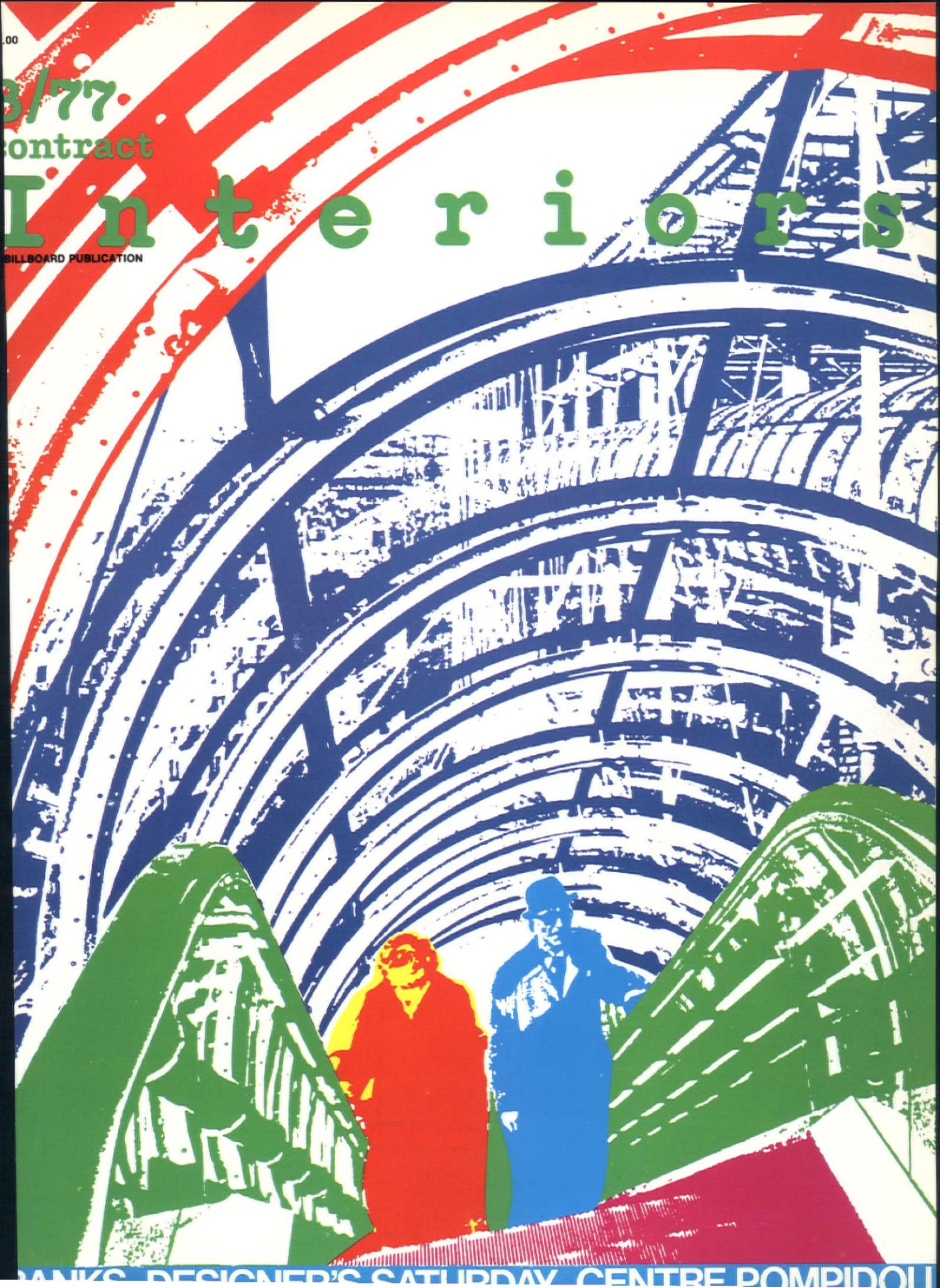


3/77  
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# Interiors

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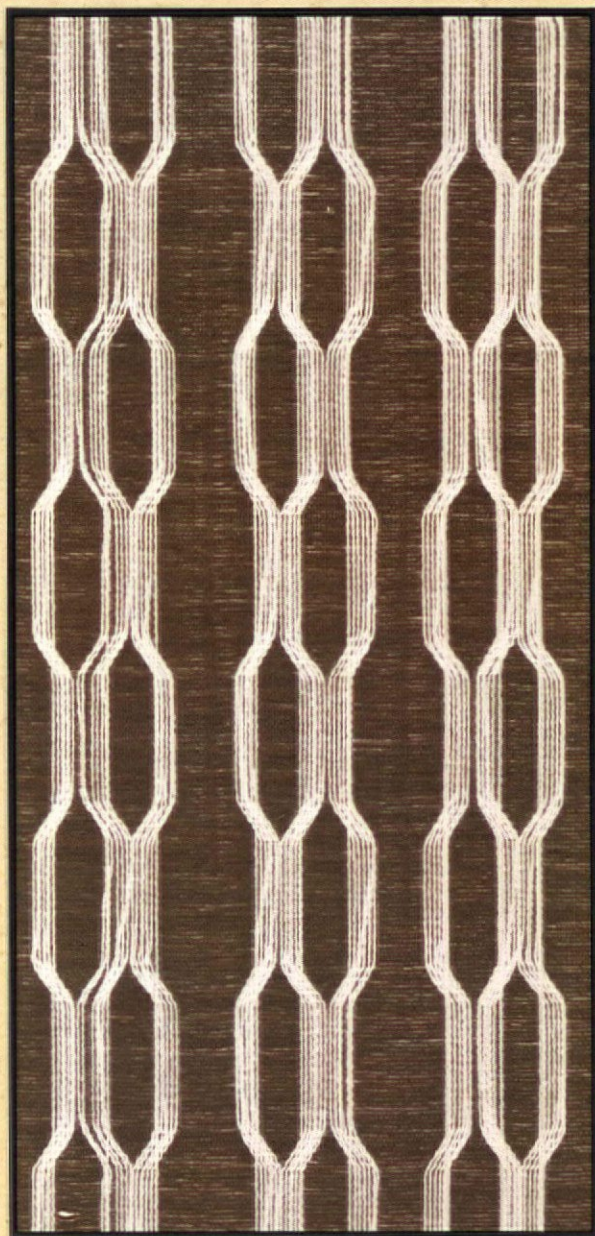


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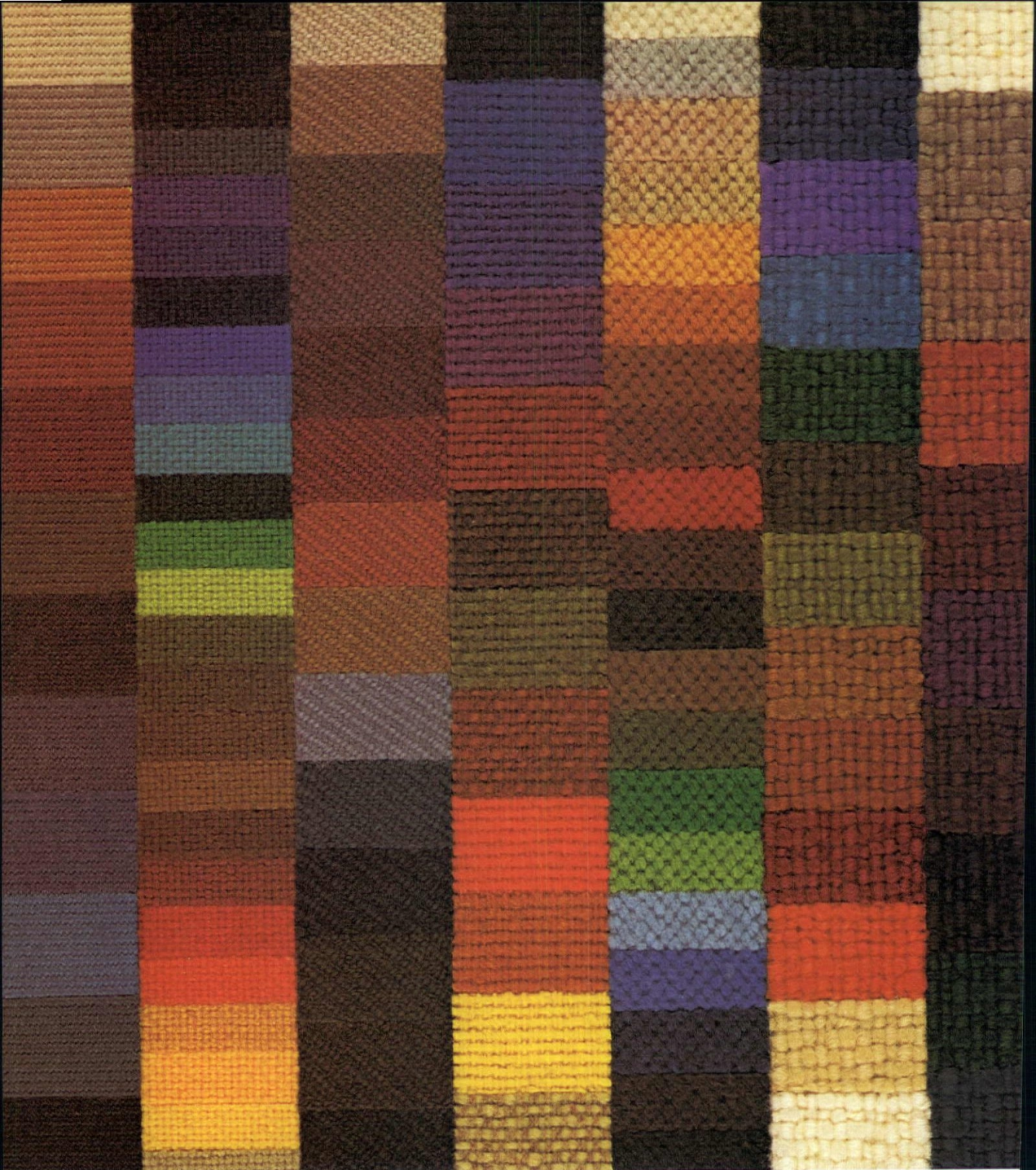
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90th year of continuous publication

# 8/77

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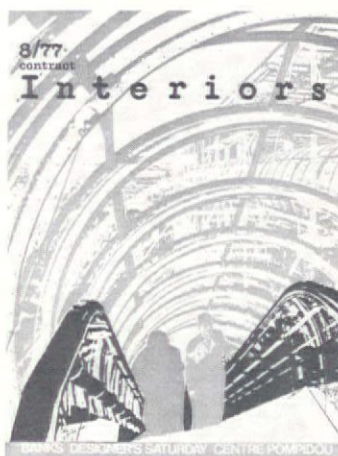
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Cover: Paris' new arts center, Centre Pompidou, is the most widely discussed building in Europe, and its interior is particularly controversial (pages 76-80). Entrance to the building is by escalators within glass tubes hung from the building's facade. Cover design by Véronique Vienne, based on a photograph by Jean-Philippe Reverdot.

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**A BILLBOARD PUBLICATION**

Volume CXXXVII, Number 1

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# AIA NEWS

*At its San Diego convention, the American Institute of Architects looks squeamishly at "Tomorrow"*

"Tomorrow" was the announced theme of the A.I.A.'s annual national convention, held June 5-9 in San Diego, but the architects' actions there suggested that they would be much more comfortable, thank you, with the past. Several votes seemed calculated to limit, rather than expand, the profession's growth and effectiveness. For example:

Despite an address by institute president John M. McGinty that foretold a future of "expanding options" and that told the delegates that allowing architects to do contracting as well as design would not be "a debasement of architecture" but "an ennobling of contracting," the institute voted to continue its ban on architects' contracting for their clients. The current trend towards offering complete "design-build" services is so strong at the moment that the AIA's action can only be considered struthious.

Despite a plea from the institute's president-elect Elmer E. Botsai that the delegates not be "so bloody timid," they voted to forbid AIA membership to graduates of schools of architecture who might be beyond the fringes of conventional practice.

Despite much debate at last year's convention about allowing AIA members to advertise their services, this year's delegates soundly defeated such a proposal.



*McGinty presents Honor Award to architect Richard Meier.*



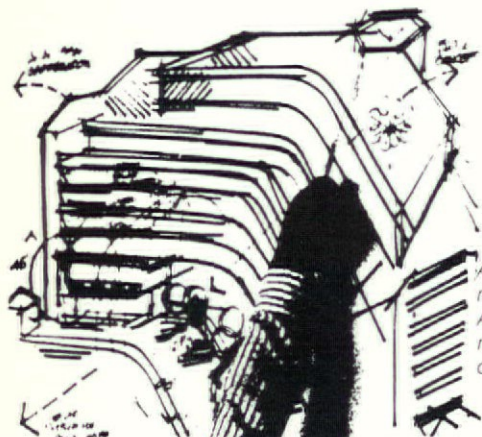
*Henry N. Cobb receives Honor Award for design of John Hancock Tower.*



*Daniel Dolan of Yale, winner of the Reynolds Aluminum Prize for architecture students.*



*Meier's Bronx Developmental Center, winner of three convention awards.*



*AIA President McGinty reviews options in the AIA's energy-conscious redesign of its headquarters building.*

Despite the obvious fact that only a small percentage of the AIA's members are able to travel to its national conventions, and despite the fact that those who do attend are among the group's older, more affluent, and more conservative members, the convention rejected a proposal that would allow national officers to be elected by all members and by mail. Thus perpetuated was the institute's present system of having officers elected by only those attending the convention.

Even the physical environment with which the delegates chose to surround themselves was dreary. The San Diego Civic Center, in which most convention events were held, is modern urban architecture at its most banal, and the much-touted "Tomorrow" exhibit in the main hall was a disappointment. Although individual elements, such as exhibition booths, were handsome

and the whole design was undeniably spirited it seemed spirited to no great purpose. Elaborate space frames dramatically supported lights and sound equipment that could easily have been supported in a more modest way; a great number of projection screens provided a number of unidentifiable visual extravaganzas; a digital news strip flashed the outside temperature with unnecessary frequency; and a giant "cherry-picker" lifted each of the program's speakers high into the air (thus giving the impression

that the speaker was about to change the light bulbs).

But there were, of course, some bright moments as well. For example:

In the admirable act of practicing what it preaches, the AIA followed its energy position paper of three years ago with the announcement that it is using its own four-year-old headquarters building in Washington as the subject of an energy redesign analysis. The analysis is being conducted by the Atlanta firm of Sizemore and Associates, and it is expected to reduce the building's energy consumption by 50 percent and to repay costs of alterations to the building within three years. Results will be widely publicized and, if successful, will serve as a model for the profession.

A major part of any AIA convention is the bestowing of honors and awards. This year, 56 AIA members were elevated to the rank of Fellow of the Institute, including—just to pick a few names—Eugene Aubry of Houston, Warren Cox of Washington, Thomas Ventulett of Atlanta and Harry Wolf of Charlotte, N.C.

Eleven new buildings and six adaptive reuse projects were chosen for AIA Honor Awards. I. M. Pei and Partners' John Hancock Tower in Boston (see INTERIORS, March 1977) was perhaps the most widely known prize-winner (and also, because of its construction problems, the most controversial).

Biggest prize-winner was Richard Meier's Bronx Developmental Center. It was given not only an Honor Award, but also the Bartlett Award (for its accommodation of handicapped building users) and the \$25,000 R. J. Reynolds Award (for its use of aluminum).

The Cambridge, Mass., firm of Sert, Jackson, and Associates was given the AIA Architectural Firm Award, and the late Richard Neutra was awarded the AIA Gold Medal. Arthur Drexler, Director of the Department of Architecture and Design at New York's Museum of Modern Art, was given an AIA Medal, as were sculptors Louis Nevelson and Claes Oldenburg.

Knoll International provided for the delegates a comfortable, attractive, and very welcome lounge, display, and conference area. Major exhibitors in the main hall included Herman Miller, Inc., which was announcing its work with the Holophane Division of Johns Manville on an Action Office ambient task lighting system, and the American Seating Company, which presented a new line of space-saving auditorium seating.

The major impression of the AIA conference, however, was one of delegates who chose to disregard the advice of some progressive, enlightened leaders and to cling desperately to the status quo. Architects may find that, unless such an attitude is soon reversed, their influence over the built environment will continue to wane.

STANLEY ABERCROM  
News continued on page



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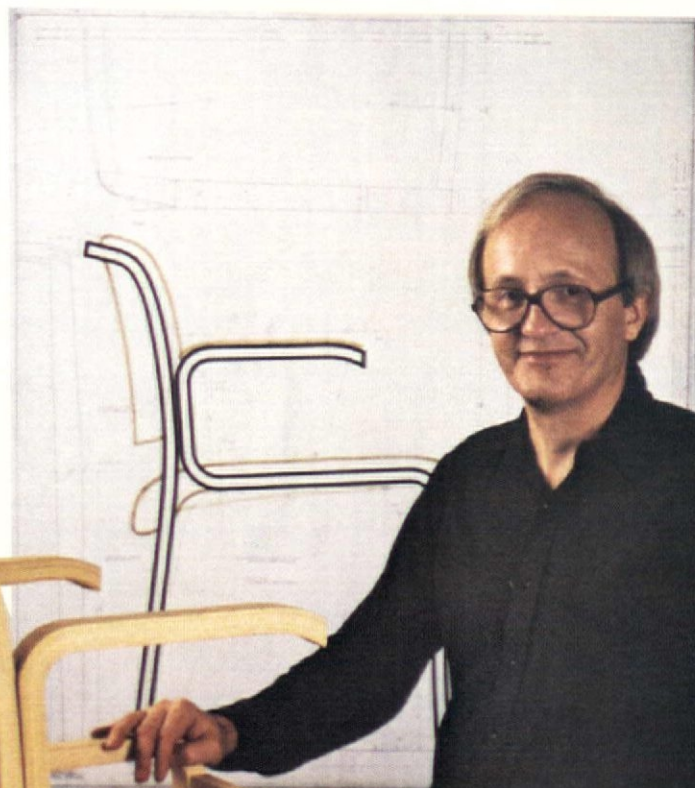
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## Barrows and Rudolph share Elsie de Wolfe Awards



Stanley Barrows

Paul Rudolph

Architect Paul Rudolph and Professor Stanley Barrows were presented with the Elsie de Wolfe Award by the American Society of Interior Designers on June 16th.

Created in 1958 as the highest honor of the New York Metropolitan Chapter of the ASID, the award, which attained national status last year, is given for outstanding creativity, innovation, imagination, leadership and quality in the field of design.

Presentation to Mr. Rudolph and Professor Barrows was made by ASID National President H. Albert Phibbs, FASID, at a dinner in New York's Pierre Hotel.

Professor Barrows is currently at the Fashion Institute of Technology, though his name is associated with Parsons School of Design, where he became popular as one of the wittiest as well as most scholarly of lecturers on the history of interior design.

Paul Rudolph has been Chairman of Yale's Department of Architecture, is one of the world's most respected and honored architects and interior designers, has designed furniture and lighting, and authored books. He is working on a huge government center for New Haven, and doing theoretical studies involving the use of modules.

Other recipients of the Elsie de Wolfe Award have included Mrs. Vanderbilt Webb, Cecil Beaton, James Rorimer, Edward Durell Stone, Edward Wormley, T.H. Robsjohn-Gibblings, Dorothy Liebes, William Pahlman, Philip Johnson, Henry F. duPont, Alexander Girard, Thomas Hoving, William Paley, Zion & Breen Associates, Ada Louise Huxtable, Harry V. Anderson, Jack Lenor Larsen, Edgar Kaufmann, jr., George Nelson, Charles and Rae Eames, and Kevin Roche.

## NEWS

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## ASID AWARDS

### Total Design Award to Florence Knoll



The American Society of Interior Designers has presented its 1977 Total Design Award to Florence Knoll Bassett as a significant innovator whose concepts of the interrelationship of interior design with structure and product has permanently influenced the role and responsibilities of the professional designer.

The award acknowledges the foresight of Florence Knoll Bassett and her role in founding the Knoll Planning Unit, a division of the firm established by her late husband, Hans Knoll. The Planning Unit functioned between 1943 and Florence Knoll Bassett's retirement in 1965.

## International Contract Product Design Awards

The winners of the annual *ASID International Contract Product Design Awards* were announced at NEOCON in the Chicago Merchandise Mart on June 21st by H. Albert Phibbs, FASID, National President of the American Society of Interior Designers:

The Maharam Design Group won the Textiles Award with their Monks Wool 2x2 design for Maharam Fabric Corporation. Harry Lunstead's steel and wood conference table design, with etched brass tops, their T, S and U Series, won his firm, Harry Lunstead Designs, Inc., the Wood and Steel Furniture Award. The Action Office created by Robert Probst for Herman Miller, Inc. won the Office Systems Award. Donald B. Colby's Nomad Chair for Brown Jordan Company, won them the Seating Award. New Projections, by the Karastan Design Team, under the direction of Robert V. Dale, took the Floor Covering Award. In the hard surface floor covering category, the PermaGrain Acrylic Wood Flooring won it for the Arco/Chemical Company division of Atlantic Richfield. Integrated Ceilings, Inc., won the Lighting Award for its Sculpture coffered ceiling designs by Roland Curtis. David Wilson's India Collection won the Wall Materials Award for Winfield Design Associates.

This Awards program is unique because the entries voted on by the judges consist not of manufacturers' submissions but of items chosen by professional interior designers.

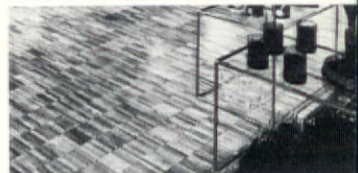
Members of the National ASID Product Design Forum, chaired by Sammie Erickson, ASID, and the national ASID Business Design Forum, chaired by Roi Nevaril, ASID, canvass their regions, discuss the program with their professional peers, and then nominate entries in each category on a graded basis.

A panel of judges, headed by Samuel F. Taylor, IV, ASID, Special Chairman of the National Communications Committee, then tallies and researches these entries. Awards are presented to the firms and the product designers they designate.

Last year's winners were Boris Kroll, Risom, Herman Miller, Inc., Jack Lenor Larsen, Upstate Precision Manufacturing Inc., Habitat, and Multiple Originals.



Action Office



Arco Chemical Company



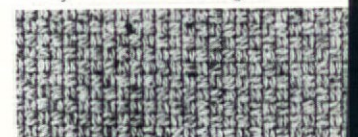
Karastan



Brown Jordan



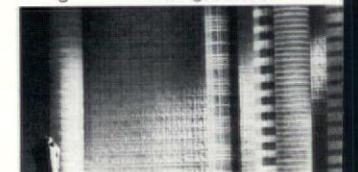
Harry Lunstead Designs



Maharam Design Group



Integrated Ceilings, Inc.



Winfield Design Associates

News continued on page

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# NEWS

continued from page 8

## ASID LICENSING PUSH

*National ASID shifts from Title Act to Title AND Practice Act; John Conron heads National Registration Committee; New York's "Critical Time" demands emergency action.*

In the two years since ASID decided to explore the *whethers* and *hows* of licensing for the interior design profession, the movement has accelerated from a tentative crawl to a determined, highly energized race against time. Heightened competition from architects, the recent recession, and the unfavorable position of the interior designer—as a non-licensed practitioner—in situations involving discriminatory legislation and government contracts, are among the reasons for this dramatic change.

Less dramatic but significant is the gradual and not fully official shift in emphasis from a Title Act alone (which would restrict only the right to call oneself an interior designer) to a Title and Practice Act (which would also prevent the unlicensed from practicing interior design).

Registration is the term used with regard to restrictions on a

professional title, licensing is used when the restriction includes the right to practice. Therefore the name of the committee formed to take ASID's responsibility for promoting this kind of legislation suggests that a practice act is not yet official policy. The committee, voted into existence at last May's ASID Board of Directors' meeting in Detroit, is called the Registration Committee. Its newly appointed chairman, John Conron, FAIA, FASID, of New Mexico, who has for decades played a leading role in liaison between the interior design and architectural establishments, and who is a seasoned campaigner in the movement to affirm the professionalism of the qualified interior designer.

But the National Board of Governors' willingness to go for practice acts when feasible is implicit in its approval—given to the New York Metropolitan and New York State Chapters—of a proposed title and practice bill for the State. This approval was granted after the creation of the Registration Committee. A similar title and practice bill pursued by the Florida Chapter won approval earlier this year, and still another for California's seven chapters won approval at the May Board meeting.

### **New York designers: write to your State legislators**

In New York State, licensing was recognized as a necessity for the economic survival of interior

designers in late 1974, when pending discriminatory legislation was fended off after a rally in which the New York Metropolitan and New York State Chapters of the then not-yet officially consolidated AID and NSID joined forces with the IBD (Institute of Business Designers) and industry groups, and raised a forty-thousand-dollar fund, engaging as their lobbyist in Albany former State Senator Thomas Laverne.

Laverne, who continues in that capacity, with able liaison support from Eleanor Nadeau and John Elmo, Co-Chairmen of the State/Metropolitan Chapters' Legislative Committee, has alerted the profession to the movement of potentially hostile legislation in Albany.

Last year the ASID-New York Legislative Committee, with Laverne's help, defeated only temporarily the 8% statewide tax on interior design services. The monies-in-trust or escrow bill, requiring that funds advanced for furniture to be delivered at a later date be held in a trust fund for the purchaser until delivery, is also alive. Finally a State bill empowering New York City to continue to impose sales tax on receipts from the sale of certain services has been extended until August 1978.

The provisions of such bills lump interior designers among such service tradesmen as barbers and masseurs, while architects, engineers, and other licensed professionals are explicitly exempt from them. The cure for this devastating economic discrimination is obvious. New York's interior designers and the industry which works with them have therefore been working for a Licensing Act.

### **The Bills that never got out of committee**

Such a Bill was introduced in the New York State Assembly by Assemblyman Passannante on March 29th as A. 7385-A, while Senator Pisani introduced it in the State Senate as S. 5367-A. On May 18th, Ben Beckman, president of the ASID's New York Metropolitan Chapter, conducted a rally to raise additional funds and to urge the membership to write their representatives in Albany in favor of the Bills.

Beckman's notice of the May 18th rally provided an excellent capsule review of the licensing movement, tying in the related movement to raise standards of training for the field. Wrote he: **"It has been a long journey:"**

"1. First we recognized the need for accredited schools of interior design and formed our FI-

DER foundation, which is now recognized as the government body accrediting such schools of interior design.

"2. A legitimate national exam representing the professional was developed through NCIDQ (National Committee for Interior Design Qualification).

"3. In New York, we and our sister chapter carefully developed a Bill that met all the necessary requirements to be licensed under the Department of Education. . . ."

Alas! By the July 15th closing of the legislative session, neither of the twin Bills had been released from its respective Education Committee to reach a vote. But Legislative Committee Co-Chairman John Elmo says the session may be reconvened before the end of the year. New York designers and industry executives should write now. The drive must not slacken.

### **Title AND Practice**

The Bill defines the practice of interior design and sets forth the requirements of licensing—similar in terms of education and experience to those for admission to ASID and other professional organizations. Requirements include an examination which is expected to be based on, if not identical with, the NCIDQ examination. The Bill also provides for the appointment of a state board for interior design (of not fewer than seven members) to assist the board of regents and the department of education on matters of professional practice.

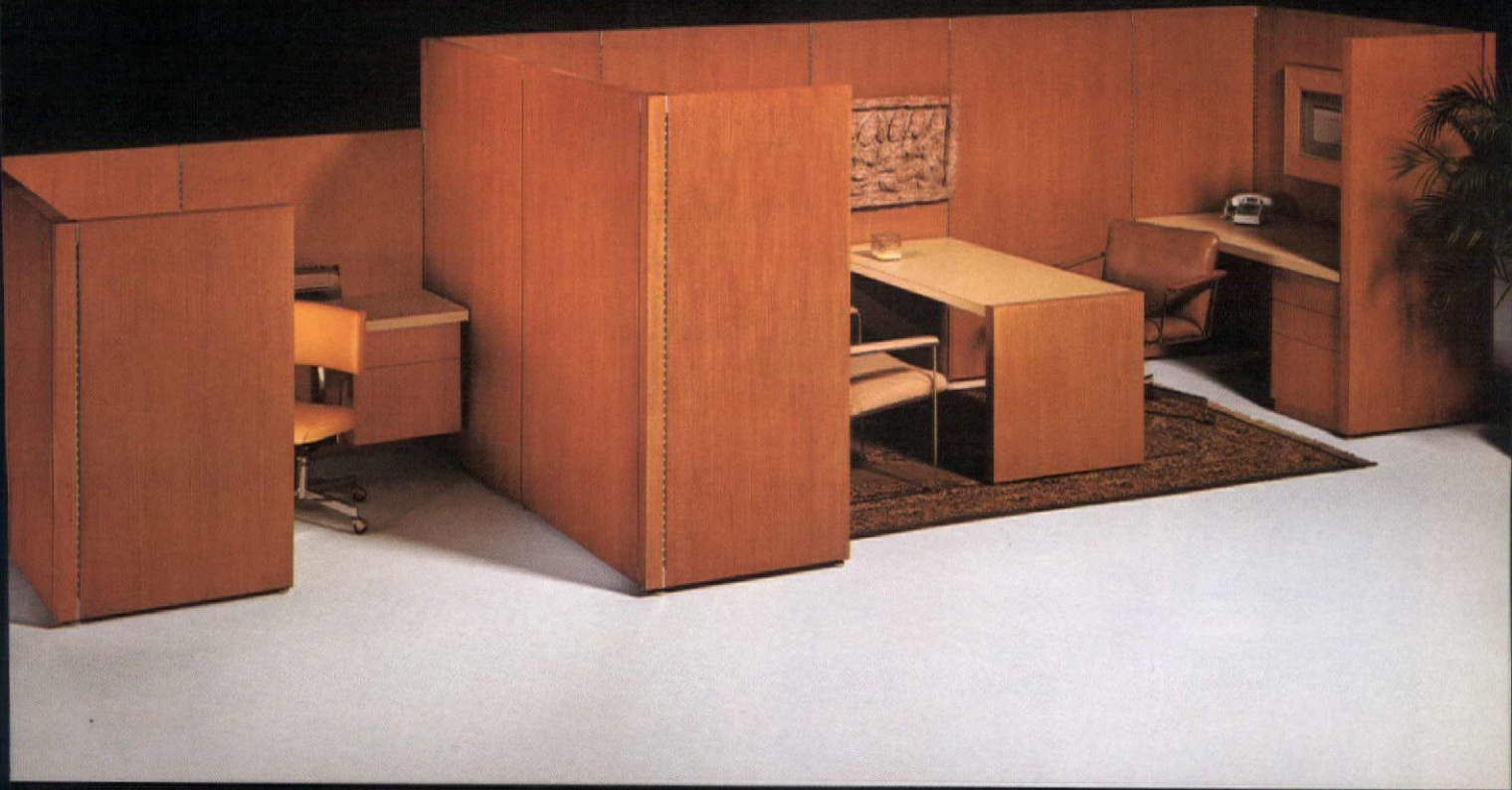
It provides for limited permits on the board's recommendation for out-of-state qualified interior designers to carry out projects in the state. It includes a Grandfather Clause. It excludes the practice of architecture or engineering or landscape architecture by an architect or engineer or landscape architect licensed in the state from the strictures of the bill, provided such professional refrains from using the designation "interior designer" unless licensed as an interior designer in the state.

