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SEPTEMBER 1988

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### INTERIOR DESIGN

Editor in charge: Pilar Viladas

#### 65 Introduction: The Real Thing

The work of the architects and designers featured in this issue reveals a thorough knowledge of the fine line that separates originality from trendiness. Pilar Viladas

#### 66 Well-Chosen Words

The furniture designs and interiors of Antonio Citterio and Terry Dwan highlight simple and spare materials in rich combinations. Vernon Mays

#### 74 Breaking the Bonds

One of Japan's foremost contemporary designers, Shiro Kuramata, creates interiors and products that combine surprising forms and materials, often with otherworldly results. Adele Freedman

### 84 Educated Eclectics

For interior designer Jed Johnson and architect Alan Wanzenberg, historicism must be literate, without being literal-minded. Warren Iames

### 92 A Dialectic of Details

The firm 1100 Architect achieves a synthesis of opposing forms and materials in a number of beautifully detailed interiors. Joanna Wissinger

### 100 The Taste of a Tastemaker

The products designed by architect Michael Graves are informed by a personal vision that is vividly illustrated in his own house and office. Pilar Viladas

### 110 Hot Rods

The imagery of industrial buildings and machinery informs the bare-bones, ad-hoc, and often kinetic architecture of Holt Hinshaw Pfau Jones. Thomas Fisher

### 112 Form Follows Feeling

For architect Michele Saee of Building, the feeling of a space is as important as the architecture that creates it. Pilar Viladas

### 114 Against Beauty

Two interiors by Thomas Leeser explore the breakdown of such traditional architectural notions as enclosure, comfort, and support. Thomas Fisher

### TECHNICS

### 116 Walk On

Finding what's available for a project's flooring needs is just the first step. After that, how to choose what to use? Vernon Mays

### SPECIAL SECTION

### 143 Designer's Saturday

The schedule, featured products, and showrooms are covered in the section about this annual event held in New York October 6-8.

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### DEPARTMENTS

- 9 Editorial Prospects for the Profession
- 13 Views
- 23 News Report
- **33** Perspectives
- 41 In Progress
- 51 Calendar
- 57 P/A Practice New database technology; Expert witnesses
- 122 Technics-Related Products
- 133 Books Frank Lloyd Wright's Larkin Building; Many Masks: A Life of Frank Lloyd Wright; Classical Architecture: Rule and Invention
- 197 New Products and Literature
- 204 Building Materials
- 211 P/A in October
- 212 Job Mart
- 215 Selected Details Skylight and Clerestory, Center for Energy Research, Rome
- 216 Advertisers' Index
- 217 Reader Service Card

### Cover

Interior of stairwell, Esprit Amsterdam, by Studio Citterio, Milan (p. 66). Photo: Gabriele Basilico.

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## Prospects for the Profession

As the year 2000 approaches, the AIA tries to assess the context architects will work in and map out a "preferred future." ALTHOUGH the end of the millenium may be no more momentous than any other year, the round number 2000 has generated something of a boom for prophets of the future. Everybody wants to feel prepared for the 21st Century. This big date with destiny has prompted the American Institute of Architects to embark on its Vision 2000 program to assess the place of the profession in tomorrow's world.

Vision 2000 is a multifaceted study that is taking place over a period of years, and apparently evolving as it proceeds. This past spring, the institute released information from the initial stages of this program, an 81-page report entitled "Vision 2000: Trends Shaping Architecture's Future," and the results of a survey by opinion-analyst Louis Harris (P/A, July, p. 23). These will presumably be background material for a national conference AIA has scheduled for September 14–16.

Vision 2000 is based on the premise that "a number of possible futures" can be envisioned, and that "it is feasible, through our actions and choices, to 'select' the future we prefer." A tall order for the AIA, since the profession is obviously influenced by many forces it cannot control. But the institute can learn something just from inventorying these forces and plotting strategies to cope with them.

The initial Vision 2000 report, prepared by researchers at the Institute for Alternative Futures, is presented as an "overview of 27 societal trends that are expected to shape the nature of architectural practice at the turn of the century." Its introduction is full of disclaimers: It is not a blueprint, a prescription, or a prediction; it is but a "springboard for discussion," and as such its omissions should be viewed (it says here) as strengths.

What the report tries to do is to identify social, technological, economic, environmental, political, and professional trends likely to have impact on the profession's work. Some of the more dependable predictions for the next 12 years: very slow U.S. population growth, with a severe drop in the number of young adults; a continued shift toward white-collar work; a continued increase in women's proportion of the work force; dwindling supplies of petroleum. Some of the more debatable predictions: a shift from a national mood of self-indulgence to one of idealism; heightened accountability in all areas; expanded worker training programs; greater concern about ecological damage.

Among the forecast items involving construction in particular: a continued growth of rehabilitation vs. new construction; concentration of development in suburbs vs. cities or small towns; a continued expanding role for state governments in housing and other development; slight impact until after 2000 of the incipient "materials revolution"; similarly delayed effects of automated construction processes and advanced waste disposal processes. Among the more dire predictions are greatly widening gaps between housing needs and housing stock, and among the more hopeful prophesies is that this crisis will inspire mechanisms to expand housing production.

The profession, we are told, will face a soft market for its services; tougher competition among its own members; stiffer competition from other fields, prompted by the "demystification" of the professions generally; and continued liability problems (notwithstanding some legislative relief).

In the poll conducted by Louis Harris for the AIA, a condensed list of these trends was presented to a panel of 201 "knowledgeable leaders," who rated each trend for its impact on architecture. The overwhelming perception among these experts was that factors such as social conscience and accountability would count for very little; energy and environmental concerns would have a somewhat more perceptible effect. Automation and the materials revolution were viewed as significant factors, but much less so by the architects polled than by other experts. The only trends seen as influential by narrow majorities of those polled involved the development of suburbia, the need to rehabilitate our built environment ("infrastructure" as well as buildings), the changing demographic makeup of our population, America's competitiveness in the world economy, and the information revolution. Apparently, the leaders polled by Harris saw the profession as affected most by more or less inexorable economic and technological forces, and they tended to discount anything involving ideals or attitudes.

For the AIA, of course, the objective is to decide which trends to promote, which to combat, and which to merely accept. The September conference should bring the institute closer to such decisions. For more on that, watch this page in the coming months.

John Morris Difon

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## SOLUTIONS.

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## SOLUTIONS.

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## SOLUTIONS.

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## Views

Deconstructivism and Entropy Seriously now: While deconstructivism is aesthetically interesting and contributes a much needed playfulness to design (August P/A News Report, p. 25), we are foolish to allow our intellectual and academic energies to be consumed by it. When there is a serious lack of adequate housing on a global scale and the urban-industrial way of life is rapidly making earth uninhabitable, how dare we teach our next generation of architects that deconstructivism" is "where it's at"?

As "deconstructivism," in the form of neglect, entropy, and abandonment is already the predominant condition everywhere we turn, it is nothing short of sinful to teach it as a new "style." By taking "deconstructivism" seriously we only continue to avoid serious consideration of the questionable integrity of the modern way of making buildings and settlements. Perhaps we need a few less "design" classes and a few more "field experiences" with organizations like "habitat for humanity." Richard Lee Hawksley Fuller Brown, Architects Kent, Ohio

### **Classical Building**

I would be surprised if the brief for Erith & Terry's Howard Building (July issue, p. 94) didn't go something to the effect of 'We've got a bit of money now but we're in it for the long haul and can't guarantee that we'll be able to paint pipe railing every six months or replace the elastomeric, mastic, or caulking materials every few years. Nor do we want a facelift in 20 years to be up-to-date." The fact is that stone's coefficient of expansion is much less than concrete's and it is less porous. It rains a lot there.

Clive Aslet's Quinlan Terry is a book about building, not architectural fashion, and your reviewers' obsessions, as edited, with what the Howard Building looks like (instead of what it is) and what it cost (instead of what it's worth) makes them sound

like a bunch of hairdressers. David Clarke, AIA Carbondale, Illinois

### **Exhibition Credit**

"The Experimental Tradition: 25 Years of American Architectural Competitions, 1960–1985" (July P/A, p. 28) was organized by the Architectural League of New York with funding from the National Endowment for the Arts. Its opening venue was the National Academy of Design.

### **Chambéry Theater Credits**

Consultants on the theater in Chambéry, France (June P/A, pp. 81–90) by architect Mario Botta, include: BECTECS/Igor Hilbert (Versailles/New York), Theater and Acoustical Consultants; Société SERETE (Lyon), Civil and Mechanical Engineers.



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**Cost Effectiveness.** Precast/prestressed concrete can be erected on an extraordinarily fast track — resulting in very significant savings on financing costs, providing a faster return on your investment and bringing your structure into productive life much sooner. Weather and site problems cause fewer delays.

**Low Maintenance.** Precast/prestressed concrete parking structures retain their good looks for years — with no significant staining, discoloration or surface decay. Required maintenance is low...saving thousands of dollars over the life of the structure.

At left: Designers of the Terrace Tower II Parking Garage, Englewood, Colo., selected precast/prestressed concrete for its durability, fire resistance and speed of construction. **Excellent Aesthetics.** No single construction material lends itself to a more dazzling array of architectural treatments than precast/prestressed concrete. Rich aggregates, attractive stone and masonry veneers, decorative reveals and joints that can express a wealth of architectural detail. All these may be incorporated at the precaster's plant, saving valuable on-site finishing time.

No matter how tight the construction schedule...how difficult the site access...how corrosive the environment...how demanding the architectural requirements. Precast/prestressed concrete can meet the need, reliably, cost effectively, durably. For today's precast/prestressed concrete parking structures, the potential is unlimited.

Above: Woodfield Corporate Center Parking Structure, Schaumburg, III.—The largest structure of its kind in the greater Chicago area.

Below: The Parking Facility at the Hospital of St. Raphael, New Haven, Conn., was constructed on an extremely narrow site between two existing buildings.



### THE DURABLE INVESTMENT

Below: The Long Wharf Maritime Center Parking Garage, New Haven, Conn., gains added corrosion resistance from durable precast/prestressed concrete.

Inset: The Traveler's Express Tower ramp, Minneapolis, Minn., has a durable interior —thanks to precast/prestressed concrete.



Concrete deterioration and decay point to one inarguable conclusion: *Quality* is the one thing that determines whether a parking structure will remain sound for decades or require costly repair just a few years after completion. And with the annual cost

of parking structure repair estimated at *billions* of dollars, durability is more than an abstract consideration. It can make or break your bottom line.

There remains only one way to maintain the kind of rigorous quality control that is so crucial in the creation of durable parking structures: Structural concrete must be batched, placed and cured in factory conditions, in forms and casting beds designed to meet the most exacting tolerances. This is the way every precast/prestressed concrete component is fabricated. No other construction system used for parking structures can make that claim.

### **QUALITY CONCRETE**

The creation of a durable, corrosion-resistant parking structure starts with the formulation of quality concrete. A qualified precaster can batch concrete that meets tough durability standards:

**Low Water/Cement Ratio.** The lower the water/cement ratio is, the more impermeable the concrete will be, the more strength it will exhibit and the less shrinkage-related cracking it will suffer.

### Maintaining a low w/c ratio in cast-in-place concrete is extremely difficult. Low w/c concrete is not as easily

placed as concrete with higher water content, tempting some contractors to add water to the mix despite design specifications.

Producers of precast/ prestressed concrete have no difficulty working with low w/c concrete, however, and typically fabricate members with water/cement ratios as low as 0.40. With precast/prestressed concrete, concrete strength is never sacrificed for workability.

### Greater Compressive Strength. The

greater the strength of the concrete, the more durable the finished parking structure will be. However, high-compressive-strength concrete is hard to achieve in the field. The durability of precast/prestressed concrete isn't jeopardized by inclement site conditions.



Factory precast/prestressed concrete, however, typically attains strengths of 5,000 psi and beyond concrete capable of resisting any of the forces of deterioration normally facing parking structures.

**Superior Air Entrainment.** The addition of microscopic air bubbles to concrete via air entraining agents increases the concrete's ability to withstand freeze-thaw cycles. Such thermal contraction and expansion can cause surface scaling and cracking.

Air entrainment can be adversely affected by on-site placing and finishing procedures. Other typical on-site finishing practices, such as sprinkling the surface of the slab with water or overworking the surface concrete, also drive out entrained air. Precast/prestressed

concrete, on the other hand, can be produced with precise control of air entrainment. And because the wet concrete is not exposed to extensive movement or inappropriate finishing practices, it retains the entrained air — ensuring a durable driving surface.

**Controlled Curing.** Concrete attains strength, durability and resistance to chemical attack when external humidities are kept at their highest levels.

When concrete is cast on-site, temperature and climatic conditions can create critical problems. And in all cases, providing constant humidities for the entire curing period is a nearly impossible task.

In a precasting plant, curing humidity can be carefully controlled. That is not true for the cast-in-place concrete used in post-tensioned, steel, reinforced or structural steel parking structures.

Temperature can also be controlled by the precaster. In fact, Federal Highway Administration tests have shown that heat-cured, precast/prestressed concrete members absorb 30 to 50 percent less chloride in the first one inch of concrete compared to moist cured members. It is extremely difficult to cure cast-in-place slabs in this manner.

### **QUALITY DESIGN**

Not only are precast/ prestressed concrete members fabricated from stronger, more durable concrete — the design of each and every member also fights corrosion and other forms of deterioration:

**Better Clear Cover.** The depth of concrete cover over reinforcing steel is a critical design factor in controlling corrosion.

Because of the difficulties involved in maintaining stringent cover tolerances in the field, a consistent clear cover is almost never achieved in cast-in-place concrete structures.

Controlled clear cover is one of the main reasons precast/prestressed concrete has been virtually free of these problems. Precast/prestressed units have their primary reinforcement well down in the webs of the tees — away from areas of maximum chloride penetration.

**Controlled Drainage.** Providing proper drainage is essential for ensuring a durable structure. Eliminating ponding reduces the saturation of chlorides and moisture, decreasing the incidence of freeze-thaw damage and corrosion.



Surface planeness is almost never a problem for precast floor elements, because precasting forms are manufactured to provide very flat surfaces. On the other hand, it can be difficult to ensure surface planeness when the entire floor slab is cast in place.

**Greater Crack Control.** Reducing the frequency of cracks is crucial to controlling corrosion.

In cast-in-place concrete, shrinkage cracking can develop. Weather conditions during concrete placing can have a major impact on the likelihood that these cracks will form. Surface cracking may also occur, due to negative bending of the slab under load near the supports.

Precast/prestressed concrete elements generally have positive bending moments, reducing the likelihood of flexural cracking on the top surface. In addition, the higher compressive strength of the concrete typically used in precast/ prestressed members also promotes greater crack resistance.

### **QUALITY CONSTRUCTION**

In a precast/prestressed concrete parking structure, most of the work done to ensure durability is done in the factory. Once the members arrive at the construction site, they are ready to erect immediately. No on-site delays are required for the sake of durability. No on-site mistakes will lead to disastrous decay a few years down the road. Durability depends

on quality. In thousands of ways both large and small, your local qualified precaster provides that quality. Other structural systems simply can't.

Adequate clear cover and low water/ cement ratio are two factors that enhance corrosion resistance. Precast/prestressed concrete offers both. Source: Federal Highway Administration. THE EFFICIENT OPTION

At right: Attractive decorative finishes are in place the moment precast/prestressed concrete is erected.

Inset, above: The Main Street Parking Garage, Lakeland, Fla., uses 62-foot-long double tees for efficient interior spans.

Inset, below: Precast/prestressed concrete is the right choice, even for the most inaccessible or environmentally sensitive sites. Shown: Chateau Lake Louise Parking Structure, Lake Louise, Alberta.

veryday, precast/ prestressed concrete parking king beadlines, constantly

structures are making headlines, constantly setting new construction records. Today's precast/prestressed concrete parking structures are routinely built on schedules that would have been unimaginable just a decade ago sometimes going from approval to completion in well under six months.

The greater speed of erection inherent in precast/prestressed concrete has a significance that goes beyond the record books, however; shortened construction time means reduced financing costs and a faster return on investment for owners and developers.

Why can precast/prestressed concrete parking structures be built on such a fast track?

**Early Fabrication.** The fabrication of precast/prestressed concrete elements isn't dependent on events at the construction site — it takes place at the precaster's high-efficiency plant. Thus it's usually possible to begin fabricating the structural elements before site preparation has begun. In fact, the fabrication of certain standard components can take place even before the design of the structure is finalized.

As a result, precast/prestressed concrete can be ready for erection the moment the structure's foundations are complete. With most other structural systems, all other phases of construction are held at a standstill until the site is prepared and the foundations are ready — thus wasting valuable on-site time.

Fewer Weather Delays. For most other structural systems, cold, hot or inclement

weather causes construction to slow down or halt entirely. Cast-in-place concrete must be protected from such conditions, and in some cases cannot be placed at all if the temperature or humidity isn't right. The entire construction schedule is at the mercy of Mother Nature. Precast/prestressed

concrete, on the other hand, can be erected in a much wider array of environmental conditions. Changes in temperature and humidity don't threaten concrete strength. Expensive on-site protection schemes are unnecessary. Only the most severe weather conditions are enough to stop construction.

With precast/prestressed concrete, your parking structure proceeds on a schedule determined by you...not by the Elements.

Fewer On-Site Labor Delays. Other structural systems require most of the work to be done on the site. This labor-intensive approach is inherently vulnerable to manpower shortages and work-force slowdowns.

Precast/prestressed concrete erection procedures require much less manpower on site. There's less risk of delay. Fewer surprises to disrupt your schedule.

**Fewer Site Access Problems.** Especially in congested urban areas, parking structures are often squeezed into relatively inaccessible sites. For other structural systems, impaired site access can cause critical problems. These systems require plenty of space for concrete forms, scaffolding, storage of steel structural elements, concrete transporting and placing equipment, post-tensioning equipment, etc.

Limited site access poses little problem for precast/prestressed concrete erection crews, however. One or two cranes operating from fixed positions can usually erect the entire concrete superstructure, providing minimal traffic disruption. In many cases, massive precast/prestressed concrete spandrels have been placed within inches of surrounding buildings — a feat few other structural systems can match.

**Ready to Proceed Immediately.** Once precast/prestressed concrete has been erected, it is immediately ready for other contractors to proceed with work. Stall boundary striping may be painted. Electrical systems may be installed. Hardware can be added.

The same can't be said for other structural systems, which require a period of curing of each cast-in-place concrete deck before further construction can proceed. Using precast/prestressed

concrete means that your parking structure won't just be *erected* faster — it will be *finished* faster.

The fast-track construction schedules made possible by precast/prestressed concrete can have an enormous impact on your bottom line. Faster erection means your financing costs can be sharply reduced. In the case of a \$2.5 million loan at 10 percent interest, a 15-week reduction in construction time can result in an interest savings of more than \$70,000. Even greater savings are possible.

Just as importantly, the faster the parking structure is completed, the faster it can start providing a return on your investment — and the sooner it will start meeting crucial parking needs. Fast construction means your project will spend less time as a liability...and more time as an asset.

Efficiency and speed. They're what make precast/prestressed concrete the smart choice for parking structures.



#### N Δ R C H 1 T E C T U R Δ L G S F A A



arking structures used to be thought of as drab gray

boxes, relegated to inconspicuous areas of a development or complex. No more. Today, owners and developers are coming to realize that parking structures are a major visual element in any setting — and they must be made to perform as architectural assets as well as durable, efficient facilities.

Commercial developers increasingly demand parking structures that echo the design of the main buildings in a complex. Municipal leaders want their parking structures to enhance the visual flavor of their downtown areas. Hospitals, schools and other institutions look for structures that will contribute to the campus setting.

No available structural system is better adapted than precast/prestressed concrete for this new concern for aesthetics. Architects are coming to recognize the flexibility of this outstanding construction material, and are beginning to fully exploit the range of aesthetic statements now possible. Structural and architectural requirements may even be combined in a single unit.

Precast/prestressed concrete puts a rich palette of colors, shapes and materials in the designer's hands:

Cantilevered planter elements add a touch of green to the Mount Sinai Medical Center Parking Structure, Miami Beach, Fla.

> **Curvilinear Shapes.** Rounded and unusually shaped facades can be carefully created in the precaster's plant. Curvilinear shapes can be much more efficiently and cost effectively executed in a precast/prestressed concrete structure than in cast-in-place or structural steel parking garages.

**Reveals and Joints.** Decorative reveals may be easily cast into concrete spandrels, making it possible for the architect to direct the lines of the structure as he sees fit. False joints can also be incorporated, giving the precast spandrels an uncanny resemblance to limestone or sandstone construction — without the costs involved in these older systems.

Aggregates and Cements. Almost unlimited varieties of stone can be incorporated into the concrete matrix. Depending on the way these aggregates are exposed at the precaster's plant, the resulting concrete can take on a dazzling array of colors and textures. Local gravels can be added to allow the parking structure to blend with its natural context. Exposed aggregates can effectively mimic the look of the granite or marble of surrounding buildings. Pigmented cements can also be used, to further enlarge the range of aesthetic possibilities.

**Masonry Veneers.** When the parking structure will be built amid traditional brick structures, the designer can specify special brick veneers for precast/prestressed concrete spandrels. This can be accomplished either by casting special thin bricks directly into the



At left: False joints can be cast into precast elements to add a wealth of architectural detail. Shown: Terrace II Parking Garage, Englewood, Colo.

Inset: Special facade treatments used on the Kentucky Central Parking Garage, Lexington, Ky., helped it blend in with surrounding buildings.

Below, left: The elegant columns of the Blue Cross Blue Shield of Connecticut Headquarters Parking Garage, New Haven, Conn., are examples of the expressiveness possible with precast/ prestressed concrete.

Below, right: The City Hall Parking Garage in Regina, Saskatchewan, effectively echoes the design of the high-rise it serves.

spandrel at the plant, or by casting in voids that can be inset with bricks later. Either way, the resulting parking structure is expressive of a uniquely American aesthetic that only masonry provides.

**Stone Veneers.** When only the most prestigious design statement will do, thin veneers of marble or granite can be incorporated into the spandrels, to match the stone of surrounding buildings. Lavish? Perhaps... but stone-veneered precast/prestressed concrete represents the most efficient available use of expensive stone.

Modern techniques such as these are just some of the ways that precast/prestressed concrete parking structures can be elevated from the prosaic to the spectacular. Moreover, most of these finishes are applied at the precaster's plant, so they are in place the moment the concrete is erected — not after weeks of delay.

For many years, grace, elegance and beauty were the last things you imagined when you thought of parking structures. Thanks to precast/prestressed concrete, those days are over.

### THE EMERGING LEADER

Precast/prestressed concrete. Over the years, it has become synonymous with durable, attractive parking structures.

In fact, recent statistics reveal that more new above-grade parking structures are built with precast/prestressed concrete than any other structural system. And it's not difficult to understand why: the cost per space for precast/prestressed concrete averages far less than that for any competing structural system — approximately \$1,000 per space less than the national average.\* Consider the remarkable

benefits of precast/prestressed concrete. Extraordinary durability even in corrosive environments. Record-breaking construction schedules. Significant reductions in required maintenance. Architectural capabilities that offer the designer unlimited potential.

Then consider the ways precast/prestressed concrete will boost your bottom line. Lower financing costs. Faster return on investment. Lower repair and upkeep costs. A visual asset that will attract tenants.

The conclusion is clear: precast/prestressed concrete is the superior structural system for parking structures. It's the system of choice.

\*The Parking Market Research Company, *What's Going On Out There* (Alexandria, VA, January 1987), p. 35



Above: The Parking Garage on Orchard Street, New Haven, Conn., features a Split Rib architectural finish.

At right: A ribbed finish adds beauty to the Sisters of Mercy and St. Joseph's Medical Center parking facility, Phoenix, Ariz.

Inset: Island Center, Tampa, Fla., proves that precast/prestressed concrete parking structures can be a graceful addition to any office development.





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# P/A News Report

# 24 Johansen House Demolished Art at the Park

- 28 New Philadelphia Plan
- 33 Perspectives: Preservation in East Berlin
- 41 In Progress
- 51 Calendar



Installation of "Chicago Architecture" at The Art Institute.

# Stanley Tigerman's Take on Chicago Architecture

An exhibit on Chicago Architecture, organized by the Art Institute of Chicago, is enjoying a successful finale in its hometown. Architect Stanley Tigerman, who redesigned the show's installation for its last stop, says his design reshapes its content. "The worst installation is one that re-presents the content," says Tigerman, who gives much credit for the show's success to curator John Zukowsky. "This one modifies and dramatizes the content." The show opened in Paris last October (P/A, Dec. 1987, pp. 23–24) and traveled to Frankfurt in February. (continued on page 28)

> Historic sections of East Berlin (below) are being rebuilt with the tourist in mind. See page 33.



# P/A Sponsors China Tour

China and Hong Kong will be the destinations of a *Progressive Architecture* tour scheduled for February 1989 with P/A Editor John Morris Dixon. Organized by an expert with much experience in the development of special interest tours for design professionals, this tour is the first in a series tailored to the interests of architects and designers.

Departing February 10, 1989, and returning February 26, the trip also recognizes the time constraints of busy professionals. Overnight stops will include Beijing, Shanghai, Xi'an, Guilin, and Hong Kong; accommodations will be the best in each city; side trips will be made to sites of particular architectural interest, and meetings with local architects will be arranged. (continued on page 25)



Controversial pig for park.

# Pigasus Flies in Cincinnati

Four fat flying pigs, which adorn the ceremonial entry gate to a new riverfront park in Cincinnati, were intended to help commemorate the city's history. But they reenacted its stormier moments when pro-pig and anti-pig (continued on page 25)



Jean Nouvel's iconoclastic Fifties installation at the Pompidou.

# Pompidou Duo: The Fifties . . .

Quintessential child of the 1970s, Paris's Centre Pompidou is now feting the 1950s, whose babyboom generation came of age with that hi-tech cultural refinery. Through four exhibitions, a series of 50s films, concerts and poetry readings, the bulk of the Pompidou has been turned over to a celebration of mass-produced consumer cul-(continued on page 26)

# ... And 3 Decades of French Design

While Jean Nouvel's installation has been lambasted for the disrespectful treatment of its objects (see left), Philippe Starck's installation of "Design Français 1960– 1990" converts the diverse creations of French designers into a series of totemic icons. Starck covered the sunken "pit" of Pompidou's ground floor with a huge blue tent reminiscent, he ex-(continued on page 26)

# Pencil Points

Mario Botta, Frank Gehry, and Hammond, Beeby & Babka have been named as finalists in the search for an architect for the new home of the San Francisco Museum of Modern Art (P/A, Aug. 1988, p. 26).

The team of architect Steven Holl, artist Vito Acconci, lighting designer Peter Barna, all of New York, and landscape architect Jay Graham of Annapolis have been selected by the Pennsylvania Avenue Development Corporation in Washington, D.C., to design an Arts Walk along three streets north of the Avenue where several museums and art galleries are located.

Two major mergers have been announced by office furniture manufacturers. DesignTex Fabrics has joined the Steelcase Design Partnership, which includes Atelier International, Brayton, Metropolitan, and Vecta Contract. Haworth, Inc. has acquired the Comforto Group, a European office seating company.

