We design the systems. 
You design the ceilings.

Syllables™ is a collection of highly decorative, in-relief, acoustical ceiling systems. Each one contains various, distinctly different panel designs.

Arrange these panels any way you choose to create your own ceiling design.

Despite its intricate look, a Syllables ceiling requires no extensive design time. And it's available for immediate delivery.

For a portfolio, call 1 800 233-3823 and ask for Department Syllables.  

Circle 1 on inquiry card
Sonotrol custom walls.
You choose the sizes, shapes, fabrics, acoustical capabilities.
We add the availability, national distribution, dependable service.
Your ideas, our realities, endless possibilities.
Call 800 233-3823 and ask for Sonotrol.
Nothing lights up today's CRT-dominated workspace with soft, even, glare-free light like the Refractive Grid® from Holophane®. Lighting so efficient, it actually delivers more light with less glare.

The idea is to reduce high-angle brightness, or glare. We do it with a lens comprised entirely of hemispherical refracting prisms, which reduces glare up to 70% over conventional lenses.

The result is a fixture that looks as good on the job as the light it gives off. A clean, modern appearance and low apparent brightness enables it to blend into ceilings subtly. And better overall light control allows wider luminaire distribution.

For more information on the office lighting that makes everything in today's offices a little easier to work with, see your local Holophane representative or contact Neil Thompson, Holophane Division, Manville, P.O. Box 5108, Denver, Colorado 80217. (303) 978-2677. Available for export.

Circle 4 on inquiry card

HOLOPHANE
LEADER IN LIGHT CONTROL

Manville
The whole concept behind the original design for the systems product was to create very basic elements which would remain in a state of evolution - a gradual process of product enhancements which can retrofit into existing installations. Nicola Balderi, Designer
ACROVYN® WALL PROTECTION SYSTEM
Corner Guards • Bumper Guards • Handrails • Wall and Door Coverings
THEC/SGROUP
Muncy, PA (717) 546-5941 • San Marcos, CA (619) 744-0300
The extraordinary door handles

Show your clients NORMBAU door hardware, you'll get positive response every time. Everybody likes the clean, contemporary look of NORMBAU door openers. Fresh as the great outdoors. European design, American made of quality nylon in 15 striking colours. Superbly finished push/pull and lever trim sets (some UL listed) to fit most mortise locks. Ask for prices and information. Other NORMBAU DESIGN SYSTEMS, too — builders hardware, cabinet and bath hardware and accessories and rail systems.
Access flooring that's so stable even this elephant thinks it's a slab.

Actually, we're not sure just what Daisy the elephant in our picture thinks. But, we do know that elephants are very careful about where they'll put their considerable weight. And, we weren't the least bit surprised to see Daisy standing just as comfortably on S-Floor, as on the slab adjacent to it. That's because amazing S-Floor feels just like a concrete slab.

The secret of S-Floor's immense strength is its two-foot square steel-grid reinforced panels of Innocrete, the tough space-age silicate compound that's the strong silent type—like concrete but a lot lighter. Its stability is the result of an ingenious system of integration that eliminates ordinary access floor "wobble."

Strength, stability and wobble-free performance are just some of the features that make S-Floor uniquely qualified to stand up—not only to normal office floor loads, but to particularly menacing rolling loads as well. So if you want a strong, wobble-free access floor, call Innocrete Systems, Inc. at 1-800-225-2153.

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.
Leviton's Decora collection adds the finishing touch to enhance every interior in a way ordinary devices can’t.

Professionals prefer the Decora difference and appreciate its added value.

Decora provides outstanding breadth of line. The collection includes switches, receptacles, touch dimmers and slide dimmers, GFI’s—even telephone jacks. Colors can match or contrast any interior and a complete line of wallplates accommodates multiple gang installations.

Decora devices satisfy Leviton’s rigorous quality specifications, meet or exceed applicable UL Standards, and are built to deliver dependable carefree service.

Leviton will send you a FREE Decora switch and matching wallplate. Write “Decora” on your business card and send it to:

Leviton Manufacturing Co., Inc.,
Dept. 70, 59-25 Little Neck Parkway,
Little Neck, NY 11362. (718) 229-4040 ext. 6746

Leviton. New opportunities through technology.
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.

Call for complete details.

PEDIGRID/PEDIMAT®

THE CIS GROUP
Muncy, PA • San Marcos, CA
Mississauga, Ont.

Call toll free (800) 233-8493

Circle 10 on inquiry card
HOW A TEAM BECOMES MORE THAN THE SUM OF ITS PARTS.

First, give them the chance to work as a team.

After all, cooping them up in little office cells does nothing to nourish the sense of shared achievement that makes people want to give their best. Nor does it fulfill that ongoing need for sustained human contact—a need that critics of the contemporary workplace believe is fundamental to making a job enjoyable.

Kinetics Powerbeam encourages the kind of interaction that strengthens productivity. It also sets up a more efficient workflow. And people who like people would never go back to anything else.

Powerbeam—a beam that carries power and communications cables inside two segregated channels—also happens to be the most advanced solution for managing the wires and cables of today's electronic office.

What it does for flexibility of design, speed of installation, and ease of maintenance makes it innovative.

What it does for productivity makes it indispensable.

Powerbeam is one line in an integrated range of business furniture from Kinetics, founded in 1971, and now generating sales worldwide.

Designers Saturday
BCNY Center Two 8th Floor.

For more information, please send your business card to: Powerbeam
Kinetics Furniture, 130 Carrier Drive, Rexdale, Ontario, Canada M9W 5R1
Tel: (416) 675-4300 Telex 050692
Trendway Private and Open Offices. Forget How Practical They Are.

Forget that Trendway's "T" Series partitions are movable, that they can create a fully private office virtually anywhere, or that Trendway's SMS open plan system offers a wide range of solutions for every individual and function. And forget about the fact that both systems integrate fully, with no adaptive hardware, and both are available in the same wide range of fabrics, finishes and textures. Forget all that.

Just consider what it should feel like in an office that truly addresses your individual needs, interests and personality.

Then remember that Trendway makes that kind of office possible — aesthetically pleasing, very functional, remarkably practical. Trendway. For complete information write: Trendway Corporation, P.O. Box 1110, Holland, Michigan 49423.
Our Beauty Is More Than Skin Deep.

Porcelain tile with through-body color is beauty that won't grow old.

Genesis™ porcelain tile is available in beautiful monochromatic and granite-like colors. Genesis is offered in unpolished, polished and textured surfaces in a wide array of sizes. Genesis can be used in interior and exterior floor and walls.

Now manufactured for the first time in the United States, Genesis is the “ultimate surface.” Technology and premium raw materials combined to create a product that has through-body color that won’t wear out. A surface hardness greater than granite and water absorption under 0.01% make for easy maintenance.

Genesis,” the “ultimate surface” combines form and function to offer the discriminating specifier the best of both.
Let Your Imagination Soar
WITH
PCGLASSBLOCK®
PRODUCTS

Design Structures, Shape Space,
Control Light in New and
Exciting Ways!

Set your imagination free.
Create exciting structures displaying
the beautiful light-transmitting qualities
of glass — yet offering the strength
of masonry.
Shape space. Re-define the contours.
Sculpt PC GlassBlock® products into
sinuous curves or dramatic straight walls.
Play with patterns. Select from the
PC GlassBlock® patterns, the one which
will achieve the appropriate texture and
just the right amount of light transmission.
PC GlassBlock® products let you use
light in most inventive ways. SOLAR
REFLECTIVE units in bronze or gray pro­
vide a striking yet practical way to reduce
solar heat gain and light transmission. Or
you can select a pattern which allows
more light to pass through and create a
visual panorama!

But don’t let our good looks fool you.
PC GlassBlock® products are not just
another pretty facade. Thick, break-
resistant, mortared units provide superior
insulation. And PC GlassBlock® products
help to reduce heating and air condition­
ing requirements and they need little
maintenance.

American-made PC GlassBlock® pro­
ducts can spark your imagination. For
information, contact Pittsburgh Corning
Corporation, Marketing Department, AGB-6,
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.
Circle 14 on inquiry card

SEPTA
(Philadelphia
Mass Transit)
11th Street
Station
Architect:
Oklund & Junker
DECORA® Pattern

Corporate Offices,
Atlanta, GA
Architect:
Godwin & Associates
VUE® Pattern
Presenting carpet of Antron Precedent—carpet that looks newer, longer than any other.

Finally, there's a carpet fiber system that's a step above all others: Du Pont ANTRON PRECEDENT. Because carpet of ANTRON PRECEDENT looks newer up to two times longer than any other carpet.

We've proven it. In a side-by-side test held in a busy New York City university, more than a million people walked across two contract carpets: one made of Du Pont certified ANTRON PRECEDENT, the other an equal construction of the acknowledged industry leader.

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Take a close look. Not only did the carpet of ANTRON PRECEDENT excel in soil and stain resistance; it also succeeded in retaining its original look and texture longer.

In the revolutionary system behind ANTRON PRECEDENT, state-of-the art hollow filament fibers are combined with DuraTech®, an advanced commercial treatment based on the latest in Teflon® carpet protector technology. This, along with stringent Du Pont construction specifications, is what sets ANTRON PRECEDENT apart.

So, for a carpet that will stand up better, specify one backed with Du Pont’s signature of quality, the quality “Q”.

Find out how your next carpet project can outlive more soles with ANTRON PRECEDENT. Call us today at: 800-448-9835.
MAKING COLOR LOOK

3000°K
3500°K
4100°K
The General Electric Specification Series fluorescent lamps have been carefully engineered to enhance color rendition without sacrificing energy efficiency.

Compared with standard fluorescent tubes, their good color quality will make people look better, merchandise more appealing, and your business environment more attractive in general. And with Watt-Miser®, Maxi-Miser™ and Optimiser SP lamps to choose from, you're assured of excellent operating efficiency as well as superior lighting quality.

The GE Specification Series fluorescents also come in a wide range of sizes, wattages and color temperatures. So you can select precisely the right amount and color of light for the job at hand.

The SP30 produces a warmer color temperature of 3000K that enhances yellows and reds. The SP41 provides cooler light of 4100K that emphasizes blues and greens. While the SP35, at 3500K, is best suited for areas where a broad spectrum is present.

To see the degree of difference with your own eyes, contact your local GE Lamp Distributor for a demonstration in living color. Or call GE toll-free 800-626-2001, ext. 550.

We bring good things to life.

Circle 16 on inquiry card
Herman Miller has just introduced another reference point for the office furniture industry. And you can’t see it in any of our showrooms.

You can’t specify it either, but you don’t have to.

It comes with your Herman Miller purchase.

The Herman Miller Promise™

- Five-year product warranties*
- Quality audits after project installation*
- Trade-in allowances on systems product: 20% value on Action Office™ product, 100% value on Ethospace™ wall frames*
- Guaranteed move-in dates*

Is there a catch?

No, but there are fair and reasonable conditions.

We are so confident that you will be satisfied with the terms that we have set our fine print in large, readable type.

For product (and Promise) information, call 800 851 1196. Within Michigan, call 800 642 7944.

Or write Herman Miller, Inc., Zeeland, Michigan 49464.

Circle 17 on inquiry card
1965 Ethospace® interiors
1964 Equa® seating
1976 The Ergon® chair
1968 The Action Office® system
1956 The Eames® lounge chair

herman miller
It’s a simple equation.
Add Spectra 3700 to your specs, and get spectacular results.

THE REASON?
Spectra 3700 Designer Ceiling System is based on simple arithmetic. Start with its exposed 9/16” narrow face dimension, and subtract 3/16” due to the center regress. That gives Spectra a 60% reduction in the amount of visible metal at the ceiling plane as compared to conventional grid with a wider 15/16” face.

Next add Spectra’s uniquely engineered components which allow for the automatic centering of ceiling panels and light fixtures for perfect placement every time. (Don’t forget to carry over Spectra’s compatibility with NEMA Type G lay-in fixtures, a variety of air diffusers, and standard square-edge ceiling panels.)

Now divide it all with the installation efficiency, modular flexibility, and economy previously found in conventional exposed systems. Then figure in Spectra’s 18 available colors, including reflective metal finishes.
SPECTACULAR CEILINGS

THE RESULT!

Spectacular ceilings from a system that adds creative diversity and economy for the look of far more expensive narrow face systems.

Spectra 3700 Designer Ceiling System. The simple solution to spectacular ceilings.

It takes a special ceiling system to create spectacular ceilings. Add up the benefits of Spectra 3700, and see your savings multiply.

See Spectra 3700 in Sweet's 9.2 Cha.

Chicago Metallic Corporation
Chicago, Illinois 312-563-4600 • Los Angeles, California 213-582-1100 • Baltimore, Maryland 301-796-6220
Circle 18 on inquiry card
You’ll Get Ten Years To Life.

Just for specifying modular carpet systems by Lees.

Lees backs its carpet tiles with performance guarantees that provide ten full years of protection. Against edge ravel. Against delamination. Against cupping, doming, and dishing. Against wear. Against static. It’s the kind of long term insurance you and your clients deserve. But you only get it from Lees.

Ten-year warranties are just one of the advantages that have made Lees the world’s largest supplier of commercial broadloom and modular carpet systems. Now that we’ve become a separate, all-contract company, we’re giving you lots more.

Our hundreds of matching broadloom-and-modular carpet combinations are perfect pairs—in texture and thickness, as well as color and pattern. We’re expanding our field support staff and our product lines. We’ve added hardback carpet tile systems in advanced generation Antron® nylon by DuPont with soil and static protection built in.

Choose SlopeLite™ flat laminated glass for its safety features, scratch-resistance, solar control, and easy maintenance. Or choose Bentlite® bent laminated architectural glass to enhance your building's glazing design. Both are available in single or monolithic units made with a clear, bronze or gray Saflex® polyvinyl butyral (PVB) interlayer. And both are code approved for use in overhead locations. For safety and versatility in overhead glazing, choose flat or bent laminated glass.
Each Norco window is an American masterpiece, finely crafted in the ages-old traditions of window-making.

We complement the natural warmth of wood with the modern arts of energy efficiency. Norco windows are tightly built and offer a choice of glazing options: double glazed, triple glazed or Low-E.

Norco proudly presents a long line of wood windows including casement, bows and bays, double-hung, awning and view, slide-by and custom direct set. And gliding patio doors. All available in natural wood or NOR'CLAD® (wood with weather-defeating aluminum clad on the outside.)

