



RECORD INTERIORS 1982

# ARCHITECTURAL RECORD

MID-FEBRUARY 1982



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Cover: Offices for Alusuisse of America, Inc.  
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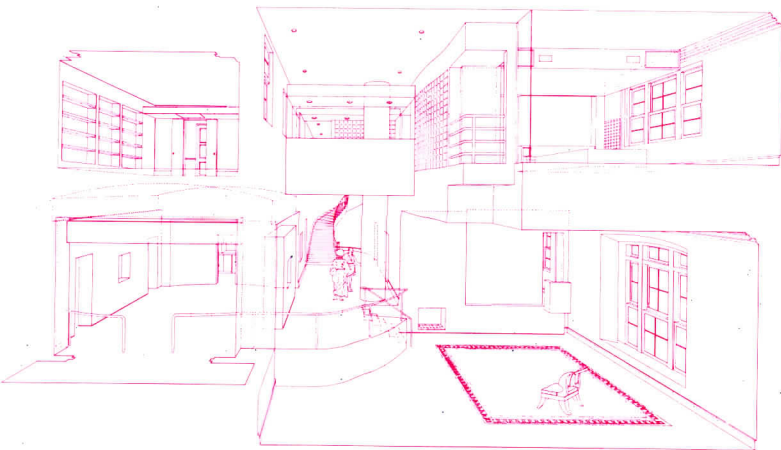
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Of particular assistance to the editor  
in the preparation of this issue were:

Charles K. Gandee, editor-in-charge;  
Jan White, design;  
Charles Mazarakes, art production.



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## The age of modern design

KNOLL DESIGN, by Eric Larrabee, designed by Massimo Vignelli; Harry N. Abrams Inc., \$65.

Reviewed by George Nelson



From the uneasy vantage point of the 1980s, the period after World War II shines like one of the golden ages of design; the roughly simultaneous appearance of two books on the period provides an opportunity to sample sharply divergent viewpoints. *From Bauhaus to Our House* by Tom Wolfe is a less than informed presentation of Modern architecture—from the late '20s to the present—and gives the impression of a hastily assembled stew of malicious anecdotes to defend the view that *modern*, in all its forms, is a European aberration, foisted on naive American power centers as a subversive infiltration.

*Knoll Design* is a celebration of Knoll's activities and rise to a position of international prestige over 35 years, and is, in addition, a remarkably rich, compact and believable account of the goings-on in Europe and the United States. The book is worth close attention, not only as a pictorial document of great opulence, but as a tight, very well written record of how modern design emerged from the scattered rebellions and experiments of the early 1900s. It is by no means an inexpensive book, nor could it be, and its price, at about \$10 per pound, is comparable to the unit price of a Mercedes 450, which seems about right.

Subsidized corporate publications celebrating the history and success of an enterprise are by no means a rarity, but these self-indulgent exercises have nothing in common with the Knoll book beyond the fact of corporate sponsorship.

Knoll Associates was the creation of Hans Knoll, son of a furniture manufacturing family in Germany, and his wife Florence, trained as an architect. Hans was not only a great salesman but a person of vision, and it was his belief that with the spread of modern

architecture, architects were going to need access to modern furniture of quality. Florence was the one who determined the standards of quality in both interiors and products, and there can be no doubt that her involvement in the firm was the crucial element in its eventual success. The year in which they were married, 1946, was the year Knoll Associates, Inc. was formed.

The social environment for modern furniture at that time was provided in part by a handful of young architects and in part by a furniture industry which was committed to "period" designs with very little to recommend them and a general practice, not openly acknowledged, of ripping off the best-selling lines. I had written an article for *Fortune* at the time which was not flattering, and the flak from an outraged trade press set some all-time records for shrill invective.

By the end of the decade there were effectively two companies in the United States totally committed to a modern design approach, Knoll and Herman Miller; perhaps 3,000 to 4,000 others, large and small, were committed to very little beyond surreptitious borrowing from each other's limited inventories of "ideas." Needless to say, the two minuscule exponents of design for our time became competitors, but in a rather odd, mutually supportive way. The designers on both sides were friends. Eames, with Miller, and Saarinen, with Knoll, had been collaborators at Cranbrook. It was a point of honor that neither side ever copied from the other, although inevitably the same or similar ideas periodically surfaced in both camps. The Eames wire chair, for instance, was presented by Miller, causing some turmoil at Knoll, where Bertoia had been working on *his* wire chair, and Hans was all for dropping the project simply because he wanted no part of

a "me too" situation. Bertoia persuaded him to go ahead. When his wire chairs did come out it was not only clear that no plagiarism had been involved, but it was practically the only time, in my memory, that an Eames design was outclassed.

It was a very exciting period, with both companies achieving an international reputation with designs that were practically invisible from the sales point of view. Both manufacturers took considerable risks in backing projects that had no assurance of a market, and eventually their paths diverged, but without any watering down of the convictions with which they had started. If this was competition, it took a form quite unfamiliar to conventional business, for it was a kind of double-win game which ultimately changed the face of the entire U.S. furniture industry.

*Knoll Design*, while naturally concentrated on the company's own history and products, is an extraordinarily revealing record, most intelligently organized, very well written by Eric Larrabee and beautifully presented by Massimo Vignelli. With the possible exception of some splendid books issued by Olivetti over the years, I am unable to think of any corporate publication that is remotely comparable to it, and if the qualifying phrase "corporate publication" seems to be damning with faint praise, I would be happy to remove it. The book can stand perfectly well on its own.

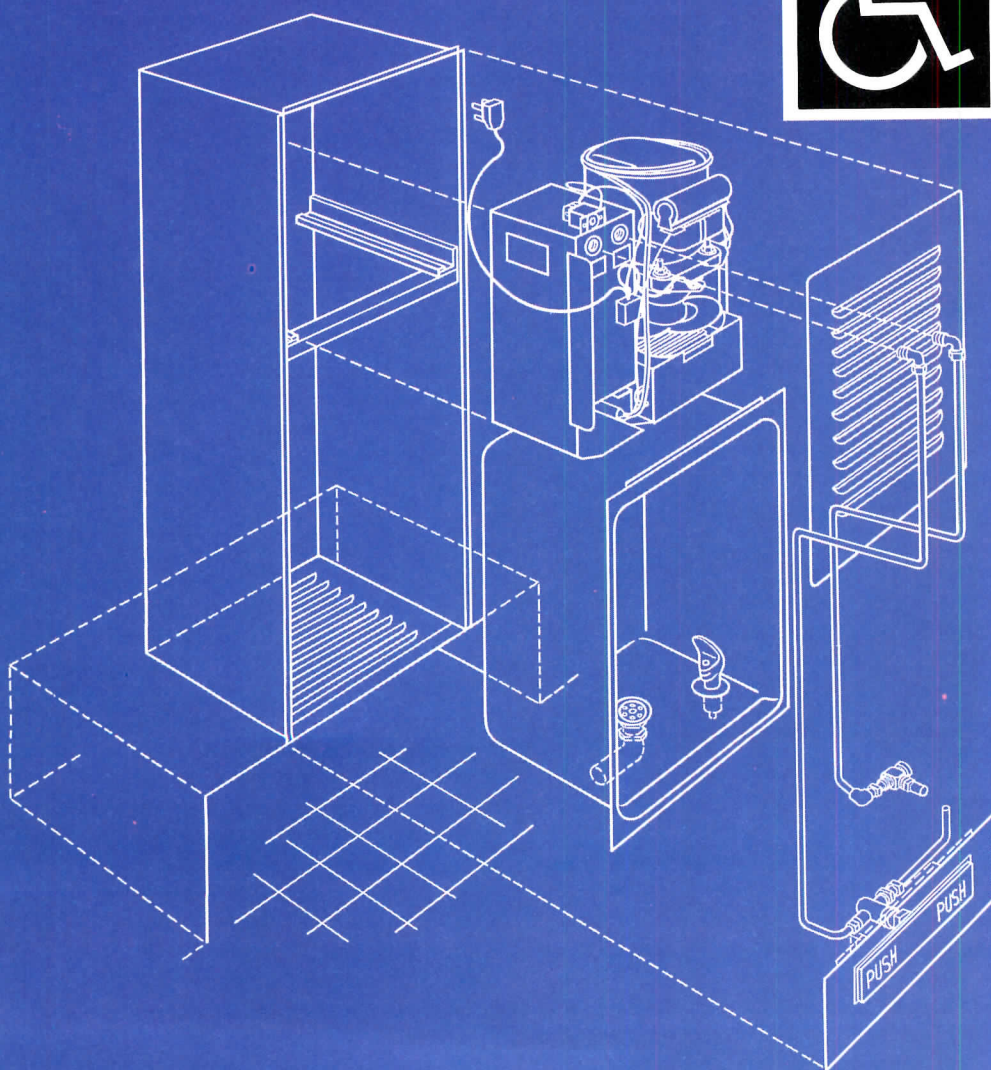
Having lived through the period covered by the book, I find its contents more than ordinarily interesting, and some of the historical chapter statements—on the Bauhaus, Cranbrook, the career of Mies and other material—stand out as models of compact and accurate writing. In addition to this, the richness of the accumulated work done under the Knoll banner is rather overwhelming: there is the furniture, illustrated in sketches as well as photographs; there is the photography, by Herbert Matter, John Naar, Norman McGrath and many others of outstanding talent; there is the advertising, including Matter's unforgettable chimney sweep resting in a Saarinen chair; there are the brilliant showrooms and exhibitions, here and in Europe, giving the impression of the contribution of a major cultural enterprise rather than a conventional business.

In the event that these expressions of unqualified admiration, coming from someone still firmly attached to the Herman Miller camp, sound too much like a Dodger rooting for the Yankees, it may help to remember that both are committed to baseball, which is a most elegant and absorbing game.

George Nelson has enjoyed a long and distinguished career as architect, industrial designer, writer, and teacher. He served as co-managing editor of *Architectural Forum*, and recently published a compendium of essays entitled *George Nelson on Design* (Whitney Library). Nelson is president of George Nelson Associates in New York City, and a Fellow of the AIA, the Industrial Designers Society of America, the Royal Society of Arts (London), and the American Academy in Rome. He has been affiliated with Herman Miller since 1946, when he designed his first office furniture. Nelson will chair the 1982 International Design Conference in Aspen.

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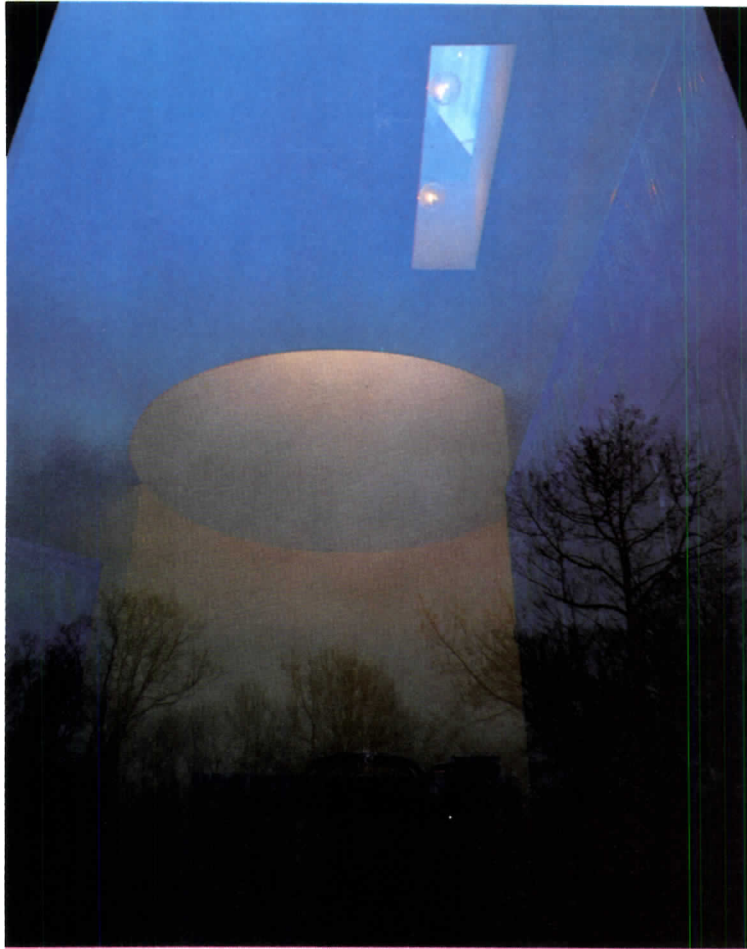
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Interior by Philip Johnson; photo Timothy Hursley

# RECORD INTERIORS 1982

The best architects have always understood that interiors are very difficult to do well, because of demanding constraints of space, of budget, of client preconceptions (and especially preconceptions about "image"). The best architects have always understood that the design of interiors is much more than efficient space planning and skillful furniture and materials selection—for, as Charles Gwathmey said at this year's Round Table, "It is *not* just accommodation. It has to be art." And the best architects have always understood a truth that Warren Platner reminded us of in last year's inaugural issue of RECORD INTERIORS: "Interiors are, after all, what the building is there for."

This year, for our second annual RECORD INTERIORS issue, the editors have selected fifteen interiors for Awards of Excellence in Design. They are, we think, a wonderfully rich collection of work that is very good because it has been created by designers of great talent and skill—some well-known, some new faces; mostly architects, some interior designers. Almost inevitably, you will not "like" all of the work—because it is very varied in approach and finishes and color and images and style and feeling—and budget. Some of it is high-tech contemporary, some of it "post-modern" as it can be. Some is "high-image corporate;" some relaxed and informal. Some of it is almost shamelessly opulent, some of it is very tight budget. Seven of the 15 projects are office spaces—which reflects the enormous amount of work in office design. There are three residences. And the other designs represent the variety of work that makes interior design so fascinating—a store, a restaurant, a college lecture hall, a courtroom, a restoration of a wonderful old theater.

We think these award-winning designs establish a very high standard in an area of design that becomes more important, more demanding, and attracts more architects, every year. — *The editors*

# SAMUEL J. DE SANTO & ASSOCIATES

OFFICES FOR ALUSUISSE OF AMERICA, INC.

"Individuality is not the opposite of internationality, but its prerequisite," says a heading in a brochure on Alusuisse, a worldwide diversified company in light metals, chemicals, engineering and related fields. Individuality and panache melded with both contemporary and historical allusions succinctly characterize their new offices by Samuel De Santo in New York City, into which the executive staff of Alusuisse of America recently moved from temporary headquarters in Fairlawn, New Jersey.

These offices, on the top two floors of a 27-story speculative office building by I. M. Pei & Partners, epitomize in many ways the design trends of the '80s. The offices display many of the accoutrements of post-modernism—Corbu (read Michael Graves) colors, Mackintosh chairs, sconces, a '40s "diner" ceiling for the lobby, and even a section of concrete waffle floor, with the slab punched out and the waffle lighted from above for visual communication, and for fun.

Yet the offices are very functional and flexible. The only fixed elements are storage walls that neatly swallow the building columns. Glass partitions along corridors open the office to magnificent New York views. The chamfered and zigzag corners of the Pei building are exploited for vistas. Offices of a dozen different sizes intermix with handy conference rooms and alcoves for assistants and secretaries. Thoughtfully detailed hardware has the p.m. touch. The architects, working with a generous budget and an unusual but obliging building plan, have demonstrated the potentialities of resourceful design in the disposition of elegant materials and colors and in the careful selection of systems and furniture, as well as the art.

The lobby is like the introduction to a piece of serious music: it states the design intent, suggests the color palette, makes you want to absorb more, and leads you into what is to follow. And the theme is referential and eclectic.

In the reception area, one is centered within a structural bay facing a dark green gridded wall—dark to recall the building's exterior and lobby, and gridded in allusion to the building's gridded exterior wall and waffle-slab construction. In front of the stairs to

the second floor, the grid's squares have infills of slightly reflective silver-coated glass—flush and opaque at the base, recessed and transparent above in reference to the rising steps behind. Overhead, the flat center section of the tripartite vaulted ceiling opens to reveal the concrete structural grid of the building, and to establish a visual connection to the corridor and the hall on the top floor, where the Mackintosh chairs perch. In front of the gridded wall sits a spiral sculpture by Lisa Roggle.

Throughout, materials are employed with specific intent. Those storage walls that span east-west are clad in Alucobond, an aluminum sandwich panel manufactured by an Alusuisse subsidiary. The material is used chiefly on those walls that will not change (another example is the kitchens). "We chose Alucobond for its neutrality," says De Santo. "The anodized aluminum finish can be cool or warm. In fact, people don't sense that the aluminum *is* aluminum. The surfaces of the metal change color all day long, blue, rose-pink, orange, etc."

The disposition of the building's round columns provided the organization for storage walls containing closets and filing. These units turn across the ceiling as "beams" to create a series of portals that punctuate the plan. The architects carefully selected the furniture to respond to their design, and to have a soigné appearance appropriate to the client. It is "seal-of-approval" furniture, in a sense, combining selections from both older and younger luminaries: in the lobby, Eileen Gray tables; in executive offices, Joe D'Urso tables and Charles Eames chairs; in the chairman's office, D'Urso granite table

and Le Corbusier sofas and Eileen Gray floor lamp; in the small conference room, D'Urso tables and Mies van der Rohe chairs; in the upstairs hall, Charles Rennie Mackintosh chairs and Tobia Scarpa sconces. . . . —R. F.

OFFICES FOR ALUSUISSE OF AMERICA, INC., New York City. Architect: *Samuel J. De Santo and Associates—Samuel J. De Santo, Alan Orenbuch, Robert Ferland, project team*. Engineers: *The Office of Irwin G. Cantor* (structural); *Cosentini Associates* (mechanical). Art consultant: *Judy Selkowitz*. General contractors: *Structure-Tone, Inc.*



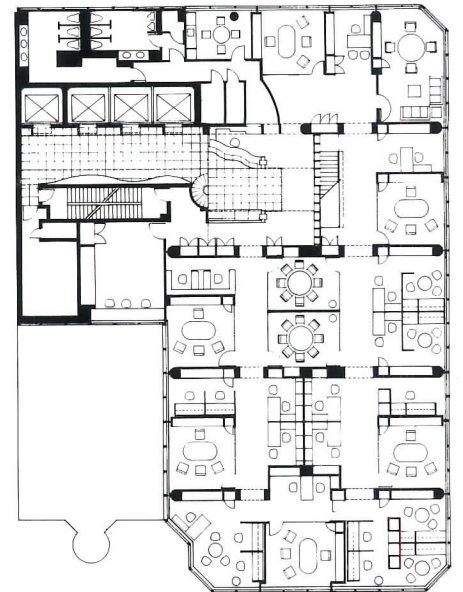
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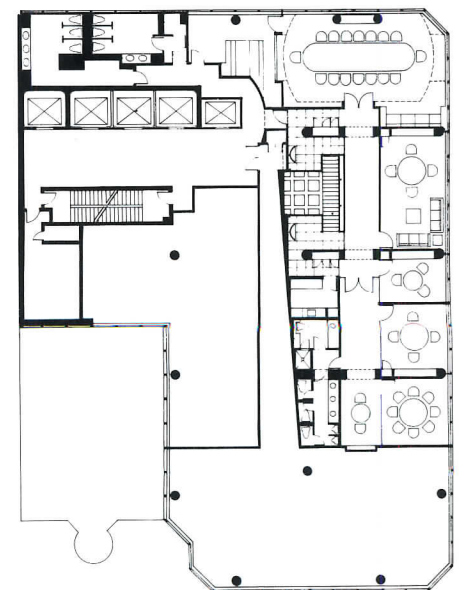




SAMUEL J. DE SANTO AND ASSOCIATES



26TH FLOOR

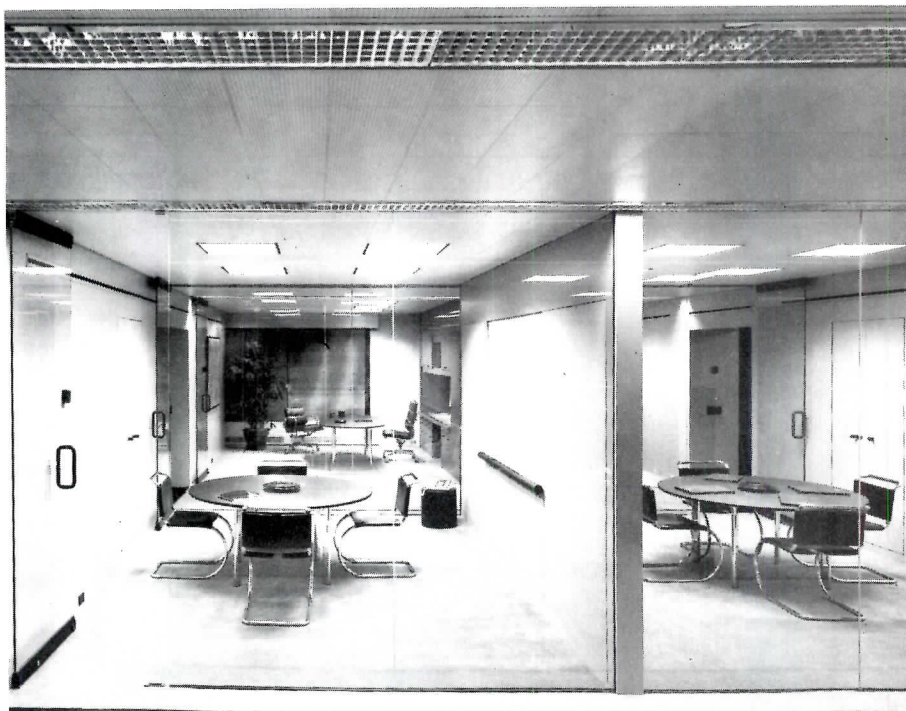


27TH FLOOR

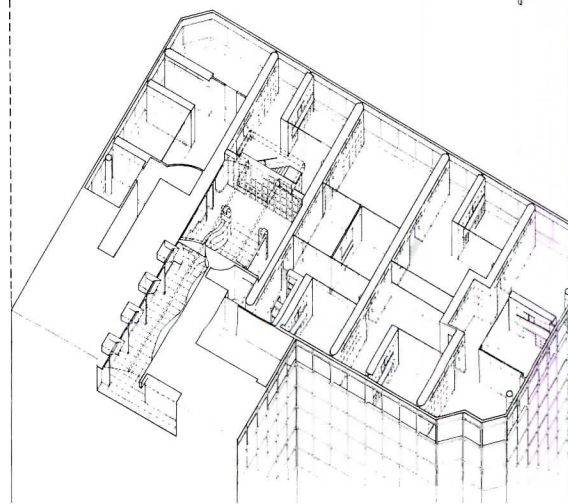
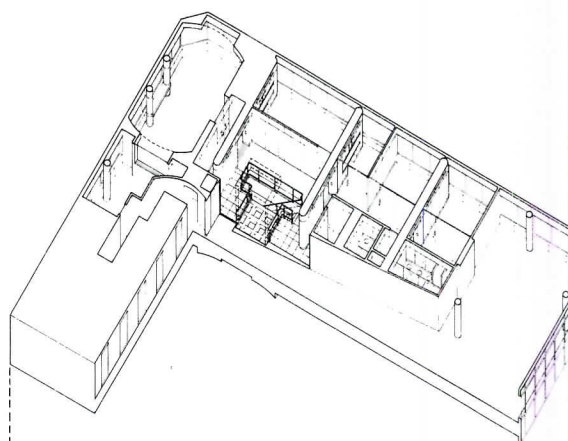


The architectural *objet d'art* of the Alusuisse interior is the second-floor hall with its railed-off waffle-floor grid—the railings creating a museum-like setting for the Mackintosh chairs. Light from the Scarpa sconces anchors the chairs, and metal-halide downlights illuminate the grid and shine through to the floor below (dashed area on the 26th floor plan). Stairs ascend to the second floor behind the dark green grid-wall shown right and on opening pages. Perimeter offices have glass partitions along corridors to preserve views. The office of the vice president who heads American operations (top left) has a solid wall; in a deft touch, the architects made the door the same thickness as the wall so that when it is closed, surfaces are flush. A secretary's alcove (left) is flanked by storage walls made with Alucobond panels. Office lighting generally is large-cell parabolic louver fixtures.





SAMUEL J. DE SANTO AND ASSOCIATES

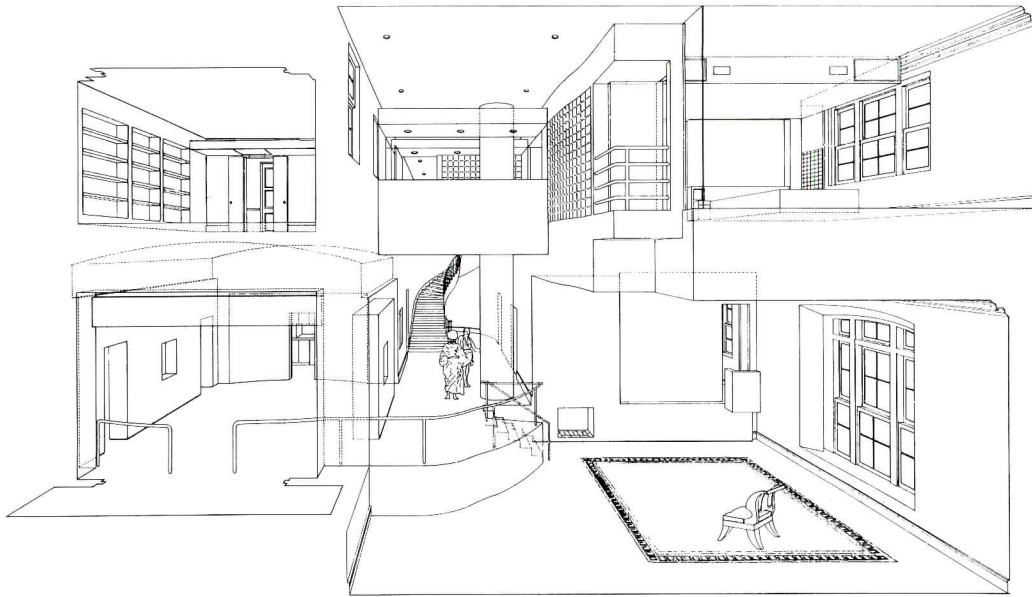




Partitioning between perimeter offices consists of storage wall units and systems furniture. In places where storage walls occur (at building columns), the storage-wall thickness is carried beam-like over the corridor (center left). Visually, this sequence is reinforced by a wide burgundy stripe in the carpet. Linear air conditioning grilles at top of partitions can be seen in this photo. All office ceilings are square perforated aluminum pans. On the north side, systems furniture divides the area into three spaces (bottom left). In the center of the 26th floor are two conference rooms separated by a thin windowed partition (top left). The boardroom table was custom-designed with a tubular shaped edge of painted oak to echo the design of the upholstered chairs. One of the columns (at right above) is structural and the other ornamental, with a granite table between in counterpoint to the entrance.







