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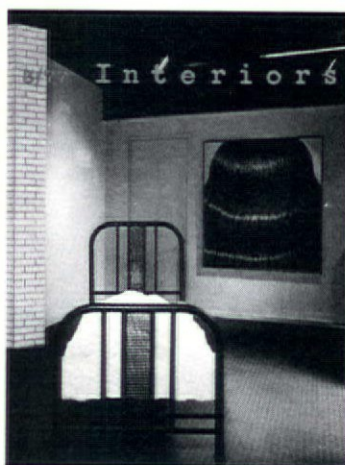
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Cover:

Interior view of law office in New York by Susana Torre shows intriguing use of such symbolic elements as exterior brick for interior wall surfaces, walls the color of open skies, and even a work of art (foreground) by sculptor George Segal (pages 78-83). Photograph by Robert Perron.

A BILLBOARD PUBLICATION



Volume CXXXVI, Number 8



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NEWS

Museum of Broadcasting preserves a half-century of radio and TV programs



Custom designed consoles provide facilities in the Broadcast Study Center for eight separate screenings at the same time, or for the same broadcast to be viewed or heard simultaneously. (Elliot Fine photos.)

Library/index room of the Museum of Broadcasting is part of three floors, designed by John Beyer, AIA, of Beyer Blinder Belle, New York architects.



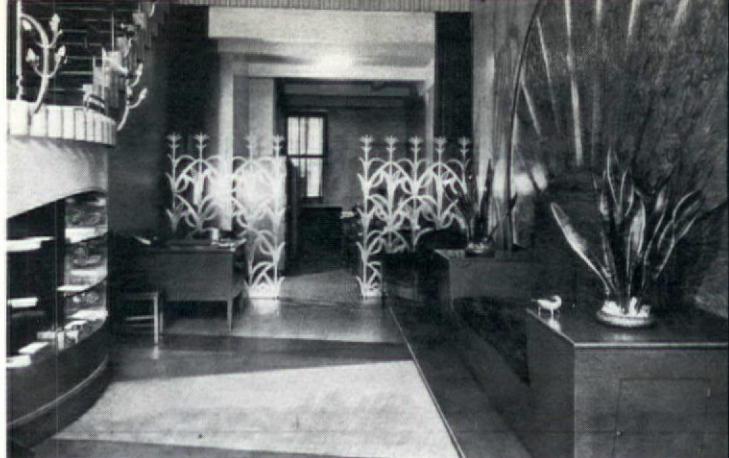
Mary Martin flew through the air as Peter Pan, and Franklin D. Roosevelt gave a fireside chat during Alistair Cook's narrated tour of the new Museum of Broadcasting in New York. It all happened on tape—via audio/visual cassettes at the recently opened facilities, established under a grant from CBS chairman, William S. Paley. The interior design was by the architectural/planning office of Beyer Blinder Belle.

Three floors of the building at 1 East 53rd Street, adjacent to "vestpocket" Paley Park, provide storage, cataloguing, and exhibition of thousands of radio programs (from KDKA's coverage of Harding's election in 1921) and television programs (dating from 1948). An hour's broadcast material, in video or audio cassette form, occupies less space than a single ordinary book, and generally takes less than two minutes to obtain the desired cassette from the time it is requested to inser-

tion in a broadcast console. As Mr. Cook put it, the museum is a "taproot into our past."

The public is given a first sampling for free. Thereafter, one must become a member at nominal fees (student rate is \$20 per year).

Robert Saudek, visiting lecturer in visual studies at Harvard and creator of TV's "Omnibus" series, is president of the museum. Assisting Beyer Blinder Belle in creating the handsome and functional interior design was Howard Brandston, lighting designer. Lawrence Wittman & Co. and County Neon Sign Corp. custom produced the audio/visual consoles, Thomas C. Baer Inc. was the furniture contractor, and Woodrite Inc. supplied the custom woodworking. Total cost of the renovation of three floors, including furniture and consoles (\$6,000 each) amounted to \$257,000.



Motifs from nature in a reception room for the Walker-Gordon Milk Co., Elisabeth Coit, Architect. 1931.

Women in architecture and design

Women's involvement in American design has been more extensive and more valuable than is commonly acknowledged. Setting the record straight is a show at the Brooklyn Museum until April 17, "Women in American Architecture and Design: An Historic and Contemporary Perspective." After Brooklyn, the show will travel to MIT's Hayden Gallery, to the Colorado Springs Fine Arts Center, and to other cities. It is complemented by the publication of a handsome book of the same name (Whitney Library of Design, New York, 224 pages, 250 illustrations, historic chart, notes, bibliography, \$22.95).

Most of the material has never been published or exhibited before. It includes 139 projects, some experimental, some traditional, some by professionals, some by non-professionals. Included are winning designs from

a competition of the 1890s, Julia Morgan's design for San Simeon, the work of Marion Mahoney Griffin, a 1948 solar house by Eleanore Raymond, and the theoretical studies (some of them in collaboration with Louis Kahn) of Anne Tyng.

Susana Torre, whose own design work appears in this issue, was both curator of the show and editor of the book. Marita O'Hara and Deborah Nevins of the Architectural League of New York contributed important work as exhibit co-ordinators; Cynthia Rock was assistant for the installation; and Naomi Leff prepared both the book's intriguing historic chart and the exhibit's audio-visual presentation of contemporary work.

Support came from the Architectural League's J. Clawson Mills Fund, the National Endowment for the Arts, the New York State Council on the Arts, the CBS Foundation, IBM, the Harrington Winston Corp., the Monsanto Fund, and Charette.

Seats



At the Yale University Art Gallery, now through April 17, is "Seats," an exhibition of American chairs, stools, benches, and settles. The earliest of the 75 examples shown is dated 1640, the most recent, 1970. An accompanying slide show, "Just Seats?," examines special seating functions such as astronauts' couches and barbers' chairs. Installation design is by Charles Belson; the slide show by Christopher Campbell.



From the Yale show and from the accompanying book by Patricia E. Kane: an Eames lounge chair for Herman Miller, and a beech rocker by Thonet Brothers.

continued on page

John Stuart International

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1974 Resources Council Award
1975 Design in Steel Award
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Braun prizes

Prizes for industrial design, awarded every second year or so for the past decade, are announced again for 1977 by the famous German firm of Braun. (Their chief designer, Dieter Rams, is also the designer of a line of furniture which Jack Lenor Larsen has recently begun to offer.) Only the young need apply (less than 35 years old and a professional designer for less than two years), and entries are due July 15. For information, write Braun AG, Information-sabteilung, Postfach 115, 6242 Kronberg, West Germany.

Tehran Library Competition

The Iranian government announces an international competition for the design of a 100,000 square meter (that's over a million square feet) library building in Tehran. Thirteen prizes totaling \$200,000 will be given, and the first prize winner will receive \$50,000, as well as the commission to design the project. Competition documents and further information are available from the Pahlavi National Library Project, Committee for the International Architectural Competition, Aryamehr Square, 9 Bisotun Avenue, Tehran, Iran. There is a \$70 registration fee. Registration ends April 19, and entries are due January 20, 1978.

Ohio project honored

William Dorsky Associates of Cleveland, Ohio, and Miami, Florida, received the first place award in a national competition sponsored by the Society of American Registered Architects for a mini-mall project in Ohio.

Heavy use of brick flooring, boutique-theme retail spaces and atrium entrances are features of the 115,000 square foot building.

Presentation of the award was made at the Society's recent convention in Atlanta.

IBD student rally

The fifth annual student design rally sponsored by the Carolinas chapter of the Institute of Business Designers was held Feb. 2-4 in High Point. In addition to plant tours and discussions, there were awards for winners in the student design competition. Although only one first prize (\$500) had been announced for individual projects, the quality of submis-

sions was so high that two firsts were given, to **Elizabeth Cohen** of Auburn Univ., and to **Donnan Huddleston** of the Univ. of Tennessee. A second prize was given to **Walker T. Candler**, also of Auburn, and two mentions to **Beth A. Roby** and **Donna K. Davis**, both of Auburn.

For groups entering together, one mention was given to the

Univ. of Tenn. team of **David Law**, **Paul Law**, and **Christi Gamp**, another mention to **Jud Gray**, **Sherry Little**, and **Jocely Stroupe**, also of Tenn.

In the category of product design, a \$250 prize went to **James Paul Proia** of Virginia Commonwealth Univ., and a \$100 prize to **Sheri Pace** of the Univ. of Georgia.

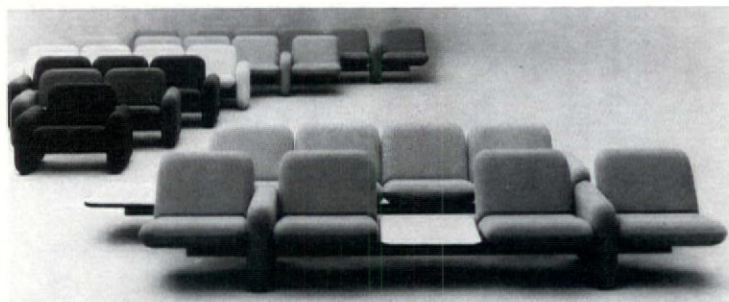
Resources Council Gives Awards

The sixth annual Product Design Awards have been given by the Resources Council. Choices were made from more than 200 entries by an 11-member jury which included RESIDENTIAL INTERIORS Editor Richard W. Jones.

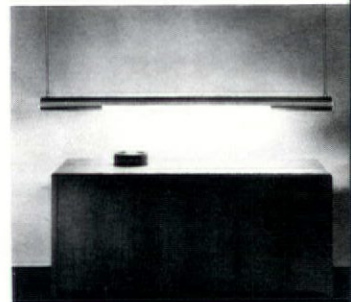
Winners included: for technical innovations, Tied Dyed floor canvas designed by Maya for Maya/Romanoff; for decorative acces-

sories, Desk Top Accessory Units designed by Paul Mayen for Architectural Supplements; for lighting, Designers' Fluorescent by the Habitat Design team for Habitat; for hard surface flooring, Barnside vinyl by Sylvia Gold Spellos for Eden Manufacturing; for commercial broadloom carpet, Quadro hi-lo Berber broadloom by Alan Meiselman for Saxony; for window shades and

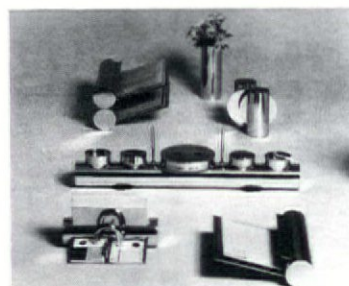
blinds, Riviera Tiltone Duo-colored Blinds by the Levolor Design Department for Levolor Lorenzen; for contemporary printed fabrics, Pastorale-Sheer by the Larsen Design Studio for Jack Lenor Larsen; for office contract furniture, the Ergon chair by William Stumpf for Herman Miller; for general contract furniture, the Modular Sofa Group by Ray Wilke, also for Herman Miller.



Ray Wilke's Modular Sofa Group for Herman Miller



Habitat's Designers' Fluorescent



Paul Mayen's Desk Top Accessories for Architectural Supplements



Bill Stumpf's Ergon Chair for Herman Miller



Saxony Carpet's Quadro, designed by Alan Meiselman

National Trust's New Home



The National Trust for Historic Preservation has bought for its own use one of Washington's National Historic Landmarks, the 1917 Mellon Apartments designed by J. H. DeSibour. The Washington firm of David N. Yerkes and Associates has been commissioned to adapt the building for its new owner. In addition

to industrialist Andrew W. Mellon former tenants include art dealer Lord Joseph Duveen and "hostess with the mostess" Perl Mesta. The Trust will continue to maintain and use Decatur House as its present headquarters, and some of the Mellon building may be rented to others, thus helping to finance the venture.

continued on page



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NEWS

People, firms and showrooms

Charles Eames, Romaldo Giurgola, and Ada Louise Huxtable are among those elected new members of The American Academy and Institute of Arts and Letters.

The Museum of Modern Art, New York, has chosen **Cesar Pelli** as the architect of its proposed addition, which is to include new gallery space and a tower of condominium apartments. Pelli is the new Dean of Yale's School of Architecture, and his previous work includes (with the firm of **Gruen Associates**) Los Angeles' **Pacific Design Center**.

Jack Dunbar, formerly Associate Partner of **Skidmore, Owings & Merrill**, has left that firm to join **Lydia De Polo** in a new interior design partnership. (De Polo's interiors for a law firm were published in *INTERIORS*, June, 1975, and she is also a former SOM employee). The new firm will retain the title **De Polo Inc.** and will have its offices at 515 Madison Ave., New York.

The advisory board of governors of the **Dallas Market Center** announces that **Bill Hersman** of **Theo's, Inc.** has been re-elected as Chairman. Also elected to a new term is **C. J. Hall** of C. J. Hall Associates. **Phil Miller** of **Schumacher** has been elected as a new member.

John MacKenzie Kerr has been named Director of Design for **Scientific Environmentals, Inc.**, the New York interior design and food service planning firm. Kerr was formerly Director of Design for the **Loews Corporation**.

The new President of the American Academy in Rome is **Bill N. Lacy, FAIA**. For the past five years, Lacy has been Director of Architecture and Design for the National Endowment for the Arts, and he has also served as Executive Director of the Federal Design Improvement Program.



The firm of **Lawrence Halprin & Associates** has been purchased by five senior associates of the firm, **Donald Ray Carter, William R. Hull, Satoru Nishita, E. Byron McCulley, and Harold Baxter**. Halprin will remain involved with the design of a selected number of the firm's projects, but has formed a new firm, **RoundHouse**, for the pursuit of his interests in experimental design work.

Richmond, Manhoff and Marsh, commercial space planners, have opened a new Denver office that will be directed by company president **Burt M. Richmond**; the company headquarters in Chicago will be directed by Executive Vice-President **William H. Manhoff**.



Michael Pinto

Space planning and design consultants **ISD Inc.** have named **Michael Pinto** Vice-President in charge of their Houston office.

Martin Bender and **Victor Swan** of Los Angeles have formed their own firm, **Wesley Allen, Inc.**, with manufacturing facilities for sofas, beds, day beds and accessories, featuring the "Legacy" line of solid brass items.

Leon Barmache of **Leon Barmache Associates** and **Ira Paris** of **Paris Commercial Interiors**, formerly friendly competitors, have joined in the formation of a new partnership, **Barmache-Paris Design Associates, Ltd.** Their offices will be at 225 East 57th St., New York.

Thomas W. Ferguson, Jr., a Vice-President of the **National Gypsum Co.**, has been named President of the **Tile Council of America**, succeeding **Fred H. McIntyre, Jr.**

Frederick J. Batson, Jr., President of **Kittinger**, has announced the appointment of **William E. DeBlaay** as Chief Designer for the firm. His past experience includes work with the **John Widdicomb Co.** and free-lance furniture design.

InterArc, the interior design subsidiary of **Hellmuth, Obata & Kassabaum**, has moved to new offices in the Boatman's Tower, a 22-story St. Louis structure designed by the HOK firm.

Robert J. Nash, FAIA, has been elected President of the National Organization of Minority Architects.

Carpet news

James Wade has been named to the newly created post Director of Marketing Communications for the **Philadelphia Carpet Co.**, Cartersville, Ga. Wade was formerly a Vice-President of the J. Walter Thompson Co.

John F. Deery has been elected President of the **Jorges Carpet Mills** of Rossville, Georgia, and **Denis N. Dobosh** Vice-President. **Edward W. Jorges** continues as Chairman of the Board and Chief Executive Officer.

Dow Badische has recently acquired ownership of spun yarn plants in Allendale, S.C., and Sylva, Georgia, and plans remodeling and expansion of the Allendale plant. President **E. L. Stenzel** predicts a "relatively good" year for carpet sales, with a growth rate of 6 to 8 percent for 1977.

Carpets International US has named **Syd Preiss** Vice President of Sales.



Lawrence Woods, President of **Contract Carpet and Interiors**, has announced the formation of the nation's first minority-owned carpet manufacturing company, **Commercial Contract Carpet Mill, Inc.** Woods will also be President of the manufacturing company, which will be located in Calhoun, Georgia. The company, a joint venture with **Marjon Carpet Mill, Inc.**, will have a minimum manufacturing capability of 25,000 sq. yds. per day.

National ASID news



ASID officers Schwartz, St. Clair, Phibbs, Witte, Jones.

New national officers of the American Society of Interior Designers have been announced. **H. Albert Phibbs, FASID**, of Denver will be the organization's 1977 President; **Richard W. Jones, FASID**, immediate past president and Editor of *RESIDENTIAL INTERIORS*, will be Chairman of the ASID Educational Foundation; **Irving Schwartz, FASID**, Champaign, Ill., will be First Vice-President; **D. Colman Witte, FASID**, Philadelphia, will be National Treasurer; and **Rita St. Clair, FASID**, Baltimore, will be National Secretary.

Regional Vice-Presidents have also been elected. (Together with the five national officers they constitute the national board's Executive Committee.) They are: **Sherwood Falsgraf**, Cleveland, East Central Region; **William Lee Joel III**, Richmond, Mid-Atlantic Region; **David M. Rice**, Omaha, Midwest Region; **Dorothy Jorgensen**, Montville, N.J., North-

east Region; **David W. Hall**, Oakland, North Pacific Region; **Susan Cohen**, Tucson, Rock Mountain Region; **Stephen Ackerman, Jr.**, Atlanta, Southeast Region; **Sammye Erickson**, Ahambra, Southern California Region; **Edward Perrault, FASID**, Houston, Southwest Region; and **Joan Blutter, FASID**, Chicago, West Central Region.

The ASID has also named two new Honorary Members and three new Life Members. The Honorary Members are **Dr. Samuel C. Miller**, Director and Trustee of the Newark Museum and **Mary Moffett**, an innovative educator in housing and interior design at Louisiana Tech. Those named to Life Membership are **Bessie Simpson**, Los Angeles, **Virginia McLellan**, La Jolla, Cal and **Derek Fairman**, San Francisco.

Marc Janecki of Baltimore has been elected President of the ASID's National Student Council.



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MARKET

Knoll International sails into Houston

Take a very ordinary space—3133 Buffalo Speedway, Houston, Texas to be exact—and give it to Sally Walsh, partner in charge of design for Houston's S.I. Morris Associates, architects to fill with Knoll furniture. What do you get? The latest Knoll International showroom, calm, classic, and unexpectedly breezy. For above one long and narrow space is a vaulted ceiling framed with white and blue (an old Knoll trademark) "sails" masking an upper balcony floor.

The former staff member of Knoll Associates (her six years there were "The early years when you typed, walked the sheep dog, waited on customers in the showroom, watched Hans present one incredible Planning Unit project after another. . .") has designed the Houston showroom to be a simple but elegant foil for Knoll furniture in the Knoll tradition. Furniture is organized into groups suggesting reasonably sized room settings, "so that an individual can more readily relate the scale to the space he will be furnishing." Carpet is everywhere, reflecting the widespread use of carpet in the facilities of Knoll clients. A neutral color scheme permits clients to "spread samples of fabric in myriad colors, to select combinations without dis-

traction." Bright color is restricted to the textile display, "where its abundant availability seems even more remarkable and fresh" on clean white shelves.

What inspired this breath of fresh air? According to the designer, one notable inspiration was Knoll itself. "Knoll has long been famous for its willing production of standard items in special materials and finishes," she says. "We have succumbed to that temptation in a few of our selections. But we have also found joy in traditional Knoll under-



statement. We have ignored sumptuously beautiful handwoven fabrics in favor of cotton duck. The incredibly fine collection of good designs in furniture and textiles made this project for Knoll a most pleasurable experience." (It shows.)

In other words, the design is a return to Hans Knoll's basic ideas: "elan with simplicity." Says Walsh, "The entire space is a study in the neutral—warmth and interest are focused in a juxtaposition of textures." Which may explain the clean lines and spartan grace of its International Style details.

But Walsh is too modest. The modulation of space, the studied application of color, form, and texture, and that soaring vaulted basilica are accomplishments of an original designer whose father read Plato for pleasure and Gertrude Stein aloud, whose mother discussed architecture, art, poetry, literature, and world affairs with her young children, and whose opening "line" at once-a-year school dances was, "What do you think of the current international situation?" The current situation of Knoll International is very sound in Houston, indubitably Knoll.

continued on page 2



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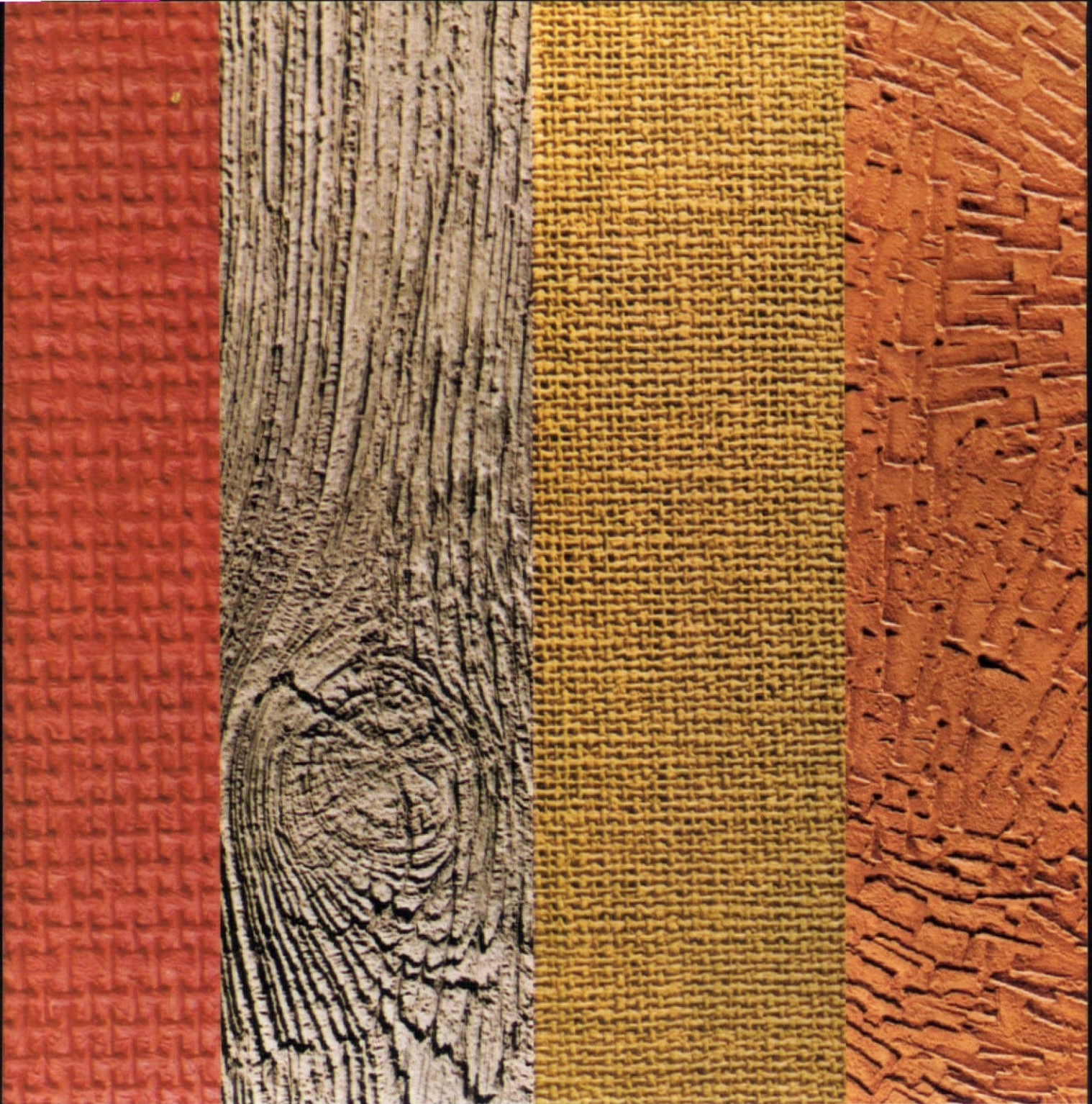
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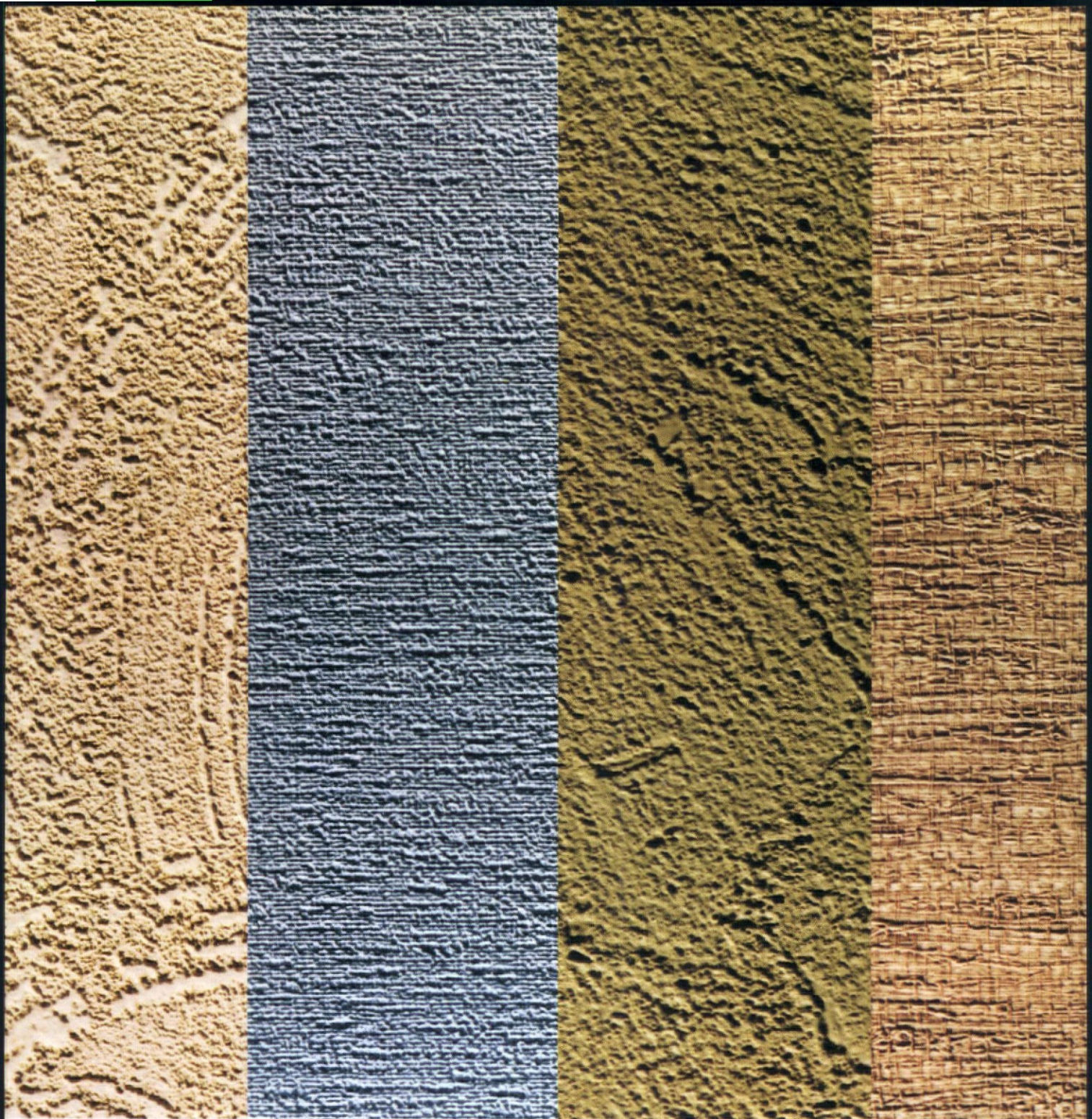
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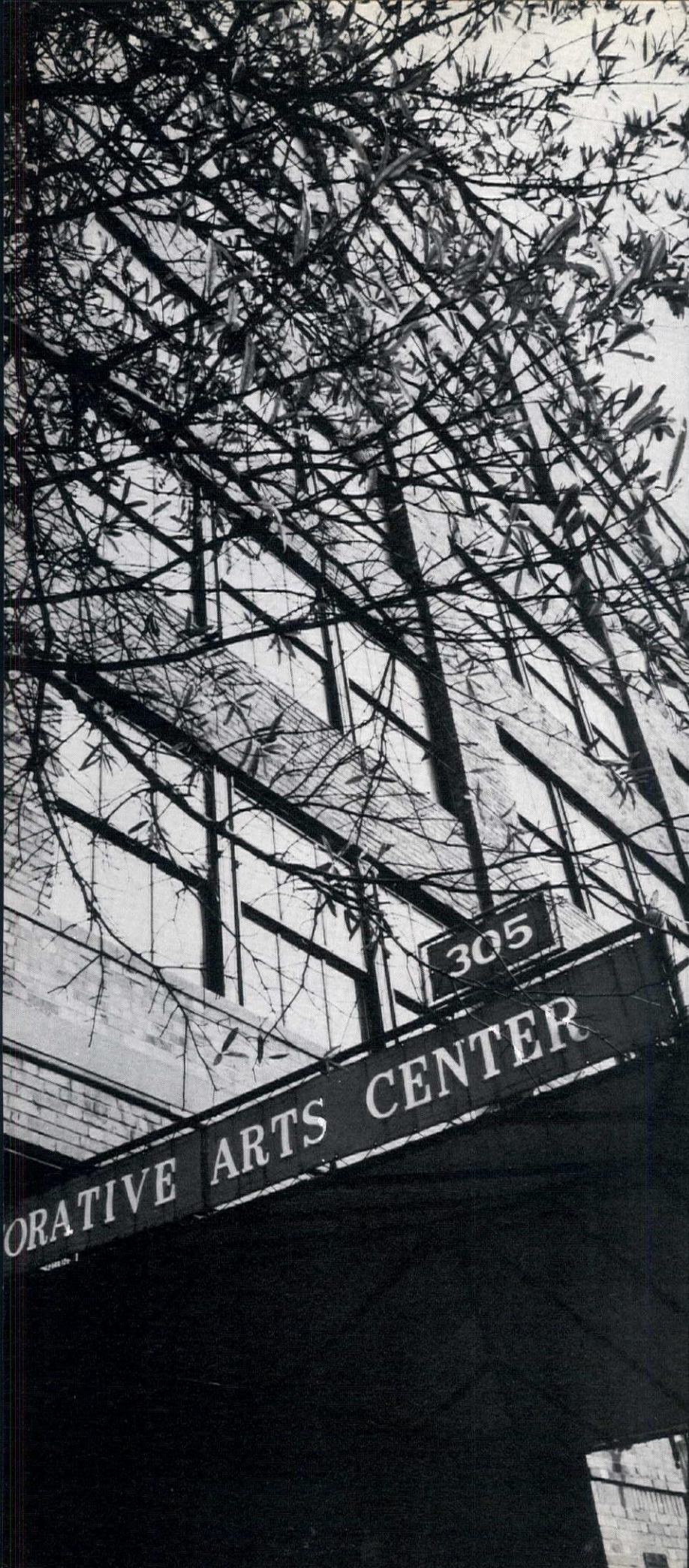
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305
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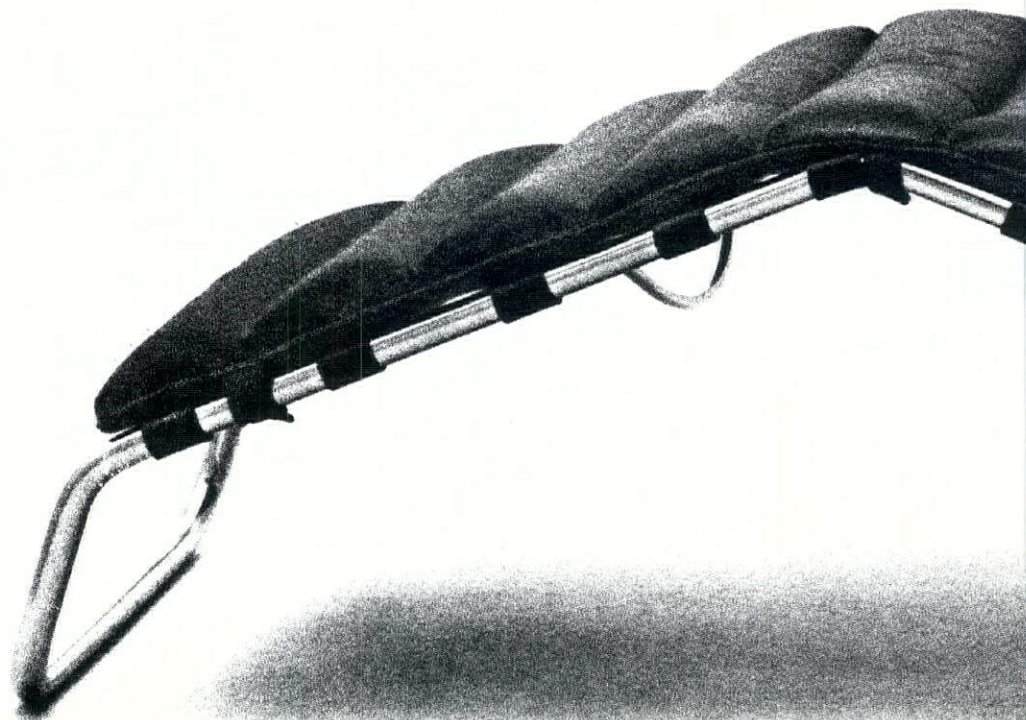
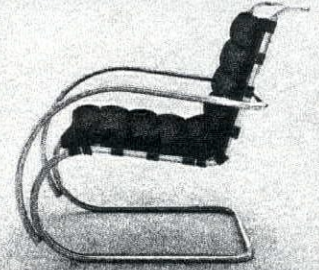
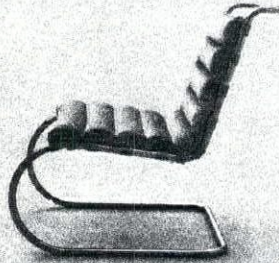
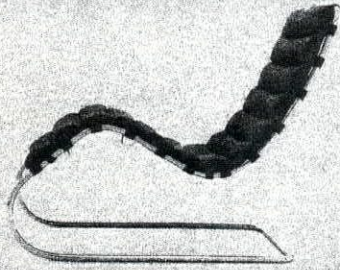
Decorative Arts Center

