MAUVELOUS COORDINATES.

One package. One color. One manufacturer.
For a package of color-coordinated samples, call 800-233-3823 and ask for Dept. Mauve.

Armstrong
Circle 1 on inquiry card
Armstrong introduces Metalinear lay-in ceilings.

Metalinear* offers an alternative to standard linear metal ceilings. Instead of snapping beams into metal carriers, simply lay 2’ x 4’ tegular Metalinear panels into our 9/16” Suprafine™ grid.

This reduces installation time and labor costs while improving accessibility.

For more information about our Metalinear ceiling, write Armstrong, Dept. 59SAR, Box 3001, Lancaster, PA 17604.
As an investment, the preservation of historic buildings is particularly attractive. But, to attract today’s discriminating buyers, it is essential to add exceptional value and convenience that requires innovation and craftsmanship. The answer is clearly VELUX roof windows.

The Crestwood in Atlanta is an excellent example. The idea was to add an upper story to these townhouse condominiums without affecting the historic site line of this classic 1929 example of English Renaissance architecture. The proven quality of VELUX Model GGL roof windows made them virtually the only choice. The premium wood construction provided excellent thermal characteristics with a decidedly residential character. And, unlike skylights, the GGL’s center pivoting features allow both surfaces of the window to be cleaned easily from inside. As fully operating windows, they provided superior light and ventilation as well as the upper story second-means-of-exit required by building codes. Their ease of installation also facilitated building schedules. In addition to four distinctive models of roof windows and skylights, VELUX also offers a complete line of accessories.

For rehabilitation projects, VELUX can open up your imagination to many historic possibilities. We’d like to give you some ideas. Send for our free 24-page, full-color booklet: ‘The Complete Guide to Roof Windows and Skylights!’ Or see Sweet’s 7.8/Vel or 8.16 Ve.

Mail this coupon. We’ll send you “The Complete Guide to Roof Windows and Skylight” and a price list within 24 hours.


Name.

Firm.

Address.

City/State/Zip.

Phone ( )

Circle 3 on inquiry card
At Sargent, attention to detail comes naturally.

In nature, every detail is important and perfect. Every time. At Sargent, perfection is the only standard we'll accept. Which is why we pay such close attention to everything you see—like the precision afforded each manufacturing operation. And we’re perfectionists about the things you can’t see—like our commitment to making deliveries on time. Every time.

For first quality products and first class delivery, you can rely on the first name in door hardware. Sargent. Where attention to detail is second nature.

SARGENT
Division of Kidde Inc.
KIDDE
Sargent, New Haven, Connecticut 06511
Sargent (Canada)
Circle 4 on inquiry card
Business
The profitable professional: Indoor pollution can damage more than your health, 37

Design
Building Types Study 619: Record Interiors 1985
Introduction, 85
By Charles K. Gandee
Gillette Studio, New York City, 86
By Franklin D. Israel, Design Associates
El Internacional Tapas Bar & Restaurant, New York City, 94
By Antoni Miralda, Designer
Esprit Show Room, Los Angeles, 100
By D'Urso Design Inc., Designer
Private Apartment, New York City, 108
By Bentley LaRosa Salasky, Design
Générale Bank, New York City, 114
By Rivkin/Weisman, Architects
Swiss National Bank, Bern, Switzerland, 120
By Triz and Robert Hausmann, Architects
Diane Von Furstenberg Boutique, New York City, 122
By Michael Graves, Architect
Palladium, New York City, 126
By Arata Isozaki & Associates, Architects
Powell Apartment, Chicago, Illinois, 138
By Powell/Kleinschmidt, Architects
The Getty Center for the History of Art and the Humanities, Santa Monica, California, 142
By Batey & Mack, Architects
Brickwork Design Center, New York City, 148
By SITE Projects, Inc., Designers
Kroin Office and Show Room, Cambridge, Massachusetts, 152
By Vignelli Associates, Designers
Two Restaurants: 72 Market Street and Angeli, Los Angeles, 156
By Mayne & Rotondi, Architects
Trump Tower Apartment, New York City, 162
By Gwathmey Siegel & Associates, Architects

Engineering
Product literature, 170
New products, 178
Manufacturer sources, 191
Advertising index, 216
Reader service card, 219

Cover:
Palladium, New York City
By Arata Isozaki & Associates, Architects
Photographer: ©Timothy Hursley
Inka, dinka, Durasan!

Durasan. Anything else is just an imitator.

Durasan is the original predecorated gypsum wall panel.
Save time and expense in commercial building or remodeling.
Build with the long-acknowledged leader in quality, color and style: Durasan. To receive a complete pattern selector and detailed technical literature, send $1.00 and your business card to Gold Bond Building Products. Dept. D, 2001 Rexford Road, Charlotte, NC 28211.

Harvest Maize—an original pattern by Durasan. Jimmy Durante imitator provided by Ron Smith Celebrity Look-Alikes.
Magnificence you never thought possible with interior coatings.

STO wall coating systems weren't chosen for New York City Hall just because they're beautiful. Or just because they come in the widest range of colors and textures available. Not even for just their Class A fire rating.

These historic 173-year-old cracked plaster walls and ceilings were restored with STO's 100% synthetic coating systems because they last. 100% synthetic means superior flexibility and durability with no cracking or chipping. A finish that will stand the test of time... magnificently.

STO INDUSTRIES, INC.
Quality Lane, Box 219
Rutland, Vermont 05701
Toll Free: (800) 851-5533

Circle 8 on inquiry card
Call us on the office carpet, the hospital carpet, the school carpet. Call us on any carpet for any commercial environment. Call us anytime with any request. When you call Lees, you reach people who have the answers on products, samples, installation methods, local service and more.

Now that we're a separate all-contract company, we're giving you lots of reasons to call us. With our expanded field support staff, we'll be close at hand to help you turn designs on paper into carpet.

As the world's largest maker of commercial broadloom and modular carpet systems, we offer hundreds of colors, coordinates and custom programs. We've added hardback carpet tile systems in advanced generation Antron® nylon by DuPont with soil and static protection built in. And our modular systems are performance guaranteed for ten years.


Lees Commercial Carpet Company

A Division of Burlington Industries, Inc.
King of Prussia, PA 19406
Can your feet tell the difference?

Users tell us that walking on S-Floor feels the same as walking on a slab. We love to hear that because our objective was to eliminate the wobble and drum-like sound associated with so many metal access floor systems. We must have succeeded, because more and more knowledgeable facilities managers and architects are specifying S-Floor. IBM, Sperry Univac, American Express and Motorola, to name just a few, have recently joined the S-Floor client list.

But if your feet can't tell the difference neither can a heavy rolling load. And although everything has its limit, S-Floor is remarkably able to withstand heavy rolling load after rolling load. First there are the dollies used by construction workers. Next come skids loaded with desks and typewriters. Here's a huge delivery of copy paper. And what about the mail robot's three trips a day? Just the thought of these rolling menaces can make some access floors shiver. Before long others can become dished and as wobbly as a bowl of jelly.

But S-Floor's Innocrete panels and its support system, which were engineered exclusively for offices—and not adapted from “computer flooring,” are almost as tough as a slab itself.
Can a rolling load tell the difference?

Particularly when it comes to standing up to an onslaught of rolling loads.

But don't just take our word for it. Let us put you in touch with the S-Floor representative in your area. He'll take you to visit a nearby S-Floor installation. The demonstration may lack drama. You've already walked on a slab. Walking on S-Floor feels the same.

Some manufacturers are filling their metal panels with concrete. But only S-Floor is solid Innocrete with engineered reinforcement all the way through. Play safe. Specify S-Floor, the access floor developed exclusively for offices.

* Write for loading data and specifications.

INNOCRETE SYSTEMS, INC.
Cranford, NJ • Mississauga, Ontario
A MEMBER OF THE CS GROUP OF COMPANIES
1-800-223-2133

Circle 11 on inquiry card
Kohler. Everything but everything for the kitchen sink.

Now you can give your customers everything they’re looking for in a kitchen sink. The new Kohler Bon Vivant™ in cast iron. It transforms the ordinary kitchen sink into a sophisticated food preparation center that fits beautifully into your building or remodeling project.

The new Bon Vivant comes in self-rimming or flush tiled-in models with three separate basins and an enormous 48” x 21” working area. It can be coordinated with any one of three faucet packages in chrome or polished brass, that include spray and Duostrainers, soap and hot water dispensers. Another optional package features a hardwood cutting board and colorful rinse basket. Making it a most versatile kitchen sink.

Kohler uses cast iron in its kitchen sinks for a purpose. It’s solid. It’s quiet. It’s durable. It resists acids, stains, scratches and dents. Preserving that special Kohler look indefinitely. And remember, Kohler kitchen sinks are available in colors found nowhere else.

Kohler can give your customers everything they could ask for in a kitchen sink. All you have to do is ask for it. Contact your nearest Kohler dealer or distributor or write to: Kohler Co., Dept. RA9, Kohler, Wisconsin 53044.

THE BOLD LOOK OF KOHLER

Circle 12 on inquiry card
AT&T SYSTEM 85
AND AT&T SYSTEM 75.

THE MOST POWERFUL,
MOST FLEXIBLE
COMMUNICATIONS
SYSTEMS IN THE WORLD.
WHAT MAKES US THINK WE CAN SPEAK FOR EVERYBODY?

VOICE MANAGEMENT OFFERS OVER 150 CALLING FEATURES TO CUSTOM-TAILOR EACH VOICE TERMINAL. IT’S ONE OF MANY INTEGRATED FUNCTIONS OF AT&T SYSTEM 85 AND AT&T SYSTEM 75.

The telephone. We depend on it like nothing else in our lives. Since we were old enough to form a complete sentence, hardly a day has gone by without our having used it. We take it for granted. We slam it around. It has entered our language as an idiom for ease of use and reliability. “It’s just a phone call away.” “It’s as easy as making a phone call.”

AT&T’s legacy of superiority in voice communications is being passed on to the next generation. You’ll find it in the Voice Management function of System 85 and System 75 from AT&T Information Systems—the most powerful, most flexible communications systems in the world.

THE LAST WORD IN VOICE

Our voice terminals set the industry standard for reliability, diversity and flexibility. We offer the widest selection available, and they’re modular in design, so you can add new features as your needs increase.

One such feature is our optional 40-character display module. It tells you the name and number of a caller before you answer. With this information, you can screen your own calls while you’re in your office, electing either to answer them or send them to a coverage point.

We also offer over 150 calling features which you can assign as you see fit. So each phone is custom-tailored to the needs of its user. Abbreviated Dialing, Call Forwarding, and Automatic Callback are just a few of the features that can save you time and make your systems easier to use.

Making sure the phone works is one thing. But how do you make sure it gets answered? Enter our Call Coverage and Leave Word Calling features. Your phone can be answered and messages taken, even when you’re not around.

For call intensive businesses, we have Uniform Call Distribution. It directs incoming calls to the first available agent. So you can handle more calls in a shorter period of time. That’s good for you and your customers.

Whatever your needs, from conference calling to simultaneous voice and data transmission, System 85 and System 75 are sure to get the job done.

100 YEARS OF COMMUNICATIONS EXPERIENCE

Our experience in voice communications speaks for itself. We’ve been the undisputed leader for over 100 years, and we’re dedicated to keeping it that way. More than 4000 scientists and engineers formerly at AT&T Bell Laboratories are now working at AT&T Information Systems Laboratories developing systems that integrate voice and data to help your business operate more efficiently.

To further protect your investment, our Information Systems Architecture ensures that any upgrades or future generations of your system will be compatible with the current one.

How can you make sure your business is operating with the best voice communications system available anywhere in the world? It’s as easy as making a phone call. Call your AT&T Information Systems Account Executive or 1-800-247-8212, and ask about System 85 and System 75.
HOW TO MAKE SURE YOUR OFFICE CAN ROLL WITH THE PUNCHES.

SYSTEM MANAGEMENT LETS YOU CHANGE YOUR COMMUNICATIONS SYSTEM ACCORDING TO YOUR NEEDS. IT'S ONE OF MANY INTEGRATED FUNCTIONS OF AT&T SYSTEM 85 AND AT&T SYSTEM 75.

Things happen fast in the business world. You've got to be on your guard, quick on your feet, able to bounce back, or you're out for the count.

With System 85 and System 75 from AT&T Information Systems, you can be ready for anything. You'll have the most powerful, most flexible communications systems in the world at your command.

YOU CONTROL THE SYSTEM

The centralized System Management function puts you in complete control of the system's operation. You have a hands-on ability to respond to your changing needs quickly and easily. Here are a few of the things it can do for you:

Terminal Change Management If the game "musical offices" is popular in your business, this feature can give you an edge. It lets you add, remove, or relocate equipment easily. You can also customize terminal features so the right people have the capabilities they need. Changes can be made on-line, reducing costly downtime. And they only have to be made once on a common database at a central location. Related data bases are updated with the same information automatically.

Cost Management Call privileges can be granted or withdrawn as you see fit. Call detail can also be recorded and allocated by department, project, or individual to help you keep a tight rein on expenditures and abuse.

Facility Management You determine how you want your calls routed so you'll be sure you're always using the least expensive lines available. This function also optimizes network performance by giving you the power to administer its many features, like Automatic Route Selection and Trunk Group Translation.

Traffic Management This is a set of tools that collect, summarize and report on system performance and usage. Data concerning the operation of your system can be stored on disk files, and called as needed.

System Management is just one of the many functions of System 85 and System 75. Others are specifically designed to facilitate office management, voice and data communications, and networking. Whatever your needs, you can custom-tailor a system that's right for you.

OVER 100 YEARS OF EXPERIENCE

System 85 and System 75 are designed according to the guidelines of Information Systems Architecture. That translates into investment protection, because future generations and upgrades will be designed to fit right into your existing system.

There are a lot of decisions you have to make. And there is no margin for error. Our leadership in communications goes back over 100 years. We have the largest sales and service staff in the industry. Those are just two more reasons why you should call your AT&T Information Systems Account Executive or 1-800-247-1212, and ask about System 85 and System 75.
VOICE MANAGEMENT AND SYSTEM MANAGEMENT ARE JUST TWO OF THE WAYS AT&T SYSTEM 85 AND AT&T SYSTEM 75 CAN HELP YOUR OFFICE OPERATE MORE EFFICIENTLY. THERE ARE ALSO FOUR OTHER FULLY INTEGRATED FUNCTIONS.

Data Management integrates voice and data transmission, resulting in more productive use of your equipment.

Networking lets you link all your locations, either across the street or across the country.

Office Management streamlines your every-day office procedures into one easy-to-use system, so you can create, store and send information more easily and productively.

Unified Messaging integrates all your messaging features including AUDIX, our powerful voice mail service.

Whether your business needs as few as 40 lines or as many as 100,000, there's an AT&T system for you. One that can meet your changing needs and evolve with changing technologies. That's investment protection, from the most powerful, most flexible communications systems in the world—AT&T System 85 and AT&T System 75.
Commercial projects with warmth and texture.

Consider The Timberpeg Concept... a perfected building system with time-saving technical support. An ideal approach for successful commercial designs.

We offer a pre-engineered timber framing system with a choice of over 46 standard frame sections. Our complete exterior shell package includes siding, insulation systems and millwork, delivered to your site at a predetermined cost, when you want it.

TIMBERPEG

Dept. ARE, Box 8888  
Ft. Collins, CO 80525  
(303)221-3355

Dept. ARE, Box 1500  
Claremont, NH 03743  
(603)542-7762

Dept. ARE, Box 880  
Fletcher, NC 28732  
(704)684-1722

Please send me more information on chair(s) #’s  
And/Or send me a current  
Catalist  

Name  
Address  
Company Name  
City  
State  
Zip  
Phone  

Loewenstein, Inc.  
Post Office Box 22029, Fort Lauderdale, Florida 33335.  
Toll-free: 1-800-325-8781. In Florida 1-800-441-8844.

Circle 14 on inquiry card
Click builds almost anything.
Click is a brilliant system of inter-connecting parts that builds ingenious design.
Click is inside, outside, temporary, permanent, flexible, versatile and beautiful.
Write or call for our new technical literature and learn more.

Click Systems Inc.
160 East 56th Street, New York, NY 10022 212 371 0370
Click Systems Limited
2600 Matheson Blvd. East, Mississauga, Ontario L4W 4J1 416 624 8844

PINECREST LIGHT SHAPERS
PINECREST HAS BEEN PRODUCING FINE QUALITY SHUTTERS IN CUSTOM AND STANDARD SIZES FOR A THIRDS OF A CENTURY.
WE MANUFACTURE FROM SELECT PINE, INCENSE CEDAR AND HARDWOODS IN A VERY WIDE RANGE OF STYLES, SHAPES AND FINISHES. YOUR SPECTRUM OF CHOICE WITH PINECREST IS THE LARGEST IN THE INDUSTRY. OVER THE YEARS OUR PRODUCTS HAVE BECOME THE PREFERRED CHOICE OF SOME OF THE WORLD'S FINEST ARCHITECTS, BUILDERS AND DESIGNERS.
100 PAGE CATALOG AVAILABLE TO THE TRADE.
PINECREST
2118 BLAISDELL AVENUE
MINNEAPOLIS, MINNESOTA 55404
PHONE 612 671 7071
In the eyes of the world, Buckingham Virginia Slate is the most highly regarded natural roofing material in America. Non-fading, with a high-mica content, this slate was specified by Thomas Jefferson, and is still selected by eminent architects of our time for its permanence and natural beauty.

Because it blends with either contemporary or traditional architecture, and helps to blend both, it's a natural, superlative choice for residential work, churches, schools, commercial and municipal jobs.

If you want to create shelter that will be around for generations to come, above all, use a permanent roof of Buckingham Virginia Slate.

Buckingham-Virginia Slate Corporation
4180 Fitzhugh Avenue • P.O. Box 11002
Richmond, Virginia 23230 (804) 355-4351

Circle 19 on inquiry card
Firm Foundations.

McGraw-Hill books on the building arts.

1. MASONRY IN ARCHITECTURE
By Louis G. Redstone, FAIA.
192 pp., 260 illus., 8½ x 11
One of the world’s foremost masonry authorities shows the best methods—developed through 5,000 years right up to the skyscraper—for working this exciting material to achieve both form and aesthetics. Just published!

2. THE AIA GOLD MEDAL
By Richard Guy Wilson. 246 pp., 222 illus.
(6 pp. in full color), 8½ x 11
The first chronicle of the coveted AIA Gold Medal, this lavish commemorative volume gives full profiles, with photographic portraits, of the 44 medalists to date and examples of their work. Just published!

3. HOLDOUTS!
By Andrew Alpern, AIA, and Seymour Durst, real estate developer. 173 pp., 221 illus., 8½ x 11
A lively illustrated history of holdouts in New York since the 1800s—and how they were dealt with—shows what can happen when an obstinate owner forces major changes in planning and building design. Just published!

4. GROUND ENGINEERING EQUIPMENT AND METHODS
By Frank Harris. 256 pp., with diagrams and tables
Here are the principles and working knowledge for finding and selecting the right plant and equipment to achieve faster construction times and higher quality.

5. AWARD-WINNING PASSIVE SOLAR DESIGNS
Professional Edition.
By Jeffrey Cook, AIA, 288 pp., 208 illus.
(Including 68 photos), 8½ x 11
These 41 winning designs from the First National Passive Solar Design competition demonstrate an impressive number of passive solar solutions for a variety of structures, from commercial buildings to residences, in a wide variety of terrains and climatic locations. Brand new!

6. CHECKING AND COORDINATING ARCHITECTURAL AND ENGINEERING WORKING DRAWINGS
By John Frederick Dugger III.
180 pp., 22 illus. (8 in full color)
How to use the author’s unique color-coded graphic systems for marking up check-prints, coordinating construction components, making and recording revisions, eliminating errors, omissions, and duplications, communicating, and retrieving information. A new title!

7. HANDBOOK OF ENGINEERING ECONOMICS
By Maxx Kurtz, PE, 1,020 pp., 317 illus.
Made marvellously easy to understand and to use—every statistical and financial analysis tool you need to control the effects of time and money on every type of engineering project and area of responsibility. The first such aid in the field. Brand new!

By Chesley Ayers, AIA, PE, 544 pp., 70 illus.
Specifications can make or break a project, and can even cause construction disasters. Here, in a new, up-to-date edition, is the one book to coordinate the requirements of spec writing and checking into a unified whole—with special emphasis on techniques to build safety into a project.

9. CONSTRUCTION MARKETING AND STRATEGIC PLANNING
By Warren Friedman. 288 pp., 70 illus.
Shrinking construction profits make it mandatory that contractors—large and small—grasp and use every business, management, marketing, and strategic planning tool known to work best. Here they are—detailed with the assistance of the Associated General Contractors. Just published!

10. CONSTRUCTION DISASTERS Design Failures, Causes, and Prevention
By Steven S. Reas and the Editors of Engineering News Record 407 pp., 144 photos, 62 line illus.
The valuable lessons builders have learned from collapsed roofs, broken dams, floods, and earthquakes are packed into this survey of 24 major disasters of the past five decades, why they happened, and what would have minimized or prevented them. New title!

By William E. Coombs and William J. Palmer.
592 pp., 158 illus.
Reflecting the newest trends in accounting and management techniques used in the construction industry, this edition of a well-known work updates your handling of problems in every area from procurement to costs, receipts, taxes, and more.

12. DESIGN PRESENTATION Techniques for Marketing and Project Proposals
By Ernest Burden. 256 pp., hundreds of illus.
From the initial planning and preparation to the actual visual presentation of your design project (including models and computer-aided graphics) to the all-important follow-up—here are the techniques that win clients and keep them coming back for more.

13. PRESERVING AND MAINTAINING THE OLDER HOME

By Shirley Hanson and Nancy Hubby.
256 pp., 323 illus., 8½ x 11
How to accurately and sensitively repair, restore, and renovate those treasured older homes (built between the 1800s and 1940s), and find out their best interior and exterior features, find trouble spots, modernize without disfiguring—economically.

14. SYSTEMS GRAPHICS Breakthroughs in Drawing Production and Project Management for Architects, Designers, and Engineers.
By Fred A. Shot.
262 pp., 157 illus.
Want to save 30%, 40%, 50% of the time and money you spend producing design and working drawings? Here’s the practical how-to for using and linking together today’s new, impressive forms of in-house reprographics—by one of the best-regarded pros in the industry.

Please send me the book(s) I have circled for 15 days’ FREE examination. At the end of that time, I will pay in full, plus local tax, postage, and handling, or return the book(s) postpaid with no further obligation.

