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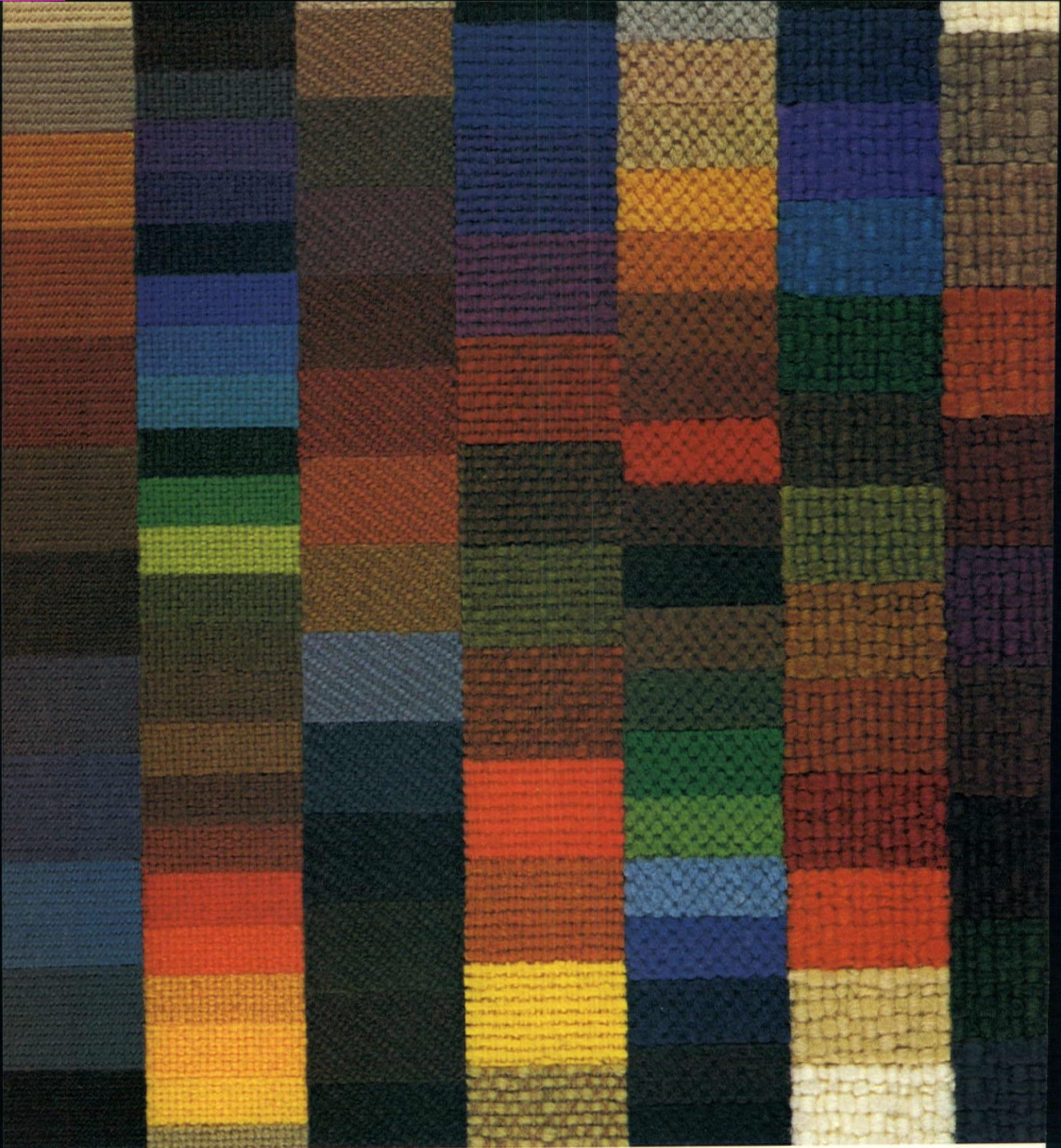
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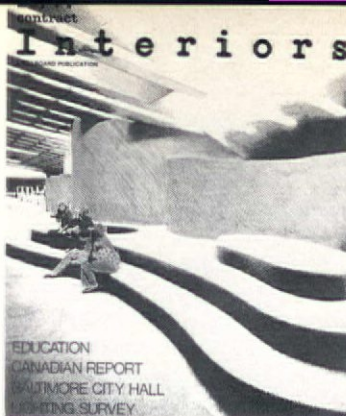
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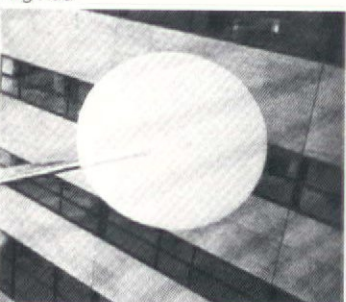
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Woodruff Bldg., Emory Univ. 74
Atlanta, Ga. by Heery & Heery and its Interiors Group is an enclosed plaza covered by superbly crafted interiors.

Baltimore City Hall 78
Recycling a 100-year-old landmark for another 100 years: Architectural Heritage-Baltimore, Inc.; Meyers, D'Aleo & Patton, Inc.; Rita St. Clair Associates.

Fed. Res. Bk. of Phila. 86
by Interspace Inc. floods the solemn world of banking with natural light, warm colors, and ten tons of flying metal.

Geo. Brown Col., Casa Loma 90
One of 22 career-oriented Colleges of Applied Arts and Technology, Toronto, Canada is a blockbuster, concrete structure by architects Fairfield + DuBois (now DuBois + Associates) and interior designer Sally DuBois. Color, lighting, texture, and sinuous forms contribute to relating a huge building to those who use it—and enabled the designers to achieve punchy design elements at low cost.

Trent Univ. College V 94
In Peterborough, Canada, also by the DuBois team, was also produced with a tight budget, an academic/student union building and residential unit. Free-form, carpeted steps, become the *agora* or forum for socializing (see cover).

Scandinavian Furniture Fair 98
Lawrence Peabody reports on the life styles and marketing revolution implicit in new designs, and the revival of the great works of Juhl, Wegner, and Jacobsen.

America's Great Sources 112

Cover:
A carpeted agora or forum for socializing and events outside cafeteria in Trent University, College V, Peterborough, Canada. A mixed media interpretation by art director Veronique Vienne from a photograph by Robert Perron (pages 94-97).

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BOOKS Form Follows Fiasco: Why Modern Architecture Hasn't Worked

By Peter Blake Reviewed by Robert Campbell/Boston: Little, Brown, 1977. 170 pages, 133 illustrations, \$12.95.

It takes a dozen or fifteen years to complete a revolution, from Bastille to Bonaparte, Potemkin to Bolsheviks. And it's taken about that long to overthrow modern architecture, measuring from the first act of terrorism by Jane Jacobs to the final graveside oration by Peter Blake, which reaches us now.

Peter Blake is the chairman of the Boston Architectural Center and his funerary book is called "Form Follows Fiasco: Why Modern Architecture Hasn't Worked" (Little, Brown, \$12.95). If the title is glib, the book itself is surely one of the best about architecture written in this century. It's so thorough and honest, filled with so much acid wit and paradox, that it's hard to remember that its author spent many years—as he confesses—not only as a practicing, believing modern architect but as one of modernism's pitchmen. As director of design at the Museum of Modern Art, and later as editor of ARCHITECTURE FORUM and ARCHITECTURE PLUS, Blake was a starstruck chronicler of such moderns as Mies van der Rohe, Le Corbusier, and I.M. Pei.

Well, no critic is crueler than the lapsed believer. A number of books are in print today about the collapse of modernism, but Blake's is different. He knows from inside what he's talking

about, and he remembers from his own career how hopeful, how idealistic the modern movement once was, before modernists had the misfortune of seeing their dreams actually get built. And Blake is not another egoist trying to substitute his own philosophy for modernism. Indeed, so bleak is his vision that he suggests, with the French critic Pierre Schneider, that perhaps the most radical stance an architect can take today is to refuse to build at all.

Sardonic questions and pictures make up much of the book. Why, for instance, Blake inquires ingeniously, do so many activities—including architectural schools and architects' offices—seem to work much better in old buildings built for some utterly different use than in "functional" new ones tailor-made for the purpose? Why don't new building products ever do what their makers say they will? Why does the magic of industrialized construction always end up costing more than hand labor? Is there really any point, except symbolic, to tall buildings? Why does everyone flock to lively, jumbled old city centers—even fake ones like Disney World—and ignore neatly sorted, sanitized new ones? Why did we ever want to sort cities out, anyway—residential ghettos, business ghettos, cultural ghettos and all that—and

how much does it cost in transportation and duplicating services?

Blake is harshest to housing projects. Has any architect, he asks, ever lived in one? Answers Blake: "Nobody not under the control of some bureaucrat or commissar would ever wish to live in a 'housing project' (much less a 'mass housing project'); nobody not under such control ever has." Peter Blake leaves few stones unthrown. The chapter on unsuitable modern furniture, for instance, is hilarious, worthy of Mencken. Even typography—a *bête noir* of my own—gets its proper licks. Ever since the Bauhaus, Blake rightly says, architects have been trying to drain the printed word of meaning and legibility by transforming language into abstract graphic design—using sans-serif typefaces, unindented blocklike paragraphs, all-upper-case (or all-lower-case) text, even printing white letters on black instead of black on white—all for the absurd purpose of imitating modern painters by suppressing content in favor of form. "Modern" typography loses nothing except the small matter of its ability to communicate anything but the cleverness of the designer.

Books like Blake's, no matter how good, can be dangerous if they make people too distrustful

of the design professions (some distrust is probably essential to survival). Most architects see perfectly well what went wrong, and they are trying to do better. Although a few well-publicized New Yorkers have retreated into donnish self-indulgence, many more architects are trying to restore connections and credibility.

"Form Follows Fiasco" is so delightful that it's impossible to resist quotation. Here's one passage:

"It has been a truly fantastic period in the history of architecture in more ways than one: protesting its faith in reason, the movement was, in fact, the most irrational since King Ludwig of Bavaria went mildly berserk. Protesting its faith in the common man and in an egalitarian world, it wiped out 'little people' right and left, and their neighborhoods, in the service of private or state capitalism. Protesting its utter devotion to advanced technology, it juggled building materials and methods with the insouciance of the most adroit circus clown. And protesting its dedication to the city... it scattered its inhabitants to the winds."

Robert Campbell is an architect practicing in Cambridge, Massachusetts, and the architecture critic for the Boston Globe, from which this review is reprinted.

DATES

THROUGH NOV. 13 **Design in Michigan Exhibition,**
Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan

OCT. 24-25 **Resources Council I.D.E.A.S. International Design Exhibition and Symposium,**
New York Hilton

Oct. 28-30 **An American Architecture Conference,**
Milwaukee Art Center

OCT. 30-31 **Homefurnishings, Contract, Gift and Accessories Market Days,**
Dallas Market Center, Texas

OCT. 30-NOV. 1 **Fall Twin City Furniture Market,**
Midwest Merchandise Mart, Minneapolis.

NOV. 1-3 **2nd Annual Building and Construction Exposition and Conference,**
McCormick Place, Chicago.

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

NOV. 4-6 **The Marketplace; Special Anniversary Weekend,**
The Marketplace, Philadelphia.

NOV. 6-9 **62nd International Hotel, Motel and Restaurant Show,**
New York Coliseum

NOV. 7-9 **Fall Discovery Days,**
Lighting/Accessories Center, 230 Fifth Ave., New York.

NOV. 8-10 **1977 International Interior Design Show,**
Automotive Building, Exhibition Place, Toronto.

NOV. 10-14 **International Market Days,**
Brussels International Trade Mart, Brussels.

NOV. 11-15 **NYMM Furniture, Lighting and Accessories Mini-Market,**
New York Merchandise Mart.

NOV. 15-16 **Energy Management in Hotels and Motels,**
G.E. Lighting Institute, Nela Park, Cleveland

NOV. 15-16 **Furniture and Plastics, A New Focus,**
Plastics seminar for furniture industry, Radisson Plaza Hotel, Charlotte, N.C.

NOV. 15-17 **Tex Italia Casa,**
Exhibition of 40 Italian fabric manufacturers, United Nations Plaza Hotel, New York

NOV. 20-22 **PDC Lamp and Lighting Fixture Show and Lighting Design Conference,**
Pacific Design Center, Los Angeles.

NOV. 23-27 **Association of Student Chapters of the American Institute of Architects Annual Convention,**
Charleston, South Carolina.


NOV. 30-DEC. 11 **Second Annual Elegant Celebration of Christmas,**
The Icehouse, San Francisco

NOV. 30-DEC. 2 **Office Landscape Symposium**
Shoreham-Americana Hotel, Washington, D.C.

Dec. 3-8 **NADI Spring Market**
Visual Merchandising Center, New York

DEC. 7-15 **Sovexpo 77**
Sololniki Park, Moscow

JAN. 7-9 **PDC International Contract Furniture Show,**
Pacific Design Center, Los Angeles



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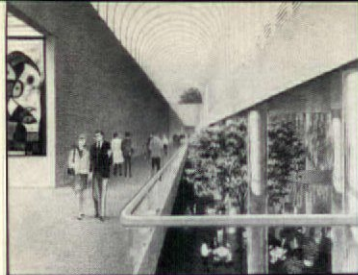
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PURE WOOL



Vaulted gallery at the Museum of Fine Arts will overlook cafe.

Pei in Boston

New York architect I.M. Pei is to continue his transformation of Boston. He has already designed the master plan for Boston's most important complex, the Government Center surrounding the new city hall. Pei's office is also responsible for the John Hancock tower, which (now that its popping window problems seem solved) is one of the city's greatest built assets (see *CONTRACT INTERIORS*, May 1977), for a handsome complex of buildings for the Christian Science church, and—just across the river—for another handsome group for M.I.T. A Pei design for the John F. Kennedy Library will soon be built.

Now the firm has still another Boston commission: a major addition to the Museum of Fine Arts. Pei's wing will include a new entrance, more directly accessible to parking than the present building entrance, a 400-seat auditorium, new dining facilities, a new museum shop, and gallery space for special exhibitions. The Pei firm will also study circulation patterns, storage areas, and a climate control system for the entire mu-



I.M. Pei with Howard W. Johnson, of the Boston Museum Board.

seum. Keeping the entire present building open in the evenings has become prohibitively expensive, but the new wing, connecting but separate, can allow the museum to make special exhibits accessible six nights a week.

At this preliminary stage, the design's most prominent feature is a long, vaulted, partially glass-roofed gallery. Such a space has already been used with great success, of course, at Houston's Galleria shopping mall (by HOK with Neuhaus & Taylor), in the stunning Pacific Design Center in Los Angeles (by Cesar Pelli of Gruen Associates), and in other buildings. It is a spatial form of evocative power, and Pei's use of it is certain to bring a new delight to the museum and to Boston.

NEWS

Australian Embassy in Paris



In August we remarked that Piano and Rogers' Centre Pompidou in Paris was Europe's most widely discussed new building. That may change a few months from now when the new Australian Embassy is opened in the same city. The architects are Harry Seidler and Associates, Sydney, Australia, and the firm of Marcel Breuer Architecte, Paris, is consultant and "Architecte d'Opération" (supervising architect). Construction consultant is Pier Luigi Nervi of Rome.

On a spectacular site at the edge of the Seine near the Eiffel Tower, the highly sculptural building complex will have two main elements, curved in opposite directions. One will contain embassy functions, the other apartments. Construction will be finished before the end of the year.

New Tower in France

Perhaps the best new skyscraper in Europe is one designed by the New York firm of Cossutta and Ponte. It is in France's second largest city, Lyon, and its 42 floors provide not only office space but also, on the top ten floors, a hotel. It is perfectly cylindrical except for a tower-high slit that provides ventilation for mechanical equipment. (Instead of the typical central system, there is separately controlled air conditioning for each floor.) Unexpected in color (brownish red) and imaginative in its facade texture (the window jambs are slanted fins), its exterior appearance is arresting without seeming arbitrary or pretentious. The interior, too, promises to be spectacular, particularly the hotel floors with a central skylit atrium. As we go to press, the hotel opening is scheduled for the middle of October. When completed and furnished, the tower will be seen more completely in *CONTRACT INTERIORS*.

Jim Mauri's Stores

Jim Mauri of Marketing Design Associates, the firm he founded two years ago, after leaving Knoll International, has founded a second firm, Techinteriors, Inc.—without relinquishing MDA. (MDA's clients include Burlington Industries, DuPont, Jack Lenor Larsen, Eppinger, Dunbar, Ratti Spa of Italy, Techint, Inc., Peter Bratti Associates, and Rausch KG of West Germany.) Whereas MDA provides marketing and design services, Techinteriors, Inc. will be directly carrying out various enterprises in the design field, the first of which will be to market products designed abroad, with emphasis on items for interiors.

Mauri's initial marketing venture will be a large retail store in New York stocked with contemporary home furnishings from international manufacturers. "After considerable study and preparation, said Mauri, "we feel the public is ready to buy on a direct basis the kinds of products for the home that have heretofore been available only through architects and decorators."

That is only the beginning. "Our plan is to open retail stores in several major U.S. cities over the next three years."

The first store (for which a name has not yet been chosen) is scheduled to open early next year. Its location is perfect—212 East 57th Street—and so are the premises—the two-story former home of Meredith Galleries, providing over 10,000 square feet of what Mauri describes as "the most exciting new place in New York to shop for furniture and related items. . . . The renovation team of designer Robin Jacobsen and architect Scott Bromley will have the advantages of a 60-foot width fronting on 57th Street, high ceiling, second floor skylights, and minimal support columns. While the store will cooperate with design professionals, "we certainly will not be 'To The Trade Only'," said Mauri.

Mauri is the president of Techinteriors. The vice president is Margarita Cahn. Mauri, who worked with Knoll in San Francisco, Los Angeles, and New York for 10 years, is a native California graduate of U.C.L.A. School of Business, and a resident of Greenwich, Conn. since 1968. Margarita Cahn, born in Buenos Aires, educated in Argentine and U.S. schools, and a New Yorker since 1967, has been associated with Robert S. McMillan Associates Architects and Planners.

News continued on page 10

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Philadelphia Marketplace Design Assembly, November 4-6

The Marketplace, Philadelphia's spectacular merchandise mart in what used to be a warehouse, is preparing to celebrate its second anniversary. The long weekend from Friday, November 4th through Sunday, November 6th, has been organized into "The Design Assembly"—named after the 18th century Dance Assemblies which high Philadelphia society held in rented warehouses. All professionals related to the interior design industry and its resources—plus their guests—are invited to attend the program, which includes: open house in all The Marketplace showrooms from 9 a.m. to 5 p.m. Friday and Saturday; five seminars on Friday and five seminars on Saturday; two cocktail parties hosted by two showrooms; breakfast and dinner on Friday and Saturday; a gala dinner-dance Saturday night on all three floors of The Marketplace; and a choice of Sunday activities including three tours.

All this is covered by the \$60 registration fee, not counting theater tickets and the hotel; the official hotel is the Philadelphia Sheraton at 1725 Kennedy Boulevard. Student registration is \$40, late registration (after October 15), \$75.

Seminar topics will include: **Licensing the Interior Designer—To Be or Not to Be** (presented by Olga Gueft, editorial director of *CONTRACT*

INTERIORS/RESIDENTIAL INTERIORS magazines, with Wally Jonason, FASID, and John Elmo, FASID); **Innovations in Italian Design** (Richard Jones, FASID, editor of *RESIDENTIAL INTERIORS*); **The Name Game** (Ruth Miller Fitzgibbons, managing editor of *RESIDENTIAL INTERIORS*, with Michael Love, ASID, and others); **How Energy Systems of the Future will Affect Interior Design** (Regina Baraban, editor of *The Designer*); **Historical Fabrics for Restoration** (Adriana Scalamantré Bitter); **The Crisis in the Lighting Industry** (Len Corlin, editor of *Contract*); **Interior Design, Fun or Profit?** (Mary Knackstedt, ASID); **Lighting Systems for the Future** (Remo Saraceni); **How to Design Custom Carpets** (David Martin); **The Process of Interior Design** (Sherman Emery, editor of *Interior Design*).

The Marketplace, 2400 Market Street, Philadelphia, is one block from the Amtrak Station, and 15 minutes from the airport, and you can park your car right behind the building. For information call (215) 561-5000.

Daroff Design, Inc., of Philadelphia and New York, has signed a contract to serve as the design consultant for the interiors and exteriors of **The Marketplace**, the eastern seaboard merchandise mart in Philadelphia (see news item above). The block-sized concrete and brick building was converted into an interior resources showroom center two years ago, has 70,000 square feet of space on each of its five floors. Bell-shaped columns, natural brick walls, 14-foot ceilings, track lighting, and panoramic windows are among its features. Daroff Design is coordinating and planning the building's interior public spaces, is designing a new ground-floor restaurant, and is available to assist tenants in planning and designing their spaces.

From GSA to ASID



Though C. Kent Slepicka recently left the federal government's GSA to form his own firm, CKS Associates in Chevy Chase, he will continue to spend quite a bit of time in Washington, D. C. His appointment to a completely new ASID post, Director of the Society's Professional Practices Program, includes representation of ASID interests in government—promoting relevant legislation, persuading government agencies employing interior designers to work only with those qualified by the NCIDQ exam, to seek recognition for the interior design profession by local, state, and federal governments, to be involved in programs that might be aided by federal grants and funds.

As Director of the Special Programs Division of the General Services Administration, Slepicka was responsible for the agency's national design policies on interior design, graphic design, landscape design, and fine art. He developed the GSA Design Action Center—identifying and solving federal problems, after chairing the Interior Design Session at the Second Federal Design Assembly in 1974. He graduated with honors from the University of California at Berkeley, where he majored in architecture and won several design honors. In his ten years within the federal bureaucracy, he has won a number of achievement awards for his design improvement programs.

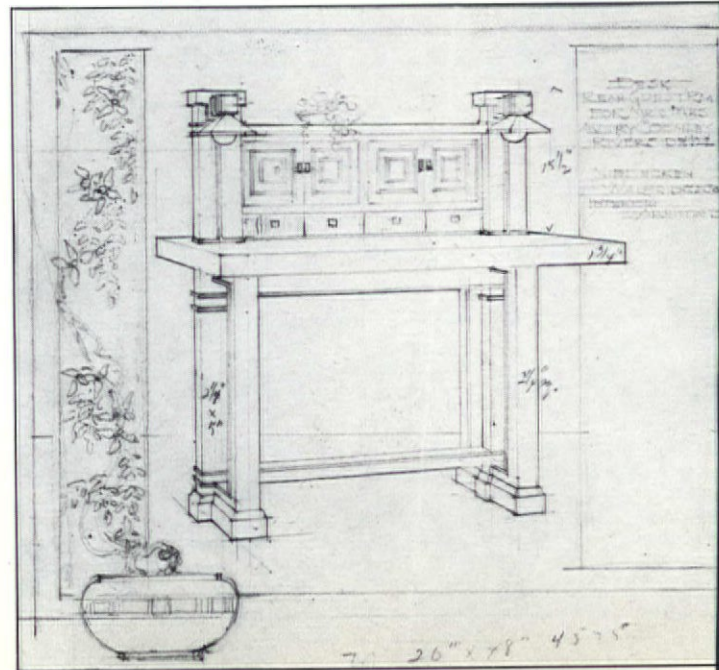
Noguchi exhibition of Akari Lights at MOMA

The Museum of Modern Art in Manhattan will light up the Akari light sculptures/lamps by sculptor Isamu Noguchi in an exhibition running from November 11 through January 6, 1978. As the museum notes, "Akari have their roots in the traditional spiral paper lanterns of Japan, but, through a constant process of refinement, Noguchi has transformed them into self-sustaining art objects."

New Look at a Native Style

"The major architectural conference of the decade," predicts Dr. Narciso Menocal of the University of Wisconsin. Menocal refers to "An American Architecture: Its Roots, Growth, and Horizons," the conference to be held Oct. 28-30 at the Milwaukee Art Center, accompanied by a 250-item exhibition that will continue there through Jan. 8, 1978. The focus will be the original and native body of architecture, furniture design, interior design, and decorative arts most familiarly known as "Prairie School" and called by Frank Lloyd Wright "a democratic American architecture." It is a body of work both fascinating and undervalued, and the group assembling to discuss it makes Menocal's prediction seem quite believable. Included are the world's most eminent Wright scholars—Henry-Russell Hitchcock and Edgar Kaufmann, Jr.—as well as an impressive group of architects now practicing as direct inheritors of the style—Lloyd Wright, Edgar Tafel, Herb Greene, and Bruce Goff. The young enthusiast, collector, and organizer who assembled so many objects and talents is Brian Spencer, Curator of the Prairie Archives; co-director of the conference is Alan Kenneth Lathrop of the University of Minnesota; support for the venture has come from the National Endowment for the Arts, from the Wisconsin Arts Board, and from private foundations and individuals. The conference and exhibition may well reveal previously neglected American beauties and skills; if so, *CONTRACT INTERIORS* will report them.

1907 desk design by George M. Niedecken for Wright's Coonley house.



the company • condi
the fabric • pure wool



the designer • John Caldwell
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Chicago • Space 995, the Pacific • Condi Focus at the Merchandise Mart
Factory • Condi (a division of pacific furniture) Compton, California

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Thonet merger

Thonet Industries, Inc., which since 1962 has been a subsidiary of the Simmons Bedding Company, has merged with another Simmons branch, the **Simmons Commercial Products Division** (specialists in equipment for health care facilities). The name Thonet, honored in the furniture field for more than a century, will be retained, of course, and the present Thonet management will assume control of the Commercial Products operations, including a 120,000 sq. ft. manufacturing plant in Charlotte, N.C. The merger was effective Oct. 1, and Thonet anticipates a consequent doubling of both its sales force and its sales volume. The sales force will be a united one for both product lines. As Thonet moves toward a larger share of the market, and as its historic concern for design begins to influence the health care product line, the industry will be watching with great interest.



James A. Riddering, President, Thonet Industries, Inc.

The Cooper-Hewitt's rich resources and programs

This is a reminder to those who have forgotten, that the first major exhibitions from the holdings of the Cooper-Hewitt Museum, since it became the Smithsonian Institution's National Museum of Design, will continue through December 31. It's a super show.

"Drawing Toward a More Modern Architecture," which concentrates on the work of young architects and designers, will be in the ground floor gallery until November 6.

From November 15 through January, 1978, the museum will honor a season of moments of special celebration, focusing on objects designed to serve special occasions—Christmas, Chanukah, Thanksgiving, New Year's. The exhibit is called "To Celebrate the Moment."

"Places, Products and Packaging" will open January 17, this one exploring the commercial products spewed upon the buying public, made appealing through the art of industrial design.

Travel enthusiasts are offered an exciting program through Cooper-Hewitt's diverse tour schedule, covering historical houses, churches, vintage subway cars. On November 12 members and nonmembers can trip to see recycled architecture in Providence, R.I.; Bronx (N.Y.) Art Deco Architecture, November 19; Church Architecture in Manhattan, December 3; New York's Subways, December 10; and March 5-12, a visit to New Orleans. Next year a special decorative arts excursion to Great Britain is also scheduled.

Children's classes as well as those for adults are an on-going and important part of the museum's activities. The "Fashion Designers" luncheon series has already drawn a number of important figures in this field, so often closely related to interior furnishings fabric design, and colorings. Still to come: Bill Blass, November 7; Pauline Trigere, December 5; Arnold Scasi, January 16; and Mary McFadden, February 6. A limited number of tickets is available for individual talks (\$25).

The "Masters of the Decorative Arts" program, covers the lives and work of four major artisans and innovators in the design field—from Thomas Chippendale, discussed by Arthur S. Vernay's president, Christian Jussel on November 7, to Donald Deskey, subject of J. Roger Guilfoyle's seminar on December 5.

For complete information on times, hours, and fees call the Cooper-Hewitt Museum, 2 East 91 Street in New York: 212-860-6868.

Big Plans at the PDC

When the 750,000 sq. ft. Pacific Design Center was built in Los Angeles two years ago, it was clearly a daring act—in its scope, in its timing, and in its rare commitment to architectural quality. That such courage and foresight have been well repaid is proven by the PDC's announcement of a \$50 million expansion program announced by PDC President Dave Dawson. Executive Director Murray Feldman points out that the program reflects more than present success: "Phase 2 indicates our faith in the future of the industry and in the growing West Los Angeles trade center."

The planned manifestations of this faith include a new 500,000 sq. ft. merchandise mart, a 100,000 sq. ft. exhibition hall designed for trade shows, a parking structure, and a 500-room hotel.

Gruen Associates, with Cesar Pelli the partner in charge, were architects for the original building's award-winning design of glittering blue glass, and Gruen Associates—naturally—have been asked to design the planned additions.

Two Markets into One

This winter the PDC will begin to offer a single annual market week in lieu of the customary two. "We believe the furnishings industry's traditional two market a year schedule is redundant and counter-productive," Murray Feldman says. "We plan to present all that is new in the world of residential and contract furnishings in a concentrated effort to be called National Design Week." The first such event is planned for January 8-14, 1978, with "WestWeek III," the contract market days, Jan. 11-14. On the evening of January 11, and IBD/ASID Benefit Dinner in the building's fifth floor Grand Court, will start the WestWeek events which will include a re-cap of last summer's International Design Conference at Aspen and seminars on designer licensing and other subjects.

Other planned events include a series of smaller, more specific trade shows: lamps and lighting fixtures, November 20-22; floor, wall, and ceiling materials, March 23-25, 1978; international contract furniture May 11-13, 1978.

Burgeoning Dallas Marts—World Trade Center and Apparel Mart

In Dallas, the 7-floor World Trade Center building will soon be the 14 floor World Trade Center building. Built only three years ago (with structure that can eventually support 20 floors), the market building already being doubled in size. Simultaneously, two additional floors will add half a million square feet to the adjacent Apparel Mart. Completion of both projects, scheduled for the end of 1979, will bring the total area of Trammell Crow's Dallas Market Center to 6.8 million square feet, making it the largest wholesale complex in the world. William E. Cooper, President of this booming enterprise, has announced that Beran & Shemire Associates of Dallas, architects for the Trade Center's initial seven floors, are preparing studies for the Center's addition, and that Pratt, Bode & Henderson, architects for the existing Apparel Mart and its striking Great Hall and Atrium, will design that building's new floors.

1978 Dallas Markets

While awaiting expansion, activity bustles. CONDES V, the Dallas Contract/Design Show, will be held this year January 18-20, in conjunction with the Winter Homefurnishings Market (Jan. 15-20). In addition, two mini-markets have been scheduled for 1978: there will be contract market days in the Dallas center April 23-24 and November 5-6, 1978.

Designer's Saturday Awards Scholarship

The furniture sources of the Designer's Saturday group have awarded a \$1000 scholarship prize to Robert Caggiano, a student at Pratt Institute's School of Art and Design. Caggiano, a native of Argentina, submitted what the Pratt faculty jury considered to be the best solution to the school competition problem of creating an office for a design firm in an existing

loft building. Jury members included Bruce Sharpe, dean of the School of Art and Design; Laurie Bohn, 1976 graduate in Environmental/Interior Design; Stef Klein, associate professor; Laurie Maurer, assistant professor and teacher for the project, and Guy McGinnis, co-chairperson of the Dept. of Environmental/Interior Design.



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SHOWROOM DESIGN



At left, "Garden # 65" floral-patterned rug from the Nada Collection; and "Agadir," a subtle zig-zag design in brown and white Berber wools. Center photo, View of the Los Angeles showroom in the Pacific Design Center, designed by Arthur E. Smith. Bottom photo, Stark's newest showroom in Miami with a priceless stock of antique and modern rugs.



The growing number of interior designers, architects, and other specifiers who rely on Stark Carpet Corporation for their floor covering needs are overjoyed to have more showrooms closer to their work. Last January Stark moved to larger quarters in the Pacific Design Center, Los Angeles. The space, designed by Arthur E. Smith (a former associate of the now retired Billy Baldwin), affords a contemporary atmosphere.