In a word, it is a well-drafted Bill as well as a necessary one.

Instructions for sending letters in favor of the Bill have been sent to the membership of both the ASID Metropolitan and State Chapters by Eleanor Nadeau and the Honorable Thomas Laverne. There is no reason why designers and students not yet in ASID should not write as well, and certainly members of the industry ought to write; their letters will carry weight. **OLGA GUE**

News continued on page

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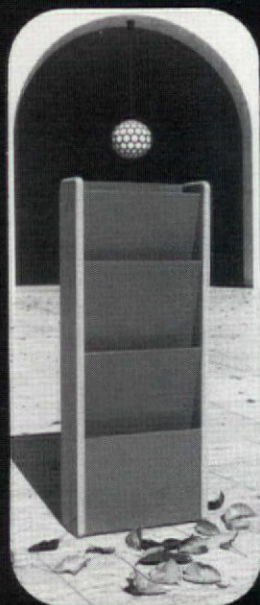
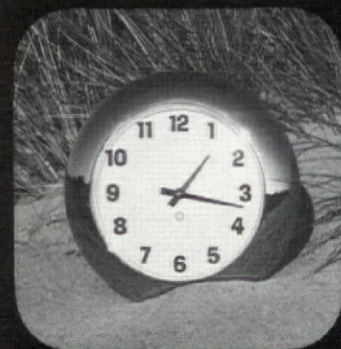
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## DATES

through Sept. 11

**Palladio,**  
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New York.

## AUGUST

Aug. 28-Sept. 1  
**1977 Annual IES Technical  
Conference,**  
Waldorf-Astoria Hotel, New  
York.

August 28-Sept. 18  
**15th National Antique Fur-  
niture Show,**  
Cortona, Italy.

## SEPTEMBER

Sept. 1-11  
**Interport 77,**  
Leningrad, USSR.

Sept. 2-6  
**Japan Design Engineering  
Show and Conference,**  
Harumi Exposition Center,  
Tokyo.

Sept. 4-6  
**International Market Days,**  
Brussels International Trade  
Mart, Brussels.

Sept. 7-13  
**International Furniture  
Fair,**  
Jaarbeurs, Utrecht, Nether-  
lands.

Sept. 15-16  
**Designer's Market**  
Michigan Design Center,  
Troy, Michigan.

Sept. 19-24  
**ICSID 10,**  
(10th International Council  
and Assembly of the Inter-  
national Council of Societies  
of Industrial Design.), Dublin,  
Ireland.

Sept. 22-27  
**Inter Decor,**  
International Soft Furnish-  
ings Exhibition, Jaarbeurs,  
Utrecht, Netherlands.

Sept. 24-29  
**17th Italian Furniture  
Show / 2nd Euroluce Inter-  
national Lighting Fixture  
Show,**  
Fairgrounds, Milan, Italy.

Sept. 25-28  
**Fall Furniture Show,**  
Jamestown Furniture Mart,  
Jamestown, N.Y.

## OCTOBER

Oct. 7-8  
**Designer's Saturday,**  
New York Showrooms.

Oct. 8-16  
**SAIE—International Exhi-  
bition of Building Indus-  
trialization,**  
Bologna, Italy.

Oct. 8-16  
**14th Annual National Arts  
and Antiques Festival,**  
Seventh Regiment Armory,  
Park Ave. at 67th St., New  
York.

Oct. 14-20  
**National Casual Furniture  
Market,**  
American Mart, Chicago.

Oct. 20-28  
**Fall Southern Furniture  
Market,**  
High Point, N.C.

Oct. 24  
**American Furniture Acad-  
emy and Hall of Fame Ban-  
quet,**  
M.C. Benton Convention  
Center and Hyatt House,  
Winston-Salem, N.C.

Oct. 30-31  
**Homefurnishings, Con-  
tract, Gift and Accessories  
Market Days,**  
Dallas Market Center, Texas.

Oct. 30-Nov. 1  
**Fall Twin City Furniture  
Market,**  
Midwest Merchandise Mart,  
Minneapolis.

## NOVEMBER

Nov. 1-10  
**Barcelona International  
Trade Fair,**  
Barcelona, Spain.

Nov. 6-9  
**62nd International Hotel,  
Motel and Restaurant  
Show,**  
New York Coliseum, N.Y.C.

Nov. 7-9  
**Fall Discovery Days,**  
230 Fifth Ave., Lighting / Ac-  
cessories Center, N.Y.C.

Nov. 7-11  
**National Curtain, Drapery  
and Allied Products Mar-  
ket,**  
New York Merchandise Mart.

Nov. 8-10  
**1977 International Interior  
Design Show,**  
Automotive Building, Exhi-  
bition Place, Toronto.



# New ACOUSTONE<sup>®</sup> ceiling tile and panels ...now color clear through hides accidental damage!



Now, ACOUSTONE mineral fiber ceilings are twice new! They come in elegant earthtones and dramatic new fashion colors in a wide choice of distinctive textures. And they offer a unique care-free difference: color that goes all the way through. Accidental gouges and scratches blend in so well with the exterior finish, there's rarely any need for touch-up.

Select the pattern and color that best expresses the effect you're after. ACOUSTONE presents a professional selection . . . from craggy Boulder texture to the smooth, refined look of Finesse . . . in four earthtones . . . and a variety of custom tints in six color ranges. Other added-value ACOUSTONE advantages include: high fire resistance, a sound-soaking .75 NRC, availability in 2 x 2 ft. and 2 x 4 ft. modules plus optional foil-backing for extra energy savings.

■ See your U.S.G. representative. Or write to us at 101 S. Wacker Dr., Chicago, Ill. 60606. Dept. 1-87.

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BUILDING AMERICA

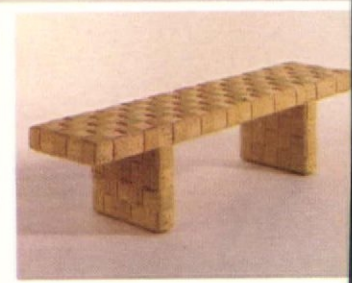
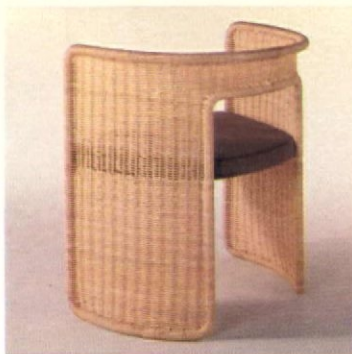
# MARKET



Modern furniture *handwoven* of natural fibers in Haiti sounds paradoxical at first. Supposing you were Harvey Probbler, however, traveling through Port-au-Prince and the surrounding countryside on vacation, you might have noticed the many gifted weavers working in tiny shops or outside their wattle huts with primitive tools, artistic intuitions, natural fibers, and little else. Probbler noticed, of course. And the idea for a special project, organizing groups of these highly skilled artisans under controlled factory conditions that still encourages individual sense of pride and originality was born.

The result is a modern furniture group comprising seating, tables, and storage for contract and residential use—whose heritage is rooted in a timeless craft brought suddenly to life by modern technology. The Artisan Collection.

Yet Artisan is no offspring of



## *From the artisans of Haiti to the Artisans of Harvey Probbler*

Haitian culture. Probbler has boldly drawn it to contemporary forms and functions that allow the chiaroscuro of handwoven fiber to accent its sleek profiles. Inside, the framework of wood or steel is the product of techniques, tools, and materials engineered by Probbler's Fall River (Mass.) plant, an important consideration in light of the tremendous stresses exerted by slowly drying natural fiber on the framework.

As for the fibers themselves, designers may select hand-plaited Latania, a sturdy rope-like fiber from the Bourbon palm whose leaves are twisted when

damp into a continuous taut strand while being woven onto the frame, scrubbed wicker, or Polywick, a synthetic wicker developed by Probbler for special contract situations. Upholstery materials for the complementary cushioning can be chosen from the Probbler collection of fabrics, vinyls, suedes, and leathers, plus COM.

Each piece, including two executive desk chairs that suggest the new latitude of this heretofore casual domestic material we generalize as "wicker," is tagged with its weaver's name. In fact, several pieces of the collection

carry the names of those craftsmen who solved Artisan's intricate weaving problems. After an Artisan design may consume some 40 thousand feet of Latania that a weaver may devote over a month to weave. Credit for the skilled, patient hands is well deserved.

*Seating, tables, and etageres are well within the capabilities of the Artisan collection by Harvey Probbler, which features woven fiber over frames of wood or steel. Intended for a wide range of applications, Artisan even includes executive seating (above). Sepia photograph shows weaver working with Latania fiber.*

Market continued on page



# The Katsura Collection

Fabrics with companion wallcoverings.

Inspired adaptations of authentic porcelains and textiles of the Edo period (1603-1868) and named after the Imperial Villa in Kyoto, Japan, one of the architectural jewels of the Orient.

The Katsura Collection with its magnificent motifs and exquisite colorations is presented in the characteristically superb quality of Schumacher—the source of fine fabrics, wallcoverings and carpets.



## SCHUMACHER

939 Third Avenue, New York, New York 10022



'O' logo  
suggests design  
theme for  
Omalon's Chicago  
showroom



## SHOWROOM DESIGN

Like a cheerleader, Joe Braswell called "Give me an O!"—and got the large 'O' logo that identifies the Olin Corporation's Omalon II patented process carpet foundation. This he utilized for inspiration in designing the company's 2,993 sq. ft. showroom in the Chicago Merchandise Mart (Space 1069), which opened last January in conjunction with the Chicago carpet market. The showroom incorporates curves,

concentric circles, and rounded, smooth surfaces.

Joseph Braswell, ASID, of Braswell-Willoughby, Inc. in New York faced a rather unusual situation in that the product he was designing around, once installed, was hidden by carpeting and never seen. But it can be *felt* by walking on. In order to give customers the feel of each Omalon II carpet foundation, the nine grades are laid underneath nine

circular bands of flat carpet—in neutral shades of light and dark brown, beige, cream, and white. Sales representatives have the key to which is which.

The entire showroom answers the client's request that it be practical—and serve a number of sales and presentation functions. Focal point of the space is a circular stage of three levels, dramatically rimmed by neon light tubing under each carpeted step. This raised area serves for slide shows, presentations, and sales promotion displays. Samples of Omalon II carpet foundations are draped over pedestal waterfalls; custom display units designed by Braswell-Willoughby.

Repeating the circular forms of the stage and the dropped ceiling above it (with recessed lights), seating-in-the-round was also custom designed. The curved sofa sections are upholstered in suede-textured vinyl and move easily on recessed casters to ease the task of floor cleaning. In all, furnishings were kept to a minimum, in neutral shades. Mirrored columns and carpeted walls also help focus attention on the product underfoot.

Mr. Braswell compared the design of this project with prior work for Vogue/Butterick, and other manufacturers having highly visible and colorful products. "Designing a showroom for a product you don't see, but feel" he says, "proved unusually challenging."

Showrooms continued on page 16



We believe good design is the beginning...not the end.

Steelcase



**Good design is the beginning...not the end.**

**Case in point: The new Steelcase 454 Comfort Chair...  
designed to make every working day more enjoyable.**

With Steelcase, the world's largest maker of office seating, good design is the beginning—and what a beginning!

It starts with a design integrity that's right for today's contemporary architectural statements. One that combines softly sculptured shapes with luxurious upholsteries...that features a classic reveal which flows in smooth and gentle outline surrounding the chair and providing both complement and contrast to the more severe appointments of today's offices. Still, good design is just a beginning...

The end is comfort. And with the Steelcase 454, you realize a new kind

of comfort...for all kinds of people...for 90% (5th to 95th percentile) of all people who work in offices.

Using scientifically accepted human factors data, Steelcase designers and engineers computed the exact dimensions, configuration and support variables necessary for a single chair to achieve this goal.

The resulting prototypes were studied, analyzed, measured by computer and tested over a two-year period to make sure all contours were correct.

Even upholstery patterns were developed as part of the design with

seams located where they contribute both aesthetically and functionally to overall performance.

The result is a chair that shatters the belief that comfortable chairs need to be unattractive...that attractive chairs can't be comfortable.

The 454...more than just a pretty chair. But isn't that what you'd expect from the world's largest maker of office seating?

**Steelcase**



The 454 Comfort Chair is available in a full range of arm and armless models including a newly developed secretarial chair with an easily operated pneumatic adjustment. At right: 454-321 Executive tilt-swivel.



# Perfect Support Equals Perfect Comfort.



Newly developed 454 secretarial chair has power adjustments. Operator controlled pneumatic unit powers the seat up and down, the back rest back and forth. An especially helpful option for machine operators who change seating positions throughout the day.

1. Dotted line represents approximate seated compression for normal seating.

2. A lumbo-sacral support absorbs the weight of the upper part of the body (shoulders, neck, head) and helps to maintain the correct spinal curvature, thereby resisting backache and long-term sitting discomfort.

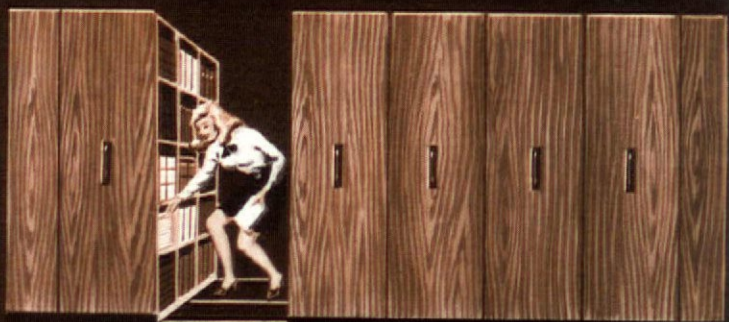
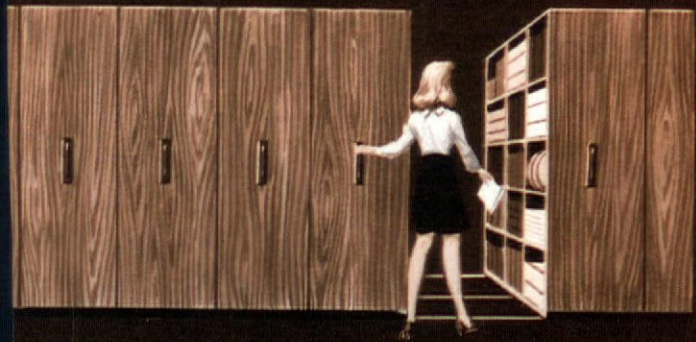
3. The seat is contoured to distribute body weight rather than having it fall squarely upon the sitting bones or lower thighs. Three inches of dual-density urethane foam insures a cushion of comfort.

5. The arms of the new 454 are designed to cushion and to accommodate the soft underside of the forearm. Free space in the elbow area prevents ulnar (funnybone) nerve pressure.

4. The waterfall, soft-cushioned front edge of the seat eliminates pressure beneath the thighs and pinching-off of circulation. Especially important when tilting back.

## Steelcase

Your Steelcase Dealer is in the Yellow Pages. Or, call toll-free 800-447-4700; in Illinois 800-322-4400. Steelcase Inc., Grand Rapids, MI 49501; Los Angeles, CA 90067; Ontario, Canada; Steelcase (Far East) Ltd., Tokyo; Steelcase-Strafor, S.A. Sarrebourg, France. Steelcase products and services also available in the Middle East.



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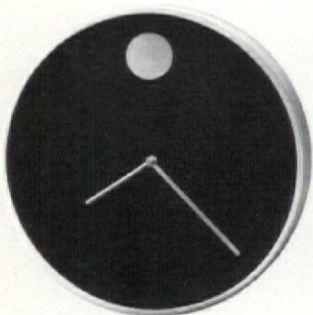
*Want more information? Write today, or call us collect.*

circle 10 on reader service card

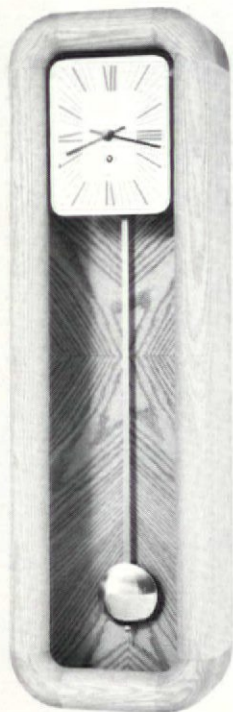
  
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# Time ahead of its time.



Model 4628 The famous "Museum Clock". Dramatic in its simplicity. 12 $\frac{3}{4}$ " diameter.



Model 612 The Rectangle. The background is carefully matched and quartered oak veneer. The solid oak case contains an 8-day movement. 34 $\frac{3}{4}$ " by 10 $\frac{1}{2}$ ".



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Model 518 is a battery wall clock from our Trade Winds Collection. Its wood frame is wrapped in natural rattan. 14 $\frac{1}{2}$ " by 14 $\frac{1}{2}$ ".

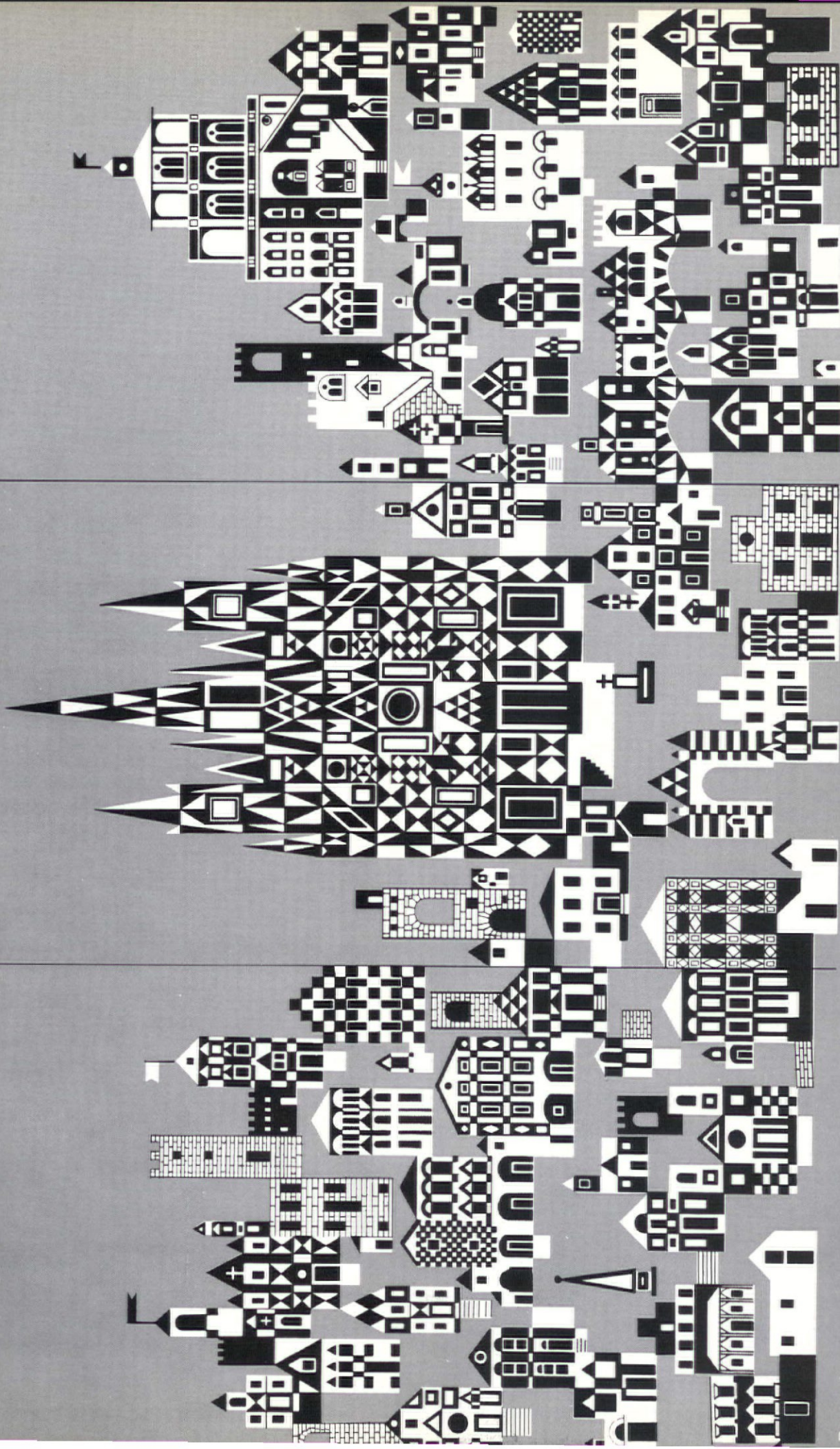
A Howard Miller clock is much more than a timepiece. It's a decorating statement. An example of modern design excellence that has earned one of them a place in the Museum of Modern Art.

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Ramparts

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# Jack Lenor Larsen Inc.

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Triptych, designed by Alexander Girard, is the second in a group of Larsen murals for windows and walls.

Jack Lenor Larsen Inc.  
232 East 59th Street  
New York, New York 10022  
212 674 3993

# MARKET

*Enduring and timeless fabrics of Belgian linen*

The Belgian Linen Association in New York constantly scouts the finer fabric sources for new designs that have durable Belgian linen in their weave.

In an effort to avoid costly maintenance and replacement, designers are increasingly aware of the long-time serviceability of linen fabrics. Belgian linen dra-

pery and upholstery fabrics are available hand- or screen-printed, pigment dyed, or closely woven natural or nubby white, with multitone or monotone grounds. For wallcoverings, linen can be backed with paper or acrylic. All fabrics can be successfully treated with stain repellent fabric finishes, laminated, and fireproofed to meet archi-

tectural specifications.

The Association notes that the "natural look" remains strong, with silver grays, rose tones, blues, terra cotta, peach, and chocolate brown increasingly important as color accents to the earth shades. Fewer colors per pattern are in the new collections, and less pattern-on-pattern.



#### Tressard Fabrics

"Zaribe," a pigment print of scattered pebbles on 100% Belgian linen. In 47/48 in. width; 3 in. repeat; suitable for drapery use. Custom colors.

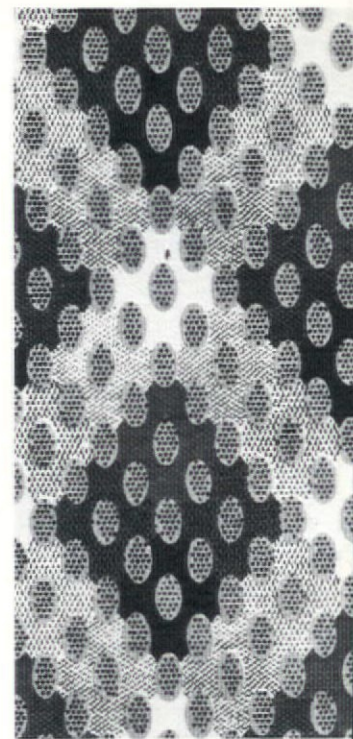
circle 210



#### Boris Kroll Fabrics

"Singapore," a foliage print on 55% Belgian linen / 45% cotton, in eleven colorways. In 52 in. width; 26 in. horizontal and 24½ in. vertical halfdrop repeat.

circle 211

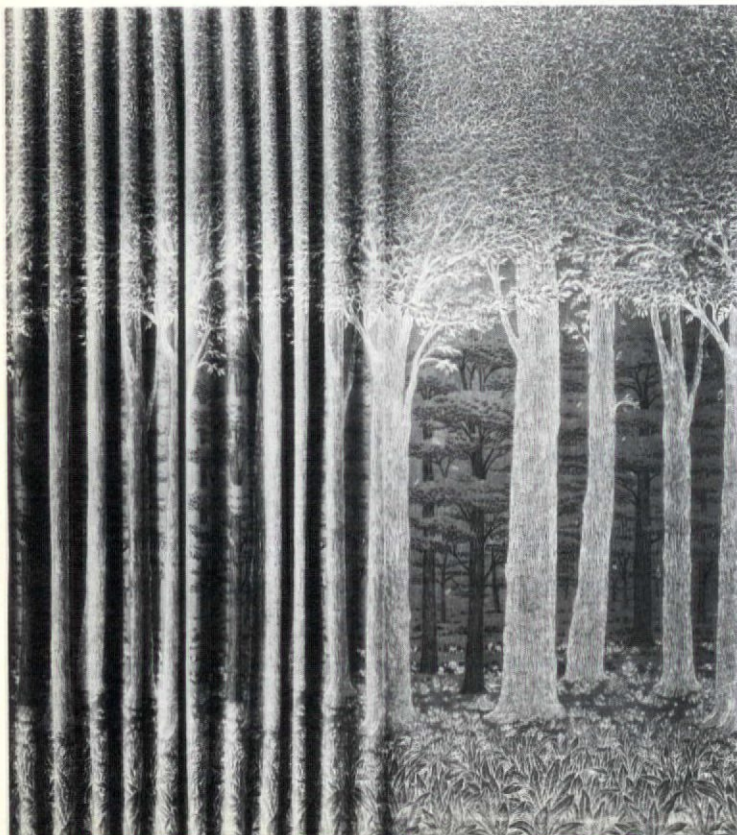


#### Howard & Schaffer

"Bijou," a geometric design of splashed droplets, on 100% Belgian linen. In 48 in. width, 8½ in. repeat. Four colorways. Suitable for drapery use.

circle 212

continued from page 14



#### Elenhank Designers, left

"Forest," a panel print of a woody scene, framed by leafy branches above, foliage below. On 50% Belgian linen / 50% cotton. In 47 in. width with 9 ft. print height. Panels may be ordered any length, and in custom colors.

circle 213

#### Kirk-Brummel, above

"Jennifer," a giant iris in a pigment print on 100% Belgian linen. One of many Laura Ashley designs for this firm. In 48 in. width with a 28 in. repeat. Custom colors only. Suitable for drapery use.

circle 214

Market continued on page

# MAGNIFICENT HAND CRAFTED WING CHAIRS

## A DIRECT ORDER SPECIAL 50% DISCOUNT

These exquisite collectors items are now available in limited quantities.

- \* Order your choice of 6 decorator colors in luxurious selected vinyls.
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"EXECUTIVE"  
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Please indicate color choices:

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Base Styles:

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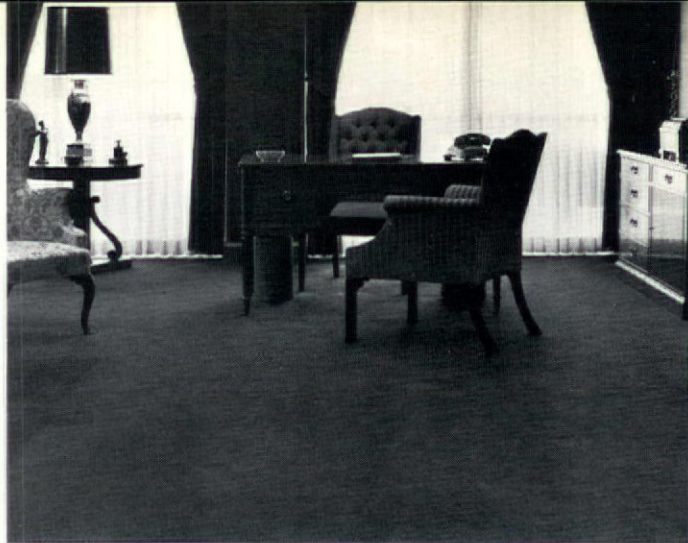
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# Bank after bank after bank counts on proven carpet by Bigelow.

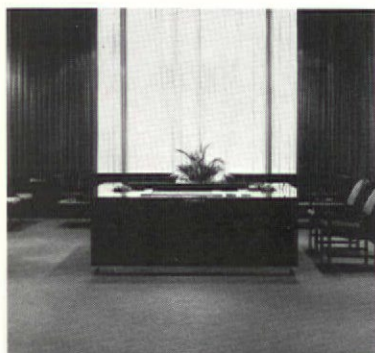
If you're doing a bank job, you can create your own specifications for the carpet you want. And we can make it for you.

However, Bigelow has another practical suggestion: specify carpeting that has already proven it can take the hard use (not to mention abuse) bank customers deal out. Carpet that has repeatedly demonstrated it can take a beating year after year after year.

Bigelow has that kind of proven in actual bank use carpeting ready for you in a wide selection of carpet styles and patterns. Carpet that is the result of research and development combined with the realistic experience gained in hundreds of bank installations.

And Bigelow will do more than just sell you proven carpet. We'll give you expert counselling in installation and the best advice available on maintenance. A total package designed to assure you that you can specify Bigelow with total confidence.