1. (051387-2) $43.95
2. (070816-X) $60.00
3. (013772-2) $31.95
4. (026747-2) $41.95
5. (012478-7) $31.95
6. (018023-7) $29.50
7. (035669-8) $65.95
8. (026242-4) $37.95
9. (022437-4) $37.95
10. (053666-4) $39.50
11. (012611-9) $41.95
12. (009831-0) $42.00
13. (026086-9) $19.95
14. (061551-9) $36.95
15. (016266-2) $75.00
16. (008931-0) $42.00

(001377-0) $60.00
(002642-2) $75.95
(035659-7) $29.50
(018023-7) $31.95
(026747-2) $41.95
(061551-9) $36.95
(016266-2) $75.00
(026242-4) $37.95
(051387-2) $43.95
(001377-0) $60.00
(012478-7) $31.95
(018023-7) $29.50
(035669-8) $65.95
(026242-4) $37.95
(022437-4) $37.95
(053666-4) $39.50
(012611-9) $41.95
(009831-0) $42.00
(026086-9) $19.95
(061551-9) $36.95
(016266-2) $75.00
(008931-0) $42.00

Prices slightly higher outside the U.S.

McGraw-Hill Book Co.
PO. Box 400
Hightstown, NJ 08520

Name ____________________________
Address/Apt. _______________________
City ______________________________ State _______ Zip ____
Offer good only in U.S. Order subject to acceptance by McGraw-Hill. SAVE MONEY: Pay in full, plus local tax, with this order and McGraw-Hill pays all regular postage, handling costs. Some refund privilege applies!

In Canada available from McGraw-Hill Ryerson, Ltd.
330 Progress Avenue, Scarborough, Ontario M1P 22S

Prices slightly higher outside the U.S. 03-K665-4000-3
The Fleet Center, Providence, Rhode Island. A perfect example of just how perfect Rock of Ages Granite can be.

Contact our sales office for our brochure, color selection, finishes, applications, samples, budget prices or technical assistance. Call toll free: 1-800-445-7050, or in New Hampshire, call 1-603-224-5325.
It happens on October 10: The International Design Center, New York, opens its doors for the very first time. We invite you to join us and celebrate this exciting preview of the world's largest, most prestigious design center.

The preview opening of Center Two—one-half million square feet of showroom space in a spectacular atrium building designed by Gwathmey Siegel & Associates—marks the completion of the first stage of the transformation-in-progress of four unique buildings into a true design center offering two-and-one-half million square feet of unparalleled space for the interior furnishings industry. And this October, IDCNY will be filled with exhibitions, openings, seminars and parties.

At Center Two, you'll see the new showrooms of more major companies than at any other design building in New York City, including those of charter tenants Alina Desk, Fixtures Furniture, Howe Furniture, Myrtle Desk and Tuohy. You'll also see product presentations by Artemide, Brayton, Bright Chair, Domus Italia, Fuller Contract Accessories, Helikon, Hickory Business Furniture, IPI/Innovative Products for Interiors, Kinetics, Knoll International, Metropolitan Furniture, Ron Rezek Lighting + Furniture, and Xception Design.

After you've visited the showrooms, you'll want to see the landmark exhibition "The Work of Afra and Tobia Scarpa: Architects and Designers," sponsored by the Benetton Company. The achievements of this Italian husband-and-wife team over the past 25 years are highlighted in a remarkable exhibit of over 70 pieces. The exhibition, including lighting fixtures, furniture, accessories and architectural designs, make its U.S. debut at IDCNY.

Center Two: The Preview Opening
October 10, 11 and 12, 1985

New Showrooms

Free Food and Drink

Designer Compensation Seminar

Afra and Tobia Scarpa Exhibit

Product Displays
Look up to see how Donn changed the building industry.

Donn practically invented the suspended ceiling 30 years ago. And changed the way buildings are built. Today, you'll find more kinds of Donn ceilings installed in more buildings than any other brand. Practical ceilings. Spectacular ceilings. And every kind of ceiling in between. So it's easy to find the ceiling you need. Just look up your Donn representative or ceiling contractor.

© 1985, Donn Incorporated. Donn® is a trademark of Donn Incorporated.
Specify Italian Tiles

...and exercise all your options. There are more than 20,000 beautiful designs, textures, variations and sizes to match, mix or harmonize with any color scheme. Italian tiles.

Available from over 400 companies for use in contract or residential installations.

Visit CERSAIE '85 Tile Exhibition
October 1-6, Bologna

For a free copy of THE DESIGNER'S GUIDE TO ITALIAN CERAMIC TILE, write: Italian Tile Center, 489 Park Avenue, New York, N.Y. 10022 • (212) 986-8668

Circle 34 on inquiry card
The difference in the look is big. The difference in the cost isn't.

Look closely. This is Fineline® slotted ceiling grid. It costs little more than conventional ceiling grid. Not a big difference.

But the look. Now, that's a big difference.
DESIGNER’S CHOICE:

LAMINATED SAFETY GLASS

DESIGN IT . . . WITH LAMINATED GLASS!

SAFETY—of glass in the support frame. It protects against "fallout" with glass-to-PVB adhesion!

SOLAR CONTROL—made in a variety of thicknesses and colors — 3 bronze tones, grey tones...dozens of hues and reflective PVB assemblies to attain the exact light transmission desired!

SECURITY—strong enough to withstand conventional high-powered rifles, resists blows from repeated attacks!

SOUND CONTROL—reduces unwanted noise up to 90% throughout entire frequency range...for airports, hotels, offices, schools, restaurants, clinics and homes...enter the quiet world...laminate it!

20 MINUTE FILM of laminated glass applications available at no cost for group showings “Laminated Safety Glass / The Designer’s Choice”

Write today for film reservation.
Circle 35 on inquiry card

MAKING GLASS THAT WORKS FOR YOU

LAMINATORS SAFETY GLASS ASSOCIATION
3310 Harrison, Topeka, Kansas 66611

Photo: Super Sky Products, Inc.

Specify Da-Lite

Leading architects choose the leading projection screen

Designers of the Harvard University Science Center, the Gulf Oil Building in Pittsburgh, the National Bank of Detroit’s Renaissance Center offices and the Wisconsin Telephone Company headquarters (above) all have one thing in common. They specified Da-Lite projection screens.

For visual impact...from convention centers to the most elaborate computer age audio visual facility...Da-Lite produces screens in all formats and sizes.

Da-Lite’s automatic electric Electrol® screens, recessed in the ceiling and operated by remote control, lower and raise unobtrusively to set the stage for a professional presentation. Built-in Da-Lite Polacoat® rear projection and manual wall and ceiling screens offer additional versatility in perfecting the design concept.

Da-Lite, as the nation’s leading projection screen manufacturer, provides complete specifications plus size and viewing angle guidelines, picture surface information, wiring diagrams and vital basics. To learn more, start with Sweet’s catalog (USA: 11.14/DA, Canada: 11t/DAL). Then write us for the name of your nearest Da-Lite Audio-Visual Specialist Dealer.

St. Francis Hospital-Medical Center, Peoria, IL

Da-Lite Screen Company, Inc.
P.O. Box 137, Warsaw, IN 46580
219-267-8101 Telex 23-2649
A Heritage Communications Company

Slide and movie screens since 1909

Circle 36 on inquiry card
You'll like the look, because there's less to like.

This is the Centricitee™ ceiling system. Grid so thin it virtually disappears. It's the only narrow faced, fire-rated grid you can buy. So while there's a lot to like, there's also less to like.

©1985, Donn Incorporated Donn® and Centricitee™ are trademarks of Donn Incorporated.
“INSPIRATION”™
Introducing the only fabric vertical that is everything vinyl should be.

A unique microscopic layer of vaporized aluminum gives you the energy efficiency of aluminum, the beauty of fabric and the economy of vinyl.

In 21 of the most sought-after colors, Levolor Inspiration fabric vanes are pre-formed, eliminating the need for bottom weights. Lightweight, non-distorting and fade-resistant, they are treated with Scotchgard® for easy cleaning. And, like all Levolor fabric blinds, they are fire-retardant. With all of these advantages, Inspiration Verticals are ideal for both commercial and residential applications, yet they cost less than other fabric vertical blinds. For more information and a free sample of the revolutionary fabric, write: Inspiration, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, NJ 07071. In Canada, 55 Jutland Road, Toronto, Ontario, M8Z2G6.

© 1985 Levolor Lorentzen, Inc. Scotchgard® is a trademark of 3M.

100% Polyester fabric
Aluminized film
The unique Scotchgard protected, fire-retardant Inspiration fabric reflects more than 50% of summer sun and retains winter heat.
The profitable professional: Indoor pollution can damage more than your health

The author sees building designers' liability as a growing threat, and discusses ways that you can counter it

By Larry F. Gaines

If you have recently picked up any professional journal on the building industry, it probably contained an article about indoor pollution—or what is sometimes called "the sick building syndrome." In the last year, reports of this recently recognized syndrome have been in newspapers with disturbing frequency. The New York Times alone has featured several major articles about the health threat from the air within our offices and homes. Even mass-appeal decorating magazines have picked up on the subject, introducing words such as "radon, formaldehyde," and "particulates" to readers scanning their pages for the latest in decorating ideas.

For the designer of buildings, part of the problem is a general lack of knowledge about the subject. The symptoms of the disease tend to fall into three categories. First, there are those that simply report the problem—a building which should not be occupied because it is an obvious by-product of the energy conservation movement of the 1970s, when we were—as we still are—encouraged to limit the hot and cold air entering buildings in order to lower energy costs and consumption. The outcome, of course, is that the resulting "tight buildings" with sealed windows and heavy insulation, increase the chances of holding in pollutants. Although these articles are interesting, they are not of much value to building designers.

The second type of articles catalogs the prime causes of indoor pollution: radon, asbestos, formaldehyde, tobacco, combustion by-products, and organic contaminants. While such articles are instructive to the public—at-large, they, too, offer little new information to the practicing architect or engineer.

Finally, there are the articles devoted to the methodology of improving indoor air quality, the "how-to" pieces, dealing with sealing basement walls, removing toxic chemicals, and increasing rates of air exchange. By their current limited level of expertise, these articles are probably more useful to the family handyman than to the building-design professional.

So, there are areas where general gaps for the building designer in the literature concerning indoor pollution. Here we will fill one of them—the liability issue.

Let us look at some practical ways an architect can limit his or her exposure to such liability. Some relate to owner-architect agreements; others are non-contractual, and concern specifying materials and testing buildings for air quality. But before addressing these remedies...

You have to be aware of why there is such a high potential for litigation.

It is important to stress that a substantial increase in such litigation is certain. Litigation against architects is generally increasing, and there is a reason to believe that indoor pollution claims will escape the growing tendency to sue architects for any building-related failure.

While present litigation tends to focus on the owner of the building and the manufacturer of defective products used in construction (e.g., asbestos or the good plastic), a few statistics illustrate the potential for architects to be brought into the act. Each year, more Americans work in office buildings. The average American spends 20-22 hours per day indoors. Studies have shown that exposure to indoor pollution causes thousands of deaths per year in the United States, and a much greater incidence of acute and chronic disease.

For example, the Environmental Protection Agency estimates that 10 per cent of all lung cancer deaths in the United States are caused by radon. (Radon is an invisible, colorless gas that is produced by uranium and radium decay in common rock formations.) The National Academy of Sciences holds that 10 to 20 per cent of the population is susceptible to the irritant properties of formaldehyde. According to the Consumer Federation of America, indoor air pollution is responsible for approximately 50 per cent of the illness in the United States, causing $100 billion per year in medical expenses and lost productivity.

On top of these statistics, advances have been made such that chemical presence in humans in parts per trillion can be detected. Given the litigiousness of the American population, a dramatic increase in claims against architects generated by indoor air quality is not difficult to forecast.

In order to protect yourself, you have to know the grounds on which you may be attacked.

To avoid exposure to indoor pollution claims, you should know the theories on which they may be brought. The first potential theory of liability is for breach of contract. Whether a cause of action can be established against an architect for breach of contract depends on what agreements are made between the parties involved and the terms of those agreements.
New cellular ceiling is a visual knockout!

**USG® Pagolux™ Designer Ceiling Panels**

Emphatically bold, this deep sweep of squares is equally dramatic in new construction or renovations. Installed under existing ceilings, these 24" x 24" x 1-1/4" panels lay in USG Profile™ Grids without disturbing acoustics. In white or Sandstone. Also available in Canada. Call our representative or write to USG Acoustical Products.

101 S. Wacker Dr. Chicago, IL 60606-4385. Dept. AR 985D

USG makes the most elegant ceilings affordable. **USG Acoustical Products Company**

Circle 38 on inquiry card
The profitable professional continued

the agreement making it the owner's responsibility to retain a consultant at the owner's expense can provide the architect with a much-needed layer of insulation from future claims.

The important thing here is that the onus must be placed on the owner to make an absolute "yes" or "no" decision on indoor air quality. If an air pollution consultant is not hired, the owner must acknowledge that the issue of air quality has been considered and the architect and engineer's recommendations rejected.

After the contract stage, an architect or engineer must be aware that the integrity of the building's health is important, much like the building's structural integrity. Accordingly, the building design professional will, of course, take every precaution in the specification of the materials used in that professional's structures.

Most especially, it is imprudent to specify materials for a building if the toxic effects of those materials are unknown—the use of any type of revolutionary material being unwise prior to testing for such health-related effects as "out-gassing." In tort law, the failure to test a product to discover any possible dangerous properties, or the failure to give warnings of those dangers that could have been discovered by reasonable testing, constitute a breach of duty—and liability.

Although architects and engineers are not responsible for controlling the nature of materials used in their projects, they will be well-served by paying utmost attention to those materials they specify, by refraining from using untested materials, and by requiring the manufacturers of the materials they do specify to furnish, in writing, data on possible contamination from those materials.

Such a course will aid in defeating a charge that the architect has been negligent. It will also lay the basis for a claim of indemnification from the manufacturer should the architect be dragged into litigation. Manufacturers are insured against such claims, and rightfully belong as defendants in such actions.

As a further rule, design professionals should consult with their colleagues more often than they do at present. Their colleagues' opinions should be sought when specifying a material about which they are uncertain. Ideally, this information would be pooled and made available to all through professional publications and societies.

More things to avoid liability can be done during and after construction

If an owner requests a substitution of materials on his project, and the architect or engineer does believe it could cause pollution problems, that professional should request written indemnification. After a building is built, it is imperative that the owner, as a means of reducing costs, refuse to have the equipment included, documentation is essential. At first blush, the above suggestions about testing and monitoring may seem utopian. It is easy to take the view that they are costly to the owner and will never be implemented. Perhaps this is true; but whether or not the suggestions are followed, your recommendations, as a design professional, will in large measure fulfill your duties as a prudent person under tort principles. And documentation of those recommendations will place the blame for any unfortunate results squarely where it belongs.

As we have seen, it is undeniable that architects, engineers and other building design professionals will be hearing a lot more about indoor pollution claims in the future. And

The Chicago Faucet Company • 2100 South Nuclear Drive • Des Plaines, IL 60018
312/694-4400 • Telex: 28-2528 CHIFAUCO

Circle 39 on inquiry card
Introducing HEDRON™ I Glass Block

VUE® pattern

DECORA® pattern
HEDRON™ I are hexagonal glass block used to form corners in PC GlassBlock® partitions, panels, and walls. They provide an aesthetically satisfying continuous glass face with a gently rounded corner.

HEDRON™ I glass block expand the possibilities for designing attractive, functional interior and exterior partitions, walls, and windows using PC GlassBlock® products. They eliminate the need for wood posts, tubular columns, or metal angles where panels meet. This new hexagonal product is available for use with 8"-square standard PC GlassBlock® units in the DECORA® and VUE® patterns.

Another PC GLASS BLOCK Product

Create the Extraordinary with HEDRON™ I and other PC GlassBlock® products. They are a distinctive, versatile, American-made building component that give you unlimited opportunities to structure space, control light transmission, and create workable, exciting environments.

Pittsburgh Corning has developed a wide variety of product patterns and sizes specifically in response to the aesthetic and functional needs of architects.

For more information, contact Pittsburgh Corning Corporation, Marketing Department AGB-5, 800 Presque Isle Drive, Pittsburgh, PA 15239, Tel.: (412) 327-6100. In Canada, 106-6 Lansing Square, Willowdale, Ontario M2J 1T5, Tel.: (416) 222-8084.
For years health care professionals have used the Acrovyn® system as the beautiful yet practical solution to the constant problem of wall abuse. Now owners and designers of all sorts of facilities are recognizing that every building is subject to wall damage. But, what to do about it? Crumbled corners and bruised walls, in otherwise pristine interiors, are not only costly to repair but downright embarrassing.

Acrovyn® is the answer. More and more, architects, owners and interior designers recognize that versatile, attractive Acrovyn® with its tough shock absorbing resiliency—can work in highly styled installations without compromising aesthetics.

A variety of bumper guard, corner guard and handrail profiles along with door and wall covering provide protection for every situation. And 28 designer colors combined with superb styling allow Acrovyn® to either blend into or accent your interiors.

So, if your walls are getting damaged you should get Acrovyn®—it works beautifully.

THE CIS GROUP
Muncy, PA (717) 546-5941
San Marcos, CA (619) 744-0300

Circle 41 on inquiry card
TOP PERFORMANCE STANDARDS ARE CREATED AUTOMATICALLY BY SPACESAVER ELECTRIC SYSTEMS.

Spacesaver concentrates on engineering excellence and system details that create the most flexible & reliable electric high-density storage systems available today. The outstanding performance of Spacesaver Electrics has been proven by hundreds of problem-free installations. Our Electrics are the fastest and safest way to access stored materials while doubling storage density.

We offer you virtually unlimited design choices to accommodate any layout. And, regardless of material weight or carriage length or activity levels, Spacesaver pushbutton controls open access aisles automatically and immediately reset them for the next operation. All our performance-proven electronic controls are U.L. System Listed.

Send for our new Spacesaver Electric Systems brochure for design and specification details. Ask about our complete Designer's File and Space Efficiency Audit for your current and future projects.
You make the statement. We’ll provide the quality, service and
Rely on THE HAWORTH SOLUTION

You know you can count on Haworth for high-quality, attractive office furnishings that support individuals and their special task needs. But we offer a great deal more.

It's called the Haworth Solution: A company-wide dedication to providing service and support that lets you feel confident in selecting Haworth open plan furniture and applying it in ways that are truly responsive to the needs of your clients.

Haworth Architectural and Design Market Managers, for example, are available nationwide to provide you with technical expertise on product application, electronic support, lighting, acoustics, power and communications. They can also help you create specific solutions for generic design concepts.

You've always been able to depend on Haworth products. Now the Haworth Solution lets you count on a great deal more.

Rely on us.
1-800-344-2600
Haworth, Inc. • One Haworth Center • Holland, MI 49423

Circle 43 on inquiry card
Another Original by Vicrtex...

A revolutionary concept in coordinated fabrics for walls, panels and seating.
'The Softech System'.

Create your total color scheme from one book. Systems planning is faster and easier when you specify with 'The Softech System'. Select from hundreds of our inter-related combinations of exclusive textures and colorways to meet your project needs. All Class A fire rated.

Write for more information on 'The Softech System'.

L.E. CARPENTER AND COMPANY
Wharton, NJ 07885 (201) 366-2020
© L.E. CARPENTER AND COMPANY, 1985
Circle 44 on inquiry card
What words can’t describe, Weather Shield wood windows create.
Reprints of articles that have appeared in Architectural Record over the past five years are available for use in mailings and presentations. These custom promotion brochures reproduce the article exactly as it appeared in Record—if the article was published in color, the minimum order is 500 copies; if published in black-and-white, the minimum order is 100 copies.

For more information, cost estimates, and help with the layout and design of your reprints, call: Janice Austin 609-426-5494.
To show you that our ceilings go anywhere, we went to extremes.

Outrageous. Install a mere acoustical ceiling in one of the great monuments of civilization?

Well, it's only to make a point. Owens-Corning Nubby Reveal ceilings can add classic good looks to the most venerable of spaces... or to the mundane.

Notice the clean, monolithic look, crisp-edged detail and minimal grid pattern. Properly installed, glass fiber panel construction means you can forget problems with warping or sagging, even with our largest panel size of 48”x 60”.

Nubby Reveal's ability to absorb sound (NRC
up to 1.00) makes it the natural choice for your next office, or even your next Greek temple.

For more information contact Bill Phelan, National Sales Manager, Interior Products, Owens-Corning Fiberglas, Fiberglas Tower, Toledo, Ohio 43659. Or call 1-419-248-6860.
TO SHOW YOU THAT OUR WALL TREATMENTS GO ANYWHERE, WE WENT TO EXTREMES.

What nerve! A simple acoustical wall treatment gracing the hallowed walls of this great Egyptian monument.

Well, we just want to make a point. Our new Serenity™ wall treatments can add classic good looks to the most venerable of spaces... or to the most mundane.

Choose from the largest selection of colors and tones in the market. (Eyes right.) These beautiful shades have been designed and market tested to work harmoniously with new color trends and contemporary carpeting, upholstery and other interior finishes.

Serenity™ performs as well as it looks. It absorbs 80 percent of the ambient sound striking the wall surface to produce an environment as serene and peaceful as, well, an Egyptian tomb.

For more information contact Bill Phelan, National Sales Manager, Interior Products, Owens-Corning Fiberglas, Fiberglas Tower, Toledo, Ohio 43659. Or call us direct at 1-419-248-6860.

SERENITY™ WALL TREATMENTS

Circle 21 on inquiry card
For nearly a hundred years, the Statue of Liberty has been America's most powerful symbol of freedom and hope. Today the corrosive action of almost a century of weather and salt air has eaten away at the iron framework; etched holes in the copper exterior.

On Ellis Island, where the ancestors of nearly half of all Americans first stepped onto American soil, the Immigration Center is now a hollow ruin.

Inspiring plans have been developed to restore the Statue and to create on Ellis Island a permanent museum celebrating the ethnic diversity of this country of immigrants. But unless restoration is begun now, these two landmarks in our nation's heritage could be closed at the very time America is celebrating their hundredth anniversaries. The 230 million dollars needed to carry out the work is needed now.

All of the money must come from private donations; the federal government is not raising the funds. This is consistent with the Statue's origins. The French people paid for its creation themselves. And America's businesses spearheaded the public contributions that were needed for its construction and for the pedestal.

The torch of liberty is everyone's to cherish. Could we hold up our heads as Americans if we allowed the time to come when she can no longer hold up hers?

**Opportunities for Your Company.**

You are invited to learn more about the advantages of corporate sponsorship during the nationwide promotions surrounding the restoration project. Write on your letterhead to: The Statue of Liberty-Ellis Island Foundation, Inc., 101 Park Ave., N.Y., N.Y. 10178.

Save these monuments. Send your personal tax deductable donation to P.O. Box 1986, New York, N.Y. 10012: The Statue of Liberty-Ellis Island Foundation, Inc.
America's most complete line of carpet accessories is also the most colorful.