The Boston Society of Architects is sponsoring a national design competition open to architects, urban designers, landscape architects, and artists. Entrants competing for \$50,000 in prize money can choose between three demonstration sites: the waterfront along the Charles River; the downtown infrastructure, including new plots created by the depression of the Central Artery; the Boston boulevards, including new sites created by the removal of elevated train tracks. Entries are due October 31. Contact Alexandra Lee at the BSA, (617) 267-5175, for more.

The Seattle publications Arcade and Blueprint for Architecture are sponsoring a design festival this fall, complete with lectures, informal "design dialogues," and a national competition in which architects and artists are asked to design a response to writings by prominent Northwest writers, such as poet Tess Gallagher. Contact Amy Wong-Freeman, A + B, P.O. Box 4304, Seattle, Washington 98014.



Demolished Westport house in its heyday, circa 1963.

# Donahue's Demolition

After weeks of heated debate last summer in Westport, Connecticut, a poured concrete and glass house designed by architect John Johansen and featured on the cover of P/A in May 1962 was demolished on the order of its last owner, television talk show host Phil Donahue.

The waterfront house, built for surgeon Howard C. Taylor, Ir., had stood empty for a year on a seven-acre property adjoining Donahue's Westport home. Donahue and his wife, Marlo Thomas, fed up with the noise and garbage left by the "vagrants, lovers and other strangers" who Donahue said had used the empty house as a latenight party spot, decided to solve the problem. In March the couple bought the house for \$6.8 million and began to implement plans for its demolition.

"We were undertaking a townwide survey of architectural resources, in which the Johansen House had been included, when we found out about the demolition permit," reported Patricia O'Donnell, a Westport landscape architect who serves on the statefunded Westport Historical District Commission. O'Donnell and other local preservationists working to save the house through state preservation organizations, made a personal appeal to Donahue and Thomas.

But Donahue was unmoved. In addition to the noise and security risk, he found the house unattractive, labeling it "an avant-garde bomb shelter . . . maladapted to the area."

"It is like having a death in the family," says architect Johansen. "That house was like no other in the world, and it came out of a time when we were trained to go out and find architecture for ourselves. It is a professional loss as much as a personal one."

The 3130-square-foot house was one of a handful of important examples of Modern architecture in Westport. According to the Connecticut Society of Architects, the Johansen House was particularly significant as an early example of the poured concrete building technique that became the norm in the 1960s and 1970s.

The deluge of publicity that followed the demolition contrasted Donahue's image as "Mr. Sensitivity" with his actions in Westport. "Where were all these concerned people when the building was empty?" queried Donahue. "I'm supposed to have some moral obligation to a house no one wants to buy?"

Even preservationists conceded that efforts to save similar houses of the period may be foiled in part by the present lack of popular appreciation for their style.

"People have generally considered preservation to be the preserving of the 'Joshua whatever' house on a town green somewhere, preserving icons like Mount Vernon," says Charles Grandquist, director of the Connecticut Trust for Historic Preservation. "Only recently has the preservation of a chronology of architecture become important to preservationists. This was a difficult house to love." *Susan R. Winget* 

The author writes about architecture for Connecticut newspapers.

# On the Waterfront: Art/Architecture

South Cove, a three-acre park in New York's Battery Park City that opened this July, offers impressive proof that artists, architects, and landscape architects can collaborate successfully. Artist Mary Miss, known for her environmentally scaled sculptures, worked with architect Stanton Eckstut of Ehrenkrantz Group & Eckstut, planner of BPC's South Neighborhood, and Susan Child, a Boston-based landscape architect, to create this urbanely naturalistic enclave.

Set at the southern end of Battery Park City's magnificent waterfront esplanade, South Cove was conceived as an alternative place that would be "very sensual, very different from the rest of the site and the city," says Miss. Eckstut wanted a place for "people to interact more with the water," as well as a strong formal finish to a major northsouth street, South End Avenue.

At the level of the esplanade, the designers play with its formal vocabulary, shifting gradually to a more picturesque plan. Granite seawall gives way to wooden bulkhead, iron to wood railings, and formal allées to a honey locust grove. Below, at the water's edge, the design departs



South Cove details evoke a natural shore or marina.



South Cove's curved pier and bridge.

dramatically from the esplanade's urban model. A boulderstrewn "shore" of stairs, cablewrapped pilings, and blue ship's lamps by lighting designer Howard Branston evoke a marina.

The collaborators consider the juxtaposition of the natural and the structural an inevitably ironic reflection of a site in which anything "natural" is set atop landfill and concrete deck. The sensually curved black steel lookout-the Statue of Liberty's crown brought to land-overlooks New York Harbor and offers an overview of an adjacent bow-arched bridge, which crosses over an "island" to a cir-cular jetty. The "island" reiterates the theme: one half is covered in beach grass, the other cut away to show water and concrete piling caps, the site's unnatural underskeleton.

South Cove offers the experiential intensity of art and the pleasures of a playground. To Eckstut, it was "probably the most intense collaboration" of his career, adding that the team made it work in a series of intensive charrettes in 1985. *Raymond W. Gastil* 

The author writes about architecture for Blueprint, Metropolis and other publications.

### China (continued from page 23)

The tour price will be \$3695, plus 10 percent for service and taxes, and that amount will include all travel, hotels, and meals, except in Hong Kong, where only hotel and breakfast are included.

The tour group will be strictly limited to 30, and reservations with \$300 deposit—must be received by January 1. Those who are ready to see the Forbidden City, the amazing landscape of Guilin, and towers of Hong Kong—and would like to do so with a genial group of peers and P/A's Editor—should return the coupon on page 128; write Protravel International, 515 Madison Avenue, New York, N.Y. 10022, attention Charles Woodhull; or call (212) 755-4550.

# Florida Design: A Third Edition

In what the Florida Association/ AIA hopes will continue as a yearly event, the Sarasota Design Conference was staged in mid-July, with a total of 247 attendees. Drawing participants almost entirely from Florida's architectural ranks, the weekend series of seminars was highlighted by guest speakers Peter Eisenman, New York, and Antoine Predock, Albuquerque. Two of Florida's best-known firms, Arquitectonica and Duany & Plater-Zyberk, notably were not in attendance, however.

Eisenman focused on Deconstructivism, in light of his inclusion in the recent show at the Museum of Modern Art, saying that architects "don't have to know anything" to produce Deconstructivist architecture. Knowledge, he warned, gets out of hand at times. He further postulated that "architecture isn't going back to the rule book," and urged the audience to "break the rules."

Predock, noting his preference for Ray Bradbury over Palladio, said that he could identify an edge tending to the "disquieting" in some of his own work. His talks were punctuated by poetic and metaphorical comments and project names; he ended with the proclamation that he is "a cosmic Modernist."

An unlikely pairing of speakers (as intended), Eisenman and Predock found more to respect in each other's work than might be expected. Both showed an impressive array of past, present, and upcoming work. In concluding, they seemed to agree that they were both striving for similar goals, but with different vocabularies.

Attendees were not forced to make choices between concurrent sessions, as is often the case at conferences; and participants seemed overjoyed that the terms "CAD" and "liability" had been left for other meetings.

The Sarasota conference, although it has the same informal spirit as Aspen and Monterey, did not reach for other disciplines as Aspen does to fill its sessions, nor did it showcase the work of many architects, as does Monterey. If this limited its scope, it also strengthened its focus. Carefully chosen, selected speakers and topics at future Sarasota conferences will provide the lively stimulus all design-oriented architects need in Florida and neighboring states, or anywhere else. Jim Murphy



Sculptural park entrance plays upon Cincinnati geography and history.

**Pigasus** (continued from page 23) forces fought it out in letters to the editors and ascended to City Hall for a public hearing.

The pigs are part of a lively 1.5-acre, \$340,000 environmental sculpture in Sawyer Point Park, the primary legacy of the bicentennial celebrations this year. Both the park, designed by Glaser Associates of Cincinnati, and the symbolic gateway by sculptor Andrew Leicester and architect Garth Rockcastle, both of Minneapolis, were dedicated last summer.

The sculpture, selected in a national competition, is a kind of Ishtar Gate, Indian mound, Column of Trajan, and miniature Ohio River landscape all rolled into one. Cincinnati herself straddles a miniature Ohio Valley wearing a festive crown that doubles as a bridge across the walkway below and affording a view of the actual Ohio River.

The gateway narrative begins in an arc-shaped pedestrian drop off point where a replicated canal barge and stacks of riverbound goods (reminiscent of those on the site in the 19th Century) hide parking lots. Decorative wrought iron gates lead into a lock similar to those still in use for river traffic a few miles away. The lock's walls are covered with brickwork patterns, tiles, and embedded fossils recalling the natural history of the area and its recorded past. Beyond it, an illuminated 100-foot column with Noah's Ark on top commemorates disastrous floods in the city's past. The surrounding riverboat stacks blast out the controversial 200-pound bronze piglets.

The four little pigs, which recall the city's days as "Porkopolis," provoked the mayor, a City Council member, and irate citizens to protest. But they were outnumbered by hundreds of art lovers, artists, and architects who jammed into Council Chambers for a public hearing to support freedom of expression, an honest portrayal of local history, and the right to "let the pigs fly." *Jayne Merkel* 

The author is architecture critic of The Cincinnati Enquirer and a frequent contributor to Inland Architect and Art in America.



Philippe Starck's installation of French Design at the Pompidou.

**3 Decades** (continued from page 23) plains, of a primitive cult site, in whose hermetic precinct each object has been literally set upon an altar. No visitor entering the Pompidou can resist a furtive glance through the peephole flaps in this tent, which seem to hide an installation in process but in fact divulge a privileged bird's-eye glance over 170 identical totems.

Starck's solution is as practical as it is symbolic. By rendering all objects in models of nearly the same size and placing them on a grid that refuses any hierarchy, Starck has given equivalent status to designs as diverse as the "Cricket" cigarette lighter, the logo for a television news program, and prototype cars for the new high-speed train scheduled to reach Bordeaux by 1990. "I want this liturgical exaggeration to arouse suspicion, so that the visitor will look carefully to see if the King hasn't got his shorts on backwards, or if in fact he isn't simply nude," Starck has said. "We (Starck and collaborator Philippe Delis) have pushed aside all didacticism, in favor of a promenade of discovery in Ali Baba's cave." The only orientation in this mystic temple of design is the dates indicated on the floor by blue, white, and red markings which, seen from above, form a huge French flag.

Like any nomadic cult site, or industrial object, all is conceived to travel. The exhibition can be easily dismounted and will in fact be exported to London, Barcelona, Hamburg, Frankfurt, Milan, and São Paolo. Barry Bergdoll **Fifties** (continued from page 23) ture (through October 17).

Critics have devoted the slow summer months to debating the omissions and prejudices of a show of the 1950s paintings and sculptures-noticeably French in emphasis-which are generously spaced upstairs in Gae Aulenti's remodeled galleries of the Musée d'Art Moderne. But downstairs at the Centre de Creation Industrielle (the Pompidou's architecture and design division), an installation by Jean Nouvel of 1950s design has completely upstaged the objects exhibited there.

Irreverently titled, "Entre le Beton et le Rock"-between concrete and rock (and roll)-Nouvel's installation is a sort of anti-hommage. The architect not only refuses to join in the canonization of the 1950s as the moment when Modernism came of age, but revels in a self-conscious breaking of every sacred rule guiding museum exhibition. Piled helter-skelter, stacked and stashed wherever there is space, nearly a thousand objects and images have been artfully dumped in a gallery scarcely large enough to exhibit two hundred. This profusion and confusion is an arresting portrait of nascent consumer culture.

As Nouvel explains, he was determined to demystify the 1950s, "I would have preferred to call this exhibition 'minus thirty and dusty.' " he says. Mixed with the plethora of household products are the icons of design history. The attentive visitor suddenly recognizes the back of a Saarinen "Tulip" chair or the underside of one of Jean Prouvé or Gio Ponti's creations.

The "classics" of the decade's architecture and urbanism are here too—represented in drawings by the Smithsons for Hunstanton School, or Louis Kahn's unrealized Penn Center Scheme. These too are stacked six deep or hung askew.

Has Saturday afternoon browsing at the flea-market now become a museum experience, or has the CCI simply taken the last step in the transformation of the museum exhibition into a media event? Neither. Along with the ground-floor installation of another CCI show on French Design since 1960 (see p. 23) designed by Philippe Starck, the 1950s show marks a new policy at the Pompidou of entrusting museum installations to major name designers, whose fame can heighten a show's allure, making the exhibition itself a "must see." Barry Bergdoll The author, who teaches architectural history at Columbia University, is in Paris for the semester.



The Broadcasting Museum.

# **Broadcast Museum**

Commenting that "museums have taken the place of churches in our culture," Philip Johnson unveiled a churchlike Museum of Broadcasting designed by John Burgee Architects for a site adjacent to the 21 Club in New York. The \$45 million, 17-story building, whose design was reported toned down at the request of major donor William S. Paley, founder and chairman of CBS, will house two theaters, 95 television consoles, and 25 radio consoles, plus several floors of rentable commercial space.



Sculptor Constantino Nivola.

# Constantino Nivola 1911–1988

Sculptor Costantino Nivola, whose works are an integral part of many significant modern buildings, died of a heart attack on May 5; he was 76.

A native of Sardinia, Nivola served as Art Director for Olivetti from 1936 to 1939. He emigrated to the United States with his artist wife Ruth Guggenheim in 1939 and served as Art Director for *Interiors* magazine from 1941 through 1945, where he championed Modern architecture.

By this time, Nivola had begun to sculpt seriously, using a form of relief work he developed while playing with his two children on the sand near his Long Island farmhouse. In 1953 he created a much admired sandcast sculptural wall for the Olivetti Showroom on Fifth Avenue, New York. (The wall has since been relocated to Sert's Science Center at Harvard University.) In 1957, he used this technique for a 110-foot-long mural in reinforced concrete at the Mutual Insurance Company of Hartford, which was the largest bas-relief in recent history. Among Nivola's many collaborations with architects was a 35-piece sculptural program for Eero Saarinen's Stiles and Morse Colleges at Yale University, executed in 1962 from fresh-setting concrete.

Nivola was Director of the Design Workshop at Harvard's Graduate School of Design from 1953 to 1957 and taught at Harvard again in the early 1970s, as well as at Columbia (1961–63) and Berkeley (1978–79).

Nivola's sensitivity to the relationship between sculpture and architecture or landscape is perhaps best demonstrated by his strong advocacy of the design by Maya Lin for the Vietnam Memorial in Washington, D.C., when he served as a member of the jury that selected her design. *Peter C. Papademetriou* 

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In Philadelphia plan, future office development remains on Market Street.

# Urban Vision in Philadelphia

New visions of the American city have come in waves over the last 300 years, and most of them have left their mark on Philadelphia. The Enlightenment plan of 1682 left its street grid and checkerboard of five squares, the Beaux-Arts plan of the early 20th Century its diagonal Benjamin Franklin Parkway, and the Modern plan of 1963 its megastructure along Market Street.

The newest Plan for Center City, announced by Mayor Goode in May, was prepared by The City Planning Commission with design consultants Robert L. Geddes and Robert F. Brown, Jr., of Geddes, Brecher, Qualls, Cunningham of Philadelphia. In common with those earlier urban visions, it advocates the clear definition of street walls, open space, and entrances within a grid. It also respects the Beaux-Arts concept of axial vistas by preserving views of City Hall from the northeast and northwest, and it extends the Modernist vision with new high-rise office development and subway access along Market Street West.

Of greater interest, however, are the points where this plan differs from its predecessors. Learning from suburban malls, the new plan calls for the establishment of a Downtown Management Corporation, jointly run by the city and the private sector, that would be responsible for street maintenance and security, tenant recruitment, coordination of store hours, and promotion of special events downtown. The plan also calls for the creation of a Neighborhood Employment Fund, a private nonprofit organization that would seek donations or possibly assessments from business to fund literacy programs, job training, and day care centers.

Unlike the earlier plans, all of which involved the imposition of a new order, this plan derives its physical order from what already exists. It directs new office development, for example, among the existing towers of Market Street West, and it mandates the strengthening and preserving of the existing residential, retail, and entertainment areas. And, in what may be the most difficult goal to achieve, the plan calls for maintaining the mixed-use zone along Chestnut and Walnut streets, which separates the office corridor to the north from the residential areas to the south, by limiting lot sizes, discouraging high-rises, and designating historic buildings.

This plan, like the San Fran-

cisco plan of a few years ago (P/A, Dec. 1985, pp. 33-34), offers a very pragmatic urban vision, one that works with givens and sets realistic goals. Yet unlike that of San Francisco, the Philadelphia plan does not establish a design review procedure, nor does it mandate the use of specific architectural elements. "There is too much danger in stifling new design ideas," says Robert Geddes. "Had there been an aesthetic review here in the 1920s, the PSFS building would never have been accepted."

While The Plan for Center City has been embraced by business and community groups and formally adopted by the city, the next step will be harder: rewriting the zoning code and redrawing the zoning map. Acceptance of that will depend upon the pragmatism of this new urban vision. *Thomas Fisher* 

# Chicago (continued from page 23)

"Chicago Architecture 1872– 1922" is one of the most exciting installations the Art Institute has mounted in recent memory, and certainly the clearest, most ambitious architecture exhibit in Chicago in the same period. It is also a highly personal statement drawing on some of Tigerman's most deeply felt convictions about the state of his art. The exhibit took seven years to assemble and cost \$200,000 to remount in Chicago, but construction delays and scheduling conflicts have limited its stay in that city to just six weeks.

The first thing the visitor sees is a pedimented arcade as long as a football field, its columns with bright red and blue trim marching decisively back to a huge portrait of Frank Lloyd Wright. The rooms that follow reflect the spirit of each architect represented. Louis Sullivan is exhibited in a cathedral-like room trimmed in aqua and turquoise that Tigerman has dubbed the "chapelle de St. Louis." The Wright room which follows-Wright is not a destination, as he appears at the start, but a bend in the road-brings the visitor back to the prairie. Tigerman has re-created a Wright interior, complete with urns and ferns and a dining room set from the Robie house.

His Daniel Burnham room is every inch the Beaux-Arts salon. A room dedicated to North Michigan Avenue and the Tribune Tower competition, a parklike setting with benches and cut-out lamps, completes the show. "There are many layers to the show, but everyone who sees it is getting something," says Tigerman.

There are, however, a few eccentric moments in the show. Full-length photographs of Sullivan and Eliel Saarinen, for example, face one another through a slit in the wall, in a relationship that is obscure at best, and possibly confusing. Tigerman also says he intended the installation to be a slap in the face to Chicago architects who looked to Europe and the past for inspiration, despite the show's emphasis on the European roots of Chicago architecture. He criticizes the "seeking of legitimacy of Chicago architects, rather than believing in the intrinsically innovative character of the cow town. By using an antecedent form to legitimate yourself, you infer disillusion with your own age"-a malady Tigerman detects in the city's living architects, as well.

But for the most part Tigerman's disdain for architects like Burnham, whom he derisively calls a "success," and his affinity for "heroes" like Sullivan and Wright can be enjoyed by insiders without clouding the issue for the uninitiated. *Lisa Goff* 

The author is associate editor of Crain's Chicago Business.

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In the Nikolaiviertel, new infill housing is flanked by renovated historic structures.

# Urban Preservation East of IBA

As the controlled furor marking Berlin's 750th anniversary last year subsides and the last IBA competitions are digested in West Berlin, attention has shifted East. For the German Democratic Republic, the goal of presenting the capital of East Berlin as a vital, up-to-date cultural center is emphasized now more than ever, as crucial to the country's self-image as it is to its economy. Thanks to a new official policy of "Komplex Rekonstruction," the spectrum of preservation in East Berlin has broadened from restoration of key monuments to revitalization and even replication of historic sectors. The majority of these projects are concentrated in the three central districts of Stadtmitte, Friedrichshain and Prenzlauer Berg, 90 percent of which were destroyed in 1945.

Since then, the focus of most construction has been the rebuilding of the most necessary and politically acceptable monuments, largely museums and government structures, together with a massive housing program



The renovated historic quarter has been turned over to tourists.

which strove to replace the ruined blocks of the city's prewar, five-story fabric with prefabricated high-rises.

# "Faithful" Reconstruction

Chief among the cultural landmarks restored for the 750th anniversary is the 13th-Century Marienkirche in the Stadtmitte. Like the Nikolaikirche and the Roman Catholic Hedwigkirche, both of which have also been restored recently, it is now a museum. The Französische Dom on Platz der Akademie reopened last year as a restaurant and viewing tower, while work on its twin, the Deutsche Dom, slated as an art museum, is still under way.

Similarly, Karl Friedrich Schinkel's Neo-Gothic Friedrich-Werderkirche, which reopened last year after over five years of repair, now holds a small collec-(continued on page 34)



Housing renovations include new common courtyards in block interiors.



A 1935 photograph shows the Berlin Cathedral, now undergoing restoration (center), the Nikolaikirche (far right) and the Marienkirche (left, behind Cathedral).



The renovated Nikolaiviertel features riverfront arcades and open block interiors.

### (continued from page 33)

tion of 19th-Century Neo-Classical sculpture and an exhibition documenting Schinkel's Berlin works. Officially dubbed the Schinkel Museum, the church had laid virtually in ruins since 1945. Although some undisclosed technical problems remain, the restoration has been hailed in the Western press as "correct and tasteful." Not all reconstruction in East Berlin has been deemed so successful, however; the reopening of Schinkel's Schauspielhaus, also on the Platz der Academie, in 1984 (P/A, Nov. 1986, pp. 96-101), for example, met with sharp criticism for its altered interiors.

### **Free Interpretation**

The elegantly lighted Platz is one of many showcase areas in the city where historic reconstruction and historicist or imitative construction meet. A new mixed-use structure on the square, for example, is faced in an eyebrow-raising yellow tile façade curiously reminiscent of the work of Otto Wagner, while its new neighbor's bay windows recall turn-of-the-century Wilhelminean storefronts, rationalized in cast stone and aggregate. The overtly referential designs of these prefab commercial and residential structures presumably reflect Post-Modern and preservation trends drawn from the West. But such historicist designs also illustrate a newfound civic pride in East Berlin and a reaction against the building policies of the Stalin era, specifically the rejection of Berlin's past.

Direct contact between architects from East and West Berlin has affected both practice and policy. The 1982 "Principles for Socialistic Development of Planning and Architecture in the GDR," is similar to IBA's notion of "critical reconstruction" in its demand that "existing and future construction-buildings as well as whole districts-[be] seen in relation to one another, [preserving] the transition and continuity of historical processes, in their whole dialectic." But the trend away from sanierung (clearing away) is undoubtedly an outgrowth of cost considerations as well as philosophy, since reusing the older fabric is more economical and expedient than replacing it. The modernization of housing in particular was stepped up in 1976 when an ambitious deadline of 1990 was set for solving the housing crisis. Today, one third of the state housing production consists of renovations. Large-scale demolition virtually ceased after 1979, and officials report that over 98,000 units have been renovated in East Berlin since 1971. (continued on page 37)



Bay windows of new housing are vaguely contextual.

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### (continued from page 34)

Now that improving living conditions in this growing city is no longer seen in opposition to the "validation of historic continuity," the two goals have merged in a number of new reconstruction areas. The task of reconciling historicism with socialistic dogma-without necessarily subscribing to capitalist Post-Modernism-has been made easier by the fact that many of these areas have close ties to the prewar working class socialist movements. In the city's most densely populated district of Prenzlauer Berg, for example, a single block of Husemannstrasse dating from the 19th Century has been renovated with 368 apartments.

But it is the Nikolaiviertel, a "new" historic quarter at the heart of the city, which is the most surprising result of this new notion of historic continuity. Named for the Romanesque church of St. Nicholas, which has been restored to its 19th-Century appearance, the area dates back to the city's origins in the mid-12th Century, when Berlin was one of two settlements facing one another across the

**Historicism and Consumerism** 

Spree River. The design for the quarter's renovation, which won a 1979 competition among the state-run architecture Kombinaten or collaboratives, was conceived by Berlin's Kombinat, headed by Günther Stahn, as an "ensemble of our time" mixing the "good old with the good new buildings." This artful mixture of renovations, replicas, and new designs freely composed from different periods is an Eastern Bloc version of "Rousification." New streets and passages have been introduced into older blocks, while imitation Dutch gables in gray prefab concrete panels evoke the spirit of a vernacular that vanished from this area before 1900.

Some of the tactics employed in the Nikolaiviertel recall such American parallels as South Street Seaport or Michigan's Greenfield Village, if not Disneyland. The 18th-Century Ephraim Palace, for example, has been reconstructed 50 feet from its original site. The dismantled royal office building, parts of which were held in West Berlin until 1981, was rebuilt as a museum and café with gleaming gold balconies on its baroque corner façade. The roughly contemporary Knoblauchhaus, built by silk merchants as a residence in 1759, has been reused as a

wine restaurant in the Poststrasse. The Nussbaum, an even older, tiny restaurant moved in 1870 from its original site on the Fisher Insel to a park in Potsdam, now occupies a corner of a row of replicated townhouses on Probststrasse that recreate the residences of wellknown literary and political families. The area is finished with ornate wrought-iron signage, carefully designed lighting, benches, paving, and railings. A central kitchen supplies all 18 cafés, bars, and restaurants in the quarter, which seat a total of 1200 and serve a variety of foods, including fondue. Some of these eateries introduce a contemporary flavor, imitating the gaudier West German chains. Prices are noticeably higher and the goods fancier in this "outdoor mall" than elsewhere in the city.

As in the West, the definition of preservation is being stretched in the GDR. Development further blurs the boundaries of East and West, though the Wall itself remains. A markedly strengthened state building economy has permitted major strides in several directions, not only towards openly embracing presocialist history but even towards challenging notions of how a socialist society should look. *Francesca Rogier* 

The author, an architect, has just completed a Fulbright Fellowship in West Berlin.

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40 Progressive Architecture 9:88

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# In Progress

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Florida. Architect: Anthony Ames Architect, Atlanta, Georgia. The first flat-roofed residence in Seaside conforms otherwise to the codes specified in the master plan by Andres Duany and Elizabeth Plater-Zyberk (P/A, July 1985, pp. 111–118). The porch, a required element, is treated as a discrete structure attached to the three-level house. Functions are stacked to one edge of the irregular site in response to setback requirements and views of the ocean, with the dining/living area located on the second floor between groundfloor children's rooms and the top-floor master bedroom. (continued on page 42)

Crews Residence, Seaside,



Fitchburg Art Museum, Fitch-

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# P/A Calendar



Frans Nyberg, Pipsan and Eliel Saarinen in studio, 1902, from "Saarinen in Finland" at Cranbrook, September 27.

### Exhibitions

**Through September 26** French Design: 1960–1990. Georges Pompidou Centre, Paris. (See page 00.)

### Through October 2

The Architecture of Frank Gehry. Whitney Museum of American Art, New York. (See P/A, Nov. 1986, p. 26.)

**Through October 15** Charles Moore. Kirsten Kiser Gallery, Los Angeles.

**Through October 17** The 1950s. Georges Pompidou Centre, Paris. (See page 00.)

### Through October 23

The Direction of Architecture in Light of the Past. German Architecture Museum, Frankfurt am Main.

### **Through October 31**

Schindler House: Design and History. The Schindler House, West Hollywood, Calif.

# **Through October 31**

Thomas Tefft and the Cultivation of Architectural Taste in America, 1845–1860. National Building Museum, Washington, D.C. **Through November 5** Coop-Himmelblau. Max Protetch Gallery, New York.

# Through November 6

Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction. Elvehjem Museum of Art, Madison, Wisc.