This past June Stark opened another showroom in Miami's Decorative Design Center, 3841 N.W. 2nd Avenue, designed by Maur Jaffe of Interplan Interiors and patterned in the more traditional manner of the showrooms in New York, Chicago, Dallas, and Boston. (Representatives are located in Troy, Michigan, and Houston.)

Each Stark showroom offers a representative selection from a renowned collection of rugs, discriminatingly assembled from world-wide sources. There are Savonneries, Dhurries, Aubussons, and Orientals—antique and modern; Wilton carpets with complementary borders; Spanish and Portuguese needlepoints; the faded "jeans" look in a smooth textured carpet with lightweight versions for upholstery and walls; and a recent addition to the line—Berber wools—in area rugs or full wall-to-wall installations, residential or contract.

Handmade rugs can be woven in any design, color combination, size, and quality. Portuguese designs may be translated to wool Dhurries, for example. Rugs and plain carpet can be coordinated for any contract installation. The firm is also recognized as the innovator of fine reproductions of rugs used in period renovation and restorations.

Mrs. Nadia Stark, creator of the Nada Collection, and her sons, John and Steven, continue the family tradition of serving discriminating designers with new and innovative floor coverings policy established by the late Arthur Stark who founded the firm some 40 years ago. Stark offers full custom service to all professional specifiers.

Showrooms continued on page

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SHOWROOM DESIGN

continued from page 14



CANADA'S NIENKAMPER



**Toronto
environment
of an import
rep who also
manufactures
and exports**



Photographs by Roger Jowett

The year of Canada's EXPO 67 was when Klaus Nienkamper and Peter Wayne, Canadian licensees for the Swiss furniture designs of Robert and Peter Haussmann, founded Klaus Nienkamper Limited. Since then they have become the licensees for Knoll International, De Sede of Switzerland, and Intrex of New York as well. Manufacturing as much as possible in Canada, rather than importing, Nienkamper has gradually begun to make Canadian-designed furniture too; it is available to U.S. designers. The company now has warehousing and factory facilities in Toronto, and showrooms in Toronto, Montreal, Calgary, and Edmonton.

On this page are views of the Toronto showroom, and of Nienkamper's space at last year's International Interior Design Show in Toronto (*bottom photo*). The showroom occupies most of a 160-year-old building—originally a carriage-trade grocery store—in Toronto's oldest section. It has recently been made over by Joan Burt, an architect specializing in historic restoration who teaches at the Ontario College of Art. She has made the interior so beguilingly transparent as to entice visitors through all six of its levels without benefit of an elevator. One finds—in addition to the impeccable furniture and accessories—imported rugs, Silvio Russo's overlaid leather mural, and panels—all in Nienkamper territory—plus the collections of Primavera Fabrics, a tenant who distributes Jack Lenor Larsen fabrics. This is an important source for Canadian designers and an attraction for visitors to this year's Toronto design show, Nov. 8-10. The address is 300 King Street Toronto. O



This one

Nelson Workspaces / Designer: George Nelson / Manufacturer: Storwal International Inc.



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The United States is currently consuming \$2.7 billions worth of contract furniture annually. Canada is currently producing \$1.5 billions—of which only \$59 millions worth goes to the U.S. The Canadians use 95.5% of what they make. Of the 4.5% they export, 90% is shipped across the border to us, and they would like to sell us more. Now more than ever, after three years of recession, with unemployment running two or more percent higher than ours, and a higher-than-U.S. inflation rate as well, Canada's industry, work force, and government see their furniture capability as a significant source of foreign exchange and employment. There are 1,200 plants employing 48,000 workers in the country—40% in the Province of Quebec, mostly in the Montreal area; 45% in the Province of Ontario, around Toronto.

To the contract specifier in the U.S.—and to that contract specifier's clients in the U.S. and around the world—the Canadian contract furniture industry is hardly a large resource. Given the realities of geography and the Canadians' desire to please, it is nevertheless an extremely interesting one, and potentially rewarding. Canada's furniture centers are closer to Houston, Dallas, and Atlanta—not to mention Chicago, Boston, and New York—than to Canada's own West, i.e. Vancouver, Winnipeg, Calgary, and Edmonton. And the manufacturers who want U.S. business have not merely established efficient representation and showroom facilities in the States, but pricing policies that minimize to the buyer the financial burdens of the tariff and across-the-border shipment; "F.O.B. Buffalo" is the most prevalent price quotation.

Inseparable from shipping efficiency is reliability as to delivery dates. Promises are kept even when the promised date seems too good to be true. **GW** of Montreal makes well-designed upholstered office chairs of wood and steel that meet all flammability and durability tests, and its modular "Playground" seating is remarkably adaptable, but another reason **GW** upholstereds turn up in such places as the University of Illinois and why **GW** is one of the more popular lines represented by Contract Marketing Associates is that when Evie Podlog of **GW** promises to deliver a fair-sized order two weeks from receipt of the order—which she frequently does—she keeps that promise without fail, come whatever.

As significant as logistics and delivery performance is the Canadian's shrewd approach to design. It goes without saying that you can get any style of furniture in Canada—just as anywhere else; that plants range in size and complexity from virtual cabinet or metal working shops to branches of such technological behemoths as **GF** and **Steelcase**; that designs from abroad are made on franchise (see page 16 for **Nienkamper's** manufacture of **Knoll**, **De Sede**, and **Robert Haussman** designs, and page 30 for **Airborne/Arconas** European designs made in Canada); that there are open plan systems galore.

Yes, the Canadians make what everybody else makes, but often make it with exceptional efficiency. **Chairtex** in Toronto and **Henderson** in Quebec are full-range, no-nonsense contract chair manufacturers with no particular design identity but enormous credibility; their quality is reliable, their prices right. Another kind of special position comes from command of a particular manufacturing process: **Sheres** of Montreal is supreme in contract products made of tubular metal.

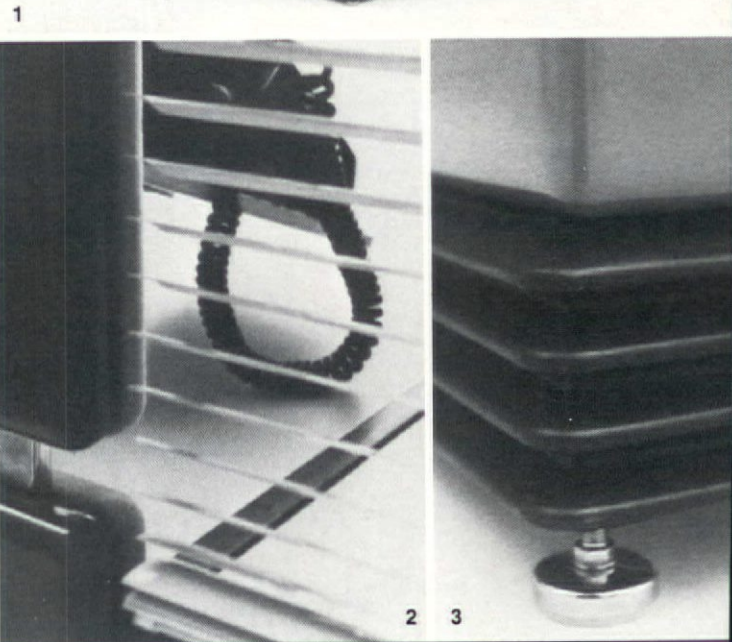
But the Canadians also make what nobody else does. Largely with **Douglas Ball**, **Sunar** (which has steel operations in Toronto and wood plants in Montreal) has established a unique position in office systems, some of which are distinctly original. It is significant that **George Nelson's** innovative office system was translated into reality not by a big U.S. steel manufacturer but by the small Toronto company called **Steel Equipment**—re-identified as **Storwal International** to market the new system called **Nelson Workspaces**.

Kinetics of Toronto developed a whole new esthetic for contract seating and tables with large-diameter metal tubing, went on to desks, a flexible-component desk system in vividly enameled steel, and plywood-frame upholstereds; the company's new showroom/factory building is a smashing testimonial to its success.

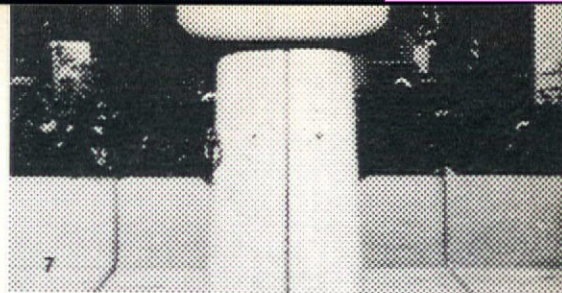
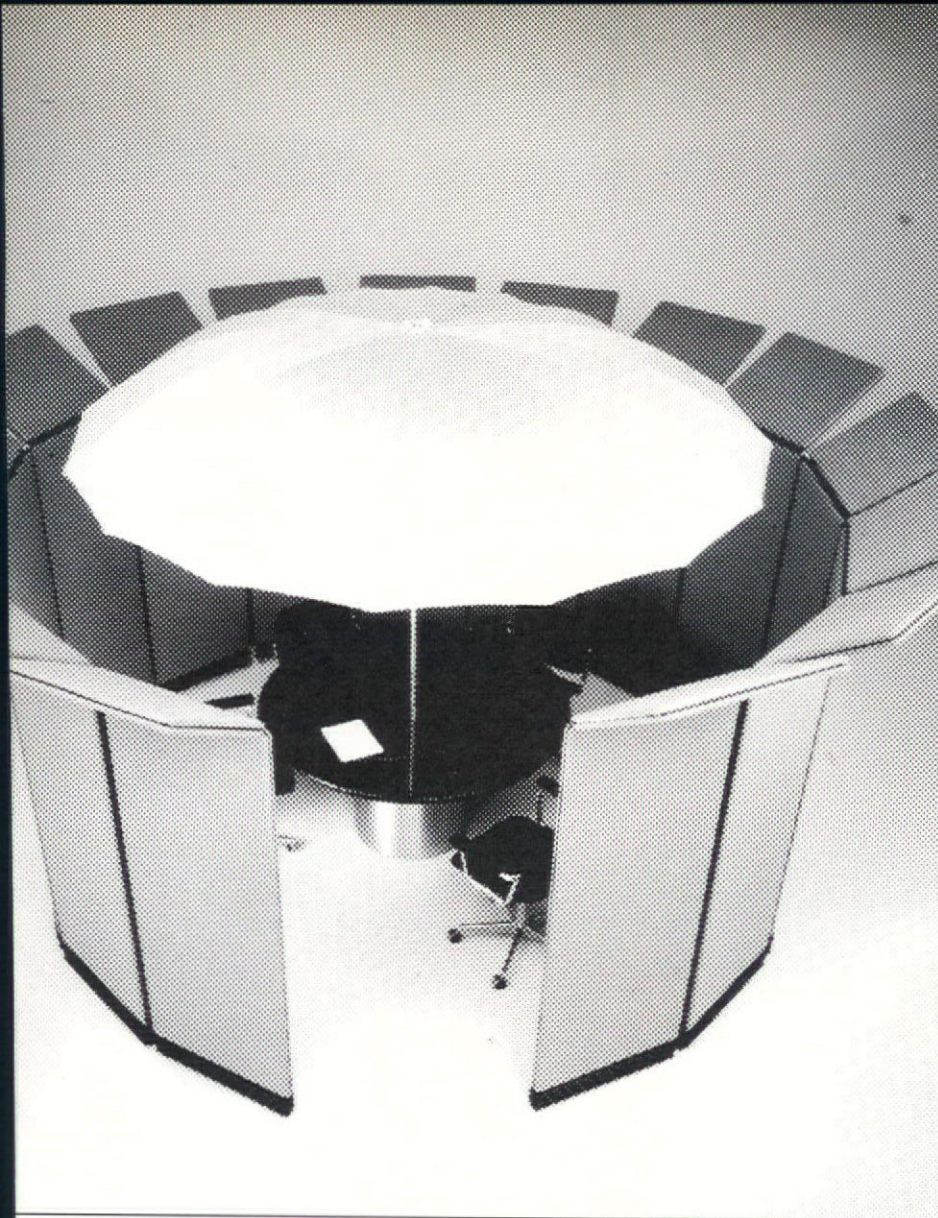
Max Magder, designing/manufacturing president of **Du Barry Ltd.** of Toronto, has made a virtue of simplicity in handsome, low-cost **KD** contract seating and pioneered packaged take-out retail furniture.

The north means forests and blond wood, so the Scandinavian look of **Plydesigns** and **Krug** furniture arouses no surprise. But ethnic Canadiana has inspired gutsier, more rugged natural wood chairs and tables at **Karema** (already incorporated in the U.S.A. though Montreal-based), and antique-inspired executive natural wood desks, very massive, made by **Croy-Roy**.

Firms with expert manufacturing capability can go in any direction. **Willis**—originally a piano factory—still makes pianos, but pianos are a limited, seasonal business, which is why **Willis** uses its wood fabricating



CANADA'S FURNITURE CAPABILITY



7



8

Storwall International Inc. makes Nelson Workspaces (1, 2, 3, 4), the system designed by George Nelson for the Aid Association for Lutherans headquarters (a building by architect John Carl Warnecke) in Appleton, Wisconsin. You need not buy a workspace, only the desk, a KD structure of L units which stand by themselves, facilitating assembly by one person. The desk's bumper base and edge grooves in its structure are sources of its esthetics, which include bright colored shiny steel surfaces. The grooves take all manner of hook-ins and add-ons—bookholders, planters, lamps, and low or high shields which turn desks into workspaces. The hard, glossy fireproof steel component shields are warmly cocoonlike or luxuriously carlike to their users, thanks to their soft linings. Air slits between components prevent claustrophobia, and the user can control his privacy with blinds. Variations in shield height, chosen according to individual need, give the office landscape a lively skyline. The umbrella-roofed conference room speaks for itself. You can slant the upper panels the other way.

circle 250

Proform Furniture Industries Ltd., founded two-and-a-half years ago by President Norman Wayne Proud with Don Romanetti, has its beautifully engineered open plan system—of wood with steel-frame, fiberglass core acoustical screens—going into numerous Canadian government installations. These photos (5, 6) shot in Bell Telephone's Toronto headquarters during set-up.

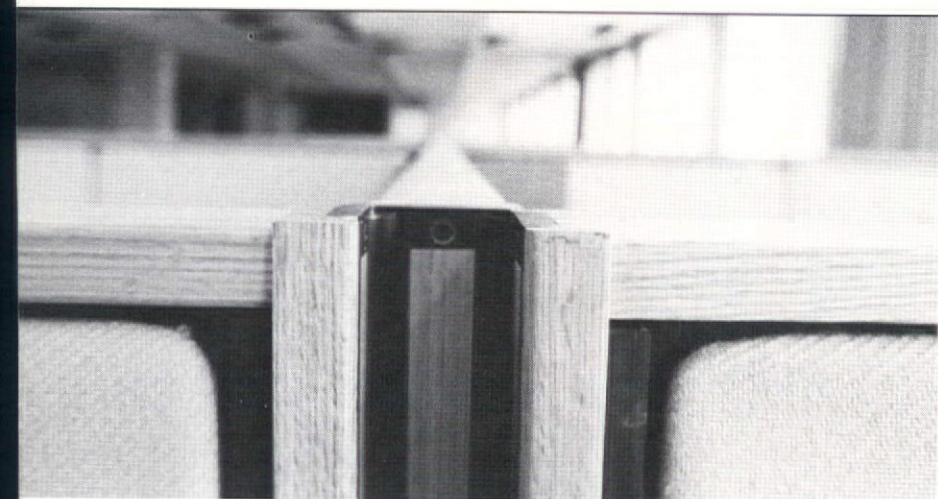
circle 251

Ambiant Systems Limited, under Terry Manell, makes innovative office, institutional, dormitory, and street furniture. Groundscape (7), designed by Keith Muller and Michael Stewart, provides reinforced pre-cast concrete elements—curb, seating, and post and table bases—that interface with a variety of ground surfaces to furnish outdoor environments.

circle 252

Tables Plus, under president George R. Watson, also owner of Business Accessories Inc., makes tables and stools which are important non-systems pieces. The illustrated pedestal tables, designed by Kuypers, Adamson, Norton Ltd. have molded FRP bases, choice of laminate or marble tops (8).

circle 253



expertise on fine traditional and modern executive desks; also a lively-looking, Australian open plan system called Framac (on franchise). **Reff**, an excellent factory founded and still run by a family of German immigrants, has specialized in modular wall/case systems—for residential use, and open-plan wall/case systems for offices. **Interiors International Limited—IIL**—also founded and still run by German-born John Geiger, makes a broad range of superb contract designs in many materials. It has come so accepted in the States (it has Merchandise Mart and Madison Avenue showrooms in Chicago and New York respectively, and a Houston showroom is in construction) that Geiger thinks of it as an international-U.S. rather than Canadian firm.

continued on page 24



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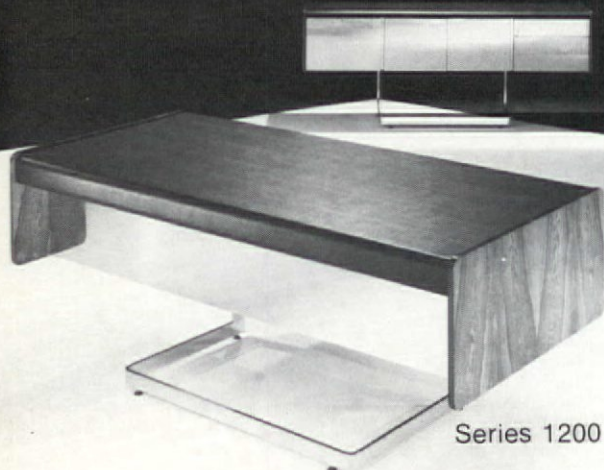
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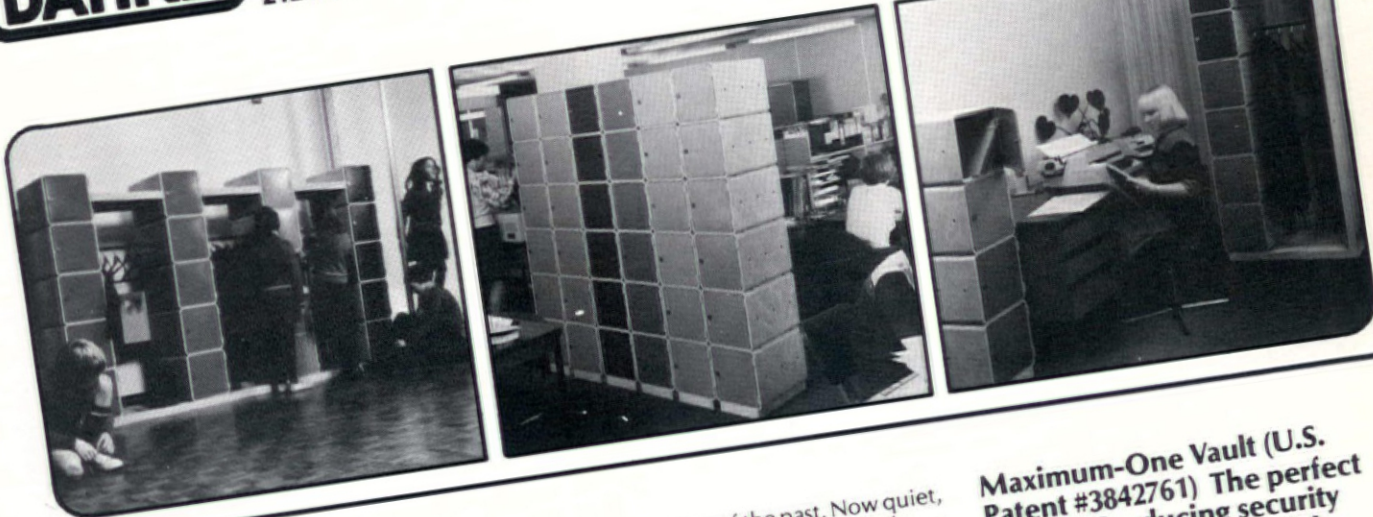
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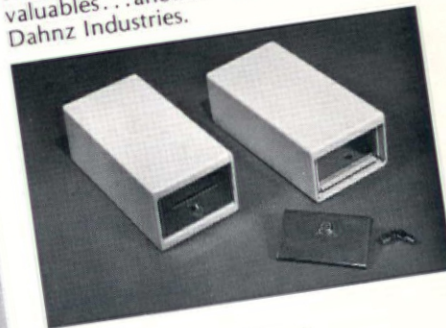
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CANADA'S FURNITURE CAPABILITY

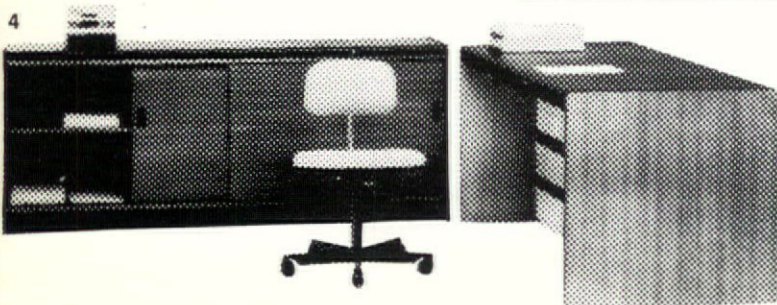
continued from page 18

Nightingale Industries Ltd. provides an unlimited choice in open plan configurations with its Soundscape Interloc System. The acoustical screens are framed in choice of dark or light aluminum or dark or light oak. Screens can stand free. Put desks where you want. (1) circle 254

Reff, master manufacturers of panel modular systems for both residential and non-residential use, are putting thousands of its 6000 Series Office System in Eaton Center, Saudi Arabia, and the Calgary Dome Petroleum headquarters illustrated (2). Wiring channels, hidden suspension channels, and superb performance are some of the reasons. circle 255

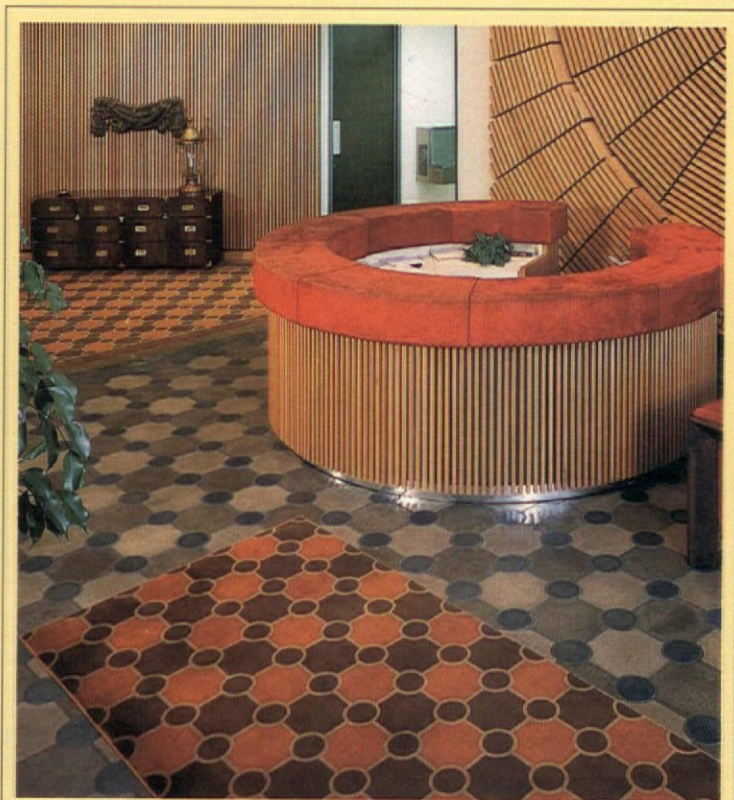
Precision Mfg. Inc.'s Jean-Pierre Lacoste designed System 7 (3) after perfecting his skills on interlocking acoustical Rotopanel and Vertical Integre Work Station components, not to mention Precision's well known Panel System desks. Assembly of this light, high-performance system requires no tools. circle 256

Willis & Co., already possessing a full line of traditional and modern executive desks, obtained a KD open plan system as well. It comes from Australia. Willis makes it on franchise in Canada. The designer is Anthony Robinson, the name is Framac. It is available in both wood and pressure laminates in an unlimited color choice. (4). Neat looking, comfortable to use, economical, it offers many conveniences such as free-rolling filing trolleys. circle 257



But Canada is in itself an international place, with cosmopolitan cities, exciting architecture, and sophisticated interiors. Visitors to Toronto's International Interior Design Show (November 8th, 9th, 10th in the Automotive Building in Exhibition Place) will find still other spectacular new environments in the gold-lace-and-glass Royal Bank by Webb Zerafa Menkes. The show, in its tenth annual go-round, is sponsored by the Interior Designers of Canada, equivalent to U.S.'s ASID; IDC's annual conference is held at the same time. Besides this sponsorship, there have been rumors of a rival event next spring. Toronto in the Fall is too wonderful to miss, besides which the contract furniture coming up is rather too intriguing. *continued on page*

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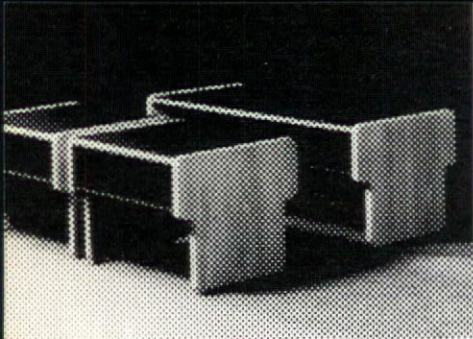
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CANADA'S FURNITURE CAPABILITY

continued
from page 24

Artopex, Canada's fourth largest contract furniture plant, operates the steel and woodworking factories of the three manufacturers who merged to form it. 1977 is the year it began organizing U.S. representation and simultaneously won Design Quebec awards for two of its products, including the Inove series (1) designed by Paul Boulva with Pierre Martin. These desk frames in a wide choice of finishes accept all manner of drawers and doors, files, shelves. circle 258

Kinetics' steel-tube contract seating and tables are now joined by the KD general office desk series (2) of steel in brilliant green, red, white, blue, or brown electrostatically applied Kincote. circle 259

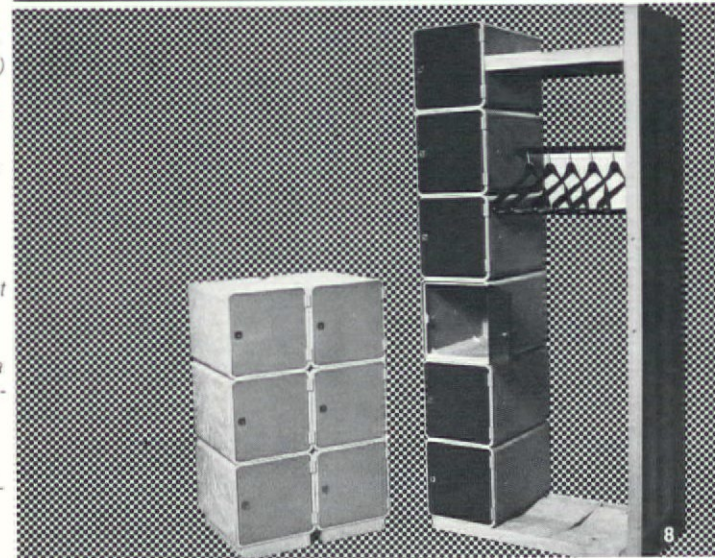
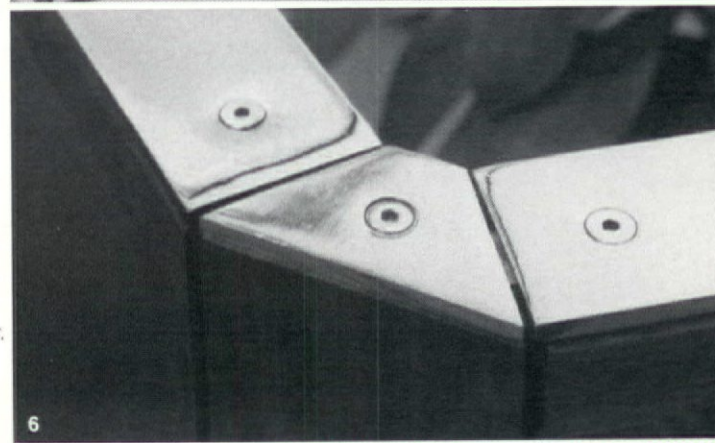
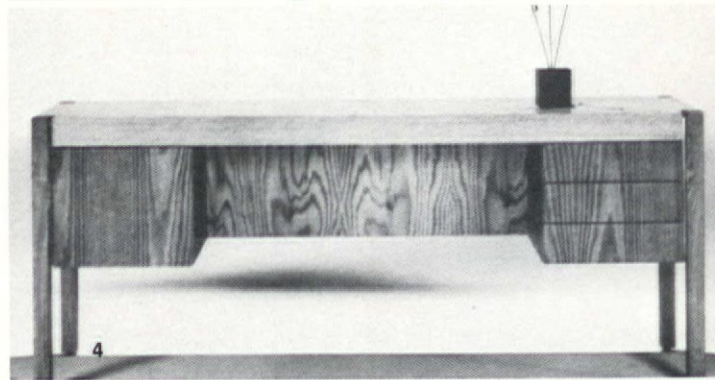
Sunar Limited, which manufactures both steel and wood furniture, probably has more different types of open plan office systems than any other maker, and Douglas Ball has designed all of them, as well as the Sunar chairs, including the body-wise Cas system. Illustrated (3) is a Mini-Module grouping of machine enclosure and desk. circle 260

Ste. Marie + Laurent fabricates wood, steel, and plastic into comprehensive contract chair, table, and desk lines. Considering the industrial chic of such items as the steel pedestal-base telephone stand we published in '75, the impressive wood craft in this executive desk series (4, 5) suggests real manufacturing capability. circle 261

Taylor-Evans (Taevan), which is sending 50% of its production to the U.S., was chosen by Jack Lowery to develop the custom-made Bankers System for Lowery's continuing Bankers Trust work. Much acoustical knowledge gained through Taevan's several Sona Screen systems has been augmented by a joining system of great flexibility (6, 7). circle 262

Dahnz Industries U.S.A. is the U.S. offshoot of a Canadian firm which is bringing in not only Canadian-made but British-made products. Space Cube lockers (8) have just won an IBD 1977 Product Design Gold Medal. They are made by Uniplant Products, British Industrial Plastics Limited, are more fire-resistant than steel, as well as considerably stronger. With doors in bright red, blue, brown, or tangerine. Only one of many intriguing plastic and metal storage lines at Dahnz. circle 263

Sonotrol provides sound control or sound isolation through scientifically constructed ceiling, wall, or partition components that may be custom designed to the interior designer's specifications, or designed by the interior designer and executed by Sonotrol. Here we see fabric-wrapped ceiling baffles plus 1" thick "Sonowall" panels in a graphic print—all keeping this snack bar area quiet (9). circle 264



One of Canada's most interesting furniture firms, **Ambiant**, is staying out of the show with the intention of waiting for the spring event. But Ambient products can be found in Toronto's streets and covered shopping malls such as those in Sheraton Centre, since Ambient is doing street furniture which in some cases seems to grow out of the concrete pavement. Nor can we wait to see in the flesh what are claimed to be the best-looking and strongest files and lockers in the world—made in England and sold in Canada and the U.S. by **Dahnz Industries** (which now has a U.S. base). Whatever Canada's current tribulations, the Canadian scene is well worth watching, its contract furniture capability worth exploring.