305 East 63rd Street

New York, N. Y. 10021

Mies van der Rohe The Museum of Modern Art Knoll International

“Mies van der Rohe: Furniture and Drawings” opened at The Museum of Modern Art on March 3. We and the eight furniture prototypes for the exhibit—are proud to have shared in this important moment in design.



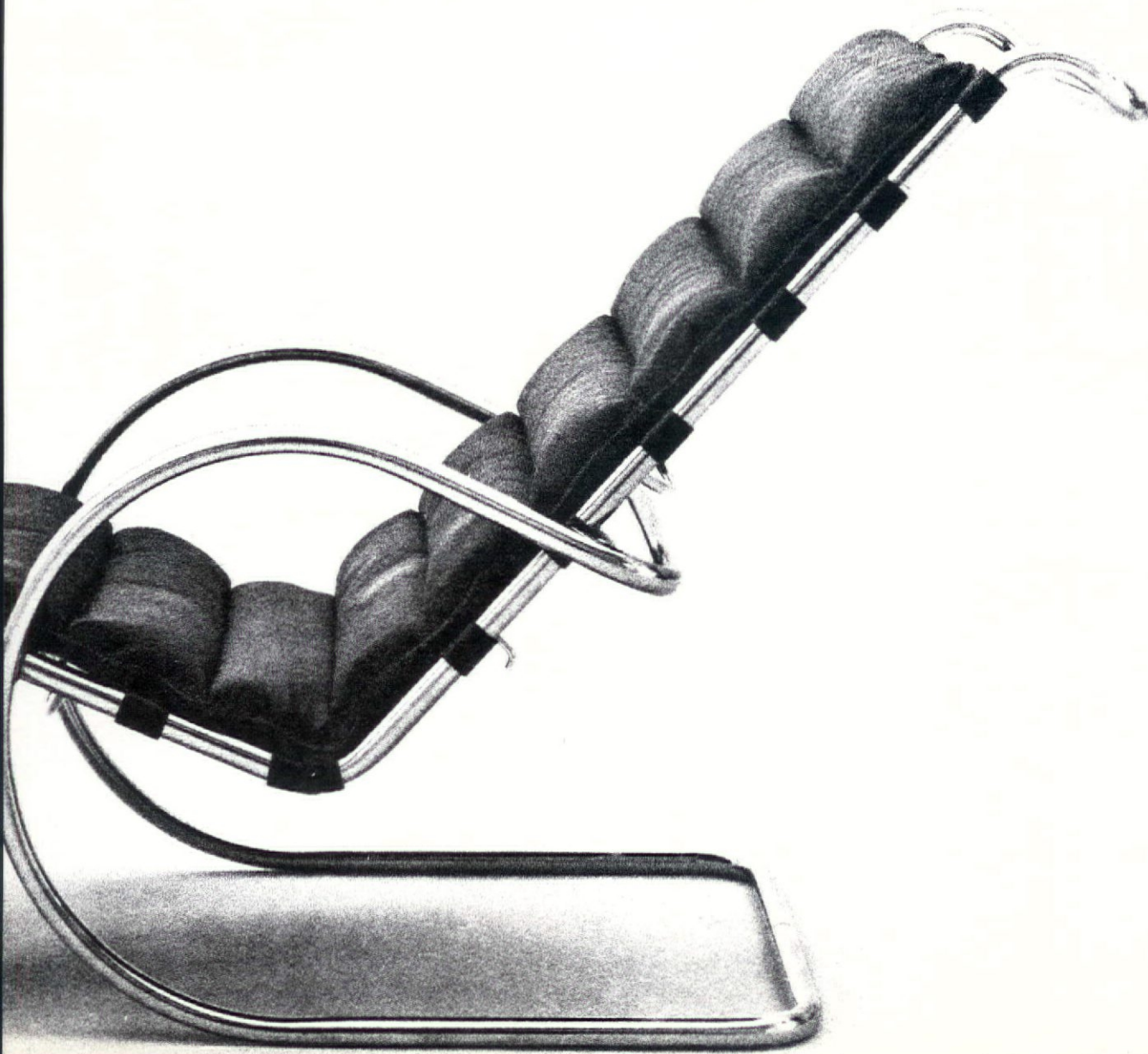
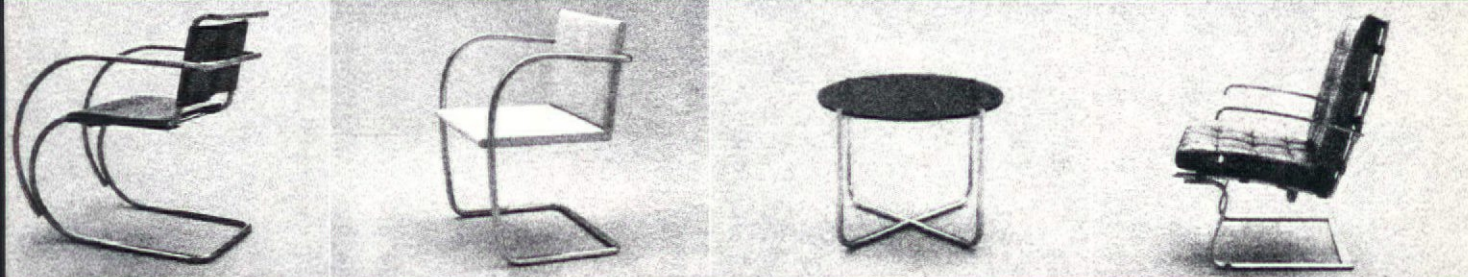
add these Mies Archives
roductions to our already
nsive Mies Collection. We think
ectors will covet the designs we
e not produced before: the MR
ining frame chair (1932), the
armless chaise longue and coffee

table (1931), and the Tugendhat
chair with arms (1929)—we
restored two of these chairs from the
Tugendhat House for The Museum.
Also “new” are the Tugendhat and
modified MR chairs covered in
fabric.

The exhibit at The Modern runs
from March 3 to May 3 and you can
see our Mies Collection at the Knoll
showroom nearest you soon.

Knoll International
745 Fifth Avenue, New York 10022

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alex stuart design • A KIRSCH COMPANY

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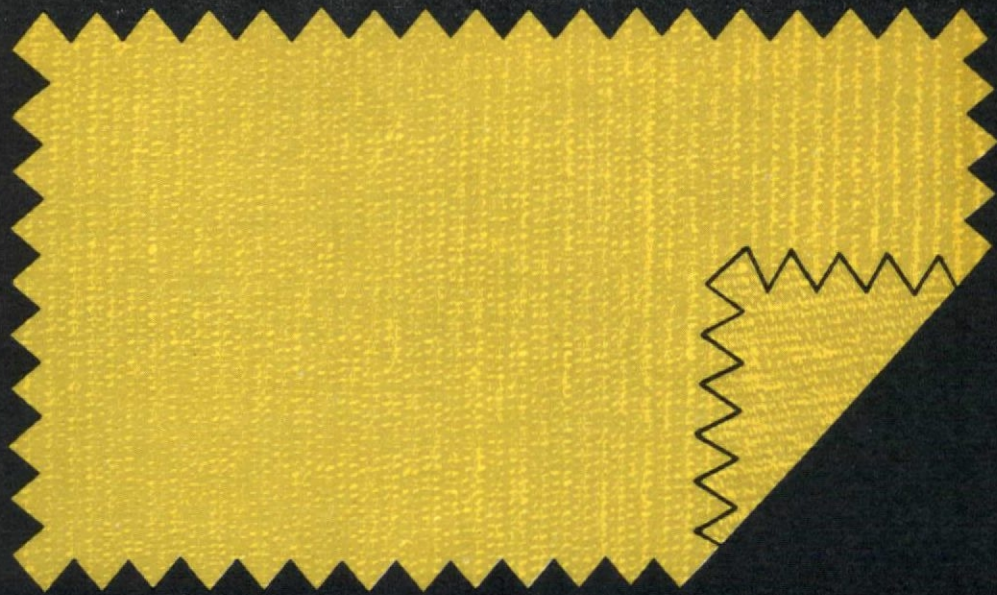
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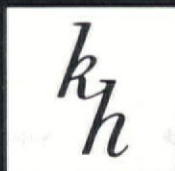


Kiesling-Hess eliminates the need for paper backing.

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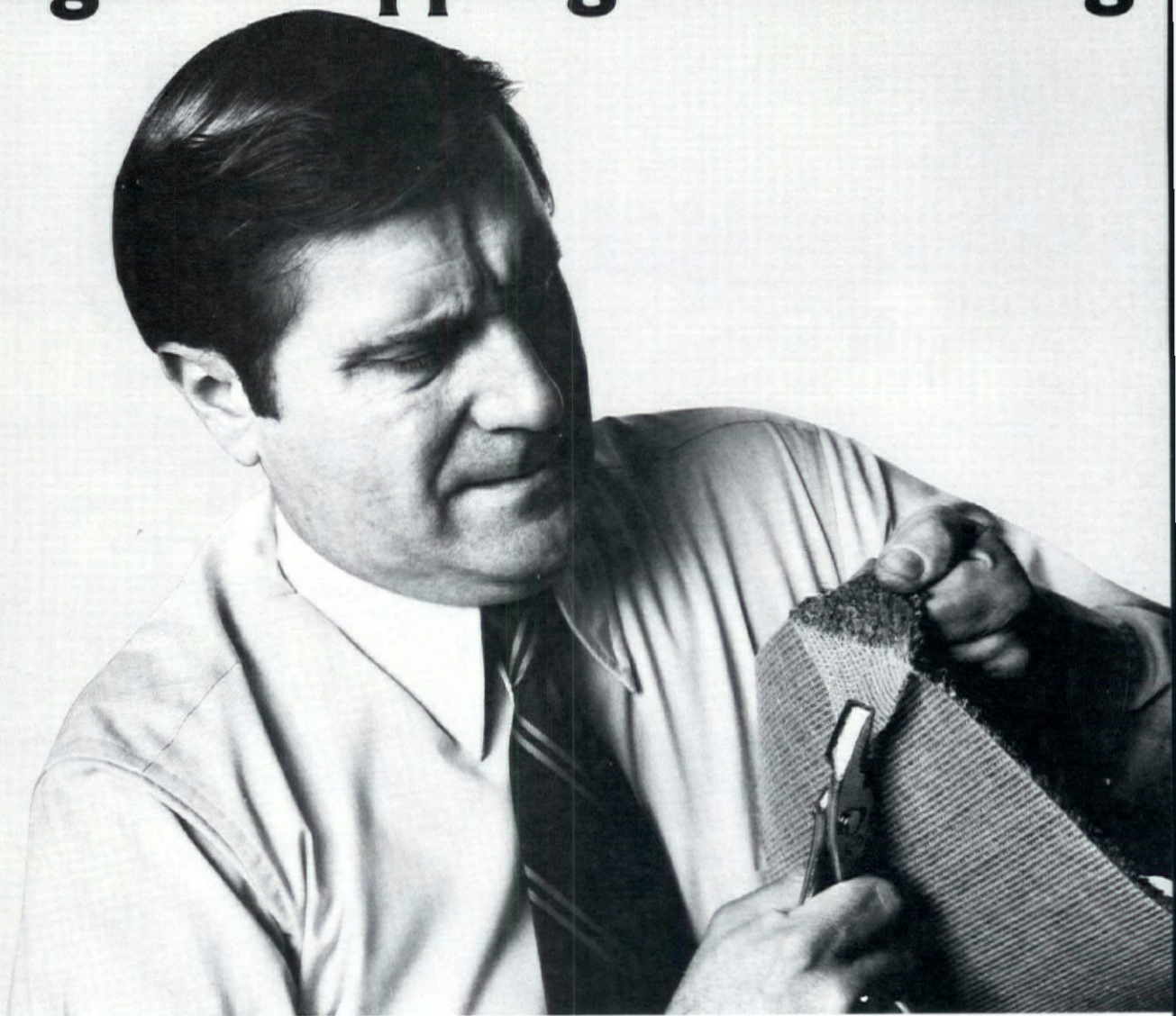
KIESLING-HESS

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HOTBAC, in short, offers you longer wear and less frequent replacement. Ask your supplier for carpet made with HOTBAC. Or we'll be glad to tell you where you can obtain it. Just circle the reader service number.

Contract carpet bonded with DuPont HOTBAC®

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*Reg. U.S. Pat. & Tm. Off. for resin used in carpet manufacture.

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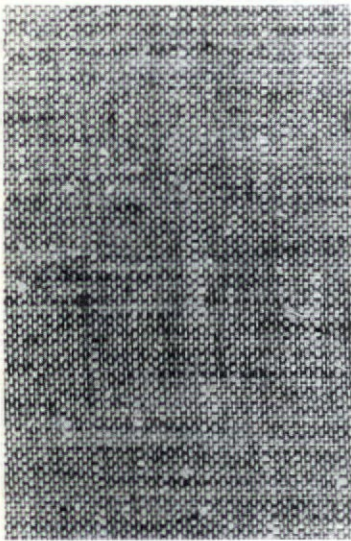
MARKET

continued from page 12

Worthy new textures and patterns for windows and walls

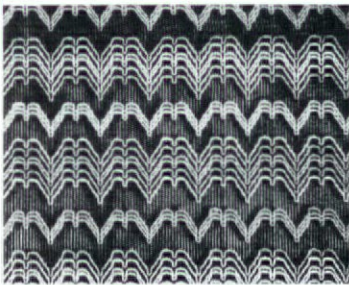
Gilford

Walls can be warm and pleasantly tactile with the 1977 collection of natural fabric wallcoverings called The Easy Life. Select from 92 pattern/colorways in widths from 24 in. to 56 in. and many textures—from a basic tweedy look (*below*) to linen warp vertical stripes. While most are of Belgian linen, there are also nubby Berber wools and Indian cottons. *circle 201*



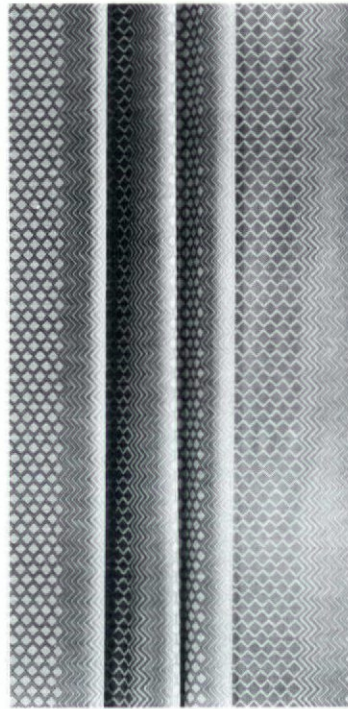
Riverdale Specifier/ Cohama Decorative Fabrics

Safety comes first with two new lines—prints and knitted case-ments. The *Fire Stop* treatment, evolved from fabrics for childrens' sleepwear, assures flame retardancy and full washability. Prints on 100% cotton come in six patterns, each having 5/6 colorways, ranging from florals, dots and a herringbone to geometrics ("*Skandia*," *bottom photo*). Designers and architects will appreciate the knitted casement line (*two shown below*), called the "Space Planner Collection," woven mainly of Verel modacrylic with rayon, polyester and flax added. Widths are 48 in. Four patterns in natural tones come in three colorways. *circle 202*



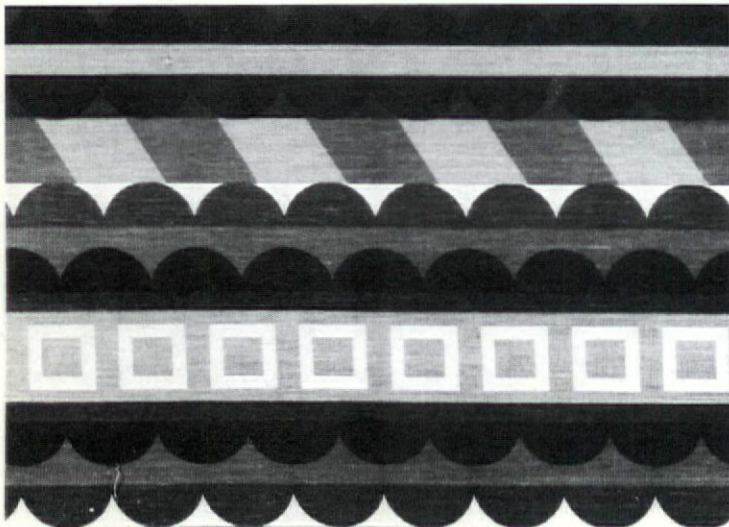
Souveran Fabrics Corp.

West Germany's leading graphic textile designers, Antoinette de Boer, expresses her interest in architecture with four hand-printed fabrics. "*Zodiac*" (*below*), one of two drapery qualities, is 100% cotton, in 50 in. width. Natural folds of the material cause a pleasing relationship between the precise, alternating diamond and herringbone patterns. Two small print upholstery fabrics are hand-printed on highly durable *Ramie* cloth. The "*Zodiac*" pattern comes in a 50 in. width. The fabrics are also excellent for wallcoverings. *circle 203*



First Editions

This five-year-old firm exhibits an expert hand in design and innovation for its wallcoverings and fabrics. Newest wallcoverings are (*below*, from *top to bottom*): "*Blaze*," of solid lines that form an orderly melange of rectangle squares, diamonds and V's; "*Wheat*," with an 18 in. repeat; and "*Pebbles*" with a 28 in. repeat. All designs available in 24 in. widths and custom colors on any background. Don't miss firm's other exclusive—sand textures. *circle 204*



continued on page 3

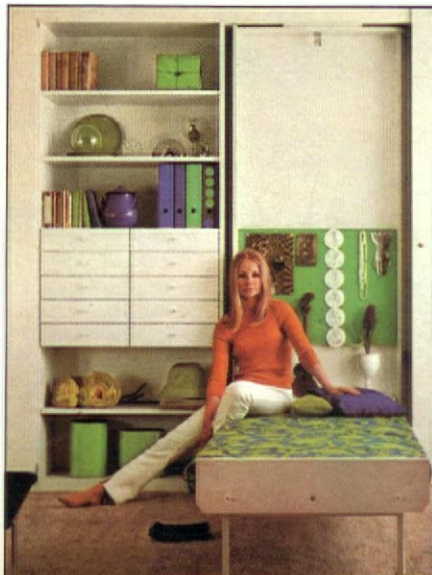


The living/dining/sleeping wall. A flick of the storage unit and it's a bed!

This is interlücke, the quintessence of excellence in cabinet wall systems. Superbly crafted components and variable interior fittings provide endless functional variety. It's engineered for ultimate flexibility so each proud owner can do his own thing to fit his own life style. And he can take it with him when he moves because the system is entirely moveable requiring no attachment to wall, floor or ceiling.

Designed to accommodate every storage need from bar to hi-fi, interlücke units create walls and closets where there were none, with uniquely hinged beds, desks, tables that fold out of sight when not in use.

The design is clean, modern



The color is a neutral polyester white to go with every color and every style of decor.

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vinyl flooring
designed
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Flor-Ever is a maintenance saver. Its availability in 12 foot widths for seamless or minimum seam installation means fewer soil traps and easier, faster cleaning. Fewer seams also mean faster, more dependable installations.

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Flor-Ever is an appealing texture of subtle colorations to blend with any commercial interior. A broad, eight-color range meets beautifully with today's and tomorrow's most popular commercial trends in color and design.

Flor-Ever meets the specification requirements of F.S.-L.F.-001641, Type III, Class 1, and F.H.A. Minimum Property Standards for Single Family and Multi-Family Units. Meets H.E.W. requirements under the Hill-Burton Act with smoke generation of 450 or less. Flame Spread ASTM E-84 Tunnel Test of 75 or less, Class B rating with 0 Fuel Contribution. Installs

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Consider all of the exceptional advantages of new Flor-Ever at a cost close to VA tile, and it makes sense to consider it for your next installation. For specifications and your sample book, write or call Contract

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Fraternal



If you're buying your Berber wool upholstery

Berber wool upholstery is expensive.

Other fabric companies offer quality lines of Berber wool too. But when you look at their prices, you'd think there was a world wide shortage of sheep. Berber wool is a high quality fabric. But why should the supplier's markup be inflated just because the fabric is exceptional in quality?

Compare this sample of Berber wool to the one on the opposite page. Perhaps you'll notice the very slight difference in weave. And the minor variation in content proportions. But otherwise Lazarus Berber wool and the other supplier's Berber wool look alike. The only real difference is written on the price tag.



Competitive Wool Upholstery
53% Wool, 35% Rayon, 12% Cotton

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MARKET

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New showroom reflects Eric Lauren's super seating



Mirrored walls, floating fabric panels, and basketed dried floral arrangements conjure the background for Eric Lauren's new showroom in New York's A and D Building at 964 Third Avenue. The furniture collection of curvilinear modular seating units made its debut attired in an array of Jack Lenor Larsen's finest upholstery fabrics—from a cotton print that whisks off for laundering (using zippers, buttons, and velcro) to wools, silk suedes, patterned velvets. Additionally, the showroom follows the boutique trend by incorporating Larsen's wall-coverings, carpets, and personally selected accessories that are so prominent in Larsen's own living pattern. A series of Parsons and cube tables in olive ash and walnut burl are handsome additions.

Collaborative designers of the showroom were Michael Carrico, manager, and Harvey Bernstein, design and graphic consultant. Jerome D. Apter, executive vice president of Tech Furniture, is one of the prime Eric Lauren suppliers.

Any way one adds up the new showroom and its prestige lines they all register in the upper percentile for comfort and excellent design.

continued on page 34

Eric Lauren showroom for contemporary interior furnishings features fabrics by Jack Lenor Larsen. Top photo shows two settings divided by a mirrored wall.

Lauren's # 32256 Series, shown in undulating arrangement, can be specified in straight sections for modular configurations. Upholstery is Larsen's wool "Parquet"; background panel is his "Pastorale." (Center photo.)

Eric Lauren's # 32262 seating units dressed in Larsen's "Happy Leaves" cotton upholstery that can be removed and reinstalled for cleaning—by means of zippers, finished button holes, and velcro fastening. (Bottom photo.)

Chinese one-of-a-kind



*Han Dynasty, gilded bronze figure.
New archeological find at Mancheng, Hopei.*



Pictured is just one of the exquisite rugs from our newly arrived collection from the People's Republic of China. Hand knotted for durability in fine lustrous wool in colors that rival those of the finest antique oriental rugs.

From Schumacher—the source for fine fabrics, wallcoverings and carpets.

SCHUMACHER

Carpet Division • 939 Third Avenue • New York, N.Y. 10022

Antron® II nylon. The known for its lasting

Architect: Vincent G. Kling & Partners, Philadelphia, Pennsylvania.
Flooring Contractor: B. Shehadi & Sons, Livingston, New Jersey



DuPont carpet fiber good looks. At A.T.&T.

The new A.T.&T. Administration Building,
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The carpet—all 150,000 square yards—is a special woven construction with pile of Antron® II nylon. "Antron" II was selected for its outstanding long-term appearance-retention qualities.



Why "Antron" II? "Antron" II nylon is designed to mask the presence of soil. And, because it is

a nylon, it's the most abrasion-resistant of all carpet fibers. In addition, "Antron" II has a pleasant, subdued luster, unlike bright or sparkle-luster fibers that can dull rapidly in contained high-traffic areas. Cleanability and texture retention are excellent.

These are the properties most specifiers expect from "Antron" II, the fiber known for its lasting good looks. And they are among the reasons why it is the leading contract carpet fiber brand.

How "Antron" II masks soil. Here in this 250X electron micrograph, you can see the remarkable four-hole fibers of "Antron" II. The four microscopic voids scatter light to mask soil and help blend soil concentrations into the overall carpet look. The smooth exterior shape minimizes soil entrapments, making cleaning more effective than irregularly shaped fibers.



"Antron" III nylon for durable, effective static control is available in most styles in "Antron" II.

Specifier's Information Kit. For more information—a carpet manufacturers' resource list, a specification guide for commercial office buildings, and a maintenance manual—write: Du Pont Contract Carpet Fibers, Centre Road Building, Room 1M, Wilmington, DE 19898.

*Du Pont registered trademark. Du Pont makes fibers, not carpets.

Antron® II.

The leading contract carpet fiber brand.



circle 19 on reader service card

MARKET

continued from page 30

Happy birthday, Lorin Marsh

It is the generous child who shares a birthday present with friends, but one year old Lorin Marsh has decided to do just that. The purveyor of interior design accessories from around the world has outgrown its original space at 979 Third Avenue, New York in less than twelve months' time. Now designers are invited to visit its new, expanded facility at the same address.

For both established customers and designers new to its collection, the surprises begin at the threshold. A broad selection of such accessories as antique and contemporary Chinese, Japanese, African, French, Italian, and American objets d'art and furniture emerge in dramatically lighted vignettes from tastefully restrained surroundings like fog shrouded islands in some Pacific archipelago. There are frequent changes in the display. Merchandise moves briskly, and the firm's three partners feed a steady stream of discoveries and commissioned work to the clientele of the architects, designers, and decorators who patronize them.

Success has not been accidental for Gertrude Margolies, the wife of a leading jeweler, restaurateur, and impresario of the performing arts—and an active supporter in her own right of numerous medical philanthropies, Lorraine Schacht, an interior designer with degrees from New York University, Pratt, The New School, and Adelphi, and Sherry Mandel, a former advertising woman who is fluent in French, Spanish, and Italian, the founding partners of Lorin Marsh. Their goal of creating a "total look" emphasizing original designs, rare and exotic materials, highest quality craftsmanship, and service to the trade has been met partly through good taste and partly through meticulous attention to details. More than this, the firm has its own aesthetic point of

view: that a few significant or beautiful objets d'art can create an additional aesthetic dimension in a room executed in otherwise standard furnishings. "Interior design accessories have long been neglected as a matter of budget and possibly a lack of aesthetic appreciation," says Lorraine Schacht.