### Through January 8

Architecture on Paper: A Decade of Acquisitions. Metropolitan Museum of Art, New York.

September 15–November 17 Thom Mayne and Michael Rotondi/Morphosis. 2AES, San Francisco.

## September 15–November 27

The Work of Bruce Goff. Los Angeles County Museum of Art, Los Angeles.

# September 27–October 19

Saarinen in Finland. Cranbrook Academy of Art Museum, Bloomfield Hills, Mich.

### October 4-23

Emerging European Architects. Graduate School of Design, Harvard. Cambridge, Mass.

# Competitions

# September 16

Entry deadline, Housing for the 1990s: American Planning Association 1989 National Planning Awards. Contact Sheri Singer, APA, 1776 Massachusetts Ave., N.W., Washington, D.C. 20036 (202) 872-0611.

### September 30

Entry deadline, Competition on Common Ground, design contest for a visitor information center. Contact Competition on Common Ground, Public Facilities Department, 26 Court St., 6th fl., Boston, Mass. 02108.

### **October 31**

Entry deadline, Boston Visions. Contact Boston Society of Architects, 305 Newbury St., Boston, Mass. 02115 (617) 267-5175.

# November 15

Entry deadline, Rome Prize Fellowship. Contact Fellowships Coordinator, American Academy in Rome, 41 E. 65th St., New York, N.Y. 10021-6508 (212) 517-4200.

### November 15

Entry deadline, Fairfield 2000: Affordable Housing Competition. Contact Connecticut Committee of Regional Plan Association, 500 Summer St., Stamford, Conn. 06901.

### November 30

Entry deadline, Future of the Industrial City Design Competition. Contact International City Design Competitions, School of Architecture and Urban Planning, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, Wisc. 53201 (414) 229-4014.

### Conferences

## September 22-24

Urban Waterfronts 88, Accent on Access. Sixth Annual National Urban Waterfront Conference, Omni Shoreham Hotel, Washington, D.C. Contact The Waterfront Center, 1536 44th St., N.W., Washington, D.C. 20007 (202) 337-0356.

### September 23-25

Influences of the Past: Perspectives on Interior Design Today, Winterthur Museum and Gardens, Winterthur, Del. Contact Public Relations Office, Winterthur Museum and Gardens, Winterthur, Del. 19735 (302) 656-8591.

### October 1-4

Pueblo Style and Regional Architecture, University of New Mexico, Albuquerque, N.M. Contact University of New Mexico, Center for Research and Development, School of Architecture and Planning, Albuquerque, N.M. 87131 (505) 277-5058.

### October 4-8

Fall Market 88, International Design Center, Long Island City, N.Y. Contact IDCNY, 29–10 Thomson Ave., Long Island City, N.Y. 11101 (718) 937-7474.

### October 5-8

Design New York, New York. Contact Lili Lihn, 21 W. 86th St., New York, N.Y. 10024 (212) 873-5421.

### October 6-8

Designer's Saturday, New York. Contact Linda Foa, Designer's Saturday, Inc., 911 Park Ave., New York, N.Y. 10021 (212) 249-5237 (see p. 143).



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Jack Corgan is a principal of Corgan Associates Architects, a 65-person firm based in Dallas, Texas. He is also a former Assistant Professor of Architecture at Oklahoma State University. We value our relationship with his firm, and thank him for his willingness to talk to you about us.

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# P/A Practice



# Diagnostics: The Expert Witness

Architects don't get sued because their design is ugly; they get sued because their buildings don't work because of some technical deficiency. So the expert witness who can put together convincing arguments and evidence of poor building performance based on strong technical logic is usually a key player in the preparation and presentation of a case in court. If you are called upon to be an expert witness and can't muster the necessary technical knowledge to win, then don't take the case. Experts who take any and all cases, and just follow the lawyer's script, are soon found out and destroyed in the courtroom by those who are first of all experts.

What is the role of the expert? The major task is to help the attorney put the case together. Testifying in court is the climax of the expert's involvement. although in most instances the expert never gets in front of a judge or jury, since many cases are settled out of court. Most attorneys who specialize in construction litigation usually get the expert involved early in the case, when data are fresh. The expert's input can often influence legal strategies and certainly gives direction to the technical investigation. That often involves educating the attorney in the technical jargon and intricacies that will help him present à knowledgeable examination of his own expert and a powerfully destructive crossexamination of the other side.

The expert also helps the attorney prepare questions to be used at the depositions of witnesses or other experts. It is this "front-end" thinking that wins cases. Even though the case may never come to trial, the expert has to be prepared for it. Preparation and rehearsal are the *only* ways to assure a successful performance. There is no "winging it," since the opposing side has a mission to destroy the expert's credibility on cross-examination. (*continued on page 58*)

# Specifications: New Databases

Star Trek has moved to the next generation, and the construction industry may eventually catch up. Recent computer conferences, such as COMDEX, Association of Information and Image Management, and A/E/C Systems '88, have introduced more and more software developed specifically for our use. Granted, emphasis has been on PC-based CADD capability, which has also been the primary interest of trade publications in the last two to three years. But behind the impressive-looking graphics programs is an exploding new information technology that will eventually absorb them if the construction industry is able to harness it.

Database software is stepping out of its traditional highly structured, hierarchical framework for storing data into an openended, nonsequential random matrix that will allow cross-referencing and integration of all types of information. The new mode has been described as a neural network and is referred to as "hypermedia" or "hypertext," in which each document or element is linked by the computer to other related documents, creating direct logic pathways through masses of information. The concept of "hypertext" was introduced by Theodor Nelson in 1974, but has become technically feasible only with today's computers. It promises to revolutionize the format of computer operating software as well as methods of information management.

The impact of the new database capability was most evident this year at the A/E/C Systems show in Chicago and at the Construction Specifications Institute convention in Washington, D.C. Since its studies on CONCOM (Construction Communications) in the early 1970s, CSI has worked toward the idea of an integrated construction industry database. In June, DSI and CAD Information Systems (continued on page 60)

# **Practice Points**

**Diagnostics:** Raymond DiPasquale lists the duties and traits of expert witnesses. **Specifications:** William Lohmann describes new database technology.

California will return to using the NCARB's Architect Registration Examination (ARE) in 1990 as part of an agreement under which the California examinations board will wield greater influence in the administration of the ARE. It is hoped that the move will facilitate reciprocal registration between California and the rest of the U.S.

Gensler & Associates, Swanke Hayden Connell, and NBBJ are the three largest architecture firms in America, according to *Building Design & Construction's* annual Design/ Construction 300 survey. The top three A/E firms are Skidmore, Owings & Merrill; HDR, and Ellerbe Becket. Rankings are based on billings.

Total construction in the U.S. for 1988 will be down five percent from 1987, predicts F.W. Dodge. Apartments and offices, overbuilt after a taxshelter boom in the mid-1980s, will lead the decline. Dodge economists also feel that "the odds are against a recovery...in 1989."

The removal of hazardous lead-based paint may be the next job for companies in the asbestos-abatement business, according to the National Institute of Building Sciences. A 1987 housing law requires such removal before rerenting of federally-assisted housing. Lead paint was used in 65 percent of houses built before 1940, 32 percent of those built in the 1940s and 1950s and 20 percent of those built between 1960 and 1975.

Plans for new police and fire facilities jumped 73 percent last year, showing particular strength in the Northeast and Southeast, according to ENR. Contracts for such facilities in 1987 rose 16 percent to \$660 million. **Diagnostics** (continued from page 57) If the expert is not prepared or has weak technical arguments, the case can be lost. Many times an expert is present in the courtroom to hear the testimony of the other side's expert and advises his attorney on how to develop a technical strategy and line of questioning for cross-examination.

Visual aids—charts, graphs, photographs, drawings, and video tapes—are being used extensively to present complex technical cases to the judge and jury. The expert helps prepare these aids and offers advice on how to make them simple and effective. Computer simulation and, most recently, animation are new courtroom tools for helping to explain a building's failure and to give the jury a better understanding of the technical issues involved.

In most cases, the expert will present a written report of findings, conclusions, and opinions. Many cases are settled after the various experts' reports are exchanged during the discovery process. It is important that the expert draw conclusions from personal investigation and not base opinions on the tests or observations of others. Therefore, part of the expert's task is to organize and conduct his own testing program and advise the attorney well ahead of time of the costs involved in doing so. This is all part of preparing a solid technical basis for reaching conclusions. If there is no money available for testing or research, then the expert should think twice before taking the case; credibility is at stake.

Other roles that the expert assumes include the analysis of reports and claims of the other parties involved in the lawsuit, helping the attorney find other experts, and sometimes attending settlement negotiations. In short, the lawyer runs the show, but needs the expert to help win the case.

# **Profile of an Expert Witness**

Some of the important qualifications of an expert witness include:

1 Experience. You can't testify about the building process or



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2 Education. More is better, but if not tempered with experience, too much education can overpower a jury. A certified welder with only a high school education, but with 20 years of field experience, could make a more convincing expert witness than a welding professor with three degrees and only classroom lab experience.

3 A professional license. That some outside agency has certified to your competence implies that you have some minimum qualifications, education, and experience. This is really needed only when the case is highly technical.

4 Some gray hair. Certain things you will never learn until you have lived long enough.

5 Membership in technical societies. It indicates that you are active in your profession and keep up to date.

6 Books and papers written and seminars given. These establish authority and peer acceptance. Awards and honors do the same thing, so it doesn't hurt to have a few to your credit.

7 University professorship. Professors make good expert witnesses because of their credentials, especially if they combine teaching with practice. They are usually very articulate and are good at explaining complex technical concepts to a lay jury. Jurors also generally have a high regard for educators, so it is easy to establish credibility.

8 Financial independence. Experts should be testifying as a result of their expertise and not because it is the major source of their income. A person who testifies in a wide variety of cases gets tagged as a professional witness and may have trouble convincing a jury of his real motives. Lawyers generally avoid those who have the word "forensic" in their title. Most of them make a living as experts and may be talked into testifying about anything.

9 Good appearance. It is important to wear well-coordinated clothing, at least in the courtroom. A blue suit with red tie is a typical lawyer's dress, and it works for a witness too. Greens and heavy plaids with crazy ties detract from the expert as a sensible and organized person.

**Becoming an Expert Witness** Being an expert witness is challenging work with a great sense of satisfaction—if you win. It can be a relief from the routines of practice and can help to (continued on page 60)

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**Diagnostics** (continued from page 58) sharpen your skills as an investigator, communicator, and negotiator. With the case loads in construction litigation increasing every year, there is a real shortage of good experts. Here are some ways of becoming an expert witness:

l Become an arbitrator for the American Arbitration Association, headquartered in New York. This is an excellent way to get involved with dispute resolution. They also sponsor training seminars and publish useful books on the subject.

2 Get listed in directories of construction experts. The American Bar Association has one, as do bar associations in major cities. 3 Put together a résumé of your experience, education, projects, and publications and circulate it among your lawyer friends and other lawyers in your community. They have a file of experts and refer to it often either for their own cases or when their colleagues call for a referral.

4 Consider being an expert witness as a retirement activity. Retired professionals are perfect as experts: They usually match the profile above, have plenty of experience, and don't need the money. *Raymond A. DiPasquale* 

The author is a Professor of Architecture at Syracuse University and maintains an active practice in Ithaca, N.Y., specializing in failure investigation.

Specifications (continued from page 57) introduced CONI (Construction Information), a comprehensive database and retrieval system that can eventually link many other developing databases in the industry. "SweetSearch" and "BuyLine" (Sweet's McGraw-Hill), "CodeCONTROL (Codeworks Corp.), and "Construction Criteria Base" (National Institute of Building Sciences) were some of the other information databases exhibited at the shows. Several integrated specification databases were also demonstrated. Not all of the current databases are in the new hypermedia format, but the potential is evident.

"CodeCONTROL" is a good example of what is happening.

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The National Conference of States on Building Codes and Standards (NCSBCS) gathers current regulations, prepares abstracts, and updates its building code database. Codeworks Corporation offers "CodeCON-TROL," which enables subscribers to access the code database and retrieve topically organized and indexed information that is tailored for a specific project and local jurisdiction. Administrative reports list current regulations and contact information for enforcing authorities. After identifying code requirements for a project, comparative reports allow quick evaluation of design alternatives. "CodeCONTROL' will be available to subscribers independently and also through the more comprehensive CONI system. Traditional databases store

data in a limiting, linear, alphanumeric mode. Data in the same format are grouped in a single file in records with predetermined fields of fixed length and name. The system is appropriate for storing text and statistical data and for referencing the physical location of books, drawings, and correspondence, but it creates an awkward relationship between dissimilar files. For example, information on roofing products, roofing consultants, and books or articles on roofing must be searched separately in independent files. Even in relational databases, the search process is slow.

The potential of a hypermedia matrix lies in its nonlinear nature and, through digital and optical storage techniques, in its ability to capture graphic images, video, and sound, as well as text and numbers. Eventually most data will be stored within the information system itself, and there are no fixed limits on the size, length, or form of the elements. They are computer-linked by pointers (like cross-references in an index) or with direct logic connections that incorporate all or a portion of one or more files in another. Many files effectively become one, multibranched, complex system. The incredible speed of today's computers makes maintenance and search of such databases possible.

The new technology is available for limited use in offices now. "HyperCard" (Apple Computer) is the most familiar version and can be used to manage in-house information resources. Product data, manufacturers' representatives, consultants, library books, phone numbers, specification standards, codes, (continued on page 62)


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**Specifications** (continued from page 60) and similar resources, which most offices have more or less organized, can be immediately accessible at all word-processing, accounting, and CADD workstations. Input can be by keyboard, transfer from traditional files, computation, CADD generation, or optical scanning devices.

The incredible potential of hypermedia technology, however, will really be tested only in extremely large databases. Its depth of search and speed of operation make such databases economically feasible. Because of their size and depth and need for updating, the large databases will probably be regional or national (or international) in scope and will be maintained by the expert staffs of private firms, professional and trade associations, standards bodies, and other support organizations of the construction industry.

Several comprehensive databases have already been established and are growing. McGraw-Hill's "SweetSearch" database of product information will be available on CD-ROM optical disks early next year. Data on building performance failures are being maintained by the Architecture and Engineering Performance Information Center (AEPIC) at the University of Maryland. H.W. Wilson's "Applied Science & Technology Index" (and many other indices) are now available on CD-ROM disks or accessible via telecommunication. Billed as the world's first international construction database at its introduction in 1986, ICONDA is a vast bibliography (in English) supported by the International Council for Building Research, Studies and Documentation (CIB) in Stuttgart, West Germany.

As the large databases are established, format problems arise, however. The construction industry has never developed an effective comprehensive classification system for design and construction information. Some partial systems, such as the CSI 16-division format for specifications, data filing, and cost es-



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timating, are widely accepted, but too specialized to encompass all needs. The American Institute of Architects intends to create a classification system for knowledge relating only to the profession of architecture. The Dewey Decimal System and Library of Congress indexing structures used in most libraries are sadly lacking in appropriate detail on design and construction topics. Without definitive industry standards, each design office devises its own methods for identifying and storing data, and marketers of the new databases are left to their own initiatives. Some all-embracing means of classifying information is essential for overall development and coordination of industry-wide resources. Without it, attempts to develop integrated databases for our future needs will be hampered, if not thwarted.

The key to any effective classification system and especially its application to hypermedia databases is consistent terminology. Because hypermedia storage is random in nature, information is identified and cross-linked by word association. Therefore, a complete, uniform, standard glossary of design and construction terms becomes an immediate need. The AIA and other organizations have published limited glossaries of sorts in the past. J. Stewart Stein's extensive "Construction Glossary" appeared in 1980. The J. Paul Getty Trust is currently working on an "Art and Architecture Thesaurus." There are several construction dictionaries in print. But a single sweeping index, reflecting current construction terminology and defining preferred and alternate terms, does not exist. With it, a relationship matrix for the defined terms can form the basis of a broad classification system for design and construction knowledge that will serve us into the 21st Century.

Technology is changing far more rapidly than the construction industry seems capable of assimilating. But when new paths become clear and point in the direction of more responsible design and improved quality of construction, we must follow them.

#### William T. Lohmann, AIA, FCSI

The author is Specifications Manager at Murphy/Jahn in Chicago.

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## **Progressive Architecture**

# The Real Thing

The eight firms examined in this issue represent diverse points of view, each pursued with a sure sense of purpose. A FLEDGLING architect recently complained to his employer that he didn't know what style he wanted to work in. This might be funny, if it weren't so poignantly symptomatic of what ails architecture and design today. As the decade marches on, our design options proliferate, while our sense of purpose falters, producing a predictable feeling of disillusionment. The general skepticism that greeted the birth of Deconstructivism provided a revealing case in point: just because something is new doesn't mean it's good. Quality is, more than ever, looking a lot better than novelty. But quality is much harder to achieve. It requires a sure sense of one's own aims and a disciplined eye—one that can see the fine line between originality and trendiness.

That fine line is recognized by the five firms that are the subjects of profiles in this issue. They are a varied, if not disparate group, yet they share a consistency of vision. Antonio Citterio, with his partner, Terry Dwan, combines a youthful brand of Modernism with the dignified elegance of the Italian tradition. Designer Shiro Kuramata invests tough industrial materials and modern technology with a poetic sense of the metaphysical and an impish sense of humor. Interior designer Jed Johnson and architect Alan Wanzenberg approach historicism in a literate but un-academic way, with an eclectic slant and an uncanny sense of what simply looks right. The three young partners of 1100 Architect have developed a design sophistication, based on a less-is-more sense of restraint, that has won them commissions from a number of well-known artists-who are, as a group, notoriously critical of architects. And Michael Graves, who needs no introduction, offers, in the interiors of his own house and office, an insight into the personal aesthetic that informs the most public aspect of the architect's practice-the products he designs for the marketplace.

The subjects of our three mini-profiles reveal a similar sense of purpose, but illustrated (as yet) within a smaller body of built work. Holt Hinshaw Pfau Jones's romanticized industrial imagery transforms everything from offices to outdoor furniture. Michele Saee of Building tempers a gritty architecture, of angular forms and unadorned materials, with a concern for proportion and light. And Thomas Leeser, whose forms and geometries are carefully calculated to discourage complacency, achieves powerful results with deceptively minimalist means. All these architects and designers know what style they want to work in: their own. *Pilar Viladas* 

P/A Profile Studio Citterio, Milan



Antonio Citterio, Terry Dwan.

### shows th

Esprit Amsterdam

Citterio was asked to renovate a prominently sited 19th-Century building to forge a corporate image for Esprit. A view of the entry from inside looking out (facing page) shows the dramatic space and deft combinations of textures that quickly announce this as a place to be reckoned with.

## **Well-Chosen Words**

From furniture designs to fashion showrooms, the work of architects Antonio Citterio and Terry Dwan makes a point of saying the most with the least. ANTONIO CITTERIO and partner Terry Dwan speak an architectural language unencumbered by adjectives and containing few verbs. Their cool, rational compositions veer toward essence, relying on a palette of zinc-plated steel, perforated panels, ascetic light fixtures, and neutral wall finishes. Only the necessities survive.

This reductivist manner yields a machine aesthetic of exquisite detail and crisply delineated space that approximates the spirit of orthodox Modernism without appropriating its language verbatim. "My approach is very sensual, in that it is a step-by-step process of feeling and discovery," Citterio says. "It is a craftsman's approach."

Born in 1950 into Milan's design-rich culture and reared under the influence of a father who was a carpenter and chair-maker, Citterio early on showed a facility for disciplined furniture design. His projects have grown steadily from a line of pens in 1977 to the large-scale renovations recently completed for Esprit in Amsterdam, Milan, and Antwerp. But, while the dimension of his work keeps growing, Citterio clings to his preoccupation with the details of construction. His manifesto, if he has one, is conveyed with mute reliance on the finished work to speak for itself.

"An architect can be an architect without being a wall-builder or bricklayer," Citterio says in painstaking English. "We have decided to be bricklayers. That doesn't mean being separate from intellectual ideas, but the ideas we have are contained in the construction."

The germs of those ideas are evident in the work Citterio did with Paolo Nava, his partner from 1972 (when Citterio received his architecture degree from Milan Polytechnic) until 1981. They designed products of surprising maturity, among them "Diesis," a sofa whose fine leather cushions seem to float on a delicate, die-cast structure. The years with Nava afforded Citterio the chance to experiment on wood- and metal-working machines, building his knowledge of materials and production methods.

Citterio went solo in 1981, and soon began a series of interiors projects: a shop for Mirabello, a gallery for historical records at La Scala, and a showroom for B&B Italia. Each was a warm-up for the six showrooms Citterio did in 1983 for Santini & Dominici shoes. Not unlike his Esprit projects, the shoe shops created a corporate image. Each was thematically related through similar materials, color schemes, and spatial concepts.

When discussing his work, Citterio is quick to note its double-sided nature: design and architecture. While he acknowledges their relationship, he consciously separates the two. His attitude toward building details, for example, grows from his tendency in product design to "celebrate the joint," a debt he acknowledges to Carlo Scarpa. Yet, despite the industrial flavor of the recent architecture, Citterio also hastens to add that the work is not "hightech," a term he believes applies more to hackneyed imagery than to a philosophy of construction.

Today, Studio Citterio occupies a former factory in an industrial zone of Milan. Of the 16 people in the office, four are assigned to the "design" group, two work primarily on custom furniture for special commissions, and the remainder make up the "architecture" group.

Dwan, a California-born and Yale-educated architect, has been Citterio's partner for two years. They met by chance in 1985 as she was job-hunting near the end of her tenure as a Fulbright scholar. Asked how, in her search for employment, she happened to stumble across Citterio, Dwan is interrupted by her business partner and now full-time companion. "Destiny," Citterio offers, with a wry smile.

Despite her youthfulness, Dwan's impact was quickly felt on the Esprit projects. With those completed, the studio is now designing a commercial complex near Milan, a wooden house in Japan, and a storage system for B&B Italia. Citterio also continues development, three years thus far in the making, of a seating series for Vitra. His insistence that the Vitra project will result in "a chair, not a machine to sit in," reflects his ongoing search for archetypes. In that regard, he exercises the same philosophy—"demystification of the elements," as he puts it—whether the issue is an urban-scale problem, a building interior, or product design. *Vernon Mays* 

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ALL PRODUCTS ARE ELECTRONICALLY PROTECTED

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P/A Profile Studio Citterio





Citterio reports that when he first went to Amsterdam to tour the existing Afrikahuisthe former offices of the Holland-West Africa steamship line slated for renovation as Esprit's Dutch headquarters, buyer's showroom, and retail store—"I knew immediately what I would do." His inspiration was to recall the original steel structure, sheathed by then in concrete for fire protection, by cladding it again with sheets of galvanized steel. Funneling pedestrian traffic across a footbridge at the main entrance (top) calls immediate attention to new aspects of the building. In the retail shop is a wall for shoes (bottom left), a purposely overscaled concrete element. Doors for the fitting rooms (bottom right) are panels made of stretched aluminum sheet. The building's seven floors are grouped into functional layers. And each of the three programmatic zones has its own stair (see cover photo), making different floors accessible by stair only within that zone. As in the retail and wholesale zones, the stair connecting the two administrative floors (facing page, center) is precisely inscribed within steel columns. Facing a square on the west façade is the Esprit Café (facing page, bottom left), which inserts itself into both the building and the piazza. The café interior (facing page, bottom right) features custom furniture and the same mushroom-shaped lighting fixtures and air diffusers that are found throughout the building.

Project: Esprit Amsterdam. Architects: Studio Citterio (Antonio Citterio with Terry Dwan and Silvio Caputo; Anthony Owen, collaborator); DeVries, Sas Bloem Bouma, associate architects. Client: Esprit Benelux B.V. Program: conversion of a former office building into a 32,000-sq-ft headquarters. Major materials: zinc-coated steel, plaster walls, bleached oak floors.

plaster walls, bleached oak floors. **Mechanical systems:** air conditioning with exposed, zinc-coated ducts. **Consultants:** Buro Strackee, structural; Donkers en Hoogendoorn B.V., air conditioning; Hans Wolff & Partners, lighting and sound. **Contractors:** Hillen & Roosen Bouw B.V. **Costs:** not available.



FIRST FLOOR PLAN







**P/A Profile Studio Citterio** 













#### **Esprit Milan**

Seven stark and brooding factory buildings formed the raw material for Esprit Italia headquarters. The complex, a former coffee roasting factory, was reorganized around two courtyards and redesigned to accommodate design, production, and distribution activities. The main entrance (top left), the starting point of a zigzag entry sequence, provides visual closure to an approaching street. Perforated steel walkways at ground level and above penetrate the main courtyard (top right), whose overhead trusses are installed in anticipation of a planned skylight, finances permitting. A view from one of the courtyard's catwalks faces into the conference area (middle left). Standards were so exacting in the **Esprit projects that each stair** (detail, middle right) was fabricated and assembled to check for fit, then disassembled, galvanized, and put in place again. Panels of stretched aluminum sheet define spaces in the showroom (interior, middle right) and shade sun in the offices (bottom right). Similarly, mechanical and lighting systems were detailed to express both technology and form. Visitors approaching the reception area immediately encounter the ramped stair (facing page), detailed with hinges to ease cleaning beneath each panel.

**Project:** Esprit Milan Architects: Studio Citterio (Antonio Citterio with Patricia Viel; Elisabetta Mainardi and Terry Dwan, collaborators).

Client: Esprit de Corp-Italia. Program: renovation of a sevenbuilding industrial complex into headquarters for Esprit's Italian operations. Spaces totaling 19,000 sq ft were rededicated to entry, offices, showrooms, and laboratories. Major materials: cement walls and floors, stucco interior walls, zincplated steel, beech floors. Mechanical systems: new air-conditioning and lighting systems. Consultants: Amman Progetti, mechanical; Antonio Brambilla, structural.

Contractors: Sice Previt.





8

#### Portfolio

Notable among the early designs of Citterio (with Paolo Nava) is Diesis (1), a couch whose delicate structure appears to span an implausible distance. A rear view of the couch (2), one of Citterio's first pieces in a long association with B&B Italia, reveals the die-cast support member that makes the long span possible. The Quadrante system for Xilitalia (also with Nava) features a table (3) and showcase (4) with aluminum members strengthened by slender cross-braces. The Max couch (5) for Flexform represented a move toward more sensual, less machined forms in Citterio's furniture designs. Metropolis (6), for T70, was a modular wall unit system based on a rigorous grid. Ginger (7), a chaise longue for Flexform, was more relaxed in its rigor. Citterio credits his parents with the imagery of Doralice (8), one of a series of "family couches" designed for Flexform. His father was a carpenter who built classic chairs of similar style. His mother provided inspiration for the loose appearance of the upholstery, which resembles furniture that is draped with a sheet when the family leaves for vacation. The Arc system for Vitra Shop (9) offered a display system capable of many configurations. Its structural frame in extruded aluminum (detail, 10) receives the connections for wood shelves. In 1986, B&B Italia released its Sity seating system (11), a series of components allowing a wide variety of combinations. The Junior series for Flexform (12) conveyed a similar curvilinear freedom, a clear break from the reductivism of Citterio's early furniture and his current architectural designs. Terry Dwan's ceramic and wood set (13), produced by Gabbiano, was conceived as a system of large interchangeable pieces that can function as elements in architectural space. Short, medium, and tall column bases support a two-footdiameter table top, a similar flat bowl, and a 14-inch fruit bowl. Artemide began production last year of Enea (14), an anodized aluminum wall lamp by Citterio.