OLGA GUEFT

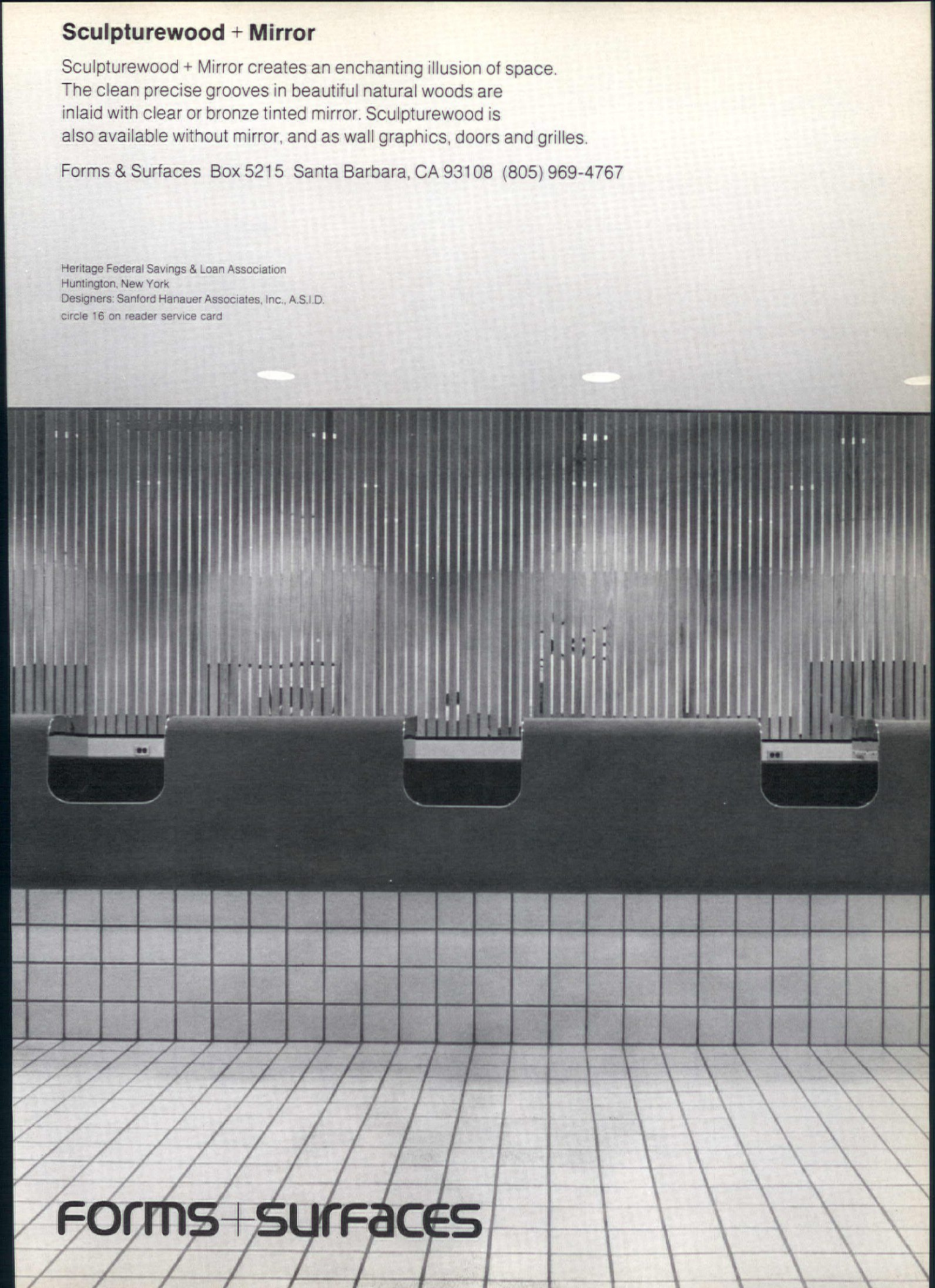
continued on page

Sculpturewood + Mirror

Sculpturewood + Mirror creates an enchanting illusion of space. The clean precise grooves in beautiful natural woods are inlaid with clear or bronze tinted mirror. Sculpturewood is also available without mirror, and as wall graphics, doors and grilles.

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circle 16 on reader service card



FORMS + SURFACES

CANADA'S FURNITURE CAPABILITY

continued from page 26

Ebena Lasalle is the steel tube specialist. Its *Sturdy Canadian Classic line (1)* is poshly upholstered, comes in 5 different office models, circle 265

Snyder's expertise is quality upholstery for huge and/or luxe installations. This delicious, adjustable leather chair (2) comes apart for maintenance, circle 266

Taylor-Evans (Taevan) builds the *Fox System Seating to KD* for maintenance and shipping. Wood table fit-ins make multiple seating environments (3), circle 267

Interiors International Limited's strong, gracious chair series (4) (there are arm and other office versions) is by Philadelphia designer *William Sklaroff*. Birch core laminate with oak, walnut, teak, or rosewood, circle 268

continued on page 30



さゆのて美しの



"Totemo Utsukushi."

In the Orient it speaks of an exquisite beauty. In the West, it speaks of Sidlaw of Scotland and the rhythmical brilliance captured in elegant fabrics. Shown is but one from the Oriental collection of fine print fabrics; only part of Sidlaw of Scotland's new and expanding Ports of Call collection. Sample fabric sets available for five dollars. Sidlaw of Scotland, 3260 Powers Ferry Road, Marietta, Georgia, 30067.

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circle 17 on reader service card

CANADA'S FURNITURE CAPABILITY

continued from page 28

Kinetics' new, totally modular upholstered chair / sofa series by Thomas Lamb has melamine-protected plywood shell. (1) Already in major installations. circle 269



1

Plydesigns' 4100-1 lounge carries laminate technology to its springiest, most comfortable zenith, and it's easy to clean under too (2). circle 270



2

Airborne / Arconas will show the French Roset collection and Dutch Kimball chairs (3), Canadian-made under license, of molded, glass-filled polystyrene (in 4 colors). Or with inverted U plywood legs. circle 271

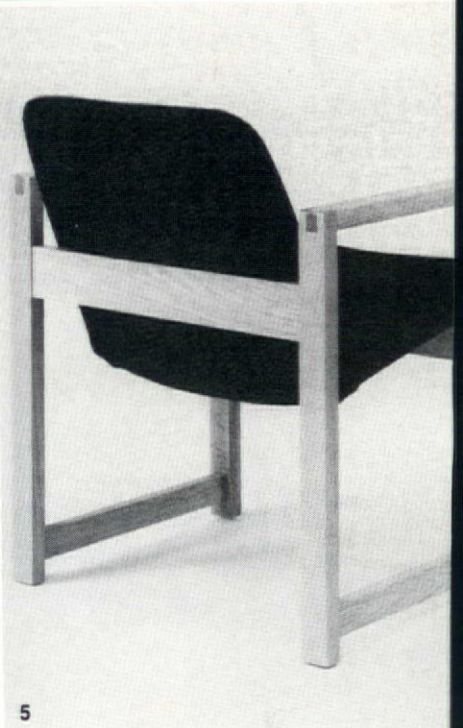


3

Karema (now Karema U.S.A. of Jay, Vermont) uses butcher-thick white cedar with wood dowels and leather thongs instead of hardware. This chair (4) folds! The table / chair collection won the 1977 Quebec Prix d'Excellence. circle 272

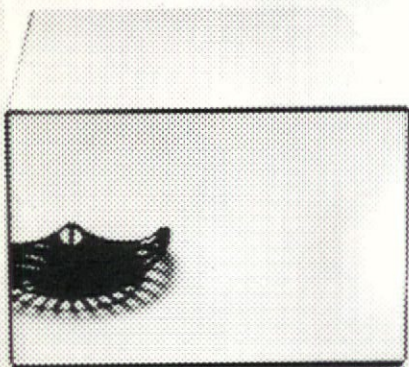


Ste. Marie + Laurent does this chair at two different seat pitches. The wood version (5) is a classic, but there's one with a tubular steel frame. Plywood shells, pirelli banding, and foam cushioning. By Andre Laurent. circle 273



5

Metalsmiths Co. Ltd.'s Court Noxon designs in wood and steel. His 7270 Mono Table in size to order, is shown in mirror chrome sheathed with solid wood edge inserts, beveled and ebonized (6). Or have it in veneer with solid wood edge inserts. circle 274



6

august



Catalogued at the Cincinnati Art Museum's exhibition Contemporary Furniture 1925-75, the August™ Series represents a major advance in seating design. Eight sculptural forms expand into twenty seating units, creating an unlimited resource for fashioning space. It is the most comprehensive seating series ever produced. Each form is designed to be modular or stand alone with distinction. Sales representatives and showrooms:

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Maxwell Bridges Associates
351 Peachtree Hills Ave. N.E.
Atlanta, GA 30305

Jesse Osetek
Box 36368
Detroit, MI 48236

circle 18 on reader service card



From lighting manufacturer to corporate user, everyone is conscious of the need to specify products which will save electrical energy. Biggies and others in the industry have chosen names for bulbs or tubes to reflect savings in dollars as well as watts. For instance, General Electric has its fluorescent *Watt-Miser*, and a more energy-efficient Multi-Vapor lamp to use in place of mercury types.

Westinghouse Electric says its *Econ-O-Watt* lamps can save up to 20% in lighting energy costs, and cites its energy-conservation and economy with outdoor *Ceramalux* lamps.

Sylvania claims "the way to light a building economically is with 35-watt *SuperSaver* fluorescent lamps." And, Duro-Test, which first introduced its *Watt-*

Saver fluorescents in 1973, ahead of the critical energy crisis, has been improving performance ever since. All the lamp manufacturers have an immense selection to offer, engineered to fit any project—indoors or outdoors.

As for design, the collection of lamps and lighting fixtures presented on this and the following pages proves that innovation is well and thriving and that designers and other specifiers will have no difficulty in finding exactly what they need.

The National Lighting Bureau

The National Lighting Bureau's primary interests are clearing up the many misconceptions about lighting which exist, and providing detailed, factual information relating to the many new advances

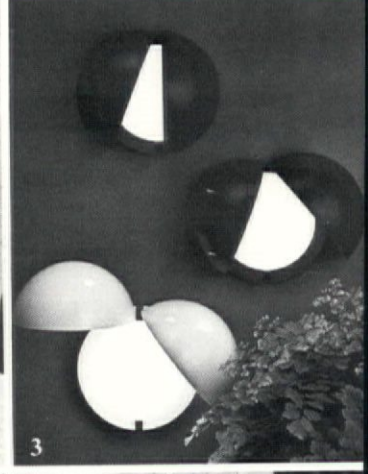
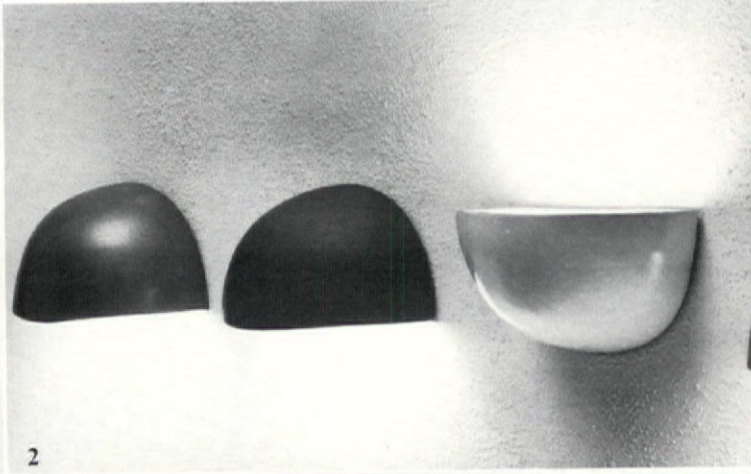
that have been made in the past few years.

A report, "Lighting: Aesthetics, Productivity and Energy," is available to the readers of *CONTRACT INTERIORS* without charge. Among considerations in specifying lighting are: 1. Reducing illumination in many working environment can have a severe negative impact on productivity, thereby causing financial losses to the company. 2. Reading pencil handwriting on poor paper requires 100 footcandles, while reading high contrast printed materials require only 30 footcandles. 3. Long-term life cycle costs can be achieved through more efficient lamps and luminaires.

For a copy of the report, write The National Lighting Bureau, 2101 "L" Street, Washington, DC 20037, or circle 249.

MARKET

LAMPS AND LIGHTING FIXTURES



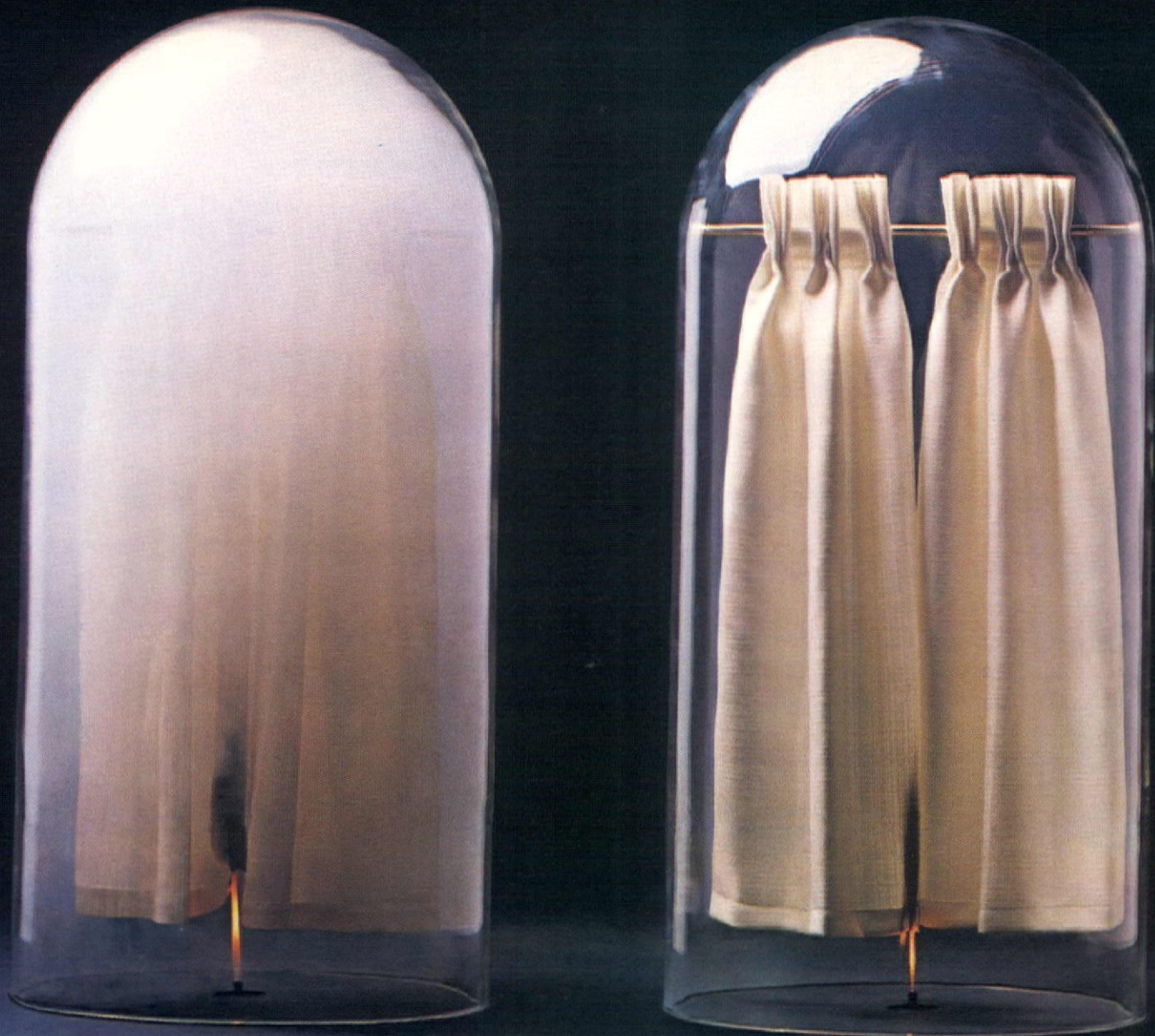
Wall fixtures

George Kovacs (1) "Uchiwa I" wall lamp measures about 87 in. H, 45 in. W. One of the table, wall, and suspension lamps from the Fan Collection designed by Ingo Maurer. A handsome color catalog shows the many ways fans can be overlapped in fanciful forms. *circle 212.* **Robert Long (2)** Using Heath ceramics, Stuart Barnes has designed table lamps, kerosene vessels, and wall sconces in eight colors, all with matte glaze. Style

3200 (shown) is for interior or exterior use, and can be mounted in any direction. *circle 213.* **Venini (3)** One of many out-of-the-ordinary lighting fixtures from Italy—"Lampira," a wall lamp made of Markolon. Colorful "eyelid" covers open up to 180°. *circle 214.* **Progress Lighting (4)** Firm's commercial light fixture line includes Alzak recessed reflectors, wall washers, downlights, etc. Shown is a "non-destructible" Lexan poly-

carbonate fixture for indoor outdoor play areas and other rough usage applications. In candescent or fluorescent mode. *circle 215.* **Georgian Art Light Designs (5)** Outdoor lighting one type of custom lighting includes more than 500 designs handcrafted from solid brass. P and game table fixtures come in vivid colors and hand-screen patterns. *circle 216.*

Lighting continued on page



Depicted is a small-scale comparative demonstration of smoke being generated after 40 seconds. (Left: Representative modacrylic-blend fabric. Right: Beta-Care fabric.)

Choose Owens-Corning Beta-Care™ drapery fabric. Because the greatest danger in hospital fires is smoke inhalation.

Most hospital draperies are flame-retardant. But the 1976 NFPA Fire Protection Handbook[®] reveals that more than 62% of all deaths in building fires come from asphyxiation by smoke and gases. To be as safe as possible, fabric must be smoke-retardant too. That's why we urge you to specify Beta-Care fabric woven of yarn from Owens-Corning.

AVERAGE SMOKE OPTICAL-DENSITY COMPARISON (NFPA 258-1976 FLAMING EXPOSURE)							
10	20	30	40	50	60	70	
						MODACRYLIC BLEND	
							BETA-CARE

Independent tests of fifteen popular flame-retardant fabrics show that Beta-Care fabrics generate the least smoke. (These tests were performed under laboratory conditions, not in a real fire.)

We hope you never experience the real thing. But because it's your responsibility to choose draperies and cubicle curtains—won't you sleep a lot better if the fabric which you choose is Beta-Care made of yarn from Owens-Corning?

For further details, call Mr. J. I. Snook, (212) 759-3810 (collect), or write him at Owens-Corning Fiberglas Corp., 717 Fifth Ave., New York, New York 10022.

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circle 20 on reader service card



Left to right: Spring Song, Belfast Lemon, Countryside

Choose Thortel's Beta-Care™ drapery fabrics. Because the greatest danger in hospital fires is smoke inhalation.

Smoke is more deadly than flame. The 1976 NFPA Fire Protection Handbook[®] reveals that more than 62% of all deaths in building fires are from asphyxiation by smoke and gases. So your drapery and cubicle curtains should be not only flame-retardant, but smoke-retardant.

Thortel sells such a fabric. It's woven of Beta-Care yarn from Owens-Corning:

AVERAGE SMOKE OPTICAL-DENSITY COMPARISON (NFPA 258-1976 FLAMING EXPOSURE)						
10	20	30	40	50	60	70
BETA-CARE						MODACRYLIC BLEND

circle 21 on reader service card

Independent tests of fifteen flame-retardant materials show that Beta-Care fabrics generate the least smoke. Of course, all tests were performed under controlled laboratory conditions, not in a real fire. But obviously, Beta-Care is safer.

Thortel's new collection of Beta-Care fabrics is ready now—in a handsome choice of prints, stripes and solids.

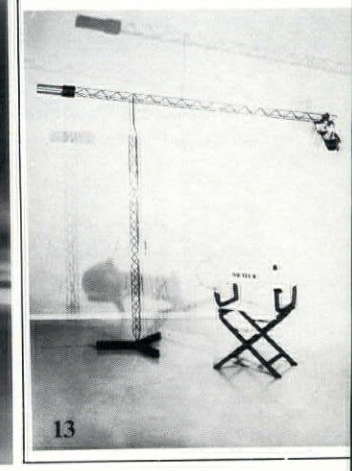
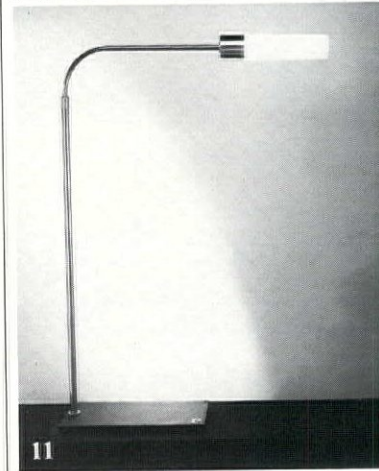
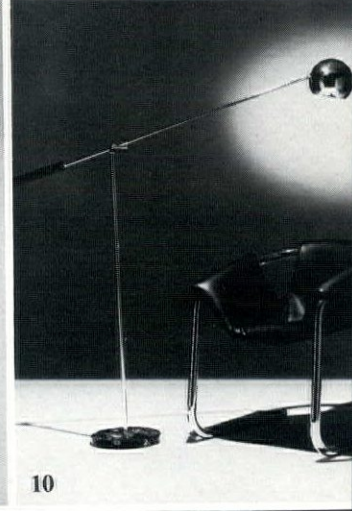
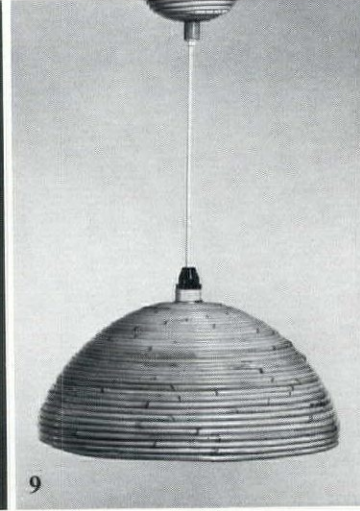
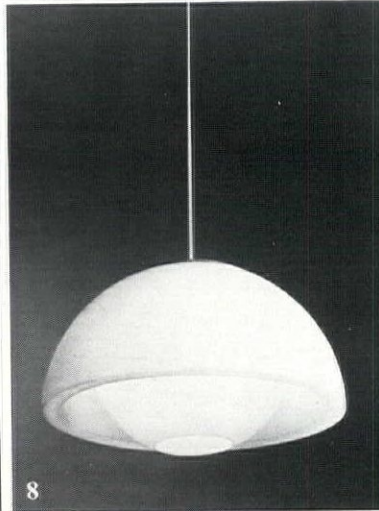
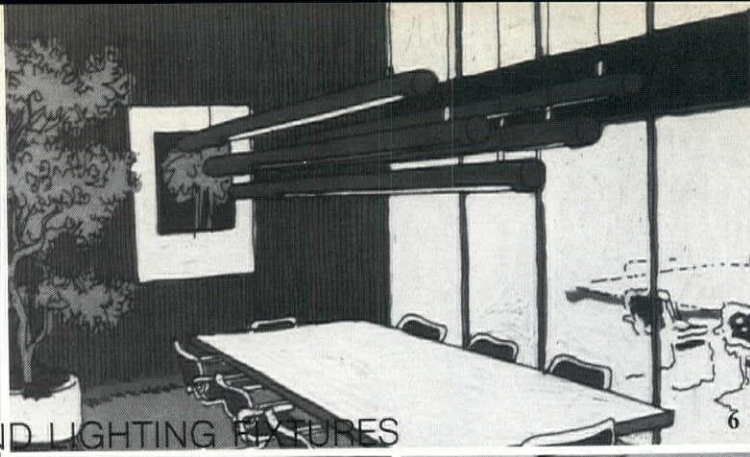
If you would like further information, call Ms. M. I. Deacon, 212-695-1045 (collect), or write her at Thortel Fireproof Fabrics Incorporated, 393 Seventh Avenue, New York, New York 10001.

OWENS/CORNING
FIBERGLAS
TRADEMARK

MARKET/LAMPS AND LIGHTING FIXTURES

continued from page 32

Ceiling fixtures and floor lamps



Lightolier (6) "Lytetube," part of a complete modular (CFS) fluorescent system, allows designers a choice of scale and configurations. Units can be tandem-mounted (shown over a board room table), used singly, or wall-mounted for graphic and sign lighting. *circle 217.* **Koch & Lowy (7)** It's called "The Orient" and is a functional fixture that hangs well from any ceiling. In billiard green and pure white acrylic with chrome. Width, 15½ in.; height, 10 in. *circle 218.* **Habitat Incorporated (8)** Hemisphere-shaped pendant is cast as one continuous piece from translucent, high-density linear polyethylene. Dia. is 26 in.; height is 17½ in. *circle 219.* **Raymor/Richards, Morgenthau (9)** Wicker

lighting fixtures are diversified in shape, some combined with styrene cylinders or rice paper for translucency. Excellent for carrying out the natural look in restaurants and other food service facilities. *circle 220.* **Brayton International (10)** Cantilever Lite (F-14) in polished chrome has a vertical member rising from an 11 in. Dia., marble-like base. Counterbalance on opposite end of the globe permits adjusting height of the 40-in.-long arm. *circle 221.* **Laurel Lamp (11)** "La Branche" adjustable pit floor lamp with imported opal case glass shade is from the Pierre Cardin Collection. Height range: 47 in.-63 in. *circle 222.* **Shiller Cordey (12)** Adjustable chrome or brass floor lamp

with "T" bar and "mushroom" cap is a design by Richard Maxwell. Base is solid polished steel. Height adjusts from 42 in.-52 in. *circle 223.* **Sauteur (13)** It's "The Boom," an innovative design inspired by space frame structure using a tetrahedral configuration. In a "red lead" steel color, chrome, or black with contrast accents. Lamp is also distributed through Raymor/Richards, Morgenthau. *circle 224.* **Chapman (14)** One of the many types of adjustable floor lamps furnished with variable intensity rheostats offering varying light levels, and energy savings. Shell design has swivels. In antique brass, chrome, or chrome. (© 1976 Chapman. Pat. 3,694,647.) *circle 225.*

Lighting continued on page 37



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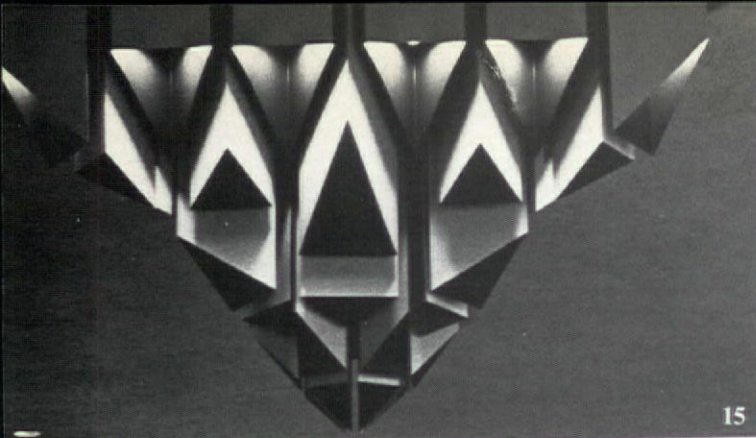
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762—Auriferous Copper

764—Fired Pewter

763—Fired Copper

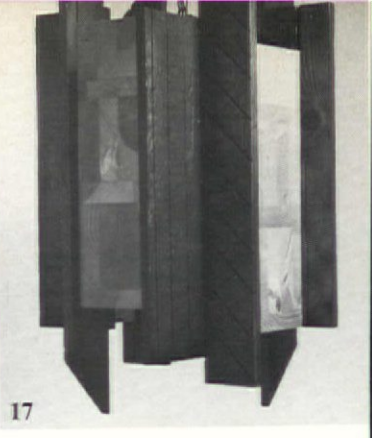




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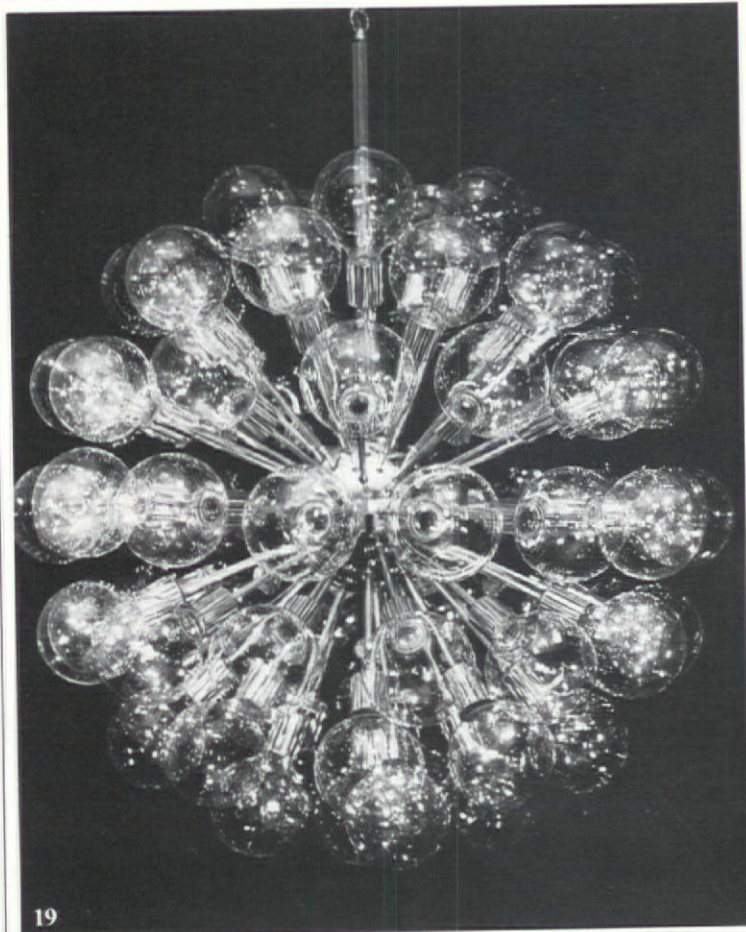
MARKET/LAMPS AND LIGHTING FIXTURES

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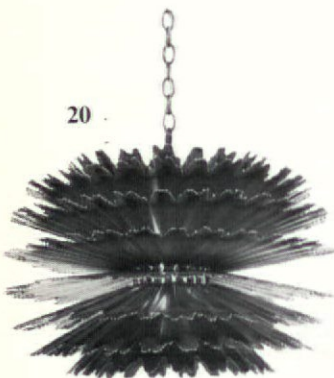
Chandeliers and multiple lights



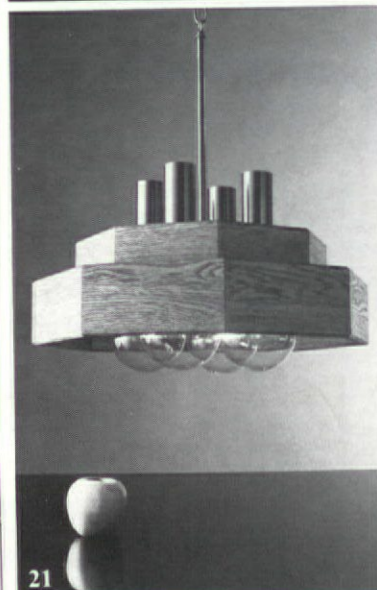
18



19



20



21



22

Harry Gitlin (15) The fixture illustrated, one of two identical units, was a custom design for Brian Morris of Dorothy Draper & Company for a Hartford, Conn. financial company building. Construction is 18 gauge sheet steel with painted finish. Each of 40 cones is mounted individually to a recessed pan. *circle 226.* **Came Glass (16)** Chandelier is one of many arresting glass fixtures. This one is composed of clear disk hanging from a silver frame. *circle 227.* **Thomas Industries (17)** "Sierra" series has a rustic appearance with its natural Ponderosa pine fins and rough-hewn wood trim. There is also a wall bracket model. *circle 228.* **Virginia Metalcrafters (18)** Tayloe House Lantern is a faithful copy in solid brass of an original. Finish may be polished or verdigris. Height is 32 in. plus 16 in. of suspension chain and canopy. *circle 229.* **Tivoli Industries (19)** Energy-saving, incandescent Tivolites consume a mere 2½ watts. Those composing the popular spherical chandelier design consume only a total of 18 watts, and they also have a rated life of more than 50 years! *circle 230.* **The Feldman Company (20)** One in a series of solid brass handmade ceiling and wall fixtures with oxidized bronze finish. FD-2836 (shown) is 24 in. W, 18 in. O.A.H. *circle 231.* **Charles Loomis Lighting (21)** Interpendant of oak and oxidized brass is one of many sculptured designs in wood—as hanging fixtures, wall brackets, and architectural adaptations in lighting. Woods are white oak, western red cedar, redwood. *circle 232.* **Neo-R Lighting (22)** Firm answers lighting and coordinating problems many ways. One is with "Mermaids," an arrangement of single multiple lamps in 2 in.-square modules—using "G" lamps, fluorescent over white translucent acrylic panels, or other lighting elements. *circle 233.*

