartite design is composed of an extruded, anodized aluminum housing, 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

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

The LMS 100, 200, and 300 are light fixtures for low-level applications. 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

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

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

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

Buckingham lanterns are crafted using the traditional techniques and the original blueprints of Victorian street lighting. The wall-mounted or freestanding lamps offer the choice of electric light sources, including a Gasbulb that produces a gaslight effect. The post 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

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 818/230-3861
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.

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. Shakespeare.

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.

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.

Metalarc and Super Meta larc 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.

“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.
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Circle No. 348 on Reader Service Card
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
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• Contact your local Scandiline representative or call our corporate offices at 213/537-6411.
• Scandiline, 1217 West Artesia Boulevard, Compton, California 90220.

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

'87

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Circle No. 314 on Reader Service Card
Introduction

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 Silversmithing: 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, enamel, and gold vase, ca. 1893, by Tiffany.

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

Denise Austin, Fitness Expert/TV Show Host, NBC Today Show

Robert Woertendyke, Sr. Vice President/Managing Principal, Neville Lewis Assoc.

Don Sachar, Vice Chairman, Environetics

James Trunzo, President, Intratec

Bill Walker, Vice President Facility Management, Manufacturers Hanover Trust Co.

Kreon Cyros, Director Facility Management Systems, Massachusetts Institute of Technology

Tim Walker, Sr. Vice President National Marketing, PHH Group

Pat Castellano, Director of Design, Miller Design Organization

Hy Bomberg, Sr. Marketing Manager, Herman Miller

Michael Kalil, Designer, Kalil Studios

John F. Saladino, CEO/P president, Saladino Furniture, Inc.

10:30 & 1:30
Knoll International
Habitability Design: From Space Station to Work Station

10:30, 11:30, 2:00 & 3:00
Krueger
How to Avoid Fatigue at the Office

10:00
L. U. I. Corp.
Politics of Furniture Selection

3:00
L. U. I. Corp.
Making Management Understand the Importance of Facilities Management

10:00
Herman Miller
Researching the Automated Workplace

11:00
Herman Miller
Don't Touch that Plan—You Can't Afford It

1:00
Herman Miller
Organizing for Facility Management and Selling It to Senior Management

2:00
Herman Miller
A New Approach to Asset Management

3:00
Herman Miller
The Building Blocks of Efficient Facilities Planning: Creating Corporate Office and Workstation Standards

4:00
Herman Miller
Bottom-Line Benefits for Top Management

11:00
The Pace Collection
Unfolding Architecture

11:00 & 2:00
Saladino Furniture
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Circle No. 342 on Reader Service Card
Museums, Hotels, & Travel Information

**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. (660-6898). 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 Hodler along with an exhibit of American silk screen prints.


**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.


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

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**Products**

**Allsteel**

Uhuru 100 Seating, designed by Peter Tschek, provides fingertip controls for tilt-tension, tilt-lock, and seat height adjustment. Constructed of aluminum, the collection is available in six metallic finishes.

*Circle 102 on reader service card*

**Alma**

Synchro I, a fully ergonomic secretarial 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 refinement to the System R collection of office products.

*Circle 104 on reader service card*

**Arconas**

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, designed by Luciano Ballestrini and Paola Longhi, is constructed of electro-welded wire mesh and white elastic fabric. Trama provides reflected 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, Copella, Andromeda, 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
Our Name Has Changed!

Since our formation as Interiors International in 1964, we have been committed to exceptional performance at every level.

We are not a large corporation. Our scope is broad, but our standards are high. We have chosen to focus our energies on excellence of design, quality of manufacturing, reliability of delivery and service that fully respects each client's individual requirements.

We have invested in comprehensive facilities in both the U.S. and Canada. New manufacturing methods have allowed us to increase volume without sacrificing the quality that has always been our hallmark.

Our name has changed, but nothing else has.

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.
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
TOUR DELUXE

DIFFA's Main Event
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.

THE GRANDEST TOUR OF ALL
The Tour Deluxe begins on the Concorde, flying from New York to London, with an overnight stay at the Ritz. Followed by a flight to Nice, then a trip to Monte Carlo. There, the winner will board the Sea Goddess, which offers all the amenities of a private yacht. The ten-day cruise includes stops in St. Tropez, Capri and Corfu, ending in Venice with a night at the Cipriani. Then, a flight to London and a swift return home on the Concorde. Your First Stop: Where To Buy Tickets.

Tickets may be purchased through following national showrooms: Leschwig & Fils, Donghia, Jack Jr. Larsen, F. Schumacher & Co., Rugig, Stroheim & Romann.

Tickets available in other major cities. 212.580.3311 for locations. DIFFA Special Cities: Atlanta 404.233.8110,argo 312.222.1452, Dallas 214. 4656, New York 212.580.3311, Francisco 415.552.2311

Tour Deluxe Corporate Underwriters:

DIFFA
Design and Interior Furnishing Foundation for AIDS

Special Thanks To: Sonnet Service Travel, Inc.