Function is important—very important. That's why we produce vinyl carpet mouldings in more shapes and sizes than virtually the entire industry combined. But we also recognize that today's vibrant carpet styles need vivid color accents. It's the reason we offer the field's most versatile color spectrum—and we'll custom color-match to your specific requirements. When it's time to finish the job right, look to Mercer for exciting design options.

Call or write today for our complete catalog and the Mercer distributor in your area.
Let your imagination run wild. With American Olean ceramic mosaics, you can create anything under the sun with the broadest, most beautiful mosaics line in the industry.

Choose from scores of innovative new colors, shapes, sizes and textures. Count on us for total availability—our new mosaics plant in Jackson, Tennessee will bring you an additional 10 million square feet of material each year. And be confident that we'll cover you from A to Z with quality installation materials, superior personal service plus a top-notch mural design and color coordination service from our own design specialists.

For catalogs on ceramic mosaics and other tile products, write American Olean Tile Company, 3232 Cannon Lane, Lansdale, PA 19446-0271 or call us at (215) 855-1111.

Circle 47 on inquiry card

© 1985, American Olean Tile Company
You’re out front with American Olean
Top-notch performance by each section assures acclaim in the work space.

We like to think of our company as a perfect circle made up of 4 sections:

- Design and development of product systems and textiles.
- State of the art engineering, manufacturing, and quality control.
- Planning services based on people-needs, building and communication technologies.
- Installation and service.

These basic parts of the whole are independent at Sunar-Hauserman because only a top-notch performance by each section assures acclaim in the workplace, be it large or small, for our architect, interior designer, facility manager, or business client.

Sunar-Hauserman’s products are unique: movable full height walls, office systems, furniture collections, and textiles. The systems are compatible one with another. They are skillfully detailed to work well together but avoid repetitive or unnecessary regimentation.

With their decades of experience in the production of responsive products, Sunar-Hauserman is expert in environments which support business goals. The company offers virtually unlimited choice: full height walls, panels, and post/panels. These systems have modular, interchangeable components-worktops, drawers, storage units in a wide selection of material, fabric, and finish. The Sunar-Hauserman chair and table collections also reflect the company’s commitment to design and—in the case of the chairs—to the painstaking research into how people sit, at work and at their leisure.

These together—with Sunar-Hauserman planning and installation services—give new dimension to the phrase integrated interior.

May we add your name to our mailing list?

Sunar-Hauserman
5711 Grant Avenue
Cleveland, Ohio 44105

Sunar-Hauserman
One Sunshine Avenue
Waterloo, Ontario N2J 4K5

Circle 48 on inquiry card
Orchestration by Design

userman
Linea®
with flying colors,
and now with an optional chrome bulb. Aluminum ceiling baffles from...

Circle 49 on inquiry card
Tones and textures that whisper greatness.

Floor tiles and wall panels of cast stone for contract interiors. Eighteen colors. Polished or honed. 3/8" and 3/4" thicknesses available for a variety of applications—new work, remodeling and traditional stone-type installations. Made in America to exacting criteria. A classic understatement in affordable elegance.
With the advent of Du Pont certified ANTRON PRECEDENT™, commercial carpets enter a new age. Take on a luxurious dimension. And lead brilliantly longer lives. ANTRON PRECEDENT virtually doubles the life span of commercial carpets. And the quality of that life is far superior to any other. ANTRON PRECEDENT carpets have a rich beauty that defies heavy traffic. Their resistance to soil and stain is unrivaled. Their texture retention is unsurpassed. They’re carpets that look newer longer and reduce maintenance cost.

It’s a performance that’s light years ahead of other carpets, and only Du Pont could create it. What goes into ANTRON PRECEDENT is revolutionary fiber engineering, TEFLON® Low Surface Energy technology and stringent construction.
DuPont introduces Antron Precedent™ with performance that will eclipse all other carpets.

standards. And what comes out is a carpet system that's so advanced it commands a Du Pont certification mark.

So when you demand the ultimate in performance and style, specify a carpet that's backed with the quality "Q".

It's your assurance that it's met the toughest specifications in the business. Those of Du Pont for ANTRON PRECEDENT.

Call today for more information and a list of quality licensed mills. (800) 448-9835. New certified ANTRON PRECEDENT… only from Du Pont. It's nothing short of out of this world.

Circle 51 on inquiry card
A keen eye for detail and a deft hand for expression provide Joseph Voelker of Springfield, Pa., with a mastery of pen-and-ink rendering of his subjects — particularly architectural subjects. Artist Voelker's pen is the Rapidograph® technical pen with tubular nibs that allow the artist to stroke in virtually any direction on the drawing surface, much the same way a pencil is used. This is the great advantage of the Rapidograph® pen over conventional pens, such as the crow quill and fountain pen which, for the most part, cannot be stroked up — against a paper grain.

This versatility of movement in pen-and-ink drawing contributes to faster completion of drawings, which might account for artist Voelker's prolific nature: In addition to his commercial and graphic arts output, he has created a series of fine-art drawings of famous and historical landmarks in and around the environs of Philadelphia, of which these illustrations are only a few.

Rapidograph® renderings present your architectural designs in the clearest light possible . . . good ideas translated into exciting visuals. These drawings by Voelker are examples of precision-clear interpretations which can be presented for any project — a restoration, a conversion, a modern highrise, a neoclassic structure, and so on. Such drawings can have a free-hand abandon or be developed with miniscule refinement to hold details in photographic blowups.

The tubular nib is available in 13 line widths. Just the weight of the pen itself and the handhold to keep the pen erect provide a consistent ink laydown. The designer, drafter or artist has only to keep the pen erect. The patented dry, double-seal cap keeps ink throughout the balanced inkflow system ready for instant startup, contributing to optimum drawing time. Refillable ink cartridge also helps keep productivity high. The Rapidograph® pen is designed for use with carbon-black India drawing inks that dry waterproof and smear-proof, allowing the artist to enhance drawings with other media, such as colored drawing ink and watercolor washes, or even pastels and colored pencils.

The tubular nib is available in 13 line widths. Just the weight of the pen itself and the handhold to keep the pen erect provide a consistent ink laydown. The designer, drafter or artist has only to keep the pen erect. The patented dry, double-seal cap keeps ink throughout the balanced inkflow system ready for instant startup, contributing to optimum drawing time. Refillable ink cartridge also helps keep productivity high. The Rapidograph® pen is designed for use with carbon-black India drawing inks that dry waterproof and smear-proof, allowing the artist to enhance drawings with other media, such as colored drawing ink and watercolor washes, or even pastels and colored pencils.

These Drawings by Joseph L. Voelker are copyrighted by the artist and may not be reproduced for any reason without written permission from the artist.
Joseph L. Voelker

Single pens and pen sets are available. Ask your dealer or send the coupon for details: Koh-I-Noor Rapidograph Inc., 100 North St., Bloomsbury, NJ 08804 (201) 479-4124. In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3 (416) 671-0696.

KOH-I-NOOR
RAPIDOGRAPH®
a Rotring company

Koh-I-Noor Rapidograph, Inc., 100 North St., Bloomsbury, N.J. 08804
In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3

Please send complimentary Catalog “E” describing Rapidograph technical pens, Koh-I-Noor inks and other artist materials.

Please send me the names of Koh-I-Noor dealers in my area.

Name (Please print or type)

Company Name (if the following is a business address)

Number and Street, RD and Box, etc.

City State Zip

Circle 52 on inquiry card
Meet Your New Roommate.

A familiar face... with a new personality. Adden's affordable Roommate Collection of solid oak furniture now has an enhanced structure and a more sophisticated appearance. And, your new Roommate can be computer literate because the desk pedestal is available with a sliding return to accommodate the keyboard of most personal computers.

Other options include safety and security modifications for residential treatment facilities... and for large installations, we can adapt this versatile Collection to your requirements.

Get acquainted. The Roommate Collection by Adden.

ADDEN

26 Jackson Street, Lowell, MA 01852 (617) 454-7848

Showrooms:
Boston, 77 N. Washington St.
Chicago, Room 11-112A Merchandise Mart

Circle 53 on inquiry card
Ironing Centers

Specified by architects World-wide for new construction and remodeling.

46" ventilated steel board supported by telescoping steel rods.

Steam iron insulated compartment.
Folding sleeveboard.
Work area light.
Electric control panel.
Neatly folds away. Safety door switch turns off power.

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

Circle 54 on inquiry card

WHY NOT BUY THE BEST...

...When the Best costs so little more!

A Sedgwick Residence Elevator is as close to a commercial elevator as you can get. Except in price. Compared to the usual residence elevator, it provides smoother, more stable operation...gentler starts and stops...and easier maintenance. Plus a very special bonus: Pride of Ownership of the premier name in residence elevators. So, why not buy the best for your fine multi-level home, condominium, penthouse apartment, church, etc.? Whether you use it as a convenience, a handicap lift or a touch of luxury, it will serve you well for many years. Call or write for full details and the name of your nearest dealer.

SEDGWICK LIFTS, INC.
P.O. Box 630, Poughkeepsie, NY 12602
914-484-5400 Toll free: 800-431-8262

Circle 55 on inquiry card

The Originators.
Jason Pirelli
The closer you look, the better we look.

Allmilmo brings a new dimension to cabinetry. The 3D Design system. It is more than an international design innovation. It is a finely orchestrated plan for living that integrates state-of-the art technology with a uniquely elegant, yet remarkably comfortable environment.

The 3D Design concept unites elements of varied depths, heights and widths into a plan with total design integrity. A plan that can flexibly extend from kitchens and baths into other living areas. It is, in short, the most advanced cabinet design innovation available anywhere. And it is available only from Allmilmo and their Studio "a" specialists....

Allmilmo Corporation, 70 Clinton Rd., • Fairfield, N.J. 07006 • (201) 227-2502

allmilmo®
masters in the art of fine living.
Stop dirt at the door with style!

C/S Pedigrid and Pedimat entrance mats and foot grids give you two elegant ways to control tracked-in dirt, mud and slush. Both systems are available in a broad range of colors, textures and surfaces, custom fabricated to any size or shape.

Write for complete details.

PEDIGRID/PEDIMAT®

Construction Specialties, Inc.
Muncy, PA • San Marcos, CA • Mississauga, Ont.

Circle 57 on inquiry card
PANELS ADD DRAMATIC NEW DIMENSIONS.

TEXTONE® Gypsum Panel MAGIC works wonders for you with the creation of complete interior design groupings. Fresh new wall expressions combine with the total interior... from floor to ceiling to furniture... up to 36 colors/textures in all. Each is a visual entity you'll find richly rewarding, uniquely in tune with today's interior fashions.

TEXTONE® Gypsum Panel PRACTICALITY. Walls and decoration go up together to speed occupancy. Durable vinyl coverings cut decorating costs. Available with special FIRECODE® gypsum cores for fire-rated applications. And TEXTONE panel surface burning tests (ASTM E84-80) show low smoke development.

Call your USG Representative. Or write to us for our new COLOR-COORDINATOR brochure at 101 S. Wacker Dr., Chicago, IL 60606-4385, Dept. ARM985

Similar panels are available in ULTRAWALL® Movable Partitions.
The beautiful Collin Creek mall in Dallas' suburban Plano area is another evidence of Naturalite's expertise in glass skylights.

The 28,000 square foot system of Lean-To and Structural Pyramid skylights was designed and installed by Naturalite in less than four months and utilizes energy-conserving mirrored glass. The fast-track installation was delivered on budget and on time. The mall was opened in mid-1981.


Whatever your design calls for, Naturalite can execute it beautifully in acrylic, glass or polycarbonates. And, we are equipped to install larger custom applications almost anywhere.

See Sweets insert 7.8/Na or contact the factory. Naturalite, America's largest skylight company. Your single source for skylights.
Visit the Steelcase and Stow & Davis showrooms during Designer’s Saturday, October 10, 11, 12.
UGLY ISN'T THE ONLY ALTERNATIVE TO EXPENSIVE, CONCEALED SPRINKLERS.

Fire protection sprinklers have not traditionally been designed for appearance, so many architects and designers prefer to use ‘concealed’ sprinklers in spite of their inherent drawbacks and high cost. Viking now offers an option to concealed sprinklers that is both attractive and extremely cost effective.

The new Viking Recessed Sprinkler features a fully adjustable escutcheon, U.L. listed with Viking’s new Micromatic™ sprinkler. This combination provides an attractive, subtle look at a cost far below concealed or other recessed sprinklers. The Viking Recessed requires no ‘near match’ painted cover which disguises the fact that an area is properly protected. And, there is no need for an air gap, which collects dust and leaves a dirty ring around concealed sprinklers.

Viking’s unique escutcheon allows sprinklers to be fitted and tested prior to ceiling installation, saving time and eliminating cutbacks. It is available in polished or satin chrome, painted white, and brasstone. The Micromatic Sprinkler (the smallest standard American sprinkler made) may be recessed up to one-half it’s 1 1/2” height for a clean appearance.

Viking’s new Recessed Sprinkler adds up to an unbeatable combination of good looks and low cost that allows architects to get sprinklers out in the open again.

Contact your nearest Viking Distributor, write, or call for more detailed information on Viking’s new Recessed Sprinkler.

"see us in Sweet’s ‘E’ File"

THE VIKING CORPORATION
210 N. INDUSTRIAL PARK ROAD
HASTINGS, MICH., U.S.A. 49058
TELEPHONE (616) 945-9501
CABLE: VIKING  TELEX: 22-6400
Be confident of a captive audience when the seating is Apta. The science of Apta solves the problems of fatigue and discomfort brought on by static seating. An “intelligent” chair, adaptable to the weight of the individual, Apta moves with the body and offers support and comfort at all times.

In the 1980’s comfort is not merely a convenience, it’s a necessity.

Castelli Furniture, Inc.
116 Wilbur Place
Bohemia, New York 11716
Phone 516 589 0707

Showrooms
New York
Chicago
Houston
CLS introduces quality task and ambient lighting for prestigious interiors. Taskmasters, meets the design challenge for today's open planned environments.
Guardwood® 20-minute hardwood door frames... new design potential.

NFPA 80, appendix F, states that means of egress openings in one-hour fire walls must bear 20-minute fire protection ratings. Now you can preserve design aesthetics and still meet 20-minute fire code with Guardwood solid hardwood frames and casings. Tested and approved by Underwriters Laboratories, they carry the U.L. label and are available with matching doors.

Regardless of the design problem or application, you can design in the natural warmth and beauty of wood and select from over 50 of the world’s finest hardwoods. Order unfinished or prefinished to your specifications to match virtually any grain, tone, color or mood.

Sizes range up to 4/0 x 8/0 for any thickness, U.L.-approved, one-hour wall. Custom casing profiles that meet U.L. requirements are available per your specifications. And because we stock common sizes in selected species, you can get immediate shipment on many orders. We also offer U.L. door labeling service for 20-minute through 90-minute doors.

To your specifications, Guardwood door systems can be shipped frame and casing only, K.D.; or door, frame, casing and hardware, K.D.; or door, frame, casing and hardware, prehung. Detailed installation instructions are included with each shipment.

Choose from over 50 hardwoods from around the world.

African Cherry • Andiroba • Aromatic Cedar • Avodire • Beech • Bella Rosa • Benge • Blackbean • Brazilian Rosewood • Brown Ash • Bubinga • Capomo • Cherry • Cicasian Walnut • East Indian Laurel • East Indian Rosewood • East Indian Satinwood • Elm • English Brown Oak • Hard Maple • Hickory • Holly

• Honduras Mahogany • Imbuya • Korina • Koa • Lacewood • Macassar Ebony • Olive • Opepe • Oriental Wood • Padauk • Paidao • Pear • Pecan • Phil. Mahogany • Queensland Maple • Red Gum • Sapele • Surugira • Sycamore • Teak • Tigerwood • Tupelo Gum • White Ash • White Oak • Zebrawood

Send for free brochure and specifications.

Guardwood DOORFRAMES

Architectural Millwork, Inc.
P.O. Box 1007 • 401 S. Adams • Hutchinson, KS 67504-1007 • (316) 663-8375

© 1985 Architectural Millwork, Inc.

Circle 66 on inquiry card
Unika Vaev USA introduces the Archives Collection...

Unika Vaev USA introduces the rugs and fabrics designed by Josef Hoffmann, Adolf Loos, Otto Wagner and the architects of the Wiener Werkstätte. These textiles are woven in the same mill that loomed them originally in turn-of-the-century Vienna. Shown here, all designed by Josef Hoffmann, are the fabric “Notschrei”, the rug “Sanduhr”, and ICF’s “Fledermaus” chair.

UNIKA VAEV · USA

a division of ICF, Inc.
305 E. 63rd Street
New York, New York 10021
212/750-0900

Circle 67 on inquiry card
Introducing the densest carpet
Karastan has ever woven

Karastan has woven over 119,000 tufts of yarn into each square yard of this extraordinarily dense new High Spec Series. The yarns used, DuPont ANTRON® and ANTRON® XL nylon, add static-control and soil-resistance to these outstandingly durable styles.

The rich, understated, coordinated colorings and tailored small scale designs work alone or with each other.

To put it more succinctly, never before has so much style been packed into so little space.
Architects: Marshall & Brown, A.I.A., Kansas City, MO.
Laminated Products installed by Meyers Glass Co., Kansas City, MO.
When Japanese architect Arata Isozaki casually mentioned to me that his conceptual model for a 104,000-square-foot discotheque in Manhattan was a “dream in which disconnected images appear and disappear,” my editorial heart skipped a beat. For the statement not only articulated my own impressions of the Palladium—assembled over numerous evenings of field research at the top of the “stairway to heaven” (cover and pages 126-137)—it echoed RECORD’s commitment to providing a variety of experiences versus a single experience in this issue of Record Interiors. Like Isozaki’s dream (and his entertainment complex), this 15th yearly collection of interiors comprises diverse elements that, admittedly, are difficult to make collective peace with: there are things both familiar and alien, both gratifying and perplexing . . . both intriguing and, at times, even slightly disturbing. The objective this year, as in the years just past, is not to present a tidy package of work as evidence of some consensus which currently does not exist, but rather to offer as wide a range of design alternatives as possible—an annual update on the varied state of the art.

Though we have chosen 15 strange bedfellows this year—the minimalist may feel as ungenerous toward the kitsch artist’s efforts as the neo-primitivist does toward the Mies revivalist’s—they all share one trait: they mine their chosen veins with intensity. The resultant body of work effectively offers a crash course in contemporary design alternatives—more alternatives, perhaps, than some of us would like to believe exist. If these 15 projects lean toward the idiosyncratic, and most do, it is because none of the 14 firms represented has simply latched onto a merely fashionable idea.

For those in search of evidence to prove one stylistic school’s victory over another, Record Interiors 1985 will be a useless document. It is not our intention to point the way, only to show that there are many ways, and that the journeys are worthwhile. Charles K. Gandee
It could be a stage lying in empty wait for the critical scene in some great drama; an abstract set through which the lone thespian paces while delivering his wrenching soliloquy. One can almost imagine the anguished Oedipus recounting his heinous crime here, or the delirious Lady Macbeth wringing her murderous hands and wailing. Endless though the theatrical possibilities may be, however, the only drama acted out in the Gillette Studio is the drama of Francis R. Gillette's life. If the setting appears to lend itself more readily to the performing arts than to the domestic, the owner will accept that judgment as evidence of a residential aspiration achieved. "I wanted to be a voyeur, a member of the audience... to have the sense of looking through a camera," recalls Gillette, who looked to Franklin Israel to make his dream house come true. While many of his colleagues would undoubtedly be nonplussed by the client's request, Israel was empathetic—having once abandoned his drafting lamp for the brighter lights of Hollywood, signing on with Paramount and later with Roger Vadim as a set designer. Though a disenchanted Israel ultimately returned to the fold—"in the end, it's just celluloid, and I'm more interested in tactile reality"—the experience served him well. When longtime friend Gillette called from New York to say that having tired of a "conventional" Park Avenue apartment he was ready to make a dramatic change, Israel was prepared for his part. Taking a leave of absence from home-base Los Angeles, the designer spent the next six months in Manhattan drawing, while Gillette looked over his shoulder to ensure that the esthetic accommodations suited the "artful existence" he envisioned leading. While residential commissions necessarily invite more intense client involvement than others, this residential commission threatened to break new ground. Gillette is a strong-willed perfectionist with very definite ideas, and the eminent hair-and-make up artist approached the design of his studio with the same do-or-die conviction with which he approached model/actress Lauren Hutton for Revlon's "Ultima" campaign. Brandishing a well-worn monograph on architect Luis Barragán's work, Gillette asked Israel to essentially borrow a few pages. Though Israel shares his client's admiration for the Mexican master's work (as who does not?), pastiche held understandably little allure. Especially considering the opportunity posed by the extraordinary 3,000-square-foot room at the top of a 1909 office building that Gillette purchased as the site for the “Barragán village” he specified. "No" was considered an unacceptable response to the proposal. And besides, Israel subscribes to the theory (considered quaint in certain circles) that architecture is a "service" profession, i.e., "is client should be given what he wants."