But Lorin Marsh provides designers ample opportunity for change. Just where the balance of its encyclopedic offering lies between old and new at any given moment is hard to say. Craftsmen



retained by the firm to recreate historic styles or provide fresh design ideas using both new and old materials represent the state of their various arts.

While much of the collection is of international origin, Lorin Marsh furniture is usually made here from Schacht's original concepts to insure design control and a properly acclimatized finishing. Such precaution makes sense when using the wide range of natural materials the firm prefers: wood, semi-precious stones, shells, antlers, horns, skins, and

the like. Liberal use of them has become a company trademark.

If the floor displays are constantly moving, so are the partners. Scouting for new sources fill the enlarged showroom near a continuation of the peripatetic life. Is this a problem for Lorin Marsh? Not at all, apparently. As Sherry Mandell says, "We want the satisfaction of helping people to obtain lasting art for their home or office decor." The treasury design should have something new, even for the incurable collector.

circle 20



**New ALL-STEEL 2400 Series
helps waiting become
a positive experience.**

Understated elegance. Deep seated comfort. A very nice place to be. Surprisingly affordable. Seven seating styles, 11 coordinated tables.

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CARPET WORLD

Overland with "America Underfoot"

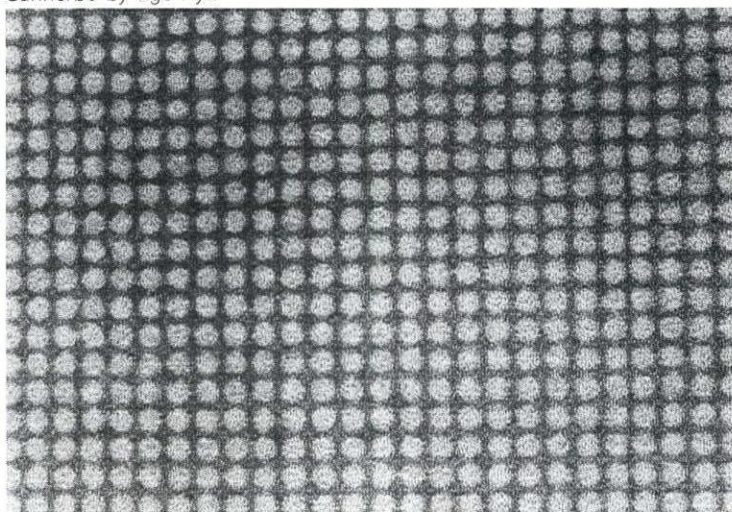
"America Underfoot: A History of Floor Covering from Colonial Times to the Present" is a traveling exhibition of American carpet from Colonial times to the present now making its way across the nation. The two year tour will include showings in museums, universities, and cultural institutions. Its Bicentennial debut was at Georgia Sate University, Atlanta to inaugurate the nation's first college-level carpet design course culminating in bachelor's and master's degrees in visual arts, unique in the U.S.

Sponsored by the Smithsonian Institution, "America Underfoot" includes rugs, carpets, painted floorcloths, and illustrated information panels. It was prepared by Anthony N. Landreau, curator of education of the Carnegie Museum, Pittsburgh and former director of the Textile Museum in Washington, D.C. The exhibits survey the social, historical, and technical development of floor coverings in the U.S. Technical displays of modern weaving and tufting methods were provided by the Carpet and Rug Institute, Dalton, Ga. Famous names are cited.

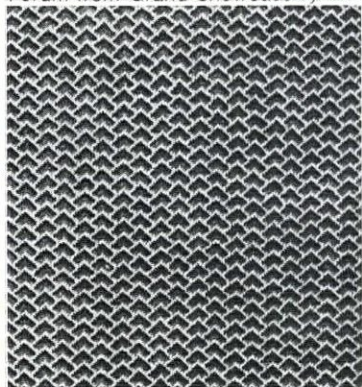
Examples of our nation's history in flooring abound. Samples include: oil painted and stenciled floor coverings, oriental and "Turkey Work" carpets, Ingrain and Brussel carpets, a Lands-down painting of George Washington (c. 1796) showing Washington standing against a Turkish rug, and unusual modern hand-woven work. These and more will travel with "America Underfoot" to Peoria, Ill., Lexington, Mass., Tempe, Ariz., Utica, N.Y., and Mobile, Ala.



Sunnerbo by Ege Rya



Forum from Grand Showcase by E. T. Barwick



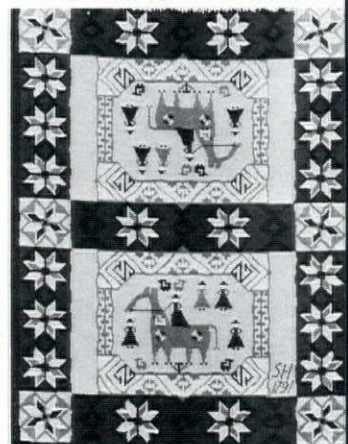
Bicester by Steeles



Zip by Steeles

Ege Rya, Inc.

Designs for the new Heritage collection of area rugs from Ege Rya have been drawn from museum and archives of old Scandinavia needlework. Motifs ranging from wedding scenes to geometric patterns have been either duplicate stitch-for-stitch (the "rollakans" dating from 16th to 18th Centuries used as wall hangings, carriage robes, and table covers) or reinterpreted using contemporary earth tones. They form a group of 10 patterns with a total of 18 color combinations. Available in four sizes from 3' x 5' to 8'-2" x 11', all in wool. circle 20



Gaerd by Ege Rya



Villand by Ege Rya

E. T. Barwick Mills

Grand Showcase is one of two lines with Smart Set II being offered by E. T. Barwick using 100 percent continuous filament heat set nylon treated with "Scotchgard" Carpet Protector and 3 Brand Static Control. There are five patterns in various colors. circle 20

Steeles Carpets Ltd.

Steeles of England, represented in the U.S. by Edward Molina Designs, presents Bicester and Zip in combinations of 60 standard colors as part of a range being introduced here including 80 percent wool/20 percent nylon specialty Wiltons and all wool loop pile carpet in geometrics. circle 21

Free-Dimensional Open Office System



Stow/Davis' Free-Dimensional is a complete open office system. Modular work station/storage components and straight or radiused panels come in a range of heights. All provide acoustical control and concealed power/communication access. Task/Ambient Lighting, engineered for Stow/Davis by ITT Wakefield Lighting, illuminates both work surfaces and the surrounding environment. Luminaires are concealed in components or panel-mounted. T/AL is designed to adapt conveniently to individual project requirements.

Free-Dimensional Open Office System has virtually everything necessary for your open plan project. Designed by Warren H. Snodgrass. Stow/Davis, New York, Chicago, Los Angeles, Grand Rapids, MI 49504.

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In addition, our innovative open plan systems feature built-in energy savings Ambient/Task-Lit lighting with power distribution channels—for companies that have the foresight to plan for tomorrow's office today.



8801 chair
8804 sofa

both with exposed wood frame top and front of arms

TA41-36 cocktail table

mirror polished solid stainless steel frame with glass top




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BOX You won't believe your feet when you step on this exclusive 12' wide carpet design. Made with an 80% wool, 20% nylon face combination. This 3 dimensional carpet is ideal for both contract and residential application. Shadow box comes in 9 colors and is in-stock for immediate delivery.

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For down to earth beauty there's little to compare with this long lasting 12' wide Wilton design made with an 80% wool, 20% nylon face. Perfect for contract and residential performance, this exclusive design is in-stock for immediate delivery with 6 popular color combinations.



Phoenix Carpet

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Samples available at \$10.00 per design set.

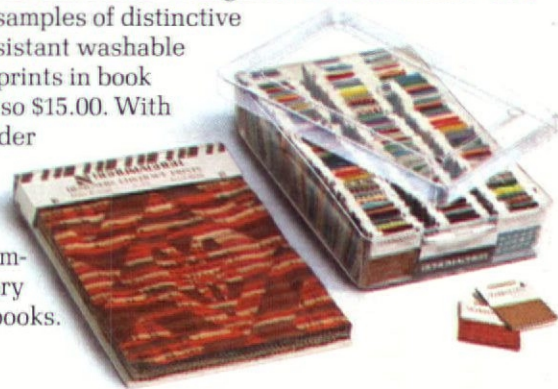
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ARCHITECTS COLLECTION



A superb collection of woven and printed fabrics to fill the demanding specs of informed contract designers.

A wide selection of fabrics in an extensive range of colors for drapery, upholstery and wallcovering. The "Architects Kit" contains over 160 card swatches of contemporary wool and nylon upholstery fabrics and is available at \$15.00. The "Designers' Contract Prints" contains 37 samples of distinctive flame-resistant washable drapery prints in book form — also \$15.00. With either order you will also receive seven complimentary swatch books.



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F. Schumacher & Co. Contract Division 939 Third Ave., N.Y.C. 10022



the
Conwed
Concept

FOR BANK OF AMERICA, MANHATTAN

Project: Remodeling of two floors
Part of Bank of America's requirements demanded a consistency of quality and appearance for row upon row of general office desks. Conwed's Series 100 wood furniture met those requirements and more.

Conwed is meeting the open office requirements of an impressive list of clients, large and small, with a broad line of office furniture, modular work centers, and acoustical screens and dividers. The Conwed Concept in space management will work for you, too!



Write us or give us a call about your particular needs.

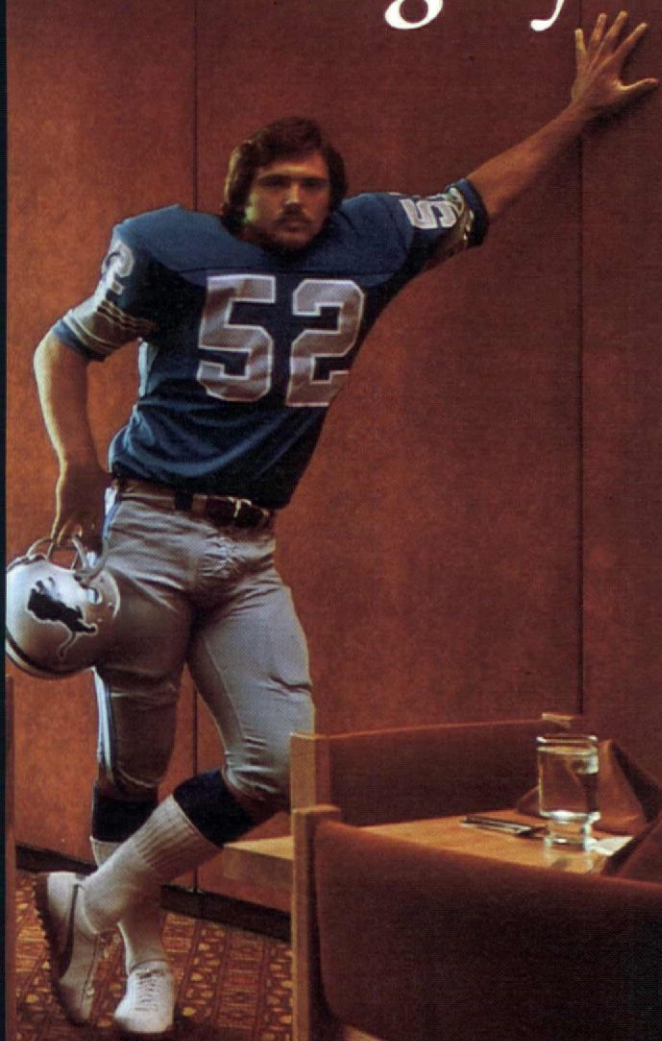
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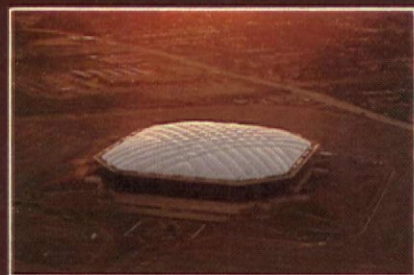


Up in Pontiac, they don't just sit on their Naugahyde.[®]



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Naugahyde vinyl fabric softens both seats and walls with a warm, comforting touch. (Right, Jim Laslavic?)

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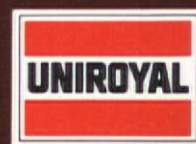
Or Naugahyde can be slick as chrome. Pebbled as a beach. Printed. Thatched. Plain. Geometric. Subdued. Bright. Traditional. Or tomorrow.

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Your Uniroyal representative has specifics. Just call. Or write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

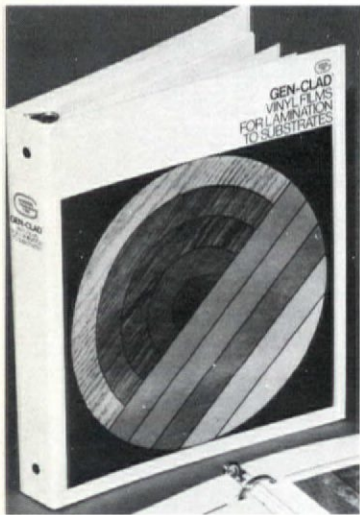
We help you do it with style.



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Chairs: Charlotte Chair Co.

PROFESSIONAL LITERATURE



The **1976-77 Carpet and Rug Institute Directory and Report** is now available. The 178-page book contains a directory of all CRI manufacturing and associate members, along with the names, titles, and addresses of many people associated with these companies. Chairmen of the various CRI committees have reports of last year's activities. This year, the directory and report has been expanded to include articles on the history of the carpet and rug industry, predictions for the future, and flammability information. The Directory and Report can be obtained from CRI, Box 2048, Dalton, Georgia 30720 for \$10.00 per copy.

The **General Tire and Rubber Company's** Chemical/Plastics Division is offering a catalog describing the specifications and properties of Gen-Clad vinyl films laminates. The catalog provides sample materials available in a variety of colors, textures and finishes. Included are textile patterns, woodgrain effects and leather-like finishes. Custom printed and embossed vinyl laminates also may be ordered. *circle 221*

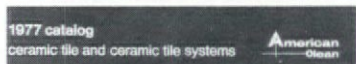
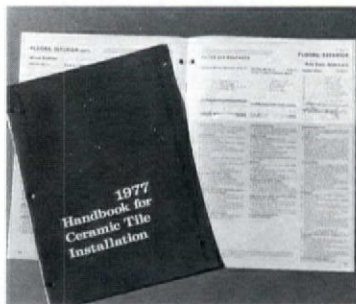
Now available from **Vanishing Point** of San Francisco, is the firm's new 20-page catalog of ar-



chitectural signage systems. The catalog includes color photographs, and line drawings of building directories, door signs, desk plaques, and directional signs which are representative of the company's approach to acrylic signage. Vanishing Point also offers a range of snap panels, snap frames, and snap mirrors in addition to their signage and display components. *circle 226*

A new 8-page catalog of door control hardware has been published by **Rixson-Firemark, Inc.**, a subsidiary of Conrac Corporation. The publication contains data on such devices as concealed door closers, door holders and stops, pivot sets, smoke detectors, and fire/life safety door control equipment. Several new products, including a concealed floor closer and a smoke-actuated door holder are featured in this updated edition. *circle 223*

A new eight page Stock List of Color Edge and Carved Edge plastic mouldings and edge trims is now available from **Plastiglide Manufacturing Corporation's** extruded parts division. The items shown in the stock list are based on market requirements, and are maintained in sufficient quantities to ship immediately from stock. *circle 220*



Mirrex Corporation is offering pamphlet illustrating and describing its shatterproof glassless mirrors. Mirrex mirror consists of rigid foam core framed by an aluminum extrusion. All specifications, including dimensions standard sizes and physical properties are noted. Application, installation and maintenance information is included; also detailed drawings showing wall and ceiling mounting attachments. *circle 22*

Available from the **Tile Council of America** is the 1977 Handbook for Ceramic Tile Installation. The 28-page manual simplifies and standardizes installation specifications for ceramic tile, and includes quick reference details outlines and charts covering most installation methods and conditions. One to five copies are free from the Tile Council, and quantities over five list at 20 cent each. *circle 22*

A new, full-color catalog from **VPI, Inc.**, describing the company's line of commercial and institutional vinyl floor products is now available. Included in the 8-page catalog are illustrations of the obtainable colors and patterns, product data and specifications. Solid vinyl tiles, standard vinyl, woodgrain or high gloss bases, a carpet runner and VP adhesives are also described. *circle 22*

American Olean Tile Company is offering a 36-page, full color brochure on their line of glazed quarry and ceramic mosaic tile. The catalog shows tile applications in homes, restaurants, office buildings, hospitals, stores, churches and cafeterias. Also, it describes color coordination, mural and design service, and includes architectural specifications, list of sales service centers, sales representatives and manufactured housing distributors. *circle 22*

A 12-page brochure entitled "Ceiling Design Ideas/Luminous Skylights" is available from **Integrated Ceilings, Inc.** The new line of custom luminous skylights recently introduced by Integrated Ceilings, makes possible skylights which can be custom designed to suit the needs of a specialized interior application while still reflecting the economy of standard components. Luminous skylights are lighted from above by energy efficient fluorescent strips, producing the feeling of a skylight where there is no access to natural light. *circle 22*

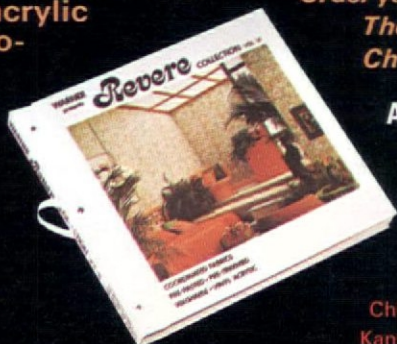
This is Marguerite...



The return to charm and graciousness begins with Warner's new Revere Collection, Vol. VI.

This stunning, new collection of wallcoverings with coordinated fabrics, brings a whole new world of warmth to interiors. Designers who combine livability with great flair, find exactly what they're looking for in Revere. 28 different designs plus colorways give you 111 great new possibilities for residential or contract interiors. Vinyl-acrylic coated for scrubbability. 22 Co-ordinated Fabrics.

Warner's Revere, Vol. VI is available now \$17.95



There are many other fabulous books of Warner Wallcoverings that are truly an inspiration. Arrange to see them soon. These great books plus Warner service are designed to help you do an outstanding job on all interiors.

Order your copy of the Warner Revere Collection now:
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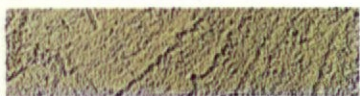
All the exciting things happening to walls are by

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MARKET

CONTRACT VINYL WALLCOVERINGS



The look of natural materials vs. abstract design

Vinyl wallcoverings offer visual appeal, durability, economy, low upkeep . . . Heavier embossing adds dimensions to design . . . As cotton prices go up, substitute backings go on . . . Some say geometrics and abstract designs are replacing copies of natural materials . . . The Wallcovering Manufacturers Association has compiled a Voluntary Product Standard . . . Business for 1977 and 1978 looks brighter . . .

Standard Coated Products

The "Designs for Natural Living" collection of Sanitas coated wallcoverings from Standard Coated Products / Formica Corporation offers a wealth of patterns, both contemporary and traditional. One non-representational design is "Tableau" (above, right). Styled by Formica's Allen Montei, the collection is ideal for hotel/motel and other contract installations. In 24 in. widths, pre-trimmed. Du Pont's Reemay is replacing cotton fabric for the backing. circle 244

General Tire

The sculptured geometric design of Type II "Parade," from the Genon contract line, gives a tile-like look to walls in this office foyer (right). Classified as Type II wallcovering, Parade offers 15 colorations—and 16 in "fancy" versions, such as a dappled background tint. Backing is drill fabric; finished weight is 32 ozs., and width is 53/54 in. circle 245

B.F. Goodrich

At the left are seven samplings from four lines—Koroseal, Korolite, Elegance In Textures, and Textures Unlimited. These Type I vinyls range from 15 ozs. to 35 ozs. per linear yard. There are now 225 selections in patterns, colors, and textures for whatever effect is desired—in new projects or for renovations. While many reproduce the look of natural materials, others are completely non-representational designs. As with all vinyls, the upkeep is easy. circle 246



continued on page 5

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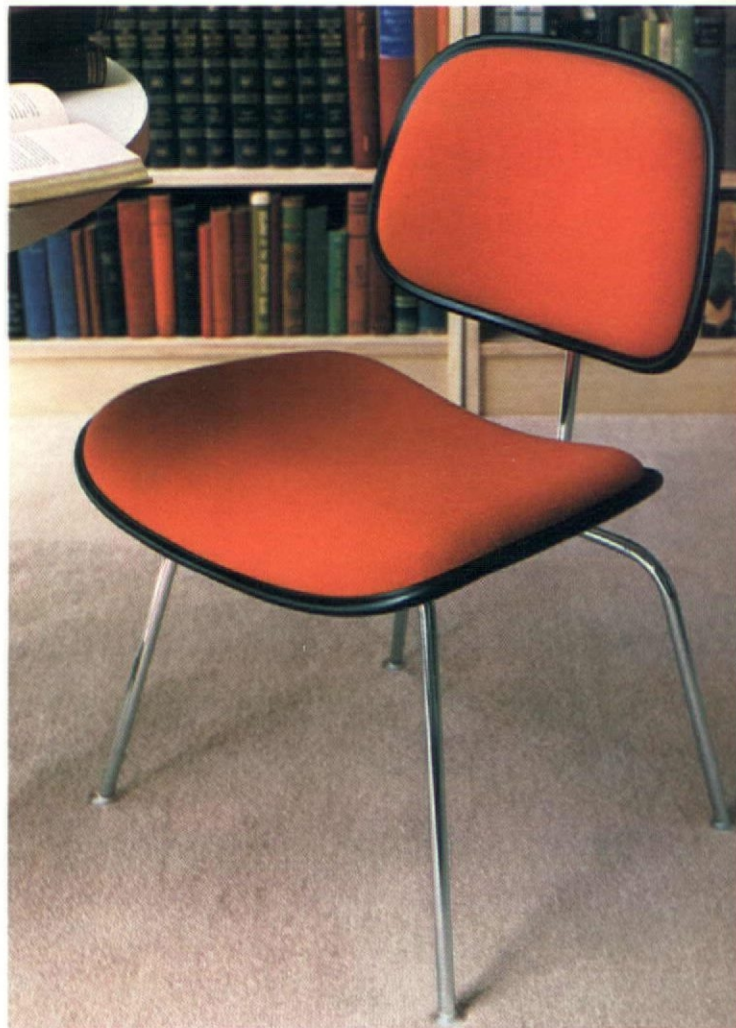
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Charles Eames made these chairs timeless classics



Herman Miller made them superlative bargains.



Charles Eames didn't design this chair to sit in a museum. It was designed for people to sit in it. Not just people who visit, own or work for wealthy companies. It is priced competitively with lesser chairs.

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When was the last time you sat in one of these chairs by Herman Miller and studied the design that remains so fresh, so new and functional? The genius of Charles Eames is recognized and appreciated all over the world. Yet the surprise at the low cost for these pure Eames Chairs is near universal.

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MARKET

CONTRACT VINYL WALLCOVERINGS

continued from page 46

Optimistic outlook

There is a renewed optimism among vinyl wallcovering manufacturers that 1977 and 1978 will see this sizable part of America's industry showing increased sales as new construction begins to accelerate. Vinyl wallcoverings—for walls and ceilings—have been a major material in renovation projects, and will continue to be as the economic value of saving older structures is increasingly recognized.

Reed

Contrast Bolta Wall colors and textures for arresting effects. For this office (below), herringbone "Vecta," in light and dark brown, is used with stucco-textured "Keystone" (under chair rail). Both vinyls are in 54 in. widths. Type I Vecta comes in 17 colors and silvery Mylar. Keystone offers 25 colors in Type I and 42 colors in heavier Type II. The initial Bolta Wall line has 30 patterns with 20 to 45 colorways. Du Pont's Tedlar protective finish is used. circle 240



J. Josephson

"Milano," a rhythmical flamestitch pattern (top photo), is from the fabric-backed Vinyl Weave, Volume (III) Collections. Use alone or color-coordinate with hopsacking and solids. Sample book shows three-way coordination of plains, stripes and patterns. Many are Mylars. Neutrals and naturals with brilliant blues are prominent. circle 241



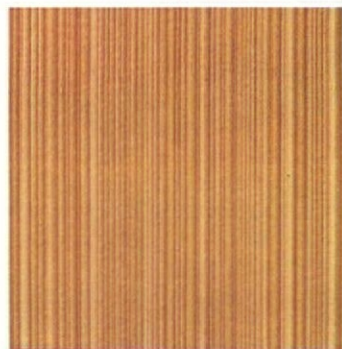
Stauffer Chemical

The look of costly travertine is achieved with "Quo Vadis" (right), produced in 22 colors. This is one of 36 patterns in Stauffer's Vinco line, a Type II vinyl of fabric-supported construction. Width is 54 in.; weight 30 ozs. per linear yd. UL rating is 0-15-0. circle 242



L. E. Carpenter

New "Vicritique" line is soft in looks only. Its high impact strength prevents damaged areas from becoming enlarged, and repairs are easily made with adhesive. Backed with a non-woven fabric, Vicritique has the durability of heavy weight wallcoverings yet weighs only 11 ozs. per sq. yd. First patterns are (below, counter-clockwise): "Cajun" (17 colors), "Tapek" (16 colors), "Chamboro" and "Orlaine" (each 15 colors). All are 54 in. materials. circle 243



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DATES

MARCH

Mar 14-15
Energy Management in Office Lighting,
Lighting Institute, Nela Park, Cleveland.

Mar 21-22
Lighting Energy Management in School Facilities,
Lighting Institute, Nela Park, Cleveland.

Mar 24-27
Contract Market West Week II,
Pacific Design Center, Los Angeles.

Mar 28-29
Museum and Art Gallery Lighting Conference,
Lighting Institute, Nela Park, Cleveland.

APRIL

Apr 7-14
International Art Fair,
Tel Aviv, Israel.

April 14-23
55th Milan Trade Fair,
Fairgrounds, Milan, Italy.

April 24-25
Homefurnishings, Contract, Gift and Accessories Market Days,
World Trade Center, Trade Mart and Decorative Center, Dallas.

April 24-26
Wallcovering Manufacturers Association, 4th Annual Meeting,
Kiawah Island, Charleston, S.C.

MAY

May 1-4
Intershop 1977, Display and Shop Equipment Exhibition,
Olympia, London.

May 9-12
24th ASME Design Engineering Conference and Show,
McCormick Place, Chicago.

May 11-15
EXPO-ITA '77,
International Exhibit of Soundproofing and Insulation Materials Fairgrounds, Milan.

May 11-15
Scandinavian Furniture Fair, 1977,
Bella Center, Copenhagen, Denmark.

May 14-17
10th INTERZUM 1977,
Accessory equipment and materials for furniture production and interior decoration, Cologne, Germany.

May 15-19
First Israel Furniture Week,
National Hall, Jerusalem.

May 15-19
NWFA Annual Meeting and Conference,
Marco Island, Fla.

May 15-19
NFPA's 81st Annual Meeting and Exhibit,
Washington Hilton, Washington, D. C.

May 15-20
First Israel Furniture Week,
Tel Aviv Hilton Hotel, Tel Aviv.

May 18-20
INDA Ninth Annual Meeting,
Hotel Bonaventure, Montreal, Quebec

May 27-29
Fourth Annual Aspen Energy Forum, 1977,
Solar Architecture is theme. Aspen Institute, Aspen, Colo.

JUNE

Jun 5-9
AIA Convention,
San Diego, California.

June 12-17
Shop Talk,
International Design Conference in Aspen, Aspen, Colo.

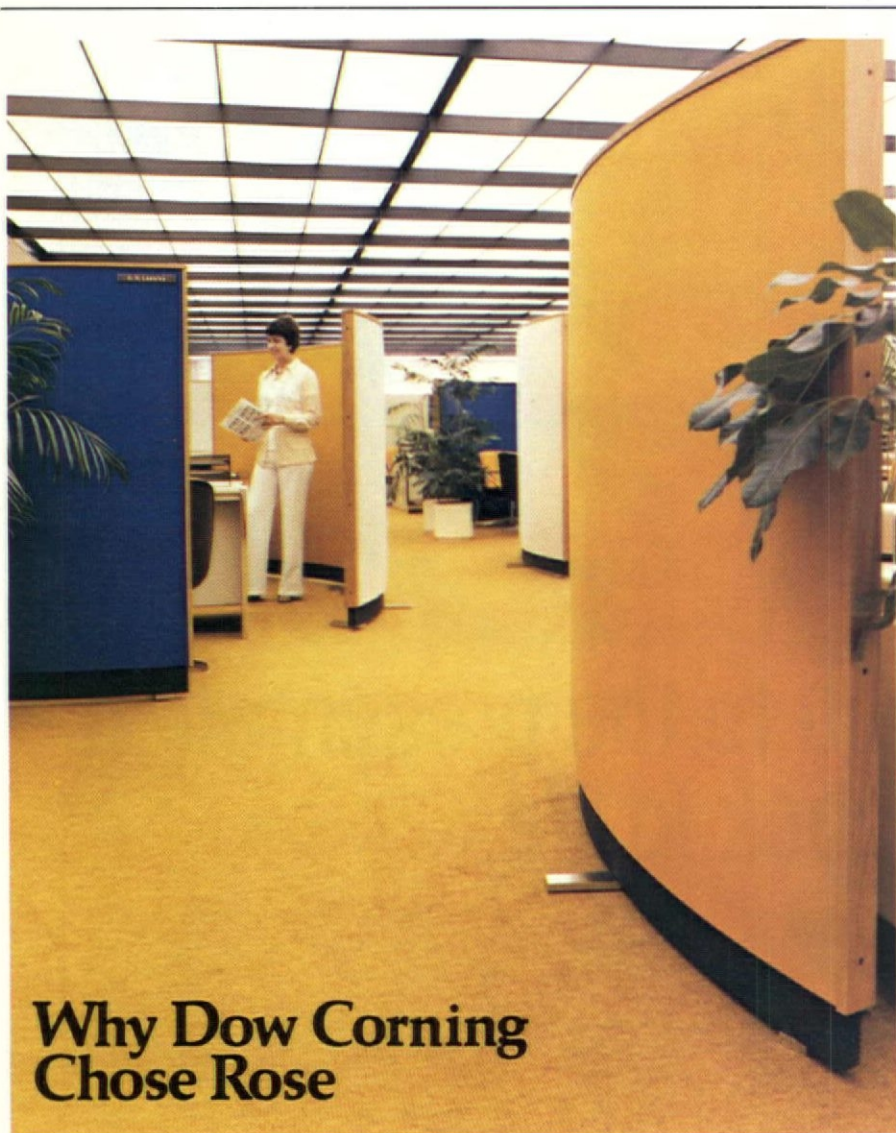
June 22-24
NEOCON 77,
Merchandise Mart, Chicago

Jun 26-29
1977 June Market Days,
New York Furniture Exchange, NYC.