Lighting continued on page

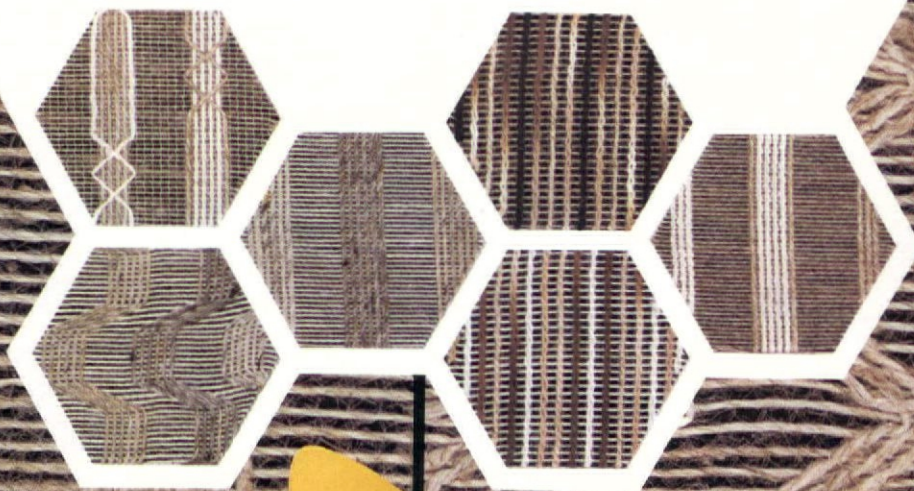
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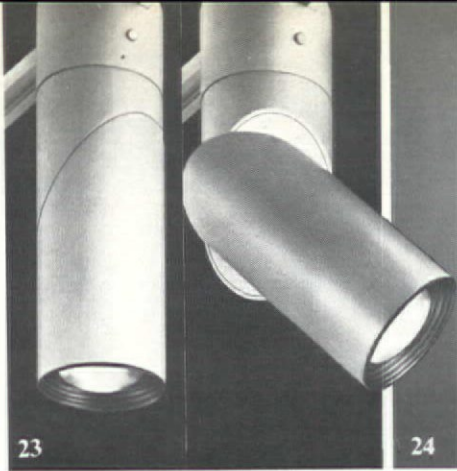
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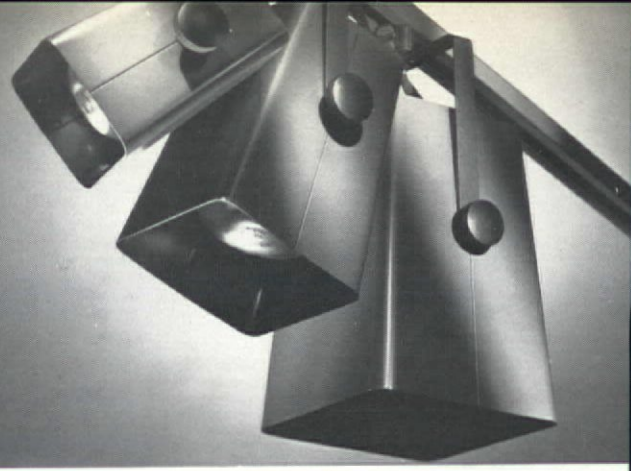
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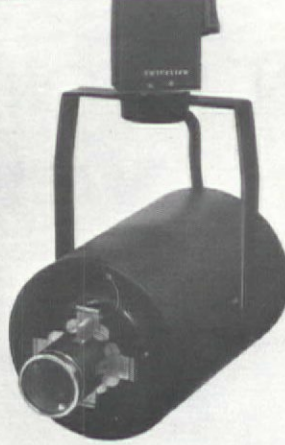
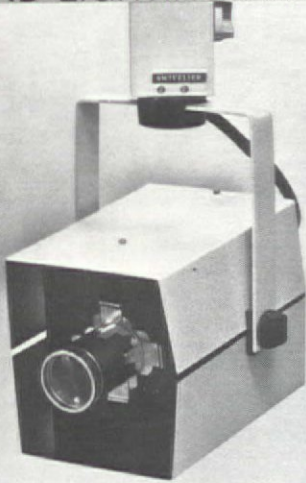


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24

MARKET/LAMPS AND LIGHTING FIXTURES



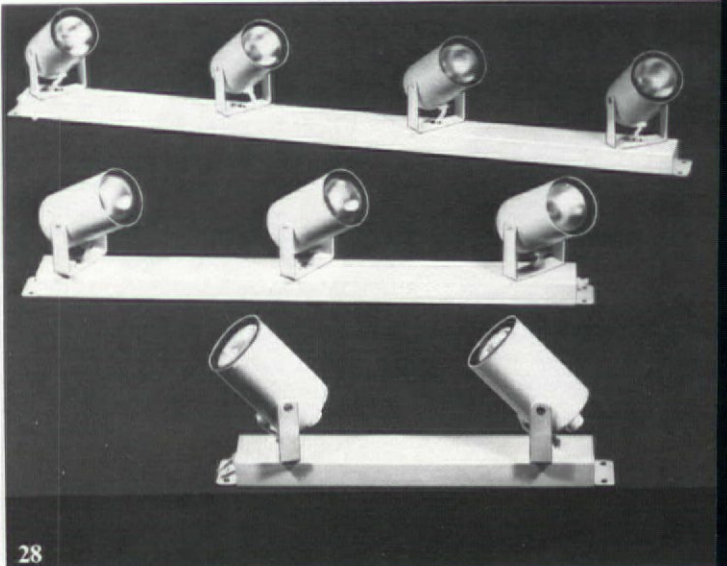
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26



27



28

Track lights

TrakLighting, Inc. (23) "GeoMetrik" sculptured light form fits flush to ceiling or wall, with wires and other paraphernalia completely hidden. Base and lamp tube swivel to permit rapid changing into many shapes. *circle 234.* **Litecraft (24)** "Square" design, resembling a cowbell, is new to firm's adjustable Trak-Line system. Finishes are bronze, white, or black; in three sizes. Litecraft is a division of NuTone. *circle 235.* **Swivelier (25)** Three framing projectors, left

to right: Cinema Projector, Square Projector, and Cylinder Projector. Each highlights specific objects for focal interest—in offices or public spaces. Finishes are black, white, or sterling gray, depending on the model. *circle 236.* **Fostoria Industries (26)** "Focalite" model is from firm's large line of Amplex accent and display lighting models. Fixtures utilize the new 25W R-14 intermediate screw base lamp. *circle 237.* **Halo Lighting (27)** A bronze finish has been added to the min-

iaturized track lighting line, ideal for commercial showroom, museums, and art galleries. Other finishes are available. Track can be cut or joined to form 10 lengths or configurations. Lampholders come in various sizes and shapes. Power-Trac system uses low watt bulbs. *circle 238.* **Roxter (28)** Trak-less Mini Be Series is designed for economical accent lighting, using only 25 watt GE's 25R 14N bulb. *circle 240.*

Lighting continued on page

For improved flammability performance, without sacrificing design, specify furniture with VONAR interliner.

In response to increasing demands for improved flammability performance in upholstered furniture, Du Pont developed the VONAR* family of interliners. In limited ignition situations, properly used VONAR interliners can reduce the likelihood of ignition of furniture as a unit. Should ignition occur, VONAR can reduce the furniture burning rate.

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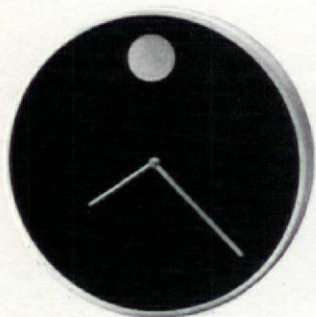
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Company _____

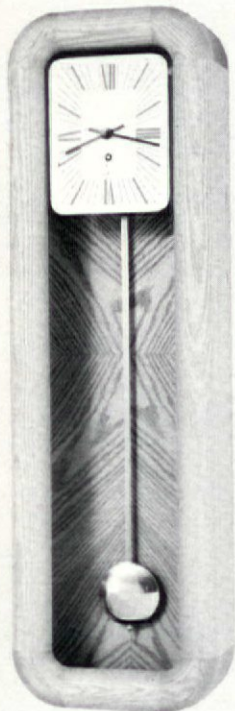
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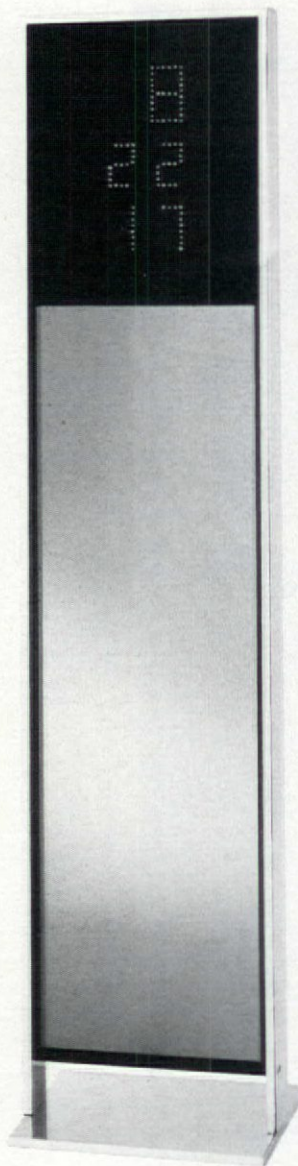
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Model 4628 The famous "Museum Clock". Dramatic in its simplicity. 12 $\frac{3}{4}$ " diameter.



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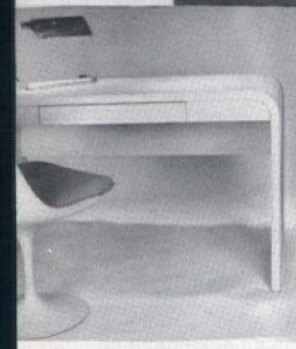

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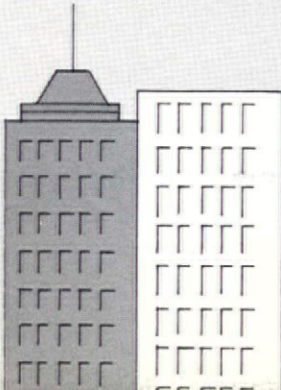


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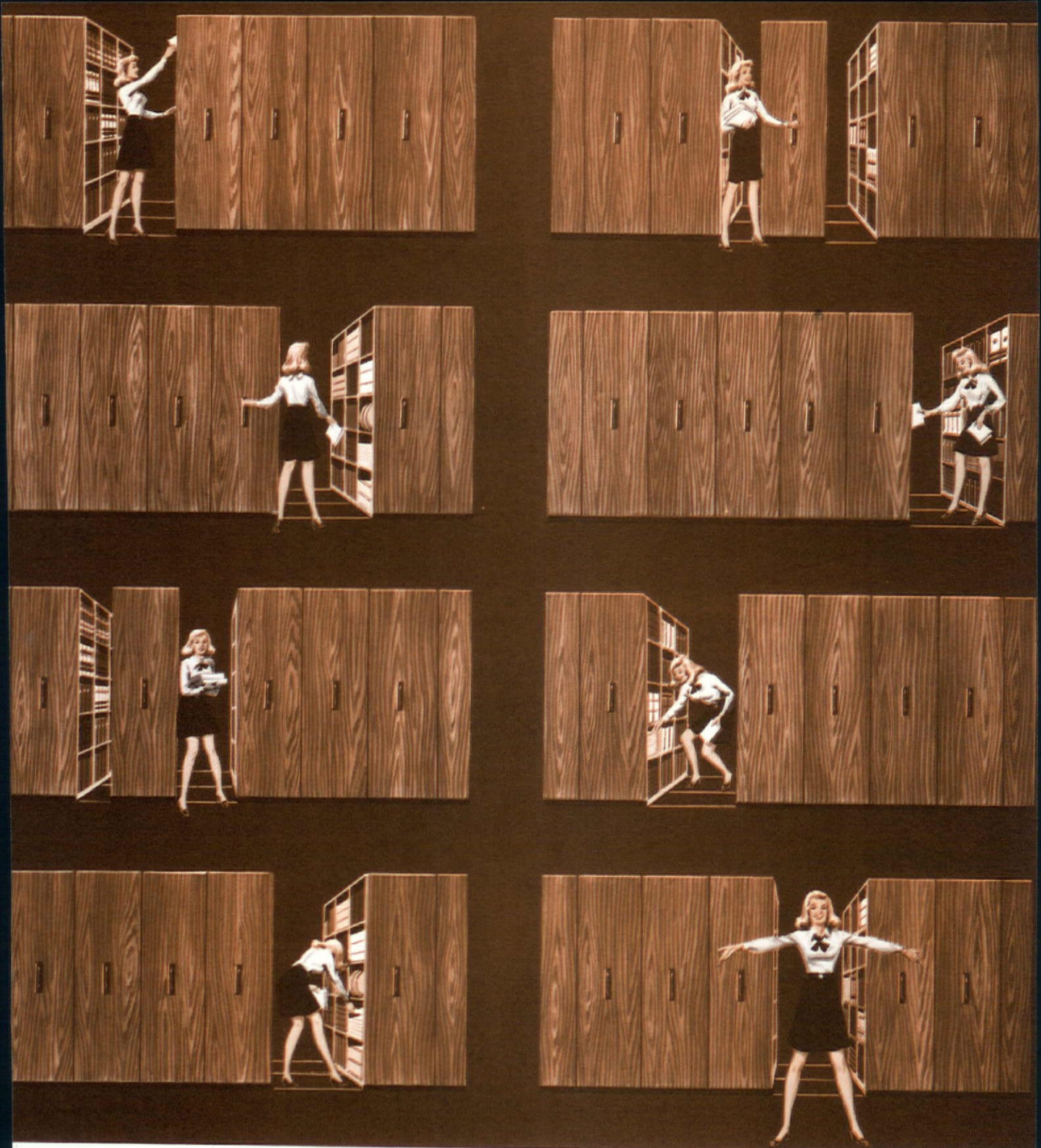
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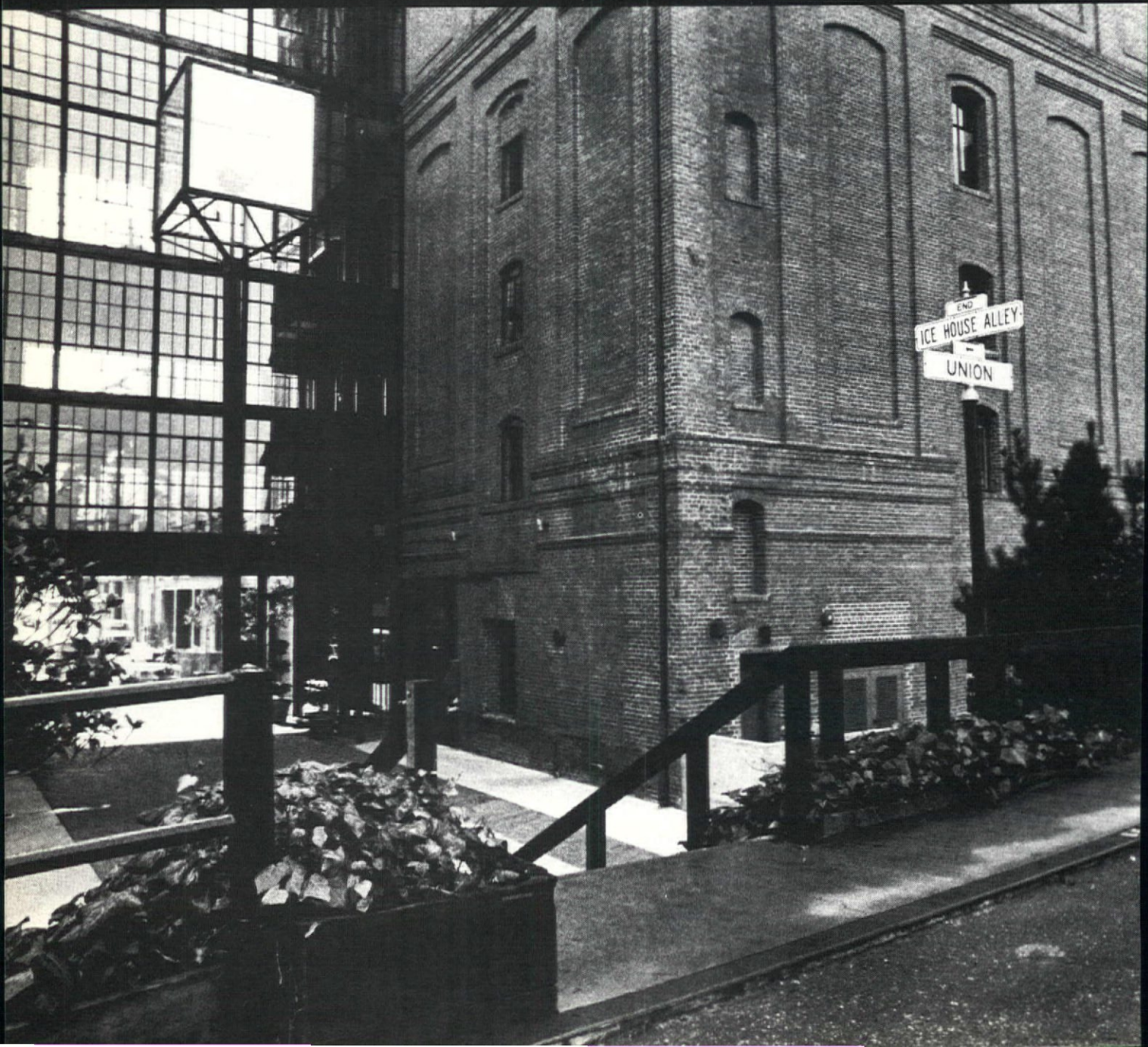
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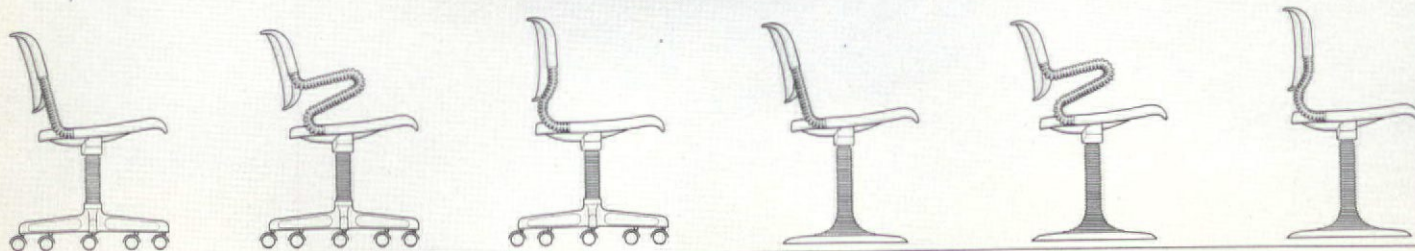
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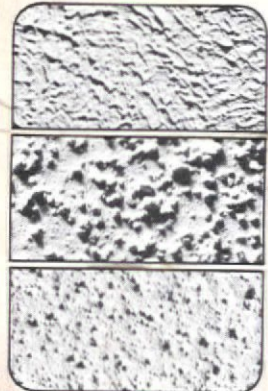
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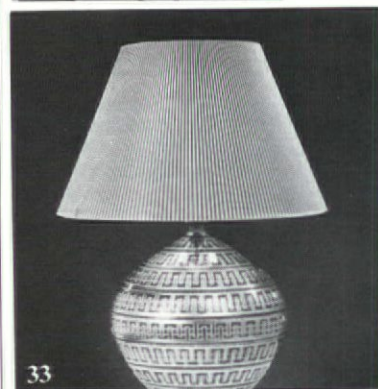
MARKET/LAMPS AND LIGHTING FIXTURES

continued from page 40



32

Table,
wall,
and
outdoor
lights



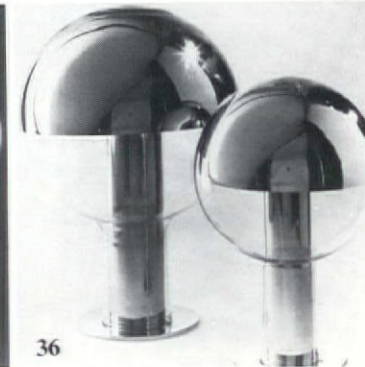
33



34



35



36

Norman Perry (29) Ginger jar shape is newest design in an expanded glass lamp collection that may be specified in over 50 colors with coordinating fabric shades—boon in specifying for the hotel and motel markets. Bases, of wood or metal, come in different finishes. *circle 241.* **Hansen Lamps (30)** Mobile table lamp has a flexible pivot and movable sphere with adjusting handle, counterbalanced. Base is fitted with transformer and dimmer to regulate high intensity quartz bulb. Length is 37 in. O.A. *circle 242.* **Atelier International (31)** "Tamburo" cylindrical reflector and enameled aluminum support exterior lamp, designed by Tobia Scarpa, sheds different types of diffused light or mercury vapor. For terrace or other outdoor applications. *circle 243.* **Castelli (32)** Aggregato system embraces many diffusers, bulbs, and positioning—from ceiling spotlight lamp to this clamp-on model. Articulated/adjustable structures are anodized aluminum; bases and fixing devices are in a dark gray lacquered metal. An Enzo Mari design. *circle 244.* **Design-Tecnics (33)** One-of-a-kind lustre lamps, hand decorated with brush strokes of gold and platinum, recall ancient Middle Eastern lustre technique. *circle 245.* **Architectural Supplements (34)** Table lamp of Trexiloy is a Paul Mayen design in polished finish. Height is 14 in.; width, 24 in. *circle 246.* **Lighting Associates (35)** Italian imports are often whimsical, such as the "Capo Deco" in Venetian glass that would perk up department stores and boutiques. Dia., 14 in. O.A. height, 18 in. *circle 247.* **Lighting Associates (36)** Also Italian import, this table lamp, two heights, has a polished chrome cylinder base supporting Venetian semi-silvered and clear glass ball. *circle 248.*

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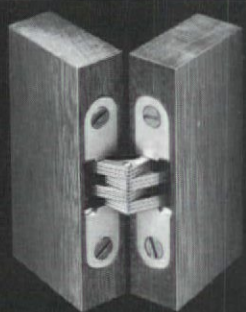
1. Dining-group: Table, #544 in beech with brass fittings. Adjusts to cocktail height. Chairs, #142 in beech with canvas seat and back, arm straps of leather. Storage system is teak with glass sliding doors on telescopic poles.
2. Rug: Moroq, from our Pacifica Collection. Comes in sizes from 4'x6' to 8¼'x11½' or custom ordered to size. Made of acrylic fiber in three colors, hand tufted and sheared.
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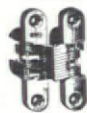
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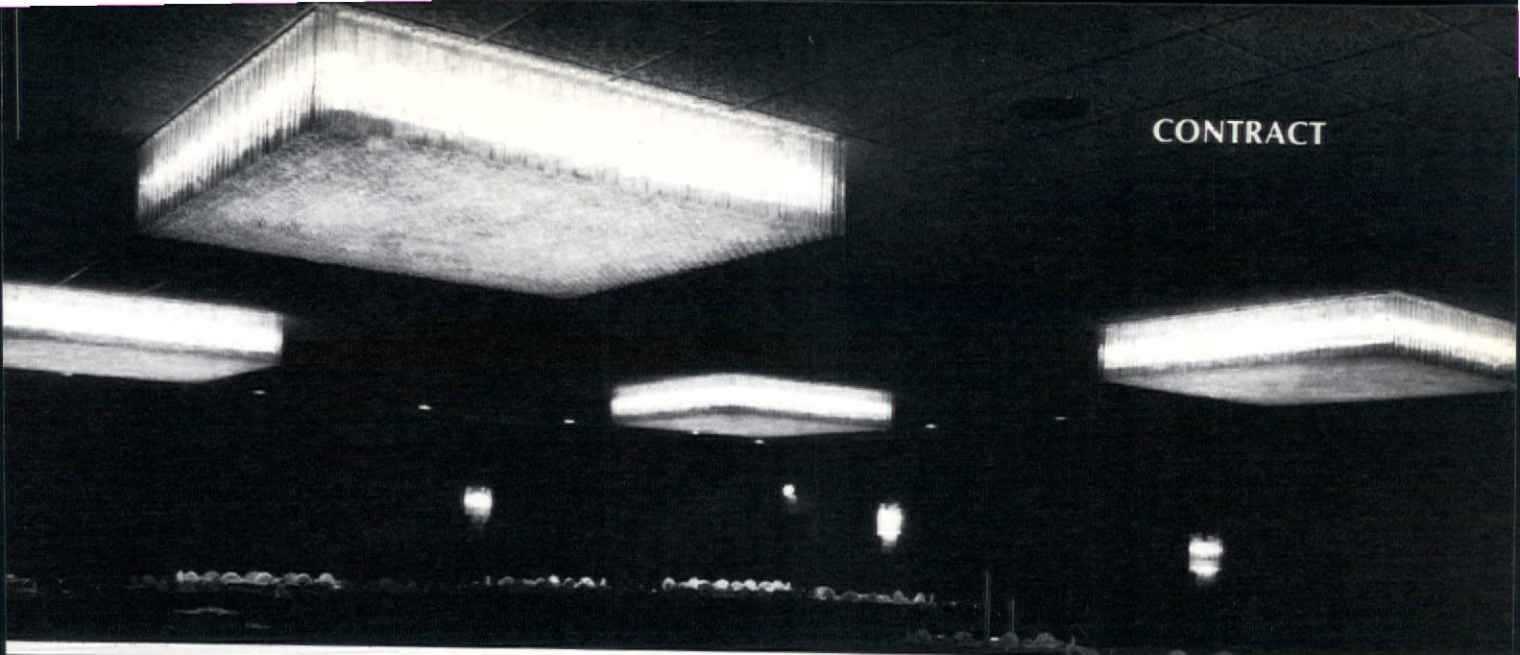
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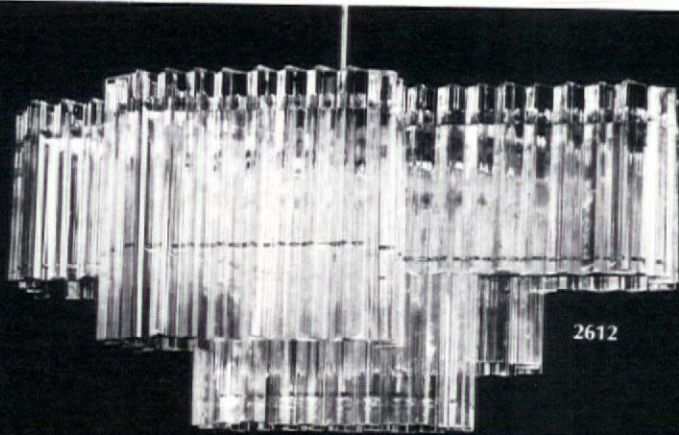


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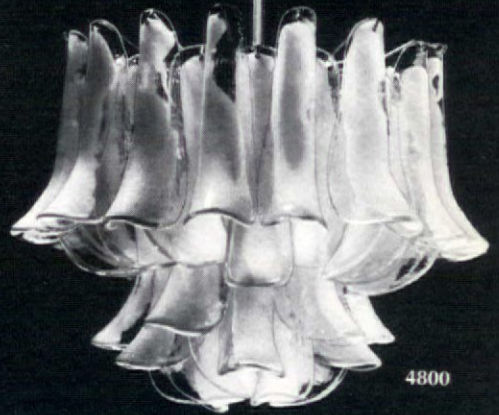


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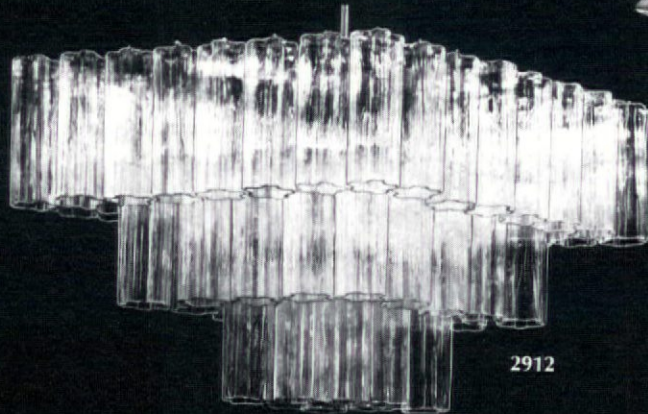
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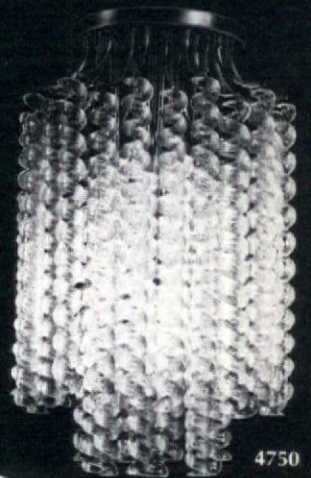
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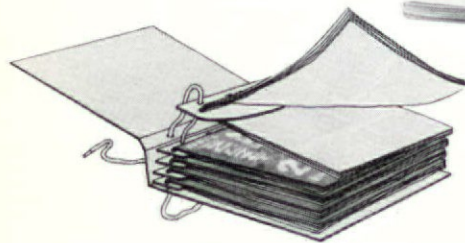
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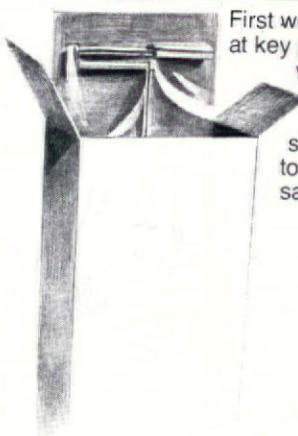


The Adjustments

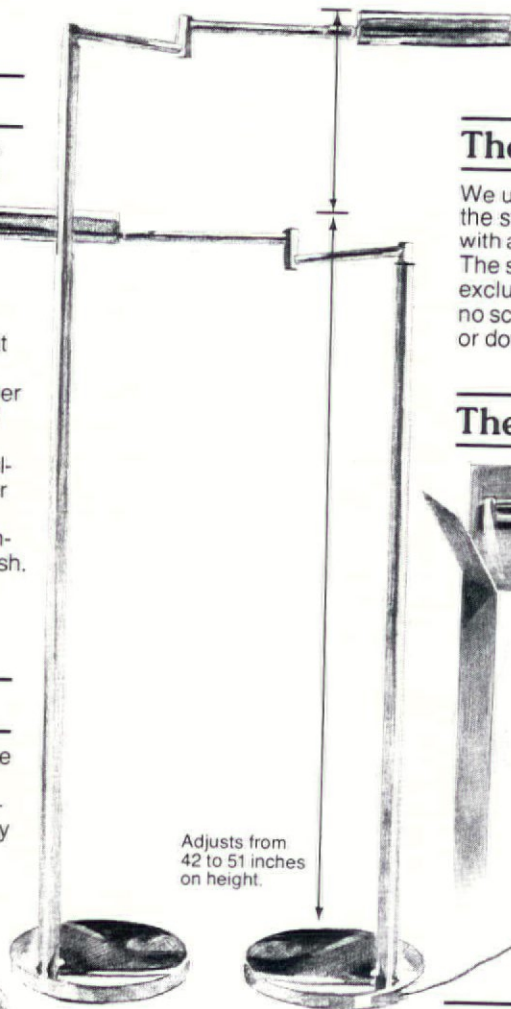
We use $\frac{5}{8}$ " diameter brass (not $\frac{1}{2}$ " steel) for the swing arm. And we make them ourselves with a permanent stop—no twisted wires inside. The stem? Brass again, and a full $1\frac{1}{8}$ ". With an exclusive K & L design that needs no knobs, no screws, no locks. You just move the lamp up or down and it stays there!