P/A Profile Kuramata Design Office, Tokyo



Shiro Kuramata.

## **Breaking the Bonds**

Designer Shiro Kuramata's quest for weightlessness turns prosaic materials into poetic essays on the nature of the ephemeral. SHIRO KURAMATA introduces himself this way: "My strongest desire is to be free of gravity, free of bondage. I want to float. I don't like heavy things." This quiet confession, relayed by an interpreter, may help to explain how Kuramata came to design a transparent glass chair, furniture and even a boutique of expanded metal mesh, a floor lamp with a clear acrylic shaft filled with a colorful tangle of wire, an illuminated floor surfaced with sandblasted glass, terrazzo floor tiles inlaid with stainless steel chips, and a table with a round acrylic top embedded with diodes that glow red in the dark. We're talking poetry here, not prose-a glistening anthology of inklings, ambiguities, and flickering boundaries in danger of disappearing altogether.

Kuramata has been exploring the skeletal, shiny, and luminous for over 20 years, although he did not become internationally known until the 1980s. A man of compact frame and cherubic curls who happily admits, "I haven't grown up yet," he has been on the leading edge of design in Japan since there was an edge to lead-that is, since the 1960s, when Japanese design shook free of architecture to become an independent discipline. Drawing on ancient traditions of refined simplicity and breathtaking craftsmanship, designers rode the crest of the "economic miracle" that transformed Japan into an industrial superpower, punctuated by the 1964 Tokyo Olympics and Expo 70 in Osaka. Kuramata led the pack, steering in the direction of "total design."

His dream of becoming a designer dates back to the United States' occupation of Japan, which brought "the good old days of America," in the form of big-band music and consumer goods, to the country and to the 12-year-old Kuramata. He was "amazed" when he first saw a package of Lucky Strikes and a Studebaker, both of which were designed by Raymond Loewy. "So he was cultivating a longing, an adoring for those things when he was around 16," says Kuramata's interpreter. "They were very beautiful and shocking to his youth. That's how he came to learn there is a so-called 'designer' in society."

Further evidence presented itself in 1949 in the form of a public telephone box lighted by a single red light bulb. "At that time," says Kuramata, "there were no private telephones. Japan was still Issey Miyake Men boutique, Minami Aoyama, Tokyo, 1987

This two-story shop has a main stair of embossed aluminum crisscrossed by a secondary stair of painted steel (facing page). Clothes hang from steel cables; on the lower level (facing page, top inset) display shelves are made of glass rods.

poor. In an emergency situation, people looked for a red roof—that was a telephone box. From that I learned how design is associated with society's needs. I found it meaningful." Kuramata experienced these shocks while studying the art of lacquering in the woodcraft department of Tokyo Municipal Polytechnic High School. In 1954, he joined a furniture factory "to practice." He learned about the technical end of design, but felt "there should be something else of the essence in designing." This he sought at the Kuwazawa Design Institute, a Bauhaus-influenced school.

Kuramata's approach to design synthesizes school, or "thinking," and factory: "You have to have both." He refers to his designs as "collaborations with craftsmen," and regularly commutes to factories in a variety of countries. Within the last two years, furniture manufacturers in Japan, Italy, Switzerland, France, and the Netherlands have sought him out, and several of his prototypes from the 1970s have been put into production. He attributes this sudden surge of attention to the radical Italian design movements of the 1980s, Studio Alchimia and Memphis, which "led to a boom in furniture and interior design." Kuramata has exhibited with the Memphis collective since 1981, and the publicity hasn't hurt: "Manufacturers took another interest" in his work. "Ettore Sottsass is my maestro," says Kuramata. "It's very spiritual. I don't want to use the word 'teacher,' but he's a person who has been very stimulating, sort of inspiring to me. He makes me awaken and visualize things that are invisible."

From the time he opened his office in 1965, Kuramata has been "very much attracted" by the design of commercial space: "Furniture is for myself, in one sense; interiors are for clients," he says. He explains that a commercial design is "very temporary. It will be extinguished in a certain period of time. It's totally the opposite of a monument, which stays forever." In this sense, he continues, he's "very Tokyo-like." In Tokyo, he says, "There's nothing concrete, nothing permanent. It just comes in and goes out. Commercial space could be representative of that Tokyo phenomenon."

But there's no separating Kuramata's interiors from his furniture. In 1985, Kuramata took a bentwood chair, designed by Josef Hoffmann and manufactured by Thonet, wrapped steel rods



around it, welded them at the joints-and then burned the chair. What was left was the glittering aura of a Modernist icon, a burden violently dispatched. Kuramata called the work Homage to Hoffmann: Begin the Beguine (the name refers to the big-band music of Occupation days). How High the Moon, designed the following year, is a descendant of Begin the Beguine and marks the beginning of Kuramata's use of expanded metal. It is an armchair—a shimmering phantom of a chair, really. It's as though there was once a chair inside, and Kuramata took a torch to that, too. The Issey Miyake Men boutique for the Shibuya Seiku Department Store (1987) is a larger, darker, more heavily layered take on this idea-a barrel-vaulted cage within a cage within a bustling, brightlylighted homage to shopping. Expanded metal appears again in the Lucchino Bar (1987), but in combination with neon, triple-layered glass (transparent, cracked, and etched), and the round acrylic table implanted with diodes. It is the dynamic orchestration of light, shape, and insubstantial substance, creating a shadowy, expectant, subterranean world, all mood and traces, nothing definite.

"I like expanded metal for its transparency," says Kuramata, designer of the split second. "It doesn't shut out the space or the world. It looks very light, and therefore, it looks as if it floats." Of Sing, Sing, Sing (a song made famous by Benny Goodman), a chair of expanded metal with a chromium plate finish, he says, as he could say of his commercial environments: "If you extinguish anything more, it won't work as a chair. This material is the last condition to complete the surface-the deadline, the very last minute to retain the surface. At that point, the material creates a tension because it's just at the point of disintegration." As for the chrome plating: "It's just very sexy and erotic. I am destroying and multiplying at the same time.' Adele Freedman

The author, a regular contributor to P/A and Canadian publications, is design critic for The Toronto Globe and Mail.







#### Lucchino Bar, Tokyo, 1987

Located in the basement of the Nogizaka OXY Building, the Lucchino Bar is a fascinating study in materials and textures. The wooden stair leading down to the bar is split by a partition of threeply, clear, cracked, and etched glass, the same material that is used for the curved counter (this page, top left and middle). The bar (facing page, with sculpture by Shintaro Tanaka) is likewise made of layered cracked glass—in this case, 12 layers, with polished edges. The walls of the bar alcove (top right) are lacquered in a pearl finish. Elsewhere in the bar, walls are sprayed with a paint that contains aluminum chips. Under it all is a floor of highly polished black terrazzo, and there are unusual touches such as the restroom sink (bottom), with its glass countertop, molded acrylic basin, and modified hospital faucet. The round table in the middle of the bar (middle), called Blues in the Night, is made of clear acrylic, into which are embedded luminous diodes connected by transparent conducting film; the table glows red when it is "on."







Project: Lucchino Bar, Tokyo. Interior designer: Kuramata Design Office, Tokyo. Architect: Amorphe/Sei Takeyama, Tokyo.

Client: Raika, Ltd.

**Program:** approximately 1300 sq ft on the basement level of the Nogizaka OXY Building.

**Major materials:** terrazzo; wood; glass; plaster board; paint; stainless steel.

General contractor: Ishimaru Co., Ltd.; Mihoya Glass Co., Ltd. (glass). Costs: unavailable. Photos: Keiichi Tahara.









Issey Miyake Men boutique, Shibuya Seiku Department Store, Tokyo, 1987

This 700-square-foot boutique in the Shibuya Seiku **Department Store is an essay** in the use of expanded metal, one of Shiro Kuramata's hallmarks. Within the rectilinear "cage" of the boutique (this page, bottom), the display area is defined by a barrel-vaulted inner structure (facing page). This layering of expanded metal, with its subtle three-dimensional quality, produces a mysterious, moiré effect. The material, when used for the walls and ceiling of the boutique, has a baked black finish. When used for display shelving and hanging racks, it has a chrome-plated finish (this page, top, and facing page). The floor tiles are made of ground emery, producing an appropriately intriguing combination of grit and glitter.

Project: Issey Miyake Men Boutique, Shibuya Seiku Department Store, Tokyo. Interior designer: Kuramata Design Office, Tokyo. Client: Issey Miyake International Inc. **Program:** 700 sq ft of display space, sales counter, dressing rooms, and storage space. Major materials: expanded metal; granite, emery tile. General contractor: Ishimaru Co., Ltd.; Mihoya Glassware Co., Ltd. (glass). Costs: unavailable. Photos: Hiroyuki Hirai.



#### P/A Profile Kuramata Design Office

#### Portfolio

Shiro Kuramata's product and interior designs demonstrate not only his wide-ranging explorations of form and materials, but also his wit and playful sense of humor. Two of his early furniture designs illustrate Kuramata's fascination with drawers and their connotations of mystery and ritual. A combination of shelves and drawers in wood (2) from the 1967 Furniture with Drawers collection, manufactured by Aoshima Shoten, subverts the conventional placement of these elements in a storage unit, while the laminated and lacquered Furniture in Irregular Forms (1), manufactured by the Furnishing and Decorating Department of Fujiko, proposes an even more ironic distortion of a traditional chest of drawers, albeit one with an inordinately large number of them. The 1972 series of lamps (3) manufactured by the Ishimaru Co., Ltd., are made of sheets of milk-white plastic that are softened in an oven, then draped over poles and allowed to harden again, with the plastic falling in soft "folds" in the process.

A few years ago, Kuramata experimented with terrazzo, with predictably startling results. In 1983, he created a terrazzo he calls Star Piece, made of brightly colored glass fragments suspended in a white matrix. Kuramata used this for the floor, walls, and table in the Issey Miyake boutique (4) at the Matsuya Department Store, Ginza, in Tokyo, one of many boutiques Kuramata has designed for the pioneering fashion designer. In the same year, Kuramata also produced the Kyoto table (5) for Memphis. Kuramata also designed terrazzo with aluminum chips, clear glass fragments, and, in a salute to the American culture that was imported to Japan during the designer's youth, Coca-Cola bottle fragments, in the 1983 Issey Miyake boutique at (6) Bergdorf Goodman, New York (P/A, March 1985, pp. 91–94). Backlighting the rear wall of the boutique emphasized the translucence of























the glass fragments against the opacity of their matrix.

Kuramata's 1985 chair design, Apple Honey (7), manufactured by the French company XO, has a base of square steel tubing with chrome plating over a rough-sandblast finish, aluminum-rod arms with a colored finish, and an upholstered vinyl seat. It is the idea of the chair reduced to the bare minimum of components, yet the expression of each part is rendered decorative by virtue of its color or texture.

Kuramata's ability to combine elegance and whimsy is evident in a pair of standing lamps (8) from 1985, manufactured by Ishimaru. Rising from a steel base, a cast acrylic shaft contains electrical wire, in orderly or tangled versions. The steel shade in the "orderly" version has a white acrylic top.

One of Kuramata's most powerful furniture designs is the 1985 Homage to Hoffmann, Begin the Beguine (9). A bentwood chair designed by Josef Hoffmann was wrapped with steel rods; after the rods were welded together, the chair inside was burned, and the steel was then enameled.

That same year, Kuramata also designed the first of his furniture designs in expanded metal, a material that gives furniture an almost surreal transparency. Sing, Sing, Sing (10), manufactured by XO, has steel tube legs and chrome plating, while the 45° North Latitude table (12), also made by XO, has conical, expanded metal legs and a glass or painted and polyurethaned wood top.

Somewhat more substantial in feeling, although still minimalist in form, is Ko-Ko (11), a 1985 chair made by IDÉE (Kurosaki Trading Co., Ltd.) in Japan and sold in Italy by Cappellini. The chair has an aniline-finished, oak-veneered hardwood seat and legs, and a chrome-plated steel tube back. Also manufactured by IDÉE is the umbrella stand F.1.86 (13), with its black-finished steel stand and stainless steel hoop.

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#### P/A Profile Kuramata Design Office

#### Portfolio

For the exhibition Tokyo: Form and Spirit, organized by the Walker Art Center (P/A, April 1986, pp. 108-113) Shiro Kuramata collaborated with Osaka architect Tadao Ando to create a room (14). Kuramata's signature cracked glass was used in the platform, and he created draped walls of polymercoated fabric, a material Kuramata also used in the **Issey Miyake women's** boutique in Paris. Further essays in expanded metal include How High the Moon (15), a 1986 design marketed in Japan by IDÉE, and in the rest of the world by Swiss seating manufacturer Vitra International as part of its Vitra Edition program (P/A, May 1988, pp. 74–81). The chair is available with a nickel-plated or copper-plated finish. HAL (16), a 1987 design that is made and sold by Cassina Japan, Inc., has a chromeplated steel frame and vinylupholstered seat.

The Caffé OXY (17), a 1987 interior, is located (as is the Lucchino Bar) in the Nogizaka **OXY Building in Tokyo. The** café, which is on the ground floor of the building, has an illuminated floor of sandblasted glass over a steel grid. Glass is also used for tables and countertops, and the triangular register counter is aluminum veneer over a wood base. Kuramata's 1987 **Three-legged Chair for IDÉE** (UMS-PASTOE in the Netherlands), with its steel structure and wood seat, is used in the café.

One of Kuramata's most recent designs is Sydney (18), designed for an exhibition, held last May by the Crafts Council of New South Wales,











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in Sydney, Australia. The chair's frame is chromeplated stainless steel; the seat, back, and armrest are chipboard with a pink-dyed clear pearl finish.

For the exhibition In-Spiration, which originated in **Tokyo and traveled to Paris** and Milan, Kuramata chaired the executive committee and designed the installation (19). Young architects and designers from ten cities around the world were asked to design floor, wall, and ceiling lights for specific activities such as reading, writing, and eating. One of Kuramata's two contributions to the exhibit was Hydrogen Dream (22), a supported, upside-down spoon, the bowl of which appears to be the source of light.

Kuramata turns his attention to the kitchen in Bon Appetit (21), designed for the Toyo Sasshi Co., Ltd., and manufactured by Ishimaru Co., Mihoya Glass Co., and Terada Ironwork Co. A laminated glass counter holds a cook top of electromagnetic heating elements and switchboard, and a sink. The aluminum frame also holds glass storage shelves.

For the bathroom, Kuramata created Coup de Foudre (20), a 1988 design, made by the same manufacturers, also for Toyo Sasshi Co. A glass counter supported on steel legs contains a molded acrylic basin and faucet; a mirror extends up from the floor behind the counter.

Kuramata's latest chair design (23), which has yet to be given a name, has an expanded metal back, steel legs, a urethane foam seat, and an attached, double-layered side table of glass and wood.

P/A Profile Jed Johnson & Associates, Alan Wanzenberg Architect, New York



John H.

Alan Wanzenberg, Jed Johnson.

## **Educated Eclectics**

The mahogany conference table (facing page) Johnson and Wanzenberg designed for an executive office in Westchester County, N.Y., solves practical and aesthetic problems. The designers were unable to find an antique table to suit the client's needs; with the help of period pattern books, they designed their own, to harmonize with antique William IV chairs.

For Jed Johnson and Alan Wanzenberg, interiors and architecture draw upon a variety of historical sources, with results that are consistently elegant without appearing literal-minded. INTERIOR designer Jed Johnson is soft-spoken and reticent. His partner, architect Alan Wanzenberg, is outgoing, and loquacious. The two, both of whom are under 40 (P/A, June 1987, pp. 76–78), work together (while maintaining separate practices), with a combined staff of 25, sharing space and resources, to provide architectural and interior design services for the kind of clients who prefer not to have their names on a client list.

Among the firms' current projects: A "fantasy house with wild Japanese naïveté" in the Caribbean; a golf-related residential development with Voysey-inspired cottages; houses in Queen Anne Revival, Shingle, and early Lutyens styles; and the renovation of the Venturi, Rauch & Scott Browndesigned Brant house in Greenwich, Conn. They design not only the outsides of these buildings, but the insides of many of them as well. And although much of their work has a strongly historicist cast, they espouse no one style, preferring instead to draw on their clients' "aspirations and personalities," as Alan Wanzenberg puts it. They are, however, sticklers for appropriateness and meticulous craftsmanship, obsessions that give their work an elegant consistency.

The two partners bring complementary backgrounds and skills to their work. Johnson, who is from California, came to New York in the late 1960s on vacation and never left. Johnson is entirely self-taught, and is blessed with a sharp, intuitive taste, which he has been steadily honing since his first job, the decoration of Andy Warhol's New York town house. The project, which lasted five years, became something of a laboratory for Johnson's ideas. And as part of Warhol's inner circle, he traveled and "looked" extensively, surrounded by the cultural elite. He later went on to design couturier Yves St. Laurent's Manhattan apartment, and worked on the interiors of the Brants' second house in Connecticut, this one designed by Allan Greenberg.

Alan Wanzenberg, on the other hand, traveled a more orthodox route. The son of a contractor from the Midwest, he was exposed to architecture at an early age; two of his relatives own early Frank Lloyd Wright houses. After school at Berkeley and Harvard, Wanzenberg spent three years at I.M. Pei & Partners. He and Johnson officially set up shop five years ago. Describing the ease of their working relationship, Jed Johnson says, "We do not have ego problems." Their working method involves plenty of give and take beyond their respective areas of expertise. Johnson critiques Wanzenberg's architectural ideas, and draws a furniture plan in conjunction with the first schematic design, because "the backdrop has to be right," he insists. Wanzenberg, in addition to his architectural role, confirms that the furniture chosen for a project is historically correct, and of the highest quality possible—a mania that he shares with Johnson.

Perhaps the most impressive of their collaborations is the office in Westchester County, New York, that they designed for a billionaire entrepreneur. Like Vanderbilt and Carnegie, this client requested his own English gentleman's library. Built within the shell of an anonymous office building, it is a skillful orchestration of 19th-Century and custom-designed furniture in spaces sculpted from thick poché.

For their own New York apartment, a classic turn-of-the-century artist's studio, Johnson and Wanzenberg brought out the spirit that the building's design implied—that of the Arts & Crafts movement. The apartment is filled with furnishings by Gustav Stickley, William Morris, C.F.A. Voysey, and Sir Edwin Lutyens, and although many of them are museum quality, the overall look is not museum-piece.

Not all the firm's projects are visions of the past, however; their renovation of a SoHo loft for the Sperone Westwater Gallery in New York is a study in minimalism. "I wanted the walls and paintings to be the protagonists," says Wanzenberg.

The future will not see Johnson's and Wanzenberg's practices expanding infinitely. Insists Wanzenberg, "There is only so much one person can take on before the work is compromised."

So, at a deliberately less-than-meteoric speed, Johnson and Wanzenberg continue to strive for the unity of vision that characterizes all their projects, regardless of historical style. Or, as Alan Wanzenberg puts it, "We look at originality from the point of view of its origins." *Warren James* 

The author, whose monograph on Ricardo Bofill was recently published by Rizzoli, is a frequent contributor to P/A.



P/A Profile Jed Johnson & Alan Wanzenberg







Executive offices, Westchester County, New York

This project's client wanted an English gentleman's library for an office; Johnson and Wanzenberg created an aura of Edwardian opulence within, ironically, a banal spec-officebuilding shell. They established a sense of procession, beginning at the reception room and leading through the corridor to the gallery (axial view, left), which opens onto the client's private office.

In the conference room (top) and the client's office (facing page), the sense of luxury is reinforced by grandly proportioned spaces (achieved by breaking through the floor above) and luxurious materials and craftsmanship—for example, the Honduras mahogany paneling.

**Project:** Executive office, Westchester County, New York.

Architect: Alan Wanzenberg, Architect P.C., New York (Sevan Tekian, project architect; Alexander Antonelli, Mark Glen, Mark Herring, Michelle Huot, Barbara Olszewski, Peter Rissetto, project team).

Interior designer: Jed Johnson & Associates, New York (Robert Kirkland, Scott Lalley, Marcy Masterson, project team; Scott Weaver, assistant, furniture design).

Associate architects: Fuller & D'Angelo, P.C., White Plains, N.Y. Program: remodeling of an existing office building to include 14,400 sq ft of office space, including executive and associates' offices, reception and conference rooms, secretarial and support areas.

**Structural system:** structural steel and open-web joists, with concrete slab on metal deck.

Major materials: wood paneling and flooring; plaster; paint; fabric (see Building Materials, p. 206). Mechanical systems: three variable air volume systems with controlled humidity and zone temperature. Consultants: Damiano Consulting, mechanical/electrical; Wayman Wing, structural; Cerami Associates, acoustical; Peter X(+Z) Design Limited, graphics; Steven Pines, specifications.

General contractor: Bayswater Realty & Capital Corporation (Sal Mancini, project manager; Bob Apple).

Cost: not available. Photos: John Hall.







The air-conditioning grilles, hardware, bronze spiral stair (bottom left), and bronze balustrade are all custom designed, as are the freestanding mahogany bookcase (bottom right) and table in the gallery. Even the air returns are carefully integrated into cove moldings.

The office furnishings are an eclectic mix of English pieces, many of them from the first half of the 19th Century, but they harmonize well with the room's end-of-the-century aura—which, for the designers, is more important than strictly re-creating a period room.









## 

FIRST FLOOR PLAN

#### Apartment, New York

The apartment that Jed Johnson and Alan Wanzenberg renovated for themselves is in a 1906 artists' studio building. They brought out the architecture's Arts & Crafts spirit by filling the apartment with English and American period furniture.

Under the big window in the living room (bottom left), a Gustav Stickley table is flanked by two ladderback chairs by Sir Edwin Lutyens. Andy Warhol's silkscreen of dollar bills sits atop a wardrobe by English architect Ernest Gimson.

In the main view of the living room (facing page), a Johnson and Wanzenberg-designed sofa sits on a rug by C.F.A. Voysey. The child's rocker, the table behind the sofa, and the settle and small tables in the background are by Gustav Stickley. Flanking the settle are a wood armchair designed for Morris & Co. and a wrought-iron standing lamp by Addison Mizner. The Francesco Clemente painting and **Mimmo Paladino sculpture** reveal the designers' skill at integrating contemporary art into a seemingly unlikely setting. A view in the opposite direction (top left) shows the fireplace mantel, from a house in Chicago by George Maher; the mosaic is by Louis J. Millet.

In the library (top right), Johnson and Wanzenbergdesigned oak bookshelves are filled with pottery by Fulper and William de Morgan. The chairs are American Gothic Revival.

In the dining room (bottom right) furniture by Gustav Stickley is complemented by Edward Curtis's photographs of American Indians.

Project: Apartment renovation, New York.
Interior design: Jed Johnson, Alan Wanzenberg & Associates, New York.
Client: Jed Johnson and Alan Wanzenberg.
Program: renovation and restoration of an apartment in a 1906 building.
General contractor: Courbette Construction; Franco Bros.
Costs: not available.
Photos: John Hall.









#### Portfolio

Johnson and Wanzenberg's interiors are not always essays in historicism; a gallery annex for the Sperone Westwater Gallery in New York (photos left) offered the opportunity to work in a more contemporary mode. The loft space is organized by long walls that play off the existing cast-iron columns; the window walls are cleanly and elegantly detailed. The office and service areas are grouped along one side of the space; a corridor leads through them back to a private office/library (bottom left), which can also be reached directly from the exhibition area via a sliding door (bottom right). The office, in keeping with the gallery's spare aesthetic, is furnished with pieces by industrial designers Donald Deskey and Gilbert Rohde.

Johnson and Wanzenberg design furnishings for many of their projects. The copper hanging lights are inspired by the designs of Greene & Greene (1,3) as well as by the Arts & Crafts movement (4); the latter was created for a house that Johnson and Wanzenberg designed in Greenwich (P/A, Dec. 1987, pp. 68–73). The pathway light (2) has been used in several landscape projects.

Other lighting designs include the nickel-plated sconce with an alabaster shade (9), influenced by Art Deco master Emile-Jacques Ruhlmann; and the brushed stainless steel wall light (8) created for the designers' own offices.

Art Deco-this time the work of Jean-Michel Frankemerges again as a source in the ash table desk and chairs (7) designed for Sperone Westwater's first gallery. And pure whimsy inspired the furniture for a house that Johnson and Wanzenberg designed in the Caribbean. A chaise longue, armchair, and ottoman (5), upholstered by Jane Millet, are meant to look like giant pieces of sushi; the chopstick floor lamp has a vegetable steamer for a shade. The bamboo and integrally colored concrete chair and table (6) were created in collaboration with Mike McCleod of MJM Studios.

90 Progressive Architecture 9:88













P/A Profile 1100 Architect, New York



Carla Leonar

Ines Elskop, David Piscuskas, Juergen Riehm. The entrance hall in this residence (facing page) is characteristic of the subtle contrasts in much of 1100 Architect's work. An intricate railing is set off against plain white walls, and a simple dogleg stair erupts into sensual curves at the second floor. Such careful juxtapositions and controlled bursts result in interiors that are at once restrained yet surprising.

# **A Dialectic of Details**

1100 Architect is a young firm that has produced a series of beautifully detailed interiors that unite contrasts of materials and forms. PRIOR to the spring of 1983, the members of New York-based 1100 Architect were, literally, all over the map: Ines Elskop in Buenos Aires, New Englander David Piscuskas at UCLA's architecture school, and Juergen Riehm studying design with Peter Cook in Frankfurt, West Germany. By that spring, however, all three were in Manhattan— Elskop fresh out of the Institute for Architecture and Urban Studies, Piscuskas only a year out of UCLA. They came together under the aegis of Walter Chatham, who had recently left a partnership to set up his own practice. To that end, he had rented an office, Suite 1100 at 225 Lafayette Street (hence the firm's name).

Chatham offered his colleagues an unusual deal: Despite their inexperience (only Riehm had previously practiced architecture), they would be his equals, sharing alike in profit and loss. "It was actually very anarchistic," reminisces Riehm. 1100 stayed together in this fashion until the summer of 1986, when Walter Chatham left to pursue his own project. The others decided to carry on.

Their first group undertaking was a TriBeCa loft residence and studio for sculptor Bryan Hunt (1984). A showroom for Furniture of the 20th Century and Bieffeplast followed the same year (P/A, Sept. 1985, pp. 120–121). 1100 has mainly continued in the art vein since, with two Soho galleries and residences for artists Jasper Johns and Roy Lichtenstein.

Most of their clients are referred to them by people they have worked with. "We don't have a lot of experience with submitting proposals for how we would handle a project," notes Piscuskas. "In all cases," adds Riehm, "clients have doublechecked us in terms of who we are and for whom we have worked, and that was enough."

In dealing with older, established, and presumably strong-minded clients, 1100 has created interiors that are comfortable and well-detailed rather than overwhelming. "We have never tried to force something on a client," says Riehm. "This question crops up often," reflects Elskop. "How do we reconcile our views with those of the client? The Marxist analogy fits—thesis, antithesis, synthesis. The final result blends the input of both architects and client."

Certain themes run through 1100's built work. Their architecture tends to take a step back and defer to the inhabitant of the space. But each project incorporates an assertive gesture that quietly compels attention. In a loft for band leader Peter Duchin and writer Brooke Hayward (1985), the convex wall defining a hallway, with its doublepitch ceiling, registers as the keynote of the design. Despite its audacity, it doesn't seem bizarre or abrupt. The same can be said of the curved bulwark in the Breit loft (1987).