If, considering the circumstances, Israel's professional commitment seems to exclude his personal desire to create an original piece of architecture, a single image of the finished studio should end all speculation. By looking to the container in which he was working to help guide his hand in molding the powerful forms and planes he inserted into it, Israel was able to produce a design that steps out of the long shadow cast by its conceptual source. When vestigial fragments do appear—in the form of a stair and a fountain (following pages)—they are treated like a pair of familiar quotations that the careful writer flawlessly assimilates into his sentence—still identifiable, of course, but also fresh in their new environs. The highly textured materials the designer assembled and the vivid palette the client specified may appear far from home here in New York City, but their basic integrity and gutsy strength seem a fitting match for the great container. Similarly, the brute force of the tower's idiosyncratic roofline, which forms an almost overpowering umbrella, finds muscular counterpart in the sculpted concrete fireplace (facing page) and stepped plaster pavilion (above)—two unabashedly inserted objects, clearly come to stay. If high on Israel's priority list was the "clear distinction between new architecture and old shell," he was not to be satisfied with simplistic juxtaposition. New and old effectively engage in an ongoing dialogue, in which there is tension but no animosity—since each is up to the strength, and to the task, of the other. Which means our drama has a happy ending. Charles K. Gandee
Though both client and designer admit to feeling intimidated by the rabbit warren of offices they first walked into almost five years ago, they found 16-foot ceilings, 360-degree views, and 3,000 square feet of space irresistible. Situated on the 31st floor of a 1909 office tower (turned cooperative apartments) in Manhattan’s Financial District, the space’s greatest assets (and character) lay hidden behind office partitions, dropped ceilings, linoleum floors, and a maze of hot water pipes. Designer Israel embarked on a pre-renovation “excavation” which, when completed, revealed the glorious promise within. Since bachelor Gillette’s program did not call for conventional room arrangements, Israel was able to preserve much of the original character he found. (Some of the massive pipes were moved, of course, and all donned white vinyl coats.) Though the requisite living, dining, sleeping, and study areas do exist, they make their home in gabled alcoves around the perimeter (plan below), thus leaving the central space open—save, of course, for the “house” Israel built in the “house.” The lathe-and-plaster pavilion contains a darkroom, as well as a “private chamber” on its second floor (facing page). To counter the potential disorienting effect of the “open” plan, i.e., to ensure that the “studio” not be experienced as a “loft,” Israel established strong, formal axes and symmetries. Witness, for example, the entry sequence (plan below): visitors are guided through a photo-gallery vestibule, across a cross-axial alternative route (photo right), and continue on through a second, chapel-like vestibule carved into the new “house”; once they’ve slid the wooden gate open, they enter onto a mottled cobalt-blue concrete “stage.”
"I wanted to be able to bathe in the morning sunlight," somewhat wistfully recalls client Gillette, who insisted that designer Israel recreate Luis Barragán’s famous fountain for the purpose (facing page). Though the familiar image of water spewing from the rough wall into a waiting pool is a long way from its source, it is also near magical. Smooth concrete steps lead the bather up to the pool, and also bring water cascading down into a waiting moat.
El Internacional Tapas Bar & Restaurant
New York City
Antoni Miralda, Designer

El Internacional style

Dressed in a turquoise blazer, Hawaiian shirt, and iridescent purple trousers, he hurries to meet his waiting dinner guest. "Am I late?" he asks, checking the emerald-and-diamond-studded watch on his left arm, while neatly returning a wayward strand of hair to the hybrid bun/French twist it just detached itself from. "No! Good." Thus reassured, he heads for the table. "Please, call me Miralda."

This being the conservative '80s, we may not hear much about them anymore, but there are still avant-garde artists out there in the world who still devote their lives to awakening us from what they might term "the slumber of complacency." Their method is, by definition, confrontational; their hand, always unapologetically heavy; but their talent for prying open our eyes, for rousing us to our defensive senses, is uncanny. In his personal and professional expression, Antoni Miralda is clearly one such artist. Though his art eludes simple classification, let it suffice to say that its purpose is to celebrate the ritual and cultural significance of food, which is also, not incidentally, his preferred medium. With something approaching a fetishist's fervor, Miralda has channeled his creative energies into designing installations and staging performances intended to celebrate the preparation, presentation, and consumption of all that is edible. The tragic aspect of his art, of course, lies in the temporal nature of the subject matter—food perishes, and only photographs remain in a hard-to-find monograph by Pierre Restany, entitled Miralda! Une vie d'artiste. Last year, however, l'artiste was offered the opportunity to create a permanent showcase for his work when the Catalan chef Montse Guillen leased a failed Italian restaurant in lower Manhattan and invited her countryman to contribute the esthetic bill of fare.

Though the eel and squid look slightly suspicious, and the beady little eyes of the lightly sautéed shrimp stare up most accusingly, first-time El Internacional diners may fail to notice—distracted as they can't help but be. "For some people it must be a little too much," estimates Miralda, who will get no argument on the matter, except, perhaps, from those who feel compelled to point out that the issue is not so much quantitative as qualitative. Such implicit notions of what is and is not esthetically acceptable, however, are better checked at the door, for here, as the briefest glimpse will attest, the conventional rules do not apply. El Internacional exists beyond the limits of good and bad taste—out where the parrot, official bird of kitsch, spreads his colorful wings and flies free. Obviously, it's kitsch, but for Miralda, the word is simply descriptive, not censorious: "It has nothing to do with taste, it just means enjoy, and enjoy means excess, not moderation." Arguable? Certainly. But, again, not here. Miralda has concocted a visual feast in which colors, patterns, textures, and symbols are lavished in such ostentatious overabundance that we have no choice but to drop our esthetic guard, overwhelmed by the sensory assault.

"I've always been very colorful," confesses the artist, looking out at the vivid rainbow spreading across his favorite restaurant. Then, as if to emphasize the point, he nods to a tray of blue Margueritas. It seems a bartender concocted the curious looking drink as a chromatically fitting tribute. Miralda was touched by the homage, now a specialty of the house, although he freely confesses that some customers won't touch the stuff: "They think it's Windex." Charles K. Gandee

Seen-it-all-before cab drivers slam on their brakes. Self-absorbed pedestrians stop dead in their tracks. "Is it art or vandalism?" huffed one recent passer-by, unperturbed by the black-and-white giraffe-skin facade and full-size replica of the Statue of Liberty's crown, but outraged by the smashed Coke cans embedded in the sidewalk outside El Internacional.
"The first time I walked in I felt a powerful karma," remembers Miralda, the fascinated-with-food artist who regarded the shabby legacy he inherited from 60 years of diners as the stuff of which dreams are made. After peeling away the more recent decades, Miralda embarked on a course of selective preservation and "highlighting." Witness, for example, the dining room's glittering pink-and-turquoise ceiling and soffit as compared to the white ceramic tile wall with gold mosaic insets Miralda uncovered and left unadorned (save for dangling conduits) because it designated the location of the original 1920 kitchen. Such sentimentality bespeaks the artist's commitment to honoring the various cultures that have made New York their home and this their restaurant, i.e., the present.
Catalonian contingent was preceded by an Italian era which followed German founding father "Teddy." El Internacional is a cultural crossroads, according to Miralda, who laid down a glazed carpet of international flags in the lobby to announce the fact (preceding page). Though the floor plans and seating arrangements were basically unaltered, a new "Trophy Bar" was constructed (below). The vials of Mediterranean water honorifically perched above the quirky bar are capped with replicas of the Christopher Columbus statue that stands in Miralda’s native Barcelona—the explorer’s arm points to America. Atop the maître d’s station (right), above an electric fireplace, is a cauldron around (and in) which bones from three continents are placed: “New York is a melting pot,” explains Miralda.
There's no rest for the weary eye at El Internacional. Regardless of where you look there's some extraordinary little vignette to take note of: An "edible" wedding cake enshrined in a glass stair landing commemorates the symbolic marriage of Barcelona and New York (below left); a decidedly non-edible archaeological sandwich affixed to a structural column remembers the restaurant's long—sometimes glorious, sometimes shady—history (bottom left); a grand window revealing the frenetic action in the kitchen acknowledges the source of the present bounty (bottom). The visual decibel is lowered, but only marginally, in the two upstairs dining rooms, intended for either private parties or relatively quiet dinners. The banquet room (below) contains El Internacional's "museum," which counts
photographs of long-ago patron Elizabeth Taylor seated in a downstairs banquet, as well as glowing restaurant reviews from now-defunct newspapers, among its treasures. The adjacent "Marina Room" (below) features Gaudi-esque stalactites and a glass-topped coffin embedded in the floor, in which codfish have been prepared to go to their final reward resting on a bed of dyed sugar and salt.

El Internacional
Tapas Bar & Restaurant
New York City

Designer:
Antoni Miralda
351 Greenwich Avenue
New York, New York 10014

Keith Ferrington, assistant designer;
Robert Guest, Ken McKay, Andrea Durr, Angus Wallace, assistants

Photographer:
© Peter Aaron/ESTO
Telling details

Esprit Show Room
Los Angeles, California
D'Urso Design Inc., Designer
"I'm unwilling to love a space that isn't beautifully detailed," says Joseph Paul D'Urso. When D'Urso does love a space, a wall, a table, or a swatch of fabric, his devotion to craftsmanship is absolute. He insists on researching materials and proportions on site, by hand and by eye; if necessary, he tears out mistakes and starts again from scratch. When Esprit International, a popular women's and children's clothing company, commissioned D'Urso to design a show room and retail store in different neighborhoods of Los Angeles, the New Yorker saw no choice but to rent a house midway between the two job sites until the last detail was in place. Such perfectionism is a luxury in the world of ready-to-wear; if there is anything comparable to D'Urso's interiors in fashion, it rarely exists outside couture—and it does not come at off-the-rack prices. Esprit's clothing does, but it appeals to a different sensibility. Current offerings run to linoleum-print pants, plastic-laminate "architecture earrings," and "Zolatone swirl shirts," modeled in advertisements by "real people" bubbling over with good health and pert non sequiturs such as "I don't like snails in anise sauce, but I definitely want to be a superhero like Aquaman. I think everyone should be naive." There is nothing naive about the outfit that markets this freewheeling persona. At every level of business Esprit watches the details that matter, and the setting D'Urso designed for their goods conveys this message direct to the trade.

The 14,560-square-foot downtown show room occupies one entire floor of a loft building across the street from the Los Angeles Apparel Mart. The client's program specified distinct quarters for each of five divisions: Esprit Sport, Esprit/Kids, shoes, accessories, and a more elegant and expensive line called simply Esprit. Elevators and stairs unavoidably divide the L-shaped space into two unequal segments, the smaller of which was allocated to the Esprit division alone, in keeping with its relative exclusivity (top left in plan on page 106; photo opposite and overleaf below left); the longer wing houses reception (preceding pages), the remaining show rooms, offices, and conference areas. Ranks of concrete structural columns 3 feet in diameter on 20-foot centers provided the armature for an organizing schema, essentially a centralized square in the Esprit department and a longitudinal promenade in the other sector. D'Urso nonetheless avoided the potentially static discipline of a thorough axial plan by taking advantage of anomalous geometry built into the trapezoidal shell. His deft interpolation of diagonals and curves subtly echoes Esprit International's corporate image of exuberant informality, without upstaging the clothes.

Only after one rounds the bend from the reception desk into the multiple show room is the grand allée of the long colonnade fully revealed (overleaf top left). Syncopating this stately tectonic rhythm, shifts in ceiling height and floor level, and contrasts of translucent, linear, perforated, and opaque enclosures define an extraordinary range of vistas and operational zones. The ensemble suggests a narrow piazza overlooked by pavilions and balconies, a congenial indoor/outdoor ambience in which to look at garments for any season. Movable mesh display racks and overhead speed rails (D'Urso's ingenious refinement of a system Esprit pioneered in earlier show rooms) supply sales representatives with an adaptable kit of parts for rearranging the environment where they present new lines to department store buyers. Shoji-like interior windows of frosted and patterned glass admit plentiful sunlight while filtering distractions from the outside world. At the same time, however, D'Urso uses light to key the cool abstraction of his fugal rhythms to the warm, dissonant harmonies of Los Angeles. Light animates the sensuous vibration of black steel pipe against serpentine wire mesh, sisal matting, and terrazzo, of bleached maple and marble against the exposed metal edges of raw plaster, of cowhide against polished linoleum. When the light hits a leather floor edged in concrete, there's no doubt that this love of detail is a consuming passion. Douglas Brenner
The jeu d’esprit of a polished leather floor in the shoe department (this page and opposite) exemplifies a whimsical strand woven through D’Urso’s exacting geometry. Other wry details include the crayon color scheme of red and yellow chairs around blue granite tables in the Esprit/Kids division, a dedication date set into the travertine floor of the Esprit salon, mullion patterns suggesting a stylized torso, head, and limbs, and vaguely anthropomorphic Memphis furniture in the reception area. Custom-made display pieces such as the “baker’s rack” opposite are uniformly utilitarian and exquisite, a combination that pervades the entire project. Even the back room where new samples are steamed and pressed has a travertine floor under the ironing boards.

Esprit Show Room
Los Angeles, California
Owners:
Doug and Susie Tompkins,
Esprit De Corp.
Designer:
D’Urso Design Inc.
80 West 4th Street
New York, New York 10013
Joseph Paul D’Urso, designer; David Applebaum, Eric Dorfer, Barry Miguel, Peter Ofner, design team
Engineers:
Svend Sorensen Inc. (structural); John Denton & Associates (mechanical); Jones-Cooper & Associates (electrical)
Lighting:
D’Urso Design Inc. with Alfred Scholz Associates
Display fixtures and custom furniture:
D’Urso Design Inc.
General contractor:
Ilig Construction Company
Photographer:
Rick Barnes
Ronald Bentley, Salvatore LaRosa, and Franklin Salasky liken their design strategy for this New York interior to the ambiguous, multilayered harmony of Cubist collage. The apartment is indeed an elusive still life made up of disparate fragments, a fitting analogy, perhaps, for home in the modern city and especially apt here, where the owners actually pieced together two adjacent flats in a prewar building and then renovated them in stages. New interiors were completed in the master suite (right in plan) and two children’s bedrooms (left in plan) before the firm was engaged to carve a living room out of what had been separate chambers divided by a party wall, remodel a foyer, dining area and kitchen, and in the process unify a hodgepodge of architectural components and ad-hoc circulation. On the face of it, this program might appear to call for a return to old-fashioned apartment planning, with formal rooms and hallways dignified by a semblance of axiality and classical ornament—were it not that the owners’ taste ran to flowing Modernist spaces, informality, and minimalist decor. With good sense and ingenuity, the designers convinced their clients that it would be best to serve tradition and modernity at the same time: “We took Emily Post apart,” says LaRosa, “but we put her back together very comfortably.” Extant molded doorways, mullioned sash, structural piers and beams offered a level of detail and modeling that, if subtly elaborated and transformed, could imply a consistent decorative system, a rational parti, and even a measure of domestic ceremony, without demanding full-dress period rooms and forced enfilades.

The gentle accommodation of contingency essential to this layout is immediately apparent inside the front door, where a diagonal partition on one’s left skirts an odd pair of “left-over” structural columns to direct one’s gaze toward the convex sweep of a shoulder-high screen wall. Tall enough to give the living room some privacy from passing family traffic, but low enough not to block sunlight and views from the dining room and open kitchen, this curved partition also helps to define the living room as a coherent entity. Other new construction, such as niches, dropped soffits, and furred-out window embrasures, further enhances the impression of solid containment and over-all symmetry where these qualities do not in fact prevail. Whether seen in plan, elevation, or in the round, the counterpoint of decorative motifs and solid geometry eludes easy comprehension as an ensemble. Partitions look like architecture from one angle, furniture from another; molding threads in and out of walls, alternatively suggesting friezes, dadoes, or pilaster capitals or bases, or turns corners to widen into shelves. As with any collage, the gaps and hidden edges are as striking as the tangible odds and ends of everyday life. Douglas Brenner
Furnishings correspond to the variable order of the architectural shell, in a studiously relaxed assemblage of local symmetries. The range of pieces obeys no single canon: an antique game table coexists with a modern Rietveld rocker, Art-Déco armchairs, an heirloom mirror, and a custom folding screen and sideboard. Surface texture and ornament is similarly diverse: tapestry and velvet, floral-patterned wool, striped carpet, lime-stained wood. The subtlest layer in this collage is the concave side of the warped screen wall, which has been sponged and stenciled in a monochrome pattern of shimmering delicacy.
The clients wanted to perceive the apartment as a continuous, light-filled space, an effect the designers achieved without sacrificing the experience of different rooms with specific identities. The use of intersecting planes and framed openings to describe volumes without full enclosure is especially adroit in the fluid sequence of kitchen, dining room, foyer and living room (above and opposite).
Private apartment
New York City

Designers:
Bentley LaRosa Salasky, Design
180 Fifth Avenue
New York, New York 10010
Decorative wall painting:
David Cohen

General contractor:
Sanchez Interior Carpentry

Photographer:
John Hall
Amid the utilitarian cacophony of Manhattan's commercial landscape, there is a highly specialized group of international trading banks that never allow the serious matter of making money to intrude upon the canon of good taste. Although these foreign financial institutions are as motivated by profit as their American brethren, their New York offices tend to be understated oases of calm where the commodity bartered is currency and where a major investor can negotiate in smartly turned-out surroundings that bespeak a quiet self-confidence. Usually employing no more than 50 people, New York's international banks share three general programmatic requirements: first, they must incorporate public spaces that are luxurious, but not frivolously so; second, they must accommodate technologically elaborate computer and telecommunications facilities; and finally, they require a fairly standard combination of enclosed offices for executives and open pools—or "platforms" in trade lingo—for low- and middle-level employees engaged in banking and administrative operations.

If all this sounds formulaic, the architectural realization needn't be. Witness the diverse group of international banking interiors completed over the past five years by the New York firm of Rivkin/Weisman, Architects—a body of work that ranges from the classically referential Dubai Bank Limited (RECORD, January 1983, pages 86-91) to the more crisply Modernist Credit du Nord (RECORD, mid-September 1983, pages 96-99). Consistent throughout the firm's bank projects is a seriousness of intent, reflected in the architects' utilization of historic prototypes—the layout of an English manor house, for example, or the distinctive plan of an Italian piazza—to organize space. No matter how small the commission, the firm seems to view each project as an integral part of the continuum of architectural history. And while Rivkin/Weisman eschewed any specific reference in its design of the Brussels-based Générale Bank, relying instead on instinctive pragmatism to fit the bank's typically tripartite ceremonial/technical/administrative program into the idiosyncratic 16-sided footprint of a new midtown Manhattan office building, the firm's unflagging desire to apply the broader principles of urban planning to a modest office interior is clear.

Générale Bank is essentially two discrete "buildings" that occupy 10,000 square feet of space. The first is a rectilinear box that contains a line of processional pavilions housing reception, conference, and dining areas. The architects underscored the separateness of this core by wrapping it in an aluminum partition system that replicates the spec office tower's curtain wall. Located in two trapezoids flanking the core, the second "building" is a more conventional set of interiors encompassing banking and operations platforms, a trading room, and executive offices. Aside from the inherent good sense of isolating each of the bank's specific functions within its own sector, the rectangle-within-a-polygon parti allowed Rivkin/Weisman to devise a no less logical circulation pattern that revolves easily around the nucleus.

Consistent with the firm's previous work, Générale Bank is decidedly grounded in the tenets of orthodox Modernism, but overlaid with an interior enrichment of "late-Modern" colors, textures, and materials—a marriage of sensibilities that exemplifies the architects' affection for early 20th-century design and their willingness to indulge in ingenious little tours-de-force that owe something both to historical precedent and to their own imagination. The bank's hybrid quality is perhaps most obvious in the meticulously detailed reception room, where classic Mies furniture, richly grained gray marble, and muted pearwood veneer are juxtaposed against the semi-glitz of custom-made incandescent lighting fixtures set into a shiny perforated aluminum ceiling (above left and facing page). More subtly disarming are the architects' deflected plans for the dining and conference rooms, which result in Aalto-esque wood curves that define unexpectedly generous vantage points into the trading room and banking platform. If the end product exudes a certain luxe internationalism, it seems altogether appropriate for a client whose business knows no national boundaries. Paul Sachner
The concept of boxes inserted into an architectural field is a thread that runs throughout Rivkin/Weisman's international bank jobs and is nowhere more evident than in the design of Générale Bank's conference and dining rooms, which, along with the adjacent reception area and elevator lobby, make up the ceremonial public phase of the overall project. The asymmetrically positioned windows of the conference room (top left and facing page) delineate a cross axis that corresponds to the arrangement of two oversized tables designed by Marco Zanuso. The room can be divided by a sliding partition that disappears into the wall when not in use. Aluminum and sandblasted-glass chandeliers designed by Jerry Kugler were installed on swivel mounts to accommodate possible changes in furniture placement. The architects infused the room with an undeniable aura of luxury by specifying a rich palette of materials—gold silk whipcord wallcovering, beige/peach carpeting, and gray leather-upholstered chairs designed by Archizoom Associates—that contrasts with the hard-edged qualities of the reflective aluminum ceiling, stepped gypsum board soffits, and a gray veined marble wall. Across the reception area and beyond a quartet of Mies Barcelona chairs lies the dining room (bottom left), whose elegant finish is compromised only by the presence of a workaday acoustical ceiling and fluorescent lighting fixtures. While it may seem incongruous in a small financial office, the dining room is a traditional amenity in European banks, where an in-house lunch is business as usual for both employees and clients. No ordinary company cafeteria, however, this room boasts seating designed by Otto Wagner in 1905 for the Postal Savings Bank Office in Vienna. Its gently canted walls indicate that even though the architects clearly respected the organizational potential of the grid, they were no slaves to it. The positioning of the room's 44-inch-square window may appear at first glance arbitrary, but it actually corresponds with a proposed staircase that could eventually lead down one floor to space that the Générale Bank has leased for possible future expansion.
High-tech decor comprising banks of CRT terminals and rows of constantly off-the-hook telephones linking the New York office to branch banks throughout the world adorns the trading room (facing page), which together with the computer center across the hall (lower right) forms the technological heart of any international bank. In order to prevent direct sunlight from striking delicate electronic equipment, Rivkin/Weisman carefully positioned the trading room to have just one indirectly lit northern exposure. For humans, however, expansive views of Fifth Avenue and the towers of Rockefeller Center are provided through the architects' aluminum storefront partition (top right), whose pearlescent patina is the result of one-hour (versus the customary half-hour) anodizing. A perforated light crown forms a continuous frieze at the apex of the partition, while concealed laminated storage units run along its base.

Générale Bank
New York City

Architects:
Rivkin/Weisman, Architects
17 West 54th Street
New York, New York 10019
William Rivkin, Hugh Weisman, Jan Kouzmanoff, Stephen Lesser, principals; Philippe Dordai, John Chapman, Kathi Clark, Jo Landefeld, Richard Lavenstein, Luis Salazar, Ralph Stern, project team

Engineers:
Jaros, Baum & Bolles (mechanical)

Consultants:
Jerry Kugler & Associates (lighting); Laurie Rofe (furnishings); Joan Kaplan (art)

General contractor:
Tishman Construction Corporation

Photographer:
© Paul Warchol
Though the photographer spent a week moving his tripod a millimeter this way, a millimeter that way, before landing on the exact pair of spots from which Trix and Robert Haussmann's two-part magic show could be seen, employees of the Swiss National Bank in Bern know precisely where to position themselves in order to find the four isometric cubes floating in air (above), and, a few steps down the corridor leading to a security checkpoint, the cubes' also-airborne companions (facing page). But then the bank personnel has been practicing since last December, when the Haussmanns installed their anamorphic wallpiece, which, however contrary to 3-D appearances, is as two-dimensional as the planes of mirror and lacquered wood used to construct it. Charles K. Gande
Swiss National Bank
Bern, Switzerland
Owner: Swiss National Bank
Architects: Trix and Robert Haussmann, Architects
Mittelstrasse 47
Postfach CH-8032
Zürich, Switzerland
Hennu Bissegger, Rainer Hügele, Mortiz Kung, assistants
Carpenter: Peter Rothisberger
Photographer: Christian Moser
When Diane Von Furstenberg began staging her comeback to the "rag business"—after the record-making sales of her famous jersey wraps in the mid-'70s ended in a market surplus by 1977—she knew that nothing short of spectacular would recapture her position as a fashion force. So she traded up to a pricey, haute-couture collection, acquired a suitably fashionable slot adjacent to the lobby of the venerable Sherry-Netherland Hotel on Manhattan's Fifth Avenue, and called on friend Michael Graves to design her "something Classical... a temple to Venus."

