

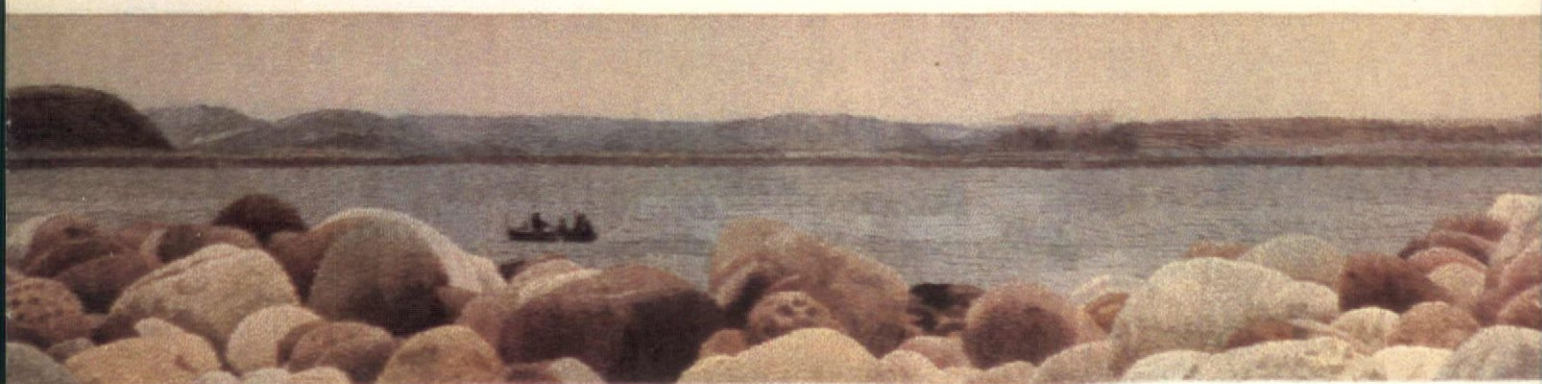
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JANUARY 1978



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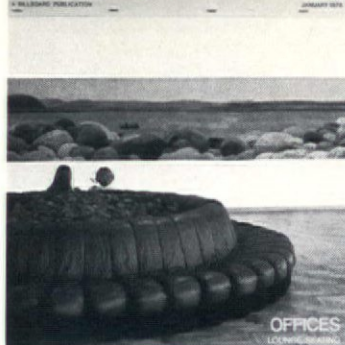
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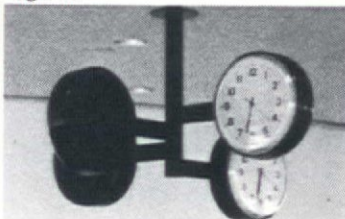
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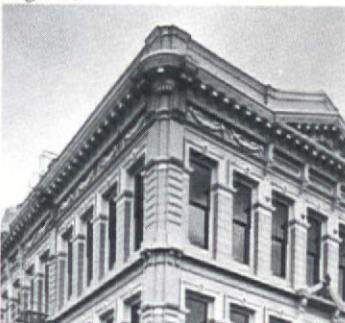
contract Interiors



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Page 80



Page 88



Page 96



Page 98



Cover: "The Plaza" separating work areas from recreation at the Aid Association for Lutherans home office in Wisconsin, by John Carl Warnecke & Associates and George Nelson & Company (pages 70-79). David Schwalter's photograph shows Helena Hernmarck's tapestry, "The Journey," and Stendig's "Nonstop" seating.

Dates	6
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John Carl Warnecke & Associates and George Nelson & Company design the Wisconsin headquarters of the Aid Association for Lutherans, a client demanding a humane working environment.

Accordingly, Warnecke invents a ceiling system; Nelson invents an open plan work station system; and restaurateur Joe Baum programs a food/recreation center.

Zimmer Gunsul Frasca 80 Perimeter mezzanines and skylight above in a renovated 1886 building give staff of Zimmer Gunsul Frasca a lighter, brighter working environment for its architecture/design practice.

Energy, Communications, and Design 82 What will be the office of the future? Will there, indeed, be an office of the future? Excerpts from a NEOCON seminar suggest some possible answers.

Graybar Electric 86 Intelligent planning and classic interior design persuade a venerable tenant to stay and expand in its namesake headquarters building in New York. Interior design by JHP Designs Ltd.

Weyerhaeuser 88 Recent revisions to a classic modern interior indicate how present design trends may differ from those of a few years ago. SOM, San Francisco, is the designer.

Shaw, Pittman, Potts, Trowbridge 92 An 85-attorney Washington, D.C. law firm is designed by ISD Inc. with a dual concept: expansion with unity, maintaining individuality.

Powell/Kleinschmidt 96 A young Chicago design partnership's office for itself: a model of simplicity and quality.

Hair salon and Ad agency 98 Francesco and Aldo Piccaluga fit a hair salon into waste space spiraling around a Toronto Eaton Centre parking ramp; and give three-dimensional spaces to an advertising agency in a dull Buffalo building.

America's Great Sources 110

At home with Mies and Knoll

For the "Mies van der Rohe: Furniture and Drawings" exhibition at the Museum of Modern Art last Spring, we made eight furniture prototypes for the exhibit—are proud to have shared in this important moment in design.



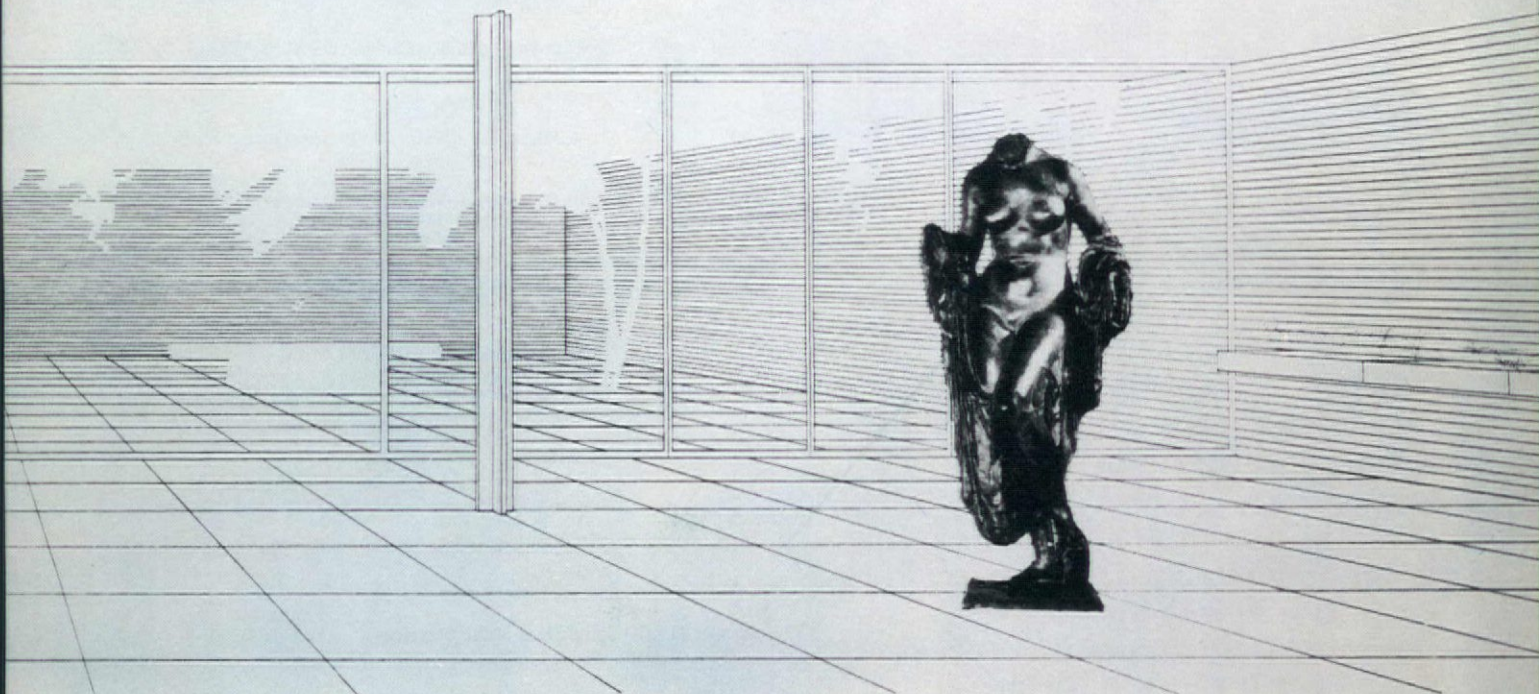
We've added these Mies Archive reproductions to our already extensive Mies Collection. To present them to you, we asked Herbert Matter to photograph them against a backdrop drawn by Mies—an interior perspective, for this Court House Project, ca. 1934.

Collectors will covet the designs we have not produced before: the MR reclining frame chair (1932), the MR armless chaise lounge and coffee table (1931), and the Tugendhat chair with arms (1929). All of the upholstered pieces are in leather or fabric.

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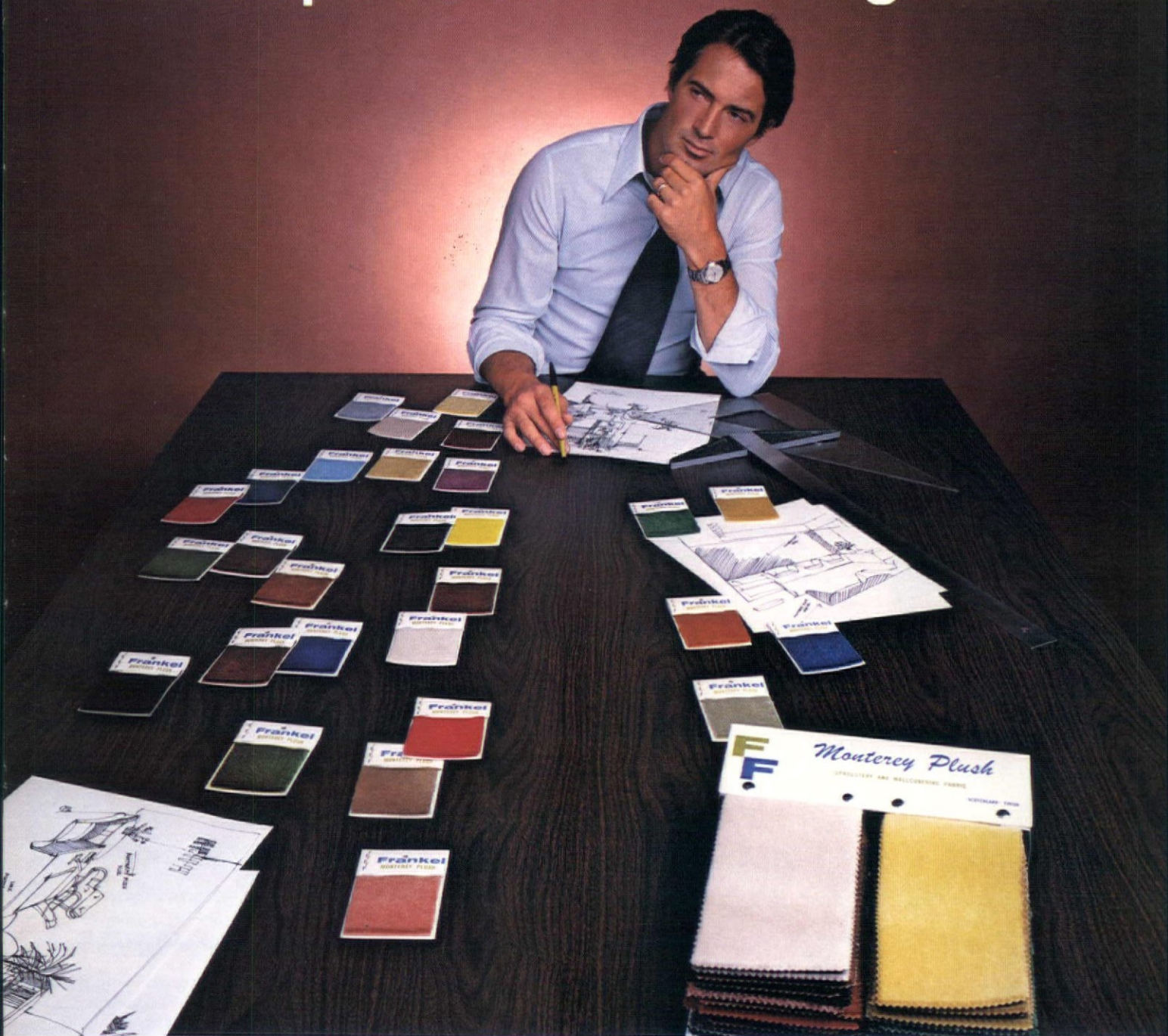
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DATES

- Through
JULY 30 **The Decorative Designs of Frank Lloyd Wright,**
Renwick Gallery, Smithsonian Institution, Washington, D.C.
- JAN. 25-28 **Contract West,**
Contract Market, Showplace Square, San Francisco
- JAN. 28-
FEB. 5 **24th Annual Winter Antiques Show,**
Seventh Regiment Armory, New York
- FEB. 8-10 **IBD Student Design Rally**
High Point, N.C.
- FEB. 9-10 **Institute on Facilities Compliance With Section 504 of
the Rehabilitation Act of 1973**
American Hospital Association, Washington, D.C.
- FEB. 10-13 **First Annual South Florida Interior Design Show,**
Miami Beach Convention Hall
- FEB. 15-19 **Baltimore Winter Market Civic Center**
Baltimore, Md.
- FEB. 15-
JUNE 15 **Treasures of Tutankhamun,**
Los Angeles County Museum of Art, Los Angeles, Ca.
- FEB. 18-26 **34th Annual National Antiques Show,**
Madison Square Garden, New York
- FEB. 20-23 **INFEX (International Floorcovering Exhibition)**
Metropole Exhibition Center, Brighton, England
- FEB. 20-24 **FURNEX**
(5th International Furniture Production Exhibition)
National Exhibition Center, Birmingham, England
- FEB. 23-25 **PDC Kitchen and Bathroom Design Show and Confer-
ence,**
Pacific Design Center, L.A., Ca.
- MARCH 8-19 **Trade Fair of the Americas,**
Miami Exposition Center, Miami
- APRIL 1-5 **Surface Design 78,**
Biennial conference on textile printing and dyeing,
Purdue University, West Lafayette, Indiana
- APRIL 9-13 **Design Atlanta,**
Contract/Residential Market Atlanta, Georgia
- APRIL 13-21 **Spring Southern Furniture Market,**
Southern Furniture Market Center High Point, N.C.
- APRIL 17-20 **Design Engineering Show and Conference,**
McCormick Place, Chicago
- APRIL 23-24 **Homefurnishing, Floorcovering, Contract, Gift Acces-
sories Market Days,**
Dallas Market Center, Dallas, Texas.
- MAY 3-7 **Scandinavian Furniture Fair 1978,**
Bella Center, Copenhagen
- MAY 7-13 **National Design Week,**
(May 10-"West Week III") Pacific Design Center, Los Angeles
- MAY 15-20 **International Federation of Interior Designers, Confer-
ence.**
Theme: "Designing for and with the Government."
Washington, D.C.
- JUNE 5-8 **WALPADEX (International Decorating Materials
Trade Show)**
National Exhibition Center, Birmingham, England.
- JUNE 11-15 **Decor International**
-Contract Furnishings and Interior Design Exhibition,
National Exhibition Center, Birmingham, England.
- JUNE 11-16 **International Design Conference,**
Aspen, Colorado

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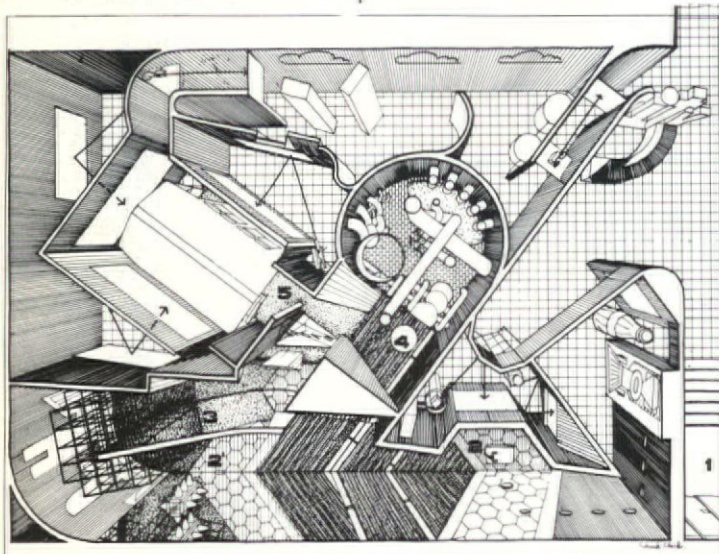
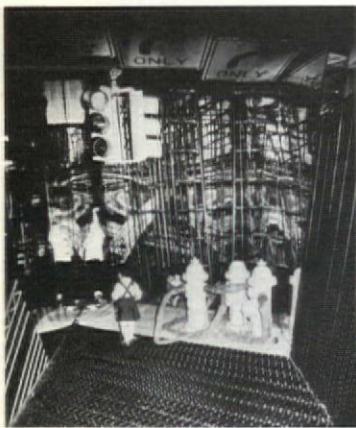
NEWS

The City

Continuing through next spring at the Junior Museum of Atlanta's High Museum of Art, after a spectacularly successful run that has been continually "held over" for three years, is an exhibit simply called "The City." In imaginative ways, it presents the sights, sounds, and sensations of Atlanta, the purpose being to make viewers more informed and more perceptive about their environment.

The exhibit was designed (and partly sponsored) by Heery & Heery, Architects and Engineers, with Mack Scogin as chief designer and Chuck Clark his principal assistant. The work has earned for Heery and Heery a "Business in the Arts" award from *Esquire* magazine and the Business Committee for the Arts.