# RUBIN & SMITH-MILLER, ARCHITECTS

## AN URBAN VILLA

Real estate agents would advertise this duplex apartment on Manhattan's Upper East Side as a "maisonette," but architects Michael Rubin and Henry Smith-Miller prefer to call it an "urban villa." This conjunction of seemingly contradictory terms—villas are usually rural, or at least *suburban*—is not merely a playful rhetorical trope, but an encapsulation of Rubin & Smith-Miller's basic program. Their clients, a young married couple, wanted a year-round residence in town that would provide the generous, light-filled spaces of a country house. The street-level co-op they inherited supplied ample square-footage and sweeping riverfront views, but its maze of servants' quarters and period-style *salons*—34 rooms in all—was hardly a congenial environment for two people with no live-in staff, who like entertaining friends in the kitchen and let their pet toucan fly free indoors.

Rather than gut the entire apartment, Rubin & Smith-Miller chose the more arduous course of selective renovation: redefining an outmoded layout to suit the owners' taste for cultivated informality, without destroying all vestiges of ceremonial grandeur. Parquet floors, vaulted ceilings, arched windows, and a handsome elliptical staircase were not only carefully preserved, but adroitly integrated into spare modern volumes. Applying the same inclusive method to their *parti*, the architects combined elements of open planning with classic room shapes and bilateral symmetry (plans overleaf). Like many other designers now in their thirties, Rubin & Smith-Miller have obviously learned from Lutyens as well as from Le Corbusier.

In the Urban Villa, this fusion of various traditions has produced a coherent, if eclectic, sequence of architectural set pieces, embellished with Queen Anne armchairs and

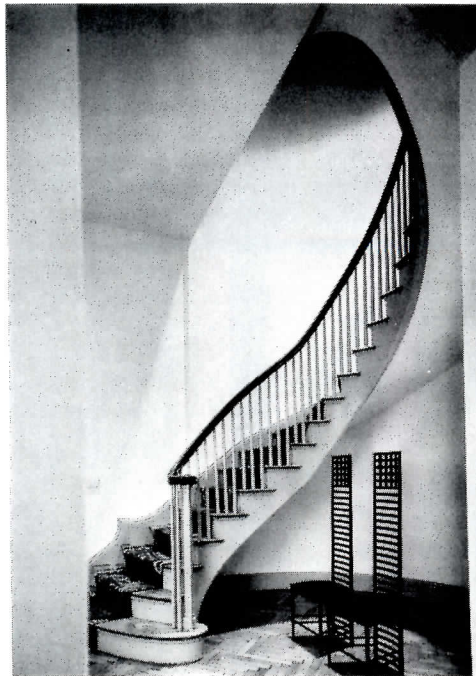
Aalto stools, dhurrie rugs, and a splendid collection of modern art. Circulation zones throughout the apartment imply a traditional distinction between "public" and "private," "served" and "servant" spaces (there is still a back stairway in the kitchen), without imposing a rigid hierarchy. The plan is flexible enough to accommodate small family gatherings as well as large parties.

Upstairs and down, a series of axial perspectives, reflected symmetries, and balcony overlooks visually connect disparate functional zones. The most conspicuous focal point for these richly layered spaces is a two-story gallery extending nearly the full depth of the apartment (opposite). Disused corridors and

bedrooms were demolished to create this lofty passage, which the architects initially conceived as an "indoor garden path"—an appropriate, though perhaps over-subtle, elaboration of their villa theme that is reinforced by a grove of potted trees (the "garden") at its eastern end.

The visitor enters opposite the winding staircase, where two Mackintosh chairs are stationed like totemic footmen, showing the way to the drawing room. This processional route advances under the glass-block screen-wall of the master bedroom/study before emerging onto a railed platform that descends to the sunken living room on one side (right in the section above), and leads directly into the dining room on the other (photos overleaf).

Rubin & Smith-Miller radically transformed the living room by removing old partitions, cutting new openings, and raising ceiling heights to impart a sense of fluid space. Far subtler alterations in the dining room retain the quality of discrete, symmetrical enclosure, as befits a formal setting for domestic ritual. Axial vistas across the gallery link dining and living areas into an imposing suite. Significantly, though, the major transverse axis terminates in an exquisitely appointed kitchen, where the owners, accomplished gourmets and oenophiles, enjoy the simpler pleasures of villa life. —D.B.

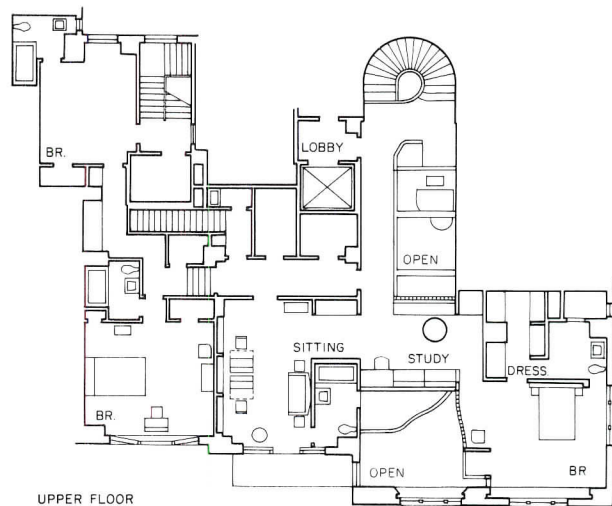
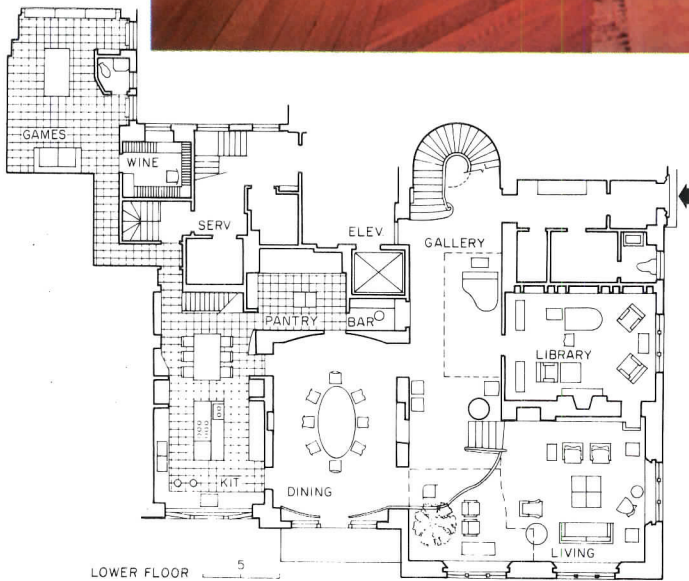


Norman McGrath photos

APARTMENT, New York, New York. Architect: Rubin & Smith-Miller, Architects—Henry Smith-Miller, partner-in-charge; Stephen A. Lesser, Dirk Kramer, Philippe Dordai, George Carr, Cynthia Wright, Anne Campbell. Engineers: Severud Perrone Szegezdy Sturm (structural), Ambrosino & DePinto, Consulting Engineers (hvac). General contractor: Scorcia & Diana Associates, Inc.

RUBIN & SMITH-MILLER

The second-story master suite and the rounded gallery platform that jut into the living room (opposite) are clearly articulated as new volumes inserted into an existing structure. The effect is heightened by contrasting materials: glass block above mullioned sash, pipe railings fixed to parquet floors. In the dining room (left), an existing curved ceiling vault furnished a dominant motif, which the architects have echoed with a concave wall, an elliptical table, and the curvilinear handrail that extends into the gallery. An interior window in the adjacent screen wall and a pair of inset mirrors (one is mounted beside the window, the other in a niche on the facing wall) frame real and illusory vistas that emphasize the axial alignment of living and dining areas. An elegantly utilitarian kitchen reflects the clients' culinary interests (there is also a 1,000-bottle wine cellar behind the back stairs). The kitchen table is an eclectic *jeu d'esprit*. A mixture of high-tech and high-style modernism, it has a butcher-block top anchored to a (non-supporting) steel column and a steel base shaped like an Aalto vase.









# GENSLER & ASSOCIATES ARCHITECTS

## OFFICES FOR WILSHIRE ASSOCIATES

A panoply of some thirty muted colors pervades these new offices for a 46-person investment consulting firm. This tonal variety, accenting a rhythmically sculptural handling of partitioning, deftly establishes the "soft, blended environment of complexity and juxtaposition" sought by Gensler & Associates' principal and designer Timothy Clement.

The program itself contained a number of complexities: the space was to "be in a contemporary mode, yet establish the qualities and ambiance of a more traditional interior;" openness, especially to views of ocean and mountains, was to be combined with visual and acoustic privacy for clients and employees; and the building itself (also designed by Gensler & Associates) was sited at a 45-degree angle to the Santa Monica coastline.

The strictures of the fairly narrow, rhomboid-shaped structure were made an advantage (see plan next page) by setting dividing partitions between the eleven vice presidents' offices at 45-degree angles to the views—and, not incidentally, to make better use of the building's limited width. As a design feature, this skewing of otherwise standard cubicles is emphasized by continuing overhead beams at the same angle across the major corridors (photos center and top right). Glass walls along the corridors give all occupants primary views from public circulation areas, while providing the needed acoustic privacy. A console-type desk arrangement (bottom photo, near right) adds visual privacy when the vice presidents are seated at their desks. Glass and shoji screens give the same privacy, while adding daylight, to the offices for senior associates across the halls (left in photo top

right). The reception and waiting areas just off the elevator bank are also angled for the view (small photo at top), as are two adjoining small conference rooms.

A prime feature of the new building is a sizeable terrace overlooking the ocean (at bottom in plan). With the exception of the office for the president (photo next page), no enclosed space was built along the glass walls of the terrace so that it can be used and enjoyed by all. The main board room (bottom



photo far right) is surrounded on the terrace side by a teak-framed, curved glass wall. A computer room, which flanks the board room, has a similar curved glass wall to make it visible to visiting clients. A variety of data entry, printer, reproduction and storage areas are enclosed around the computer space. A series of modular work stations with partial partitions, all arranged in a tidy open-plan fashion, are provided for analysts at the center of the plan. A larger bank of similar units are ranged around a small open conference area for programmers (at top in plan). A sawtoothed, open counter arrangement for

bookkeeping is fitted into the bend between the president's office and a small lunch room. Several secretarial stations are located around the offices in the wider angles of the corridors. Quick, easy circulation throughout is assured by a double entrance to the elevator bank, and by three lateral halls. All-in-all, the thoughtful planning packs a lot of facilities into the 13,000-square-foot space with a sense of quiet, uncrowded openness.

Though very contemporary in basic spirit, the offices have been given a strong infusion (as per the program requirements) of some of the warm, comfortable, less pristine qualities that many associate with "traditional" design. The "complexity and juxtaposition" that Timothy Clement referred to has largely been achieved by a seriate play of panels of varying texture and color that is particularly in evidence in the corridors. Panes of sleek glass are interspersed with teak doors, teak-framed shoji screens, and drywall panels of soft colors—here a succession of soft blue, there of ochre. Floors are misty-hued carpet and slate; variations in ceiling heights are emphasized in rose colors—higher planes are deeper tones and lower ones are paler. Neatly designed up-lights reinforce the sculptural qualities of all the surfaces. But it is the unorthodox palette of colors that gives these interiors their warm vitality, colors selected to softly echo the views. —H.L.S.

OFFICES FOR WILSHIRE ASSOCIATES, Santa Monica, California. Architects: *Gensler & Associates Architects*—principal and designer: Timothy J. Clement; project manager: Wayne Low; design assistants: Ellie Goldman and Ann Sellars; job captain: Barry Cera. Contractor: *Innerspace Contractors*.



GENSLER & ASSOCIATES  
ARCHITECTS



The sweeping views of the California coastline that all the office spaces are angled to focus on are most emphatic from the terrace and the flanking office for the president of Wilshire Associates (bottom in plan, photo at right). But the pervasiveness of sea and sky are nicely counterbalanced by the warm, comfortably luxurious interiors with deep, well-upholstered seating, soft carpets and commodious cabinet-work of teak. General ambient lighting is supplemented by task lights at all work stations.





# ALAN CHIMACOFF, ARCHITECT

BETTS LECTURE HALL, PRINCETON UNIVERSITY

Though the Betts Lecture Hall at Princeton University is chock-full of architectural *bon mots* for the *cognoscenti*, architect Alan Chimacoff slips gracefully past the clichés. He skillfully employs the three "isms" of post-modernism (historicism, contextualism, ornamentation) as the well-reasoned means, rather than the stylized end, for inserting an '80s-vintage auditorium into a '60s-vintage building. True, the project dates itself: a muted palette, historical allusions, and referential sketches (overleaf) are enjoying great currency. But such telltale signs of the post-modern parade are incidental: restraint, subtlety, discipline, and economy are the more valuable lessons taught here. It is particularly appropriate, if also incidental, that "here" is Princeton's School of Architecture.

Chimacoff's *parti* strikes a delicate balance between bravado and deference: the former enables a *room* to be carved out of (and defined within) a *space*; the latter respects the relentlessly systematic structural system of the 19-year-old building. An early sketch delineating a strong (and familiar) figure etched beneath a grid (overleaf) reveals the essence of the idea governing the relationship between existing and new. Rather than obscure the tension, Chimacoff exploited the interplay: structure is used not only as a vestigial reminder of the envelope, but also as a motif. It's no accident that in plan (below, and overleaf) the benches pull-

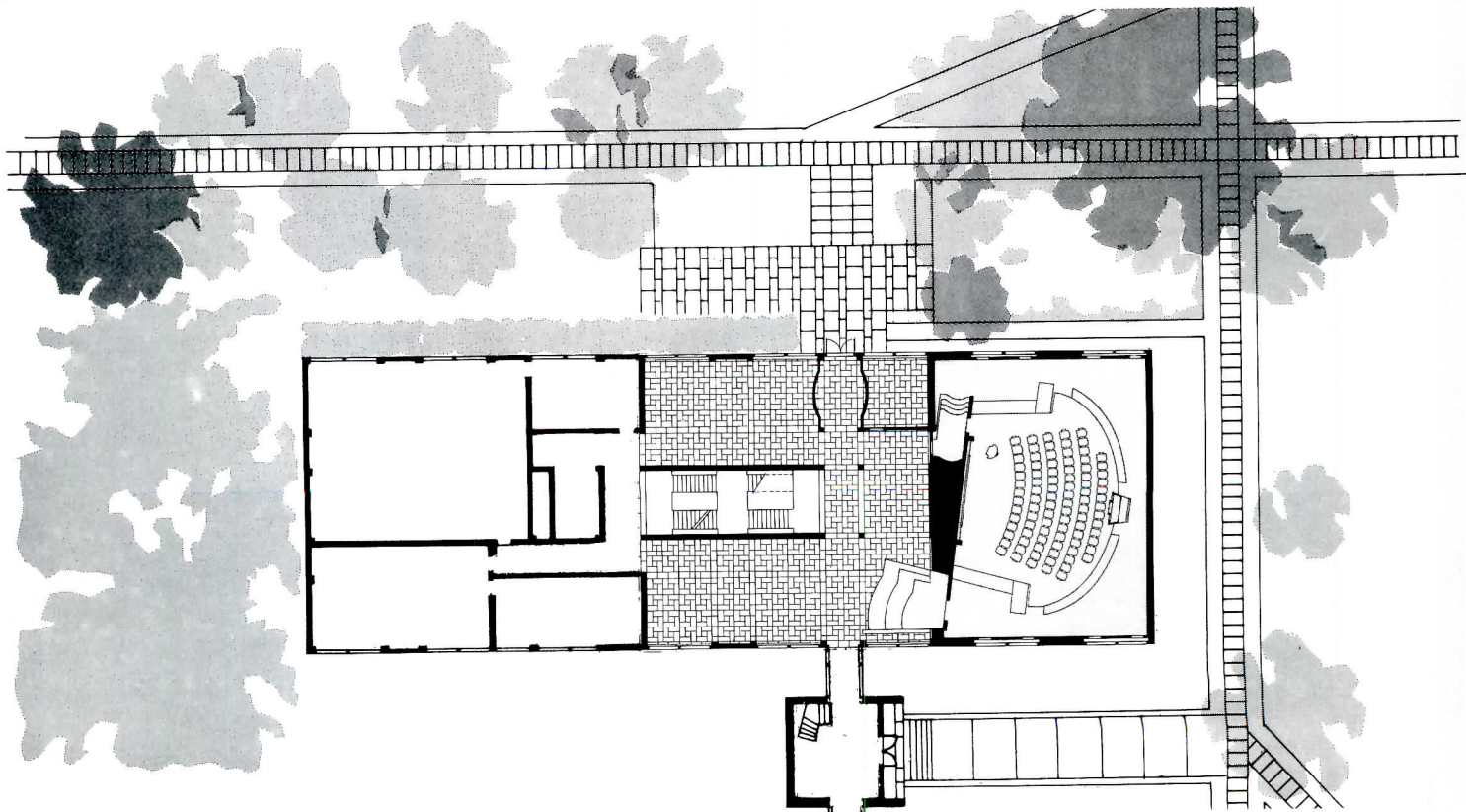
ing out from the proscenium wall look like columns; that the benches along the cross-axis look like thrust blocks; that the benches curving around the back look like the disengaged pieces of an arch; and that the projection booth occupies the position of a keystone. Thus defined, the window/door/arch figure is then rotated out of the building's orthogonal grid, to make *contained* distinct from *container*, to "suggest" movement around the perimeter, and to provide secondary egress and handicapped access. For those in search of symbolism, the window/door figure can be read as "educational setting . . . intellectual illumination." For Chimacoff, that is "incidental to the architecture-about-itself enterprise."

It was, however, to architectural history that Chimacoff turned for practical inspiration: "I took a pretty close look at the entry hall of the Laurentian Library, where the columns are embedded in the walls; in a sense, I made a play on that." A "play" on Michelangelo is a rather grand allusion for a modest-budget, 100-seat auditorium—even in these referent-rich times. But the look back to 16th-century Florence provided the idea that enabled Chimacoff to link his new room with the shell in which it sits. The problem was how to engage the building's highly visible structural system (beams on columns), and what to do with the exposed hot water pipes running adjacent to the columns. The *play*

involved treating the pipes as "columns"—portrayed by cylindrical sheet-metal sheathing—and treating the columns as vertical frames for tack-board wall insets lining the perimeter of the room for student exhibitions (photo top, overleaf). The ruse is revealed, however, by Chimacoff, who chose to leave the soffits of the beams exposed (after inserting drywall to create a gridded ceiling plane), so that what is initially perceived as column doesn't align with what is left revealed of beam. To ensure against misreading at *second glance*, however, the columns are painted blue/gray—preventing their visual assimilation into the wall panel system; narrow reveals outline the columns for added articulation. For lack of a better name, this might be termed the "bait-and-switch" school of structural expression.

You don't have to be a Princeton architecture student to benefit from the Betts Lecture Hall. Though the amenities are reserved for the matriculated, the ideas are inclusive rather than exclusive.—C.K.G.

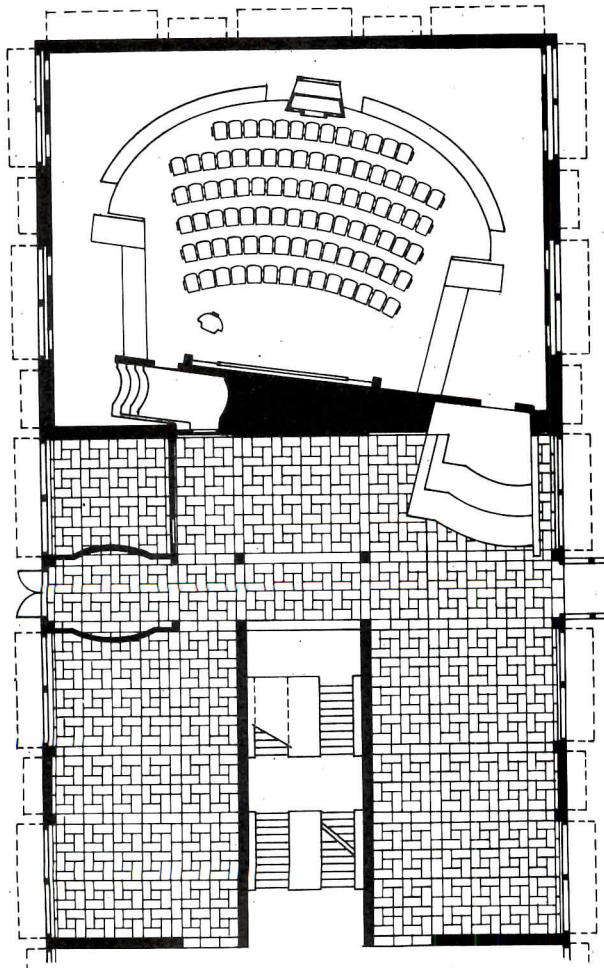
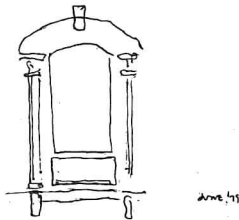
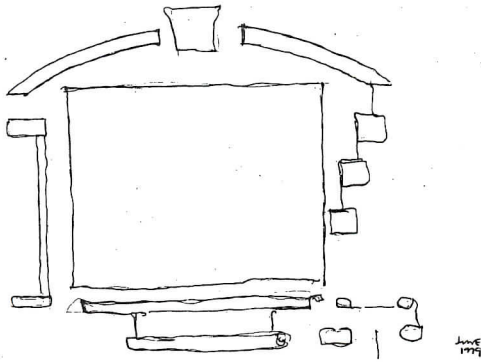
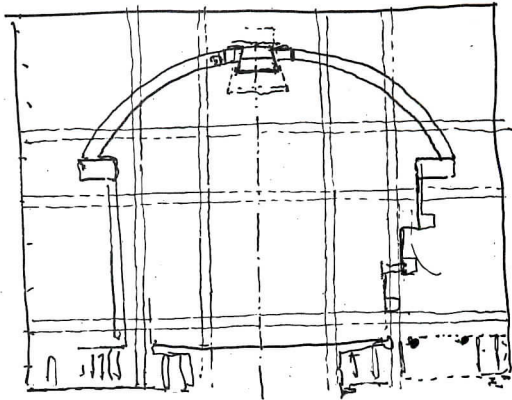
BETTS LECTURE HALL, SCHOOL OF ARCHITECTURE, PRINCETON UNIVERSITY, Princeton, New Jersey. Architect: Alan Chimacoff—Thomas K. Fridstein, project manager; Pe'era Goldman, Thomas Bishop, Alan Plattus, Deborah Barlow, George Myers, Robert Nichols—project team. Engineers: Caretsky & Associates. Consultants: Claude R. Engle (lighting). Contractor: S.T. Peterson and Co.





Norman McGrath photos





Ease of access, the desire for minimal disturbance to existing functions, and a limited budget placed Princeton's new lecture hall at the eastern end of the School of Architecture building (plan, previous page), over the mechanical room, contiguous with the lobby, in space distinguished only by its oppressive structural system (photo below). In order to bring "spatial



identity of appropriate richness," Chimacoff developed, in early sketches (left), the idea of projecting a distinct figure (window/door/arch) into the "almost paradigmatically banal 'modern' building." Definition—and overflow seating—is provided by a frame of oak benches. Though not specified in the program, Chimacoff realized that sorely-needed exhibition space (for student and faculty shows) could be incorporated at little cost: the existing rhythm of columns and infill panels (A-B-A-B) was altered—and a new cadence introduced—to block unwelcome quantities of light and to allow for tack-board wall insets, either partial or complete (photo right, top). Narrow ribbon windows were replaced by solid panels on the exterior. Hot water pipes (running adjacent to structural columns) were given cylindrical jackets, so that they initially read as "columns"—adding an ornamental rhythm, and transforming a liability into an asset. The narrow sill encircling the room (painted "Revlon red") is the horizontal tie that binds. Conceptually, the perimeter exhibition area occupies the space which, historically, would have been *poché*. According to Chimacoff, "If there is such a thing as 'post-modern space,' it is the thickness of walls that once were, now occupied."







# BENTLEY-LAROSA DESIGNERS

## OFFICE SUITE

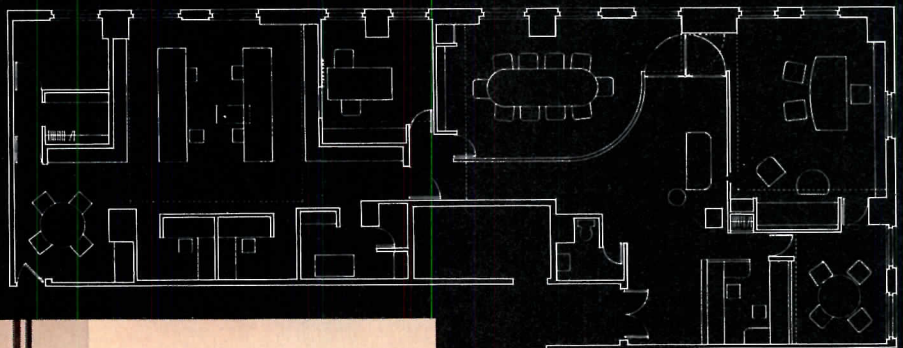
Rick Barnes photos

Arbiters of corporate taste never tire of advising executives that restraint, subtle polish, and respect for tradition always make a good impression in the corridors of power. When these gray-flannel virtues are applied to interior planning, however, they demand an extra measure of ingenuity if the results are not to appear stuffy or trite. In their design for this office in a pre-war Manhattan skyscraper, Ronald Bentley and Salvatore LaRosa have struck just the right balance of conventional reserve and individual style. Suite 3810 is precisely tailored to enhance the public image as well as the workaday ambience of its occupant, a management corporation whose diversified holdings range from magazines to barges on the Mississippi. Even though the physical size of the office is relatively modest—the entire suite covers an area of 3,000 square feet, housing a total staff of seven—the restrictions imposed by the client's program and an awkwardly narrow layout (plan overleaf) presented complex design challenges. The president of the corporation requested dignified surroundings, where even the most conservative banker might feel at home; yet he also wanted flexible spaces, readily adaptable to the variable requirements of the firm's multiplex operations. To his mind, he said, the ideal office should combine the old-guard comfort of the Yale Club and the urbane modernity of the Four Seasons restaurant.

In response to the client's penchant for understatement, Bentley-LaRosa conceived their scheme as an exercise in "minimalist rhetoric." This notion translates into a sequence of "modern" flowing spaces and abstract geometric enclosures, punctuated with "traditional" furniture and allusions to classical enfilade. One first encounters this organizing principle in the reception area, where the eclectic still life composed by an eighteenth-century tripod table, a 1920s landscape by Konrad Cramer, and a 1980s Ward Bennett sofa defines a calm focus for a pivotal circulation space. All around this still point, translucent glass panels, overlapping partitions, and a curved wall segment seem to dissolve the boundaries of what is in fact a cramped ell, determined by an existing access corridor. Isolated elements of traditional décor are also deployed as visual anchors within the secondary circulation route linking the main conference room and the president's office (photo overleaf). More simply furnished, though no less elegantly detailed, interconnecting offices for an executive assistant and the accounting department also enjoy plentiful daylight and a panorama of Midtown that would do any tycoon proud. —D.B.