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AMERICA'S MOST EXPERIENCED CARPET MAKER

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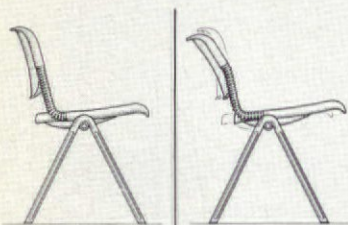
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## Vertebra Institutional Seating



More than one-half of our active lives is spent in a work environment, and most of that time seated. Vertebra is the first seating system designed to deal scientifically and aesthetically with your special requirements while working. It is the only seating system which changes configurations *automatically* to support you in the postures your body adopts. Vertebra assumes the ideal posture without manipulation of levers or controls. For informal situations... **relax** and the seat slides forward while the backrest tilts backward. Or... **sit up**... and the chair automatically adopts a comfortable upright position.

Ergonomically conceived, Vertebra is the result of extensive orthopedic and vascular research. Optimal weight distribution and sacro-lumbar support insure your comfort, efficiency, and sense of well being.

Brilliantly simple, the automatic mechanisms have been extensively tested, are foolproof, and require no maintenance.

All Vertebra Institutional Seating may be ganged. Most models can also be stacked for transportation on a dolly. The ABS plastic seats and backrests are available in elegant dark colors with upholstery options in fabric. Fire-retardant treatment and bookrack are optional.

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# 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



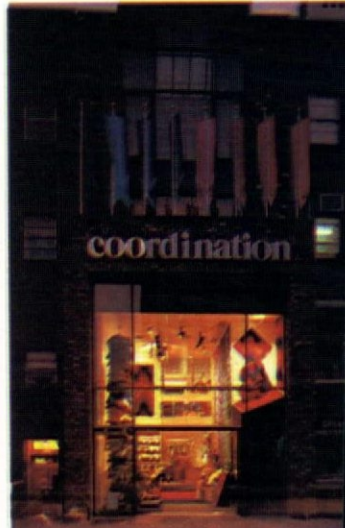
On one showroom floor MIRA-X color-coordinated geometric fabrics are displayed on wall racks; carpet color range lies underfoot. Terrace chairs from Herman Miller are early creations of designer Pantón. (Top photo)

In New York, the entire MIRA-X collection of textiles and floor coverings is all together for the first time in the arrestingly re-designed balconied/terraced townhouse at 246 East 58 Street that Fabrications recently out-grew and that once housed an antiques dealer. Now, retail traffic flows through the first floor and mezzanine of the retail store—COORDINATION—which also stocks accessories made from MIRA-X fabrics (including stuffed toys), table accessories, and china.

The two floors above the store are trade showrooms where fabrics used as hangings are displayed on roller bolts, or shown as upholstery on Strasse of Switzerland furniture. Architect for the building's interior remodeling was Hans-Uri Schweri of Switzerland, where MIRA-X is based.

# SHOWROOM DESIGN continued from page 16

*Swiss MIRA-X program is united in a Manhattan townhouse*



Danish-born Verner Pantón, noted architect and designer, created the MIRA-X concept. In brief, it provides "total living harmony" from a palette of 50 colors—from the naturals to variations of brightness—that harmonize by twos or by dozens for fabrics, rugs, and carpeting. Fabrics range from cotton, linens, and wools to hand-printed velvets, stretch knits, and others woven with metallic threads. Specific geometric patterns are produced in three repeat sizes to allow specific effects for different space proportions. Carpeting, varied in style and fiber, includes hand-made Berbers.

*Cascading fabrics, a pillow "tree," and stuffed toys on the balcony of the new COORDINATION retail store demonstrate compatibility of the 50 colors of Verner Pantón MIRA-X program. (Left photo)*





# It's called PlanScape.®

And it's designed to bring a whole new level of excitement to office landscape. Ten bold patterns, 33 colors in any combination, three trims, 18 straight and curved sizes. Class A fire rating, NRC .90 (that's right — .90). STC 24. Write for more details. Vogel-Peterson, Rte. 83 at Madison St., Elmhurst, IL 60126.

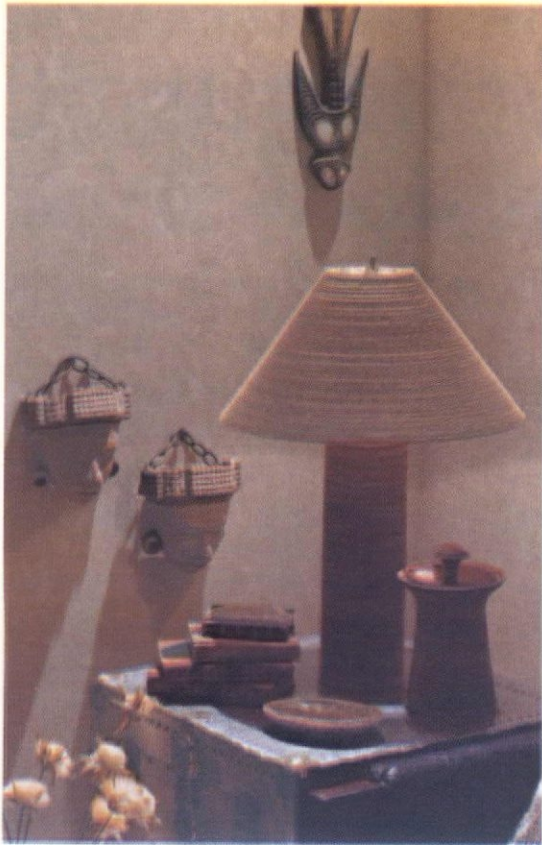


**VOGEL**PETERSON  


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Let our rainbow  
color your thinking.





Florentine Atrium

We've captured Nature's rainbow. Multiplied it 37 times to give you an array of 222 beautiful colors. Everything from vibrant reds and brilliant yellows to muted greens and soft earth tones.

They're all in BFGoodrich's new Korolite™ Rainbow Collection. A full line of lightweight commercial Koroseal® vinyl wallcoverings.

The best designs, patterns, and textures of our previous Korolite collections. Plus many new styles. The exciting Mandarin. The refreshing Florentine. And the delightful Lively Lines.

Hundreds of different solutions for offices, hotels, motels, or suite improvements and renovations.

Korolite wallcoverings are made of tough durable fabric backed vinyl to stay beautiful and attractive. They're heavier than most other Type 1 materials so they can handle a lot more punishment.

Vinyl means easy cleaning and maintenance too. Colors won't fade. So Korolite's original beauty lasts longer. And you won't be faced with costly painting.

While you're discovering our new Korolite Rainbow Collection, look into BFGoodrich's heavy-weight commercial wallcoverings. For commercial & residential uses, see our Elegance in Textures™ and Textures Unlimited™ wallcovering books.

Check Sweet's for your nearest BFGoodrich distributor. Or write, The BFGoodrich Company, General Products Division, 500 South Main Street, Akron, Ohio 44318.



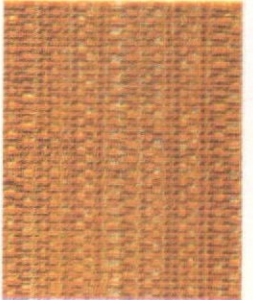
Lariat Buckskin



Mandarin Yangtze



Harborweave Hollywood Red



Mandarin Buddha

**BFGoodrich**

## BELGIAN LINENS

continued from page 24



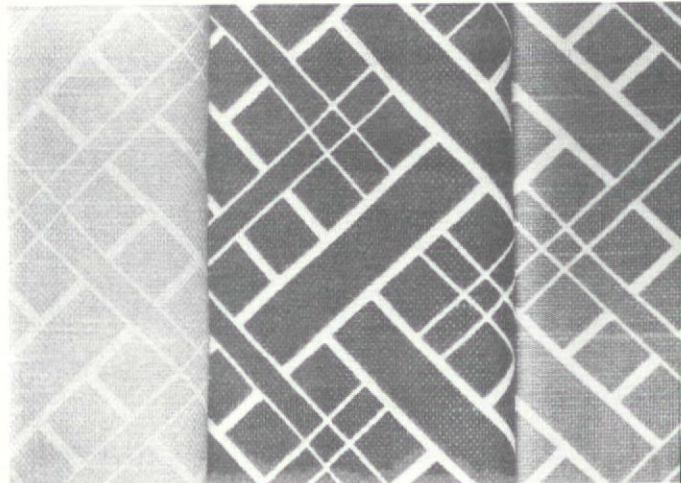
**Boris Kroll Fabrics, above**  
 "Kashmir," a paisley print for drapery and upholstery use. Of 55% Belgian linen / 45% cotton. In 52 in. width, 26 in. horizontal and 24 1/2 in. vertical half-drop repeat. Six colorways. circle 215



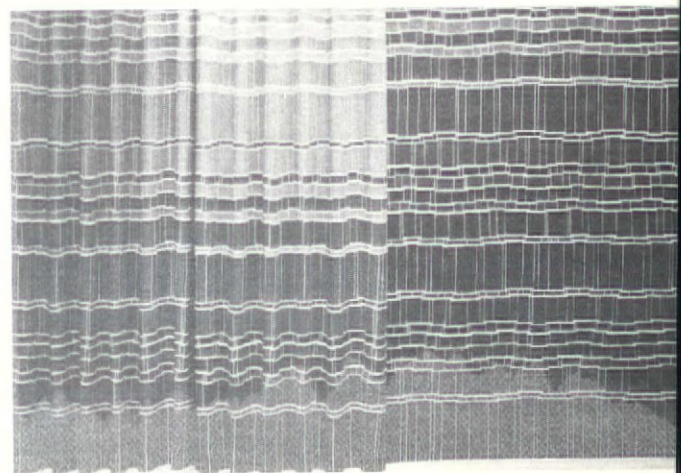
**House of Verde, right**  
 "Chevette," an embroidered chevron pattern on 60% Belgian linen / 40% cotton. In 49 in. width with 1 in. repeat, in custom colors. Suitable for drapery and upholstery use. circle 216

**Thomas K. Smith, below**  
 "Ra-Ta-Tan" lattice pattern on white pigment dye against an oatmeal groundcloth. Of 100% Belgian linen, in 48 in. width with 4 in. repeat. For drapery use. circle 217

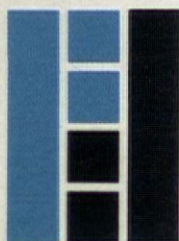
**Franciscan Fabrics, below**  
 "Tiburón" lattice-type design on 60% Belgian linen / 40% cotton. In 48 in. width with a 6 in. repeat in three colorways of yellow, blue denim, or green on white. For drapery and upholstery. circle 218



**Elenhank Designers, right**  
 "Gradations," a panel print of color gradations from dark to light in horizontal arrangement. On 50% Belgian linen / 50% cotton, the print comes in a 96 in. height which can be extended to 120 in.; printing five to seven custom colors. circle 219



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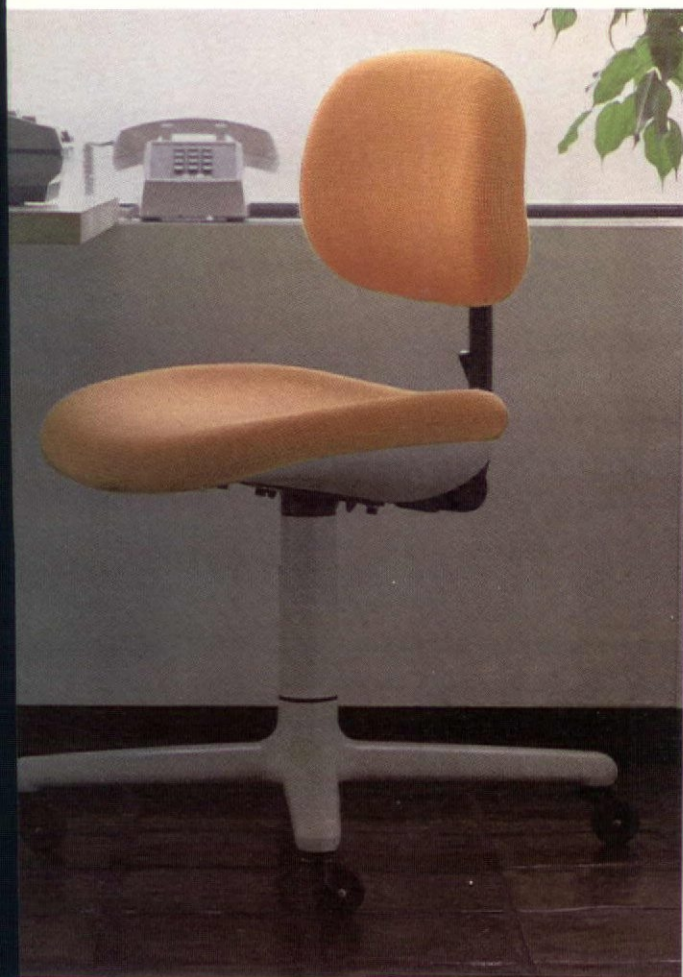
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Chicago Merchandise Mart — Space 936  
circle 17 on reader service card

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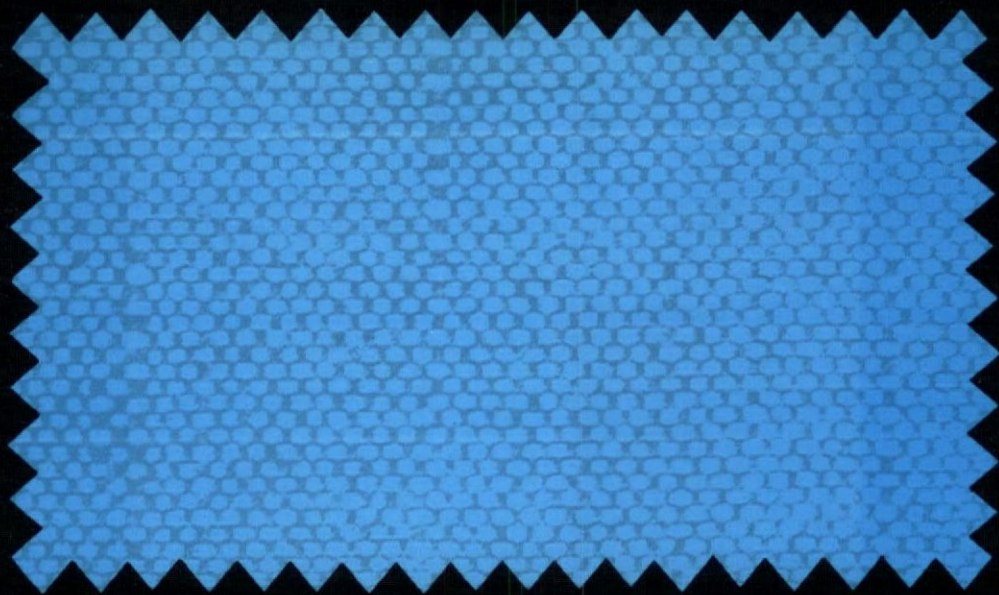
Ten years of Ergonomic research by designer Bill Stumpf paid off in a new system of chairs you must sit in to believe. These chairs provide amazing back and circulatory support for any sitting position. It really takes specialists in orthopedic or vascular medicine to appreciate all that an Ergon Chair does do and doesn't do for a body. But the person whose body sits and works for any time in this chair knows that it is not a tiresome experience.

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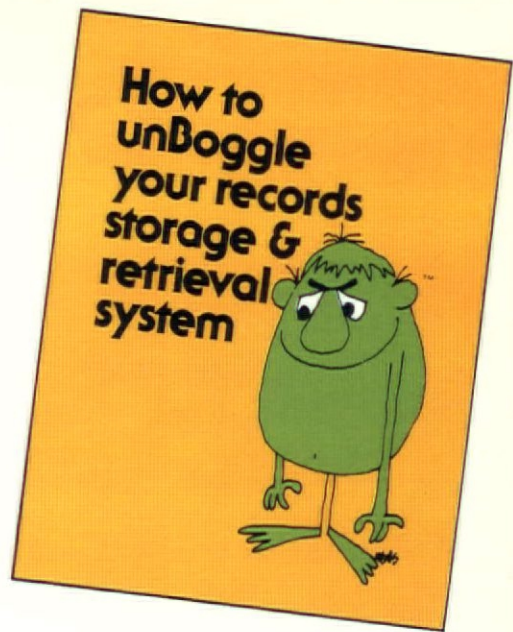
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**Atelier International, left**

To augment its handsome furniture, AI carries a comprehensive line of art multiples, ashtrays, vases, Norex desk accessories, bookends, et al.—all by noted artists and designers. The spherical vases shown (in three sizes) have removable mesh flower arrangers. Material is silver plate and the designer, Vico Magistretti. *circle 220*

**Norman Perry, below**

Stoneware dish of pale gray feldspar has hand-painted leaf motif in soft mauve color. One of a number of accessories to use as ashtrays or colorful accents in office reception areas, meeting rooms, etc. *circle 221*

The executive's unusual desk appointments, the bowl holding fresh blooms at the receptionist's station, the clock, the coat rack—these are some of the smaller interior furnishing items that should be as carefully selected as major furniture to give that last bit of panache to the interior design. Lamps, too, are important accessory items. But they will be covered separately in the Market Report scheduled for the October 1977 issue of CONTRACT INTERIORS.

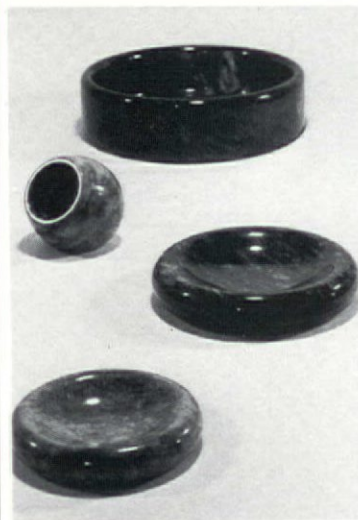


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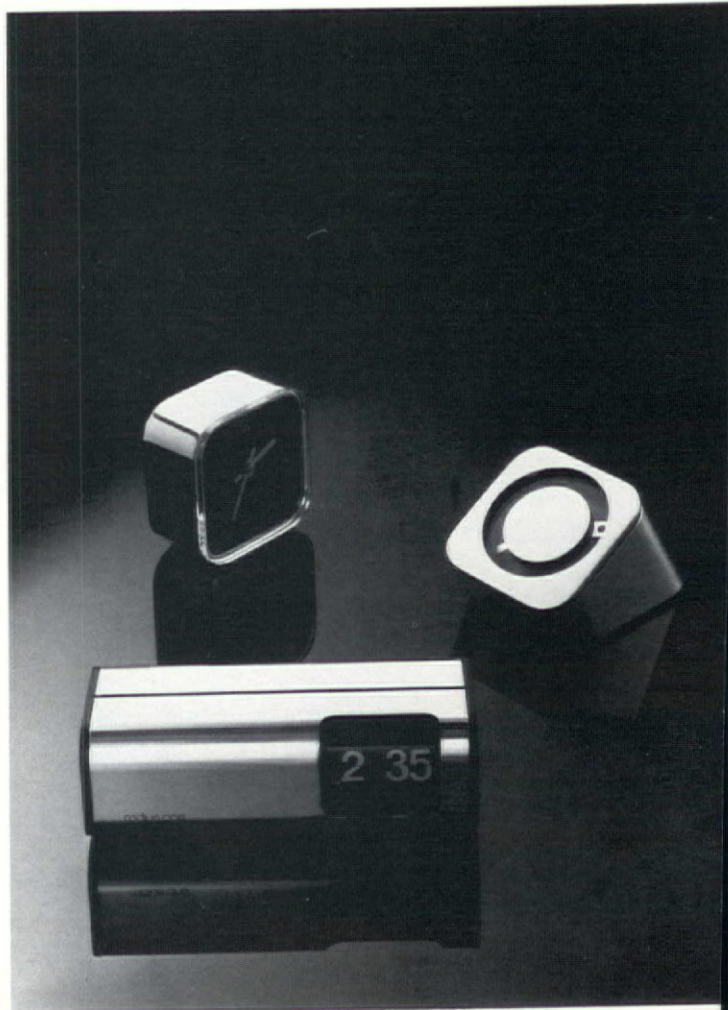
**TSAO Designs, below**

From firm's collection of marble accessories—ashtrays, in black or white marble are (from top to bottom); 12 in. diameter marble ash bowl (BO12); personal size (A-5); 8 in. concave (A-8), and 6 in. concave (A-6). *circle 222*



**Jack Lenor Larsen, left**

To add to its distinguished and varied interior furnishings collections, JLL now carries the Danese Collection of table, desk, shelf, and wall accessories—classic art objects that are all useful. Shown is a pencil/paper clip holder from the Colleoni desk set group—in white, black, blue, or yellow melamine. An Enzo Mari design of 1970. *circle 223*



**Smith Metal Arts, above**

Versatile William Sklaroff, designer of Radius One desk accessories for this firm has created five finely crafted clocks to enlarge the collection. A highly polished body of aluminum extrusions encases a fine battery-operated electronic mechanism. Select upright or slanted versions with Kienzie or digital movement. Graphics utilize Helvetica type face. *circle 224*

*Accessories continued on page 2*



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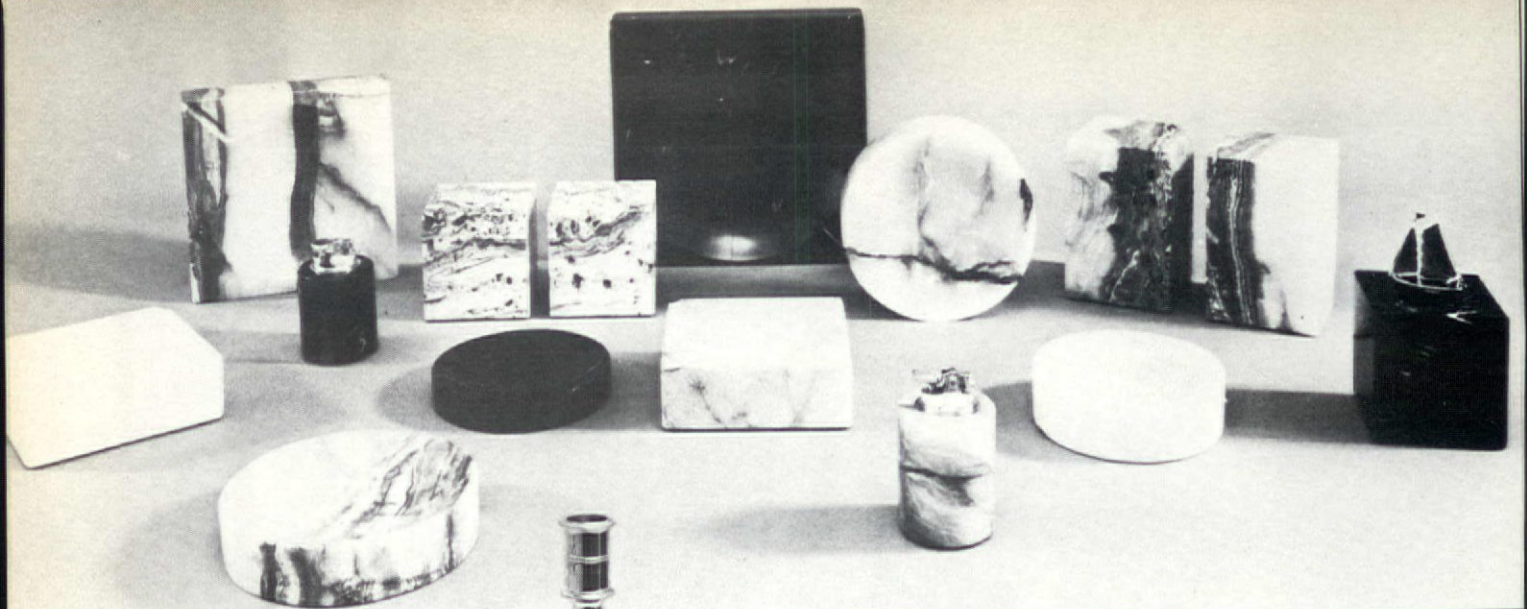
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**Peter Pepper Products, above**

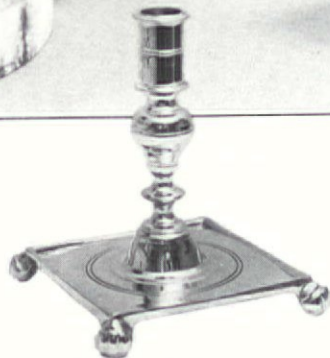
PPP enlarges its contemporary accessories with a new affiliation with Baja International of Mexico, owners and operators of several onyx and marble quarries. Among the items are sand urns, bookends, ashtrays—in five different and distinct types of onyx, or in white and black marble.

circle 22

**Metcor Manufacturing, below**

Firm's new and improved family of metal perpetual calendars with date card storage are in stock for immediate shipment. Finishes are satin aluminum, satin black, satin brass, antique bronze, and polished chrome. Metcor, a large manufacturer of metal bank accessories, has national distribution.

circle 22



**Virginia Metalcrafters, above**

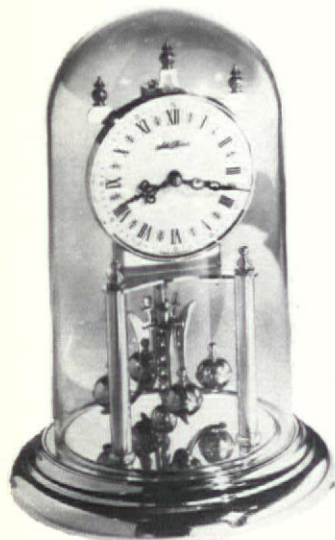
New products recently introduced include bookends, a royal palace sconce, and a square-base candlestick of solid brass (CW1605 shown); 7 in. high, with a polished finish. One of many classic Williamsburg reproductions.

circle 227

**Seth Thomas, left**

"Esteem" clock features a rotating electronic battery powered movement and will run up to a year on one pen light battery. Adjustable base is polished brass; dome is durable acrylic; dial has a mother-of-pearl finish, black Roman numerals and hands. Seth Thomas also makes weather stations (combinations of barometer, hygrometer, and thermometer).