JULY

Jul 17-21
Atlanta Floorcovering Market,
Atlanta Mart, Georgia.

Jul 17-22
Summer 1977 Market,
Western Merchandise Mart, San Francisco.



Why Dow Corning Chose Rose

Leadership in acceptance is one reason Rose acoustical screens were selected for the entire Dow Corning Administration building in Midland, Mich. Superior sound absorption also was important. (Rose is superior in flame retardancy, too.) But most important was quality construction. Each screen has hand-crafted characteristics: frames glued and doweled, like fine furniture. Solid wood trim in a hand-rubbed finish. Attention to detail that assures conformity and longevity. Good reasons why leading companies choose Rose. Write Rose Manufacturing Company, 1607 Marshall, SE, Grand Rapids, MI 49507. circle 31 on reader service card

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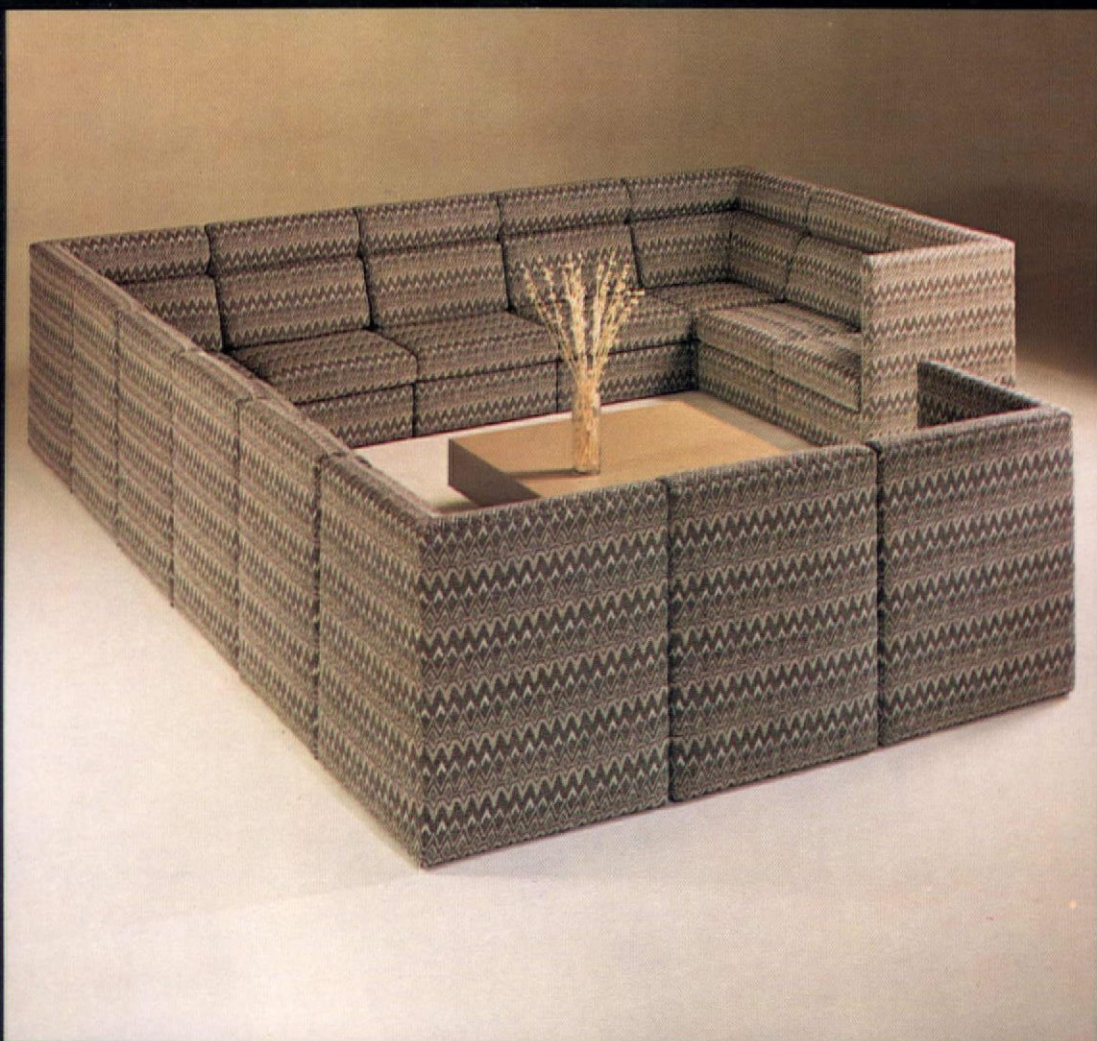
A sheltered seating environment in any size or configuration—countless modular arrangements—provides accoustical control, areas for private conversation, and both psychological and physical comfort. Created by Milo Baughman for TCI. The fabric was also designed by Mr. Baughman, as part of a new collection of Jacquard woven virgin wool fabrics by Craftex.

All TCI fabrics are available as cut yardage.

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CONTRACT VINYL WALLCOVERINGS

continued from page 50

Embossing and Printing

The majority of printed patterns are by the rotogravure method, applied directly to a backing material, or to a coating of vinyl, or to vinyl which has been laminated to backing material under heat and pressure. Embossing can give a low-profile effect, or be in stencil-molded forms—as much as 3/8-in. deep. Others are produced with special surfacing for specific uses. One of these is **General Tire's** "Visuwall" that uses lenticular embossing and acts as a wide-angle screen for slide projection.

A "Chemical Embossing" process is in use in England that produces deep textures on heavy stock vinyl-coated papers. In the manufacture of other vinyls various coatings of man-made liquids are sprayed, rolled, or knifed onto printed surfaces to "seal" colors and make the material washable, durable, and stain-resistant. Further protection can be added with a final finish, such as Du Pont's "Tedlar."

Philip Cunningham of **Stauffer Chemical** says "Although we are not aware of any revolutionary changes in the conventional processes, many producers are ordering new, high-speed printing equipment for continuous, high-quality processing."

The **3M Company** has developed "Architectural Paintings" (see INTERIORS, February, 1977), a technique via computer scanning that reproduces any photographed art into mural-size, four-color graphics. A cotton-backed, leather-patterned vinyl is one of the materials which will take this process. The finished mural can be adhesive-mounted to wall or on a plaque. Full wall murals—with virtually no limitation in size—are made by painting subjects in sections and seaming the panels.

Design trends

The Wallcovering Manufacturers Association represents all types of wallcoverings. Among the vinyl wallcovering members are B.F. Goodrich, Columbus Coated, General Tire, Standard Coated, and Stauffer Chemical. WMA members were queried recently regarding design trends. Design directors agreed that the "natural look" continued as a strong influence on color and design—with design inspirations taken from nature (wildlife, foliage, etc.), and textures reproducing natural materials (burlap, leather, etc.). The ethnic influence was found continuing—inspirations from the Orient, Africa, India—and nostalgic themes stemmed from copying poster designs, historical documents, etc. Color trends indicate softer and cleaner colors upcoming, with fewer colors per pattern and less pattern-on-pattern. Colors most in demand remain yellow, green, gold, and orange, with blue gaining in popularity, according to the poll. Earthtones and naturals hold their lead. Peach and apricot, terra cotta, and chocolate brown are seen as rising important new colors, especially used for accents. Gray holds its own in high-fashion wallcoverings since its ascent to popularity last year. The manufacturers as a group noted a trend toward conservation which could partly be a reaction to the overpowering colors and patterns of the 1960's, and the result of a taste for a simpler lifestyle.

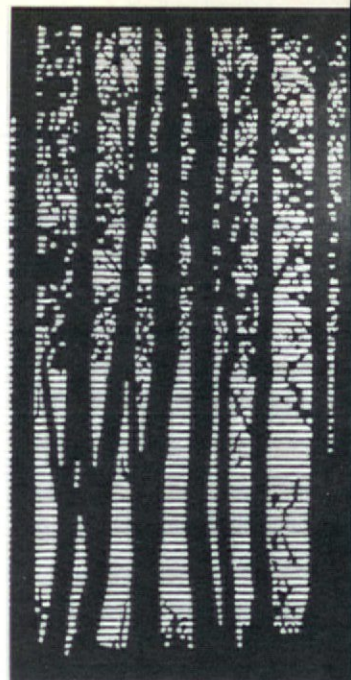
Contract sales manager Bill Legg of Atlanta-based **Reed** sees three

strong trends for contract designs, based on advanced technology in embossing and printing. To give texture added character, Mr. Legg finds embossing becoming deeper and more highly defined—as in shingle and diamond effects. Metallic Mylar is appearing more often with embossed finishes and overprinted textural effects. Panels for feature walls, introduced as "Reed Originals," utilize a method of stencil moldings to create custom designs on a large scale and in deep relief—as much as 3/8-in. deep. Patterns can be applied to any textured vinyl, the base material continuing around surrounding walls and corridors.

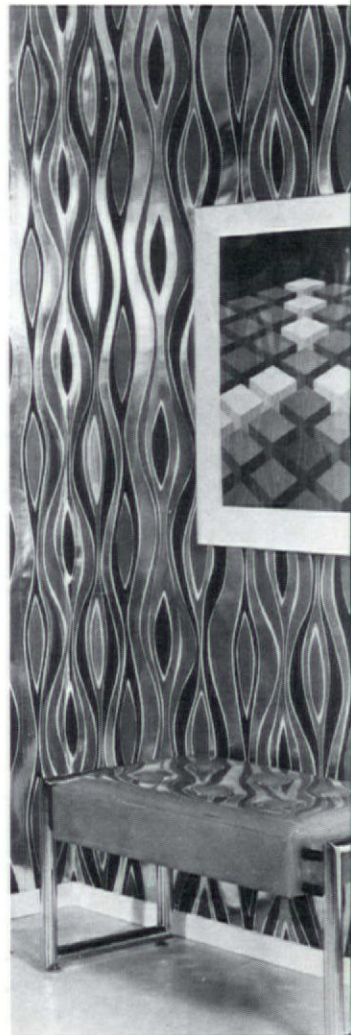
General Tire's director of design, Wally Michael, notes the breaking away, in certain patterns, from exact duplication of natural materials to more non-representational and geometric designs, ranging from subtle, more abstract non-patterns—as evidenced in "Parade" (illustrated in color).

Contrarily, Charles Prato, **Stauffer Chemical's** director of styling says, "even though the 'natural look' may be fading as a trend in residential design, architects and specifiers still love it. We predict that grasscloths, barnside looks, stuccos, and other deeply embossed patterns will be the winners in 1977." In color, Mr. Prato predicts a continuation of the desire for neutral colors—sand, gray, beige, and off-white. "Architects seem to shun the really dark colors for large-space decorating, even though they love them for accent in small areas." According to Peter J. Gallen, manager, national distributor sales for **Standard Coated Products**, maker of *Sanitas*, earth tones and textural surface treatments continue to dominate design preference trends in commercial wallcoverings. He finds that textile-inspired textures, along with suede and a leather look, are gaining in popularity. Mr. Gallen also says that 20½ in. and 24 in. roll goods are "chipping into the total control that 54 in. goods once held."

continued on page 68



"Arboles," manufactured by Elevations Design, is one of the sculptured wall designs in Reed Originals line. Reed is exclusive U.S. distributor. Circle 244



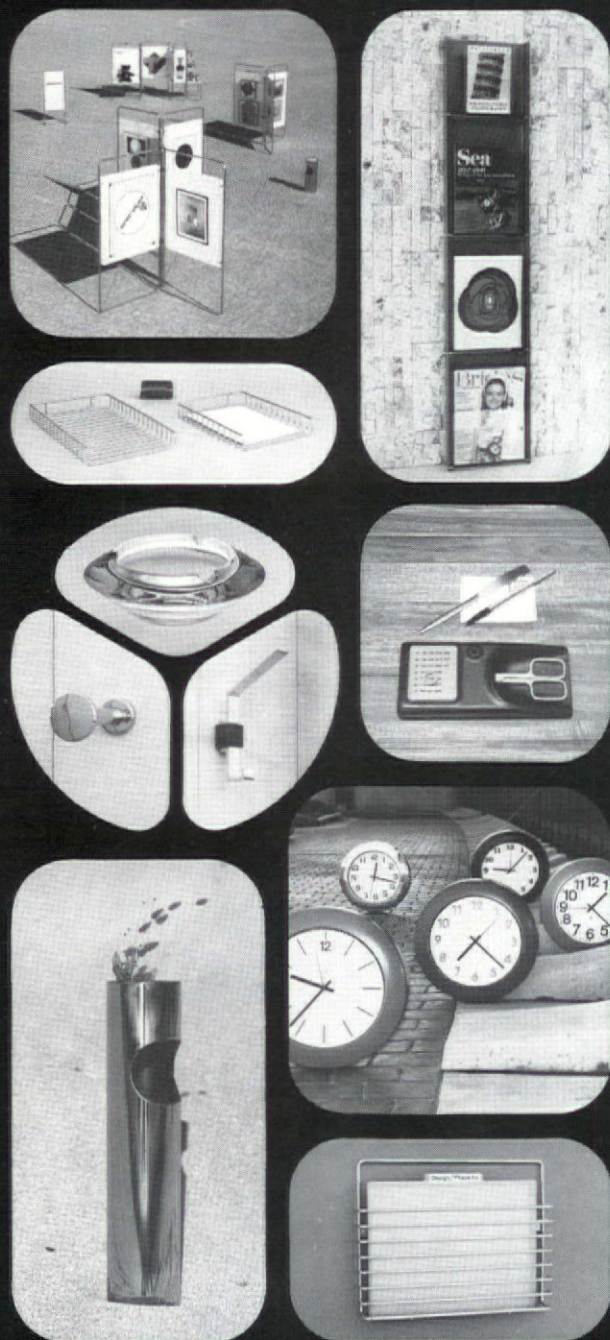
"Flame-Out," a new Mylar fabric-backed vinyl wallcovering in the Wall-Tex line from Columbus Coated Fabrics, is a gentler geometric design. Circle 245



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BOOKS

An account of the birth of modern design in America

**Beaux-Arts to Bauhaus and Beyond,
An Architect's Perspective** by Harold
Bush-Brown, FAIA, with a foreword by
Hugh Stubbins. Whitney Library of De-
sign, New York, 128 pages, 50 illustra-
tions, appendix, index, \$12.95.

The passage from Beaux-Arts to Bauhaus is one with which we're all familiar, either from personal knowledge or from hearsay; the passage beyond is the meat of our daily working experience. Harold Bush-Brown has not been a major creative force of the modern movement, but he has been an important and deeply involved figure throughout the whole series of design transitions about which he writes. His book has genuine authenticity.

Bush-Brown was a pioneer in the second stage of establishing the modern design movement in American education. The first stage was represented by Gropius at Harvard and Mies at the Illinois Institute of Technology, the second by Henry Kamphoefner at North Carolina State and by Bush-Brown at the Georgia Institute of Technology. These leaders' ideas were effected largely through their choice of faculty.

Bush-Brown's early faculty at

Georgia Tech was a brilliant selection. For some examples: P. M. Heffernan, Tom Godfrey, Sam Hurst, and Jim Edwards. Many of them were recent graduates of the new Harvard regime, and a few continued to notable careers either design or education. Edwards, in particular, had a profound effect on the student body, not only as a perceptive and outspoken critic, but also as an executive, for several years, of an enlightened program of visiting lecturers and critics. He and Bush-Brown brought to the school a parade of celebrities that included Gropius, Breuer, Buckminster Fuller, I. M. Pei, Neutra, and Frank Lloyd Wright.

These were the exciting young days of modern architecture in America, and in few places were they more exciting than in Atlanta. Bush-Brown and his faculty were the cause, and Bush-Brown's gentle, anecdotal history is a record to be valued.

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Bush-Brown, left, welcomes Wright to Georgia Tech.

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Roco Contract Carpet selected for the dining room of the Engineer's Country Club, Roslyn, New York. Interior design by Martin Kuckly Associates.

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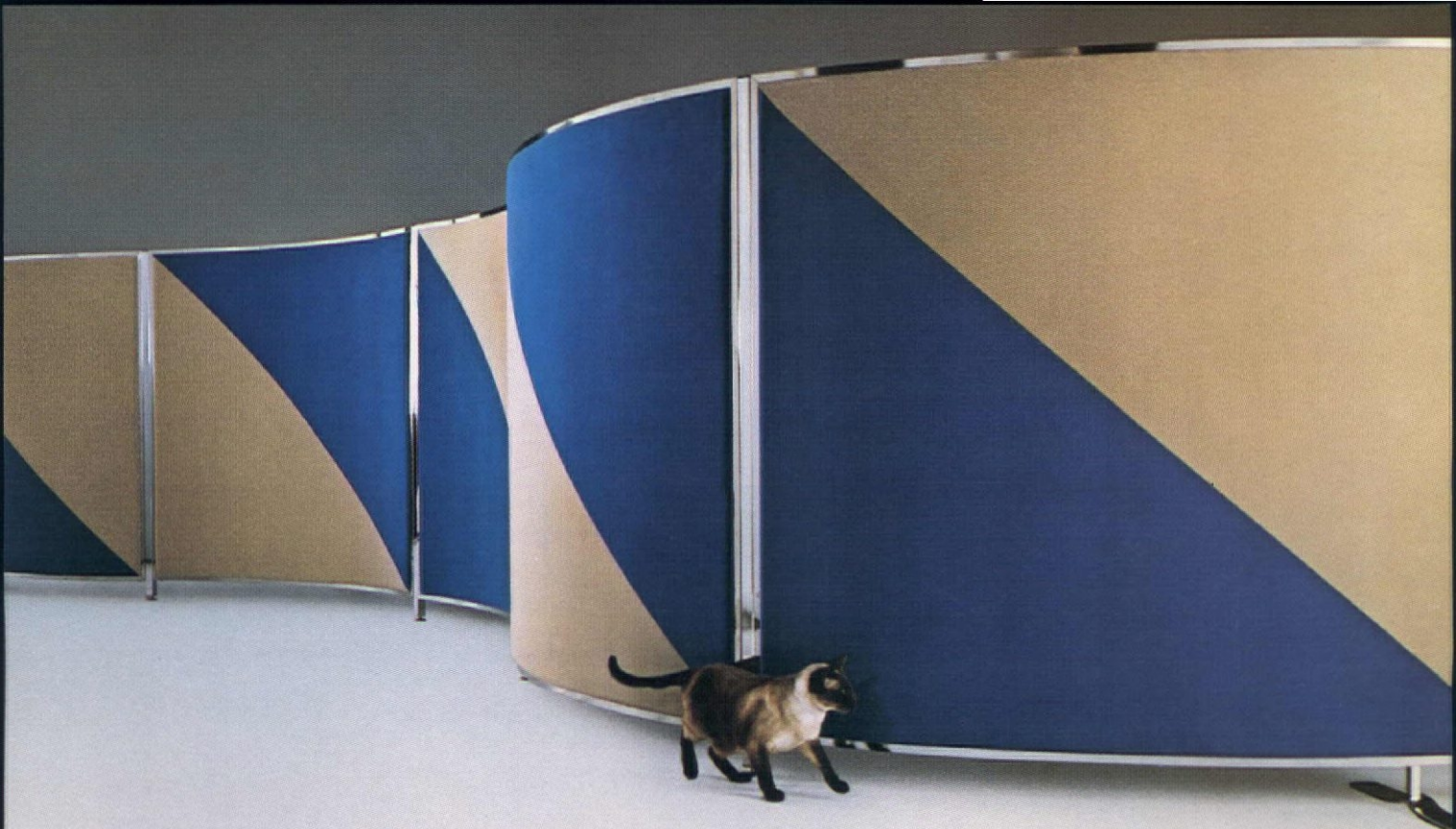
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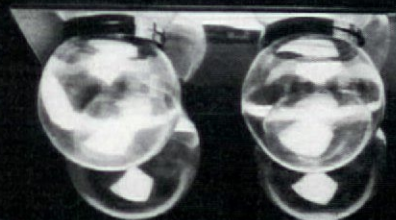
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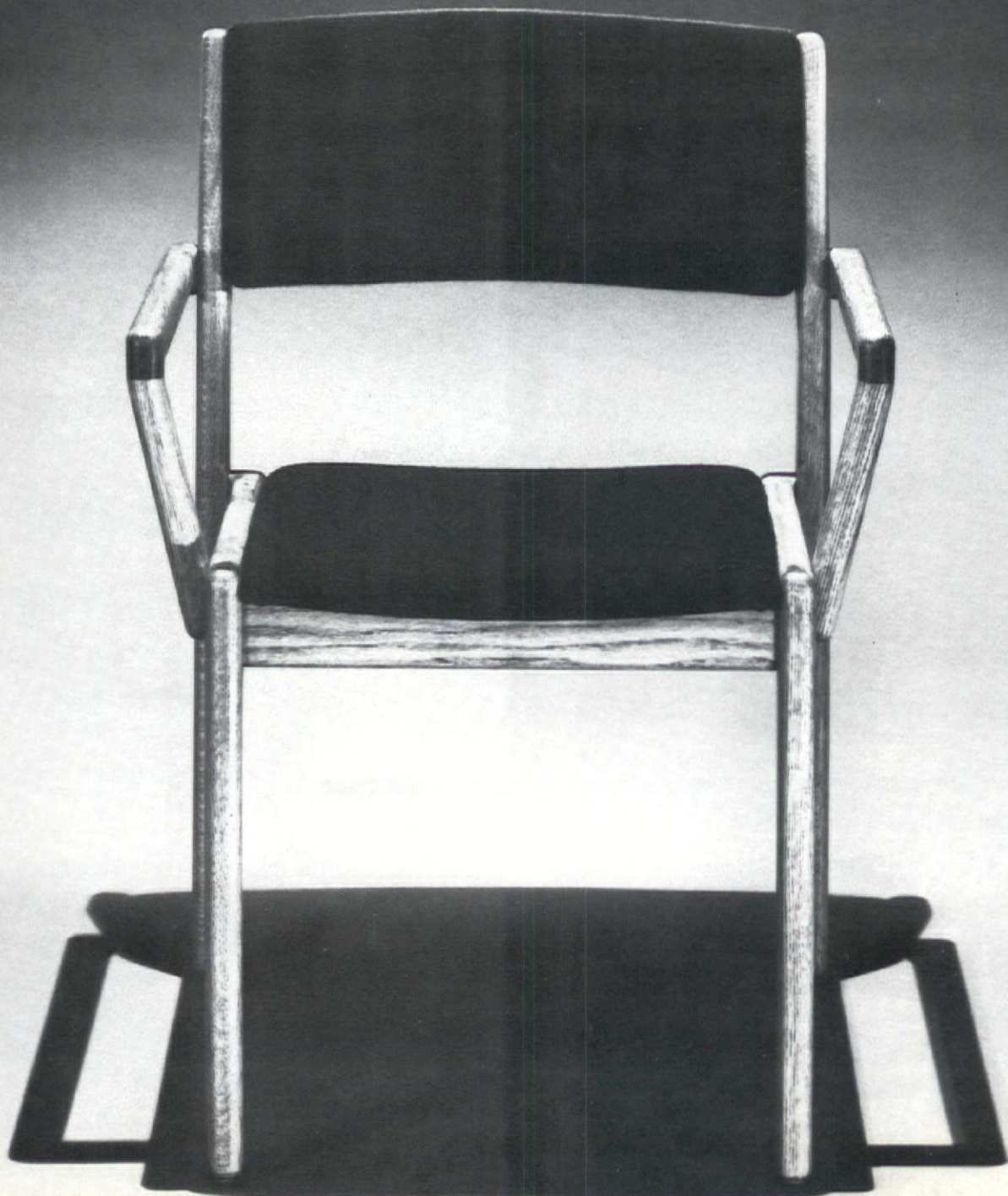
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CONTRACT VINYL WALLCOVERINGS

continued from page 56

Replacement for cotton backing substrates

For economy's sake, **Reed** is replacing cotton on some lines with *Confil*, a synthetic fiber backing produced by International Paper Company.

Du Pont has two fabrics as substitutes for cotton. One is *Sontara*, a spunlaced fabric consisting of staple polyester fibers entangled to form a strong, unbonded structure. Free of resin binders and interfiber bonds, the fibers are free to move as the fabric is flexed. *Sontara* is being used as a substitute for Osnaburg cotton backing, used on heavy duty 54 in. vinyl wallcoverings, and offers full bonding/laminating qualities, embossing, calendaring, and molding capabilities. Because *Sontara* is a man-made material it resists sunlight, rot, mildew, and is non-allergenic. It also offers high breaking strength/stress strain and tear strength properties and is said to eliminate problems arising from surface imperfections and certain fire code restrictions.



"Floral Enchantment" in Dunhill's Serenity Collection is backed with Du Pont's Reemay. Designs can be hand-screened on polysuede. Circle 246

Du Pont's *Reemay*, a spunbonded polyester fabric, is being used more frequently for vinyl wallcovering backings by such large manufacturers as Columbus Coated, General Tire, Stauffer, and United DeSoto. Lighter and not as soft as *Sontara*, it still offers tear and tensile strength, clean printing surface without fabric show-through, embossing capability, moisture resistance, and good adhesive qualities. It is applied to 27 in. Type I vinyl specified for light commercial areas, as a substitute for what is known as cotton scrim. *Reemay* and *Sontara* are said to cost about 25% less than cotton, therefore increased use of the new type backing is expected to keep the price of cotton in line, and therefore hold the price of vinyls.

Dunhill Wallcoverings, Jerry Paull notes that fabric backing is still preferred for wallcoverings in this country, although it is "unrealistically overpriced." As more manufacturers produce lines with synthetic backings, he feels that the dealer and the public—still wary of a new product—must be educated to recognize that the synthetic has the same benefits of washability, removability from walls, etc. as cotton backing.

General Tire is looking into synthetics and other replacements for woven fabrics and is using *Confil* and *Reemay*. One specialty product of the company is "Chalkwall," a vinyl wallcovering backed with Osnaburg drill cotton fabric, that is used like a blackboard and is as easily cleaned.

B.F. Goodrich continues to use cotton backings, some a blend of cotton and polyester.

Peter Gallen of **Standard Cotton Products** notes that lower priced wallcoverings are beginning to play a large part in the contract market.

Wall Trends has developed "Scope" backing, a 30-mil.-thick paper pulp laminated to vinyl.

Regulations and standards

The Wallcovering Manufacturers Association, recognizing that the entire wallpaper industry hadn't had an all-inclusive standard since 1929, set to work two years ago to compile its Proposed Voluntary Product Standard for Wallcovering "to fill the void of no performance standards for a large portion of the wallcovering industry and a need for updating the existing standard for plastic coated fabric." Non-members as well as members cooperated in the task. The Standard has been approved by the Technical Committee of the WMA Board of Directors and it is close to receiving approval, with minor revisions from the Chemical Fabrics & Film Association. The next step, final approval from the National Bureau of Standards, is confidently expected. Stauffer Chemical's Philip Cunningham was on the technical committee that helped to formulate the new standard. Mr. Cunningham says his company feels that the new standard will be an enormous help to designers, architects, and other specifiers because it will clearly identify products by how they perform in typical use situations. "By using the new classifications," Mr. Cunningham says, "a specifier will be able to make choices based on solid, concise information as to the scrubability and serviceability of products."

The Voluntary Performance Standard also clearly defines for the first time 29 wallcovering terms. Classification criteria, and test methods are covered in minute detail."

Federal regulations for weight and performance standards of vinyl wallcoverings were established in 1963 and updated in 1971. Federal Specification CCC-W-408A, approved by the General Services Administration, sets the minimum physical properties for Type I light-duty wallcoverings (min. wt. 2 oz. per sq. yd.); Type II medium-duty wallcovering (min. wt. 13 oz. per sq. yd.); and Type III heavy-duty wallcovering (min. wt. 22 oz. per sq. yd.). Additional specification values can be added to these minimums. In weight and conforming to regulations for burning characteristics, manufacturers meet—and often exceed—the required specifications.

Tests for abrasion resistance and fire hazard, covered by Federal Specification CCC-W-408A were developed by the American Society for Testing Materials (ASTM) and the Underwriters Laboratories (UL).