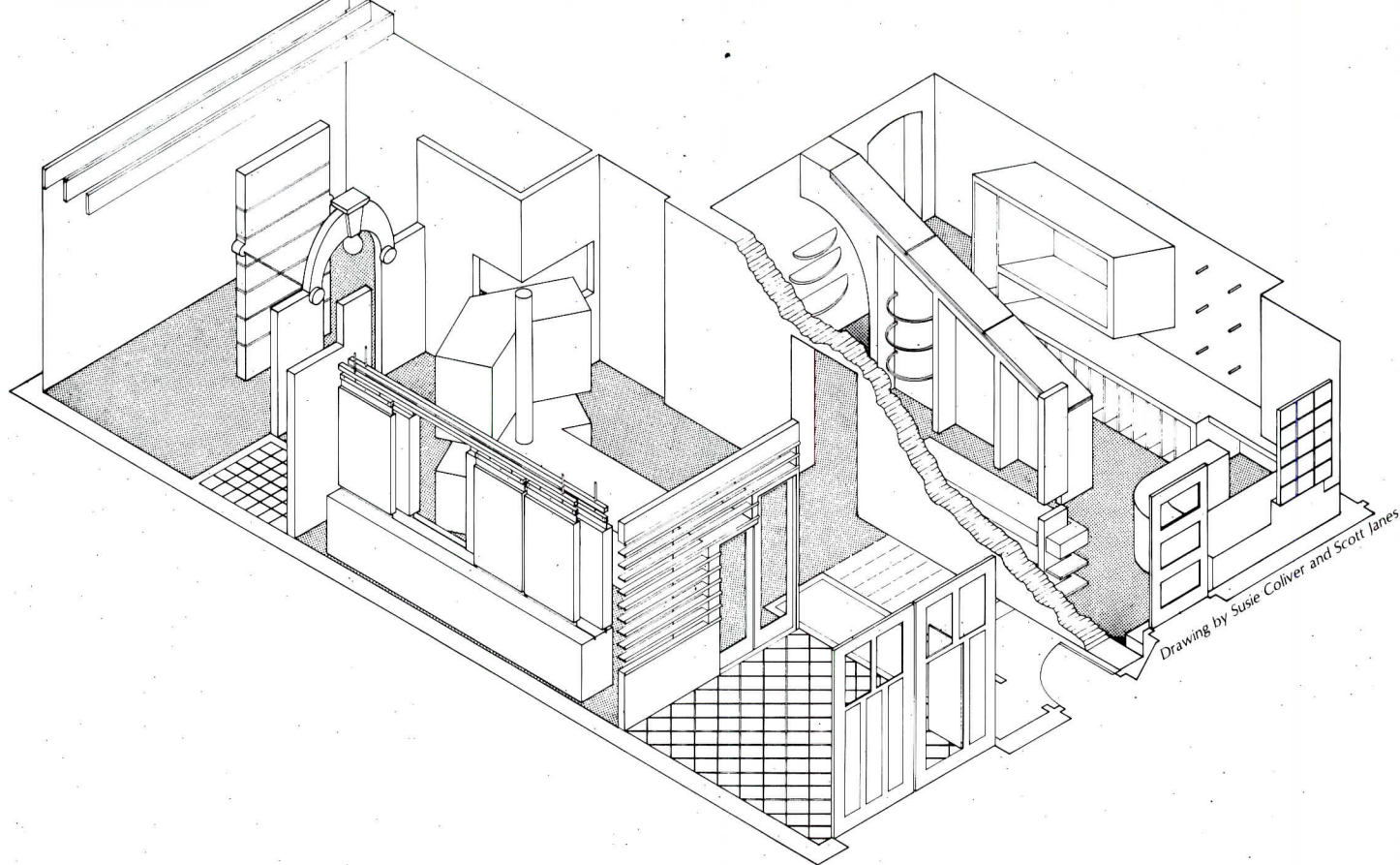


SUITE 3810, New York, New York. Designer: *Bentley-LaRosa Designers—Salvatore LaRosa, Ronald Bentley, project team.* Associated designers: *Rhoady Lee.* Cabinetwork: *United Carpenters.* Custom doors, windows, and furniture: *Wainland's.* General contractor: *Sweet & Levine.*



A clearly marked sequence of interior vistas, and the focal symmetry of grouped furniture, paired doorways, and terminal alcoves help to reinforce the distinct identity of each room within a multidirectional layout. By opening doors between the president's office (above), the adjoining large conference room (opposite), and a small conference room to the north, one executive can attend to several concurrent meetings—a frequent necessity in this small, but diversified, corporation. The physical and symbolic junction for all paths through the inner suite is a massive cherry desk designed by Bentley-LaRosa. On the president's right, its bowed top deflects to a view of the Empire State Building, while to his left, the extended curve follows the path of movement between the two conference rooms. Ready access and visual contact is also central to the design of the executive assistant's office (left) and the adjacent accounting department, which communicate through an interior window. Most of the project was economically constructed of gypsum board and plastic laminate, but Bentley-LaRosa took special pains with details whose unobtrusive luxury would be appreciated in everyday use: custom-made doors of steel and cherry, a hallway handrail sheathed in green leather, and mahogany armchairs that pull up to a conference table inlaid with uba tuba, a green Brazilian granite.



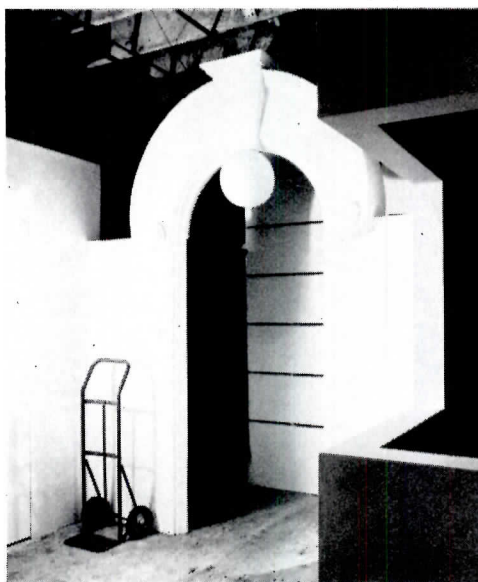


# COLIVER-FRIEDLANDER, DESIGNERS

## ARCH DRAFTING SUPPLY STORE

Designer/owners Coliver-Friedlander think of ARCH as a toy store for architects, enticing customers not only with appealing professional playthings but with the kind of visual references likely to pique the interest of an architectural clientele. For this small drafting-supply store in an architects' quarter of San Francisco, the young firm members drew on their recent architectural training and their freshly stocked imaginations for tricks of the architectural trade.

The shop occupies a rowhouse that survived the 1906 earthquake and an indecorous past as Barbary Coast bawdy house and Prohibition still. The ground floor, now respectably housing this store, is in effect a cellar nestled into a steep hillside. The designers' foremost structural problem concerned the brick walls, lovely but old and fragile. All cabinets and shelving for stock sit on the floor or hang from the beams so as to impose no fissures in the masonry—the heaviest loads are occasional T-squares hung on dowels. In one room, overlapping cases slide across each other, suspended by barndoor gliders and doubling storage on the wall of the tiny 1,200-square-foot shop (isometric drawing above and photo at top across page).



Customers stepping into the shop enter a room at the right of an 18-inch-thick brick wall that divides the space. The first object to engage their attention is a shelving unit with an inclined marble top, a strong form inspired "ever so slightly," says Susie Coliver, by photographs of ancient celestial observatories in Delhi and Jaipur. A semi-arch at the back, lined with backlit acrylic, tempts the shopper past tiered marble shelves and encourages further browsing. ("As an aside," Coliver writes, "the marble was donated by a friend in the mortuary business who had some unmatched crypt doors that he couldn't use. A stroke of sheer luck!")

On the other side of the central wall, a counter in the middle of the room takes the

shape of an arrow pointing directly to "the ARCH," a scrolled wood structure salvaged from a now demolished dormer window. Above the arrowhead and echoing its form hangs a pair of lightweight *faux-marbre* storage boxes painted to resemble the heavy real marble elsewhere. The arrowheads embrace a steel column added earlier to support the deck of an apartment upstairs.

The unobtrusive colors carry their own referential messages. Pale pink walls emphasize "the faint refracted glow of brick," and the gray of laminate counters "falls somewhere between the raw concrete floor and throw-away chipboard."

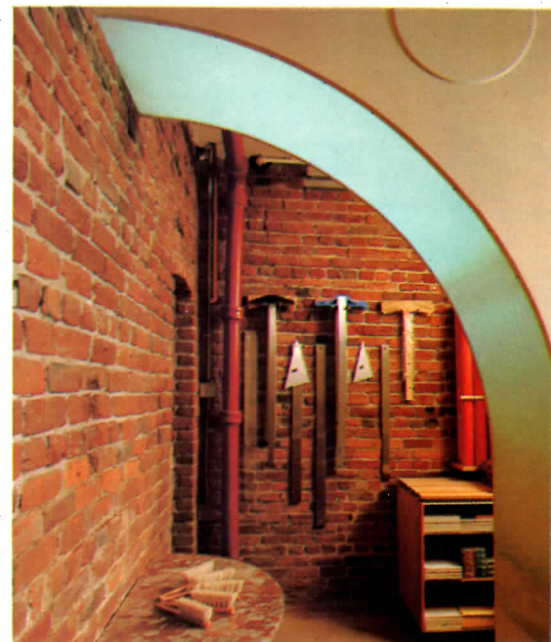
"In further fiddling with perceived reality," Coliver adds, "we graduated the tones of the horizontal mullions. The appearance is of direct light hitting the bottom and a natural darkening as the light fades into the murky tangle of exposed pipes and joists at the ceiling." —G. A.

ARCH DRAFTING SUPPLY STORE, San Francisco. Designers/owners: Coliver-Friedlander—Susie Coliver, Daniel Friedlander. Cabinetry: Michael Lynch, Daniel Friedlander. Faux-marbre painting: Jeffrey Johnson. Construction: Daniel Friedlander.

Henry Bowles photos except as noted



Rick English,



Rick English





# HAMBRECHT TERRELL INTERNATIONAL

OFFICES FOR MELVIN SIMON ASSOCIATES

Melvin Simon Associates are accustomed to dealing in superlatives. The firm is not only the largest shopping center developer in the United States, but the largest independent film producer, as well. When Melvin Simon and his brothers Herb and Fred, the corporation's senior executives, commissioned Hambrecht Terrell International to redesign an entire floor of their 80,000-square-foot headquarters in Indianapolis, they insisted on the ne plus ultra of luxury.

Because the Simons receive many important visitors in the course of a business day, often conducting several meetings simultaneously, they required spacious facilities adapted to a wide range of functions—everything from board meetings and conferences with financiers to contract-signings with movie stars in from the Coast. The program for interiors used primarily by senior executives called for a full complement of conference rooms, lounges, bars, dining rooms, and video monitors wired to a central screening room (photos overleaf and on page 94). The remainder of the 20,000-square-foot space is devoted to reception areas and offices for corporate legal, financial, development, and leasing departments. Although they received few specific guidelines regarding style or planning, Hambrecht Terrell were requested to incorporate the Simons' extensive modern art collection and to reflect the personality of each brother in the décor of his private domain.

Taking their cue from the building's trapezoidal plan, the architects arranged sequences of diagonal wall planes to create dramatic vistas and unconventional room shapes (see plan overleaf). Manipulation of 45-degree angles also enabled them to connect separate functional zones into an efficient network of public and private circulation routes, with the triangular reception area (opposite) as their focus. From this point, visitors can walk to any of the corporate departments without passing through the executive sector, which has its own private waiting lounge. Varied floor levels and ceiling heights, movable walls, and contrasts of texture and color further define particular enclaves within these multipurpose spaces.

In the hands of less exacting architects, the sumptuous array of paintings and sculpture, exotic woods, marble, and fabrics

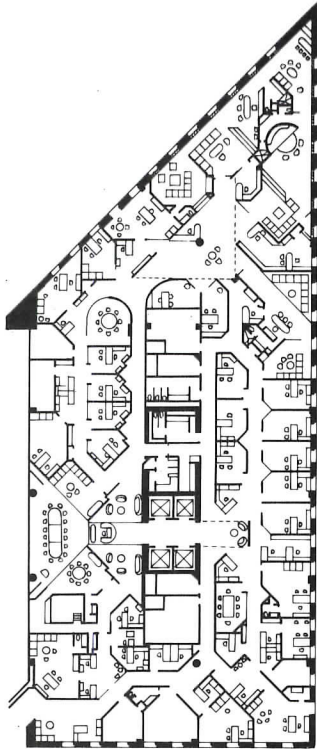
installed here might have appeared ostentatious. But Hambrecht Terrell have tempered extravagance with the discipline of geometry and a muted palette. Both aspects of the project are impressed upon the visitor as he enters the main reception area. The axial perspective established by the barrel-vaulted ceiling, marble pavement, and flanking angled walls converges at the central orientation desk, emphasizing its focal importance. Horizontal strips of mirror-polished stainless steel set into the walls, table drums, and desk enclosure conform to a modular gauge (multiples of two and nine inches, based on standard counter, drawer, and desk heights) that is applied to vertical surfaces throughout the project as a unifying pattern of rhythmic bands.

Paneling in the reception area is bird's-eye maple, bleached and stained to a shade couturiers call "greige." This grayish beige, delicately tinged with mauve, is the natural hue of Shetland wool carpets used here and in most of the offices (executive lounges are carpeted in white wool, thickly napped with clumps of unrefined fleece). All furniture is upholstered in wool, silk, or mohair, in similar tones of cream and gray. Neutral colors also predominate on walls and ceilings, providing a consistent foil to the art objects and fine cabinetwork that impart the aura of luxe desired by the client. This striking contrast of figure and ground is especially pronounced in the Simons' inner sanctum, where an assortment of veined marbles and rare woods—blond English Sycamore, tawny cherry, and red African Kavazinga—gives each office a distinctive color scheme, and an esthetic character that accords with the taste and stature of its occupant. In rooms such as these, superlatives are merely everyday statements of fact. —D.B.

MELVIN SIMON ASSOCIATES EXECUTIVE OFFICES, Indianapolis, Indiana. Architect: *Hambrecht Terrell International*: Edward C. Hambrecht, principal-in-charge; James E. Terrell, principal in charge of design; Tim McLaughlin, décor assistant; Anthony Cuzzell, director of production. Cabinetwork and custom furniture: *Theodor Amberg Woodwork Corporation*. Audio-visual: *Charles Massa Company*. Consultants in charge of installation: *The Rowland Associates, Inc.* General contractor: *Charles C. Brandt & Company*.



HAMBRECHT TERRELL



The trapezoidal plan of the Indianapolis Merchants' Plaza, four floors of which are occupied by Melvin Simon Associates, is reflected in the geometry of polygonal layouts. The most ingenious spatial planning is displayed in the Simon brothers' private offices, which are fitted into the "point" of the building like the pieces of a puzzle. Stepped platforms and shifts in ceiling height subtly distinguish desk/conference areas from lounges, as in the suite of Herb Simon (opposite and middle right), allowing the busy executive to conduct several meetings at once, without leaving his office. Herb Simon asked for light woodwork to set off his Picassos, Mirós, and Calder's. "Peacock" chairs designed by Hans Wegner are proportioned to the generous scale of these rooms. Rounded desk units in secretarial offices (below right) also enhance the sense of open, flowing space. The diagonal walls of the board room (above right) fold back to expose a dining room and a lounge, combining these spaces into a screening room.





Melvin Simon's stated preference for a red office was satisfied with French Rose marble and Kavazinga paneling (above left). A private lounge is sunk several steps below the marble platform. Films projected in the board room are monitored on the television behind the desk (there are two video screens in each executive office, one in each bar). The desk/conference area of Fred Simon's office (below) is paved in Rojo Alicante marble, to harmonize with cherry-paneled walls. Because he often meets with large groups, Fred Simon requested that his entire office be built on one level. Carpeting suggests the separate identity of his lounge without actually dividing the space. The painting by Robert Indiana, a friend of the Simon family, was commissioned in honor of their company's twentieth anniversary.



## OFFICE FURNITURE: What do you need to know to be a smart specifier for your client?

The first question to the Round Table was: As an architect or designer beginning an office design for a client, how do you think about levels of quality in furniture? How do you decide when to go top quality, when to work with moderate quality? Is it only a matter of image? Or of price and budget? How do you define quality? That first question turned out, as perhaps a good first question should, to be the theme of the day's discussion, the source of the greatest controversy among designers and between designers and manufacturers, and the generator of a great deal of thinking about the role of furniture in design: is it just functional equipment, or can it/must it/should it be an integral part of the total design concept?

That first question raised criticisms that too much furniture from too many manufacturers looked too much alike; and (on the other side) that too many architects and interior designers fostered look-alike furniture because they did not have the courage to argue their convictions about design with clients (and in fact did not even hold their own specifications).

And that first question fostered some serious philosophical questions about the future office: is it to be a place about equipment, or is it to be a place about people? As Charles Gwathmey asked (knowing his answer) late in the day: "Haven't we been talking just about accommodation? What about making great places? Not efficient places, or functional places, or flexible places—but great places for people to work? What about art? What about longevity? What about culture?"

Robert Cadwallader of SUNAR took the first crack at defining furniture quality: "You have to think about design first. Then materials, then construction, then the performance of the company that's making the furniture. Design is of course subjective—what one of us likes, the other doesn't like—so you have to begin by deciding what kind of design you want. Materials are also subjective—one wants maple, the other wants mahogany. Construction can be tested and evaluated. But you also need to judge how the company will perform—in providing service, and on-time delivery. . . . That's the way I'd start."

Edward Agostini, director of interior architecture for Caudill, Rowlett, Scott: "I think you begin with a perception of the quality level the client wants and will pay for; the quality you as a designer want to produce; and the essential character and creative excellence of the products you are considering."

Philip Seibert, director of interior design for Hugh Stubbins & Associates: "It starts, of course, with the client program—with the client's budget, needs, wants, expectations. Most of us, I think, would like to say that we use good-quality furniture no matter what

the cost is—that we choose furniture (whether it's a designer masterpiece or something very inexpensive) that is appropriate in function, and well made with honest materials and details. For very large projects we generally develop performance specifications and use them in choosing a manufacturer or product line. We are interested not just in the furniture itself, but in the long-term performance that the client can expect in terms of service. In some cases, our perception of the manufacturer and its people becomes more important than their furniture.

"The most detailed performance study we've made was for the Boston Federal Reserve Building, where, as part of our design, we were specifying some 1,500 work stations. That was the first project for our office at that scale, so we studied the flexibility, the range of functions, various furniture systems could perform. We studied the range of materials available, construction durability, hardware and connectors, the interface with building modules, building mechanicals, the electrical system. We studied the experience and service performance of the manufacturers. [For more details, see RECORD, September 1978, pages 109-118.]

"As architects, we are looking for a long-term relationship with our client; so our client's experience as the end user has a lot to say about the selection process for furniture. Long-term performance for the client becomes as important to us as the design statement we are trying to make. . . ."

Stephen Kiviat of Atelier International: "There was an assumption in your opening question that high quality means high price, that moderate quality relates to moderate price. I think that's false. Many of the products that my company sells are expensive—but not all of them are. And if we look at the other manufacturers, we can find examples of, for example, a chair that serves the same function, is well designed, and will perform well over a long period at prices that range from \$50 to \$1,000. The visual aspect of those chairs is obviously going to be very different, and the symbolic connotations that the materials and finishes evoke will be very different. But in point of fact, products at widely varying prices can perform equally well. So if the budget calls for a \$150 chair, you designers have to make a decision as to where you are going to place your priorities. You can buy a chair that carries a name design but is poorly constructed and will not last 12 months. You can buy a chair that will last forever but do nothing for your design concept. Or you can buy a well-designed, well-made product—all for the same money."

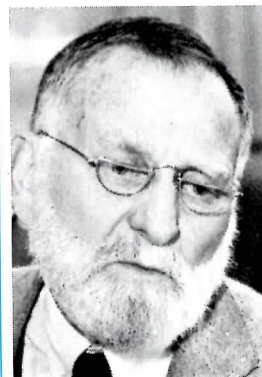
To architect Alan Goldberg, of Alan Goldberg/Eliot Noyes Associates, "it is not so much a matter of quality/price as it is a matter of appropriate-



Edward J. Agostini  
Caudill Rowlett Scott, Inc.



Louis Beal  
ISD, Incorporated



Ward Bennett  
Ward Bennett Designs



Joan M. Burgasser  
Thonet Industries

ness. And by appropriate I mean a lot of things: what does the furniture look like? How will it perform, how does it function? How does it relate to the plans and configurations that you are designing into the building?"

Interior designer Louis Beal of ISD, Incorporated: "I think an important point is being omitted here. I would think comfort would be the first point in evaluating a chair. Neither should we lose sight of the convenience of furniture—you shouldn't have to look for the pencil drawer."

Interior designer Jack Dunbar of dePolo/Dunbar raised the reality of corporate hierarchy as related to quality: "Large projects break down into categories that relate to budget—beginning with the chairman's office. But given these budget allocations, the designer's responsibility is to come up with a quality solution in each category—taking into account all the measures that have been discussed: price, comfort, efficiency, appropriateness, design. . . ."

Charles Gwathmey of Gwathmey Siegel Architects: "I think the definition of quality is broader and more fundamental than anything we have said. We all have our perceptions of good design in furniture. We can measure and be clear about quality in furniture technology: how the drawers pull and the seats swivel and how long it will last. But the selection of furniture should be based, I think, not on just how it looks as an object, and how well it functions, but how it supports the esthetics of the total design of the space. I don't think there should be a difference in philosophy as we approach designing speculative office space or the office for the chairman of the board. The budget may be different—but you want a quality environment in both cases. I don't necessarily agree, for example, that wood veneer is 'better' than plastic laminate. I think you can establish a framework, a whole palette, to support a design idea, without making those hierarchical judgments that the chairman gets solid wood and the secretary gets plastic laminate. I think you can use all kinds of materials together and develop a consistent way of upgrading where each person feels he is part of the over-all, not part of a hierarchy."

But the next three panelists, without disagreeing with Gwathmey's concept, argued that "image" and "hierarchy" were facts of life.

Paul Masnyj of Herman Miller: "I agree with some of these broad criteria of quality. And I agree with Steve Kiviat that a \$150 chair can perform the same function as a \$1,000 chair. But furniture is a vehicle of communication—it makes a statement about who the person is. Image is what a lot of organizations are after, and that's why you make those distinctions about who gets the rosewood desk and who gets the laminate desk."

Irving M. Rosen of Pace: "In the day-to-day work of dealing with a client and making decisions happen, the architect or interior designer must be an interpreter of what the client wants or needs—but with his or her own point of view. When is top quality required and when will moderate quality do? The answer is that decisions should be based on the client's needs—including psychological needs. The designer has a responsibility to be an interpreter, and to educate the client to different quality levels, and to the different reasons to use different materials. The bottom line is not the budget—but what you can accomplish with the budget after you understand the needs of the client."

Ronald Robison of Robison + Associates, and recent chairman of AIA's Committee on Interior Design: "The budget is a very significant part of

it—and in Miami I always have a budget. I think it is the responsibility of any designer to project the image the client wants within the budget you have established. But there are two kinds of images. One is the image to outsiders, which tends to put the budget where it shows and gives the chairman his rosewood desk. But you also need to think about, and persuade the client to think about, self-image within the company. How does the clerk-typist feel working at an 'inexpensive' or low-quality desk when he or she sees a whole different standard of quality in the executive spaces? What is the image of the organization, and the executives, going to be?"

Ward Bennett, surely one of the most honored designers of furniture, turned away from subjective judgments about design to the "hard facts" of testing: "Every piece of furniture we make is tested in an outside laboratory. We know if it is going to break under stresses, and we reinforce it accordingly. This also applies to our fabrics—they go through stringent tests for pilling, and stretching, and abrasion, and fuzzing. I think stringent testing is the basis of quality, particularly when there is volume involved. Recently, we were competing for a job where 2,000 chairs were involved. We suggested that they all be tested, and I'm pleased to report that we got the order.

"We all know that in our profession people copy designs. Not long ago, on a very large job, the interior designer put an order for 3,000 chairs out to bid. It was *our* chair, but it was made by another important firm at a lower price. We tested the copy and sent the results of that test, in comparison with the test that we did on our original that they wanted. I think they will wish they had ordered the original."

Steve Kiviat: "I think the key point is that in making the quality decision, one of the things the specifier has to decide is whether the manufacturer whose product he's specifying will respond to any potential product failure with an attitude that says: 'I am a quality company, I stand behind my product.' Whether you are buying a \$30 or a \$2,000 product from a quality organization, it will stand behind the product and repair it or replace it—provided only that it is used in the way that was intended."

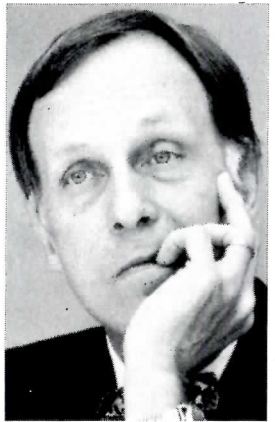
Donald Keith of Gunlocke: "I agree entirely with the value of testing, and with Steve's comment on 'intended use.' Architects should understand that we have different tests for different intended uses. A chair that might be put in a school library has to be functionally more durable than, say, the swivel chair in the principal's office. You have to remember that how a chair is going to be used has a great deal to do with the selection of that chair."

Architect Robert Stern turned the Round Table back from questions of technical quality to questions of esthetic quality, indeed to the effect on furniture design of today's "post-modern" experimentation: "The question I would ask about office furniture, and especially about office landscape equipment (which seems to be the big issue at the moment), is this: why do they all look alike? Why do twenty different manufacturers not only compete on a quality basis but also manage to reproduce each other's designs? Most of what is made is fine technically, but it's boring as hell.

"For a long time, too many architects have been foisting on the public, and too many manufacturers have been producing for the public, a sort of anonymous esthetic that we assumed or were told was linked to mass production. But more and more of us today believe that the 'Modern' esthetic says something to people that people are in rebellion against.



Robert Cadwallader  
SUNAR



Jack G. Dunbar  
dePolo/Dunbar



Alan Goldberg  
Alan Goldberg/Eliot Noyes  
Associates

We dream up efficient-looking, modern-looking offices and the staff brings in endless plants and miles of macramé to try to 'humanize' it. The boss says: 'I won't have it,' and gets a decorator to 'bring in something I can be comfortable with.' And I think that's an issue."

"I can't believe," said Charles Gwathmey, "that I agree with Bob Stern. The issue has to do with repetition. We design offices that have similar programs—so how can we become specific and design for a particular corporation, much less for a particular person? The fact of looking alike is a matter of accommodation to fixed parameters: accommodation of storage, a work station, a telephone, drawers, lights. We don't seem to think about office space as a viable environment. If you're going to make someone survive his 'work station' for eight hours a day, five days a week, then the character of that cubby cannot be like the inside of a car—repeated a thousand times. There has to be a certain amount of flexibility and a certain amount of choice and a certain amount of subjectivity—something that allows for that 'cubby' to exist singularly. Bob's comment about plants and macramé is terribly telling. . . ."

"In the end, it seems to me that the furniture becomes part of a broader issue—which is the environmental issue, the architectural or spatial issue. Architects have to deal with the total condition and understand that the furniture, or any other object, is not going to solve the problem. The issue is architectural: in the Johnson Wax building the secretarial pool, the largest group of people doing similar tasks, got the great places to work in. But in most new buildings, the largest group of people do not even have the amenity of natural light, the amenity of knowing where you are in relationship to the rest of the building or the city outside. And that is an architectural question that goes beyond selecting a chair or designing a desk or installing an acoustical baffle. It talks about the quality of life.