Though well-versed in the architectural vocabulary of the Ancients and the rituals surrounding the worship of their deities, Graves understood that, in this case, all acts of reverence were to be directed toward the merchandise. Accordingly, he lined one wall of the double-height barrel-vaulted space in the store's front (opposite) with deep accessory display cases that foreshorten the browsing area and create an aggrandized central axis that terminates in a miniature rotunda (plans below). Draped like a harem's tent, this nook is home to Von Furstenberg's "separates." Evening wear bearing the DVF label's studiously suggestive touch is displayed directly above on the second floor in a semi-enclosed space surrounded by four pairs of massive bird's-eye maple and shiny brass cabinets. These shield, like dutiful bodyguards, the less-than-fully-clad customers who slip out of the nearby dressing room to grab one more silken gown off the rack. Even though the inaugural line was being designed at the same time as the shop, Graves was offered a preview and responded by making "the interior as sumptuous as the fabrics" he saw. The budget, however, precluded the use of marble, so the walls were painted to simulate its effect. Graves's signature swags and garlands are the flourishes to an otherwise restrained palette that is intended to keep the clothing from clashing with the colored walls and richly grained woods. Familiar-looking festooned handrails embellish the mezzanine, which offers an enticing glimpse of Central Park (overleaf).

Although the boutique's location is certainly impressive, any aspirations of Classical grandeur were constrained by the shop's modest 1,200 square feet. If Graves could not, as his client envisioned, "build a shrine to all women," he did create an intimate, intricately fashioned women's wardrobe where both clothing and architecture are on display. Graves doesn't see an affinity between the two, however, except in their juxtaposition: "My work is based on metaphors of land, materials, the way we act relative to each other and how we start to make associations. That's not the point in clothing; it's just a matter of taste fascination." Karen D. Stein
Late one midsummer night, while most of us were home tucked safe in our beds, an army of pleasure-seekers made their way to East 14th Street in Manhattan, and there, under a blaze of floodlights, subjected themselves to an unforgiving public inspection by three young hipsters in full punk regalia standing guard at the door to the Palladium. From 11:00 PM to 4:30 AM, the trendy triumvirate handed out their esthetic verdicts to the Day of the Locust-style throng, one by excruciating one. When the final tally was in at daybreak, it showed 8,000 merrymakers selected. If the Palladium management is accurate in its "conservative" estimate that only "one out of every three" called to the door is actually chosen to enter, what this effectively means is that on the midsummer night of July 10th, somewhere in the neighborhood of 16,000 people found themselves standing on East 14th Street—all dressed up with no place to go. Though such a phenomenon may confound experts in human behavior, it is simply business as usual for Steve Rubell and Ian Schrager, choreographers of the nightly spectacle. "If you can get a good table in a good restaurant on Saturday night, it can't be a good
drama of celebration is acted out—the "frozen music" that, once
making the grand entrances and exits required by the press—Schrager
taskmaster, for despite his belief that "architects are the golden boys of the
disciplinary collaboration, wherein an idea would be put on the table,
whether inspired by the aging behemoth's glorious history (which
committee to do a disservice to reality. For though Isozaki
in the lengthy credits is to do a disservice to reality. For though Isozaki
good restaurant," reasons partner Schrager, who concocted the winning-
for the self-termed "Rogers and Hammerstein" of New York night life; so
two years ago when a group of investors—willing to gamble that
entry (facing page): intended as decompression chamber for regaining
"Architectural Record Interiors of 1985"
Heaven's gate

Late one midsummer night, while most of us were home tucked safe in our beds, an army of pleasure-seekers made their way to East 14th Street in Manhattan, and there, under a blaze of floodlights, subjected themselves to an unforgiving public inspection by three young hipsters in full punk regalia standing guard at the door to the Palladium. From 11:00 PM to 4:30 AM, the trendy triumvirate handed out their esthetic verdicts to the Day of the Locust-style throng, one by excruciating one. When the final tally was in at daybreak, it showed 8,000 merrymakers selected. If the Palladium management is accurate in its "conservative" estimate that only "one out of every three" called to the door is actually chosen to enter, what this effectively means is that on the midsummer night of July 10th, somewhere in the neighborhood of 16,000 people found themselves standing on East 14th Street—all dressed up with no place to go. Though such a phenomenon may confound experts in human behavior, it is simply business as usual for Steve Rubell and Ian Schrager, choreographers of the nightly spectacle. "If you can get a good table in a good restaurant on Saturday night, it can't be a good restaurant," reasons partner Schrager, who concocted the winning-through-intimidation recipe for success in 1977 and tested it out on an earlier venture with Rubell 40 blocks north. Although the much-publicized bacchanalia that was Studio 54 came to an abrupt halt on December 14, 1978—when Federal marshalls, ignorant of the infamous discotheque's elite admission policy, waltzed in—the halcyon memory of "Studio" has not yet faded. Past glories, however, hold little allure for the self-termed "Rogers and Hammerstein" of New York night life; so two years ago when a group of investors—willing to gamble that Schrager and Rubell hadn't lost their Midas touch—proposed a return engagement, they jumped at the second chance.

"A nightclub is about capturing the moment," asserts Schrager, who has the nose of a bloodhound when it comes to sniffing out what's "hot" and what's not. While a similarly gifted Rubell was busy with his Rolodex—ensuring that an endless parade of celebrities would be...
"Everybody wants to make a grand entrance," reports entertainment impresario Ian Schrager, who has made his fame and fortune giving people precisely what they want. Toward that end, Schrager embraced architect Arata Isozaki's proposal to raise the Palladium's dance floor a full level above the pre-existing orchestra level (plans right). Though the structural gymnastics necessitated by the new slab made a mockery of the initial $3 million budget, the reward is an oblique entry sequence that not only suspends the climax of the dance floor but creates three distinct "grand entrance" possibilities. The enticing road to the great room at the top begins in the lobby, where a double row of telescoping pilasters—framing an Ionic column found in situ—rise to half-moon cutouts in the ceiling (previous page). Moving from the glowing white lobby to the shadowy foyer beyond, however, the aesthetic tempo changes abruptly. According to Isozaki's metaphorical script, the lobby is meant to have the neutralizing effect of a decompression chamber that prepares visitors to take the plunge into the deep blue foyer "sea." The shimmering candy-apple finish of the ultramarine wall that forms a serpentine backdrop for rotund jade columns, as well as a carpet patterned after David Hockney's Los Angeles swimming pool, are manifestations of the aquatic metaphor (cover). Lighting designer Paul Marantz kept the foyer's wattage especially low to contrast the near-blinding luminosity of the stairs, where "the people from the sea step up to the heavens," notes Isozaki. Though the mega-watt scissor-stair offers two routes up, the vision of artist Francesco Clemente's fresco to the left points the correct way (above and facing page). Once in the tiny chapel of life's sorrows and joys, the "people from the sea" are presented with an enticing glimpse (to continue the metaphor) of "heaven" on earth—the dancers at the dance. For a more revealing view of the celestial scene, visitors ascend to the third-floor mezzanine via metal stairs pushed deliberately close to a great ornament—reinforcing the Palladium's separate-but-equal attitude toward old and new (right).
Though architect Arata Isozaki's original scheme called for a cruciform-shape superstructure to be set beneath the Palladium's great dome, reality—in the form of a budget—intervened and eliminated the proposed cross's "sanctuary" and barrel-vaulted "transepts." The much-simplified version built (axonometric below) may not make the same social commentary about the place of discos in contemporary society; however, the three-story gridded cage does succeed in the near-daunting task of spatially taming the awesome 104,000-square-foot building it rises so proudly in (right). From the outset, client and architect agreed that their work should always steer deferentially clear of the 59-year-old Academy of Music's baroque shell, i.e., nothing was to touch the decaying walls. "Theoretically," notes Schrager, "everything we did here could be removed and the old building would still be intact." Though admirable, one would not like to put Schrager's theory to the test, since 90 per cent of the columns in the building-within-the-building are structural steel. "The house that Isozaki built," as it was dubbed, is sheathed in gypboard (painted a chameleon blue-gray) and, on the dance floor face, expanded metal. Behind the metallic screens lurk 10,000 lightbulbs which, when illuminated, transform the great grid into a structure-defying luminous cage (right). Dancers will undoubtedly take comfort in the maze of steel that laces together the roof of Isozaki's "house." The sturdy web supports the hardware for $3-million worth of lighting and special effects—not the least of which is a pair of 8,000-pound video banks that not only offer one large image or 25 small images each, but roam freely above the crowd (facing page).
“Times have changed since the mindless ‘70s, but the heart of a nightclub is still the dance floor,” offers Ian Schrager, by way of introduction to the action taking place in the center square (below and facing page). And though some may prefer the safety of a seat in the projection booth for viewing the Palladium’s throbbing heart (right), the more intrepid will undoubtedly cast caution to the wind and put on their dancing shoes. Architect Isozaki’s enthusiasm for working with lighting designer Paul Marantz, as well as with the other technical magicians from Broadway and Hollywood who collaborated on the discotheque, reflects his belief that “the experience of the body is the most important thing.” To ensure that the bodies in the Palladium have an experience like no other, Schrager advised the club’s consultants to stop at nothing short of spectacular. When the elaborate sets, lights, and videos were in place, however, Schrager found himself overwhelmed, and called on a director to write a script for the dance floor. Though nine technicians are required to make it happen, the result is an eight-hour performance in four acts; beginning in a ‘60s-style Brooklyn disco that is lowered—complete with go-go girls—to the floor (framed by Isozaki’s proscenium arch in photo above), the evening progresses through a series of exponentially more abstract sets, until the final arsenal of special effects is unleashed. Providing you don’t fear it’s Armageddon and run for cover, the last act is followed by a monumental-scale canvas by artist Keith Haring (facing page). The winsome hieroglyphic-meets-graffiti style characters cavorting about in the last backdrop are fitting companions to their three-dimensional brethren out on the floor. Like the Francesco Clemente fresco at the top of the stair (page 129), the Haring canvas is part of a permanent art installation Schrager conceived midway through construction: “When I began to see Iso’s architecture take shape, I realized I couldn’t just open another dance hall—after all, my liquor and my music are the same as everybody else’s . . . . What we’re selling here is the magic of the space.” (For more on magical space, turn the page.)
All is fair, and nothing is sacred, in the eyes of Kenny Scharf. the “Downtown” as opposed to “Uptown” artist extraordinaire who was invited to tuck his magical mystery tour de force in the Palladium basement. Far from the madding crowd above, “Kenny’s rec room,” as habitues quickly dubbed it, offers the nostalgic an opportunity to revisit the psychedelic 1960s, or, alternately, the not-at-all nostalgic an opportunity to preview the psychedelic 1990s. The permanent installation welcomes visitors through a Day-Glo tunnel of fun fur and mirror before delivering them to a lounge outside a lavatory. For those who “may not know much about art but [who] know what they like, “suffice it to say that Scharf’s work is extremely popular with devotees of New York’s East Village galleries. Sponsor Ian Schrager first spotted the 27-year-old artist’s talents in a Japanese magazine called Pluto, which showed a photograph of his car. Schrager’s second Scharf sighting was at the Whitney Museum’s recent Biennial, for which the artist cast his distinctive spell on Marcel Breuer’s telephone booths. A distant relative of the subterranean playroom (at least in the sense of aesthetic autonomy from the rest of the Palladium) is lodged up under the building’s eaves. Named the “Mike Todd Room” in honor of its long-ago tenant, the club-within-the-club was inspired by Jean Cocteau’s film classic. Beauty and the Beast. Peeling paint, crumbling plaster, and a great rusty truss (all meticulously presented) conspire to give the unsuspecting visitor (trying only, perhaps, to escape the noise downstairs) a glorious sense of magnificent decay. Artist Jean-Michel Basquiat supplied the two paintings that look out across the mottled floor, Arata Isozaki specified the mahogany bar, and French designer Andrée Putman contributed the furniture, but, as these things can sometimes happen, the room failed to cast its wondrous spell until a florist named Robert Isabell took off for the junk shops of Connecticut in a borrowed station wagon—returning the day before opening night with his priceless cargo of broken mirrors, bent candleabras, and torn tablecloths.
Parental guidance

Modernism dies hard along Lake Michigan. Although a vocal band of architects in Chicago is appending historicist trappings to its Modernist vocabulary, others, like dutiful children not wanting to disobey a kindly father, have remained faithful to the tenets of the International Style. And for good reason: Chicago is, after all, the city of Mies van der Rohe, and many practitioners here were taught at an early age to value Mies’s intellectual rigor and moral authority in architectural matters over the more theatrical—and ephemeral—impulses that often dictate taste in, say, New York or Los Angeles.

Donald Powell is one of those architects, and his own apartment at Mies’s iconic 860 North Lake Shore Drive offers convincing evidence that the principles motivating architects earlier in the century are alive and well in the Modern master’s adopted hometown. With partner Robert Kleinschmidt, Powell has designed a 1,700-square-foot residence that is, in a sense, a compendium of spatial ideas, materials, and details that characterized Mies’s work. In order to convert the existing two-bedroom two-bath apartment into a less constricted layout comprising one bedroom, one bath, and a combination living room/study, the architects removed most of the interior walls and reconfigured the resulting area with a T-shaped space divider/storage unit that is articulated by Mies’s signature corner detail. By raising the six-foot-tall divider 5 1/4 inches above the travertine floor, Powell and Kleinschmidt borrowed an element from Mies’s 1938 Resor House project and, more significantly, evoked the flowing space first seen in 1929 at the Barcelona Pavilion and Tugendhat House and later, in 1950, at the Farnsworth House. Although the reworked interior is not an archaeologically precise restoration, it nonetheless represents a return to Mies’s original intention for open-plan apartments at 860—a proposal that builder Herbert Greenwald admired in 1952 but feared would put off prospective tenants who might be unaccustomed to such an uncompromising spatial statement.

Always mindful of the organizational potential of the Miesian grid, especially as it relates to 860’s celebrated steel-and-glass curtain wall, the architects took the five-foot-three-inch dimension between the building’s I-beam window mullions, halved it, and based their furniture layout on the resulting 31 1/2-inch-square module (plan facing page). Luxurious wood and marble finishes make up a familiar Miesian palette; likewise the understated colors and the wool- and leather-upholstered furniture. While the end result might strike some as a bit softer and more consciously domestic than Mies would have allowed, it is also significantly more inviting as a piece of urban residential architecture. Paul Sachner
A tour of Powell/Kleinschmidt's apartment at 860 North Lake Shore Drive will give connoisseurs of early-20th-century architecture the sensation of walking through museum period rooms. The architects had at their disposal Mies's original drawings, which Chicago's Lakeside Furniture Company utilized to manufacture two 1929 chrome-and-leather Tugendhat chairs (drawing below), a wool-upholstered platform sofa dating from 1931, four dining-room chairs that Mies designed in 1920 for his own apartment in Berlin, and a variety of other pieces by the Modern master. To complete the Miesian experience, Powell and Kleinschmidt positioned the furniture to take advantage of striking views not just of Lake Michigan and Chicago's Gold Coast, but also of 860's twin curtain wall at 880 North Lake Shore Drive.
For a bit of decidedly un-Miesian glamour, however, they covered one wall of cabinets with a new Swiss-made fabric constructed of finely woven strands of stainless steel that catch light streaming through the apartment's floor-to-ceiling windows and cast a shimmering, iridescent glow (photo below). The need for privacy dictated a more conventionally designed enclosed bedroom (bottom).

Powell Apartment
Chicago, Illinois
Architects:
Powell/Kleinschmidt
115 South LaSalle Street
Chicago, Illinois 60603
Donald D. Powell and Robert D. Kleinschmidt, principals; Mark Nelson, project assistant
Lighting:
Gary Steffy

General contractor:
H. B. Barnard Construction Company
Photographer:
©Peter Aaron/ESTO
Temporary contemporary

Though Batey & Mack made it to the finals in the design competition for the Getty Fine Arts Complex last year, Richard Meier walked away with the $100-million commission. The San Francisco-based also-rans were offered some small (relatively speaking) consolation, however, when Kurt Forster, director of The Getty Center for the History of Art and the Humanities, invited the firm to design temporary quarters for the Center in a "run-of-the-mill office building" in Santa Monica. Forster, a former professor of architectural history at MIT, agreed to share his insider's perspective on the architectural process and product. C. K. G.

The Getty Center for the History of Art and the Humanities requires the full range of spaces and equipment that an advanced academic department needs, as well as ample room for a major library, a rapidly expanding photo archive, and the specialized collections of its Archives of the History of Art. Although the temporary quarters will be in use for only six or seven years (until the Fine Arts Complex takes shape in Brentwood), the early stages in the life of a fledgling research institute are crucial to its future identity. No matter how ephemeral its form was destined to be, we wanted to create a setting in which scholarship would flourish and where the discipline of thought would engage the play of the imagination. But most of all, we wanted the temporary Center to have a simple appearance and self-contained character, in keeping with the best examples of California's historic architecture. The Center was to be so functional in its plan and so practical in its parts that one would regret leaving these quarters in a few years, but it was also to be so imaginative and refreshing that one would carry away fond memories.

If all of this had to be accomplished in a few months with a limited budget, then one must turn to architects who have had experience with modest but highly personalized projects. They would have to possess a special knowledge of California traditions, but be free of provincial smugness or, worse, regional cuteness. Only a fresh use of familiar materials and an inventive transformation of local practice held any promise of success. Almost by elimination, we arrived at Batey & Mack, the San Francisco firm that has given a distinct cast to California design in a series of villas in the Napa Valley.

Working within narrow limits and a fairly conventional program, project designer Mark Mack's concept for the Getty Center started with a few deftly chosen motifs that matched materials with elements of the design vocabulary: ash-framed bracing for workstations and shelving, poured and buffed concrete or vinyl for flooring, corrugated metal and concrete pavers for duds, and a rig-like structure for wall shelves. In each instance, these combinations reveal a prodigious capacity for variation without ever obscuring the reason for their coupling.

Corrugated siding serves the office corridor as well as it might a farm shed; 1 1/2-inch solid ash cross-bracing is as fit to structure workstations, desks, and shelving as it is (in more massive dimensions) for the timber frames of roofs, porches, and fences. Such transpositions are not without a polemical edge, especially when you come upon them in a hopelessly dull building. The play of materials and motifs that Mack initiated never strays too far from the logic of their vernacular use; nor does he ever employ them simply as cliché. Mack handles the simple with a feel for its complexity, and, conversely, reduces variety and ornamental details to their essentials. Such design restores quality to the least expensive material, and, with a touch of reality, banishes the fakery of so much interior design. The Getty Center quickens one's sense for the inadvertent beauty of simple things put together with intelligence and wit. Getty's scholars and staff may enter the building through the same glistening lobby as other tenants, but when they step out of the chrome-lined elevators, they have a different material underfoot, a fresh atmosphere around them, and another set of values before them. Mack created a setting at once Spartan in its material display and splendid in the simplicity of its design and detail. Kurt W. Forster

A cement-paved interior "street," welcomes visitors to the seventh floor of the Getty Center, and leads them to either office suites (on the right) or to an auditorium (on the left). The small, starry lights in the corridor/gallery's shallow ceiling vault can be substituted with spotlights when needed for vitrines embedded in the walls—the "windows" on the Getty collection—or movable display cases (not shown). Architect Mark Mack's love of (and talent for manipulating) materials, textures, and colors is evident in the foyer: the rough white stucco of the ceiling gives way to the smoother trowel finish and washed tint of the walls, while the reddish dye of the cement floor completes the stone palette. Surfaces are meant to convey both substance in their material textures and forced aging in the appearance of their "skin. "A pair of cross-braced wood panels extend the floor's X-shape metal divider strips into another material and dimension (facing page). The twin ash insets frame a blood-red marble slab that supports the reception desk's gently curving top, which echoes the profile of the ceiling vault. Immediately upon entry, Mack's official ash-and-deerhide "Getty Chair" makes its debut.
Architect Mack established an important difference in the degree and character of his work on the two floors Getty now occupies in a spec office building in Santa Monica. Preexisting interiors on the fourth floor (plan below left and photos following pages) permitted only a redefinition and highly selective renovation, whereas the seventh floor was newly annexed and could be built with no limitations other than those posed by the building (plan left, photos this and previous pages). The plans of the two floors convey schematically what the visitor experiences spontaneously: the fourth floor has been slashed open to create a deep perspective view along the different stages of library consultation; the seventh floor adds two uneven longitudinal spaces on both sides of the elevator lobby, a narrow antechamber to the Department of Photography (facing page) and the extended corridor gallery linking administrative offices with an auditorium (previous pages). The relative formality of the seventh floor is achieved by means of fully internal spaces, balanced yet never dry symmetry, vaulting, petrous materials, and interior windows and wall sitters. Awkward wedges of space (due to a lack of resolution in the building frame), appear now justified by Mack’s new build-out. The administrative offices are divided into two parallel suites: a dado of corrugated metal alternates with recessed filing cabinets, while open workstations form alcoves punctuated by tall lamp stands carrying dish reflectors (above). The auditorium (photo left) can be divided into three independent sections (see plan); a stout cylinder at the juncture of the auditorium’s two main spaces encloses not only a structural column but audio-visual equipment.
Wedged in between the Getty Center’s fourth floor reception desk and Archives of the History of Art Department sits a cement-lined waiting nook (photo right). Like a rusticated dado, the wainscot of cement pavers lines the entire library corridor, leaving only a fretted opening to the elevator lobby. Access to library holdings is staged along an information corridor, leading from initial consultation of on-line catalog terminals to circulation desk and bibliographic search stations (photo below), before narrowing into the reference library proper (facing page). The spine of this information corridor divides the long open passage from the fenestrated but secluded reading room with a view of the Pacific Ocean. The narrow tip of the V-shaped library corridor floor is illusionistically raised into the vertical by means of an indirectly lit triangular slot inside the pier (facing page). Marble-topped tables abut the lateral reference shelves for ease of consultation. In keeping with the character of a limited but decisive intervention on an already developed floor, Mack stressed above all the contrast of conventional materials with newly introduced textures. New flooring and a wedge of solid ceiling interrupt the office carpeting and acoustic tile. A line of ingeniously designed ceiling lamps—like capitals without columns—scan metrically against the forced perspective of the corridor.
The Brickwork Design Center is operated by its owners, a brick manufacturer, as a service facility, offering seminars and information; sales offices are elsewhere. The displays of Glen-Gery's bricks are meant only as points for discussion and information; display cases include a row of revolving panels (on top above at far left) and shelves in a hallway showing special shapes for special purposes (bottom right opposite). Units shown in SITE'S display towers (opposite at center and top right) are treated with frankness as sculpture. In the Renaissance dome (at top above), drawn on the brick church of Santa Maria della Grazie in Milan, rondels in the drum conceal projector lenses, while those at the base encircle air-conditioning grilles.