Visitors are sometimes startled and often amused by the exhibit's webs of wires, traffic signs and signals, sewer pipes, mirrors, fire hydrants, wind tunnel, and jogging-machine-powered slide show. A film (including scenes of the demolition of the old Henry Grady Hotel to make way for John Portman's new 70-story Peachtree Plaza) is seen from the windows of a city bus. Scogin has even used a sturdy and novel floor- and wall-covering material: strips of rubber treads brought from the factory before having been made into automobile tires.

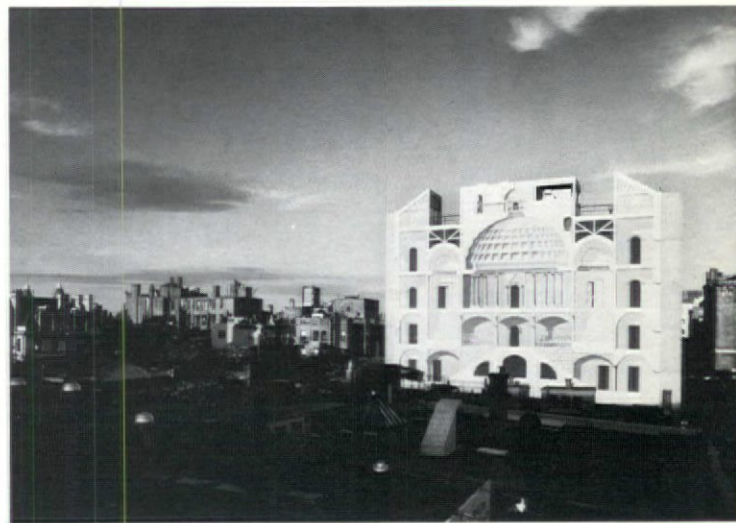


"The City" exhibition's labyrinthine plan involves spectators in the entrails which carry urban water and power. Tire tread material (top photo) covers floor of stage-like area.



New Interior on Boston Skyline

When architect and critic Peter Blake became chairman of the Boston Architectural Center three years ago, the west wall of that school's building was a six-story blank. Blake imagined something livelier, and now the wall is covered with a giant *trompe l'oeil* view into a spectacular Beaux-Arts interior. Except for the crashes this unexpected sight will surely cause on the Massachusetts Turnpike (from which it is visible), the painting is a great success. Planned by both Blake and Doris Freedman, President of City Walls, Inc., the painting is actually the work of painter and print-maker Richard Haas and is his fourth wall painting project for City Walls. Execution, in accordance with Haas' instructions, was by the Seaboard Outdoor Advertising Co., Inc.; the work was sponsored by both the BAC and the National Paint and Coating Association; and it was supported in part by the National Endowment for the Arts. We thought we knew the full impact of interior views, but we never before imagined one that could change a whole neighborhood. Above, the BAC's blank wall; below, with Haas' painting.



Call For Graphic Exhibit Entries at ICOGRADA

In August (Aug. 3-31), 1978, S.E.G.D. is sponsoring an exhibit on International Environmental Graphics and Signage. Materials will be presented representing the best environmental graphics and signage programs throughout the United States developed in the past two years. Any projects which have been implemented and deal with the use of color, graphics and signage to enhance, direct and inform within the built environment will be considered for exhibit. Slides are requested for initial review and selection no later than March 15, 1978. Upon acceptance, actual production items, prototypes and photographic images

suitable for reproduction showing the items in use and a hanging fee will be required from the selected entries.

The exhibit will run concurrently with the ICOGRADA Design Congress held for the first time in the United States in Chicago. The Environment Graphics and Signage Exhibit will be a major stop on the ICOGRADA attendees tour. Please direct material and questions to Mr. John R. Berry, Associate and Director of Environmental Graphics and Signage, Smith, Hiochman & Grylls Associates, 455 West Fort Street, Detroit, Michigan 48226.

News continued on page 10



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Fabric of Jewish Life: Textiles from the Jewish Museum

Over two hundred examples of Jewish ceremonial textiles from the Jewish Museum's permanent collection will be on view at the museum—92nd Street and Fifth Ave.—from December 15 to April 30, 1978. Culled from one of the most comprehensive collections of its kind in the world, few of these fabrics have ever been shown before. The display, including woven, painted, woodblock-printed and embroidered fabrics, represents the culmination of a four year conservation and study program.

The examples range in date from the early 16th Century to the 20th Century, and these textiles were used in the synagogue, in the home, and by the individual in observance of Jewish religious practices.

Examples include a 17th Century ark curtain worked in gold thread, rare, 18th Century one- and two-color woodblock printed



16th Century altar cloth embroidered in gold and silver thread on silk.

fabrics, fine French silk brocades and Genoan cut velvets.

Programs in conjunction with the exhibition will include gallery demonstrations of needlework techniques based upon the collection, as well as special courses, and performances including music and drama for children. Guided tours for individual adults and groups will be conducted by specially trained docents.

\$16,000 Mannington Competition co-sponsored by ASID

Mannington Mills, Inc. announces a national interior design competition offering cash prizes of \$16,000 open to anyone involved primarily in interior design (except Mannington Mills employees) for actual installed functional interiors which feature Mannington resilient flooring (eligible products listed in the rules). Both residential and commercial interiors are invited. Designers of the best residential and best commercial interior will each receive \$5,000. In addition, second, third, and fourth prizes—worth \$3,000, \$2,000 and \$1,000 respectively—will be awarded for residential designs. Entrants may submit as many designs as they wish.

Dates for receipt of entries are January 1 through September 30. A panel comprised mostly of working designers will judge the entries in October, and winners will be announced at the Mannington Award dinner in New York in November.

"We are looking for interiors that reflect today's easy-care life-

styles," said Mannington president H. Arthur Williams. We wish to focus the attention of the design community on the importance of flooring to a beautiful interior. The choice of flooring is critical since it provides the background upon which a successful design must work."

For entry forms and other information, write: Mannington Award, Box 1978, Salem, N.J. 08079.



Mannington Mills president H. Arthur Williams checks mail inviting designers to enter national competition

CADO / ASID CONTEST OFFERING \$5,000 IN PRIZES



Richard Jones and Torben Huge-Jensen of Cado/Royal System

Contract and Residential

The prizes will be two professional awards of \$1,500 each for the Residential and Contract Category winners and two student awards of \$1,000 each in those categories—or equivalent travel and other expenses to visit the Scandinavian Furniture Fair in Copenhagen in May.

Conceptual or Actual

Each entry shall consist of standard floor plan, elevations, and rendering of a room setting fulfilling the contest requirements. Rendered in suitable scale and submitted on 22" x 30" standard presentation board accompanied by the official entry form mailed to all professional and student members of ASID. Existing installations meeting the requirements are acceptable in 8" x 10" black-and-white photographs with appropriate specifications.

Deadline for receipt of entries at National ASID headquarters, 730 Fifth Avenue, New York, N.Y. 10019, is April 1. Winners will be notified on or before April 15. Judges will be appointed by the ASID Educational Foundation under 1977 President Richard W. Jones.

Professional and Students

The American Society of Interior Designers is co-sponsoring Cado/Royal System's first national interior design competition, open to all professional and student members of ASID for design presentations focusing on "the best utilization of space for living, working, or entertaining—either for residential or commercial use and featuring Cado products," according to Mr. Torben Huge-Jensen, Cado/Royal System president.

Carpet News

The Carpet Center at 919 Third Avenue has joined the **New York Home Furnishings Council**, and will participate in cooperative efforts by Council members to strengthen New York as a major marketing center. **Lloyd Howard**, president of NYHFC announced. Showrooms in the building plan to join other Council members for their first joint market—**The Home Furnishings, Lighting and Accessories Market**, Jan. 12-18. **Charles Hollis Jones**, award-winning furniture designer, and **Swedlow, Inc.**, one of the nation's leading producers of acrylic products, announced the formation of a new company, **Charles Hollis Jones, Inc.**, which will be devoted to the design and manufacture of fine acrylic furniture. The new firm will have its executive headquarters at the Pacific Design Center, where a major new showroom is under construction on the lobby floor.

The **Siesel Company** has been appointed to handle public relations for **Trend/Roxbury Carpet**, Rome, Georgia, a division of **Champion International**. The company is one of the world's largest manufacturers of tufted carpet for residential and contract use.

Carpet Industry NHFL Job Booklet

"How to Make a Living—In The Carpet Industry," the first of a series of booklets to be published by the National Home Fashions League Educational Foundation is now ready for distribution. The booklets are available, for 25 cents, through the NHFL Educational Foundation office, 107 World Trade Center, Dallas, Texas 75258.

Faculty Grant Deadline Feb. 1

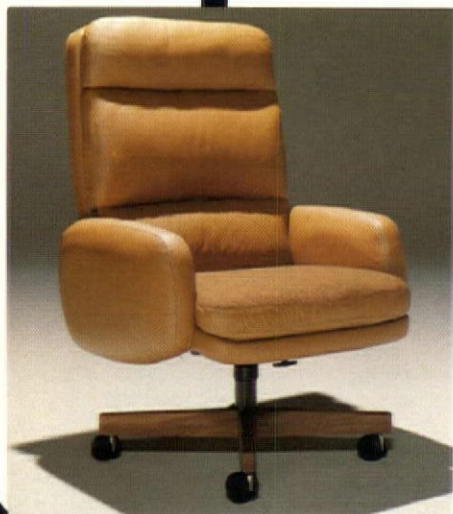
The **National Institute for Architectural Education** announces that applications for its **1978 Faculty Grant** for \$5,000.00 are now available from November 1 to February 1, 1978 (the last date for submitting applications.) This grant is

awarded to assist the winner to initiate or continue a research project that will stimulate creativity in the field of architectural education. Applications can be obtained from the N.I.A.E., 139 E. 52 St., NYC. (212) 759-9154

News continued on page 16

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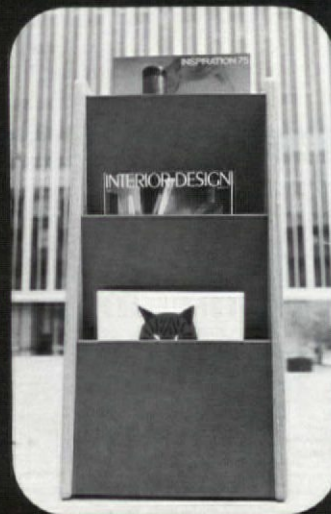
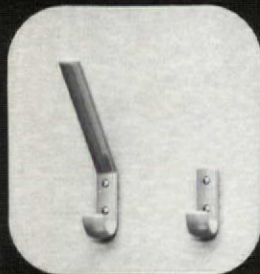
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LETTERS

I wish to compliment CONTRACT INTERIORS for the excellently written and superbly illustrated article on Baltimore's City Hall renovation which appeared in the October 1977 issue.

This piece gives deserved credit to the many design and architectural firms who worked so hard to accomplish the regeneration of this historic structure. Hopefully, many other interior professionals across the country will benefit by their ideas for reclaiming an old but valuable building.

Thank you so much for your help in gaining new friends for Baltimore's City Hall.

William Donald Schaefer
Mayor, City of Baltimore

I would like to express my admiration for your direction of CONTRACT INTERIORS. I am impressed with the changes in the magazine you have begun to make, and have recently become a subscriber for the first time. I was first alerted to these changes by the striking covers; they are a most welcome relief from the uninspired covers of your competitors. My congratulations!

David G. De Long
Assistant Professor
Division of Historic Preservation
Columbia University, N.Y.C.

In finalizing plans on building our new corporate headquarters here in Florida, we've been reading with tremendous interest the new and exciting issues of CONTRACT INTERIORS. No doubt, many of the ideas we've found in your magazine will also be found within the walls of our new office.

Sincere best wishes for success on your new format!

Andrew B. Greenman, President
Greenman Corporate Consultants, Inc.

We drown in office magazines, and I am hard put to remember one from another. Today I picked up an opened magazine off somebody else's desk in order to read about the L.A. Biltmore (where I often stayed in the past), wandered into a well-done piece on Roth/Villard/Helmsley/Huxtable and even noticed who had written it (Olga Gueft), liked Thompson's restaurant, admired the caption "Sally Walsh with mirrors vaporizes a bulky service deck," read backwards to arrive at the Yale Center piece, flipped around to decide the advertisements and photos were superb. . . .

Congratulations are in order. It's good, it's readable and graphically excellent. I've even told our Librarian to put my name on the circulation slip.

Thomas S. Page
John Carl Warnecke and Associates
Washington, D. C.

A note from the Editor

A thoughtful and very welcome letter from Harvey Bourland, Manager of Seabrook Wallcoverings' Atlanta showroom and president of the Tenant Council of the Atlanta Decorative Arts Center, responds favorably to our recent appointment of four editorial advisors, but asks, "Will you, at a future date, solicit friendly advice from the not-so-expert, the subscribers and readers?" We're a bit shocked, frankly, that such a question could even be asked, for the answer is that *of course* such advice is solicited and greatly appreciated. We thought all our readers knew that, but Mr. Bourland reminds us that we had best be specific about such an important matter. Reader response is our most valuable single guide; please do send us your opinions and advice. Letters should be addressed to:

The Editor
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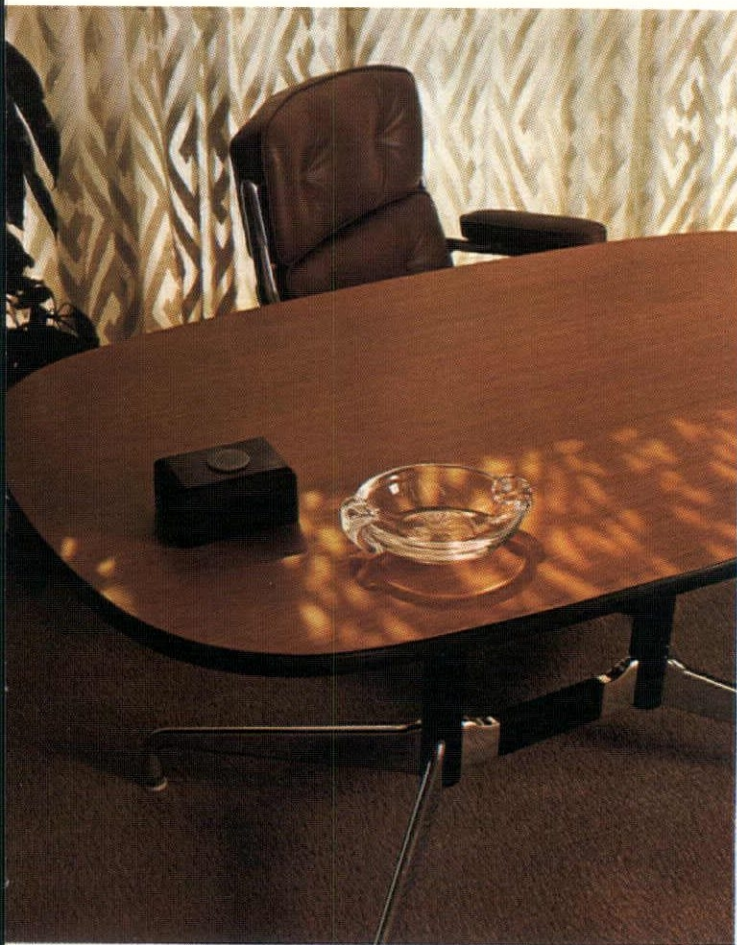
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in every way except cost.



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Eames approached tables like an architect, so his product is remarkably durable and stable. These tables will last for years. And they can beautifully accommodate almost every office need and decor.

Finishes range from rich rosewood veneers and elegant marble to simple plastic laminates. Sizes and shapes vary from a 30" circular work table to a 22' conference room table with a segmented base, Eames' innovation to support weight without bulk.

Herman Miller builds the Eames tables. Builds them with quality workmanship and care. And to make your job easier, builds them in styles and colors that coordinate with other Herman Miller products.

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For more information, contact your dealer or Herman Miller, Inc., Zeeland, Michigan 49464; Telephone (616) 772-3442.

 **herman miller**

PAHLMANN RECORDS TO WINTERTHUR

William Pahlmann, one of the world's leading interior designers, has given to The Henry Francis du Pont Winterthur Museum, his records dating from 1930 to 1977. These include photograph albums; publicity scrapbooks; full color renderings and sketches of interiors; fabric, ceramic, and porcelain samples; and other presentation materials.

Mr. Pahlmann is the originator of the eclectic look in interior design, and during his distinguished career has worked with leading New York department stores and designed interiors for homes, universities, stores, offices, clubs, hotels, restaurants, boats and hospitals. He is the author of *The William Pahlmann Book of Interior Design*, now in its third edition, and illustrations from his newspaper column, *A Matter of Taste*, are included in his gift to Winterthur. His firm, William Pahlmann Associates, has received many awards.

The material Mr. Pahlmann is giving to Winterthur represents the first major collection of contemporary interior design records to be acquired by the Museum Libraries. Winterthur is renowned as a leading research facility in the American decorative arts as well as an outstanding collection of paneling, furniture, needlework and textiles, ceramics, metals, glassware, paintings, and prints, made or used in America from 1640 through the mid-1800's. Mr. Pahlmann's gift will be added to the Joseph Downs Manuscript and Microfilm Collection, and will be available to students and professionals in the field who are conducting research in the decorative arts.



NEW OFFICERS OF ASID'S NEW YORK METROPOLITAN CHAPTER, left to right: Marguerite Samet, Secretary; Lloyd Bell, FASID, 1st Vice President; Edith Gecker, FASID, 4th Vice President; Ben Beckman, FASID, President; Marjorie Traube, Treasurer; Hortense Davis, FASID, 2nd Vice President. Walter Waller (not shown) has replaced, as 1st Vice President, Lloyd Bell, who is now serving as National Board Member in Rhoda Reich's place (she having resigned for family reasons).

New I.A.L.D. Officers

The International Association of Lighting Designers has elected, for 1978-9, new president **Jules Horton**; vice president, **Howard Brandston**; secretary, **Ken Robinson**; and treasurer, **Lesley Wheel**. **Jeffrey Milham** was re-appointed executive director. The I.A.L.D. represents professional lighting consultants in architectural practice. Though most of the members are located in New York City, others are found throughout the States, as well as Canada, England, France, Italy, Greece and Australia. I.A.L.D. activities have included the publishing of an educational outline in lighting for environmental schools; participation in the formulation of energy conservation standards, and monitoring of the legislative activities concerning light design. I.A.L.D. is among the sustaining organizations of the U.S. National Committee, C.I.E. (International Commission on Illumination.)