"We are at a time of questioning: about our way of working, our economics, our culture, our accommodations. We architects must change, and so must you manufacturers."

Asked to what extent they were being asked by architects and interior designers for a response to these changing perceptions, the manufacturers responded:

Said Pat Hoffman of ICF: "There is something different. There is more choice. If you were doing interiors right after World War II, there were really only two or three companies making products to choose from. Fifteen years ago we started Designers Saturday and determined there were about ten high-quality furniture companies that had any reason being in it. Today there are 36. I don't think Designers Saturday has lowered its standards; I think there are more good companies. You architects have a lot more to choose from today than ever before."

Bobby Cadwallader: "The reason for look-alikes is simply that if somebody is successful with a product, it gets copied very fast. I detest that, but I don't think there is anything any of us can do about it. I think architects ought to do more complaining about that, and I think architects should design more furniture. Back in the late '40s and early '50s there wasn't enough good furniture around, so architects designed furniture. By the late '50s there were products on the market that were acceptable to architects—so they stopped designing furniture. . . . They ought to start again. Some are—but we need more."

Paul Masnyj: "I agree. In the '50s and '60s a mass

of top architects and designers were involved—trying to come up with good solutions to architectural problems. But today, because of the highly competitive nature of our business, and because of the high-volume manufacturing techniques, the marketing plan is the first prerequisite. . . ."

Bob Stern: "Isn't part of the problem the very nature of our esthetic beliefs now as compared to, say, 1950? In 1950, architects believed in the value of repetition and control and uniformity in the environment—both in terms of building and furniture. The client was told it was good for him. Until quite recently, in more than a few corporate buildings, not only was the furniture totally standardized, but the worker could not have plants or more than a certain number of family pictures—and those in an architect-chosen frame. And this was fine with the furniture industry, because it is geared to produce in volume.

"Today, many architects and the general public (not the client, but the public) are in reaction against that—rebellious against office space that makes them feel they are just one cog in a large machine. . . ."

"I don't know how to solve the dilemma, but the reason a lot of good architects don't want to do furniture design is that they are uncomfortable with—or even resent—the idea that something will be reproduced maybe 100,000 times. That cancels out the intention the architect had in the first place to make something special, something different, something unique. It doesn't matter how good it is—ten thousand Barcelona chairs are a drag. And now that every dentist's office in America has a Barcelona chair, most of them knock-offs, its very special quality has been cancelled. . . ."

Phil Seibert added that "it is very difficult, in a big job, to produce an environment that has the kind of personality or sociological interest that Charles Gwathmey and Bob Stern are talking about. We've done projects where we prescribed everything down to the vases and the picture frames. And we've done, as I described earlier, research and lab reports. It's become part of the corporate decision-making process. That research and testing is a kind of crutch. In the end, it is and should be a subjective process if we are to try to produce a really human social environment at that kind of scale."

Jack Dunbar: "On those big projects, architects and designers do have a unique opportunity. We have an opportunity to customize—just *because* of those impossible budgets and demands for competitive bidding. On recent big jobs for major corporations, the budgets were so shockingly severe that we couldn't go out into the marketplace for any of the standard office systems. So we designed and detailed systems for the building and bid them competitively—and this customized work came in at very low cost, which is very significant from the client's point of view. This didn't give individuality to each employee, but at least, Charlie, the furniture is special for the project."

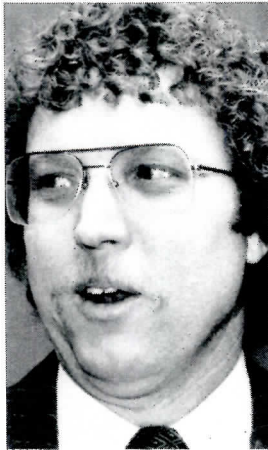
Garvin Nathaniel, manager of office planning for 195 Broadway Corporation (AT&T) spoke of his corporate constraints: "We manage nearly 50 buildings in five states with 14,000 employees—so we must have a certain amount of standardization. For the new AT&T headquarters, we are going to have a lot of repetitive work stations and a lot of repetitive private office requirements. But I think we have to. For one thing, the job must come in on budget—our architects and designers simply have to come in on budget or we redesign. For another thing, after the architect and designer are gone, someone like me has to manage that facility for X number of years. There must be



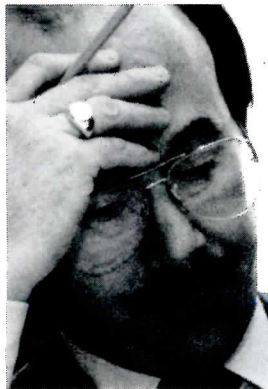
Charles Gwathmey  
Gwathmey Siegel & Associates



Pat Hoffman  
ICF



Donald G. Keith  
Gunlocke



Stephen H. Kiviat  
Atelier International

standards to make the job controllable."

Steve Kiviat argued that part of the fault for standardization and uniformity rests with architects for taking "the easy way." "The reason there are so many Barcelona chairs around is that so many architects and designers specify Barcelona chairs. More generally, I think a large part of this problem of repetition is that the design professions are reluctant to vary from standards they are comfortable with.

"The industry can respond to a demand for more new products if the design community will support them. The average life of a successful contract product is probably between ten and twenty years—and we don't need that long a life to be profitable. I think something between five and ten years is reasonable. And if that were the average life of a product, you wouldn't be hearing the comments we're hearing today.

"But we manufacturers bring out new products every year. It's usually very difficult to get the design professions interested in using them. Some of them may be bad products—but certainly not all of them. Yet we see a tremendous reluctance by architects and interior designers to try something new. The bottom line is: if we had a stronger response to new products, you would see more new products. . . ."

Pat Hoffman: "We are in the same situation as Steve. We get involved in a lot of products that are not what everyone has used and specified for years, and the problem is getting the architect to go to his client with it. The architects tell us, and I'm sure they tell Steve, 'Gee this is terrific! But I can't propose it because it's so far afield from what the client is thinking of.'"

Joan Burgasser of Thonet raised a critical point—and some hackles: "No one has yet raised the question of worker productivity. No one has really talked about whether, when you select a product or a furniture system, it meets the major objective in a workplace: does it make the worker more productive? Is the most important thing for a person using electronic equipment that he or she be comfortable? What is comfort? It is the lack of discomfort. Workers are supposed to be productive—though they should also be happy."

Bob Stern: "That is the most depressing thing I've heard; I can't believe you're saying that. That's exactly what's wrong. Productivity is lousy in the United States not because we don't know how to make things that are productive and efficient, but because those things create an environment that absolutely stimulates negative feelings."

Ms. Burgasser: "The productivity of the worker is of course not the only reason for selecting the product. But it is one of the prime reasons: the reason for the workspace you are designing and specifying furniture for. If you can then do all these humanizing things, fine."

Lou Beal: "Real productivity comes from being happy and comfortable in a space. I was fascinated, not long ago when I visited a client's computer area, to find that most of the workers were operating the keyboard not on the scientifically designed, just-the-right-height table—but on their laps."

Joan Burgasser: "If the worker prefers to have that keyboard on his lap, then why haven't we redesigned the desk to accommodate this? We can, we should. . . ."

Mr. Cadwallader: "Productivity in the office is related to the machines, and how we help people work those machines. That gets us into ergonomics, which would not be a popular subject with many architects, including some of those here today. But I

think we better get ready for the ergonomic thing because it's not going to go away. I react negatively to a lot of the furniture designed 'ergonomically.' But I think we can probably serve the worker better with good ergonomics than with none at all; and even if everybody is trying to climb on the marketing bandwagon, there are a lot of good people trying to do it right. I know enough about ergonomics to know that if those computer operators have the keyboards on their laps, it is because the original design is completely wrong—and we have to respect that and do something about it."

"The dilemma is," argued Bob Stern, "that all this reinforces the notion that furniture is simply equipment. I don't think there is an answer to this: it is simply a by-product of the whole way that furniture is made, perhaps in response to architecture or perhaps in response to the marketplace. Furniture should not, in my mind, be just equipment, just as architecture is not just buildings.

"I think many people at this Round Table are talking about furniture merely as equipment, as disposable and as meaningless as a typewriter or television set, which is discarded when it's worn out or outmoded technologically.

"As you look around this panel, it's not that there's a division between the design community and the manufacturing community; it's a division within those categories relating to the kind of work involved.

"I think we should stop now because, you see, I don't think we can resolve the question. . . ."

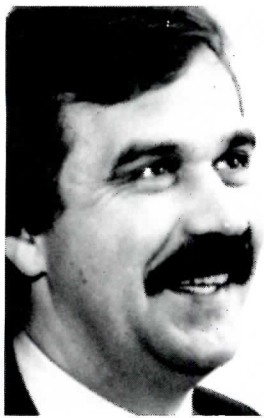
Charles Gwathmey: "Maybe it's true that the problems of, and solutions to the problems of, large-scale office environments can't be related in the same conversation with other work. Many architects, and Bob Stern and I are among them, want to recommunicate through design and through choices a language that has to do with identity, with communication, with symbolic and historical references; that has to do with art; and with the life of the person who is going to be working in a place. The issue is: how do we as designers create singularity for a person or a place as part of an over-all vocabulary for a large-scale office?"

Pat Hoffman raised the major question of specs—and about how, and how often, they get broken: "We've been talking for hours about all the ideals for specifying furniture. Do you know how few ideals end up in the final project?"

"Every manufacturer in this room could tell you how many umpteen million times they have worked all the way with the architect, followed the project, supplied samples, got written into the spec, and thought everything was finished, final, and closed. Then six months later or a year later, everything is changed: the contractor makes a substitution, the purchasing agent makes a substitution, the office-furniture dealer makes a substitution—and you architects back down. 'Well, sorry,' you say, 'but we're finished with the job. . . .'"

"At lunch today I was sitting with a lot of manufacturers [there were over 50 manufacturers auditing the Round Table] and some of them were saying: 'Boy, there are some big egos at this meeting.' Well, architects like Charles Gwathmey and Bob Stern are the easiest and best architects to work with. It's so simple. They know what they want. They are well informed. They make their choice. And the client buys their choice. Beginning and end of story. With architects who have that kind of conviction, we don't get involved in months and months of hierarchy, decisions





Paul Masnyj  
Herman Miller, Inc.



Garvin Nathaniel  
195 Broadway  
Corporation (AT&T)



Ronald W. Robison  
Robison + Associates, Inc.

up and down the line, the client's purchasing agents, contractors or dealers. Architects like that get exactly what they want because they have the strength—if you will, the ego—to pull it off. They don't let anyone else ruin what they designed."

Ed Agostini: "I'd admit we are vulnerable to losing control over a substitution. It's tough to have absolute control. There are too many people involved at too many levels; to get all the way through the chain of command in a corporate structure, you have to have enormous staying power and willingness to spend an incredible amount of time and effort resisting the client."

Alan Goldberg: "Many problems are originated by furniture dealers who attempt to make substitutions."

Phil Seibert: "We've always found the manufacturers to be very helpful. We never have a problem with the same dealer—more than once. How do specs get broken? Under pressure from the client. On what grounds? Price. Price. And then price. We may have explained and justified our decisions ten different ways, and met the budget just fine—but the client can decide not to spend the money after all . . ."

Steve Kiviat: "We could solve a lot of these broken spec problems if there was a better dialogue between the design community and the manufacturing community. Of the eight manufacturers' representatives at this table, four of us are either architects or designers. We are not in this business because we gave up our interest in design and quality; we are in this business because it is a way we can express that interest."

"If there's client trouble with a spec, we wish you'd come back to us and ask how we can work together to solve the problem, instead of seeking out another product from another manufacturer . . ."

Asked why that dialogue doesn't take place, Irving Rosen of Pace replied: "Simple business time. If the client bucks at a price and says 'Do we have to spend \$300 for that chair? Can't we spend \$150?,' the designer doesn't have (or doesn't feel he has) the time slot to call up someone at the decision-making level in the company about to lose the spec. He doesn't even ask if we can save him money by shipping KD, or whether there are any dollars to work with. Instead, he calls in someone in his shop and says, 'Find me a chair like this one we specified that sells for \$150.'"

Further, said Don Keith of Gunlocke: "These last minute changes in specifications because of price or delivery are an important reason why we can't get involved in the many new products. Often, we've been involved in large projects where we did custom work, and built mock-ups, and made special tests—and then the day of reckoning comes and we find the spec going to a cheaper product. To solve problems like that we all need to work together: we manufacturers need to talk more with the design community, and we need to talk more to the AT&Ts of the world. I'd especially like to see more sophistication by the planners in the corporations. If we had more like Garvin Nathaniel, who has tight control of a project, the client would know what is going on and wouldn't get the surprises that result in changed specs."

The Round Table was asked: "Is there a good understanding by architects and interior designers of the construction quality and durability of furniture?"

Steve Kiviat: "I'd have to say that in sales presentations to architectural firms, I don't hear enough of the right questions being asked. And questions about furniture construction are terribly germane to evaluating quality and cost/value. For example, you can buy on the marketplace today probably a dozen versions

of the SOM-designed 'Rockefeller sofa.' They are all built differently, and they all have different prices. Unless the architect takes time to understand the construction of a piece, what materials are used, how it's made, he has no way to properly advise his client on cost vs. value. We need more communication, more education."

"We and all the other quality manufacturers spend a lot of time trying to educate architects—with sales presentations and technical literature and so on. But I don't sense a great deal of interest. What are architects interested in? What it looks like."

Joan Burgasser: "How many architects here have heard of the BIFMA standards [Business and Institutional Furniture Manufacturers Association]?" Only three had. "The top manufacturers in the industry set these standards, primarily for office-related furniture; and they are stringent standards, done on standardized testing equipment—a demanding kind of testing that an architect or interior designer can rely on. But clearly we have not educated the design community to this." Bobby Cadwallader: "It's a high-level standard—the equivalent of a 10-year lab test." Steve Kiviat: "Certainly the best set of standards our industry has."

The panelists were asked: how serious are delivery problems?

Lou Beal: "It's discouraging to find something that you had put a reserve on is gone by the time you want it." How often does it happen? "All the time with fabrics. Not too often with furniture. . . ."

Jack Dunbar: "On a big project, well organized and well planned, you don't have these problems because you are planning 18 months or two years in advance, and you are in close communication with manufacturers. On the smaller project where you have a six-month completion date your choices are sometimes limited by what's available within your time frame."

Irving Rosen made the point, to nods of agreement from many, that specifying foreign-manufactured furniture does not cause special problems: "Indeed we often have better service from plants in Italy on delivery. Poor delivery can happen, but not because of something being made abroad. Too many designers have too much concern about that. . . ."

Architect Ron Robison: "One problem is that large projects preempt small ones. If a manufacturer is running an order for 500 desks, they are going to finish running that 500 before they get to my 20. Oftentimes, the field representative doesn't know about the big order, and he promises 18-week delivery. The factory acknowledgment some time later breaks the news about 36 weeks. . . ."

Phil Seibert: "Why is the selection and specification and delivery so much messier with interior furnishings than with getting buildings up? Why can we get a building finished so much easier, faster, and cleaner than we can get the chairs?" Jack Dunbar had an answer: "The messiness about furniture and furnishings has to do with the simple fact that the responsibility is spread all over the place. There is no simple line of control. We need to invent the interior contractor. There are only a few people around who do it—and we need a lot more."

Steve Kiviat agreed: "From the manufacturer's point of view, the ordering process isn't performed by architects with the same professional attention and the same follow-up."

And Irving Rosen: "The architect or interior designer has to follow up to make sure the order is getting to us—and not held up in his own shop, or in client approvals, or at a dealer. He cannot just let go."



Irving M. Rosen  
The Pace Collection, Inc.



Philip Seibert  
Hugh Stubbins  
& Associates, Inc.



Robert A. M. Stern  
Robert A. M. Stern Architects

We are sometimes at fault too, with bad delivery promises from sales people, or with production problems; but sometimes we are hampered by poor communication and follow-up."

Late in the afternoon of the Round Table, the panelists were invited to have a final word, to reinforce what seemed most important to each of them about the discussion.

Ed Agostini: "I think we are moving towards more end-user choice in workplace and furniture. Not long ago, a senior corporate executive expressed the concern that the growth of his company was less contingent on the markets and capital resources than on the availability of qualified staff. We are even seeing companies that permit professional, technical staff people to have a terminal at home that interfaces with their computer at work. We work with companies that talk about QWL—the Quality of Work Life. The end user is going to have a stronger voice in all this. . . ."

Lou Beal: "It's not furniture we're talking about. It's the individual, the environment. How do we make the office more attractive, more convenient, more comfortable? The more we can keep talking about this, the more cooperation we can have among ourselves, the better off we all will be, and the better off the people who use our designs will be."

Joan Burgasser: "The thing I most appreciate is finding out how much more information we need to direct to the architectural community. We sit with technical reports on every product in our line—but we are not distributing them in any meaningful way. We need more communication about the technical quality and durability of our products, and about what can be changed and what can't. . . ."

Bobby Cadwallader: "The key topic was—is—design. The word design too often carries sort of a surface or cosmetic connotation—but when it comes to serving people, design has to take on planning and architectural connotations. If there were more of the design profession beating on our doors and talking about changing needs, I think we manufacturers could meet them."

Jack Dunbar: "I've been doing corporate headquarters for a long time. The lesson that I have learned is that the humanizing of the office environment, the understanding of new levels of collective cognizance, the recognition of the increase in public and personal awareness, is central and pivotal to all that we do and to all the things we have been discussing today."

Alan Goldberg: "When an architect designs a building, very early in the process he calls on the major building materials suppliers to help him achieve his design. It's a very intense relationship; we don't rely on catalogs or showrooms. I think this same kind of relationship needs to be established with the furniture manufacturers."

Charles Gwathmey: "We have to re-enrich our environment—including perhaps especially the office environment—and I think we re-enrich it by assuming that the history of architectural language and design language is still relevant; that the idea of content and the idea of quality has to be restated; that the individual is pertinent and his perception is pertinent; and that a chair is not just a piece of equipment but something that has beauty and content. We can accommodate the needs of the corporate systems, and have much more."

Pat Hoffmann: "I've learned that computer people put the keyboard on their laps—I just hope that the work station of the future for them is a Corbusier lounge chair."

Don Keith: "We all want the same thing—better

environments, furniture that is beautiful as well as functional. This can be accomplished by better communication on the needs and thinking of the design community—and I think all of the manufacturers welcome that communication."

Steve Kiviat: "Both the design community and the manufacturing community can handle today's radical rate of change, and create those better office environments, as long as we keep working to understand each other. My view is that the ultimate executive office of the future is probably an Edwardian library. . . ."

Paul Masnyj: "Whether we are talking about furniture as object or commodity, or as system, design is still the most important ingredient in providing the environments that we are all after."

Garvin Nathaniel: "I think you are going to see more people like myself—in-house facilities managers. I think the architectural and design community has to react more to this group, to the client representatives. There are other decision-makers in our corporations, but the work starts at our level, the recommendations are made at our level. Working together, you can create what you want to create and we can get the result that we need to get."

Ronald Robison: "Perhaps those of us who specify need to do a better job of welcoming the manufacturers' representatives when they come into our office to give us information. And perhaps the manufacturers need to make more effort to be sure that those representatives are giving us the information. . . ."

Irving M. Rosen: "I think the healthiest part of today's discussion is that there were tremendous differences of opinion and of attitude. And only when those differences are expressed and explored is there learning value for all of us."

"The design community has a responsibility of leadership. They must understand that sense of leadership and value. I think that will happen, and I look forward to the future with great optimism."

Phil Seibert: "I guess what I will be thinking about most as I leave here are the comments that, because of the scale of work some of us do, we never get to meet the end user of most of the work we design. Are we really creating a depersonalized environment? Is there too big a gap between artist and technician? That's what I will leave thinking about."

And, with the final final word, Bob Stern: "One last time, I think the major issue is the question of the working environment—and the objects that make it possible for us to survive in that working environment. We architects are questioning the basic character of the buildings we design, and I hope you people who design and build furniture do the same."

"One more time, there is a difference between furniture as equipment and furniture as artifact. Artifacts usually have a function, a specific purpose, and that is one measure of their value. But they also have a role as intentionally planned cultural objects. People make artifacts—such as furniture—to say something about themselves in relationship to the present and the past and their expectations for the future—and that is at least as important as function."

"I think a lot of people are interested in the quality of furniture as artifact, and environment as architecture and not just functional capsule."

"There is an awful lot of disposable, off-the-shelf mentality in architecture as in furniture manufacturing. That ought to be questioned, and now is as good a time as any to start that questioning."

And, perhaps, starting that kind of questioning is what a good Round Table is all about.

—Walter F. Wagner Jr.



Michel Proulx, photos except as noted

# BARTON MYERS ASSOCIATES, ARCHITECTS

## BELLAIR CAFE AND GRILL

The Bellair Cafe and Grill, as its name suggests, is a gentle sendup of everyone's favorite neighborhood eating and drinking spot: down-to-earth, but boasting a touch of class.

The Cafe and Grill occupy the lower and upper floors, respectively, of three Victorian rowhouses on a choice corner in Toronto's lively Yorkville district. Though individually unremarkable the houses en bloc present a pleasant period facade (inset) that has been improved but sparingly. For balance and for fun a corbeled window topped with a peaky dormer has been twinned with a ghost dormer added to the adjoining house—a steel skeleton outlined with the obligatory touch of neon. And in like spirit the entrance, tucked between vintage bays, announces itself with a midtech canopy of steel and acrylic.

This blithe leaping of stylistic generations sets the stage for interiors in which the architects' intent was "to achieve a freshness and classic elegance within casual understated settings." Both the Cafe (photos overleaf) and the Grill (above) employ a spare contemporary idiom that nonetheless respects the domestic scale and order of the original Victorian dwellings: a comfortable sense of "houseness" is not least among the restaurants' charms. Both achieve the synthesis of

setting and content largely through the sensitive use of color as an intrinsic design element as well as a foil for works by local painters. But in mood and detail the spaces are distinctly individual though complementary.

The lighthearted quality of the Cafe is signalled at once by fat rusticated columns that flank its entrance and a rear service passage, forming a mock ceremonial axis between the dining areas and the waiting bar.

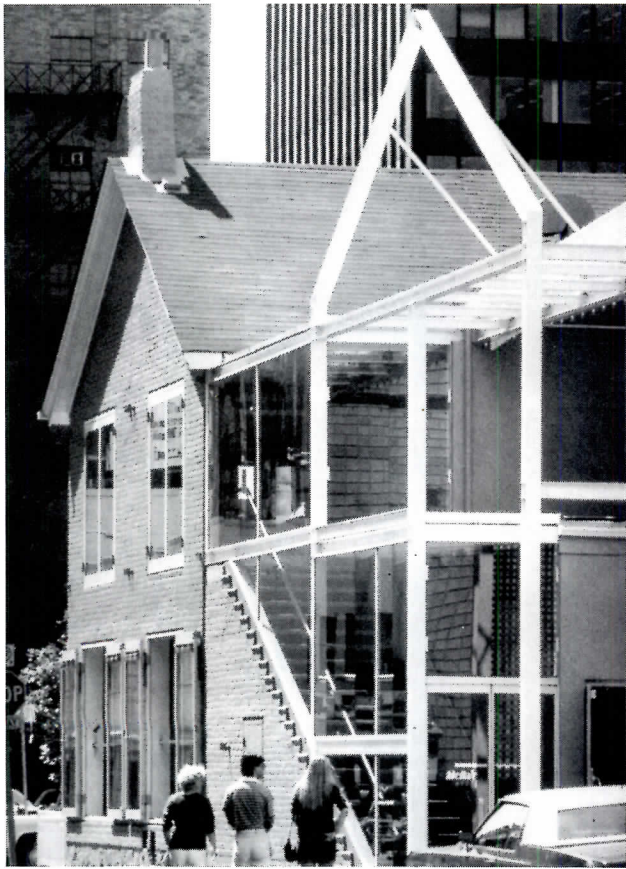


Within, all is light and air and subtly glowing color—walls of sand, peach, rose, gray-green, tuscan red, terra cotta, cream; ceilings of sky blue—that speaks of sunshine even on a blustery winter day. Nor is the promise of openness illusory. The Cafe's original windows have been enlarged to door-size casements that open to passers-by the activity within and to patrons the street scene with-

out—an interplay abetted in the summer by a sidewalk cafe fronting the restaurant.

In the Grill upstairs the quality is more contained (though here too windows are enlarged to embrace the outdoors) and more formal. The warm palette of the Cafe shifts to the opposite end of the spectrum: black, grays, deep blues and violets, lavender, rose, and silver. To add height and drama to the principal room, a dining lounge dominated by a black marble bar, the attic space has been opened. But the ploy is cheerfully acknowledged through reminders of the original contours of the space. The revealed seam of the roof peak is traced in cobalt blue neon, and the absent ceiling recalled by an aluminum picture rail and an encircling exposed duct—elements that add a suggestion of Art Deco to the restaurants' already piquant blend of old with new. —M.G.

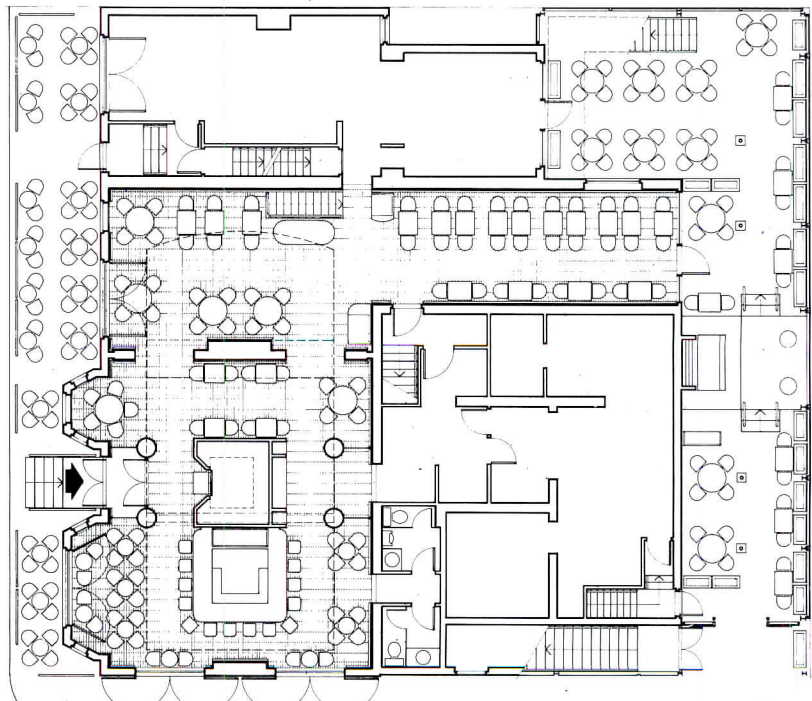
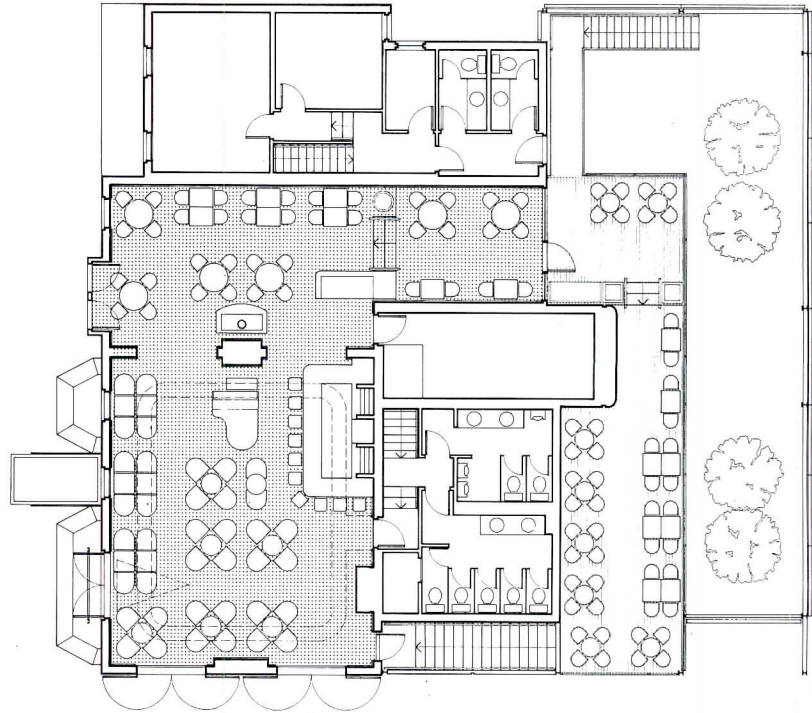
BELLAIR CAFE AND GRILL, Toronto, Ontario. Owner: *Chrysalis Restaurant Enterprises Limited*. Architects: *Barton Myers Associates*—*Barton Myers*, principal; *Bruce Kuwabara*, associate-in-charge; *John Cirka*, project architect. Engineers: *KR Engineering Limited* (structural). Consultants: *Karen Wilkin* (color and art selection). General contractor: *Wilum Company*.