The brick dado around the main room of the Brickwork Design Center has more complex qualities than simple beauty and pertinence. To start with, it offers an architectural history of brick from prehistory to date. Moreover, it demonstrates accurately, if at half-scale, the material's sundry shapes and sizes and the infinite variety of bonding patterns, decorative motifs and structural solutions devised by different people in different places at different times.

The historical pageant opens with a small symbolic pile of brick dust next to a primitive structure (see following spread) and goes on with an Egyptian pyramid, where builders used brick to fill in steps along the slope of larger blocks and smooth the surface for a marble overlay. (SITE admits to taking liberties with scale at this point; even at half-scale, an Egyptian pyramid cannot be contained.) Moving on through ancient China (directly above), through Roman arches and medieval buttresses (above at lower left), through Renaissance domes and Mannerist ornament (above at upper left), through Georgian grace and Sullivanian arches, the procession ends at three display cases designed specially by SITE to show brick's potentials for today's architecture.

The history pageant has its own life as ornament for the room. In this respect, the knowing eye will discern references to SITE'S own predilection for the kind of "unbuilding" made familiar with the firm's
series of stores for Best Products. Here, though, the nibbled edges of
brickwork have a functional as well as symbolic purpose: they allow
viewers to see the insides of brick walls and the structural
arrangements of multiple wythes behind smooth faces. Designer James
Wines was also very conscious of opposing scales within the space—the
half-scale models surrounded by full-scale building. Thus the arch over
the round-headed conference-room door (top left) was built of half-scale
brick at real-building scale as a transition between the two sizes. The
smooth white background—plaster walls and terrazzo floor—throw the
texture and color of the brickwork into prominence. But Wines also saw
the plaster as a negative material allowed to appear in front of the
positive dark brick when suggesting stone ribs or buttress caps.

Construction itself presented unusual problems. Building materials
included about 20,000 bricks, with more than 400 varieties of shapes and
sizes. Further, if bricks are half-scale, joints must also be half-scale;
since ordinary mortar cannot compress into such a thin space, the
designers specified a special mortar incorporating epoxy for additional
adhesive strength. SITE produced reams of working drawings and
provided constant site supervision, and Wines describes with
admiration and delight the sight of the masons’ large muscular fingers
manipulating tiny bricks and tiny joints. Grace Anderson
When Vignelli Associates were commissioned to create a corporate identity for Architectural Complements in 1979, their first move was to convince president Larry Kroin to change the company’s name. Although Massimo Vignelli will admit to a predilection for the letter K (he established a graphics program for Knoll International in the 1960s that became an industry standard), the proposal was vintage Vignelli: first tell them who you are, and then show them what you’re about—simple and clear. After designing a logo of white Helvetica bold type on a canary yellow ground, Vignelli Associates completed a package of printed material that now includes not only the obligatory letterhead, product catalogs, and advertisements, but in-house forms for everything from shipping orders to product literature requests—which effectively established a graphic authority Larry Kroin gladly allows to “reach levels of absurdity.”

As Kroin’s product lines and staff expanded—part consequence of the new graphics—and the need for new office space became necessary, it was perhaps inevitable that Massimo and Lella Vignelli and their associates would be called on to extend the very same corporate character they had established. After deciding to move away from student-dominated Harvard Square to Cambridge’s up-and-coming Charles Square development, designed by Cambridge Seven Associates, Larry Kroin selected a long, narrow space that, to its advantage, has a large L-shaped deck overlooking the mixed-use complex’s central courtyard (photo top left), which is an ideal platform for the company’s collection of outdoor furniture.

Located on the fourth floor of one of the development’s office blocks, the company’s new headquarters are entered from an anteroom (photo middle left) that is sheathed in beveled, black tiles; the walls, ceiling, and floor glisten with the reflected light they pull from the yellow front wall, and force even more attention on the glowing white 3/4-inch-thick logo. Behind the supergraphics lies Kroin’s yellow brick road, where bathroom and kitchen fixtures decorate the vibrant vinyl-tile walls, and a sampling of tubular steel-and-wire park benches and chairs offers yet another vantage point from which to appreciate the brass-and-chrome fittings of Danish architect Arne Jacobsen (photos bottom left and facing page). The 7 1/2-foot-wide, 7 1/2-foot-high, and 100-foot-long corridor—which brings Massimo Vignelli’s tried-and-true maxim of spatial organization “If it’s good in plan, it’s good in everything” into three-dimensional expression—opens to the requisite offices, conference rooms and support functions, and ends at the glass doors to Larry Kroin’s suite (see floor plan following pages); a wall of mirrors at the opposite end appears to double its length and, thus, intensifies the drama of this unusual “show room” space. If such an unorthodox display of the company’s wares gives visitors reason to pause and inspect them more closely, that is the intention. For not only are several items already such icons of modern design that they have been included in the Design Collection at New York City’s Museum of Modern Art, they are, after all, what Kroin is about.

Karen D. Stein
Vignelli Associates' Michele Kolb spent months "sourcing" materials for the corridor, which was intended to be sheathed in ceramic tile until she discovered yellow glaze is unstable and likely to crack after it is fired. Kolb chose vinyl—for its appropriate "bathroom" look—and located a manufacturer that could custom color, cut, and bevel. The monochromatic offices, hidden behind closed doors to maintain the corridor's continuity, are a soothing complement to the public areas. The laminate workstation tops (opposite, top) were custom colored to match the textured gray walls and ceiling, and the telephone consoles, available only in beige, were specially sprayed black. No item was beyond meticulous consideration; in fact, Kolb confesses, "the pursuit of detail" occupied most of the year spent on the project.
Kroiri Office and Show Room
Cambridge, Massachusetts
Designers:
Vignelli Associates
475 Tenth Avenue
New York, New York 10018
Massimo and Leila Vignelli, principals-in-charge;
Michele Kolb, senior project designer; Robert Traboscia, designer
General contractor:
Turner Construction

Woodwork:
Peckham Corporation—Alan Chapman, project manager; Lewis Epstein, technical manager
Photographer:
Peter Vanderwater
Two Restaurants:
72 Market Street
Angeli
Los Angeles, California
Mayne & Rotondi, Architects

Thought for food

The very idea, distasteful though it may be, that a ritual called power breakfast is de rigueur in certain circles reminds one that restaurants do considerably more than satisfy our primal needs for food and shelter. There are gestures from the human comedy in even the simplest public meal that involve every diner—solitary, gregarious, or intimate—in a social act. Rarely, though, does architecture play so dominant a role as it does in two Los Angeles restaurants designed by Thom Mayne and Michael Rotondi, 72 Market Street (this page and overleaf) and Angeli (opposite and pages 160-161). The expressive vigor of these projects seems all the more forceful considering that, in theory, they belong to the ubiquitous genre of new restaurants in old buildings: the cast-iron and pressed-tin loggia across the front of 72 Market Street is a rare survivor of turn-of-the-century Venice; Angeli is ensconced in a prewar commercial row on Melrose Avenue, stuccoed in the vaguely Mediterranean style of classic West Hollywood bungalows. Nonetheless, as the pictures show, columns, arches, and local color do not necessarily invoke the urban-renaissance cliches of nostalgia and stylish optimism. On the contrary, each of these projects embodies a painstakingly original essay on the relativity of history, the vagaries of taste and fashion, and man’s constant appetite for artifacts and ceremonies he can rely on in an unstable world. That’s a tall order for two small restaurants, but then again, is there anything better to soothe the troubled soul than a well-cooked meal, lovingly served?

“I wanted a place to eat across from my studio, a place that would satisfy my culinary and visual esthetic,” said film-actor-director-producer Tony Bill when asked why he and his partners, none of them restaurateurs, decided to open 72 Market Street. A seafood bar, they agreed, was a must, though the specific details of its architectural surround were less definite. To clarify these ideas, Bill and company led Mayne and Rotondi on a comprehensive limousine tour of restaurants in New York and San Francisco. This aspect of design development is a singular reminder of the potent forces at work behind Venice's seedy bohemian charm, and helps to explain the self-conscious ambivalence one senses in the architecture of 72 Market Street: stylish and tough, understated and overwrought, relaxed and tense.

Mixed signals color one’s first glimpse of the restaurant from the narrow, sometimes spookily deserted Market Street. An armor-clad facade and deep-set doorway imply defenses against a menacing environment, and yet, when large panels to the left of the window grille are opened to admit soft coastal breezes, the front bar-cum-dining room almost becomes a sidewalk café—almost, since diners do not just stroll in casually. The entrance is sideways to the street, pointedly off-center, and off-axis, a minor detour that brings the arriving customer to yet another threshold. Further complicating the transition from street to building, the interior volume of the bar turns out to be a room within a room: an outer box of brick and Douglas fir plywood, and an inner one whose cement-clad walls are skewed off the building’s main axis. Rods linking the corners of the smaller compartment to the flying-saucer top of a bronze cylinder adorned with human silhouettes (by sculptor Robert Graham) present a structural conundrum, especially when seen in line with the load-bearing classical pillar visible through the front window (the rods are in fact in tension, working with the interior column to absorb seismic stress). Cruciform beamlike uplights, retraced in plan on the floor, a rectangle inscribed in the pavement behind the bronze column (see axonometric), and the column itself all apparently define the centerpoints of different intersecting volumes, confounding.
any ready identification of a "true" center to the room.

After puzzling over these constructivist gymnastics, one may find the formal dining room in the rear (not illustrated; plan and section overleaf) anticlimactically bland or, depending on one's temperament, refreshingly calm. Few diners here are apt to dispute the niceties of formal encoding over their Cajun catfish, but only an obsessive gourmand could ignore the architectural confection Mayne and Rotondi have served up. They have rendered the indeterminate process of design itself a graspable image, working in a creative medium that offers no foolproof recipes for art.

Indeterminacy and a mixed menu of esthetic signals were also basic elements of Angeli from the start of the project. First came the irony of locating a restaurant devoted to timeless, simple regional Italian cooking on Melrose Avenue, L. A.'s hottest marketplace for chic ephemera. Then came uncertainty about the space itself: a meager 17-foot frontage was available immediately, with the option to acquire an adjacent shop in the indefinite future. Unexpectedly—and happily, since business has thrived—the annex became vacant in six months, resulting in a fast-track expansion (shown at right in the drawing but not ready in time to be photographed for this issue). The attachment of a fragmentary Cor-Ten screen wall to the existing facade—loosely evocative of Italian ruins, industrial relics, and the false fronts of American Main Streets—boldly strikes a monumental stance amid the raffish clutter of Melrose. More tentatively, this rusty frontispiece also stakes Angeli's claim on the storefront next door.

The no less provocative imagery of the interior echoes the sentiments of co-owner Evan Kleiman: "I am a modern person and I wanted a modern environment with an obvious relation to Italy. But for me to put our food, which is light and simple, in a dark atmosphere with heavy padding, stiff curtains, and kitsch Italian-restaurant decoration wouldn't feel right." The architects took their cues from the prominence of a large oven for baking pizza, a staple on Angeli's menu, and from Ms. Kleiman's express desire for "candles and niches like chapels, because when you think of southern Italy, which is what pizza is all about, you think of the church." Nave and aisles are clear in the plan, vestigial "chapels" line the side walls, and the pizza oven and servery stand in for sanctuary and altar. As on the facade, however, classical equilibrium gives way to the precarious balance of a 20th-century sensibility. In what could almost be an updated, scaled down version of Guilio Romano's trompe l'oeil collapsing rooms, the interior hints at implicit self-destruction. Truncated angled beams defy gravity and structural logic, thrusting into mid-air or slicing through windows; lighting fixtures in Angeli Phase I might equally well be stylized candle sconces or packs of dynamite; ceiling uplights in Phase II resemble pizza cutters. Allusions, however, rather than specific references, these shapes challenge, and resist, literal iconography. Angeli patrons vocally wonder at the striking decor, but proceed to eat their pasta and salad with undiminished gusto. "People today are used to accepting risk as part of their daily lives," comments Michael Rotondi. "You see nihilism and aggression every day in the punk culture on Melrose," adds Mayne. "Young people have a sense of frustration and powerlessness, and there are times I don't feel that different. Because we too are looking for how to express ourselves, our work has a quality of questioning, of risk-taking. But it is ultimately a positive act if you instill a sense of caring in what you make." Let us say grace together... Douglas Brenner
Without slighting its cuisine, 72 Market Street could be called a restaurant for art's sake. The original structure, whose brick walls are still visible, used to be the studio of painter Robert Irwin. A bronze-clad column by sculptor Robert Graham now stands like a ritual totem in the bar. Besides formally linking the front and back rooms, the axial alignment of contemporary art with the old cast-iron column outside suggests the meeting of different generations, even as skewed geometry, disjunct volumes, and interstitial skylights mark a symbolic aesthetic gulf.

Apparent torsion of the bronze-clad column and the steel rods attached to its "capital" seems to express the strain of holding together tradition and modernity, art and utility. In fact, the column and rods form a diaphragm which, along with the square compression ring inside the clerestory of the cement-faced room-within-a-room, meets lateral stress requirements of the seismic code.

72 Market Street
Venice, California

Owners:
Tony Bill, Anthony Heinsbergen, Dudley Moore, Julie Stone

Architects:
Mayne & Rotondi
2113 Stoner Avenue
Los Angeles, California 90025

Thom Mayne, Michael Rotondi; Kiyokazu Arai, project architect; Rachel Vert, Alex Rudeamen, Florence Blecher, Kim Groves, assistants

Engineers:
Gordon Polon (structural); Saul Goldin (electrical); J. Sullivan & Associates (mechanical)

General contractor:
Pacific Southwest Development

Photographer:
©Paul Warchol
Beyond the obvious geographical pun, the name Angeli ("angels" in Italian) captures the spirit of a place that, as restaurants go, a minor miracle. Miraculously, in spite of frenetic Melrose Avenue outside and intimations of structural mortality overhead, this tiny dining room exudes the serenity of a whitewashed country chapel. Columns tilt, the rusty facade is only a skeleton, beams and ductwork list precariously—but man's communion with food goes on. The guardian angels in the niches are loaves of bread from a Salvadoran baker in Los Angeles. "He's a genuine artist," says chef-owner Evan Kleiman, "though he's not self-conscious about it."

Angeli
Los Angeles, California
Owners: Evan Kleiman & John Strobel
Architects: Mayne & Rotondi—Thom Mayne, Michael Rotondi; Mahmoud Michele Saie, Phase I; Brendan MacFarlane, Phase II; Alex Rudeamen, assistant
Engineers: Saul Goldin (electrical); J. Sullivan & Associates (mechanical); Marty Gentman (structural)
Consultant: Michael Hodgson (graphics)
General contractor: Pinky Mix Construction
Photographer: ©Paul Warchol
Over the past few years, Gwathmey Siegel & Associates' Modernism has begun to mellow. The firm's signature of white open spaces lined by the slick surfaces of glass block and mirror has yielded to the suggestion of discreet rooms filled with eclectic furnishings and an enriched palette of materials. Further evidence of this change is the design of a 2,400-square-foot New York City pied-à-terre, sequestered high within the brashly opulent Trump Tower. Although his preferred-to-remain-anonymous client and more-than-generous budget allowed Charles Gwathmey nearly carte blanche in performing his latest aesthetic experiment, dropping any hint of historical reference into the cramped conditions of the given apartment site proved to be a spatial challenge. It was met by turning the limitations of an 8-foot 8-inch ceiling height and tight floor area into a pavilion that commands spectacular views in almost every direction, while retaining a calm, introspective character of its own.

This internal autonomy was achieved by detaching the apartment envelope from the existing perimeter through layers of built-in cabinets, furniture, paneling, and window frames. Such usable poché is not new to Gwathmey Siegel, but in this case, it is designed less as a series of objects and more as an enclosure, integral to the walls that divide each space. Another departure for the firm is the incorporation of local symmetry in the clearly defined rooms (not "areas") contained within the L-shaped private wing of the apartment (plan at left). An equal balance of built-in furniture and cabinets centers each room, reinforced by cove-lit ceiling vaults in the bedrooms, master bathroom, and powder room. "This axial arrangement has the tendency to quiet the space and accommodate the asymmetry of the view and other elements around it," explains Gwathmey.

In contrast, the public realm of the apartment (living, dining, study, bar) reveals more true-to-Modern form, but is tempered through sensuous means with traditional overtones. The ash-paneled curve that begins in the entrance vestibule (photo top left) literally ends with its source of inspiration, an encased piano that extends into the adjacent bar flanking the study. Beyond, dining and living are arranged within the open plan of one room as distinct areas by design maneuvers that reduce the scale of the larger space. The most obvious device used to achieve this separation is the change in flooring materials, from oak in the dining alcove to a staggered grid of boldly veined red marble in the living room, a transition echoed in the curved oak sideboard and undulating ceiling above (photo opposite). Further distinction between functions is created on high by the glowing soffit that sweeps around the perimeter of the living room and the implied dome above the dining table that anchors its center. The final break with the monotony of the box is made by means of the meticulously detailed "referential data" that modulate the elevations: baseboards, wainscoting, "reverse" chair rails, bull-nosed railings and coved crown moldings are more classically rendered than in the firm's previous interiors. And should the gadgeteer client feel too confined by the architectural rigors of the room, he need only choose one of eight pre-programmed, computer-controlled light shows that radiate colored beams from the sci-fi dining room chandelier to alter the mood and wow his dinner guests.

As for the furniture, almost all of it is architect-designed, extending the range of Vienna-Secessionist-inspired pieces created six years ago for the de Menil residence in East Hampton, and compatibly augmented by copies of early, rather than high, Modern classics. "Self-decorating" materials elaborate both furnishings and adjacent surfaces in a mix of ash, oak, and cherry woods, beige, gray, and red marbles, and pink glass in gridded doors that colorfully coexist within one setting and change tone according to the light. "The only white in this apartment is the sheets on the beds," boasts Gwathmey. But a strip of glass block between bathroom and hall, and mirror, albeit wood-framed and banished to the bedroom, serve as subtle reminders that he hasn't quite surrendered to history, yet. Deborah Dietsch
Light plays an important role in tracing every architectural move and underscoring spatial depth. To fit within the shallow plenum, all the fixtures had to be invented by lighting consultants, CHA Design. Above the piano, low-voltage incandescents emit a continuous wash of light by means of hemispherical lenses (top photo). The client's request to spotlight each Gwathmey Siegel-designed plate led to the development of the kinetic, cylinder-spoked chandelier over the dining room table (photo opposite). Designed by CHA Design, Beam-o Corporation (a group of ex-MIT techies) and Synergy Consultants, it radiates beams of colored light through different lenses. The client controls its computerized operation from the terminal in the study while sitting in a reproduction Otto Wagner chair (photo above).
"The views are spectacular, but the spaces don’t rely on them for meaning," asserts Gwathmey. Instead, the windows are oak-framed like pictures on exhibition with bull-nosed railings that “act as psychological barriers, putting the whole aesthetic inbound,” according to the architect. In the dining/living room, the two functions are separated by a snaking strip of beige marble that divides oak flooring from red marble tiles (photo above). Curved ceiling soffits, luminously traced by cove lighting, focus each space inward away from the views. The cherry dining table and Stickley-inspired chairs, curved oak sideboard, upholstered armchairs and matching ottomans, built-in sofas (photo opposite, and frosted glass-edged low table (top photo) are new additions to the architects’ growing roster of furniture designs.
Master bedroom adjoins master bath through pink glass-paneled doors (top photo). Bed/bench/table unit, crowned by ash-paneled ceiling vault, centers room, flanked by cabinets to left and sculpture niche to right containing aluminum figure by William King (photo above). Grids on mirror, doors, cabinets and bed harmonize with custom-copied Josef Hoffman stools and accessories in the guest bedroom (photo opposite).

Trump Tower Apartment
New York City
Architects:
Gwathmey Siegel & Associates Architects
475 Tenth Avenue
New York, New York 10018
Jose Coriano, associate-in-charge; Reese Owens, project architect
Engineers:
W. A. Digiacomo Associates, P. C.
Consultants:
CHA Design, Inc. (lighting); Audio Command Systems (stereo equipment); Electro controls (dimming); Beam-o Corporation, Synergy Consultants Inc. (dining room fixture)
General contractor:
Herbert Construction Company, Inc.
Photographer:
Richard Bryant
Skylights
The manufacturer's line of skylights, roof windows, and accessories is featured in an 8-page color brochure. Fixed and venting windows with flat glass and bubble glazing, and wood-curb-mounted units for use on flat or slightly pitched roofs are shown. Wasco Products, Sanford, Maine. Circle 400 on reader service card

Wallcoverings
A 12-page brochure features the manufacturer's line of wallcoverings for contract applications. Color photographs show a variety of available colors and textures. MDC Wallcoverings, Chicago. Circle 401 on reader service card

Signage
The manufacturer's Rule System of wall-mounted and desk-top signage, designed by Lee Manners, is featured in a 6-page color brochure. Several different size inserts, made of white acrylic with surface silk-screened graphics, are shown. Dimensions and available finishes are listed. Adelphia Graphic Systems, Inc., Exton, Pa. Circle 402 on reader service card

Cabinets and office furniture
A 60-page color catalog features the manufacturer's line of residential products. In addition to showing a selection of kitchen and bathroom cabinets, the literature includes photographs and descriptions of a new series of office furniture. St. Charles Manufacturing Co., St. Charles, Ill. Circle 403 on reader service card

Ceramic tile
A 2-page color insert reviews the manufacturer's expanded line of ceramic mosaic tile. Twenty-five new colors, available in 1- or 2-in. hexagons, 1- or 2-in. squares, and 2-by 1-in. rectangles, are shown. American Olean Tile Co., Lansdale, Pa. Circle 404 on reader service card

Toilets and bidets
A selection of toilets and bidets is featured in an 8-page color brochure. The manufacturer's Insuliner factory-installed tank lining, said to help prevent condensation on the tank, is described. Six lever finishes and 18 tank colors are shown. Kohler Co., Kohler, Wis. Circle 405 on reader service card

Workstation cabling system
An 8-page brochure describes how the manufacturer's Series 9000 furniture accommodates the IBM cabling system. A drawing of a typical workstation shows that the cables can be laid in panel top caps, base tracks, vertical poles, and vertical cable managers. Steelcase, Inc., Grand Rapids, Mich. Circle 406 on reader service card

Glass railing system
The Clearail glass railing system, with 1/2-in.-thick clear or tinted structural glass supporting a top cap of finished hardwood or metal, is featured in a 4-page color brochure. Drawings of typical base details are included in the literature. Ampat Group Inc., Cleveland. Circle 407 on reader service card

Sliding and revolving doors
The manufacturer's line of automatic sliding, swinging, and revolving doors is reviewed in a 16-page brochure. Diagrams of electric slide door operators, and sliding and swinging door construction details are included in the literature. Horton Automatics, Div. of Overhead Door Corp. of Texas, Dallas. Circle 408 on reader service card

Metal tambours
A 4-page color brochure features the manufacturer's Decorative Metals line, including flexible sheets, edge banding, and tambours in anodized aluminum. The 12 metallic shades are available in polished, and bright or satin brushed finishes. Wilsonart, Temple, Tex. Circle 409 on reader service card

Benches and tables
A line of fiberglass benches and tables designed for indoor and outdoor use is illustrated in a 12-page color brochure. The dimensions of each product are given. Additional site furniture, including ash and trash receptacles and one-piece table/seating units, are shown. Peter Pepper Products, Inc., Compton, Calif. Circle 410 on reader service card

Office seating
The Discovery 2+ line of office seating is described in a 4-page color brochure. Photos show 17- and 19-in.-wide models that can be specified in three different back heights. The height and back inclination of both can be adjusted by separate gas cylinders. Fixtures Furniture, Kansas City, Mo. Circle 411 on reader service card Continued
The best architects and designers know there is one source of quality lighting that meets all their needs: Vista, the industry leader in creative interior lighting.