I.A.L.D. president Jules Hor-

ton, an engineer who heads Jules G. Horton Lighting Design, Inc., with offices in New York and Melbourne, Australia, also teaches lighting design at F.I.T. Vice president Howard Brandston, also head of his own firm, is a contributing editor of *Lighting Design & Application* and is presently serving on the Board of Directors of the New York Section of the I.E.S. Secretary Ken Robinson, now forming his own lighting design, product design and engineering firm, has been associated with Lightolier, Litecraft, Moldecast, Bajer, Borucka Research, and Design Decisions, and is past secretary of MENSA. Lesley Wheel, entering her third term as treasurer of the I.A.L.D., heads Wheel-Gersztoff Associates, Inc., one of the oldest architectural lighting companies. Jeffrey Milham, re-appointed executive director, is a lighting designer and the co-director of Design Decisions/Syska & Hennessy, Inc.

People

Suzanne Slesin, formerly an editor with *New York Magazine*, has moved to *Esquire Magazine*, where she will be a senior editor covering design, home furnishings, architecture and photography.

Diane Cochrane, former freelance writer for *INTERIORS* and other art and design magazines, has set up shop as a corporate art consultant. As a consultant, she acts as a liaison between artists and galleries and corporations wishing to acquire fine art. An insider in the art world, Ms. Cochrane knows what kind of art is available where and for what prices, and is author of a forthcoming book, *This Business of Art*, to be published in April by Watson-Guptill.

Dan Schwartz, formerly design manager of Design West, has formed his own product design consulting firm, **Dan Schwartz & Associates**, concentrating in computer systems, peripheral computer equipment, instrumentation, and medical equipment, as well as interiors, furniture and packaging. The firm is located at 4340 Campus Drive, Newport Beach, Ca. 92660.

Dale Ransom, IBD, has formed **The Ransom Group**, 2152 Dupont Drive, Suite 203, Irvine, Ca., specializing in custom interior environments for commercial offices, retail stores and residential developments. The firm is currently completing designs for a custom home in Palm Springs, a restaurant and a shopping center.

Lew Butler has joined **Neville Lewis Associates, Inc.**, 120 Broadway, a New York based firm specializing in space planning and interior design.

Lawrence H. Mason and **Peter N. da Silva** have formed the firm of **Mason, Da Silva Associates**, 205 Lexington Ave., New York, N.Y. to practice architecture. Both partners were formerly principals in the firm of Westermann, Miller Associates, specializing in health facility programming, planning and design.

The election of **Mason D. Feisel** as senior vice president of operations was announced by **George B. Moseley**, president and chief executive officer, **GF Business Equipment, Inc.**, Youngstown, Ohio.

All-Steel Office Furniture distribution rights were received October 12 by the **Globe Office Interiors Division of Pink Supply Corporation**, Minneapolis. **Robert Wernick**, executive vice president, announced plans for a new showroom in downtown St. Paul in addition to the current facility in Edina Industrial Park.

Robert C. Kolby has been named sales manager, southern region, for **Keene Corporation's Lighting Division**, and will be operating out of the company's Olive Branch, Mississippi, indoor lighting plant.

Steven N. Korn has been appointed the director of sampling operations of the **J.M. Lynne Company**, Westbury, Long Island. **William R. Reilly** has been appointed to the sales staff.

Ken Bourne has been appointed director of marketing for **Vanguard Studios, Inc.**, Chatsworth, California. Vanguard Studios is a leading designer and manufacturer of wall decor.

M.G.L. Associates, featuring interior fabrics and custom and high-end floor-coverings, catering to contract and residential designers, has opened its second showroom, **UPTOWN, M.G.L.**, at 1018 Nicollet Mall, Minneapolis, after thirty years in the business. The main showroom, office and warehouse will remain at 240 Park Ave., Minneapolis, Mn.

Hauserman forms new division

William F. Hauserman, president of **Hauserman Inc.**, Cleveland, Ohio has announced the formation of the Business Development & Product Engineering Division, to emphasize and streamline the corporation's business and product development activities.

The new unit will be headed by **Lynn F. Brown**, former marketing manager for both the company's educators division and office interior division. **Luc Pagnier** will act as corporate design director, a newly created role in which he will be responsible for establishing design consistency in the graphic showroom and product design—and for guiding the efforts of both staff and consulting designers.

News continued on page 22

The Chelsea Flower Collection: A refreshing floral print collection...consisting of (8) designs in (55) colorways. This exciting new collection was inspired by the

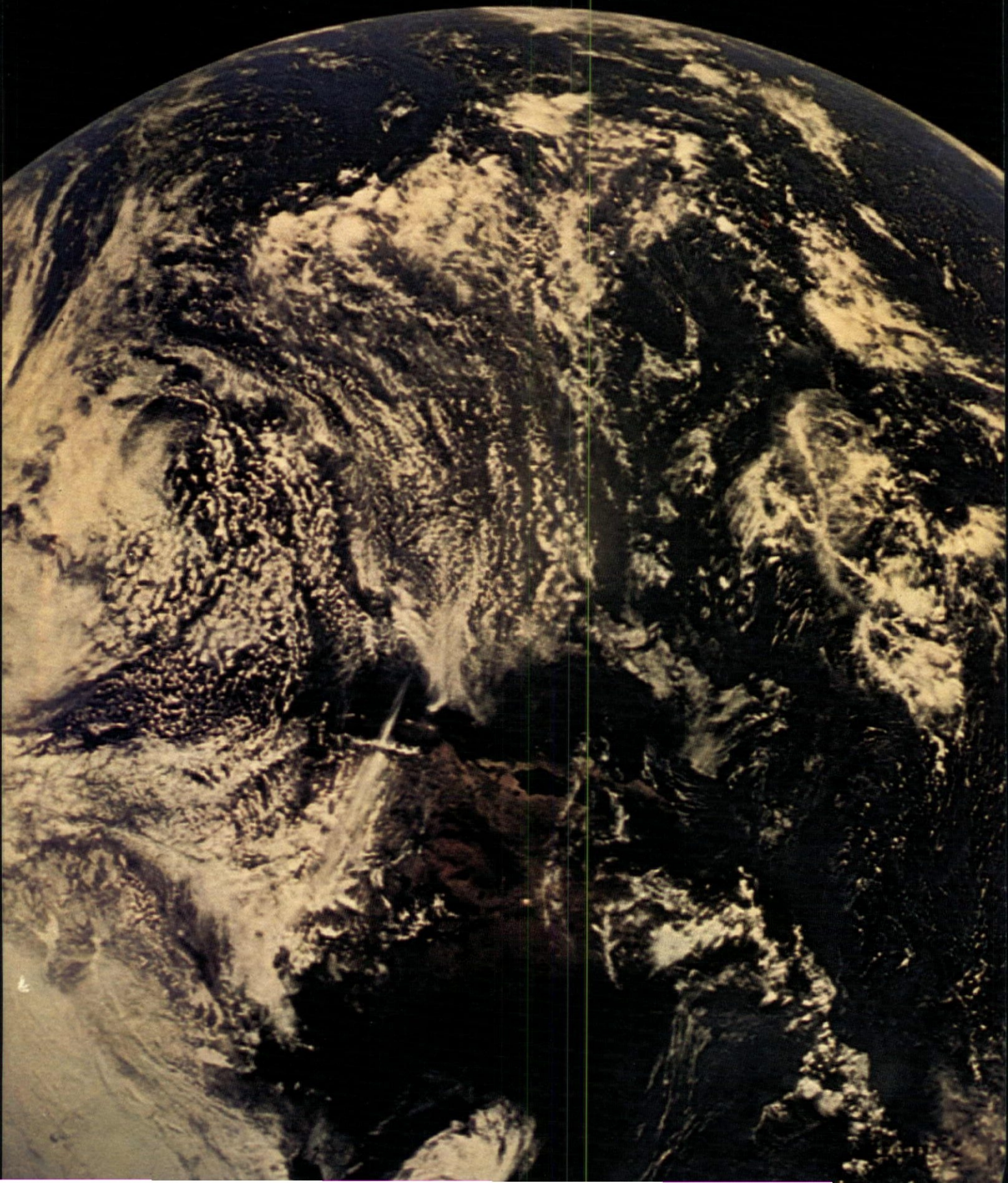


famous Royal Horticultural Society's Annual London Flower Show: Top/**Brompton:** 32303 - Cornflower on Sky. Bottom/**Cromwell:** 32229 - Coral on Jet.

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JAN 78 CONTRACT INTERIORS 01



Professor Foote, speaker Jonason, ASID officers Sauerbrey and Hall.

Washington State ASID Honors Hope Foote, Jack Benararoya, and Marjorie Siegel

Hope L. Foote, Jack Benararoya, and Marjorie Siegel have at least two things in common: They have lived and worked in Seattle for decades and they have made pioneering contributions to the interior design profession—Hope Foote as the head of the department of interior design (which she created) in the School of Art at the University of Washington, Jack Benararoya as the developer of the Design Center Northwest and sponsor of an annual interior design student competition and scholarship, and Marjorie Siegel, as the owner-manager, with her late husband Paul, of the first independent showroom catering to local interior designers in the early 1950s.

“Outstanding contributions,” rather than the term we prefer, “Pioneering Contributions,” was the way the Washington State Chapter of the American Society of Interior Designers phrased it when they gathered together to honor the three at a special fall dinner meeting. Wally Jonason, FASID, long active in the advance of interior design education and a director of NCIDQ, was the appropriate featured speaker. Though he came from his present home in San Francisco for the evening, Jonason spent his early life in Seattle.

Professor Foote, who retired in 1967 after 42-years as head of the interior design department at the University of Washington has been cited as a major influence on interior design, not only in the Northwest, but throughout the United States and even worldwide. Two of her former students, Pat and Dale Keller, operate an interior design firm with five offices overseeing work on five continents.

Her own efforts in education did not stop when she left the University of Washington. The following year she traveled to the University of Southern Illinois to undertake reorganization of an improved curriculum for their design department. She is still called upon to suggest standards of education in interior design and her recent written reply to such a request from India was described by an international professional interior designer as “completely excellent”.

Originally from the Midwest, Professor Foote attended school in the East at Columbia University and Parsons, and traveled extensively in Europe and the Orient for additional study. She takes particular pleasure in having arrived at the University of Washington “before the intrusion of Eastern influences” and “was able to contribute in the design development that became known as ‘Pacific Northwest Contemporary’”.

Jack Benararoya is a major developer of commercial and industrial properties in the Northwest and is credited with introducing the “industrial park” concept to Seattle. His prize however is the Design Center Northwest, which he developed to service the interior design field.

The design center sponsors an annual “Career Day” seminar for students and Mr. Benaroya provides \$2500.00 in awards for a scholarship competition among the students of the five Northwest colleges offering a four year curriculum in interior design.

Marjorie and Paul Siegel pioneered the “design center” concept in the Northwest, building the first multiple showroom building in 1957 after outgrowing their original showroom. As the industry strained the neighborhood’s capacity, Mrs. Siegel became the first to move her showroom to the new Design Center Northwest.

Trammell Crow Award From NHFL

Dallas Market Center developer Trammell Crow received the National Home Fashion League’s Honorary Recognition Award during the January home-furnishings market in Dallas, at the Market Monday dinner hosted by NHFL’s Southwest Chapter. Crow is the first non-NHFL member to receive the Honorary Recognition Award, which is designated by the national board of directors to individuals who have made notable contributions to the interior furnishings field.

NHFL’s Southwest Chapter nominated him for his accomplishments in developing the Dallas Market Center, now the world’s largest wholesale merchandising complex, as well as his involvement in the development of the Atlanta Merchandise Mart and the Brussels (Belgium) International Trade Mart.

Crow’s involvement with the interiors industry has been documented in INTERIORS since July 1955, when he was breaking ground for the Dallas Decorative Center, the complex of low-rise building which constituted the first unit in what was to become the Dallas Market Center. He has played a pivotal role in the industry because he early recognized and capitalized on its role in the American (and then world-wide) economy and life style.

Besides his market operations, Crow has built and leased more than 2,000 warehouses and small factories in the United States and Europe, more than 30,000 garden apartments and shopping centers and garden office developments.

Speaking at the Monday night dinner at which Crow will accept the award will be Richard K. Eldredge, Executive Vice President of the NHFA.

Dallas Decorative Center Advisory Board Re-Elects Members

The Dallas Market Center’s Decorative Center Advisory Board of Governors re-elected three board members during their recent meeting. Members re-elected were Pat Wood, Seabrook Wall-coverings; John Romweber, Romweber; and Gerald Hargett, Gerald Hargett, Inc. The members will serve regular five year terms, which will begin in June 1978, according to William Hersman of Theo’s, chairman of the Decorative Center Advisory Board.

IIL Houston Showroom Open

Interiors International Limited’s president John Geiger is keeping his promises to open U.S. showrooms and warehousing (later manufacturing) facilities at the fast pace he set last year, when he opened his IIL showroom in Chicago’s Merchandise Mart. The Houston showroom opened on January 1 at 4550 Post Oak Place Drive telephone (713) 961-5031. Celeste Denny has been appointed showroom manager. Susan Lister has joined the firm as sales representative for the southwest region. She can be reached through the showroom. Ms. Denny and Ms. Lister can, like all other IIL staff, obtain immediate order confirmation, special pricing, and other essential information through telephone and telex links with the factory in Toronto. The new showroom, designed by Michael Pinto, president of ISD Incorporated of Houston, is spectacular in a quiet and functional way.

ASPEN '78

Ralph Caplan and Andrea Baynes are program chairpersons for the 28th International Design Conference in Aspen, to be held June 11-16, 1978 in Aspen, Colorado. Ralph Caplan, writer and communications design consultant in New York, is a member of the IDCA Board of Directors. Ms. Baynes is vice president of programming at Columbia Pictures Television in Los Angeles. The theme for the 1978 conference will be “Making Connections.”

GE Lighting Course

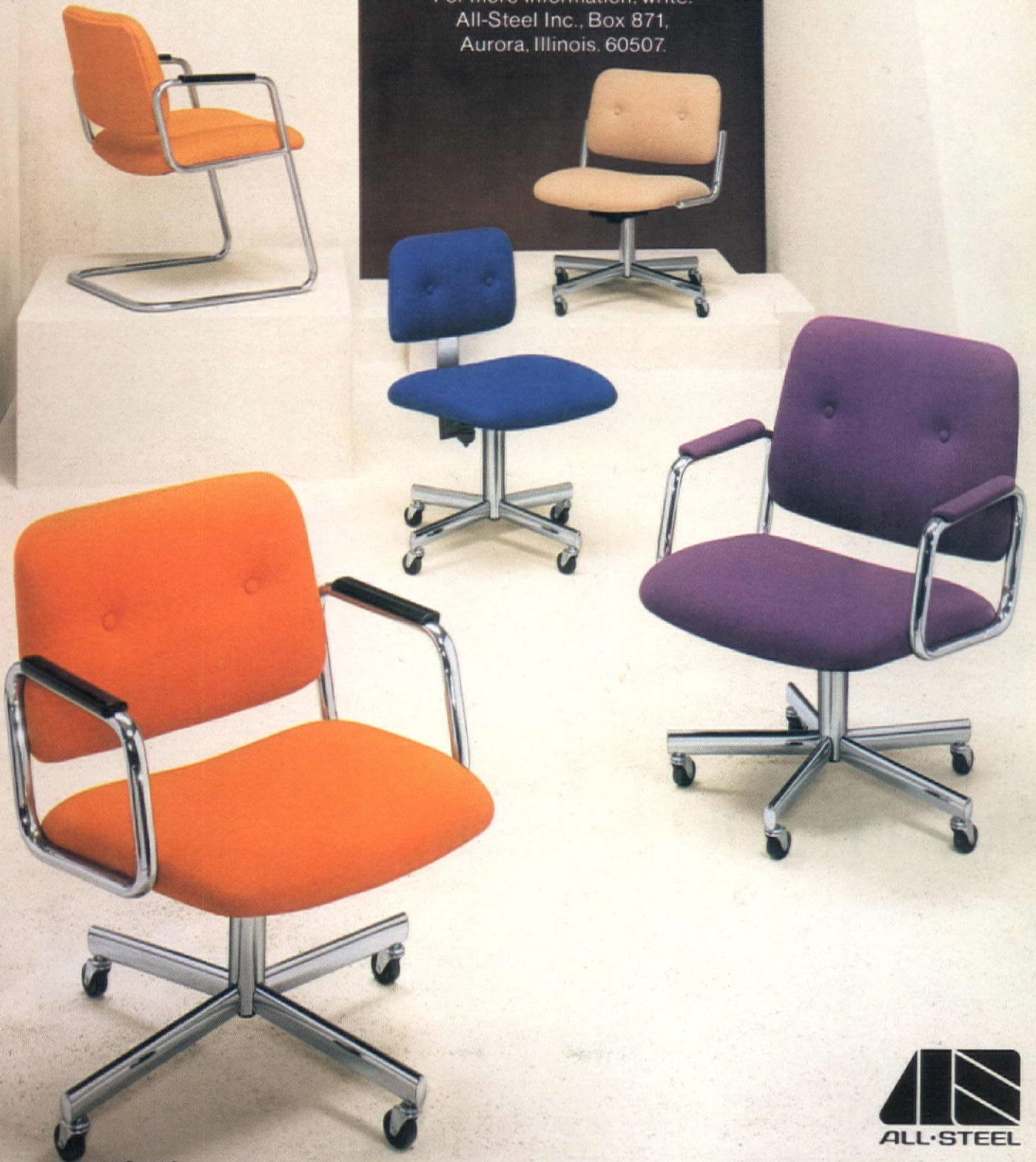
The equivalent of three semester hours of college level instruction in the practical aspects of lighting system design, layout and evaluation is offered in General Electric Company’s “Fundamentals Course in Commercial and Industrial Lighting,” to be held February 13-17, 1978, at the company’s Lighting Institute in Nela Park.