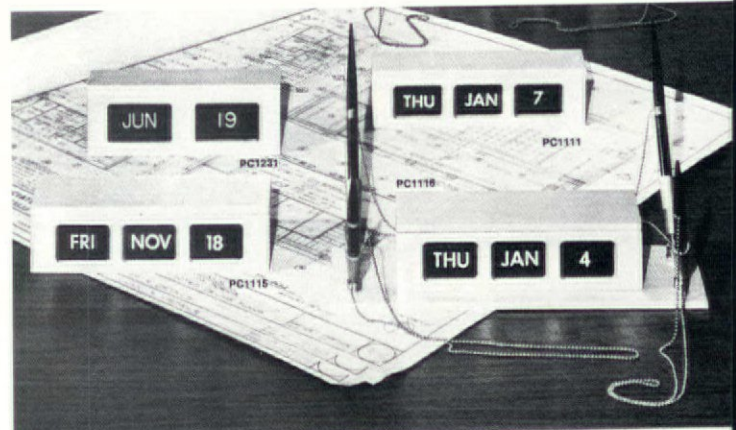
circle 229



**Beemak Inc., below**

Tuscan planter in heavy sheet brass with cast brass handles stands on a dark teak base. Diameter is 20 in.; height 18½ in., stand included. Sherwood, another model with hobnail decoration, can be used as executive office waste baskets in smaller sizes.

circle 228



**Vermont Marble Company, below**

This leading marble quarrier has available a group of marble gift items, turned out by skilled Vermont craftsmen. Items include letter openers, ashtrays, bookends, cigarette boxes and lighters, clocks, name plates, pen holders, and paperweights. They can be ordered in a choice of colors and sizes and are illustrated in a color brochure.

circle 2



**ACCESSORIES**

continued from page 40

*Timeless and timely designs as accents or working tools*

Accessories continued on page 44



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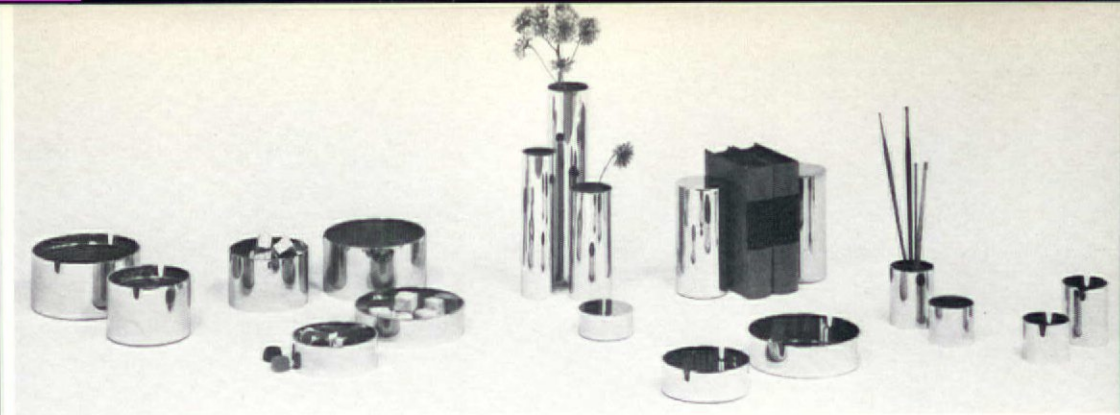
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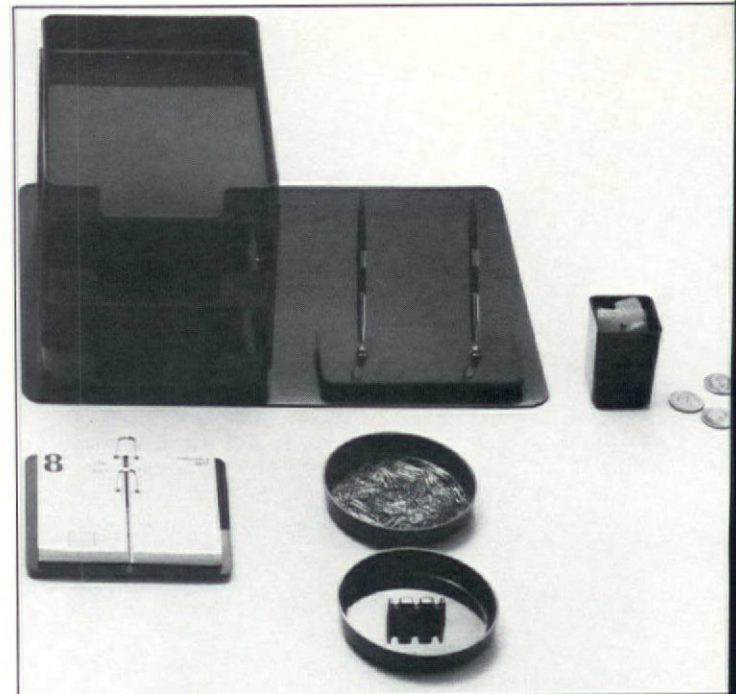


**Vecta Contract, above**

AMV accessories, designed by Hugh Acton, have established a reputation for fine quality and make good impressions everywhere. Pieces, in heavy gauge steel with mirror chrome finish, include vases, bookends, clip and paper cups ashtrays, candy bowls, and paperweights. *circle 233*

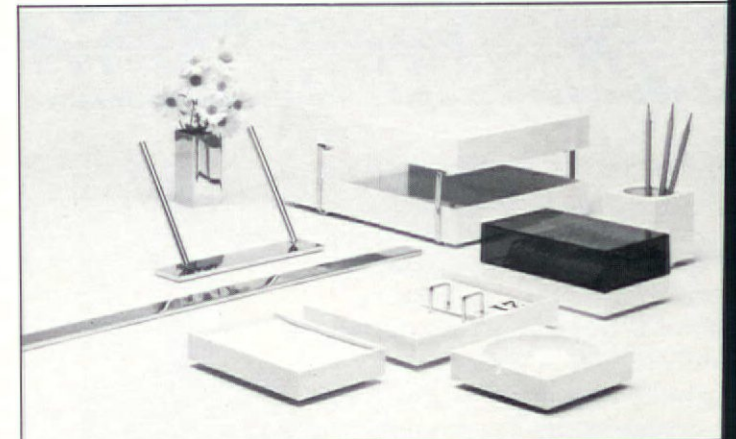
**Peter Pepper Products, left**

Still another contemporary clock joins the firm's already large collection. An 11 in. housing of polished chrome steel reflects light patterns from its multi facets. Glass dial covers can be a bi-metal dial design with gold and silver anodized quadrants; or a dial with polished chrome bars mounted on black. Electric quartz, or tuning fork battery movements are available. *circle 233*



**McDonald Products, right**  
Award-winning "Satellite" accessories help speed work and keep order in open plan or general office spaces. Popularly priced, the curvilinear design is produced of molded Cyclocac in eight coordinated "space-age" colors. *circle 233*

**BPC Industries, below**  
Sand urn with strainer, a water urn with pail, and an umbrella stand are of seamless spun aluminum; 10 in. dia.; 21 in. high. Three items from a broad line of office accessories. *circle 234*



**Eldon Office Products, above**

Reflection 2000 line is designed to add status at any management level. Mirror finished items (like double pen stand) complement seven colors that include turn Smoke and Crystal. Special catalog covers all details. Eldon has recently added The Eldon Collection—fine art reproductions that are framed and ready to hang. They include signed and numbered limited editions. *circle 233*

*Accessories continued on page*

**ACCESSORIES**

*continued from page 42*

*Shimmering metal  
or colorful plastic*

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circle 23 on reader service card

## ACCESSORIES

continued from page 44

*Small items  
can be  
bold in  
design*



**Howard Miller, above**

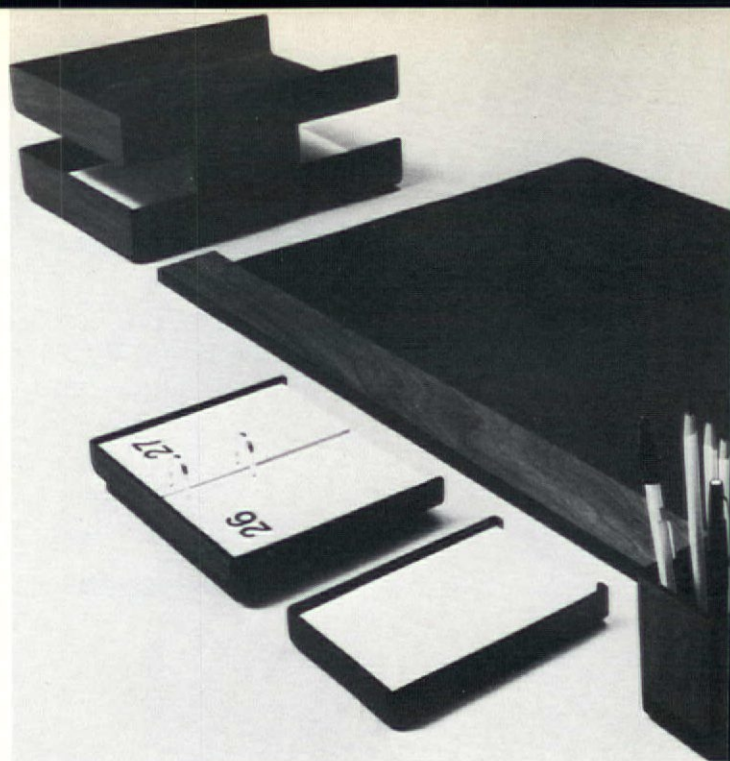
Contemporary digital grandfather clock, referred to by some as the "grandson," is a handsome column of quarter-inch bronze acrylic with polished chrome frame and base. Height is 56 inches. Clock has an electronic solid state digital movement and LED (light-emitting diode) read-out.

circle 236

**Architectural Supplements, below**

Paul Mayen's award-winning desk top accessory designs are based on a 3 in. dia. "common carrier" for each of the many units. All parts are in a polished "chrome" finish. Utility unit, 27 in. long, has five compartments. Single and double letter trays are tilted. Vase has removable inner container.

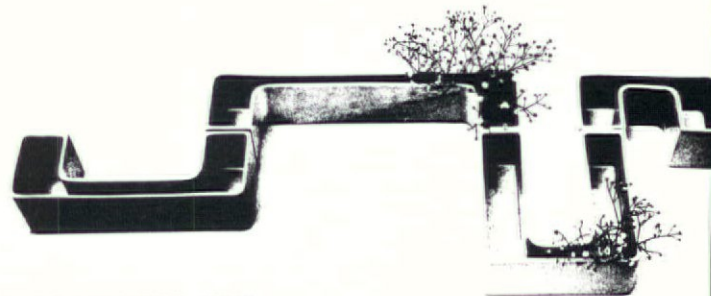
circle 239



**Rubbermaid Commercial Products, above**

Designer II line of desk accessories and wastebaskets are distinguished by sleek seamless design and are priced competitively. Orange, neutral sand, and a rich dark brown are new colors added to the basic black, transparent smoke, and black with walnut trim.

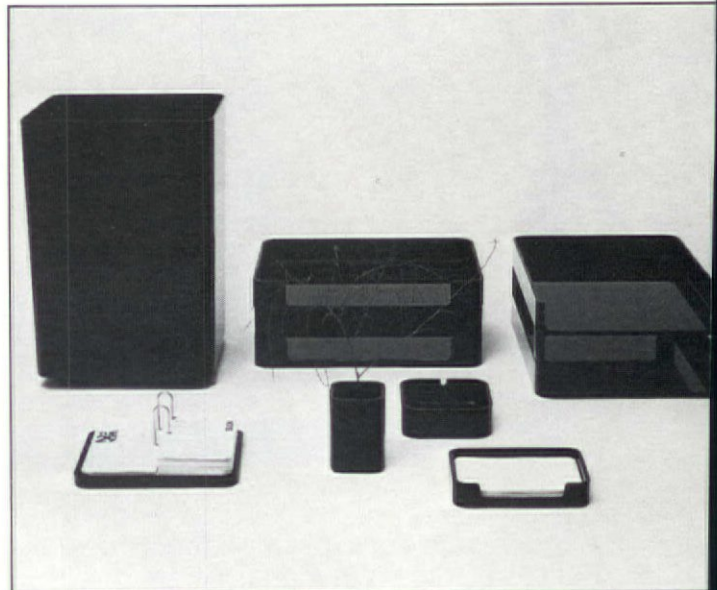
circle 237



**Jack Lenor Larsen, above**

Tremiti ceramic ware (shown as shallow, shaped vases) was designed by Angelo Mangiarotti in 1964/65, part of the Danese Collection, now a "classic," and available through JLL showrooms and representatives.

circle 238



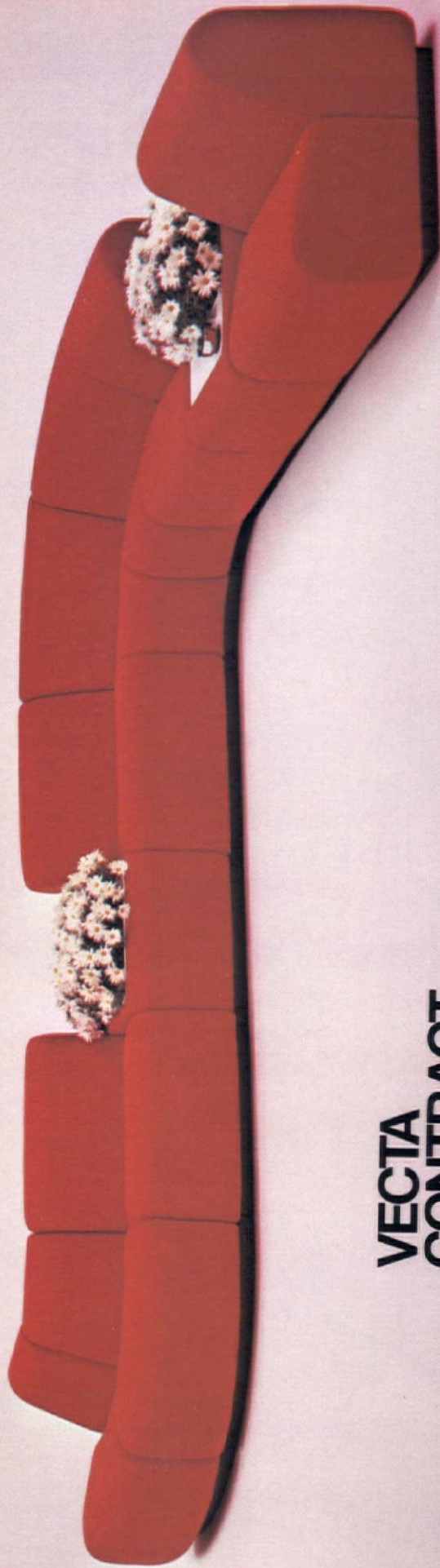
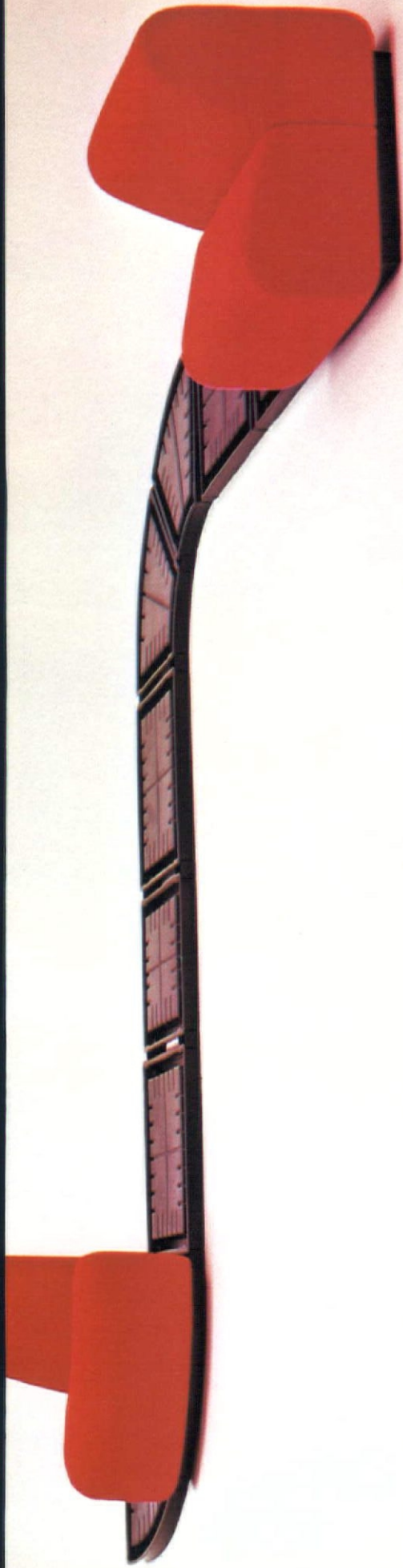
**Century Plastics Inc., above**

Group II Glasform "soft-cornered" office accessories are designed to relate to the architecture as well as other Glasform products, such as PLD Planters, TRD Trash Receptacles (INTERIORS, August 1976, page 42). Pieces are made of durable ACM compound that resists damage, has fire retardant properties, and comes in eight standard colors.

circle 235

Accessories continued on page 45





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## ACCESSORIES

continued from page 46

*The object  
is to  
be useful*



### Oxford Pendaflex, left

Three popular items from Oxford's complete line of desk top accessories: two coordinated card files and a caddy for odds and ends—all with roll tops. Smoky transparent bronze plastic material is compatible with classic or contemporary office design.

circle 244

### Baylis Industries, below

Modu + Plastics in the Smokador Accessory Collection is a line designed of modular metal and made specifically for the 24 in.-deep workstation. Nine items range from desk pad to wastebasket—a complete line to fill the needs of clerical, middle management, and executive management personnel.

circle 23



### Beylerian, above

Cube planters in two sizes and pedestal planters in three sizes are made in oak, walnut, pine with clear lacquer, or patched cork finishes. All rest on a 3 in. plinth base. Solid top models are included in the group.

circle 241



### Van Wyck, above

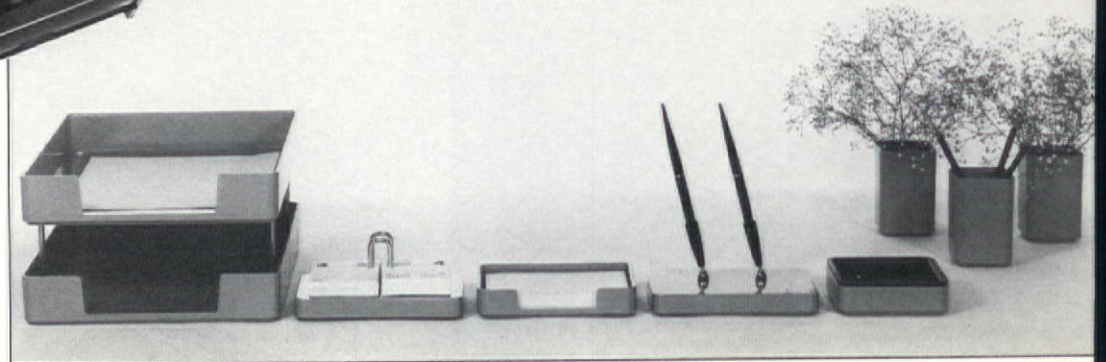
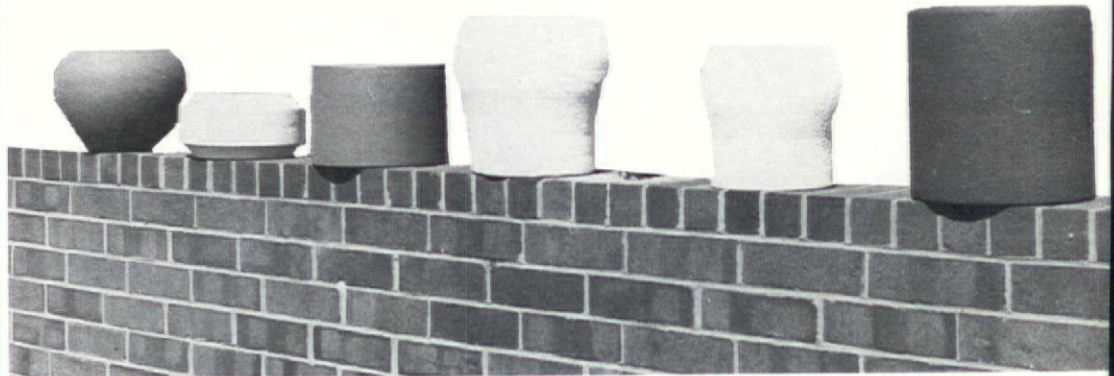
Seldom is there office space without a coffeemaker. Two models, in 10 and 12 cup sizes, are fully automatic, with coffee saving features added. Permanent built-in filter eliminates need for paper filters.

circle 242

### L. Paul Brayton Ltd., below

A sampling of the extensive line of planters, ash urns, and trash receptacles made by this firm of Snyceram Products are rotationally cast poly-ester and fiberglass, available in 10 colors. Architecturally designed shapes come in over 100 different sizes. For use indoors or outdoors.

circle 243





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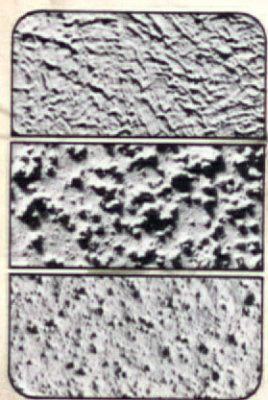
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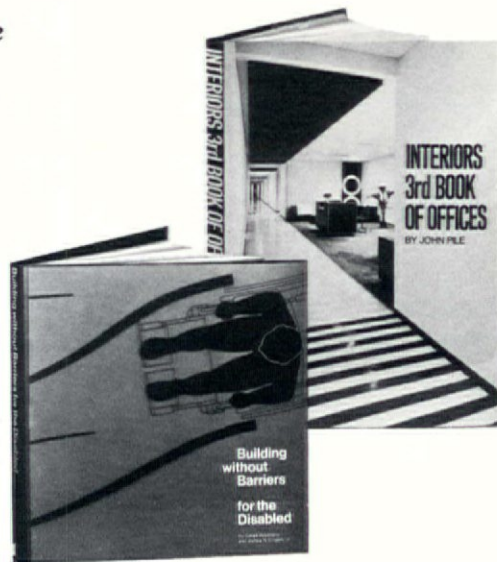
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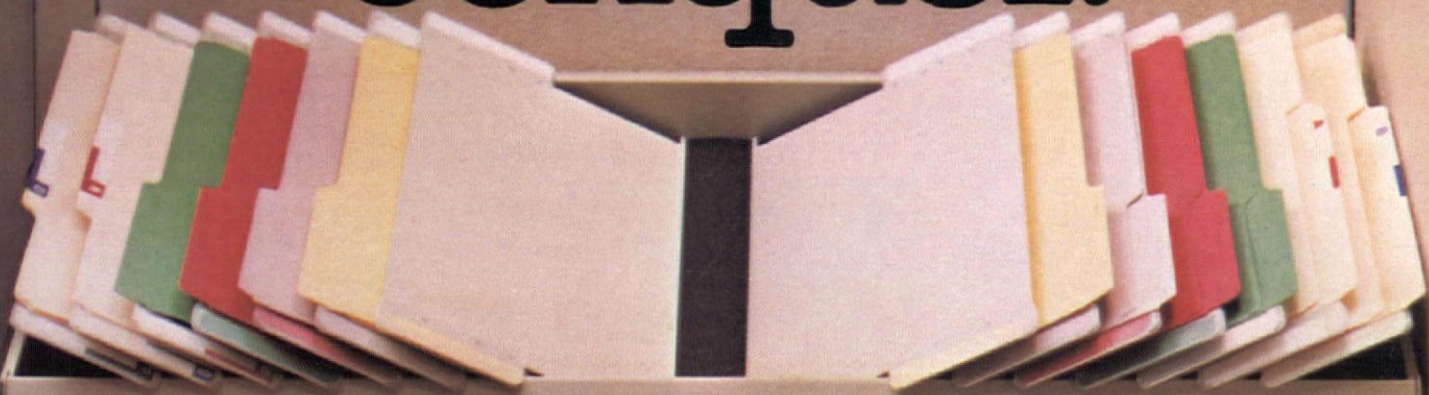
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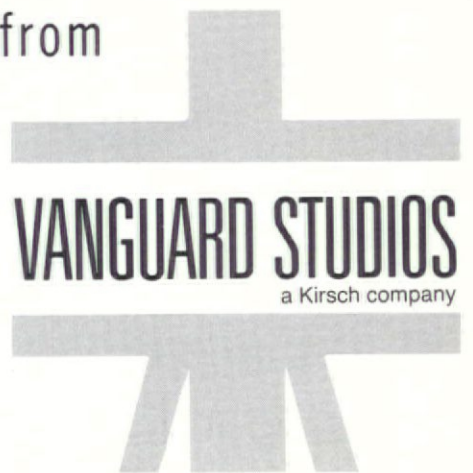
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# In this flammability test, the chair with VONAR 3 interliner was not consumed.



Time: 30 seconds into the test.  
Identical ignition sources nearly half consumed.



Time: 4 minutes.  
Standard chair (left) involved.



Time: 10 minutes, 30 seconds.  
Chair with VONAR 3 (right) is out.

Chairs for this test provided by and available from Thonet Industries, Inc.

At the start of this test, these chairs were identical in every way but one. Both were made with identical 60% wool/40% polyester upholstery fabric, standard polyurethane foam in the seat and back cushions, and wood structural parts. But the chair on the right had a layer of VONAR\* 3 interliner (3/16" thickness) added as an envelope around the polyurethane foam in the back and seat cushions.

## Test Results

Two 24" x 30" sheets of newspaper crumpled in a paper bag were placed on each seat cushion touching the back cushion, then ignited.

After four minutes, the paper fires were out, but the standard chair continued to burn, producing large quantities of flame, heat and smoke. The chair with VONAR 3 was only slightly involved.

At 10 and one-half minutes, the standard chair was completely consumed. The fire in the chair with VONAR 3 was out and had sustained relatively little fire damage. Far less heat and smoke were produced.\*\*

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\*DuPont trademark for interliner made by licensed manufacturers according to DuPont specifications. DuPont supplies the basic elastomer to such manufacturers, but DuPont does not make interliner.

\*\*The test described here does not demonstrate that all furniture using VONAR interliners will perform in this manner or will not burn under all actual fire conditions. The test was not conducted to assign "numerical flame spread ratings" to any materials involved. The results show only that specific types of chairs, which used VONAR interliner properly, performed as indicated under the test conditions. Since DuPont does not make furniture or make or install interliner, we assume no responsibility for furniture performance. Consult your furniture supplier for flammability information on a specific furniture style.

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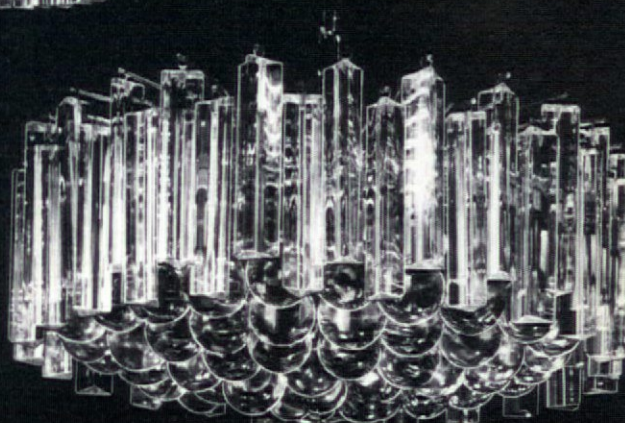
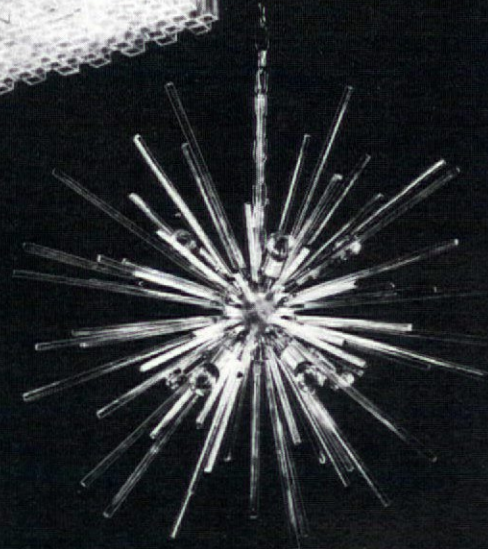
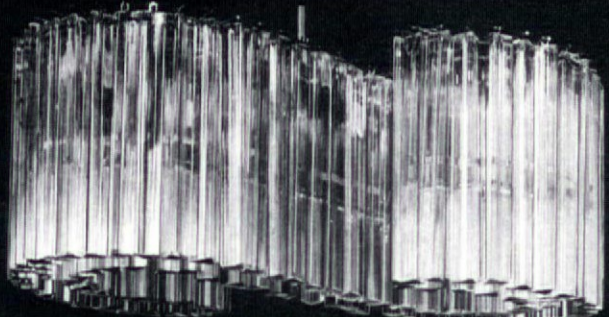
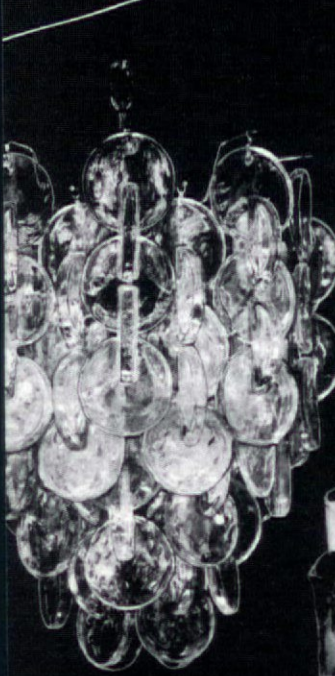
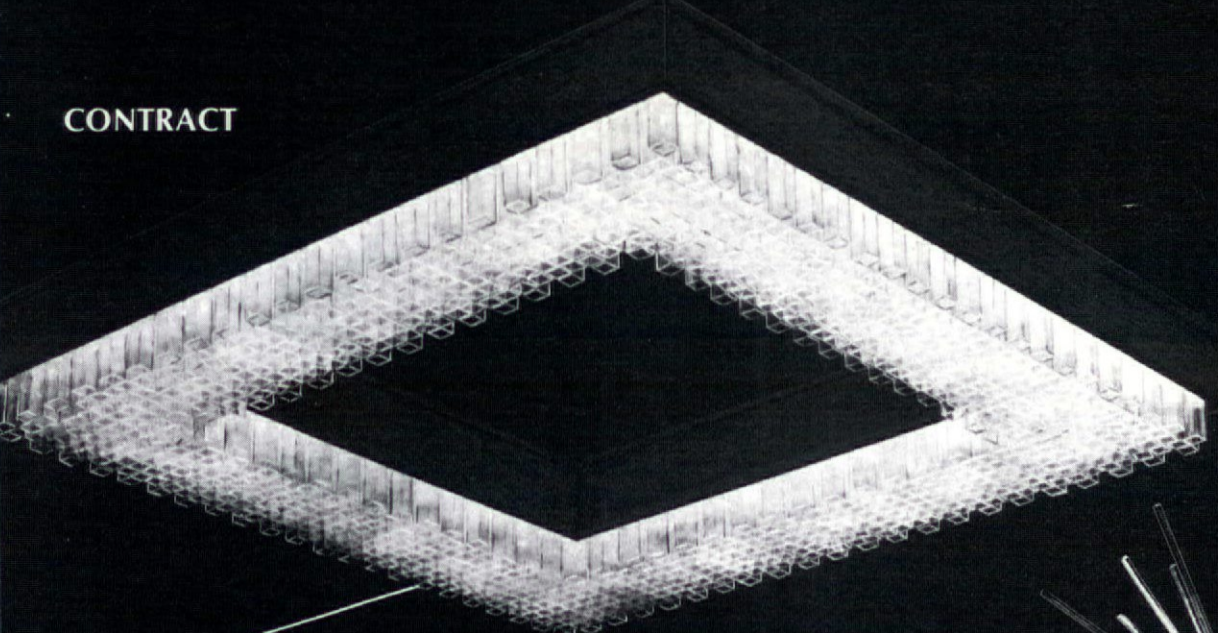
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# 8/77 EDITORIAL

With this issue we begin our 90th year of uninterrupted monthly publication—not always with the same name, as we've confessed before. (We once, from 1934 to 1940, even called ourselves THE INTERIOR DECORATOR, a phrase that now, for many, chills the blood.) But under whatever name, that's over a thousand issues serving and reflecting the interior design field. Other than a momentary fit of exhaustion, what feelings occur to us on such an anniversary?

First, perhaps, a consciousness of change—in the degree of designers' professionalism, in the breadth and seriousness of designers' interests, in the quantity of designers' opportunities, and in both the character and the level of designers' taste. In general, few would disagree that the changes of the last 90 years have been improvements.