Robert Hill photos



To assuage the appetite for the alfresco that stirs in winter-bound Torontans at the first waft of a balmy breeze, the Bellair is designed to unfold and retreat with the seasons. The visual expansiveness afforded by exaggerating the original window openings becomes literal in summer, when the restaurants overflow to the limits of the site. In addition to the sidewalk cafe at the



front are a backyard patio restaurant and second-floor dining terrace. The latter (photos left) are framed by an extension of the steel and glass structure enclosing the side stairway to the Grill. Now roofed with canvas awnings that can be unfurled as needed, the framework is capable of supporting a future year-round enclosure.

5



# GWATHMEY SIEGEL & ASSOCIATES

## OFFICES FOR MORTON L. JANKLOW & ASSOCIATES

"There's nothing we would do over," Morton Janklow says proudly of his Manhattan offices. His architects, Gwathmey Siegel & Associates, openly call their client a patron, commending his commitment to quality and the time, energy and money needed for it. Janklow is in fact the possessor of an eminent art collection that emphasizes the work of Jean Dubuffet. And in his office, "he believes in working in a piece of art," Robert Siegel comments.

Because of Janklow's artistic concerns, because of the nature of clients the firm attracts (writers, publishers and theatrical producers), and because the firm's members often work in their offices at night and on weekends ("like architects"), Gwathmey Siegel approached the design much as they would that of a private house. Thus partners' offices (opposite) each incorporate work space and a quasi-social area.

When Charles Gwathmey discusses the design, the words *density* and *permanence* keep cropping up, in both esthetic and functional senses.

Functionally, density was a given. The offices house Janklow's literary agency as well as the related law firm Janklow, Traum and Klebanoff. Both lines of work generate piles of paper, necessitating storage for contracts, correspondence and manuscripts. Both, moreover, require a variety of private spaces for reading, writing and study and for confidential negotiations, not to mention shelving for law books.

The corridor, with its dark finishes and subdued lighting, typifies the synthesis of density and permanence, of richness and

workaday use. Black marble floors, than which there is nothing more permanent, give a visual and audible sense of serious purpose and professional stability (see photographs on following pages). Along one wall, alcoves containing built-in black filing cabinets alternate with teak-finished office vestibules. The filing cabinets have slanted teak tops to direct light from office windows into open drawers and to forestall incidental storage (orderliness



is office policy). More important architecturally, the diagonal horizontal reveals the depth of the wall, adding complexity to the volume and reinforcing density.

The opposite wall carries a glass-block medallion—a traditional Gwathmey Siegel device, but here sandblasted to produce elusive shadows below the surface and to obliterate identifiable images from the conference room inside. Overhead, the perforated met-

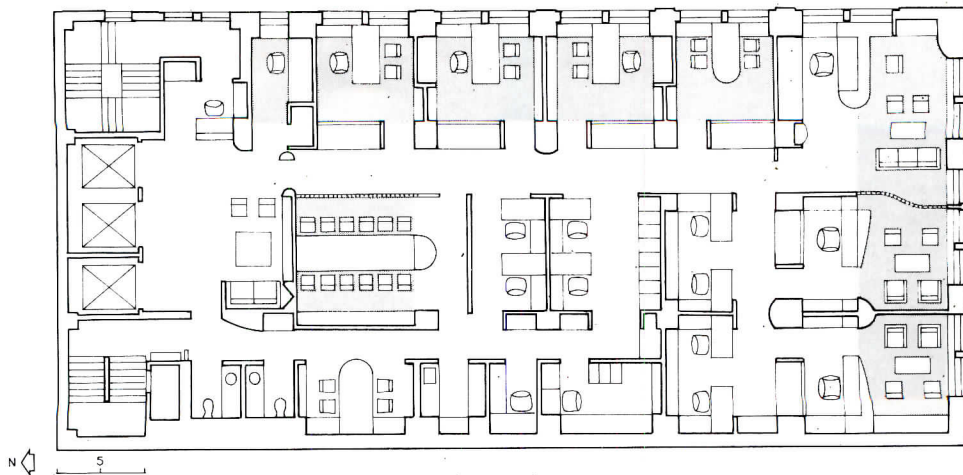
al-pan ceiling has been burnished to a reflective surface that does not impair the material's easy maintenance. The visitor walking down the corridor from the reception lobby to Janklow's office receives an impression of civilized constraint and assurance wholly appropriate to a professional office.

To reference the variety of uses within the space, the architect has manipulated the placement and textures of the enclosing planes. Overhead, the ceiling is highest near the elevators, then dropped in the reception area, where the material changes from plaster to metal. The ceiling is lower still in work spaces, where it is again plaster, and lowest of all in office vestibules, which have teak soffits, and at one end of the conference room, where it houses ducts for air supply.

Work surfaces and circulation areas are hard and durable—brown marble on desks, black marble underfoot. Where more relaxed, conversational activity occurs, finishes are softer and warmer—wood on desks, carpet on the floor. The planes below accurately reflect the demarcations set by the ceilings—see, for instance, how the marble surface of the conference table changes to teak at the intersection where ceiling drops and floor changes from marble to carpet (next page).

All furniture except seating was designed for the offices by the architects—G.A.

OFFICES, MORTON L. JANKLOW AND ASSOCIATES, INC., New York City. Architects: *Gwathmey Siegel & Associates*—Richard Gould, associate-in-charge; Joseph Ruoco, project architect. Engineer: *Thomas A. Polise* (mechanical). General contractor: *All Building Construction Corp.*



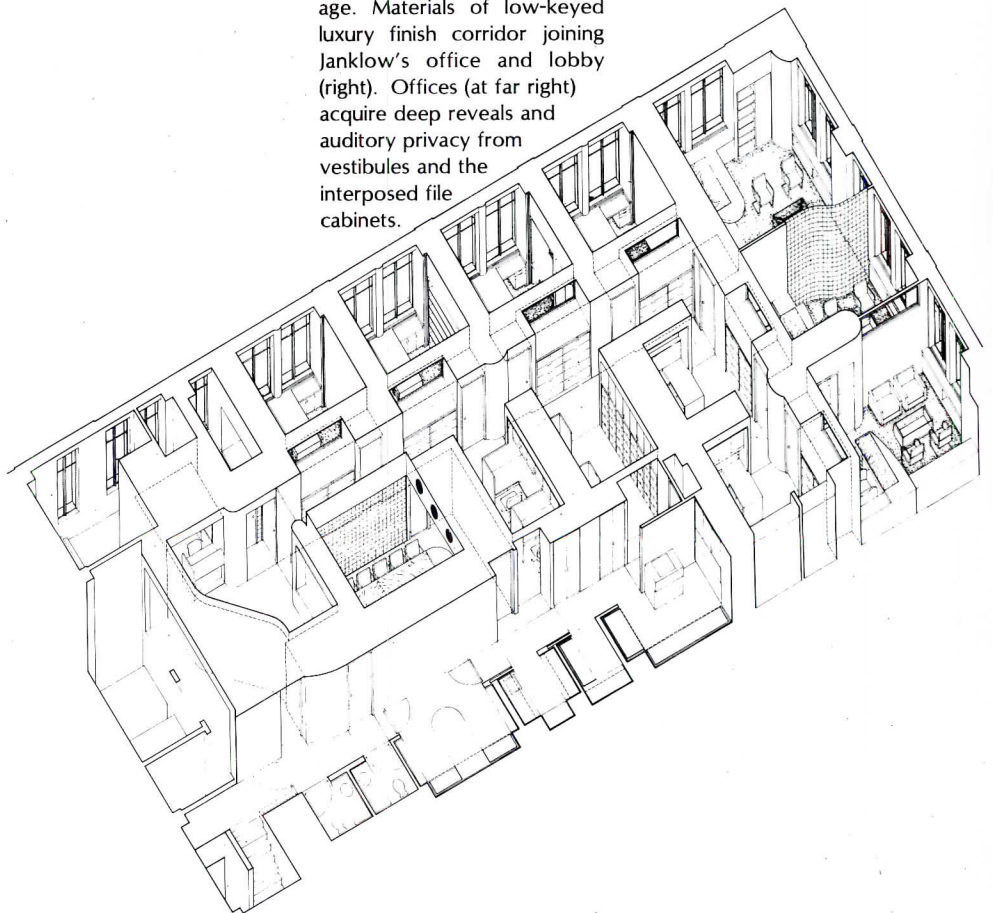


©George Cserna photos





A sandblasted glass-block wall gives visual privacy and a touch of the Orient to conference room (at left). Clerical work stations (above) are equipped with tailor-made storage cabinets. An isometric drawing of the offices (below) testifies to their functional density and the designers' ingenuity in shoe-horning storage. Materials of low-keyed luxury finish corridor joining Janklow's office and lobby (right). Offices (at far right) acquire deep reveals and auditory privacy from vestibules and the interposed file cabinets.







# CRISSMAN & SOLOMON ARCHITECTS

## RENOVATION OF AMES COURTROOM, HARVARD LAW SCHOOL

Beneath the mantle of grime that enhances its dour beauty, the exterior of H.H. Richardson's Austin Hall (below left) has changed little since 1883, when the Harvard Law School first moved in. Unfortunately, much of the interior has not aged so gracefully, owing to ad hoc renovation as the law school grew. It is encouraging to see that a gentler approach has prevailed in Crissman & Solomon's recent remodeling of the second-floor Ames Courtroom (opposite). Their sturdy, unpretentious installation has satisfied the school's need for a multipurpose legal training room without diminishing Richardson's monumental harmony.

The treasures of this skylighted hall are still its carved oak trusses and a massive fireplace which, in the opinion of architectural historian Henry-Russell Hitchcock, "represents the highest point of Richardson's achievement in ornament." In 1954, this splendid interior was converted from a library—the function Richardson intended—into a moot courtroom. At that time, a deep alcove for the judge's bench was built into the wall opposite the fireplace, and the rest of the room was filled with straight rows of fixed seats (photo below right). Besides reducing the chimneypiece to a pointless wall

decoration, this rigid layout proved to be unsuitable for ordinary classes, trial instruction, and meetings. Consequently, the room was rarely used except for ceremonial lectures and the annual Ames Moot Court competition, when teams of student advocates argue imaginary cases before a panel of distinguished jurists, one of whom is traditionally a U.S. Supreme Court justice.

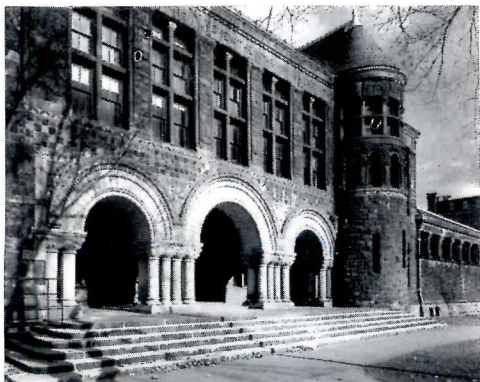
In a deliberate sacrifice of quantity to quality, Crissman & Solomon's truncated amphitheater layout has reduced the over-all courtroom seating capacity. (Additional space was lost by enclosure of the alcove behind the bench. The space enclosed may eventually provide needed circulation areas and access for the handicapped.) Sight lines and comfort are greatly improved, however, and the Law School has gained a versatile teaching facility for year-round use.

Counsel tables and a lectern/witness stand can easily be rearranged to simulate various trial conditions (the "bar," formerly a metal railing, is represented by a stripe in the carpet). Even the bench is now movable. Mounted on steel rollers, the entire dais can be pulled forward for the standard appellate configuration of the Ames Moot Court (opposite above), or pushed back for jury trials

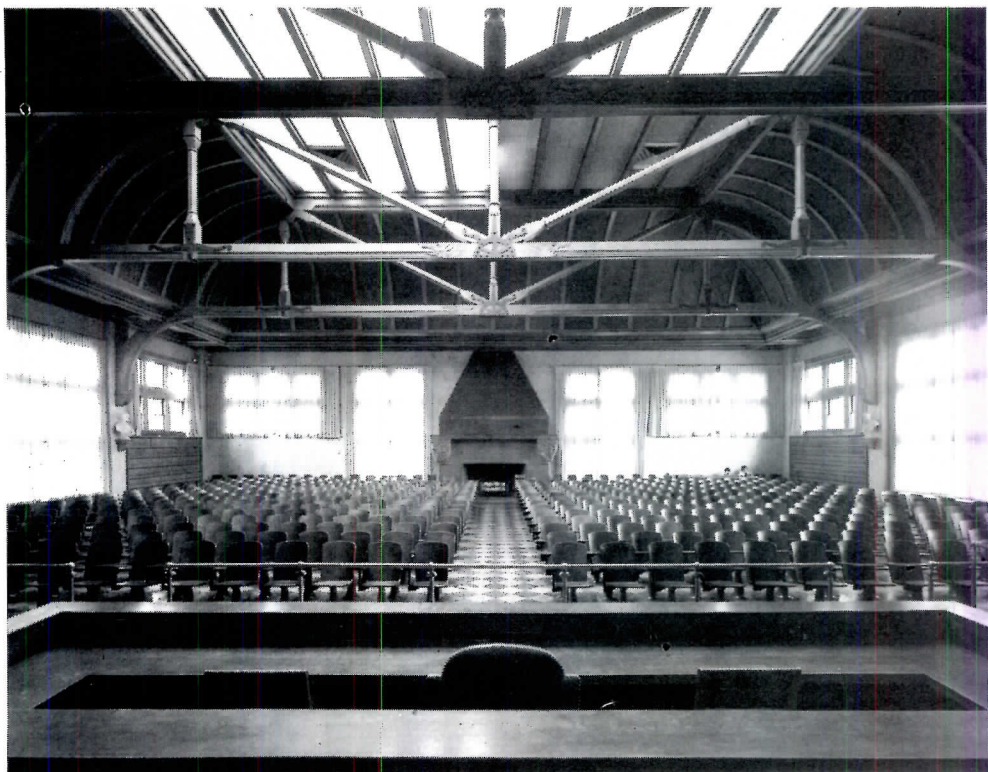
(opposite below). Harvard did not insist upon authentic layouts for the sake of academic verisimilitude alone. It is hoped that the courtroom will also be used for actual Massachusetts civil sessions, to give students a look at the real thing.

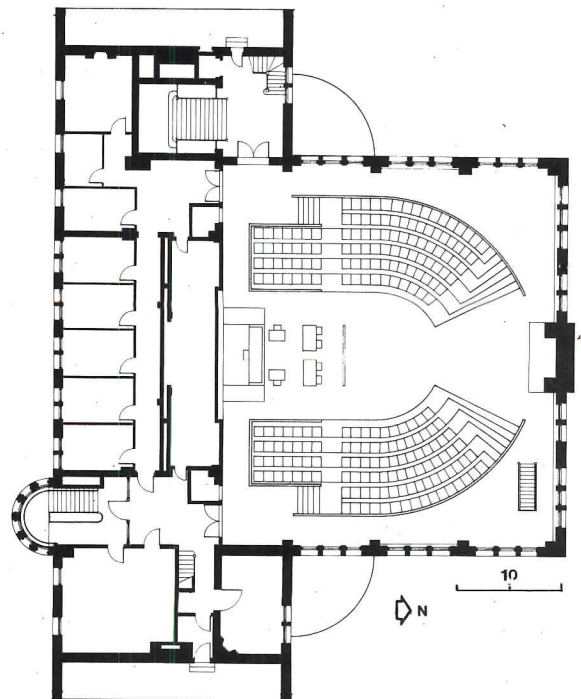
Students and faculty alike have been delighted to find warmth and elegance in a room they had long regarded as drab and cheerless. While Crissman & Solomon have made no attempt at antiquarian restoration, the simple dignity of their work makes a becoming addition to these venerable surroundings. All cabinetwork is oak, to match extant framing and trim, and the ceiling was painted a soft teal blue that Richardson favored. The effect of the whole can once again be described in the words of the Harvard president who saw Richardson's original décor in 1883: "a noble room, light, airy and handsomely furnished." —D.B.

AMES COURTROOM, Harvard Law School, Cambridge, Massachusetts. Architect: *Crissman & Solomon Architects Inc.*—Lynda Lloy Hack, interior designer. Engineers: *Charles J. Chaloff* (structural), *Lottero & Mason Associates Inc.* (electrical). Cabinetwork: *A.H. Leeming & Sons Inc.* General contractor: *H.H. Hawkins & Sons Co.*



©Steve Rosenthal photos





# ARTHUR ERICKSON ARCHITECTS

OFFICES FOR TECK MINING GROUP, LTD.

With unabashed opulence and machine-tooled precision, Francisco Kripacz of Arthur Erickson Architects has etched an unforgettable corporate image in stone. Delight in sensuous materials, a fascination with technological toys, and a belief that *enough* is not necessarily enough, are the ground rules for appreciating these extraordinary offices.

When the elevator doors open on the 70th floor of Toronto's First Canadian Place, you may fear that you've pressed "down" rather than "up"—having arrived at what appears to be a tunnel. But the subterranean ambiance is by design. The mining and geographical exploration interests of client Teck Mining Group Ltd., and subsidiary Dighem Ltd. (geo-surveyors), supplied Kripacz his leitmotif—a deliberately theatrical mix of bunker, earth berm, and mineshaft. The stage is set in the elevator lobby, where buttress-like stone walls cant toward deep blue carpeting set into a limestone frame; overhead, glistening aluminum panels heighten the already dramatic overture.

Glancing through the plate-glass partition of Dighem's reception area (photo below), the visitor confronts a brilliant icon of modern transportation, a hard-edged abstraction by Roy Lichtenstein. This artist's romantic image of modern technology furnishes a vibrant, and thematically appropriate, prelude to the subsidiary's four executive offices. Entered

through polished steel doors, the room is furnished with a massive stone desk, tubular chrome chairs, and a Mies Barcelona table.

For all its glamour, the Dighem reception area is nevertheless revealed as a relatively modest anteroom as soon as one passes through the doors at the west end of the elevator lobby (photo right). At this point, Kripacz shifts scale from the merely grand to full-blown monumentality. A 1500-square-foot sea of plush wool carpet under a sky of aluminum sets the tone for the Teck Mining Group's reception area (photo opposite, bottom left). Behind the near-room-size Gamuza suede D'Urso couch facing the ultra-high-tech reception desk, a mineral sample perched on a steel post provides a glittering emblem of the company's worldwide mining operations.

In most respects the plan adheres to traditional corporate hierarchy, with executive offices deployed around the perimeter, and staff workstations and support services at the core (plan overleaf). A portion of the coveted window wall has been allocated for an open plan drafting room (photo overleaf). The *untraditional* accouterments to this layout are sandblasted glass corridor walls, polished stainless steel doors (with ovoid translucent insets), stone-topped desks, lacquered storage cabinets, and art from the Frank Stella *Polar Coordinates* series. However, in keep-

ing with Kripacz's hierarchical schema, the most lavish display of all is reserved for the offices of Teck's president and two vice presidents. Here, in a private suite at the southwest corner—between reception area and conference room (axonometric overleaf)—carved stone desks, inlaid with leather, and mirrored credenzas, capped with stone, stand out as sculptural objects against beige suede-lined walls (photo next page). Each of these offices is also equipped with its own custom-designed "communications center," a sleek stainless steel pedestal beside the desk. Richness compounds richness in the executive washroom, where one finds walls swathed in leather.

When Teck's captains of industry call a meeting, they leave their sumptuous suite through electronic doors: a 2001-style conference room awaits (photo overleaf).

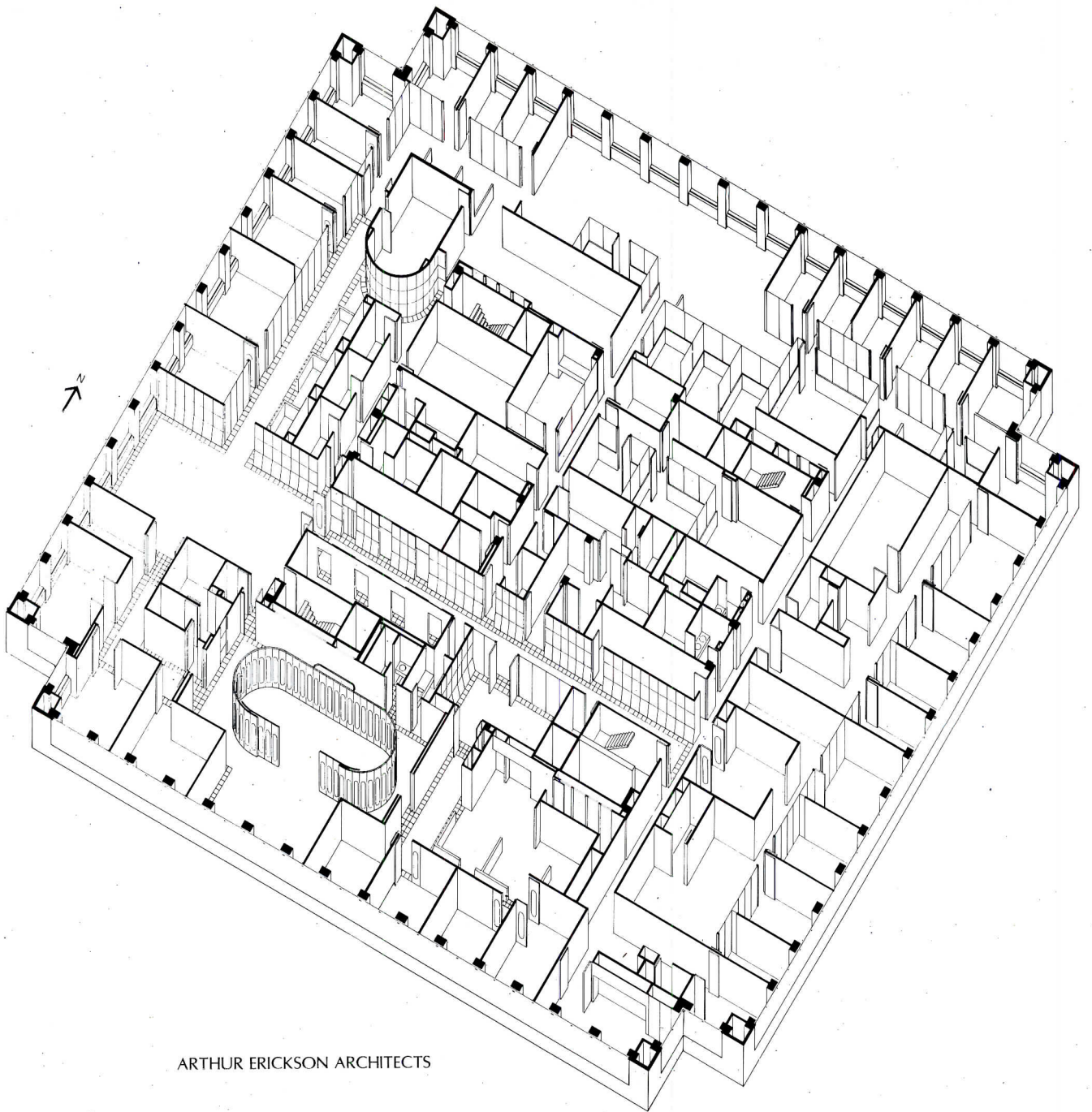
A postscript is supplied by the film director who chose Teck's conference room as a set for "The Sins of Dorian Gray." Oscar Wilde would no doubt approve. —C.K.G.

OFFICES FOR TECK MINING GROUP, LTD. Toronto, Ontario. Architect: *Arthur Erickson Architects—Francisco Kripacz, chief designer; Ralph Bergman, project architect.* Engineers: *Intersign Engineering* (mechanical/electrical). Consultants: *Claude Engle, Ernest Wotton* (lighting). General contractor: *Olympia and York Developments, Ltd.*



Norman McGrath photos



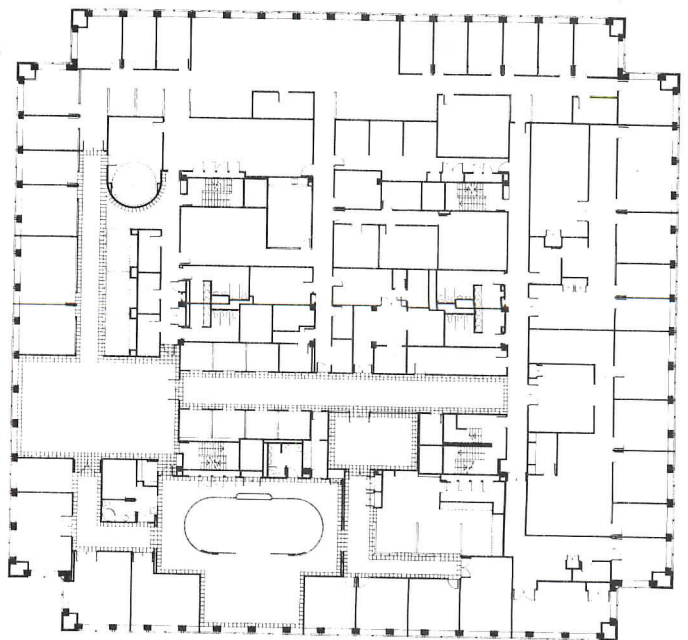


ARTHUR ERICKSON ARCHITECTS





When the corporate chieftains of the Teck Mining Group convene, they do so in futuristic splendor (photo above). Glistening stainless steel panels with sandblasted glass insets encircle a mauve leather conference table: at the flick of a switch, six panels glide aside, revealing a projection screen; a second flick dispenses with another six panels, inviting the assembled powers-that-be to relax on Mies lounge chairs. The capsule-shaped boardroom is set down on a field of vivid ultramarine carpet within vanilla velvet walls; a reflective ceiling adds illusionistic drama.