They're all built with pride in one of the industry's newest, most modern plants. Yet, each one is built in our tradition of excellence to fit your needs and specifications. Exactly.

That's how we've earned a nation-wide reputation for reliability and flexibility that has become a classic in its own right.

No matter what the project is...single residence or multi-housing, renovation or new construction of commercial, industrial or institutional buildings...offer your customers masterpieces in wood. Write or call today for full information.
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 minuscule 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 guide the pen with an easy, non-fatiguing hold. The patented dry, double-seal cap keeps ink throughout the balanced ink-flow 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.

Look for the Koh-I-Noor Rapidograph® on the pen to be sure of the dependability and ease of performance that make the Rapidograph® pen the most widely used technical pen in the United States and Canada.
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.
Tough, non-porous CORIAN® resists wear in high-usage areas of virtually every shape and size.

Designing for problem areas such as those found in laboratories, banks or hotels requires a surface material that offers maximum design flexibility, durability and minimal maintenance. DuPont CORIAN gives you all three, beautifully.

Unlike laminates or gel-coated products, CORIAN is solid. Its color and pattern go all the way through. CORIAN is tough and non-porous, so it can shrug off the daily grind of high usage. Ordinary stains wipe right off. Stubborn stains (even cigarette burns) rub off easily with cleanser. And fine sandpaper will remove accidental cuts without marring the beauty of CORIAN.

Like fine hardwood, CORIAN can be worked and shaped to fit most areas, even problem spaces. And you can combine CORIAN with many other materials for more individual designs (as shown below).

Send for more information on CORIAN.


*CORIAN is a registered DuPont trademark for its building products. Only DuPont makes CORIAN.
For problem areas.

Because of its beauty and toughness, CORIAN® was used for these stylish counters in an El Paso, Texas, bank.

With CORIAN®, stubborn stains and cigarette burns are removed with cleanser. Cuts and scratches can be sanded away.

Corian® is solid all the way through. Combine it with other materials for unique edge treatments.

CORIAN®
Solid Beauty That Lasts.
People Winning with Race

Anticipating the inexorable march of electronics, the pervasive use of computers, Race has earned the accolades it has received since the system was introduced at Neocon in 1978. Quite apart from the design awards are the performance testimonials from leading space planners and designers, who have said:

SunarHa
The materials used in Race are appropriate for its function, nice to touch and nice to work on.”—Douglas Ball

“Race, with its state-of-the-art technology in wire management is a prime contender in our planning.”

Race can be changed easily and quickly as needs change; pads can be rearranged by anyone to alter the patterns of audio and visual privacy.

SunarHauserman Inc.
5711 Grant Avenue,
Cleveland, OH 44105

SunarHauserman, Ltd.
One Sunshine Avenue, Waterloo,
Ontario N2J 4K5

Circle 39 on inquiry card
The fiber of John Portman & Associates
(Zeftron 500® ZX nylon stands up to the Atlanta Merchandise Mart).
One million pair of feet walk the Atlanta Market Center every year. The carpet they walk resists everything from tracked-in dirt to spilled drinks. The designers at John Portman & Associates

Zeftron 500® is a registered trademark owned by BASF Corporation
chose carpeting with Zeftron 500 ZX nylon because its special hollow cross-section feature is superior at hiding and releasing soil. Bleach-proof, static-controlled and fade-resistant, Zeftron 500 ZX nylon stays clean-looking longer. And the AMC remains a showplace. Fibers for every way of life.
Advanced design ROTO Roof Windows let in a lot more light
— while exceeding the energy efficiency of triple glazing!

Consider the facts: ROTO’s world-famous slim profile design significantly increases the amount of glass area in relation to the overall roof window size, letting in up to a remarkable 80% more sunlight and passive solar energy than any other roof window available. And all new high-efficiency Low “E” glass comes as standard — not an extra.

Installation is surprisingly fast and easy. 3 models are available in 8 popular sizes, with a full range of options and accessories. Check Sweet’s File 7.8/ROT and send or call for our 8-page color brochure.

Let in more light with ROTO

(Outside CA and CT 1-800-243-0893)
(In CT 203-526-4996) (In CA 209-524-0262)

ROTO FRANK of America, Inc.,
Research Park, P.O. Box 599, Chester, CT 06412
4777 North Star Way, Modesto, CA 95356

Circle 41 on inquiry card

Grate Designs for Great Designers

Every designer and planner knows a quality tree grate must be more than a thing of beauty. It must also be defect-free to handle weather and wear. Versatile to accommodate an endless variety of proposed design configurations. And changes! Expandable when required, to allow trees to grow after installation. Our quality tree grates are all these things... and more! Write for the full story and FREE tree grate catalog.

NEENAH FOUNDRY COMPANY
Box 729, Neenah, WI 54956
If you can't wait, call 414/725-7000
Quality castings produced entirely in the U.S.A.

Circle 43 on inquiry card
From Ward Bennett’s Textile Collection for Brickel Associates. Versatile, vibrant fabric that offers much more than beauty and affordability. The soft, gentle feel of Brigadoon belies its strength. It is commendably abrasion resistant (over 50,000 double rubs on the Wyzenbeek Abrasion Test). And has fire-retardant properties inherent in its Monsanto SEF™ Modacrylic fiber that never wear away. With 23 colorways, flame-retardant, affordable, durable Brigadoon is ideal for upholstery and wall coverings alike.
SOFT-EDGED SOPHISTICATION.

You can see the difference. The future in high-style framing is here today. New Kawneer Soffront. On storefronts, office buildings, even interiors. Soffront takes the edge off. Gracefully. Without sacrificing performance. We rounded the lines. We didn't cut the corners.

But Soffront is more than a component. Soffront is a system. Fully engineered for erection flexibility. Fully integrated for design consistency. Each framing member, door frame, even the stops are rounded for a soft impression that's on design's cutting edge.

Soffront is color, too. Choose from traditional bronzes and black, or explore Kawneer's palette of stylish Fluropon® architectural coatings.

Look around the corner to see the future in framing. Then, take a good look at your next design. And new Kawneer Soffront.

For a look at more information, write:
The Kawneer Company, Inc., Dept. C, Technology Park-Atlanta, 555 Guthridge Court, Norcross, GA 30092.

Kawneer
The Designer's Element.

Circle 45 on inquiry card
Steelcase Systems Furniture. You can take it to new limits.

Series 9000. One of many Steelcase systems that offer you new ways to meet your objectives.
Steelcase systems furniture helps you stay on the leading edge of both appearance and function, without sacrificing the reliability of the world's most often specified furniture.

You'll find new opportunities in all Steelcase systems. Fresh faces on some familiar products; new hi-tech options that help you conquer the complexities of the computer-driven office; unexpected combinations of products that let you create unique environments.

Take a fresh look at Steelcase systems. We think they offer exciting new ways to push your abilities and your results to new limits.

For more information, contact your Steelcase representative or regional office. Or dial toll-free 1-800-447-4700. Steelcase Inc., Grand Rapids, MI 49501.

Steelcase
The Office Environment Company

Circle 46 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.

Donn Corporation
Westlake, OH 44145

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Circle 47 on inquiry card
The advantage of an expanded family

With Da-Lite's newly expanded family, you can satisfy all your visual communication needs from a single, reliable source.

The Da-Lite family now includes permanently installed electric front projection screens, one-piece rear projection screens up to 10 feet high, and Da-Lite/Oravisual communication cabinets and lecterns. Any available laminate or wood veneer can be specified for Da-Lite/Oravisual products—plus the three laminates and seven natural wood veneers that are standard finishes.

For more about the first family of visual communications products, see your Da-Lite dealer or contact Da-Lite Screen Co., Inc., Box 137, Warsaw, IN 46580. Telephone: 219-267-8101. Telex 23-2549. Circle 48 on inquiry card.

A Heritage Communications Company
When you enter any building, go to the interior stairs. That's where you'll see and feel the building's quality up close. The stairs' design, strength, accuracy of fit, and overall appearance say more about the building than all the brochures, models, and renderings ever will. The stairs are seen and used every day by the people who count the most — the occupants. How will they perceive your building?

For over thirty years, the American Stair Corporation has been helping architects and contractors. Innovative products and modern design concepts are just part of the American Stair story. The major factor is quality.

Leading architects have found that exit stair systems from American Stair fit well with their designs. They have incorporated Speed Stair® in many award winning buildings.

For modern high quality stairs, go beyond the old "industrial" look of traditional fire stairs. Take advantage of the Early Design Development Service™, exclusively from American Stair Corporation. Join the thousands of architects who have used American Stair products. We'll put our expertise to work for you, giving you more time to work on the more challenging and creative tasks.

Get your copy of "An Architect's Guide to Designing Stairs," the informative worksheet that organizes stair design efforts.

Call today! 1-800-USA-STAIRS.
The Starck Chairs
Design: Philippe Starck, 1983

Designed for the renowned Café Costes in Paris, the minimalist stack chair is now part of a complete group including a bar stool, a kitchen stool and a continental-height chair.
The Versa chair—
the occasional chair for everyday uses.

The Versa stack chair has a style of classic simplicity that makes it equally suitable for offices, waiting rooms, cafeterias, training rooms, museums, meeting rooms, and recital halls.

Its compact dimensions ensure the efficient use of available space.

There’s enough comfort built in to suggest that a person linger a little longer.

And it’s surprisingly affordable.

It’s available as an armchair or armless, in chrome and 26 frame colors, upholstered in Krueger fabric or vinyl or C.O.M.

For a descriptive folder, write to Krueger, P.O. Box 8100, Green Bay, WI 54308 or call (414) 468-8100.

The Versa chair – the versatile stack chair from Krueger.

Circle 51 on inquiry card
Beauty, elegance and a hint of European influence are captured in Chicago Faucet's kitchen classics. Choose the charm of polished brass, coated polished brass or traditional chrome and then complement your choice with ceramic, acrylic, chrome, polished brass or coated polished brass handles. They're all yours from Chicago Faucet.

A. No. 50-E3-372  
B. No. 50-E3-317  
C. No. 201-GNBA-E3-317  
D. No. 200-GNBA-E3-370  
E. No. 728-SS-372  
F. No. 201-L9-370  
G. No. 201-GNBA-E3-370  
H. No. 201-GNBA-E3-317
PROBLEM: Select floor covering material for corporate headquarters of a large commercial real estate firm. Must be skid inhibiting, easy to clean and offer a range of designer colors.

SOLUTION: INTERCERAMIC—the company that innovated skid-inhibiting tile in North America. Ultra high quality, consistent tones and quick delivery make INTERCERAMIC'S monocottura floor tile the only choice.

Owner: RECON, El Paso, Texas
Architect: Fischer, Cordova, Prestidge, Inc.

Floor: Grafito 8" x 8"
Accent: Bleu 8" x 8"

To find out the name of your Interceramic Distributor call 1-800-351-2377. In Texas call collect (915) 593-7359.

INTERCERAMIC, INC.
El Paso, Texas

Circle 53 on inquiry card
Introducing Cordura®
for upholstery.
Made tough to survive
the corporate jungle.

Contract upholstery will never be the same, now that DuPont brings CORDURA® to the office. CORDURA nylon has proved itself tough enough for backpacks and luggage, durable enough for hunting gear and boots.

It exceeds the standard Wyzenbeek Double Rub Abrasion Test by such a wide margin that an even more stringent Wyzenbeek Test had to be developed (see results at right).

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If a client happened to mention that he was considering cowhide-print carpet for a retail clothing store, it is probably safe to assume that your first instinct would be to discourage him. For, as everybody knows, cowhide-print carpet is *outre*. Or so we thought. But then along came Ettore Sottsass’s Esprit store in Cologne, and, embarrassing but true, we had to admit that we had been hasty in our judgment. Beige carpet just wouldn’t have filled the bill. RECORD is grateful to the Milanese architect, not only for providing a memorable cover for this 16th annual RECORD INTERIORS issue, but also for reminding us that it is never wise to dismiss *any* design idea categorically. The lesson couldn’t be more timely because, regardless of where you may have chosen to draw the line separating the acceptable and appropriate from the unacceptable and inappropriate, chances are better than good that RECORD INTERIORS 1986 includes an architect or designer whose work effectively asks you to reconsider that decision.

Though it may sound like the preface to pandemonium, there is a moral to the story contained in the following 84 pages. It is that design is situational, and should be evaluated not on how neatly it falls into line with one theory or another, but on how eloquently it expresses the unique set of conditions that surround it: a client’s image and aspirations, for example. If in the process of accommodating this more subjective portion of the program certain rules fall by the wayside, we willingly allow the breach. Consider the bridge Wolf D. Prix and Helmut Swiczinsky designed for an atelier in Vienna (below). A decade-long cry for “contextual” sensitivity goes unheeded as the constructivist bridge defiantly bursts into the street, yet client Erich Baumann, who recently struck out on his own as a graphic designer, considers it a fitting symbol of his new-found independence. The message may be personal, but its implications are decidedly professional. *Charles K. Gandee*
What becomes a landmark most?

She is, as the French so delicately put it, "une femme d'un certain âge." Her only wish, in addition to anonymity, was for something "spartan," by which she meant minimal, but it had to have a certain "grandeur," by which she meant precisely that. Her considerable experience in the salons of European couturiers had taught her to appreciate fine materials and craftsmanship, and she was prepared to maintain those standards at home. Not much for an architect to go on, perhaps, but then there was her site, the piano nobile of an 1891 Stanford White mansion on Chicago's Gold Coast.

Less self-confident designers than Ronald Krueck and Keith Olsen might have felt their creative blood freeze in the face of a legacy such as Stanford White's. Less self-confident designers, in fact, might have deferentially bowed to the master by keeping a low esthetic profile. But Krueck and Olsen do not lack self-confidence. On the contrary. While they acknowledged that the house's public rooms were grand—in proportion, scale, and material—they believed that their talent (and their client's wherewithal) was sufficient to counter White's 19th-century Classicism with an extraordinary variation on 20th-century Modernism. Before the debate between the centuries could begin, however, the partners had to put White's house back in order. Since the 3,500-square-foot parlor floor was not designed to be functionally self-sufficient, the developer who had transformed the house into six condominiums had made certain "adjustments" to accommodate the programmatic change. In the process of providing the requisite bathrooms, closets, and privacy for the \textit{ne plus ultra} in two-bedroom units, he had, of course, compromised the rooms' original configurations. Though preservationists might label Krueck and Olsen's restoration effort more creative than faithful, the architects' first priority was to return the rooms to their original splendor by undoing, wherever possible, what the developer had done. If the English oak paneling in the living room and dining room, and the hand-carved moldings in the foyer and library look unravaged by the hand of time, the credit goes to Krueck and Olsen, who left no surface untouched. Certain liberties, however, were taken. For example, the light cove intended to "amplify" the crown moldings is, as Stanford White scholars will attest, a detail unknown in the Classical canon (facing page). But Krueck and Olsen were not so much intent on adhering to the letter of the 19th-century law, as seeking to recapture the gracious spirit of an era.