And second, of course, a profound curiosity about the 90 years now beginning. In 2067, what will be the state of interior design? (What, indeed, will be the state of magazine publication? Will information and images be transmitted to subscribers' wall-sized television screens, or will magazine pages have learned the

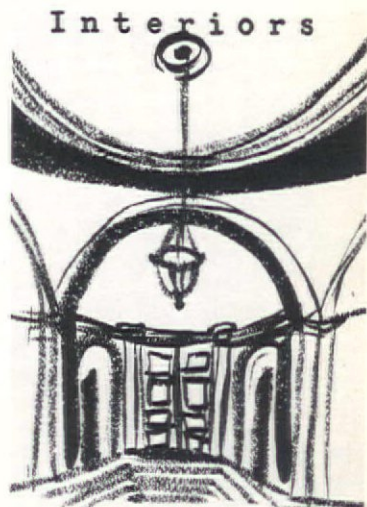
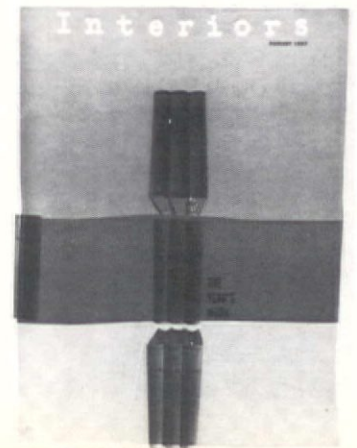
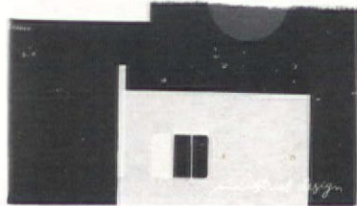
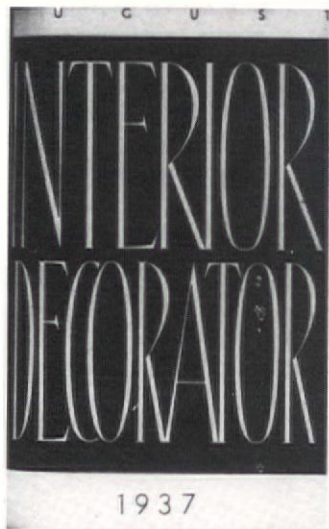
trick of three dimensions? But that's another matter.) Whatever the interiors field may be like in the next century, it will not be the same as now. Our past suggests change as the only dependable constant.

There will undoubtedly, by 2067, be specialists in fields we have not yet imagined, and the boundaries between interior design and such related fields as product design, exhibition design, architecture, lighting, landscaping, and even urban design may by then have been broken down and remade in new and surprising configurations.

Among the changes that can be expected more immediately is the establishment of professional licensing for interior designers. This is no longer a debatable matter; it is a pragmatic necessity. (The current emergency need for licensing in New York State is discussed on page 10 of this issue.)

Those now working in various ways to define and regulate the profession should therefore be warned by experiences of the past and speculations about the future: expect change. Interior design seems, in 1977, to have an exciting future, and not a little of that excitement comes from its sheer unpredictability.

STANLEY ABERCROMBIE





Photography by Tom Crane

# JACK L. GORDON

## **CITY FEDERAL**

## **SAVINGS BANKS**

Imagine yourself at a wedding dance of the architectonics of geometry, graphics, and lighting joined to the realities of economics and planning, and you may just catch a glimpse of Jack L. Gordon's five branch banks and a corporate office for New Jersey's City Federal Savings Bank. For the form giving within these six spaces by the New York architect is buoyantly executed, yet sensibly studied. It is interior design pared to beautiful essentials.

City Federal asked Gordon to

create these facilities within such constraints as existing bank design standards, given shopping mall spaces, and economical budgets. That such liabilities could become assets for a capable designer has been happily established with this portfolio. While all six spaces share a common identity, each has a unique character of its own, owing to Gordon's interpretation of the potential of each site.

Such constraints as there were are certainly not unusual to Incentra International's grasp





design standards fill an impressively thorough manual with guidelines to the design of City Federal stationery, checks, signage, and anything else to which the bank might affix its name. The atmosphere within the American shopping mall, for all the sincere attempts of its best practitioners, tends to be an incoherent kaleidoscope of unrelated images. Tight budgets have always tended to stop short of clients' wishes. The design philosophy illustrated by these banking offices is the result of a shrewd analysis of bank-

ing operations, followed by a careful zoning of a given space to fulfill the functional needs of the operations, and completed by a concise architectural statement of the resulting interior solution, using various strong, often symbolic design elements. In the process, City Federal's graphics have been enlarged to nearly monumental proportions, structural obstacles have been subtly incorporated into the design scheme, and simple building materials like sheetrock have been fashioned into clean, irreducible

shapes that appear to float, not unlike the pictographic forms of the 20th Century American painter Adolph Gottlieb. A brief tour of the six spaces, Lakewood, Roselle, Garwood, Union Township, Cherry Hills, and Hillsborough, shows how flexible this approach has been.

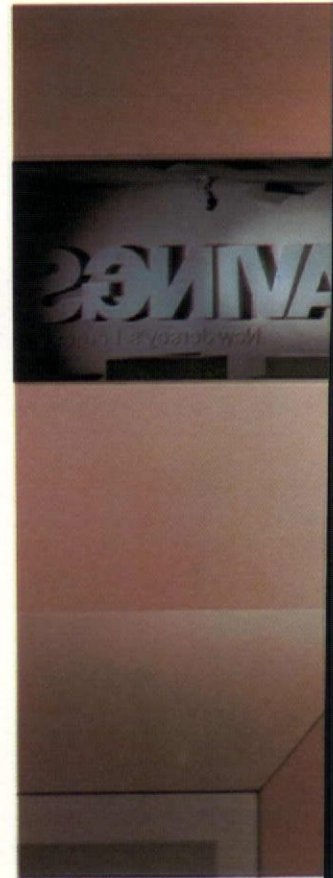
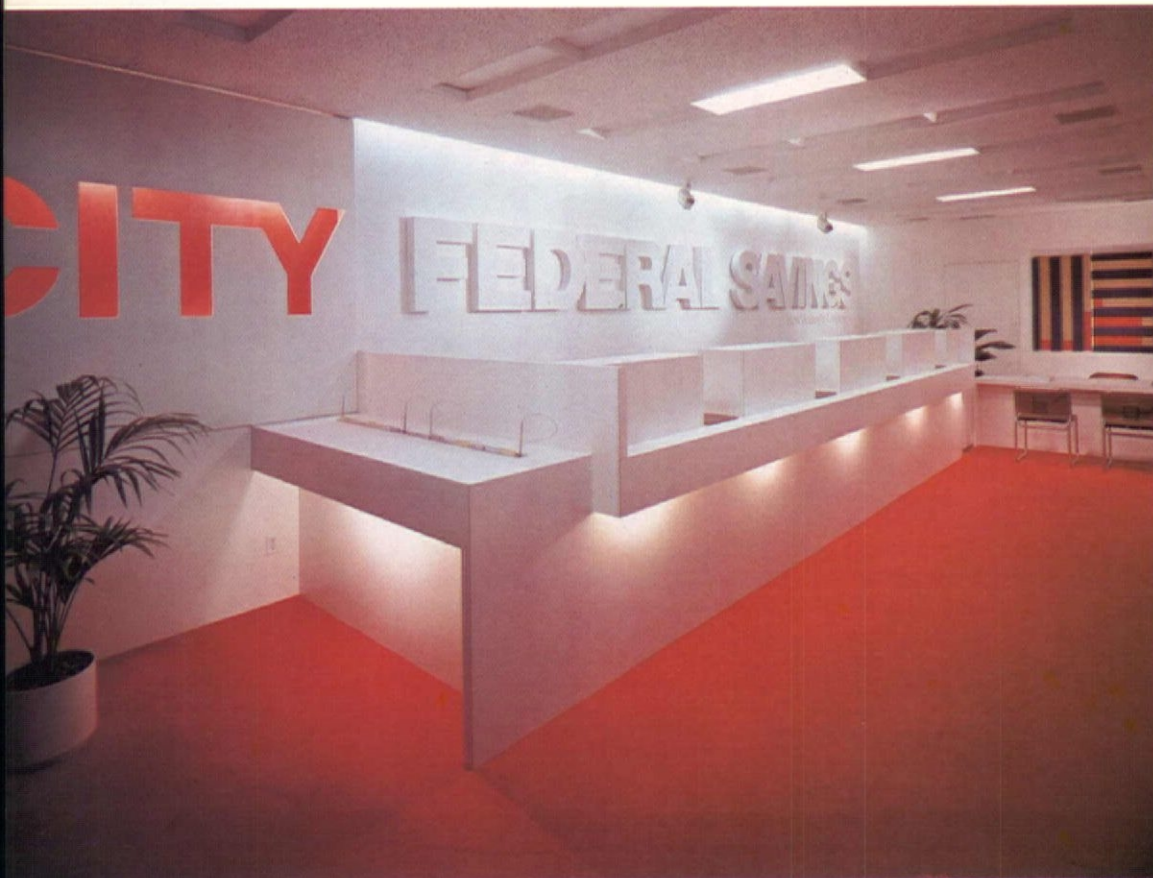
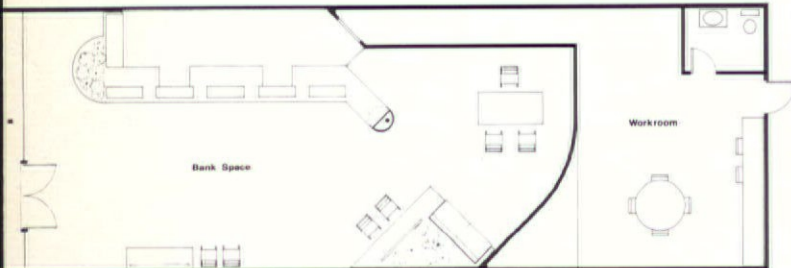
*City Federal at Lakewood shows what can be done with strong geometric forms, bold color scheme, and 30/60 rotated floor plan (see isometric drawing, page 64). Functions differentiate into banking (lower level) and loans/operations (upper level).*

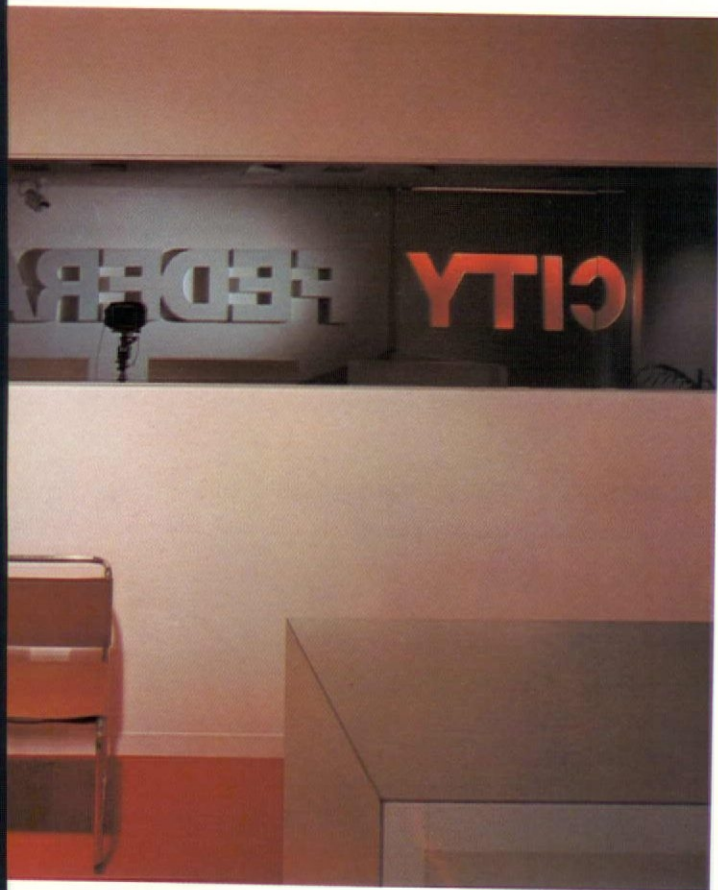
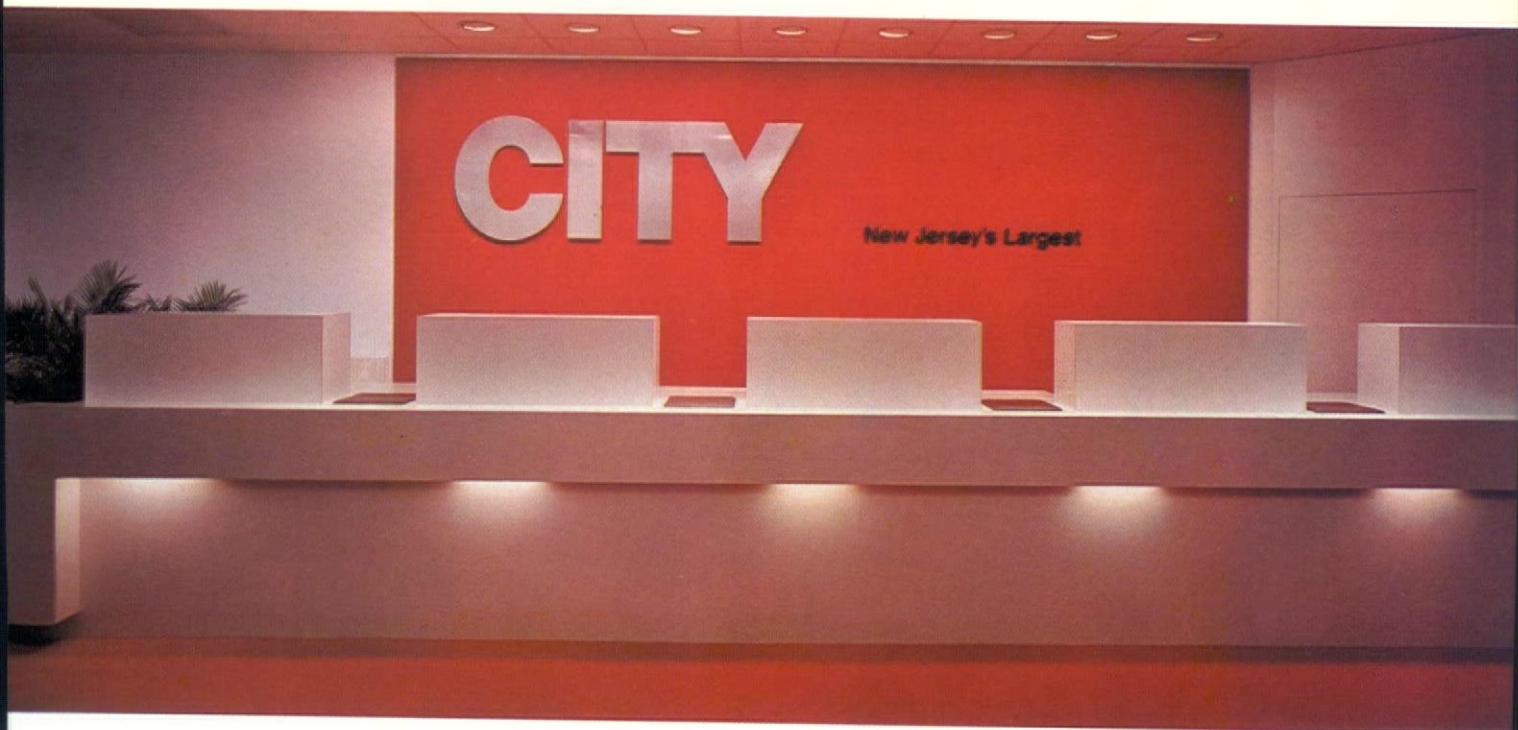
## Garwood

A simple tailoring of the given space established a special character for Garwood. Gordon first set back the all glass front of the mall facade. He next surrounded a 4-in. diameter column within a larger stainless steel cylinder and swung the horizontal line of the tellers' counter to its center at a 45 deg. angle—politely separating tellers from officers. To deflect this turn, he turned the fac-

ing wall on a 45 deg. line tangent to the circle whose center is the column; the circle actually appears in a short passage that ties the 45 deg. wall to the perimeter walls while closing off a private workroom behind. A sculptural casework unit housing check writing desk, lounge seating, and indoor plants helps enclose and unite all this.

*Steel column is pivot at Garwood.*

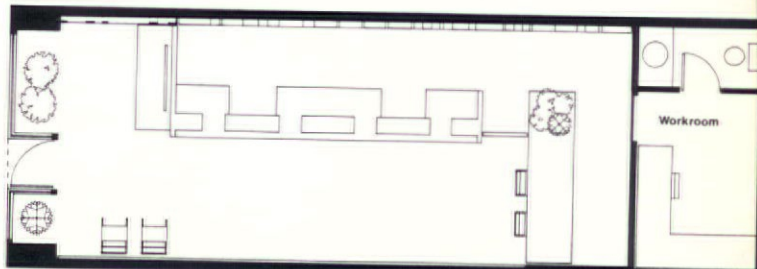




#### Union Townley

One continuous form described in cabinetry provides tellers' counter, check writing desk, and officer's station in the rather modest 14 ft. by 38 ft. space at Union Townley. Consolidating so much activity into one compact object has helped enlarge the sense of spaciousness. In addition, the use of a glass store front, the interpretation of "City" in the large logotype on the wall as a window looking into a red walled enclosure (in contrast to the remaining words, solid three dimensional projections in white against a white wall), and the use of a strip mirror on the facing long wall provide visual escape from the narrow confines as well as a fascinating study in transparency.

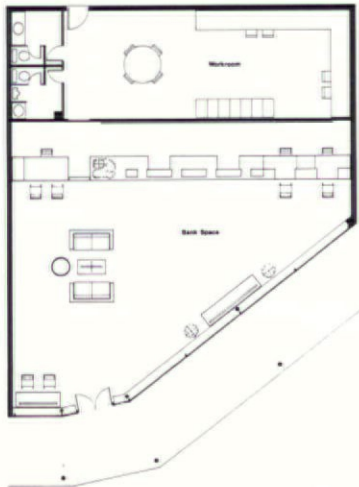
*Interior at Union Townley is literally one piece of furniture in this concise plan. Note use of mirror facing blank wall and logo as illusory window.*





## Roselle

An oddly cut off triangular shape provided Gordon with a problem he has turned to the bank's advantage. Customers entering the triangle's apex (or, for that matter, driving past the bank along an adjacent road) cannot fail to see the bold outdoor scaled neon logotype on the diagonal wall. The words seem to be in motion themselves as they sweep under a dropped valance, in contrast to the more static tellers' counters, lounge seating group, plants, and paintings nearby. A large rectangular column is sheathed in polished stainless steel as a vertical foil to this horizontal leitmotif.



*Highway imagery is sustained at Roselle using neon bank logo.*



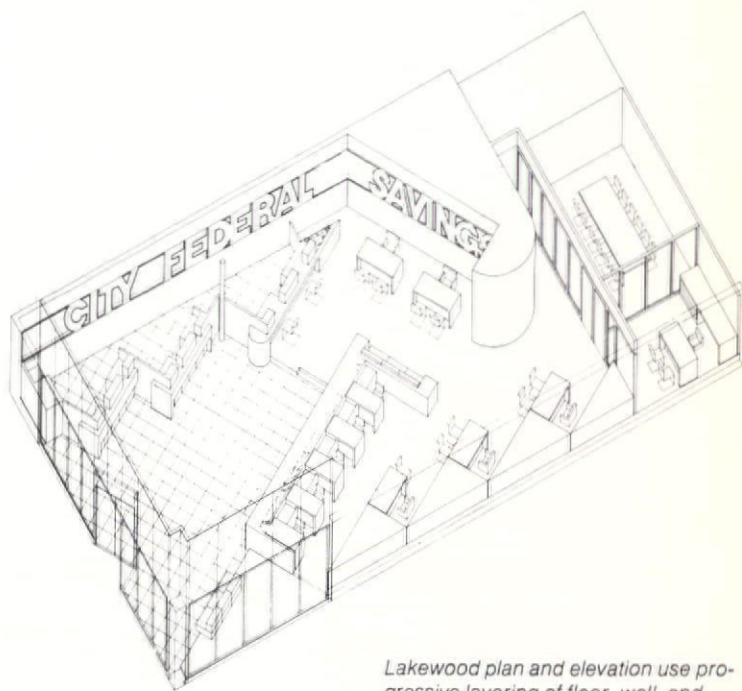
## Lakewood

Lakewood is perhaps the most ambitious of the six, reflecting its prominence as central loan and operational division headquarters as well as branch bank. A sense of this uniqueness is immediately expressed on the exterior facade, for which an existing shopping center window wall was removed and replaced with a white metal and glass facade, rising out of an existing brick wall now painted a deep brown. This sense is carried inside by the introduction of an expansive 30 deg./60 deg. rotated grid within the rectangular walls, which is further subdivided into two vertical strata that succinctly articulate the dual role of branch bank and loan/operations headquarters.

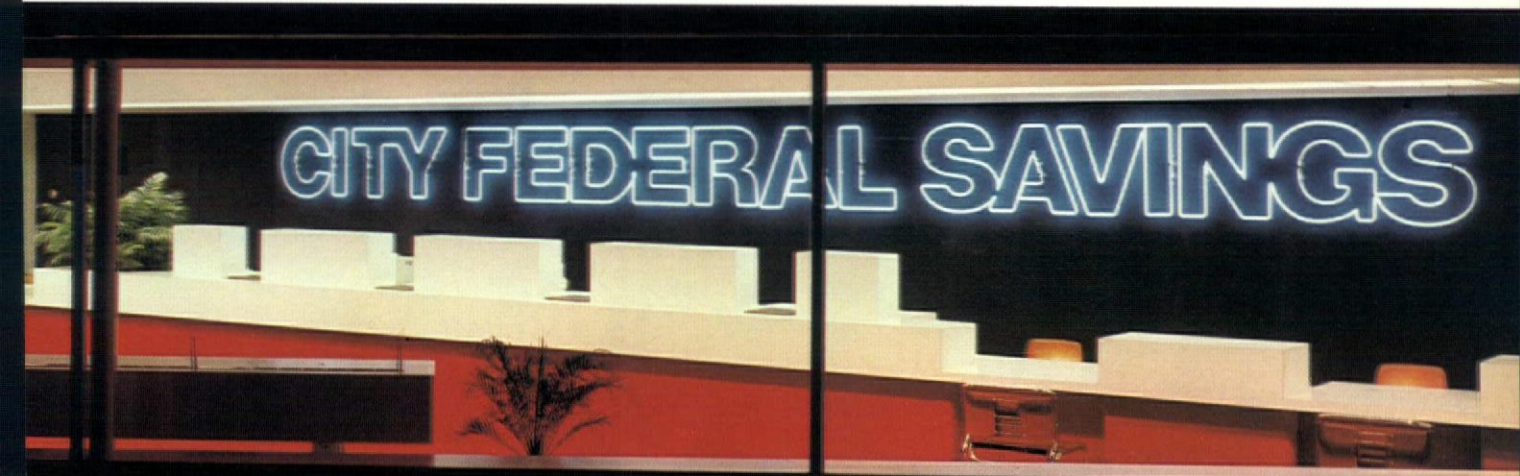
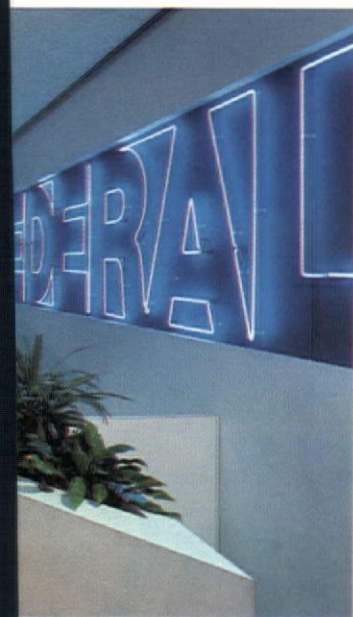
A 30/60 grid is more understated in its way than the more prevalent 45/45, and Gordon thoroughly exploits the possibilities at Lakewood. The banking floor is kept somber with an expanse of slate gray-blue carpet, whereas the loan floor is lifted two steps above on red carpet (the bank's standard). Cylindrical metallic gray polished task lighting fixtures hover over white rectangular cabinetry at the tellers' counters, check writing desks, and officers' desks (the triangular

forms beside them enclose filing). Weaving their own paths through these dynamic grid-crossed planes are plants (plentiful in all six spaces), a free-form cold cathode ambient light overhead, and a large replica of the bank lo-

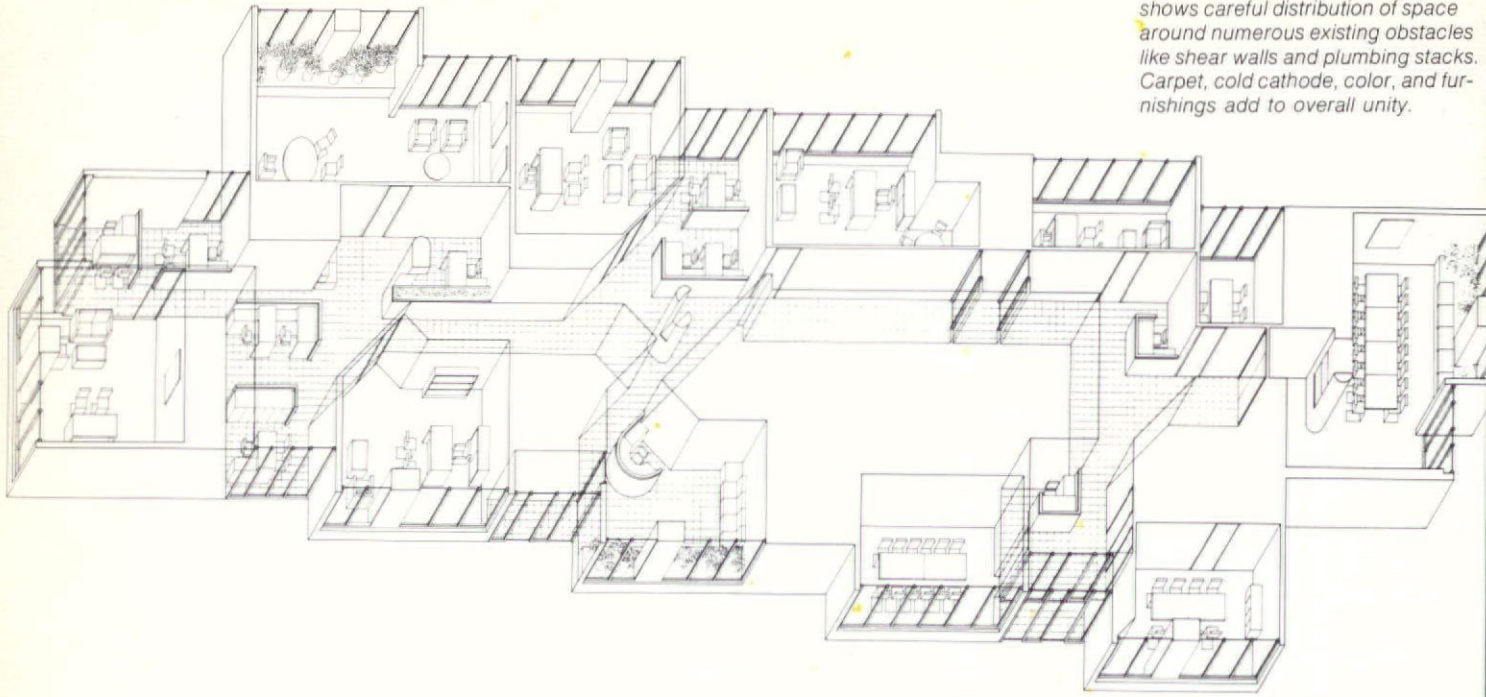
gotype in neon light running on two walls that intersect at a 120 deg. angle. Past a curving wall to the rear are provisions for the division manager and conference room, whose glass walls offer privacy with visual contact.



*Lakewood plan and elevation use progressive layering of floor, wall, and ceiling planes as transitional elements.*



Axonomic view of Hillsborough shows careful distribution of space around numerous existing obstacles like shear walls and plumbing stacks. Carpet, cold cathode, color, and furnishings add to overall unity.



**CITY CONSUMER SERVICES**

**CITY CONSUMER SERVICES**

**CITY CONSUMER SERVICES**

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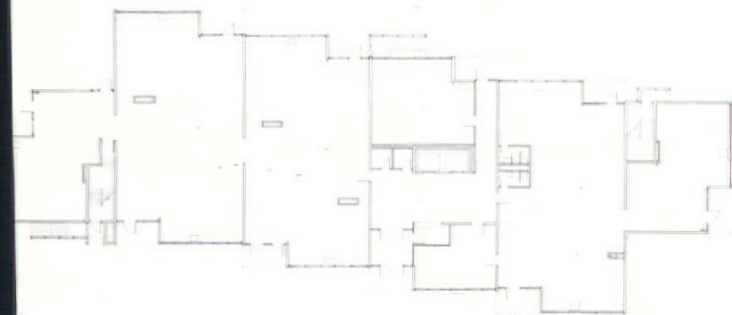
A Family Financial Center



## Hillsborough

Although City Federal Savings and Loan Association's temporary corporate office in Hillsborough was not completed at the time of this article, an axonometric drawing of that space provides interesting details about the interior design. It is a spirited drive to overcome a highly fractured space whose floor areas are broken up by concrete shear walls and plumbing stacks. Shear walls are contrasted with angular opaque or glass walls, plumbing

stacks are concealed in walls or transformed into sculptural columns, rust colored carpet marks out circulation from green colored carpet for work areas, and white walls are graced with photography, paintings, and tapestry. To orient workers and visitors, Gordon again uses cold cathode overhead lighting. The board room and president's office are tan colored throughout, using chairs as floating sculptural objects within this continuum.



## Cherry Hill

Even smaller than Union Townley Cherry Hill, measuring 16 ft. by 10 ft. by 12 ft. high. Gordon opted here for vertical relief for square footage that will be eventually incorporated into an expanding interior shopping mall. He has systematically lowered the ceiling in the form of descending steps from front to back, each step bearing the silk-screened lo-

gotype of the bank. The resulting perspective, hard to believe in so shallow a space, all but pulls customers inside (the power of positive graphics!). Plants and furniture provide the needed sense of scale.