Aside from such gestures, the real key to 1100's work lies in their understanding of proportion. It's not always immediately obvious how they have altered a space. Often, they will change the proportions of a room by adding or paring away the thickness of a wall or the height of a ceiling. Such behind-the-scenes planning pays off in straightforward interiors that can encompass extremes of interpretation: tough but lyrical, spare yet luxurious.

With their varied backgrounds, it might seem that 1100 Architects would be a battleground of warring viewpoints. But such has not been the case. "Our differences are interesting because in the end they don't make much difference," says Elskop. "Everybody brought something different to the group," states Piscuskas. "It's a system of checks and balances." "It just worked from the beginning," adds Riehm. "There's no use in trying to go back and analyze it now."

Which doesn't entirely answer the question as to how a five-year-old practice, with all three partners in their early 30s, achieves such serene and consistent results. "We don't get bogged down in the latest material or color," declares Piscuskas. "We're not interested in speaking so loudly it overwhelms everything else. These are difficult, disconcerting, unclear, chaotic times. You can make a building reflect this-but you don't have to." "We try to be very moral and stay true to what things are," offers Riehm. "We show steel as steel. We haven't used wallpaper yet." "I'm not sure that when we began, we imagined being where we are now," muses Elskop. "We took every project as if it were the last one, giving it our best. Knowing that it would be one small rung in a long ladder. And here we are on a very nice rung. But the project, the client, the moment-that was really the primary consideration." Joanna Wissinger

The author is a former member of the P/A staff now writing for Colonial Homes.





MASTER BEDROOM

DRESSING STUDY

THIRD FLOOR PLAN

TERRACE

NTH

- 20%6m

#### **Residence, New York**

This house consists of a twostory L-shaped structure that sits atop a large work space (plans, bottom). The stair in the first-floor entry hall (below left) has three leas with a stained glass window at the second landing lighting the space. A cast concrete railing with a curved hand grip caps the solid stair rails. Illuminated by a row of windows along one side, the large living and dining space (above left) has a ceiling modulated by the exposed underside of the arched roof structure. A circular stair (below right) connects the main living space to a third-floor dressing and study area. The stair is partly enclosed by a glassblock wall that lets an interior bathroom borrow light streaming down the stair from a third-floor window. The top of the circular stair (above right) has an elegant steel railing with curved balusters that echo the curve of the descending handrail. Subtlety of detail is apparent at every turn in this project. The doorway (facing page) has plaster reveals that suggest a door surround and enlarge the proportion of the doorway, an exposed brick arch and sill that serve as reminders of the building's industrial character and of the bearing wall through which the door is cut, and attenuated pilasters that alter the scale of the opening and provide a humorous note on the idea of support.

Project: Residence, New York. Architects: 1100 Architect, New York. David Piscuskas, Architect; Juergen Riehm, Ines Elskop (Mary Heath Carpenter, George Perkins, project assistants). **Program:** conversion of a warehouse into a residence. Structural system: masonry bearing walls and structural steel. Major materials: brick, stucco, plaster, oak and slate floors (see Building Materials, p. 206). Mechanical system: oil-fired, hot water radiators, heat pumps. Consultants: Robert Silman Assoc., structural; I.P. Group, mechanical. General contractor: Kahn-Snyder Company. Photos: Michael Moran.

SECOND FLOOR PLAN





### Breit Loft, Jersey City, New Jersey

Another aspect of 1100 Architect's work is their making one or two bold moves that organize a space and solve several problems at once. In the Breit Loft, a wall that is gently curved in both section and plan accomplishes several goals. It lets natural light wash into the windowless kitchen and dining area (above right) and beckons the visitor entering the loft to walk through the dining area and up some steps into the light-filled living space (above left). The curved wall also maximizes the amount of space in the master and guest bedrooms while maximizing the perceived size of the living room (plans, below). By curving the wall in section and providing a clerestory in the bedrooms, the architects also have provided privacy and as much natural light as possible in those rooms, while giving the living room a dramatic backdrop (facing page). Borrowed light is even a concern in the bathroom (below left) where the water closet is separated from the lavatory by a translucent glass panel framed in metal. Here too, efficiency of means is pursued. The metal that frames the glass panel also serves as a support for a shelf, a towel rack, and support bar next to the water closet.



**Project:** Breit Loft, Jersey City, N.J. **Architects:** 1100 Architect in collaboration with Walter Chatham, Architect. David Piscuskas, Walter Chatham, architects; Juergen Riehm, Ines Elskop (Mary Beth Elliott, project assistant).

**Clients:** James and Christine Breit. **Site:** a loft in a former stable and warehouse.

**Program:** 1980-square-foot loft. **Structural system:** heavy timber construction, brick exterior walls. **Major materials:** brick, painted gypsum board, tinted concrete stucco, marble, slate (see Building Materials, p. 206).

Mechanical system: gas-fired furnace and outdoor condensing unit. General contractor: T&L. Photos: Michael Moran.






P/A Profile 1100 Architect



#### Portfolio

While contrasts in material and form are a major theme in 1100 Architect's work, they seek out of the juxtaposition of opposites, not the tension and irresolution of the Deconstructivists, but a Hegelian synthesis. The contrast in their work between line and surface is one example of this approach. In a loft (1, 2), broad expanses of wall surface are contrasted with the linear composition of the metal-framed glass doors and stairs. The Duchin/Hayward Loft (4) employs a similar contrast between the linear qualities of the glass door, sidelights, and transom and the sense of mass created by the curved walls and angled ceilings. 1100 Architect have even taken the contrast between line and plane into the design of furniture and objects. The reception desk in the Wolff Gallery (5) takes the two-dimensional qualities of the door into three dimensions, with attenuated metal legs supporting a laminate work surface and planes of translucent glass that serve as a shelf and a modesty panel. Another example is the linear metal library ladder (shown in an exhibit of the firm's work in Frankfurt, West Germany, 6-9) contrasted with the curved mass of the exhibition booth also designed by the firm. Contrasts in materials also occur throughout 1100 Architect's work. In a bathroom that the firm designed as part of a residence for Kitty Hawks (3), the splashboard, baseboard, and curtainrod are made of copper, a material whose color and changeability contrast with those of the tile walls and vitreous china fixtures. Finally, there are contrasts of forces, as in the metal bookends (10) that bring the broad thrust of the books down to a point or in the lamp (11) that balances the shade with a counter-weighted ball. The influence of Modern abstraction and expressionism on the firm's work is not hard to spot. The linear and planar compositions of some of its entrances and furniture, for example, owe some debt to Mondrian and the De Stijl. And, as the exhibition booth makes clear, with its curved end wall (8), and curved roof that appears to float above the walls (7), Le Corbusier is not far away.



10



Michael Graves.

## The Taste of a Tastemaker

The personal vision that informs Michael Graves's own house and collections of furniture and objects is reflected in the products that he designs for the marketplace.

HAS success spoiled Michael Graves? It certainly hasn't spoiled his work. Ten years ago, his biggest projects were the Portland Building and a series of furniture showrooms for SunarHauserman. Now, his 60-person office is at work on 47 big-time commissions, such as: a master plan and 31-story office tower for the 2.6-million-square-foot City Center mixed-use development in Los Angeles; a 28-story condominium tower in Yokohama, Japan; another, in New York, for auction powerhouse Sotheby's; and a house for director Francis Ford Coppola. And product design, of everything from floor tiles to ceiling lamps, now keeps five employees busy full time. Through it all, however, the architect has unswervingly pursued and refined his idiosyncratic vision of latter-day Classicism.

Nowhere, however, is that vision more clearly distilled than in Graves's own house in Princeton (an ongoing renovation of a 1926 warehouse) and the elegant library of his office, both of which are filled with the architect's enviable collections of Biedermeier furniture, pottery ranging from ancient Greek to black Wedgwood, and varied artifacts that he calls "curious things." Here, you can see Michael Graves at his most relaxed and confident-that is, at his best. Until very recently, he has been reluctant to photograph the house; it was never "finished" enough for him. In fact, it still has quite a way to go, but even as a work in progress, it is a revelation. The qualities that Graves wants to reclaim for architecture-its relationship to the human body, a sense of ritual and hierarchy, the "conviviality" that he believes architecture must support-are all there, the product of a finely honed sensibility and years of just plain looking around.

For most of his adult life, Graves has been devouring the lessons of the past at all scales: His lectures are just as likely to include slides of a Regency chair as those of a Greek temple or a Pompeiian fresco. And if Graves's architectural, interior, and product designs clearly reflect his affinity for these historical models, his own collections embody his desire to possess the artifacts of the past outright, not simply to worship them from afar. Even as an architecture student, Graves scoured flea markets for objects, such as restaurant china and Machine Age furniture, that had design integrity and "the patina of old things." As Graves puts it, "They were real; they weren't invented yesterday."

His collecting habit took a more serious turn when Graves was at the American Academy in Rome in the early 1960s. He bought Etruscan vases for a few dollars each, and—his first big purchase—two Baroque drawings at \$50 apiece. "I was wiped out for months," he recalls. Ever since, as opportunity and finances permitted, the architect has continued to amass his objects of desire. Few of them were expensive, but all bear the stamp of a collector who knows an object's value isn't always related to its price tag. And their arrangements are so sure-footed that they seem to have been there forever.

The same could be said of Graves's house, which promises to be his most refined work yet. Clearly ordered, generously proportioned and daylighted spaces, judiciously distributed details, and a surprisingly monochromatic palette speak with absolute authority. It is here that Graves most successfully attains the "stability" that he seeks out of "life, rooms, and situations." Or, as he says in an obvious reference to Deconstructivism, "Where some of my pals want to blow it apart, I want to put it back together." This conciliatory attitude, as well as his fondness for things that have "the ability to age with interest," informs not only his own surroundings but the objects he designs for others to buy.

Graves's product designs, whether for an armchair or a wristwatch, are interpretations of earlier models. A ring recalls its ancient Roman antecedent; a standing lamp echoes the luxury of an Art Deco original. Some may dismiss Graves's approach as nostalgia once removed; why not simply buy the real thing? That's missing the point. Graves isn't out to re-create the real thing; he's putting his own spin on a familiar theme—a design tradition much older than Michael Graves.

It's too soon to say whether these modern-day artifacts will age with interest or not. But they are striking a sympathetic chord in the consumer: Graves's bird-whistle teakettle for Alessi has sold 200,000 so far. And they are so clearly the products of their creator's sensibility that they cannot be dismissed as a faddish rush to jump on the designersheet bandwagon. Like it or not, Michael Graves has become a tastemaker—one to be reckoned with. *Pilar Viladas* 



The library (above) of Michael Graves's office (a rambling hybrid of restored 18th- and 19th-Century buildings) is filled with artifacts from the past, and architectural and product designs by Graves himself. Grouped around the paisley-shawl-covered table are Biedermeier-style, burled elm side chairs. A pair of 1907 Wiener Werkstatte upholstered maple chairs flank the fireplace, which is topped by a Biedermeier mirror. On the mantelpiece (detail, top right) are a reproduction of a Roman sculpture, a watercolor and plaster cast by Graves, two façade models of his house, a piece of 19th-



Century German porcelain, a tiny painting by Lennart Anderson, and a French tole tea caddy. One of Graves's favorite objects is the 18th-Century English plaster model of a garden folly (top center) which sits in one window; in the other is Celia Scott's portrait bust of Graves. A Biedermeier table (left and top left) holds a massing model of an early scheme for the Whitney **Museum expansion and** Graves-designed medals. Next to a model of a scheme for the Sotheby's tower is an armchair Graves designed for SunarHauserman.





For the past 15 years or so, **Michael Graves has been** renovating a warehouse (top) built in 1926 by Italian stonemasons who were at work on buildings for Princeton University. The north wing of the two-story brick, tile, and stucco structure is almost complete. In the living room (above and facing page, with view to garden), the fireplace, which is sponge-painted Pompeilan red, is surrounded by gridded glass. The room, with its coved ceilings, Tuscan columns, and barrel-vaulted alcove, is filled primarily with **Biedermeier furniture (except** for the blue Wiener Werkstatte armchair and the 1910 Ameri-



can reproduction of a Greek klismos chair), which Graves loves because it is "Classicism re-seen," and the "curious things" Graves collects, such as the 19th-Century English inkwells, each a different version of the Roman Temple of Vesta, the small busts of Napoleon, the reproduction of an Egyptian relief, and the red-figure Greek vase that occupies the niche above the mantelpiece.

In the master bedroom upstairs (left), some of the architect's black Wedgwood vases and a Neo-Classical American mirror are arranged over the mantelpiece.













For those used to Graves's polychromed interiors, this "four-shades-of-white" house is a surprise. But the essentially monochromatic palette suits the house's restrained Classicism and generous natural light. The dining room (this page) is similar in plan to the living room, but its regular bay system is punctuated by tall, narrow windows and French doors similar to those of the still-unfinished library (see plan). Unlike the living room, however, it is not white, but rather two shades of a light terra-cotta color. The dining table, which is surrounded by Biedermeier chairs, has an

American Federal base. On the table is a new ceramic vase that Graves designed for Swid Powell, and a Japanese obi that is used as a runner. Also on the table are black American Federal candlesticks; the tall bronze candle holders are 19th-Century French, as are the plant stand and the tole lamp. Around the lamp on the **Biedermeier table are a** Wedgwood bowl, a fragment of a 1st-Century Greek bust, and a gold-plated fruit bowl designed by Josef Hoffmann. In the alcove is a Biedermeier vitrine.

The view from the alcove toward the kitchen (top) shows the fireplace, with its reproduction of a terra-cotta cast, and a 19th-Century reproduction of an Etruscan bronze oil lamp. The fabric in the doorway is Scroll, which was designed by Graves for SunarHauserman.

The rotunda that houses the first-floor entrance is extended through the second floor (facing page), pierced by oculi that admit light from the lantern above. **Project:** Warehouse conversion, Princeton, N.J. **Architect:** Michael Graves Architect, Princeton, N.J. (Michael Graves, project architect; Gary Lapera, senior designer; Peter Neilson, project manager).

Client: Michael Graves. Program: renovation of 1926 ware-

house into single-family residence. Consultants: Blackburn Associates, structural. General contractor: Don Menke,

custom carpentry; Francis Guillemin, specialty metalwork and light fixtures.

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







2



#### Portfolio

Furniture and artifacts have always been as important to Michael Graves's design philosophy as architecture, so it is fitting that product design has become such an important part of his practice. He is producing an increasing variety of objects, for an international group of manufacturers. When asked how he comes up with ideas for products, he replies, "I design what I need."

One of his most recent designs is a mantel clock (1) for the Italian company Alessi. The quartz clock, made of bird's-eye maple and ebonized wood, has been, despite its \$450 price tag, a big seller at Bloomingdale's. **According to Executive Vice** President Lester Gribetz, consumers are taken with Graves's "sense of humor and design integrity." Much higher on the price scale are the gold jewelry pieces **Graves has designed for Cleto** Munari in Milan. The watch (2) is accented by black pearls, while the ring (3) and cufflinks and studs (4) are made of precious and semiprecious stones. Graves's latest design for Munari (but manufactured by Viba) is a porcelain table lamp (12) in the shape of a little building.

Graves has designed two rugs for V'Soske; the second one (5), designed in 1980, is made of hand-dyed, handwoven wool. A more recent design (7) for the German manufactuer Vorwerk is for broadloom carpeting; unlike the limited-edition V'Soske rug, this synthetic-fiber carpeting is intended to be massproduced.

Graves's furniture designs reflect his interests in the Biedermeier, Art Deco, and other periods, as seen in the coffee table (6) and Triennale Chair (9), both of which are custom designs that can be ordered through his office; and in the armchair and table

8

















15





13









(8) that he designed for SunarHauserman. The bird'seye maple and ebonized wood chair (winner of a 1982 P/A Furniture Award) is in production; the table is in limited production. The Wiener Werkstatte armchairs in Graves's house and office were reinterpreted by the architect in the 1981 lounge chair (13) he designed for SunarHauserman; it is available on special order.

Graves's architectural commissions often spawn smallerscale design projects: the bronze Humana Medal (10) commemorates the 1985 dedication of the Graves-designed headquarters for that company in Louisville, Kentucky. A version of a light fixture designed for the Humana Building is now produced by Baldinger. Bergamo (11), part of the Michael Graves Collection, is a ceiling fixture of solid brass with a white opal plexiglass bowl. Graves's commission to design the Aventine, a major mixed-use development in La Jolla, California, ultimately led to a commission to design, with Tricia Wilson & Associates, a hotel for Hyatt Hotels Corp. The lobby will be furnished with Graves-designed lounge chairs (sketch, 14).

The Tripod Lamp (15), a standing lamp of wood and frosted glass originally designed for the Plocek House in Warren, New Jersey, is available on custom order through the Graves office. The Ingrid Lamp (17), another Plocek House design (and named, in fact, after Mrs. Plocek), is manufactured by Sawaya & Moroni in Italy. This floor lamp is made of bird's-eye maple, ebonized wood, and onyx. The upholstered bird'seye maple stool (16) that Graves designed for the **Diane von Furstenburg shop** in New York (a 1985 P/A Furniture Award winner) is now available on order through the architect's office.

A system of vinyl flooring, with several patterns and colors (two examples, 18 and 19) meant to be combined in a variety of ways, has been designed by Graves for the Japanese company Tajima, and will soon go into production. The porcelain vase (20) that is part of a new collection by Swid Powell is the latest of several objects Graves has designed for the company that produces tableware by well-known architects. **Graves's Corinth dinnerware** pattern (24) has been ordered by a number of restaurants, and even custom-recolored by one; Swid Powell is thinking of adding the new color to its line. They also produce **Graves's Delos dinner plate** (27), a more recent design. And the company has done extremely well with the Little Dripper ceramic drip coffee pot and matching sugar bowl and creamer (25). (The Big Dripper, also shown, is being phased out.) The roly-poly trio made its debut last Christmas and, according to Nan Swid, who, with partner Addie Powell, founded the company, has sold "extremely well" at over 400 stores in the U.S. alone. Swid says that Graves is "very methodical and meticulous" about development of his designs: "We have made more prototypes for Michael than we have for any other architect." He has, she adds admiringly, "a critical eye."

21

Graves designed a number of fabrics for SunarHauserman, including Fret (21), a cotton casement designed in 1982; it has since been discontinued.

A sterling silver champagne cooler (23) that Graves designed for the German manufacturer WMF (Wurttemberg Metallwarenfabrik A.G.) is available from the company on special order.





















Graves's working relationship with Alessi began in 1980, when he designed a sterling silver tea service (29) for the company, as did a number of other internationally known architects. So far, Alessi's most successful Graves design has been his whimsical stainless steel teakettle with the bird whistle (26); it has sold over 200,000 worldwide. The matching sugar bowl and creamer have been similarly successful. Two of the newer Graves tabletop designs for Alessi are a stainless steel and polyamide plastic pepper mill (22), and a stainless steel and glass filterinfusion coffee pot (31); its gridded structure recalls Wiener Werkstatte designs.

Graves's fondness for both Classical forms and Machine Age materials is evident in the stainless steel and Bakelite flatware (28) he designed this year; it will soon be produced by Sasaki, a major manufacturer of dishes and flatware that are sold through department and specialty stores.

While Graves has always maintained that he prefers to design products that are mass-produced and therefore affordable, he may never be able to top his 1982 Bloomingdale's shopping bag (30) for accessibility—it was free (with purchase).



P/A Profile Holt Hinshaw Pfau Jones, San Francisco



Wes Jones, Peter Pfau, Marc Hinshaw, Paul Holt.

## **Hot Rods**

Holt Hinshaw Pfau Jones use mechanistic forms and industrialized components to create low-cost but compelling environments and furniture.



HOLT HINSHAW PFAU JONES like hot rods: the ad-hoc, low-tech, home-made, off-the-shelf qualities of the cars. They see them as a metaphor for architecture in a world dominated by technology, where, says Wes Jones, "mobility is the operating value."

The fast success of the San Francisco firm proves the point. HHPJ has twice won P/A awards as well as such prestigious design competitions as that for the Astronauts' Memorial. And "the firm has had little trouble getting clients," says Marc Hinshaw, even though the four principals have been working together for only a couple of years.

That success is all the more impressive given the toughness of their aesthetic. Conjuring up the bare-bones technology of oil rigs, power stations, and chiller plants, HHPJ's buildings consist of exposed, off-the-shelf, industrialized components. Theirs are truly machines for living.

And not accidentally so, for Le Corbusier is their "spiritual mentor," says Jones. Where HHPJ part company with Corb is in his abstraction of machine imagery and his emphasis on mass production; their imagery is much more realistic and the machined parts they use much more customized, although "not chrome-plated," says Jones, as in the high-tech work in Europe.

Europe is, indeed, a kind of foil for the firm. While not entirely American born and bred (Paul Holt is from England and studied architecture at the University of Manchester; Marc Hinshaw, Peter Pfau, and Wes Jones are from California and studied architecture at, among other schools, UC Berkeley), they pursue a very American ideal. "Unlike Europeans, with all of their cultural differences," says Jones, "we draw out people's acultural associations by using technology, which is itself acultural, as the source of our form-making." Like the first Americans who left the past behind them and set their eyes on the new land, HHPJ "look at things (like heavy machinery) that are not meant to be scen." *Thomas Fisher* 





notos: Rose Hodges

The office for the advertising firm of Altman & Manley in San Francisco (left and facing page) shows that the industrial imagery of HHPJ's work can be as functional and cost effective as it is visually powerful. Completed for a cost of \$18 per square foot, the office has a conference/display room and space for up to eight employees. HHPJ designed the conference room as a machinelike object that is cranked in plan and painted a bright yellow. The back of this object, which juts out into the corridor (facing page), consists of a welded steel structure supporting steel steps, which provide display space in the conference room and seating along the bottom step for a conference table yet to be installed. Standard garage doors (left), inclined in section and also painted yellow, offer some flexibility in closing off or opening up the conference room and also provide another surface for displaying advertising boards. The rest of the office is treated as one continuous space. HHPJ created a wall of shelving with doors made from standard industrial wire grates closed by magnets and designed mobile workstations out of standard steel sections and solid core doors (below left). Other furniture that the firm has designed follows a similar tack. The conference table in HHPJ's own offices (below right) has a steel plate top, with two end leaves, that is supported by a scissors-type hydraulic lift, allowing the table top to be raised to serve as a model stand or lowered to serve as coffee table. The firm's design for a lawn chair (above left), uses a hydraulic lift to raise a tub of sod.

STORAGE

OFFICE

10/3m



Progressive Architecture 9:88 11

P/A Profile Building, Los Angeles



Roland

Michele Saee.

## **Form Follows Feeling**

According to the firm called Building, architecture is only as successful as the feeling of the space that it creates.





WHEN Michele Saee tells you that he just "fell into" architecture, it seems slightly incredible. There's nothing even remotely accidental about the strong forms, tough materials, and painstaking details that characterize the work designed by the 31-year-old architect and his three-year-old Los Angeles firm, Building, which also includes Richard Lundquist, Max Massie, Christopher Tandon, and Florence Blecher. Why "Building"? The name is not only suitably generic, says Saee, it also reflects his belief that architecture is about process as well as product.

Process is something the Iranian-born Saee has been concerned with since his days at the University of Florence, where he studied painting, engineering, and urban planning—the subject of his master's thesis. After school, a three-year stint at Superstudio, the firm cofounded by his former teacher, Adolfo Natalini, impressed upon Saee the importance of historical context.

Ironically, his next move was to Los Angeles, the

city where history is continually being rewritten, to work for Morphosis for two years. That firm's "architecture of ideas," as Saee calls it, is clearly a major influence on his work. But while many attempt to copy Mayne and Rotondi's style, it is obvious that Saee understands its spirit. While at Morphosis, Saee worked on several projects, including a Melrose Avenue café called Angeli. After he set up shop on his own, Saee was asked by Angeli clients Evan Kleiman and John Strobel to design a second restaurant, Trattoria Angeli (shown here).

Building is now at work on a third Angeli (set to open next year), as well as a clothing shop, a furniture store, two house additions, and an apartment building (P/A, Oct. 1987, p. 42). On Saee's wish list are public buildings, such as schools; he likes buildings "that are used by a lot of people." For now, however, the restaurants serve that purpose. "The way people feel in a space is most important to me," Saee says. "A space doesn't come alive until there are people in it." *Pilar Viladas* 







Trattoria Angeli is located in a former warehouse on a rather unprepossessing stretch of Santa Monica Boulevard in Los Angeles. In order to call attention to the restaurant while screening out the noise and traffic of the busy thoroughfare, the architects at Building decided to make the street façade (this page, top) a "billboard" of Cor-ten steel (in keeping with their preference for materials that age naturally).

While it is opaque on the street side, the façade opens up around the corner to reveal the restaurant's entrance, a sculptural Cor-ten structure (facing page, left) that directs visitors into the space by way of the maitre d's station.

Inside the lofty, 3000square-foot space (this page, middle) is seating for 100; an additional 1000 square feet of storage and private dining space are located on the mezzanine (facing page, right). The architects decided to maintain the building's industrial character by leaving the existing bow trusses exposed and by echoing their material, Douglas fir, in the new design's wainscoting, the paneling behind the street facade, and the four-square screen that defines the private dining room. Cement plaster walls are pierced along the entrance (east) façade with three slender openings that focus light on the trusses, and which are themselves pierced by mechanistic steel light fixtures (this page, bottom). The balance here is one between the "rustic" (the architects' word) palette of materials and the elegance of the proportions of the space.

P/A Profile Thomas Leeser, New York



Thomas Leeser.

## **Against Beauty**

Thomas Leeser challenges ideas of unity, stability, and beauty with work that is powerful and clear-headed.



AXONOMETRIC







DON'T call Thomas Leeser a designer. "I am not interested in design, in decorating things or making them beautiful," he says. "Nor (when working on a project) do I sit down and just start drawing forms, and only afterward figure out what they mean," he adds. "I begin with a concept—a theoretical idea—out of which the forms come."

Such an intellectual approach owes more than a little to Peter Eisenman, for whom Leeser has worked for the last eight years. Leeser's first contact with Eisenman was in a seminar at Cooper Union, where Leeser, born and raised in Germany and trained in architecture at the university in Darmstadt, had enrolled after coming to the U.S. Eisenman hired Leeser to work on his IBA housing project, and Leeser stayed.

But he has not stayed still creatively. In the projects Leeser has done on his own, he has taken Eisenman's conceptual approach to architecture in some new and rather surprising directions. The Gold Bar (above) reveals an expressionistic sensibility. "The idea," says Leeser, "was to have this golden object penetrating the ground plane, with all of the energy—the light, music—coming from below. I wanted to confront people and to force them to question conventions."

The Ludwig/Fineman loft (facing page) is less visionary and more rational, less an evocation of power and more an essay about space. But ideas of juxtaposition and confrontation persist. "It is both a Modern space, without doors," says Leeser, "and a Classical space, divided into four segments and a nine-square grid. It juxtaposes the traditional enclosure of the loft with the breakdown of enclosure (in the bath, kitchen, and bedroom) and raw aluminum with painted gypsum board."

