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<table>
<thead>
<tr>
<th>Material</th>
<th>Cost Inst. (per sq. ft.)</th>
<th>Taber Wear Factor</th>
<th>Flame Spread</th>
<th>Smoke Density</th>
<th>Mfr. to ASTM C-126</th>
<th>Minimum Compressive Strength</th>
</tr>
</thead>
<tbody>
<tr>
<td>SGFT</td>
<td>$6.90</td>
<td>less than 15 @ 1000 g 1000 cycles</td>
<td>0</td>
<td>0</td>
<td>Yes</td>
<td>1500 psi</td>
</tr>
<tr>
<td>&quot;Glazed&quot; Concrete Masonry Unit (CMU)</td>
<td>7.10</td>
<td>less than 130 @ 1000 g 500 cycles</td>
<td>under 25</td>
<td>under 50</td>
<td>No</td>
<td>600 psi</td>
</tr>
<tr>
<td>Ceramic Tile/CMU</td>
<td>6.90-8.12</td>
<td>varies</td>
<td>under 25</td>
<td>0</td>
<td>No</td>
<td>600 psi</td>
</tr>
<tr>
<td>Epoxy Painted CMU</td>
<td>up to 6.83</td>
<td>needs repainting</td>
<td>varies</td>
<td>varies</td>
<td>No</td>
<td>600 psi</td>
</tr>
<tr>
<td>Epoxy Painted Drywall/CMU</td>
<td>4.06-9.36</td>
<td>needs repainting</td>
<td>varies</td>
<td>varies</td>
<td>No</td>
<td>600 psi</td>
</tr>
</tbody>
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The education of architects in interior design

Round Table

The first questions asked at the Round Table (as first questions often are) were rather general: How much do architects learn about interior design in architecture school? During internship? Is the educational picture changing in this regard? Should interior design courses be mandatory? Is there time during the years of architecture school for a significant study of interior design?

And in response (before the Round Table turned to the specific questions of curricula, and internship, and early experience in the office, and changing client demands), the panelists responded in general ways—though the responses helped shape all of the discussion that followed, and got some varied opinions (indeed, sharp disagreements) out on the table.

Architect Norman DeHaan began. DeHaan, who specializes in interior design, has long been a champion of professionalism in interior design and has served on the boards of both the AIA and (as president) the ASID. Said DeHaan: "I think that the format that Mies instituted at IIT some 40 years ago was far more relevant to interior design education than most of the courses I am aware of today—and I'm not aware of many architecture courses dealing with interior design. Mies demanded (not IIT, but Mies) that we read a five-foot bookshelf of great books. That we attend music events and art exhibitions. There was great emphasis on landscape drawing. There was an incredible amount of interdisciplinary activity. I still believe it is more important for architecture students to know how to read, how to appreciate art and music, how to live, than it is for them to take specific courses in interior design."

Said architect Larry Booth: "When I attended IIT, we didn't learn much about interior design. We were concerned with building concepts and abstractions of building forms and how buildings were organized in conceptual ways—not in the ways that people experienced buildings. We were not trained to be sensitive to the ways things would look complete. It always appeared to me that interior designers were much more aware of how buildings were experienced, how they would look when you were actually in a room in a space; were much more in touch with scale and texture and combinations of forms."

Said architect and teacher Tom Beeby: "In the Beaux Arts days, when you designed a building, it implied a certain kind of interior—there was a stylistic implication of what was going to happen inside, from the moldings to the finishes to the furniture. By the time I got to Cornell, that had all been sort of trashed—and we were not offered any alternative. I think it is only in recent years that many of us have begun to educate ourselves in interior design."

What I think I heard him say is that taste has come out of the closet; that while some years ago it wasn't fashionable to talk about taste (which is why architects looked down on interior decorators), it now is not just fashionable but very important, not just in interiors but in the design of exteriors. It will be interesting to see the effect of the work of Michael Graves and others in the context of the more pragmatic things that deal with the structuring of interiors. Interiors have always been important and legitimate; but they were long frowned on by architects because they dealt with taste. That made architecture a bit hermetic and a bit private. But that has changed.

But...said architect Tom Eyerman, an administrative partner of SOM. "I agree with you that taste is important. That takes you to the whole background, the education process, the question of how taste is developed and how you communicate that taste to the client. Perhaps I come at this more business-oriented than architecture-oriented, but I think architects and interior designers alike spend too much time on philosophical issues and not enough time on what the market really wants and what it demands and what it is really not furnishing. Architects don't like to think in terms of providing a service—most like to think that they are in the building industry."

Architect Sharon Jasnocha, who graduated 10 years ago and is now establishing an interior design department at Holabird & Root: "My education at the Circle Campus was strongly oriented toward urban planning and very large-scale projects. It would have helped me to be taught that the interior spaces were important—that the interior space, not just the exterior, is important in an urban context."

Said architect Sharon Sutton, professor of architecture and interior design at the University of Cincinnati: "We're not talking about what architecture students learn about interiors, but about what they learn—especially at the beginning. The question, it seems to me, is not just the relationships between the inside and outside of a building, but total design as it relates to people. Postmodern thinking raises new questions about the relationship between a building and its interiors. The interest in rehabilitation has caused us to be less enthused about whether we

Sharon E. Sutton
Assistant professor of architecture and interior design
University of Cincinnati
Cincinnati

are going to have rectangles or triangles and more concerned about the functional use of space, of personal space. And new uses are affecting thinking about interiors: Everyone knows what a church is and how to program a church, but nobody knows much about housing the poor and the elderly, so programming (and interior design) becomes a more important focus."

After some debate about the importance of objective vs. subjective approaches to architectural education, architect Greg Landahl, whose firm has done mostly interiors work, argued that: "The crux of the issue from the architectural education viewpoint is that interiors are now fashionable, current, being talked about. Ten years ago when I graduated from school, buildings were important, interiors weren't. Now that interiors are important, people are going to talk about whether interior design is objective or subjective, pretty or ugly, a separate discipline or a part of total design. Ten years ago, at Skidmore, Owings & Merrill, if they wanted to bury you somewhere, they buried you in interiors. I got buried in interiors, and I found I liked it."

And the question of how taste is developed that architect Stanley Tigerman: "Landahl has brought up fascinating ideas—some essential things about the different characters around this table.

Sharon Jasnocha
Holabird & Root
Chicago

Norman DeHaan
Norman DeHaan Associates, Inc.
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Architectural Record Interiors of 1983 35

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Norman DeHaan

And that statement, of course, raised some eyebrows and brought some frowns from many of the panelists. As did this comment from very successful Chicago developer

Larry Levy: "As clients who build buildings, I have found that the people we opt to work with in doing interiors are the people—whether they are architects or interior designers or interior decorators—who design not to please architects and the architectural magazines, but who design to please the person who has to live or work or visit or eat in that space. Our goal—and we make it clear to any architect that we are not going to be involved in working on that project—is to make it clear to any architect that we are not going to be involved in working on that project."

DeHaan: "I think clients are changing. In offices, for example, computerization of systems is changing the way the office functions. Clients are going to demand that architects start from the inside out. Most architects start the other way around, but they will be pressured to change—by the client."

Tom Eyerman: "I think architects involved in interiors work, and interior designers, are moving fast in the direction of becoming a service industry. We need education on both sides; we need to educate ourselves to be in a service industry, and we need to educate clients. Larry Levy was talking about real problems when he talked about his restaurants."

Behey: "That argument goes right to the heart of architects' image of themselves; are we running our practices as a business; or are we practicing art? I don't think you should design buildings for the particular whims of your client."

Stuart Silvane: "As a city designer, graphic designer, client for many architects in furniture design and show room design, and vice-president of Knoll: "I think the growth of interest in interior architecture has its roots in the economy. We now see architects involved not just in interior architecture, but in furniture design and fabric design and other areas that architects weren't interested in not long ago. Many firms are now looking around for interior designers so they can offer the full service that is now expected of them—and all of these changes eventually filter back into architectural education. It is really the demands of the outside world that have affected the architectural profession, which leads to the next question: Should the economy turn around in the next five years, will architects then begin to ignore these areas again?"

DeHaan argued with more than a bit of frustration in his voice that: "Interior design is not an emerging profession, it's 50 years old and has always been noble enough to recognize architects. In the late '50s and early '60s, I had the unfortunate position of being the liaison person between the ASID and the AIA, and you can't imagine a more insulting position to be in than to go in and talk about interior design to members of the AIA board. If I wasn't wearing a flowered hat, they didn't even want to talk to me."

At any rate, when you are dealing with interiors, it's a subjective choice. I think we can pander, if you will, to a too-common denominator. I think one of our charges is to work with the client and present as exciting a space as we can, and then try to get the user involved so he isn't afraid of the space, feels comfortable in the space."

Larry Booth, "that the 'taste' of most architects was established by the International School, which was fairly abstract and remote from general experience. I think what's happening now is a restoration of sensibility, architects being able to adopt and understand the kind of space that needs to be made—and is appropriate.""
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"The crux of the issue from the architectural education viewpoint is that interiors are now fashionable, current, being talked about."
Greg Landahl

not a service; it is the making of objects on this planet, it is a constructive and optimistic act. Of course we all have practices, more or less, and are more or less out of bankruptcy, but that's not what brings the newer, younger, brilliant designers here. The central issue about education is to discover what it is in the work of Ron Krueck or Greg Landahl or Darcy Bonner—of any of the really brilliant young designers—that can be communicated to students. What makes them so good? That is the issue."

The Round Table was asked: How do you teach? Are there no rules? Tom Beeby: "As director of an architecture school [University of Illinois in Chicago], I suppose I should try to be more concrete about teaching methods. But it's hard to do so. What I can say is that we are trying to make architectural education more of a Renaissance—or generalized—education. One emphasis is humanistic values, with electives in sociology and philosophy—the cultural impacts that buildings have on society. We are trying to maintain a high technical curriculum. We support the design studies as the place where design education happens, where you have a role model working on a one-to-one basis with the student. And if the studio system works, it's an incredible vehicle, stronger than any other teaching method. When it doesn't work, it's lousy, as we all know. But when it works it's magic.

In the studio, we are attempting to cover the whole scale of design—from urban design through a normal range of architectural design to interiors—and we are getting more courses together on interior design and furniture. And I must say we are finding that the student has no idea how to develop the interior as a coherent piece of design. So we have started asking the student to design a piece of furniture for a specific room, then design the room—in short, as I say, design from the inside out. Then the student can do the whole building again. I must say that architectural education that ignored the interiors has robbed architecture of a kind of coherence that it has had in the past."

Roslyn Brandt of HOK: "I too find it difficult to be specific about the question of how architects learn about interior design—or vice versa—because you are responding to the question of quality of education in this country. I will tell you that, as an employer, what I expect of graduating students is an ability to think, an ability to conceptualize and come up with a creative solution whether or not that solution is viable, and—as Norman DeHaan discussed—an ability to read and understand what's going on in the world. The years one goes through school are the years in which one has the opportunity to find out what life is all about—and as someone who interviews graduating students all the time, I think too many of the schools have responded to what they think the profession wants by becoming more trade-school oriented. I think that is an incorrect direction. I think it is the responsibility of the profession to train the individual in the technical aspects of how to put a job together. But if you haven't developed the ability of the student to conceptualize space, to think creatively, you don't have much of a base to build on."

Said Darcy Bonner: "I think the important thing for students to learn is that there must be an emotional involvement with every job. I learned that from Tom Beeby and Stanley Tigerman, and I hope I apply it in my teaching. You have to rethink everything every time, never make expedient decisions. You have to get emotional—about things at very small scale, about furniture and materials. With Mr. Tigerman there was a love for the material—and it is important not to lose that when you've done a lot of buildings.

Architect Charles Pfister: "Having spent a long number of years at SOM, I would point out that a lot of buildings that Skidmore does are speculative buildings, done for developers, and they have no specific user. At best they have a type of user, or types of user, in mind. The inside doesn't get designed because there is no one to design it for. On the other hand, there are buildings that Skidmore has done that didn't just start with the interior, they started with the furniture. The Weyerhaeuser headquarters building is a fine example. The building was developed (and it is a striking and unusual building) from the interiors."

Stanley Tigerman: "I would go back and remind ourselves just who we are and who we are supposed to be working for—which is people. I teach a Master's program which is limited to courses in architectural theory, religion, linguistics, philosophy and literature—and that's it, period. We expect people who come to us to be technically proficient, and they are. We are interested in the making of objects—the building of buildings. But we need to remember who we are and what we are supposed to do. Every discipline has built itself into the trap of hermeticism—of thinking that by studying details in design, numbers in business school, antecedent conditions in law school, that in and of itself will structure capability and proficiency. Instead, the study of the nature of man is central to practical knowledge. We have a program of rethinking the scale of design—from urban design through a normal range of architectural design to interiors—and we are getting more courses together on interior design and furniture. And I must say we are finding that the student has no idea how to develop the interior as a coherent piece of design. So we have started asking the student to design a piece of furniture for a specific room, then design the room—in short, as I say, design from the inside out. Then the student can do the whole building again. I must say that architectural education that ignored the interiors has robbed architecture of a kind of coherence that it has had in the past."

Thor Loberg, who has been the client for several resort-area hotels: "As a client, I feel good about what Mr. Tigerman has been saying. I cannot address your education needs or needs for improvement, and I must say I found it surprising that the study of interior design is not mandatory as a central part of architectural education. Nonetheless, to me as a client the architect is an artist. I would expect the architect that I work with to be able to conceptualize—within some input on my side as to what I think the building is for. On the other hand, there are buildings that Skidmore has done that didn't just start with the interior, they started with the furniture. The Weyerhaeuser headquarters building is a fine example. The building was developed (and it is a striking and unusual building) from the interiors."

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Stanley Tigerman

aside a full year in which students from all the related disciplines would have to work together as a team to complete a building or a space—say, an opera hall. Ironically, at least in Sweden, they decided the American model was better—which is probably one of the reasons we don't hear too much about a lot of Swedish designers. That system created an opportunity for architects to understand that you have to have a team to create, say, an hotel. The architect cannot personally design every piece of linen, every chair, every piece of kitchen equipment. I find that every university that has a graduate school virtually prohibits students from auditing other classes. Ten or 15 years ago, interior designers and architects were encouraged to audit each class. Ten or 15 years ago, interior design was taught in the art and architecture. Sometimes interior design is taught in a different department than architecture. Sometimes interior design is taught in the art department, and there are schools where architecture falls under engineering. The problem is that people in each department were educated under different systems. We're trying very hard to break down these barriers. In our new curriculum, we are planning to let students choose among several options—one of them interior design—for the final year.