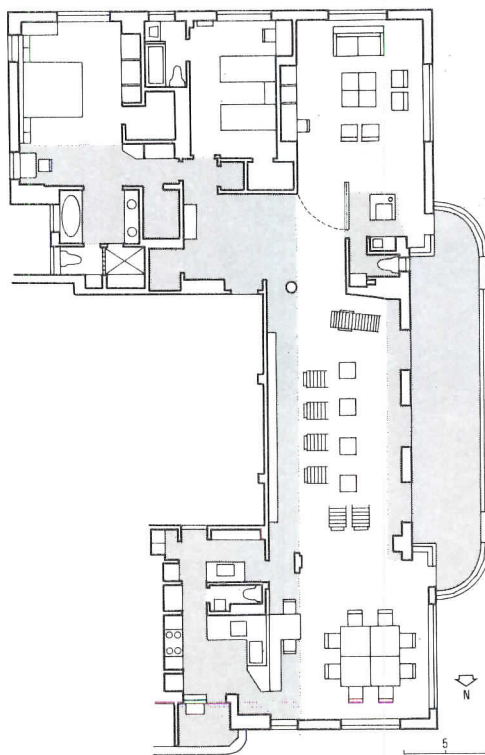
## RUBIN & SMITH-MILLER, ARCHITECTS

Surveyed from this penthouse nineteen stories above Fifth Avenue, Central Park is every bit the urban paradise its original planners envisioned. One is high enough to take in all of Olmsted's grand design, yet low enough to feel that the treetops are just outside the window. This awesome panorama, and a broad terrace with vistas up and down the avenue, were the chief assets of the otherwise banal apartment that Rubin & Smith-Miller were commissioned to redesign. Located in a postwar high-rise, the apartment possessed neither the stately proportions nor the classical details found in older Fifth-Avenue buildings. Although the elongated plan affords an 88-foot frontage towards the park, it had been subdivided into a warren of dreary, inconvenient rooms. A dark vestibule channeled all household traffic through the middle of the living room, causing furniture to be pushed back against the outer walls, away from the view. A dining-room window facing the park had been bricked up by a previous owner, who installed an enormous false fireplace in its stead.

Responding to the client's desire for an uncluttered, loft-like dwelling, Rubin & Smith-Miller linked the foyer and major living areas into a continuous space, and restructured galley-like service quarters into a commodious kitchen. Sliding panels of frosted glass enable the kitchen to be closed off during formal dinner parties or left open to overlook the park through a 12-foot window, inserted where the dining-room fireplace used to stand. A glazed door to the library (above) can be swung open to form a suite extending the length of the flat, or shut to create a private study or guest room.

In order to capitalize on the orientation of the long, narrow living room, Rubin & Smith-Miller devised a seating plan that recalls the arrangement of deck chairs on a cruise ship. It seemed inappropriate, however, in such quintessentially urban surroundings, to follow through with bleached canvas, var-

FIFTH AVENUE APARTMENT



nished wood, white enamel, and other attributes of nautical style. Instead, the architects devised a network of symbolic references that expands upon the similarity of this layout to the linear path of Fifth Avenue. Accordingly, circulation areas on the east (entry) side of the apartment are paved in squares of beige marble, intended to suggest the tan masonry facades that border the same side of the thoroughfare outdoors; the wooden floor and green upholstery of the living areas "refer" to the verdant park across the street. This metaphoric code applies even to the powder-room and bar enclosure that partially screens the library from the living room: it becomes the counterpart to a park pavilion. One assumes that the "deck chairs" can also be seen as a luxurious park bench, designed to encourage loitering.

Although the symbolism of this aerial pleasance may elude the uninitiated visitor, there is no mistaking the deft handling of varied ceiling heights, receding wall surfaces, and non-orthogonal volumes to relate different functional spaces within an open plan. The architects are just as skillful in their command of a limited palette and a few choice materials, meticulously finished, to unify these spaces. Cabinetwork is lacquered the maroon of *sang de boeuf* porcelain, with contrasting touches of celadon green on walls and trim. Counters and tables are covered with slabs of black granite. Along with the furniture designed by Le Corbusier, Mies van der Rohe, and Eileen Gray that completes a discreetly opulent tableau, these polished surfaces reflect the lights of Gotham with undimmed luster. —D.B.

APARTMENT, New York, New York. Architect: Rubin & Smith-Miller—Michael Rubin, partner-in-charge; Dirk Kramer, Michael Canter, Miles Cigolle, Anne Campbell. Engineers: Severud, Perrone, Szegezdy & Sturm (structural); Ambrosino & De Pinto Consulting Engineers (hvac). Contractor: Scorcia & Diana Associates, Inc.





Norman McGrath photos

# JAMES STEWART POLSHEK AND PARTNERS

OFFICES FOR BACKER & SPIELVOGEL, INC.

Advertising executives are particularly savvy when it comes to questions of image and style; they have to be—an error in esthetic judgment, in striking the responsive chord, in anticipating and accommodating the vagaries of taste can mean the difference between professional feast and famine. According to Madison Avenue folklore, you can spot a successful account executive by his impeccable sartorial élan; though the point is arguable, it is telling—for in the business of marketing sensibilities, the appearance of self-confidence and unimpeachable, but imaginative, good taste are occupational prerequisites.

This talent for adroitly gearing image to product to market need not be limited to the sophisticated hawking of commodities. When three New York advertising veterans left their agency to strike out on their own, they approached the problem of casting a corporate identity for themselves with the diligence and insight characteristic of a major ad campaign. As a new firm entering a highly competitive field, design—read “image”—was a priority of the first order. After interviewing 18 architects and interior designers, the partners chose James Polshek. According to principal Robert Lenz, Polshek’s portfolio showed just the right mixture of imagination and reserve. (“He looks like an architect,” is also cited as a factor in the selection.)

“We didn’t want trendy, flashy, avant garde, or staid . . . we wanted classic,” recalls Lenz. “Classic,” as envisioned by the partners, is a look that exudes stability, permanence, and order; suggests richness but not opulence. In short, it is the esthetic expression of qualities essential to a successful advertising agency: dependable, but creative; “with it,” but not *too* with it.

Polshek set about turning the partners’ stylistic prescription into interior architecture, armed with a reasonable, but not extravagant, budget. Professional optimism supplied 45,000 square feet of space, apportioned over three floors of a grand prewar high-rise office building. The program called for an intricate matrix of spaces, responsive to the disparate demands of the agency’s tripartite organization: creative, business, and media. Though each division is distinct, they are not autonomous; an account executive is just as likely to be seen in the television production studio, the graphic arts department, or the screening room as behind a desk. Ease of intra-departmental circulation was a foregone conclusion. For the individual offices, Polshek established a modular system whereby executives ascending the corporate ladder could register increased status by annexing contiguous space (a promotion is frequently

followed by the removal of a wall). While corporate calm prevails in the work spaces (photos and captions overleaf), it is laced with unexpected amenities to engage the sophisticated eye of employees accustomed to consulting the “creative department.”

The workmanlike aplomb of the offices is reiterated at a higher pitch in the public spaces, where the clients’ charge of “classic” is most articulate. The desired *image* is realized by an especially successful mixture of furniture, finishes, and details. Contrast and visual richness are supplied by four Mies Brno chairs facing a velvet banquette, the intricate patterns of an Oriental carpet reflected in a mirrored ceiling inset, and muted gradations of gray/blue against deep terra cotta. While visitors will undoubtedly be impressed with the elegance of the main reception area (photo to top right), quiet good taste turns to design ingenuity in the adjacent gallery running along the south-facing window wall. Owing to an unobstructed view of Carrère & Hastings’s New York Public Library, and a perspective of the Empire State Building that looks like a still from Woody Allen’s “Manhattan,” Polshek persuaded his clients *not* to demand south perimeter offices on this floor. To ensure maximum utilization of the amenity, Polshek placed the agency’s most public rooms (conference, dining, exercise, library) along the gallery, behind an exquisite screen wall reminiscent of the Japanese shoji, and rendered here on a 16-inch metal grid, infilled with frosted, mirror, and clear glass (photo bottom right). The random line of the screen wall modulates the gallery/interior street and counters the rigidity of the window wall; it also serves as a partial, stepped balustrade for the stair leading to the 25th floor below.

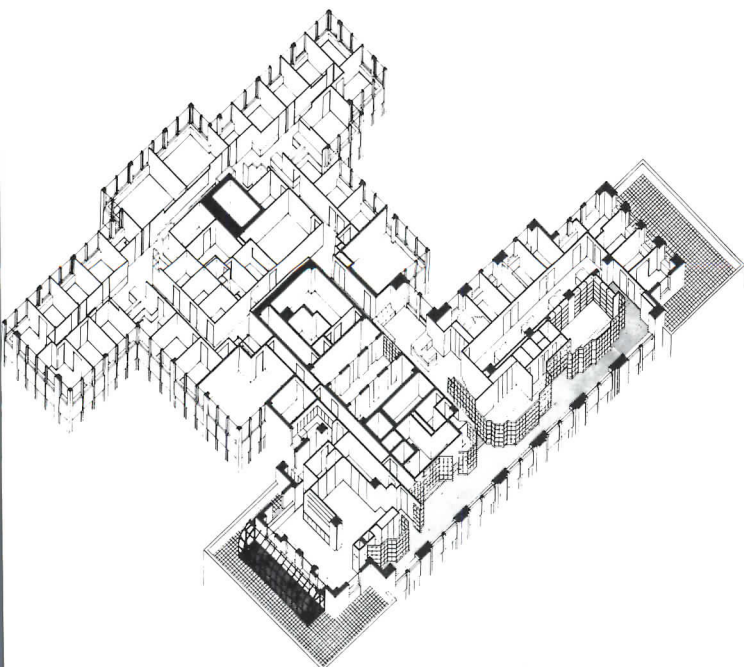
Few clients are as articulate in stating their esthetic needs, their requirements of image, as advertising executives: Polshek shows comparable skill in raising their design-for-success mandate to the status of interior architecture. When executives from Miller Beer come to view their 60-second spots for “Monday Night Football,” they are no doubt reassured that their account is in good hands at Backer & Spielvogel. —C.K.G.

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OFFICES FOR BACKER & SPIELVOGEL, INC., New York, New York. Architect: *James Stewart Polshek and Partners*—James S. Polshek, partner-in-charge; Marla Appelbaum, project architect; James Polshek & James Garrison, designers; Kristin Lewis, job captain; Charmian Place, interiors. Engineers: *Flack & Kurtz* (mechanical); *Irwin Cantor* (structural). Consultants: *Hubert Wilke* (audiovisual); *Cerami-Acoustical* (acoustics). General contractor: *Ambassador Construction Company*.

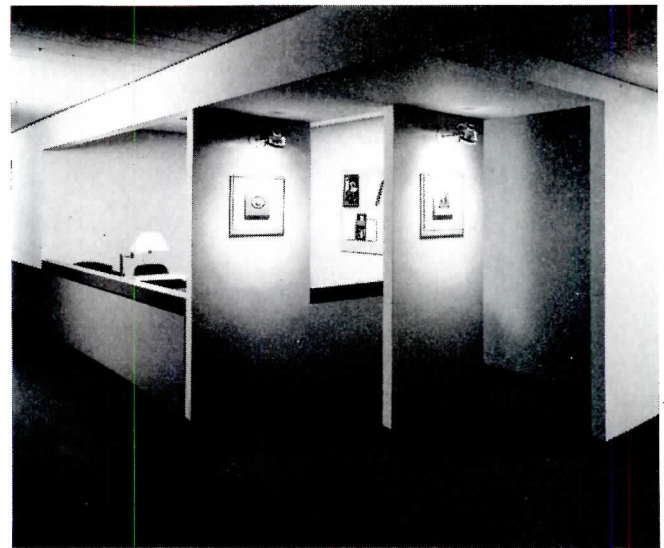
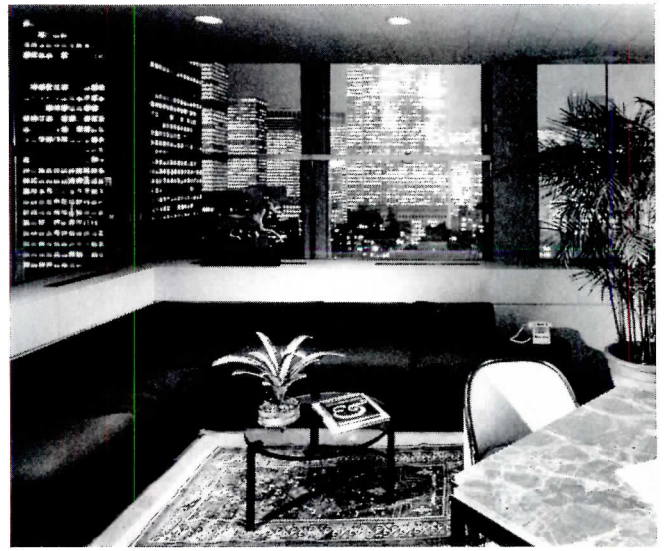
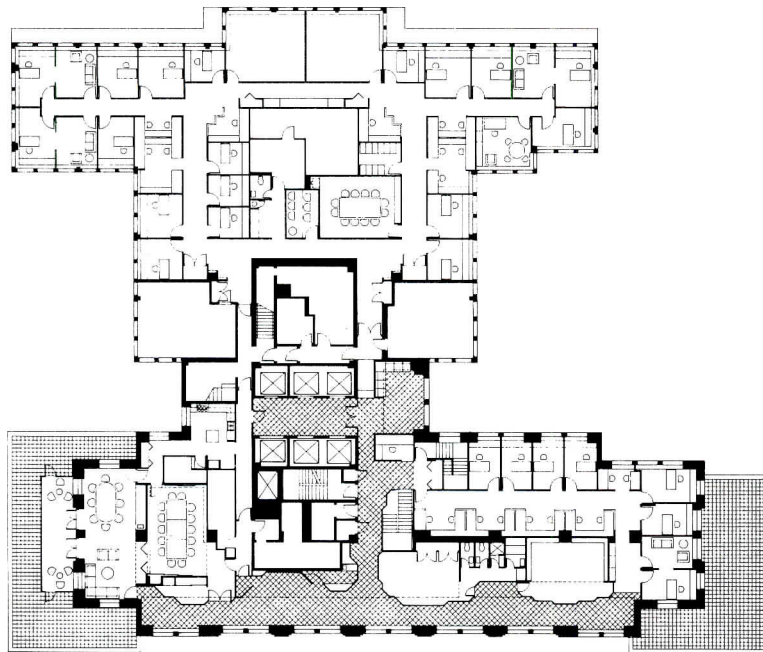


©Peter Aaron/ESTO photos



JAMES STEWART POLSHEK AND PARTNERS

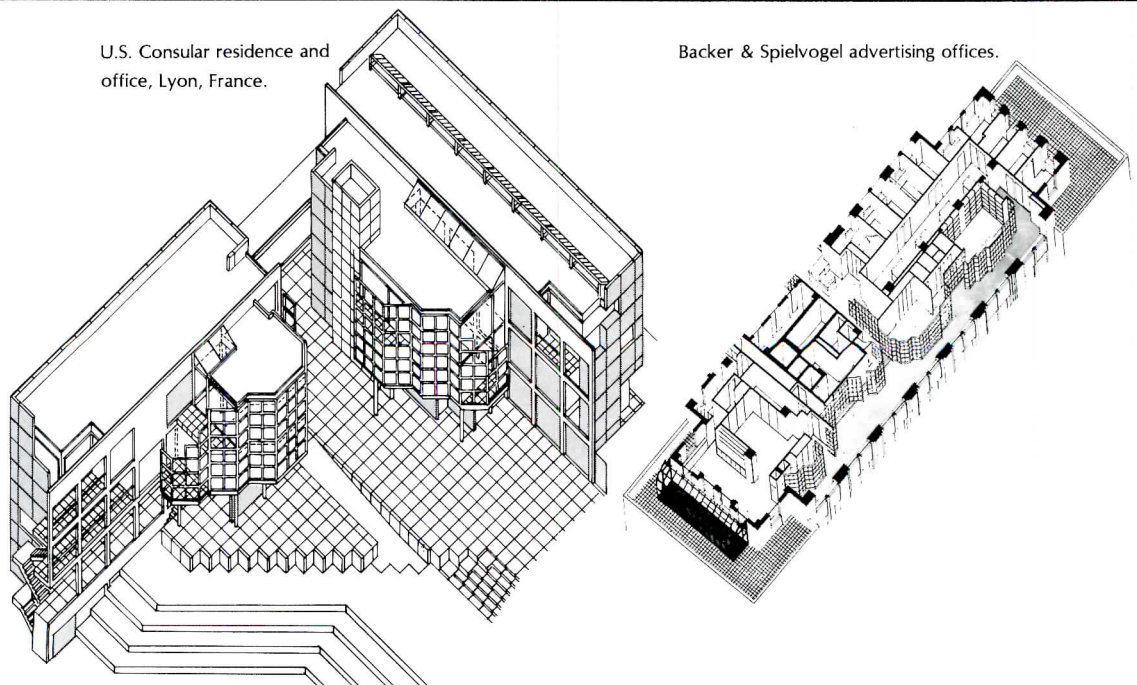
For Backer & Spielvogel's 285 employees, internal circulation is expedited by stairs connecting the three floors of the advertising agency offices. Visitors enter on the 26th floor (plan below), where the public meeting rooms are located behind a rhythmic gridded screen wall fronting a gallery overlooking lower Manhattan. Whether for senior partner or for secretary, individual workstations provide the not-to-be-underestimated amenity of spaciousness (photos right).



Interior design commissions, according to James Polshek, are like closed "laboratories" for experimenting with (and developing) design ideas that frequently evolve into larger architectural applications. Case in point: the gridded screen wall of the Backer & Spielvogel gallery bears no small resemblance to the exterior screen wall of an American diplomatic complex in Lyon, France, designed by Polshek. In both projects, the screen serves to mask disparate functions, and to modulate and to introduce cadence to potentially dull open space. Though the Lyon project will not be realized, another diplomatic complex—still in the wings—will incorporate a still more refined version of the masking screen wall.

U.S. Consular residence and office, Lyon, France.

Backer & Spielvogel advertising offices.

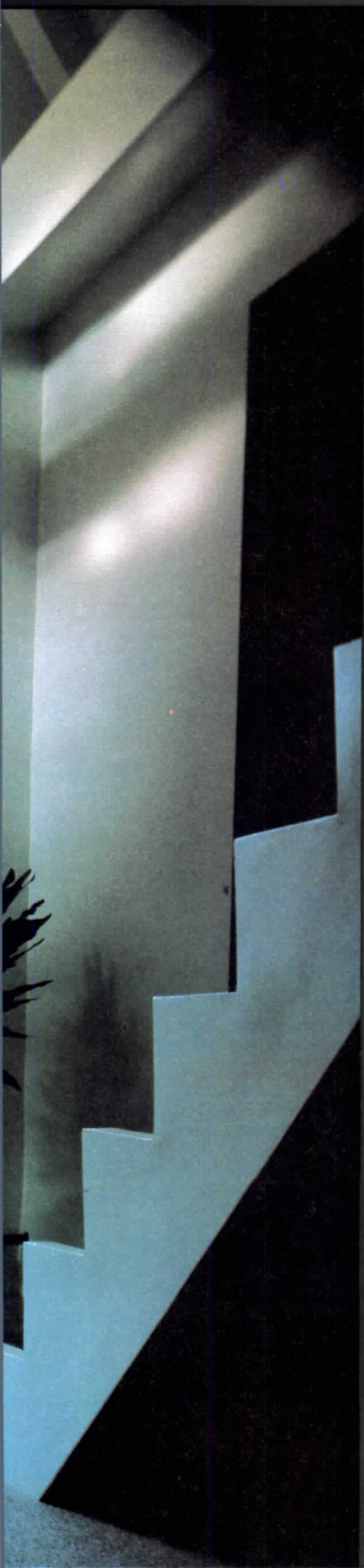




For anyone who has ever wandered the bleak corridors of corporate offices, Polshek has an alternative: "movie palace ziggurat" light columns for jazzy punctuation, fabric panels inset in the walls for displaying the agency's print ads, light-filled transoms for countering the tunnel-effect, and terra-cotta columns in the office vestibules for appropriate executive entrance—details intended to raise the lowly corridor to a more humane circulation system. The Backer & Spielvogel library (photo above) registers the quality of light and spatial richness provided by the shoji-like screen wall along the gallery.







Rick Barnes photos



## D'URSO DESIGN

### APARTMENT IN THE DAKOTA

Red geraniums framed by a high and generous Victorian window. Two Hoffmann chairs poised as if in silent discord. "It's beautiful, but who could live there?" "Where would I put my . . . ?" If you need to ask, you've come to the wrong place.

Joe D'Urso's definition of appropriate domestic accommodation is exacting, rigorous, lean. Through a process of brilliant distillation, he accommodates need rather than habit—expanding, while contracting, our expectations of "home." To see his work in two dimensions is to see sublime physical order in deep freeze: a domestic still life, static without the play of light and activity that make it kinetic.

Over the last decade, D'Urso has exercised an artist's prerogative: testing the limits of austerity with residential projects approaching abstraction; exploring the domestic applications of industrial hardware; applying his esthetic to furniture for Knoll. Most recently, however, there has been a subtle shift in focus—no less disciplined, but enriched. The palette now includes color; the vocabulary, period furniture. D'Urso's current direction is an evocative mix of the romantic and the pragmatic: consider a long-stemmed lily against industrial gray carpeting; Josef Hoffmann's 1908 "Children's Chair" against an exposed radiator.

Clients necessarily share the sensibility, and the restraint. Case in point: a young couple from California, who ended their search for a Manhattan pied-à-terre up under

the eaves of the Dakota, Henry J. Hardenbergh's peerless contribution to New York's 1884 luxury housing stock, and, currently, close contender for the city's most coveted address. Despite misgivings about the adaptability of space originally apportioned into four maids' rooms (three aligned horizontally, one on the floor above), D'Urso persuaded his client that the garret-like rooms could be made habitable. As a second residence—D'Urso designed their Los Angeles house—the program was enviably flexible.

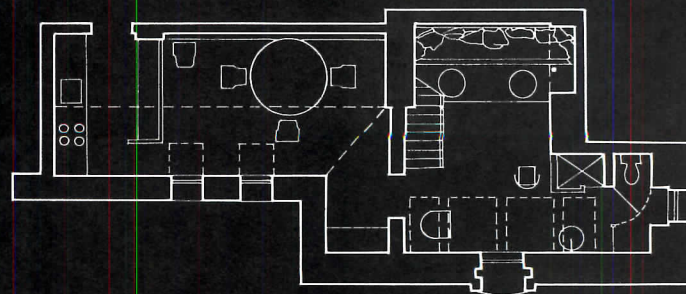
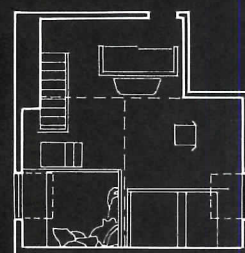
By removing all but the bearing walls, and opening the floor between the two stacked rooms, the spatial richness hidden beneath the Dakota's eccentric roofline is revealed in volumes that are expansive and variegated—activated by planes pitching in and out to accommodate gables, dormers, and oriels. The plan routes circulation from kitchen to dining to living to bath. This latter, has been partially exposed to view with Heinrich Feldhege's wall-mounted sink, developed in 1977 for Le Centre Pompidou in Paris. Upstairs, a tiny platform lifted above the beams on a pink column serves as a bedroom.

If given the choice, most people would prefer not to brush their teeth in the living room. This apartment is not for most people, nor was it intended to be. —C.K.G.

DAKOTA APARTMENT, New York, New York.  
Designer: *D'Urso Design*—Joseph Paul D'Urso, principal. Contractor: *Sanchez Carpentry*.



D'URSO DESIGN



To create the illusion of more space, and to exploit the sloping roof line, D'Urso lined one wall of the dining room with mirror (at left in photo above). A thick band of red accentuates the depth of the bearing wall, dividing living from dining, and a leather banquette, pushed to the rear of a low platform, provides seating. The underside of the stair (photo right) is the reward of on-site supervision: during construction, D'Urso noticed the geometric rhythm of steps and risers ascending to the bedroom (photo top) and changed the specs to read "lamine as is."





# R. F. McCANN & COMPANY

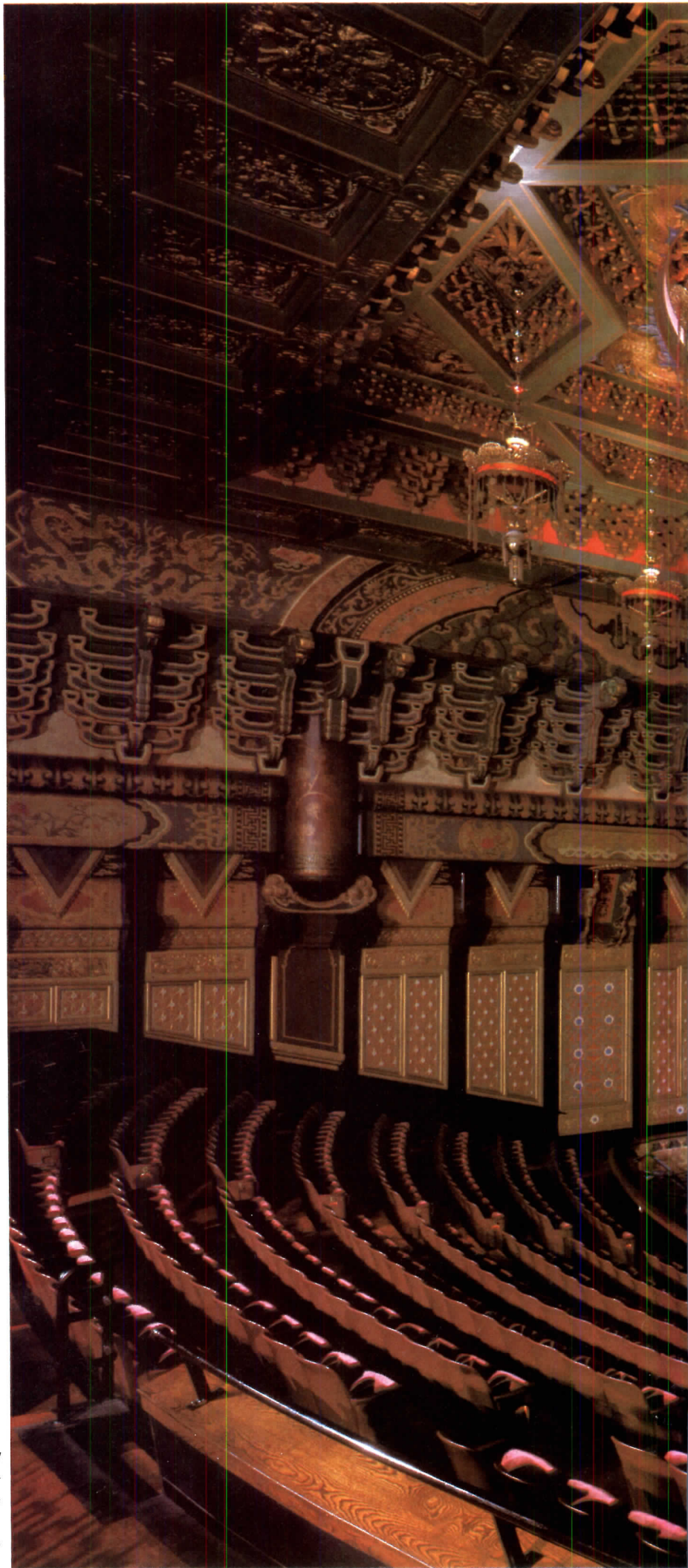
## RESTORATION OF THE SEATTLE 5TH AVENUE THEATRE

Several years of remarkably farsighted planning culminated last summer when Seattle's 5th Avenue Theatre, its Oriental phantasmagoria lovingly restored, reopened its doors to a Broadway production of "Annie." Designed originally as a vaudeville house, the theater fell into use as a movie palace, then finally went dark in 1976. Reopening was only possible because support for the project was community-wide and sponsors included many of the region's major corporations. Architects for the restoration were R.F. McCann and Company, who spared no effort in bringing R.C. Reamer's original 1926 interiors—interiors loosely based on ornamental details from Peking's Forbidden City—back to near mint condition. The complete cleaning, repainting and regilding effort was, of course, immense, as was the task of repairing or replacing original ornament.