Lighting with the least use of energy, and lowest operating costs will be stressed. Full-size demonstration rooms at the Institute will be used to illustrate effective lighting techniques for improved productivity, sales, and learning. Classroom study will involve lighting design, economics, the relationship of light and heat, and lighting maintenance. Course fee is \$120.00. For information, contact the local GE Lamp Sales Office or write Manager, Lighting Education, General Electric Co., Nela Park, Cleveland, Ohio 44112.

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The **ai** chair with **VONAR 3** interliner did not burn up in this limited ignition fire.



Time: 2 minutes into the test.
Identical ignition sources nearly consumed.



Time: 5 minutes.
Standard chair (left) involved.



Time: 11 minutes.
Standard chair, walls, floor (left) involved.
Chair with **VONAR 3** (right) is out.

Chairs for this test provided by and available from Atelier International, Ltd.

Atelier International, Ltd., continually searches for ways to improve the performance of **ai** furniture. So when the company heard about **VONAR*** interliner, they were eager to test it.

At the start of this test, these chairs were identical in every way but one. Both were made with identical top grain leather upholstery, polyester fiberfill and polyurethane foam with flame retardants (fabric and cushioning materials meet specifications for California). But the chair on the right had a layer of **VONAR 3** (3/16" thickness) added as a separate layer between the fabric and the cushioning materials.

Test Results

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

After five minutes, the paper fire on the right chair was nearly out. The cushioning material was not involved. But the standard chair (left) continued to burn, producing large quantities of flame, heat and smoke.

At 11 minutes, the chair with **VONAR 3** was out. But the heat and flame from the standard chair had caused the back and side-gypsum board walls to burst into flame. The stream of water coming in from the right was necessary at this point to control the fire and save the test facility.**

The **VONAR** Difference

In limited ignition situations, **VONAR** reduces the likelihood of ignition of upholstered furniture as a unit. Should ignition occur, it reduces the burning rate.

As flames heat the **VONAR** interliner, heat-absorbing moisture and a flame retardant are released. Then the **VONAR** forms an insulating char on the chair surface in contact with the ignition source.

To determine what a difference **VONAR** can make in your furniture or future specifications, use the coupon or write: DuPont Company, Room 35701A, Wilmington, DE 19898.

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

The test described here does not demonstrate that all furniture using **VONAR interliner will perform in this manner or will not burn under all actual fire conditions. The test was not con-

ducted to assign numerical flame spread ratings to any materials involved. The results show only that specific types of chairs, which used **VONAR** interliner properly, performed as indicated under the test conditions. Since DuPont does not make furniture or make or install interliner, we assume no responsibility for furniture performance. Consult your furniture supplier for flammability information on a specific furniture style.

Mail to: DuPont Company, Room 35701A, Wilmington, DE 19898.



Please send me:

- further technical data and test results.
- a list of furniture manufacturers using **VONAR**.
- a list of licensed manufacturers of **VONAR**.

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 Application _____



Photography: Edward Jacoby

Scalamandré's Boston Showroom, opened in mid-1977, was the result of a propitious move from the fourth floor to the third floor of the Decorative Art Center, Berkeley building, and boasts simple architecture, easy elevator access, and 2,297 square feet of space. It is a corner showroom, bestowed with excellent light, and the various Scalamandré lines are designated by physical separations less obvious than walls, such as differing floor elevations and separating display structures.

The architectural designer can slip into his own world in the contract area, where he may sift through Scalamandré's large contract line of woven and natural fibers, verel casement, and the numerous wallcoverings and carpets available. The interior designer, in turn, has his work touched by the magic wand of simplicity in that prints are grouped in one section on 50 inch-wide racks, so that pat-

SHOWROOM DESIGN

SCALAMANDRÉ, BOSTON



Three views at left show how angled units of the new installation reflect the angular window wall of existing building. Modular seating and industrial lighting complement the showroom's basic simplicity.



terns can be easily studied, damasks together, stripes together, etc. Trimmings are shown in an exciting new method by putting them on individual rotating racks. The carpet department and wall-covering department are also separated, and new multiplex carpet racks have been installed to properly exhibit several large Scalamandré custom rugs.

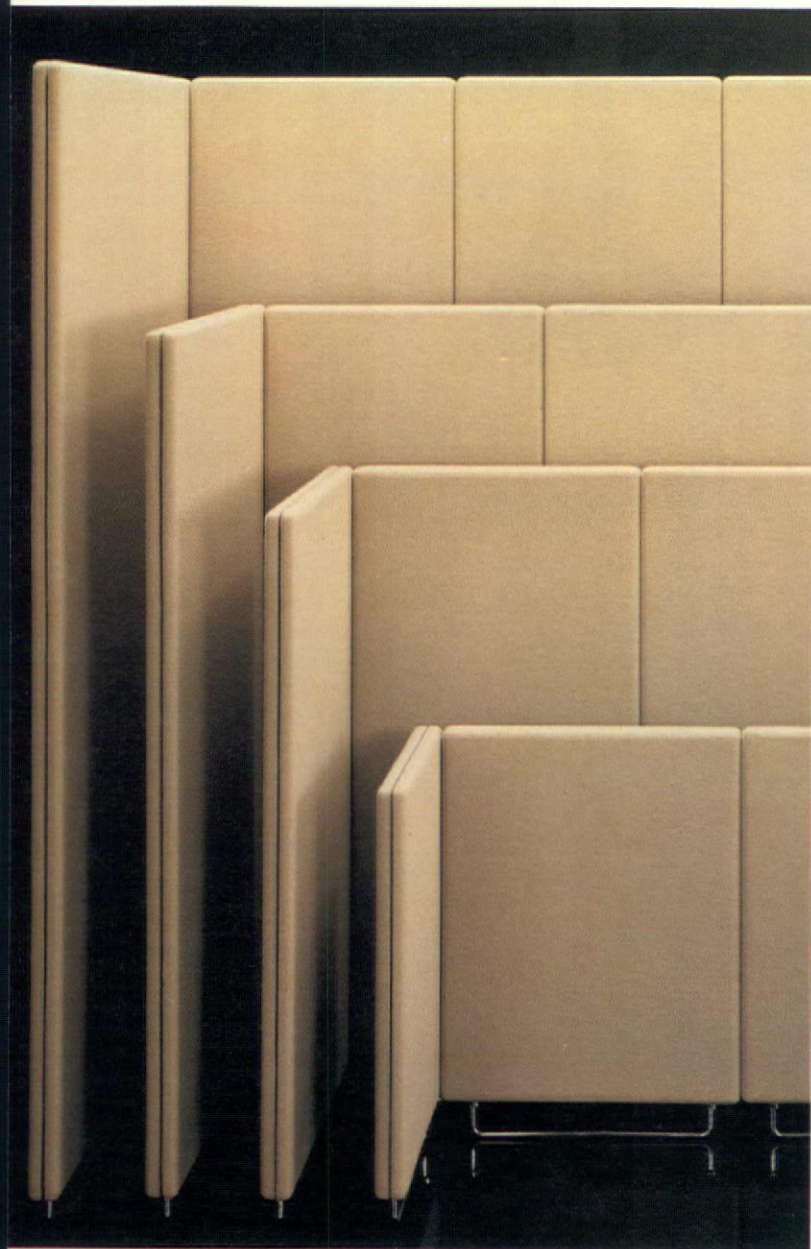
The simple architecture aids in displaying the merchandise without competition, and, to avoid conflict with the variety of colors and patterns in the showroom offerings, the color scheme has been kept neutral. The wallcoverings of 100-percent wool, warp texture, are composed of greys, naturals and off-whites. Other walls are painted off-white, and the carpet is the color of bleached straw. The butcher block desk tops are light birch.

The structure of the old ceiling was retained, as it added not only an interesting architectural motif, but created a successful counterpoint against the vertical members of the trimming racks and the vertical warp wallcovering used in many open areas.



Carpeting: **Higby**. Wallcovering: **#WW101**. Seating fabric: **#99205-0**. Seating manufacturer: **Nafon Rubber Co.** Trim: **#98096-1**. Lighting: **Killark Electrical Manufacturing Co.** Design: **Showroom personnel**.

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almost any conceivable landscape layout, while adjustable legs insure a perfect installation and eliminate floor level damage. Request our new UPS Designer's Kit for complete information on panels, lighting and total office systems.

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"A City in White! In Porkopolis!" exclaimed an astonished foreign correspondent visiting the Columbian Exposition, Chicago, 1893. Never before had the republic seen such a glorious vision of aesthetic unity. Architects, engineers, artists, and artisans had mastered the art of cooperation on a grand Beaux Arts scale at Jackson Park.

The romance carried on right up to the triumphant union of architecture, fine arts, and decorative arts at Rockefeller Center, 1931-1939. With the advent of standardized, pre-formed, manufactured building components the arts were driven off the walls and



Musician's "Jack" stool, laminated cherry, by Leroy Schuette, courtesy of American Crafts Council, above right. Group of carvings from Karl Mann Collection of New Guinea Art, courtesy of Karl Mann Collection, New York, N.Y., right.



of the arts have even revived the ancient custom of commissioning original art for their interiors. If designers and clients feel more comfortable with art today, it is because art museums, art galleries and art consultants catering to designers, private and public art education, and perhaps a touch of fashionable self interest have made this possible.

Photography has swiftly cultivated its own following in interior design. In brief: it has been recognized as an art form capable of willful manipulation and subject to critical standards; and technology continues to improve its fidelity, stability, size, and format to meet wide ranging applications. Considering our insatiable demand for commercial, scientific, technical, and institutional photography, is it any wonder that artistic photography has found its way via individual photographers and photographic galleries, many catering to designers' needs, into contemporary interior design? After all, we had family portraits and picture calendars at our desks long before there were framed prints and giant "photo murals" on our walls.

ART FOR INTERIORS



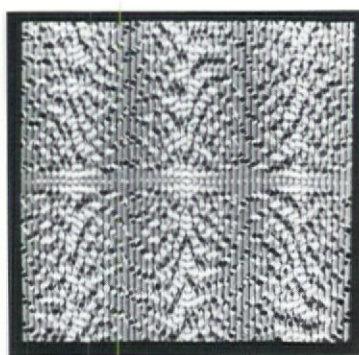
"View from Point Imperial, Grand Canyon," oil on canvas, by Vincent Arcilesi, courtesy of Peter Rose Gallery, New York, N.Y.

out of the interiors. Form followed function in the narrowest sense: the all glass curtain wall and the reinforced concrete form repulsed more than a generation of artists from the building site.

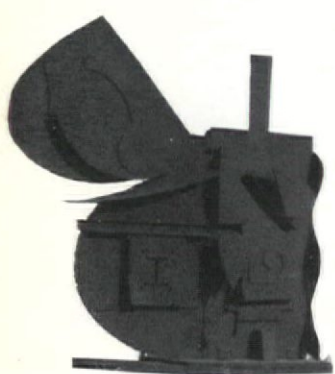
But a blank wall is frightening. Architects of the 1950s softened the impact of the International Style with bright colors and abstract art. Today, a full scale reunion is in progress. The arts once again have an opportunity to work themselves inextricably into architecture from the start of the design process.

Painting, sculpture, photography, and crafts are discovering long-lost or heretofore nonexistent marketing channels to contract design—despite the potential problem of the specification process. In a word, the arts are *marketing* themselves. Designers and clients who are more sophisticated about artistic matters than before have been embraced by an artistic community whose marketing strategies show a surprising familiarity with the complexities of contract work.

One of the arts' principal stumbling blocks to interior design was as much the buyers' problem as the sellers', of course; art was not intended for the masses. Since the 1960s, public support of the arts in American has been an established political fact. Corporations and institutions seeking roles as patrons



"Cisza," wall hanging in cotton velvet, cotton flannel, plastic, by Kris Dey, courtesy of American Crafts Council.



"Night Wall V," left, and "Night Wall Spectre," above, black painted weathering steel, by Louise Nevelson, courtesy of Pace Gallery, New York, N.Y.

Perhaps most fascinating of all is the crusade for the crafts, an artistic endeavor that matured in the shadow of the industrial revolution and the indifference of the public. Not only did craftsmen establish strong lines of communication among themselves and their friends, in no small part thanks to the American Crafts Council, founded in 1943 (44 W. 53 St., New York, N.Y. 10019), and its Museum of Contemporary Crafts, founded in 1956 with the generous help of Mrs. Alice Vanderbilt Webb. They also took the necessary steps to enhance their craftsmanship, learn new technologies, and earn their artistic independence from the Old World.

All this came none too soon. A post-World War II craft renaissance on the nation's campuses and an explosion of craft activities in the 1960s raised crafts to the pantheon of fine art (and the privileges of private and public philanthropy). The ACC's marketing subsidiary, American Crafts Enterprises, and its support program, Liason, are rapidly opening doors to market for craftsmen ready to serve society's awakened interest.

Which brings us to the paradox of putting artistic objects of lasting significance in interior spaces whose mortality often seems written on their walls. Maybe the arts remind us of eternity. Meanwhile, they do wonders for bare walls and floors.



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A corkboard with several wool fabric swatches and a sketch pinned to it. The swatches feature various patterns and colors, including stripes, plaids, and solid colors in shades of brown, green, and blue. The sketch depicts a man in a suit and glasses, sitting at a desk. A small card with the Stockwell logo and name is also pinned to the board.

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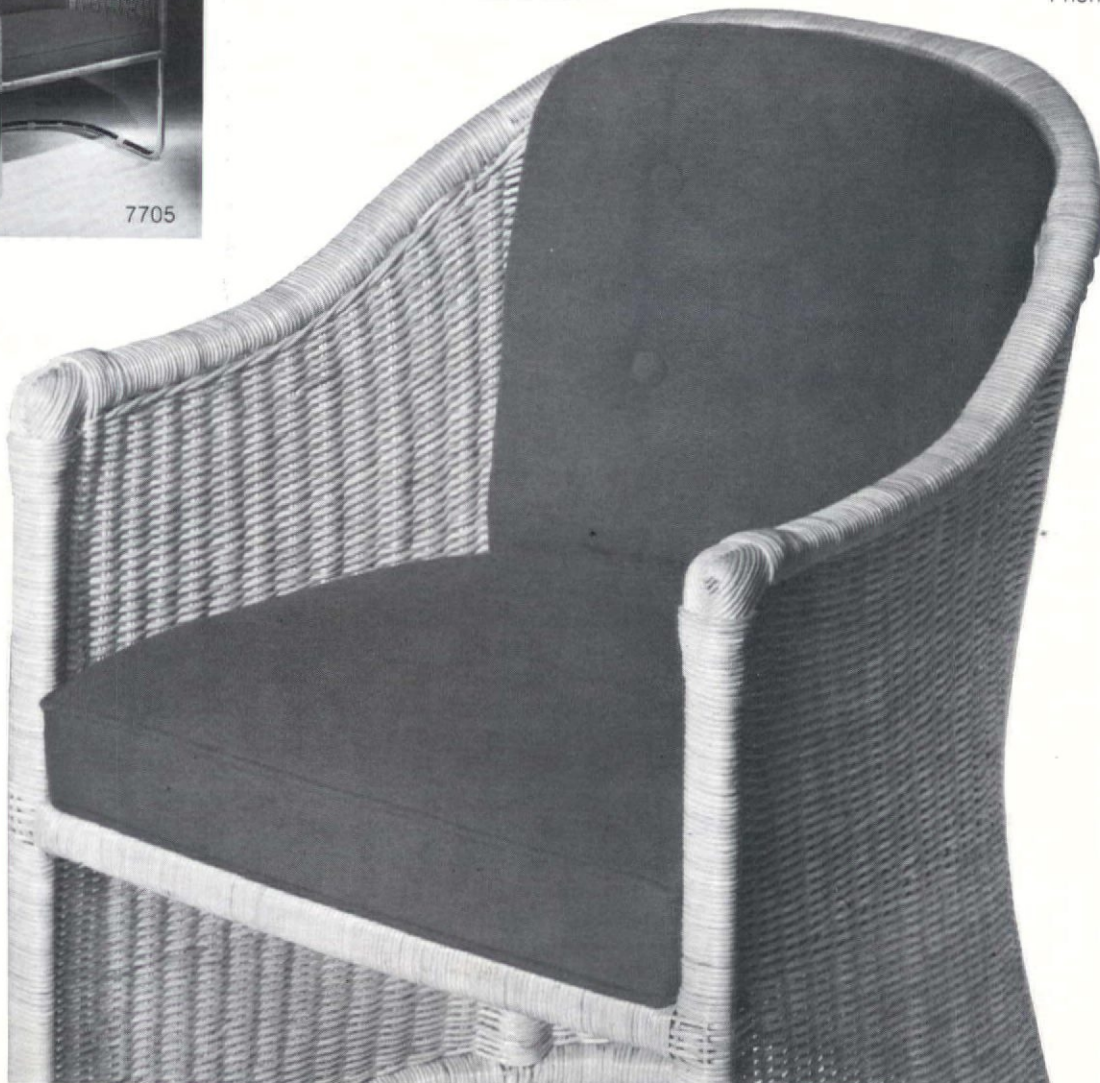
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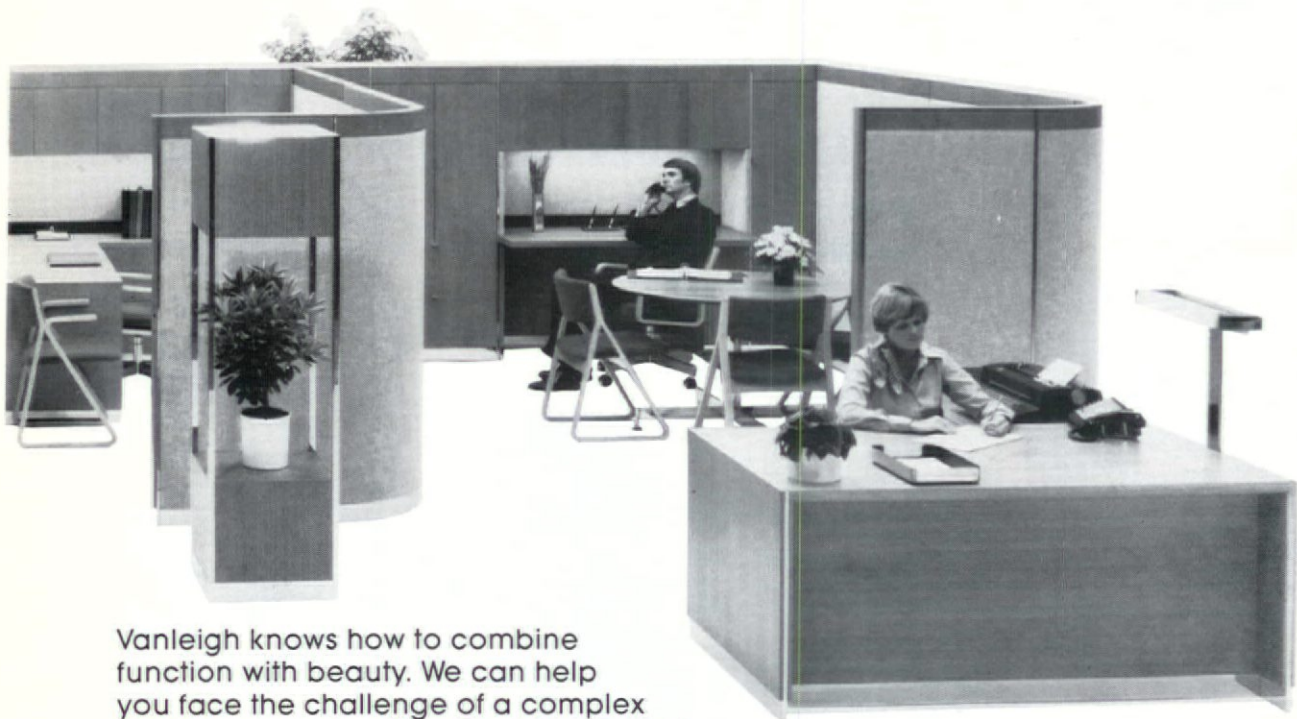
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The 1100 modular seating group offers the designer a comprehensive seating system that is completely flexible to meet today's changing needs in the commercial environment. Soft design appearance accented by durable oak structures makes a comfortable statement throughout its many design possibilities.