Tom Beeby: "Norman DeHaan spoke about teamwork. As far as education is concerned, we have to recognize that there is an incredible kind of academic animosity that has grown up over the last, what, 30 years. Often, interior design is taught in a different department than architecture. Sometimes interior design is taught in the art department, and there are schools where architecture falls under engineering. The problem is that people in each department were educated under different systems. We’re trying very hard to break down these barriers. In our new curriculum, we’re planning to let students choose among several options—one of them interior design—for the final year."

Said James Ferguson, space planner, interior designer, and vice president of the Institute of Business Design: "I agree that the years in college are the important years for expanding your mind. What concerns me is that when a student graduates, he slams right into the real world—into office procedures, into technical concerns. I think, as professionals, that we have to make a commitment to education on a continuing basis—and I mean not just technical education but the kind of cultural exchange we have been talking about. My first employer, and I remember it well, put out beer and soda every Friday afternoon and we would sit and talk about what was going on. We were encouraged to ask questions, be naive, be idealistic. It was an opportunity to ask aggressive kinds of questions, with no holds barred, and get some input back from the principals."

Work-study programs seemed much admired. Why aren't there more?

Sharon Sutton (whose school has a work-study program): "I like the idea that the most important thing is to teach the student to think and to solve any problem, whether it be to organize their own closet or have an opinion on nuclear power. It seems, in order to accomplish that, that what we have to do is give the students sort of ideal, or possible problems—make up a world that the student can investigate with his or her limited skills. But then what happens is you graduate."

"I think there is a problem in the school of having some sort of curriculum that at least introduces reality while still allowing the student to dream of the ideal, strive for the ideal. Then the student should have an easier adjustment to the working world where there are budgets and clients and other realities that prevent the ideal from ever surfacing."

Said Roslyn Brandt of HOK: "I like the ideal, too—but I would remind Tom Beeby that Mies is gone, and that we have come a long way since then. While I agree with you that building and interior are best designed and controlled by one firm, I do not believe any longer that it is possible for the architect to remain the Renaissance man without the collaboration of other disciplines and specialties and the varied capabilities that we as human beings and educated people can bring to any given problem."

"As to relating formal education and the real world: I am perplexed as to what has happened to some of the very good work-study programs and some of the very good interdisciplinary team efforts that went on. I attended the University of Manitoba, and in the late years of my training, students from architecture and interior design were put together to solve problems at the urban scale, the scale of the building, and the scale of interiors. Working together, we gained a tremendous level of respect and understanding for the various elements that go into a building. But that program is no longer available. The University of Cincinnati [where Sharon Sutton teaches] has an excellent program of that type—interdisciplinary and work-study. We have students from that school all of the time at work, and we have hired many of the graduates. Because they get practical experience in the field while they are still students, they are able to bring back to the school, to the educational process, something of the real world."

"Why aren't there more work-study programs? "There aren't enough jobs," was Charles Pfister's quick answer. "That's one problem," agreed Sharon Sutton. "But there are also problems of scheduling the work experience with the school. Further, most work-study programs run year-round, which is a totally different kind of academic system which is not popular with faculty people who have gone into academe so they can have their summers off to write papers. But at Cincinnati we think the benefits to the student far outweigh the difficulties."

Norman DeHaan: "To my knowledge, few schools have pulled up their socks and come up with a standard for work-study. There are, in addition to the problems mentioned, problems of insurance, health programs, unemployment compensation. Should the students be paid?"
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"But... then you get into poetry. You can take a detail from Mies or Richardson or Wright, and not only will it not leak, but it will have personality, it will have character, it will have poetry. The buildings will have meaning for their time and circumstance. And maybe you can't teach that."

Said architect Ron Krueck: "It's true that 'fashions' are going to change, that people are going to emphasize different aspects of what a building or an interior should be. But it seems to me that what is important is not that we teach the fashion, but that we open the eyes of the students so that they learn to use their eyes to make visual judgments—become sensitized to proportion, scale, the weight of masses. Words and ideas about architecture are very important, but so are visual judgments. What makes a designer? I think it is the ability to manipulate visual things, visual elements, proportion, line, color, texture, spatial relationship.”

Said Stuart Silver: “Opening the student's eyes, as Ron puts it, is just the right priority. One of the things that an architectural education can do at any level is to help prevent the proliferation of ugliness in our lives—junky buildings, lousy interiors, inferior products. Most of the students who come asking to be taught have some visual predilection. We need to teach them to see; to understand what is good and what is bad and why; to use their visual judgment. A room like this hotel salon has certain economic structures—but we don't necessarily have to choose that kind of wall and that kind of lighting and that kind of carpet. Why is so much so bad? Why has what Mies taught us turned into 15 years of crap and imitation? Why do children who do wonderful artwork in the third grade buy reproductions for their houses when they are 30? If you could explain that, I think you could explain a lot. I can't."

What about education after graduation—whether internship or unstructured? Said Greg Landahl: "I chose to work at SOM because I thought I could learn the most there. But I wasn't there six weeks before I found out that you didn't just learn practical details, you learned from the personalities. I watched what Walter Netsch was doing architecturally, and what his Field Theory was doing to the interiors of those buildings; and I watched what Bruce Graham was doing with those nice clear 35-foot bays; and I spent lunch hours going through the pictures of what Charlie Pfister had done out at Weyerhaeuser. You took pieces of ideas and tried to fit them together. You follow the cult figures. We learn from the Netsches and the Grahams and the Pfisters—and the Michael Graveses. We learn and we borrow and we move on. You really pick your own destinies in terms of where you want to work after college—assuming of course the state of the economy lets you have that choice."

Said Robert Kleinschmidt: "I'm another of those SOM graduates, but unlike Greg Landahl, who started by thinking he had been 'buried' in interiors, I knew from the start that was where I wanted to be. Skidmore had formed the first commercial interiors department with the Inland Steel Building in 1967, and the Chase Manhattan project in 1969. When I got out of Columbia, architecture degree in hand, I knew that was the place I wanted to go and that was the kind of work I wanted to do. Le Corbusier is generally not thought of as an interior design cult figure, but I've saved something he wrote years ago: 'A man proceeds from within to without. A man is like a soap bubble. This bubble is perfect if its breadth is evenly distributed and regulated from the inside. The exterior of the bubble is the result of the interior.' And I think of that as the essence of interior architecture. I feel this is where it all begins. It begins with the planning process, and when we program properly we have a good plan and this is the basis for the total design. I feel the biggest void in interior architecture is the lack of good planners."

Interior designer and space planner Jim Ferguson: "I agree that the starting point is a well-worked-out program. And I think that space planning is more of an analytical process than a creative process, at least in the aesthetic sense. Nonetheless, it is essential to a good design, to good architecture."

Sharon Jasnocha: "I share the conviction that teamwork is needed, and I generally do not believe in that Renaissance man. Having said that, I have to say that the work I do really begins the minute a job is brought into the office and continues throughout the project. I'm involved in programming, in planning, in discussing with other architects in the office how the building is shaped and proportioned, in establishing the technology to be used—and then it comes back to further development of those interior spaces. I see the majority of my work—the work of our interiors group—as being planners and shapers of space. Picking furniture and selecting fabrics is only one part of the process, usually rather late in the process. What kinds of people are we hiring for the interior design department? There are now five of us—three architects, a painter, and a painter/interior designer."

Ken Johnson, president of ISD, Inc., one of the largest interior design firms in the country and a member of AIA's national Committee on Interiors: "When we started, our firm was owned by an architectural firm, and we didn't have much of a role in shaping buildings and we did do a lot of color selection. Students interested in interiors have a lot more to look forward to today than they did in the years when the interiors people were very much under the thumb of the architect. Today we find lots of architectural graduates who want to work with us in interior design."

Stuart Silver of Knoll, who has been a client of many well-known architects for furniture design and show-room design, spoke of his frustration with architect attitudes towards special expertise: "In my first year at..."
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“The more students learn the basic language of the architect, the better off the world of design will be.”

Charles Pfister

some resolution and, in my opinion, some changes in attitude starting with school.”

Sharon Sutton: “We are, of course, leaving with a lot of unanswered questions, but then I love unanswered questions because they give me something to think about when I can’t sleep at night. For instance: I believe deeply in the art of architecture, which requires inspiration—and it’s very hard to have a group inspiration. On the other hand, I am deeply committed to interdisciplinary work—there are people who spend a lifetime learning certain special things, and we have to be able to use that information. I would like to hope that we can have the best—that we can have this Renaissance person who creates the object that is the inspiration, but who at the same time is informed by interdisciplinary knowledge.”

Nada Andric: “I would hope that architecture and interior design would remain integrated, that the architect not abdicate from interiors, and that there be conventions which everyone understood, mostly through Mies’ influence. People could move from office to office who understood the conventions of that language, and you could have someone in an office department working on interiors while someone else worked on the design of the building, and in the end they all fit together. However, I think at the moment that there seems to be a breakdown of those conventions. Everyone in our office understands exactly what the intentions of a job are from the over-all concept to the last detail, because we speak the same language. But if we start to produce a kind of multiplicity of educational systems, start teaching people in different ways, I’m afraid the idea of working together as a team becomes more and more difficult if not impossible.”

Larry Booth: “I think that as long as the goals are shared—clearly understood and shared by people with a certain level of sensitivity—then whether the orchestra leader is didactic or relatively loose doesn’t really matter. I think the key word is sensibility—and you can’t teach that. Some of the greatest architects, and some of the greatest designers and some of the greatest decorators had no formal training or professional education. What they had was an ability that they practiced. They had sensibility.

Roslyn Brandt: “I really believe that communication between the disciplines—starting from the years in school—is absolutely critical. Our world is increasingly complex; and we need to recognize the expertise of all the disciplines—interior design, structural engineering, mechanical engineering, and so on—that come to bear in the creation of space for people. I think that if we recognize the expertise of each of the disciplines, we have a better opportunity in the future to create the best space for those people.”

Norman DeHaan: “I have begun to ask students to examine themselves, their own personalities, their own abilities. To examine whether they are really best suited to deal with clients, or to deal with codes, or to do pretty renderings, or to work with colors, or to do accounting. I am inviting students to try to recognize where they can develop, help them discover where they can get at least a foot in the door and start working on interior designs. Unfortunately, most of them but with degrees and immediately feel they can design this side of the moon. I think the educational institutions tend to lump everyone together regardless of personality differences—and that’s just not the way it is.”

Tom Eyerman: “This has been a fascinating day—but much more needs to be said about the education of architects and interior designers. I hope that ARCHITECTURAL RECORD does a lot more on the subject. Some direction is sorely needed—I’m reminded of the old saw: ‘If you don’t know where you’re going, anybody will get you there.’ In the past 10 years at SOM, we have probably lost more talent than most schools of architecture have produced; so I think we know a little bit about education and what’s going on in the schools. But much more needs to be done; education is where we should focus our attention.”

ISD’s Ken Johnson: “Recently, at a national AIA Interiors Committee meeting in Washington, I overheard a comment—and this is a quote—‘We architects are letting interiors slip away.’ I think I would change that and say, ‘Architects have let interiors slip away.’ Of course, there are plenty of exceptions; but too many architects have taken the attitude that all they had to do was pick some colors and pick some furniture from a catalog; that is why firms like ours have come to the prominence that we evidently have. Four years ago, there were three local AIA chapters that had committees on interiors; today there are 11, and three more are being formed. ‘Does control’ of the project have to be such a big issue? We have found in our associations with many architecture firms that the best projects come from the feeling of mutual respect each of the specialists has for the other.”

Ron Krueck: “Maybe it’s because we are a small firm, I think the smallest one here, but we do think it is important for us to control everything from the placement of the doorbell. I think that we have to have a complete sense of project, and I think that is what makes our work successful. You have to make it all the way through a project from concept to that doorbell.

“The important thing about your postgraduate education, I think, is to keep searching out new sets of information. I must admit I learned this by accident: After six years at IIT, I went to work in C.F. Murphy’s office to sort of continue that Miesian philosophy. But at that office, I ended up working with Tom Beeby, who had studied on the East Coast, and it turned out he had a whole different set of information. At our firm, we are developing another set of information. At least in the early years, you should try to objectify your thoughts, not reinforce them.”

And the last word went to Greg Landahl: “I think we have all sort of agreed to disagree that the architect can be the Renaissance man and also a team player. I think we have also decided that we can ask the questions and not expect to get answers—or at least one answer. But one final question: Assuming we were invited to this Round Table because we are pretty good at our work, what responsibility do we have to the guys who present themselves as architects and don’t pay attention to architects and interiors? What responsibility do we have as individuals for all the lousy buildings and lousy interiors we’re always complaining about? Do we as individuals have the responsibility to teach those suckers what they are doing wrong?”

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It wasn’t so long ago that the mere mention of interior decoration was enough to warrant a withering glare from any self-respecting architect. After all, architects designed spaces, they didn’t decorate rooms. Never mind the legacy of Josef Hoffmann, Charles Rennie Mackintosh, Otto Wagner, and Frank Lloyd Wright: the times, it was argued, had changed. Well the times have changed again. According to a comfortable majority of the architects and designers whose work we have selected for the 13th annual Record Interiors Awards, the decoration of rooms and the design of spaces are not mutually exclusive. It is, as we were told it would be, not either/or, but both/and. Witness the 18 projects featured on the following 72 pages: One is hard pressed to simply point to a spot and say, “This is where the architecture ends and the decoration begins.” Nor can one simply dismiss the current interest in decoration as endemic to aficionados of one particular school of thought, or, in the current lexicon, of one particular ism. We consciously include in this issue a broad cross-section of work, representing diverse attitudes and approaches. Our stylistic spectrum stretches from the ultra-modernism of architects Ronald Krueck and Keith Olsen to the ultra-eclecticism of architects Robert Venturi and Denise Scott Brown. Between these two esthetic poles, however, lies a field of offices, residences, shops, show rooms, and a library, which each bespeak their respective designers’ pursuit of a degree of decoration-ornament-embellishment appropriate to the people and program they were asked to accommodate. At times that degree is extremely high, as in the California offices of lawyers who specialize in rock ’n roll stars; at other times that degree is extremely low, as in the Chicago offices of British bankers. And sometimes that degree was pre-existing, as in Georgetown University’s ornate Riggs Library. But more important than precisely how much these particular projects happen to be individually decorated, ornamented, and embellished is the fact that collectively they are. And since architects are famous for testing out their design ideas in interiors commissions first, we turn to the following pages for clues foretelling the architectural future. Remember the first Sunar show room? Remember the Portland Building? Charles K. Gandee
Fantasia

Marriott Residence
Chicago, Illinois
Krueck & Olsen, Architects
Krueck & Olsen’s approach to architecture can most accurately be termed obsessive. Every detail, material, finish, color, surface, joint, juxtaposition, and assembly has been considered, reconsidered, and then considered yet again, until it’s perfect. The architects’ domination over the environments they create is absolute—even the furniture is bolted to the floor. Though some may feel that the long arm of Krueck & Olsen Architects leaves precious little room for personal participation, Celia Marriott does not resent the extent of their involvement in her apartment: “If everything has been thought through at every conceivable level, you don’t have to think about it anymore.”