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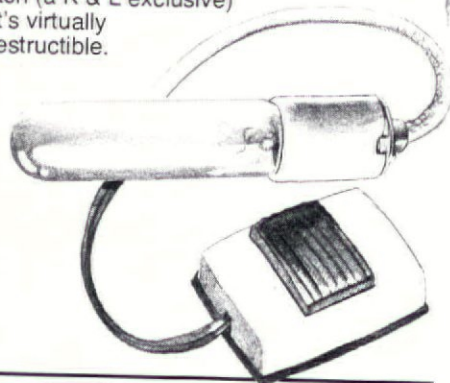


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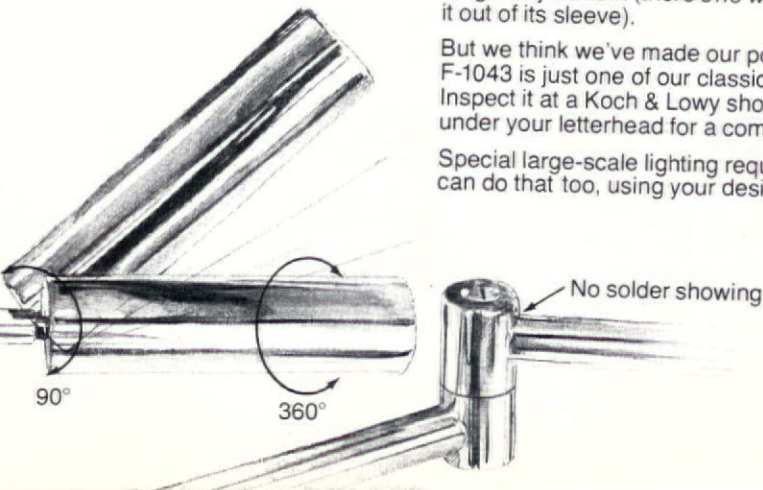
We could go on and on. About the base (a full ten inches and a full nine pounds). About the height adjustment (there's *no* way you can pull it out of its sleeve).

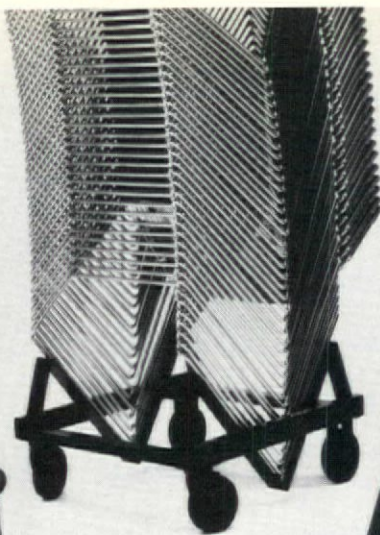
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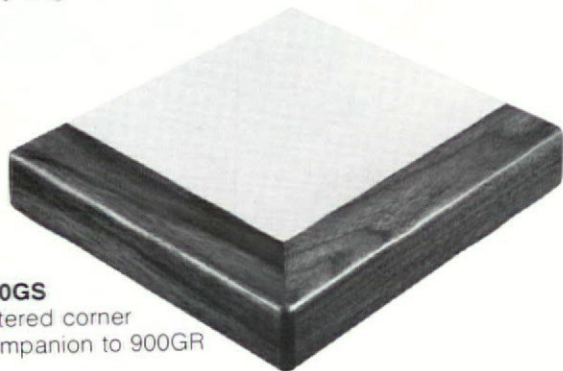
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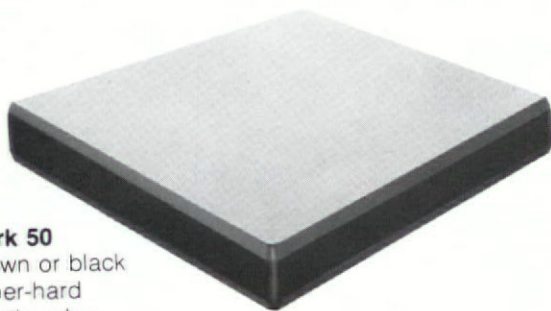
900GR
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inlay edge



900GS
Mitered corner
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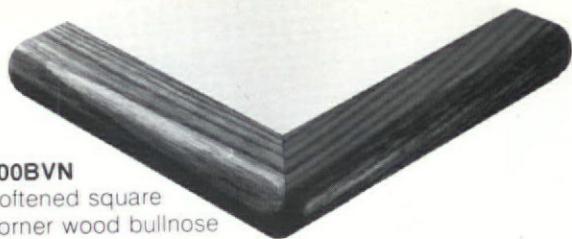
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Mark 50
Brown or black
super-hard
plastic edge



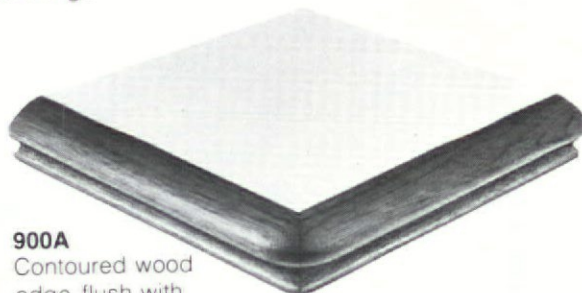
9A
Oak or Walnut
shaped edge



900BVN
Softened square
corner wood
bullnose



900BVNR
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wood edge



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V'Soske left to right, top to bottom: 1: Staccato, 2: Sienna, 3: Variation on a Stripe, 4: Karl, 5: Carlton, 6: Tapestry Stripe, 7: Pin Stripe.

CARPET WORLD



Visionary lines for V'Soske, and a 57-color rainbow for Phoenix



Bristol by Phoenix

Phoenix

A 57-color rainbow of carpet with seams you can scarcely discern is available to designers from Phoenix Carpet. Bristol is a classic design in 80 percent wool (for luxurious texture) and 20 percent nylon (for strength and durability) designed for contract and residential applications that is unusual in a number of ways. First, its broad color spectrum, 57 colors designed to match the needs of almost any architect or interior designer. Then, its subtle seamless appearance, created by the unique silver seaming process with 27-in widths. (This English process involves carpet selva without nubs and use of special silver tape, which together make seams about 1/50th as conspicuous as before.) Designers can specify Bristol in any width which is a multiple of 27 in., with a minimum order of 40 sq. yds. Carpet so specified is seamed at the mill to minimize workroom time and expense. Delivery takes six weeks. Little wonder designers were excited during recent previews for Bristol. *circle 211*

V'Soske

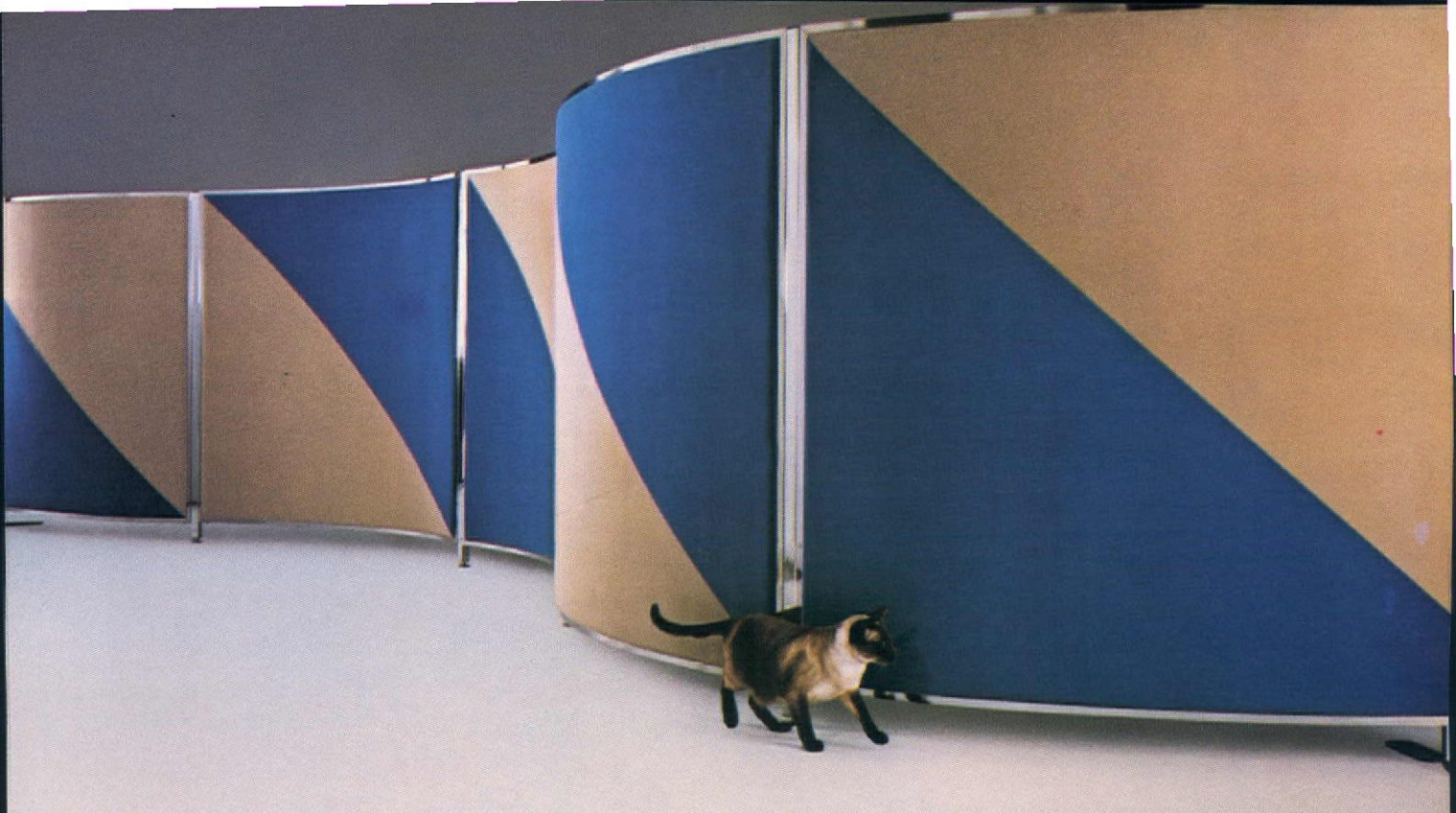
"Carpet must not be stagnant," says Roger MacDonald, designer

rooms together. By coordinating the elements of interior design within an overall framework of linear geometry, carpet can be a subtle reflection of contemporary design itself." So saying, he embarked on a fascinating aesthetic exploration of the potential of the moving line in V'Soske carpet that has already produced

some very striking results.

Drawing on the company's renowned resources in yarn, coloring, tufting, and sculpting, MacDonald has surveyed architectural reference points on the carpet surface using linear notations that remain dynamic nonetheless, due to studied variations of color, texture, and form. Here the eye may wander at random. These are the sorts of patterns that harbor the seeds of possible furniture arrangements in their lines.

A quick summary of the new designs and the famed V'Soske techniques that make them possible: Staccato, a flat velvet texture in machine tufted field with heavy overtuft design; Tapestry Stripe, flat loop worsted yarn with a slub resembling raw silk, with shades of beige and pale pink; Pin Stripe, a very flat velvet worsted yarn which permits a very narrow stripe; Carlton, which sets slightly higher granite gray shear against lower loop in deep charcoal; Karl, fully sheared machine tufted field with heavy overtuft yarn in local Sienna, two different yarn weights whose low loop is finer and border of heavy yarn is more tightly packed; Variation on a Stripe, tufted and three dimensional effects giving a smooth, fully sheared high level and a low loop pebbly level enhanced by diagonal lines. The above are shown in 100 percent wool with colorations intended to evoke natural pigments present elsewhere in an interior design. All are impeccable V'Soske. *circle 212*



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MARKET SEATING

Krueger

Vertebra, the show stopper of NEOCON 8 designed by Emilio Ambasz and Giancarlo Piretti of the Center for Design Research and Development, Bologna, Italy, is finally ready to deliver prolonged seating comfort with minimum fatigue in the U.S. Manufactured by Krueger under license from OPEN Ark B.V., the Netherlands, Vertebra's ergonomic design features tilting backrest and sliding seat in unique mechanisms that allow the chair to adjust automatically when the sitter sits up or relaxes backward. New to the line is the Executive group, which differs from the others in its double articulating backrest. It joins three groups: Managerial, Operational, and Institutional. *circle 200*

Vertebra by Krueger. The show stopper of NEOCON 8 by Ambasz and Piretti adds an Executive group.



Protzmann chair by Domore

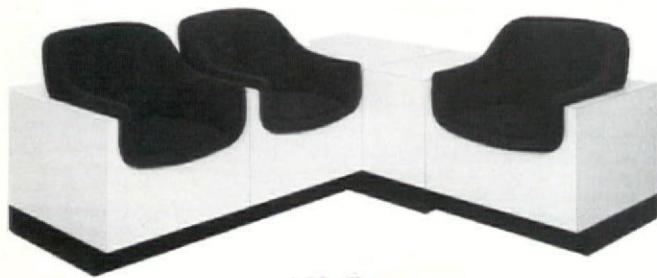
Omni

There are six ways to enjoy Robert Whalen's Whalen chair for Omni Products: high back arm tilter, low back arm tilter, armless tilter, arm swivel, steno, and arm/armless side chairs on sleds. There's quality throughout. Chrome-plated cold rolled steel tubing in 16 gauge steel. Cast zinc connections. Heli-arc welding. And solid comfort! *circle 20*

Domore

Peter Protzmann's new office chair for Domore is, in the designer's words, a "comfortable functional chair with clean lines" featuring soft, contoured seat and back contours with five-legged base. There are four models: executive, pull-up, side chair, and secretarial. Options include swivel/tilt, adjustable seat height, arms, casters, and choice of fabrics and metal finishes. *circle 20*

Infinite One by Madison



Imperial Group by Madison



ARIES by Madison

Madison

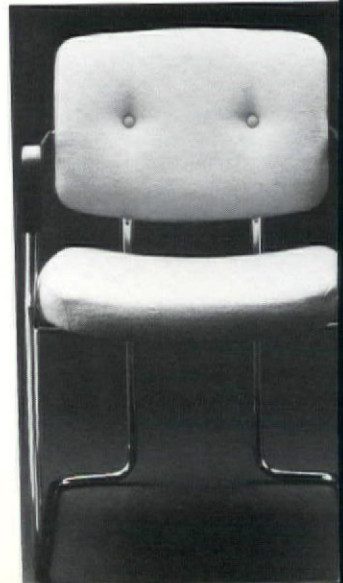
New from Madison are three distinctive seating ideas: ARIES chair, Infinite One modular seating, and Imperial Group lounge seating. ARIES is an automatically adjustable ergonomic office chair, equipped with pneumatic seat height and back support angle adjustments and other fine tuning devices, which Madison makes under license from Röder Söhne, West Germany. Infinite One is a contoured seat set in a modular cube base. Imperial Group is a chair or two- to three-seat sofa whose soft seat with arms and back sits atop a hardwood platform finished in brushed chrome. *circle 201*



InterRoyal

The T2600 seating series by InterRoyal boasts more soft foam on seat and back for greater comfort and a more rounded contour than its predecessor, 2600. Seat and back tufting have been added too—hence the "T" designation. On tubular steel base with fabric and fabric/vinyl upholstery. *circle 2*

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A little harp music

King Tut, proving to be just as immortal as the Egyptians expected, continues his tour of the nation—recently in Chicago, soon in Los Angeles, then in New Orleans. Even President Carter has seen the treasures.

Now, the curious thing about that last sentence is that the word "even" seemed to slip in so naturally. Why is it that Carter's culture surprises us? Because he raised peanuts in Georgia? Born in Georgia myself. I refuse to consider that a possibility. Because he wears jeans on the White House balcony? No, we don't find jeans and culture incompatible. Probably the answer is that we have come to expect our country's Chief Executive to be its chief philistine as well; with the possible exception of Kennedy, we have to think all the way back to Jefferson to find a president earnestly and personally concerned with the arts.

No one expects a Jefferson reincarnation, and not even the loftiest aesthete would consider the arts an administration's first priority. But now that the administration is no longer new we can look for its attitude towards the arts. What are the signs, and what difference will it all make, anyway, to practicing designers?

One person we asked was Susana Torre, whose law office interior was on our cover last March. Susana, alone among our friends, was recently invited to lunch at the White House. She found a pleasant lunch (but without wine), a coffee hour accompanied by harpists, and well-informed conversation. Mrs. Carter, it seems, knew all about the book Susana had just edited

(WOMEN IN AMERICAN ARCHITECTURE) and about the traveling exhibit of the same name. Was that a result of sincere interest or just clever briefing? In any case, a positive sign. Other signs: at the administration's first state dinner, Rudolf Serkin played Mendelssohn and Bach; Carter's study in the White House, at his request, is being hung with American impressionist paintings; Amy's parents recently took her to the New York City Ballet and to a Rostropovich recital.

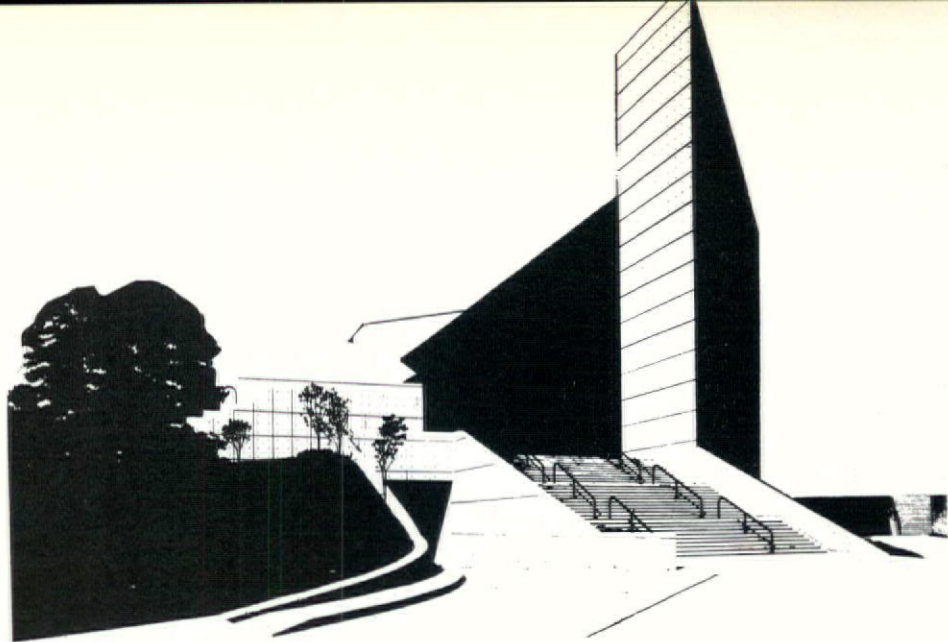
All circumstantial, of course, but if these are indications that the Carters really care about what they see and hear, what will that mean for the rest of us? Directly, through the General Services Administration (the world's biggest client), and, more specifically, through the GSA's Art in Architecture program, the federal government can dictate what percentage of building construction costs must be set aside for murals, sculpture, tapestry or paintings. A concerned president undoubtedly means a higher percentage.

In a less direct way, presidential sympathy with designers' goals can simply help designers feel better about the nature of their work. When it was reported that the Nixon administration had furnished Camp David by choosing settings, completely intact, from a popular store catalog, and that Spiro Agnew had furnished his house in suburban Washington the same way, it hardly boosted custom designers' egos. We think we detect a new attitude in the White House now, and it couldn't be more welcome.

STANLEY ABERCROMBIE

Once upon a time in its venerable history, students and faculty began tracing out diagonals on the grassy quadrangle in the heart of Emory University, Atlanta, Ga. The phenomenon is as ancient as man, of course; travelers always seek the shortest path. When Heery and Heery and its Interiors Group, Inc. were asked to site the Woodruff Medical Administration Building directly at the summit of the major pedestrian diagonal, it took special care to design a monument to a major benefactor—while accommodating generations of future collegians tracing the time-honored path.

The result could be interpreted as a modern triumphal arch on a triangular plan whose two upper levels, indoor plaza, and lower level provide a moment's shelter for those passing through. And an impressive setting for administration, teaching, official receptions, and exhibitions. For Heery and Heery/The Interiors Group has intoned a respect for classic scale, traditional materials, and symbolic form in an architectural



statement of dynamic contemporary space. Somehow, Woodruff is a modern building imbued with a heritage.

Its exterior acknowledges its surroundings through an original interpretation of the prevailing material vocabulary. Roof and exterior walls repeat the red tile roofs and beige cast in place concrete walls scattered in the dense campus foliage. Going a step further, the designer has taken the courtyard's brick paving right into the plaza level.

Inside, space has been layered so as to place executive suites on the mezzanine and upper mezzanine, lobby and meeting/dining room on the plaza level, and support offices, classrooms, medical illustration and photographic laboratory, and auditorium on the lower level. Should the scheme seem transparently simple, the execution is not. An assortment of well tailored details in rich materials invests the interiors with individual character.

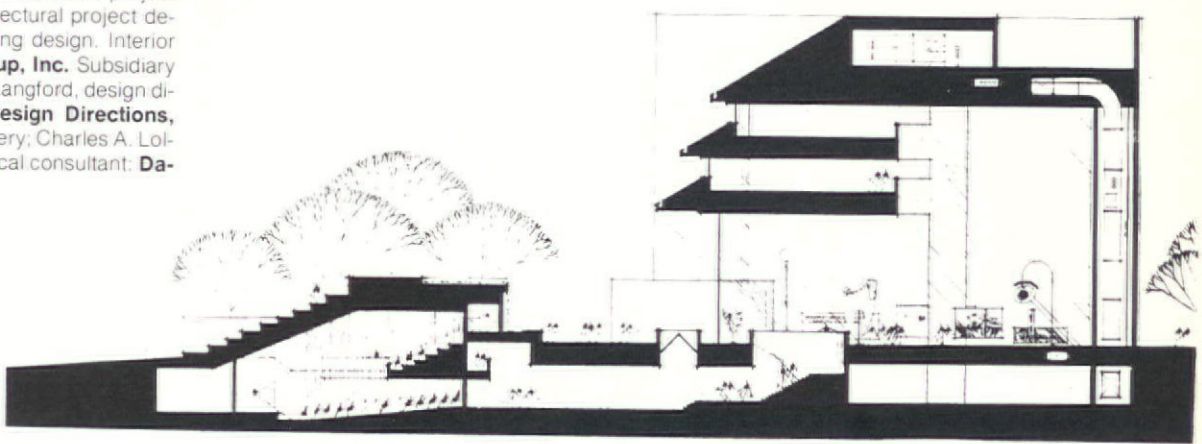
Photography by E. Alan McG

THE INTERIORS
GROUP, INC.
HEERY & HEERY

WOODRUFF MEDICAL ADMINISTRATION BUILDING

A triumphal arch on a triangular plan is Emory's Woodruff Medical Administration Building, astride a diagonal path of the campus quadrangle. Section (right) is complex, with classrooms and auditorium below plaza, offices above. Also shown are views at plaza level.

Architect: **Heery & Heery**; Al Morrison, project architect; Merrill Elam, architectural project designer; Douglas Bulleit, lighting design. Interior designer: **The Interiors Group, Inc.** Subsidiary of Heery & Heery; Joseph R. Langford, design director. Graphic designer: **Design Directions, Inc.** Subsidiary of Heery & Heery; Charles A. Lolis, graphics director. Acoustical consultant: **David Egan.**



WOODRUFF

Top floor spaces are enclosed by exterior wall panels of concrete (with exposed holes left by form tying rods), drywall (covered in Belgian linen wall coverings), and walls of ovancel (a wood similar to teak in grain, book matched and bordered with oak base and door frame moldings) pierced by glazed baseboards and clerestories. The total effect is of solid forms awash in light. Oak is liberally applied to impart warmth and resilience on the floor, where strips have been individually laid down in parallel lines; on the walls, where solid bullnosed pieces create molding details; and in the furniture. Warren Platner's Magic Office System, which also features bullnose detailing.

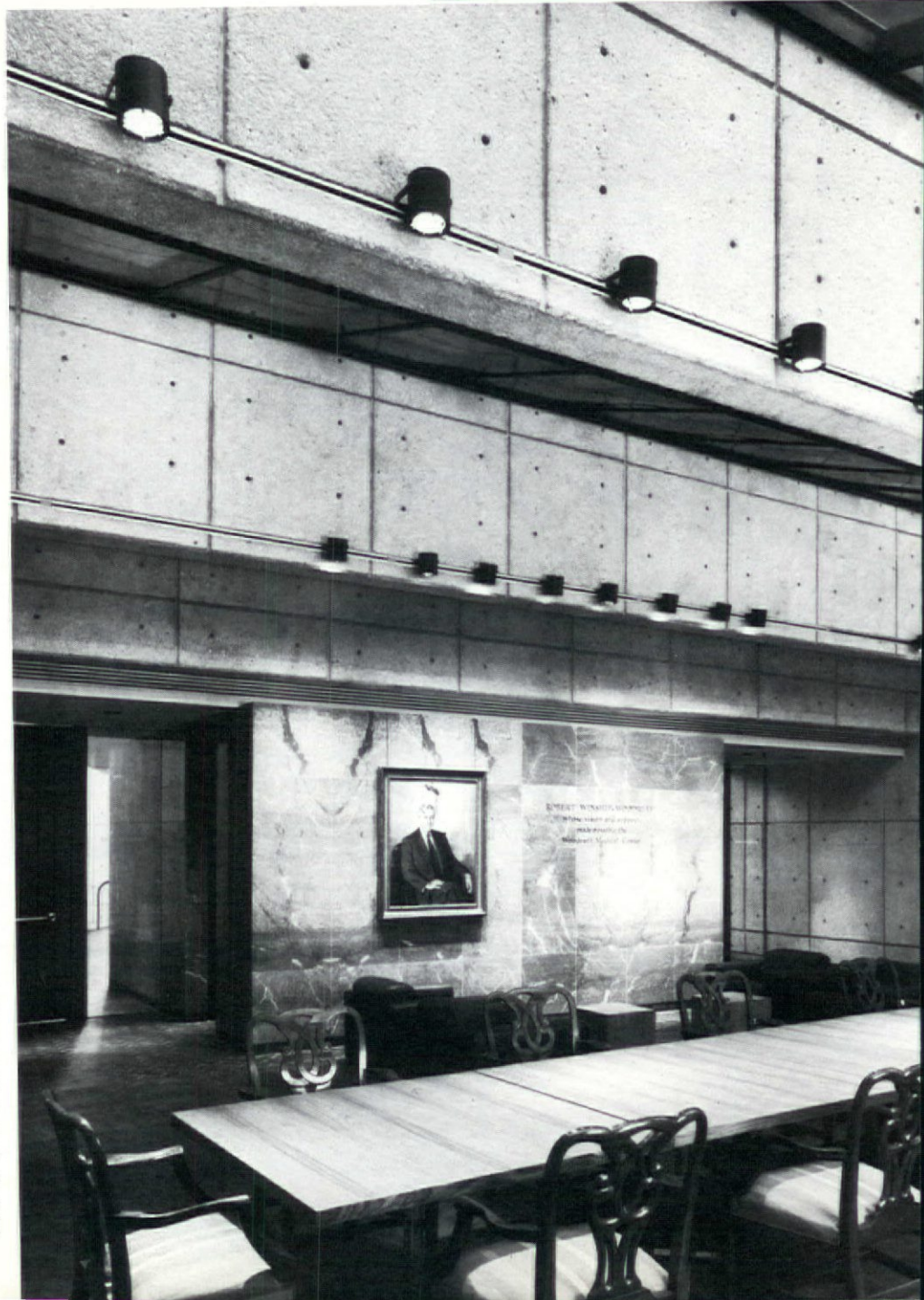
Nothing is left to chance. Lighting and HVAC diffusers are discreetly run together or apart in neat, inconspicuous parallel lines. Bronze colored carpet inserts for high traffic areas are framed in oak. Interior wall and furniture plans run parallel to flooring lines or at precise 45 degree angles which echo the theme of the building astride a major pedestrian diagonal. Even solar orientation for sun control has been considered, so that no drapery need obstruct views of the campus.

The conference/dining room, or Robert Winship Woodruff Memorial Room, is dedicated to the great Atlantan philanthropist who made the building possible. It sits to a side of the indoor plaza, a massive rose colored marble and concrete box open to the sky through a prismatic skylight. Dominating the restrained interior design is a 28-foot long segmented oak conference/dining table with mahogany Chippendale chairs. A lounge seating group of Italian leather chairs just before the entrance and oil portrait of Woodruff, provides contrast and informal comfort.

Avoiding a sense of "basement" on the lower level was important to the designer, so that strong diagonal walls meet curvilinear forms under soft ambient lighting with bronze colored carpet underfoot throughout to create a dramatic sense of orientation. The auditorium accommodates 500 people on two levels in an intimate setting finished with ovancel, Belgian linen wrapped acoustical panels, and auditorium seating covered in a deep grape colored fabric. Its sophisticated lighting design was the work of Doug Bulleit of Heery and Heery, who was responsible for the entire building's lighting. As for rooms like the classrooms that share the lower level, they are straightforward solutions enlivened by such devices as the aggressive massing of 45 degree angled glazed walls, which permits a simultaneous glance into all rooms.

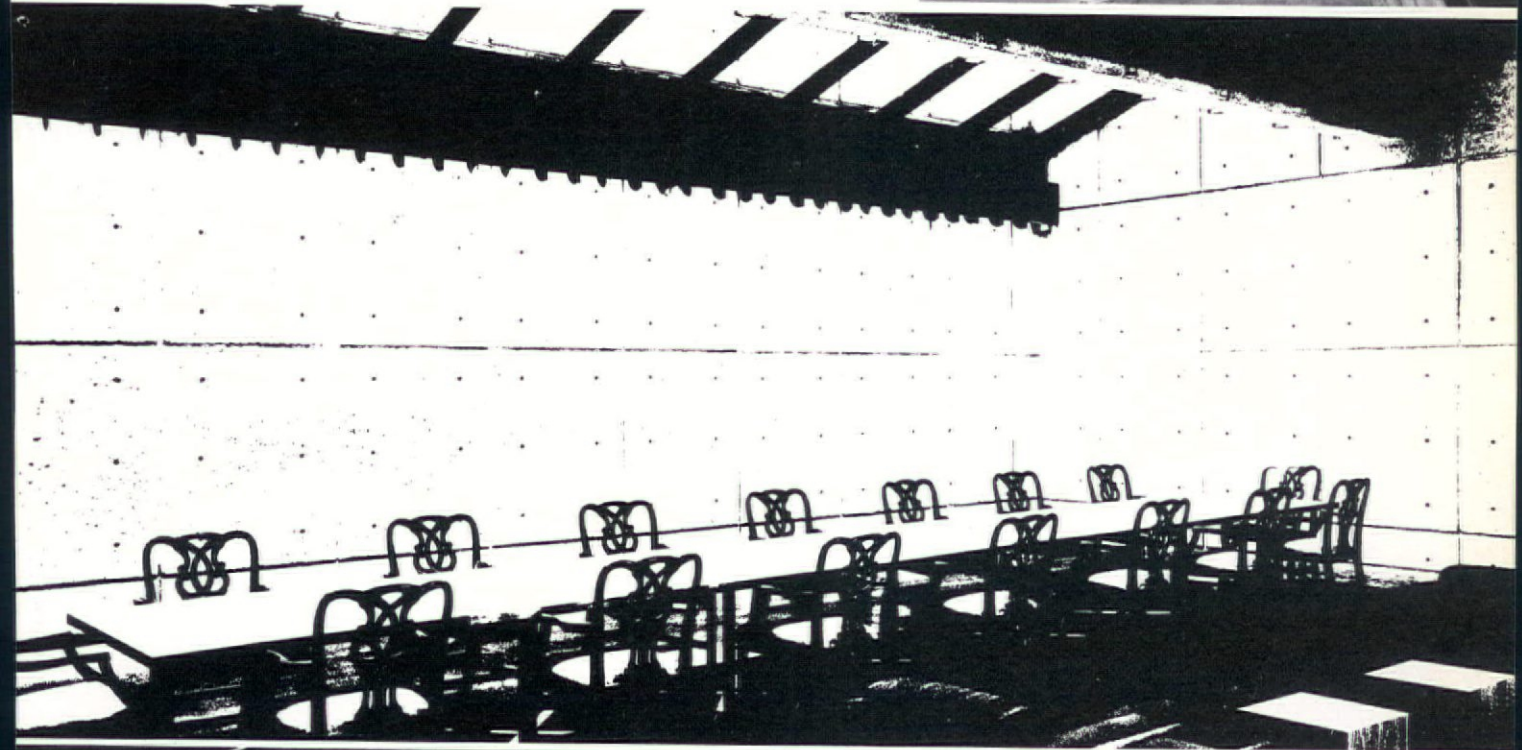
Woodruff represents a paradox of interior design not uncommon to our time: a modern design concerned with traditional values. That Woodruff manifests a bold, timely spirit without suppressing Emory's heritage is testimony to a fruitful relationship between client and designer. For generations of Emory students and faculty to come, that short cut across campus will be as short as before—though never quite the same again.