Through such collisions and dislocations, Leeser raises questions about architecture's traditional role of providing an orderly refuge in an increasingly disordered world. Leeser may not call himself a designer, but the questions he raises are those every designer, today, should ask. *Thomas Fisher* 

The Ludwig/Fineman loft (facing page) consists of a single large room in which are set, at an angle, four partly enclosed spaces housing a bathroom, kitchen, bedroom, and office. Each of these spaces is defined by low walls, storage units, and bracketlike shapes that march through the loft and out the back wall as if part of some larger system. Movable aluminum panels and wheeled storage units were designed to close off parts of the loft, but they were never built. The kitchen has counters and splashes of raw aluminum that are juxtaposed with the smooth, uniform surface of the painted gypsum board walls. The Gold Bar (this page, left) is also a single room in which stand a few suggestive elements. The gold-leafed, slant-topped bar rises up from the basement through a hole in the floor and is bathed in light from below. The slot in front of the bar originally had a sheet of glass flush with the floor, but the glazing became scratched and was removed; the slot is now open to the basement with a pipe rail preventing people from falling through. The bar stools, of varied height, were made of welded metal and wooden seats. Steel plates laid over a new steel structure serve as the floor, with the gaps between the plates illuminated by fluorescent uplights. Once a storage space and a liquor store, the space had a roughly textured back wall that Leeser matched on the other walls. Except for new glazing, the exterior, with its security grille and old signage, was left intact.

## P/A Technics Walk On

Flooring materials information is available by the sackful. The trick is in the sorting: How to decide what goes where, and why? FLOORS, let's face it, get no respect. Trampled, muddied, stacked with furniture, scraped by chair legs, and treated as roadways for convoys of rolling carts, they suffer the consequent indignity of being bathed in acids, soaps, cleansers, or waxes to pretty them up for another round of abuse. Playing doormat to the world is no picnic.

Yet, because floors are such a visible element in buildings, they also are expected to maintain their appearance and often must convey symbolic messages that are critical to the aesthetic of a given space. For the design professional, striking the balance between function and appearance is a feat aided by years of experience and, perhaps, a few mistakes. While there is an abundance of product literature that touts the benefits and performance characteristics of the thousands of commercial flooring materials on the market, there are meager references to aid a designer in choosing what goes where and why.

Materials selection is a process rife with judgment calls, and often is influenced greatly by the subjective preferences of the person who's making the choices. Over time, specifiers develop personal formulas for evaluating materials, though most are some variation of a list including function, cost, maintenance, durability, and appearance. Depending on the building type under consideration, factors such as accessibility and acoustics also come into play. And because people come in contact with floors, selection must also account for physical comfort. But which of these factors takes precedence?

#### Offices

In the modern, computerized office, accessibility is the governing requirement. The need to perform easy replacement or repair of below-floor cables-whether they are "poke-through" wiring or "in-floor" channels-and to provide the flexibility for future growth or rearrangement of workstations virtually demands the use of a modular flooring system. Carpet tiles are the standard solution, not only in many on-slab installations, but also in settings where raised-access flooring is making its way into the open-plan office. Improvements in technology have eliminated the drawbacks of earlygeneration carpet tiles, which were quick to show packing and tracking in heavy traffic areas, says Mike Tatum, of The HOK Interiors Group. Tatum also says a common selling point for carpet tiles is their ability to be switched with other tiles as wear begins to show, but the reality, he adds, is that few companies trouble to swap tiles. That may underscore the importance of durability. "You want the





carpet to last at least five years," says Edward F. Weller III, of the New York office of Skidmore, Owings & Merrill. In corporate spaces, aesthetics are playing a bigger part in carpet selections. Weller says the strict conservatism of corporate environments is beginning to relax as CEOs express the desire to make the troops feel more at home at the office.

For the general office, synthetic carpets such as nylon are used most. The preference is for cutpile, says Jim Harper, of Lees Commercial Carpet Co., because it gives better definition of the weave and pattern. "When nylon was young, there was a real appearance liability," Tatum says. "But the texturalization of nylon is very sophisticated now. And now it outperforms wool substantially in wearing and in appearance retention." Static control and soil-hiding properties (achieved, for example, by using hollow filament fibers that refract light) also matter in today's offices. In choosing carpeting for spec offices, Harper says, "the key element is to get it down quickly." For a short lease situation, durability is a lesser concern and a broadloom carpet, easier to install, is the likely choice. Increasingly common in office environments are electronic mail carts, robotlike pickup and delivery machines that follow a tape or spray track to predetermined stations throughout the office. Over time, because they travel precisely the same route day after day, the carts carve tracks in the carpet. "It becomes very visible and very offensive," says Tatum. "And I know of no solution to that problem."

The rules for flooring materials change drastically in executive suites, where a high premium is placed on image. The striving for better appearance and feel often leads to specification of natural fibers such as wool, even though most wools will give up something in durability to contemporary synthetics. Today designers are likely to accent carpets with wood or stone surrounds, or to call for parquet floors as a field for oriental rugs. "It's what



we would consider more appropriate for that level of achievement or responsibility in an organization," says Weller. Consequently, cost is rarely an issue. The investment in flooring for the executive office is commonly four times that of the general office, running to \$120 per square yard or higher. Custom fabrication and coloring contribute to the disparity in cost. While he plays down the effectiveness of carpets in controlling office acoustical problems. Mark Holden, of Jaffe Acoustics, says that designers may be doing themselves a disservice by moving toward harder surfaces such as wood or marble in executive suites. "Now you can get a very reverberant situation. The room gets very boomy, and the reception areas get deafening," Holden says. With an office covered in hard surfaces, an executive on a speaker phone might sound to the person on the other end of the receiver as if he's in a canyon.





**Flooring requirements in** office buildings vary widely according to the types of spaces being considered. The lobby of the Texas Commerce Bank (1) serves two purposes at once, doubling as the main banking hall. Both uses simultaneously call for rich finishes. Architects at the Houston office of Skidmore, Owings & Merrill responded by covering the floor in a diagonal-patterned black marble inlaid with white squares and highlighted by a delicate bronze detail. While equally distinctive, the reception area of the Getty Center temporary offices (2) by Batey & Mack pursued a different aesthetic. In the cement-paved interior street, designer Mark Mack emphasized the textural qualities of concrete (juxtaposed with a stucco ceiling and plaster walls) while capitalizing on its potential to provide color. The preference of Hardy Holzman Pfeiffer Associates is to organize office interiors through the use of paths. Typical of their style is the firm's own offices (3), which includes a formal carpet for conference and reception rooms (seen through door), a more standard issue for workstations and overall field, and a colorful, customdesigned runner to denote main circulation paths. Computer rooms, such as this one at the Bank of Bavaria (4) by **Rivkin/Weisman Architects,** are typically outfitted with raised access flooring. The flooring system includes perforated panels, through which supplemental air conditioning is blown from the plenum below. Executive spaces, in general, get the red carpet treatment. Image plays an important role, freeing the designer to specify more expensive or rare materials, and develop a higher level of detail. This executive office suite for American Express (5) by Swanke Hayden Connell, for example, alternates carpeting with karpa, a hardwood that takes a stain well. Karpa's durability makes it suitable for hightraffic areas, and it is found not only in this interior corridor, but in the elevator lobbies too.

#### Retail

Different considerations dominate in retail stores, where every square foot of floor is scrutinized for its potential to generate sales. At the low end of the retail spectrum-in strip shopping centers and budget stores-cost and durability figure prominently in the no-frills approach to store design. Inexpensive broadloom carpets and vinyls are likely choices. Often the burden of maintenance is lessened by specifying dark colors that are less likely to show soiling. Moving up to the better department stores, budgets may be higher, but durability still counts. "Millions and millions of little feet will tread over it, and it's got to hold up," says Karen Cain, of J.C. Penney's store design department. Carpeting is the choice for most merchandise areas, she says, and "what would last 20 years in a secondary office area would wear out in a store probably in a matter of months." Retail designs have a three-to-five-year life expectancy, after which styles have changed enough that a new design is warranted, says Michael Riddell, of The Walker Group/CNI. "You plan for four years of heavy traffic, and put hard surfaces in areas of special wear problems," he says. Flooring materials also are used to denote circulation ways and designate departments within the store. "We really get into the idea of the flooring helping us with the circulation," Riddell says. "We try to define the traffic pattern with the flooring material." Costs are best held at the moderate level, though "it makes sense to spend on something that will last longer and hold up," Cain says. It's important to consider maintenance, she adds, because it amounts to hidden material costs if expensive care is required.

As attention moves to more fashionable stores, aesthetics count. "Image plays a strong role—absolutely," says Riddell. "When you get into specialty areas and large department stores, you begin to get more expensive materials, more fine detailing. Especially at the lease line in the big malls, you do a lot more patterning, make a big splash to get people's attention as they are walking through the mall." Marble, ceramic tile, or wood are all likely choices for the high-profile areas of large stores. Aesthetics are so important in specialty shops that "even when the budget is low, I try to find something to give the space some distinction," says Larry Rouch, of Larry Rouch & Company.

Aesthetics and durability are a high priority in the public spaces of retail malls, but maintenance can't be discounted either, says Martin Martensen, of CRSS. The mere perception of a dirty floor can drive customers away. And the durability question has an economic dimension that goes beyond simple replacement costs; having to close the mall to replace the floor means putting most store owners out of business for several days. Acoustics generally does not fit into the selection. Says Martensen: "There are other means to take care of the acoustics, with hanging panels, wall treatments and plants." Choosing the right floor for appearance means being wary of surface-glazed clay products, for example, because eventually glazes wear down and reveal the base material. At the same time, slip-resistance is critical. A porcelain ceramic tile or brick paver offers the look-and textured feelthat strikes the compromise between appearance and safety.

#### Restaurants

When it comes to flooring in food service establishments, "durability and minimum absorption are the things everyone knows to account for whether out front or in the kitchen," says Larry Rouch. Easy-to-maintain floors are a must where spills of all kinds are a frequent occurrence. Carpeting, if treated to repel moisture, can be used in eating areas and helps to quell the racket if an intimate setting is desired. Rouch is partial to terrazzo or porcelain tile (with acrylic-based grout that







is sealed to minimize absorption and fading). But the choices are wide open. Designers at The Walker Group/CNI have worked in stone, vinyl composition tile, and wood. "Wood generally will take a real beating in a restaurant," Rouch says. "So I try to inform my clients of the expense of maintaining a wood floor, mostly in lost revenue from having to close the restaurant to refinish the floor." Costs for restaurant floors are less predictable than in many building types.

#### Lodging

In hotels and motels, flooring is selected with heavy wear conditions in mind. Primary considerations are durability and wearability for the life cycle, says James A. DiLuigi, of Marriott Corporation. The overwhelming choice is carpet. Throughout the lodging industry, guest room carpets are selected based partly on their expected life cycle, timed for the five-to-seven-year cycle of room redecoration. Simple economies of scale dictate that guest room interiors, repeated thousands of times over, be finished in carpets that are no more expensive than necessary to provide the desired durability, so cost is an important consideration. Still, to attract guests, hotels must offer attractive accommodations, and floors must contribute to that ambience. "We treat the guest room as a bedroom," says Carol Morgen, of Hirsch/Bedner & Associates. "We want the floor to be comfortable to walk on in your bare feet.'

All that changes in the guest room bath. Marriott favors a ceramic tile that meets strict corporate standards for slip-resistance. Even in higher-end bathrooms finished with marble floors, Marriott requires that the stone be treated with a wax that gives the required friction level. Corridors get an even denser carpet than rooms. And another differentiation occurs in the lobby and ballrooms. The high-traffic conditions of the lobby demand a durable, but easily maintained, surface. The preferred



carpet is often an Axminster, a wool-based woven carpet. Rich materials such as granite and marble are likely to be found in lobbies, too, though Di-Luigi warns against the use of soft marbles that scratch easily. Morgen says she is careful now to specify soft floors in back-of-house corridors leading to meeting rooms and ballrooms, simply to hold down the racket caused by busy staff.

#### Transportation

Airports and railway terminals are demanding settings for flooring materials, not only because of the high volume of traffic, but because heavy baggage is often dragged or dropped on the floor. Still, the well-advised choice for the main concourse areacan be either hard- or soft-surfaced flooring. There are advantages to each, says John Fogarty of Gensler & Associates. The advantage of hard floors is their relative permanence. Fogarty says Portland





The Walker Group/CNI from giving their clients at The Carnival shoe store what they wanted: A circus atmosphere (6). Commercial-grade broadloom carpeting in an array of colors was used to reinforce the store's personality—complete with nonstop hawkers announcing specials over a loudspeaker—and to designate traffic patterns through the otherwise neutral shell. More upscale shops can usually bear the expense of more carefully detailed floors to enhance their image. At the Magazine Cuisine shop (7), architects Shelden Haizlip and Tom Howorth used oneinch black-and-white ceramic tiles, bordered by a contrasting color and laid to reinforce the shop's entry. Haizlip favored the small tiles to evoke corner-store imagery and create a live acoustical environment befitting a retail shop. In the Jordan Shop (8), architect Larry Rouch combined two materials in an unusual way. The terrazzo center aisle, flanked by gray carpet, is analogous to a fashion runway. And the 3' x 2' acrylic-matrix tiles were flexible enough to conceal leveling problems in the floor slab, as well. Morphosis architect Thom Mayne's desire to use natural stone throughout Kate Mantilini Restaurant (10) was thwarted by sanitation codes regulating moisture absorption in restaurant floors. His second choice was a reconstituted granite tile (crushed granite in a resin matrix) that met both health standards and the owner's maintenance requirements. The period decor and massive scale of the ballroom at the **Chicago Hilton Hotel (9)** prompted Hirsch/Bedner & Associates to design a large pattern that would not be dwarfed by the room. That feat was not accomplished without considerable effort. The intricate design necessitated a 12-foot pattern repeat that required the manufacturer to expand the standard loom width in order to produce the job.

**Budget constraints didn't stop** 

cement terrazzos perform much better in these environments than do epoxy-resin terrazzos, largely due to the former's resistance to cracking. Many terminals have structural systems that permit a lot of bounce, Fogarty says. Cracking, often caused by the vibrations of shuttle trains and electric carts rolling on the floors, is a common problem in airports. In railway stations, materials such as stone and quarry tile have stood the test.

The advantages to soft flooring in terminals are improved foot comfort and more sympathy to acoustics. "Acoustics is a bigger problem in terminals than most designers take into consideration," Fogarty says. Large, open spaces tend to echo, but it is critical that travelers hear announcements over the public address system. Slip-resistance is an important factor in terminal concourses, as well-or at least, for liability's sake, the perception of slip resistance. Fogarty says people fall with roughly the same frequency on carpet as on other surfaces, but that they tend to accept the blame for a fall on carpet and are less likely to hold transportation authorities responsible for injuries than if they fall on a slippery surface. Carpet's disadvantage is that it will "ugly out" in seven years and require replacement, so its long-term cost will probably exceed that of a hard material, despite its cost savings up front.

Maintenance requirements weigh heavy in choosing the flooring for a transportation terminal. But designers are cleverly anticipating the hurried traveler who is likely to toss a cigarette at an ashtray, rather than place it there. "Asymmetric and more complex patterns are being inserted on carpets to obscure the stains and gum spots," Fogarty says. Designers also are mixing materials to create paths that give infrequent travelers directional cues. Overall, the demand for floors that are both durable and easily maintained leads to costs that are moderate to high for transportation terminals.

#### Hospitals

The watchword for hospitals is cleanliness, so maintenance requirements for hospital floors are among the most stringent. Particularly in surgical suites, some type of monolithic floor is used almost without exception, says Carl Grimm of Russo + Sonder. That could mean either a poured floor (like an acrylic-based terrazzo that is soft on the feet) or sheet vinyl with heat-welded joints. Poured floors are attractive, because if an instrument falls and chips the floor, it can be repaired, says Judy Betts, of the New York office of Skidmore, Owings & Merrill. To facilitate cleaning, a coved base is recommended, perhaps even continuing the vinyl up the wall. "You try to curve everything you can," says Leland Fontenot, of CRSS. "The easier you can make the cleaning through your design and materials selection, the better." Operating room floors also require a smooth finish, but a high degree of slip-resistance, because they get covered with fluids.

More options exist in patient rooms, where the trend to make hospitals more hotel-like is leading designers to specify carpet, but not just any carpet. Antimicrobial treatments that disrupt the cellular makeup of bacteria and keep it from reproducing must be applied, says Jim Harper, of Lees Commercial Carpet Co. Patient rooms, corridors, and nursing stations are receiving this broadloom product, made of synthetic material with a synthetic back to repel moisture. Some firms still favor onefoot-square vinyl tiles in patient rooms, and place resilient floors or carpets in the halls. In general, patient-level floors must withstand daily maintenance, so durability counts. Often, because of maintenance considerations, designers opt for an additional fluorocarbon treatment that repels spills on carpets, Fontenot says. Yet it is wise to become familiar with the type of maintenance program a hospital has, he adds. "For some hospitals, especially small ones, carpet may not be advisable."





12

Mike Tatum offers another caution: Strive to get floors level in consideration of patients in wheelchairs and on stretchers. "Too often designers think about what's visual, not what's felt and what's heard," he says, noting as well that wheeled carts on either textured flooring or tiles with grouted joints produce disturbing noise levels.

The highest cost flooring for hospitals goes into lobbies, cafeterias, and visitor areas, says Betts. Competition within the health-care industry makes aesthetics a top concern in these public spaces. "Hospitals are all concerned about how to convey their image to the customer," says Fontenot.

#### **Other Settings**

Certainly there are many other settings that have not received attention in this survey, notably residential and educational buildings with less complex demands than many of the types addressed here. It is interesting to note, however, the continued diversification of the flooring industry as manufacturers respond to users' highly specialized needs. Chemical laboratories, for example, require floors that are chemical-resistant while testing labs may rely more on floors that minimize vibration. Sports facilities may include one surface for basketball, a different for track, yet another for gymnastics or dance. For performing arts theaters there is still no substitute for a reverberant hardwood floor to project voices into the audience.

But whatever building type the architect is engaged in for the moment, flooring is a key component in making the building perform well on both functional and aesthetic levels. In the design professional's efforts to select from among volumes of literature on flooring materials, there is ample room for false steps. But an analysis of those materials, while keeping in mind a building's specific requirements and its ultimate users, can narrow the choices drastically. From there, you walk alone. *Vernon Mays* 



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the background flooring material for its Alewife Station (11) in Boston, Ellenzweig Associates inserted granite inlays to accent the location of information kiosks, benches, and landings for circulation elements. Wanting the required yellow safety stripe to be integral to the floor—not merely attached or sprayed on—the architects called for a quarry tile product with round depressions that they filled with a grid of ceramic dots. Their goal: to differentiate the safety edge by texture as well as by color. Flooring in a company-owned power house at **R.J. Reynolds Tobacco Co.,** USA, required easy maintenance, durability, and an acceptable level of good looks, considering the number of visitors who tour the plant. Rubber flooring (12) met the maintenance requirements and promised to stand up to periodic abuse when the turbines are disassembled. Synthetic materials are a given in the highly specialized athletic flooring market, but certain requirements still call for the traditional hardwood gymnasium floor. The multipurpose areas of the University of Florida's Stephen C. O'Connell Center (13), by CRSS, offers a fitting place for dancers who need a smooth, but springy, floor. Sanitary considerations call for monolithic floors in hospital procedure rooms. This orthopedic surgical suite (15) at The Valley Hospital, designed by Russo + Sonder, features a seamless vinyl floor with cove detailing at the walls to eliminate corners where bacteria thrive. The upgrading of a historic San Francisco buildina to house the Pacific Stock Exchange required the addition of a secondary structural system to transfer raised access flooring loads to the building's foundations. Existing floors would not bear the additional weight. The heavywear conditions of the trading floor (14) led designers at **CRSS to select raised-dot rub**ber flooring to facilitate daily maintenance.

Using brown quarry tile as

15

## **Technics-Related Products**

Rubber flooring in the "Specifier's Design Series" incorporates natural, granulated finishes in five different hues, designed to complement the manufacturer's line of solid colors. Both the solid and granulated rubber tiles come with five raised profiles, including a low-vibration raised square pattern for smooth passage of carts and wheelchairs. Endura.

Circle 212 on reader service card



Porcelain ceramic tile has a large-scale granule pattern that remains visible when covering large areas. Available in 12-inchor 16-inch-square tiles, Corindo can be used on interior or exterior surfaces and has tested 30 percent stronger than natural granite. Fiandre. Circle 213 on reader service card

Commercial carpet is described in this 1988 handbook, which contains information on the manufacturer's broadloom and modular carpet systems. The products are organized according to specific commercial applications. Performance data are included. Lees Carpet. Circle 214 on reader service card



Flooring design kit called Spec1<sup>™</sup> features a gridded board and one-inch-square vinyl chips to assist designers in creating floor patterns and conveying those designs to clients. The vinyl chips are samples of the manufacturer's product line. Flexco.

Circle 215 on reader service card



Wood floors brochure includes information on Pattern-Plus wood flooring, a system of 41/2inch-wide units that come in modular lengths of 9, 18, 27, and 36 inches. The product line also includes parquet flooring and prefinished mouldings. Three types of finishes are available: acrylic-impregnated, natural, and urethane. Hartco. Circle 216 on reader service card

A custom wood floor collection includes inlaid square and hexagonal patterns and a number of inlaid borders, including Classical designs such as the Greek key pattern. The collection's standard pieces are available in over a dozen wood species. Hoboken Wood Floors.

Circle 217 on reader service card

Maple hardwood flooring comes in prefabricated 12" x 50" panels with foam expansion joints. The joints in Sportflex<sup>TM</sup> panels help resist buckling and provide flexibility on slightly irregular base surfaces. Three thicknesses are available to meet different recreational and commercial requirements. Horner Flooring. Circle 218 on reader service card



Sound isolation material consists of two-inch-thick molded fiberglass pads covered with a pouring foam. Installed under a floating concrete floor, the Kinetics<sup>®</sup> system isolates sound in mechanical areas, industrial areas, or music rooms. The material comes in four-foot-wide rolls that are 50 feet long. Peabody Noise Control. Circle 219 on reader service card

Inlaid sheet vinyl flooring is intended for commercial and industrial applications, and is designed to resist cracking and facilitate installation by means of its flexibility. The blended vinyl chips that make up its surface come in six color combinations. Congoleum.

Circle 220 on reader service card



Raised design floor tile is among the rubber and vinyl flooring and accessories featured in a 16-page 1988 product catalog. Also included are cove base, cord rubber tile squares, stair treads and nosings, and ceramic tile edging. Sample specifications are given. Roppe.

Circle 221 on reader service card



Rubber granular tiles consist of granules (made from recycled tires) bound together with a flexible adhesive. Versatile<sup>TM</sup> tiles are textured to improve traction when wet, and can be laid loose over or affixed directly to paved substrates. Interlocking tiles measure 91/2" x 12"; standard tiles are 24 inches square. Four colors are available. Carlisle. Circle 222 on reader service card



Static control flooring controls the generation, accumulation, and dissipation of electrical charges, reducing the risk surrounding electronic equipment, clean rooms, and flammable materials. The flooring consists of 12-inch homogenous vinyl tiles with conductive elements that transfer charges to a safe ground. Two varieties are available: Conductile® and Statmate<sup>®</sup>, which has a higher electrical resistance but is not recommended for flammable environments. VPI. Circle 223 on reader service card (continued on page 124)

# The Perfect



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#### (continued from page 122)

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Brick and tile flooring in a variety of shapes, sizes, and colors is featured in this 40-page catalog. The line includes quarry tile, porcelain mosaic tile, and floor brick. The catalog also displays a line of setting and grouting products and includes sample specifications. Summitville Tiles. Circle 227 on reader service card

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seen in this 12-page brochure. come in 33 standard colors: custom colors are also available. The products include wall base, stair treads and nosings, and transitional mouldings to mediate between different flooring materials. Mercer Products. Circle 228 on reader service card

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(See Technics, Flooring, p. 116)

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See our Sweet's Catalog, Sections 3, 7 and 9 of the General Building & Renovation File.

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# Books

Frank Lloyd Wright's Larkin Building, Myth and Fact, by Jack Quinan. The New York Architectural History Foundation. Cambridge, The MIT Press, 1987, 189 pp. illus., \$30. Many Masks: A Life of Frank Lloyd Wright, by Brendan Gill. New York, G.P. Putnam's Sons, 1987, 544 pp., illus., \$24.95. Classical Architecture: Rule and Invention by Thomas Gordon Smith. Layton, Utah, Gibbs M. Smith, 1988. 159 pp., illus., \$34.95.







#### Two Views of Wright

Demolished buildings are like persistent ghosts that haunt our minds because we cannot visit and settle our questions. Not so with the Larkin Building, thanks to Jack Quinan's Frank Lloyd Wright's Larkin Building: Myth and Fact. Supplied with analytical drawings, photographs, some working drawings, and descriptions, we can "visit" the building, watching it under construction, in use, and, sadly, in demolition. Yes, the light court was as good as we hoped, with its "magical aura of calmness and order" despite the bustle of 1800 office workers and their machines. Yes, it was filled with light, a surprise for visitors after the massive façade. That peculiar arch in the base of the north facade, long known from photographs, turns out to be the automobile entrance to an abovegrade basement. Five thousand letters came into the building this way each day to go to a sorting station on the third floor, thence to designated areas on lower balconies for processing. For this steel-framed, brickwalled structure was an architectural machine. The soap company's correspondence with its "extended family" of direct-mail customers demanded a precisely tuned clerical operation with both collective flow and individual concentration, these both abetted and monumentalized by the building's conceptual clarity, transcendent light, and moralizing messages in art.

Wright takes a back seat in Professor Quinan's account, for the evidence is from company officer Darwin D. Martin, whose diaries and other papers Quinan rescued from dispersal, with funds from the State University of New York at Buffalo, where he teaches, and from Stanford University. Martin, who masterminded the mail order operation, saw Wright buildings on a 1902 tour of Oak Park. He thought them "fancy" until a Wright assistant explained that (continued on page 134)

#### **Going for Baroque**

In a book that is one-third monograph, two-thirds theoretical treatise, Thomas Gordon Smith tries to make the definitive appeal for a return to the use of the Classical orders in contemporary architecture. While his own Baroque-inspired designs are thoughtful and provocative, his writing amounts to a needless defense of Classicism in contemporary architecture and a redundant, rudimentary explanation of the orders' origins and their proper use.

The monographic portion of the book covers Smith's workmostly unbuilt-over the period 1975-1986, illustrated with his own skillful watercolors. There is a clear evolution from Classical gags inspired by Moore and Venturi to more traditionally symbolic and literate uses of the orders. The shift is most pronounced after 1980, when Smith spent a year at the American Academy in Rome. His later work, though governed more strictly by Classical rules, represents a serious attempt to apply traditional iconography to the realities of the 20th Century (as in his own house of 1983, with its allegorical wall paintings depicting both universal and timely themes-see P/A, March 1985, p. 86).

As for Smith's text, a primer on the proper use of the orders seems unnecessary; it has been done before (John Summerson's *The Classical Language of Architecture* comes to mind). He also presents his own bias toward the Baroque as canon, especially when he matter-of-factly prescribes the exclusive use of the serpentine Solomonic column shaft when employing the Composite order.