Two years ago, during a fortuitous visit to Chicago’s Merchandise Mart, Celia Marriott happened upon a temporary furniture exhibition for Thonet in which—if viewer and light behaved—an unlikely chorus of classic bentwood chairs performed their own variation on the dance of the seven veils. The illusion of static objects made to appear kinetic by means of overlapping layers of perforated-metal screens captivated the associate director for media programs at the Art Institute of Chicago. She called the firm responsible for the sleight-of-architectonic-hand installation, told them, essentially, that she wanted one too, and then handed over her three-bedroom cooperative apartment in a Mies van der Rohe tower as the site.

For Krueck & Olsen Architects, choreographers of the Thonet “dance,” and recipients of the apartment commission, Celia Marriott was the ideal client: her functional requirements were minimal; her possessions were few; and, most importantly, she had the domestic courage of her esthetic convictions. “No longer interested in living with paintings on the walls, and objects of art on the tables and shelves, Mrs. Marriott wanted to live inside a painting...to be surrounded by an integral work of art,” recalls partner Ronald Krueck, who was not only sympathetic to the aspiration but up to the charge, having indulged his own passion for art by taking a three-year sabbatical from architecture to study painting.

Krueck & Olsen began, as artists always do, with a blank canvas. They gutted the 1,600-square-foot apartment, leaving only, at client request, the bathrooms and kitchen intact. While the members of Mrs. Marriott’s bridge club consider her “brave” for transforming a three-bedroom apartment into what is effectively a studio, it is a studio for which she would have gladly paid four bedrooms—as the view, both out and in, is spectacular; some would say surreal. Though to be fair, regarding the view out, nature must receive credit for supplying Lake Michigan, and Mies, for the aerial perspective; Krueck & Olsen accentuated the work of both by allowing the vast splendor of the great lake to come into full panoramic view. The open plan they introduced scrupulously stops all interior partitions comfortably short of the window wall. And it is the rare corner of the apartment from which one does not have at least eight of the ten windows within clear visual reach. Privacy for the two sleeping alcoves flanking the central living area is provided by means of telescoping doors that pull out of either a monumental wardrobe, defining one edge of the living/dining area (photo previous spread), or a glass-block-fluorescent-light-jalousie-window sandwich, defining the other side of the living area (photo left). When fully extended, the doors slip into narrow reveals furrowed out of the massive stainless-steel ledge cum banquette that stretches 55 feet along the window wall (photo left). At three points, the glistening metallic mass reaches out into the space to accept mattresses and a couch, and at two points it pulls back to allow passage between living and sleeping areas (drawing above left). This graceful ebb and flow of the recreated Lake Michigan shoreline is echoed in the curvilinear course of the shimmering veils suspended between the living and dining areas (photo right). The three slipped perforated-metal screens appear to decorously bow, as if to accommodate the gentle sweep of the dining-table curve, just as they appear to coyly flirt with the structural column they glide past. On the floor, ceiling, and walls, rivulets of oozing color dissolving into dots continue the sinuous path of the screens.

A postscript is supplied by Ronald Krueck: “Architecture is an attempt to create an unreal object...but it’s never successful.” The note of sorrow is distinct. But Krueck should cheer up. He and Olsen are close to it—very close. C. K. G.
Looking out through the three slipped perforated-metal screens defining one edge of the dining area, one loses all confidence in depth perception. The visual distortion is caused by graduated dot openings in the screens, which—when the light from Lake Michigan is just right—also create dazzling moiré patterns. Depending on the time of day, the chameleonlike veils are either transparent, translucent, or shimmeringly opaque. One takes special pleasure in the screens, knowing that somewhere in Bauhaus heaven Laszlo Moholy-Nagy is smiling on the young Chicago architects' brilliant application of the principle and material he first employed in his 1922-30 kinetic sculpture "Light-Space Modulator." In Moholy-Nagy’s sculpture, the viewer remains stationary while light is shot through two rotating perforated-metal discs.
"It never is exactly the same twice, and there's something very satisfying about that," reflects Celia Marriott upon her apartment. And it is a fact to which even the afternoon-drifting-into-sunset visitor can readily attest. For owing to the highly polished surfaces and materials—the stainless-steel banquette, the metallic Cadillac Seville finish on the wardrobe, the two rear-illuminated glass-block walls, the glistening perforated-metal screens, and the extravagant wash of high-gloss paint (over floor, ceiling, and perimeter walls)—the apartment behaves like a prism. Light is drawn in through a 55-foot expanse of Mies van der Rohe curtain wall, and duly activated by the apartment. At certain hours of the day, the space appears cloudlike, almost misty; at others, the space bursts into glorious iridescence.
Boxes belie the box

The usual response of the office designer confronted with the relentless orthogony of the typically anonymous tenant space is to "go with the flow," inserting into the rectilinear shell provided the rectilinear spaces suggested by the client's program. And that too was the response of architects Rivkin/Weisman to the design of the New York headquarters for Credit du Nord, a French firm of international bankers.

Here, however, the basically T-shaped sequence of the functional elements is subtly deformed and sprung apart to create a series of discrete, slightly off-axis pavilions for supervisory offices within the operations wing (left in plan). In the wing opposite, similar relief from rigid linearity is achieved with a curving corridor that gives access to the corner executive suite and the skewed rectangle of the facing secretarial area, then angles back to the relative isolation of the bank's nerve center—the trading room where the demi-entrepreneurs of banking man telephones, telexes, and terminals around the clock.

Only the leg of the T conforms to the expected grid, leading in a progression surprisingly imposing for so small a space from the elevator lobby through the reception room to a conference room that, like the pavilions, is treated as an independent volume.

The intent of the warped-T scheme, according to the architects, was to animate the interior by manipulating the space itself rather than relying on surface effects. This done—and almost as if to counterbalance the resort to fundamentally architectural planar values—the grid denied in plan becomes insistent in elevation. From the simple post-and-beam construction demarking the elevator lobby through the glazed screen opening to the reception area and on to the facing glass wall of the conference room, the entry experience is one of a succession of increasingly elaborated grid patterns—a theme reintroduced in the "window walls" of the office pavilions overlooking the work areas and echoed even in the tile walls and carpet insets.

But if the patterns are lively, the space is far from busy, partaking instead of a serenity almost Oriental. In large part this tranquility, evident even in the busy operations wing, is attributable to a color scheme of soothing earth tones, predominantly flesh and rust, complemented by the gray-green palette of the highly visible conference room. It is also attributable, however, to the pavilion scheme of little boxes whose modest rotation plays an immodest role in softening the hard edges of the larger box they inhabit. M. G.
The play with grids and the juxtaposition of tranquil color with lively pattern that characterize the Credit du Nord offices are introduced in the entry sequence from the elevator lobby (below), which terminates in a decorative panel partially screening the conference room. In the reception area (photo top opposite) the angled desk hints at the offset pavilion scheme of the operations wing, while the massive Vignelli-designed "Circolo" sofas, chosen for their solid presence as well as their shape, echo the curve of the corridor to the executive suite. The reflective metal ceiling expands the volume of a space that otherwise offered little opportunity for vertical development.

1. Elevator lobby
2. Reception
3. Conference room
4. Executive office
5. Trading room
6. Offices
7. Secretary area
8. Computer room
9. Work area
10. Dining
The theme of contrasts, in this case highlights against a neutral backdrop, is particularly evident in the lighting of the operations wing, where the window walls of the pavilions are flanked by handsome square sconces that are in fact humble vandalproof exterior fixtures set in shallow niches. More conventionally elegant sconces light the conference room (bottom left), which because of space restrictions is designed to permit its division into two minimally furnished spaces. The divider is a simple wood slat "blind" that rolls down from a pocket in the overhead beam. A pair of smaller perpendicular beams house lighting and carry the prevailing grid pattern to the ceiling.
Offices for Credit du Nord
New York City

Architects:
Rivkin/Weisman
17 West 54th Street
New York, New York 10019
William Rivkin, Hugh Weisman,
Stephen Lesser, Jan Kouzmanoff,
principals; Jo Lansefeld, Philippe
Dordai, Richard Lavenstein,
Jonathan Stark, Kathy Kling,
project team

Engineers:
Jaros, Baum & Bolles

Consultants:
CHA Design Inc. (lighting); Laurie
Rofe (interiors)

Photographer:
Peter Aaron/ESTO
Terming his design for a private screening room "a free essay in theatrical design," architect Michael Mostoller drew on classical motifs not because of current architectural fashion but because theaters are traditionally classical regardless of period. Moreover, Mostoller concluded, 80 per cent of all theaters are predominantly dark red. As a result, most of us immediately associate the color with grandeur, drama and a night on the town. A curving mirrored anteroom receives guests and establishes a sense of occasion, while the room itself is more restful so as not to compete with the pièce de résistance on the screen.

The architect confronted a major issue of scale at the outset. The room is not large and the size of the image on the movie screen muddles perceptions: faces may loom, and scenery may extend far beyond the real wall. To distance audience from image, Mostoller forced the perspective by progressively reducing the width of red panels as they approach the screen (see axonometric drawing).

The geometrical composition of panels, niches and sconces demonstrates the kind of fun architects enjoy as they serve functional needs. To create the illusion that the tan room encloses a smaller red room, Mostoller set the red panels and bases a few inches forward of the wall. Moldings, instead of concentrically repeating the shape of the panels, run a continuous line across the bases to the next panel. Except for the custom-designed cornices, materials are gypsum board and off-the-shelf moldings. G. A.
Jessica Gunne Sax Headquarters
San Francisco, California
Hanns Kainz & Associates, Architects

True romance

The businesswoman who daydreams of beaux at the foot of the stairs and a roadster in the drive might picture herself in a frock from Jessica Gunne Sax, a San Francisco clothier that specializes in romantic yet up-to-date apparel. This formula has proven so successful that the firm recently moved its headquarters to a converted warehouse the size of a city block. The initial phase of architect Hanns Kainz's two-stage remodeling program matched the priorities of a young, growing business, concentrating on production, storage, and shipping facilities, and staff offices. The second phase, illustrated here, encompassed the 1,600-square-foot public area that embodies corporate image: entry and reception.

Kainz retained the original entrance tower (photo above left) as a focus for the entire complex, adding only a canopy to the well-preserved 1930s Modernist facade. Inside, however, he inserted polished marble, mirror glass, and a space-frame skylight to transform an old staircase into a dazzling extravaganza worthy of the silver screen.

The visiting retailer ascending to the second-floor reception area (photos page 105), is apt to feel like Dick Powell or Ruby Keeler with taps. This is no dime-a-dozen Busby Berkeley rerun, however; if there is a closer cinematic analogue to Hanns Kainz's fantasy, it is the legerdemain of Jean Cocteau. In his own medium, Kainz has created a chamber of illusions that entices the observer to suspend disbelief, but denies his full reward by partially revealing the magician's secret. A mirrored "portal" set obliquely to the front door and the bottom flight of stairs appears to open onto a charmed realm of infinite extension (photo opposite). And yet, as one nears the bend in the pavement, the irregular joints of overlapping mirror panes define an impenetrable barrier to this looking-glass world. In similar fashion, the disarming spectacle of a raw concrete beam, jutting out through tears in its smooth plaster sheath like some architectural memento mori, exposes the artifice of polished symmetry. A further development of the imagery of erosion employed by Kainz in earlier projects, this metaphysical conceit is grounded in contrasts of substance and symbolism. "We need to sense the presence of stone and metal through our touch, by primitive instincts," says Kainz. "Glass represents modernity—invisible mass created through man's ingenuity, almost perfect." The emphasis is on the "almost," a reminder of the ephemeral stuff of which all dreams are made, whether their subject be a building or a new dress. D. B.
Beyond the transparent parapet of the upper reception foyer, the floor ends at a jagged edge, revealing the concrete frame. The juxtaposition of stark utility and exquisite finish is a striking visual device, and an emblem for the changing character of recycled industrial buildings in the surrounding neighborhood (in recent years many interior design firms have installed show rooms in nearby warehouses). The skyline of downtown San Francisco is framed in the window behind a cylinder-topped reception desk designed by Peter Gutkin (above). Art Nouveau lamps from the client’s collection light the way to customer service department offices and design workshops.
Hanns Kainz's deliberate blurring of illusion and reality extends to the smallest details. Kainz wanted to give the impression of copper screws tying the clear acrylic handrail to its aluminum seats—a physical impossibility, since the screws would have had to be cast into the plastic, leaving no means of fastening the connection. Ingeniously, he drilled screw holes, coated them on the inside with copper paint, inserted a steel bolt, and attached a copper-plated head. Up-lights built into aluminum handrail supports (top photo) accentuate the sculptural relief of streamlined wall contours. For nighttime parties or fashion shows, illumination descends from automobile headlights fixed above the skylight.

Jessica Gunne Sax Headquarters
San Francisco, California
Owner:
Jessica Gunne Sax, Ltd.
Architects:
Hanns Kainz & Associates
300 Broadway, Suite 30
San Francisco, California 94113
Hanns Kainz, AIA, Jennifer Ferguson, Ken Sekiguchi, Roger Soohoo, project team
Engineers:
Toft & de Nevers (structural);
Glumac & Associates, Bauer & Associates (mechanical); Ray I. Juachon Associates (electrical)
Lighting:
David Malman
General contractor:
Dome Construction Corp.
Photographers:
©Peter Aaron/ESTO
Russell Abraham
On July 15th, RECORD paid a visit to Philadelphia architects Denise Scott Brown and Robert Venturi at the “old white elephant” they bought 11 years ago. After dinner, we retired to the terrace with coffee and a tape recorder. C. K. G.