Having paid tribute to the architectural surround by returning the rooms to a state White would recognize, Krueck and Olsen set about introducing a different vision, which White would \textit{not} have recognized. For if the original house speaks of horse-drawn landaus rolling sedately over cobblestone streets, the latest architects' interventions speak of Bugatti roadsters barreling along at full throttle in the fast lane. Likening their approach to that of chic Italians who fill their family palazzos with the latest offerings from Milan, the Chicago duo refused to be intimidated by the house. Within the elegant and restrained container, they inserted grandly scaled furniture pieces and cabinetwork that are as shamelessly opulent in their materials as they are unabashedly alien in their forms. Streamlined, sexy, and shimmering, these high-profile latecomers effectively seem to suspend the great rooms in a time warp between White's genteel, old-world past and Krueck and Olsen's brave-new-world future. If the tension between container and contained builds incrementally from foyer to living room to library, it dissipates, somewhat startlingly, at the end of the metallic-gold corridor leading to the master bedroom (page 66). Around the macassar ebony bend (above), in a wing of the house originally allocated to "staff," the architects make their final, eloquent argument in the debate between the centuries. So captivating is their statement, of course, that all memory of Stanford White vanishes along onto the cross-axis leading to either a library or living room. The impeccably finished screens stand to either side of the front door like a pair of butlers ushering guests into the apartment by throwing wide their capes (opposite). The ellipse of the screens is incised in the foyer's carpet to direct visitors off the axis terminating in the fireplace and onto the cross-axis leading to either a library or living room. The carpet also abstracts the pattern of the room's moldings, and its palette is a promise of carpets to come.
Though the architects were intent on drawing a sharp line between White's work and their own, and though there is—as a glimpse confirms—no confusing the two talents, Krueck and Olsen could not treat the perimeter walls as sacrosanct. Collisions occur. In the library, for example, new mechanical systems are housed in a sweeping metallicsilver soffit that is visually supported by a new guest bathroom contained within an emerald pearl granite enclosure, whose gentle curve is repeated in an onyx-capped, lacquered storage bench (below). The adjacent macassar ebony enclosure contains the requisite sound-system equipment and overflow storage for some of the owner's out-of-season clothes. If much of their work on the apartment was almost-faithful restoration, Krueck and Olsen did make certain adjustments to accommodate the new lifestyle and architectural style. For example, the original hearths were minuscule compared to the grand scale of the rooms, since they were intended to relate to traditional furniture groupings—which were, of course, not in the new, minimal furnishings program. To better relate the hearths to the rooms, Krueck and Olsen laid new hearths scaled to the spaces. In the library, the hearth is green onyx (right); in the foyer the hearth is black and white marble (and, like the carpet, borrows its geometry from the paneling). Likewise, in the living room (opposite). Except for a shimmering black Deco Steinway (one of seven made for the Chicago World's Fair), only a couch and a carpet have, as yet, been installed in the 20-by-40-foot living room. The 16-foot-long seating unit is covered in water buffalo dyed to match the carpet, and its scale is aggrandized by a lacquered storage cabinet that envelopes it on three sides (opposite). The base of the couch is topped with a massive ledge of rainbow granite, and on top of the cabinet the architects affixed sandblasted glass with a powerful fast-drying glue that shattered the glass. Other furniture pieces are currently in design, which will be a consolation to those concerned that, the scale of the couch notwithstanding, the living room is a lonely place.
If the palette of materials Krueck and Olsen assembled for the renovation bespeaks a level of luxury rarely seen this side of Saudi Arabia, the architects are quick to defend their bronze, brass, granite, marble, onyx, and ebony selections as "appropriate to the qualitative standard" set by Stanford White. Some, however, may argue that the grand rooms have more than met their match in the Chicago duo, whose love of opulence approaches Imelda Marcos's. For example, in the dining room, the exquisite oak paneling almost recedes to backdrop status when confronted with the remarkable free-form-curve table that Krueck and Olsen threw it (left and opposite). But just as Mies (another fan of fine materials) countered the rigorous structural grid of the Tugendhat House with sinuous screens and partitions, the architects were eager to counteract the static space with a visually kinetic object. Allegedly inspired by artist Jean Arp, the 13-foot 6-inch long dining table does precisely that. Resting on an extraordinary polished brass and patinaed bronze base, the glass top's 3-inch bevel (which tapers down to 3/4-inch) reinforces the notion that the glass was literally stretched. Since the room was previously a library, bookshelves had been carried into the walls. And though their doors had been long-ago removed, Krueck and Olsen found tell-tale screw holes that inspired them to install replacements. The new doors do not aspire to period authenticity: their polished-brass frames enveloping rear-illuminated glass-and-mylar panels are decidedly contemporary. Why not the more conventional sandblasted glass? "Because it takes fingerprints," according to partner Krueck, who, as you may have already deduced, does not abide such imperfections. Since the library, now dining room, was added sometime after White left the premises, and its concrete-slab construction was inhospitable to new wiring, the architects dropped a more amenable ceiling, which they had finished in metallic gold. The process was "insane," but the results, as specified, are flawless. "We thought about using gold leaf, since it would have been easier, but we didn't want the pattern," adds partner Krueck.
Although the developer had made an attempt to construct a "master suite" worthy of the great house, his gypboard, mirror, and fancy-finish "rabbit warren" was not, unsurprisingly, up to architects Krueck and Olsen's standards. They gutted the space, originally an architecturally undistinguished service wing, and created an inner sanctum of otherworldly allure. It could be the set for some futuristic film in which Barbarella and Flash Gordon finally consummate their affair (right and opposite). If restraint was exercised elsewhere, in deference to Stanford White, the architects, understandably, felt no such moral obligation here. Black Impala granite floors shimmer as if they'd just been hosed down; likewise a black-and-cherry-lacquered headboard that divides the high-drama sleeping area from the dressing room and granite-lined bath. Because this wing of the house was for servants, and the windows were less than grand, Krueck and Olsen devised a system of pearl-white faceted glass panels that line the two perimeter walls. On those rare occasions when natural light is desired, the owner simply swings open her hinged glass walls, adjusts the hidden shutters, and voila! sunshine. On most days, however, the surreal, otherworldly light oozing through the mylar and glass sandwich panels suffices. The owner does not, in fact, treat her fur collection so cavalierly as the photographs suggest (right), but the photographer couldn't resist a little rich-and-famous-style lifestyling. All things considered... it's understandable.

Apartment
Chicago, Illinois
Architects:
Krueck & Olsen
213 West Institute Place
Chicago, Illinois 60610
Engineer:
Steven Wittwer (structural)
Consultant:
Final Finish (special painted surfaces)
General contractor:
Popular Culture Construction Co.
Photographer:
©Nick Merrick, Hedrich-Blessing except as noted
Walk on the wild side

“Our architecture is not domesticated. It moves around in urban areas like a panther in the jungle.” Coop Himmelblau

Although the description of Coop Himmelblau’s architecture as a predator stalking the streets is unnerving, its tinge of ready violence is revealing: Partners Wolf D. Prix and Helmut Swiczinsky are on a rampage. Founded in 1968 (with Rainer Michael Holzer, who left the group in 1971), the “Blue Sky Corporation” wants to shake Vienna from its century-long slumber of historicism, and sees no better way than direct confrontation. Prix and Swiczinsky, who live and work surrounded by a fin-de-siècle legacy of grandiose buildings modeled on a Gothic, Renaissance, and Baroque past not their own, have rejected the moribund milieu of their parvenu forefathers. Embracing instead the decidedly 20th-century legacy of Viennese psychoanalyst Sigmund Freud, the rebellious sons fight for live architecture—“that bleeds, that exhausts, that whirls and even breaks.”

Even though the partners’ antagonistic stance has yielded them a predictably slim, albeit tantalizing, portfolio of completed work, Prix and Swiczinsky have always managed to keep themselves busy—especially during the early lean years—drawing, writing, and staging a variety of performance pieces. Their preoccupation with representing design as an “action process” led them so far as to create the “Restless Sphere” in 1971—a 12-foot-diameter transparent ball set in motion by a person walking inside. Additional “Action Space” experiments and several traveling exhibitions of the architects’ taut, aggressively penciled sketches may not have soothe their savage souls, but proved that the firm was indeed picking up speed. The first substantial commission Coop Himmelblau received was a renovation of the gemütlich Reiss-Bar off Vienna’s chic Kärntner Strasse, a project completed—with uncharacteristic self-restraint—in 1977. Four years later, the architects were asked to loosen, just a bit, their reins for the Roter Engel café/song club, having spent the interim designing a few small projects outside Vienna.

By the early ’80s Coop Himmelblau was primed for more. As if to oblige, Erich Baumann, a graphic artist who, in late 1984, had just left a high-profile position with an international company to strike out on his own, asked Prix and Swiczinsky to design his new atelier; Baumann, a risk-taker, gave the architects free rein. Though the meager 156-square-foot space is not the stuff of which tough-guys’ dreams are made, the trio of streetfront portals and the 18-foot-high ceiling held the architects’ interest. Prix and Swiczinsky envisioned the static container transformed by a kinetic object, which they realized in the form of a fragmented bridge that appears to have been shoe-horned into the studio through the right portal (left, top and bottom). The aluminum and steel construction, suspended 7 1/2 feet above the floor, consists of a folding stair (that can be cranked through the right portal), leading up to a catwalk (that allows Baumann to peruse his painting collection mounted on the back wall), and colliding into a platform with a plywood partition (that forms a niche for a drafting table). A winged sculpture inset into the left portal bursts through the facade and arches into the room, providing a second “wall” and a small, operable window for the raised work area. The tubular guard rails and wire-mesh caging complete the constructivist composition, whose brutality is matched only by its seductive tensility. The unruly assemblage pleases Herr Baumann, who describes his new domain as, quite simply, “action and reaction.”

Momentarily purged, the architects have returned to their drawing boards to work on what is for them a deluge of new commissions: a lawyer’s penthouse office, a photographer’s studio, a professionally equipped kitchen for an amateur chef, another café, and what will mark the duo’s American debut—an “open” house perched on a Malibu cliff. Beware, California; Prix and Swiczinsky have no plans to tame the wild beast within. Karen D. Stein
Coop Himmelblau converted two of three archways into entrances; the central one is the public entrance, and the one to the right, with the foldable stair that protrudes past the security gate, provides atelier owner Erich Baumann direct access to his suspended work area. The third portal contains an aluminum sculpture. A steel railing above the three archways forms a quasi-canopy over the sidewalk.
Although the 156-square-foot space did not offer much apparent room for improvement, after taking a look at the more-than-generous 18-foot-high ceiling, Coop Himmelblau partners Wolf D. Prix and Helmut Swiczinsky felt certain that they could contrive a solution. The suspended catwalk and platform the architects devised and inserted into the almost-square room (below) not only provides much-needed additional square footage, but also creates a balcony from which to view the owner's art collection (opposite page, bottom right). Seven and one-half feet above the ground, this second floor of sorts appears to be virtually self-supporting. The vertical weight of the walkway and platform, however, is deflected into the belt of the vaulted cellar by three thin pillars; only one of the pillars is visible since the other two have been...
integrated into the walls to minimize intrusions into the ground floor working area. When the foldable steel stair is cranked to its "up" position (isometric drawing and photo this page), Baumann is left with a flying trapeze-like sculpture above his head. The architects painted the underside of the office a pale green (following pages), differentiating it from the rest of the white-coated steel constructivist composition. A bathroom is tucked into a back corner of the studio (plan below). At first Baumann felt no other "support areas" were necessary, but not long after he moved into his new studio he asked the architects back to convert a closet into a miniature, but nonetheless operative, kitchen. It seems Herr Baumann is so pleased with his new place of work that he prefers to have lunch in.

FLOOR PLAN
The suspended catwalk and bridge Coop Himmelblau inserted into Baumann's studio are on a collision course with each other and the room that attempts to contain them (below). While the construction adds only 57 square feet of usable floor space, it does differentiate areas within the space, including forming a secluded niche for a drafting table (opposite). The railings and mesh caging make the journey to the end of the platform less perilous, although the overlapping pieces intensify the crush effect of the assemblage. The original objective of the “Blue Sky Corporation” was to create an architecture as “light as the clouds.” Though the architects’ preoccupation with flight still persists, times have clearly changed. Partners Price and Swiczinsky now have a new motto: “The tougher the times, the tougher the architecture.”
Atelier E. Baumann
Vienna, Austria
Owner:
Erich Baumann
Architects:
Coop Himmelblau
Seilerstätte 16
A-1010 Vienna
Austria
Wolf D. Prix and Helmut
Svizinsky, partners-in-charge;
Fritz Mascher, project architect

Engineer:
Oskar Graf
Contractor:
Metallblau Treiber
(steel construction)
Photographer:
Gerald Zugmann
That was then, this is now

Michael Graves made Sunar famous. Or was it the other way around? No matter. The point is that the Princeton architect and the Cleveland furniture manufacturer rewrote the book on showroom design, and neither the profession nor the press skipped a page. By showroom ≠ 10, not surprisingly, Sunar’s image was so inextricably bound to Graves’s imagery that for many it was hard to think of Sunar without thinking of Michael Graves. Which was fine, perhaps, until parent company Hauserman decided to merge with its high-profile offspring, and management faced the ignominious prospect of riding into the marketplace on Sunar’s coattails. The alternative, of course, was to establish an independent identity for the newly formed SunarHauserman, and since the Graves showrooms were designed to accommodate Sunar’s furniture, fabrics, and office systems, not Hauserman’s demountable wall partitions, there was a strong pragmatic argument to be made for esthetically retooling. That Graves’s seductive brand of Postmodernism was no longer the stop-the-presses news it once was must also have influenced the decision.