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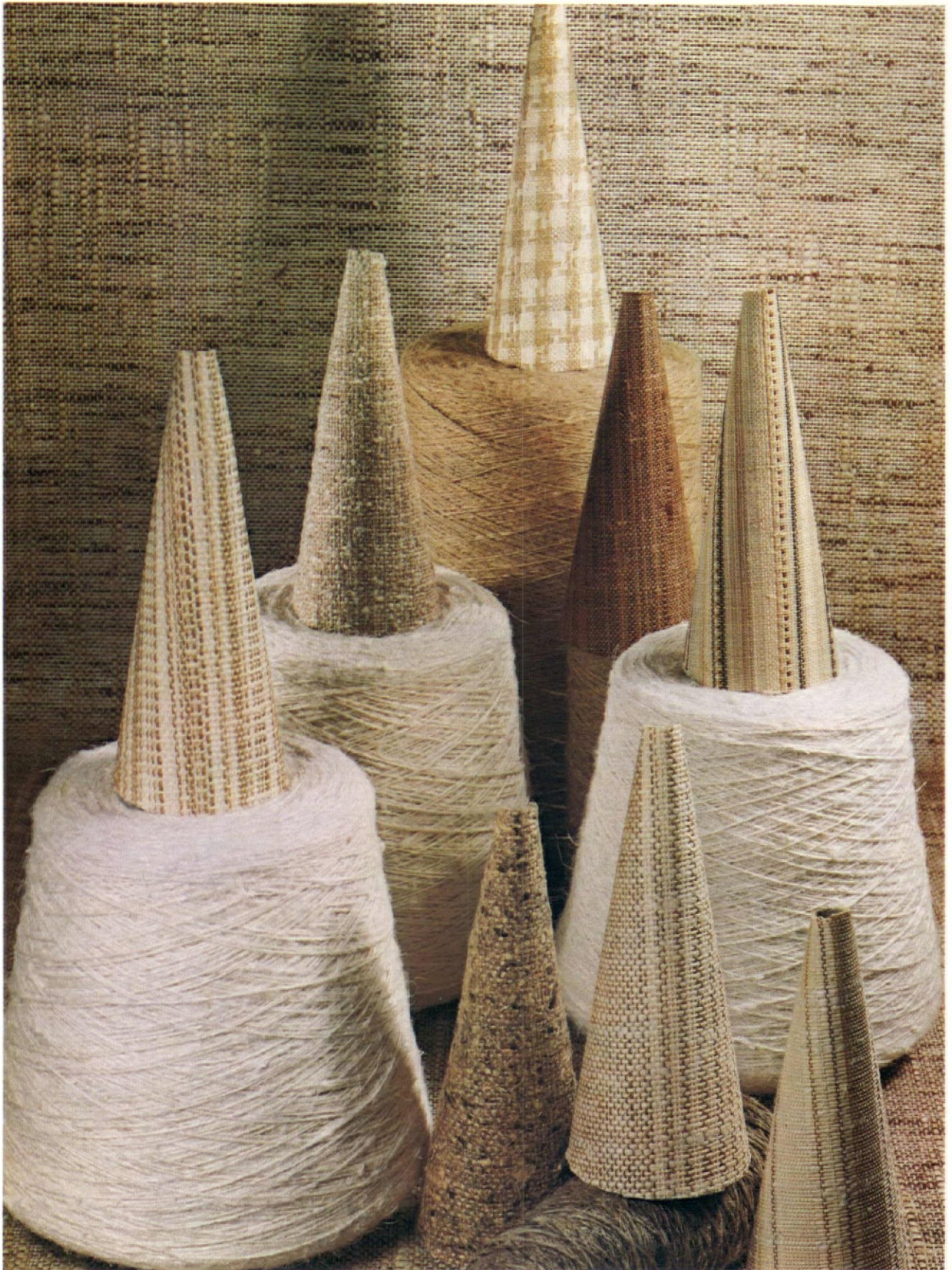
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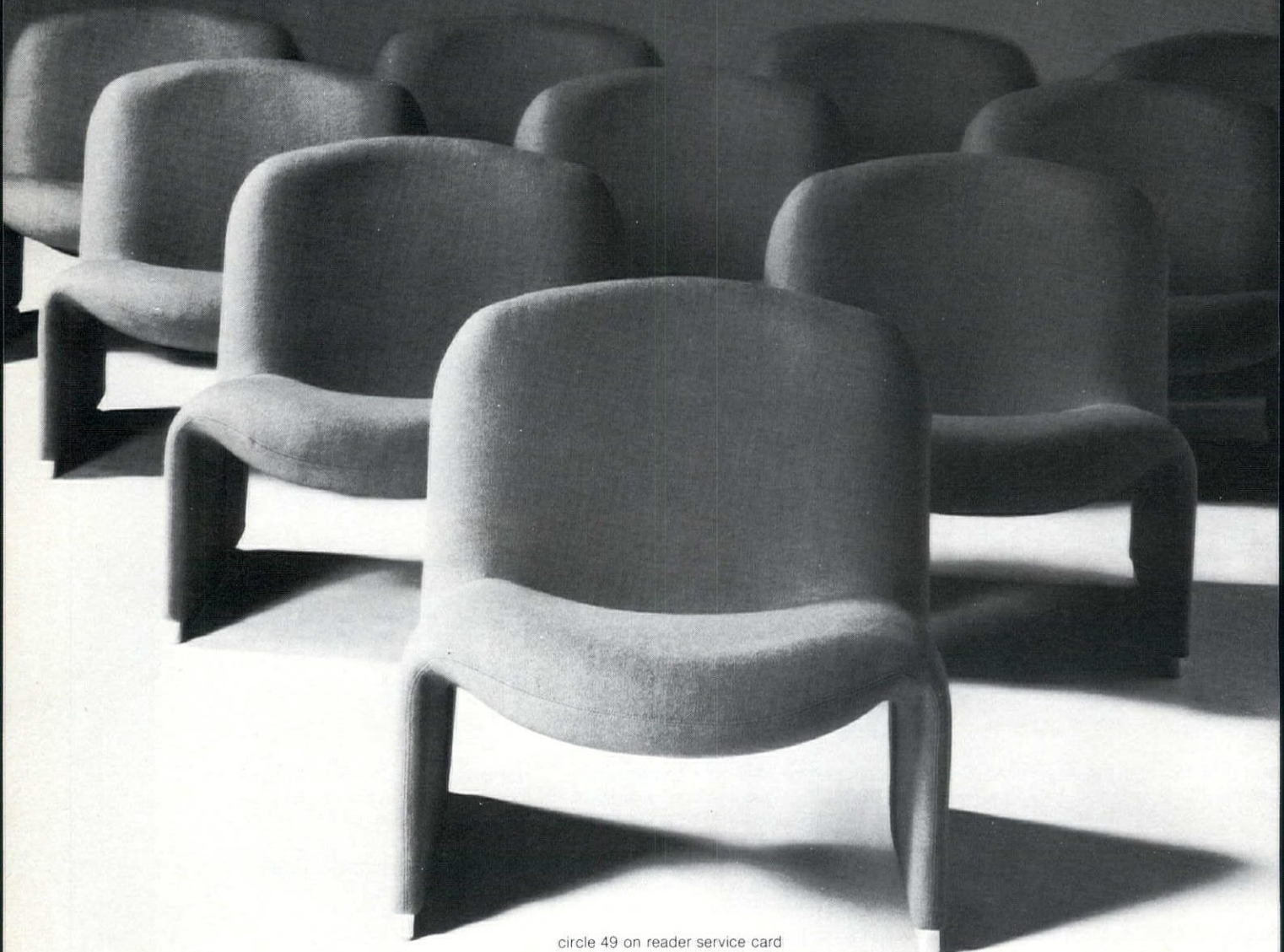
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EDITORIAL

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I n t e r i o r s

Most of us, sad to say, are members of the working class. That means that, if we exclude sleeping time, we spend more of our lives in our offices than in any other single environment. How curious, then, that our offices are—generally—so oppressively unimaginative! As Susana Torre, one of the designers whose work we show in this issue, puts it, our offices present us with “so few metaphors.”

Exceptions, of course, include all the metaphors of power distribution; gradations of authority, from janitor to board chairman, are endlessly elaborated and convincingly presented. Such hierarchical signals are not limited to space allotment and furnishings; even when an interior is enlivened with an art program, the distribution of art is almost always predictable: the president gets the Morris Louis canvas, the personnel director gets the Vasarely lithograph, and maybe the typing pool would like that nice Currier & Ives calendar.

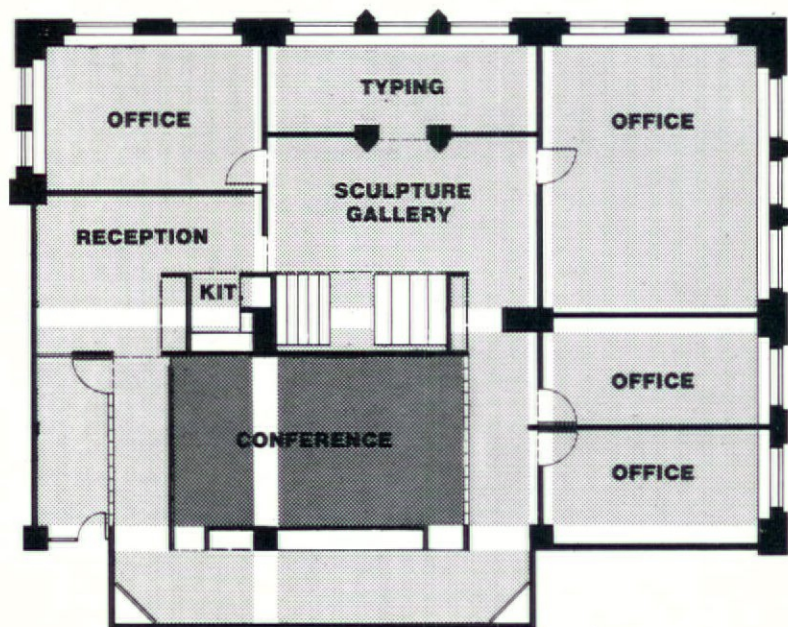
In the U.S., strangely, the institutionalization of hierarchy is most insistent in the offices of those very organizations (both the military and the civil service) that have as their function the implementation of democracy. But that's a problem we gladly leave to Jimmy Carter.

Other metaphors to which our current office design seems dedicated are those of the great American god Efficiency. Even the office landscape systems which have brought a new degree of humanity to the office are defensively justified on the grounds that they provide increased efficiency.

Modern design's glorification of functionalism is now seen, in most applications, to have been a delusion; in office design, perhaps its last stronghold, it is still a snare. Our working environments need not be so dour, so puritanical, so obsessed with power and efficiency as they have been; in limiting their range of expression, their references to other aspects of experience, and their recognition of human variety, we impoverish a major portion of our lives. To see the house as “a machine for living in” was a creative conceit, but to continue to see an office as only a machine for working in is a bore. We hope the offices shown here suggest some alternatives.

STANLEY ABERCROMBIE

*Torre's intent:
 "...to render
 the hidden
 complexity
 of
 architectural
 space."*



**Susana Torre is an Argentina-born architect with an international practice. She has been associated with the Department of Architecture and Design of the Museum of Modern Art and with the State University of New York. She is curator and project director of the exhibit, "Women in Architecture," which recently opened at the Brooklyn Museum as the first leg of a United States tour. She is also editor of the just-published book, Women in Architecture: A Historic and Contemporary Perspective.*

SUSANA TORRE LAW OFFICE

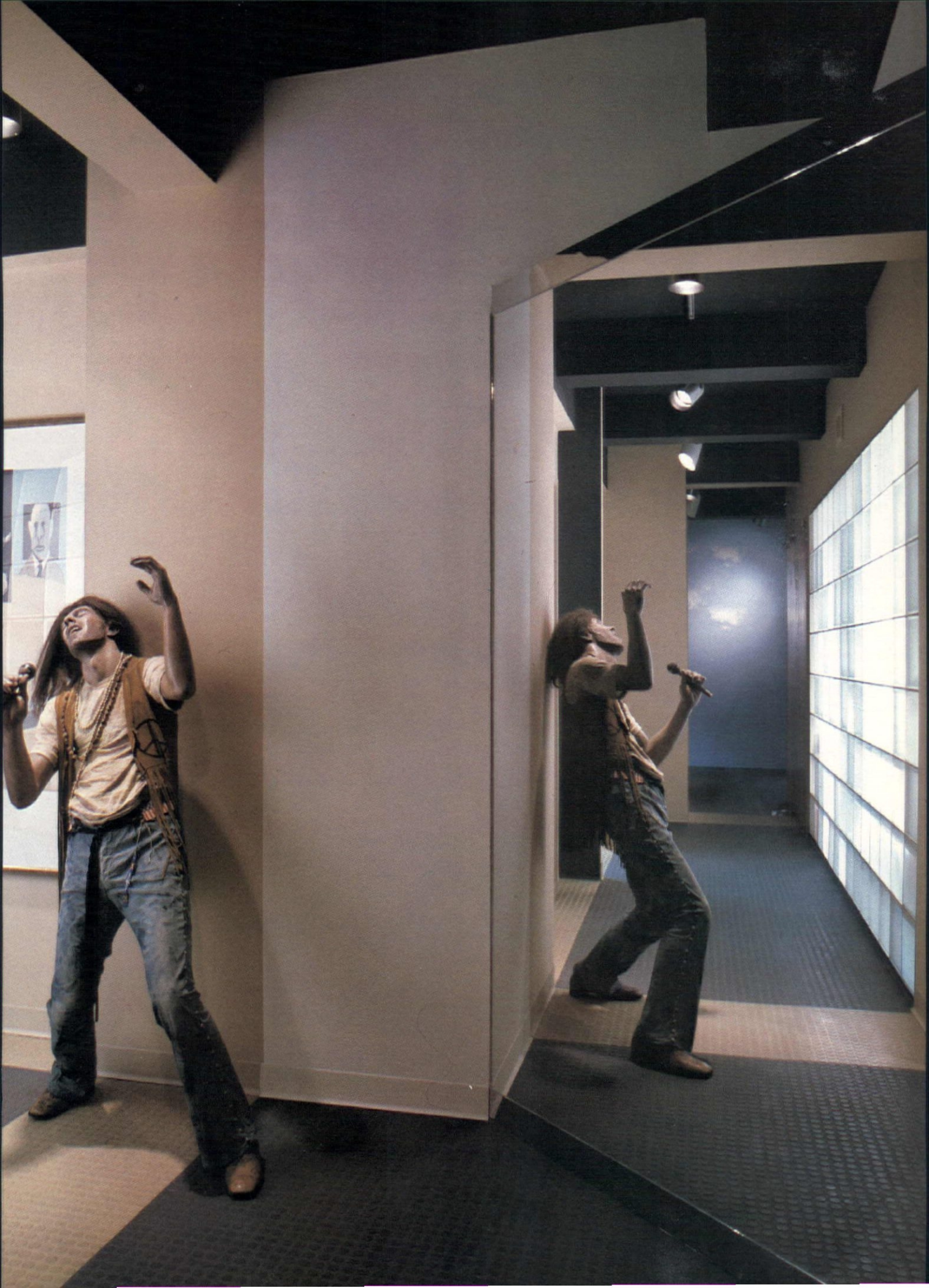
Several interiors in this issue are for law firms, and they are exacting commissions—with requirements for efficient paper work, privacy, records storage, and endless law books. A further requirement in the present case was the sympathetic housing of the senior partner's collection of extraordinary (to some tastes, even bizarre) painting and sculpture. But the most important determinant of all was the thoughtful and experimental intent of the designer, Susana Torre.*

Unexpected objects, features, or colors, changes in texture, flooring, or style for which the context has offered us no preparation—all these may open our eyes and command our attention. But these may be mere sensationalism, hardly preferable to being bored. The surprise that will give us real satisfaction is the surprise that enlightens—in Herman Melville's phrase, "the shock of recognition." Torre's law office offers such an experience.

Although not published before in finished form, the interior is already somewhat celebrated. It has been seen, in drawing form, in the "Forty Under Forty" issue (forty designers under forty years old) prepared by Robert A. M. Stern for the Japanese journal *Architecture and Urbanism* and also seen in the "Good by Five" show (five drawings each by five artists) at the Institute for Architecture and Urban Studies.

Walking into the office is, at first, disquieting. There are the rather astonishing art works, most obviously. But then there are also unexpected interior design elements: changes of ceiling height and finish, changes of flooring, mirrored illusions. It is not immediately apparent that these effects are going to combine into any coherent impression at all. But they are.

The office is on an upper floor of a quite ordinary office building in midtown Manhattan. Most designers would have hastened to camouflage the existing shell as thoroughly as possible; Torre has instead responded to it with the careful calculation others would save for a landmark. And these calculations have generated their own interest. Transformed by thoughtful reaction, the existing shell turns out to be far less banal than we would have thought. Two existing conditions, particularly, have been amplified and celebrated: first, the grid of structural members running around and through the space, and, second, the commonplace fact of a flex-



SUSANA TORRE

ible interior volume bounded by a quite inflexible perimeter, the exterior wall.

Torre's response to the first condition is to emphasize the structural cage by color change. Embossed rubber flooring is used throughout. In the central conference room it is a siena color: everywhere else it is dark gray, striped with cream. (It is characteristic of Torre's precise detailing that, where colors meet, the flooring has been cut and matched so that there is no interruption in its raised pattern.)

The ceiling and walls are similarly colored. The cream stripes, we begin to notice, are applied only on the lines of the main beams exposed on the ceiling, of the main columns, and of those main beams lying, unexposed, beneath the floor. A simple expression, but it brings to the visitor a rare consciousness of the engineering that holds him more than a hundred feet above the ground.

The second existing condition, that of a "hard edge," is treated more ambiguously. That is by repeating the exterior façade of white brick piers *inside* the space, and by filling the spaces between these false piers with either voids or with wall panels painted sky blue. There are even silk-screened clouds, lest we miss the connotation.

The office design also responds to the functions within it. Again, the response is an offbeat one, consisting largely of two very different ceiling treatments. In all the circulation spaces, including one which widens into a sculpture gallery, the full ceiling height is left exposed; it is in these spaces that grays and creams denote the main structural beams. In all other spaces there are conventional hung ceilings obscuring the structure. The fact that this scheme gives a lower ceiling height to the spaces of main activity doesn't worry Torre. "The notion of 'form' and 'function' as coexisting without conflict," she says, "is sheer delusion."

Further distinction of treatment is given to the largest room in the law office, a conference room seating three dozen. Here the floor's color change to siena marks that room as a special place. Beyond a counter (where food and drink can be served for office parties) there is additional space, the central part of a U-shaped corridor connecting it to the rest of the office. This is effectively part of the conference room to which it is completely open. Only one wall of the confer-



The reflection of Duane Hanson's sculpture of a rock star appears at a turn in the passage to the conference room. Top right and right, looking over the counter separating corridor from conference room. Painting in corridor by Matta; painting in conference room by Alechinsky.



ence room, indeed, is solid in a conventional way. One is somewhat dematerialized by being isolated by a vertical glazed slit, and another is made entirely of glass block.

U-shaped though it may be, the corridor is visually straightened into one continuous stretch of space by means of two angled mirrors, one placed at each of the corridor's turnings. A visitor's first view into the corridor from the reception area is thus reflected and continued to one of the sky-blue panels of the sculpture gallery—not sky at all, of course, but a wall. One, in fact, contiguous with the space where the visitor is standing.

What exactly does Torre intend by all this? Among other things she intends, in her own words, "to render legible the hidden complexity of architectural space." But the main point, perhaps, is that she intends nothing

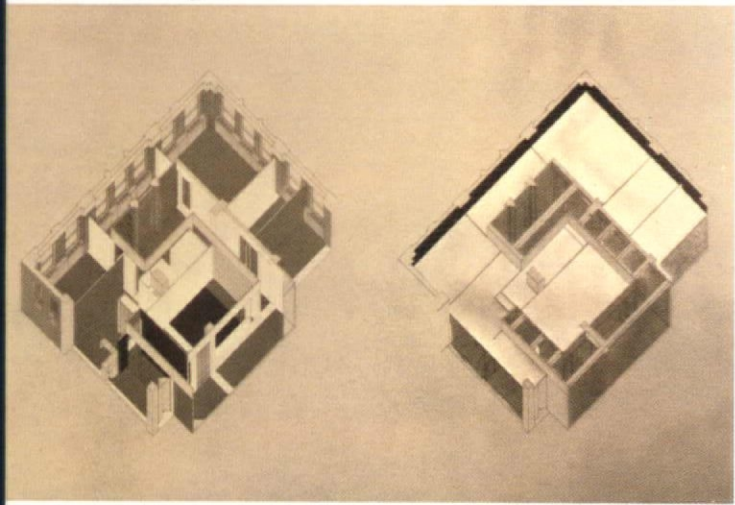


exactly. Her design has many messages for us, some of them conflicting with others, and she delights in the intentional ambiguities. Although the design makes much more certain than usual the supporting reality of the building frame and the distinction between different types of spaces, the uncertainties are even more prevalent: is the long

It is not immediately apparent that these effects are going to combine into any coherent impression at all. But they are.

Drawings at left show the distribution of partitions and the location of suspended ceilings (everywhere but circulation areas). Below, the reception foyer. Its black panel, looking like a door, is fixed; actual door is the glass panel on its right. Bottom, partner's office is dominated by four Magritte paintings. On the rear wall, *Le Tombeau des Lutteurs*, *Le Fils de l'Homme*, and *Le Valor Personnel*. On the wall at the right, *Le Chateau des Pyrenees*.

Photography: top right, Robert Perron; previous page and others on these pages, Norman McGrath. Contractor: Structure-Tone, Inc., William Charzuck in charge. Collaborator for supervision: Clinton Sheerr. Conference room table, conference room chairs, reception foyer sofa: **Herman Miller**. Lighting: **Lightolier**. Ceiling: **Simplex**. Embossed rubber flooring: **Hastings**. Glass block: **Owens-Corning**. "Fullspace" mobile filing and storage system: **Lundia**.





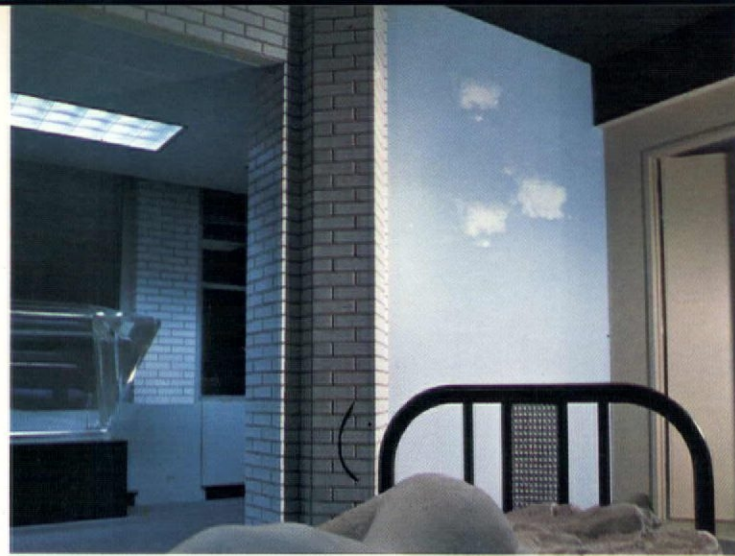
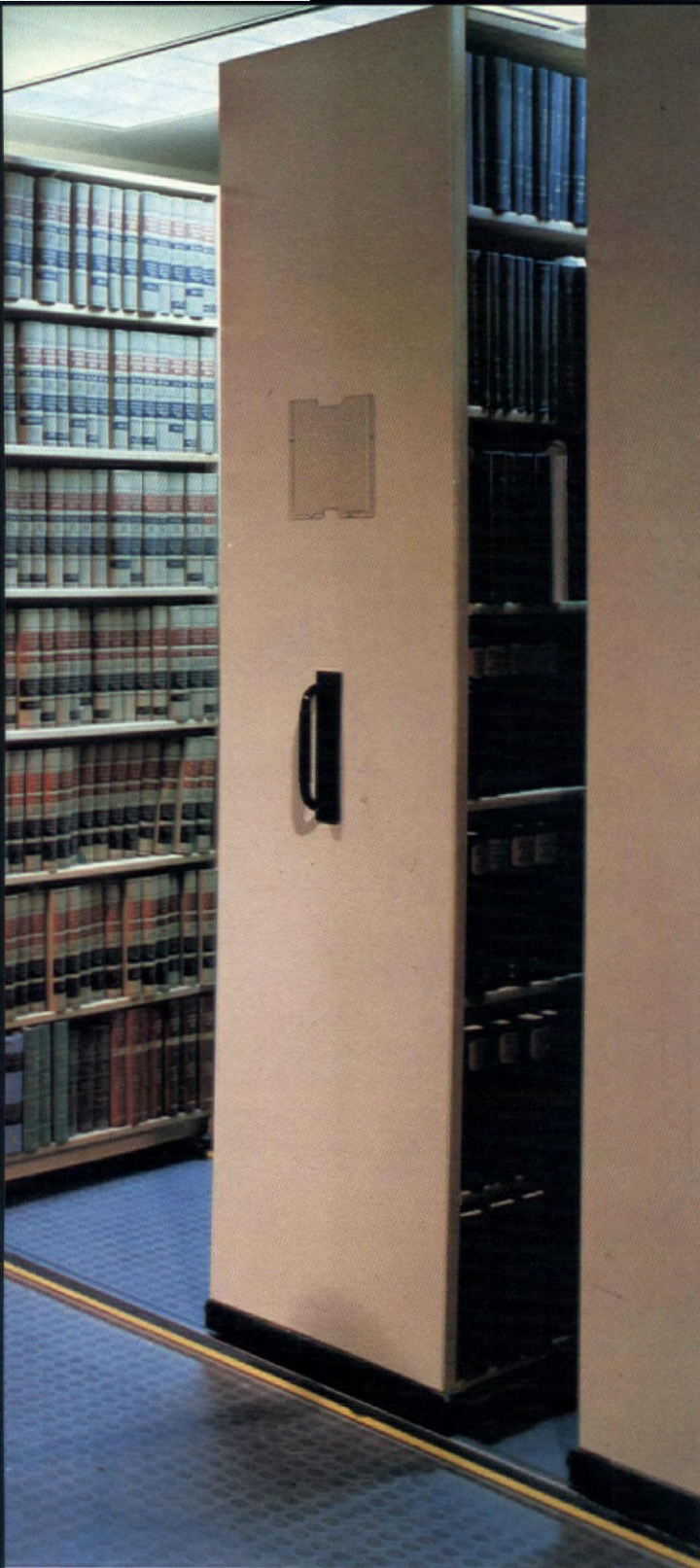
narrow entrance foyer part of the public hallway or part of the office, or the conference room opened or enclosed, or the corridor angled or straight, or the secretarial office within or beyond the exterior wall?

Similarly, and the similarity is no coincidence, the art provokes with its own questions: is the mountain weightless, the figure real? On the wall of the chief partner's office hangs one of Magritte's most admired paintings,

the meticulous portrait of a bowler-hatted gentleman with a bright green apple where his face should be. Both the painting and the interior which now houses it have an integrity which transcends their incongruities, both share an exploratory spirit, and both have meanings we could never verbalize. If it were otherwise, they would be far less stimulating, far less intriguing.

STANLEY ABERCROMBIE

SUSANA TORRE



In sculpture gallery lined with storage, Sleeping Figure is by George Segal, painting by Domenico Gnoli. Dogon ritual figure. Top right, a view into secretarial space through interior copies of building's exterior brick pilasters. Prism sculpture at window is by Charles Ross. Middle and bottom right, ceiling and floor reveal pattern of cream color on main structural elements, charcoal on others; siena flooring is used only in conference room.

"The notion of 'form' and 'function' as coexisting without conflict is sheer delusion."



Louis the XIV could not possibly understand. Marie Antoinette would dissolve in tears. The mad Bavarian Ludwig would be driven quite sane by the shock. Simplicity was not their forte. Even today, a few may fail to comprehend what the design team of Bray-Schaible accomplishes so eloquently. Ferreting out simplicity, pinning it down, and knowing when to stop is not



Looking out from conference room into the secretarial / reception area, top.

Above and left, Mr. Katcher's office, showing custom leather-wrapped desk and ledge. Beige duck fabric on seating and walls.

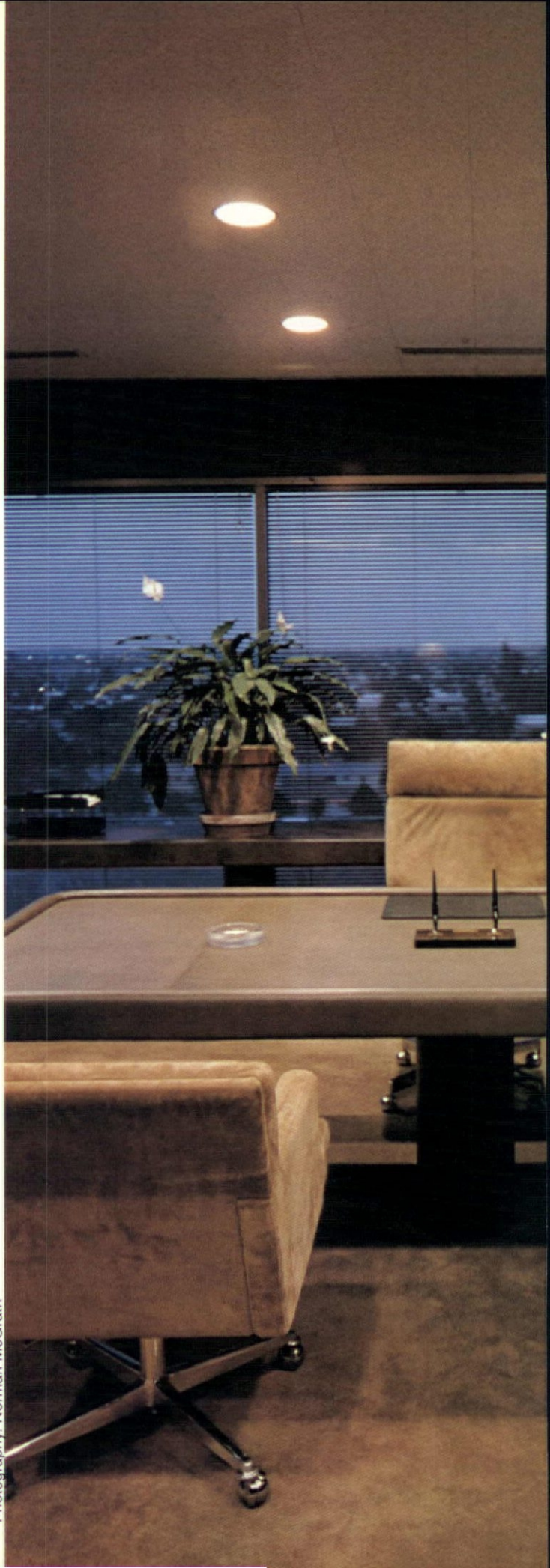
Right, Mr. Scharlin's office, with padded leather desk and dark brown wool suede walls.