RV: “When architects come here they say nothing. They don’t know what to make of it, and they very politely say nothing. They are really wondering, ‘Was this Bob’s grandmother’s house?’”

DSB: “It was actually built by a rich young German couple. They hired a Philadelphia architect, Milton B. Medary, Jr., who obviously gave them what they wanted—a nostalgic house. Because this is right out of what would have been done in Germany at that time [1922]. It’s a mixture of Jugendstil, Art Nouveau, and English Arts and Crafts. And it also has much of the feel of Mackintosh, who was so influential in Germany then.”

RV: “When we bought the house, we were becoming interested in architecture of the Art Nouveau and Arts and Crafts periods, and also in the Early Modern architecture that was more decorative-oriented. And so it fitted in with that. And then we found that we could begin to furnish it, and we said, ‘Oh, what fun, we will furnish it in the spirit of the house.’

“And because we’ve always been interested in the idea of applied ornament, pattern, and decoration, we used our house as an experimental station... as a learning process. We’ve learned a lot about decoration by experimenting with this method of stenciling. I don’t really know what to say about those patterns. Essentially what we did was to vary them. We have juxtapositions of big scale and little scale; things you see close up and things you see from a distance. And it’s also somewhat historical: In the front hall it’s kind of Art Deco... very geometric—even though the furniture happens to be Stickley. In the living room [pages 110-111], we have a soft pattern, sort of flowery and mauve—that kind of thing. And in the library [page 112], it’s Robert Adam stripes with urns, and Gustav Klimt trees and flowers. In the dining room [right and page 113], we go back to a hard geometric pattern, but its flavor is more English Arts and Crafts and Mackintosh, with a nosegay of flowers that isn’t that at all. And then we have some Art Nouveau conceits, and that wonderful frieze which has our favorite architects.

“Generally architects today work in studio—they don’t design in situ the way they used to—you know, you discussed what you wanted with the workmen. But this was done in situ, and it was very frustrating because I don’t know how to work in situ. I think the walls would have been better if I had sat down and concentrated and designed them in the studio over a few weeks or months. As it is, I did this, and then erased it, and then I did that, well, that was a disaster, but I fixed it by doing this...

“With this house, as with our other work, we didn’t try to be archaeologically correct: that’s too easy, that’s one upmanship, that’s cheap thrills. What we do, and what we did here, is try to get the essence of the historical suggestion, so that you aren’t quite sure: ‘Is this historical? What does this remind me of?’”

DSB: “Also, this house is much more exaggerated than what we do for other people, because it’s ours, and it’s our laboratory.”

RV: “It’s not as good as what we do for people who are paying us, because we actually work harder for them than we do for ourselves. They are our first priority.”

DSB: “Also, architects’ houses are very often not the best houses because they have no client... no tension.”

RV: “Still, I like having this house. The furniture in the library was in the living room of the house where I grew up. I love those associations. It’s nice to have a house that’s not just your latest idea. Although we’re lucky, our latest idea is mixing things up.”
DSB: "We started looking at patterns when we came into this house because we had to re-upholster furniture, and provide curtains and things. We would bring great swatches of fabrics home—for the living-room couch, we must have brought 50 or so. And then when we found one we liked, we chose the pillows, and then the carpet, and so on. So we were working with all kinds of wonderful patterns in fabrics first. And then Bob decided he wanted wallpaper upstairs and we began to do the same thing with wallpaper. We found the wallpaper that is in our bedroom and it became the basis for the BEST Products showroom. And, again, that headed us towards floral patterns.... Looking for the furniture has been a real odyssey. Bob found the Guimard jardinière in Paris. And the English dinner..."
service was bought because it matches esthetically. It is beautiful, but it’s also kind of doll-like and a little ugly.”

RV: “We are not collectors, but we kind of enjoyed filling the house up. We have really good Arts and Crafts furniture, really good Gustav Stickley. We also have a couple of Tiffany lamps, but they are very modest. And we have the Traymore Hotel furniture, which is fascinating. We went to the sale in Atlantic City, when the hotel was about to be demolished, and we bought a truckload. A lot of it is very very good. But most of it was badly refinished, because it went through a period when they didn’t care. We also have some nice Empire stuff. We love furniture. We have about 75 chairs.”

DSB: “One thing you can say about this house: we aren’t the kind of people who can have a second home, because we work weekends. This has to provide for us... for mental rejuvenation, everything. I get the feeling that some people live in New York and then have a rambling old house somewhere. The serious thing is the apartment, and the house is a great big toy—like an oversized teddy bear. But we can’t do that. We have to make this be that and the other.”

Venturi, Scott Brown House
Philadelphia, Pennsylvania

Owners:
Robert Venturi and Denise Scott Brown

Architects:
Venturi, Rauch and Scott Brown
1236 Main Street
Philadelphia, Pennsylvania 19127

Jimmy Breffeilh, Donald London,
Mary Finn, Jody Kasuss, Michael Warden, Miles Ritter, Robert Marker, Charles Boney, Robert Schweitz (stencil team)

Photographer:
Paul Warchol
Harry Winston "Petit Salon"
New York City
Adam D. Tihany, Architect

Jewel box

The setting for this shop is unabashedly opulent — marble-clad retail atrium of New York's Trump Tower, which boasts doormen costumed as Grenadier Guards, background music by tuxedoed pianists, a six-story waterfall, and a roster of internationally known shops reportedly paying as much as $800 a square foot base rent. It's all calculated to draw well-heeled crowds in a buying mood — good reason for jeweler Harry Winston to choose it as the site of "Petit Salon," a shop intended to serve a younger, less affluent clientele, in contrast to the diamonds-by-appointment-only image of the main salon across the street. Designer Adam Tihany sought to convey this new approach while maintaining the feeling of luxury and exclusivity. He treated the exterior of the freestanding shop as a 17th-century jewel box, as precious as its contents. A cool, pale, richly carved Rosa Aurora marble contrasts with the warm, almost salmon-colored marble of the atrium, and a smooth band of bronze-tinted glass with a brass molding, in essence the lid to the jewel box, visually lowers the height of the shop — which is only 17 by 14 feet — to pleasing proportions. To create a feeling of accessibility, he also used the glass on the entry, which echoes the stone arch and raised keystone of the main Winston salon, and on a false entry at the back of the shop (photo right), which overlooks the entrance to the atrium. The shop's interior was treated as a sumptuous boudoir, with paneled walls with tooled leather inserts, large, well-lighted mirrors, and "dressing tables." N. G. G.

**Owner:**
Harry Winston Inc.

**Architects:**
Adam D. Tihany International Ltd.
Design Studio
220 East 51st Street
New York, New York 10021

**Exterior facade design:**
Daniel Ponton —
Paris

**Engineer:**
DiGiacomo Associates

**General contractor:**
Wildman and Bernhardt

**Construction:**
Mark Ross
When not in use, the dressing tables look like cabinets (left in photo above), but in three corners, the "cabinet doors" pull out and reveal themselves as the backs of low, comfortably padded chairs. A client seated in one of these corners enjoys a privacy surprising in such a small shop. Notice also how the designer has expanded the interior space with a domed ceiling, which makes use of the full floor height.
Because De Santo perceived the reception area as more closely related to the service/support core than to the private office suite, the entry gives but slight suggestion of the space beyond. The palette is distinctly different (though complementary), and such elements as the receptionist's work station (above) and visitor's seating are treated as built forms rather than furniture.
Anspach Grossman Portugal is a design consulting firm that specializes in devising logos, graphics, and other badges of corporate identity for a roster of clients that reads like an excerpt from the Fortune 500. To plan expanded office space for a group so versed in design—"an image for image-makers," says designer Samuel De Santo—was an unusual opportunity that De Santo exploits in an unusual way: APG's handsome new quarters are a direct allusion to the building they occupy.

The offices are located at 711 Third Avenue in a block lined with typical products of New York's recurrent building booms, banal when they are not positively ugly. Seven-eleven, though, is different. A notable example of the late work of William Lescaze—and of the early development of the gridded curtain wall—the building is composed of a horizontally banded multistory base capped by an almost-square shaft faced with alternating hands of traditional awning-type windows and blue-gray glazed brick spandrels.

Instead of treating the '50s structure merely as a shell to design within (or work around), De Santo brought the outside inside, recalling in the APG offices the building's palette, proportions, glazing, and above all its strong horizontal planes.

Basically a T within an L, the plan of the corner layout makes a clean distinction between service spaces, which are pulled inward to adjoin the building core and rendered in tones of mauve and beige, and the executive offices along the building's Third Avenue elevation, which introduce the extensive references to the Lescaze design. (A large, efficient, but workaday drafting room occupies the other leg of the L.)

An interior "street" paved with beige ceramic tile leads from the reception area to the offices, flaring and branching as it intersects with the "Main Street" along executive row, where a steel-framed window wall creates an interior street facade detailed to recall the glazing pattern of the building's exterior (photo lower right). Similar glass partitions are also installed between offices to fill the voids left by structural columns placed to fall well short of the building's face wall. On the inner side of the columns, the partitions continue as storage walls, terminating at the corridor in pylons that are miniature abstractions of the tower—blue-gray shafts on vanilla pedestals (photos overleaf). The insistent horizontal base line thus established is carried throughout the space, reinforced by the corresponding line of under-window convectors. M. G.
The aesthetic game of taking the building itself as a point of departure for the APG interiors is played out in the executive suite (photos opposite), where steel-framed glass partitions alternate with pylons that echo the colors and stacked forms of the structure, producing a streetscape of little Leesage towers. In the main conference-presentation room (above), the strong horizontal lines move to the ceiling, which is raised around the duct enclosures to lend height and importance to the space.
The primitive office

By conventional standards, the San Francisco office of Andrew Batey and Mark Mack is a dump: the conference table is broken; the light bulbs are bare; the brown-wrapping-paper skirt push-pinned to the model display ledge needs ironing; and the walls... Don't mention the walls. The obvious conclusion to be drawn from this sad sight is that things aren't going too well for the talented young duo that made such an auspicious debut two years ago with a Luis Barragán- and Irving Gill-inspired design for an elegant residential enclave in Pasadena (RECORD, July 1981, cover).

Save your sympathy. Things are going very well, thank you, very well indeed. In addition to a portfolio of stylishly rustic country houses in the Napa Valley, Batey and Mack have recently completed a majestic travertine-clad villa in Corpus Christi; work in Saudi Arabia is currently on the firm's boards. Then why, you will undoubtedly ask, the hair-shirt office? Because it fits.

Not two to stand on professional ceremony, Batey and Mack acquired their tiny North Beach garage five years ago, and then proceeded to nudge it into working order. Except for the "mind-your-manners" gridded window and door (a deferential gesture to the recently gentrified neighborhood), alterations to the garage—and to the garage aesthetic—were kept to a conspicuous minimum. (Batey and Mack are, after all, contextualists.) Though only the most rudimentary accommodations and finishes have been supplied, inter-office chaos is escaped by means of a clear hierarchical plan: a presentation/conference area claims the high-profile window wall; a drafting area claims the not-quite-private midsection; and a graphic designer co-tenant takes his seat in the rear.

While partner Batey enjoys the opinion that the "rough-and-ready sensibility" so clearly in evidence in his office is appropriate to the workaday life of an architect, he is quick to add that the physical expression of that sensibility is pure "Batey and Mack archaeology." Though rendered here in the extreme, eroded walls, structural exhibitionism, and rough materials left rough are trademarks not only of the firm, but of the neo-primitive school of architecture in which the principals are enrolled. Why the extremes? Because rather than practice on their clients, Batey and Mack prefer to do their homework at the office. C. K. G.
With clients such as Ringo Starr, Harry Nilsson, and a host of other luminaries in the music world, the Santa Monica law firm of Grakal, Stamler, Blackman felt entitled to project some star quality of its own. The major obstacle to a suitably distinctive image was the firm's lackluster office above the ground-floor parking garage of a two-story 1960s building owned by principal Bruce Grakal. Convinced that the 7,000-square-foot space had potential—both financial and esthetic, since the firm hoped to rent adjoining suites to tenants—Grakal offered the commission for new interiors to architect Eugene Kupper, whose recent design for Harry Nilsson's house had impressed the lawyer as "spare, uncluttered, but warm." Grakal was eager to work in a similar atmosphere of casual, almost domestic, tranquility, where musicians and songwriters would also feel at ease. Above all, he was intent on avoiding the formal hallways and mahogany-and-leather-bound traditionalism in which attorneys are wont to encase themselves. Grakal's brief to Eugene Kupper called for three partners' offices, support-staff work spaces, a reception area, and tenant suites, as well as a listening/screening/conference room, a multiuse penthouse, and a roof garden equipped with a hot tub (see page 126).

Kupper delighted his nonconformist client by basing his scheme on the idea of a cave—a bizarre, if curiously appropriate notion, given a deep, tunnel-like interior with few windows (Kupper may have shared his muse with Ringo Starr, who was filming "Cave Man" at the time). He made his habitable grotto by staggering curved and zigzag bays along a circuitous inner passageway, carving out niches and openings with varied profiles, and embedding an irregular grid of sandblasted glass block and mosaic tile in the partitions. Pink, mauve, and lavender surfaces turn the sunshine streaming through skylights into an all-day aurora (overleaf; section page 126). Obliged by fire-code regulations to retain a dreary outer corridor (below; far left in axonometric), Kupper inserted a repeating portal bay structure whose rhythmic enfilade intensifies the drama of passage from the entry stair (opposite) to the reception area two bays in (page 125). In keeping with the troglodytic mode, and Grakal's enthusiasm for one-of-a-kind décor, Kupper designed a prototypal cast-concrete desk with the contours of a rough-hewn boulder (page 125). The desk doesn't hold drawers, and a pen set looks out of place, but even the most jaded celebrity can see he's dealing with no ordinary lawyer. D. B.
Sandblasted glass block, two-inch gray mosaic tile, and gypsum-board partitions compose the faceted and undulating enclosure of the architectonic cave. Skylights and multidirectional artificial light sources suffuse foyers and passageways with gentle radiance. Varied hues of pink, blue, and purple were given a vibrant pointillist effect with speckles of gray-violet paint. Modulation of color and two- and three-dimensional shifts in the grid pattern counteract the tunnel effect of a double-loaded corridor. Inside the offices, fir-paneled ceilings (as seen through the door in the lower lefthand photo) offer relief from the dominant pastels. In contrast to the outer corridor (page 127), which is rarely used except as a shortcut to the roof-garden stairs, the passageway shown at left and far right above is the major spine for the offices, extending from the reception area (upper left this page) to the screening/listening room (lower right). The latter room is shared by the lawyers and the tenants who lease adjoining suites. Outfitted with a pantry, a large video screen, and a sound system, this space was laid out as a living room rather than as a conventional conference area. Niches in the offices hold custom-made sofas facing cast-concrete desks. Integrally toned for a dark, monolithic effect, as though petrified from primordial ooze, the desks are a far cry from the English or American antiques to which many lawyers aspire: Fred and Wilma Flintstone rather than William and Mary.
Virtually a separate domain from the grotto below, though linked to it by a cupola-lighted staircase, the roof garden (below) is used by lawyers and tenants for informal meetings, parties, and relaxation. The fronds of neighboring palm trees rise above the parapets of sun deck and hot tub, heightening the ambience of a suburban villa courtyard. The pavilion at left in the upper photo is the lantern for the stairwell below. The penthouse with French doors is equally adaptable to use as a screening room, gym, or conference space.