Design: Donavan & Green
Printing: Graphics Dickard Widders Industries
Text: Typography Services, Inc. This ad is dedicated by this magazine as a public service.
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

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

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

Hardwood House
The Reunion desk, with recessed kneelspace, 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
American Seating has created a new auditorium chair with explicit bio-mechanical agility. Designed by Hugh Acton, this chair features a spring mounted, free-floating seat and provides a back that responds to occupant movements with supportive flexonics. The unique one-piece oval shaped steel frame supports the seat and back and provides armrests in either plastic, upholstery or solid wood.

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. Responsive seating for productive environments.
In days of yore, the person in charge always got the best looking chair.
Today, the person in charge still gets the best looking chair. But now, so can everyone else.
Because we've expanded the Sapper Collection by Knoll.

There's the original Sapper Executive and Manager Chairs. And the sled-base Visitor's Chair. Our new Sapper Task/Operational Chair. Our Computer Operator Chair. And our High Task or Drafting Stool.

So everyone in the hierarchy up through the monarchy can sit in something beautiful yet functional.

For instance, data processors can adjust their
into a democracy.

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

The right chair can make people feel like their office is their castle.

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.
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

ii/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.

Seems insane, but most office system companies process your order without ever looking at it. If you made a mistake, you’re stuck with it. But at Artec, we have an Order Analyst go over every order from top to bottom, reviewing everything. Alerting you beforehand of any possible mistakes. Even making suggestions that will eliminate problems down the road. With the unlimited choices of textiles, surfaces and laminates in our Designer’s Vocabulary options program, you’d be crazy to spec anything but Artec. Call 1 (800) 482-1616. Long distance or loco.
**Intrex**

Intrex 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-tilt 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

**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

**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
Power to the people of Virginia

When companies need special solutions, Shaw-Walker's there ...with ingenuity, know-how and a commitment to doing whatever it takes.

Take Virginia Power's new Technical Center in Richmond. This busy public utility has tremendous data requirements, resulting in a larger-than-usual density of computer cabling — all of which has to run through their panel system. Because of our unique 3½-inch-wide panel, Shaw-Walker was able to accommodate all electrical and telecommunications cabling in a customized double raceway that provided over 21 square inches of usable space. And because Virginia Power's computers required an isolated circuit, we developed a special circuit harness. The double raceway was tested and approved by Underwriter's Laboratory, in plenty of time for the new building's opening.

Shaw-Walker did everything it could to help Virginia Power serve its people better. We'll do the same for your company; just call and find out how. 1-800-345-9404.

See us at Designer's Saturday.

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 conference 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

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

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

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
IT TAKES A COMPANY LIKE WESTINGHOUSE TO TAKE CONTROL OF THE ELECTRONIC OFFICE.

A company with the knowledge to develop a cable management system which includes top raceway, baseboard, and most importantly, work surface capabilities.

Westinghouse believes a cable management system should increase worker productivity as well as office power. That's why we developed 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 inter-dependent subsystems from the total quality leader, Westinghouse.

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

See us at Designer's Saturday, 5th floor, IDCNY, where "design meets technology."

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

Westinghouse Furniture Systems, 4300 36th Street, S.E., Grand Rapids, Michigan 49508
1-800-445-5045
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
Unibond carpets in over 200 colors, all with coordinates in modular systems. Photography: Fred Schenk. ©1987 Burlington Industries, Inc.
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

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

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

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 Kaïros, at Office Pavilions and other Herman Miller dealers throughout the United States.

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

B&B Italia
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  Special Issue: Young Architects/Plastic Laminates

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   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

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   Circle B603 under Books

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   by Hugh Ferris, 200pp., illus. ($35.00)
   Ferris 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 Planning 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 exteriors, this presents ideas on how to construct beautiful and unique houses within limited budgets.

   Circle B606 under Books

7. **Restoring Old Buildings to Contemporary Uses**
   by Wm. C. Shopskin, 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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   by Stephen Kliment, 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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  Lapena Torres/Gwathmey Siegel/Polshek/Affordable Housing

- **January**
  34th Annual P/A Awards

- **December, $12.00**
  Special Issue: Information Sources
12 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.

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11 Structural Systems by H. J. Cowan & F. Wilson, 236 pp., 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.

Circle B611 under Books

10 Designing Buildings That Work by Fred A. Stitt, 244 pp., 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 systemic problem solving.

Circle B609 under Books

9 Adding On, An Artful Guide to Affordable Residential Additions by Duo Dickinson, 177 pp., 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.

Circle B612 under Books

8 Frank Lloyd Wright to 1910 by Grant Carpenter Manson, 238 pp., 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 scantly formal training, and the beginnings of his architectural work under Lyman Silsbee and Louis Sullivan. Photographs, drawings and plans included.

Circle B614 under Books

7 Italian Gardens of the Renaissance by J.C. Shepherd & G.A. Jellicoe, H44 pp., 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.

Circle B613 under Books

6 Perspective for Interior Designers by John Pile, 160 pp., 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.

Circle B616 under Books

5 Architecture Rendering Techniques: A Color Reference by Mike W. Lin, AIA, 253 pp., 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.