The first opportunity for SunarHauserman to make its official debut came in Houston, where the lease on Graves’s 1980 Sunar showroom was running out, and where space in Innova (formerly the Houston Design Center) was still available. The question of whom to entrust with the task of ushering SunarHauserman into the limelight was answered when Bobby Cadwallader, then company co-chairman, placed a call to the Venice, California, office of Frank O. Gehry. The choice of Gehry—not unlike the choice of Graves way back when—entailed considerable risk on SunarHauserman’s part. The architect’s portfolio reveals a fascination with collage and juxtaposition, with unorthodox materials and forms, and with the anti-design design of American cities that hardly seems the stuff of which showrooms are made. Even Gehry had his reservations: “You know how I am about interiors... I like them cluttered and casual; I like people to come in and do their thing.” But the architect accepted, finally, and his resolve “to make the new showroom as different from Michael’s as possible” reveals that he clearly understood the program. (In truth, there was little chance that Gehry’s work would bear the slightest resemblance to Graves’s.) He also understood that SunarHauserman was commissioning a “sales place,” not sponsoring an architectural talent show. As Gehry saw it, the job was to make the product line as appealing as possible, even if it meant making his architecture “more conventional than usual.”

Though Gehry reports that he was initially depressed by the 6,900-square-foot space’s 13-foot ceilings and lack of natural light, his well-known talent for overcoming adversity did not fail him in Houston. The challenge of transforming the showroom’s static, “pancake” horizontality into a kinetic spatial experience was met with a suspended wire-glass ceiling that acts as a luminous and shimmering sky. Owing to the new ceiling plane’s transparency, the eye is invited upward to a heaven of ducts, pipes, and conduits, all lovingly lit by fluorescent uplights. True to his perennial fascination with city planning, Gehry arranged, with what at first appears to be random abandon, a “village” of buildings beneath his glass sky to house the requisite offices and support spaces (plan left). While the wood building for the comptroller and regional manager, the inverted mastaba-shaped pavilion for a pair of project managers, and the conference-room amphitheater are all noble little structures, the great arbor that welcomes visitors is surely the most dramatic (opposite). Constructed of the company’s Double Wall product—sawed up into lattice—the foyer houses select furniture pieces and opens enticing views to the showroom beyond. Wending through the compound, past furniture groupings and office systems, one recent visitor was struck by a photograph on a veteran staff member’s credenza. No loving spouse or happy child looked out from the frame; instead, a 9-by-12 glossy of the now-demolished Graves showroom. “Sorry it’s gone?” was the obvious question. “After five years it’s time to move on,” was the obvious reply. Charles K. Gandee
Cutting up Sunar Hauserman's Double Wall product into lattice-work is not a new idea. Gehry did it three years ago, when Hauserman, prior to merging with Sunar, invited him to make a cameo appearance in its Arata Isozaki-designed showroom (since abandoned) in Chicago's Merchandise Mart. But what was a modest, if intriguing, workstation in Illinois has grown, appropriately enough, in Texas to a grand, gridded anteroom that all but fills the 18-by 56-foot carpet of Rochebelle Rose marble Gehry laid beneath it (top).

In addition to revealing the construction of Sunar Hauserman's wall system—so that finicky specifiers can take a look inside—the great foyer greets visitors to the showroom with a few of the more impressive selections from the company's furniture line (top). Since the latticework defines territory without blocking the view, visitors are offered framed vignettes: of the fabric area, for example (opposite). Once into the showroom (above), the view back to the taut web isn't bad either.
When asked to think back to her first impressions of her new workspace, senior territory manager Suzanne Ludlow didn’t pause: “Instant love—it was light and bright, and the furniture looked great.” She’s right on all counts, and architect Gehry gets points for understanding a showroom’s raison d’être—exhibiting furniture. But however restrained, Gehry’s hand is still present. The shimmering wire-glass ceiling that “separates the good stuff [the furniture] from the not good stuff [the mechanical, electrical, and HVAC systems],” according to Gehry, also reflects the village of proud little buildings the architect built below. When possible, Gehry used Sunar Hauserman wall systems to construct the pavilions—“to show the possibilities”—but even when built of plywood (top) or gypboard (opposite) they look pretty good. The particular forms the buildings take are sometimes idiosyncratic—as in the project managers’ studio, an inverted truncated pyramid (top)—at other times perfectly rational—as in the conference room, an amphitheater complete with a stage on which the company’s sales team goes to work (right and through window in photo opposite). When asked about the frustratingly off-center column framed in the oval window (top), Gehry associate Anne Greenwald quipped, “This office is not about lining things up.”

Sunar Hauserman Showroom
Houston, Texas
Owner: Sunar Hauserman
Architects: Frank O. Gehry & Associates
11 Brooks Avenue
Venice, California 90291
Frank O. Gehry, principal-in-charge; Alan Au, Perry Blake, John Clagett, Anne Greenwald, Bob Hale, Rene Ilustre, Mitchell Lawrence, design team
Associated architects: Brooks/Collier—Richard Palumbo, field representative
Engineers: LA. Naman & Associates (electrical/mechanical); Kurily & Szymanski, Inc. (structural)
General contractor: McGinnis Construction
Photographer: ©Paul Warchol
What's news on the Rialto

Portantina
New York City
Machado and Silvetti Associates, Architects

Just opposite the Madison Avenue mansion where Ralph Lauren sells old-money Americana off the rack, Barbara Bergreen purveys sartorial reminiscence of a more venerable mercantile aristocracy. Her shop, Portantina, which is minuscule compared to Lauren's lifestyle emporium, offers clothing, jewelry, and bibelots imbued with the opulence of Venice. Ms. Bergreen's sumptuous pleated silks and hand-blocked velvets in mellow umber, old rose, and verdigris shot with gold are made to order by present-day Venetian artisans, but look and feel like relics from the Serene Republic of Carpaccio, Tiepolo, and Fortuny. Some of the objects on display, such as the 18th-century portantina, or sedan chair, from which the store takes its name, are authentic Italian antiques; assorted modern wares of various provenance adhere faithfully enough to the same regional spirit that one might term them the clones of Venice. Though not historical pastiche, the architectural showcase for Ms. Bergreen's self-styled "fantasy" designed by Rodolfo Machado and Jorge Silvetti creates a sympathetically Venetian ambience, transforming a nondescript 650-square-foot Manhattan storefront to evoke palazzi along the Grand Canal—or at least the elegant botteghe offering luxury goods in neighboring byways.

Machado and Silvetti have manipulated scale and tone for dramatic illusion, in the tradition of Venetian capriccio, without sacrificing genuine luxe to faux materials. An oversized cyma-carved limestone surround gives Portantina's 12-foot-wide facade an imposing dignity far greater than its dimensions would seem to allow, as though the masonry were left from the monumental base to a vanished piano nobile. Deep enough to house a security screen and canvas sunshade and to shelter the occasional window-shopper, the stone-bordered reveal implies patrician reserve—and yet allows a glimpse of the treasures inside through a glazed entry and show windows. Intriguingly, this transparent screen (inset at four corners with stained-glass panes the lavender hue of Venetian street lights) angles back from the sidewalk to align with the skewed false perspective of the main room. Machado and Silvetti exaggerated the long, narrow proportions of the existing enclosure to establish an abstract kinship with the similarly shaped androne, or Venetian palazzo hallway, that forms an axis between street entrance and water gate and gives onto flanking rooms and stairways to upper stories. At Portantina, a wall upholstered in green moiré fabric beyond a copper portal (opposite, top right) ambiguously suggests shimmering reflections from the lagoon or a verdant cortile, while silk-and-cherry-edged "doorways" frame mirrored vistas, niches, and steps leading nowhere. Mannequins designed by Silvetti look on like guests at a metaphysical ballo in maschera.
Portantina
New York City

Architects:
Machado and Silvetti Associates, Inc.
443 Marlborough Street
Boston, Massachusetts 02115
Rodolfo Machado and Jorge Silvetti,
project designers; Peter Lofgren,
project manager; Jorge Silvetti,
mannequin design; Sam Houston Trimble, presentation drawings

Associated architects:
Ashkar & Paul Associates
Engineers:
Superstructures (structural);
Rubiano Consultants (mechanical)

Stonework:
Mankato-Kasota Stone
Woodwork:
Acorn Architectural Woodworking

General contractor:
C. Clark Construction Corporation

Photographer:
©Paul Warchol
Corporate interiors are hardly the stuff of which architectural dreams are made. Bread and butter, maybe, but creative and controversial, rarely. Once in a while, a few daring design maneuvers are sneaked into the reception area or the boardroom, but the tried-and-true formula of offices along the perimeter window walls and repetitious rows of open office furniture, connected by endless carpeted corridors continues, in the main, unchallenged. And then there’s the perennial problem of the buttoned-down client.

It would be stretching the truth to say that Jennings & Stout has revolutionized the current practice of corporate interior design in its scheme for the executive offices of World Savings, the country’s sixth largest publicly held savings and loan association. But at the very least, the firm has managed to loosen a few strings on the strait jacket of corporate restraint, a feat actually helped by clients Herbert and Marion Sandler. As co-CEOs of the Oakland-based Golden West Financial Corporation (he’s chairman of the board, she’s president), the Sandlers self-admittedly “try to stay away from platitudes.” It’s an attitude that has led them to commission local talent as eccentric as Eric Owen Moss (RECORD, mid-September 1984, pages 102-105) and as unorthodox as Frank O. Gehry, to name but two architects responsible for the design of their one-of-a-kind, 194 branch banks in four states. On the advice of San Francisco architect William Turnbull, the Sandlers take a chance on unknown practitioners of the “contemporary idiom,” as no-nonsense Marion Sandler characterizes current California design, to ensure that their banks stand out from those of competitive institutions. Newcomers to the Sandlers’ select repertory of architects are auditioned on their abilities to renovate small branch offices, and then, if successful, are rewarded with larger commissions. Such was the case with Jennings & Stout. After remodeling two Sacramento branches, the firm was assigned the part of refurbishing a bank interior in San Francisco, and finally was awarded the starring role of designing the Sandlers’ own offices high atop their Oakland headquarters.

While adhering to the conventional hierarchy of perimeter offices and interior workstations, Jennings & Stout sidestepped a potentially static plan by diagonally slashing across the orthogonal geometry of the given 7,626-square-foot site with a series of elements contained within a cross-axis of circulation. This skewed gesture stemmed from the impulse to direct the occupants’ attention to the coveted commodities of corporate life, sunlight and a view, and from the Sandlers’ insistence on “an open atmosphere without the air of mysterious goings-on,” that describes their policy toward the business of banking. To achieve it, partner-in-charge Jim Jennings, who recently formed his own practice independent of Stout, oriented the entrance procession from the reception area’s steel-braced glass screen, etched with World Savings’ reflected ceiling plan (above), toward the great California outdoors, visible from the windows inside the gridded glass wall of the boardroom. From outside the boardroom (facing page), he bisected the entrance axis by an office corridor that ends in Shoji-like, frosted glass doors through which daylight filters. Taking advantage of the executive suite’s penthouse location, Jennings further illuminated the interior by crowning the intersection of the axes with a skylight, angled in response to the ceiling’s dynamic interpolation of exposed steel beams, soffits, lighting fixtures, and an aluminum channel. Played against the warm sunlight is a cool abstraction of milky, sandblasted glass, softly pigmented plastered walls, black steel mullions, and ebonized wood that harmonizes with the Sandlers’ hand-picked collection of contemporary American art (focused on Roy Lichtenstein’s “Modern Tapestry,” facing page). While the skewed geometries of these elements are more defiantly apparent in plan than in reality, the sum of their subtly shifted parts adds up to a syncopated rhythm that gently rocks the corporate boat. Deborah K. Dietsch
The skewed elements that deviate from World Savings' orthogonal grid are more easily comprehended as a unity in drawings (left) than from within the corporate interior itself. "I didn't want the shifted geometry to be overly obvious, but to create a dynamic series of viewpoints from within the space," explains partner-in-charge Jim Jennings, who characterizes his clients as "adventurous about design—up to a point." In establishing a dialogue between institutional order and architectural discord, Jennings staged his spatial drama over World Savings' corporate theater of cross-axial corridors, giving first billing to the soffits, beams, and lighting fixtures of the ceiling (reflected ceiling plan, bottom left). The most striking element of this ensemble is an exposed, yellow aluminum channel that makes its entrance in the elevator lobby, slices through the reception area, and butts up against the perimeter inside the boardroom. As a directional device, it steers the visitor's attention toward the view of Lake Merritt and Oakland's neighboring hills outside the windows (facing page). Inside the gridted glass walls of the boardroom, the channel is bisected by two, fluorescent-lit reveals in the ceiling that echo the 22-foot length of the conference table below. Jennings likens the hollow wood construction of the table to an airplane wing, supported in the middle by a terrazzo base. Its sandblasted, plastic laminated surface, patterned with a miniaturized reflected ceiling plan, satisfies the clients' desire for a "table on which we could eat, meet, and bang our briefcases," according to Marion Sandler. As for the choice of the Eames chairs, Jennings explains: "They're not ostentatious, typical boardroom furniture, but examples of great American design."
In World Savings' corridors (facing page and bottom right) and boardroom (top right), light punctuates opposites of boldly criss-crossed ceilings versus subtly angled walls (plan), translucent, sandblasted glass versus transparent, laminated glass, and black steel versus pastel-tinted plaster. "Light fixtures are treated as elements that push down into the space," remarks Jim Jennings, an approach evidenced by the fluorescent-lit slashes across the boardroom ceiling that illuminate the table and echo the lines of Roy Lichtenstein's "Modern Tapestry" (top right). To exaggerate the skew of the corridor, Jennings separated the plastered walls from the carpeted floors by a charcoal terrazzo base, and from the tiled ceilings by a deep reveal (facing page).