Law offices
Santa Monica, California
Owner: Bruce Grakal (Grakal, Stamler, Blackman)
Architect: Eugene Kupper
1670 Sawtelle Boulevard
Los Angeles, California 90025
Eugene Kupper, principal-in-charge; William Hefner, Dale Morimoto, assistants
Artisan-craftsmen: Dave Fisher, Tom Ciochetti
General contractor: Herbert Hirschkauff
Photographer: Marvin Rand
The Italian name “Piano” was chosen for the aptness of its multiple meanings: besides denoting softness and restraint, it evokes a classic medium of creation (the musical instrument) and architectural order (in the sense of piano nobile). In deference to the collaborative method by which the entire shop was designed, Juan Carlos Perez Sanchez composed the logo (opposite) from letters drawn by different visitors to his studio. The seemingly casual lettering also befits the flexibility of the interior design: the layout has already been altered several times from the scheme shown in presentation drawings (above), and displays change from day to day, as new modules emerge from the sewing machines.
A smart ensemble

“I am not interested in following every change of fashion,” says Eva Pome, co-owner of Piano, a women’s specialty shop in Barcelona. “Our clothes are classic, simple, and practical—but elegant rather than sporty.” Though this credo might suggest a Spanish knock-off of “Dress for Success,” there is nothing so blandly conventional about the garments and accessories Ms. Pome designs, or about the quarters in which she and two assistants make and show their wares. Together, both clothes and shop exemplify a principle that clever modistes have always known: with a keen eye for color, texture, and line—and an occasional breach of accepted good taste—one can find great chic in ordinary fabric and familiar details. Ms. Pome and her partner Tona Coromina conceived Piano as a fusion of couture and ready-to-wear, but their budget for interiors was strictly little-dressmaker. Following respected local custom, furniture designer and conceptual artist Carlos Riart, an old friend of Piano’s owners, offered to remodel their 19th-century shop and studio for payment in kind (“I was glad to have beautiful things to give to women I know,” he explains), and he invited other friends to collaborate with him: sculptor Luis Cortés, painter Silvia Gubern, lighting designer Gabriel Ordeig, and graphic artist Juan Carlos Pérez Sánchez. Within the dense chromatic harmony they composed, many elements of the store’s existing structure remain: a paneled street front, Catalan ceiling vaults, a tiny interior patio, and a rear mezzanine, where previous artisan-shopkeepers kept house. Partitions and stairs were rearranged to accommodate an atelier on the upper level and an office and fitting room below (photos overleaf). Openings in the central screen wall not only enhance the impression of generous space, but visually engage the customer in every stage of dressmaking. For the main shop area, Luis Cortés used industrial materials to assemble vitrines, portable racks, and an electronic revolving display stand (at right). Gabriel Ordeig hung a single fluorescent lamp above an off-white carpet that reflects its brilliance throughout the entire room. If the spare, utilitarian grace of these fixtures accords with the sensible underpinnings of Piano’s craft, the abstract border hand-painted on the carpet by Silvia Gubern echoes the note of fantasy that lends fashion its perennial allure. D. B.
While browsing through samples in the shop, the customer also glimpses seamstresses at work, bolts of fabric, and hat blocks, in the atelier upstairs (photo left). Directly ahead is the fitting room (below), furnished as a whimsical parody of a bourgeois parlor, with a 1930s Modernism armchair, a fur patchwork rug, and a beechwood table by Carlos Riart (the designer is best known in this country for his 1979 Riart Rocker, commissioned by Knoll International on the 50th anniversary of Mies's original Barcelona Chair). The glass door leads to an enclosed patio. In the background, rather than recorded music, one hears water dripping into a stone basin—pianissimo.
The interior design team obeyed the same philosophy that shapes everything created in Piano's workroom: a conviction that elegance is compatible with economy and functional simplicity. Gabrielle Chanel would no doubt have recognized a sympathetic spirit here, not least in the ingenious details that give understatement a sophisticated edge. Saturated color on walls and ceilings provides a rich backdrop for merchandise draped over dressmaker’s forms, or mounted above showcases and wardrobes (distracting clothes racks are hidden behind curtains). Fluorescent light fixtures are crowned by curved sheets of cardboard that emit a peachy glow, tempering the brilliant illumination without obscuring the displays.

Piano
Barcelona, Spain

Owners:
Eva Pomé and Tona Coronina

Designers:
Carlos Kwart
Calle Bareaons, 14
Barcelona 22, Spain
Luis Cortés (electronic display stand, metalwork); Silvia Gubern (carpet); Gabriel Ortega (lighting); Juan Carlos Pérez Santos (logo)

Photographer:
Olager Armentol
If there were a paparazzo devoted to architects, you would find him stalking his prey on East 57th Street in Manhattan. For on any weekday, between Madison and Park Avenues, there’s an excellent-to-good chance that Frank Gehry, Charles Gwathmey, Arata Isozaki, Richard Meier, Laurinda Spear, Robert Stern, Stanley Tigerman, and Robert Venturi (to alphabetically name but eight) may be seen ducking into the office of Swid Powell Design. Partner Addie Powell explains: “By collaborating with well-known designers, we plan to bring functional and decorative objects of exceptional design to the mass market.” Adds Swid: “We’re not interested in selling two Meier glasses, or three Tigerman saltshakers ... we’re interested in selling hundreds.”

While the ultimate test of the Swid Powell Design concept is not scheduled until Christmas ’84, the partners’ inaugural design challenge arrived last spring, when they “collaborated” with Joseph Paul D’Urso on their office. Undaunted by the prospect of having his work scrutinized by Swid Powell’s roster of architectural luminaries, D’Urso simply took one look at what must be the most spectacular skylight in New York, and then proceeded to do almost nothing. Construction consisted of inserting four bookshelves into an existing niche, and erecting a partition between the office and reception areas. After painting the walls, carpeting the floor, and setting five chairs, two tables, and a pair of credenzas in place, D’Urso called it a day.

While some may think he left before lunch, an accustomed-to-such-criticism D’Urso might retort. “You leave when you’re finished.” C. K. G.

**Designer:**
D’Urso Design
80 West 40th Street
New York, New York 10018

**Contractor:**
All Building Construction

**Photographer:**
Timothy Hursley
A rare cast-iron interior and a very rare example of Victorian prefabrication, the restored Riggs Memorial Library wears exuberant eclectic decoration that draws on the Classic and on pre-Raphaelite notions of Gothic.

Surviving examples of High Victorian design, especially High Victorian interiors, constitute a special rarity. Georgetown University in Washington, D.C., recognizes the treasures it has in Healy Hall. An impressive stone pile built in 1879 to mark the school's centennial, its contents, including the Riggs Memorial Library, were added piecemeal over the next years and have recently been lovingly restored, repaired and reconstructed.

For a wing across one end of the building, Paul J. Pelz, architect of the Library of Congress, designed a library that remained in use until 1970. The upper part of Riggs Library, shown here, originally accommodated graduate students (undergraduates used the two floors below). Its restoration by EPR is intended for receptions, dinners, chamber music concerts and poetry readings. Although it is no longer a reading room except for select scholars who may use the study alcoves (see plan overleaf), it is still a working library, its shelves carrying occasionally read books from the main library. And the sight and smell of the ranked volumes lend the room a quality seldom encountered at receptions and concerts.

These days, Riggs Library seems as remarkable for its technical prowess as for its exotic esthetic. What looks like elaborate gilded plaster or carved wood ornament across the page is in fact a structural object set within the four-story room. Cast-iron columns, stairs and shelves were prefabricated and numbered for assembly on site (one can still see the cast numbers under the paint). Pressed sheet metal covers wood beams and trusses at the tops of columns and around the skylighted coffers. The upright elements supply all structural support for stacks and live loads within the object. During 90 years' use, however, the shelves became seriously overloaded. To relieve stress on the building's own structure, books now occupy only those shelves visible from the floors and catwalks.

The original decoration consisted chiefly of tan paints and gold leaf. As a result of overenthusiastic chemical cleaning, much of the original color suffered bleaching, but with scrapings and other research, EPR determined the earlier palette. The miniature columns around the inset arches and other dark ornaments were resurfaced with brushed glaze, a fashionable finish at the time of construction and one that now confers an antique patina. Originally, gilding was applied by a Jesuit who was associated with the school but who died before completing his task; no one else ever carried the work forward, and EPR honored his memory by regilding only what he had finished.

The architects had to reconstruct other objects in the room from photographs or by guesswork. Etched glass globes that shaded gas lights on columns and along catwalks were discarded when the building was electrified. Old photographs furnished the information for duplicate designs used for electric lamps wired through the old gas lines. The shields at the ceiling and the stained-glass rondels in the windows, which show coats of arms and other attributes of the school and the donor, appeared only in partial black-and-white photographs and required heraldic research for design. G. A.
The coffered skylight above the restored library transmits diffuse daylight from the dormered attic above. Electric light, controlled by dimmers, reinforces the intensity and color of daylight. After dark, overhead lighting is turned off. Wires threaded through old gas pipes power incandescent bulbs in etched glass globes reconstructed from photographs. The original ceramic tiled floor, too broken for feasible repair, was covered with royal blue carpet.

Riggs Library, Healy Hall
Georgetown University
Washington, D. C.
Owner:
Georgetown University
Architects:
EPR (Environmental Planning & Research)
1000 Potomac Street, N. W.
Washington, D. C. 20007
Doug Deremer, project director;
Louis Marotta, project manager;
Michael Finch, project architect;
Kit Archie, project interior designer
Lighting consultants:
Ramond Grenald Associates
Contractors:
Lackey Construction Co. (general);
Hudson-Shatz (painting)
Photographer:
*Peter Aaron/ESTO
Light show

Artemide Show Room
Los Angeles, California
Vignelli Associates, Designers

Owner:
Artemide, Inc.
Designer:
Vignelli Associates
160 East 62nd Street
New York, New York 10021
Leila and Massimo Vignelli, principals-in-charge; Michele Kolb and David Low, design team

Engineers:
Matakovich & Wolfberg
(mechanical)
Consultant:
Formica Corporation
General contractor:
G. J. Krause Company
Photographer:
Toshi Yoshimi

The spacious and serene show room shown on the facing page is really a small—1,100-square-foot—space used to display dozens of different lighting fixtures and furniture items. That it presents such an inviting and uncluttered appearance is a tribute to the skill of designers Leila and Massimo Vignelli, who turned half of the space into a series of four-foot-wide galleries, each displaying a different product line. To vary the display areas, one of the galleries has large steps, another has smaller ones, still another has steplike undulations, and others are plain (see photo below left and axonometric). The fin walls, which also serve the practical purpose of hiding the electrical wiring, are covered in Formica's ColorCore in gradations of gray, and the color of each wall has been continued in a stripe on the floor suggesting, says Vignelli, "the memory of a wall that has been taken out." The new material was also used on the reception desk, which is free-form, horizontal and polychromatic (photo above left), a counterpoint to the monochromatic verticality of the show room. In designing the Artemide show room, the Vignellis worked with the manufacturer to explore some of the possibilities of ColorCore, which had just been introduced. They found that the edges of each panel could be beveled, so that the joints would create a grid pattern. This also made it possible for the panels, which are mounted on a substrate, to be removed and then put back, offering flexibility in changing wall-mounted displays. N. G. G.
Panels of clear and sandblasted glass separate lingerie show rooms from reception areas and the central atrium without blocking light or the perception of flowing space. Inside the sales cubicles, gray-flannel wall panels set off the pastel hues of delicate satins and voiles. Chrome- and brass-plated wall hooks (adapted from drawer pulls) were installed at three heights, keyed to standard garment lengths. Outside on the atrium parquet, custom-made half-round tables can be pushed against the walls as consoles, or paired back-to-back to hold brochures and refreshments during market-week parties. A low, circular version of this table, with similar “painted-toenail” legs, stands in the reception area outside the president’s office (above). Small but conspicuous details such as Sardinian granite counter tops and wooden chair rails of Brazilian purple heart bring opulence within the reach of a moderate budget.
The Berkliff Corporation is one of a number of lingerie manufacturers whose New York offices and show rooms are stacked like dresser drawers inside a single Midtown loft building. Since throngs of store buyers periodically troop from floor to floor during hectic market weeks, Berkliff's president wanted headquarters that would stand out amid the profusion of ribbon and lace. Besides presenting a distinctive image to the trade, he also needed an efficient layout for the day-to-day operations of his staff. The necessity of discrete functional compartments, and the existing framework of a deep, 6,000-square-foot space with windows on three sides, confronted Bentley LaRosa Salasky, Design with a classic choice of plan: the maze or the squared-off doughnut. They selected the latter, grouping show rooms (where artificial illumination is desirable) around a central atrium (photos right and overleaf), and ranging offices along the perimeter for natural light. Corridors were eliminated by running separate circulation routes—one public, one private—through these two zones. The first path traces a diagonal axis from the elevator lobby/reception area and adjoining vice president's office (upper right in plan) through the atrium—a convenient gathering place for buyers—to another waiting room beside the president's office (lower left in plan, photos top left and page 143.) The second path orthogonally links the outer offices and work rooms. Stepped ceilings and floor boards laid on the bias further articulate the multidirectional path, while the grid of translucent screen walls delineates the pervasive geometric order in elevation. Atrium lighting is subdued, to heighten the focal brightness of show rooms and reception areas.