Solo, mirror-chrome base swivel, illustrates the firm's choice of classic designs.



Melody can be had in other sizes than the illustrated W36 D34 H29, and with other tufting treatments at front of the base.



Tuxedo can be had with or without welts, and of course in six-inch size variables.



Prelude can be had with a closed arm.

At the First Merchants Bank in Richmond, Virginia, by Welton Becket & Associates (Gordon H. Schenck photograph).



Weiman/Warren Lloyd Contract is a new name. The firm's existence was officially announced only two months ago. Yet it has more than a decade's experience with such clients as Skidmore, Owings & Merrill, Welton Becket, John Carl Warnecke, Kajima Associates, Johnson/Burgee, Paul Rudolph, James Stewart Polshek, Environmental Research & Development, Poore, Swanke, Hayden & Connell, and Kennerly, Slomanson & Smith, for whom it has produced top echelon executive upholstered seating for Fortune 500 corporate premises.

It came by such experience by providing its clients with the above-standard upholstery constructions, non-standard dimensions, and variable details they specified while charging a below-standard price without special-order surcharges. Rapport with the designers, direct personal service, and manufacturing acumen led to systematizing of methods that made it possible to offer—at no extra charge—all lounge seating in six inch increments; all lounge seating as optional modularity; every basic design with variable upholstery details; every basic design with variable construction specifications. The firm had custom design and prototype capability; was

In addition, the Warren Lloyd component added a plant making upholstered furniture in the Blue Ridge Mountains of Virginia at Christiansberg. It was founded, built, and owned by Warren Lloyd Holtzman, who is the new president of Weiman/Warren Lloyd Contract. Holtzman, an N.Y.U. graduate who also studied design at Pratt Institute, grew up in the family business in Paterson, but moved to Virginia after service in the Korean War. Starting with 4500 square feet, he built the plant—which is between the Ramseur and Paterson operations in degree of mechanization—into its present 75,000 square feet.

However, most of the capacity for the new contract business has been gained by expanding the Paterson facilities—a step made possible by The Weiman Company's access to capital. Diversified through the addition of a photographic processing division, Weiman is a publicly held company listed on the American Stock Exchange.

The expansion of the plant follows Holtzman's decision to selectively expand the firm's client register—a decision based on his 18 months of market research. During this time Holtzman not only introduced the firm to architects

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reachable for direct prompt answers to questions; adhered to delivery schedules; could rush delivery when requested. Not the least of the upholstery constructions developed in response to SOM specs were featheron cushions with feathers and dacron in tick-proof covers wrapped around denser-than standard cold-cured urethane cores. All of the firm's constructions meet California flammability standards.

The firm in question was Weiman/Warren Lloyd, long known as a source for residential furniture. Of its two components, The Weiman Company was the elder. It manufactures high-end residential occasional tables and case goods with rather highly mechanized manufacturing plants in Ramseur, N.C. Its other component, Warren Lloyd, was founded in 1935 in its present plant in Paterson, N.J.; it was and remains an artisan-oriented operation; for a long time its sole product was residential upholstered seating.

and space planners who had not known where SOM/New York and other of their colleagues were having upholstered furniture made, but also formulated a policy on design.

The designs Weiman/Warren Lloyd Contract is including in its catalog are the unobtrusive classics preferred by architects; hence the firm's motto: Variations on Classical Themes. The use of musical names—Allegro, Solo, Concerto, Melody, etc.—makes it easy to remember. The catalog, now in production, will be appreciated by designers because of its inclusion of working drawings and other design aids which, among other things, indicate how construction, details, and dimensions may be varied.

A few typical classics are illustrated, along with one of the installations for which Weiman/Warren Lloyd Contract provided the upholstered seating long before it was formally in existence, let alone heard of. O.G.



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UPHOLSTERED LOUNGE SEATING:



Intrex: SR 200 Group, lounge seating in single to triple units, by Silvio Russo. circle 215



William Brenner: Modulo T Series of five models includes sofa on plexiglass base. circle 216



Stendig: SALADIN High-Back lounge seating in suedes and leathers by deSEDE. circle 208



Thonet Industries: 8750 Lounge Group by Ralph Rye in elm—seating, tables, bench, and ottoman. circle 207



Stow/Davis: Modular lounge seating by M.F. Harty, with/without arms. Hook connectors. circle 209



Madison Furniture Industries: L47B13 Regal Group with loose seat cushions, black base. circle 210



Lehigh-Leopold: 28342 Lounge Seating—club chair, love seat, sofa—by Richard Thompson. circle 211



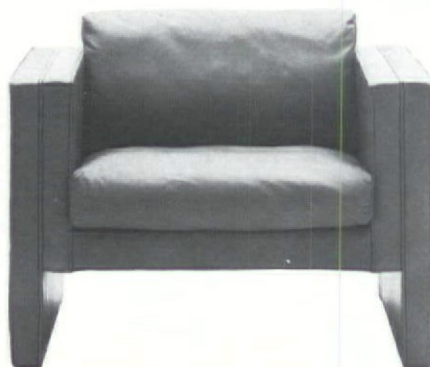
Atelier International: Duc sofa by Mario Bellini from Char-a-banc modular components. circle 212



Metropolitan Furniture: 546 chair by Jules M. Heumann, upholstered in stretch fabrics only. circle 213



The Worden Company: 1100 Modular Seating Group, a series of components plus a table. circle 214



Brayton International: Studio seating in leather from Walter K Collection by Jürgen Lange. circle 205



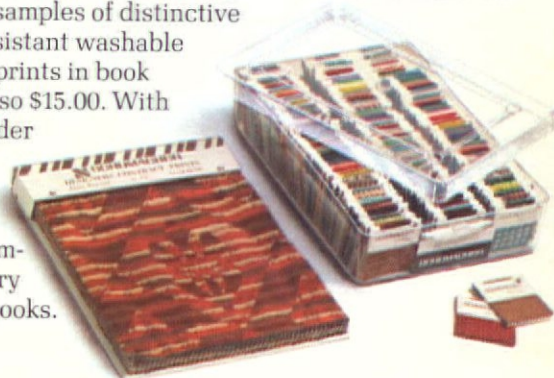
Harter: VMS Seating System combines eight upholstered units and wedge arms, tables, etc. circle 206

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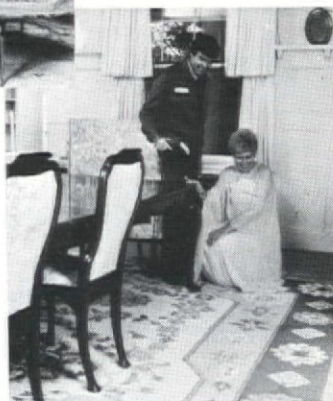
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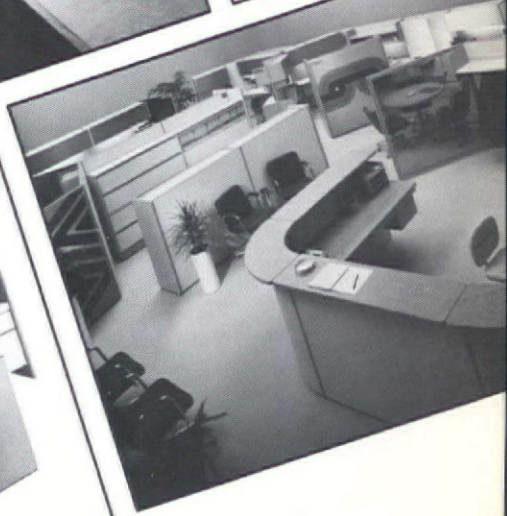
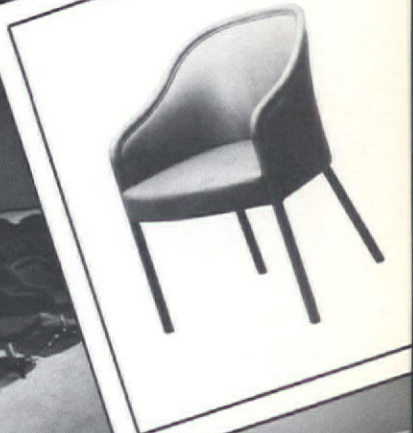
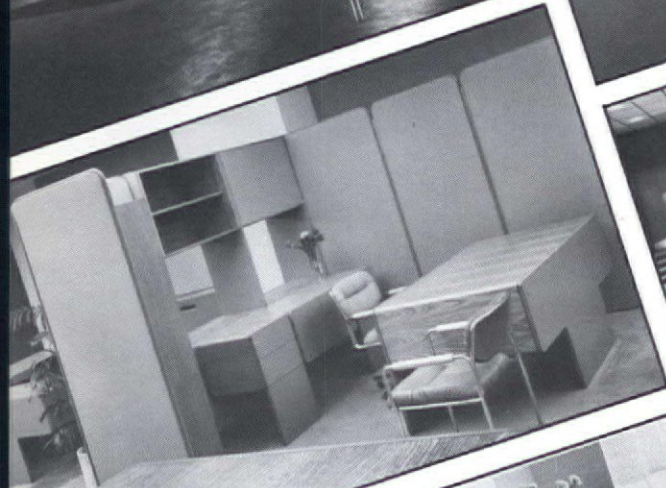
Betsy Palmer watches her furniture fabric become flower-fresh and clean with colors revived. There is no wear from scrubbing.

Miss Palmer admires her thoroughly cleaned carpet. The soil is OUT . . . not washed down to seep back and quickly re-soil the surface. It will stay clean much longer.



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RALEIGH COLLECTION (Below) 100% wool, 12' wide 18 stock colors - Apricot Beige, Brick, Camel, Chamois, Char Brown, Chiffon Green, Cocoa, Commodore Blue, Copper Glaze, Crystal Blue, Fern Green, Flaxen Gold, Ivory, Oatmeal, Oyster, Parchment, Pewter, Suede Tan

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LOUNGE SEATING: continued from page 40



Bel Vivere: Conova 1009 modular seating system from Italy in four section sizes. circle 217



AGI Industries: Salem Bench Series in two sizes, choice of wood bases. circle 218



Designers Furniture Center: Sculptured sofa in wool or leather, 72 in. by 32 in. circle 219



All-Steel: 2400 Series reception room seating, with or without arms, choice of fabric colors. circle 220



American Seating: Am Se Co Circle Seating Group by Len Blodgett, mix, match, re-arrange. circle 221



Shelby Williams: 7771 natural wicker arm chair with foam padding over rubberized webbing. circle 222



Curio Products: Series 3900 single to triple seating by S. Grant Rutherford of Canada. circle 223



Carroll Seating: 6350-1 lounge chair, one of many styles with wood or metal frames, choice of upholstery materials. circle 224



JG Furniture: "Robin" Modular Soft Seating with interchangeable cushions. By Dave Woods. circle 225



John Stuart International: "Nexus" seating system for shaped configurations. By William Sklaroff. circle 226



Facit-Addo: "Ingrid" office easy chair with accompanying footstool, by Bruno Mathsson. circle 227



Vivid: Lounge chair of M-2600 Series that features clear acrylic framing. By Robert Alan Martin. circle 228



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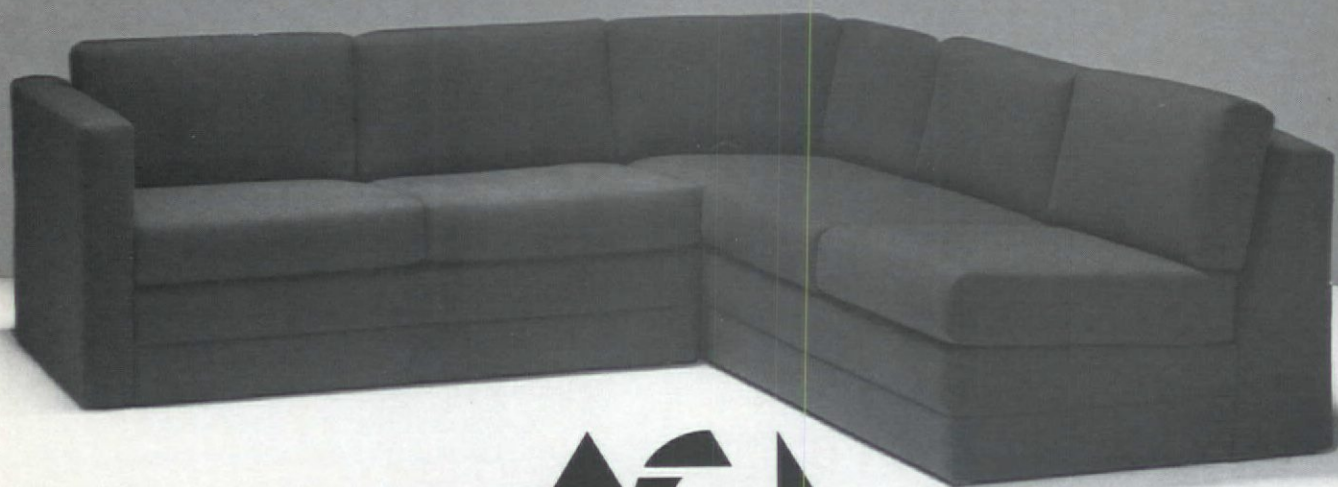
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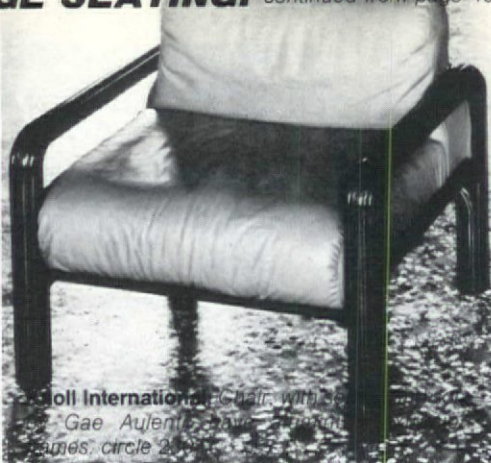
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LOUNGE SEATING: continued from page 46



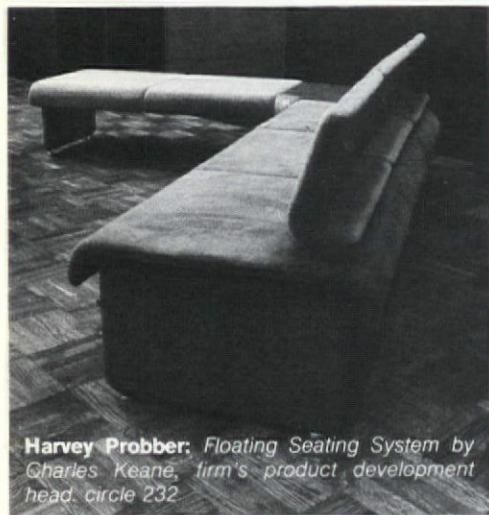
Monarch Furniture: "Elan8ighty" seating with removable upholstery. By M. Filmore Harty, circle 229



Holl International: HC chair, with 36" seat, by Gae Aulenti, available in many finishes, circle 230



Helikon Furniture: Shapely Manchester Seating Group in custom sizes, by Dewey Hodgdon, circle 231



Harvey Prober: Floating Seating System by Charles Keane, firm's product development head, circle 232



Falcon Products' Add-One Collection adds armchair, side chair, and barstool crafted from solid dimensional oak, circle 233



Cadco: Wall-mounted 181 chair and 182 chair are by Ole Bjørn Knudsen and Torben Ljnd, circle 234



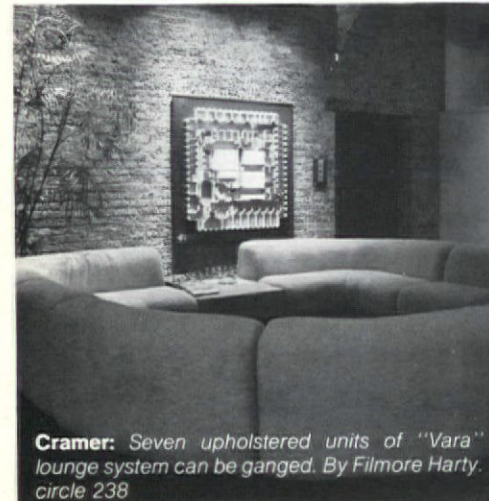
Turner, Ltd.: Ever-popular Hexagon is made of modular units, by Artifort of Holland, circle 235