Circle B617 under Books

18 Home Planners' Guide to Residential Design by C. Talcott, D. Hepler & P. Wallach, 218 pp., 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

17 The New Atrium by Michael J. Bednar, AIA, 238 pp., 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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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.

Circle B617 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

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 banquets 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
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 & Designers 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.


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.

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<td>Just Business as Usual</td>
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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

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

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

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

HARTER
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.”
Sunar Hauserman
Designer Don Petit created a pedestal desk, a table desk, and a conference table as additions to his executive group.
Circle 200 on reader service card

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.
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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.
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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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Vecta
The Biro 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.
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Management Development Series

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Calculators for Architects

Calculating the quantity and spacing of lighting fixtures in a room has always involved a fairly complex set of formulas and demanded a fair amount of time—until the development of this lighting calculator, 1. By entering into the calculator the dimensions of a room, the desired illumination level, the fixtures' coefficient of utilization, and the lamps' lumen data, a designer can quickly determine the quantity and spacing of fixtures. The calculator also computes the maintained footcandles in a room given the lumen depreciation and dirt depreciation values of the lamps. Halo.

One of the greatest sources of mistakes on contract documents is one of the simplest: The addition of strings of dimensions. A calculator, 2, has been developed expressly for that problem—adding, subtracting, multiplying, and dividing in feet, inches, and fractions. Other features include the ability to convert to decimal feet and meters, to calculate areas and volumes, to compute roof pitches, and to estimate the board feet and cost of lumber. The device also functions as a standard math calculator. Calculated Industries.

The HP-41 calculator by Hewlett-Packard, 3, which has been one of the most popular in the scientific community, now has a new plug-in module that adapts it to the needs of the construction industry. Features of the module include a curve fitting program that matches an unlimited number of data pairs to any one of 16 curves, a geometry program that solves triangle and circle calculations, and a unit of length program that performs operations in feet, inches, and fractions and converts those figures into metric, decimal feet, and decimal inches. Redishift Software.
NEW PRODUCTS AND LITERATURE

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 1 1/2-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

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 consumption. The system consists of a structural aluminum grid core that has two permanently bonded fiberglass reinforced face sheets. The panel is typically only 2 1/4 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

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.

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(continued on page 246)
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**Products**

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 4 1/2-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 3/4-inch deadlocking latchbolt and separate 1-inch deadbolt. Model 2706 has a 3/4-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 234 on reader service card

**Weyerhaeuser**

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 Wilsontex laminates and carpets from several manufacturers. DiversiTech General.

Circle 241 on reader service card

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**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 Wilsontex laminates and carpets from several manufacturers. DiversiTech General.

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**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
EDPH Series split-system heat pumps are available in four sizes, from 1.5-to 3-ton cooling capacity, and heating capacities from 19.2 to 35.4 MBH at 47°F. A refrigerant accumulator and an internal high-pressure relief valve and crankcase heater ensure long compressor life. Each unit is housed in a galvanized steel cabinet. Central Environmental Systems.

Circle 244 on reader service card

Patternclad® glass is produced by screen printing and permanently firing ceramic enamel frit in a variety of geometric and texture patterns onto 1⁄4-inch glass substrates. Processing is completed by firing a transparent 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, Musket Gray, Sierra Tan, and Military Blue. Petersen Aluminum Corp.

Circle 246 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 Effect®, 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 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

(continued on page 250)
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For more information and samples, call Zip Chip, 1-800-524-0159 (in N.J. 1-800-624-1914).
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 or polished brass and colors. Coordinated sconces are also available. The American Glass Light Co.

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/Steensens Sales Corp., Laminates Div.

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-striped mahogany. Nucraft Furniture Company.

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 retyping. The complete system consists of a computer, a Slide Scribe, and a printer. The computer can be used for other functions. DRT Corp.

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.

Building Materials

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

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Building Materials (cont. from p. 259)


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Profile: Charles Moore and his Firms
Over the past quarter century, Charles Moore has collaborated on many landmark projects with various partners and associates. P/A's profile will focus on current works designed with his present partners: the Tegel housing in Berlin, the Beverly Hills Civic Center in California, and his own latest house in Austin, Texas.

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.

The Astronauts Memorial Foundation announces a competition for a memorial to the astronauts who have lost their lives in the pursuit of space exploration. The memorial must be a lasting, inspirational tribute to these astronauts and, above all, it must stand for their achievements. It will be built, subject to NASA's approval, at the Kennedy Space Center where it will be accessible to an estimated 2.5 million visitors annually.

An architectural commission plus $50,000 in prizes will be awarded by a nationally renowned jury. The competition is open to all U.S. citizens.

Submissions, limited to two 20" x 30" boards, will be due December 11, 1987. To receive your program as soon as possible, register by sending $50 (payable to Competition, Astronauts Memorial Foundation) to:

Astronauts Memorial Foundation
2121 Camden Road
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.

The competition is sponsored by Southern Bell and a grant from Allied-Signal Inc.
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*Contact company directly

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