Let Vista give form to the flights of your imagination. Create a constellation, enhance a solarium or simply illuminate the aisles of a theatre, mall or store. Wrap a spiral staircase, drop a light curtain, suspend a chandelier, add splash to a fountain... Vista offers a creative solution for all your design challenges.

We have lights you can tie in a knot, bend around corners, run underwater. Lights dramatic enough to dazzle, subtle enough to know when to stay out of sight.

For more information and a brochure on our products, call or write today.

VISTA
MANUFACTURING, INC.
52864 Lillian Avenue, Elkhart, Indiana 46514, (219) 264-0711
South Masch Branch Road, Rt. 1, Box 409-2, Denton, Texas 76205, (817) 566-4704
Revolutionary.

More than change...an upheaval! Schlage's all new "L" Series Mortise Lock has features so advanced that no other can share its world class, center stage position.

From this moment, the era of the old style mortise lock is history.

Look.

The non-handed lock case permits mix or match of levers, knobs, or grip handles. Whatever your design requirements, you'll have it quickly, because your wholesaler can comfortably carry all components in stock. This "L" Series meets ANSI Grade I Standards and is UL Listed.

There's more. Contact your wholesaler or Schlage representative. Learn about the revolution. And join up.

SCHLAGE
Part of worldwide Ingersoll-Rand
Schlage Lock Company, P.O. Box 3924,
San Francisco, CA 94119, U.S.A.,
(415) 467-1100, Telex: 340-409

Circle 72 on inquiry card
ELEGANCE DERIVED FROM STEEL.
THE CASEMENT DOOR BY HOPE'S.

HOPE'S
ARCHITECTURAL PRODUCTS INC.
84 Hopkins Avenue/Jamestown, New York 14701/716 665-5124

CUSTOM MANUFACTURERS OF STEEL WINDOWS, ALUMINUM WINDOWS, STEEL CASEMENT DOORS,
SECURITY WINDOWS, FIRE RATED WINDOWS AND OTHER ARCHITECTURAL ELEMENTS

Circle 73 on inquiry card
Lighting system
A 22-page color brochure features the manufacturer's Tubular Lighting System. Photos show 3- and 5-in.-diameter tubes in acrylic, aluminum, and plastic with direct and indirect fluorescent and incandescent modules. Staff Sales Inc., Highland, N.Y.
Circle 412 on reader service card

Wood doors
The manufacturer's line of wood-panel doors is reviewed in a 24-page color brochure. Exterior and interior doors with leaded glass inserts and sidelights are shown. The dimensions of each door are included in the literature. Morgan Products Ltd., Oshkosh, Wis.
Circle 413 on reader service card

Countertop ceramic tile
A 4-page color brochure features 15 new colors and finishes of the manufacturer's countertop ceramic tile. Diagrams of mortar and thin-bed methods of installation are included in the literature. Wenczel Tile Co., Trenton, N.J.
Circle 414 on reader service card

Glass block
Hedron I glass block corner units, intended for use with the manufacturer's standard 8-in.-sq glass block, are described in a 4-page color brochure. A diagram showing dimensions and installation procedures is included in the literature. Pittsburgh Corning Corp., Pittsburgh.
Circle 415 on reader service card

Shades
An 8-page color brochure features the manufacturer's line of motorized and manually operated rolling and folding shades. The shades can be specified in PVC-coated fiberglass mesh, canvas, or the customer's own material. Castec Inc., North Hollywood, Calif.
Circle 416 on reader service card

Kitchen sinks
The manufacturer's enameled cast-iron sinks are shown in a 12-page color brochure. The acid, stain, scratch, and dent resistance of the enamel finish is reviewed. Faucet options, available colors, and accessories are shown in the literature. Kohler Co., Kohler Wis.
Circle 417 on reader service card

Awnings and blinds
The manufacturer's line of opaque PVC and mesh fiberglass awnings, and fabric roller, Venetian, and siesta blinds are featured in a 4-page color brochure. Installation information is included in the literature. Velux-America, Inc., Greenwood, S.C.
Circle 418 on reader service card

Tile
The Expressions collection of 12- by 12- by 1/8-in. vinyl tile, suitable for installation over double wood floors, underlayment grade hardboard, plywood, concrete, and existing smooth surface floorcoverings, is featured in a 4-page color brochure. Available colors are shown. Tarkett Inc., Parsippany, N.J.
Circle 419 on reader service card

Ceiling grilles
The new A/DG series of ceiling grilles is featured in a 4-page color brochure. The literature includes instructions for installing the grilles to standard T-tracks with the manufacturer's C-2 clip. The grilles are shown in finished and unfinished hardwoods. Shogun International, Chicago.
Circle 420 on reader service card

Emergency lighting
A 46-page color brochure features the manufacturer's line of emergency lighting equipment for commercial and industrial use. Exit signs, remote heads and fixtures, and necessary accessories are described and illustrated in the literature. Photometric, voltage, and safety information is included. Dual-Lite Inc., Newtown, Conn.
Circle 421 on reader service card

Elevator controller
The manufacturer's Elevonic group elevator controller is described in an 8-page color brochure. The microprocessor package is said to improve the efficiency of relay-based dispatching systems by 25 to 50 per cent. Otis Elevator Co., United Technologies, Farmington, Conn.
Circle 422 on reader service card

Floor underlayment
A 4-page color brochure describes Pourcrete, a cement-composition mortar/floor underlayment. The product is poured into place and is said to produce a level floor surface for carpet and tile. Master Builders, Inc., Cleveland.
Circle 423 on reader service card
Visual impact and structural integrity make Unistrut® space-frames a remarkably versatile design medium. This potential is enhanced by allowing architects to select from two distinctly different systems. We have no need to compromise your design goals. We simply provide the right system to meet them.

Our Moduspan™ system offers the most cost-effective solution for moderate-span roofs, canopies, interior grids and similar planar structures. For long-span roofs, domes, curved structures and other exotic configurations, our Mero™ system is often the answer.

How can you identify the system best suited to your needs? Ask. Our technical staff has been providing design professionals with in-depth application support for nearly 30 years. Our record? Over a thousand successful space-frame projects worldwide—sports stadiums, airport terminals, hotel atriums, shopping malls, skylights and theme structures.

When it comes to space-frames, come to the leader—Unistrut. No one has more experience. No one offers more choice. No one offers more help in planning, design, in fabrication, in construction. All from a single source.

Contact us for literature and technical data. Call 313-721-4040, or write P.O. Box 802, Wayne, MI 48184.
KOCH + LOWY
Headquarters: L.I.C., NY 11101 Telex 620056
Showrooms: NY/LA/Dallas/Chicago/SF/High Point

WINGS


Cased glass diffuser over PL13 watt fluorescent lamp. Finished in NEXTEL® suede or enamel colors. Table, wall or pendant versions.

Manufactured in USA. Design: KOCH + LOWY/ Piotr Sierakowski

Circle 75 on inquiry card
Anso IV™ nylon.
The one carpet fiber to meet every commercial demand.

There are thousands of stories in any big city, and one carpet fiber that’s right for each floor. No matter what the activity, the outstanding beauty and built-in protection of Anso IV nylon will more than meet the demand.

- Active, effective, soil and stain resistance chemically built into the fiber to last for the life of the carpet.
- More effective maintenance reduces problems, disruptions and costs.
- Rigid construction specifications, tested and certified, backed by a 5-year warranty.

For assured performance, limit your specification to "Anso IV nylon."

For further information and sources, write or call:
Allied Fibers, Contract Technical Specialist, P.O. Box 31, Petersburg, VA 23804, (804) 520-3599, (800) 992-9922.

*See Warranty label for details.
Esprit nouveau

“My ideas have always been considered bizarre,” insists designer Andree Putman, but the comment may fall on deaf ears. After reviewing her roster of recent clients, a veritable who’s who of current taste-makers (RECORD, March 1985, pages 144-151, and this issue pages 126-137) and inspecting the forgotten classics retrieved from near obscurity by Paris-based Ecart International, Putman’s efforts appear deceivingly simple and straightforward. Begun as a side venture—the translation of ecart is literally “aside”—and a supplement to her interior design firm, the company nonetheless quickly established itself as a principal source for authentic re-editions of early 20th-century furniture—in particular items by that reclusive pioneer of Modernism, Eileen Gray. Following a major retrospective of Gray’s work shown in London and New York City three years after her death in 1976, Ecart obtained the rights from Gray’s heirs to reissue several of her designs. Putman hoped to reproduce the inventive and meticulous mechanical detailing that during Gray’s long career had won her the admiration of Le Corbusier and, only in the ninth decade of her lifetime, finally afforded her a brief moment in the limelight. Putman approached the difficult task of duplicating Gray’s methods of construction with a mixture of “respect and stage fright.” In addition to manufacturing such now popular Gray items as the Shirt Chest (1), the Satellite Mirror (2), and a variety of rugs (four re-editions have just been added to the collection, including Ivoire-Ebene (3)), Ecart revived the work of a host of Modern masters, including Mariano Fortuny and Robert Mallet-Stevens and their contemporaries Pierre Chareau (4) and Felix Aublet (6). “There is no nostalgia behind this effort,” writes Putman in Ecart’s statement of intent, and by way of confirmation the company is beginning to produce the designs of new talent. Ecart recently introduced light fixtures by Sylvain Dubuisson (5, 7) and Sacha Ketoff, whose La Lampe du Bureau fixture (8) won the 1985 desk lamp competition sponsored by the French Ministry of Culture. Like future additions, these new items are intended to “open Ecart International to the creations of today” and, accordingly, rejuvenate the entire collection with an esprit nouveau. Ecart International, Paris; available through Furniture of the Twentieth Century, New York City.


2. Satellite mirror: Eileen Gray, designed 1926. The 28-in.-diameter mirror and “porthole” magnifying glass have nickel-plated metal frames.

3. “Ivoire-Ebene” rug: Eileen Gray, designed circa 1930. The rug is 100 per cent wool and approximately 7 ft wide and 11 ft 8 in. long.

4. "SN89" fan table: Pierre Chareau, designed circa 1920-1940. The three-leaf table is constructed from wrought iron.


6. Desk lamp: Felix Aublet, designed 1925. The lamp can be specified with a black or silver nickel finish.

7. "Much Ado About Nothing" lamp: Sylvain Dubuisson, designed 1985. The lamp can be specified with a black or silver nickel finish.

8. "La Lampe du Bureau" lamp: Sacha Ketoff, designed 1985. The metal base and arms of the lamp are available with an epoxy finish and the translucent reflector is adjustable.
Graber. The one window treatment source for all your interior designs.

Specify "Graber" for vertical blinds, mini-blinds, FashionPleat Shades and drapery hardware. Graber's full-line capability lets you combine total design flexibility with the convenience and economy of single-source ordering.

Select from high fashion Graber Verticals in all types, styles and colors. Or from a veritable rainbow of mini-blinds and dramatically new FashionPleat Shades.

Give your windows the special treatment they deserve. For more information, call TOLL FREE 800/356-9102 (in Wisconsin 800/362-9694) or write Graber Industries, Inc., Graber Plaza, Middleton, WI 53562.

Circle 77 on inquiry card
Faucets
The handles of the manufacturer’s new faucets are available in a selection of materials, including wood and clear or smoked acrylic. The chrome faucets come in single-control, two-handle, three-handle, and widespread models for kitchen and bathroom applications. NIBCO, Inc., Elkhart, Ind.
Circle 304 on reader service card

Lock
The new 34/35H mortise lockset intended for high-security applications has a knob extruded from solid brass that is available in several styles and finishes. The manufacturer’s interchangeable core and master-key card system facilitate re-keying when keys are lost or stolen. Best Lock Corp., Indianapolis, Ind.
Circle 305 on reader service card
Continued on page 183

Hot water machine
The manufacturer’s LKH-180 hot water machine can provide approximately 2 1/2 gal. of hot water per hour. The tank assembly connects to the water valve under the sink, and a control button dispenses water at a user-specified temperature between 140-190F. The unit comes with a safety lock. Elkay Manufacturing Co., Oak Brook, Ill.
Circle 301 on reader service card

Tambours
The manufacturer’s tambours are available in a selection of materials, including elm, walnut, ash, and maple veneers; anodized aluminum; solid red oak; and a variety of laminates. The wallcoverings come in custom sizes. National Products, Inc., Louisville, Ky.
Circle 302 on reader service card

Window
The new Magnum Tilt-Turn windows—which tilt in at the top and open to the side—are intended for commercial and residential applications. Weatherstripping welded at the window frame’s four corners provides insulation from cold, heat, and noise. Marvin Windows, Warroad, Minn.
Circle 303 on reader service card

Marble... the natural element

Marble Institute of America
33505 State Street
Farmington, MI 48024 USA
(313) 476-5558
ASK FOR LITERATURE AND MEMBERS’ NAMES
Circle 78 on inquiry card
Guaranteed Performance. What makes Super Sky so different from other skylight manufacturers? It's our ability to create the unusual; our willingness to accept the total responsibility for highest quality design, engineering, materials, fabrication and installation. It's our reliability in meeting your design-build schedule. It's our guaranteed performance.

At Super Sky, we take pride in our work and in our reputation. Let us join your Building Team.


Call (800) 558-0467 for the name of your Super Sky Sales Representative, or see Sweet's insert 7.8/SU for more information.
Fireplace doors
New doors with larger glass panels are now available for the manufacturer's System 18 built-in fireplace, which can be installed with a masonry or insulated steel chimney. The doors are finished in porcelain enamel. Jotul USA, Inc., Portland, Maine.
Circle 309 on reader service card

Fittings
An expanded line of service fittings for power, data, and telecommunications wiring has been added to the manufacturer's Flexway undercarpet wiring system. Standard and low-profile fittings are available in a selection of colors. Burndy Corp., Norwalk, Conn.
Circle 310 on reader service card

Continued on page 185

Window
The manufacturer's new sliding window has an exterior of 0.05-in.-thick extruded bronze or white aluminum and an interior frame and sash constructed of Ponderosa pine. Standard glazing is 3/4-in.-thick insulating glass that can be specified with Heat Mirror 66 or 88 transparent insulation. Hurd Millwork Co., Medford, Wis.
Circle 307 on reader service card

Cabinet hardware
The manufacturer's new line of cabinet hardware is made of solid brass. The 5/16-in.-diameter pulls are available in a selection of finishes, including polished and satin brass, polished and satin chrome, antique brass, and oil-rubbed bronze. Colonial Bronze Co., Torrington, Conn.
Circle 308 on reader service card

Lamp
The 83-in.-high Corona floor lamp provides both diffused and reflected light. Satin black enameled-steel and aluminum rods support a ceramic light-bulb socket, and the lamp shade is made from Japanese rice paper. A wall-mounted version is also available. Porcelli Associates, Inc., New York City.
Circle 306 on reader service card
THE DECORA COLLECTION.
ELEGANT.
INEXPENSIVE.
LEVITON.

Leave it to Leviton! Here's a line of decorator wiring devices that adds all the value you look for in a designer collection without adding all the cost. In fact, a typical residential installation can be equipped throughout with elegant Decora for only about $85.00 to $175.00 more than ordinary-looking devices would cost.*

Rocker switches, receptacles, combination devices, wallplates, and touch dimmers. Available in ivory, white, mahogany, and ebony, with contrasting touch plates for dimmers in gold and silver. Matching is simple, contrast is smart. Overall schemes and design concepts are enhanced, never compromised. Aesthetic appeal is universal, so Decora is equally at home in residential, commercial and institutional settings.

Switches and Receptacles are available in 15 and 20 amp ratings in most popular configurations and wiring methods. Switches can be plain, illuminated or custom-imprinted. All Decora devices are specification grade, meet or exceed UL standards, are easily installed, and are of rugged construction despite their trim good looks.

But beauty is in the eye (and hands) of the beholder. So, if you'll get one of your business cards into our hands, we'll get a free sample Decora rocker switch and matching wallplate into yours. See for yourself how Decora will enhance your next design without overly enhancing the cost!


Leviton. New opportunities through technology.
Circle 82 on inquiry card

*Based on a seven to ten room house using an average switch/receptacle mix as specified by local electrical codes.
Heating panel
The 2- by 2-ft Radiant Sun Panel is intended for use in residential bathrooms. The panel can be surface-mounted, recessed between 16- or 24-in. joists, or installed in suspended ceilings. Aztech International, Ltd., Albuquerque, N. M. Circle 311 on reader service card

Light fixture
The Chelsea light fixture has a baked-enamel aluminum shade topped by a ring of white or red glass. The unit is available in 14- and 22-in. diameters, and is intended for residential and commercial applications. Lazin Lighting, New York City. Circle 314 on reader service card

Outlet source
QuickLink is a panel-mounted outlet source that provides the connectors used by most office computer and communications equipment. Designed for use with the manufacturer's System 2Plus powered and non-powered raceway panels, the unit is available with two, four, or six connectors. Panel Concepts, Inc., Santa Ana, Calif. Circle 315 on reader service card

Stone tabletops
The manufacturer's tabletops can be specified in a variety of stones, including sodalite, dolomite, serpentine, calcite, and onyx. The stones are hand-cut and joined with a color resin that is applied under pressure. The tabletops are intended for commercial applications and are said to be stain and abrasion resistant. MileStone Products, Ridgewood, N. J. Circle 312 on reader service card

Magnetic door lock
The manufacturer's new low-profile TigerLock electro-magnetic locking device is intended for use in high-security applications. The unit is said to keep doors locked with 1,200 pounds of holding force. The device is available with a door position switch, which permits remote monitoring. Rixson-Firemark, Franklin Park, Ill. Circle 313 on reader service card

THIN IS BEAUTIFUL.
Now Roppe raised design floor tile is available in a new low profile design. Attractive enough for residential use, Roppe low profile tile is durable enough for commercial applications and is ideal for wheeled traffic areas. Thinner, lighter than our standard tile, low profile tile is easy to clean. It's quieter and longer wearing than vinyl flooring, yet costs about the same. For your nearest distributor, write Roppe Rubber Corporation, 1602 N. Union Street, Box X, Fostoria, Ohio 44830. Or call toll-free.

Roppe
1-800-537-9527
In Ohio 419/435-8546

Circle 83 on inquiry card
Paul associates

Roscoe Award: "The Pompton"

155 East 55th Street, New York, NY 10022 (212) 765-1313
Space 1208-09, Merchandise Mart, Chicago, IL 60654 (312) 923-0004
147 North Robertson Blvd., Los Angeles, CA 90048 (213) 271-9860
Washington Design Center, 300 "D" St. S.W., Washington, D.C. 20024 (202) 484-2212
Space 650, Dallas Decorative Center, Dallas, TX 75207 (214) 761-9937
Represented in Miami
Houston: Custom Accessories Seattle: Collins Draheim
San Francisco and Denver: Shears & Window

Circle 84 on inquiry card
HANGING JUDGES WANTED FOR FREE TRIAL.

Put 'em up. LouverDrape® will install one standard vertical blind into any window of any commercial building you choose, absolutely free. No strings attached.

Why? So you can compare them to mini blinds. And see the difference.

Inside out. Outside in.
Vertical blinds will enhance the beauty and sophistication of your entire building. Not to mention the enhanced appreciation by all who occupy its space.

Because they're vertical, less dusting is required. Because they're more energy efficient, less heating and cooling is required.

Call your LouverDrape representative. We're sure you'll end up sentencing our vertical blinds to hang in every window you plan, build, or own.

All we ask is a fair trial.
Continued from page 185

| 1  | Exxon          |
| 2  | General Motors |
| 3  | Mobil          |
| 4  | Ford Motor     |
| 5  | IBM            |
| 6  | Texaco         |
| 7  | E.I. du Pont    |
| 8  | Standard Oil (Ind.) |
| 9  | Standard Oil of Cal. |
| 10 | General Electric |
| 11 | Gulf Oil       |
| 12 | Atlantic Richfield |
| 13 | Shell Oil      |
| 14 | Occidental Petroleum |
| 15 | U.S. Steel     |
| 16 | Phillips Petroleum |
| 17 | Sun            |

27 million Americans can't read. And guess who pays the price.

Every year, functional illiteracy costs American business billions. But your company can fight back...by joining your local community's fight against illiteracy. Call the Coalition for Literacy at toll-free 1-800-228-8813 and find out how.

You may find it's the greatest cost-saving measure your company has ever taken.

A literate America is a good investment.

Ad Council Coalition for Literacy

Basins

The Washmobil line of Italian-designed basins come in wall-mounted and freestanding models. The enameled tubular steel units are available in red, yellow, white, and black and can be specified with towel bars, faucets, soap dishes, and mirrors. Hastings Tile & Bath Collection, Freeport, N.Y.

Circle 316 on reader service card

Sensing device

The manufacturer's new presence-sensing device is intended to improve the safety of automatic sliding doors. The Sonar Scan ultrasonic system operates within a 24-in. radius of the opening of a sliding door, using two motion detectors on each side of the door and a wide-beam sonar sensor. Horton Automatics, Corpus Christi, Tex.