World Savings Center
Executive Suite
Oakland, California
Owner:
Golden West Financial Corporation
Architects:
Jim Jennings, Architect
2586 Valley Street
Oakland, California 94612
William Stout, Architect
804 Montgomery Street
San Francisco, California 94133
Jennings & Stout—Jim Jennings, partner-in-charge; Bill Stout, Russell Thomsen, Suzanne Greischel, Paul Farrell, Britt Schlinker, Eric Liem, design team
Engineers:
Raymond E. Lindahl, Inc. (structural); Levine/Segel & Associates (mechanical/electrical)
Consultants:
James Goodman (colored plaster); David Matman (lighting); Charles Salter & Associates (acoustics)
General contractor:
McCarthy-Western
Photographer:
©Christopher Irion

88 Architectural Record Interiors 1986
It wasn’t so long ago that only fools and lost tourists trod the far reaches of New York’s East Village. At least after dark. For once into “Alphabet City” (so named because the avenues are lettered rather than numbered) you were, as they say, “just asking for trouble.” Burned-out tenements, boarded-up stores, and abandoned cars lined the dirty and dangerous (even by New York standards) streets, and the area’s one open space, Tompkins Square Park, was a drug-ridden no-man’s land. But Manhattan real estate is too precious for any neighborhood to be neglected for long, and over the last few years the East Village has been making a comeback. A generation of intrepid young artists priced out of SoHo moved in, and a horde of urban pioneers followed. Though the area retains its seedy character, signs of change abound: You can now buy a “luxury co-op” on an allegedly “cleaned-up” park for a cool $1.2 million, dine at trendy eateries with names like “Alcatraz” and “Hawaii 5-0”, and, if you’re really sporting, slam dance the night away with the punks in anything-goes after-hours clubs. Among the flock of retailers savvy (and fearless) enough to sign early leases in the East Village, the most impressive is a tiny shop on St. Mark’s Place that trades in design objects for the progressive shopper (left). No, Virginia, vandals did not scrawl “Capitalism” in the cement entry ramp (sorry, not shown); nor did vandals attack the plate glass window with a file. They’re part of the design by Clodagh, who, like Cher and Madonna, feels that one name is enough. “Why leave graffiti to chance?” asks the Irish immigrant.

Clodagh commissioned the unorthodox ornament so that the store she owns with Ivy Ross, a jewelry designer, and Sherry Williams, an escapee from Bloomingdale’s home-furnishings department, might seamlessly weave into the tattered fabric of the neighborhood: “I wanted to bring the street into the store.” The shop’s product line, and prices, may represent gentrification, but the owners very wisely chose not to flaunt it. Abrasive, urban, and tinged with violence, Clodagh, Ross & Williams’ tough-guy esthetic will surely prompt a second glance from outsiders, but here on St. Mark’s Place, a jail-cell-style front door with a menacing jagged window doesn’t even raise an eyebrow; likewise the spray-painted men who boogie threateningly across the security gate each night. Clodagh’s commitment to taking her cues from the street extends to the shop’s interior, where a concrete floor, plaster walls, and a vintage pressed-tin ceiling conspire to remind customers that they are downtown. But downtown or up, business is business, and the space’s shoebox proportions weren’t especially amenable to the cause. The giant window might lure customers in to peruse the faux concrete sunglasses and real concrete wristwatches (complete with astroturf bands) displayed in the étagères up front (above), but how to ensure that customers not exit before reaching the furniture, lighting, and accessories in back? Clodagh’s solution was to build a grand proscenium guaranteed to entice customers upstage (axonometric right). The concrete platform also holds a trifold screen that hides a storage area, as well as a lavatory with a curious little sink that drains through a black rubber hose. When the water is running, the hose shimmies most provocatively—a winsome reminder that the East Village dances to the beat of a different drummer.

Charles K. Gandee
Despite a meager $50,000 budget, there's nothing shoddy or flimsy about Clodagh Ross & Williams. On the contrary, the store has the substantive feel of "real" materials and quality construction. Designer/part owner Clodagh attributes the tactile richness to the numerous artisans and craftspersons who succumbed to her pleading for cut-rate contributions and kicked in their time and their talent (credits opposite). Witness, for example, the seamless and baby-smooth hand-troweled plaster walls with taupe and bronze-oxide pigment mixed in to the third coat (below), or the meticulously detailed Shaker-inspired peg wall from which Melissa Stern's miniature ceramic chairs and Thom McEnery's cast-aluminum candlelabra perch on glass shelves (opposite). They don't do it any better on Madison Avenue.
Hovering above the “stage” erected to draw customers to the rear of the store are a series of platforms suspended from the ceiling by wire cable. Jonathan Brenner rigged the theater winching system so that chairs by Marcel Breuer, umbrella stands by Jonathan Bonner, and lamps by James Evanson might be displayed to their full sculptural advantage. When asked if she is satisfied with her work at the store, designer Clodagh answers, without hesitation, in the affirmative. “It’s visceral,” she explains, which, considering the neighborhood, seems altogether fitting.
The tailored ensemble

It was a telling detail, for New York's fashion cognoscenti, that Zack Carr chose to make his debut this year in a Manhattan showroom outside the Seventh Avenue garment district. Though in fact only a short hike or cab ride off the rag trade's beaten track, Carr's symbolically distant venue in a high-rent Midtown office building underscores the particular identity of the young designer's premier collection: tailored to "the new active life of the American woman" but crafted in Italy, of luxurious fabrics, to the highest standard of Old-World couture. The commercial success of this transatlantic collaboration owes much to Carr's affiliation with GruppoGFT, a Turin-based conglomerate of apparel companies, whose better-known labels include Giorgio Armani, Emanuel Ungaro, and Valentino. Zack Carr shares reception and support areas with the New York showrooms for Miss V, a ready-to-wear Valentino line, and for GFT's "private label" division, both of which were also included in the commission given to Bentley LaRosa Salasky, Design. Guido Petruzzi, president of GFT USA (whose offices are downstairs), supplied a dimensioned bubble diagram for the 4,500-square-foot space, outlining practical necessities such as sample storage and desk room. Miss V required little more than an elegantly efficient structural enclosure, since management opted to reuse furniture and display fixtures, and saw no need to restyle an already-established image in the marketplace. The private-label operation called for similarly functional, presentable surroundings, on a smaller scale. As the sole headquarters of a "primary" collection among the three showrooms, Zack Carr's would be the only space used for fashion shows in addition to the usual round of visits from individual buyers. Flexibility was obviously essential here, yet it was also important to define a noteworthy backdrop for GFT's newest star, complete with custom furniture and other tangible accoutrements of personal style. Ronald Bentley, Salvatore LaRosa, and Franklin Salasky took their cue from Carr's own fashions, whose air of sleek, effortless sophistication relies on fastidious mastery of shape, texture, and color—and bespeaks the conscious influence of Japanese and Shaker design, and the sculpture of Constantin Brancusi.

High ceilings and the absence of columns between perimeter and service core allowed a good deal of latitude in translating program into plan. Bentley LaRosa Salasky reshaped the rectilinear units of GFT's schematic layout much as a tailor drapes and pieces fabric over a specific human figure, creating a sensuous yet dignified ensemble of subtly rounded contours and precisely cut edges. The resulting play of movement and repose is first apparent in the curvilinear reception lobby that greets visitors at the end of a windowless, dogleg elevator hall. Cylindrical wall segments, a ceiling and floor inscribed with truncated circles, and diagonally tapered passages radiating to the two larger showrooms imply a dynamic tension between centripedal and centrifugal order—establishing common ground for all three GFT affiliates while differentiating their separate niches. Curves inside the showrooms tighten the thematic weave of the entire parti. Bentley LaRosa Salasky discreetly emphasized Zack Carr's domain by placing it opposite the main entrance. Doors inset with translucent panels borrow precious daylight and supply the desired touch of material allure at eye- and hand-level: glass is sandblasted on both sides with alternating stripes that give the effect of shirred curtains; brass pulls are sheathed in hand-stitched leather. The artful understatement of the reception area is punctuated by a custom-made bench, ashtray stand, and tripod posed like objets d'art against a backdrop of walnut parquet and wainscot clad in stone-colored vinyl flooring. White-on-white, gloss-on-matte sponged walls carry the muted palette into Carr's showroom (overleaf), where the raw-metal skeletons of movable display fixtures frame a provocative foil to cashmere, alpaca, and leather. Gossamer nun's-veil window draperies, exquisitely tucked and hemmed by hand, trail on the floor like bolts of cloth in a couturier's salon. This is the sort of detail they notice on Seventh Avenue—and envy. Douglas Brenner
Striped panels on a reception-area settee were top-stitched like pockets rather than welted like conventional upholstery (top left). The back of the bench follows the curvature of the wall and the silhouette of the maple frame was loosely inspired by the Brancusi sculpture Carr admires. In homage to another favorite source, oblong elements of furniture and openings reflect the proportional scale of standard Japanese modules. Showroom furniture was framed with cold-rolled steel (all units are movable for storage during fashion shows). Corner welding on tables and display fixtures was left exposed but ground smooth, and a coating of clear, matte lacquer was applied to all surfaces. Bar-stock-steel tripods were hand-forged. Natural brass brackets and rod-ends will be allowed to corrode. Wainscots keyed to hanger height are covered in fiber-textured string-paper.
Despite the intensity of inspiration and humor he takes from artistic, historical, and literary references, architect Stanley Tigerman had to abandon such concrete allusions at the Formica showroom in favor of abstraction. For the last four years, under the creative direction of Susan Grant Lewin, the corporation has made special efforts to showcase its Colorcore line. In 1983, it displayed a collection of furniture and objets d'art by “name” designers (Tigerman among them). The next year it installed, in its 500-square-foot Chicago showroom, a highly imaginative 19th-century pastiche of Classic architecture by Thomas Beeby, and the year after built a new office for its president in high industrial design by Michael and Katherine McCoy. And this year, for a new Chicago showroom design, Tigerman was named name designer.

But in what direction could he go? Tigerman’s cherished referential game had already been played by fellow Chicago architect Beeby. His search for a way out led him to an exploration of an architectural country he hadn’t traveled much lately: geometric abstraction. This stylistic exercise is free of structural suggestion, historical metaphor, functional expression, or any other fashionable theory of architectural design. As the architect himself explains the construction, “The purpose of the project is simply to demonstrate that this product does not require things extrinsic to itself in order to verify, indeed to justify, its existence. Therefore, what is presented is nothing more than the product . . . .”

The geometric form—what Tigerman calls “mute language”—that all but fills the showroom consists of a pair of intersecting grids. The black grid is sized at one foot eight inches, the length of the Biblical cubit (Tigerman could not break the referential habit cold turkey), and the two-foot four-inch length of the beam of the white grid equals the length of the hypotenuse as defined by the Pythagorean theorem. (Actually, the dimension is nominal and was adjusted for greater precision during construction.) Framing members three inches square in section compose both grids, and a black floor and mirrored walls on three sides exaggerate the angular complexity of black and white. But as each grid penetrates the other along a narrow angled inner corridor, jewelike medallions cap each section with bright colors and textured patterns to relieve the starkness. At the very back of the showroom in a secretive niche stands a column styled by Tigerman the “object of desire.” The object of desire is, of course, Formica, represented both functionally and symbolically. Functionally, the column is divided into slots and boxes for sample chips and promotional booklets. Symbolically, it marks the ultimate meeting place of the black and white geometries. Grace Anderson
In the Formica showroom at Chicago’s Merchandise Mart, Stanley Tigerman built a tight cluster of grids, alternating planes of orthogonal black grids and diagonal white grids (1 opposite). Narrow corridors carved angularly through the grids (2 and plan opposite) prolong the visitor’s walk, making the area seem larger than its 500 square feet, and allowing leisure to study samples of the product as they protrude through frames and voids of the opposing grids (2 and 4 opposite). At the heart of the cluster, Tigerman’s “object of desire” (photo and axonometric opposite) geometrically complicates the diagonal white grid with shelves and slots to form a sample cabinet. The grids were built at the owner’s Cincinnati plant with Formica sections and carpenter’s clips, then reassembled in Chicago.
When Esprit sent out its first catalog in 1980, the mail-order industry balked. What? Real people? Mix-and-match outfits? It'll never sell. Six years and a billion-dollar corporation later, the competition is now scrambling to follow suit. Doug and Susie Tompkins, owners of the San Francisco-based company, have built their empire not only on offering up-to-the-red-hot-minute styling at ready-to-wear prices but have also enhanced its reputation by their patronage of high design. Firm believers that the environment in which their merchandise is displayed is as important to the company's image, and staff morale, as each color-coordinated accessory, Esprit has commissioned an impressive line-up of designers, including Norman Foster, Shiro Kuramata, Harry Teague, Joseph Paul D'Urso (for its $15.5-million “superstore” in L. A. [RECORD, January 1986, pages 106-117]), and, recently, Italian architect Ettore Sottsass, to contribute to the company's architectural portfolio.

Although the sensuous office machines Sottsass created for Olivetti in the '60s were favorites with design cognoscenti, familiarity with the Milanese architect’s varied oeuvre was spotty in the U. S. until the advent of Memphis in 1981. The consortium of architects and artists, led by Sottsass, unveiled brazenly colored quasi-furniture and domestic accouterments that were gobbled up by the likes of fashion doyen Karl Lagerfeld (for his Monte Carlo pied à terre), bringing Sottsass’s work to the attention of avid architectural fans. When Esprit’s rapid-fire expansion reached European shores, the company, eager to take its place on the cutting edge, turned to Sottsass Associati.

While Memphis-inspired items were high up on last year’s holiday gift list, Sottsass manages to remain comfortably ahead of the madding crowd. Witness the 10,000-square-foot Esprit flagship store in Cologne. Though the store owes a considerable debt to the experiments of Memphis, it has taken them one better. Sottsass has proven that he does more than produce pricey and impractical objets d’art; he is, in fact, pursuing a serious study of color and form, which, thanks in part to the ambitions of a sympathetic and financially sound client, has finally been realized at full scale. Esprit asked Sottsass to transform a rabbit-warren into a store to end all stores, offering him esthetic carte blanche and an unlimited budget to do so. After razing existing partitions and placing administrative areas along the back wall, Sottsass and his colleagues refinished the shell in terrazzo and inserted a ramp that dramatizes entry into the selling area (opposite). The result of this reconstructive surgery is a three-story tour-de-force—in which the container is as engaging as the contained. The two principal objects stitched into the space—the soft-pink hand-finished stairwell (page 110) and the ultra-high-tech glass and steel elevators (page 111)—act as points of reference amidst the melange of sprightly display units. Each piece of furniture, from the changing cabanas to the check-out counters, is a daredevil collision of forms and an ad hoc layering of materials, sometimes awkward in shape, but never shy in the juxtaposition of laminate, paint, and wood (the architects, like client Esprit, have ignored the old warning not to mix patterns—and textures). The spirited design of Esprit’s line has at last met its architectural match.