Smith tries, as others have done, to define the proper balance between rule and invention, but is only able to give examples of what he considers appropriate. His definition of "proper" Classicism is akin to Justice Potter Stewart's definition of pornography: "I know it when I see it." *Mark Alden Branch*  Five Houses by Anthony Ames. Princeton, N.J., Princeton Architectural Press, 1987. 133 pp., illus., \$34.95 cloth, \$24.95 paper. In his introduction, Thomas Schumacher calls Ames a "continuator" of the International Style. This monograph shows five examples of the Atlanta architect's work and its Corbusian influence.

Second Century of the Skyscraper ed. by Lynn S. Beedle. New York, Van Nostrand Reinhold, 1988. 1108 pp., illus., \$82.95.

The Council on Tall Buildings and Urban Habitat produced this exhaustive look at the past, present, and future of the skyscraper. The subject is approached from socio-political, economic, aesthetic, and structural viewpoints.

Assemblage 5. Cambridge, Mass., MIT Press, 1988. 124 pp., illus., \$16.00. Assemblage, an independent architecture journal of consistently high quality, is published thrice annually. The fifth issue is devoted to deconstructivist ideas and works, including Eisenman's Frankfurt Biology Center.

Le Corbusier: Voyage to the Orient intro. by Giuliano Gresleri. New York, Rizzoli, 1988. 1000 pp., illus., \$175. Five volumes of this boxed set are exact facsimiles of the travel notebooks from Corb's famous 1911 trip, complete with prose, sketches, and even blank pages. The sixth includes an introduction and transcripts (in French) of Corb's notes.

Interior Design in 20th-Century America: A History by C. Ray Smith. New York, Harper & Row, 1987. 355 pp., illus., \$24.95. Smith's chronological history of modern interior design serves both as an introduction to the field and as a reference for architects and designers.



Cutaway axonometric of the Larkin Building.

(continued from page 133) they were really simple. Martin wrote his friend and mentor Elbert Hubbard that Wright's studio was "very Roycraftie" and that he should have a Wright building of his own at his arts and crafts bastion (known as Roycraft) near Buffalo. It was Martin's brother William who first met Wright, becoming hooked by "one of nature's noblemen." Wright for his part let it be known that he, not Sullivan, was the firm's heir. (The Larkin Company president

wanted Adler and Sullivan.) It took a year for Wright to secure the commission, even with Martin shepherding the design past competing schemes. The parti of the building—a sealed block, with a light court and a smaller entrance block was fixed by January 1903. Martin had asked for a light court and for cleaned and tempered air or air conditioning. Coalfired railroads surrounded the site, and soot-stained letters from a soap company would not do.

Wright's first design changed over the next 15 months in several ways: elimination of the Sullivanesque arches at the entry and at the crest of the light court, a centering of the annex along the main block, and the extraction of the stairs (which had been in the light court) to the corners to become stair towers. Thirty years later, Wright claimed that the stair towers came in a late inspirational flash that demanded a fast trip to Buffalo and more money. This is the only myth that Quinan's facts refute: Wright had been exploring ways of taking the stairs

from the court for at least a year. Quinan believes that the crucial notion came from shafts on Buffalo grain elevators, presumably feeding back on the incipient or implied piers or corner units in earlier Wright—the Blossom house plan, the Willets house, or the Hillside Home School.

This is the definitive Larkin Building study. Quinan tells us much more in chapters on the meaning of the inspirational art and inscriptions, on early criticism of the building, and on the 1950 demolition. He gives us extensive documentation in letters, programs, and early accounts as appendices. Best of all are the illustrations: a sample from the 161 Larkin drawings at the Frank Lloyd Wright Memorial Foundation, analytical drawings that explain various complexities, structural and mechanical documents, and photos aplenty. Thus we see the light court up and down, north and south, and with Billy Sunday preaching. There is the furniture, the sculpture, offices and work stations, the dining room, the library, and the lounge (with Wrightian lounge chairs). There is a wonderful view of a pier capital just inside the entrance, an intimate prelude to the distant richness at the top of the grand space. Such fare engenders greed. One wants as well a color plate of the remaining pier to confront myths about the building's hue. One can look forward instead to Quinan's sequels on the Martin houses and such other Larkin jobs as that minor ghost, the Jamestown Exposition pavilion. (continued on page 136)

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#### (continued from page 134) Wright's Life

If Brendan Gill's Many Masks: A Life of Frank Lloyd Wright is not the definitive biography that its dust jacket proclaims, neither is it a mere popularizing summary of the existing literature. Gill has produced a hefty, readable 544page romp with refreshing emphasis on the clients and dozens of design histories, many of them new. This is welcome.

Yet Many Masks is irritating. Intrigued by the "genius-hero" versus the "genius-villain" of Wright's character, Gill lets the latter hold sway. He portrays Wright as a charlatan, a scoundrel who regularly bilked his family emotionally and his clients financially. His better nature gets mentions, but not compensating narrative time. Things improve towards the end, when something of Wright's exuberance shines through-not charm to be turned on like a spigot for a purpose, as is implied earlier, but the full flood of his ongoing personal festival. Without the last chapters, the reader might wonder why we should care.

Much of Gill's skewing of the tale comes from a devaluation of Wright's capacity for idealism, as if his prodigious talent served only his purse and reputation. This is a serious challenge and should provoke clarifications of Wright's larger vision from scholars. Gill dismisses the Autobiography as pseudo-literary claptrap. Broadacre City is unworthy of consideration. Since Wright's love of nature is more hooey, the author is free to miss how the buildings coalesce the topography, vegetation, and light in any region where Wright

spent time. This, too, is a devaluation. Gill's dismissal of the term "Prairie House" because the buildings are in tree-shaded towns, not isolated in grasslands as the Germans imagined them to be, ignores how the larger landscape is present even when out of sight, much as the first act of a play remains through the second. (The Illinois prairie did have natural stands of woods, Gill's dictionary notwithstanding.) Wright's raids on the works of Olbrich, Mies, and Le Corbusier are read shallowly, as if their styles crossed the water without Wrightian transformation. Gill genuinely likes the architecture-although not, unaccountably, the Dana housebut we are not sure why.

Thus the reader ends up like the banquet guest who ungraciously quarrels with the host. We are grateful to the author for finding Wright's half-sister's harrowing memoir. Anna Wright, violently imbalanced, beat Frank's half-sister so severely, without provocation, that the child had to be sent to relatives. But Gill then assumes an Anna without any redeeming graces for the next 50 years. And if Anna must have known the Froebel gifts from her early school-teaching days, surely she could have also known about architecture, if only from books. So the quarrel goes on. We are charmed by Brendan Gill as well as by Wright, admiring his energy, effort, and prose, but we are not convinced. Ellen Weiss

The author, an assistant professor at Tulane University, teaches a course on Frank Lloyd Wright.



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Introduction



Ettore Sotsass's compote and goblet at The Metropolitan Museum of Art.



The Sister, by Denis Santachiara for Vitra Edition.

The 21st annual Designer's Saturday takes place on October 6, 7, and 8 in New York. This year, nine new associate members will present product displays at the Architects & Designers Building and the International Design Center New York. Also, throughout the event attendees may place written, silent bids for designer furnishings in member showrooms. Winners will be announced Saturday afternoon and all proceeds will go to FIDER (Foundation for Interior Design Education Research).

Facilities Management Day, Thursday, October 6, kicks off with a breakfast seminar about the London Docklands project, Canary Wharf. Adrian Smith, Skidmore, Owings & Merrill; Ron Soskolne, Olympia & York; William Pedersen, Kohn Pedersen Fox Associates: Cesar Pelli, Cesar Pelli & Associates; and Laurie Olin, Hanna/Olin Architects will discuss their firms' involvement in the \$7 billion project. Pilar Viladas will moderate the symposium, which takes place 9:00 A.M.-10:30 A.M. at the Architects & Designers Building, 150 East 58th Street.

Facilities planners are invited to attend an evening reception from 5:30 P.M. to 7:30 P.M. at the Pegasus Suite, part of the Rockefeller Center Rainbow Room complex. Hugh Hardy of Hardy Holzman Pfeiffer Associates will discuss the restoration of the Rainbow Room. Tickets for the cocktail party, sponsored by Tactesse/ICI Fibres, can be purchased at Designer's Saturday showrooms.

On Friday, October 7, 8:00 A.M.-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 \$100; contact the IBD National Office at (312) 467-1950. All showrooms will be open from 9:00 A.M. to 5:00 P.M. An 11:00 A.M. seminar at the Architects & Designers Building entitled Reconstruction, Deconstruction and Discussion: Criticisms of Modern Projects will be moderated by Michael Sorkin of the Village Voice. Panel members Aaron Betsky, John Whiteman, Anthony Vidler, Peter Cook, and Joan Copjec will examine the history of the Deconstructivist movement. Lunch will follow.

Panelists Michael Vanderbyl, Brian Kane, Massimo Vignelli, and Vico Magistretti will explore American and Italian design practices and marketing techniques in a one-hour seminar beginning at 11:30 A.M. at the IDCNY Center Two Atrium. Join Martin Filler, *House & Garden* Editor, at the D & D Building, 979 Third Ave., for a pictorial report on the magazine's controversial new look. *New York Times* Home Section Associate Editor Suzanne Slesin will present slides on style developments in the U.S. and abroad, focusing on Greece. The day closes with showroom receptions at the IDCNY, Centers One and Two. Shuttle buses will run between Manhattan and Long Island City.

Saturday, October 8, opens with an international brunch at the Decorative Arts Center Building, 305 East 63rd St. from 10:00 A.M. to 2:00 P.M. Holly Solomon and Alexandra Anderson, authors of *Living With Art*, join other art, architecture, and design writers. A selection of design books and periodicals may be purchased from the Rizzoli International Book Shop in the lobby of the DAC Building throughout Designer's Saturday.

Finally, a gala reception from 7:00 P.M. to 9:00 P.M. at the Metropolitan Museum of Art previews the upcoming Degas Retrospective. Kit McClure and her 16-woman big band will perform in the American Wing Courtyard, and refreshments will be provided in the Egyptian Temple of Dendur. Tax-deductible tickets can be purchased for \$25 from member showrooms or for \$30 at the Museum on Saturday night.



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Jean Dubuffet's sculpture Bidon l'Esbrofe at the Guggenheim Museum.

#### Speaker/Firm

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C. Jaye Berger, Esq., C. Jaye Berger Law Offices.

Dr. Allen Elkin, Stresscare Systems.

James Wines, Principal, SITE Projects, Inc.

Geoffrey Colvin, Senior Editor, Fortune Magazine.

Beverly Russell, Editor in Chief, Interiors; Neville Lewis, Principal, PHH Neville Lewis; Carol A. Groh, G.N. Associates; Patricia Conway, Principal, Kohn Pedersen Fox Conway; Martha Witaker, Facility Management Services Liaison, Hellmuth, Obata and Kassabaum, St. Louis.





Sydney chair (top), by Shira Kuramata, of Australian eucalyptus at the IDCNY; Warhol's Mercedes Benz (bottom).

#### Time/Location/Subject

10:00 & 2:00 Atelier International Litigation and the Designer 1988

10:00 & 3:00 Davis Furniture Stress Management

11:00 Allsteel De-Architecture, De-Construction, De-Contract

11:00 Knoll International Managing in the 90s

11:00 Herman Miller *Humanizing the Office Environment* Contact Hilda Longinotti for reservations (718) 706-7570.

#### Speaker/Firm

Don Albinson, President, Albinson Design.

Niels Diffrient, Principal, Diffrient Designs.

Hubert Wilke, President, Wilke Group.

Muriel Chess, Editor, Professional Office Design; Margaret Walch, Associate Director, Color Association U.S.; Joan Sarkioglio, President, Lighting Design Collaborative; Norman Marcus, Vice President, Citibank N.A.; Juliette Lam, Managing Principal, PHH Neville Lewis, New York.

Giancarlo Piretti, Designer.

#### Time/Location/Subject

11:00 & 2:00 Fixtures Furniture Solving Facility Manager Problems by Design

11:00 & 2:00 Howe Furniture Industrial Design with a Difference

11:00 & 4:00 Croydon Furniture IBM's New Tech Training Center is Light Years Ahead of the Pack.

3:30 Stroheim & Romann Color, a Primary Component of Contract Design

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# Museums, Hotels & Travel Information



SATURDAY

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The 1932 Canovas House by Kocher and Frey, from Long Island Modern.

#### **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). In addition to the permanent collection, arts and crafts entries in the Young Americans 14th National Competition will be shown.

**Brooklyn Museum**, 200 Eastern Parkway, Brooklyn (718/638-5000). One hundred years of design are showcased in Progressive Taste: Decorative Arts, 1885– 1985.

**Cooper-Hewitt Museum**, 2 E. 91st St. (860-6898). What Could Have Been: Unbuilt Architecture of the 80s is on display through October 16. Other exhibitions feature the modern Dutch poster and gems from the Burghley House collection.

Guggenheim Museum, 1071 Fifth Ave. at 89th St. (860-1300). Andy Warhol, Cars runs through November. A Pop Art show entitled Return to the Object: Art from the 1950s and 1960s brings together works from the permanent collection.

#### IBM Gallery of Science and Art,

IBM Building, 590 Madison Ave. at 56th St. (407-5020). Swedish design, including textiles, furnishings, and dishes, is featured simultaneously with the show Edwardian and After: The Royal Academy 1900–1950.

#### Metropolitan Museum of Art,

Fifth Äve. at 82nd St. (879-5500). Architectural drawings by Frank Lloyd Wright, George Niedecken, Louis Tiffany, Alfonso Ianelli, and Arata Isozaki among others are on view in Architecture on Paper: A Decade of Acquisitions. Also of interest is the new Iris and B. Gerald Cantor Roof Garden, which displays 20th-Century sculptures.

#### Museum of Modern Art, 11 W.

53rd St. (708-9400). Drawn from the museum's Matisse collection, 90 black-and-white prints spanning 50 years will be shown.

Max Protetch Gallery, 560 Broadway at Prince St. (966-5454). An exhibition profiling the Austrian firm Coop Himmelblau can be seen through November.

#### Whitney Museum of American

Art, Madison Ave. at 77th St. (570-3600) highlights The Architecture of Frank Gehry (P/A, Nov. 1986, p. 26) in addition to the permanent collection of 20th-Century American art.

Architects & Designers Building 150 E. 58th St. Long Island Modern: The First Generation of Modernist Architecture on Long Island 1925–1960 (see P/A, Nov. 1987, p. 25) can be viewed on the 14th floor:

International Design Center New York, 20–30 Thomson Ave., Long Island City (718/937-7474). An Editorial Arcade, featuring representatives of design publications and professional organizations, will be located on the second floor of Center Two. Several exhibits will also be on view. Forum Design '88: The Best of Milan in the north atrium, Center One, displays 50 just-introduced furniture and lighting designs from the Milan Furniture Fair. In the south atrium, Vitra presents Vitra Editions: The Essence of Chair (see P/A, May 1988, pp. 74–81). Danish graphic arts, Dutch design, and Australian and German furniture prototypes are the subjects of other exhibitions.

#### Travel

For special discounted airline travel on American, Eastern, Pan Am, or US Air and hotel arrangements exclusively available to Designer's Saturday attendees, contact: Trips Away Travel, 29–10 Thomson Ave., Long Island City, N.Y. 11101 (718) 786-6900 or (800) 428-6677. Reservations must be made by September 20.

#### Hotels

The rates listed below do not include New York City sales tax (13.25 percent) or \$2 nightly occupancy tax.

**Drake**, 56th St. & Park Ave., Single \$185, Double \$185–205.

Doral Inn, 50th St. & Lexington Ave. Single \$114, Double \$128.

Golden Tulip Barbizon, 63rd St. & Lexington Ave. Single \$95–175, Double \$145–195.

Halloran House, 49th St. & Lexington Ave. Single \$140–150, Double \$140–165.

Helmsley Palace, 48th St. & Madison. Single \$180–215, Double \$180–235.

Inter-Continental, 48th St. & Lexington Ave. Single or Double \$160−185.

Madison Towers, 38th St. & Madison. Single or Double \$100–130.

Manhattan Viscount, 55th St. & Lexington Ave. Single or Double \$150.

**Maxim's de Paris**, 55th St. & Fifth Ave. Single \$225–245, Double \$245–265.

Parker Meridien, 56th St. & Sixth Ave. Single or Double \$180.

U.N. Plaza, 44th St. & First Ave. Single or Double \$170.

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#### **American Seating/Pacific** Condi

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#### **Armstrong World** Industries

A new resilient sheet flooring, Suffield Classic, has a multicolored, spattered surface pattern. The vinyl flooring, now offered in a six-foot width, is available in ten colors.

Circle 105 on reader service card

#### Atelier International, Ltd.

The Uni and Duo restaurant and institutional seating collections feature four new options. A hand-fitted gridded back can be specified for arm and armless models of the Duo chair, and two new armless Uni chair designs feature a back made of 11 vertical wooden dowels. Circle 107 on reader service card

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#### **B & B Italia**

Designed by Paolo Piva, the Adia sofa can be reconfigured by arranging the backrest cushions, which can be rotated 90 degrees or inclined. Upholstery options include leather or cloth slipcovers.

Circle 108 on reader service card





#### Brueton

The Panther Seating series, created by Stanley Jay Friedman, consists of seven models suitable for residential or contract applications. Most models, including the pull-up chair and the occasional chair, are available with or without casters. *Circle 111 on reader service card* 

The Direction series from Harbinger is a trio of Zeftron 500® ZX solution-dyed, antimicrobial nylon carpets. The carpets are certified to withstand extraheavy commercial Class III

Circle 109 on reader service card

BASF

traffic.

**Cole Office Environments** The Traditional Value Series of casegoods offers solid hardwood accent moldings and details. Double- and singlepedestal desks, credenzas, secretarial units, bookcases, and files make up the line. *Circle 112 on reader service card* 



The Club seating collection includes a chair and a two- and three-seat sofa. A two-seat pivoting version may be specified with an optional turnstile table. Leather or fabric upholstery is available. **Circle 110 on reader service card** 



#### **Colwell Merchandising**

A fabric swatch book, catalog, and brochure developed to help architects, specifiers, and designers can be customized for use by contract manufacturers. *Circle 113 on reader service card* 



#### CorryHiebert

The Whalen Executive chair features tufted corners and center back pleating. The executive model offers an upholstered arm cap, a swivel knee-tilt mechanism, and a five-star base.

Circle 114 on reader service card



#### Croydon

Full-width pulls are now available on all models of the lateral filing system. The stacking system, which features flip-up front doors, converts easily for storing computer material as well as conventional files. *Circle 115 on reader service card* 

#### Cumberland

The Geneva Wall System combines the look of custom cabinetry with standard-size components offering glass door cabinets, wardrobes, lateral files, interior storage, task lighting, and returns in three heights. *Circle 116 on reader service card* 



NINTERE INVESTIGE, 1.0. 2003, High form, 14C 27201-2003 (313) 003-2003

Circle No. 339 on Reader Service Card





#### Dar/Ran

Several reception desk configurations have been added to the Woodbury traditional executive casegoods collection, which features a closed-pore finish on American black walnut veneers with hand-rubbed tops.

Circle 117 on reader service card





#### Davis

Additions to the Gamma Desk collection include a series of suspended pedestals, a pull-out keypad drawer for computer support, a tambour credenza, and a top section that forms a rounded conference desk. *Circle 118 on reader service card* 

#### Dunbar

The Vienna Series seating group is the newest addition to the Enloe and Summer Collections. The four available models have a single or multislat back, an upholstered back, and a wood back variation. *Circle 120 on reader service card* 





#### Donghia

The Gin Chair, designed by John Hutton, glides easily under a conference table. The 34½-inchtall rounded chair also stands alone as a pull-up model. *Circle 119 on reader service card* 

#### **Du Pont**

Teflon soil and stain repellent is a finish for fabrics and accessories that forms a protective shield around the fibers to make them resistant to oil and water spills, stains, and dry soil. **Circle 121 on reader service card** 



#### **Dux Interiors**

Designed by Sam Larsson, the Impala armchair is composed of a chrome-plated tubular steel base and a quilted seat. A stackable chair, Impala is also offered in a side chair model. *Circle 122 on reader service card* 



**Fixtures Furniture** Albi is a full-system, multipurpose stacking chair designed by Don Albinson. Available with a flip-up seat, book or hymnal rack, or in a tandem version, Albi can be specified in a range of colors.

Circle 123 on reader service card



Formica

Color + Color is a new presentation of 108 solid-color, highpressure laminates. Colors are divided into six color families and further positioned by chroma and value. Eight new finishes are also included. **Circle 124 on reader service card** 





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#### **GF Office Furniture**

The Stratum Desk System utilizes a combination of bridges, cabinets, and display shelves to offer the adaptability and storage area of panel-hung components in a freestanding product. Circle 126 on reader service card





#### **Paul Hanson**

This heart-shaped, 23-inch-tall table lamp has an oxidized brass base and gunmetal mountings. The bronze semigloss parchment shade measures 21 inches in diameter. Circle 129 on reader service card



The 4900 Series Techslides require ½-inch side space, yet can



support loads of up to 150 pounds per 10-inch length. The slides feature continuous ball bearing action with a self-contained nylon ball spacer for quiet movement.

Circle 127 on reader service card



#### Gunlocke

Part of the Traditional collection, Drake and Chelsea are both upholstered in leather. Crafted in cherry, Drake features a tufted back. Chelsea is available in both swivel and armchair models.

Circle 128 on reader service card

#### **Harter Contract**

The NB Rolls chair features individually upholstered cushions that help increase air circulation. A high-back chair, a manager's chair, and a side chair with sled base are offered. Circle 130 on reader service card



Haworth

Places<sup>1</sup>, a new open office system, features fabric-covered and glazed panels in a range of sizes, doors, fanlights, wainscots, and interchangeable wood or metal components and trim.

Circle 131 on reader service card



#### Helikon

Transitions is a comprehensive modular and freestanding component system in four different styles: a square edge, a round edge, a double-radius edge, and an angular contemporary edge.

Circle 132 on reader service card



**Hon Industries** 

Concensys<sup>®</sup> Clusters can be joined with open plan offices to create a network of work areas. The pinwheel design may be used to group common work tasks, such as telecommunications or customer service. Circle 133 on reader service card



**Howe Furniture** 

Niels Diffrient has designed the Diffrient Table in several variations. Tops can be specified in sauare, round, rectangular, and oval shapes, and in a number of laminates or in four wood veneers.

Circle 134 on reader service card

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#### Filicudara Design Steven Lombardi

Wall fixture in anodized aluminum. Shade/diffuser in white polyester. The fixture is designed to work with a regular 100 Watt incandescent bulb or with a candle. Bulb: max 1  $\times$  100 Watt A/W List price: \$150.00 (subject to change) ٠


### **The Original**

### **Tiara** Design Gianfranco Frattini

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Circle No. 314

**Center of Design** SATURDA



ICF

The Purkersdorf dining chair is part of the re-creation program centering around the works of Josef Hoffmann. The chair features a black-stained beech frame, signature orbs at the leg joints, and leather or fabric upholstery options.

Circle 135 on reader service card

### **ICI** Fibers

Concerto, Gran Concerto, and Sonnet carpets are produced from Tactesse fibers, which combine the pliancy of natural fibers with the endurance and soil resistance of nylon.

Circle 136 on reader service card



### Intrex/Habitat

The Neo-Classic collection of pedestal tables, consisting of conference, dining, cocktail, and occasional styles, features polished chrome or brass bases. Tops may be specified from a selection of 19 marbles and granites.

Circle 137 on reader service card



**Knoll International** The Frattini Executive Office collection, designed by Gianfranco Frattini, includes desks, credenzas, and medium- and full-height casegoods. Finish choices include five mahogany stains, and high-gloss lacquers. Circle 140 on reader service card





### **Kimball/Artec**

The transitional 5800 Series of wood casegoods features recessed brass drawer/door pulls and a beveled edge. Executive double-pedestal desks, a table desk, and storage units make up the collection.

Circle 138 on reader service card

### **Krueger International**

The Piretti Collection, designed by Giancarlo Piretti, includes over 40 items ranging from executive office seating to stacking and folding chairs. Each design includes a mechanism that allows the seat and back to work together for maximum comfort.

Circle 141 on reader service card



### **Kinetics**

The Ring Desk series has three die-cast, removable molded rings in both front legs, which are joined to rectangular, triangular, wedge-shaped, and halfmoon shaped desk and side-unit tops by a recessed brass cap. Circle 139 on reader service card



### **Krug Furniture**

The Radius Desk series includes freestanding desks and credenzas, available with three-quarter or full-height pedestals and modesty panels. The drawers feature oak interiors with a clear finish.

Circle 142 on reader service card

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### LUI

The Spicuzza Collection is manufactured with high-gloss laminates in seven color schemes to create a new look for the executive office. A color palette has been developed to complement the collection.

Circle 143 on reader service card



### **Jack Lenor Larsen**

The Quorum armchair, designed by Blake Tovin, is available with an upholstered back or an open slat back. Quorum stands 33 inches high and is 24 inches deep.

Circle 144 on reader service card



**Lees Commercial Carpets** The SurTex program offers carpet tiles in cut pile, frieze, loop, or multilevel loop textures. The three backing systems include Self Lock, a new system that installs without on-site adhesive. *Circle 145 on reader service card* 



### Lighting Services, Inc.

The C153 Series of compact, modular-ended fixtures is designed for retail lighting applications. The lamps feature selflocking focus adjustments, several mounting options, and are available in black, white, and silver aluminum finishes. *Circle 146 on reader service card* 



### Maharam

The Safety Series/3 collection of 54-inch, flame-resistant upholstery fabrics includes four different designs in 80 colorways.

Circle 147 on reader service card

### Metropolitan

The Arena Series, designed by Bob Arko, consists of a fully upholstered lounge chair, a loveseat, and a pull-up chair with exposed hardwood legs. *Circle 150 on reader service card* 



### Meridian

Three new drawer-front pulls are now offered for the Stackable Storage System<sup>®</sup> of modular lateral and vertical files. Inset or outset drawer-front options in a choice of wood or steel are available.

Circle 148 on reader service card



### **Metalstand**

Metier, a modular work center system, provides add-on capabilities for linked stations, conference tops, hanging and mobile pedestals, and accessories. Finish options range from laminates to wood veneers. *Circle 149 on reader service card* 





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### Herman Miller Designed by Tom Newhouse, Portfolio<sup>®</sup> furniture is a new freestanding system appropriate for enclosed offices or open offices. Pedestal desks, linking desks, and tables are available.

Circle 151 on reader service card





### Myrtle Desk

The 210/220 Series includes two styles of secretarial and executive chairs with rotating height adjustments. All models are offered with a walnut or oak five-prong wood base. **Circle 154 on reader service card** 



Modern Mode

The Round Chair, part of a new collection of guest seating, was designed by David Ebert. The chair is available in a wide variety of fabrics and finishes. *Circle 152 on reader service card* 

The Pace Collection The Summit Executive office furniture program includes desks, cabinets, bookcases, and elliptical conference tables, all of which are available in saddle leather on high-gloss, blacklacquered components. Circle 155 on reader service card



### **Mueller**

The Esquire edge detail, now available on Varia casegoods, features a square banding with a routed, twin horizontal-line pattern. A companion pedestal is also available.

Circle 153 on reader service card



### **Panel Concepts**

Omnific chairs feature an "articulating arm" that allows users to raise or lower the chair's arms for increased mobility or preferred working comfort. Three models make up the collection. *Circle 156 on reader service card* 

### **Patrician Furniture**

The Sturbridge Series of executive chairs features a saddle-designed seat—which is wider in the front and narrower in the back—for added comfort. All exposed wood parts are made from solid walnut.