Though the purist abstraction of their walk-through Mondrian offers a striking foil to the pastel garments displayed against its walls, Bentley LaRosa Salasky clearly felt the lack of more overtly feminine décor. They supplied a touch of the odalisque, à la Matisse, with extravagantly overscaled floral carpets (pruned by rectangular insets) and an eclectic assortment of curvaceous fixtures and furniture, mingling Jacobsen with Eames and Bennett, and anonymous 1950s sling chairs with 1980s demilune tables by Bentley LaRosa Salasky. The combined effect of these ornamental flourishes is luxuriously urbane, but not at all stuffy. And if the allusions to earlier styles imply longing for bygone glamour, it is nostalgia braced by contemporary irony: New Wave tries on Mother's old New Look with a smile. D. B.
Old craft with new chic

Painted stencil designs, which until recently had fallen out of favor even with arts-and-crafts amateurs, have found new respect among professional designers. The single stencil, modest enough by itself, gains importance with repetition. In a small Galveston apartment house, Taft Associates used a stenciled border on a polished wood floor to create a processional way to a pair of flats at the end of the corridor, the apartments inside clearly identified by numbered paterae above the doors. Similar stencils at a smaller scale distinguish entrance vestibules that flank planted, windowed alcoves (plan and opposite). Rather daringly, Taft Associates combined the stencils' bright colors with fashionable grayish pastels.

The Springer Building occupies two old structures that had been used for county record storage. Replacing all interior partitions, the architects connected new apartments upstairs with a skylighted corridor parallel to the street facade. Offices and shops are located on the ground floor, and a new partial third floor contains two more apartments. Richard Haas's trompe l'oeil fronts take their forms from the neighborhood's cast-iron fronts. G. A.

Architects:
Taft Architects
807 Peden Street
Huntsville, Texas 77340
John J. Casbarian, Danny Samuels, Robert H. Timme, partners; Larry Dailey, project assistant; Janet O'Brien, Suzanne Labarthe, Charlie Thomas, Natalie Appel, support team

Engineers:
Cunningham Associates (structural); Joe E. Lee & Associates (mechanical/electrical)

Hand stencil execution:
Margaret Rochelle

General contractor:
Renaissance Builders

Photographer:
Taft Architects
In the reception area—and throughout the space—much of the furniture is custom. The desk—like the walls of the elevator lobby shown opposite page, top—is redwood burl with stainless inlay; the seating and some of the wall space is upholstered in glove leather. The plan puts the executive offices in the sawtooth, shows the step-backs and stepped entries to many of the spaces.
As befits the Chicago office of Barclays Bank International, Limited, these interiors by architect Greg Landahl are calmly conservative, rather elegant, but not the least (as is so often the case) predictable. The Madison Plaza Building in Chicago’s Loop, which houses two floors of offices for the bank, is a straightforward speculative office building—with a special design feature: to create a plaza at grade, the southwest corner of the otherwise square building is cut away in a sawtooth pattern (see plan, opposite below) that creates the opportunity for a covey of “corner offices.” In designing the bank’s floors, architect Landahl did not of course miss the opportunity—while the three “normal” corners are given over to conference rooms, the bank’s senior officials have their offices and a small conference room in the “sawteeth,” overlooking the downtown grid and the lake.

This sawtooth pattern was then echoed throughout the spaces—a simple but strong dominant detail that creates interest everywhere and ties everything together. At all of the major portals in the circulation path, the sawtooth pattern was framed out from the building columns, creating a rather grand sense of entry (see, for example, the reception area, photo opposite). The corners of many of the columns along the circulation pattern (and projecting corners in management offices) were notched, and the notch emphasized by up- and down-lighting from set-in sconces. The doorways to all of the perimeter offices (again, see plan, and drawing, page 149) step back in the same pattern—a device that gives strong rhythm and interest to the building-long partitions. The same stepped device is used more modestly in the custom-built open-office modules (drawing, page 148). And finally, the detail is repeated in the layered tray ceilings of the elevator lobby and the board room.

There was some money in the budget—though the client required “maximum usage of the landlord’s workletter credits”—for some rather luxurious finishes applied where they make a clear statement. Items: the elevator lobby is paneled in redwood burl; the board room is paneled in redwood burl with mahogany trim. The partitions in the management area are burlap-pattern translucent glass in mahogany frames; the ceiling has a special grid pattern, the carpet a handstitched grid.

As a proper British investment bank probably should be, all is calm and ordered and well-tailored—but, as should happen more often, the architect’s skill has made standard space into something really very special.

W. W.
Below, the office of the senior executive—with one of the notched corners and fitted downlights that reinforce the stepped detail. The desk is mahogany with steel base painted to match the carpet. Opposite: the board room, redwood paneled, with its table of carnelian granite and mahogany. The drawing below details a four-unit work station, custom-built of studs and drywall, trimmed in mahogany, repeating the "special detail" and incorporating a built-in desk and guest settee. Below right, a detail of a typical perimeter office.
Offices for
Barclays Bank International, Limited
Chicago, Illinois
Owners:
Barclays Bank International, Limited
Architects:
The Landahl Group Inc.
213 West Institute Place
Chicago, Illinois 60610
Gregory W. Landahl, principal;

Jane J. Binkus, senior designer;
Glenn K. Bahler, technical coordinator

Contractors:
Continental Interiors Inc. and Schal Associates Inc. (general);
J. H. Oster Woodworking Co., Inc. (millwork)

Photographers:
Elizabeth Ernst/Karant & Associates; Barbara Karant/Karant & Associates
Manhattan loft owners face the problem—enviable to most city-dwellers—of large expanses of open space. The key word, of course, is "open." This 1,500-square-foot apartment, for example, originally consisted of two large rooms entered abruptly from a hall door that opened to a fine view of the stove.

In the hands of designers Robert Bray and Michael Schaible, however, this ill-defined and ungainly parti became a carefully orchestrated progression of functional areas and planned vistas that creates islands of intimacy without vitiating the loft’s spaciousness. And while the Bray-Schaible trademarks of bold architectonic forms softened by rich color and texture are present, the change was accomplished simply, with simple materials.

The tone is set at the entry, where a skewed wall, a column built up to a flying buttress, and an arc of painted corrugated metal create a foyer opening to the dining area. Two steps up, nestled in a square plaster enclosure, is a sparsely furnished, stone-floored seating area lined with a plumply upholstered banquette.

The spatial progression culminates, after yet another change of levels, with a sleeping cube walled in common jalousies, which, butt-joined and stripped of screens and hardware, take on an uncommon aspect. More important, they permit light transfer and free air circulation and at night become a rosy lantern colored by light bounced off a brick-red coverlet. M. G.
"The ideas are more important than the forms," opines Calvin Tsao, looking over his 2,700-square-foot cooperative apartment. Working with Harvard GSD classmate Zack McKown, Tsao indulged his fancy for "schmaltz," "irony," "good" and "not-so-good" taste, as well as his predilection for the occasional pun and the not-so-occasional oblique and direct allusion. In and around the fireplace, for example, (photo above), Tsao almost-perversely recalls Ledoux (the pyramidal form), an Edwardian country house (the inglenook pulling out from the wall), and Gunsmoke's Matt Dillon and Miss Kitty (the rust buckskin and red velvet seating cushions). In and around the foyer and gallery (photo left), Tsao cross-references fashion designer Charles James (the cut-on-the-bias closet curtains), Auguste Rodin (the male figure), and Jean Cocteau (the eerily ajar doors opening onto a mirror).
towers of architect Emery Roth’s 59-year-old San Remo apartment building in Manhattan, for example, constitute one kind; the aforementioned appurtenances of Calvin Tsao’s 2,700-square-foot cooperative apartment in that same building, quite another. While both Roth and Tsao employ allusion and reference for purposes of architectural aggrandizement, we understand the glory that was Rome. A dead pigeon on the other hand... "It’s an allusion to Central Park," supplies Tsao, who acquired the pitiful curio in Shanghai. Though one might question not only the appropriateness, but the necessity of this particular reference—Central Park is, after all, clearly visible from any one of Tsao’s 13 windows—it is nonetheless a fitting, if extreme, introduction to the idiosyncratic nature of Tsao’s apartment: the key to which lies in almost forgetting that it’s an apartment. For although residential accommodation is supplied—and on a grand scale—these "5Rms w/PkVu," as the New York Times classifieds would have them, should be regarded as galleries in a mini-museum: While most of us choose to surround ourselves with personal gestures. The free adaptation of Piero della Francesca’s man-at-the-center-of-the-universe format, rendered in three dimensions in the dining-room niche (photo right), is one of those “symbolic gestures.” The dining-room table is a free adaptation of the classic Shaker trestle table. “It’s sort of neo-Bauhaus as well,” adds Tsao. The metal chairs were modeled after one Tsao found in the San Remo basement. “I just cleaned up the proportions, and had them fabricated.” They are, not incidentally, comfortable. "We started from an abstract vantage point to conceive the architecture as didactic, to play with Classical and Modern vocabularies, and to attempt a reconciliation of the two.” Whether you call it a noble cause, or mixed metaphors, the completed renovation clearly reflects Tsao and partner McKown’s aspirations. After all but gutting the formerly two-bedroom apartment, the duo introduced a symmetrical ("Classical") plan, then “worked it in a modern-spatial combination.” Tsao adds: “Interlacing that, of course, are certain symbolic gestures.”
“It is the one purely functional room in the apartment,” avers Tsao, referring to the den. And even though Gerrit Thomas Rietveld’s 1934 “Zig-Zag” chair (at the drawing table) is not to everyone’s ergonomic liking, the den is also the most comfortable room in the apartment. On the television screen, beneath a gridded storage compartment for rolled blueprints, Tsao and McKown pose for a video portrait. On the drawing board, Tsao’s winged bed caught mid-air (photo below); on the overleaf, Tsao’s winged bed back on terra firma.

mementos and souvenirs, 30-year-old Calvin Tsao has elevated this humble occupation to the level of art; some would say fetish. His apartment is a permanent exhibition space, in which highlights from his psycho-social-professional-intellectual history are prominently, if vestigially, displayed. The game, of course, is identifying them. An example: Those wings extended outward from Tsao’s bed? An obvious reference to childhood-playmate Peter Pan. Too easy? Try the game in reverse. Find the referents for Gunsmoke-stars Miss Kitty and Matt Dillon, for German playwright Bertolt Brecht, for 15th-century Italian painter Piero della Francesca, for fashion designer Charles James, for French film-maker Jean Cocteau, for architect Claude-Nicolas Ledoux...

Perhaps the last word on Calvin Tsao’s apartment rightfully belongs to his employer. When after three years the renovation was finally complete, Tsao dutifully invited the boss home to dinner. “So what do you think?” queried Tsao. To which Ieoh Ming Pei, looking out across Central Park, replied: “It’s hard to go wrong with a view like this.” C.K.G.
Modular lighting system
The Atos system designed by Ernesto Gismondi is covered in a 24-page color brochure. The system features different-sized modular units of lacquer-finished extruded aluminum, which accommodate halogen, fluorescent or incandescent lamps. Artemide, Inc., New York City.
Circle 400 on reader service card

Computer furniture
A 14-page color brochure covers the Wes-Tech series of computer furniture and accessories. Photos illustrate a number of installations and ergonomic features, and a diagram shows some typical office configurations. Westinghouse Furniture Systems, Grand Rapids, Mich.
Circle 401 on reader service card

Furniture
A color catalog features a collection of contemporary stools, chairs, ganged seating and tables. Stools come with and without backs. Both stools and chairs come upholstered and plain. Photos show all models in primary colors and neutrals.
Kinetics, Rexdale, Ontario.
Circle 402 on reader service card

Furniture
Several collections of conference and occasional tables and chairs designed by Joe Agati are illustrated in an 8-page color brochure. Included is the Petro Collection, winner of an IBD award in 1982 and a Daphne award in 1983. Agati, Chicago.
Circle 403 on reader service card

Tiles
Photographs of room settings illustrate several collections of vinyl floor tiles in a 20-page color brochure. Dimensions, technical data, standard applications and a color chart are included as well as abridged specifications.
Circle 404 on reader service card

Desk accessories
The mirror-finished stainless-steel SST 9100 collection is featured in a 4-page color brochure. The collection includes letter trays, ashtrays, pencil cups and wastebaskets, all with matte black interiors. McDonald Products, Buffalo, N.Y.
Circle 405 on reader service card

Barrier-free hardware
A 4-page brochure covers knobs and levers designed for the handicapped. Included are knobs with knurled edges or abrasive coatings designed to help blind people identify doors leading to dangerous areas. Decorative lever handles are also featured.
Schlage Lock Co., San Francisco, Calif.
Circle 406 on reader service card

Ceramic tile
A tile sample kit contains 4- by 8-in. samples of each of the 23 different ceramic tiles produced by this manufacturer. Also included are complete specifications as well as recommended applications.
International American Ceramics, Inc., Tulsa, Okla.
Circle 407 on reader service card

Architectural details
A set of seven catalogs serves as a source for hard-to-find details for period interior and exterior designs. Among the items listed and shown are columns and capitals, mantles, metal ceilings, moldings and Victorian millwork.
Circle 408 on reader service card

Office furniture
Photos illustrate the King Miranda collection of desks and cabinets in a 12-page color brochure. Dimensions and descriptions are included as well as close-up photos and diagrams showing details such as wire management and drawer pulls.
Atelier International, Ltd., New York City.
Circle 409 on reader service card

Plotter media and supplies
A packet of literature includes samples of vellums, bonds and drafting films as well as price lists of electrographic plotter supplies. Separate pages describe dimensions of media, plotter pens, points and inks.
Teledyne Post, Chicago.
Circle 410 on reader service card

Wall and ceiling finishes
Solid woods and veneers laminated to support/suspension systems are featured in a 16-page color brochure. Also covered are metal, mylar, vinyl and high-pressure-laminate architectural tambours.
Architectural Surfaces, Inc., Long Lake, Minn.
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In a land where people spend their lives in one house, they don’t skimp on the windows.

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Circle 79 on inquiry card
From its name, one might assume that Designer's Saturday, the Northeast furnishings show, is held in one day. In fact, it is held over a period of three days and this year it begins on Thursday, October 13. The focus of the program on this day—Facilities Management Day—will be the problems facing designers involved in office automation and facilities integration. Speaking on the subject will be Michael Clevenger of the Office Standards Research Division at Xerox and James Morgan of the Project Consulting Department at Cushman & Wakefield.