ROGER YEE



Woodruff interiors are handsomely detailed. Bold forms shape classrooms (opposite) and Woodruff Room (opposite below and below). Offices (right and bottom right) and auditorium (bottom left) are studies in fine wood joinery.

SOURCES. Memorial Room; conference tables: **Helikon**; chairs: **Baker**; upholstery: **Jack Lenor Larsen**; lounge seating and upholstery: **Stendig**. Auditorium; seating: **Irwin**; lighting: **Miller**; carpet: **Stratton**; wood working: **Midwest Woodworking Co.** Director's office; desks, credenzas, and special wardrobe storage: **CI Designs**; special lighting details: developed by **The Interiors Group** and **CI Designs**; executive seating: **Knoll**; upholstery: **Knoll**; conference tables and chairs: **Zographos**; pendant fixture: **Lightolier**; sculpture pedestals: **Habitat**. Corridor; carpet: **Stratton**; filing: **Steelcase**; graphics fabricator: **Apco Graphics**; planter: **Habitat**; special lighting: **Miller**. Classroom; carpet: **Stratton**; tablet armchairs: **GF**; desks: **Sunar**; seating: **Knoll**; Waiting area; seating: **AI**; upholstery: **AI**; tables: **Helikon**. Secretarial area; desk and file units: **CI Designs**; seating: **Knoll**.





Recycling a 19th century city hall for the next hundred years ... Doubling the office space without enlarging or violating the landmark

That Mayor William Donald Schaefer should have wanted to save the Baltimore City Hall is not, in itself, surprising. Neither is the City Council's unanimous decision to ask the people to support the building's renovation with a bond issue; nor the voters' affirmative answer when the question was put to them on the November 1974 ballot. The remarkable thing is that the building was restored to perform its *original* function. Baltimore has the only city hall in the U.S.A. remodeled to *continue* as a city hall. Usually, when communities decide to save a landmark building and to recycle it for *some* purpose, it is taken for granted that an old building cannot meet the functional criteria of today; often it is simply too small, having been engulfed by the explosion in the population and work force.

So one would expect Baltimore's City Hall to be recycled like Boston's old City Hall. Superseded by a new building designed as the focus of Boston's ambitious government center, Boston's old City Hall was too valuable to raze, too essential and handsome and historic a presence in Boston's urban fabric. So after Boston's Mayor Kevin White moved into the new building (April 1968 INTERIORS), the old one was

speculatively overhauled and very sensitively remodeled to house offices. It is enjoyed and it is useful, though it has been outranked.

You can explain the different fate of Baltimore's City Hall in various ways. It retains its status though its status was threatened by the converging pressures of insufficient space, deterioration, and center city renewal proposals. Perhaps its imposing Second Empire architecture, and strategic setting were factors. Perhaps the sentimentality and stubbornness of the civic leaders involved—not to mention their financial conservatism. In any case the Baltimore renovation presented an unusual combination of difficult challenges and tempting rewards.

Built between 1867 and 1875—more than seventy years after Baltimore's founding—this conspicuous and symbolic urban landmark is of brick faced with white Baltimore marble. It has the look of a Beaux Arts palace—the proportions, the rows of windows, the ceremonial, Palladian double entrance stairway, not to mention a magnificent dome and bell tower. Local architect

George A. Frederick was only 25 years old when he presented the designs, but there is assurance as well as exuberance in the massing of building elements, in the weight and rhythm of ornamental details, and in the placement of three major spatial hollows—rotunda and two courtyards—that pierce the interior with dramatic light wells. The tall dome consisting of cast iron plates over wrought iron framing was executed by the famous Baltimore engineer, Wendell Bolton; it is one of the finest specimens of architectural ironwork in the country.

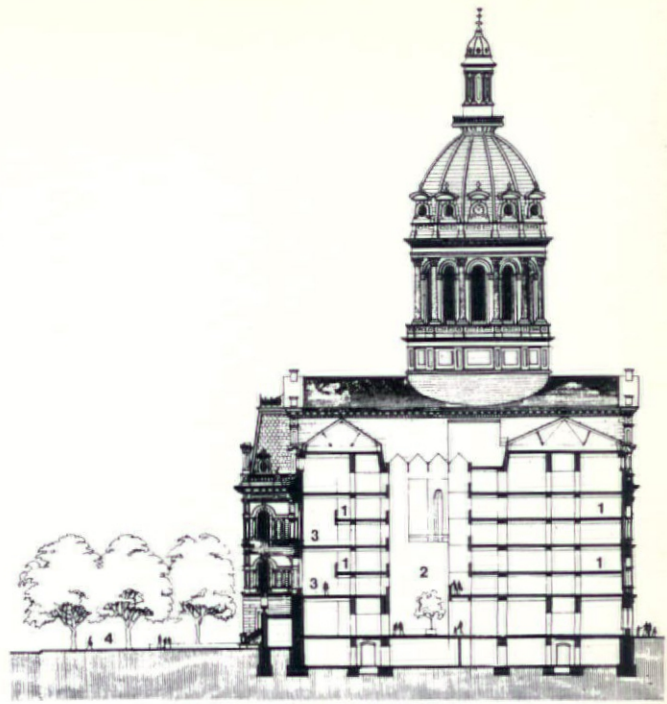
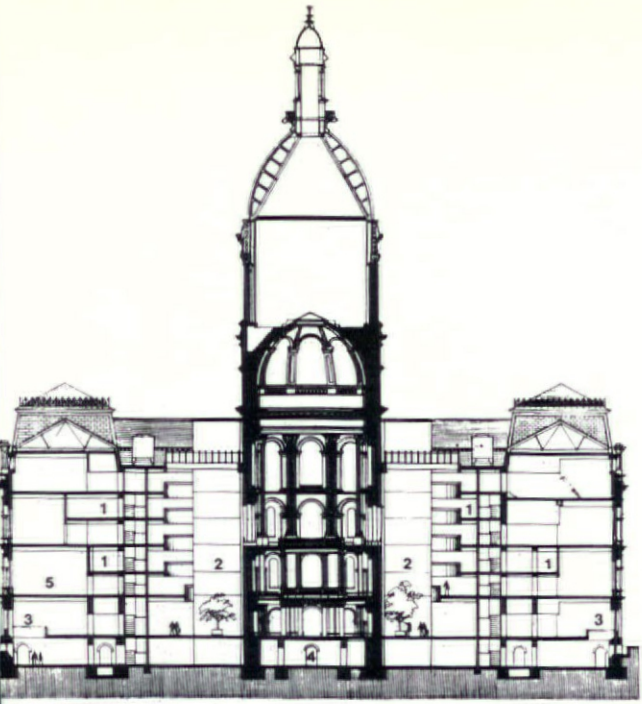
Inside, the path of daylight revealed the centrifugal symmetry of a grand baroque plan; square offices led to corridors which led to the vertical wells of the twin courtyards and central rotunda—the latter ringed with marble-balustraded balconies. Arched niches were carved into the surrounding walls, and light from above sent the eye towards a circular oculus of brilliant painted and stained glass at the top of the cupola. The bold angular geometry of the inlaid marble floor at the base contrasted with the curvilinear sculpture of encircling marble columns that were distinctly different, also, from the *scagliola* pilasters topped with intricate brass capitals, spaced on the background walls. In the dome were four great clocks.

The grand chambers had mahogany shutters, carved wood cornices, plasterwork ceilings. Also innumerable marble fireplace, crystal and brass chandeliers, red and yellow brass gaslights and magnificent standing lamps of copper, brass, and aluminum.

ARCHITECTURAL HERITAGE-BALTIMORE, INC.,
MEYERS, D'ALEO & PATTON, INC.,
RITA ST. CLAIR ASSOCIATES

BALTIMORE CITY HALL

Photography by George Cserna

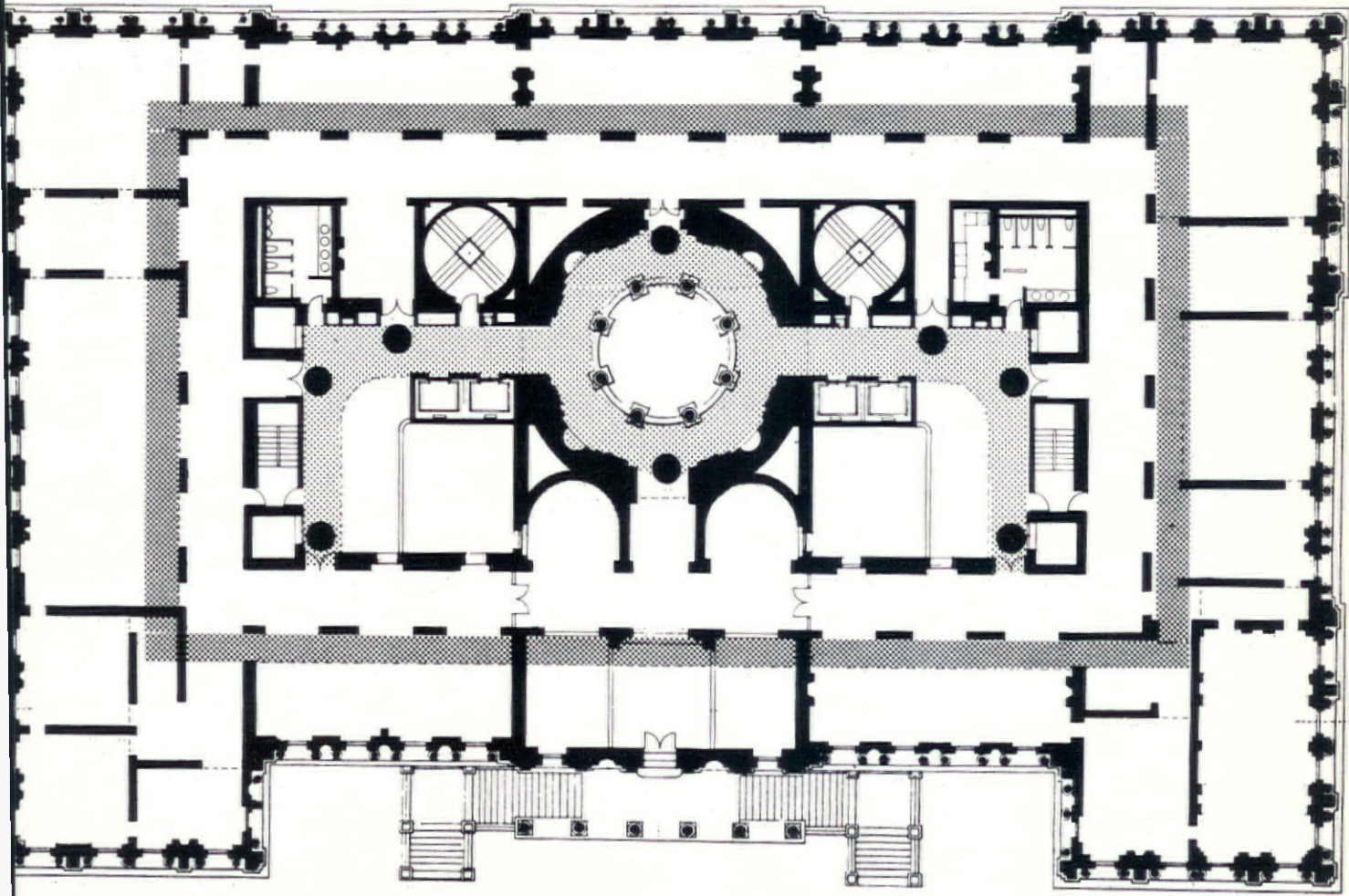


LONGITUDINAL SECTION
 Mezzanine
 Courtyard
 Spaces open to lower level
 Exhibition Area
 Board of Estimates Room

Below: Plan of basic office floor scheme, light shading for visitor circulation, darker shading for interdepartmental circulation, solid circles showing department entrances. To use existing corridor space effectively, 9'6" wide sections of the original masonry walls were removed, so that perimeter office spaces could expand toward the interior of the building. Masonry piers were

furred out 18 inches to enclose record storage and vertical ducts. Original vaults once used for valuable documents—actually small rooms surrounded by thick masonry walls—were removed except where they were needed for structural support. Small ones in the basement are used for an exhibition gallery now presenting the history of the building.

CROSS SECTION
 1 Mezzanine
 2 Courtyard
 3 Perimeter Offices
 4 City Hall Plaza



BALTIMORE CITY HALL

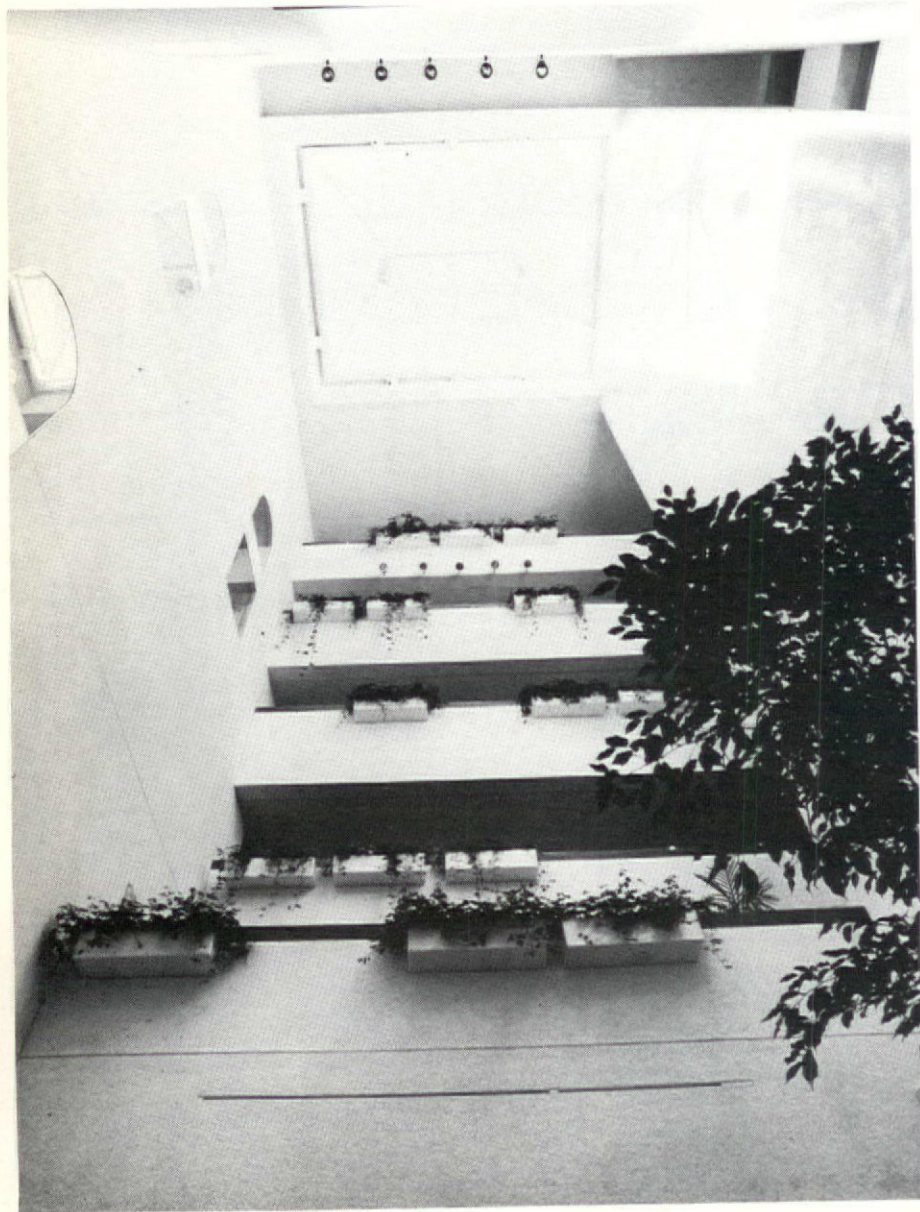
Right and opposite: *The rotunda.*
Below: *One of two skylit courtyards.*

MAYOR'S CEREMONIAL CHAMBER, CITY COUNCIL CHAMBER, BOARD OF ESTIMATES ROOM:

Rug: **Dildarian**. Drapery fabrics: **Scalamandré**. Drapery workroom: **Drapery Contractors, Inc.** Fully upholstered chairs (new) **Brickel**. Green velvet upholstery: **Brunschwig**. Red strié upholstery on settees: **Scalamandré**. Leather upholstery (on Mayor's armchair, etc.): **American Leather Company**. Rosewood table: **Brickel**. Carpet: **V'Soske**. Restoration of original members' desks: **Gordon Sennett Enterprises**. New chairs: **JG**. Auditorium chairs: **JG**.

GENERAL

Upholstered seating: **David Edward, Ltd.** to Rita St. Clair design in **Design Tex** wool. Plants and planters: **Sunset Hills Foliage**. Repair of marble flooring: **Hilgartner Natural Stone Co., Inc.** Repair of Scagliola pilasters: **H. Chambers Co.**



on the balconies around the rotunda. (This was one of the first uses of aluminum then as expensive as sterling silver.)

Why so much *scagliola*—the fashionable *faux marbre* of the era—in a city where so much real marble was a local product? Not merely because it was in vogue but because it added different colors, bolder patterns to interiors in which opulence and refinement were skillfully balanced.

All this might have gone up in smoke in the great Baltimore fire of 1904, which blackened 140 acres of the city's downtown. Fortunately the wind changed in the nick of time. The fire inspired the city fathers to clear space before the building in order to create a memorial plaza (which, when current work is complete, will provide an enlarged and even finer setting for the building).

Though the fire was thwarted, age and neglect were not. By the end of World War II the majestic building's slate roof leaked, naked patches of brick were showing through the worn marble facing, the HVAC and electrical systems were giving up, and the cast iron dome was coming apart. By 1959, when a 15-pound iron ornament, rusted loose from the dome, crashed 150 feet into the Board of Estimates Room, the question of how to deal with the building could no longer be avoided. Debates through the sixties showed that the people wanted it saved, but not how nor for what role.

It was Schaefer, Baltimore's 44th and present Mayor, who championed the plan which was eventually adopted: to repair the dome and exterior, restore the most important rooms to their original character, and rebuild much of the rest of the interior as an efficient working environment for the staff. The aim was to make the building work both ways—(1) as a living symbol of the city's history, where the mayor would greet





his constituents and guests, and (2) as the city's central office facility.

Though this program was more ambitious than the program for Boston's old City Hall, it might not have been implemented but for the Boston project. It was after seeing the renovated Boston City Hall that the Baltimore administrators decided to commission a feasibility study to determine the practicality of the Baltimore renovation. The favorable study report and voter approval of the bond issue triggered the beginning of the design. The architectural team consisted of the Boston City Hall developer architects, Architectural Heritage, Inc. (reconstituted for this project as Architectural Heritage-Baltimore, Inc.)

in association with the Baltimore architectural firm of Meyers, D'Aleo & Patton, Inc. For the interior design, Rita St. Clair Associates, also of Baltimore, was shortly afterward brought into the team by the architects. The Mayor, City Council, and other city departments moved back into the renovated building two years after the vote on the bond issue.

The doubling of usable office space which the program required was achieved by fitting in two extra floors—mezzanines between the old second and third and third and fourth floors; also by replacing the greater part of the dead storage space in the basement with offices; and finally by moving corridor walls on the upper floors, al-



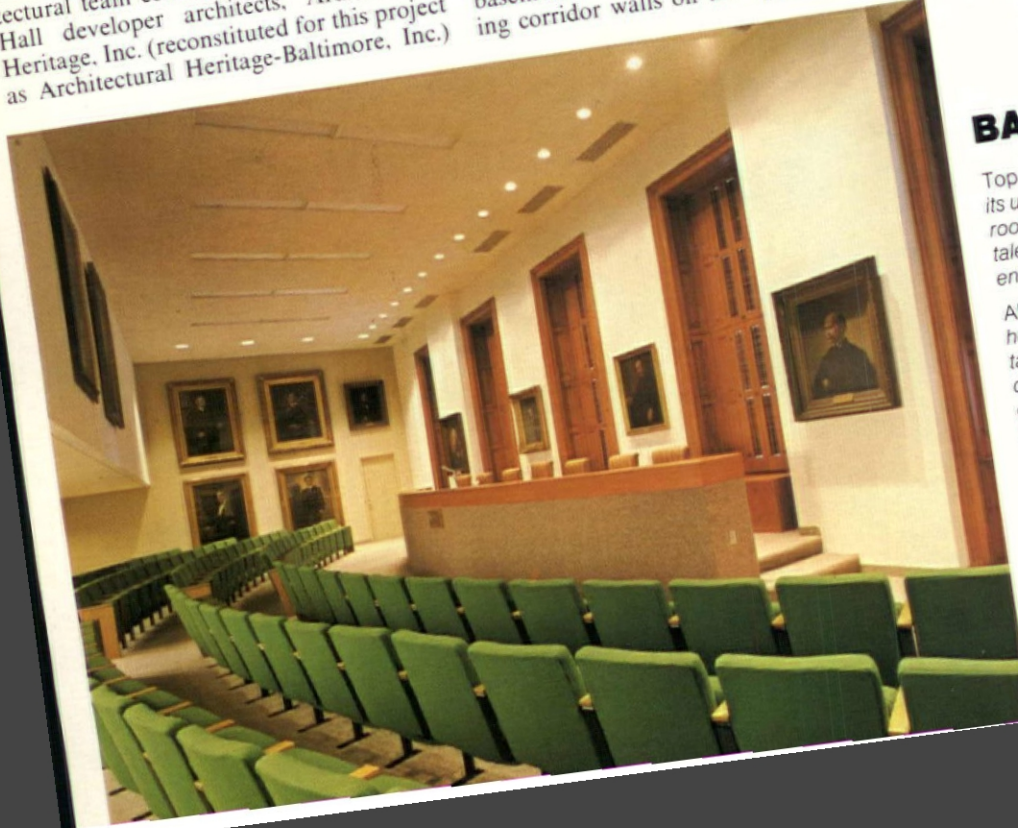
BALTIMORE CITY HALL

Top left: The City Council Chamber, viewed from its upper balcony. Expert repair has restored the room's original mahogany shutters, brass-capitaled scagliola pilasters, cornices, and window entablatures, not to mention the original desks.

Above: The Mayor's Reception Room. The mahogany-stained mahogany shutters, brass-capitaled scagliola pilasters, and brass and crystal chandeliers are original. The antique Aubusson carpet, fabrics, and mix of antique and reproduction furniture were masterly choices.

Left: The Board of Estimates Room. The portraits of the mayors were the property of the city.

Bottom, opposite page: Vaults in the basement once packed with archives, pipes, and debris have been emptied, cleaned, and repaired. Now they contain an exhibition on the history of the building which was mounted by the architects.





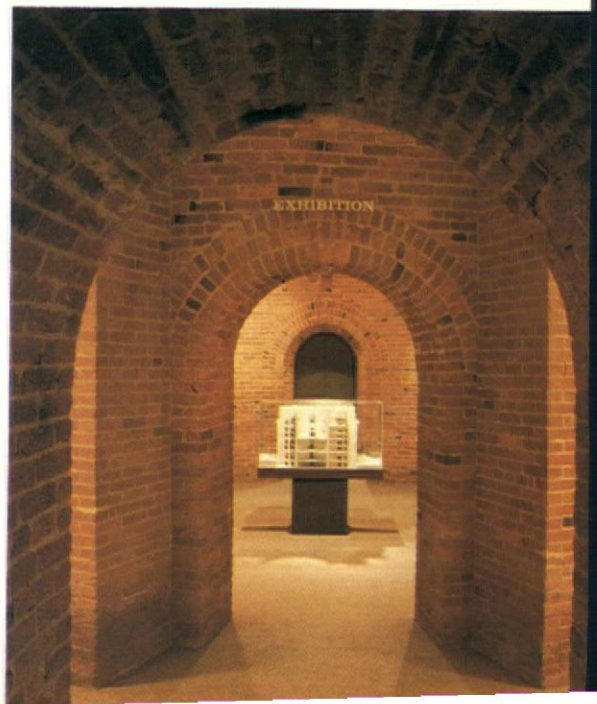
...ing office areas to expand towards the
terior of the building.

Inherent to the scheme was the reclama-
n of daylight to the interiors. Over the
eades, as more and more people were
owed into the building, and more and
ore soot attached itself to the dome's win-
ws and stained glass over the cupola, the
ff packed the edges of the rotunda with
s, and routed visitor circulation to the
lding's outer corridors. The architects
led out all the debris and re-arranged the
ulation so that visitors are automatically
ducted through the central rotunda.

The space of the courtyards was doubly
aimed. Skylight covers make them in-
or spaces for ceremonies, for visitors to
erse at street floor level and to view
m corridor balconies which have been
ended from upper floors. Some mezza-
e-level offices and corridors on the new

courtyard walls are windowed to gain light
and view; the walls have, in other words,
been pierced here and there with windows.
The balconies provide marvelous spaces for
sitting—one is the Mayor's antechamber—
and for enjoying exciting views across the
daylit courtyards. They have added new vi-
sual dimensions as well as usable space to
the building. (Photos on next two pages.)

The inner courtyard windows are
arched—echoing the arches characteristic of
George Frederick's building, but the new
arched windows are plain and flat, not
sculptural and ornate. The courtyard floor is
sumptuously veined black *negro marquina*
Spanish marble, echoing Frederick's lavish
use of marble, but here the marble is one
unbroken flow, not at all like the concentric
geometric inlay of the repaired floor of the
rotunda. The railings and balustrades of
new oiled cherrywood are sensuously





rounded and the new balconies have a graceful curve. Similar sculptural rounding of exposed wood framing gives a tactile graciousness to the seating designed by Rita St. Clair for public and visitors' areas.

So the new interior elements salute the old. But nothing new looks old, through old marble fireplaces turn up in new offices, antique settees in new waiting and exhibition areas, old plasterwork rosettes from demolished surfaces on new walls—and would you describe blow-ups of photographs of old Baltimore scenes as old or new artwork? In any case the relationship between old and new is friendly but totally without confusion. The courtesy with which past and present co-exist is almost as impressive as the finesse of the spatial plan which enabled the architects to shoehorn the doubled floor space into the building without crowding it, and without visitor traffic colliding with the movement of the staff.

As to the historic spaces that were restored and to some extent refurnished—the City Council Chamber, the Mayor's Reception Room, the Board of Estimates Room, the vestibule, and the Rotunda—these are achievements of tremendous knowledge, taste, and skill. The architects and Rita St. Clair and her staff, which includes Valentine Peratt as Job Captain, achieved correctness and something more—the vitality of American design in an era which embraced both Greek Revival classicism and Victorian voluptuousness. The team's handling of the modern spaces has the same precise clarity and robustness. Baltimore has a great City Hall. **OLGA GUEFT**



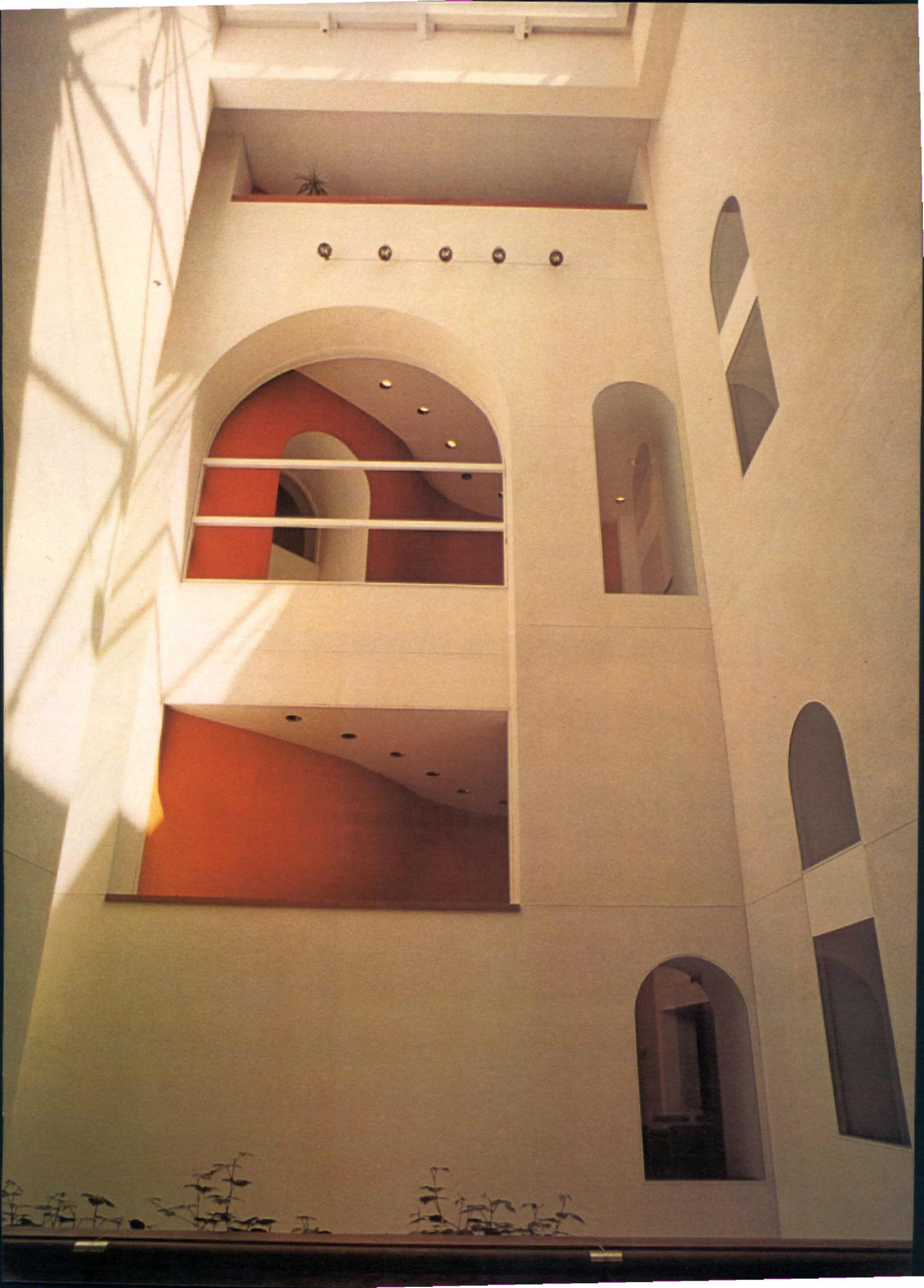
BALTIMORE CITY HALL

Above: View down from the highest balcony built out from the original courtyard wall.