But this was only the most visible part of the rehabilitation effort. If the theater was not to go dark again after its novelty had worn off, if it was to be put on a self-financing basis, the architects had to bring the house up to contemporary standards of comfort and convenience. Existing auditorium seating was rebuilt, row spacing increased, and sightlines improved by raising the stage and installing a floor system in the auditorium that followed a logarithmic sightline curve. Public toilet facilities were increased, lighting intensities raised, and a low velocity, downdraft air conditioning system was installed. Return air is now vented through ducts under the new floor system. A flexible orchestra pit for up to 60 musicians has also been provided, but for smaller ensembles the pit can be scaled down, returning surplus space to the house for extra seating. Theater lighting had to be substantially augmented together with new light boards and a new electronic sound reinforcement system. These were just the renovations to the house area. A new stage floor with rear-stage crossover was needed, the fly tower was completely refashioned and new dressing rooms provided for both principal artists and chorus.

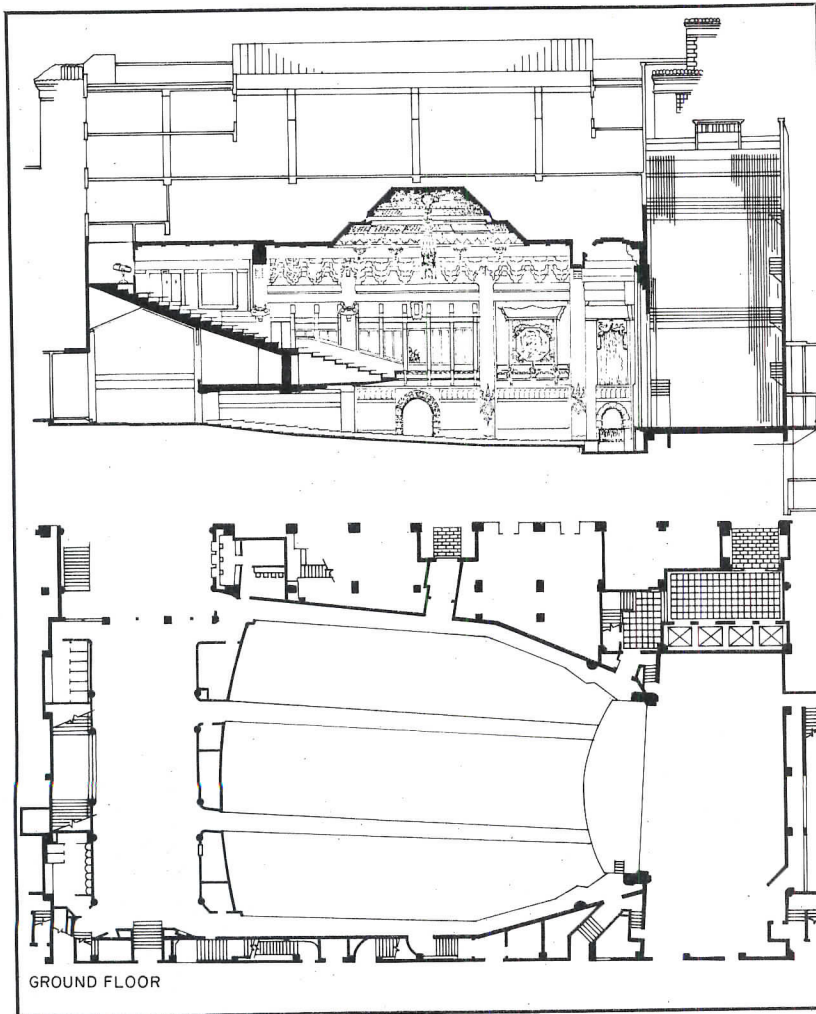
That all of this work could have been accomplished with so little disturbance to the theater's landmark interiors is surprising—and doubtless a source of no small gratification to the architects, contractors and craftsmen involved. Equally surprising, and just as satisfying to all involved was the fact that this elaborate, \$2.6-million renovation was brought to completion without government subsidy by concerned citizens and area businessmen large and small who saw the Seattle 5th Avenue Theatre as an economically viable project and a badge of civic pride. —B.G.

SEATTLE 5TH AVENUE THEATRE, Seattle, Washington. Owner: *The 5th Avenue Association*. Architects: *R.F. McCann and Company—Richard F. McCann, principal-in-charge; Robert Barbee, project manager*. Engineers: *K.M. Maw & Associates (structural); Thompson, Miller & Lyons (electrical/mechanical)*. Consultants: *Jeanne Schwab Design (interiors); Glenn White (acoustical)*; Contractor: *Robert Bayley Construction*.



©Dick Busher photos



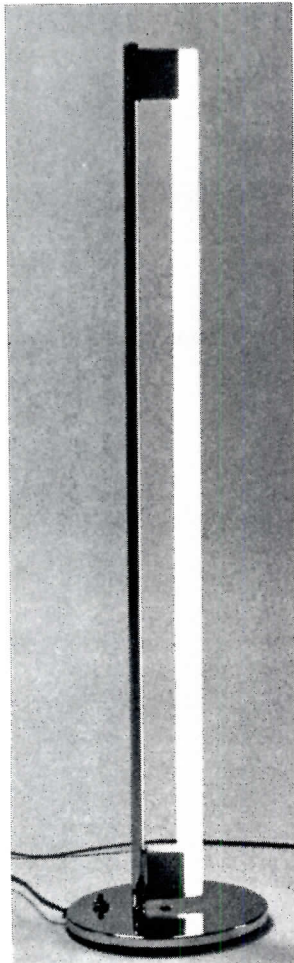


This extraordinary 2,100-seat theater fills an important community need. It will serve as a house for touring Broadway productions, for regional revivals, and for a resident ballet company. The size of the house and its acoustical capabilities make it suitable for recitals and chamber operas as well. All new finishes were carefully selected to match the original surfaces, some of which had deteriorated badly.





## Classic Eileen Gray furniture designs available for first time in U.S.



Tube light

Beylerian is distributing six Eileen Gray-designed furniture pieces as part of a new contract with Images of America Inc. (the only licensed manufacturer of Eileen Gray furniture). Of seven being currently manufactured, six pieces are now available for the first time in the United States through Beylerian; the seventh—the classic E-1027 circular, adjustable side table—is already being distributed by Stendig. These six pieces are: Roquebrune side chair (designed in 1929), Bibendum lounge chair (1929), Lota sofa (1924), Jean Flip Top table (1929), Castellar mirror (1927), and the Tube light (1935).

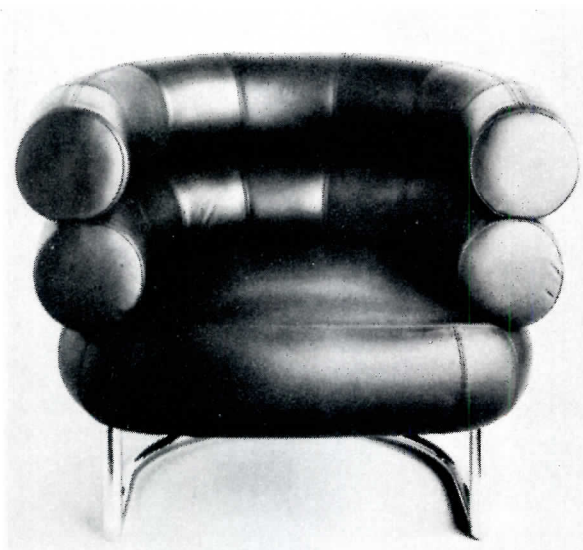
Eileen Gray (who was born in Ireland in 1879, and died in Paris in 1976) became one of the leading exponents of the

revolutionary new theories of design and construction during the 1920s and 1930s, both in her furniture design and architecture. Encouraged by Le Corbusier and J.J.P. Oud, she designed two houses in the Alpes Maritimes, one at Roquebrune, the other at Castellar. Both are considered to be among the best examples of the period. After the war and up to her death, Gray continued to work on such major projects as the Cultural and Social Centre, and other furniture designs. Little known in the U.S. until recent years, her work has been shown in European museums and at a major exhibition in 1980 at the Museum of Modern Art in New York City.

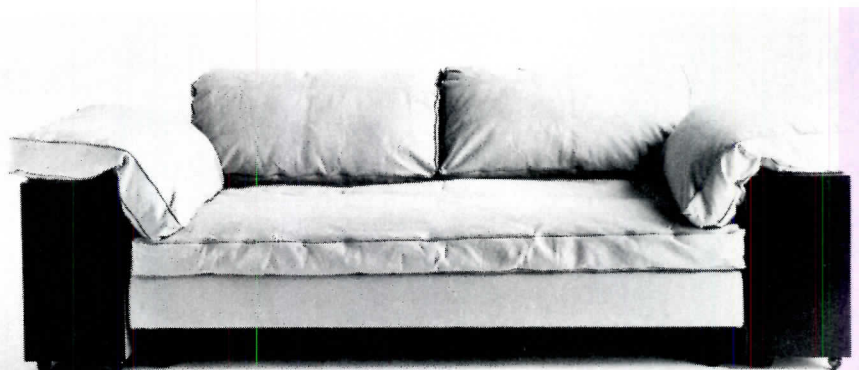
Four designs are shown here. The Roquebrune side

chair has chrome-plated steel tubing, with brown or black leather, laced behind the back rest. The Lota sofa has fully upholstered base and back support on wood legs, with down- or fiber-filled loose cushions; available with Eileen Gray fabrics. Two lacquer-finished end units on casters are detachable from the settee. A cast-iron Tube light has a chrome-plated base and pole with step-on base switch. It uses a 120-Watt incandescent tube. The Bibendum chair has chrome-plated tubular steel frame and is available in leather or with Eileen Gray fabrics in gray, orange and beige. The rolled cushions are of polyurethane foam. —J.N. ■ Beylerian Designer Collection, N.Y.C.

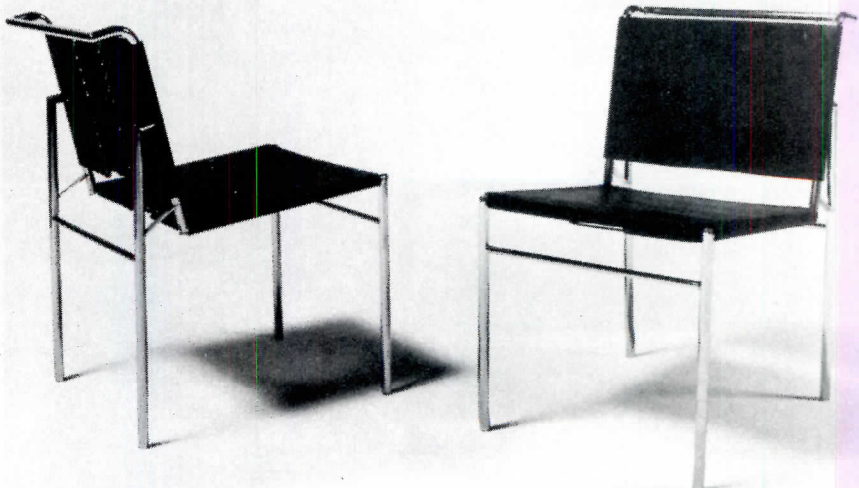
circle 300 on inquiry card  
more products on page 133



Bibendum chair



Lota sofa



Roquebrune Chair



**CERAMIC TILE** / Two of Mid-State Tile's 16 colors, "almond" and "caramel", are shown here on the platform of a whirlpool tub in an Oriental-motif bath. Various trim shapes and edges are also available. ■ Mid-State Tile Co., Lexington, N.C.

*circle 301 on inquiry card*

**COUNTER STOOLS** / An extension of the "Lambda" line of general contract furniture, solid oak stools are available in seat heights of 24½- and 30-in., for counter heights of 36- and 42-in., respectively. They are produced with and without backs,

as shown. The frame is solid oak with radius corners. Seat and back components are polyfoam bonded to a contoured plywood core, upholstered in fabric or vinyl. ■ Tuohy Furniture Corp., Chatfield, Minn.

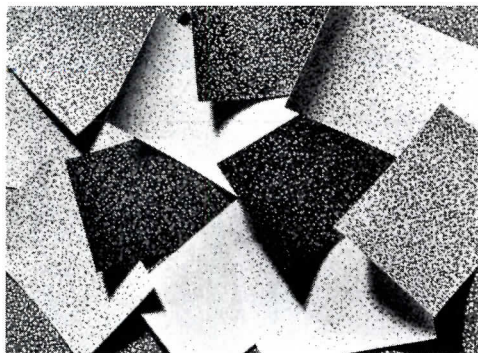
*circle 302 on inquiry card*

**HERRINGBONE PARQUET** / Shown here in the May D & F Department Store in Denver, mitered herringbone parquet flooring comes in sheets ¾"- by 15- by 15-ins., and is suitable for glue-down application on almost any subfloor. Economically priced flooring is manufactured in Tropical Oak, Red Oak, Tropical Walnut and Tropical Cherry species, and is suitable for both commercial and residential applications. ■ Kentucky Wood Floors, Louisville, Ky.

*circle 303 on inquiry card*

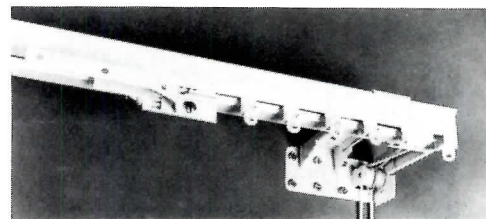
**MARBLE LAMINATE** / Three new patterns, said to be an exact reproduction of fine marble veining, are offered in decorative *Micarta* laminate. Colors are in a warm range, including beiges, tans, rusts and greens, all in a gloss finish. The full *Micarta* line includes solids, woodgrains, leathers, marbles, and patterns. ■ Westinghouse Electric Corp., Micarta Div., Hampton, S.C.

*circle 304 on inquiry card*



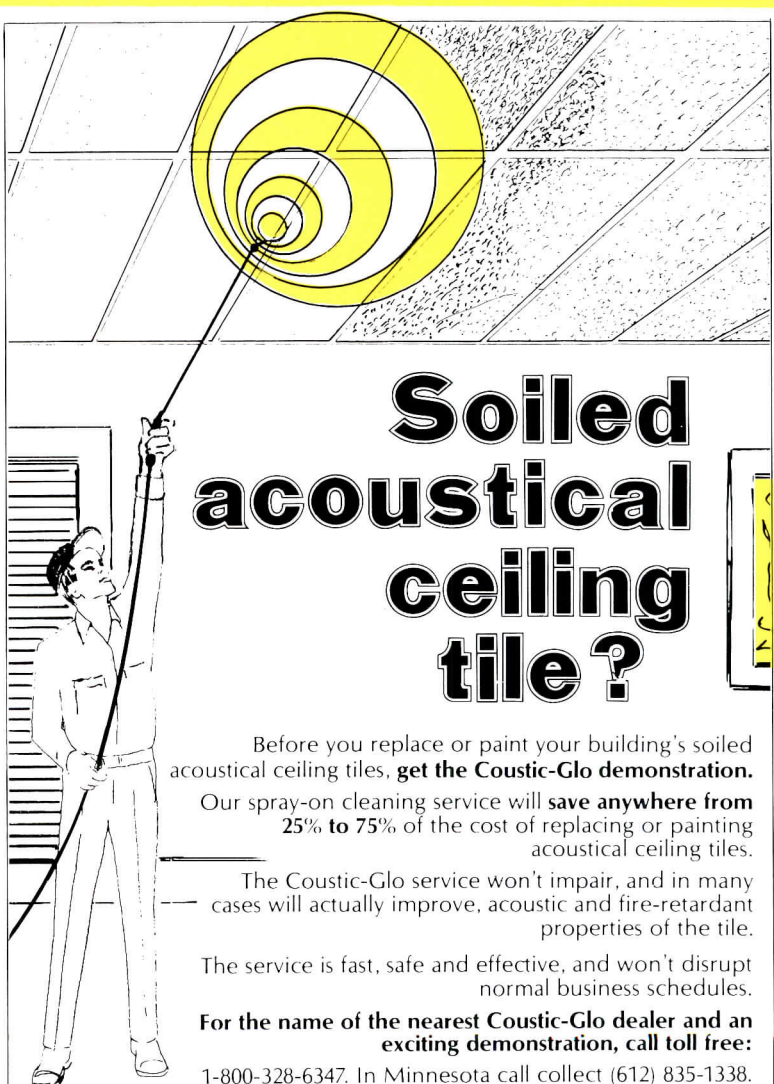
**VINYL WALLCOVERING** / A classic design formerly available only on paper, "Spatterware" wallcovering is now offered on 27-in.-wide vinyl. Twelve colorways include blueberry, saffron, fawn on Kraftpaper, pepper on silver, and peach. ■ Brunswick & Fils, Inc., New York City.

*circle 305 on inquiry card*



**TRAVERSE RODS** / Heavy-duty telescoping traverse rods eliminate the need to cut rods to precise usage length. These rods are made of .024-in. steel (.050-in. steel master carrier bodies) and have molded plastic rollers permeated with silicone for lubrication. The rods are claimed by the manufacturer to have the same high carrying capacity as aluminum architectural track rods and are available in six size ranges for widths from 30-in. to 300-in. ■ Kenney Manufacturing Co., Warwick, R.I.

*circle 306 on inquiry card  
more products on page 135*



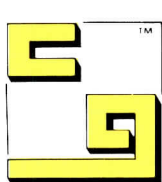
## Soiled acoustical ceiling tile?

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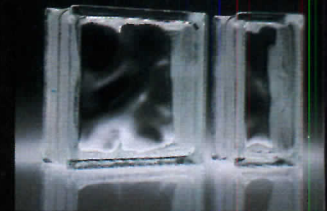
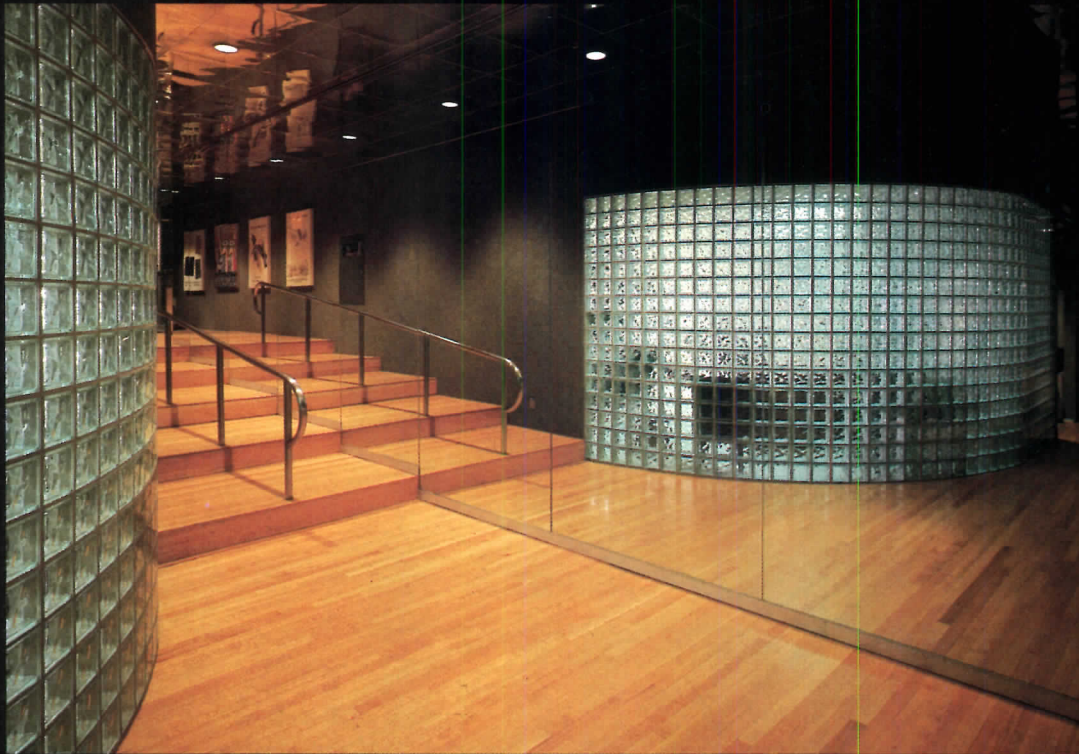


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# Glass Block for the 80's ...design with confidence



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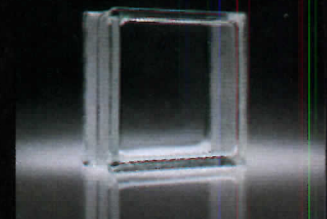
Lincoln Center for the  
Performing Arts  
New York, NY  
Architect: Gwathmey Siegel

Glass Block walls and partitions have many of the attributes of glass alone, but the thickness of Glass Block adds another dimension. Their size, shape and masonry installation also create symmetrical patterns. All this combines to encourage exciting exterior and interior designs.

## Overcome Space Barriers

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Architect: William Kessler  
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CORNING



**TORCHIERE LAMP** / This glass reflector bowl torchiere lamp, designed by Marc Heinlein, has a base and column of solid brass in either polished brass or polished chrome mirror finishes. The distinctive bowl is hand blown in Italy of white pearl-glass, with a pattern of striations and bubbles. The lamp measures 17-in. in diameter, and provides a flood of reflective light on ceilings from a 200-W two-level bulb. Suggested retail price of the torchiere is \$369.00. ■ Nessen Lamps Inc., Bronx, N.Y.

*circle 307 on inquiry card*

**DUCTLESS GRILL-RANGE** / A new line offered by Jenn-Air, "Electronic Air Cleaning" freestanding grill-ranges require no venting ducts to the outdoors. Smoke and cooking fumes are pulled down into the range by the surface venting system, and then pass through two washable aluminum filters and move directly into the electronic air cleaner filtering unit in the base of the range. A series of charged plates capture almost all of the grease and smoke, and the cleaned air is returned to the room through the air grille at the base of the range. Oven is a "selective-use" convection type. ■ Jenn-Air Corp., Indianapolis, Ind.

*circle 308 on inquiry card*

**FABRIC DRAPED LAMP** / Described as "luminous sculpture," "Teli" is a pendant ceiling fixture providing diffused light through white polypropylene fabric draped over a white steel reflector panel. Five chromed steel bars serve as weights and suspension structures. Made by Flos/Arteluce of Italy, the UL-listed "Teli" fixture is available immediately from stock in this country. The fixture is illuminated by a 100-Watt bulb. ■ Atelier International, Ltd., New York City.

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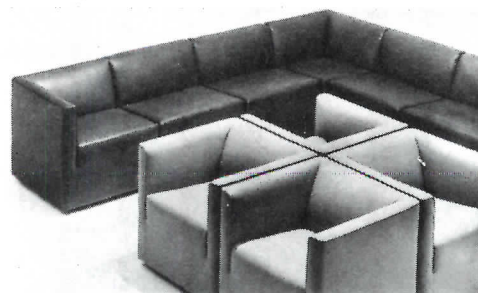
**DRAFTING CHAIR** / The "Graphic Arts Chair" automatically adjusts from desk to drawing height. The seat tilts 18 deg for the most comfortable seating position, while the backrest adjusts for height and follows back movement for constant support. The circular footrest is also adjustable. Five-prong base is equipped with safety casters that only roll when the chair is in use. Contoured seat and backrest are covered in either "Espresso" or "Mocha" fabrics. ■ Plan Hold Corp., Irvine, Calif.

*circle 310 on inquiry card*



**INTERIOR SIGNAGE** / The "Cass" signage system includes 22 universally accepted symbols and words, constructed of corrosion-proof anodized aluminum. They are offered in aluminum finish with black symbols, and bronze with white symbols. Signs are easy to install to either wood or metal using the enclosed template, screws and instructions. ■ Chartpak, Leeds, Mass.

*circle 311 on inquiry card*



**LOUNGE GROUP** / "Inverness" seating comes in chair, loveseat, sofa and individual seating components, all based on 28-in.-wide seat increments for medium-scale space requirements. Upholstered seats and backs are finished with knife-edged seaming. ■ Metropolitan Furniture Corp., South San Francisco, Calif.

*circle 312 on inquiry card  
more products on page 137*

Spring-Summer-Fall-Winter...

# Solid rubber lobby tiles for all seasons

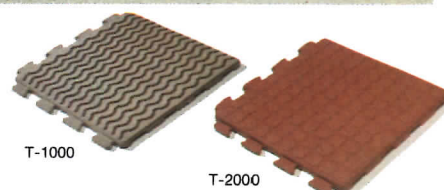
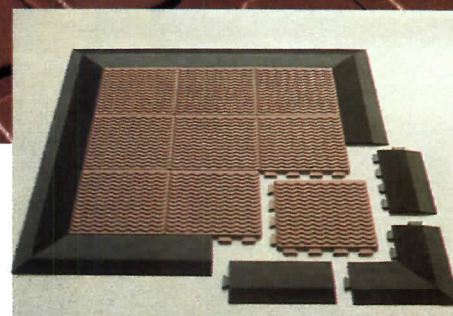
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Available in 2 surfaces: T-1000 - curvilinear is 1/8" deep x 1/4" wide. T-2000 - 1/16" raised, 3/4" x 3/4" cubes. Both surfaces supplied in black, brown, terra cotta, tan, gray, blue, green.



SWEET'S CATALOG (12.17/Pa)

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All Mac-Fab in-floor electrification systems are based on one-foot wide distribution cells that locate the electrical, CRT and communication support services into a single cell.

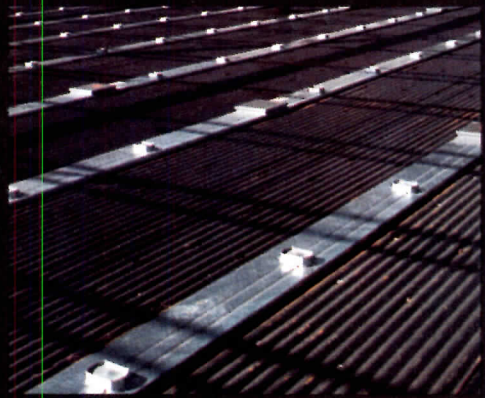
This means that you can put the 'all-services-in-one' distribution cells anywhere you want them... Enabling unrestricted design freedom throughout the planning stages to the arrangement/rearrangement of furniture and partitions once the building's occupied.