*There was nowhere to go but up at Cherry Hill, where the interior design takes advantage of generous ceiling height to add depth.*



## Designers

Architect: **Jack L. Gordon**; team members: **Jack Gordon, Rosanne Gordon, Peter Valentini, Michael Zuckerman** (Hillsborough project). Lighting consultant: **Herbert Levine** (Lakewood). General contractor: **Broan Associates**. Sign contractors: **Modern Sign** (Lakewood, Roselle), **Simpson Sign** (Garwood, Union Townley). Ceiling contractor: **Dimensional Studios** (Cherry Hill). Furniture and carpet installation: **Desks Inc.**

## Sources

Desks: **JG**. Officers' chairs: **JG**. Visitors' chairs: **Zographos Designs**. Carpet: **Bigelow**. Ceiling accessible tile system: **Armstrong**. Light fixtures fluorescent and incandescent: **Edison Price**. Cold cathode lighting: **National Cathode**. Vinyl wall covering: **Victrex** (Lakewood), **W.G. Vinyls** (Roselle). Plants: **Julius Roehrs**. Artwork (tapestries): **Sheila Sampton**.

## What do you say, J.P.?

City Federal's six spaces are undeniably related, especially in their consistent use of furniture and cabinetry as sculpture, logotype as mural, and lighting as convenience and drama. Yet it is difficult to generalize about their individual spatial expression. Gordon has deliberately set out to create handsome unique designs for City Federal, and there seems little doubt that he has accomplished his goal.

Equally significant is that he has given the client what it believes to be highly usable facilities on schedule at prices it could afford. In Gordon's words, "We feel that good design can be achieved on a modest budget. Working with classical design principles, employing a variety of textures, colors, and special experiences combined with the innovative use of building materials, we believe we have created environments both visually exciting and reflective of a highly individual client image."

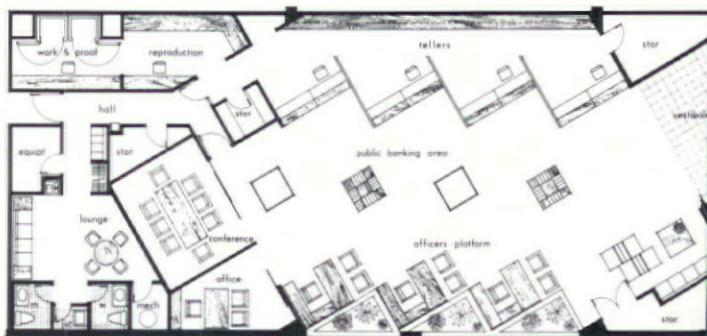
In an age in which economic expediency is often blamed for a dearth of good design, Gordon's designs for City Federal make that unmistakable gesture characteristic of all deliberate aesthetic acts. City Federal thus appears to be a bold, sophisticated, yet sympathetic institution. J.P. Morgan would have called this a good deal.

ROGER YEE



Photography by Color Studio

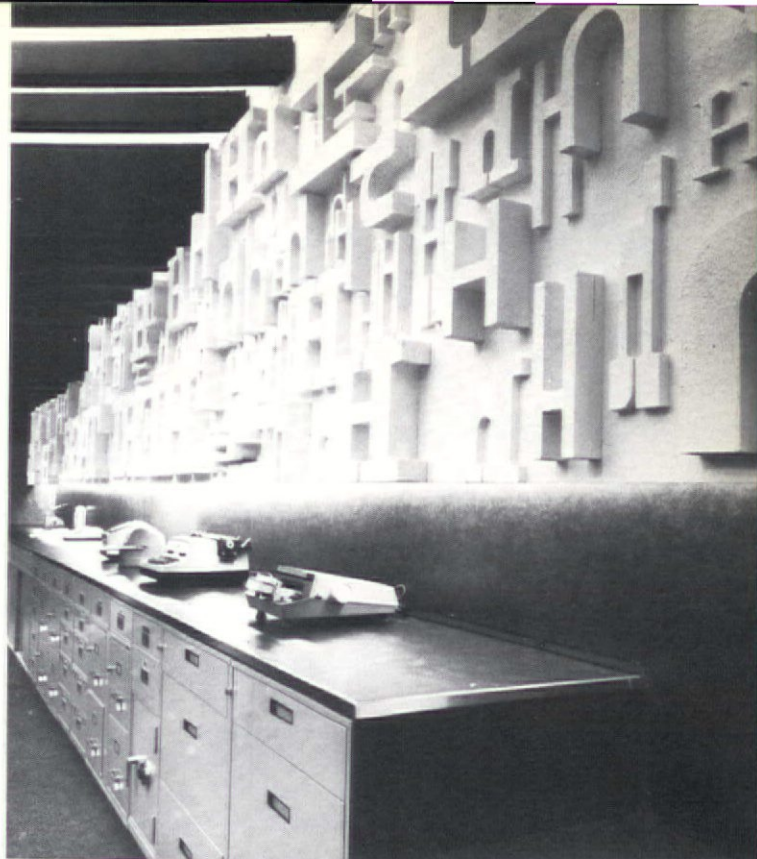
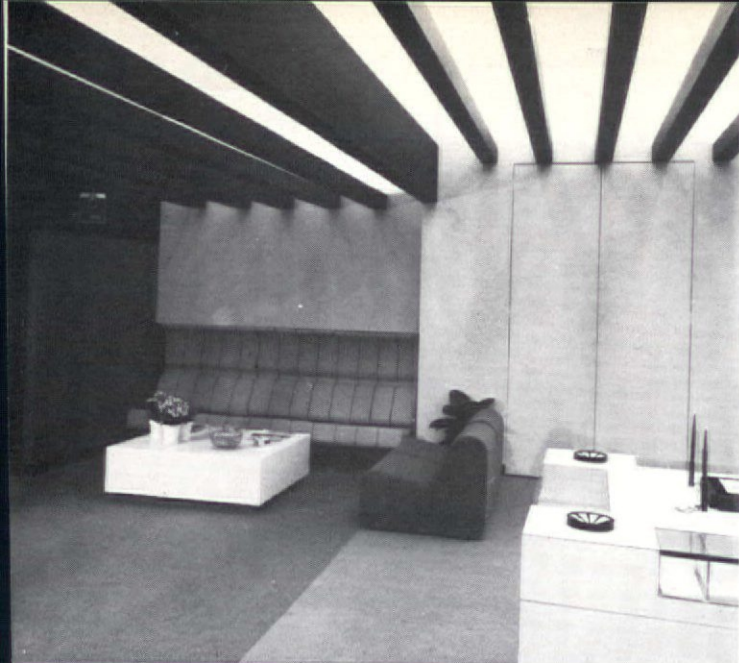
*Angled furniture  
and lighting  
help  
subjugate  
a rectangular  
box*



# M.D. LANE ASSOCIATES

## **HERITAGE SAVINGS BANK**





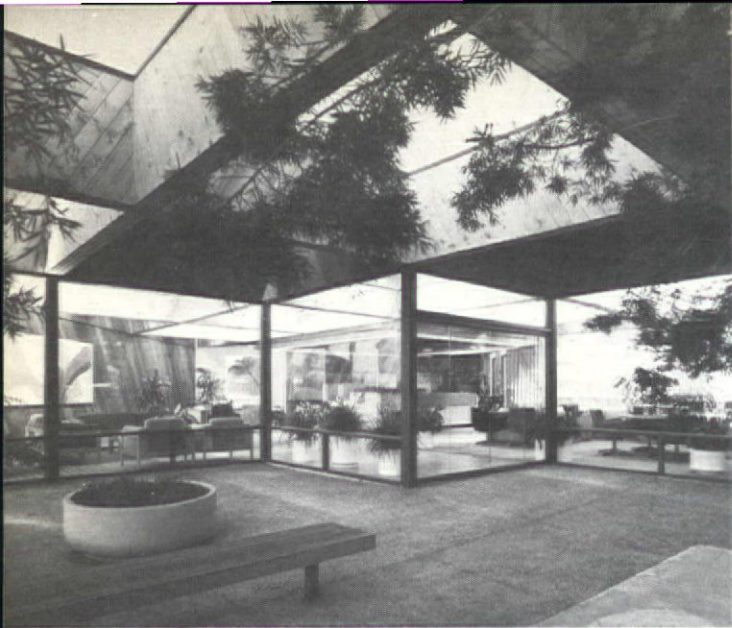
Despite the fact that the Dutchess Mall in Fishkill, N.Y. went bankrupt about the time the Heritage Savings Bank and a May's department store opened there, the bank has done extremely well, according to Donald Lane, Jr. who heads his own practice of architecture and interior design from his home/office in nearby Salt Point, so in Dutchess County. Both officers and tellers like the angled space planning employed which obviates an essentially rectangular space and provides an inviting approach from the Mall entrance where the low ceiling (6'9 in.) is faced with a dark brown high-gloss vinyl that helps reflect exterior lighting. The ceiling then steps up in a series of spaces ranging to the tellers' counters, lowering again in the rear of the main banking space. Each of these

areas is distinguished by differently colored ceiling and carpeting. Contemporary design complements today's computerized banking functions, such as the electronic terminal with typewriter, into which the teller talks directly to the computer. Bronzotoned glass panels beneath the custom-designed counters of white plastic laminate separate each teller station. Check desks, also of white laminate and designed by the architect, have storage space inside, and they were successfully used before in the Catskill Savings Bank branch (August 1974 INTERIORS). An expanse of glass in an outside wall is enlivened by plants in the triangular spaces between the bank officers' desks. At the rear of the banking area there's a small office for the bank manager

and a closing room, both with sliding glass doors. The three-dimensional mural behind the tellers was designed by the architects and constructed of standard one-inch-thick styrofoam letters, laminated together to make different thicknesses, then painted with a sand-base white latex paint. Lighting design supplies visual impact—the main banking space using continuous strips of indirect fluorescent lighting; accents supplied by droplights over the tellers and officers; small recessed fixtures at the entrance from the Mall. Clients in this rural community find the bank a sophisticated, up-to-date facility in which they can transact business without having to trek into a big city.

Opposite page: Officers' platform alongside exterior wall. Above: Lounge space with custom check writing desk in foreground; three views of tellers' counters with computerized equipment and styrofoam mural over work counter. Public seating area: **ICF; Vecta; Arcon**. Public banking area: **Arcon** seating. Custom designs by M.D. Lane for check desks, tellers' counter and work surfaces executed in white **Formica** by **Mandas & Orr**. Office and officers' platform: **Vecta; GF Business Equipment; JG**. Conference room: **Intrex; GF**. Work and proof area: **Herman Miller; Uniroyal** Naugahyde upholstery. Carpet: **Bigelow** "Grospoint." Interior lighting: **Lam, Inc.** (strips); **Staff Lighting** (droplights). Ash trays, waste disposal; artificial plants: **McDonald Designs**. Vinyl wall-covering: **L.E. Carpenter** "Victrex"; **Lynne Co.** Interior signing: **Architectural Signing**. Furniture supplier: **Chester Satz Co.** Mural installer: **Judge Sign Corp.**

BETTY RAYMOND



**A**rchitect/designer Joseph Lancor lives and works in Del Mar, a small coastal community in Southern California that possesses much of the history and charm of turn-of-the-century architecture, side-by-side with contemporary structures. The citizens are very outdoor-oriented, reveling in their landscape greenery of windswept Torrey Pines, eucalyptus, and other trees and shrubs. Since the Santa Fe branch bank would be attracting pedestrian traffic, the architect felt the transition from outdoors into the bank should have a "total environmental relationship." Therefore, the design

num cylinders that rotate through 340°. A skylight above the flourishing Ficus Benjamin tree was custom designed of cedar and plexiglass. Front walls and the entrance are enclosed with glass to let the ocean view come through.

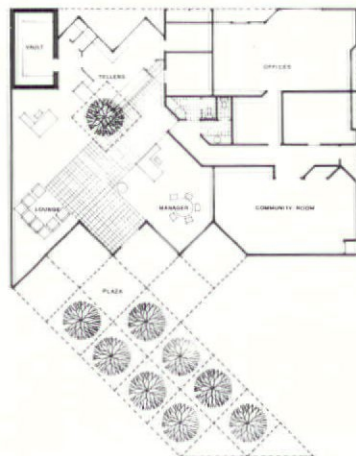
Natural colors and textures continue the design theme. Interior siding is natural-toned cedar, tongue and groove (the same as the exterior), and the ceramic clay floor tile and striped carpet are warm brown shades. The custom designed tellers' counter of oak is upholstered in leather imported from Scotland and has onyx insets for the hard writing surface. A tree planter is incorporated in the counter design. Paintings by Santa Monica artist Irene Monat Stern, whose work is found in many corporate projects, adds the perfect subdued color accents.

In addition to a community room for public group use (see plan), there is office space within the 3,800 sq. ft. structure, part of which Mr. Lancor opted for his office after the building was completed.

Project architect for the Santa Fe Federal Savings & Loan branch was Walter G. Lim. Gary Stone of Del Mar was the indoor/outdoor landscape architect.

BETTY RAYMOND

Customer seating: **Fortress** "Phoenix." Desks, credenzas, and managers' conference table: **Gunlocke**. Desk accessories: **McDonald Designs**. Floor tile: **Franciscan/Interpace** "Terra Grande." Carpet: **Stratton Industries**—"Spike-Turf Stripes." Lighting: **Lightolier**—Custom Multi-Dimensional System.



of the building incorporates a small park-like entrance with lots of trees and shrubs and public benches. The outdoor trellis effect is carried indoors by the enclosed troughed ceiling which holds soft, general illumination from a suspended CFS custom lighting system of polished alumi-

Photography by Robt. Ward/Sandra Williams Associates

# JOSEPH H. LANCOR, AIA **SANTA FE FEDERAL SAVINGS & LOAN DEL MAR BRANCH**



# LINES IN BANKS

by John F. Pile

**T**he most troublesome problem confronting consumer banking from the point of view of both customer and bank manager is the appearance in any busy branch of long lines of irritated customers waiting endlessly while some mysterious delay at the head of the line stops all movement. It may seem that this problem has little connection with the design of banking spaces, and it is true that it can use the attention of management specialists and operations researchers. And yet, the bank designer can surely make some effort to help solve this problem. Ignoring it can lead to a bank that may be handsome in a photograph but which angers its customers and blocks application of some possible solutions.

Banking services of a given kind (checking, savings, or lending) are, by their nature and because of legal restrictions, virtually uniform from one bank to another. Competition for customers is largely restricted to such secondary considerations as quality of advertising and location and appearance of branch facilities. The typical new customer has chosen his bank because he finds a branch in a handy location and likes its looks. The role of the designer in the second factor is perfectly clear. While sensitivity to such matters no doubt varies, no one enjoys visiting a dingy and depressing branch bank, and most of us feel some satisfaction and even pride in finding that "our bank" occupies a handsome and well planned space. That satisfaction and pride quickly changes to exasperation on noticing that of ten tellers' windows, only three are open with ten to twenty people waiting in line at each. Having chosen the line that appears shortest (thin people standing close together, perhaps) exasperation begins to rise as it becomes clear that the other two lines are moving along nicely while our line remains mysteriously motionless. Finally, it moves ahead until we are second in line. The customer in front turns out, however, to be conducting some transaction that requires the teller to search fruitlessly in signature files, make long telephone calls and wander off to distant adding machines. He or she is also buying a few money orders to send to Brazil, paying a phone and an electric bill and buying \$1,000 in \$5 travelers checks. At the end of thirty-seven minutes, we reach the window, cash our \$40 check (time, 22 seconds) and arrive back on the sidewalk with no time left for lunch. There is not even time to complain to the manager, and what would he do any way, except apologize.

The manager can, of course, tell you the reasons for the problem, but they are not too hard to discover

in any case. Bank tellers are paid—usually not well paid, but still paid. As a result, the bank management has on duty only as many tellers as can be kept busy at all times. If customers came and went with the regularity of Fords on an assembly line, problems would rarely arise. In practice, customers arrive in droves at lunch hour (or just before, all determined to beat the rush), and in special double droves on certain days: Friday, the first and last of the month, payday, whenever it may be, or just before or after holidays. Some of the rushes are predictable, but some are not. The steps that can be taken to deal with the predictable rushes (tellers eat lunch early or late) are limited, and so banks live with the problem of "peaking" and watch angry customers leaving, secure in the knowledge that things are just as bad at any other bank in the vicinity. Many banks have made efforts to reduce the problem—some of which have some effectiveness and some of which simply replace one problem with another. For example:

**Mail banking** can be encouraged through advertising and providing suitable forms. Material delivered in the morning can be processed at a steady rate (or during off-peak times), and the customer is certain of a painless transaction. The limitations are, however, obvious. Most of us are only equipped to plan ahead (to the pace of the Postal Service) to a limited degree. An empty wallet has a way of presenting itself suddenly and unexpectedly, and refilling is an immediate necessity. In addition, the refill required is cash, a commodity that cannot be conveniently mailed. It is the ability to accept and dispense cash that is, in fact, the main reason for the existence of the branch bank, and a large proportion of the waiters-in-line are there because they require some dealing in cash.

**The quick deposit box** suffers from the same problems in that it can only eliminate from the lines that small number of customers who wish only to deposit a check.

**Data terminals** that make check verification have been an enormous help to bank management in increasing the speed with which tellers can process customers. They make it possible, however, to reduce the number (or avoid increasing the number) of tellers on duty so that the average waiting time for the customer remains unchanged. To expect a bank management to provide enough tellers, data terminal equipped, to deal with peak periods without customer lines would mean idle tellers at all other times. Even the most friendly of bankers are not inclined to such generosity.

**A single combined line**, called "Ready-teller" system by one of its originators in public, and called "cattle pens" by bank personnel out of customers' hearing, places all waiting customers in one long line with the person at the head of the line going to the first available teller. This arrangement serves to reduce the exasperation arising from the sense of "injustice" involved in seeing another line move ahead while one's own line is blocked by a slow transaction, but a few moments' thought will show that it does not reduce *average* waiting time at all in any given ratio of tellers to customers. It only serves to make all waiting times come closer to whatever that average is, by reducing the discrepancy between "lucky" and "unlucky" choices of line. Its effectiveness in this is greatest in a large branch with many tellers. With few tellers' positions working (two, for example), it is still possible for each teller to become occupied with slow transactions while the entire combined line comes to a stop. With many tellers' positions working and large numbers of customers arriving (as at a busy time in a large branch) the single line can become discouragingly long—filling most of the public space. Even if it moves rapidly, the experience of shuffling through such an endless line suggests immigration at Ellis Island and is hardly inclined to generate positive reactions on the part of the individual customer.

**Mechanized devices** called "automated teller stations" or "cash machines," although offering some marginal help, can only deal with simple deposit and withdrawal transactions, are costly to install and maintain, and have a discouraging habit of breaking down or running out of cash. Also, if customers really put them to use, lines form waiting a turn at the machine.

Any real aid with this problem requires some serious thought and study of the problem itself, leading into the rather abstruse mathematical area called "queuing theory," the orderly study of the phenomena related to any situation where a process involves a flow of units past a point that has a fixed capacity for units passing per unit of time. This situation arises in many everyday actions: stock and inventory control in manufacturing, traffic flow through a tunnel or over a bridge, take-offs and landings at airports, even the flow of bits of data in a computer. In any of these situations lines or "queues" will form under certain conditions and will fluctuate in length in ways that can be predicted on the basis of probability theory. Rigerous mathematical treatment is hardly needed to see how the familiar problems in bank develop and to suggest some

simple possibilities for reducing the problems.

Consider the following theoretical problems:

1. Customers are arriving at each teller's station with an average time spacing of one minute. Their transactions are all dealt with in less than one minute. No line will develop and no customer will experience any waiting.

2. In the above situation, a customer arrives with transactions that require ten minutes of teller time. If only one teller is at work, ten customers form in line before it begins to move again. These customers will experience waits of one to nine minutes each plus the sum of the times occupied by the transactions of all those ahead in the line. If a normal transaction time of one minute applies to all transactions after the delay, these customers will be found to wait nine minutes each for their turns at the window—a total of ninety minutes of customer irritation. Worse, if customers continue to arrive one minute apart with one minute transactions for the rest of the day, the line will remain fixed at a length of ten people, each destined to wait nine minutes. In a nine to three banking day, this would represent 3,240 minutes, or 54 hours of customer waiting, all generated by the initial ten minute transaction. Had that transaction been avoided in some way, no waiting would have been required at all. In practice, with several windows working, customers will distribute into several lines and quick transactions will help to "catch up" after each delay. Delays will, however, arise as, in random positions in line, customers with delaying transactions present themselves.

Now consider a comparison between two situations, the first a simplified version of normal practice, the second a proposal for a step toward solving the problem. In each case our model represents a small branch with two tellers on duty at all times. Customers bring only two types of transactions, "fast" requiring just one minute, and "slow" requiring twenty minutes. Customers arrive at a rate of one per minute and one customer in twenty is "slow."<sup>\*</sup>

**Situation A:** Customers select one of the two window lines in random order. No line will form until the first "slow" customer reaches a window. At that delay a line will form growing to a length of ten and then, after the "slow" customer has left, melting away until it is gone twenty minutes just as (discouraging thought!) the next "slow" customer

<sup>\*</sup> The arbitrary transaction times and spacing of customers serves to represent, through simplification, the averages that might arise in real situations.

reaches the window. By the end of the six hour banking day, each line will have caused delays to customers of 3,078 minutes—over 51 hours per line.

**Situation B:** The manager has decided to designate one teller's window for "fast" transactions and the other for "slow." To our surprise, no lines develop at all and the same two tellers working at the same rate deal with the same number of transactions while customers experience no delays at all.

Our example has, it is obvious, been carefully selected to demonstrate the impact of segregating slow transactions. In practice, duration of transactions is more random and the flow of customers is less regular. The principle involved is still sound, however. Mixing fast and slow traffic tends to reduce the speed of all traffic flow to that of the slowest moving unit. Any user of the Holland Tunnel will recognize this phenomenon. Segregating slow traffic will not further slow it, assuming there is adequate provision for it, while fast traffic will be greatly speeded by the separation.

"Express lines" have been tried in banks from time to time, but usually in such a poorly planned and erratic way as to not show much result. Simply hanging an "express" sign can hardly be expected to deal with the matter. The problem of "peaking" is still present in real situations even when delaying transactions have been isolated.

A realistic experiment with these issues might consist of the following steps:

1. All rapid (virtually instantaneous) transactions should be routed to special teller positions. These would include deposits, check cashing or withdrawals made with bank cards and similar types of positive identification. Aspects of more complex transactions that involve cash could also be routed to this location for the cash related phases of the transaction only.

2. All more complex and slower transactions would be dealt with separately with the aid of various methods tailored to each. For example, processes that involve some extended paper work, purchase of cashier's checks, money orders, foreign currency transactions, pay-rolls and payment of bills to utilities would be isolated. The customer would do the necessary paper work and pass it in to a teller position for processing. A receipt would be given indicating when the complete transaction would be ready, and the customer would be free to wait or leave to return to the "rapid window" at the designated time to pick up the resultant papers and/or cash.

It would be quite possible to arrange for comfortable lounge wait-

ing space for anyone who wanted to wait for response; others could return later or on the following day with an expectation of no significant wait. Implementation of any such program would require the development of suitable printed forms, graphic instructions on how transactions were to be conducted, and physical arrangements that would clarify and expedite the new, line-free approach to banking.

The relationship between such a rational approach to consumer banking and the design of the bank facility is very close. The traditional many-windowed and well protected counters, with or without "cattle-pen" arrangement for the herding of frustrated depositors, is not well suited to an enlightened branch bank. Instead, it is possible to visualize a very different situation in which "instant service" positions deal with cash transactions and all other processes which, by the nature of the paper presented, can be dealt with without delay. No lines would develop because the speed of service would always keep ahead of the flow of customers.

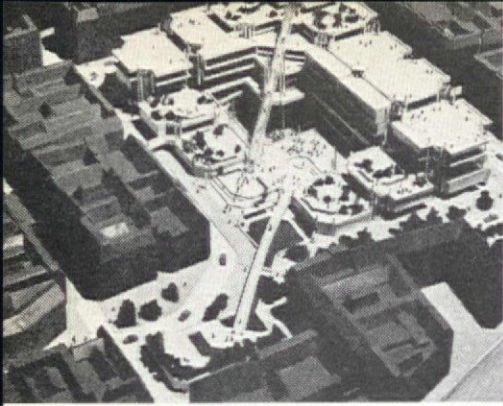
A very different area would serve any problem that fell outside the "instant service" category. Graphic instructions and printed forms and an area for dealing with these would give the customer a chance to self-prepare the paper needed for more complex transactions. All such cases would then be able to pass in the necessary documents at a reception point, without delay, and would receive an indication of when to return to complete the transaction—in minutes, hours, or, if necessary, on the next day. A comfortable waiting area-lounge would be available for those who might choose to wait; others could leave to return at a designated time. In either case, service at the "instant service" window would close the transaction with no frustrating long line waiting having occurred.

From the point of view of the bank, the fact that cash protection security would be limited to a few positions would greatly simplify planning problems, and, the resulting possible openness of the other waiting and transaction areas would increase their flexibility for replanning and change as the nature of banking and customer needs might change in future.

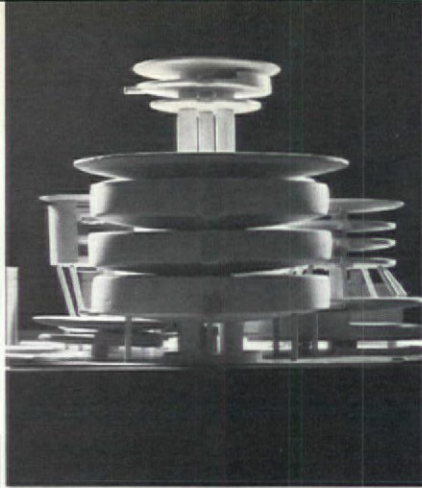
However varied and exciting the visual design of consumer banks may be, there is a real need for development of new and improved process which, combined with lively and intelligent design, could make a routine bank stop a pleasure instead of a frustration. Intelligent design intent combined with intelligent bank management is needed to break out of the frustrating patterns that now make banks into scenes, however varied, for boredom and irritation.



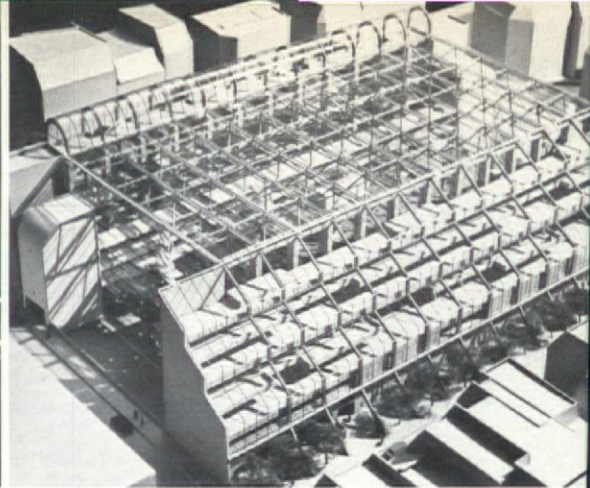
John F. Pile, a practicing designer and office planner, is also an Adjunct Professor of Design at Pratt Institute, Brooklyn, N.Y. He is the author of several books for The Whitney Library of Design, including the up-dated "INTERIORS 3rd Book of Offices."