Although Sottsass Associati’s design drive is as seductive as Esprit’s sales pitch (which seems to contend that each successive purchase will further counteract the passage of time), it’s the clothing that’s for sale, and the architects were well aware that their client’s business comes first. Sottsass Associati’s sensorial urges were kept in check not only by Esprit, but also by its own fear of going too far. “There has to be some peace, otherwise it’s like an electric chair,” reasons Sottsass’s associate Aldo Cibic. Those rare moments of respite are perhaps best enjoyed away from the merchandise, in the stairwell or elevator, accompanied by the pleasure of where you’ve just been and hurried along by the anticipation of where you are going. Sottsass has made sure to show the exceptional way. Karen D. Stein
The terrazzo tiles (joined together by silicone) that cover the walls and floors of the entire store form a sprightly contrast to the chunky laminate and wood display cases and check-out counters (opposite). Sottsass Associati devised modular islands made up of hanging racks, shelves and a mirror, to display a single Esprit outfit with variations in color (top left): the islands can be reconfigured to accommodate the different demands of each season. Selected items are carefully accented by spotlights. (Lighting and the unobtrusive air-conditioning ducts are grouped together in tracks that form a grid pattern on the ceiling.) The displays throughout the store are changed every two weeks, one at a time, by a team of three employees. The double doors in the basement (previous page) provide the trio access to the stockrooms and to the changing rooms for the mannequins. The shoe department, also in the basement (bottom left), boasts the largest laminate assemblage in the store. The four-level shoe tower provides ample room to exhibit Esprit's footwear, but with all the mosaic and pointillist patterns that comprise it, the individual pairs get lost in the shuffle. Michele De Lucchi's First chair (the best selling Memphis piece to date) is provided so customers can try on the items of their choice and is a lucky charm of sorts for the store.
The soft-pink stairwell (below) is covered in Marmorino—a typical Italian finish which, if Sottsass Associati has any say, represents a far-from-dying craft. Two artisans from Venice were brought to Cologne (escorted by principal-in-charge Aldo Cibic because they had never been on an airplane before), to mix and hand-apply the fine marble powder. Scaffolds were erected around the stairwell, not an easy task considering its fragmented, boxy form, so the craftsmen could maintain the required distance of 20 cm. (about 8 in.) from the surface in front of them. The other apparatus for circulation—the elevators (opposite)—posed an entirely different set of problems. Although the shaft and the mechanisms are adaptations of standard makes (specially painted), the two cars with one-inch-thick glass doors had to be custom-made. The architects packed support areas behind the stairwell and the elevators (axonometric drawings right). A landing between the basement and ground floor provides access to the offices, conference room, and employee lunch area. The storage room can be reached either from the offices (by the spiral stair) or from the basement floor of the store, through the double doors behind the elevator shaft.
Ettore Sottsass's young associates, Aldo Cibic and Marco Zanini, continue to design for Memphis, although their mentor and the group's recognized ringleader has recently bowed out to pursue other interests, including supervising the deluge of Esprit commissions. The lessons of Memphis, however, are apparent in every nook and cranny of the Cologne store—from the furniture of early collections to the relentless collision of colors and materials. Whatever fame and glory Memphis has brought them, it does not prevent the architects from poking just a little fun at themselves. The laminate and wood conference table (top right), although carefully guarded by a half-dozen of Michele De Lucchi's First chairs, tries to make a getaway through the glass partition. And the changing cabanas (bottom right), with their seemingly crumbling plastic covering and glowing orbs, are deliberately not of this world. Although tucked behind the scenes in the company offices, Sottsass Associati's juxtaposition of amber-colored reconstituted wood, cow-patterned carpeting, tubular metal railing, and royal-blue glass tile (cover and opposite) serves to remind us that—no matter how refined or how cheap the substances they use may be—their's is a material world.

Esprit Store
Cologne, West Germany

Owners:
Esprit De Corp. Germany

Architects:
Sottsass Associati
9 via Borgonuovo
20121 Milan
Italy

Ettore Sottsass and Aldo Cibic, principals-in-charge; Shuji Hisada, project architect

Associated architects:
Lindener und Partners (Cologne), Karl Sietze (Esprit De Corp.)

Consultant:
Hans von Malotki with Lichtdesign (lighting)

Photographer:
Tom Vack with Corrine Pfister, except as noted
Chances are, unless you happen to belong to a very small, very hip circle of architects and artists in San Francisco, you've never heard of the Interim Office of Architecture. The portfolio of work by Bruce Tomb and John Randolph, the founders and sole members of the two-year-old firm (which they named after posing the question “We're here now, but for how long?”), consists of six furniture designs and two interiors totaling a mere 450 square feet. But within this limited oeuvre, the 28-year-old architects clearly demonstrate that their generation has not only begun to strike the final, fatal blow to “PoMo's obsessive rehash of prissy moldings,” in their words, but is eagerly and unabashedly forging ahead.

Although the partners acknowledge sources of inspiration as diverse as Denis Diderot's encyclopedia of inventions, Louis Kahn's fascination with the inherent beauty of materials, and the Shakers' austere, utilitarian designs, both admit to being influenced more by movies, music, and television than by architectural history. In sharpening their esthetic skills, Tomb and Randolph seek to avoid what they view as the profession's current narcissism: “Architects are always talking to each other and don't seem to interact with the culture itself.” The pair's search for cultural interaction has led them to develop sets for a television commercial about the Transamerica Corporation, to collaborate with a computer wiz on a table that incorporates digital technology, and to display variations of their furniture designs in corporate and museum-sponsored art shows. Underlying this experimentation is the desire to get back to design basics, an attitude inherited from their former employers, Andrew Batey and Mark Mack, whose “honesty” of materials and methods, and longing for pure, simple spaces are fundamental to I00A's outlook. But in working for the now defunct firm of Batey & Mack as project architect on several Napa Valley houses (RECORD, November 1985, pages 132-145), Tomb discovered that his mentors' particular brand of primitivism, when subject to the compromises of practice, was not primitive enough. “What bothered me was their putting counters, closets, and nooks into otherwise pure spaces, and their complacency in accepting standard fixtures for bathrooms and kitchens,” he explains.

Tomb's creative frustration led him to design and fabricate a freestanding alternative to a conventional, built-in stove. Containing a spherical, Ledoux-like gas tank, Tomb's granite cooktop won him first prize in Progressive Architecture's 1984 International Furniture Competition and a place in the Whitney Museum's High Styles exhibition of decorative arts held last year. Since striking out on his own three years ago, and in collaboration with Randolph, Tomb has continued to design and build furniture that expresses as much structural clarity as evident in his constructivist cooktop. For while some architects begin a project by self-consciously talking about and drawing a preconceived style, leaving contractors to decide how to hide mechanical and structural realities behind their sheet-rocked confections, Tomb and Randolph prefer to dive right into the substance. “Style,” for them, is what happens when they've sawed, hammered, welded, cast, sandblasted, or painted wood, metal, concrete, or glass in their shop; when they've worked and reworked each detailed connection between these materials; and when they've assembled the pieces into an uncluttered composition of exposed parts. It is a visceral, experiential approach that often produces unpredictable results. The problem, for example, of stepping down from a photographer's studio hallway into his conference room was solved by extracting a single, raw stone from California's last surviving marble quarry, and placing its cracked halves (for easier transport) at the base of a black, spray-painted entrance (facing page). Though low budgets and inexperience may have something to do with their acceptance of a cheap, metal door handle (facing page) or a generic 1950s office chair, Tomb and Randolph are smart enough to know when to intercede with a strong hand, and when to leave well enough alone. Deborah K. Dietsch
As a cameraman and fashion photographer, Michal Utterback understands the value of a dramatic pose. Impressed by the black-box theatricality of his cousin's office (following pages), he commissioned John Randolph and Bruce Tomb to design and build "something bigger and better" for the screening room suspended above his studio. The architects complied by organizing the room's functions around an eight-foot-long, concrete-legged table, leaving enough room for a bar with a Tomb-designed basin (left), a lounge area, and magnet-studded, steel wall panels for presentations. "We worked with, rather than against, the idiosyncrasies of the space," explains Randolph of the decision to leave the existing trusswork exposed and to cover the ceiling, doors, and walls in a spray-painted pattern that mimics the light and shadow cast by the afternoon sun.

Owner: Michal Utterback
Architects and general contractor: Interim Office of Architecture 40 Langton Street San Francisco, California 94107
John Randolph, partner-in-charge; Bruce Tomb, design associate
Consultant: Stephen Hiles (painting)
Photographer: ©Paul Warchol
As John Randolph's first commission, the tiny, 9- by 12-foot office of Lee Utterbach illustrates the crafted skill and material purity of which the Interim Office of Architecture is fond, regardless of the scale. The insulated space (once used for drying tobacco) doubles as a tranquil refuge from the pressures of renting and selling movie cameras, and as a screening room. Located next to a projection booth that is hidden from view by a sliding panel (left and bottom of plan), its focus is a "shrine" to Utterbach's first camera (facing page). This display case, mounted on steel and concrete legs, supports glass shelving that is braced at its ends by a series of ledges built into the wall (left). Above the shelving, a fluorescent-lit mirror creates the illusion of a lightwell in the windowless room (facing page), enhanced by low-voltage, halogen track lighting. "We broke the rule that painting a room black makes it feel smaller," says Randolph, who underscored the cave-like quality of the interior by spraying its ceiling and walls with dark particle paint. Since the budget didn't permit a new hvac system, the architect simply installed a table fan. Covered in a speckled coat of spray paint, both the fan and office computer (facing page) are transformed into sculpture, and like the rest of the room, evoke the grainy quality of a black and white photograph.

Owner:
Lee Utterbach
Architects and general contractor:
Interim Office of Architecture
40 Langton Street
San Francisco, California 94102
John Randolph, partner-in-charge
Consultant:
Stephen Hiles (painting)
Photographer:
© Paul Warchol
Throughout history, los Kick of the design and production of furniture in order to develop new ideas about the object and its role in a smaller, more intimate setting than building and new means of functional support. This aspect of the post-war practice has been encouraged by their employers and producers to produce new work. The 1950s were a period of innovation, when Los Kick, whose first foray into furniture design, a freestanding, cocktail table designed for that year, was featured at San Francisco's Loom furniture store and gallery, which was used by Los Kick to develop new ideas. But unlike most architects designing furniture today, they are more interested in essential function than in decorative form. 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oxide pigments to emphasize a primordial, stone-like presence. To symbolically accompany the Bauhaus office chairs that have become an IOOA signature (above left), Tomb and Randolph created an aluminum trestle table (facing page, top right) that has been exhibited at—where else?—the Kaiser Aluminum & Chemical Corporation and the Richmond (California) Art Center. The architects are drawn to the generic office chairs “because they remind us of our country’s era of industrial grandeur during the 1950s,” reflects Tomb. “They’re light and indestructible. Why add another design to the millions of chairs out there when these function so well?” queries Randolph. However, the partners could not resist making a few changes to the chairs, including upholstering back and seat with the same reflective safety fabric used on running shoes and firemen’s coats that assume the colors of its surroundings. Their first collaborative effort in designing furniture was a collapsible table/easel for San Francisco graphic designer Michael Mabry (top left). Connected by a system of crossbracing, its wooden legs depend on the table top and wall for support. “The structure of the piece acts like a keystone, and is more architecture than furniture,” asserts Tomb. His freestanding sink, with basin cast from white bronze to prevent tarnishing (above right), symbolically serves as the “water” counterpart to the cooktop’s “fire.” To continue this elemental series, Tomb is in the process of finding the funds to fabricate “earth,” the most necessary household fixture of all—a toilet.
Offices for Vignelli Associates
New York City
Vignelli Associates, Designers

The lords of discipline

My initial visit to the new Manhattan offices of Vignelli Associates took place on one of those unbearably steamy midsummer afternoons that leave New Yorkers longing for the first breezes of autumn. As the softened pavement yielded underfoot, I walked southwest from Rockefeller Center into Times Square and the Garment District, elbowing past languorous street people and clattering pushcarts. At Ninth Avenue I was greeted by the fumes of traffic streaming out of the Lincoln Tunnel, and when I finally reached Tenth, I had to dodge 12-wheelers barreling up the avenue and then maneuver around a cluster of workmen jackhammering the sidewalk in front of the gray-granite industrial structure that was my ultimate destination. Thoroughly sodden and a bit bewildered, I ascended to the building's penthouse, opened massive double doors clad in a grid of matte-finished steel panels, and entered the impossibly serene and disciplined world of Massimo and Leila Vignelli.

There were, to be sure, practical considerations that dictated the Vignellis' move to Tenth Avenue from the cozy confines of their old offices on East 62nd Street—namely, the need for more space to accommodate a staff of 35 and the desire to have it at an affordable rent. But if the juxtaposition of the rational brand of Modernism that characterizes their new quarters and the cacophony of Manhattan's far West Side seems incongruous, it is also highly appropriate, given that a consistent objective underlying Vignelli design over the past 25 years has been the triumph of order over chaos. Moreover, while an undeniable richness pervades many of the Vignellis' graphic, furniture, product, and interior design projects, their pragmatic search for the essence of form, color, and material firmly allies their work with the industrial impulses of Modernism's founding fathers.

Nowhere are those instincts more vividly exemplified than at the Tenth Avenue offices, where, according to Leila Vignelli, "we have tried to develop our rational, geometric language as far as possible and create the ultimate expression of what we are now." Toward that end, the designers seized upon the time-honored organizational potential of the grid (based here on a 28-inch-square module), devised a chastely rectilinear plan (this, after considering, and ultimately rejecting, a parti that sliced through the 12,600-square-foot loft along a diagonal axis), and set out to articulate the space with a selection of materials that exhibits a typically Vignellian combination of playfulness and control. There is an intentionally mannerist quality in the unorthodox application of such prosaic materials as corrugated galvanized steel on the back wall of the design studio (top left) and, in Leila Vignelli's office suite, particle-board walls—stained white and finished with clear flat lacquer—that mimic cut stone (bottom left). Brushed aluminum and sandblasted glass conference-room partitions and the slender fins of Swiss radiator units, by contrast, make up a more familiar Modernist palette (center photos left). The designers' experimental mood resumes in Massimo Vignelli's office, where one wall is clad in thin sheets of dark-gray lead sealed in beeswax (opposite); in the cavernous reception area, where custom furnishings have been fabricated of hot- or cold-rolled steel (page 124); and throughout the loft, where floors have been overlaid with an unpainted epoxy resin composition usually reserved for industrial applications.