Hardwood House: Three variations of arm chairs, 805-804-801, left to right, circle 236



R-Way Furniture: 587 Queen Anne sofa from the traditional Whitby Hall Collection, circle 237



Cramer: Seven upholstered units of "Vara" lounge system can be ganged. By Filmore Harty, circle 238



Winger: 0219-74 DJ sofa in leather comes with ottoman without tufting, mahogany frame, circle 239



Campaniello: "Confidential" sofa is by A. Rosselli and "Onda" chairs by G. Offredi, circle 240

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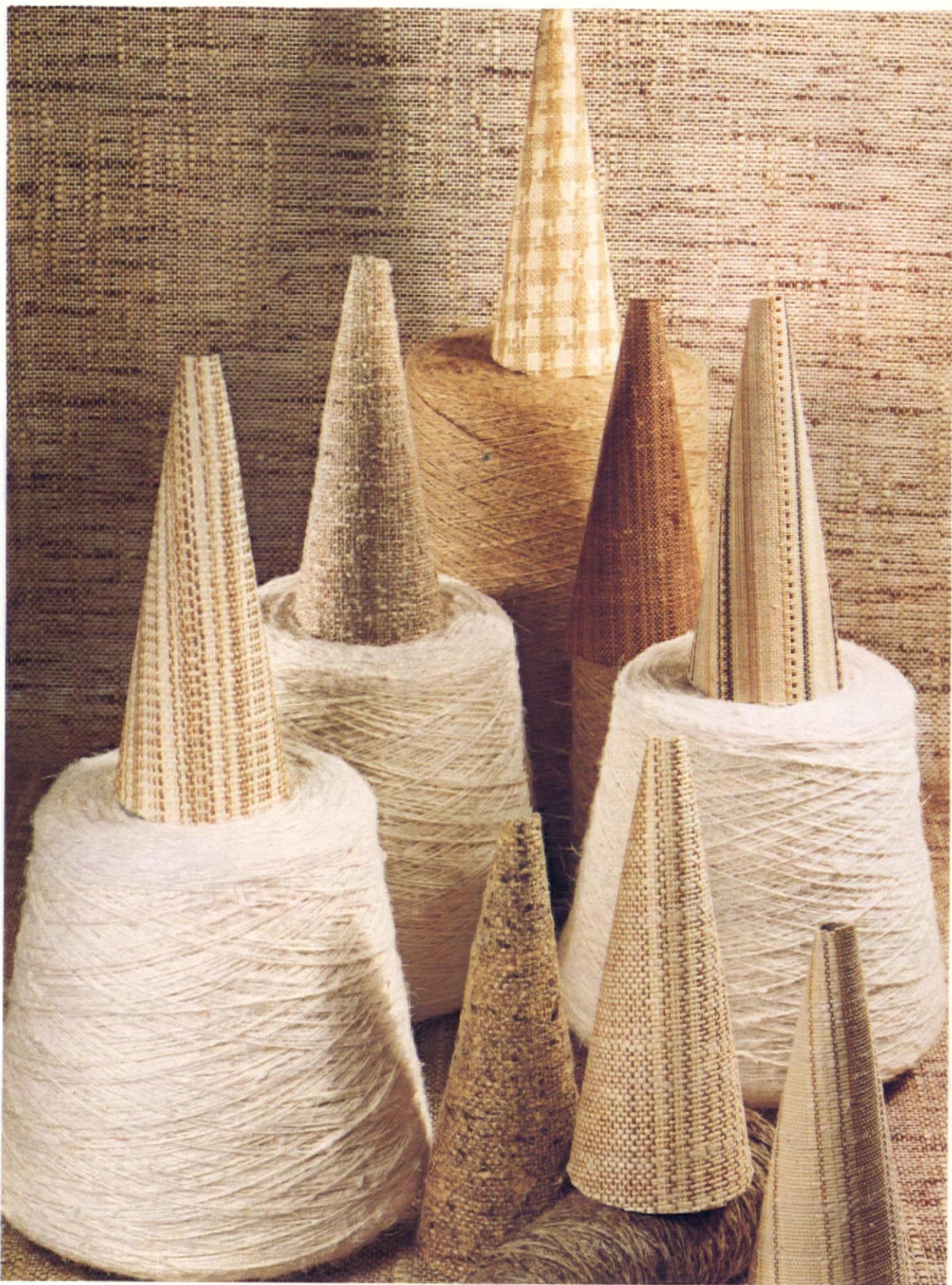


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LOUNGE SEATING: continued from page 50



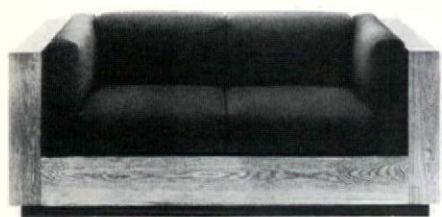
Eppinger: 9031 lounge chair from Executive Collection of seating that includes many tufted models. circle 241



Krueger: AFKA II lounge seating featuring tubular steel frame and fiberglass shells. circle 242



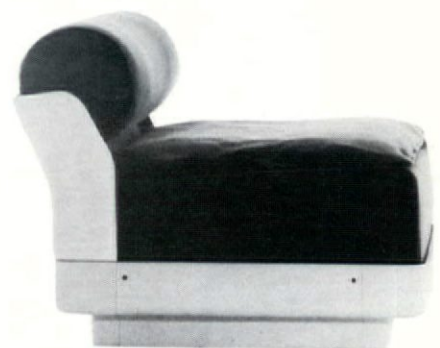
Interiors International: 410 single unit in DOT Sectional Series. circle 243



Dependable Furniture: DC 2110-267 love seat, detachable cushions, oak frame. circle 244



August Incorporated: August Series' eight sculptural forms create 20 seating units. circle 245



Larsen Furniture: 681 Roll-Back Chair, one of the seating systems by Dieter Rams. circle 246



Herman Miller: Chadwick Modular Seating, a perennial favorite for public spaces. circle 247



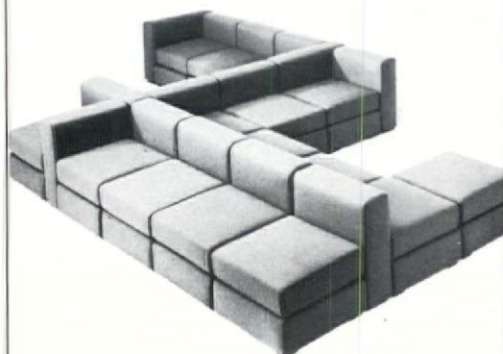
Selig: "Monroe" swivel chair (262-14) is one of many fine lounge seating designs. circle 248



Vecta Contract: Table components have been added to John Mascheroni's Tappo. circle 249



Kasprians: The Poppy Chair by John Follis and Dave Hammer has a laminated wood frame. circle 250



ICF: Eleanor Peduzzi Riva's Modulo 60 is assembled by ordering arms, backs, and seats. circle 251



Westnofa: Lamalink chair, in high- or low-back models, with or without arms. By Sven Dysthe. circle 252



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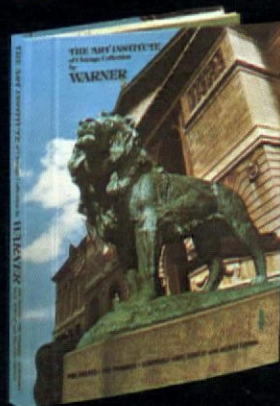
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Patrician: 60153 sofa and matching chair, from the Masterpiece Collection.



Myrtle Desk: 6100 Series, one of many lounge groups to complement office furnishings lines. circle 254



The Pace Collection: Plumply proportioned 061 "Condor" two-seat sofa by Piero Ranzani. circle 255



B & B America: "Lauriana" lounge seating—armchair, sofas, ottoman. By Afra and Tobia Scarpa. circle 256



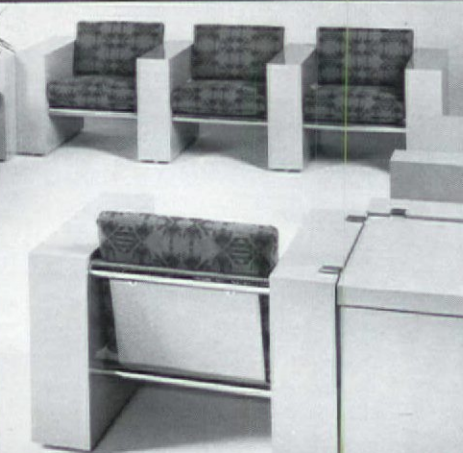
Dunbar: "Odyssey" sofa, oak end frames, gently curved corners. By Charles Gibilberta. circle 257



Boling Chair: 76 Series Modular Seating in ash or walnut, by Carlos Lopez-Benitez, ASID. circle 258



Jankó: One of four modestly scaled chairs, in a choice of metal frames. circle 259



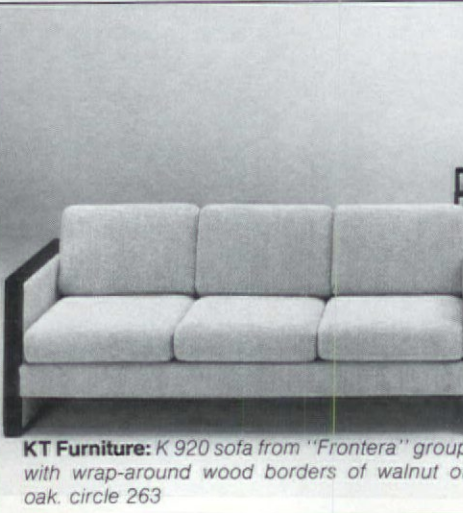
Thayer Coggin: Ganged seating system, 6100 Series, by Milo Baughman. circle 260



Castelli: Systema 61 modular seating based on three units; U-shaped linkage. circle 261



Baker Knapp & Tubbs: Side chair and matching arm chair (1847) are from firm's Modern Collection. circle 262



KT Furniture: K 920 sofa from "Frontera" group with wrap-around wood borders of walnut or oak. circle 263



Condi: 7581 sofa has matching chair with removable, reversible cushions. By John Caldwell. circle 264



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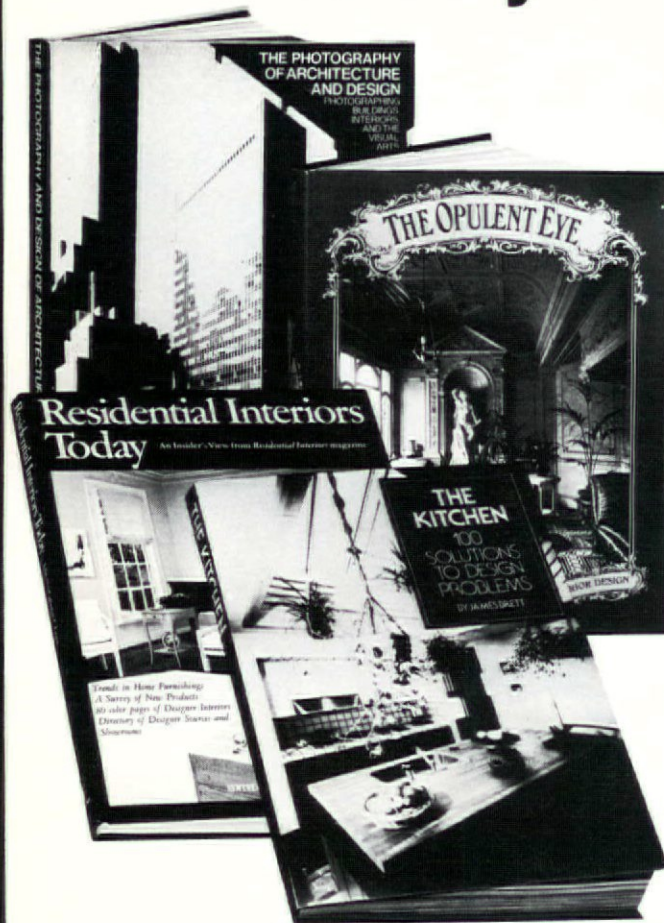
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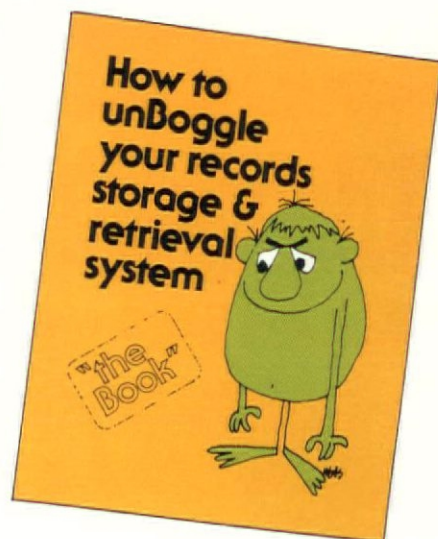
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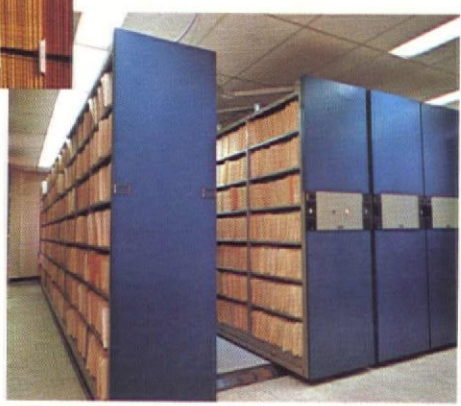
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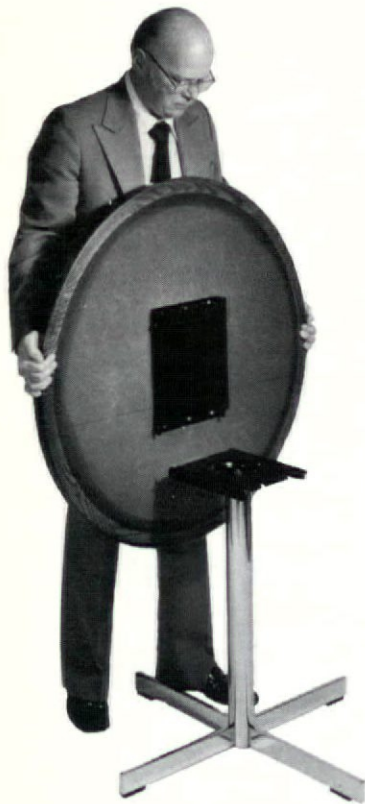
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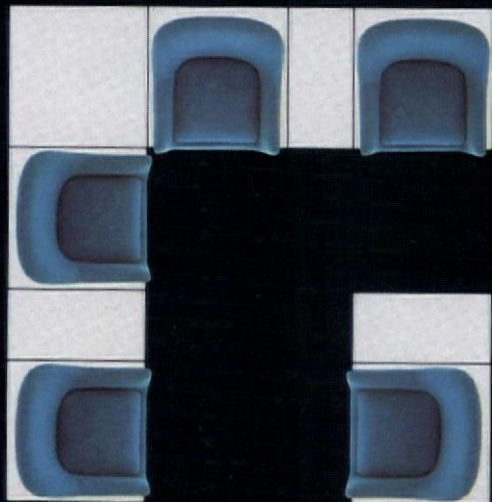
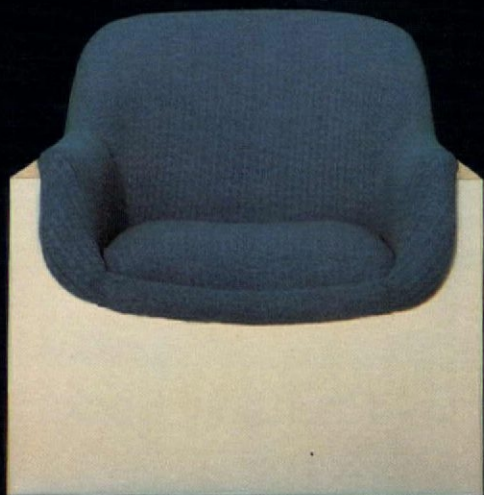
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wall covering as well. Carpet like Colonnade's Mount Vernon and Bunker Hill qualities give designers the capacity to build architectonic environments with carpet.

Of course, not every carpet wants to be a carpeted platform or geometric solid. According to Gerald E. Leifer, national sales manager for Colonnade, successful contract applications of carpet in projects like these involve speci-

fication, insulation, and maintenance with the third dimension in mind. The search begins with proper seaming.

Can the carpet take proper seaming without distorting its looks? A suitable carpet should break around hard edges without grinning. (Grinning, the exposure of carpet warp yarn when face yarn is bent back, is determined by the interrelation of fiber depth and density, which is readily determined by bending a swatch to the intended angle.) To assure a neatly rounded edge, designers should run the carpet edge *against* the construction.

As for appropriate patterns, Leifer suggests avoiding geometrics and other matching patterns, which can produce seaming problems where separate sections meet. Random patterns, such as the berber look of Colonnade's Mount Vernon and Bunker Hill, provide a more practical, monolithic look. Velvet finishes lend their subtle shading ("water staining") well to platforms, but should be expected to shed for the first six to seven months.

Installing carpet on platforms involves bonding its entire horizontal surface to the substrate and securing its vertical surface to the substrate at strategic points. (Jute or woven synthetic secondary backing here strengthens without harming carpet pliability, but undelayment may complicate stretching carpet for a tight fit.) A direct glue down using a thin layer of latex cement should prevent horizontal surfaces from bubbling up. For vertical surfaces, 6 in. of latex at the top and tape or latex with stay tacks until dry should suffice in most situations. Edge formed of two separate sections should be mitered; i.e., cut on the "bead" between rows.

Carpeted platforms covered in the two Colonnade qualities do not require complex care. Vacuum cleaning the wool-like 100 percent acrylic fiber removes most soiling. Stains should be treated for what they are. For example, liquid spills should be blotted, then diluted with cold water and blotted again or lathered and blotted. After one or two years, a dry foam latex cleaning can be professionally applied, if needed.