*Kurokawa, Japan*



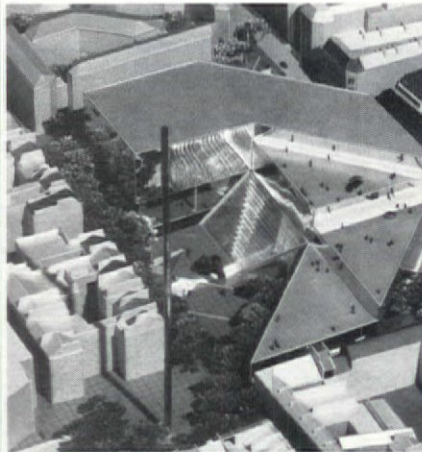
*West & Conyers, USA*



*Lin, USA*



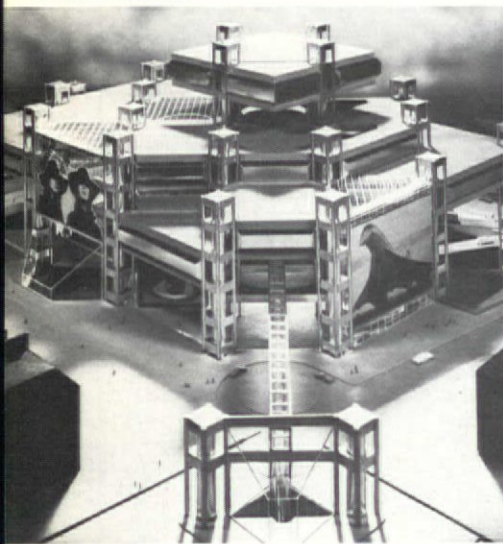
*Zdzenicki, USA*



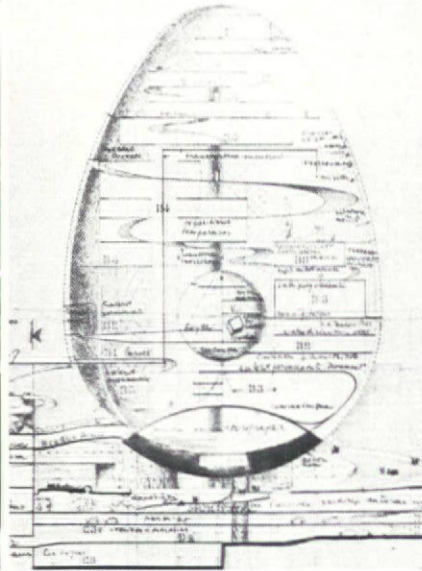
*Hodne / Stageberg, USA*



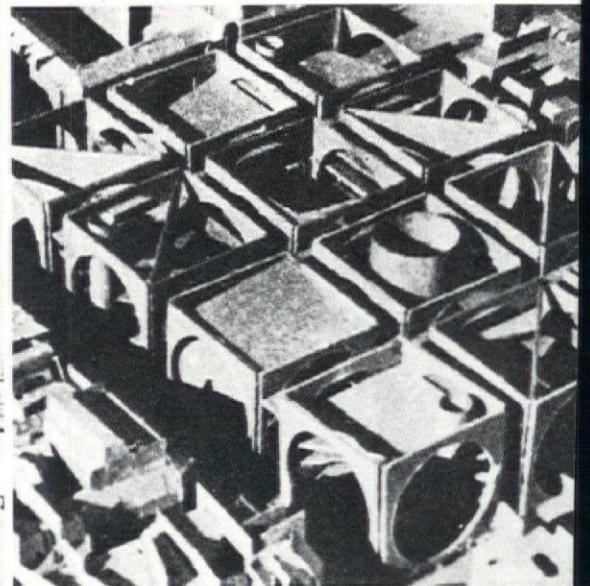
*Safdie, Canada*



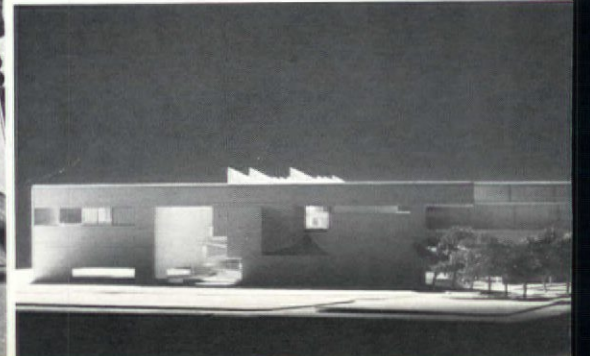
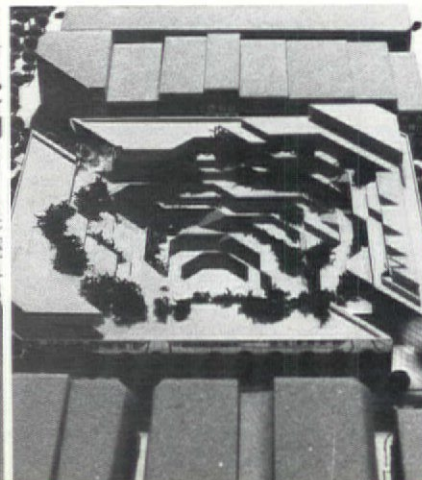
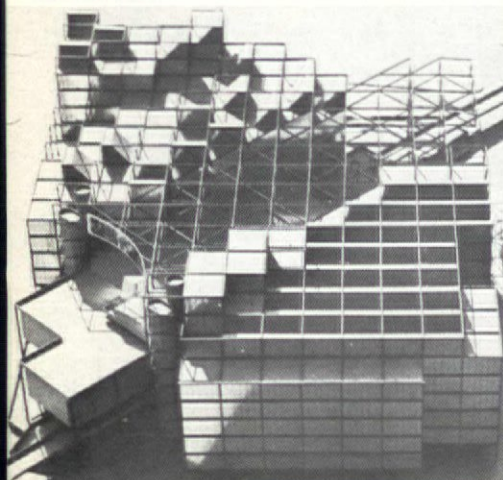
*Becket, USA*



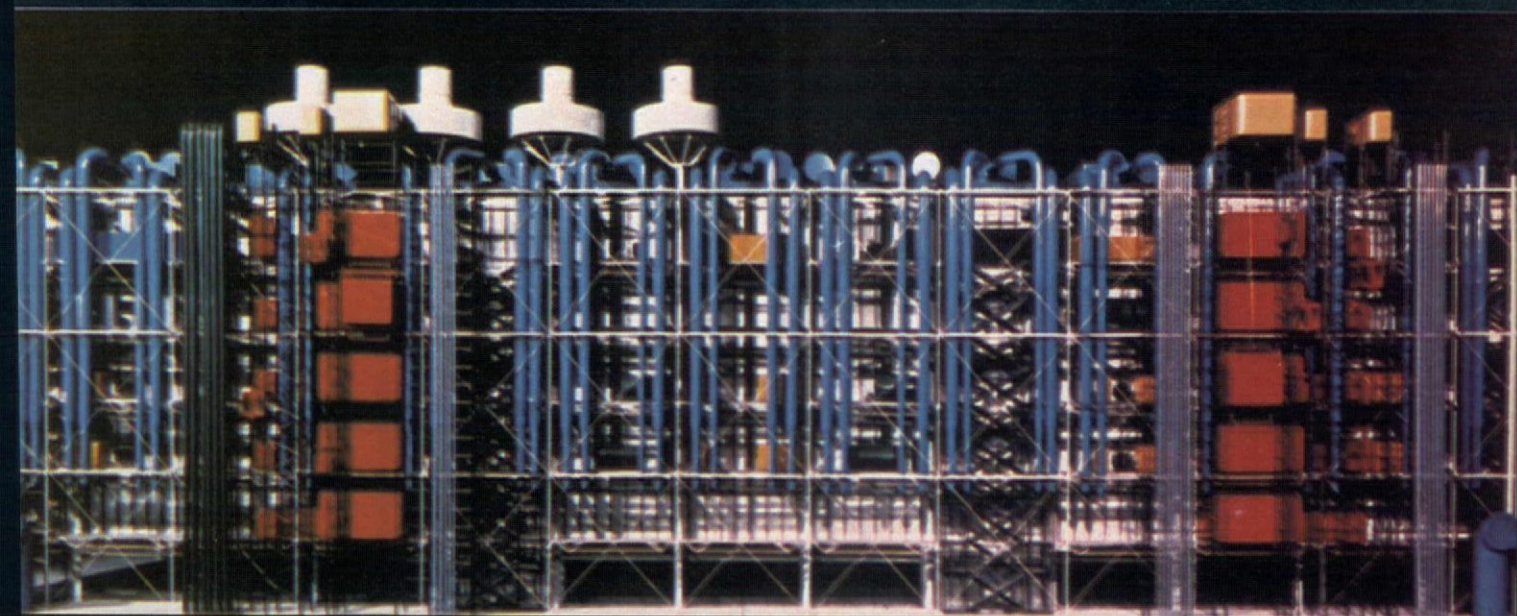
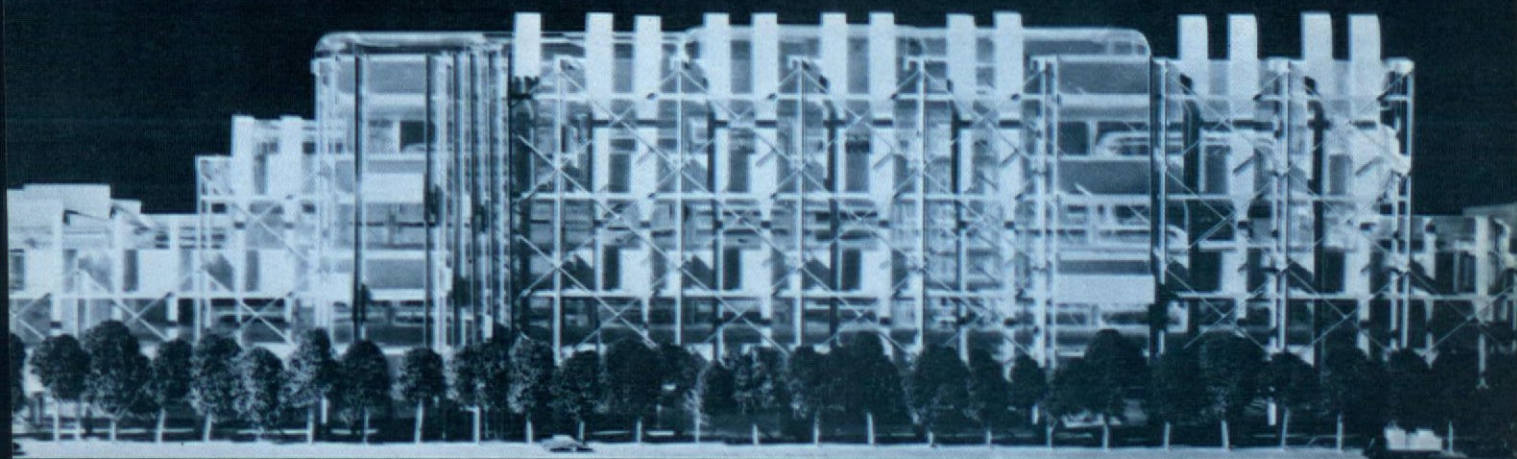
*Bruyère, France*



*Platonov, USSR*



Opposite page, what might have been: a few selections from almost 700 entries in the 1971 international competition for the building's design. At the top of this page, a model of the winning design by architects Renzo Piano and Richard Rogers. Below, a model of Piano & Rogers' final design, now built.



# PIANO & ROGERS CENTRE POMPIDOU

**P**aris' new arts center is the most widely discussed building in Europe at the moment, but the talk is not what anyone would have predicted a few months ago. Conventional wisdom, from the time of the unveiling of the competition-winning design in July, 1971, until the building's opening in February of this year, had been smugly sure that the interior spaces, kept column-free by an elaborate exterior structural frame, would prove to be superbly engineered and wonderfully efficient, but that the exterior, spiky with structure and draped with mechanical equip-

ment, would prove to be grotesquely inappropriate in its central Paris setting. There has been some objection to the building's appearance, to be sure, but, on the whole, the judgment now is just the reverse of expectations. The colorful exterior is generally accepted, and the interior is seen by some as inadequate for its use. Recognizing that the most informed appraisal of the building must come from someone who has worked in it on a regular basis, we present, on page 00, a brief evaluation by Gilles de Bure, one of the center's industrial design curators. —ED.

## CENTRE POMPIDOU



Photo: Evelyn Hofer

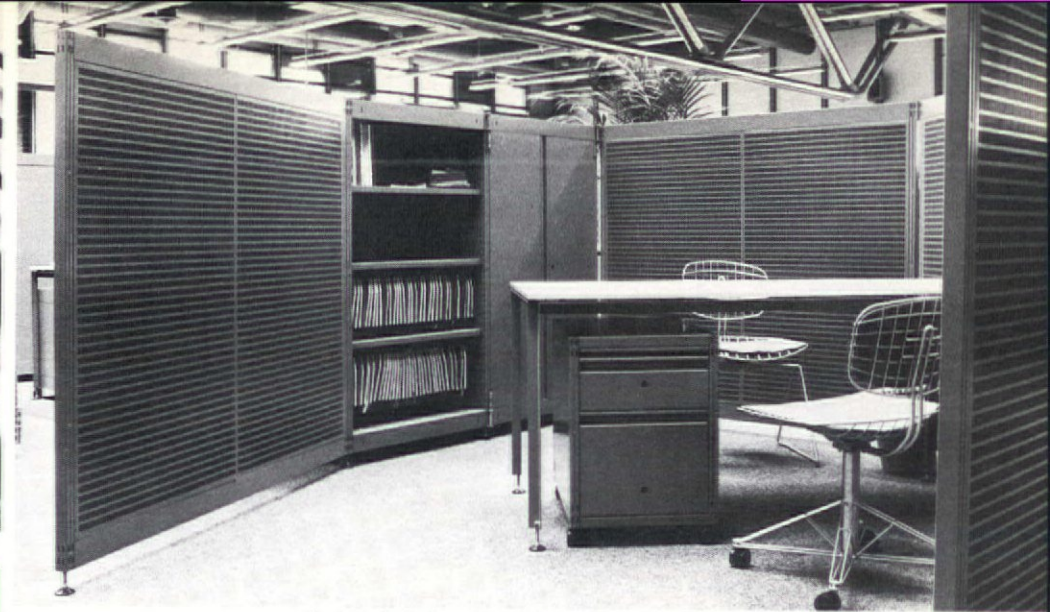


Centre Pompidou is a startling but exhilarating presence in the center of Paris, only six blocks from the Seine. Colors of both the exterior and interior building elements are coded to indicate the elements' function: vertical transportation (escalators, moving diagonally across the facade, belt, and elevators) are red; air handling equipment and ducts are blue; electrical equipment yellow; water pipes green. Some bright green interior partitions, however, seem to ignore the coding. Interior views, which include the glass-roofed escalators and passageways, the custom-designed "office landscape" partitions for staff work areas, ceiling details, mechanical equipment exposed, metal lath screens on which paintings are hung, and some views of the artist's opening installations.

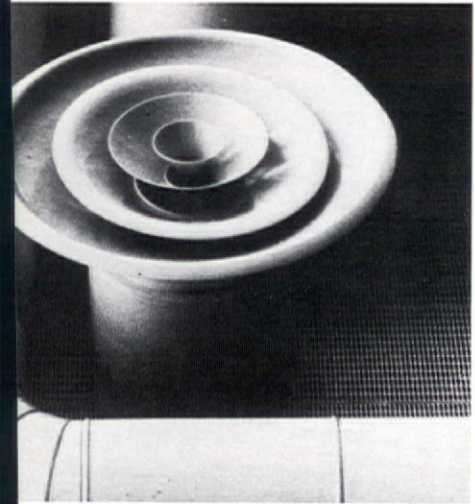




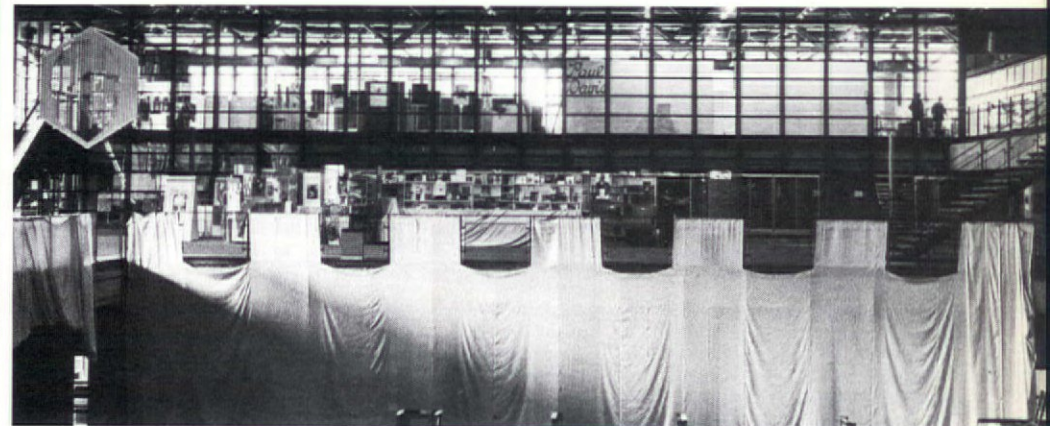
Graphics at escalator platform



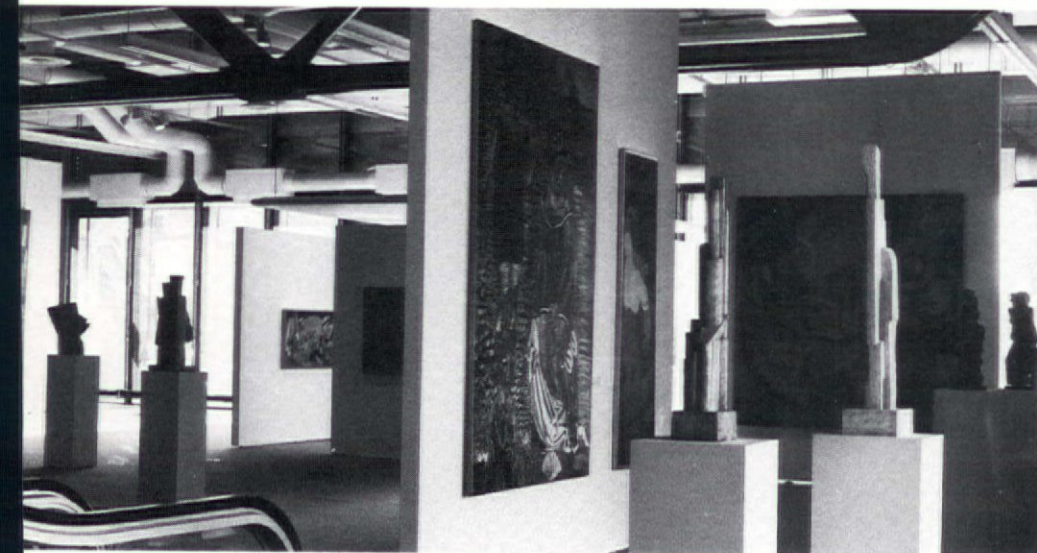
Architect-designed metal partitions in office areas



Exposed ducts at ceiling



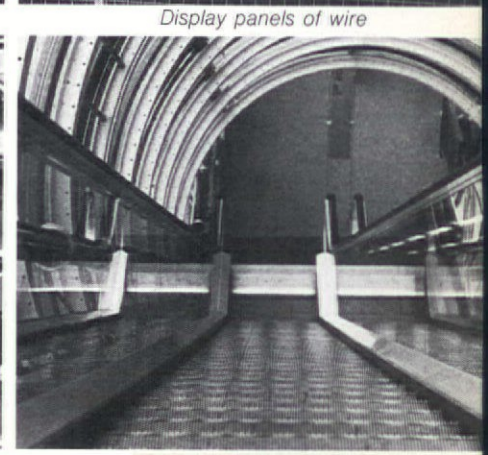
The opening show: at far left, a Vasarely portrait of Pompidou



Paintings and sculpture compete with their environment



Display panels of wire



# THE BUILDING IN USE

An evaluation by Gilles de Bure

Seven years have gone by since the decision was made to build a French national center for the arts and cultural education ("La Culture") in the old "Beaubourg" neighborhood, near the now-demolished "Halles" food markets. Seven years, during which it was first necessary for a team of artists, architects and administrators to define the elaborate project. Next came the competition, with architects such as Philip Johnson, Emile Aillaud, and Oscar Niemeyer as jurors, and with Jean Prouvé as their president. Prize winners Renzo Piano and Richard Rogers then needed the remaining years to bring their design to completion keeping abreast of many escalations in cost and changes in the building program. Thus seven years after the concept was first disclosed by President Pompidou, this center, named for him (but still called "Beaubourg" by many) finally opened its doors.

It was an instant and incredible hit. Despite some skepticism openly expressed in the French media, within seven weeks of opening its millionth visitor. Although the most optimistic advance polls had predicted 7,000 to 8,000 visitors daily, the center proved able to handle an average of 22,000 entries a day. Curiosity, of course, and also the need of the French to check for themselves this architectural "coup" were factors in the sensational attendance. The common joke going around Paris compares the center to the Eiffel Tower: "After the derrick, here comes the refinery."

## Impressive Numbers

More than 25 acres of land valued at 200 million dollars—these fig-

ures alone may explain the public's curiosity. And here, under one roof, are a 190,000 sq. ft. museum of modern art, a 170,000 sq. ft. library, a research facility for musical and acoustical studies, an industrial arts center, a temporary exhibit hall, three underground parking levels, and theater spaces for drama, dance, concerts, and poetry readings.

To create enormous "hanging platforms" of over 80,000 sq. ft. each—the idea that won the competition for Piano and Rogers—a steel structure was designed and built 500 ft. long, 180 ft. wide, and almost 130 ft. high. Clear spans meant that there were no bearing walls, no columns, no support of any kind cutting through the interior space. Bearing was all taken care of on the exterior of the building, shaping there a novel and emphatic architectural language.

Among the structural elements, there are exposed on the Rue de Renard side of the building air conditioning and heating ducts, electrical conduits, elevators, and gas and water lines. These give the building the industrial look so violently criticized by some inhabitants of its historic *quartier*.

## The interior: some mistakes

The technical performance of the Centre Pompidou is matched by its ideology, which ambitiously attempts to link together in one space and one system many diverse artistic disciplines. Despite the high technical performance, and despite the general level of achievement obvious in the building, the actual functioning of the center is hindered by several mistakes.

The signage, for one thing, al-

though a fine example of the varied application of graphic principles, remains indecipherable to the public.

The air-conditioning, still not working properly, makes life in the center difficult.

The general lighting, as seems to be the case everywhere and always, is the weakest feature of the center.

The interior layouts, conceived as open "office landscapes" for the work spaces, are overwhelmed by the power of the architecture; at the ceiling, 23 ft. above the floor, are the mediocre lighting system and a continuous buzzing noise; fireproof partitions cut daylight from a whole section of working personnel.

In addition, the furnishings have been entirely designed by the architects, who have refused to use existing furniture on the market. The "custom-made" furniture used throughout the offices, reception areas, and libraries is a failure. Some of it white, but most of it a grossly aggressive green, it has no relation to the scale of the building.

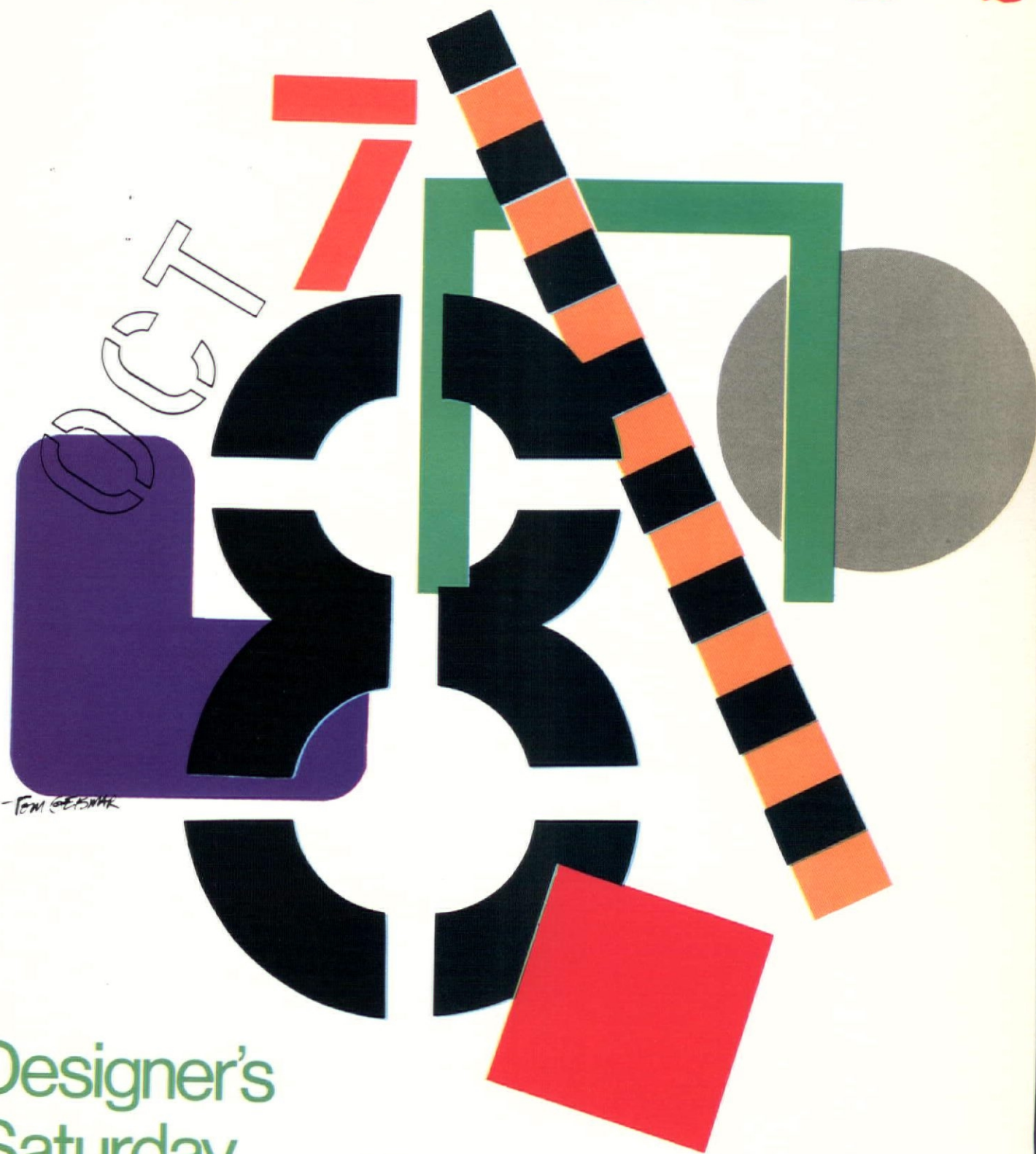
In short, one must admit that the interiors are the great flop of Centre Pompidou. Although it may be a quite remarkable example of cultural and administrative centralization, of planning, and of architecture, the center is by no means an example of good interior design. This is an important fact when one considers that the quality of a working environment is inseparable from the quality of the work produced in it.

However, it is still too early to make final judgments. Open only since February, 1977, the *Centre National d'Art et de Culture Georges Pompidou* deserves at least a year of indulgence. A year is not a long time for taming a building of such scope.

GILLES DE BURE

contract

# I n t e r i o r s



-Tom Geisler

Designer's  
Saturday  
Oct 7-8 1977  
New York, N.Y.

In this issue, *INTERIORS* reviews the first decade of *Designer's Saturday*. September 1977 *INTERIORS* will discuss program events and new design introductions for *Designer's Saturday*, October 7-8, 1977.

“Interior designers in the mid-Atlantic states told me they wanted to visit furniture showrooms in New York. But they couldn't take off a working day—the same problem faced by most New York designers. Could I persuade manufacturers and importers in the city to open their showrooms on Saturday? That's how *Designer's Saturday* began.”

## Ten years young; a look at the first decade of *Designer's Saturday*

The speaker is Fred Seeman, president of Helikon and founder of *Designer's Saturday*. The event he refers to is a special day (now two days, to be correct) set aside in October to welcome, inform, and listen to interior designers coming to New York to visit some of the most creative contract sources available today. When this institution opens its doors on October 7-8, 1977, it will also complete its first decade of life.

Ten years. A tumultuous, unpredictable, challenging time, marked by such current events as man's first walk on the moon, the fall of South Viet Nam, Henry Kissinger's Middle East shuttle diplomacy, political assassinations and civil disorders at home and abroad, the Arab oil embargo, Richard Nixon's resignation at the height of the Watergate scandal, and the world's first successful heart transplant. A time in which humanity sensed both the promise of detente and self-determination and the limits of power and precedent.

Such was the decade spanned by the interior design sources of *Designer's Saturday*, who numbered 14 at first and 30 now. The enormous growth of America's commerce, institutions, and government demanded furniture of both qualities and quantities unheard of before World War II. A new public interior environment materialized in the postwar years, nurtured by economic forces, social concerns, and technological changes. Contract furnishings, always built for durability and value, were now asked to be the aesthetic companions of modern

architecture, clean in line, sleek in profile, and ready to ship in growing quantities.

From the late 1960s to the present, contract furnishings have been asked to do still more: to satisfy stringent life safety requirements, to economize use of scarce materials, energy, and workmanship, and to combine flexibility with permanence. Perhaps the most significant demand of all has been to create increasingly self-sufficient interiors for white collar work forces to function independently of the buildings that enclose them—call them open planning, furniture systems, or office landscape. These have been trying years for the contract furnishings market for more reasons than the recent economic recession.

Members of the *Designer's Saturday* group, many no older than the event itself, have met these challenges. However, each firm defines, and serves its market in its own unique way. Generalizations about design research and development, furniture construction technology, production volume, marketing, and price levels among the members are simply not possible. Some firms stress skilled handcraft, luxurious materials, and meticulous detailing for the executive suite or prestige residence. Others call attention to energy conserving technology, adaptability, and high volume quality control for the changing office floor plan. Still others attempt to bridge these categorizations.

*Designer's Saturday* members also interpret their commitment to *Designer's Saturday* itself with the same ingenuity and style. As one of the most gracious and unhurried of the nation's furnishing expositions, *Designer's Saturday* has always upheld a consistent high tone in its proceedings, offering introductions of new designs, knowledgeable personnel, and refreshments to lend amenity and conviviality to the day. Further refinements have included a scholarship program and an evening reception, the latter being an opportunity for all *Designer's Saturday* participants to meet in one of the major cultural institutions. New York at *Saturday's* close. Previous *Designer's Saturday* evenings have been held at such prestigious locations as the Whitney Museum of American Art and the Museum of Modern Art, each of whom has benefited from *Designer's Saturday* contributions for the reception. The Metropolitan Museum of Art will welcome *Designer's Saturday* in 1977.