Far right, Conference room, with leather topped table and kilim wall hanging



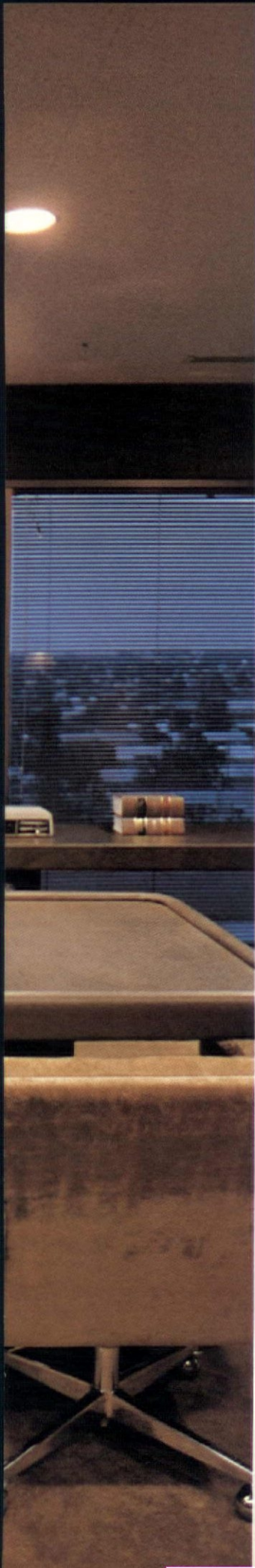
only a gift, it becomes an art.

The law offices of Katcher & Scharlin, located on the top floor of the First National Bank of Hialeah, Florida, designed by architects Reynolds, Smith & Hills (see Aug. 76 INTERIORS) continue the Bray-Schaible tradition of minimal design. The major concern of the designers was the use of space and light (as Michael Schaible puts it, "stripping the design elements down to only the necessary items"). Their negative spaces as dynamic as the



Photography: Norman McGrath

BRAY-SCHAIBLE KATCHER & SCHARLIN LAW OFFICES

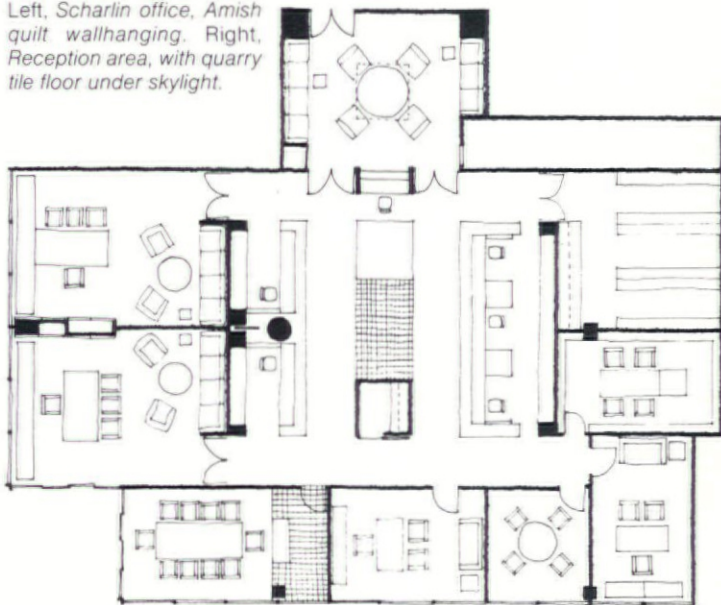




KATCHER & SCHARLIN

*“Stripping
the design
elements
down to
only
the necessary
items”*

Left, Scharlin office, Amish quilt wallhanging. Right, Reception area, with quarry tile floor under skylight.



Space planning and interior design: **Bray-Schaible Design, Inc.** Building Architect: **Reynolds, Smith & Hills** General Contractors: **Miller & Solomon** Lighting Consultant: **Carroll Cline**

Lounge seating: **Atelier International** Executive chairs: **J.G. Furniture** Desks and tables: custom design by **Bray-Schaible**, tops manufactured by **Rolu Woodworking**, covered by **Maracini in American Leather**. Table bases: **Apollo Woodworking** Cabinetwork: custom design by **Bray-Schaible**, built by **Rolu Woodworking** Carpeting: **Mort West Mills** Quarry tile: **American Olean** Window blinds: **Levolor Lorentzen** Plants: **David Harrison** Wall covering: **Maracini Upholstery** Wall fabric: **Isabel Scott** Wall lamps: **Nessen** Secretarial chairs and files: **Steelcase** Rolling files: **Central Stationers** Polished chrome cubes: **Rolu Woodworking** Antique rugs: **Marian Miller** Amish quilts: **Phyllis Haders**

positive ones, these offices maintain the atmosphere of stability expected of a law firm without becoming stuffy or adhering like epoxy to the safe ideals of traditionalism.

The color scheme of soft browns and beiges was developed from a concept of quietude. The sofas, lounge chairs, desks and copy tables are custom designed by Bray-Schaible to reflect the functional-yet-elegant theme. Details are luxurious and well-executed, such as the padded leather bumper surrounding one of the executive desks.

The executive offices of Mr. Katcher and Mr. Scharlin enjoy the privacy typical of such offices; the receptionist's station, however, requiring both privacy and an exposed central location, posed a different problem. This was solved by a raised, carpeted ledge running in front of the station, adding not only privacy but

cent lighting used in Mr. Scharlin's office, the lighting throughout is building standard.

Although both the clients and the designers nurture an interest in good artwork, the decision to use little was strictly observed. It is this remarkable holding-back quality that creates the success of the design. A plain wall, if understood, acts as a design in itself. The artwork used consisted solely of fabric wallhangings in the form of rugs and Amish quilts. The floor to ceiling windows in the



also some welcome sound reduction. Behind the station is a large, white work cube of many uses. The two executive secretarial areas, separated by a large column, were provided with a sliding door which emerges from the wall and attaches to the column if more privacy is desired. Due to an extensive file requirement, the area behind the three secretarial desks serves as storage space.

Since the offices are located on the top floor, an opportunity arose for the use of skylights. Directly under the skylights, and corresponding exactly in size, are tiled floor areas providing visual relief from the carpeting and practical support for potted plants. The tile is carried into the board room and into the kitchen facilities. Except for the skylights and incandes-

executive offices, sans heavy drapery, afford excellent views rendering "pictures on the wall" an unnecessary travesty.

Due to the fact that the scale of the furniture is large, there was no need for quantity. The executive desks, a rather imposing 4 ft. by 8 ft. size, and concealed storage panels masquerading as part of the walls, perform as well (if not better) than a roomful of furniture. This subtractive approach toward design was carried throughout every phase of the project with the meticulous diligence of the perfectionist. One almost finds himself looking for a flaw. The eye becomes critical, and searches for something frivolous, something that does not function or relate to the design; but it is not there. **RICHARD ZOEHRER**

In updating its space in a Manhattan office building with brass Art Deco embellishments in the lobby, the First District Dental Society's primary requisite was for "dignified but not plush interiors, as befitting a professional society," and within a modest budget—since construction and furnishings costs were to be subsidized by membership dues.

In addition to administrative functions, the client required space for a continuing education program which entailed provision for the latest equipment, plus a divisible conference room, lecture and demonstration rooms with dental chairs, and an attendant darkroom for an x-ray machine. To interrelate the two independent functions within a relatively small floor area (5,000 sq. ft.), the designers sculptured a connecting reception/circulation spine, delineated by built-in custom designed furniture and a white, three-level hung ceiling having a sculptured trough cleft through the center. The recessed area, painted black, holds incandescent bulbs which accent the ceiling's shape while shedding general illumination. The central reception area also doubles as a lounge during instructional breaks.



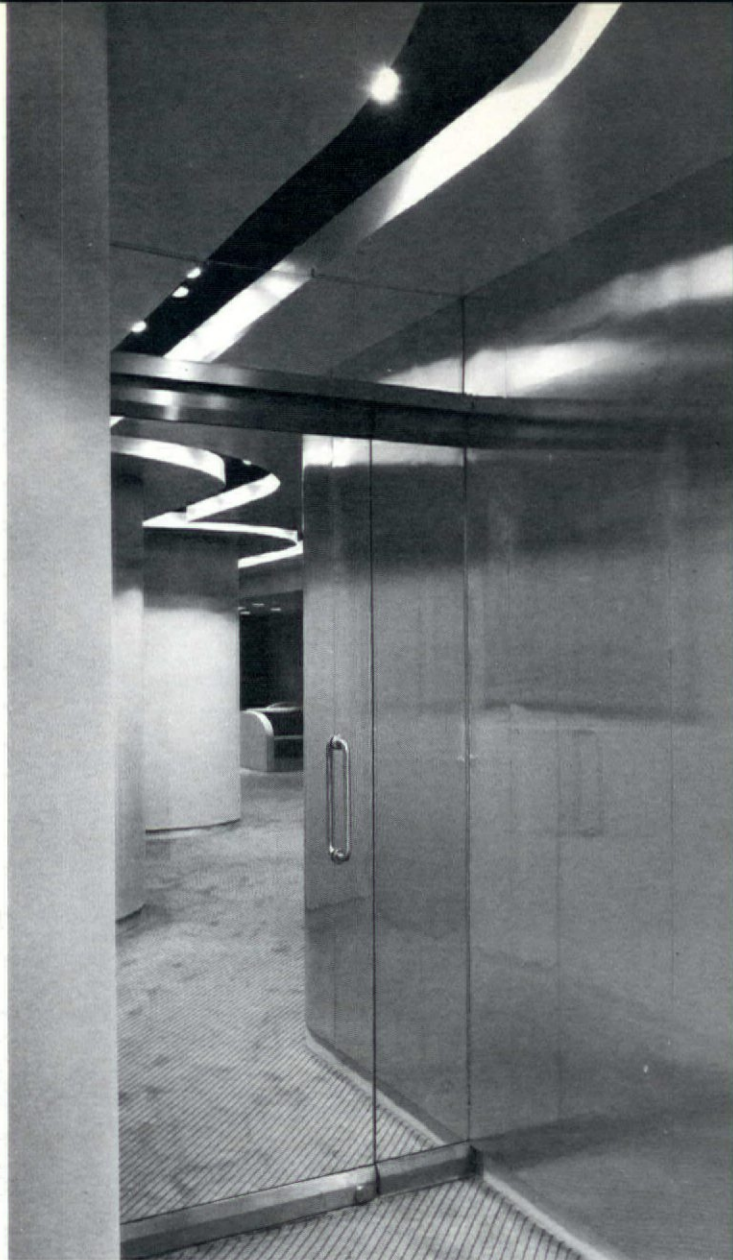
Continuity is established between the two functions by a basically warm color scheme. Custom designed lounge seating is upholstered in orange, poppy, and burgundy vinyl. Chair upholstery is burnt orange or terra cotta colored fabric. Built-in cabinetwork and round tables are surfaced in cream-color plastic laminate, and wood pieces are oak. Custom carpeting throughout is warm beige with a narrow burgundy stripe. Other custom designs were the lecture/lab tables and a system for displaying photographs of the Society's presidents—from 1868.

Frost's interior design team for the renovation was Rachelle Bennett, AIA, and Gracene Gardella, with Alan B. Goldsamt, AIA, for production.

The entire project is an admirable instance of how many facets of function and design in a small space may require as much detail in planning as a far larger commission. **BETTY RAYMOND**

Sculptured light trough in ceiling provides visual continuity between office area and reception lounge adjacent to continuing education section. Glass door divides two functions. Custom seating by Frost Interior Design in the general waiting area also serves as a lounge during instructional breaks.

Photography by Nathaniel Lieberman



FROST
INTERIOR
DESIGN,
INC.

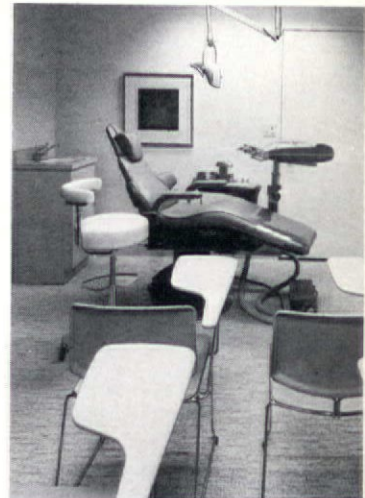
**DENTAL
SOCIETY
OFFICES**



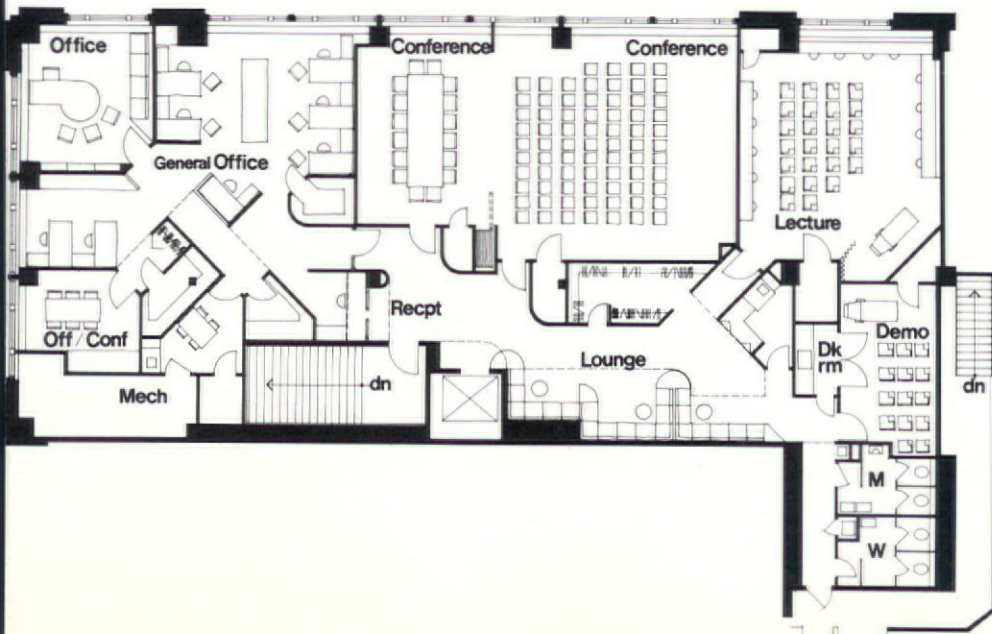
Curved corners of remodeled space reiterate shape of trough ceiling. Column and fascia at reception desk are sheathed in gold metallic laminate. Josef Albers lithographs; Mola wall hanging of reverse applique by Panama Indians, purchased from the Metropolitan Museum.

One dental chair is at end of the demonstration room. Darkroom is adjacent to this area.

Another dental chair is in the lecture room (see plan) which has continuous desks for students and a wall counter with water and electricity, set up as a science laboratory.



A renovation for offices and continuing education



Purchasing agent/installer: **Thomas C. Baer Inc.** (Port Chester, NY). Construction: **Renovation-Rehabilitation and Development Corp.**

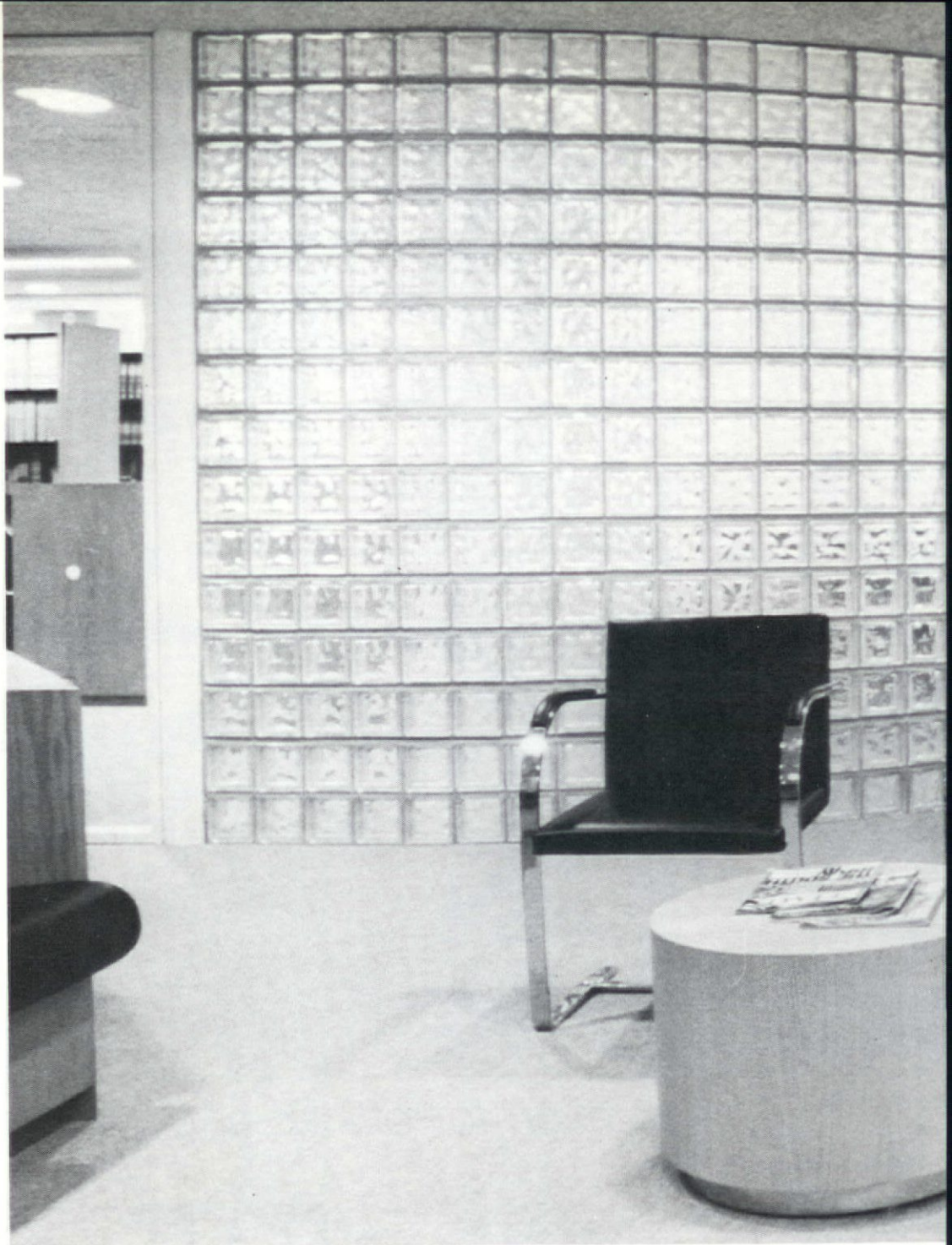
Lounge seating and end tables: Custom designed by FID. Chairs, desks, and files: **Steelcase**. Conference tables: **Howe**. Desk accessories: **Smith Metal Arts** "Radius One." Lecture room tables and projector stand: Custom designed by FID with **Formica** laminates. Metallic laminate for column sheathing: **Chemetal**. Carpeting throughout: **Harmony**. Folding wood partition: (acoustical): **Fairhurst**. Accordion partition in lecture room: **Customfold Doors**. Shades: **Maharam** "Solar Screen." Signage and photo display: **The Other Sign Company**. Visual aid panels: **Eberhard Faber**. Dental equipment: **Rower Dental Supply**.

Thinking about lawyers brought out the best in Honoré Daumier, the great French caricaturist (1808-1869), who delighted in portraying *les avocats* as an excrescence of mankind. Solemn, flatulent, vain, and ultimately treacherous, Daumier's lawyers inhabited such Stygian haunts as drafty courtrooms and oak paneled chambers. The image has clung to the profession, unjust as it may be. So that entering the law office of Bower & Gardner, New York by Gwathmey-Siegel, architects is a startling revelation.

The firm had been previously housed on a small single office floor which Charles Gwathmey politely describes as "controlled chaos." It is an active, successful practice requiring many researchers and extensive reference materials to support the work of seven partners, eight associates, secretaries, and an accounting staff. In moving the firm to larger facilities on two floors of 10,000 square feet each, Gwathmey-Siegel brought clarity and light as well as additional space to its operations.

Perhaps the most unusual aspect of the interior design is that views of the surrounding streets, especially prestigious Madison Avenue, are not obscured by the phalanx of private offices one expects to find along the periphery of a hierarchical office. There are private offices for the partners along a window wall, of course. Yet even here the light from without is allowed to penetrate and illuminate much of the interior.

Gwathmey refers to a conscious "layering" of light and transparency in this design. A sense of movement is particularly noticeable when proceeding along the U-shaped main circulation path from the elevator lobby, past the reception area, around the conference room and library, and into the offices of partners, associates, and their secretaries. Although the elevator lobby is windowless, natural light and a view of Madison Avenue are immediately apparent even up to 110 feet away (see plan). That is, thanks to the small opening kept clear to the street, glass block enclosing the conference room to transmit more outside light, and clerestory windows for otherwise closed off walls. As one rounds the curving conference room wall, one looks either directly out of the building to the street or as directly through a glazed wall into the library. Along the double row of partners and associates, light spills from partners' offices over the battery of files controlled by



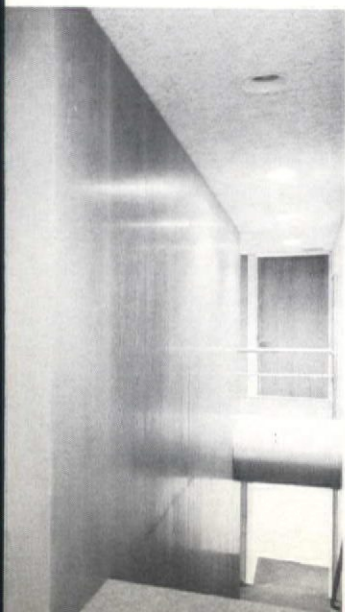
**GWATHMEY
SIEGEL**

**LAW OFFICE
OF
BOWER
& GARDNER**

*A law office
in New York
is bathed
in the
phenomenon
called
natural
lighting*



Photography by Norman McGrath

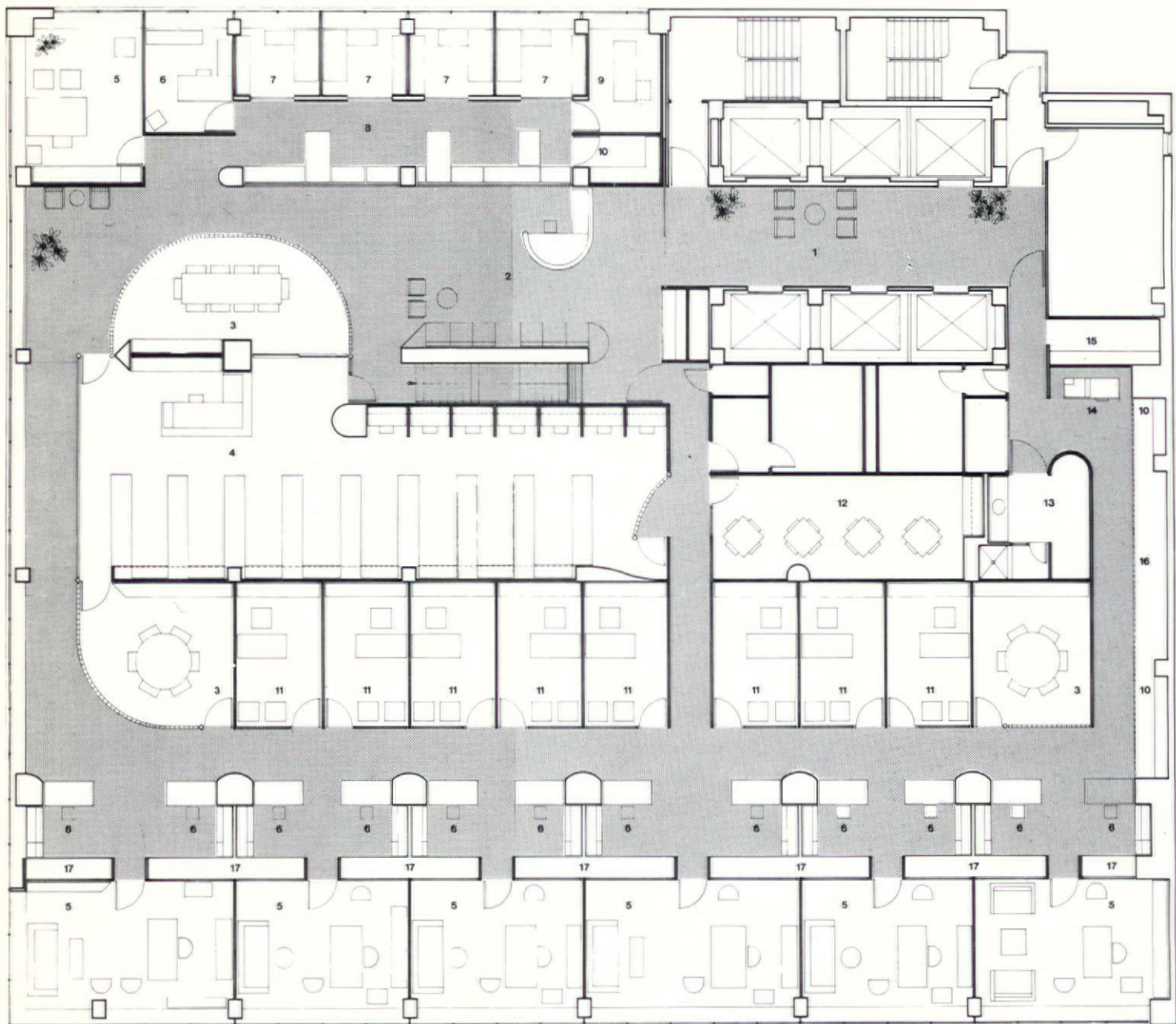


The law office of Bower & Gardner is a study in light and movement. Most impressive view is from reception area towards Madison Ave. (above), offering visitors an unimpeded look at a main thoroughfare without private offices in the way. But there is movement in other directions: from reception area to elevator lobby (left) with photomural, and down stairway to research staff on floor below (far left).

Floor plan for Bower & Gardner (below) shows clarity of circulation path, a U-shaped sweep from elevator lobby past reception, accounting, conference, and library to partners and associates. Clear vision into library may come as surprise to visitors after founding translucent glass block wall of conference (bottom).

FLOOR PLAN

- | | | |
|--------------------|-----------------------|------------------------|
| 1 ELEVATORS/LOBBY | 6 PARTNER'S SECRETARY | 12 LUNCH ROOM |
| 2 RECEPTION | 7 ACCOUNTING | 13 EXECUTIVE SHOWER |
| 3 CONFERENCE ROOM | 8 SECRETARIES | 14 COPIER |
| 4 LIBRARY | 9 COMPUTER | 15 COAT ROOM |
| 5 PARTNER'S OFFICE | 10 STORAGE | 16 TELEPHONE EQUIPMENT |
| | 11 ASSOCIATE'S OFFICE | 17 FILE STORAGE |



GWATHMEY-SIEGEL

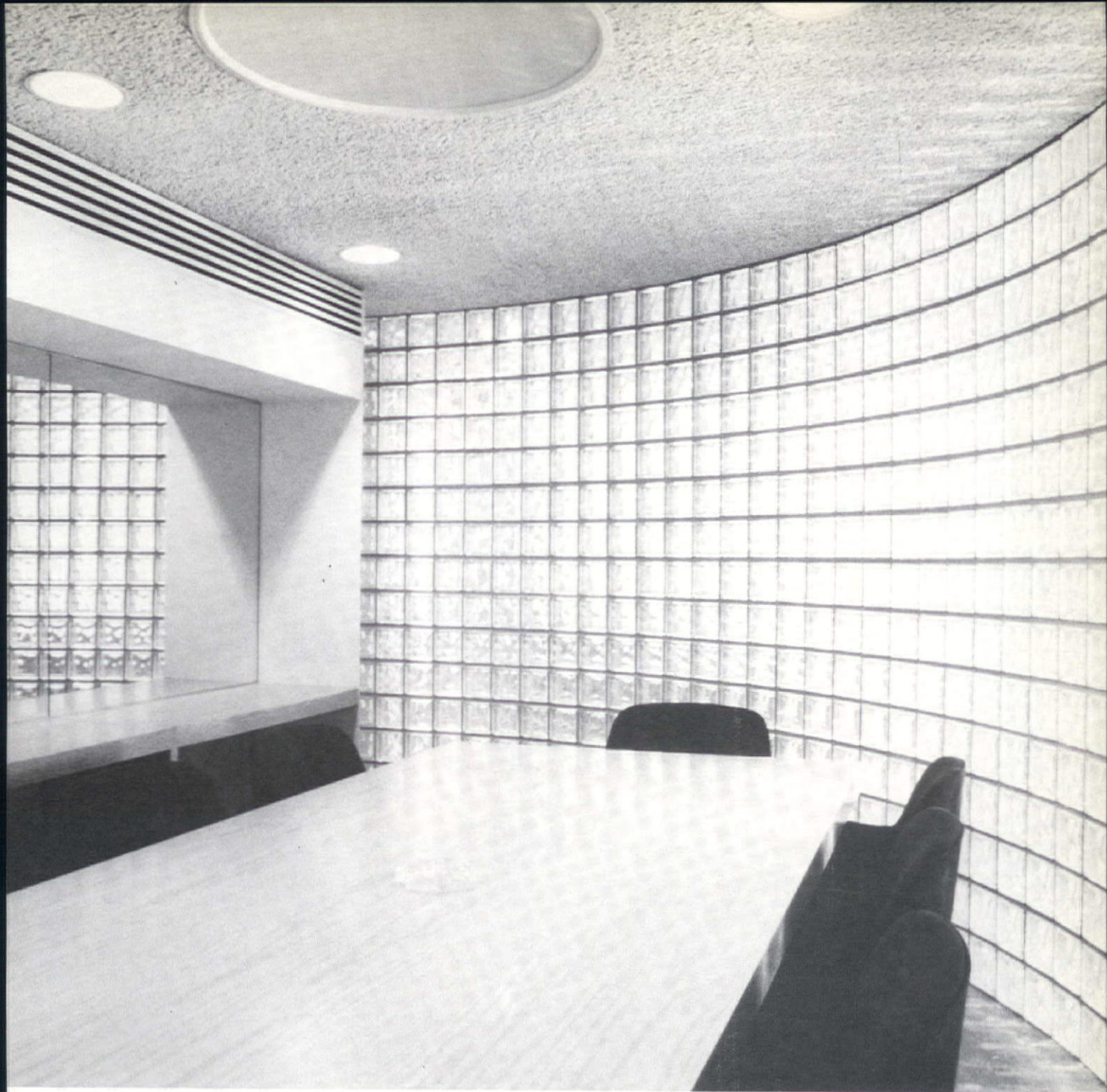
partners' secretaries, across the corridor, and through the associates' glazed wall.