Right: The balcony which serves as an antechamber for the Mayor's visitors.

Right page: The corridors which extend behind the new walls of the courtyard curve away, and are painted a vivid color, clarifying the distinction between public and departmental space.



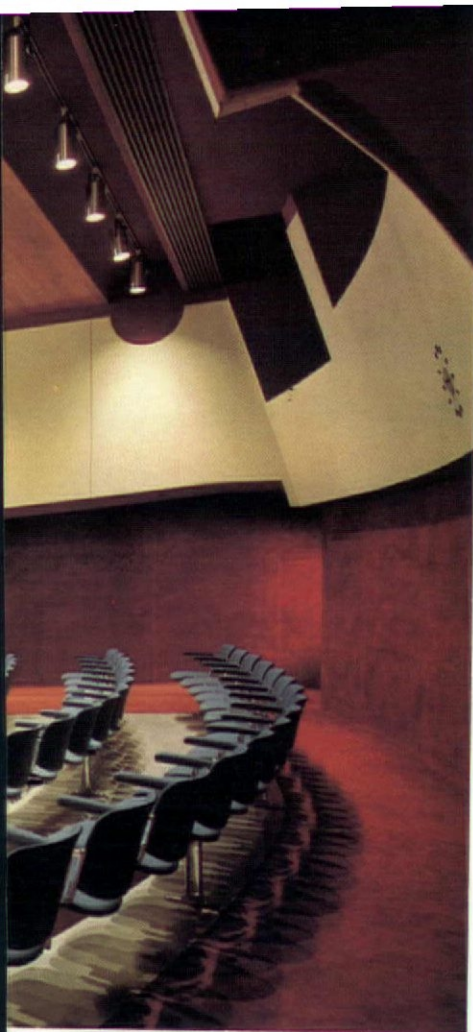




**Can ten tons
of aluminum
and stainless
steel fly
through the air?**



Dignity, craftsmanship, and a touch of grandeur characterize the interior of the Federal Reserve Bank of Philadelphia by Interspace. Views are of courtyard with Calder's "White Cascade" (above), auditorium (above right), cafeteria (right), and executive reception area (opposite)



Photography by Tom Crane

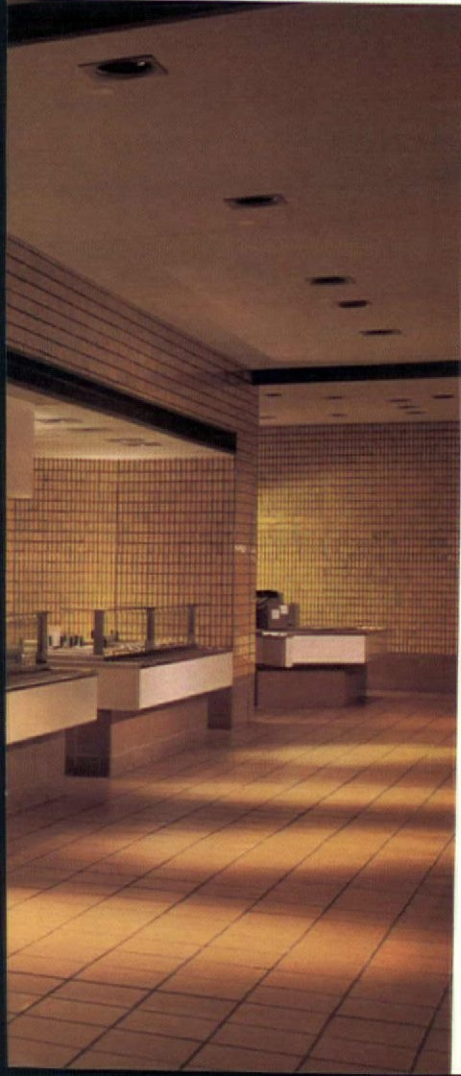


INTERSPACE

FEDERAL RESERVE BANK OF PHILADELPHIA

Can ten tons of aluminum and stainless steel actually fly through the air, 130 feet above an 80 foot-square courtyard at the Federal Reserve Bank of Philadelphia? If seeing is believing, the answer is yes. "White Cascade," a motorized mobile by the late Alexander Calder, is firmly anchored to the overhead skylight structure, of course. But its effortless grace can be seen throughout the interior design by Interspace, who created it for the Fed's new building by Ewing, Cole, Erdman & Eubank, architects.

Good taste was the order of the day, and it shows. Functional areas, general offices, public areas,



FEDERAL RESERVE

Sources. Cafeteria; floor tile: **American Olean Tile**; wall tile: **Summitville Tile**; millwork: **Haggarty Millwork**; carpet: **Interface Flooring**; seating: **Fixtures Mfg.**; tables: **Howe**. Elevator lobby; tile: **American Olean Tile**; custom signage: **Design-A-Sign**; shades: **Homecraft Drapery and Upholstery**. Executive reception area; custom chairs: **Cumberland**; custom secretarial desks: **Helikon**; carpet: **Interface Flooring**; wall fabric: **Scalamandre**; millwork: **Haggarty Millwork**. General office areas; demountable partitions: **Hauserman**; files and desks: **Steelcase**; secretarial chairs: **Steelcase**; upholstery: **Boris Kroll**; lounge chairs: **Knoll**; drum tables: **Intrex**; carpet: **Interface Flooring**. Auditorium; custom lecturn: **William A. Kootz**; seating: **Castelli**; upholstery: **Boris Kroll**; carpet: **Interface Flooring**. Executive lounge area; carpet: **Interface Flooring**; custom lounge chairs: **Cumberland**; fabric: **Boris Kroll**.

**Colorful
furnishings are
displayed
against
off white
walls**

Interior of Federal Reserve is flooded with natural light. Geometry of furniture plans are clean cut rectilinears against which Calder mobile plays its free form shapes. Views to immediate right are of executive lounge area.



dining and meeting rooms, and executive offices all reflect the client's concern for an environment befitting the various levels of banking represented by the Fed: rich in visual rewards, without ostentation. Warmth and clarity everywhere impart a certain levity to the august institution, using what often appear to be standard materials and methods.

Like some other Federal Reserve Banks, the Philadelphia Fed encompasses two somewhat incompatible activities under one roof, corporate headquarters and an operational center. The function of the former is administration; the latter involves the physical handling of money and processing financial transactions like check clearance. Programming such complex endeavors brought the interior designer, architect, and client committee into close cooperation.

From many hours of deliberation came a detailed operational portrait of the bank expressed in such terms as adjacencies, stacking, interdepartmental work and paper flow, security, and spatial deployment. This was a picture of an institution whose activities are fairly well compartmentalized, wanting a fair amount of privacy and little horizontal or vertical movement. With the approval of the bank's small working committee and a larger review committee comprising all bank officers, Interspace set to work designing floors of closed office space totaling some 800,000 sq. ft.

The third floor executive offices are typically visited by bankers, so this floor features generous dimensions, fabric covered paneling, and well chosen executive furniture. Its ambience is appropriately Olympian. Interestingly enough, this was achieved using a minimum of custom detailing and a maximum of ingenuity, such as matching different carpet tiles to simulate the effect of costly hand tufted carpet.

General office spaces are decidedly more straightforward. Colorful furnishings are displayed against off-white walls. In addition, the bank is participating in continuing programs of art installation and indoor planting.

Which all adds up to a facility that is handsome in more ways than one. Not an earthshaker, perhaps. But a place where even ten tons of metal can fly.

ROGER YEE





A gentle giant, this blockbuster campus in Toronto has interiors designed to ingratiate with color and sinuous forms

Among the more than 90 campuses of Ontario's 22 career-oriented Colleges of Applied Arts and Technology (CAAT) is George Brown College, founded in 1968 and now operating nine campuses, one of which is Casa Loma. Business and industry in Canada rely on CAAT colleges as a source for qualified manpower. Courses range from brake alignment to hairdressing and watch repair. Since 1973 CAAT facilities have included all graduate nursing schools. The buildings must be physically geared and equipped to serve the 59,000 full-time students (1967-77) and a current enrollment of some 160,000 part-time students. George Brown's registration is in excess of 40,000.

The Ontario educational system, under the auspices of the Ministry of Colleges and Universities, has been a challenge to architects to come up with workable, substantial buildings that also would be visually stimulating yet not overwhelming. All this had to be achieved on low budgets. The results in many instances have been singularly arresting architecturally. George Brown's blockbuster Casa Loma Campus in urban Toronto and shed-shaped Trent University in the city of Peterborough—about 50 miles away—illustrate fully the many solutions one architectural firm employed to orient buildings to the people, and how interior design can be innovative despite a small budget. (George Brown's Casa Loma Campus, geared to 2,766 students and occupying 350,500 sq. ft., came in at a project cost of \$21.44 per sq. ft.)

Architect Macy DuBois cites the need to "not overpower users of our ever larger-sized buildings," and notes that a systems approach can provide economies through repetition—not minimality—thus producing "architectural impact through the manipulation of spaces." Exterior and interior of the George Brown facility shown here are of economical pre-cast concrete block in 12 in. square size with chamfered corners. Cost

Architects

**FAIRFIELD
+ DUBOIS**

now DuBois + Associates

ALAN MOODY

Interior Designer

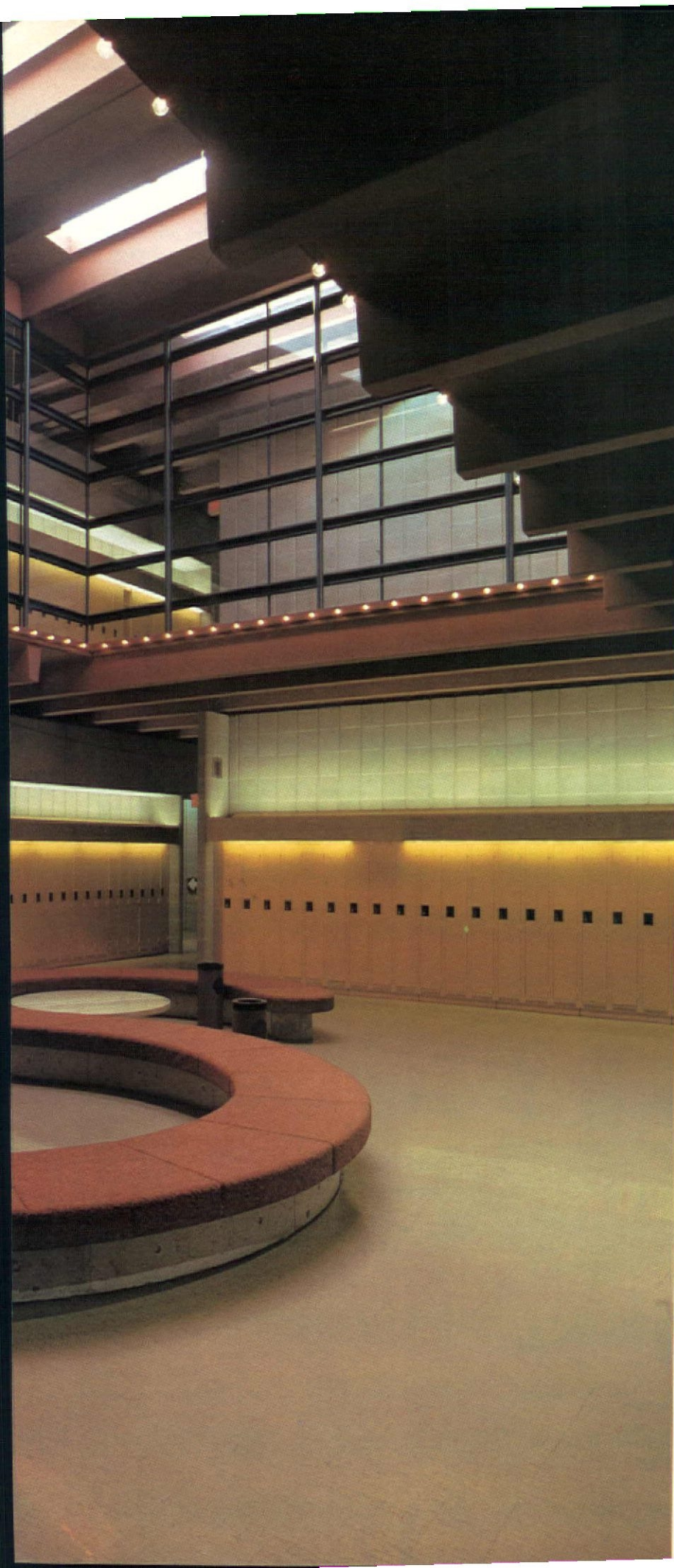
SALLY DUBOIS

Photography by Robert Perron



CASA LOMA CAMPUS

**GEORGE
BROWN
COLLEGE**



The college's tan-toned exterior, of pre-cast concrete block (also employed in the interiors) contrasts with dark red metal towers enclosing air handling equipment.

Projecting into a triple-height circulation space on the third level, a curved glass wall encloses the library (opposite page).

Left, one of several two-story areas where students from classroom and shop can socialize. Serpentine seating is of poured-in-place concrete, topped with cushioned carpeting over plywood. Color is used boldly in circulation areas. Lighting emphasizes and dramatizes colorful lockers. Double tees in ceiling are painted red throughout.

savings were also achieved by selecting a 36 ft. grid within a 5,000 sq. ft. module. Where some modules are fed by internal duct runs, the exposed services are color-coded to denote functions and become sort of accidental sculptures. They also provide an educational experience that the mechanical equipment students, especially, find a helpful "exposure" in this construction trades facility.

Spaces having ducts threaded vertically, usually two stories high, were expanded to contain lockers and non-rigid, serpentine-shaped seating units. Here students at different levels can meet between classes. Corridors also act as acoustical separators between shop areas and classrooms and as a foil to a rigid structural system by opening up unexpectedly, both horizontally and vertically.

Interiors

Interior designer Sally DuBois (now working toward her architecture degree at Harvard) says "We had three principal tools—shape, texture, and color," (as contrast to the gray concrete). "The use of curved shapes played against the rectilinear system is visible at all stages of the work."

These instances are apparent in the rounded, glazed walls of the library and bookstore, in swooping handrails (of colorfully enamel-painted steel pipe), in principal counters, and in the rounded edges of furniture and millwork.

Lighting

Triangular-shaped classrooms, where much of the teaching is audiovisual, have little or no natural light. But in circulation areas glass fenestration and a skylighted top floor allow daylight to flood in. Corridors are lighted by mercury vapor fixtures and downlights, or by valance lighting over locker banks, emphasizing the locker colors. Fluorescent lights in classrooms and workshops are contained in the tee slabs that are faced with a metal louver, providing a 45° cutoff. More to lift the spirit than for usefulness, multi-story spaces are rimmed with small dimmed incandescent bulbs.

GEORGE BROWN COLLEGE

Left, two-story cafeteria where scalloped beams are fitted with incandescent bulbs for a sparkling, theatrical effect. Colorful chairs are injection-molded cyclolac. Table tops are laminate. Below, left, snack bar and game room. Food here is supplied via vending machines.

Below, a double-sized carpentry classroom on first level where fluorescent lights, faced with metal louvers, are recessed into tee slabs.

Opposite page, three views of the library with its custom designed desk, carrels, and other furniture. Pipe handrail and other curved elements are employed as a relief to the building's "bare bones" structural system.

Lower left photo, opposite page, shows a secondary entry on the second level where curved pipe railing leads to the first level. Natural light floods down from skylight. Lunch room is located at left of this area.



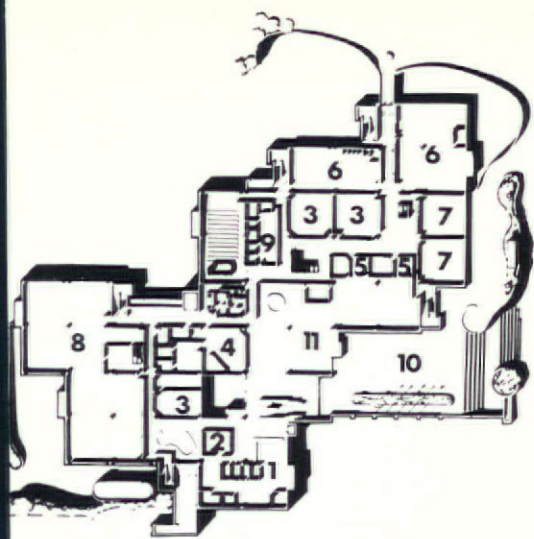
Colors

Macy DuBois says, "The building succeeds best in the interiors where colors are spirited and enliven the grayness of the concrete. Exposure of the columns and beams gives a kind of Roman constructional aspect. . ."

Rust-colored carpet, covering the serpentine seating, warms large common spaces; furniture and millwork are either natural wood or strongly colored. Floors and corridor ceilings are always warm earthy tones. Doors, mostly painted in two colors with a strong horizontal effect, have color changing at each department (e.g., all carpentry room doors are green). "We used color in another way at George Brown," says Sally DuBois, "to give freshness to the furniture. Because of a very tight budget, many pieces selected were inexpensive, easily available, and often seen in Ontario . . . We were able to employ these familiar pieces in vibrant and less familiar colors. . ."

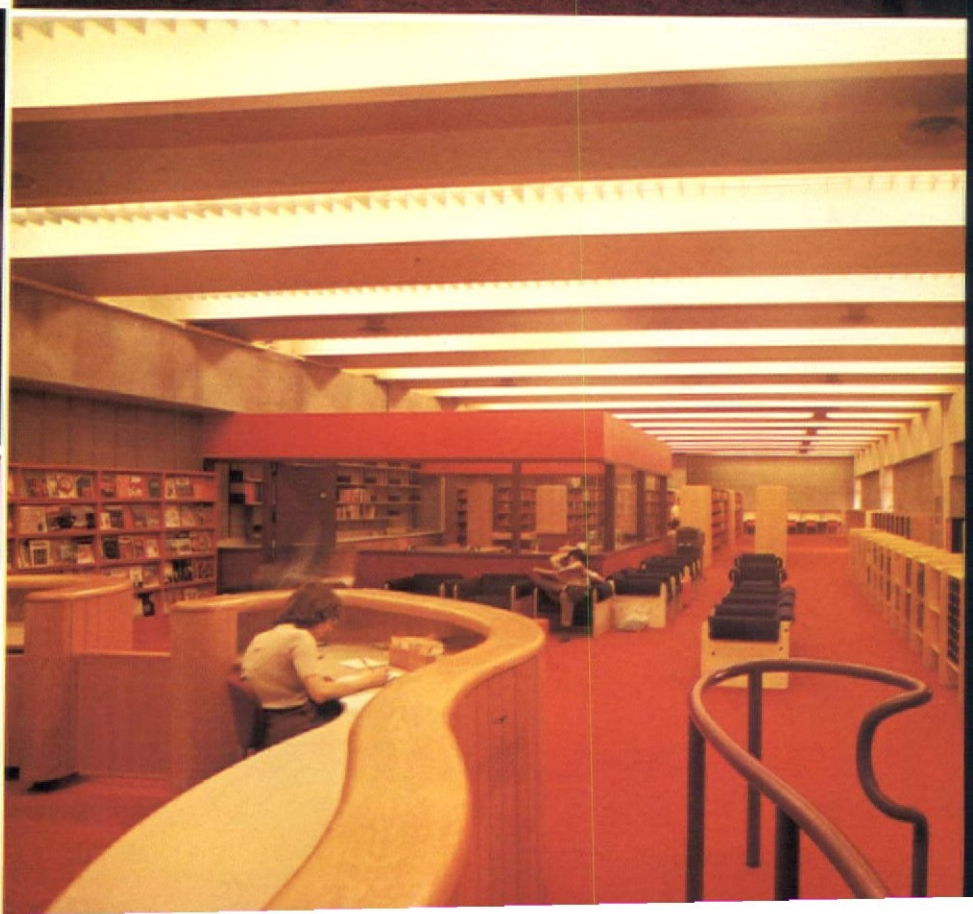
Through the use of curvilinear elements, natural and artificial lighting, and bold colors, the design team has managed to overcome the strict rationality of a huge building and relate it comfortably to those who use it.

BETTY RAYMOND

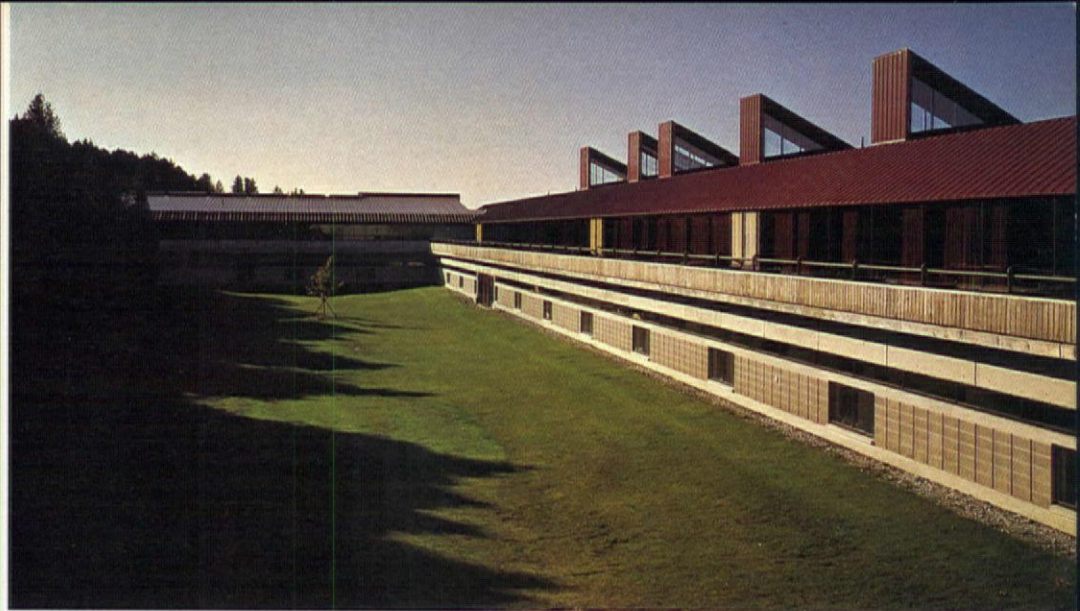


- THIRD LEVEL
- | | |
|---------------------------|---------------------|
| 1. Administrative offices | 6. Laboratory |
| 2. Conference room | 7. Draft room |
| 3. Classroom | 8. Shop |
| 4. Audiovisual Center | 9. Office |
| 5. Seminar room | 10. Outdoor terrace |
| | 11. Library |

Custom furniture: **Gothic Store Fixtures**. Library furniture: **Craftwood Products**. Cafeteria chairs: **Treco Ltd**. Cafeteria tables, designed by Jeff Fear: **Internova**. Snack bar seating: **Internova**. Snack bar tables: **Kinetics**. Arm chairs in lounges: **Simmonds Ltd**. Lounge sofas: **Dunbarry**. Signage: **King Plastics**. Carpet: **Burton Carpets Ltd**. Suspended ceiling lights in snack bar: **Ravel Electric**.







Like George Brown's Casa Loma Campus, Trent University's College V in Peterborough, Ontario—also by Fairfield+DuBois (now DuBois+Associates)—was faced with a tight building budget. It prohibited the designers from using many "soft," humane finishes in the interiors that would help relate such a large masonry building to the individual user. Once again, color, texture, and curved forms provided appealing solutions.

Interior designer Sally DuBois placed added emphasis on color and felt that "the dark, brownish-red ceilings were especially important in making the big spaces comfortable to be in." Earth tones also appear in the flooring of terra cotta colored woven acrylic carpeting, and in the vinyl asbestos

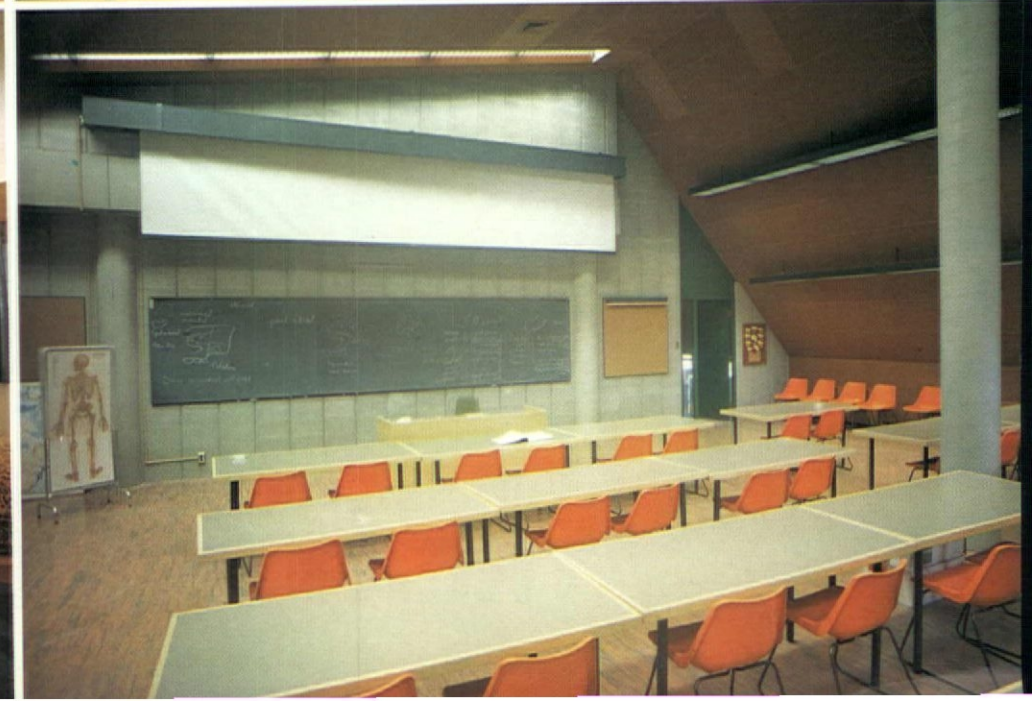
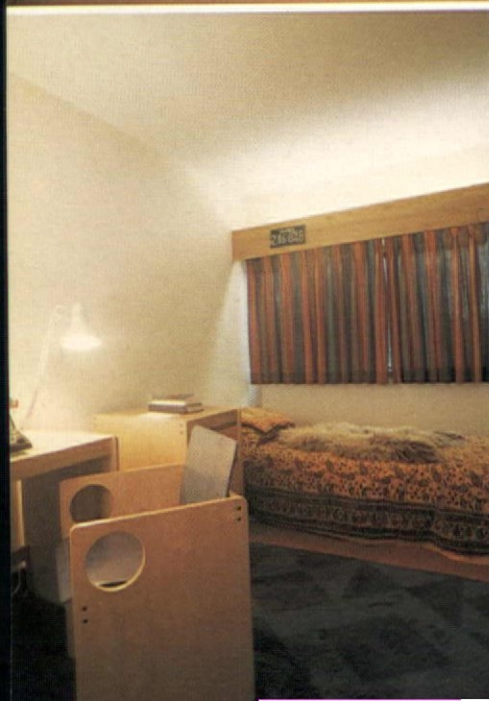
tile of varying shades. The accent palette, consistent throughout the building, is a red, an orange, a yellow, two greens, a blue, and a grape. Classroom door colors are lifted from this palette, one assigned to each department. In public spaces, such as the dining room and commons, colors are used serially, says Ms. DuBois. "curved walls around private dining rooms, senior common room, and junior common room are, sequentially, yellow, lighter green, darker

Top photo, exterior of academic / common building with shed-shaped roof and wood-decked walkway. Left, A student lounge with serpentine seating following wall contour. Above, The Forum, or Agora, where students meet (see cover of this issue for interpretation by art director Véronique Vienne).

Photography by Robert Perron

FAIRFIELD + DUBOIS

TRENT / COLLEGE V



green, and blue. In the main circulation corridor, a series of protruding walls run the whole range from red through plum."

The student union space comprises the dining room (seating 270) with adjoining kitchen facilities, and common rooms carved out of free-form walls that counteract the long, strict shed-shape of the building.

Seating in junior and senior common areas was custom designed to conform to the changing curvature of the walls. The serpentine, carpet-covered stepped platform next to the cafeteria, known as the Forum—or Agora—is used primarily by students waiting for meals or their friends. But it also can become a "stage" for plays or musical performances. Lighting derives from fluorescent strips set in baffles matching the ceiling color, and from the skylights.

College V was constructed in two stages, beginning with a two-block sized residence for 345 students and dons. The building's 2,409 sq. ft. was constructed at a cost of 22.41 per sq. ft. Its length is broken up into "houses" for 30 students, each with a separate entry and small lounge. Since most bedrooms are identical, furniture was custom designed to allow a maximum number (some 150) of arrangements—e.g., desk writing surface and desk storage drawers are

TRENT/ COLLEGE V

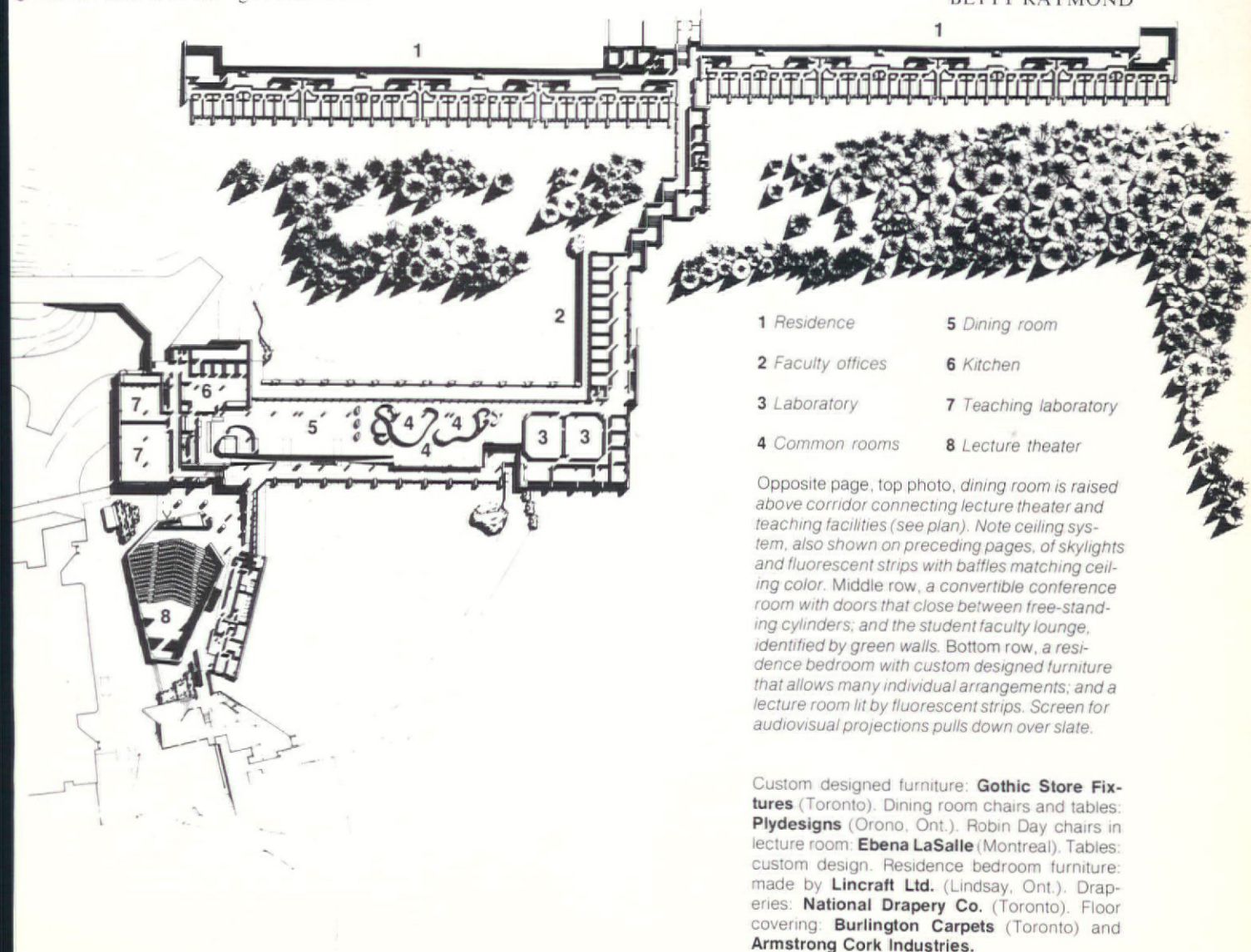
separate pieces. All cabinetwork, including shelving and the desk chair (with its circular cut-out) are of Baltic birch plywood with end gables having rounded corners and edges of the ply exposed.