The skills of a knowledgeable installer are essential in creating these carpeted environments, to be sure. Which is to say, carpeting in three dimensions takes considerably more care than carpeting in one. But any designer can see that carpet in three dimensions is a flying carpet.



CARPET WORLD

Colonnade conquers the third dimension: Bunker Hill and Mount Vernon qualities in 3-D

Shown in their colorways of natural tones are Colonnade's Bunker Hill and Mount Vernon, contract qualities of 100 percent acrylic with anti-static yarn in a wool berber look, whose properties allow them to be used in constructing carpeted platforms and geometric solids. Though similar, Mount Vernon features closer spacing for smoother, more architectural appearance. Also illustrated here is carpeted environment by interior designer Ed Secon (whose store design for 1610 Chestnut St., Philadelphia was published in INTERIORS January 1977, pp. 68-73) which makes extensive use of Colonnade's Bunker Hill.



Photography by Mark Ross

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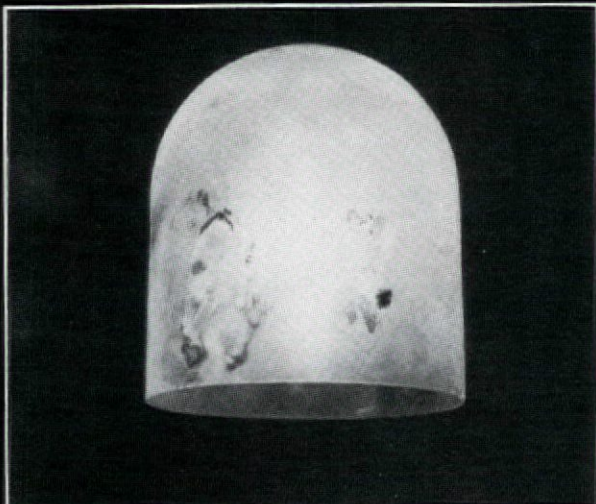
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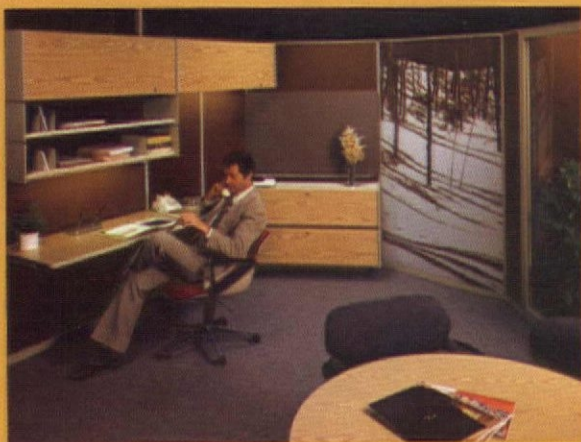
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Two months ago we speculated here on the evidence—admittedly circumstantial—that President Carter may be a man with more interest in the arts than is typical of our chief executives, and that such interest will—admittedly indirectly—benefit designers. A recent visit to Washington turned up evidence of more direct federal interest in interior design.

We visited, for the first time, the offices of the National Endowment for the Arts. Now, most government offices we have seen in the past have been furnished in a style that might charitably be described as dreary. The Endowment's offices, on the contrary, were smartly sporting a landscape of Herman Miller Action Office and Knoll seating, installed two and a half years ago, we were told, and now being shifted into new configurations by designers of the General Services Administration. All this was a good sign, we thought, and we were right.

We talked with two of the Endowment's Staff Officers, the officials whose task it is to distribute three and a half million dollars annually for architecture, planning, and design projects. One officer was Tom Cain, an architect, and the other was Bert Kubli, recently appointed to the post from his previous position as—are you ready?—the Endowment's on-staff interior designer. Kubli has, of course, both experience and interest in interiors, and his appointment is part of a conscious effort to help interior designers share increasingly in the Endowment's funds.

Not that they have been without a share. During the first decade of the Endowment's existence, just completed, it provided classes in environmental design, supported the adaptive

re-use of a number of worthy buildings, funded studies of furnishings for low-income housing, of barrier-free interiors, and of the "sensory texture of designed spaces." In 1972, a \$10,000 Endowment grant to FIDER for studying the accreditation standards of more than 200 interior design programs was a major step towards the establishment of national standards.

Nevertheless, most of the Endowment's funds have been directed to a relatively narrow range of architectural and performing arts projects. The organization intends now to actively encourage applications in the fields of interior design, graphic design, fashion design, and other fields.

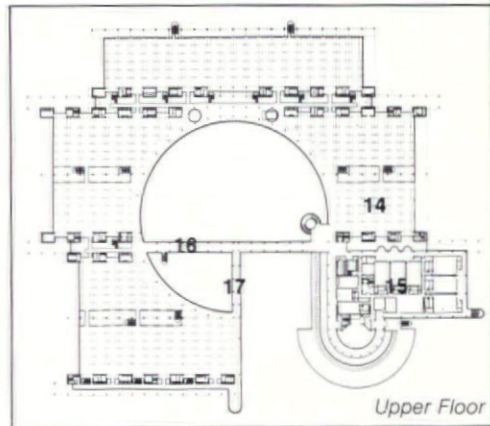
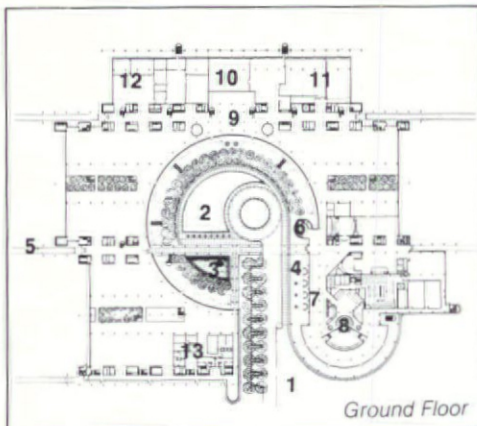
For individuals or organizations considering applying, Kubli and Cain have three suggestions: first, be clear, telling the Endowment exactly what funds are needed and why; second, be brief; and third, be creative—Endowment funds are intended for the support of experimentation and progress, not for business as usual. Applications are considered three times a year, and guidelines are available from Bert Kubli at the Endowment, 2401 E Street, NW, Washington, D.C. 20506.

Those of us not applying—or applying and not being chosen—will still benefit from the Endowment's new emphasis on interiors. For one thing, the next Federal Design Assembly, to be held in Washington in September, will have interior design as its primary emphasis. And the adventurous projects the agency will be funding will be of potential benefit to the whole profession. This is not a federal giveaway; it is federal support of the most enlightened and promising kind.

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INTERIORS/DESIGN OF WORK STATIONS: George Nelson & Company. Design team: George Nelson, David Schowalter, Kathryn Noles.

BUILDING PROGRAM: Total Concept, Inc.

ART PROGRAM/BANNERS: Jacqueline Nelson

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The Aid Association for Lutherans, with over 1.1 million members, is the world's largest fraternal insurance organization. For more than 56 years it was located downtown in Appleton, Wisconsin, becoming a major local employer as its growth accelerated gradually. The 5-story building it built in 1921 served until 1952, when a 10-story neighbor was added. In 1966 a 10-story twin of the 1952 building replaced the 1921 building, which was torn down. But it took only four more years to exceed that capacity.

So in 1971, confronted by the need to plan for A.D. 2000 and beyond, the Association hired Total Concept Incorporated of Lutherville, Md., to prepare a Building Program which was completed in September 1972. Like the architects and designers who followed, Total Concept interviewed scores of employees.

The Building Program analyzed AAL operations, projecting its probable growth and changes; and it formulated building goals. It also compared available downtown, suburban, and exurban building sites, determining the probable effects on Appleton as well as on the client of different site choices, and drew up tentative budgets and schedules for various sites and various kinds of building envelopes. Since the client felt historically and morally committed to Appleton, Total Concept was instructed to look no further, though the region's demographic profile indicated a probable future shrinkage of the labor supply.

In addition, the program defined and illustrated the components of work environments, explained open and conventional planning, and reviewed corporate headquarters that were recent guidelines to the state of the art.

The new building into which AAL moved in the Spring of 1977 contains 525,000 square feet and can expand to 1 million square feet. It has been planned and engineered for high efficiency in the use of energy, and for operational efficiency as well—operational efficiency meaning efficiency in the use of personnel. For insurance is a labor-intensive business, though grad-

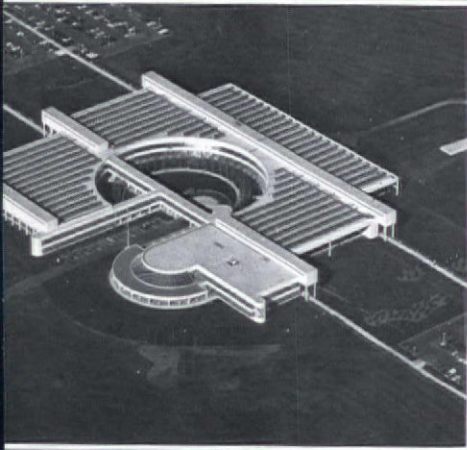
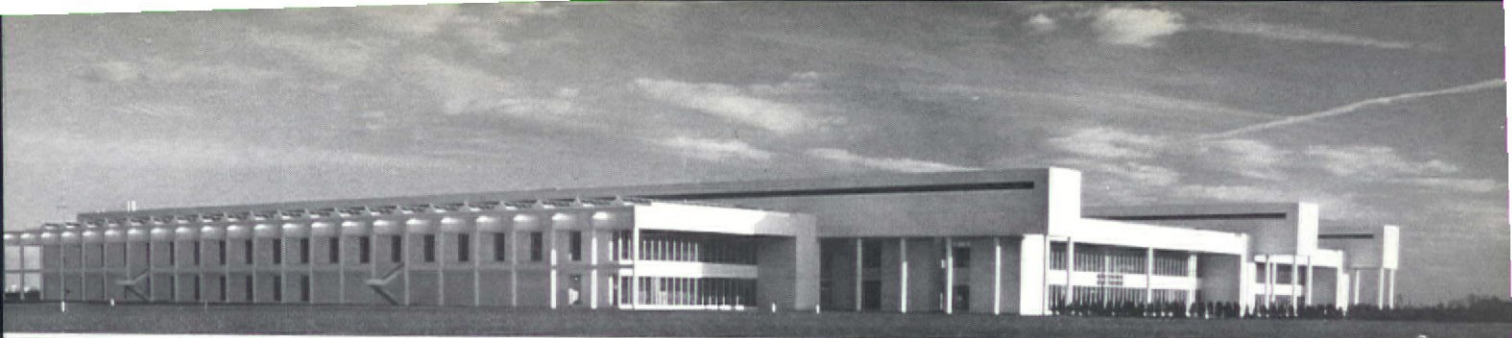
ual computerization has been taken into account.

But the building, though not ostentatious, is more than merely efficient. Its interiors are distinguished by innovations anticipated neither by the client nor by Total Concept. The caliber of the design team—headed by Bill Pedersen of John Carl Warnecke's office and by George Nelson—may in part explain the caliber of the result. But the client, also, exerted a powerful synergistic influence on the collaborators, injecting a moral attitude or spiritual philosophy which the president of Total Concepts, George Ware Travelstead, quite correctly emphasized in his introductory chapter of the Building Program. The president of AAL, Henry F. Scheigsums up this philosophy with the phrase "Common concern for human worth." AAL wanted a humane working environment, not merely a productive one.

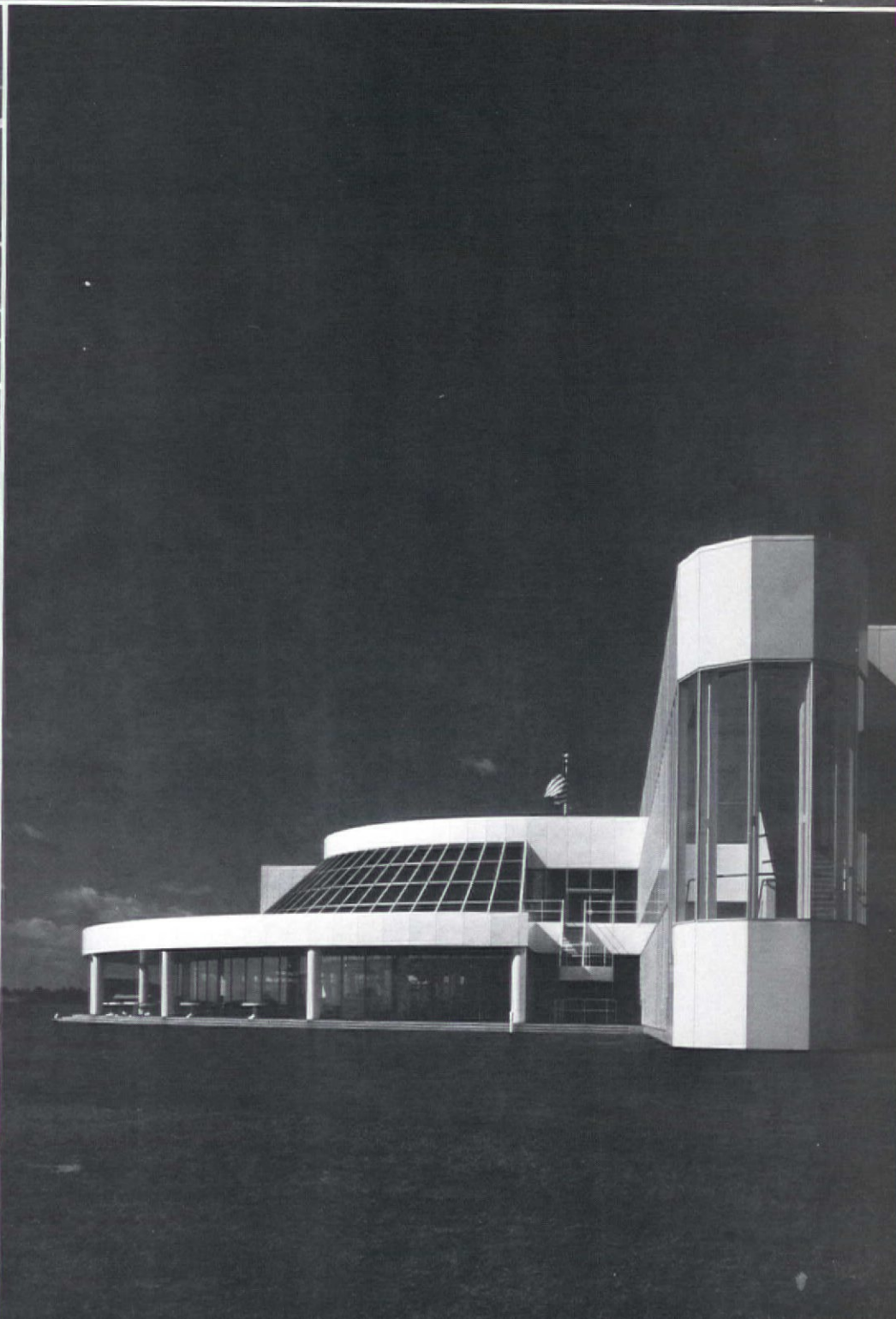
The flexibility and expansibility required for the interiors, according to the operational projections outlined in the Building Program, pointed clearly to the desirability of open planning. Expansibility dictated a low, spread-out building surrounded by open land. So the chosen site, three miles out of town, is 1200 acres of farmland, about half of which is still being farmed. Flat, almost treeless, the site has a little focus as the open prairie or the sea.

The architects' solution was a two-story near-rectangle which can be expanded simply by pushing the walls out on three sides. The fourth (south) side has a semicircular extension on its west sector. Where its inner curve ends this facade is pierced by an opening which leads to a circular courtyard within the building rectangle. The pierced opening leads to the building's formal entrance. The contained courtyard is formal as well. Thus have lone farmhouses been laid out in the empty landscapes of innumerable cultures.

But no farmhouse has partition-free interior spaces ranging up to 400 square feet (east-west) that are subject to even further expansion. Aside from the staggering energy cost



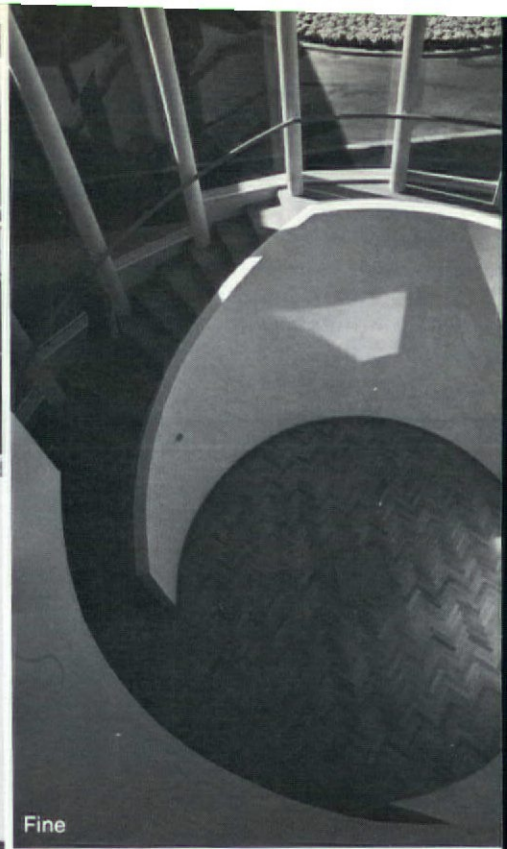
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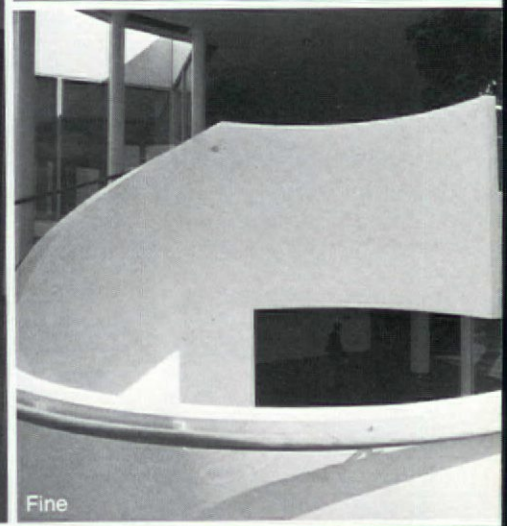
Building photos by Elliot Fine except as noted

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lighting and air conditioning interiors so deep in dimension—so far from the nearest window wall—their probable lack of orientation and of contact with nature would ordinarily make them hopelessly anti-human and alienating.