Zoning the office for quiet, efficiency, and privacy was accomplished by placing reception and accounting closest to the elevators, centrally locating the library with its stacks and carrels as a buffer, and lining the partners and associates at the end of the U-shaped path. The firm's extensive research staff is housed on

the floor below with a stairway beside the library for ready access. A lunch room, copier, executive shower, and storage are tucked in behind the principals' offices. Aiding this arrangement is a color scheme of calming white walls and fissured ceiling tiles, light gray carpet, and glass setting of oak furniture and upholstery.

"We used circulation as our major spatial organization," says Gwathmey of this handsome, simple scheme. More than that, Gwathmey-Siegel has given Bower & Gardner an unexpectedly amenable place of work. Maybe Daumier would not have enjoyed it so much. Surely the clients appreciate the difference.

ROGER YE



Space is enclosed but not cut off in conference with use of glass block (above) at Bower & Gardner. Similar treatment occurs with smaller conference (right). Library stacks and carrels are more sequestered (far right).

Desks: **OSI**. Secretarial chairs: **Steelcase**. Conference chairs: **Steelcase**. Reception chairs: **Brueton**. Desk chairs: **Bright Bruton**. Coffee tables: **Apollo Woodworking**. Cabinet work: **Creative Woodworking**. Doors and fixed glass frames: **Vaughn Wall**. Venetian blinds: **Abco**. Carpet: **Oak Joint Exclusive**, installed by **Lane Floor Covering**. Lighting: **Neo-Ray** and **Omega**. Glass block: **Pittsburgh-Corning**. Wallcovering: **Wolf Gordon**. Folding doors: **Pella**. Conference table: **Creative WoodWorking**.



An environment exhilarating, vivid, yet quietly conducive to concentration... an office efficiently equipped yet soft to the touch... a scene sophisticated yet evocative of nature, with living greenery lacing every vista while the surprise of a festive banner-hung ceiling greets the upward glance. This is one's immediate response to Barry Brukoff's design for the headquarters of EST—Erhard Seminar Training—in San Francisco. The ceiling banners that filter the ambient light and soak up sound throughout three of the four floors make this a unique place. Each floor is different from the others and though individual open plan work stations are composed of the same system throughout—the pad-backed, round-cornered, Sunar "Pas" designed by Douglas Ball—variations in color and placement give each staffer a sense of personal territory.

Brukoff's lively humanism thus responds to EST philosophy, to the theory that effective learning needs not only the brain's cooperation but the body's experiential imprinting of the message. Less obvious is Brukoff's shrewd handling of the job's functional and budgetary problems.

EST, one of the phenomenal success stories of applied psychology, consists of a short but intensive training course to help people realize their goals and gain control over their lives. Werner Erhard launched his Erhard Seminar Training less than six years ago, but today it is carried on by many of his trainees. This requires scheduling and other operational support, and in turn places for people to work. Erhard has even recruited former Coca-Cola president Don Cox as EST's president, and Cox in turn brought in Barry Brukoff, designer of Coca-Cola's Hexter Award-winning offices, to do EST's offices.

Though no EST training goes on here, trainers as well as staff come often for scheduling sessions that may last till nine P.M.

"The whole thing is soft, not an inhuman environment. It's pleasant to walk through and touch the panels. Everything is a tackable surface."

Closeness to downtown and convenient transit dictated the choice of rental space in the ideally located though outdated former Metropolitan Life Building at California and Stockton Streets, a pseudo Graeco-Roman wedding cake. EST leased the second, third, fourth, and seventh floors in the circa 1950 "new" wing. Each floor, an 8,000-square-foot oblong, has an elevator lobby at one end, three walls lined with huge, double-hung, operable windows with worn, ugly sash. There was no need for air conditioning. The high-ceilinged second, third, and fourth floors were lit by double-tube fluorescent fixtures ceiling-mounted at regular intervals. The seventh floor was a low-ceilinged rabbit warren of small offices.



The comings and goings of EST trainers meant that occupancy might vary from 100 to 150 people with expansion space always needed on tap, and extensive rearrangement frequent. The lease terms ruled out structural alterations.

The program called for a main reception area directing all visitors to be placed on the second floor; a large core library walled to the ceiling and surrounded by the open plan perimeter space on the fourth floor; a few closed windowed offices for top executives on the seventh. All else was to be open plan space, with free configurations of lounge seating not far from the elevator lobby doors.

Necessary acoustical control was attained by carpeting, ceiling-hung banners, padded workstation screens, padding on the Herman Miller "Ergon" staff chairs (William Stumpf's design) and Metropolitan's plump vertical "Varius" lounge modules (Barry Brukoff's design).

Brukoff stripped the plastic casings off the old ceiling-mounted fluorescents and relamped them with warm-white tubes. The banners baffle their glare and change their color. Task lighting comes from economical Luxo lamps hooked into the "Pas" panels on specially designed brackets.

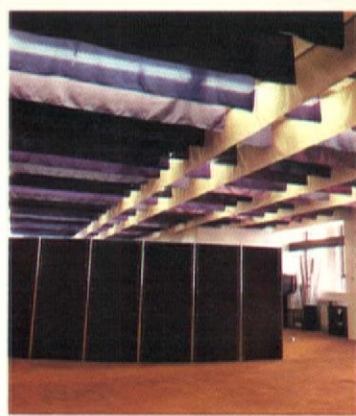
Each bannered ceiling is a work of art integral to the environment of its floor. Each has its own atmosphere, color system, and three-dimensional configuration. The third floor has beige banners dropping two feet from the ceiling crosswise, following an asymmetrical Corbu "Modulor" rhythm. Colored banners only 18 inches deep are differently hung on each floor. On the second they follow a sunlight and cloud wave pattern in yellow and pale grays while the placement of orange, green, beige, and brown work stations below suggest a forest. On the third floor, ceiling banners in red, yellow, and blue hover over circularly arranged work stations in blue, yellow, and red screens. Carpeting is a warm bronze on all floors, and on the fourth floor where banners are in similar autumnal tones, blue and green work station screens between bronze hues of the floor and ceiling make a color sandwich.

Tearing out the low seventh floor ceilings, Brukoff found a superb board-formed concrete structure vaulting overhead to a central spine, a skylight, and more ducts than the re-opened space needed. Removing ducts selectively, he painted the rest in hot reds and yellows, tacked fluorescent lamps to their upper surfaces, hung incandescent downlights, painted some lower walls white, painted the columns in hot colors like to the ducts, framed the windows with redwood, and left the concrete vault of the ceiling exposed.

On all four floors, he masked the window sash with plant boxes filled with fast-growing ivy, which makes the double-hung window look like huge, elegantly fixed panes, and fills every vista with foliage.

OLGA GUEFF

BARRY BRUKOFF SAN FRANCISCO EST HEADQUARTERS



Top left photo shows part of reception area on fourth floor, with solid wall that forms an enclosed windowless library. All other photos here are different areas of third floor.

Brukoff Interiors Staff

on this project:

Barry Brukoff, *Principal Designer*
Michael Wolfe Siegel, *Architectural Consultant*
Jane Meurer, *Staff Designer and Project Coordinator*
Jose Sastre, *Staff Architect*

Photography by Jeremiah O. Bragstad

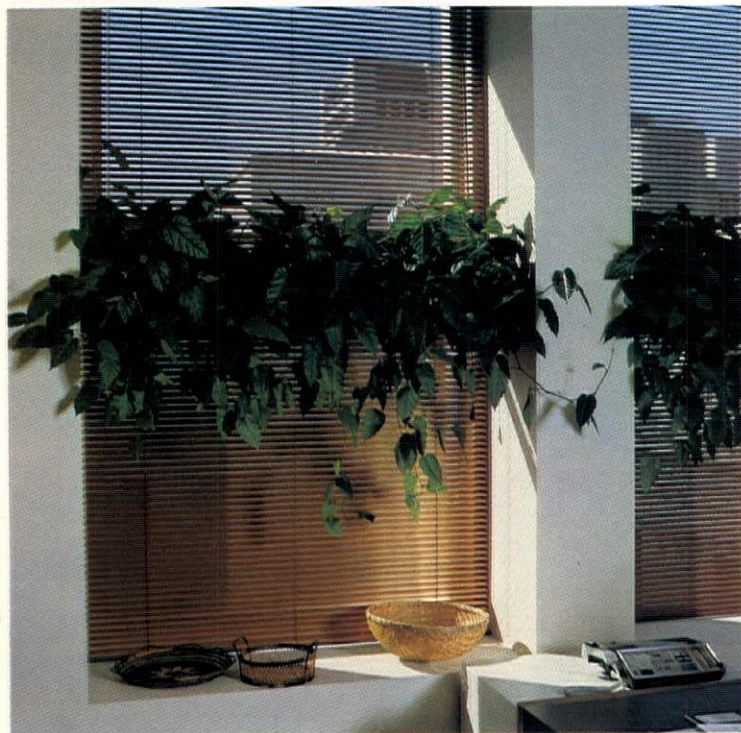


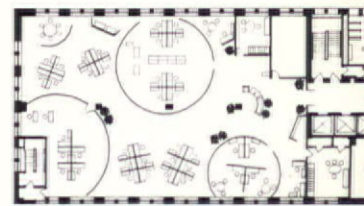
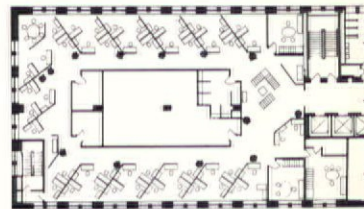
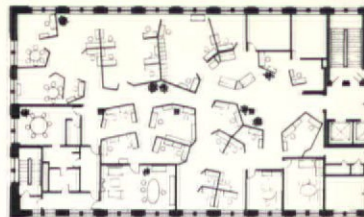


Projection booth buffers a conference table in a seventh floor office which shares the light and air of the stripped-clean upper area of the room (left). Fourth floor perimeter work stations (below) leave open passageway around walled library. Plant boxes (bottom) hide aged sash, give effect of single fixed pane, fill the landscape with greenery.



EST HEADQUARTERS

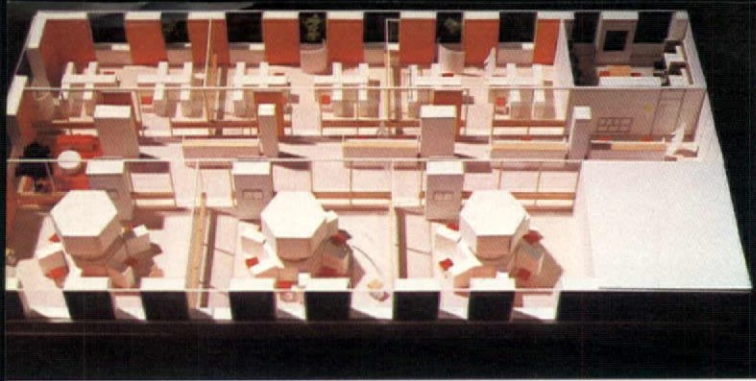




In the plans of the 7th floor (top), 4th floor (center) and 3rd floor (bottom) the only walls that are fixed, solid, and to the ceiling are those shown in bold—indicating elevator lobbies on all floors, the library on the 4th floor, and executive offices on the 7th floor. The partitions for work stations are entirely movable.

Carpeting: **Gemini Carpets** Antron Twist installed by **Kinney Bernardi**. Banners fabricated and installed by **Casella Lighting**. Panel System and components: **Sunar Ltd.** of Canada "Pas" System through **Western Contract Furnishers**. Executive chairs: **Herman Miller's Ergon** through **Western Contract Furnishers**. Lounge Furniture: **Metropolitan "Varius"** modular seating. Plants: **California Street Nursery**. Custom reception desk: **Western Woodcraft (San Francisco)**. Desk lamps: **Luxo Lamp Co.** Blinds: **Levolor "Riviera"** through **Burris Window Shade Co.**

*On the 7th floor (left), **Brukoff** found a handsome board-formed concrete ceiling when he tore out the 9-foot hung ceiling over the existing rabbit-warren of small offices. He left it bare, removed unneeded ducts, and painted the rest. The "Varius" upholstered components he designed for Metropolitan are used for reception/lounge seating in beige and brown nylon velvet on all floors.*



Model, above, shows hexagonal intensive infant care units in the foreground, intermediate care rooms beyond corridor. Previous corridor, right, was conventionally cluttered.

Other views show the remodeled appearance. Yellow panels are sliding doors. At the end of the corridor, far right, a lounge area for doctor-parent consultations.





The technology for such elements of intensive medical care as monitoring the oxygen content of a patient's blood, as well as the technology for computer storage of such information, has been available for some time, but it has not before been generally applied to premature and critically ill babies. Because of high treatment costs and very low survival rates, babies weighing less than 1000 grams (just over two pounds) have indeed often been given no treatment at all. But now the application of advanced technology to baby care has been made—thoroughly and skillfully—in SOM's Neonatal ("newly born") unit at New York Hospital. (The same firm's adult intensive care unit in the same hospital was shown in the December, 1974, INTERIORS.)

The Neonatal unit is in fact a remodeling: a previous 24-bed unit has been transformed into a 49-bed unit that is thought to be both the largest and the best equipped such facility anywhere. Thanks to SOM's design, it is also probably the jolliest.

Research by the medical staff was the first step of the transformation. Dr. Peter A. McF. Auld and Dr. William W. Frayer, in particular, visited almost every nursery in the country. They not only learned a great deal about nurseries, they found that the name of the SOM firm kept being mentioned and praised. (No wonder;



Color photographs by Nathaniel Lieberman

*Quilts and computers—
the best
of two
very different
worlds*

*For Skidmore, Owings & Merrill:
Walter Severinghaus and Leon
Moed, Partners-in-Charge; Jack
Dunbar, Senior Designer; Ellen
Golden, Designer; Harold Olson,
Project Manager; John Arms, Job
Captain.*

SKIDMORE,
OWINGS &
MERRILL

**NEONATAL
INTENSIVE
CARE
UNIT**



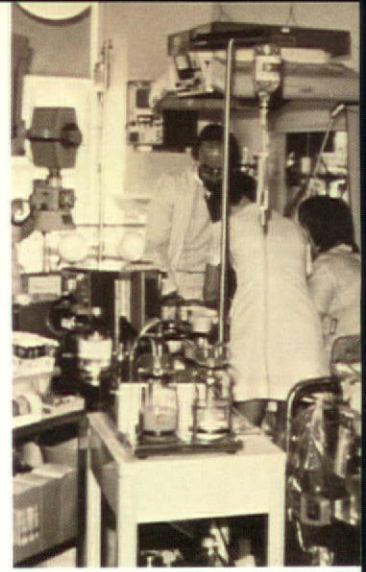
SOM has designed facilities for over 20,000 patients.)

The nursery tour, according to Dr. Frayer, who has been closely associated with the modernization at every step, also revealed an often repeated design attitude: conventional wisdom, it seemed, dictated a large open space with beds around the perimeter, storage and equipment in the center. A basic decision by the doctors and designers of the new unit was that, although some visual expansiveness was desirable, so much togetherness was not. When a baby becomes critically ill, there is necessarily a great degree of bustle and tension at its bedside. The new unit is divided by glass partitions that help confine such tension to a single space. Vertical blinds and sliding doors can further isolate rooms during emergencies.

Different areas offer different degrees of care. The most intensive care, available for 15 babies, is the most innovatively planned. Three custom-designed hexagonal storage units, each free-standing in the center of a glass-walled room, accommodate five babies each (with an attendant nurse for each baby), their sixth side remaining free to allow access for restocking the supplies in the center of the hexagon. These supplies are in a mechanized rotating tray. By touching a button, a nurse can bring to her side surgical gloves, gauze pads, syringes, emergency chest tubes, or whatever she may need. Monitors overhead report (and record) every breath and every heartbeat. In addition, by touching *other* buttons, a nurse may have displayed on a screen graphs of several weeks of a baby's progress, past test results, and any of the data accumulated in the baby's medical records.

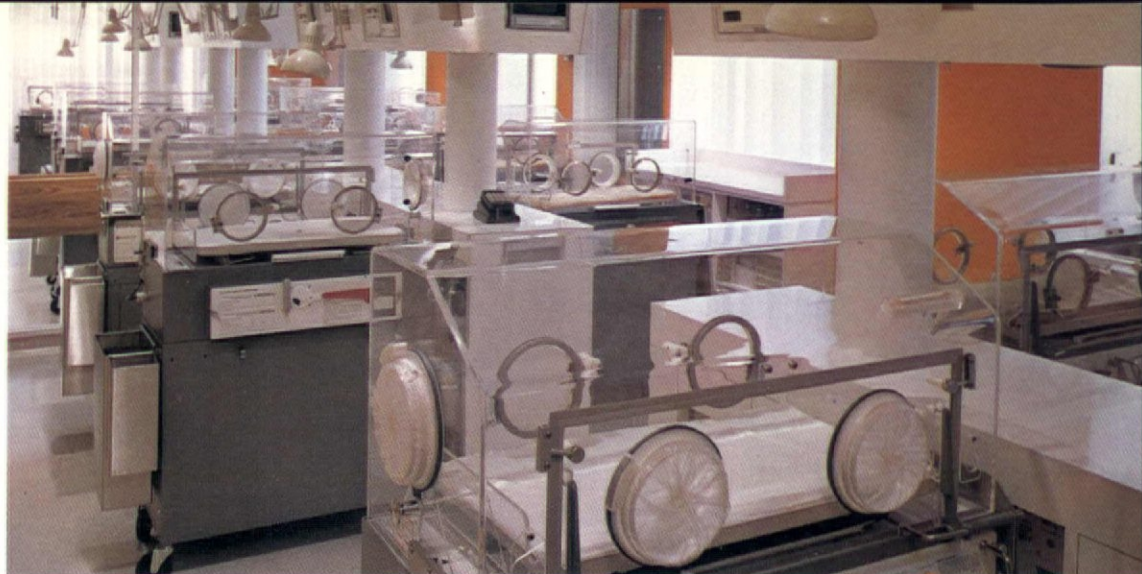
Across the hall, beyond a lounge area, is an intermediate care nursery. Here the computerized equipment is slightly less extensive, the nurse-to-patient ratio is lower, and beds are grouped four to a storage unit.

There is also a convalescent care nursery which is still less elaborately equipped. Here recovering babies frequently stay for several days before their final release, allowing a period of mother-baby adjustment before the child goes home. Here, and even in the spaces for more seriously ill babies, there is another, more homely feature: rocking chairs. In their way, they are just as important as the unit's electronic wonders. They accommodate nursing mothers (for whom portable privacy screens



NEONATAL

Left, babies were once surrounded by a maze of equipment, much of which is eliminated by new computerization. Left below, the convalescent nursery. Right, intermediate care facilities. Below, an innovative intensive care room. Hexagonal unit centers on an automated "Lazy Susan" of supplies.



are available) or fathers who just want to get acquainted with their babies.

Such consideration is reinforced by other aspects of the design: the lounge area, for example. Although an apparent luxury, it has proved very valuable for doctor-parent consultations dealing, on the spot, with problems of family adjustment. It also serves as an island of familiarity in a sea of mysterious equipment.

Color is liberally used, and is guilty of neither all-white sterility nor pastel sweetness; instead, it is vigorous and clear. An art program, still incomplete, has already contributed a pair of Early American quilts.

Such care is expensive, of course (a fact mostly mitigated by city and state funds for patients with birth handicaps). The efficiency of the new equipment and its installation, however, by saving staff time, has allowed the unit to lower its average bill by 25 percent since opening.

STANLEY ABERCROMBIE

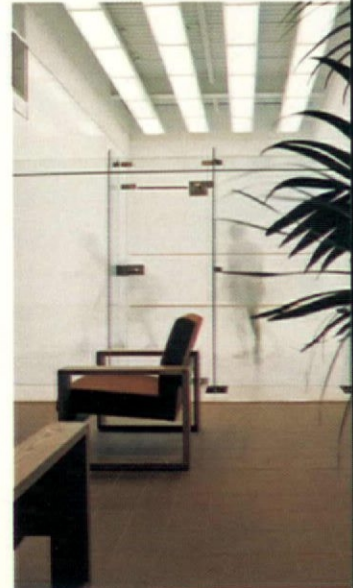
Monitoring and computer system: **Hewlett-Packard**. Sofa, club chairs, end tables, drafting stools at bedside, desk chairs, privacy screens: **Knoll**. Wastebaskets at bed units: **Loumac**. Planters, desk accessories, and other wastebaskets: **Glassform**. Credenzas, desks, and filing cabinets: **Steelcase**. Hexagonal table in lounge: **Stendig**. Rocking chairs: **P&P Chair**. Conference tables: **Howe**. X-Ray holders: **Peter Pepper**. Vinyl wall covering: **Genon**. Office carpeting: **Karistan**. Orange rug in lounge: **Spinningwheel**. Vertical blinds: **Holland Shade**. Examination lights: **Luxo**. Other lighting: **Lightolier**. Flooring: **Dex-O-Tex** by **Crossfield**. Cabinet work for hexagonal units: **Lawrence Wittman**. Wood rails: **Theodore Amberg**. Quilts: **Thomas K. Woodward**.



Racquet Club color views show exhibition courts using all-glass system; two-story-high observatory for bar and backgammon overlooking third floor courts; stair to catwalk on fourth



floor; information desk, lounge, and restaurant balcony as seen from first floor; backgammon room on third. Other views: bar and restaurant overlooking E. 86th St., "before" and "after" at building site.



The inmates of London's Fleet Prison had it. So did the schoolboys of Harrow, one of England's great public schools, the officers of the British Army in India and Pakistan, and the collegiates of America's Ivy League. Their well kept secret: a passion for squash. For a sport that pits one player against another in smashing a small black rubber ball with a racquet off the four walls and the floor of a rectangular court which measures either 32' x 21' (British) or 31' x 18'-6" (American). And now, members of New York's Uptown Racquet Club have it too, thanks to the efforts of Copelin Lee & Chen, architects.

Bringing the game to a site on New York's East 86th Street, a busy commercial thoroughfare, was as dextrous and demanding as the game itself. Town Squash, Inc. secured the property then fully occupied by Albrecht's, a women's clothing store with a long term lease, under the belief that its permissible FAR equalled just two (i.e., the allowable floor area could equal twice the site area). However, a thorough perusal of legal documents revealed an actual FAR of four. Instead of seven courts in a two-story building, Town Squash could have 14 courts on five.

Albrecht's represented an obstacle in that most of its street frontage was inviolate. However, its builder had fortuitously planned for future expansion by placing sufficiently large columns in its grid and protruding them above the roofline to receive the expected additional structure. Copelin Lee & Chen was thus able to erect the new structure over the store without ever interrupting its operation, take one of its three main bays for the Club's own frontage, and frame a new balcony over the remaining store space to compensate for the lost bay.

Space is still at a premium in the completed Club. Yet the shaping of that space shows that minimal dimensions need not handicap the capable designer. Copelin Lee & Chen has created an inventive series of spatial experiences that truly make a virtue of necessity.

The firm has given a strongly vertical orientation to the horizontal confines so that space literally "leaks" outward and upward with discernable centrifugal motion. Rectilinear forms frame the courts, main desk, and other sports related facilities. Curvilinear forms describe the bar and dining areas and the director's office. There are frequent transitions from long, narrow rooms

*Playing
squash
with
the air rights
in
New York*

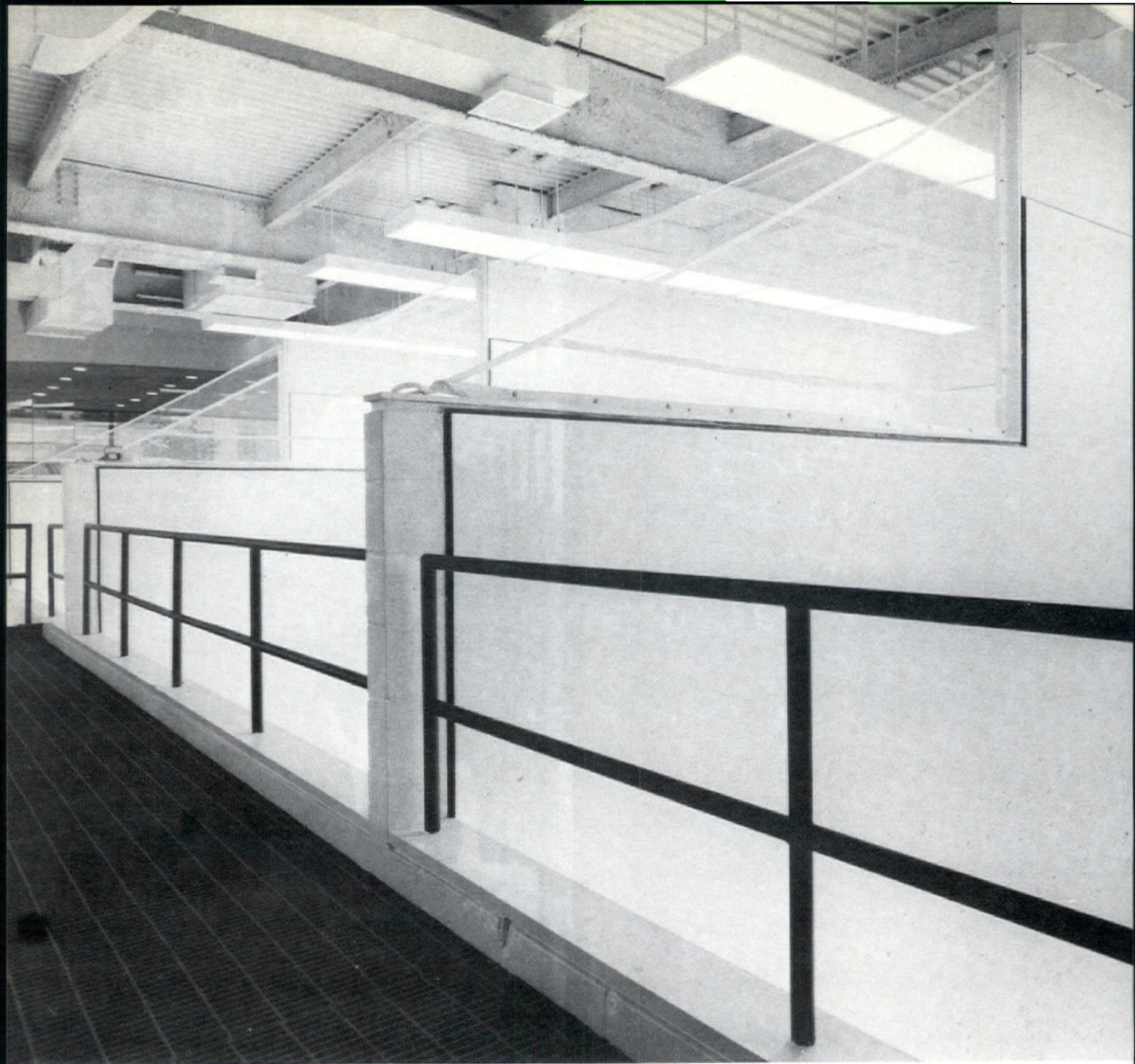
Nathaniel Lieberman



Photography by Mark Ross unless noted



**COPELIN
LEE & CHEN
UPTOWN
RACQUET CLUB**



Architects: **Copelin, Lee and Chen.** Interior design and furnishing: **Copelin, Lee and Chen.** Structural engineers: **Robert Silman and Associates, P.C.** Consulting engineers: **Bernard F. Greene.** General contractor: **E.W. Howell Company.**

Contract carpet: **E. Haleman and Company, Inc.** Wall carpet: **Tretford No. 538.** Upper bar carpet: **Woven Axminster.** Bar chairs: **Empire.** Lounge furniture: **CI Designs.** Squash court rear walls: **Pilkington;** installation: **Bardon Specialties.** Bar tables: from **Itkin Brothers.**

with low ceiling heights to soaring two story high open spaces.