On Thursday afternoon, the showrooms of the 19 member firms of Designer's Saturday will feature presentations by members of 25 distinguished architectural and design firms, including Joseph Rosen of ISD, Inc., Jack DePolo/Dunbar and John Belle of Beyer, Blinder, Belle. The presentations will cover specific design problems these designers have encountered in their work.

On Friday evening, October 14, a seminar called "Meet the Press" will include six of the design world's most influential magazine and newspaper editors, who will give slide presentations and discuss topics ranging from the current state and future of design to the effect of the media on design. On Saturday evening, Designer's Saturday will once again hold a reception at The Metropolitan Museum of Art.

From 9:00 to 5:00 during each day of the three-day event, the 19 member firms' showrooms will be open to display their newest products. A selection of these products is shown on the following pages.

1. Chair: The bentwood side chair, designed by Warren Snodgrass, comes in light oak, dark oak and walnut finishes. Five models include open and full backs with or without arms and full backs with fully upholstered arm inserts. Steelcase, Grand Rapids, Mich. Circle 300 on reader service card

2. Chairs: Flextum office chairs have pedestal or cantilevered bases and come with or without arms. Shells are nylon and trim is either steel tubing or bentwood. Pedestal bases are glass-filled nylon and have double casters. Beylerian Ltd., New York City. Circle 301 on reader service card


5. Computer workstation: The Zapf station includes an acoustical printer closet with an optional acoustic foam silencer. A disk-drive hanger frame gives easy access to material. Knoll International, New York City. Circle 304 on reader service card

6. Desk: The surface and sides of the Tech 3 come in oak, ash, walnut and mahogany in several finishes. The stainless-steel pedestal comes in bronze or chrome or a number of color finishes. Modern Mode, Inc., Oakland, Calif. Circle 305 on reader service card

7. Chairs: A side chair designed by Toshiyuki Kita is made of beech and comes in either a natural finish or a choice of 6 colors in a matte opaque finish. Stendig International, Inc., New York City. Circle 306 on reader service card

8. Chair: The Crista Chair has a stamped steel shell and molded cushion form. Armrests are topped with self-skimming foam pads. The sled base is tubular steel. Sunar/Hauserman, Inc., Waterloo, Ontario. Circle 307 on reader service card

9. Bathroom: Glace, a modular cabinet system designed by Luigi Massoni, includes hampers, concealed towel racks and closets. It comes in 6 high-gloss color finishes. Surfaces include marbles and granites. ICF, Inc., New York City. Circle 308 on reader service card

10. Tables: The Belschner series includes 20 table-top sizes, 4 shapes and 2 heights. All are made of particleboard finished in polyester resin in a choice of 21 colors. Metropolitan Furniture Corp., South San Francisco, Calif. Circle 309 on reader service card

Continued on page 169
For more information, circle item numbers on Reader Service Card, pages 221-222
Trilogy called for intelligent flexibility.

Thoughtful planning and Haworth open office systems provided it. Computer designers Trilogy Systems Corporation wanted their new headquarters to emphasize high technology, while affording intelligent solutions for growth. The project architects and designers created a contemporary open plan approach with standardized Haworth work stations that are easily reconfigured.

Haworth's comprehensive offering of UniTek™ Electronic Support componentry plus the electrical distribution capabilities of TriCircuit ERA-1® panels best accommodated Trilogy's widely applied office electronics. The result—an intelligent, aesthetically pleasing, systems solution.

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12. **Pedestals:** Alberto Pinto's pedestals come in 3 heights: 31, 41 and 51 in. They are made of fiberglass and come in standard or custom colors. Other items in the Pinto Collection are tables and undraped versions of the pedestals. ObZhay, New York City. Circle 311 on reader service card.

13. **Chair:** Warren Platner's machine-operator's chair has a laminated bentwood frame in a choice of white oak, walnut or maple. Upholstery comes in a choice of wools, wool blends and leathers in a wide range of colors. Pneumatic controls adjust seat and back height and angle. C.I. Designs, Medford, Mass. Circle 312 on reader service card.

14. **Workstation:** The COM secretarial station has a column-and-beam infrastructure that channels telephone, power and data lines out of sight while supplying load-bearing support. Worksurfaces are plastic laminate. Krueger, Green Bay, Wis. Circle 313 on reader service card.

15. **Desk:** The Oneida Series desk, designed by Wendell Castle, comes in combinations of 6 different wood species, including Macassar ebony, Swiss pear, koa and Australian walnut. Design features include a stepped graduation at the edge of the top, tapered octagonal legs, sterling silver dotted inlays, hemispheric finials at each corner of the top and a ball at the foot of each leg. The Gunlocke Co., Wayland, N.Y. Circle 314 on reader service card.

16. **Seating:** The Nero series of chairs, available with or without arms, may be ganged or stacked. Bases are chrome, and seats are black perforated metal. Dux Interiors, Inc., New York City. Circle 315 on reader service card.

More products on page 171

A beautifully executed design, practical and comfortable Banca is available in chrome or epoxy-coated frames and in an array of covering selections.

Featuring a continuous oval, steel-tube side frame with cross supports on the front, rear and at the base, Banca is ruggedly constructed but light in scale. This makes Banca a perfect selection for office, reception area or for general institutional use.

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Lounge system
The arms and backs of the Modulor lounge system seating consist of the same elements. They come in heights of 22, 27 and 32 in. Seat elements are 24 in. square. The system comes upholstered in any of this manufacturer's line of textiles. Tables come in rectangles or in 45, 60, or 90 deg wedges. The high-gloss, urethane-finished tops are attached to upholstered bases, permitting tables to become independent modular units. Kimball International, Jasper, Ind.
Circle 316 on reader service card

Wall fixtures
Designed by Ernesto Giandomini, Doral wall fixtures feature solid brass wall plates in polished brass or bronze finishes. Diffusers are hand-blown opaline glass. Fixtures come in two sizes. Artemide, Inc., New York City.
Circle 319 on reader service card

Desk
The secretarial desk of the 3900 line has two 30-in.-wide, 18 1/2-in.-deep file drawers built into its side to utilize dead space. It also features a 23-in.-wide return to accommodate a CRT terminal. The desk comes in solid oak or walnut. Conwed Corp., St. Paul, Minn.
Circle 320 on reader service card

Panel system
The Pass-Thru Panel system allows two people to use the same VDT while in their own workstations. The system offers either pullout keyboard surfaces or a lazy Susan unit that carries both the terminal and the keyboard. Lehigh-Leopold, Burlington, Iowa.
Circle 321 on reader service card

Chair
The #0927 model of the Michigan collection features a die-cast aluminum frame in a choice of polished aluminum, powdered coatings in 4 colors, or lacquer finishes in 10 colors. Upholstery may be chosen from 5 different types of material, including wools, wool blends, leathers and synthetics. The chair comes with or without casters. Castelli Furniture, Inc., New York City.
Circle 317 on reader service card

Office system
The Electronic Office features a panel-mounted, dual-height worksurface for CRT operators. Other features are electrical outlets at both the floor and worksurface levels and panel-mounted cabinets with task lights. All-Steel, Inc., Aurora, Ill.
Circle 318 on reader service card

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Circle 82 on inquiry card
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Circle 83 on inquiry card
Office furniture
TFS, a traditional furniture system designed to accommodate computer equipment, has solid walnut surfaces, wood raceway covers and bronze drawer and door pulls. A system highlight is Remote Centra, a central locking device, which locks up to five cabinets at once. Artec, Jasper, Ind.
Circle 322 on reader service card

Armchair
The #114 armchair comes on casters and is available entirely in saddle leather or in fabric coordinated with saddle leather trim. It is part of the Meteora Series, which includes desks, conference tables and cabinets. The Pace Collection, Inc., New York City.
Circle 325 on reader service card

Workstation
Elements of the VDU (Video Display Unit) workstation include terminal and printer tables and linking surfaces for terminal sharing. These elements were designed by Mario Bellini to complement the Marc Aurele Furniture System. Atelier International, Ltd., New York City.
Circle 326 on reader service card

Armchair
The Lyre chair, designed in the 1940s by Robsjohn-Gibbings and now being reintroduced, is made of European beech. The seat is custom upholstered. Jack Lenor Larsen, Inc., New York City.
Circle 327 on reader service card

Seating
The RAF System, designed by William B. Raftery, features bases and end panels made of ABS textured plastic, which comes in 16 colors. Units may be joined together to require only two end panels. Upholstery comes in any of this manufacturer’s fabrics, vinyls or leathers and can be replaced on-site with no special tools or skills. Vecta Contract, Grand Prairie, Texas.
Circle 328 on reader service card

Office system
The Elective Elements I system features welded steel frames in panels that accommodate power distribution, acoustical material and a variety of panel surfaces, including wood veneers and fabrics. A leveling bar permits continuous panel contact with the floor. Wire management at the worksurface level of the system accommodates telephones and computer equipment. Stow/Davis, Grand Rapids, Mich.
Circle 324 on reader service card

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![X-Parabolic LPI luminaire diagram](image)

Computer support
Freestanding **System R** computer support tables feature options of adjustable or fixed keyboard surfaces and mobile or fixed bases. Tables also have adjustable screen surfaces. American Seating, Grand Rapids, Mich. Circle 328 on reader service card

CRT furniture
The 1900 series traditional-style mobile CRT table shown here is available in oak or walnut in a variety of oil or catalyzed lacquer finishes. Also in the series is a printer table, a sectional CRT table and an executive CRT desk unit. Alma Desk Co., High Point, N.C. Circle 329 on reader service card

Pedestals
The **M & M Series** of drum tables and pedestals comes in a number of materials, including stainless steel, bronze, wood and opaque color finishes. The series comes in a wide variety of sizes. Brueton Industries, Springfield Gardens, N.Y. Circle 330 on reader service card Continued on page 177

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Office furniture
The Sudbury Collection desk has a solid mahogany top and sides surfaced in mahogany veneer. Brass drawer pulls come in two styles—either flush or the traditional rings. The desk stands 29 in. high and comes in three sizes: 64 by 34 in., 72 by 42 in., and 84 by 42 in. Other components of the collection are credenzas and upper cabinets.
Dunbar, Berne, Ind.
Circle 331 on reader service card

Modular seating
Centrum is a seating system with a seat height of 18 in. and depth of 29 in. Units have steel frames covered by molded urethane and may be upholstered in any fabric from this manufacturer's line or in custom-ordered fabrics.
Arconas Corp., Mississauga, Ontario.
Circle 332 on reader service card

Chair
The Funghi side chair comes with or without arms. The inner and outer shells of the chair are injection molded plastic, the cushion is fire-retardant molded polyurethane foam and the sled base is tubular steel. Upholstery comes from a choice of 6 fabric lines, including wools, vinyls and leathers. The seat and back of the chair are joined with a pivot to allow adjustment to body movement. Backrest and seat height and inclination can be adjusted.
Corry Jamestown Corp., Corry, Pa.
Circle 333 on reader service card

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Entrants are requested to send for the complete rules brochure. Copies of the award-winning competition poster, designed by Emilio Ambasz, are available on request while quantities last. Address all inquiries to:
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901 Broadway, N.W.
Grand Rapids, Michigan 49504
800/253-8104  616/456-0600
Telex 22-6326

Circle 105 on inquiry card
Building for the Ages

Elwin G. Smith Division, Cyclops Corporation, has been manufacturing and erecting curtainwall systems, roofing and siding panels, louvers and steel deck for floors, roofs and bridges for more than fifty years. It publishes this series in recognition of the achievements of architects, engineers, contractors and others associated with the construction industry whose work has contributed so abundantly to the beauty, comfort and convenience of the world we live in.

SI MONUMENTUM REQUIRIS CIRCUMSPICE

"If you would see his monument, look around you." This tribute to Sir Christopher Wren, inscribed over the north door of St. Paul's Cathedral, London, is indeed an enduring monument to his memory.

ELWIN G. SMITH INTERNATIONAL

100 WALLS STREET. PITTSBURGH, PA 15202

No. 1 in a series. Copies of this advertisement in a larger size suitable for framing are available at no cost from Elwin G. Smith International.

Circle 106 on inquiry card
Decora

contemporary styling that adds so much value for so little cost.

Before you complete your next home or apartment design, add a finishing touch with Decora decorator devices. Decora rocker switches, matching receptacles and touch-sensitive dimmers with their classic styling add instant value and sales appeal to any home. Decora, with its contemporary beauty, is the only line of designer wiring devices that gives you total flexibility—you can group switches with dimmers or receptacles, in any combination—in solid or two-tone popular harmonizing colors.

And you get more than styling. Decora devices are constructed with the highest quality materials to give dependable, trouble-free performance. All are UL listed.

FREE DECORA® SWITCH. Just send us your business card and we'll send you a free switch and matching wallplate with complete specifications. Write Leviton, 59-25 Little Neck Parkway, Little Neck, NY 11362, or call 212-229-4040, Ext. 6384.

LEVITON
We make electricity work for You

Circle 107 on inquiry card
Arizona State University’s Auditorium was one of Frank Lloyd Wright’s last designs. 100% pure wool carpet was chosen to repeat its 18-year outstanding performance. Completed in 1964, the circular-structured auditorium extends the outdoor desert environment indoors. For the desired natural beauty, as well as durability, soil and stain resistance and easy maintenance, 3,600 square yards of 100% pure wool, Earth Clay, custom carpet were installed.

The auditorium seats over 3,000. Annually, nearly 1 million attend 250 public events plus tours and rehearsals.

Through years of traffic, wool retained its rich color and luxurious appearance. Soil, spills and burns were removed with regular maintenance.

After 18 years, the foyer carpet was replaced using the original 100% wool carpet specifications. The used carpet was re-cut and installed on the ramps, in offices and seating areas! The wool stairway carpet still retains its beauty and serviceability and was not replaced.

Offer your clients this kind of performance when you specify wool. It’s durability, easy cleanability, lasting beauty and economical maintenance make wool the most cost-effective carpet investment.

Again pure wool sets the standard for carpet excellence.