It also means that all three support services can be activated through a single pre-set insert. And with a Mac-Fab system you are sure there's an insert located below the desk, workstation or partition.

The "One-Foot Module." It just makes greater design sense.

For more information send for Mac-Fab's new "Design Manual" which features five different in-floor electrification systems. Write Mac-Fab Products, 700 South Spring, St. Louis, MO 63110. Phone 1-314-664-9100.

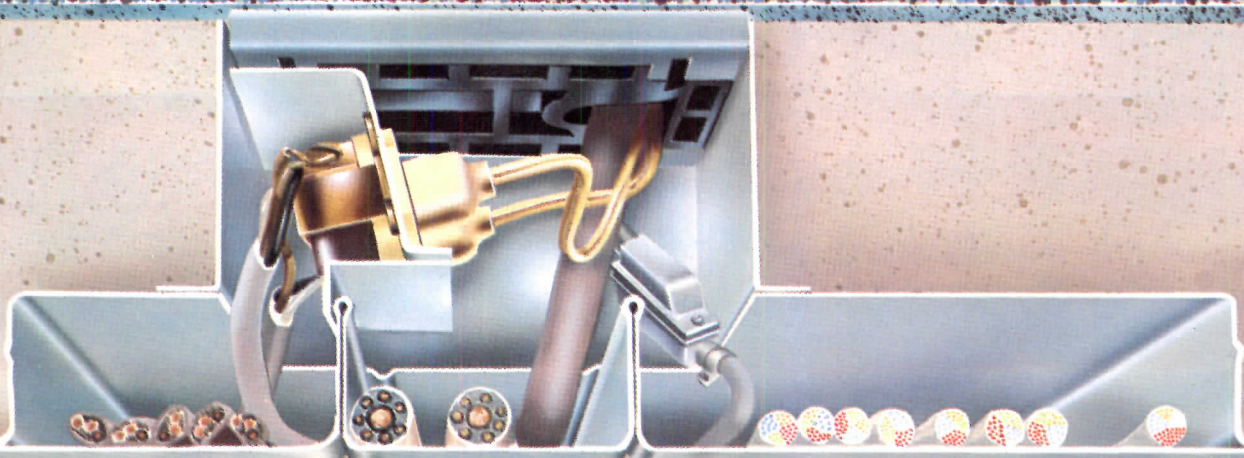
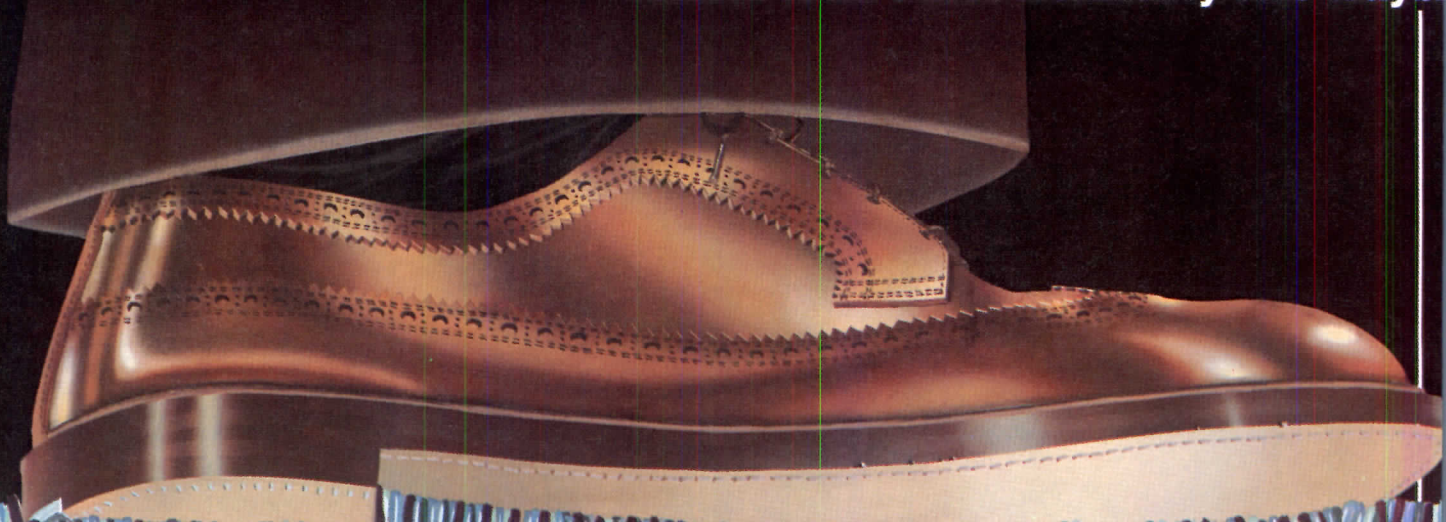
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**MAC-FAB**

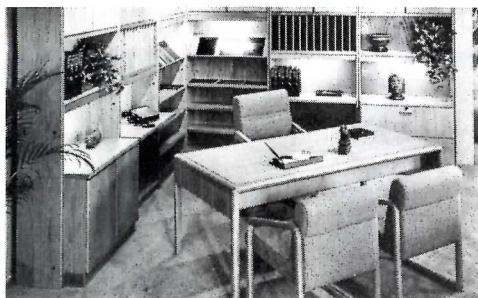
# THE ONE-FOOT MODULE

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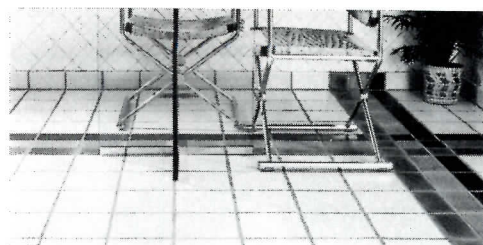
**VINYL-BACKED FLOORING** / Constructed from extra large filament *Antron XL* nylon, "Fortress" 18-in.-sq *Tex-Tiles* and "Garrison" *Powerbond* 6-ft-wide roll goods are new additions to this maker's soft surface, vinyl-backed contract floor covering line. Removable "Fortress" squares install over flat cable or under-floor duct systems; "Garrison" provides durable wear in areas requiring permanent floor covering. Each is guaranteed for 10 years. ■ Collins & Aikman, New York City.

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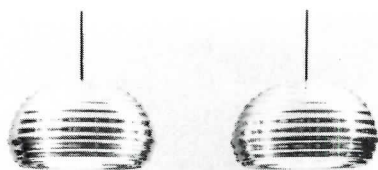
**MATCHED-GRAIN WOODS** / Constructed of matched white oak or black walnut woods and scaled to save space, "800 Series" freestanding units provide storage and display for a range of business needs. Components are pictured here with the "S3" high-profile executive desk, and desk chair and guest seating designed by Norman Chernier. ■ Modern Mode Inc., Oakland, Calif.

circle 317 on inquiry card



**MATTE-GLAZED TILE** / Two new colors—"Almond" (an off-white) and "Grey" (an earthy shade)—have been added to the *Primitive Encore* ceramic tile line. The floor shown here is composed of 8- by 8-in. tiles in "Almond", set with contrasting stripes of "Wheat", "Blue" and "Seal". Applications for *Primitive Encore* include floors, walls and counters in homes and moderate use commercial areas. ■ American Olean Tile Co., Lansdale, Pa.

circle 318 on inquiry card  
more products on page 139



**POLISHED ALUMINUM** / A canopy of corrugated, double-skinned polished aluminum gives the Italian-made "Splügen Bräu" pendant fixture a waterfall effect, with the light from a 100-Watt silver-dome bulb cast upward, concentrated by the rippled inner surface, and reflected downward. Fixture is recommended for restaurants, conference rooms, and residential dining areas. ■ Atelier International, Ltd., New York City.

circle 314 on inquiry card

**BENTWOOD FRAME** / A 1910 design, Lewis Larsen's "Loom Chair" is offered once again as a reproduction of the original style. Instead of wicker, the Larsen chair uses loom-woven fiber-cord twisted around a steel wire. The uniform strands form a cloth similar to fine reed, which can be molded to shape. The material is stretched over bentwood frames, and will resist sagging and degrading in dry heat. Lightweight yet durable, the "Loom Chair" is suitable for use in restaurants, clubs and resorts. ■ Jack Lenor Larsen, New York City.

circle 315 on inquiry card

**PATTERNED TEXTILES** / Designed to provide color and pattern in open office environments, new fabrics from Knoll Textiles include "Severin," a jacquard weave with a stria highlighting the color interplay. Woven in West Germany of wool and rayon, "Severin" is available in oyster, rose, peach, lilac and mist, all 51-in. wide. For upholstery and wall application in contract and residential interiors, the fabric is Class A rated and passes severe abrasion tests. ■ Knoll International, New York City.

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James Renaldo, Architect

**PROJECT:** Buffalo Convention Center, Buffalo, N.Y.

**SPECIFIED WALLCOVERING:** MAYATEX WOVEN SISAL

**INSTALLATION:** After researching many types of wallcoverings, the architects determined that MAYATEX SISAL incorporated all of the features needed for this specific installation.

**SISAL is:** Flame retardant, cigarette resistant, cost efficient, sound absorbing, insulating, extremely durable and naturally static-free. It installs easily on walls and floors with minimal surface preparation and requires very little maintenance. Exciting visual and textural contrasts are achieved when SISAL is used alone or in combination with other building materials.

**RESULTS:** Four years after its installation, the SISAL is still going strong! Architect Jim Renaldo says, "We are delighted with the performance of this product. It has fully lived up to our original expectations."

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**TASIWALLS**

These SISAL floor and wallcovering products, manufactured by TASIBEL and CORDEMEX, are available in a wide range of natural textures and colors.

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*C/S Pedimat* offers the flexibility of surface-mounted installation, in addition to recessed application, and provides relief in foot-fatigue situations.

Both *Pedigrig* and *Pedimat* do the jobs that have to be done—stopping dirt, mud, sand, and water at the door; reducing interior floor maintenance; protecting the safety of visitors and workers. At the same time, both *Pedigrig* and *Pedimat* build the designer's palette with a broad range of contemporary colors, textures and surfaces including Dupont Antron III® carpet.

*Pedigrig/Pedimat* is custom fabricated to any size or shape.

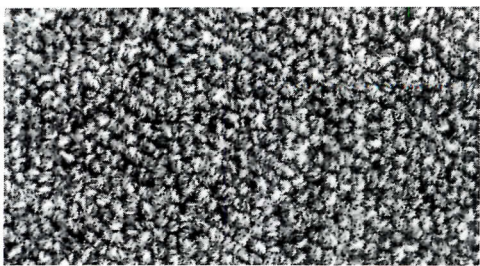


### **PEDIGRID/PEDIMAT**

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**CARPET** / Badische Corp. has performance certified "Investment" carpet from Bigelow-Sanford for Class III, extra heavy commercial traffic. This carpet is made of ZEFTRON 500 nylon yarn. It is a nubby 26-oz woven fabric, pigmented to ensure colorfastness, color matching and color clarity. It comes in 28 low-luster heather shades and is available in a range of 12 muted shades or in custom colors with minimum yardage orders. This product carries two warranties: a five-year Durable Warranty and a Free Replacement Anti-Shock Carpet Warranty. ■ Bigelow-Sanford, Inc., Greenville, So. Carolina.

*circle 319 on inquiry card*

**SKID RESISTANCE** / This textured sheet material



which complies with OSHA standards is manufactured with a silicon abrasive surface for non-slip protection. "Safety-Walk" is available in two types: "General Purpose" surfacing is suited

for heavy-traffic applications in plants and warehouses; "Conformable" surfacing can be rolled, bent or angled to fit uneven surfaces such as tread metal plate steps, ladder rungs, and vehicles. Both are applied like tape to a clean and prepared surface. ■ Durable Mat Company, Norwalk, Ohio.

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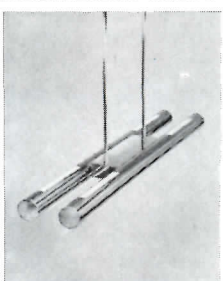
**RUGS** / This new collection of rugs has designs



that are of hand-tufted, hand-sheared and hand-carved acrylic. Called the "Traditional Collection," it consists of five different designs. Three designs have Chinese motifs: "Nanking" has a snowflake design with a garland border, "Peking" (shown) has a large-scale Chinese center medallion with a key border, and "Loyang" features a center medallion with a floral border. All are available in 4- by 6-ft., 6- by 9-ft., and 9- by 12-ft. ■ Cado/Royal System Inc., So. Plainfield, N. J.

*circle 321 on inquiry card*

**FLUORESCENT LAMPS** / Called "Parallel Fluorescent 3," the design allows

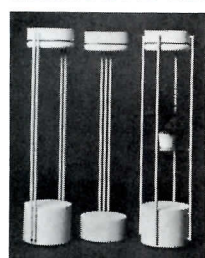


for as many as four cylinders connected by three sections which hold the ballasts. Each cylinder holds a 20-, 30-, or 40-Watt fluorescent tube. The 3-in. diameter housing can have openings for uplighting as well as downlighting (as shown),

and can accommodate a snap-on extruded diffuser to cover the bottom opening. ■ Habitat Inc., New York City.

*circle 322 on inquiry card*

**FREESTANDING LIGHTS** / The "Focus Ten" line



includes freestanding (shown) and pendant-mounted luminaries which use high-pressure sodium and metal halide bulbs. They are claimed to use over 60 per cent less energy than fluorescent troffers. The floor units have the ballast in the base; the ceiling-hung units have ballast and wiring assembly mounted on a carriage which straddles the ceiling grid. ■ Gardco Lighting, San Leandro, Calif.

*circle 323 on inquiry card*

**LAMPS** / Designed to burn in any position, these



lamps are available with either a phosphor-coated or clear bulb with a mogul screw base. The 1000- and 400-Watt *Met-alarc* lamps have an initial lumen rating of 110,000 and 34,000 respectively when operated in the vertical position. These bulbs are good as replacements for performance is claimed to be up to 98 per cent better than mercury, and four to five times better than incandescent. ■ GTE Lighting Products, Danvers, Mass.

*circle 324 on inquiry card*

*more products on page 145*

# Granite.

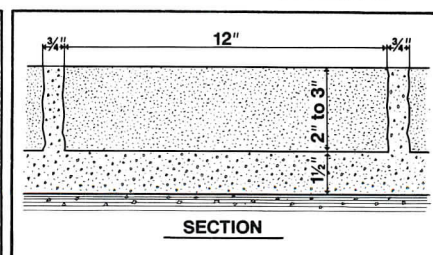
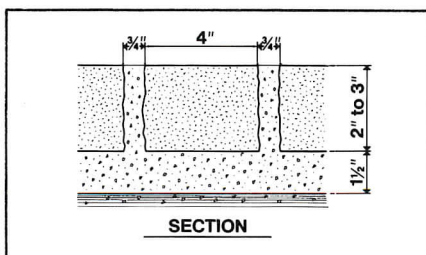
## Beautiful for heavy traffic areas.



Architects: Lawrence Halprin & Associates



Architect: Joe Karr & Associates, Chicago, IL



Cold Spring granite is a natural for landscape applications. Its warm colors and natural textures blend beautifully with the environment. And at the same time, granite provides the designer with the flexibility he needs to create areas of unusual and lasting beauty.

At Cold Spring we now have a wide variety of Module Pavers and Durax Blocks available. For more information, plus a packet of full color literature illustrating our products in use, call toll free **800-328-7038**. In Minnesota, call (612) 685-3621. Or write to the address below.



**Cold Spring Granite Company**, Dept. AR-2 202 South 3rd Avenue, Cold Spring, MN 56320  
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# NOVA Lighting Controls

## Rich. Rugged. Reliable.

**Nova** is the finest line of solid state energy-saving dimmers and controls . . . anywhere.

**Handsome on the outside, but rugged on the inside.**

Nova reflects a rich contemporary style complementing any decor. It's the unique lighting control that doesn't have unsightly metal strips on the front of the dimmer. In addition to a distinctly handsome appearance, Nova's rugged solid state circuitry and silver contact switch make it the sturdiest of all lighting controls.

### **Vertical Slide Control Dimming**

Nova's patented calibrated vertical slide control glides to the precise lighting intensity you desire—the natural human-engineered way to control illumination. If you move the slider to the center of the control, for example, you know at a glance that the lighting is at 50 percent. With this feature, you can bring theatrical Square Law Dimming into your interior designs.

### **Unquestionably Reliable**

Each component is carefully selected, and every finished unit is 100 percent tested to be sure it meets Lutron's strict standards of quality.

### **Styling Flexibility**

Nova dimmers, on-off switches and system controls share the same faceplate design to give a clean uniform appearance no matter how you arrange them. They're available in many models and colors with your choice of tamper-proof faceplates and custom engraving.

### **Controls Incandescent & Fluorescent Lighting**

A complete array of Nova wall-box dimmers and controls are available in incandescent and fluorescent models. Should you require a sophisticated control or high wattage application (including mercury vapor and cold cathode lighting), Lutron will custom build a lighting control system to fit your design. All models are available from lighting showrooms and your local electrical distributor.

**Nova**—the designer's choice for every lighting control need. \*

UL Listed

*\* Nova wall-box dimmers and custom-built systems have been installed in the Hyatt and Marriott Hotel chains, plus the Grand Hyatt, Coca-Cola, Disneyworld & Disneyland, AT&T, IBM, the World Trade Center in New York, Citibank, Arco, Revlon, Pennzoil, Texaco and the White House.*

# LUTRON

COOPERSBURG PA 18036

Lutron and Nova are registered trademarks. This product is covered by one or more of the following U.S. patents: Des 277, 577; 3,927, 345; 3,919, 592; 3,735, 020; 3,746, 923 and others pending.

ID-81

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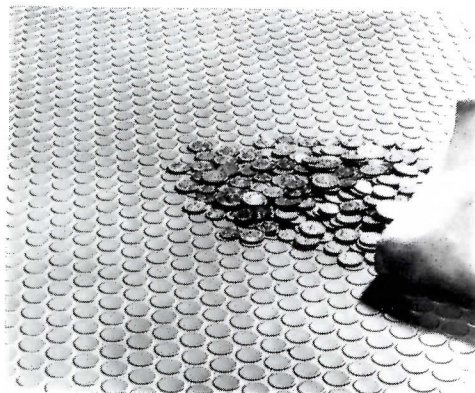
**Ad Council** A Public Service of This Magazine & The Advertising Council.

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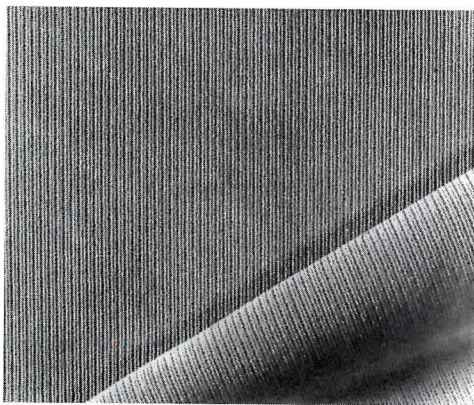
**MODULAR SEATING** / Double needle seaming details control the soft, contoured forms of Brian Kane's "588 Mendocino" seating group. The small-scale lounge units include four components: a corner seat, an armless unit, and two ottomans. Pieces are assembled to form linear and right-angled seating layouts; upholstery options include a wide range of fabrics or leathers. ■ Metropolitan Furniture Corp., South San Francisco, Calif.

*circle 325 on inquiry card*



**FLOORING** / A silver metallic color has been added to the "Loncoin" line of embossed sheet vinyl flooring from Lonseal. In keeping with other Lonseal products, this flooring has a cloth backing for good adhesion to the substrate as well as solvent welding which allows for a seamless installation. ■ Lonseal, Inc., Los Angeles, Calif.

*circle 326 on inquiry card*



**COTTON VELVET RIB FABRIC** / Suggested for specialty installations, "Parade" has a 100 per cent cotton yarn-dyed pile custom woven in West Germany in 55-in. widths. For strength, the warp and weft yarns are spun from 14 per cent viscose filaments and 86 per cent cotton fibers. It complies with the NFPA 701 flame code when treated with a flame-retardant finish. ■ Gretchen Bellinger Inc., New York City.

*circle 327 on inquiry card*

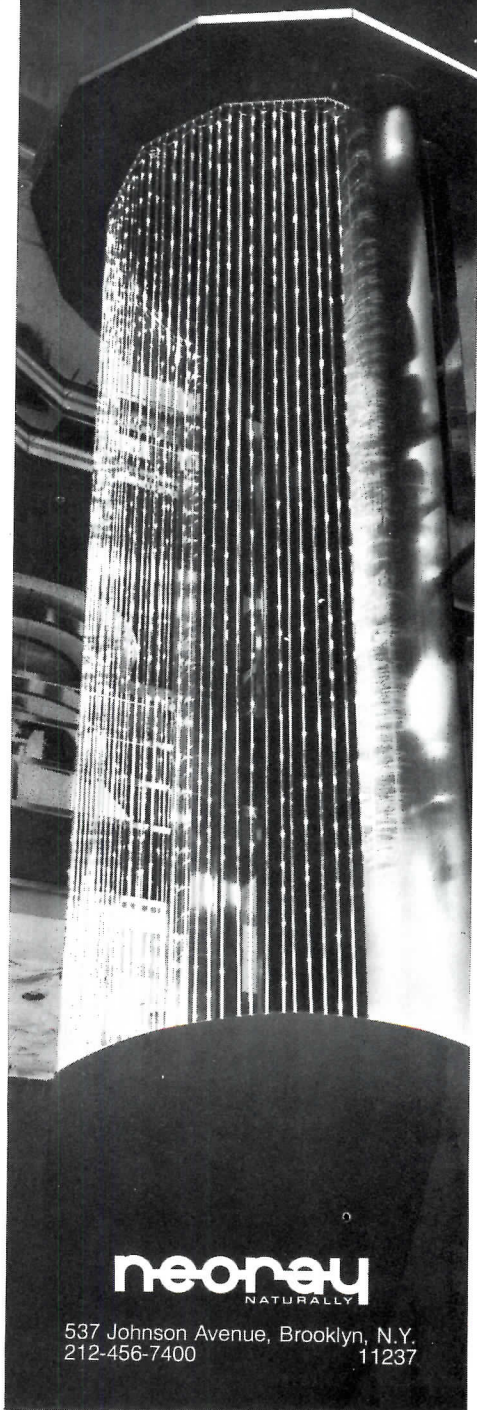
*more products on page 147*

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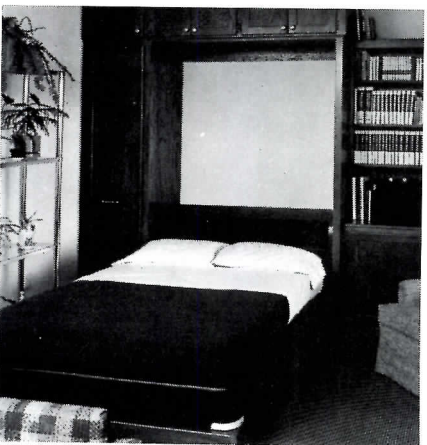
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## Building in a SICO® wall bed is like adding a big room

Because it increases your useable living space. In your family room, den, guest room, study. Known for innovation in design, SICO wall bed systems can qualify as part of your mortgage, can be put in if you're remodeling, and bed cabinet comes in choice of several wood finishes. Options include standard twin, double, or queen size mattress and box spring, built-in night stand, and/or desk/table. Goes up or down finger-tip easy with under 20 pounds of pressure. It's SICO for more room in less space. For more information write or call SICO, Incorporated, Special Markets Division, 7525 Cahill Road, Minneapolis, MN 55435. Dept. AR-2. Phone (612) 941-1700. Cable WILSICO.

*Innovation by design*



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### RED LACQUER / Handcarved from solid beech-



wood in a contemporary "Bamboo" style, armchair stands 37¼-in. high, with a seat height of 17-in. The chair is also available in a choice of other custom wood or lacquer finishes. ■ IPF International, Paterson, N.J.

circle 328 on inquiry card

### WATER-SAVING TOILET / Said to be completely



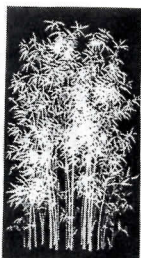
new, the "Superinse" toilet flushes effectively with only one gallon of water. Its water delivery system sends evacuation water to the trap and rinse water to the bowl in an hydraulically-timed sequence, using 80 per cent

less water than conventional toilets. The "Superinse" is totally self-contained, and can be installed and connected to any existing code-level plumbing.

■ Thetford Corp., Ann Arbor, Michigan.

circle 329 on inquiry card

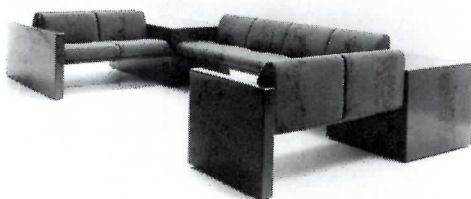
### FABRIC PANELS / Hand-printed on an all-cotton



panel, "Bamboo" design measures 51-in. wide by 3½-yd long. It is suitable as a design motif for hotels, restaurants, etc., and is offered in three different colorways: beige on red; beige on black; and two shades of green. "Bamboo" and

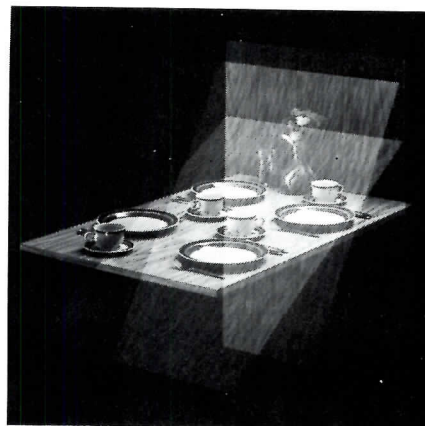
other fabric panels may be installed in multiples. Panels are manufactured in Switzerland. ■ Zumsteg, Inc., New York City.

circle 330 on inquiry card



**INSTITUTIONAL SEATING** / The most recent addition to this maker's line of "OSR" (On-Site Recoverable) seating for heavy-use college lounges, airport waiting rooms, etc., "Aptus 2" was designed by Jay Heumann to have a standard seat width of 21½-in. This smaller scale provides for large seating requirements in a limited space. All upholstered seat and back covers have *Velcro* for easy removal for cleaning or replacement, and all resin support elements and polyurethane coated rails are easily maintained or refinished on-site. ■ Metropolitan Furniture Corp., South San Francisco, Calif.

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## Building in a SICO® wall table is like adding a small room

Because it increases your useable living space. In your kitchen, sewing room, den, or patio. Innovative by design, this SICO table is legless when down. When up, it rests flat against the wall, and can be a decorative mural. It can qualify as part of your mortgage or be installed if you're remodeling. Surface is durable melamine and comes in your choice of four attractive colors, natural wood available for outdoors. Also available in custom sizes and shapes. It's SICO for more room in less space. For more information write or call SICO, Incorporated, Special Markets Division, 7525 Cahill Road, Minneapolis, MN 55435. Dept. AR-2. Phone (612) 941-1700, Cable WILSICO.

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