While the Vignellis balk somewhat at the term "minimalist"—preferring instead words like "essential" or "metaphysical" to describe their work—they agree that their fondness for crisp geometry and raw materials reflects a strong affinity for the work of minimalist sculptors David Smith, Carl André, Richard Serra, and Donald Judd, as well as a spiritual kinship with contemporary Japanese architecture. Minimalist or not, they know exactly where they stand on the continuing debate among Modernists and Postmodernists: "We are happy Miesians," exclaims Massimo assuredly. "More is a bore." As I left their tranquil aerie and began my trek back to Rockefeller Center, I could see his point. Paul M. Sachner
Although Massimo and Lella Vignelli's primary goal was to turn their offices into something of a showcase for the display of unusual materials, details, and finishes, the 12-foot-high industrial space reaches lofty proportions in the 75-foot-long public area (opposite), where 21-inch-deep doorway reveals and unfinished steel furnishings are meant to convey a substantial architectural feeling. Skylights illuminate a cruciform receptionist's station (top left), a small conference room (top right), and a large conference room whose walls are spray-painted in polychromatic gray particles (below left). The designers ingeniously devised uplighted wall sconces, used throughout the interior and seen in Massimo Vignelli's office (below right), by inserting standard industrial fixtures into custom-designed rolled-steel brackets.
Furnished with office-designed travertine torchères, a leather and lacquered sofa, and upholstered armchairs, the anteroom of Lella Vignelli’s suite (top) is enclosed by storage walls of 1 1/8-inch-thick particle board finished to resemble stone. The contrast in the room between hard and soft and spartan and elegant is characteristic of Vignelli design. The particle board of the office walls was also used to fabricate partitions and worksurfaces in the 24-station studio (bottom) and, in a sturdier 2 1/2-inch thickness, the bookshelves of the office library (opposite).

Offices for Vignelli Associates  
New York City  
Designers:  
Vignelli Associates  
475 Tenth Avenue  
New York, New York 10019  
Leila and Massimo Vignelli, principals-in-charge; David Law, Michele Kolb, Lev Zeitlin, Robert Skolnik, Robert Trabocca, Briggs MacDonald, project team  
Engineers:  
John Valerio (structural); William C. Rose (mechanical)  
General contractor:  
Vignelli Associates  
Consultants:  
Donald Kaufman (color); All Building (construction); Bernstein Brothers (metalwork); Bachman & Dunn (cabinetwork)  
Photographer:  
Luca Vignelli
He only drinks champagne, preferably French and an early vintage. His chosen mode of transportation is a Harley Davidson, and his wardrobe consists mainly of leather pants and torn T-shirts. He has no mind for names and must always have his little black book inscribed with his own telephone number, which he is apt to forget, close at hand. When he is not commuting between Paris, New York, and Tokyo, myopically focused on one of this year’s 97 commissions, he is at home with his wife and friends, who gather around to apprise him of what’s happening in the world. If his eccentric habits and peripatetic lifestyle are often made the preface to his professional accomplishments, designer Philippe Starck will unabashedly acquiesce, claiming “Architecture was dead, but it has been born again today because there are stars of architecture.” Starck, as we are made to understand, is one of them.

Although Starck’s ascendance has been ostensibly quick and easy, it actually has been developing for a long time. As a child, his room was beneath the family studio—his bed directly under his father’s drafting table. A fabricator of airplanes, le pere Starck instilled in his son the same spirit of invention he held in constant check by the rigor required to make his imaginings airborne realities. Philippe’s flights of fancy took a different course: at 18 he was making inflatable houses instead of attending his classes, at 20 he quit school altogether to become Pierre Cardin’s artistic director, at 25 he embarked on a trip around the world with his new wife Brigitte, and at 27 he returned to Paris and to designing in earnest. Refusing shelter under any stylistic umbrella, the 37-year-old Starck prefers to stand on the lessons of his father and the “experiences of a rich life,” insisting “I have not one single theory. I have no ideas about esthetics, and I don’t give a damn.” Such impudence is, in fact, the basis of Starck’s work, including his latest architectural exploration—Creeks boutique—located on a narrow pedestrian block in Paris’ first arrondissement. The smooth evergreen marble facade incised with the logo is the only proper storefront in a motley strip of pleasure palaces and pom shops. But propriety is best checked at the door with your parcels, for once you enter Creeks you are swathed in shameless pink. Eager to please his attentive public and willing to accommodate the programmatic requirements of Creeks’ owner Jean-Claude Fabiani, Starck demanded esthetic carte blanche. And got it. Confronted with a tunnel-like space, he aggrandized the volume by subdividing it into three levels clipped together by a staircase. Although Starck kept the material palette to a minimum, he got his mileage from each element. Spotlights play off polished aluminum railings, muted-pink terrazzo tiles, and shocking-pink paint—all are resplendently reflected in the wall of mirrors (opposite). The oversized clock with its arrow hands dominating the mirrored wall makes a sweeping visual connection of the separate levels and is signature Starck. This graphic device was appropriated from his own Cafe Costes two blocks away, the favorite hang-out of aspiring artistes, which landed Starck on the architectural map two years ago. Starck also developed several aids to display Creeks’ wares, including aluminum stands for clothing and peg boards for accessories (page 133).

Starch’s “design decisions” are often difficult to justify in pragmatic terms—as is Creeks’ cotton-candy color, which is an admitted caprice. He uses the esthetic freedom sometimes gladly, sometimes grudgingly entrusted to him, with the assurance that the results will be one-of-a-kind, to spin his own web of fantasy. Although detractors may be quick to reprimand Starck for not operating in the real world, he is equally quick to retort “all my clients have become very rich. My fantasies have served them.” As if to underscore his already questionable methods, Starck confesses, “yesterday I did two projects and I didn’t move from my hammock.” His working habits are unusual, but then—much to the relief of our world-weary eyes—so are the results. Karen D. Stein

Karen D. Stein

In the pink

Creeks Boutique
Paris, France
Philippe Starck, Designer

When closed, Creeks’s bi-fold aluminum shutters make the facade an impenetrable plane (top). When opened, the glass doors provide an enticing glimpse into the cotton-candy-colored interior (bottom).
"I defy anyone in the world to do a better job of handling the volume of that hole. It was an abominable location and we made a noble place, with a noble entrance, and with noble liaisons from floor to floor," declares Philippe Starck when he recalls the condition of the space Creeks' owner Jean-Claude Fabiani presented him with. Not one to shy away from a challenge, Starck responded with vigor equal to the task at hand. The designer inserted a long pink terrazzo stairway that—with the help of the light boxes set into each riser and tread—actually accentuates the store's depth (photo left and drawings below). The staircase also serves as a series of balconies providing views to the merchandise on each level, and offers ample opportunity for that favorite Parisian pastime of seeing and being seen (as does the wall covered in mirrors, which camouflages the space's narrow width). Starck converted the basement into a shoe "sanctuary" where each glass-enclosed pair is treated like a jewel on display (opposite). Whatever your reaction to this pink extravaganza, don't say "nice," at least to Starck, who might snap back: "Ninety percent of the people in my profession try to do 'nice' things. Me, I don't even know what that is. I'm completely incapable of saying whether something is 'nice' or not."
Philippe Starck's obsession with detail borders, as he will readily admit, is on the maniacal. Distracted by the quantity of projects he is currently working on (spread across three continents) and the 10 tempting commissions he rejects on the average each month, the designer is made to pay a certain—though admittedly enviable—price for his own success. "It's difficult. We say 'now we close the society for two years, we accept no new clients,' but then something extraordinary arrives. So we open," he explains. Next year, however, Starck plans to reduce 1986's grand total of 97 projects by a decimal point so he can return to providing a "real service of haute couture." Starck wants to regain control of "all, all, all," for, as he well knows, each careful nip and tuck can be crucial to the end result. For example, Starck used the beaded curtains of the changing rooms (this page, top) and the gridded light boxes inset into each riser and tread (this page, bottom) to further intensify Creeks' pink gleam. The skirt mannequins and peg board (opposite, top and bottom left) and the minimalist banisters (opposite, top and bottom right) reveal Starck's love of aluminum, a material concern befitting his aeronautical design heritage. In Creeks, Starck "wanted to control it all," but admits that there are "too many little tricks, too much brilliance" in the final product, including in his self-reproach the assumption that once made, these mistakes will not be repeated. "Before I said a lot, with a lot. Since Creeks I have gone backward. I have remained a maniac, but I have brought my maniacy closer to Zen."

Creeks Boutique
Paris, France
Owner: Jean-Claude Fabiani
Designer: STARCK
4 Rue de Dion
78490 Montfort L'Amaury
France
Philippe Starck, principal; Jean Mas and Philippe Mesnage, project team
Consultant: Charpentiers de Paris (structural)
Photographer: Tom Vack with Corinne Pfister

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Part of the effect of the Bill Robinson Showroom is due to its unlikely location on the 15th floor of a new midtown Manhattan office building. Seen after walking through what one observer has aptly described as a “cut-rate Trump Tower” atrium downstairs, the calculated restraint of Agrest and Gandelsonas’s design offers an oasis of good taste. The sparse, spotlit “pre-display” entrance corridor begins with limestone-faced walls and reception desk (above), and terminates in a limestone and stucco mastaba-shaped pavilion (opposite). “We did not want an entrance that was just a door and then, Boom! You’re in,” Diana Agrest explains.
Because the showroom functions both as an exhibition space and as a salesroom, many architectural elements play a dual role. Spotlit stone benches in the entrance corridor (previous page) are pedestals for models during seasonal exhibitions, but with the addition of suede cushions become seats for clients and visitors off-season. Similarly, the decorative niche in each corner of the pavilion doubles as a showcase for models, as do the bays created by the pilasters of white limestone brick in the courtyard behind the pavilion (following page). Dramatically illuminated by two banks of variable spots above and floods below, the bays also provide the perfect frame for photomurals of Robinson-clad models. The lattice of maple woodwork inside the pavilion sounds a warm, sensuous note against the cool massing of stone and stucco in the pavilion (below and opposite). Set parallel to the diagonal wall at 13.5 degrees, the pavilion initiates an intricate perspectival play between the orthogonal space established by the entrance corridor and the angled plane of the intersecting diagonal wall. This play is echoed by the alternation of the orthogonal pilasters separating the exhibition bays and the diagonally set square columns and overhead light trough (following pages). Alas, as the photographs reveal, attention to detail was not a high priority with everyone (opposite).
Bounded inside by the diagonal maple wall, the six contiguous display rooms are each 11 feet wide, but increase in total area from 120 square feet to 300 square feet. Walls are faced with the same white limestone brick used in the columns and exhibition bays. Inset shelves of unfinished maple and maple display tables contribute to the casually professional tone of the spaces. An ingeniously designed system of double doors features fixed louvers above and a beautifully crafted door-within-a-door below (opposite). The ensemble can be used as a regular door or can be swung open to annex the smaller rooms to the main showroom for exhibitions and market events.

Bill Robinson Showroom
New York City
Owner: Bidermann Industries (U.S.A.)
Designers: Agrest and Gandelsonas
25 East 21st Street
New York, New York 10010
Kevin Kennon, assistant; Peter Matthews and Christian Zapata, drawings
Consultant: Durrell Woodworking (doors)
General contractor: Acrom
Photographer: ©Paul Warchol
New products

From Bauhaus to your house

"Why don’t you have a seat in this Gropius chair and I’ll be with you in a moment," suggested Mark Zeff, president of Global Furniture, as he maneuvered his way through the labyrinth of Marcel Breuer, Mies van der Rohe, Stefan Wewerka, Franco Albini, and Jean Prouvé pieces in Global’s New York showroom. "Right now we’re establishing ourselves. We’re trying to create a resource for architects and designers," Zeff said, explaining Global’s objectives. Diverging somewhat from the norm, Global is also trying to reach the general public and give it the same level of excellence in furniture that the design community now enjoys. One of the several manufacturers that Global has chosen to represent is Tecta, a German company that manufactures Bauhaus reproductions under license. According to Zeff, "Tecta makes the furniture that we all need." As he sees it, with living spaces getting smaller, the stackable pieces designed by Mies and Gropius make perfect sense. "[Tecta] is a revolutionary manufacturing company because of the way it produces the work of the old revolutionaries," Zeff said, referring to Tecta’s dedication to the design, detailing, and production of the Bauhaus pieces. It is that commitment to quality that originally attracted Global to Tecta. One example of Tecta’s faithfulness to the subtleties of these Modern classics is the manufacturer’s recreation of a Marcel Breuer sofa (top right). With found sketches and rough notes (Breuer never actually produced the sofa himself), Tecta enlisted a computer to help generate exact specifications. Then, with the spaces and Breuer’s remaining notes on proportions and materials in hand, Tecta produced the piece. Zeff equates the buoyancy and springing motion of the Breuer sofa with Tecta’s sense of humor—a quality he believes serves the company well. More than that, though, it is Tecta’s integrity that Zeff considers to be of importance for the design community. For Global, serving that community well is what it’s all about. With October 5th marking Global’s first birthday, Zeff conceded, "We’re the new kids on the block. We’re still building an image. I want people to feel comfortable here." Stepping into the Global showroom, moving through the several rooms that comprise the space, one senses that there exists a respect for the furniture, its history, and those who come to shop. Global Furniture.

3. Chair (left), Peter Keler, Bauhaus Weimar, 1925; Chairs (right) and lamp, Stefan Wewerka.
4. Table, Erich Brendel, Bauhaus Weimar, 1923.
5. Chair, Marcel Breuer, Bauhaus Dessau, 1927.
8. Etagère, Marcel Breuer, Bauhaus Weimar, 1925.