The Wool Bureau, Inc. U.S. Branch of International Wool Secretariat
360 Lexington Ave., NY, NY 10017
212/986-6222

Contact the Contract Carpet Consultant in your area
Southeast, Patrice N. White, (404) 524-0512
Southwest, Doris Coburn, (214) 744-0120
West, Sally Marie Klein, (213) 558-1195
Midwest, Nancy Gilbert, (312) 467-5578
Northeast, Tamara Lee Leonard, (212) 986-5222

The Woolmark is a registered certification mark owned by The Wool Bureau, Inc.

Circle 108 on inquiry card
True, PermaGrain isn’t the only flooring we make. But only we make PermaGrain.

The name PermaGrain has become synonymous with durable, beautiful wood flooring. But only PermaGrain has all the qualities and features that continue to make us the leader in the field.

PermaGrain is just one of many flooring products in the PermaGrain family. And, of course, all our products are unsurpassed for beauty, uncommon durability and cost-effectiveness.

So to insure you’re getting the best in quality flooring, be sure to specify us by name. Then check for the PermaGrain trademark.

Naturally #1.

PermaGrain Products, Inc.
PermaGrain Products, Inc., 22 West State Street, Media, PA 19063, (215) 565-1575

Circle 109 on inquiry card

The next best thing to a free toilet:

It pays for itself.
The Scandia by Colton Wartsila is priced just a notch above the lowest-priced toilet on the market today—and it delivers a powerful flush on less than half the water that a conventional toilet uses. That adds up to a savings of over $20. per year in water costs, when compared to a conventional toilet.

Tell me more about a toilet that pays for itself in water savings.

Name ____________________________
Address __________________________
City __________ State __________ Zip __________

Send to: Colton Wartsila, Inc., 330 West Citrus Street, Colton, CA 92324

Circle 110 on inquiry card

IRON-A-WAY
Built-In Ironing Centers
Specified by architects World-wide for new construction and remodeling.

46” ventilated steel board supported by telescoping steel rods.


For more information, see Sweet’s Section — 11.27a/Iro, or
Contact the Contract Sales Division of IRON-A-WAY, INC.
220 West Jackson • Morton, IL 61550 • (309) 266-7232

Circle 111 on inquiry card
New Seamless Wall — A new seamless wall from Colorline® provides all the advantages of demountable partition systems while offering a smooth, unbroken surface for custom field finishing.

Fast Installation — Colorline® Partitions are faster and easier to install than other partition systems.

Economy — Fast installation and manufacturing advances help keep field labor costs to a minimum.

Complete Package Responsibility — Colorline furnishes a complete system with many options on panels, doors, glazing, door frames, hardware, trim and decorative coverings.

Relocatability — Nearly 100% of the system is reusable, and offers ease and speed of demounting and relocating.

Non-Progressive Construction — Any panel may be removed without disturbing any other panel.

Leasing — The system and accessories may be leased instead of purchased, allowing the owner greater flexibility in financing and tax benefits.

Sound Rating — STC of 44 uninsulated, higher than any other system of its type. 51 STC insulated.

Fire Rating — One hour fire rated system for use where necessary.

For more information on Colorline® Movable Partition Systems, and a free copy of our brochure on leasing partitions, contact Unistrut Interior Building Systems, 1821 Bedford Avenue, North Kansas City, MO 64116, (800) 821-5845. Or call your nearest Colorline Distributor.
Nothing matches the quality, feel and look of solid metal. And, because METTLE MICA™ is anodized aluminum, it gives you a solid edge over foil laminates.

METTLE MICA is available in a variety of beautifully polished and brushed anodized finishes that are not flammable and won’t chip or peel. METTLE MICA has no unsightly edge lines, won’t pit or deteriorate and is impervious to water, alcohol and cigarettes. Although METTLE MICA is solid metal, it can be worked with standard woodworking tools, easily conforms to radius corners and can be applied with standard cements or adhesives.

Best of all, METTLE MICA gives you a competitive edge on price... it’s one of the most economical laminating materials available. So get a solid edge by specifying METTLE MICA. Call or write for additional information, samples and the name of your local distributor.
Specifiers of ceramic tile are impressed with the European quality of Interceramic Tile. And delighted at the affordable price.

We like to refer to "The Uncommon Touch" that Interceramic brings to any commercial or residential installation. It's a special touch of beauty, practicality and economy that's yours when you specify Interceramic Tile in a variety of current colors and surfaces.

See our catalog in the 1983 Sweet's-General Building.

"The Uncommon, Affordable Touch"

Corporate Offices: 1458 Lee Trevino
El Paso, Texas 79936 • (915) 593-7359 • 1-800-351-2377

Circle 115 on inquiry card
DESIGNER'S SATURDAY

1983
October 13, 14 and 15
Facilities Management Seminar and Cocktail Party, October 13
Meet the Press Seminar, October 14

Reception
The Metropolitan Museum of Art
October 15, 7 to 9 pm
Museum contribution: $10 per person

Tickets may be purchased at
Designer’s Saturday showrooms
or at the Museum that evening

For seminar information write to:
Designer’s Saturday
911 Park Avenue
New York, NY 10021

Circle 155 on inquiry card

All-Steel
Alma Desk Co
American Seating Co
Arconas Corporation
Artemide, Inc
Atelier International, Ltd
B & B America/Stendig
Baker, Knapp & Tubbs
Bayliss Limited
Beyla International
Brayton Industries
Castelli Furniture, Inc
C.L. Designs
Conved Corporation
Corry Jamestown
Croydon Furniture Systems

Cumberland Furniture Corp
Dunbar Furniture Corp
DUX
GF Furniture Systems, Inc
The Guerre Company
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Haworth, Inc
Helikon Furniture Co., Inc
Howe Furniture Corp
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ili incorporated
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Knueger

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Lehigh-Leopold/LBF
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Pace Collection, Inc
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Reff Corporation
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Steelcase, Inc
Stendig, Inc
Stow/Davis
John Stuart/John Widdicomb
Solari/Hausserman
Thonet
Vedra Contract
Westinghouse Furniture Systems
BATHE IN THE ROMANCE OF FRANCE.

The mood and motion, the grace and grandeur of French styling take shape in Ellisse, by American-Standard.

Ellisse is a complete ensemble that combines French savoir faire with the American flair for making it right. Enjoy a choice of three striking lavatories, two bath pools (with or without whirlpool systems), a one-piece toilet, and a bidet. Even the fittings are jewels to grace the total effect. Choose the color that becomes you: we've got it, in Ellisse. Vive la difference from the leader, American-Standard.

Call toll-free for the name and address of a showroom near you. 1-800/821-7700, ext. 4023. In Alaska, or Hawaii, call 1-800/821-3777, ext. 4023.
A NEW DIMENSION.
IT MUST BE
JASON/PIRELLI

Insist on Pirelli: the original QD rubber flooring that has become the international standard of excellence for quality, beauty and durability.

Jason, the standard of excellence for service and reliability.

THE (UN)HIDDEN ADVANTAGE

Because flexibility, precision and ease of installation are pre-requisites for effective lighting design, LINE AND LOW VOLTAGE SURFACE-MOUNT FIXTURES have a clear advantage over recessed.

Directional flexibility without cut-off and a variety of interchangeable beamspreads allow surface mount fixtures to provide a greater range of design possibilities, upon installation and as user requirements change.

Let your local Rep show you the solutions Litelab has to offer for your creative lighting project.

POULIOT DESIGNS

Now you can specify a full range of beautiful colors to complement any interior, in durable Pouliot fiberglass—rosewood, sea foam, paprika, greige and over twenty more fashion colors. Or, submit a color sample and we'll match it. Write for Catalog 99A—Planters... and Catalog 135—man-made trees, plants and arrangements. Pouliot Designs Corporation, 4700 Valley Industrial Blvd, South, Shakopee, MN. 55379—Dept. AR.

New York (212) 675-4357
Los Angeles (213) 936-6206

Circle 117 on inquiry card

Circle 118 on inquiry card

Circle 119 on inquiry card
Flower Fresh and Mildew Free!

THANKS TO NEW SUMMITVILLE GROUT!

Put an end to bathroom scrub drudgery! Summitville S-687 grout stops mold and mildew growth on ceramic wall tile before it starts! Tests show specially formulated S-687 grout resists stains and discoloring, even after years of constant use.

Keep new ceramic wall tile beautiful and carefree from the day it's installed. Specify Summitville S-687 wall grout with built-in protection against ugly mold and mildew growth.

For more details and the name of your nearest distributor, refer to Sweet's File 9.18 Sum, or write Summitville Tiles.
Levolor. Helping you solve beautiful problems.

Regardless of the size, shape, space or special problem, Levolor will manufacture the perfect blind to fit your solution. Whether it's special assemblies or an extra small Bantam™ head, Levolor will give you the capability to create light, temperature and glare control in places and spaces where blinds have never gone before. For a guide to many of the beautiful solutions from Levolor, write Levolor Lorentzen, Inc., 1280 Wall St. West, Lyndhurst, N.J.07071.

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Manufacturers' sources

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD has asked the architect to identify the products specified.

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Marriott: Apartment
by Krueck & Olsen

Pages 90-91—Stainless steel platform: Custom by architects (Caseworks Ltd., base; Tesko, stainless steel). Couch, bed: Custom by architects (Interior Craft, upholstery). Chair: Knoll International (Fabricated by Parenti-Rafaeli).


Pages 94-95—Closets: Custom by architects (fabricated by Parenti-Rafaeli).

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Jessica Gunne Sax Headquarters
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Pages 105—(bottom) Reception desk: Custom by Peter Gutkin for architects.


Pages 107—Glass partition: Kawneer (series 1602).

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Venturi and Scott Brown House
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Pages 110-111—Chair on right: ICF (Hoffmann Chair).

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by Bayet & Mack

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by Eugene Kupper

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PAINO by Carlos Riart
All furniture and fixtures custom designed.

Pages 132-133
Offices for Swid/Powell
by D'Urso Design


SQUARE FEAT
There's a new shape in rubber floor tile from Roppe...giving you a choice of Raised Square or Raised Circular Design. Solid rubber throughout for years of rugged wear, even in high traffic areas. Slip-resistant surface reduces noise; resists scuffing, gouging, burns and most chemicals; and cleans up with soap and water. Easy to install, too. In ten beautiful colors. Cove base and accessories to match and coordinate. For your nearest distributor, write Roppe Rubber Corporation, 1602 N. Union Street, Box X, Fostoria, Ohio 44830. Or call toll-free.

Circle 128 on inquiry card
Stage coverings are a frequently employed application of tensioned membrane structures. Their soaring shapes and free-span space heightens the spirit of performance and opens up new horizons of design freedom.

This stage shelter at the University of Miami, Florida is both beautiful and practical. Besides sheltering the performers, it becomes a dramatic visual accent at night as well as during the day. The structure is fabricated of vinyl-coated polyester material held in tension on steel poles resulting in a lightweight, rigid structure engineered to withstand heavy winds and rain.

When your imagination calls for visual excitement and graceful curvilinear shape, Helios can help. As the world leader in membrane structures, Helios has the technology and experience to translate preliminary design concepts into workable Soft Shell Structures. We offer a complete design, engineering, fabrication and erection service unmatched in the U.S.

For more information, or assistance with a specific project, call or write:

HELIOS INDUSTRIES, INC.
20303 Mack Street
Hayward, California 94545, U.S.A.
Telephone (415) 887-4800, Telex 176226

HELIOS INDUSTRIES, INC.
Soft Shell Structures Division

Stage shelter at the University of Miami, Florida
Architect: Todd Jonas, AIA
Photo: © Steven Brooke

Circle 129 on inquiry card
The Natural Balance
Between Architecture and Nature.

BUCKINGHAM® SLATE

The rich, natural beauty and texture of Buckingham® Slate flooring achieves contemporary style and feeling. Blends interior areas with the outside environment with timeless dignity and enduring traditional values. See our catalogs in Sweef's Architectural File or B.S.I. Stone Catalog.

BUCKINGHAM-VIRGINIA SLATE CORPORATION
410 Fitzhugh Ave., Richmond, Va. 23230
telephone: 804-355-4351

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Decorative heavy duty wall PROTECTION

Colorful vinyl wall guard absorbs and withstands heavy impact to provide protection to walls and equipment.

EASY TO INSTALL:
1. Fasten aluminum retainer to wall. Attach end caps and outside corners. Depending on wall material, select the proper type of fasteners.
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Larger protection of wall area, designed for carts and mobile equipment of various heights. Impact guard provides 8" of protection.

For wainscot bumper in hallways, wheelchair rub rail, bed or furniture chafe strip. Styles vary in wall area covered.

See our Catalog in Sweet's

PAWLING RUBBER CORPORATION
STANDARD PRODUCTS DIVISION
157 CHARLES COLMAN BOULEVARD
PAWLING, NEW YORK 12564
Phone: 800-431-3456 / N.Y.S. 800-942-2424

Circle 131 on inquiry card

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Frankfurt/Main
Elsa-Brandstroom Str. 2
Frankfurt/Main, Germany

London
34 Dover Street
London W.1, England

Milan
Via Baracchini No. 1
Milan, Italy

Paris
17, rue Georges Binet
75 Paris 16e, France

Tokyo
2-3, 3-chome
Kasumigaseki, Chiyoda-ku
Tokyo, Japan

South America
Empresa Internacional de
Comunicacoes Ltda.
Rua da Consolacao, 222
 Conjunto 103
01302 Sao Paulo, S.P. Brasil

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New York, New York 10020

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Cleveland, Ohio 44113
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Denver, Colorado 80205
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Pittsburgh, Pennsylvania 15222
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Stamford, Connecticut 06901
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See our Catalog in Sweet's
Marvin Windows has just thrown the competition a new curve.

The Marvin Round Top.

No window better demonstrates our ability to make windows in virtually any shape or size. In fact, we're one of the few manufacturers to offer it.

WHEN IT COMES TO QUALITY, WE REFUSE TO CUT CORNERS.

The Marvin Round Top is a beautiful window, beautifully put together.

Carefully matched pieces of Ponderosa pine are fitted together to form a sturdy arch that will accept a beautiful stain-and-varnish or paint finish.

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DESIGN DOESN'T PRECLUDE FUNCTION.

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

Either way, you'll save energy and money. Because the Marvin Round Top features \( \frac{1}{2} \)" or 1" insulated glass, or triple-glazing for increased energy conservation.

For more information and a free copy of our catalog, write Marvin Windows, Warroad, MN 56763. Or call 1-800-346-5128 toll-free. In Minnesota, call 1-800-552-1167.