What is the significance of Designer's Saturday? In the words of Irving Rosen, current president of Designer's Saturday and vice president of the Pace Collection,

**“Designer's Saturday is a real contribution towards creating a New York market, a market that stands at the forefront of design originality. There are creative, talented people all across America. But Designer's Saturday demonstrates that the creativity of its members can match the energy of Paris or Milan.”**

Contemplating the tremendous growth of the institution he helped create, Fred Seeman adds,

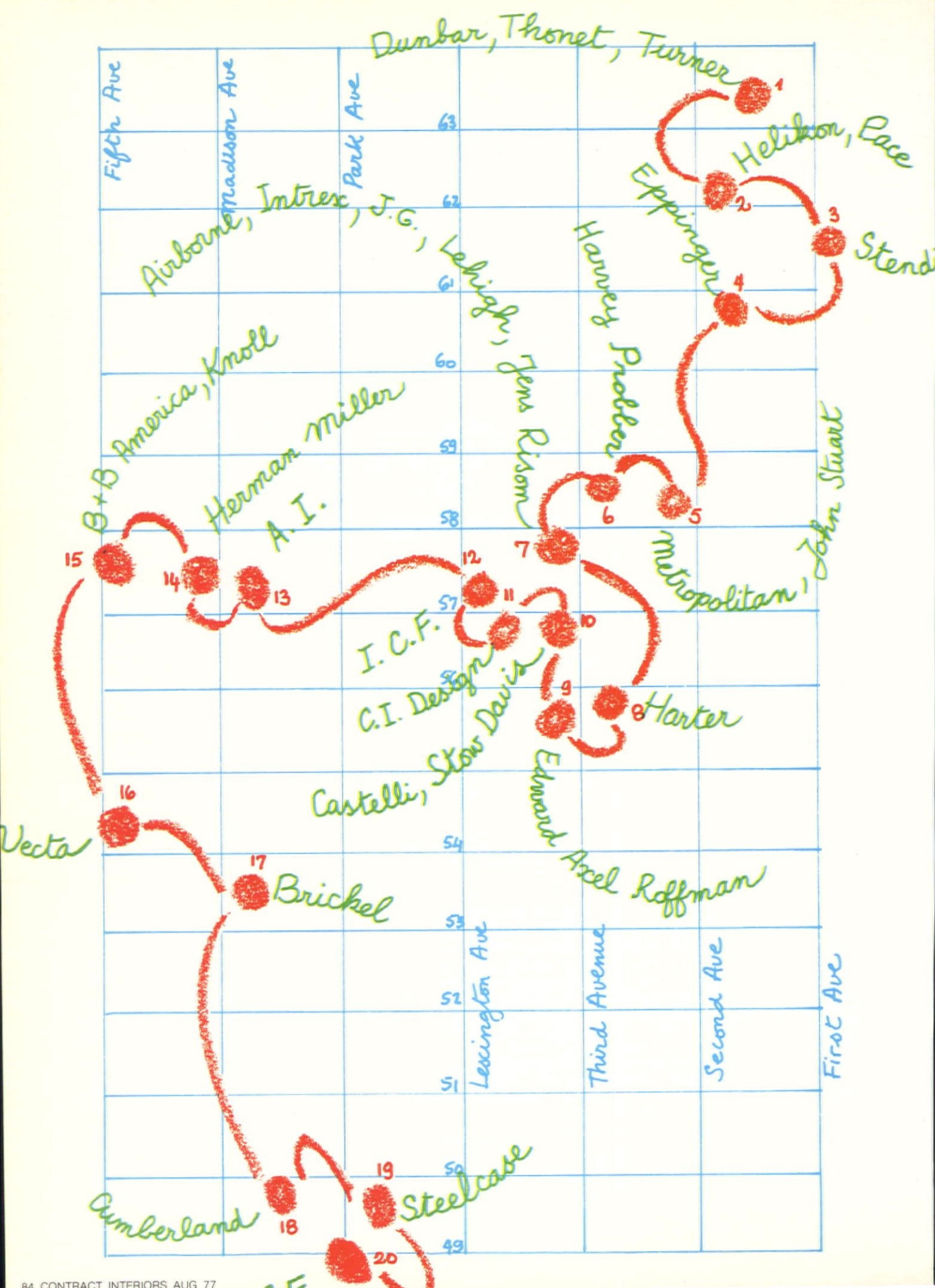
**“Designer's Saturday has established itself as an education in the highest standards of design. We welcome interior designers, architects, specifiers, and students to see design ideas at their source, before they percolate through the rest of the design world.”**

It has been a tonic for Designer's Saturday Members as well.

**“We've been stimulated by designers and our own colleagues to continually examine ourselves, to innovate, to keep apace or even ahead of a changing world.”**

Is Designer's Saturday destined for national and perhaps international prominence? Will it introduce professional educational seminars to give it greater intellectual ballast? Are two days, one Friday and Saturday apiece, enough time to see so many showrooms? Should carpet, fabrics, lighting, and accessories sources join the current roster? The questions are on many minds as this institution faces its second decade, girded by success and by a new logo designed by Chermayeff and Geismar. One fact is certain: Designer's Saturday is a healthy, expanding, creative idea whose time has come.

Next pages: a roster of Designer's Saturday members and a map to find them. Next month: profiles, programs, and products. Enjoy!



# The keys to the city: where to find Designer's Saturday

**Airborne / Arconas** (7)  
150 East 58th Street  
Host: George Tanier, general manager

**Atelier International** (13)  
595 Madison Avenue  
Hosts: James E. Rappoport, president; Stephen H. Kiviat, executive vice president

**B&B America** (15)  
745 Fifth Avenue  
Host: Jan Napier, national sales manager

**Brickel Associates** (17)  
515 Madison Avenue  
Host: Stephen Brickel, executive vice president

**Castelli Furniture** (10)  
950 Third Avenue  
Hosts: Sandro Longarini, executive vice president; Stuart J. Gilbert, director of contract sales and marketing

**Knoll International** (15)  
745 Fifth Avenue  
Hosts: Robert Cadwallader, president; Donald Rorke, director of marketing

**Lehigh-Leopold Furniture** (7)  
964 Third Avenue  
Hosts: Richard Tierney, president; William Case, vice president

**Metropolitan Furniture** (5)  
205 East 58th Street  
(John Stuart showroom)  
Hosts: Jules and Sylvan Heumann, co-presidents

**Herman Miller** (14)  
600 Madison Avenue  
Hosts: New York showroom staff

**Pace Collection** (2)  
315 East 62nd Street  
Hosts: Leon Rosen, president; Irving Rosen, vice president

**Harvey Probbler** (6)  
979 Third Avenue  
Host: Harvey Probbler, president

A cornucopia of design ideas spills onto showroom floors in midtown Manhattan. Can visitors really see them all? Here's one suggestion.

**CI Designs** (11)  
136 East 57th Street  
Host: John Woodard, president

**Cumberland / Orsenigo** (18)  
40 East 49th Street  
Host: Oscar H. Krug, president

**Dunbar Furniture** (1)  
305 East 63rd Street  
Host: Micheal Parrott, president

**Eppinger Furniture** (4)  
306 East 63rd Street  
Hosts: James Eppinger, chairman; Robert Eppinger, president

**GF Business Equipment** (20)  
200 Park Avenue  
Hosts: New York showroom staff

**Harter Corp.** (8)  
919 Third Avenue  
Hosts: Ted Combs, president; Evan Harter, vice president

**Helikon Furniture** (2)  
315 East 62nd Street  
Host: Fred Seeman, president

**ICF** (12)  
145 East 57th Street  
Hosts: Sam Friedman, president; Pat Hoffman, vice president

**Intrex** (7)  
964 Third Avenue  
Host: Muriel Mayer, showroom manager / contract sales

**JG Furniture** (7)  
964 Third Avenue  
Hosts: Morris Goldman, chairman; Harvey Waxman, vice president

**Risom** (7)  
150 East 58th Street  
Hosts: William McQuinn, president

**Edward Axel Roffman Assoc.** (9)  
150 East 56th Street  
Hosts: Edward Axel Roffman, chairman; Brigitte Milz, president

**Steelcase, Inc.** (19)  
299 Park Avenue  
Hosts: Executive management from Grand Rapids; New York staff

**Stendig** (3)  
410 East 62nd Street  
Host: Guido Baumgartner, vice president / sales

**Stow / Davis** (10)  
950 Third Avenue  
Host: Allen Hunting, president

**John Stuart** (5)  
205 East 58th Street  
Hosts: Robert Rothschild, president; Herbert Tilles, executive vice president

**Thonet Industries** (1)  
305 East 63rd Street  
Hosts: James Riddering, president; Joan Burgasser, vice president / marketing, design

**Turner Ltd.** (1)  
305 East 63rd Street  
Hosts: Ed Turner, president; Heidi Turner, vice president

**Vecta Contract** (16)  
689 Fifth Avenue  
Host: William Sullivan, president



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# HENNEPIN COUNTY GOVERNMENT CENTER

*Spanning the top floors of the Government Center's 24-floor-high central atrium is this bridge which also serves as a lounge area. Furniture: **Steel-case**. Large tetrahedrons at the sides of the atrium house Commissioner's Board Room and the law library.*

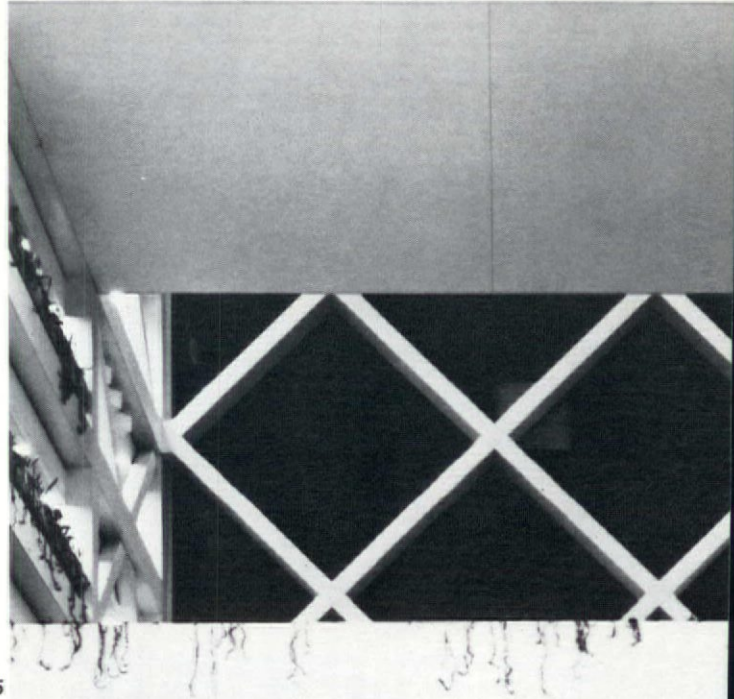
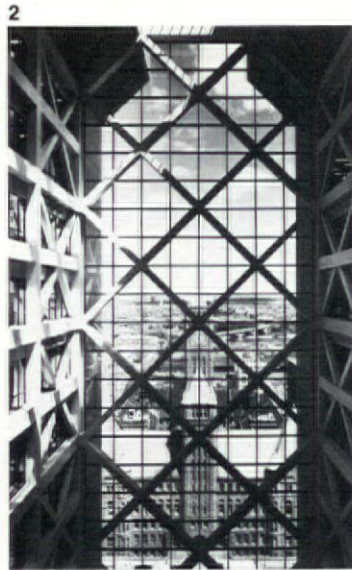
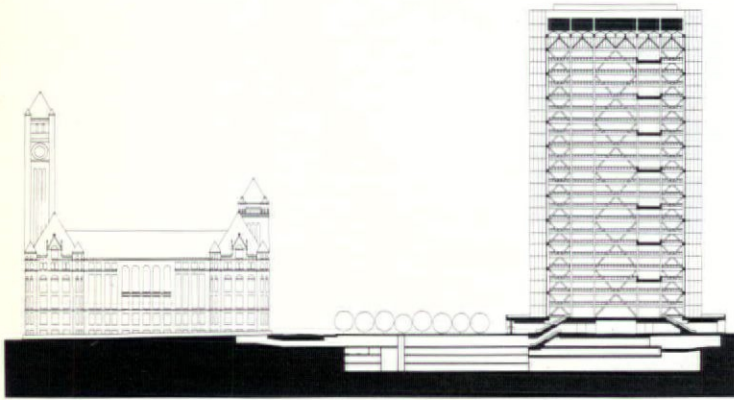
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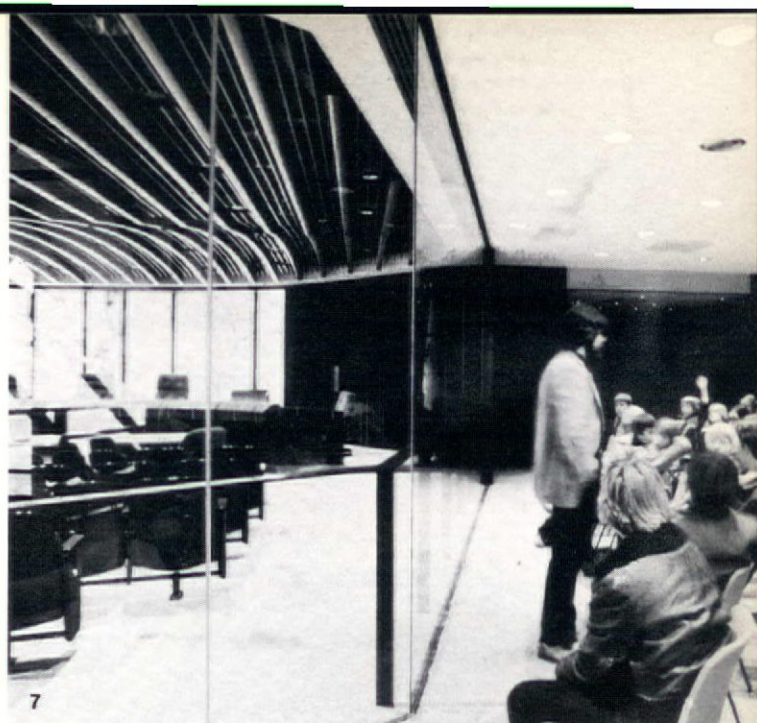
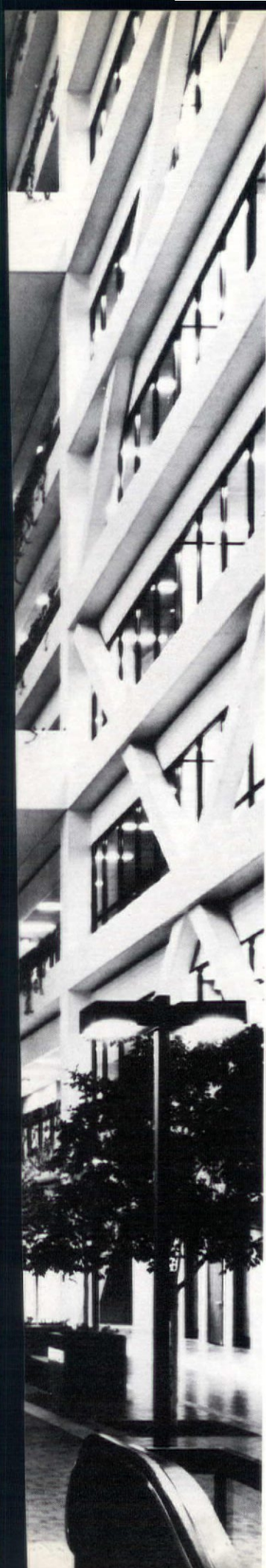
# HENNEPIN

Cross sections through atrium of building showing concourse levels and relationship with old Municipal Building. Below: exterior views of the Government Center, and scenes from within the atrium. Photo 5, right: main floor of atrium. Photos 6 and 7, far right: Commissioners' wood-ceilinged boardroom, with glass wall dividing spectator and member seating. 90 seats are inside the enclosure, and 200 spectator seats, allowing for limited public participation, are outside. Photography: Phillip McMillan James (1,4,6,7) and Roberts Associates, (2,3,5).



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**T**he Hennepin County Government Center in Minneapolis, designed by architects John Carl Warnecke and Associates, is a striking new addition to an old municipal building, but it graciously incorporates the old within a new scheme of positive growth. A major design aim of the architects was consideration for the future, allowing for flexibility and growth.

A recent expansion of the working population in the central commercial area of Minneapolis rendered an extensive transformation of the area necessary. The Government Center, a harbinger of Warnecke's master plan—a Civic Center which will encompass an 18-block area upon completion—carries out a successful continuity with the past. Both the old and the new buildings work as a team; an underground concourse connects the two structures, and aesthetic relationships (such as positioning the Center so that the atrium frames the old Municipal Building and clock tower) were well thought out by the architects.

The two 400 foot high towers are sheathed in a red granite of the same type used for the old building, and quarry tile interior and exterior pavings, accented with granite strips, further illustrate the harmony of the old and new buildings.

The impressive atrium, with its two 350 foot high glass curtain-walls and environmentally controlled interior, was designed with the concept of linking the old and the new centers both visually and functionally.

Escalators carry people from the street level to the public serv-

ice area (the main floor of the atrium which forms a large, indoor plaza) where the light-filled space extends 24 stories to the skylight roof. Enormous tetrahedrons frame the corridors of the top floors, and diagonal cross bracing on the windows and inner walls provide both structural and visual strength. The exposed bracing is clad in enamel-coated steel, and the glass is double glazed for thermal insulation. Seven bridges span this atrium at key levels, creating lounge areas as well as a means of access from one tower to the other.

The two towers represent a distinct separation of county administrative offices and district and municipal courts. At the top of the east tower is the Hennepin County Law Library, and the west tower houses the "glass bowl" board room of the County Commissioners. Both of these rooms overlook the atrium through the pyramidal frames.

Considering the many diversified functions performed in the government center, the interior design proved to be particularly challenging. Because of the strong impact of the architectural design, a similar quality of strength needed to be reflected in the interiors as well. A bold approach was taken in the use and selection of color, seen in wall and floorcoverings, furniture, accessory items, and plantings. Warm, earthy colors were chosen to offset the often-dull Minneapolis weather. Most of the interiors are carpeted, both for visual effect and for the acoustic and maintenance properties of carpeting. Where carpeting would prove impractical, such as in

areas subjected to heaviest pedestrian traffic, hard surface quarry and ceramic tile floors were specified.

The building spans a street, and its siting allows a public plaza at each end of the building. Both plazas are unified by similar circular forms; however, each has an identity and function all its own. The north space, characterized by water surfaces, formal layout of trees, and granite accented paving, provides a broad area for people to gather on ceremonial occasions. The south plaza, which receives daylong sunlight, is characterized by green, park-like surfaces, informal tree plantings and wood batten benches. Carnelian granite used on both buildings is also the key material used for benches, planters, walls, steps and pavings.

RICHARD ZOEHRER

Architect: **John Carl Warnecke and Associates**

Associate Architect: **Peterson, Clark and Associates, Inc./Architects**

Interior Design: **SUA, Inc.**

Landscape Architect: **Michael Painter and Associates**

Facilities Analysis, Planning and Design: **SUA, Inc.**

General Contractor: **Knutson Construction Co.**

Construction Management: **Construction Management Services, Inc.**

Commissioners Board Room (above):

Board members' seating: **Gunlocke.**

Board members' table: custom design

by **Pauls Woodcraft** in East Indian

rosewood. Carpeting: **Karastan Rug**

**Mills.** Seating within board room:

**American Seating Co.** Spectator

seating: **Castelli.** Can lights: **Presco-**

**lite.** Television light: **Century Strand**

**Co.** Tile: **BIK Lausen.** Pole lamps:

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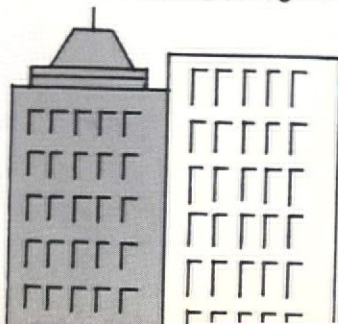
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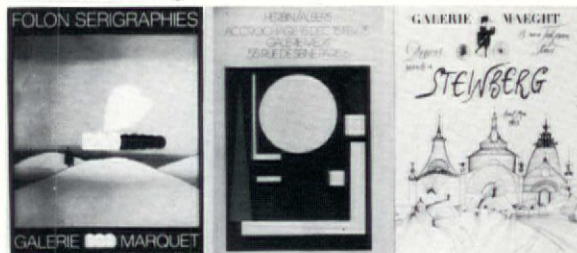
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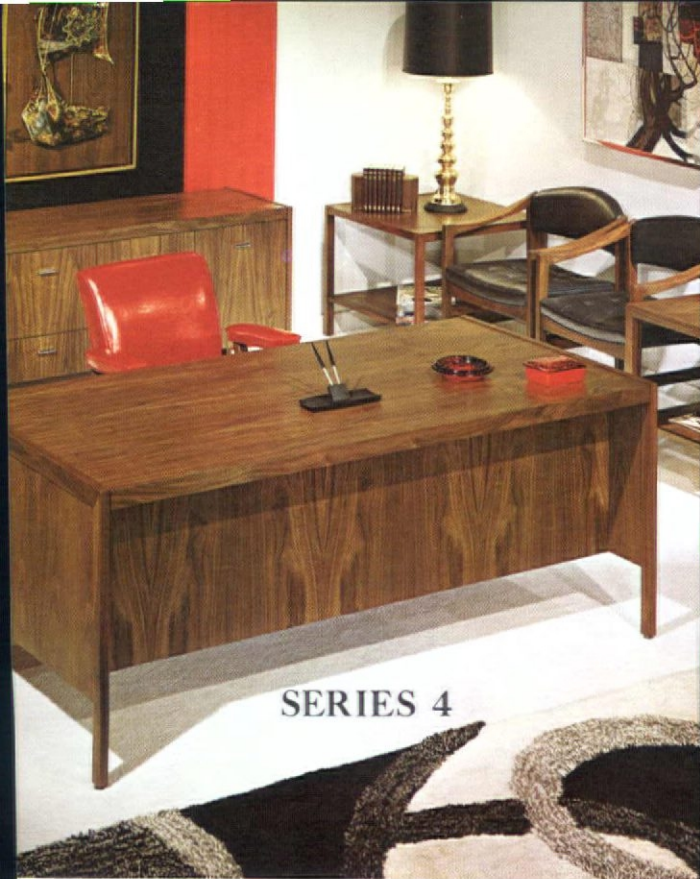
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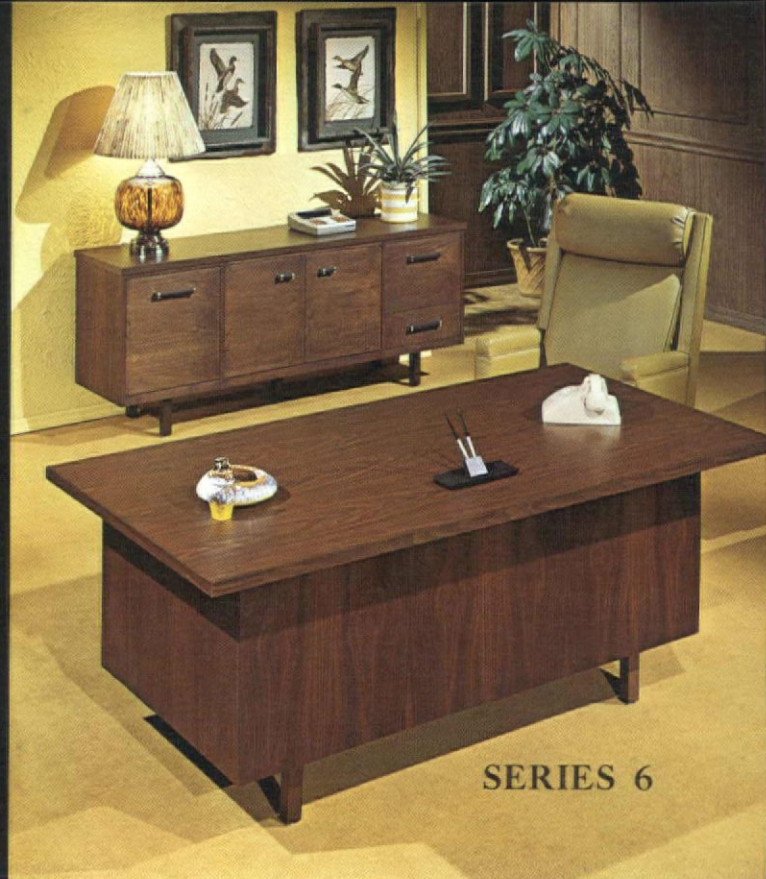
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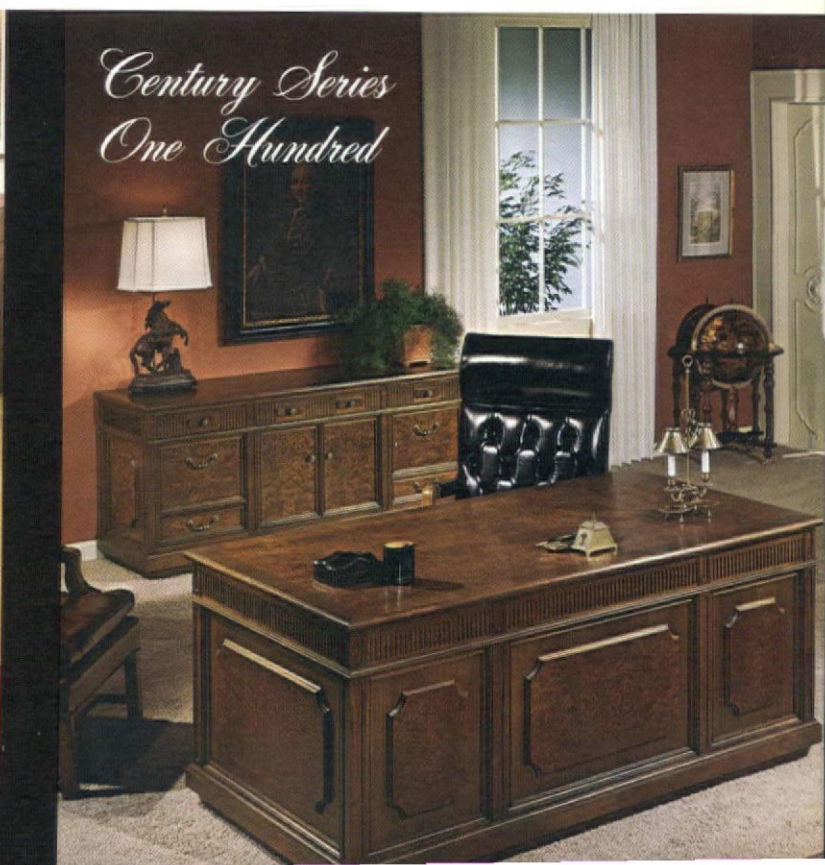


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## NEWS

continued from page 10

We will refrain from reprinting the model letters suggested by them, since we are warned that "canned" letters are discounted. Letters should be written in support of Bill S5367-A/A7385-A, to license professional interior designers, because of the protection it will offer to the state's reputation as the location for highly qualified interior designers, because of its protection of the public, and because of its protection of the industry behind them.

Send your letters supporting the Bills (either describing them as the Licensing Bills for interior designers and/or designating them by the Bill numbers above. It is all right to use both Bill numbers in writing to either a Senator or an Assemblyman. Letters should be typed or written on the writer's business stationery and addressed and sent to both each writer's State Senator and State Assemblyman, thus:

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*The State Senate*

*State Capitol*

*Albany, New York 12224, and*

*Honorable (your Assemblyman's name)*

*Member of the Assembly*

*State Capitol*

*Albany, New York 12224.*

Both your Assembly District (A.D. #) and your Senate District are probably on your voter registration card. If you need help in identifying your Senator and Assemblyman—or if you want to really help and are willing to send 22 letters to all the State Senators and Assemblyman—your local Voter Registration Board, office of the League of Women Voters, or ASID Chapter Office (the New York Metropolitan Chapter office if you live in Greater New York), may be able to help.

Make a copy of all letters you write and send those copies directly to ASID New York Metropolitan Chapter, 950 Third Avenue, New York, N.Y. 10022. The phone is (212) 421-8765. OG

### Interiors Group of Publications Tour to the Milan Fair and Paris

Richard W. Jones, FASID, Editor of RESIDENTIAL INTERIORS, will lead a group of readers from the INTERIORS group of publications on a tour of Milan and Paris. Departing from New York September 22, the trip is timed to provide participants access to the famous Milan Furniture Fair. This mammoth exhibition of new furniture design is combined for the second year with Euro luce, an exhibition of the latest designs in lighting fixtures and lamps.

The group will spend four days in Milan, affording ample time for shopping outside the Fair and sightseeing in the city.

On September 27, the group flies to Paris, where in addition to the special tour of the magnificent new Centre Pompidou, the French interior design firm of Didier Aaron & Cie has arranged for a private visit for the group to the world famous Musee des Arts Decoratifs.

The tour returns to New York on September 30. Both transatlantic flights are via TWA.

\$895.00 is the low cost for this exceptional tour based upon double occupancy (single occupancy supplement is \$125.00) and includes round trip intercontinental air fares, connecting air fare between Milan and Paris, all transfers, hotels, special buses and events as well as daily continental breakfasts.

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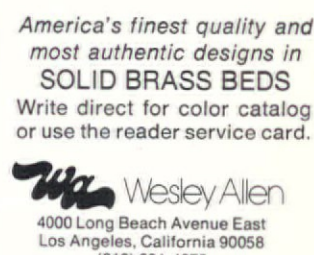
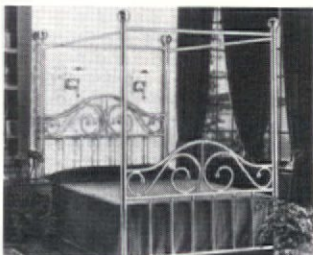
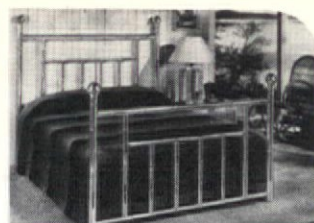
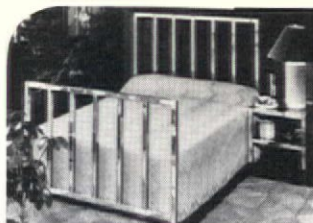
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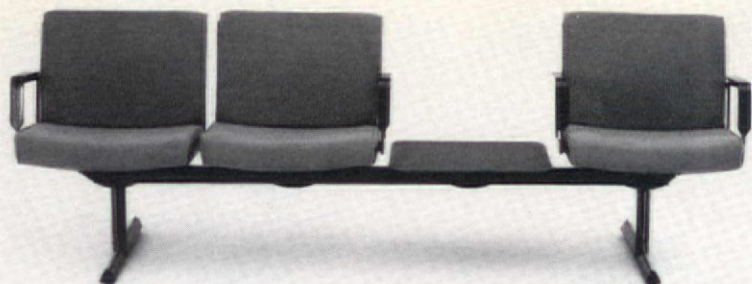
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**Stauffer Chemical Company** is offering a new shade cloth called Aruba. The fiberglass window shade features a rib-stitched look and is translucent. Available in three colorways, the vinyl-coated shade is fire-retardant, washable and has excellent hang-straight stability. Offered in widths up to 72 inches. *circle 312*

**Efron Incorporated**, a manufacturer of molded fiberglass tub and shower modules, has recently expanded their plant capability for both standard and custom fiberglass modules. Custom tub and shower modules have been popular in hospital and nursing home construction because of their ability to be designed into special configurations and to incorporate special purpose equipment such as grab bars and flexible hose shower heads and shower doors. Efron's Fibersheen modules for institutional use are of fiberglass construction with braced steel sections laid in the fiberglass to increase structural rigidity, and have obtained a Class B flame spread rating which qualifies them for hospital and similar institutional construction. *circle 313*

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