The second stage of construction was the combined academic and student union building, geared for a 2,200 plus enrollment. This 87,500 sq. ft. building cost \$36.63 per sq. ft. Residence and academic buildings are linked by faculty and college administration offices. Roofing of all these concrete buildings is visually striking. Except for over kitchen and theater it is of sloped, pre-finished galvanized sheet steel decking, barn red in color, framed with steel, and interrupted by dormer-like skylights.

Add rolling hills, the Otonabee River, and more than 400 courses in 20 areas of study to the setting and it is easy to understand why the enrollment at Trent ranges in age from young adults to grandmothers.

The DuBois architectural/planning firm was founded in 1962 and has, in addition to other distinguished work in the educational field, designed medical facilities, office buildings, multiple dwelling housing, and a residence for a Canadian ambassador in Ankara, Turkey.

BETTY RAYMOND



- | | |
|-------------------|-----------------------|
| 1 Residence | 5 Dining room |
| 2 Faculty offices | 6 Kitchen |
| 3 Laboratory | 7 Teaching laboratory |
| 4 Common rooms | 8 Lecture theater |

Opposite page, top photo, dining room is raised above corridor connecting lecture theater and teaching facilities (see plan). Note ceiling system, also shown on preceding pages, of skylights and fluorescent strips with baffles matching ceiling color. Middle row, a convertible conference room with doors that close between free-standing cylinders; and the student faculty lounge, identified by green walls. Bottom row, a residence bedroom with custom designed furniture that allows many individual arrangements; and a lecture room lit by fluorescent strips. Screen for audiovisual projections pulls down over slate.

Custom designed furniture: **Gothic Store Fixtures** (Toronto). Dining room chairs and tables: **Plydesigns** (Orono, Ont.). Robin Day chairs in lecture room: **Ebena LaSalle** (Montreal). Tables: custom design. Residence bedroom furniture: made by **Lincraft Ltd.** (Lindsay, Ont.). Draperies: **National Drapery Co.** (Toronto). Floor covering: **Burlington Carpets** (Toronto) and **Armstrong Cork Industries**.

Spring didn't come till the last day of the Scandinavian Furniture Fair last May—the weather was rainy and overcast. But inside the greenhouse of **Bella Center (2)** the sun was shining for Scandinavian design.

One of the pluses of the Fair is its lack of seminars, conferences, or any other interference with the work at hand. Everyone who attends (this year it was a record-breaking 16,611 from 65 countries) was here in Copenhagen to look or to buy, and there was a lot of buying. To no one's surprise, Bella Center has started work on a new 4-story building (see NEWS in next month's issue).

Several general trends were noticeable: 1) A whole new attitude towards children's furniture; 2) KD

million over '74 ('75 is skipped because it was bad). All foreign markets except Great Britain and Austria are buying more Danish furniture each year. Saudi Arabia is rising fastest but West Germany (whose '76 exports rose 14%) is the number one customer, and the U.S.A. (whose '76 exports rose 48%) is number two. 420 factories employing 12,000 people comprise the industry.

One of the most delightful surprises of the Fair was provided by a manufacturer who showed only two chairs, one of them **Finn Juhl's** superb "Chieftain" (1), out of production for about 15 years. The manufacturer is **Ivan Schlechter**, at Sogardsvej 30, 3250 Gilleleje, Den-

SCANDINAVIAN FAIR

By Lawrence Peabody

DENMARK



furniture in boxes ready to take home; 3) An acceleration in the preference for the "naturals"—a trend in living rather than merely in taste; 4) Revived interest in the giants of Scandinavian design, three of them deceased (Jacobsen, Aalto, Mogenssen), several very much alive (Wagner, Juhl, Kjaerholm).

Outside of Bella Center, but equally important for both merchants and design watchers to see were: 1) **Bjorn Windblad's** tapestry collection at the **Illums Bolighus** emporium (3); Ikea, the Swedish-based homefurnishings supermarket, which opened its first Danish branch three years ago (in Jastrup, 12 minutes from this correspondent's house and studio). The Illums Bolighus show was devoted not only to the glorious tapestries but to Windblad's ceramics, furniture, fountains, fabrics, tablecloths, glass, dinnerware, etc., etc. He is a Renaissance man.

Illums Bolighus—one of the greatest home furnishings stores in existence—sold over 1,500,000 kroner (\$250,000) worth of the tapestries in the show's first week.

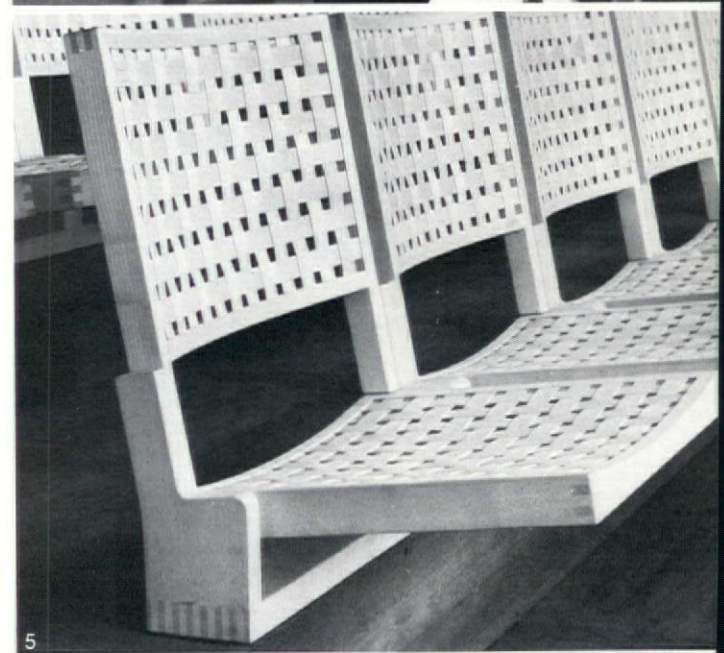
As to Denmark's furniture exports, they keep rising, just as the country's total furniture production keeps rising. Exports in '76—not a particularly exciting year from a design standpoint—were about \$25

mark. This is of course a handmade product, as it has been since its debut in 1951. At Jack Lenor Larsen, U.S.A.

The Danish Furniture Prize for 1977 was shared by two auditorium chairs which exist in other than auditorium versions. One is by Professor **Poul Kjaerholm**, (4) of white, light, beautiful maple with woven wood slat back and seat, and was designed for the auditorium of the great Louisiana Museum. A companion chair has a movable back attached to an arm element by a shock absorber designed for engines. The auditorium chair was made by **P.P. Furniture**, of Allerod, Denmark, and is already bound for the Museum of Modern Art's furniture collection. (Meantime Kjaerholm's refined metal chairs, chaises, and stools, made by E. K. Christensen APS, of Hellerup, Denmark, which are carried in the U.S. by Herman Miller, were noticeable.)

The other prizewinner was by **Bernt** (whose first name I have never been able to learn), one of the new luminaries of Danish furniture. In use right in the auditorium of Bella Center (5), these are produced by **Odense Stole & Mobelfabrik** of Odense, Denmark. Bernt's chair for Kvetny & Sonner Stolefabrik (A/S (not shown) is one of the best Danish chairs of the decade; his storage wall system for Carl Hansen & Son of Odense, Denmark—simple but clean, was best of show.

The great **Hans Wegner** designs for several manufacturers and his own workshop. Some of his less expensive pieces are made by **Getama** of Gedsted, Denmark. These include hospital furniture, and among this year's news, a beech rocker and



a beech stacking/ganging chair of the greatest simplicity. Also in the Getama stand was a group of chairs made of cut laminated members (6). **Jorgen Lund and Ole Larsen** of **Bo-Ex** have come up with an office group of great elegance and refinement—aluminum framed chairs (7) and modular case pieces (8). The system uses four basic panels interchangeably. They are German oak framed in steel and aluminum. Stendig will carry them.

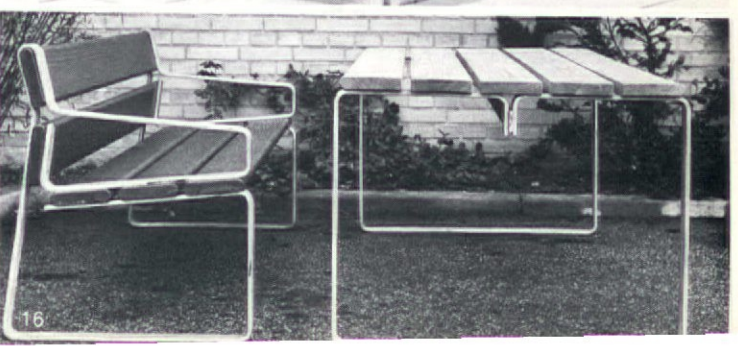
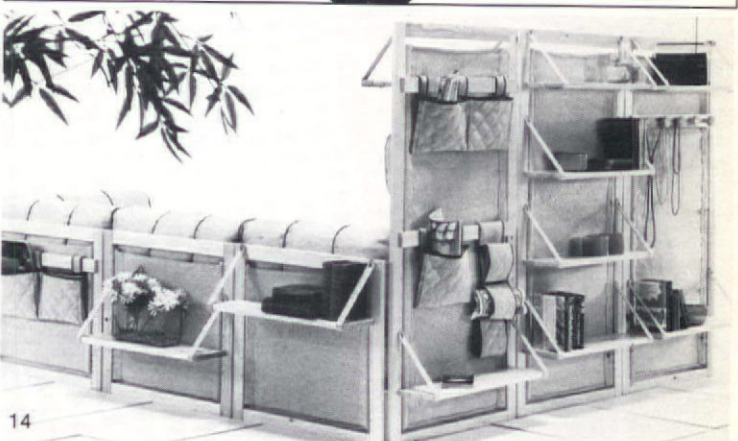
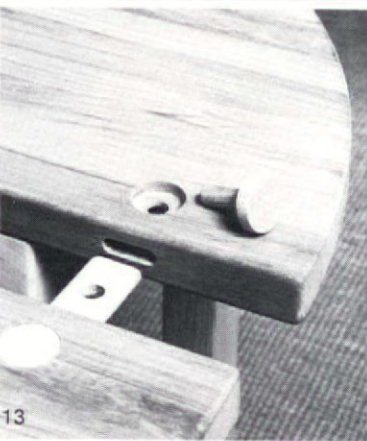
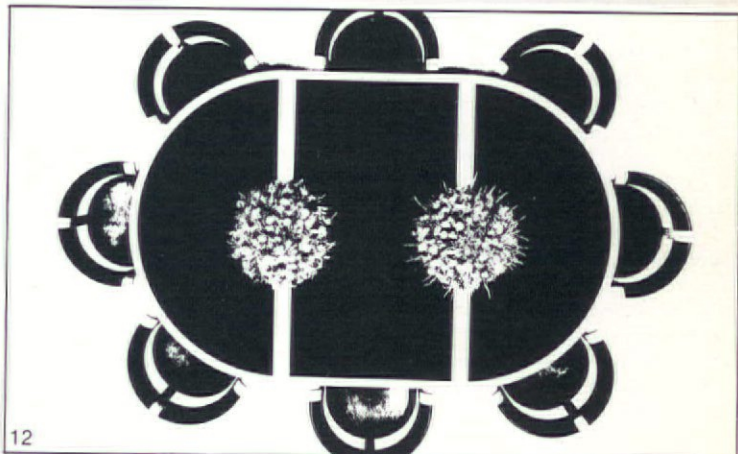
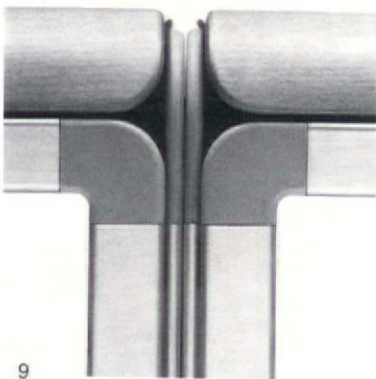
Sool (Scandinavian Office Organization Limited) displayed a modular office series by none other than the late, great **Arne Jacobsen**. A beautifully articulated system of flat, radius-corner metal frames and curving wood tops (9) and (10) combine metal and wood with contrapuntal clarity.

Our good friends **Rud Thygesen** and **Johnny Sorensen**, designing the **Magnus Olesen** collection which **Allen Rudd** of **Rudd International** was about to show at **NEOCON** in Chicago, were conspicuous. (See May **NEOCON Preview** and September **NEOCON Retro**.) The experimental chairs of last year—i.e. the caned, springy, doubled laminate-frame contract chair (11) are in production. The modular conference tables are superb. With the semi-circular armchairs they would make great board rooms anywhere (12).

Architect **Tage Poulsen** designed beautifully detailed wood chairs, including a simple picnic group for **Ugil Rasmussen**, and a distinguished 65-inch round table in pine and teak that opens to a large oval with a unique carved locking pin; this for **Gramrod**; it will be at **C.I. Designs** in the U.S. (13). Architect **Hans J. Rydenal** devised a system of 12 solid pine shelf and frame components with tough cotton canvas slip-ons with which you can put together any number of environments or just furniture. Made by **Nordlandia** (14).

Fritz Hansen, after 15 years of work with architects **Peter Hvidt** and **Molgaard**, have introduced the **AX** chair series. I remember the original chair at the **Fritz Hansen** showroom in 1950 (I was a student at the Architectural School of the Royal Academy), and how I was impressed with it. The present series takes advantage of much new technology. Twenty-two layers of beech veneer folded around a solid beech star-form complete the unique side assembly. The seat and back are frames of square steel tubing, on to which are glued polypropylene support sheet then upholstered with fire-resistant 40mm poly foam (15).

And **Fritz Hansen** introduced its latest outdoor furniture. Park, by **Arne Beck-Hansen**, a park bench that works and reflects major emphasis on comfort. Frames of the benches and tables (16) are of heat galvanized steel, surfaces pressure-impregnated pitch pine.



Finland at Bella Center is always a pleasure. At their best Finland's designers are superlative—timeless and as extraordinary as the people and the country. (At their worst they can be awful!) Finland's furniture industry is doing well—exporting 15% more in '76 than in '75, with Sweden, the Soviet Union, and West Germany the biggest buyers. Meantime Finland's furniture imports have been steadily falling.

Perhaps the ever better children's furniture which the Finns are turning out explains the favorable export figures. Interior designer **Pirkko Stenros**, who is responsible for all the production at **Muurame** is the foremost name in children's furniture. Her *Milli*, a group of cribs, and *Katti*, lovely bunk beds with draperies to pull closed to form private "rooms," (3) are appealing as well as practical. But the enormous array of multi-purpose children's furniture from Finland is obviously for the retail market. Designers, meantime, will find plenty of sophisticated pieces, as well as competitive contract furniture.

Among the sophisticated designs, architect **Esko Pajamies'** molded, bent, curvilinear *Koivutaru* collection for **Asko Upo Oy** (1) made the biggest noise. It comes off. The Finnish birch is beautiful, and with black upholstery, a knockout. Pajamies has reputedly designed 668 chairs, and he personally considers this his most important design.

A brand new company called **Indoor Design**, working with designers **Hans Ehrlin** and **Christian Haggstam**, is bidding for contract business with handsome seating, tables, and shelf systems combining steel tubing, leather and canvas upholstery, melamine, wood, and glass surfaces (2).

Not in the Finnish section but in the first floor Scandinavian design area—a place of honor—were several superb **Artek** prototypes, including the **Alvar Aalto** classics proudly distributed in the U.S. by ICF. Of the new models, not all are being put into production. The graceful white birch chaise with round frame (4) is a happy exception.

Vuokko/Studio Nurmesniemi Oy represents the collaboration of fabric designer Vuokko Nurmesniemi and architect Antti Nurmesniemi, whose chaises and tables were in the main "honor" exhibition in all their glory. Vuokko's gorgeous fabrics are among the newest things around. Here they cover fiberglass-frame chaises (5, 6). Antti's wood tables have removable square plates of baked enamel on steel. Legs are chrome, tops Finnish pine.

Upo Plastics Division of **Asko** is continuing its well-established production of molded plastic chairs, some of which are by **Pajamies**, and most of which look just like plastic



1

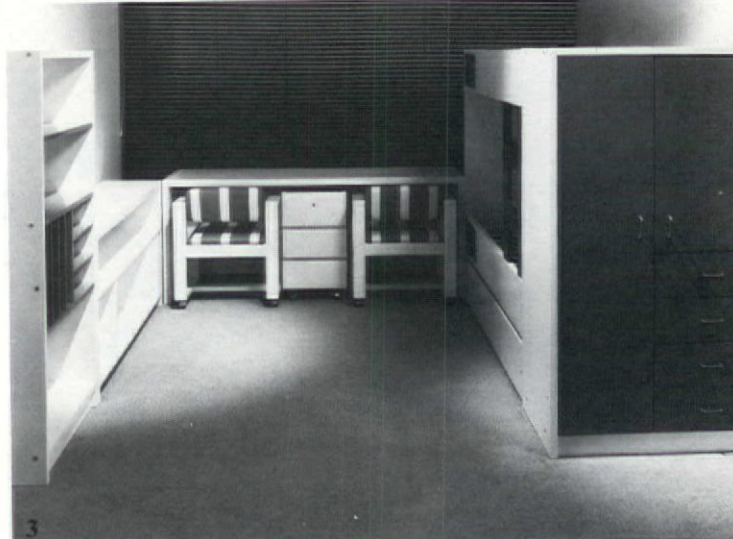
SCANDINAVIAN FAIR FINLAND

chairs from Italy. More original is **Upo's** Tri-Vol system of interlocking cubes in A.B.S. which was presented last year and has taken hold on the market. It has an original molded detail which reinforces it and gives it an original look. Applicable for both residential and work use. (7).

For one upholstered group, **Asko** turned to Italian architect **Vico Magistretti** (8) whose *Tenorio* is illustrated. Zip-off covers, washable and happy, are attached by pegs and loops.



2



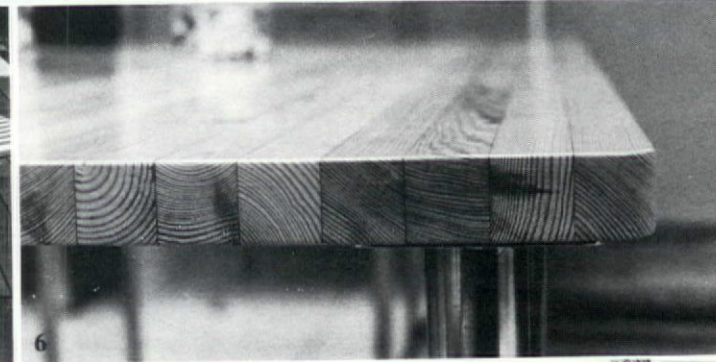
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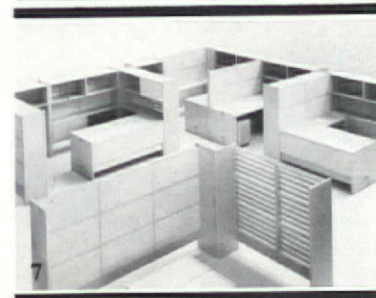
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5



6



7



8

SWEDEN

Sweden, despite its ever-widening market (exports zoomed from 20 million SKR in the early sixties to 800 million in 1976) was not very exciting at this market. Maybe all that business and all that success dulls the thinking process.

Innovator continues growing and innovating. **Jan Dranger** and **Johan Huld** were as elated as ever, and why not? They now have 55 Innovator shops in Germany alone. Plockepin, the new wood, polyurethane and quilted canvas chairs and tables are a logical addition to the line. The "Play" sofa chair makes up for sleep (11). You couldn't invent a simpler or more workable solution. Look at the arm, the back—a fence of slats holding up the backrest. Designers like Johan and Jan and merchants like Ikea are what much of tomorrow's homefurnishings merchandising will be about.

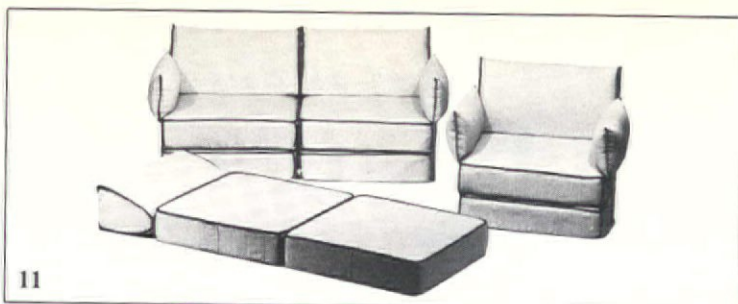
Hilding Anders has developed a series of day beds (12) with a pop-up rundle that makes a real double bed. Here simple, functional design really works. Easily the best daybed solution in the market.

Facit—furniture for the open landscape office of the future—was as impressive as usual; the technology is 1990. Additions on view were thoughtful: a new typewriter table with a low pedestal and perforated base dissipating the sound of the machine and vibrations; a desk chair (13) very comfortable, with good lines engineered into the design.

Karl Erik Ekselius has designed probably the finest metal chair of the show (14). It is for **AB J.O. Carlsson**. It has refinement of detail, fluidity of line, good function, and total beauty.

For **Klaes Sons AB Mobelfabrik**, **Jack Ränge** has designed a series of chairs marked by extreme simplicity of line, somewhat in the tradition of the most classic of the Finns, Alvaro Sarto. Illustrated is the high back version (15).

Bruno Mathsson, the poet of sinuously slender laminate-strip frame chairs and lounges, manufactured his exquisite, comfortable, highly personal designs himself for decades. The excellent Dux factory took many special groups of his designs several years ago, however, working with him to develop new metal-frame seating. There's a great deal of it in Bella Center offices and many major Swedish installations as well. Recently, however, finding himself unable to keep up with the demand for his partly handmade models, Mathsson found a Japanese factory, **Tendo Co., Ltd.**, so that the illustrated chair (16) is tagged "made in Japan."



11



12



13



14



15



16

NORWAY

Norway, which in '76 contributed so much excitement, was rather weak. Maybe all that new money and the oil spill off Stavanger have had an adverse effect on design productivity.

Westnofa, one of the largest, most diversified manufacturers showed a series of excellent contract chairs called Lamilink (17), by a great designer, **Sven Ivar Dysthe**, NIL. The molded beech arms and legs are beautifully detailed, the serene lines and details pleasant. The design has a look of strength. Westnofa showed a new version of its children's ADJ chair and a new table. Father and son can sit happily at the same table in identical chairs adjusted to fit each body and raise each to proper table height without foot-dangling.

Back to **Sven Ivar Dysthe**, who has designed not only for Westnofa but **Thybo Trysilhus A/S**. His interlocking table-sofa series reveals in exposed details—screw heads plugged with wood. Here is real post and beam construction done to perfection (18). Thybo and Dysthe will envelop us in pine. Even the kitchen areas of the display were lined with it. If I had walked through the Fair blindfolded, I would have gravitated to Thybo Trysilhus. Such a wonderful odor of sawmills, sawdust, and times past.



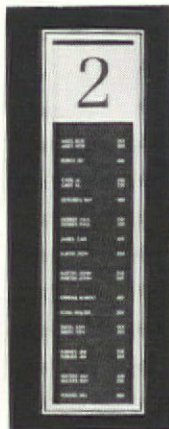
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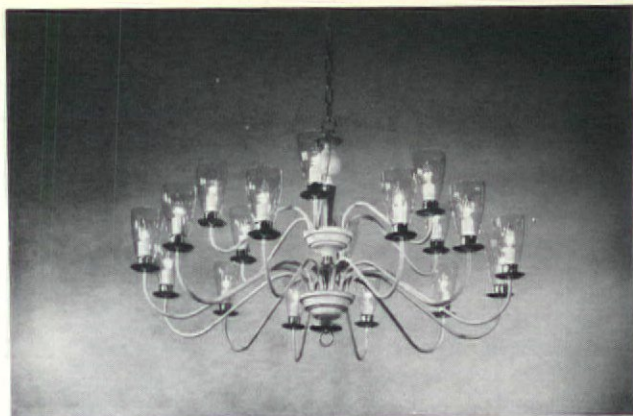
18



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Metropolitan Lighting, Inc. carries a line of outstanding contemporary fixtures and also recalls the past with traditional designs, suitable for restaurants and hotels—such as this brass and pewter chandelier (N 765A), measuring 28 in. Dia., 19 in. H. circle 302

Dahnz Industries Ltd. solves storage problems with its strong, lockable, stackable "Spacecubes," molded in lightweight polypropylene structural foam. Add an upright piece or shelves to the stacked units to make lockers with closet space. circle 303

KT Furniture has expanded its award-winning Statement Group in walnut to include open arm and sled base models. There are now 17 chairs in the group, offering different height backs and upholstery options. Oak and mirror chrome are other frame materials. The ST 70 group has a compatible sofa, settee, and club chair. Also recently introduced were two series of traditional executive desk chairs—a wing chair and a Lawson series. circle 304

Vecta at AIA

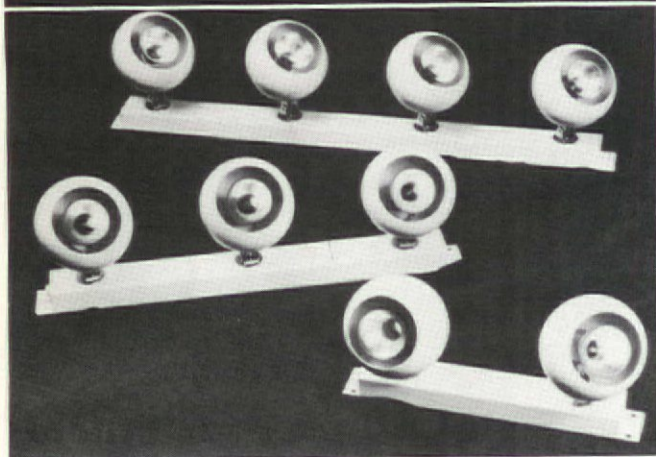
Our August report on the American Institute of Architects' recent annual convention in San Diego neglected to mention one of the brightest—and most comfortable—features of that meeting: the contribution by Vecta Contract, Inc. of 53 units of their handsome Tappo seating, designed by John Mascheroni. Vecta had also furnished both Tappo and Gibilterra designs for the AIA's previous conference in Atlanta. Next year (June 4-8), the AIA will be meeting in Dallas. Vecta's home base, and delegates can express their gratitude in person.

Lights, lights!

The brass chandelier shown in a guest suite of the Biltmore Hotel, Los Angeles (CONTRACT INTERIORS, July 1977, p. 64) was fabricated by Gruen Lighting, Los Angeles.

Virginia Metalcrafters of Waynesboro, Virginia advises us that the Colonial Williamsburg candlestick, shown on page 42 of the Accessories Report in the August 1977 issue of CONTRACT INTERIORS was not one of the firm's new items, but has been in the Williamsburg Collection for many years.

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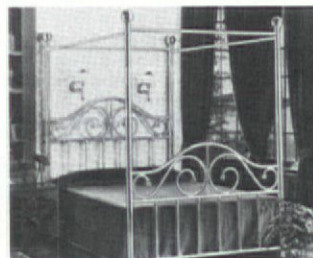
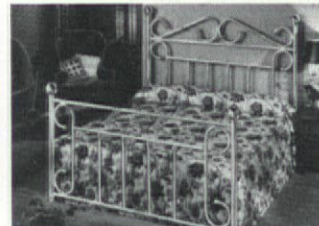
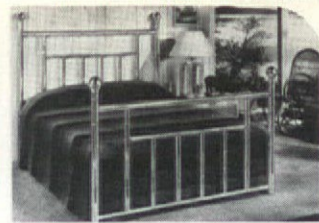
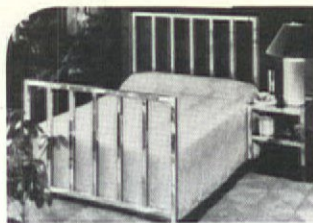


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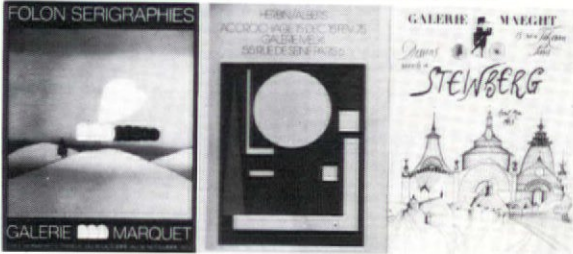
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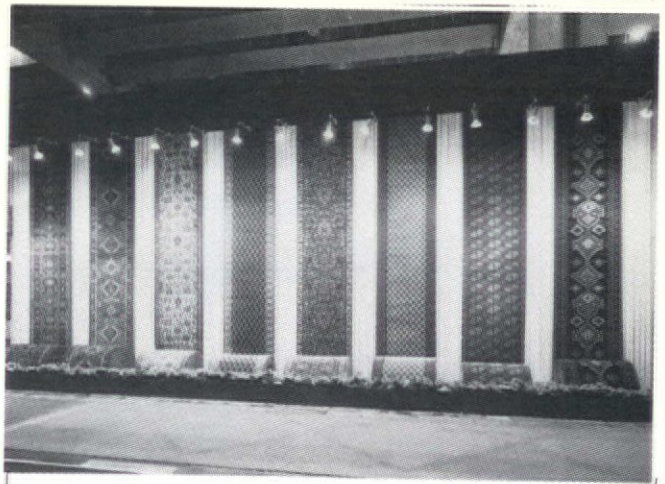
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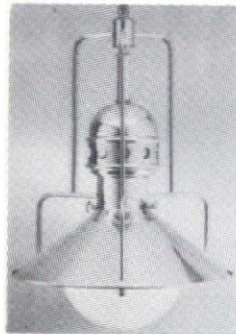
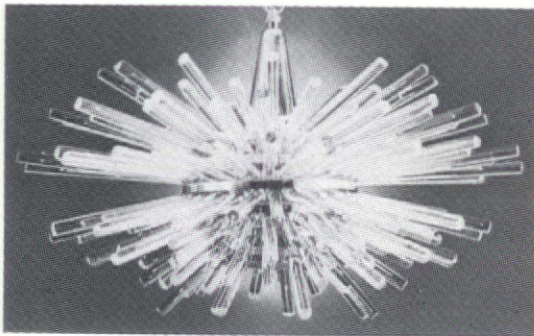


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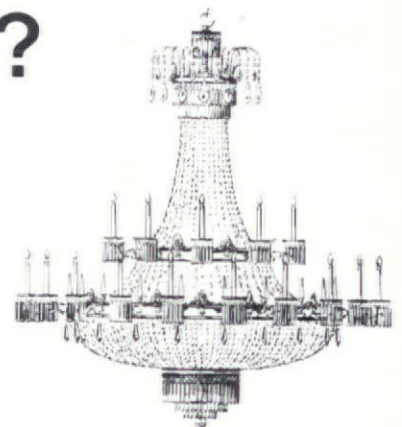
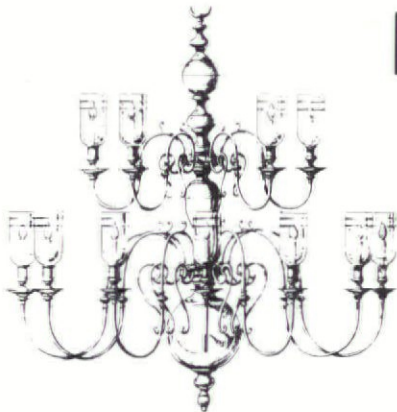
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