Circle 317 on reader service card

DISTRIBUTED BY:

THE BLONDER COMPANIES
Cleveland, Ohio (216) 431-3560
THE BLONDER COMPANIES
Indianapolis, Indiana (317) 257-1200
THE BLONDER COMPANIES
New Hope, Minnesota (612) 544-9100
CASSIDY-HICKS WALLPAPER CO.
Denver, Colorado (303) 241-2500
DAYCOR WEST WALLCOVERINGS
Vancouver, B.C. (604) 731-4174
FISHER WALLPAPER & PAINT CO.
Detroit, Michigan (313) 831-3000

ISGO CORPORATION
Chicago, Illinois (312) 376-2121
ISGO CORPORATION
Kansas City, Missouri (816) 421-8200
ISGO CORPORATION
Dallas, Texas (214) 634-1313
ISGO CORPORATION
Houston, Texas (713) 666-3232
ISGO CORPORATION
San Antonio, Texas (512) 657-6800
C. E. LEE COMPANY, INC.
South Bend, Indiana (219) 234-3131

MIDSTAR WALLCOVERINGS
St. Louis, Missouri (314) 781-6240
A. U. MORSE & COMPANY
Burlingame, California (415) 697-6100
A. U. MORSE & COMPANY
Cerritos, California (714) 522-1071

NORTHEASTERN WALLPAPER CO.
Boston, Massachusetts (617) 522-4262
NORTHEASTERN WALLPAPER CO.
Philadelphia, Pennsylvania (215) 424-9220
NORTHEASTERN WALLPAPER CO.
Syracuse, New York (315) 463-8453

OLNEY WALLCOVERINGS
Bridgeville, Pennsylvania (412) 221-2165
OLNEY WALLCOVERINGS
Doraville, Georgia (404) 451-0115
OLNEY WALLCOVERINGS
Forestville, Maryland (301) 420-0200
OLNEY WALLCOVERINGS
Greensboro, North Carolina (919) 294-2222
OLNEY WALLCOVERINGS
Spartanburg, South Carolina (803) 585-2451

PERSCHON PAINT & WALLCOVERINGS
Salt Lake City, Utah (801) 487-1000
PHILAN, INC.
Rockville Centre, New York (516) 764-7100

SUNWORTHY WALLCOVERINGS
Brampton, Ontario (416) 791-8787
SUNWORTHY WALLCOVERINGS
Laval, Quebec (514) 384-9791

WALLCO
Miami, Florida (305) 592-8000
WALLCO
Tampa, Florida (813) 885-2767
WALLCOVERINGS NORTH, INC.
Anchorage, Alaska (907) 263-7222
WALLPAPERS, INC.
Honolulu, Hawaii (808) 734-2177
WALLPAPERS, INC.
Phoenix, Arizona (602) 279-1885

CIRCLE 86 on inquiry card
... BEFORE YOU SPECIFY CONTRACT VINYL WALLCOVERINGS.

Look to the original source, Borden Guard® for:

Durable fabric backed vinyls in several weights.

Type I, II, Tedlars.

Extensive range of textures, geometrics.

The newest color palettes, accents and companions.

Meets and exceeds all architectural specifications.

See our companion Satinesque® series.

A NEW ENERGY IN CONTRACT DESIGN.

GUARD VINYL WALLCOVERING

COLUMBUS COATED FABRICS
Division of Borden Chemical, Borden, Inc.
Columbus, Ohio 43205

Circle 86 on inquiry card
The Bobrick style: Striking simplicity in laminated plastic toilet compartments and shower dividers. Clean, flush-front design with concealed, stainless steel hardware. All fittings are satin-finish stainless steel. Every component hand-finished. That's the Bobrick way. Choose from a wide selection of wood grains and colors. Over 700 stainless steel accessories and laminated plastic compartments let you create a total washroom design concept from a single, reliable source. Bobrick!

The engineer in you will like our style.

The Bobrick stile: Thinner is stronger! (1) 11-gauge steel plate (2) bonded to 3-ply, resin-impregnated core (3) is welded to 3/8" steel leveling bar, making the Bobrick 1" stile stronger to stay in place longer than thicker stiles of laminated plastic or hollow steel. * Pre-drilled mounting holes and factory-installed threaded steel inserts for easy, accurate, secure installation. Everything's engineered to look better, last longer. Write for catalog to Bobrick Architectural Services, 60 E. 42nd St., New York, N.Y. 10165.

We think like architects, because we ask architects what they think.
Manufacturer sources

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

Pages 100-107
Esprit Show Room
by D’Urso Design Inc., Designer


Pages 108-113
Private Apartment
by Bentley LaRosa Salasky, Design


Pages 114-119
General Bank
by Rivkin/Weisman, Architects


Continued on page 206

Planning prevents errors. Planning prevents delays. Planning prevents surprises.

LSI believes in planning. That’s why we prepare a detailed track lighting plan complimenting the architect’s layout. And that’s just one example of the many planning steps that go into every product and system manufactured by LSI.

For more information on LSI track lighting systems write to us on your letterhead.

The LSI Q400 Series: Compact very wide angle floodlight utilizes efficient self-cleaning double-ended 200 watt Tungsten Halogen lamps. The lamp’s high color temperature provides a continuous spectrum white light excellent for true color rendition.

LSI Lighting Services Inc.
150 East 58 Street
New York, NY 10155
(212) 838-8633

Circle 88 on inquiry card
Rich combinations of colors and textures, special shapes, sweeping curves, oblique corners. Whatever you need to take your designs beyond the ordinary, call on us. Our staff of nearly 1300 people combine experience and technology to support you with intelligent, workable applications.

We own and operate over 20 quarries throughout North America.
The Mall. Summitstyle.

Stylish, yes. Expensive, no. Durable without question. That's the beauty of Summitville Tile for your next installation.

It's easy to justify the specification of ceramic tile. Life cost comparisons show ceramic quarry tile costs less and is easier to maintain than other floor coverings.

And Summitville Tiles are versatile. Choose ceramic for floors, walls and entrances. Summitville tiles whisper quiet elegance as a subtle accent or make dramatic statements as a total design.

So, specify Summitville ceramic tile for your next installation. And check Sweet's File 9.18 Sum for our complete mortar and grout line. Using Summitville's setting and grouting products assures you a virtually trouble-free installation.

Summitville

The tile with the special backing.

Summitville Tiles Inc. • Summitville, Ohio 43962

Circle 97 on inquiry card
Water has never flowed more beautifully

When you require truly superior quality and unique European design solutions, Dornbracht is the answer. A perfect example, Bel Air, a sculpture of timeless beauty, shown above in high-fashion white enamel with 24K gold plated rings. A glance tells you why Dornbracht is Europe’s first choice in exceptional decorative plumbing fixtures.

Dornbracht combines unequaled West German technology with a flair for style innovation. The result is a series of collections for bath and kitchen that are in a class by themselves; classic, contemporary and very modern designs in finishes of polished brass, polished chrome, dull or silver nickel or even white enamel. Ultimately, when only the best is good enough, Dornbracht is the choice. Your clients will know the difference. For complete information, write or call Santile, exclusive importers of Dornbracht to the U.S.

Santile
International Corporation
1201 West Loop North, Suite 170, Houston, Texas 77055 • 713.688.1862
© 1984 Santile International Corporation

Circle 98 on inquiry card
LINEN MAKES A WALL COME ALIVE

Belgian linen's variety of textures and colors offer contract and residential applications a unique warmth and richness. All wallcoverings have a class A Flame Spread Rating in accordance with the ASTM-E-84 tunnel test.

For distributors call or write Linen Hall II, 104 W. 40 St., NY 10018 (212) 221-0800.

Circle 99 on inquiry card
FINALLY!
A FLUSH POKE-THRU

The Headless Poke-Thru is here.

If you're an architect or interior designer we just "made your day". We finally got rid of the electrical outlet "doghouse".

If you're a specifying engineer, you'll be happy to hear that Raceway has developed the first Flush Poke-Thru with full capacity... two services in a single 3" hole; 15 or 20 amp, 125V duplex receptacle power. Plus two individual openings for low tension wiring for telephone, signal or data communications. U.L. Classified and Listed.

If you're a contractor, put this into your calculator. The Raceway Flush Poke-Thru comes factory pre-wired, terminating in a junction box which is integral to the fitting. (Perfect for renovation since it installs over existing wires.) Just drill the hole... step on it... you're finished.

There are so many more exciting features. Color-coordinated choice of retainer ring... a sliding polycarbonate receptacle cover... but that's why we printed a brochure. It's all in there.

Send for it. Join the rush to get flush. Write or call Raceway Components, Inc., 263 Hillside Avenue, Nutley, N.J. 07110. 201-661-1116.

RACEWAY COMPONENTS, INC.
U.L. Classified and Listed

Circle 100 on inquiry card
**Simply Trendway...**  
**Performs in Open and Private Office Environments.**

Think about it — an office furniture system that performs equally well in open and private office environments. Trendway has.  

Trendway's Space Management System (SMS) is a highly functional office interior system, affording the latest in system panels, work surfaces, filing and storage, electronic and electrical support—a versatile system with many options in aesthetics and performance.  

And with SMS you can expand your options. SMS furniture componentry works equally well with system panels, or Trendway's "T" Series, movable, floor-to-ceiling partitions—without adaptive hardware. So, separately or together, you can make open or private offices perform...simply.  

Thinking Trendway?  
Write: Trendway Corporation, P.O. Box 1110, Holland, MI 49423.
Manufacturer sources

Pages 122-125
Diane Von Furstenberg Boutique by Michael Graves, Architect
Page 122—Entrance: Custom, fabricated by Ramwood.
Display cases, custom cabinetry: Ramwood.
Baker and Michael Graves, Architect.

Pages 138-141
Powell Apartment
by Powell/Kleinschmidt, Architects
Woven wire cloth wallcovering: Gretchen Bellinger Inc. Marble floors and walls: Freda SA. (Travertine; St. Laurent). Paints: Benjamin Moore.

Pages 158-159
U.S.V. Powell/Kleinschmidt, Architects

Page 154—(middle) Clear glass entrance: Virginia Brickwork Design Center


Carpeting: Lord & Adams Inc.

IT TOOK MICHELANGELO
FOUR YEARS TO DECORATE
THE SISTINE CHAPEL.

WE COULD HAVE DONE IT
IN FOUR DAYS.

But instead of working with paints, we work with photographs. At Photographic Specialties, we can make Cibachrome® prints or transparencies large enough to cover an entire wall or ceiling. And we can make them from virtually any photograph.
So you can use a photo of the outdoors, for example, to open up a small room. Or use large transparencies to display products in a sales office. The only limit to their usefulness is your imagination.

And Cibachrome prints won't fade. They may not last as long as Michelangelo's masterpiece. But only time will tell.

Photographic Specialties
225 Border Ave. No.,
Minneapolis, MN 55405
Phone (612) 332-6303

Circle 102 on inquiry card
Will the Hartco Floor last as long as the Rembrandt has?

The Rembrandt is over 300 years old. There are hardwood floors around the world that have lasted just as long. Normal hardwood floors. But this Hartco Floor is not exactly normal.

It is Hartco Acrylic Impregnated Solid Oak Parquet. It's harder than normal hardwood. Tough acrylic and stain are forced into every pore of the solid oak so it resists wear and scratching. The color can't be worn off. And maintenance is easy. Just vacuum, apply our commercial grade Spray Shield and buff.

Now you can design with the artistry of natural wood in high traffic areas. And not worry about sanding, staining and refinishing. Specify Hartco Acrylic Impregnated Solid Oak Parquet. For more information see Sweet's 9.22/Hat. Call Sweet's Buy-line toll-free. Or contact Hartco, Oneida, Tennessee 37841. Telephone (615) 569-8526.
It takes a quality architectural door to pass a critical inspection. And a Weyerhaeuser door will stand up to the closest scrutiny. By the most demanding architect. So give us your best shot.

Magnifying glass for pattern of grain. Square to show that we don’t cut corners. Even your bare hand for our smooth finish.

We'll pass them all. And then we'll pass the test of time.

That’s why so many architects specify Weyerhaeuser. They know that Weyerhaeuser makes the best doors money can buy. And that we’re the only door supplier with seven essential points of difference.

1. Weyerhaeuser has the broadest line of architectural flush wood doors in the world. Solid core or hollow. Interior or exterior. Fire doors.

2. Weyerhaeuser is the only company to identify doors by color dowels. So you know exactly what type of door you are buying. And, more important, you know that it’s a Weyerhaeuser door.

3. Weyerhaeuser manufactures most of the components used in our doors. Particleboard, stave and mineral core. Hardwood stiles and rails. Birch and oak veneer. We control the quality on all the components we use.

4. Weyerhaeuser extra touches set us apart as well. Hardwood side edges to match faces. Stiles and rails bonded to the core. Triple ply™ stiles that eliminate surface hinges and through bolts. Inner blocking for attaching surface mounting hardware.

5. No one beats Weyerhaeuser on choices of faces. Hardwood veneers. Plastic laminates. MDO. Literally hundreds of combinations to choose from in veneer species, cut and grade. And they’re all our specialty.

6. The Weyerhaeuser Warranty is the toughest in the business. That’s no advertising claim. We put over 80 years of experience behind our original installation warranty.

7. Finally, we offer a wide range of custom services. Factory finishing. Prefitting. Edge beveling. Machining for hardware. Seven points of difference that lead to one inescapable conclusion: When it comes to doors, specify Weyerhaeuser.

For more information, write: Weyerhaeuser, Box 130, Marshfield, WI 54449. See us in Sweets File 8.3/WEY.

Circle 104 on inquiry card
Du Pont showed us how to significantly increase productivity with Systems Drafting.

James W. Rivers, Vice President
The Mathes Group (formerly Mathes, Bergman & Associates, Inc.), New Orleans, Louisiana

"We've been implementing a Du Pont overlay drafting program for large and small projects for six years," says Mr. Rivers, "and we estimate a 30% savings in drafting time as a result. We also save time on corrections because we don't have to redraw floor plans every time there's a change.

A case in point is our work on Place St. Charles, one of New Orleans' newest buildings. Du Pont showed us how to effectively increase productivity in the architectural planning for this 53-story building.

"Having drawn floor plans, we supply pin-registered bases to each engineering discipline. This speeds development of preliminary and final plans by all consultants, reduces errors and makes it easier to coordinate efforts among disciplines.

"And because we also save time on corrections, and reduce repetition, we gain more creative design time.

Overlay drafting is a cost-effective way to make high-quality drawings. And it's a major step toward implementing computer-aided design. Perhaps it's time you found out how high the rise in productivity can be at your firm.

Return the coupon below for more information on how a Systems Drafting approach can work for you.

Note: Place St. Charles is a joint venture of Mathes, Bergman & Associates, Inc. and Moriyama & Teshima Planners, Ltd.

Du Pont Company, Room X39085, Wilmington, DE 19898

☐ Send me your new brochure on overlay drafting.

☐ Have a Du Pont Technical Representative call.

Name:
Title:
Company:
Street:
City State Zip:
Telephone:

Industrial Systems Division

Circle 105 on inquiry card
Custom Flooring.

Along with our specialty, The Custom Classics, Kentucky Wood Floors offers a wide range of pre-finished and unfinished hardwood flooring to fit within all budget constraints.

The hardwood floor displayed here consists of Quartered Oak Herringbone and Fingerblock with Walnut Feature Strip.

Kentucky WoodFloors
P.O. Box 33276
Louisville, KY 40232
(502) 451-6024

The beautiful look in home refrigeration

Elegant yet versatile, the all refrigerator and all freezer Sub-Zero models featured above are true built-ins that fit flush with base cabinets. Providing a combined storage capacity of 41 cu. ft., these like all Sub-Zero built-ins will blend with any interior by accepting front and side panels to complement any decor. Other combination models, up to 31 cubic feet, are available including side-by-side, over-n-under in widths of 30" to 48". Sub-Zero also offers several undercounter models and ice-makers. All units are factory tested for total performance.

Available in Canada.

Payroll Savings really works...and that's no CROCK!
A Truly Beautiful Wood Fire Door Has An "EDGE"

Over All The Others

...And What An Edge It Is.

It's an edge that holds screws the best of any wood fire door edge in the industry.

It's an edge with the highest split resistance of any wood fire door edge available.

It's an edge that does not drip salty beads of moisture when the humidity is high or cause finishing problems and unsightly appearance.

It's an edge available in more than just plain brown like a hardboard edge or a treated maple edge.

It's an edge made of all wood, not a combination of unlike materials such as plastic, hardboard or special laminated material.

But best of all—it's an edge that can be furnished in lumber that matches that beautiful face veneer chosen to fit with the rest of your decor.

We proudly call this edge SUPERSTILE™ (patent pending) as it is unmatched in performance and appearance. For new work or renovation, Algoma Hardwoods has wood fire doors with ½ hour, 1 hour, or 1½ hour fire ratings and Underwriters' or Warnock Hersey International labels that meet the building codes' demands yet match exactly all other wood doors on the job.

For more information on SUPERSTILE™ contact Algoma—we have the "edge" everyone is looking for.

Algoma Hardwoods, Inc.
1001 Perry Street
Algoma, WI 54201
414-487-5221 (Wisconsin Only)
800-558-8032 (Out of State Toll Free)

Algoma Hardwoods
The excellent heat absorption properties of our Carolina Colony\textsuperscript{R} unglazed pavers make them ideal to use in passive solar structures.

That's why more and more architects are specifying these 1/2\textquoteleft thin tiles in homes, schools, restaurants and in many other commercial buildings.

The radiant heat from the sun gives areas a sunroom atmosphere during the day. At night, these pretty tiles radiate the most comfortable kind of ambient warmth.

Find out how you can collect the sun with these durable, slip-resistant Carolina Colony pavers. Look for our catalog in Sweet's No.9.18, or write us.

Carolina Colony. The energy-efficient floor tile.

Mid-State Tile Company, Box 1777, Lexington, NC 27292, (704)249-3931

Circle 109 on inquiry card
When the situation demands the very best, specify MultiSpace® by P.S. Hurlbut, Inc.

Wooden locker systems that don’t cost a fortune, but look like they should.

MultiSpace lockers and locker systems set the industry standard providing the architect or designer the utmost in flexibility and versatility. The MultiSpace system also provides the ultimate in good looks at a price that will fit into any project budget.

MultiSpace combines state-of-the-art design innovation with uncompromising quality. In fact, MultiSpace is guaranteed for up to five years for materials and workmanship.

So specify the affordable, good-looking and durable wooden locker system that’s found in more than 600 installations worldwide. From a YMCA in Louisiana, to Stanford’s Superbowl locker room, to the Sigma Sports Club in Tokyo, MultiSpace lockers are a key to attractive, affordable design. Call or write us now for more information.

P.S. Hurlbut, Inc.
382 Laurelwood Road
Santa Clara, California 95054
408-988-4282

Circle 80 on inquiry card.
Fritz introduces a New Classic

The Fritz Designer Line sets a colorful new trend in dramatic yet cost-effective flooring. It installs like vinyl, is easy to care for, can last a lifetime.

200 Series Grani Flex has the look of granite, but at a fraction of the cost of real granite.

300 Series Marble Mosaic has the look of natural marble in a mosaic style. Both series come in 24 standard colors. Custom colors are available.

Flexible accent strips and cove base trim pieces complete the story.

Take a look at the new classic from Fritz: Call us for samples, product data and the name of your nearest showroom or distributor.

(214) 285-5471 Fritz Chemical Company PO Drawer 17040 Dallas, Texas 75217. ©1984 Fritz Chemical Co.
In the rush to hide the multitude of wires and cables common in today’s offices, you have tucked, snaked, fed, and buried them. This made your office look great. Until you needed to make a change.

That’s why we took a different approach. We believe it’s important for the person in the workstation to be able to control his or her work environment—and that means making it easy for the user to add, remove, and change wiring. Whether you’re simply moving the telephone from one worksurface to another or installing your own P.C.—Sigma 2000™’s wire management system makes it easy.

Simply lay wiring into the appropriate raceways—where it stays out of sight and out of mind…but never out of reach.
Woodstove Efficiency in a Zero-Clearance Fireplace!

The heating system that provides good looks and delivers up to 80,000 BTUs/hr. with a combustion efficiency in excess of 90% and an overall efficiency greater than 55% (model 4043AT as tested by an Independent Testing Laboratory). These efficiencies exceed those of most, if not all, other built-in fireplaces.

The Fireplace that heats as good as it looks.

HEAT-N-GLO Fireplace Products, Inc.
3850 West Hwy. 13 / Burnsville, MN 55337
612-890-8367

Circle 112 on inquiry card
Not long ago, every house (and most of the outhouses) in Fair Haven, Vermont, had a slate roof. "The first slate roof in Vermont was for a barn. It was sold in 1848 by quarry owner Alanston Allen, who agreed to wait one year for payment, and 'if in the meantime the roof should break down from the weight of the slate,' he was not to be paid and would be liable for all damages. Needless to say, the barn did not 'break down from the weight of the slate.' (Young architects, pay attention! Not only is a slate roof beautiful and virtually indestructible; standard 3/16- to 3/4-inch slate shingles, as installed with a proper lap, weigh about 850 pounds per square, well within the capacity of any conservative framing system.) That 1848 roof was in fine condition until a few years ago, when the state straightened the road south of town right through the barn. So much for history and tradition.

Speaking of history and tradition, our quarry is now 125 years old. "As near as I can figure from the original stock certificates, the Fair Haven Marble and Marbleized Slate Company came into being on September 6th, 1859. Marbleizing—a process in which slate was dipped in a water tank with floating oil paints, then baked and polished—went the way of Victorian taste; and in 1946 the company became the Vermont Structural Slate Company. About 60 of us work here—most down in the quarry. My name is Bill Markcrow and I own the quarry and do most of the selling. Our slate is excellent quality of unfading color, in mottled, purples, greens, and reds. That's me in the picture with the headstone of David Walter, who died at the age of 10 months but whose memorial is nearly as crisply chiseled as it was on August 5th, 1866. There's a moral there.

We're looking for architects who have a job we'll be proud of. Call us...if only to wish us happy birthday. "We take special pride in custom jobs like the bishop's chair and reredos in Ed Barnes' Burlington Cathedral, and other fancy work we've featured in this little series of advertisements. But right now, business being business, I'm pushing slate roofs. The job doesn't have to be as big as the Pentagon, which took 94 freight cars; or as exciting as the Faneuil Hall Marketplace in Boston, which has 750 squares of carefully matched slate; or as well known as the White House, for which we supplied some replacement slates during the Carter Administration. (Being a rock-ribbed Vermonter, I thought of letting him stay wet for a while, but then I thought better of it.) If you're considering slate for a job (especially a roof) you're designing, don't worry about the budget until you've talked to me. Use our toll-free number, which is 800-343-1900. And if you can't write a spec for us, how about a 125th birthday card?—Bill Markcrow.

VERMONT STRUCTURAL SLATE COMPANY
FAIR HAVEN, VT 05743