For more information, circle item numbers on Reader Service Card.
Product literature

Skylights
A 16-page color catalog describes the manufacturer's line of insulated venting skylights featuring glass or acrylic glazing. The catalog reviews several single-unit and barrel-vaulted skylights, designed for commercial applications, as well as cluster systems using standard components. Wasco Products, Inc., Sanford, Me. Circle 400 on reader service card

Office seating
The 8500 Boulevard series of office seating is highlighted in a 4-page color brochure. The literature features several models, including a secretary's chair, low-back swivel, and high- and low-back executive swivel chairs. Optional wood finishes are depicted, along with a specification chart. Mill Business Furniture, Inc., Toledo, Ohio. Circle 401 on reader service card

Conference tables
A 4-page color brochure describes a line of conference tables featuring interchangeable bases. The brochure illustrates round, racetrack, rounded-square, and rounded-rectangular-shaped table tops that may be matched to any of eight stainless-steel or wood bases. Nucraft Furniture Co., Comstock Park, Mich. Circle 402 on reader service card

Institutional furniture
A portfolio including a color brochure and workbook with a price list and color selection chart features System 55 modular institutional furniture. The 6-page brochure describes the system’s design concept and includes photographs of on-site installations. ModusSystems, Inc., Marietta, Ohio. Circle 403 on reader service card

Fireplaces
A 12-page color brochure features the manufacturer’s line of zero-clearance fireplaces. The literature includes photographs of 24 different installations, product descriptions, air-flow diagrams of each fireplace, and information regarding available options. Superior Fireplace Co., Fullerton, Calif. Circle 404 on reader service card

Seating
A 16-page buyer’s guide, designed to be used by furniture specifiers, is broken down into eight categories determined by the manufacturer to be important to product selection. These categories include: durability, cost, comfort, ergonomics, appearance, space savings, safety, and availability. Fixtures Furniture, Kansas City, Mo. Circle 405 on reader service card

Faucets
A 6-page color foldout brochure features the manufacturer’s Gold Coast Collection of lavatory, bar, bath, and shower faucets. The literature includes photographs of available models and a description of the Hi'n'Dry friction-free cartridge that the collection features. Elkay Manufacturing Co., Oak Brook, Ill. Circle 406 on reader service card

Wallcovering
The manufacturer’s FibreWall 100-percent-woven-fiberglass wallcoverings are featured in an 8-page color brochure. The literature reviews product characteristics including durability, abrasion resistance, and washability. Also included are photographs of available textures. Regal of Scandinavia, Los Angeles. Circle 407 on reader service card

Ceiling systems
A 16-page color brochure features nine of the manufacturer’s designer ceiling systems. The literature includes detailed product close-ups, main-runner and cross-tee load-test data, and a compatibility chart intended to assist in selecting optional accessories. Chicago Metallic Corp., Chicago. Circle 408 on reader service card

Ceramic tile
The manufacturer’s glazed ceramic tiles are reviewed in a 12-page color brochure. Photographs of several projects that feature the tile are included, along with descriptions of available tile finishes. Also included are two charts listing various specifications and test results. Monoceram, Italy. Circle 409 on reader service card

Skylights
Self-supporting skyroofs, swimming-pool enclosures, and specialized buildings are highlighted in a 4-page color booklet. Design and test data are included, along with specifications such as light transmission, weatherability, bond strength, and insulation factors. Structures Unlimited, Inc., Manchester, N. H. Circle 410 on reader service card

Tambours
The DecorTambour line of tambours, available in solid wood, wood veneer, vinyl, metal, acrylic, high-pressure laminate, and custom designs, is featured in a 30-page color brochure. Included are detailed product descriptions, diagrams, specifications, and ordering information. Winona Industries, Inc., Winona, Minn. Circle 411 on reader service card

For more information, circle item numbers on Reader Service Card
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Lighting
The manufacturer's Aria collection of hand-blown Murano glass lighting fixtures is featured in a 4-page color brochure. The literature highlights four different models, including detailed product descriptions and dimensional information. Thomas Industries, Inc., Louisville, Ky. Circle 412 on reader service card

Ceiling system
The Revisions open-cell, lay-in ceiling is described in a 6-page color foldout brochure. A brief product description is included, along with physical data, installation information, specifications, and photographs of the ceiling system in place. Armstrong World Industries, Inc., Lancaster, Pa. Circle 413 on reader service card

Wallcoverings
A 6-page color brochure describes the At Home II collection of wallcoverings and correlating fabrics. Included are photographs featuring some of the manufacturer's 24 designs and 93 colors. The six correlating fabrics are also described. James Seeman Studios, Div. of Masonite Corp., Garden City Park, N. Y. Circle 414 on reader service card

Kitchen systems
A 22-page color booklet entitled "Progressive Kitchen Planning" features the manufacturer's design concept. The booklet reviews such design elements as exposed-steel chimney hoods, steel cook tops with chrome wire trays, and several countertop materials for various food preparation needs. Poggenpohl USA Corp., Allendale, N. J. Circle 415 on reader service card

Seating
A 12-page color brochure introduces the D Collection of chairs and describes the relationship between the manufacturer and Martin Stoll, the collection's designer. In addition, the brochure includes photographs of several projects that have used this seating system. Harter Corp., Sturgis, Mich. Circle 416 on reader service card

Contoured sheeting
A 4-page color brochure describes the manufacturer's Floclad contoured sheeting for pre-engineered metal buildings. The brochure illustrates how the sheeting allows for the design of rounded eaves, corners, bases, and trim. Photographs and specifications are also included. Sonoro Buildings, Waukesha, Wis. Circle 417 on reader service card

Fireplaces
A binder of information entitled "Architect's Sourcebook" includes chimney-installation specifics, architectural templates in 1/4-in. scale, design underlays, installation manuals, and a glossary of fireplace terminology. Instructions for commercial and residential applications are included. Preway, Inc., Wisconsin Rapids, Wis. Circle 418 on reader service card

Siding system
A technical data kit features the manufacturer's three-course cedar-shingle panelized siding system. Product descriptions, technical information, code approvals, installation details, and finishing and maintenance recommendations are included in the literature. Cedar Valley Shingle Systems, San Jose, Calif. Circle 419 on reader service card

Wood panels
A 28-page color booklet contains comprehensive information about the manufacturer's trademarked structural wood panels, including sanded plywood and specialty grades. The booklet includes architectural specifications and panel-installation recommendations. American Plywood Association, Tacoma, Wash. Circle 420 on reader service card

Stair nosings
The manufacturer's vinyl and rubber stair nosings are featured in a 4-page color brochure. The literature includes color selection charts, product descriptions, material specifications, and cross-sectional dimensional diagrams. JOHNSONITE Flooring Products, Div. of The Johnson Rubber Co., Middlefield, Ohio. Circle 421 on reader service card

Expansion-joint covers
An 8-page catalog features the manufacturer's Expand-O-Flash expansion-joint covers and flexible connections. The catalog graphically depicts vertical wall-joint closure details, abutment and exterior facade closures, factory-fabricated vertical to horizontal transitions, and perimeter flashing details. Manville, Denver. Circle 422 on reader service card

Workstations
An 8-page color brochure describes the Syntrax System of workstations featuring a trough for electrical wire distribution and management. Also detailed are the system's integral track, that allows a CRT to slide the length of the work surface, and its articulating keyboard arm. Allsteel, Inc., Aurora, Ill. Circle 423 on reader service card
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Continued from page 143

Chair
Clou, designed by Christian Heimberger, is available as a chair or two-seat sofa. The piece may be specified with a protective leather or fabric cover for the armrests, or with the wooden feet finished in black, white, or gray. An optional leather covering for the feet is also available. Brayton International, High Point, N. C.  Circle 301 on reader service card

Seating
The Concord seating group, designed by Stanley Jay Friedman, features pullup side and arm chairs. The chairs employ 1-in.-round stainless-steel tubing and oval-shaped stainless-steel brackets to support the seat and back. Seats and backs are made of polyurethane foam over hardwood frames with channel upholstery construction. Brueton Industries, Inc., Springfield Gardens, N. Y. Circle 302 on reader service card

Wall sconce
The manufacturer's Esconce wall sconce is constructed of a reflector and ballast that are joined by brackets said to allow for a range of orientations. When wall-mounted, the basic module can be enclosed within a variety of wall sconce forms, available in several shapes and eight colors. Elliptipar, Inc., West Haven, Conn. Circle 303 on reader service card

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Backgammon table
The manufacturer's parson-style backgammon table is covered in lizard and features a free-form inlay game board and brass stripe detailing. When the game-board cover is put into place, the table transforms into a desk. Karl Springer Ltd., New York City. Circle 305 on reader service card

Continued on page 153

Table
The manufacturer's Aluminum Trestle Table measures 40- by 100-in. and features a 1/2-in. solid-aluminum top and three sand-cast aluminum uprights. Heavily sandblasted glass and honed Sierra granite are also available. Interim Office Of Architecture, San Francisco. Circle 304 on reader service card

Wall sconce
The manufacturer's Esconce wall sconce is constructed of a reflector and ballast that are joined by brackets said to allow for a range of orientations. When wall-mounted, the basic module can be enclosed within a variety of wall sconce forms, available in several shapes and eight colors. Elliptipar, Inc., West Haven, Conn. Circle 303 on reader service card

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Architectural Record Interiors 1986 151
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The manufacturer’s bar sink with matching shallow drainboard measures 18 1/8-in. in diameter. The sink is available in stainless steel or white, beige, light, or dark brown enamel. The drainboard can be customized with an optional drain-tray, teak cutting-board, drain basket/plate rack, and a coordinating faucet. Franke, Inc., Hatfield, Pa.

Lounge seating
The manufacturer’s Borsen Group lounge seating is handcrafted in Denmark by journeymen leather upholsterers. The seating group is available in high- and low-back chairs, and a settee, and features a horizontally fluted, single cushion that extends over the full back and seat of the tubular framework. Mueller Furniture Corp., Grand Rapids, Mich.

Tables
Designed by Charlie Schreiner, the Creatables series allows for the creation of custom table designs by choosing from a selection of geometric bases and glass tops. The bases come in cylinders, half-cylinders, and cubes, and the glass tops may be specified in racetrack, bullet, or rectangular shapes. Nucraft Furniture Co., Comstock Park, Mich.

Carpet tiles
The manufacturer’s modular carpet system features a series of patterned carpet tiles with the Self-Lock backing system. The tiles are available in both cut and loop pile textures, in either 18- or 24-in. squares. In addition, the tiles require no adhesive. Lees Commercial Carpet Co., King of Prussia, Pa.

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SICO Wall Bed Systems

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 60-67
Apartment
Krueck & Olsen, Architects
Paint: Pratt and Lambert.
Lighting: Tech Lighting.
Carpeting: V'Soske.
Oak paneling: Dettmers.
Table base: Vector.
Glass top: Midwest Glass.
Downlights: Lightolier.
Sofa: Custom by architects, fabricated by Caseworks, Ltd.
Upholstery: Vivo.
Granite tile: Carrara Marble.
Metallic gold on plaster: Final Finish.
Doors: Midwest Glass Co.
Closers: Rixon-Firemark.
Granite flooring: Carrara Marble.

Pages 74-79
SunarHauserman Showroom
Frank O. Gehry & Associates, Architects
Pages 74-75—
Sofa: Circolo, by Leila and Massimo Vignelli for SunarHauserman.
Table: Koto, by Gianfranco Fratini for SunarHauserman.
Track lighting: Hubbell.
Paints: Pratt & Lambert.
Partitions: SunarHauserman (Double Wall).
Laminates: Formica (Colorcore).

Pages 80-83
Portantina
Machado and Silvetti Associates, Architects
Pages 80—
Storefront: Mankato Kasota Stone Co.
Enterance: A&S Windows.
Locksets: Konceptual Design.
Pages 81-83—
Wall fabrics: Scalamandre.
Braid: Schumacher.
Custom woodwork and ceiling: Acorn Cabinetry.
Lighting fixtures: Lightolier.
Screen: Hector Ironworks.
Patina: Alvin Cooke.
Decorative grilles: Joel Schwartz Ironworks.

Pages 84-89
World Savings Center
Executive Suite
Jennings & Stout, Architects
Pages 84—
Steel and glass partitions, windows: Wynn Mfg. Co.
Carpeting: Stratton.
Plaster: USG.
Paints: Fuller O'Brian Paint Co.
Seating: Metropolitan.

Pages 85—
Ceilings: Armstrong.

Pages 86—
Desk: Knoll.
Seating: Stendig.
Tempered glass: Insohair.
Industries. Laminated glass: Pan-Lam.
Fluorescent lighting: Columbia.
Wood doors: Bay City Cabinet Co.
Pivot and Continued on page 157

The suggested fill-ins:

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Consider the Hurd clad casement. A standard product for us, by any other criteria, this is a very exceptional window. The .050 inch thick aluminum cladding on the frame and sash is electrostatically coated so it won't chip, fade or peel. The full one-inch insulating glass is also available with two different "Heat Mirror" glazings. Top performance is further guaranteed by triple weatherstripping and a thick wood frame.

Although a single glance qualifies this Hurd window as a good choice, further investigation of the adherence to detail will convince you that it's the only choice. You can build a reputation with Hurd.

Hurd gears efficiency to specific climates.

Different areas of the country have different solar exposures and varying heating and cooling demands. Plus, some climates are extremely hot in summer but bitterly cold in winter. Hurd won't pretend that one window could be right for all these conditions. Instead, we offer specific glazing options, such as Heat Mirror 88 for cold climates and Sunbelter 66 for hot climates. Each is intended to minimize energy usage and maximize interior comfort. Yet neither restricts or limits the view. Although you can include this custom feature as a premium, it's a standard offering from Hurd.

Join the leader. Specify Hurd.

You can improve the efficiency and beauty of every project you design by joining the innovative leader. Don't you deserve the best?

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The full line filled with leading ideas.

GLAZING OPTIONS

<table>
<thead>
<tr>
<th>Glazing Options</th>
<th>U Values</th>
<th>R Values</th>
<th>Relative Heat Gain</th>
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<tr>
<td>Clad Casement w/1&quot; insulating</td>
<td>.43</td>
<td>2.31</td>
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</tr>
<tr>
<td>Clad Casement w/1&quot; Heat Mirror 88</td>
<td>.25</td>
<td>4.05</td>
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<td>Clad Casement w/1&quot; Sunbelter 66</td>
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<tr>
<td>Clad Casement w/Bronze Sunbelter 66</td>
<td>.24</td>
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<td>86</td>
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</table>

1 Standard ASHRAE (1981) winter conditions.

Heat Mirror is a trademark of Southwall Technologies.
A-LOOK

The Lightweight, Flexible, Unbreakable Mirror

U.S. Patent No. 4,508,425

The innovative, new surfacing breakthrough from Mitsubishi. A-Look's unique thermoplastic core gives it strength and resilience, yet the lightweight sheets make handling and installation easy. The design possibilities are endless.

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