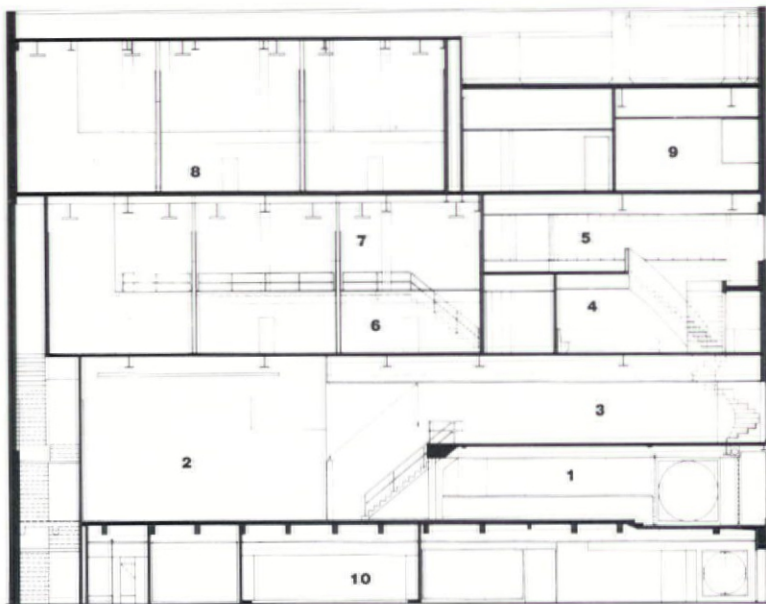
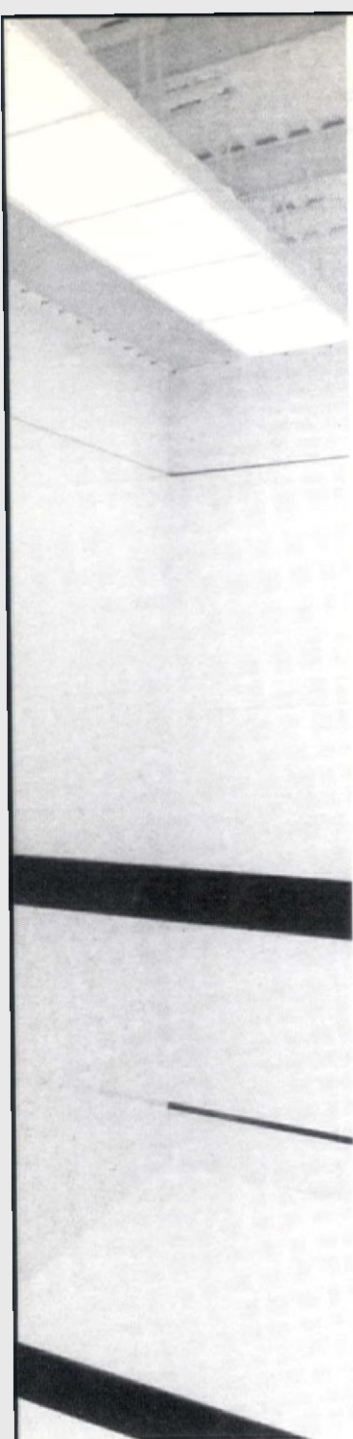
This is particularly effective in the passage from the second floor to the third and fourth floors. Members and guests climb a circular stairway from the intimate restaurant bar to a dramatic two story lounge at the same level as the courts. A further climb takes them to a cylindrical tower, glazed like a lighthouse, from which they can look into a number of courts. Should they desire a closer vantage point, they can ascend a handsomely detailed catwalk that runs past all courts.

Similar attention has been given to the use of materials, using utilitarian building products against more costly furnishings and accessories. Wood appears

in many places: furniture, custom cabinetry, and floors of parquet and decking with Oriental rugs scattered in lounge areas for accent. Walls of dry wall, concrete block, or resin bonded composition board (for the courts) are cleanly finished in white paint and red Helvetica graphics. Ceilings over low spaces are concealed, but the structure above the courts is left exposed, showing steel members, mechanical services, and lighting, all protected by nets to restrain stray squash balls. Particularly daring are the two exhibition courts, whose back stops are glass wall systems made by the Pilkington float glass process of England (first introduced in this context by Copelin Lee & Chen at New York's Fifth Avenue Racquet Club).

Complex though the sections can be, the Club's floor plans are straightforward. Floor by floor there are the basement (sauna, showers, lockers), first floor (main desk, lounge, exhibition court, sporting goods shop), second floor (restaurant and bar), third and fourth floors (dining space, courts), and fifth floor (courts, day care, director's office). "We're used to working with real estate developers," says John Knowles Copelin of his firm's pragmatism. Adds Lier Ching Chen, "Our compromises are primarily on cost—not design." Considering how much architecture was bought for the Club at \$40 per square foot, it is hard to believe any compromises were made. Squash, anyone?

ROGER YE



Willie Wong

Air and light seem to flow freely throughout Racquet Club space. Ceiling height contributes to this effect by not being enclosed, save for nets that stop stray shots and protect luminaires overhead. Courts themselves are designed for heavy duty use with walls of resin-bonded composition board with white and red painted markings. Section of building looking east (parallel to main thoroughfare) shows designer's ingenuity in using all available space for Club activities.

Key to section

- 1** Information desk and pro shop
- 2** 1st floor exhibition court
- 3** Bar and restaurant
- 4** Backgammon room
- 5** Observatory lounge
- 6** 3rd floor courts
- 7** 4th floor catwalk
- 8** 5th floor courts
- 9** Director's office
- 10** Lockers, showers, mechanicals

UPTOWN RACQUET CLUB

DECISIONS . . . DECISIONS . . . IN OFFICE DESIGN

Is the
landscape
office
better?

Excerpts from the introduction to

INTERIORS 3rd BOOK OF OFFICES

by John Pile, practicing designer/
planner and Adjunct Professor of
Design at Pratt Institute, Brooklyn,
New York.

208 pages, 9" x 12³/₄", comprised
of a Preface; Introduction (History,
Architecture, Office Planning, The Im-
pact of Open Planning); 12 Recent
Landmark Case Studies; Special-Pur-
pose Office Spaces; Some Technical
Issues (Method in Office Design, En-
ergy Issues, Lighting, Acoustics,
Safety and Security); Furniture and
Equipment; Index. Copyright 1976,
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1515 Broadway, New York, N.Y.
10036. \$24.95.

Is the landscape office better? We are facing here the realization that testing the merits of a built environment is no simple matter. Such testing is a relatively new study—the former practice was simply to build and live with the results for better or for worse. When we consider how difficult it is to test the merits of a cold remedy or a headache cure, it should not be too surprising that testing a space used by many people for complex purposes is not an easy methodological problem. Any researcher will agree that the questions you ask and the methods you use will influence the outcome. "Double-blind A-B tests" are hardly applicable to evaluation of an office; that is, tests in which the two samples are precisely identical in every way except for the variable being tested and in which neither the test subjects nor the test administrators know which is which. This can be done with a drug by making two pills—one real and one a placebo—but two offices inevitably reveal which is which to tester and subject. . . .

It is worthwhile to consider what research has found out about the open office. First of all, it is obvious that the idea is not a total failure. Pessimists on first hearing the idea have often predicted complete failure—employees quitting in numbers, breakdown of work processes, and a need to revert to conventional planning. None of these things has occurred in even the least successful tests. . . .

It should also be noted that all research around questions of how well the office is liked run up against a difficult problem in experimental design. The question-

naire respondent, try as he may to be objective, has no way of separating his reactions to the built space from his opinions about his bosses, his work, and his company. Unhappy staff members who hate their jobs and their employers are almost certain to be negative about the office they work in. Conversely, employees with high morale who love their work and think well of their firm are highly tolerant of even poor office working conditions and are likely to feel highly favorable about any new facility. We are thus left uncertain as to whether research is really discovering reactions to the office facility or reactions to job and company. In fact, the findings are really rating a mixture of these factors, and there is no way to sort out the mix short of highly complex research involving many employers and many facilities. . . .

If there are gains in work efficiency even in these small tests, that also remains unevaluated, except insofar as it may show up in favorable estimates on the part of users. Users of an office, particularly clerical workers, are not in a position to judge the work performance of the facility in any reliable way. In fact, these are issues that are hard to evaluate at any level. Since the tests do not suggest any failings in these areas; we might guess that any impact that the open plan has in these areas would produce more favorable results than the tests suggest when the system is applied in larger areas and as intended.

It should also be noted that since the time when the tests of early open plan installations took place, various refinements to open planning have been developed. Acoustical treatment and background sound systems have been refined to reduce any problems of auditory privacy that may have been present in early installations. . . .

Client Designer Project: the character and success of any office design project is determined by the complex relationships among the project, the client firm or organization, and the planners or designers who carry the project through. The primary consideration in such a project must be the firm or organization that the office will serve. From the designer's point of view this is "the client." Every client is a complex of variables that represents a kind of puzzle for the designer to study and solve. How does the client or organization establish its point of contact with the designer and how does it establish

*Can
the user
evaluate the
office?*

*Who
the firm
talks to
the designer?*

and maintain communication? These are important issues, but since they arise at the very beginning of a project, they are often ill-considered, and so haunt a project with difficulty throughout its course. The client organization in toto is usually too large, complex, and dispersed to be accessible to contact by the designer (an obvious exception is the tiny, one- to three-person organization). In some way the client must establish a temporary internal structure for the sake of the office project alone that will serve to gather sound information, supply it to the designer, evaluate design proposals, and achieve effective decision making.

There are several familiar possibilities for doing so. The first and simplest is the selection of a single person in the client organization to act as design contact and internal project manager. This person takes on great importance as the project progresses and will turn out to have considerable power, which he or she can use well or badly. The success or failure of a project can be strongly influenced by the person placed in this key position. It is a common client error to select for this role a person who is not high enough in the organizational hierarchy—an office manager or "superintendent of facilities," for example. This person often lacks authority to make decisions and make them stick and may be too accessible to political pressures within the organization. Individuals who are too highly placed, a chairman of the board or president, for example, can also prove to be poor choices because they have too many other responsibilities and therefore get distracted from concern with the project. The ideal individual will be somewhere between these levels. . . . It is also important that this person have certain personality traits—traits that may seem of an almost saintly nature. The person must be patient, intelligent, inclined to cooperation rather than combat, a good maker of compromises, of course incorruptibly honest, and must have the patience and good humor to get through the irritations that every project of any size generates without developing ulcers or heart trouble.

The difficulty of finding this paragon of virtue in most organizations often leads to the formation of a committee in which the members share the burdens of project supervision. This may be a good plan or a bad one. A committee with diverse members can become a forum for warfare and a scene for decision-making dead-

locks that delay a project or lead to the worst kinds of compromises that satisfy no one. . . .

Probably the best arrangement is a combination of these approaches; a small committee (say, three or four) with highly placed members representing the organization's broad goals—perhaps the president or division chief, a financial manager, and a personnel manager. One member of the committee is then selected to be the primary design contact and decision maker. He functions as a single contact, except for committee meetings, on a regular basis for review and, perhaps, special committee meetings to deal with highly important or difficult decisions.

Within the client organization, channels must be planned to gather accurate information about needs and to funnel these through the designer contact point into the hands of the planning group. Then, in reverse, design proposals must flow back for comment, revision, and approval. The planning organization will, in most cases, want to do some or all of the information gathering and some checking of data supplied. . . . Every designer has met the "empire builder" who inflates the needs of his department for space and equipment to further his own ambitions.

Assuming that the client organization has made itself ready to communicate with its designer or planner, it is time to select the person or firm (or even firms) that will fill that role. In some cases this selection may be a pre-existing reality. This is often the case where a large organization has its own designer, facilities for planning, or architectural department. Even when these functions are provided "in house," the realities of the client-designer relationship apply. In fact, it is particularly important to observe good procedures if a satisfactory end product is to be achieved. . . .

It is an unfortunate fact that many projects are haunted by poor relationships between client and design professionals and that friction and dissatisfaction can surface very easily during the long and complicated progress of a major project. Design and planning firms can be large or small, well known or newly founded. A very common line of action is for the client organization to make up a list of three to five possible design firms—names suggested as a result of some known project, experience of another organiza-

*Will a
committee
succeed
and how
should it
work?*

*Collecting
data and
communicating*

3rd BOOK OF OFFICES

tion, or some similar reason for nomination. Visits are then made to the firms under consideration and, possibly, to projects executed by those firms. In the end, a selection is made on the basis of whatever can be learned in this process.

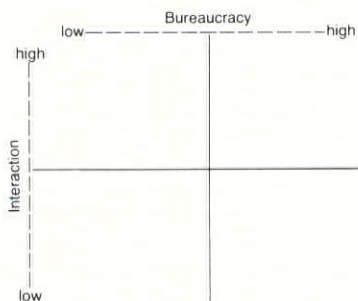
There is a tendency to gravitate toward large and well-established design organizations. Certainly there is something reassuring about a well-established firm, and particularly about a record of many well-executed projects. It should still be noted that large and well-established firms sometimes leave behind unhappy clients and projects of questionable success. In the newly established firm, the individual designer will often offer more personal attention and a higher level of concern than is true of the big organization.

Recent developments have posed a new problem to the prospective client seeking office planning aid. Open planning and conventional planning have become established as such sharp alternatives as to suggest that a decision on direction must be made before selection of a planner. Certainly some firms (the Quickborner Team is the prime example) are so committed to landscape planning as to be appropriate only where this direction has already been selected. Some long-established office planners have a contrary commitment to conventional planning, although increasingly such firms seem willing to consider either direction according to the preferences of the client organization. Ideally, the planner should be willing to study the client organization and arrive at proposals using open, conventional, or both kinds of planning as the needs of the client may require. In practice, such professional detachment is rather unusual, although not impossible to find. The choice between these approaches has taken on the qualities of an ideological battle to such a degree that decision making based on rational considerations is difficult to come by.

A theoretical study of this issue done by Francis Duffy is of considerable interest here. His study was undertaken first as a Ph.D. thesis at Princeton University and has since appeared in two papers (published in *Environment and Planning B*, Vol. 1, 1974). Duffy has developed a theory, and has validated it with considerable research, that suggests that open and conventional planning, as well as certain intermediate combinations of the two approaches,

are appropriate to different types of organizations. If this is true, an organization can, through a kind of self-analysis, determine what approach is most appropriate to it and proceed accordingly without going through the complex tests and debates over the merits of different planning philosophies.

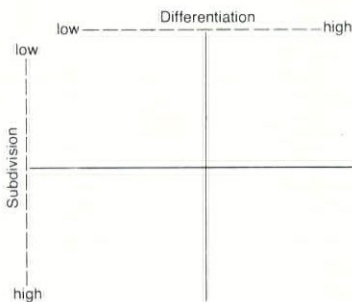
Duffy suggests that every office organization can be analyzed in terms of two qualities, which he calls "bureaucracy" and "interaction." The level of bureaucracy (rated on a scale from low to high) describes the extent to which the organization is authoritarian, hierarchical, channeled, and rigidly organized. The military and old-line governmental departments are typically highly bureaucratic, while newly formed experimental groups, for example, are likely to be nonbureaucratic and "loose" in structure. The second quality that Duffy investigated is called "interaction," which has to do with the extent to which the members of an organization work together. Where group or team work is common and necessary the "interaction index" is high; where people work independently, it is low. A research laboratory or a law firm will usually have a low level of interaction, while an advertising group or design firm will usually have a high level of interaction. If we diagram the possible interrelationships of these two ranges of variables, we get a matrix diagram as follows:



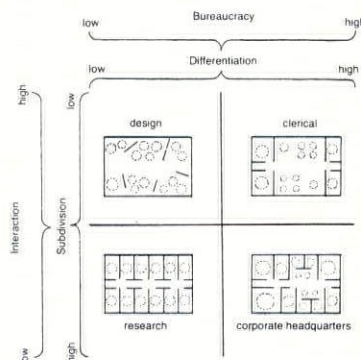
The ranges generates four possible organizational types in the four boxes. In practice, since each range of variation is a continuum, the variety of types is infinite, but the four boxes are convenient for discussion of the concept. Duffy suggests as examples of the types of organization that characterize the four boxes:

Low-level bureaucracy High-level interaction	A design firm
High-level bureaucracy High-level interaction	A clerical facility
Low-level bureaucracy Low-level interaction	A research group
High-level bureaucracy Low-level interaction	A corporation headquarters

He then suggests that types of office plan be classified by two similar descriptors, which he calls "differentiation" (meaning the identification of level and status) and "subdivision" (meaning the level of physical separation or what is usually called "privacy"). This leads to a second matrix chart similar to the first but diagramming the characteristics of the built office space:



These four boxes describe the open office (low differentiation and low subdivision), the open office with private supervisory offices (low subdivision but high differentiation), the office of many similar private spaces (low differentiation and high subdivision), and the office of many, hierarchically varied spaces (high differentiation and high subdivision). It is now suggested that the two charts may be superimposed on one another to suggest the type of plan most closely related to each type of organization. Duffy's diagram makes this relationship quite clear.



If we accept this analysis, it becomes possible to evaluate any organization in terms of these two descriptors and to plan a facility that will match the organization's needs with some confidence.

Duffy tested his theory by studying many actual organizations in their offices. He used well-developed tests to rate levels of bureaucracy and interaction, as well as levels of subdivision and differentiation. Sixteen firms were studied in this way. The planner may be inclined here to object that this study rated the existing offices occupied by each organization, ignoring the fact

Which counts more, organizational requirements or individual status?

that this actually might not correspond to what would be ideal for the group in question. Duffy seems to have assumed that organizations will have gravitated toward physical facilities that suit their real purposes—certainly a debatable assumption. In any case, Duffy does not find that the existing patterns conform to his chart very well. This should not surprise him since there is no evidence that existing office situations have any clear relationship to the ideal. Duffy makes the point that in reality what he calls "standing," an amalgam of training, experience, and rank, influences the individual's workplace in a way that overrides organizational characteristics. Thus subdivision and differentiation are each more influenced by the "standing" level of employees than by organizational characteristics. An organization with many highly trained, professionally qualified individuals is likely to be characterized by a high level of differentiation and subdivision, regardless of its levels of bureaucracy and interaction. Duffy does not make the point (but it should be made nevertheless) that this effect is only to be expected in a world in which compartmentalization has been the norm of office planning. There are, in fact, few open-plan offices, except for the clerical pools of older designs. The fact that existing reality does not conform to the proposed model does not invalidate the model as a basis for planning future projects.

In some way the client organization must come to a decision on planning approach, either before choosing a planner or, if the planner can be trusted to cooperate in either decision, in cooperation with the planner who is to carry out the project. Client organization and planner together must then develop a program of needs and requirements with sufficient clarity to serve as a basis for planning.

Plan proposals then become the responsibility of the planner, but a process of criticism and evaluation is essential to form the "feedback loop" that brings about adjustment of proposals to organizational needs through a sequence of gradually more precise plans. It is worth noting that this process of fine tuning can easily be overdone, since changes in detail requirements will be taking place on a time schedule that makes it impossible to refine every detail to perfection before putting the project in the works. Indeed, it is often best to proceed on the basis of plan pro-

What comes first, a decision on equipment or a decision on design program?

Should you plan in detail far in advance?

posals that are still quite general, on the theory that precise detail planning is always subject to constant change and cannot be done with any effectiveness far in advance.

However alarming it may seem to those responsible, it is often best to proceed to build space on the basis of rather rough estimates of needs. As the time of occupancy grows closer, more detailed planning can be undertaken, with final adjustment to immediate needs left to the very moment of occupancy. This runs counter to most people's sense of the proper way to proceed, but it can be far more efficient than planning down to the last detail far in advance. This usually leads to a long series of troublesome revisions during the process of construction to take into account the inevitable changes in organizational realities that will occur during the long period (6 months to 2 years) between the time when work is begun and the time of actual occupancy.

The appropriate amount of participation on the part of the projected users of an office space in the planning process remains a matter for discussion. Traditionally, users had no role. They were represented by their chiefs who simply directed what was to be provided. This way of proceeding leads to a "put up or shut up" relationship between project manager and user that has potentialities for stress. The Quickborner Team has been particularly vocal in urging that users should have a major role in the planning process. Since there are many users, most are often lacking in any planning skills or grasp of overall organizational needs, and may well have a transitory relationship to their working roles. Thus, providing them with a significant role in planning is not always easy. One approach often used is to offer to projected user groups some exposure to projected plans—perhaps best presented in the form of scale models—for comment and possible revision. Suggestions of value may surface, and even if they do not, the step is often useful in giving to the projected users some sense of involvement in the planning process.

Modern office planning tends to break into two phases that have some interrelationships, but also have a high degree of independence. One aspect is planning in the literal sense—the development of layouts as set forth in floor plans. The second aspect is the choice of systems and

equipment. As these two factors pull together in the execution of the project, they establish its final character in both concept and detail. It is possible to select systems of floor and ceiling construction, lighting, acoustical control, and furniture in advance of planning. It is also possible to plan before these system selections have been made. Normal common-sense ways of working tend to place planning first and system selections second. Yet, in reality, the reverse order is probably better. Systems, particularly furniture systems, influence what can be done in planning terms, at least at the detail level. This suggests that the most logical way to proceed is the rather unexpected one of *first* choosing lighting, furniture, and other systems to be used and only afterwards proceeding to planning. Estimates of space requirements and general assignments of space can, of course, come first. This is particularly urgent in multifloor projects and where questions of space rental or space construction must be dealt with well in advance of detailed planning. Thus the following sequence emerges as desirable:

1. Survey of requirements and development of program.
2. Establishment of space needs in terms of areas and, in multifloor projects, "stacking" or assignment of space to floors.
3. Study of more detailed space requirements and relationships. Establish areas and adjacency requirements by individual workplace with estimates of expansion needs.
4. Selection of individual systems and equipment.
5. Detailed final planning with the expectation of one or more cycles of revision to adjust to detailed needs.
6. Contracting and ordering to get the project started.

The key decisions that determine the quality and character of a project are, of course, concealed in such a simple outline of the steps to be taken. They are made when organizational management first characterizes its needs and, probably most important of all, when a selection of designer/planner is made. The other steps are more routine; but it is these major decisions that will determine the success of the project as built.

'Shop Talk' 27th International Design Conference in Aspen
Sunday, June 12 through
Friday, June 17, 1977

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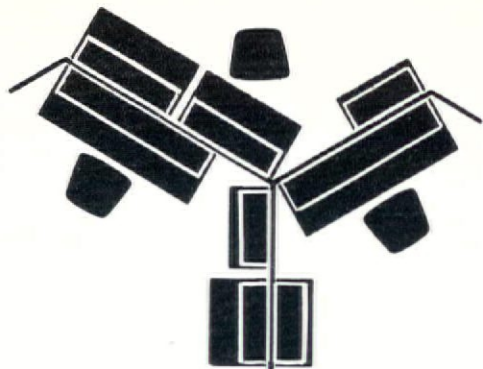
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Please fill in and return. Names of all persons being registered must be listed.

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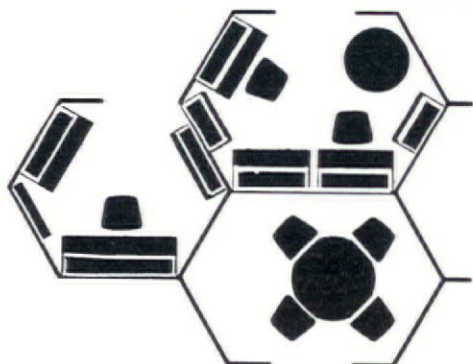
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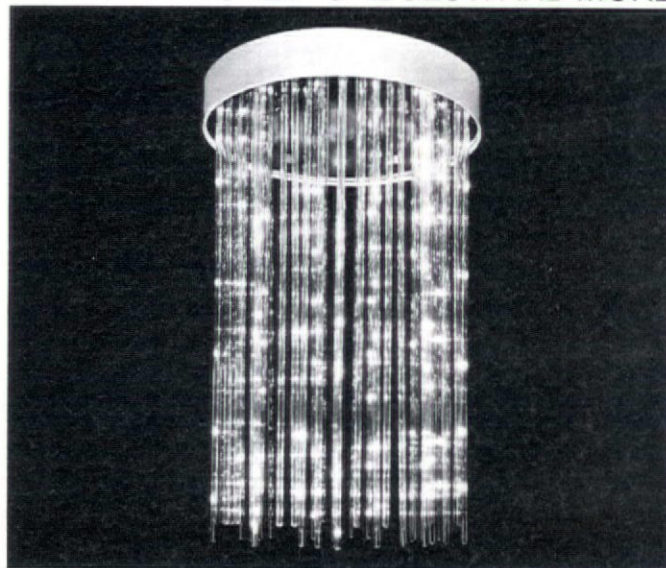


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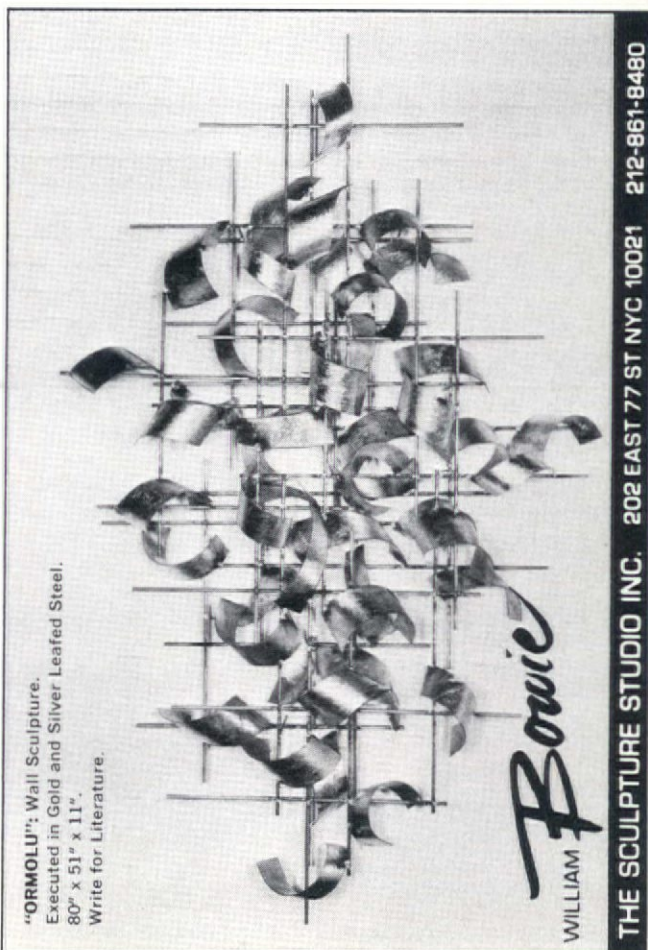


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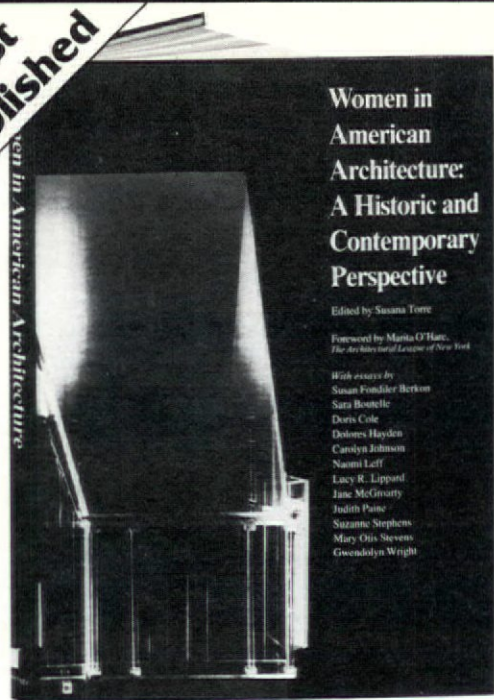
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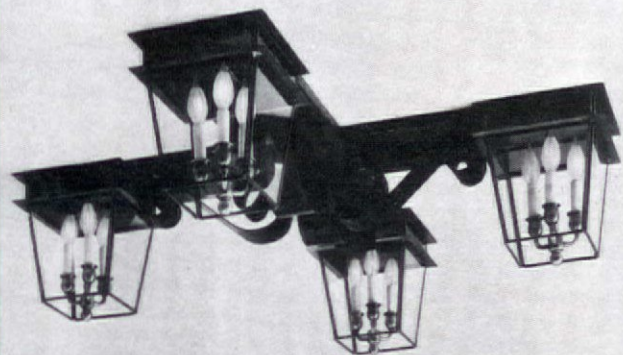
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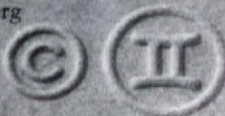
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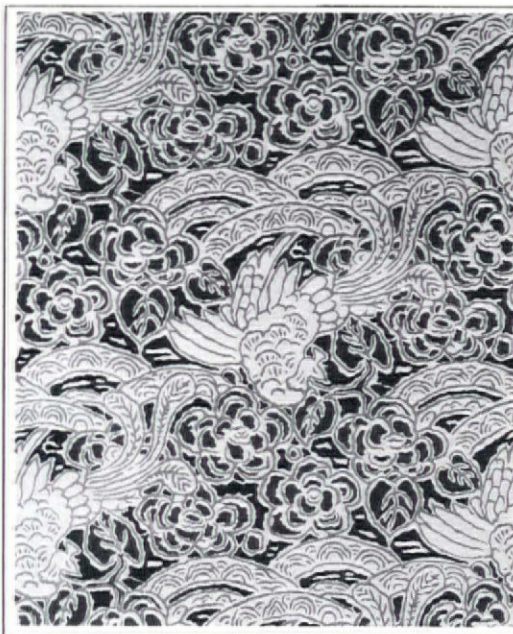
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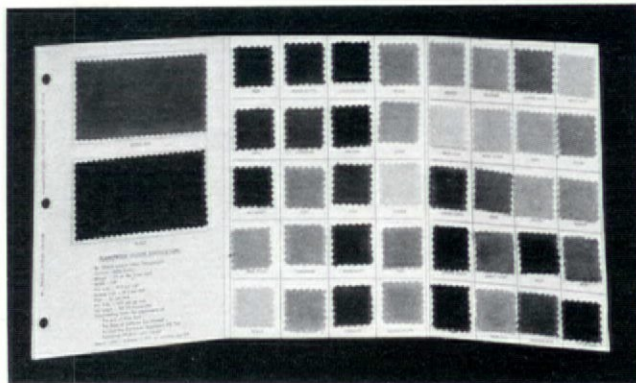


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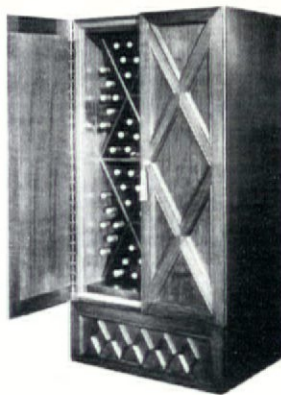
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