Circle 158 on reader service card



### Paoli

The Jazz Series is a complete line of office seating that features a high- and low-back tilt swivel. Guest chairs come in both open and closed arm versions. A multiple seating series is also available.

Circle 157 on reader service card





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### SunarHauserman

Design Option Wall is a movable wall system based on a common panel construction, with options that include a prewired base. A selection of design details for ceiling, base, and intersection trims is offered. *Circle 204 on reader service card* 



### Supreme Equipment & Systems

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Circle 205 on reader service card



### Thonet/Madison

The Lexis Chair<sup>™</sup> was designed by Dorsey Cox for dining and meeting areas. In addition to arm and side models, the chairs come in two styles with sled bases.

Circle 206 on reader service card



### **Tuohy Furniture**

Prism 32 includes a full complement of executive desks, returns, credenzas, and components for U-stations and modular credenzas. An adjustable keyboard mechanism is available for use with executive height returns. *Circle 207 on reader service card* 



### Vecta

The Wilkhahn FS operational high-back chair, a new model, provides continual lumbar support. Designed by Klaus Franck and Werner Sauer, the chair is available with a variety of frame and upholstery options. *Circle 208 on reader service card* 

### Zographos

Designed by Nicos Zographos, the Open Arm Cinnamon armchair has a carved cherry frame. Upholstery options include natural or ebonized leather or fabric. *Circle 211 on reader service card* 



### Westinghouse Furniture Systems

Centerline Radial Clusters<sup>®</sup> are joined by posts and panels to form groups of three, four, five, and even six wraparound workstations around a central hub. *Circle 209 on reader service card* 



### Wilsonart

Craftwood<sup>®</sup> decorative laminates and edgebands, which are available in 16 wood species, combine wood veneer with a phenolic backing for easy installation. The laminates can be stained and finished. *Circle 210 on reader service card* 





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### DESIGNER'S SATURDAY SEMINARS 3

### DECONSTRUCTIVIS **KITSCH OR CULTURE?**

What is deconstructivism? A style of architecture? A philosophy? A literary movement? A high-flown fad? Leading architectural, academic and literary authorities take a serious look at deconstructivism. Michael Sorkin, architectural critic of the Village Voice, will moderate a panel that includes: Aaron Betsky, architectural designer, author and lecturer; Peter Cook, professor of architecture at Stadelschule, Frankfurt, W. Germany, and principal of Cook & Hawley Architects, London; Joan Copjec, editor, October Magazine, and lecturer, State University of N.Y./Buffalo; Tony Vidler, professor of architecture at Princeton University, and John Whiteman, director, Chicago Institute of Architecture and Urbanization. Don't miss this discussion of the history and contemporary elements of deconstructivism. Friday

October 7-11 A.M. 14th floor

### THE CANARY **WHARF PROJECT**

A panel discussion featuring the major players connected with the Canary Wharf Project, a 12 million square foot development that will revitalize London's Docklands district. Pilar Viladas, senior editor of Progressive Architecture, will moderate the panel, which includes: Ron Soskolne of Olympia & York, Toronto, developers of Canary Wharf; Cesar Pelli of Cesar Pelli & Associates, designer of the pyramid-topped skyscraper that's the Canary Wharf centerpiece; Adrian Smith of Skidmore Owings & Merrill, Chicago, master planners of the project with I.M. Pei & Partners, and Mr. Laurie Olin of Hanna/Olin Landscape Architects, landscape architects for the 71 acre site. Breakfast will be served at this PA-sponsored program. Thursday

October 6-9 A.M. 14th floor

### **SUBURBAN SPLENDOR: A CELEBRATION OF** LONG ISLAND ARCHITECTURE

Marvelous food, drink and music to celebrate an extraordinary exhibition at The A&D Building, "Long Island Modern: The First Generation of Modernist Architecture on Long Island 1925-1960." Curator Alastair Gordon has assembled original drawings, photographs and models of buildings, both extant and demolished, that demonstrate the wide variety of early Modernist architecture that flourished in Long Island and the work of such greats as Frank Lloyd Wright, Marcel Breuer, Alvar Aalto, William Muschenheim and George Nelson. The exhibition will be on display October 3-8. This gala Designer's Saturday/Design New York kick-off party is a perfect opportunity to see "Long Island Modern."

Wednesday October 5-5:30 P.M. 14th floor

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## New Products and Literature

122 Technics-Related Products199 Products and Literature continued



The desk of the future prototype features a modular desktop and an integrated computer system built into a box beneath the worksurface. An 11-inch-wide, one-inch-thick electroluminescent flat-panel display provides the visuals. A storage credenza complements the desk. Haworth. *Circle 234 on reader service card* 



An adjustable mirror made of cold rolled steel stands 66 inches tall. Akimbo, designed by David Zelman, rests on a 17<sup>3</sup>/<sub>4</sub>-inch rusted steel base and can be moved up or down 2 inches. Art et Industrie.

Circle 235 on reader service card





**Metal doors** are embossed with a ½-inch-deep relief, which provides abuse-resistance. Hydroformed metal faces are bonded under pressure to both sides of the solid wood core. Factory glazes include clear, bronze tint, gray tint, or reflective tempered glass. Sizes up to 46" x 118" may be specified. Forms + Surfaces. *Circle 236 on reader service card*  **Energy-efficient glazing** called Solarban 565-20 has an outdoor daylight reflection rating of 14 to seven percent. Daylight transmission ranges from 22 to 11 percent. Four shades of clear or tinted substrates are offered. PPG Industries.

Circle 237 on reader service card

# Progress Ovalla Lighting Designed to be designed

The Innovative Ovalla Lighting System. It builds with components to afford a designer versatility for indoor and outdoor applications. Contemporary and functional, Ovalla lighting is designed to be designed.

The Ovalla Look. Each durable, clean-lined cast aluminum light pod is sleek, smooth and substantial. The diffuser is shatter-resistant, UV stabilized polycarbonate.



Design

The wide

assortment

of modular

configurations

allows for unique

Ovalla

design continuity

Pedestal, Bollard or Post Mountings. Three slim-profile. extruded aluminum uprights enable use both indoors and outdoors at pedestal, bollard or post heights...in a variety of one and two-light configurations.

and Ceilings. Modular light pods mount in many one and two-Continuity. light combinations on walls and ceilings, indoors and outdoors.

**On Walls** 

without the high cost of custom fabrication.



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Horizontal, Vertical or Angled Mountings. Three modular light pods offer a variety of different mounting options for a wide range of horizontal, vertical and 45° angle configurations.

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Choice of Three Finishes. White, black or bronze. Ovalla components are electrostatically powder-painted

and oven-baked for a durable, chip-resistant finish which resists even the corrosive effects of seaside salt air.

UL Listed for Wet Locations. Extend Ovalla's design continuity from exterior walkways, driveways, landscapes, steps and parking

areas to corridors and public spaces inside hotels, stores, apartments, restaurants. office buildings, and malls.



For More Information: Complete specifications for Progress Ovalla lighting are available from local distributors or Progress Lighting, Box 12701, Phila. PA 19134.





A porcelain light sculpture designed by Larry Larsky is part of the Collection 9 series. Other translucent, opaque, matte, and glazed porcelain lights round out the collection, which was conceived by Aldo Cibic, a member of the movement Memphis. Modern Living. Circle 238 on reader service card

A new hardboard siding called Ultra-Lap is an exterior siding, sheathing, and insulation product. The self-aligning siding comes with RainPrime coating, which cuts water penetration in half. Textured finishes are available on the 12" x 16' boards. Temple-Eastex. Circle 239 on reader service card

Window coverings are described in two new brochures. Country Woods, available in one- and two-inch slats, are illustrated in a range of 20 colors. The Specialty Blinds brochure demonstrates custom design solutions. Hunter Douglas. Circle 240 on reader service card



Erasing electrostatic images from vellum quickly can now be done with Image Dissolve, a quick drying product. The cartridge features a chisel tip that works well on large or small areas of drawings without ghosting. Teledvne Post. Circle 241 on reader service card

Lightweight honeycomb panels offer dimensional stability-they are almost warp-proof in 1/2-inch, 1-inch, and 2-inch thicknesses.

The rigid, smooth material can be used for displays, photo mounting, privacy and acoustical partitions, signage, or temporary walls. NorthStar. Circle 242 on reader service card

Passive infrared occupancy sensors with built-in daylight control are now available with dual-level lighting control capabilities. A wide view, a wall switch, and a hallway sensor make up the collection. Sensorswitch.

Circle 243 on reader service card

Operable walls, constructed of steel, feature sound ratings up to 55 STC, fine-line panel joints, and a Class "A" flame spread rating. Acousti-seal panels are available in sizes up to 40 feet. Modernfold.

Circle 244 on reader service card



Visual presentation boards for conference and training rooms may be ordered in a variety of shapes, including linear, curvilinear, radiused, or traditional. The new thinline designs are available in wood, laminate, color polyurethane, and wood trim laminate finishes. Nevers. Circle 245 on reader service card

Twenty new solid color laminates in textured and glossy finishes have been added to the decorative collection of laminates. Four tinted whites and three beiges round out the commercial and residential line color group. Nevamar Corp. Circle 246 on reader service card

Kitchen and bath cabinetry called Montrose, features raised panel doors that are highlighted with hand-rubbed natural finishes. Constructed from cherry, the cabinets offer adjustable shelves and slide-out trays. Excel.

Circle 247 on reader service card

Seamless roof systems are introduced in a new brochure. The 3-5000 and 3-7000 systems each feature a three-layer approach; a blanket of polyurethane foam and two coats of long-weathering silicone rubber. Dow Corning. Circle 248 on reader service card (continued on page 201)



Circle No. 331 on Reader Service Card



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### NEW PRODUCTS AND LITERATURE

(continued from page 199)



Two acrylic whirlpools join the Innovations Collection. A twoperson version designed for opposite seating comes in sandstone and 29 other standard colors. The 6' x 4' model offers seven finish options for the hardware. Epic Whirlpools. Circle 249 on reader service card

Directional air flow, long distance air projection, and spot cooling are some of the benefits of the Air Nozzle Series of air distribution products. Two fourpage brochures describe air flow performance data, construction materials, and suggested applications. AirConcepts, Inc. Circle 250 on reader service card

### **Drafting and reproduction**

products such as blue line and black line papers, sepia intermediates, diazo films, drafting films and vellums, and other media are discussed in eight illustrated inserts. Product fact charts aid in product selection. Azon.

Circle 251 on reader service card



Aluminum and brass signage with both etched and etchedand-filled copy can be specified with polished mirror, satin, anodized, chrome, and oxidized patina finishes. Round or beveled corners are also available. Environmental Signing, Inc. Circle 252 on reader service card

New tile sample panels display the entire color palette for three different ceramic tile lines. The panels include a product description, a 41/4-inch tile, and a color installation photo. Cambridge Ceramic Tile. Circle 253 on reader service card

A composite aluminum wall system called Universe 2000/M features a flat surface, which can be curved or reverse-curved to form radiuses as tight as 11/2inch. An extruded aluminum attachment system produces a weather-tight seal for the panels, which are available in high- or low-luster fluorocarbon or anodized finishes. Dunmon. Circle 254 on reader service card

Residential accessories including pedestals, consoles, screens, planters, and mirrors are described and illustrated in a new loose-leaf, full-color catalog. Autumn Guild. Circle 255 on reader service card



Grab bars made of textured nylon provide an easy-grip, nonslip surface. Designed for elderly and handicapped persons, the Support Program of modular bars can be configured for sink, bath, or shower support and are offered in 12 colors. Normbau, Inc.

Circle 256 on reader service card

Upholstering walls is made easier with Snap-Tex, a patented track system. The plastic channels, which come in 9-foot lengths, are cut and applied to the wall surface with staples and adhesive. The fabric is placed along the track's adhesive strip and the track is snapped shut, tightening the upholstery. Snap-Tex Systems, Inc. Circle 257 on reader service card

A contoured metal cladding system for walls, roofs, and fascia is described in a new illustrated brochure. Details of Floclad's molded, mitered, and double-mitered corner options are also discussed. Binkley Co. Circle 258 on reader service card

Bi-fold closet doors are illustrated in a full-color brochure. Construction information, size availability, and specifications for both the louvered and paneled models are provided. Ledco, Inc.

Circle 259 on reader service card (continued on page 203)



Circle No. 331 on Reader Service Card

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Circle No. 367 on Reader Service Card

### (continued from page 201)

A steel patio door system called Sunscape<sup>®</sup> is offered in doubleand triple-door sizes and features recessed glazing and narrow stiles to create a French door look. Thermal-break steel construction, a foamed-in-place insulating core, and double-pane glass provide an effective barrier against heat and cold. Bright or antique brass hinges can be specified. Ceco Door Division. *Circle 260 on reader service card* 



A portable kitchen consisting of refrigerator, microwave, and self-contained water supply operates on a 20-amp, 115-volt electrical supply. The back of the unit has a textured steel finish, allowing the kitchen to double as a room divider. Dwyer Products.

Circle 261 on reader service card



**Glass block installations** are made easier with the use of GlassBlock<sup>®</sup> Spacers. Using the pieces at corners decreases the possibility of block float prior to mortar set, ensuring consistent mortar joints and flush glass block faces. Pittsburgh Corning Corp.

Circle 262 on reader service card

Office task lighting specifically designed for open office environments features a built-in parabolic louver for lighting control. The 209 Designer Series can be mounted onto 40 different panel systems. Waldmann Lighting Co.

Circle 263 on reader service card

A new time-delay wall switch functions as a standard switch but will allow lights to remain on for an additional five minutes when the "delayed off" control is activated. Ideal for corridors, stairways, or lighted walks, the switch is offered in white or ivory. Leviton.

Circle 264 on reader service card

Architectural specialty products such as handrails, column covers, formed panels, storefronts, and other miscellaneous trim produced from bronze, stainless steel, aluminum, and wood are featured in a new color brochure. Wausau Specialty Products.

Circle 265 on reader servce card

**Solar screens** called Tech Shades provide energy-efficient solutions to a variety of shading situations by minimizing glare and optimizing temperature control. Woven of vinyl-coated polyester or fiberglass yarns, each shade can be maneuvered manually or by motor. Levolor. *Circle 266 on reader service card* 



**A hanging halogen lamp** called Dede and designed by Enzo Berti features handblown white and aquamarine Murano glass, suspended from a dark gray metal finish. Matching table, floor, and wall sconces complete the collection. VeArt. *Circle 267 on reader service card* 

A vinyl-coated fabric called Naugahyde<sup>®</sup> 2-200 combines a two-second flame-out and slow smoke generation. A new brochure discusses the flammability data and design options. Uniroyal Plastics Co., Inc. *Circle 268 on reader service card* 

**The uses of hardwood** are presented in a 44-page color brochure. Photos illustrate interiors that feature hardwood flooring, ceilings, wall paneling, millwork, staircases, and cabinetry in residential and commercial buildings. Hardwood Institute. *Circle 269 on reader service card* 

(continued on page 204)



Circle No. 331 on Reader Service Card

### (continued from page 203)

A fiber-reinforced stucco product called Quikwall is offered with an integral color and an acrylic finish. The ¾-inch onecoat stucco is applied to a surface of mesh or wire over insulated or noninsulated walls, providing an impact- and moisture-resistant seal. Quikrete Construction Products.

Circle 270 on reader service card

### Poke-through service fittings

called Fire-Gard<sup>®</sup>-Ex are discussed in a new selection guide, which includes information on fittings, accessories, and abandon plates. Square D Company. *Circle 271 on reader service card* 



**Ceramic kitchen sinks** from the Hostess collection come in four models. Two semicircular designs have a single bowl and ribbed drainboard or two bowls. A coated wire utility basket is standard on other models while the fourth features a plastic colander. American Standard. *Circle 272 on reader service card*  An aluminum entrance grid

features tightly spaced carpet treads to help prevent tripping. Arc Clean Tread® is handicapped-accessible and offered in a range of standard colors. Vinyl and serrated aluminum inserts may also be specified. Kadee Industries.

Circle 273 on reader service card

**Sealants** for above- and belowgrade applications are the subject of a new brochure. Ten various sealants, three coating systems, and four liquid and adhered membrane systems are discussed and illustrated. Quaker Sealants and Coatings. *Circle 274 on reader service card* 



Halogen lamps made from new materials—carbon fibers, flexible self-skinned polyurethane, and thermoplastic polyester—make up a new series of lights. Paolo Rizzatto and Alberto Meda designed the Lola fixture. Luce Plan.

Circle 275 on reader service card

### **Building Materials**

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

**Executive offices, Westchester** County, N.Y. (p. 84). Architect: Alan Wanzenberg, Architect, New York. Interior designer: Jed Johnson & Associates, New York. Elevators: Dover. Movable partitions: Flex Wall Systems, Inc. Drapery motors and tracks: International Blind contractors. Millwork: Bedford Woodworks, Inc. Wood finishing: R. Mark Adams Inc. Staircase and metalwork: Post Road Iron Works. Wood flooring: Coughlin Flooring. Marble: Friedman Marble & Slate Works. Hardware: P.E. Guerin, Inc. Custom carpeting: Stark Carpet.

Residence, New York (p. 92).

Architects: 1100 Architect, New York. Curved steel windows: Tritel & Gratz. Steel doublehung windows: Pomeroy. Aluminum skylights: Room-With-A-View. Doors: Koenig Iron Works, John DeLorenzo & Brothers. Slate floors: Eurocal. Oak floors: Dimension Hardwoods. Paint: Benjamin Moore. Hardware: Baldwin. Video intercom: Siedle Intercom/USA. Elevator: Inclinator Co. of America. Circular stair: Bronx Stair. Concrete rail cap: Sculpture Cast. Antique tub and sink: Great American Salvage. Lavatories: Villeroy & Boch. Water closet and bidet: American Standard. Bathroom tile: Villeroy & Boch, Country Floors. Ceiling lights: Poulsen. Track lights: Lightolier. Refrigerator: Traulsen. Range: Wolf. Range hood: Tritel & Gratz. Sink: Kroin. Dishwasher, washer, dryer: Miele. Radiators: Runtal. (continued on page 206)

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### (continued from page 204)

Air conditioning: Carrier, Mitsubishi Electric. Custom cabinets: Michael Chandler, Jeffrey Ehrlich.

Breit Loft, Jersey City, New

Jersey. (p. 96). Architects: 1100 Architect, New York. Paint: Benjamin Moore. Terra-cotta kitchen floor: Country Floors. Slate guest bath floor: Vermont Slate. Marble master bath floor: Pietro Persichina di Pru. Wall washers: Lightolier. Kitchen incandescent tubelights: Lighting by Gregory. Custom cabinets: T&L General Contracting. Refrigerator: Traulsen. Wall oven and range: Modern Maid. Dishwasher: Miele. Washer and dryer: Whirlpool. Range hood: Gaggenau. Sink: Elkay. Stainless steel shower rod: John De-Lorenzo & Brothers. Pedestal sink: Kraft Hardware. Fittings: Speakman. Toilet: American Standard. Stainless steel shelf partition: Casson/Lessard.

Warehouse Conversion, Princeton, N.J. (p. 102). Architect: Michael Graves Architect, Princeton, N.J. Paint: Benjamin Moore; Pratt & Lambert. Skylights: Lord & Burnham. Metal doors and windows: A & S Windows. Hardware: Baldwin. Water closets: Crane. Faucets: Czech & Speake.

**Trattoria Angeli, Los Angeles** (p. 112). Architect: Building, Los Angeles. Track lighting: Halo. Slate flooring: Abelmar. Carpeting: Decorative Carpets. Tables and chairs: L&B Contract Industries. Steel light fixture fabricator: John McCoy. Windows: Kenny Sears Glass Co.

Altman & Manley offices, San Francisco (p. 110). Architects: Holt Hinshaw Pfau Jones, San Francisco. Segmented garage doors. Steel screens and shelving. Painted drywall. Vinyl tile floors.

Ludwig/Fineman Loft, New York (p. 114). Architect: Thomas Leeser, New York. Latex paint. Untreated aluminum. Wood and drywall partitions. White dyed wood floors. White floor tiles: American Standard. Halogen spots: Lightolier.

The Gold Bar, New York (p. 115). Architect: Thomas Leeser, New York. Raw concrete walls. Sealed concrete and used, unfinished steel plate floor. Fluorescent and halogen fixtures under floor. Gold leaf bar.


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Circle No. 327 on Reader Service Card

# P/A in October



Facade of the OP12/6th Street Housing by Koning Eizenberg Architecture.

### Low-Income Housing

The design and Technics articles in October will be devoted to the subject of low-income housing. There will be a discussion of efforts to reduce housing costs and of the shift in funding for low-income housing away from the Federal government toward private, nonprofit groups. Several innovative low- and moderate-income projects will be featured, each of which responds to the housing needs of the poor in a significantly different way. A portfolio of interesting uncompleted works will also be shown. The Technics article will feature the restoration of the Weissenhof colony in Stuttgart, West Germany, an early effort by many of the leading Modern architects to reduce the cost of housing.

## Reader Poll

The report on readers' responses to the poll on design preferences will appear in the October issue. Accompanying the report will be a poll on architectural education.

## **Coming in** November

The November issue will feature several major new projects by such architects as Rob Quigley; Hammond, Beeby & Babka; and Scogin, Elam & Bray. There will also be an inquiry article on shopping mall rehabilitation and a Technics article on lighting.

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All information will be kept on file and referred to as consultants are considered for specific projects. Forms submitted within the past year are in the consultant data bank; resubmission is not required unless updating is desired.

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**Proposals Invited** 

#### ATTENTION: ARCHITECTS R.F.Q.

The Lee County Alliance of the Arts anticipates breaking ground in 1989 on an Arts Campus development of some 35,000 square feet. The vision for the Campus includes a community theater, a gallery for the visual arts, a gift shop, administrative offices, library, etc. The Alliance has the responsibility of ensuring a tone of outstanding quality for this development.

The Alliance is interested in hearing from qualified architects to assist with this assignment. Based on a thorough review of the respondent's qualifications 3-5 firms will be shortlisted. These finalists will receive additional information and be requested to make an oral presentation to the selection committee.

Primary consideration will be given to firms with a demonstrated track record on similar projects, experience of assigned individuals, ability to interface with neighborhood groups, and a history of on-time and withinbudget performance.

Please respond to Dillard Larson, Lee County Alliance of the Arts, 10091 McGregor Boulevard, Fort Myers, Florida 33919, 813/939-2787 before September 30, 1988.

The Salmagundi Club, Inc. requests proposals for a Preserva-tion Master Plan/Conditions Study to be utilized in the restoration/rehabilitation of its landmark residence at 47 Fifth Avenue, New York, N.Y. Interested preservation architects with five years documented work experience in the field of preservation/restoration are invited to submit pro posals for consideration. The RFP information packet is available by writing to **The Restoration Com**mittee, Salmagundi Club, 47 Fifth Avenue, New York, N.Y. 10003-4396. To be eligible for consideration architect's pro-posals must be received by Sep-tember 30, 1988. The Sal-magundi Club reserves the right to reject any and all proposals and bids for any reason at its sole discretion

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This office and laboratory building, designed by Gregotti Associates of Milan, is a five-story, rectangular block with offices and labs surrounding a central hall used for large-scale tests. Of particular interest is the circulation zone that connects the offices and separates them from the hall (above left). The office corridors are pulled back from the outside wall of the hall and the resulting light well is capped by an inwardly sloped skylight (above, middle right). Drainage of the skylight is handled by a gutter connected via a leader to the main roof drainage pipe.

Square, deepset windows, matching those on the outside of the building, face the sloped skylight and form a clerestory in the hall (top right). This treatment of the hall's envelope as an outside wall reinforces the reading of that volume as a separate structure set within the ring of offices and labs. The skylight and clerestory windows also let natural light into the center of this wide structure (below right), improving the working environment for employees and reducing the building's dependence upon artificial lighting, a worthy goal in a center devoted to the study of energy use. All of this was accomplished by Gregotti Associates with great skill.







## P/A Advertisers' Index

Above View, Inc.124Ajusto Equipment Co.42AllianceWall Corp.4Alma Desk Co.42, 43DSAmerican Glass Light Co.207American Seating Co.6, 7DSAmoco Fabrics & Fibers Co./Patchogue Plymouth Co.60Andersen Corp.14, 15Architects & Designers Building48DSArtec, Div. of Kimball, Int'l12DSArtimede, Inc.24, 25DSAsahi Glass Co., Ltd.140Atelier International, Ltd.144Avonite137
BASF Corp.10, 11DSB&B Italia33DSB.I.A.—Brick Institute of America208Bernhardt Furniture20, 21Best Western International206Brayton International206Collection40, 41DSBrueton31DSBrunschwig & Fils18, 19Buckstaff Co.136Burke123Burns & Russell Co.44
C/S Group       22         Canon Micrographics       129         Chemstar, Inc.       139W         Chicago Metallic Corp.       214         Compaq Computer Corp.       46, 47         Computerland       63         Congoleum Corp.       48, 48A–48B, 49         Cupples Products, Div. of       199, 201, 203         DIFFA       46DS
D.P.I.C.       56         Dal-Tile Corp.       10, 11         Davis Furniture Industries       17DS         Design Competition—The City of Colton       124         Design Competition—The University of Wisconsin International Cities Design Competition       13
Designer's Saturday . Advertising supple- ment included with regional copies only
regional copies only. Domtar Gypsum
Fiandre Ceramic Granite125Flexco Corp.59Formica Corp.19DSForms + Surfaces8
GE—C&I Lamps       38, 39         GameTime, Inc.       205         Geiger International       52, 53         General Polymers Corp.       43         Geocad       37         Glenn Raven Mills       2, 3

HEWI, Inc.         131           Haworth, Inc.         27DS           Homasote Co.         130
ICF, Inc.       8DS         Kadee Industries       62         Kawneer Co., Inc.       54, 55         Kimball Office Furniture and Artec       64         Konll International       34, 35DS         Kohler Co.       29
Jack Lenor Larsen14, 15DSLaticrete International, Inc.202Lees Commercial Carpet Co.4DSLeviton Manufacturing Co., Inc.50Ligne Roset134, 135Lorin Industries/Coil Anodizers,17Lutron Electronics Co., Inc.C4, 32
Marvin Windows       30, 31         Metropolitan Furniture Corp.       47DS         Modular Designs       45DS         Montgomery Elevator Co.       200         Mueller Furniture Corp.       193
Otis Elevator/United Technologies . 6, 7
Pace Collection       39DS         Pittsburgh Corning Corp.       136         Prestressed Concrete       Institute         Institute       16, 16A–16N         Progress Lighting       198         Progressive Architecture       Bookstore         Bookstore       126         Progressive Architecture       China Tour         128
R-Way Furniture Co
Red Cedar Shingle & Handsplit Shake Bureau 44 Roppe Rubber Co 204
Sargent/Essex Industries, Inc.       141         Sentry Electric Corp.       58         Shaw-Walker       28, 29DS         Sherwin-Williams Co.       196         Southern Forest Products       138R, 139R         Steelcase, Inc./Stow Davis       2, 3DS
TWA27Thoro System Products132Thrislington Cubicles61Tischler Und Sohn35Trendway Corp.195
U.S. Aluminum Corp 127
Varitronic Systems, Inc
Weatherend Estate Furniture 45 Westinghouse Furniture Systems . 23DS
Zero US Corp 142

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