But the architects found a way to bring nature inside—nature, day, and night—without reference to walls. Daylight—ever-changing and shifting, waxing and waning, penetrates the interior from above; the entire roof is striped with skylights. It doesn't matter where partitions or walls are located; here you know the hour and what the weather is doing.

So huge a skylight area poses enormous glare problems. These the architects solved with the same ceiling system they invented to distribute the building's air supply, plumbing, and sprinklering, as well as to provide acoustical control: Large cylindrical tubes span the building from north to south between the skylights. Consisting of hollow core duct carriers wrapped with fiberglass batting and covered with white fabric stretched over hoops, these "socks" and the deep girders between them disperse glare without destroying awareness of the sun moving across the sky. The skylights themselves—and the pairs of fluorescent luminaires which supplement daylight as it fades—are out of sight unless one looks directly up. The compound curves of the "sock," so effective at dispersing light, are even more effective at trapping sound.

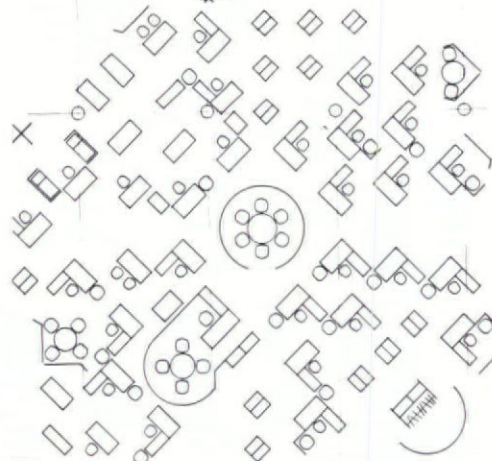
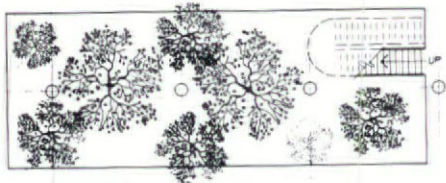
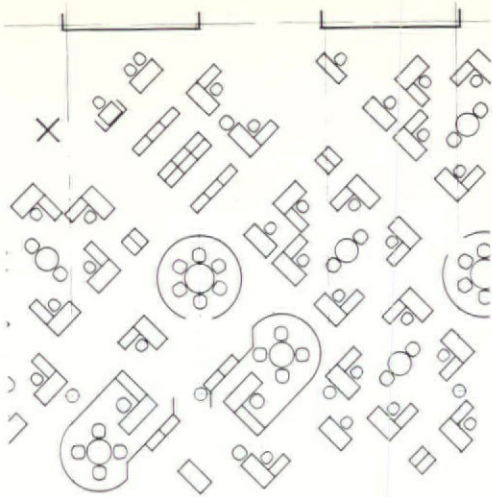
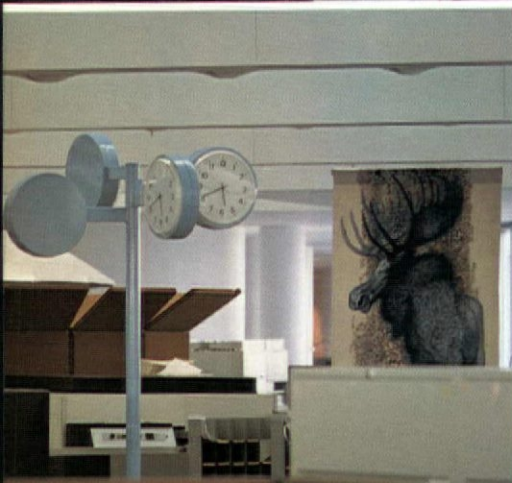
The ceiling of the ground floor has no "socks"—only fluorescent luminaires—but "socks" and daylight are visible from the lower floor at the many places where the two floors are joined by vertical spaces: three rectangular interior gardens and the railing-rimmed Northway and Midway overpasses. The overpasses are part of the system of "spines," accompanied by stairs, that lead employees cross the building to their work locations from three employee entrances near the staff parking lot on the east. The vertical interconnections between the two floors, the continuity between interior, courtyard, and indoor garden spaces, and the natural daylight suffusing the interior give it the ambiance of an open avilion.

Most work is done in open plan space, but visual reference points interrupt the openness—two-story gardens, overpasses, rows of vending machine, conference, wardrobe, freight elevator and other rooms along utility cores.

Practically any work or any equipment can be located anywhere in the open space. Anticipating rapid change in electronic data processing and communications, a complete access/raised floor of metal squares covers over 100,000 square feet of open space, is covered in turn with magnetic and other carpet tiles.

How does one locate a particular worker or destination in a 7-acre facility occupied by 100 people? Departments and working teams are identified by the exterior color of work stations, but can you see where the stone and pumpkin stations are if the oxblood ones are in between? It's perfectly practical, however, to send someone to the Sea Lion, Butterflies, Apples, or White Water, if big banners with those objects hang in great lengths from the 10'10" or higher ceilings.

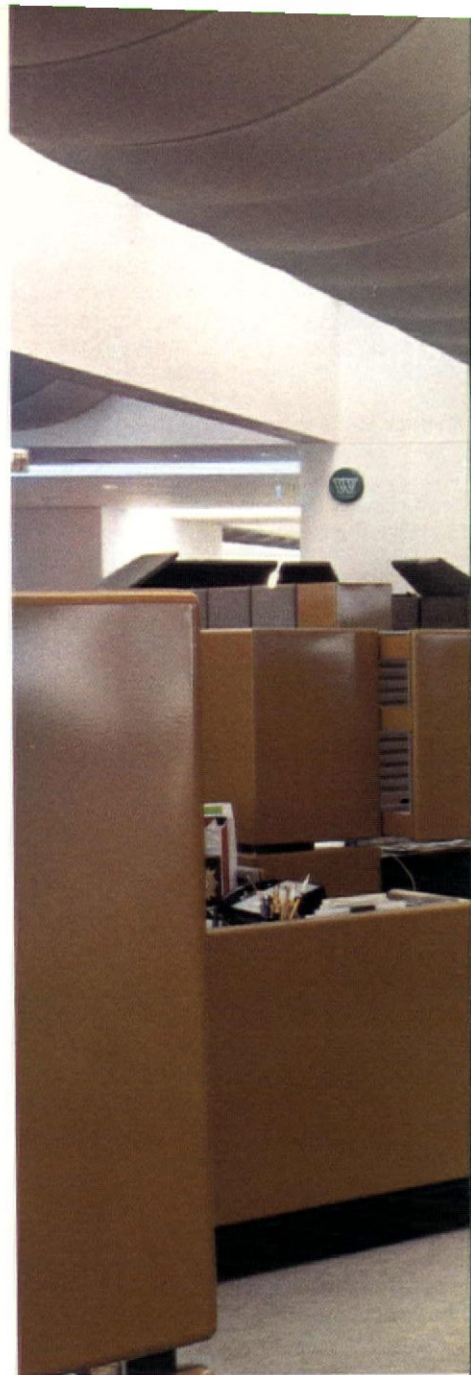


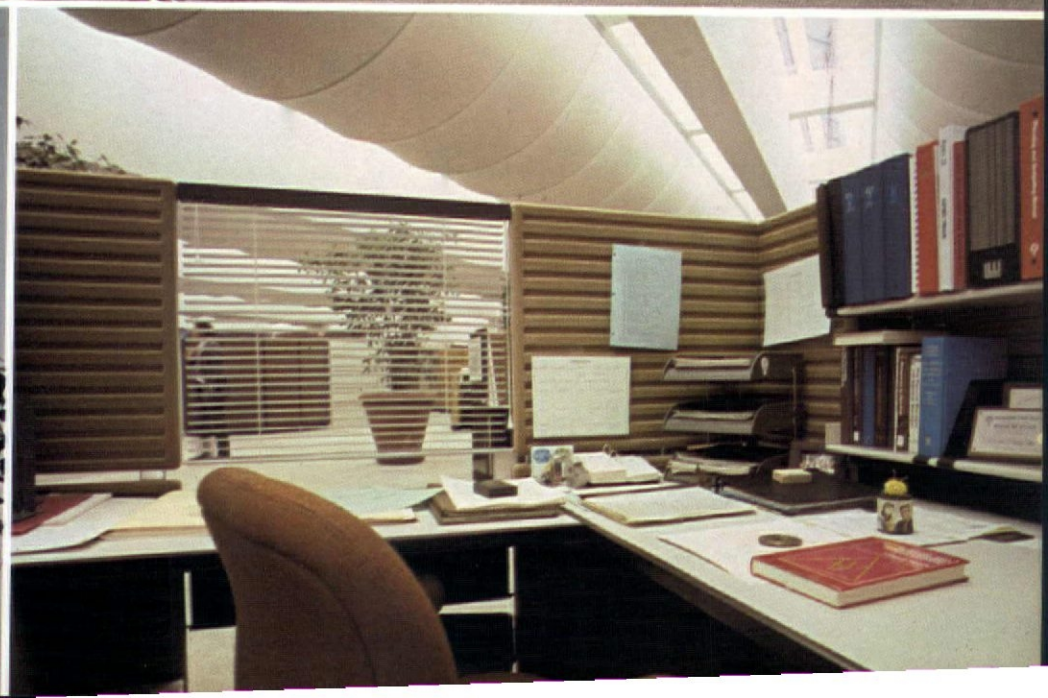
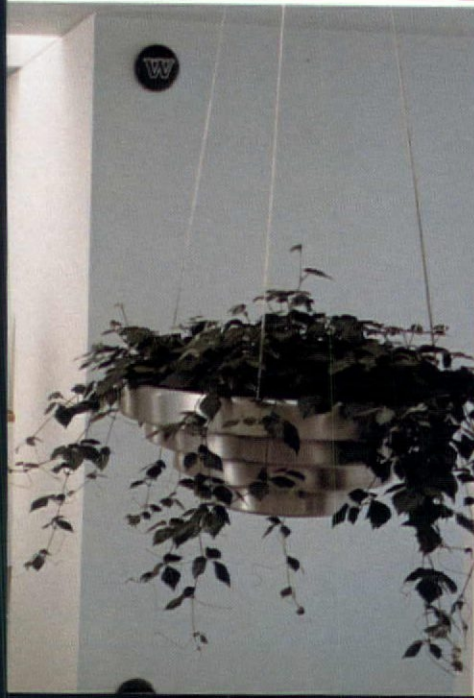


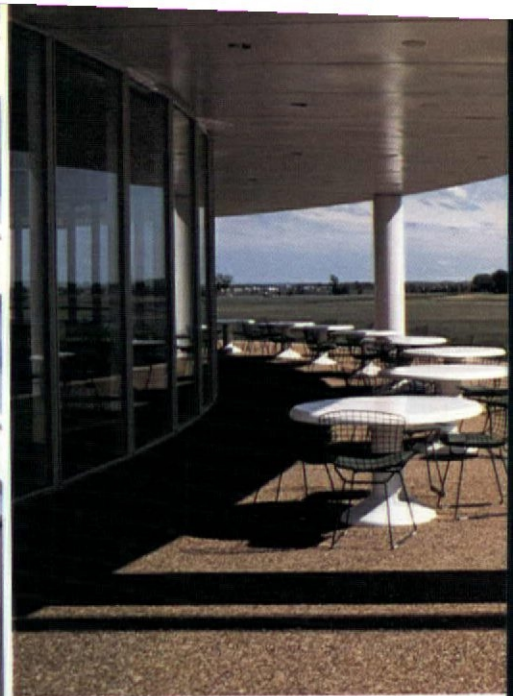
Open plan area plan on main level

These banners constitute a unique art collection. Done in many techniques—batik stitchery, tapestry weaving, quilting, painting, sewing, and silk screening—of textures ranging from diaphanous to feltlike, they were commissioned of 14 young American artist-craftsmen, who were directed on only two points—each banner's size and that it have an instantly identifiable subject describable in one or two words. In addition to open office Landmark Banners, other groups were commissioned for such specific areas as the cafeteria. Not a vertical banner but a long, very strategic horizontal tapestry by Helena Hernmarck is one of the other major works in the building (*cover photo*). Jacqueline (Mrs. George) Nelson conceived the idea for the banners and commissioned all works of art.

The client's commitment to a humane working environment provided the designers with developmental support as well as motivation. Hence the ceiling "socks" by the architects and George Nelson's "Nelson Workspaces," reported in our May issue. This KD system was









designed when none on the market met the project's criteria: that the system be capable of a full range from a simple desk to all kinds of partitioning, storage, etc.; that it offer shield options of various heights or none; that it allow open vistas instead of claustrophobic labyrinths, uneven as well as level "skylines"; that it present a lively appearance; be incapable of injuring flesh or clothing; be hard, durable, and glossy outside, soft and warm to the user; that it take gadgets, appendages, and accessories as hook-ins without fuss; that it give the user control of his own privacy. Some of the witty yet to-the-point features of Nelson Workspaces which can be seen in the photos include the narrow-slat operable Venetian blinds, book "bulges," air slits, soft, flock-upholstered ridged shield linings, umbrellas which create a conference circle "ceiling" (needed under the high ceilings of the building).

Nelson arranged the work stations in accordance with each department's needs, but preserved lineal alignment for order's sake. To prevent that lineal order from becoming oppressive, the lines run at a 45° angle to the building lines. Individual work areas were indicated, for planning purposes, as the shape of an ellipse occupied by each user's main and secondary furniture pieces, as well as his chair. Ellipses are 5' by 7' or 10' by 7'. Changes can of course be made at any time by working with the grid of ellipses.

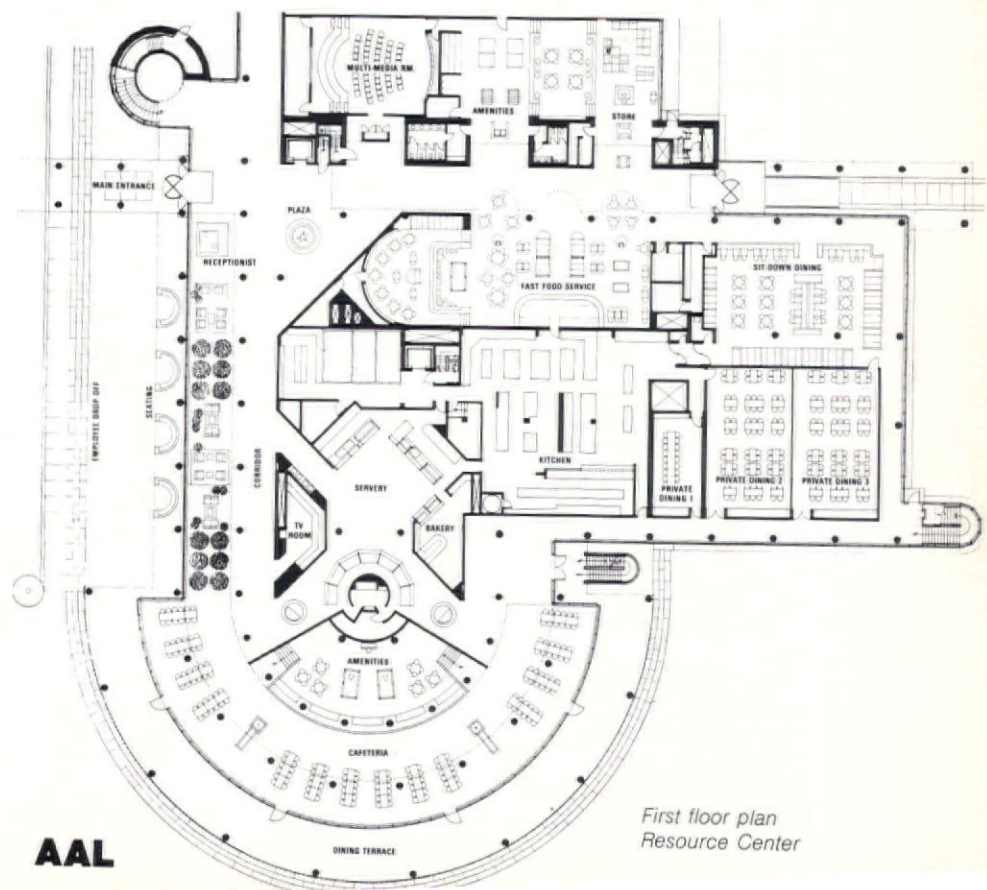
The Resource Center, occupying the semi-circle-nosed southwest quadrant of the building, was planned in response to the fact that AAL's relocation from downtown removed the employees from restaurant alternatives to the company cafeteria, and shopping and recreation facilities. Many who once used mass transit—the majority—are now car-pooling or using company buses. A few of the young single employees who rented rooms within walking distance of the old building have even moved out.

It was clear to Total Concept that the old policy of releasing people for lunch at five-minute intervals, department by department, would prove unpopular.

But it is not to "a cafeteria" that the employees go. The Resource Center offers a wide choice of restaurants and environments: The Cafe, a daylight-flooded self-service cafeteria; The Club, a dimly lit fast food hamburgers place; The Village Green, a garden-like sit-down service restaurant; a group of private dining rooms; TV, Ping-Pong, and other game rooms; an Amenities area rimmed by seats and furnished with card tables, two pool tables, and a piano, among other things; a 300-seat auditorium for movies, training lectures, and more; a considerable amount of lounge space with an outside view and intimacy for each lounge group protected by screens of planting; a covered outdoor terrace. The layout of these spaces was beautifully handled. The Cafe encircles the game-filled Amenities area, providing plenty of space for watchers; the Cafe terrace affords escape from the cafeteria; the curve of the Cafe prevents one from observing a sea of tables.

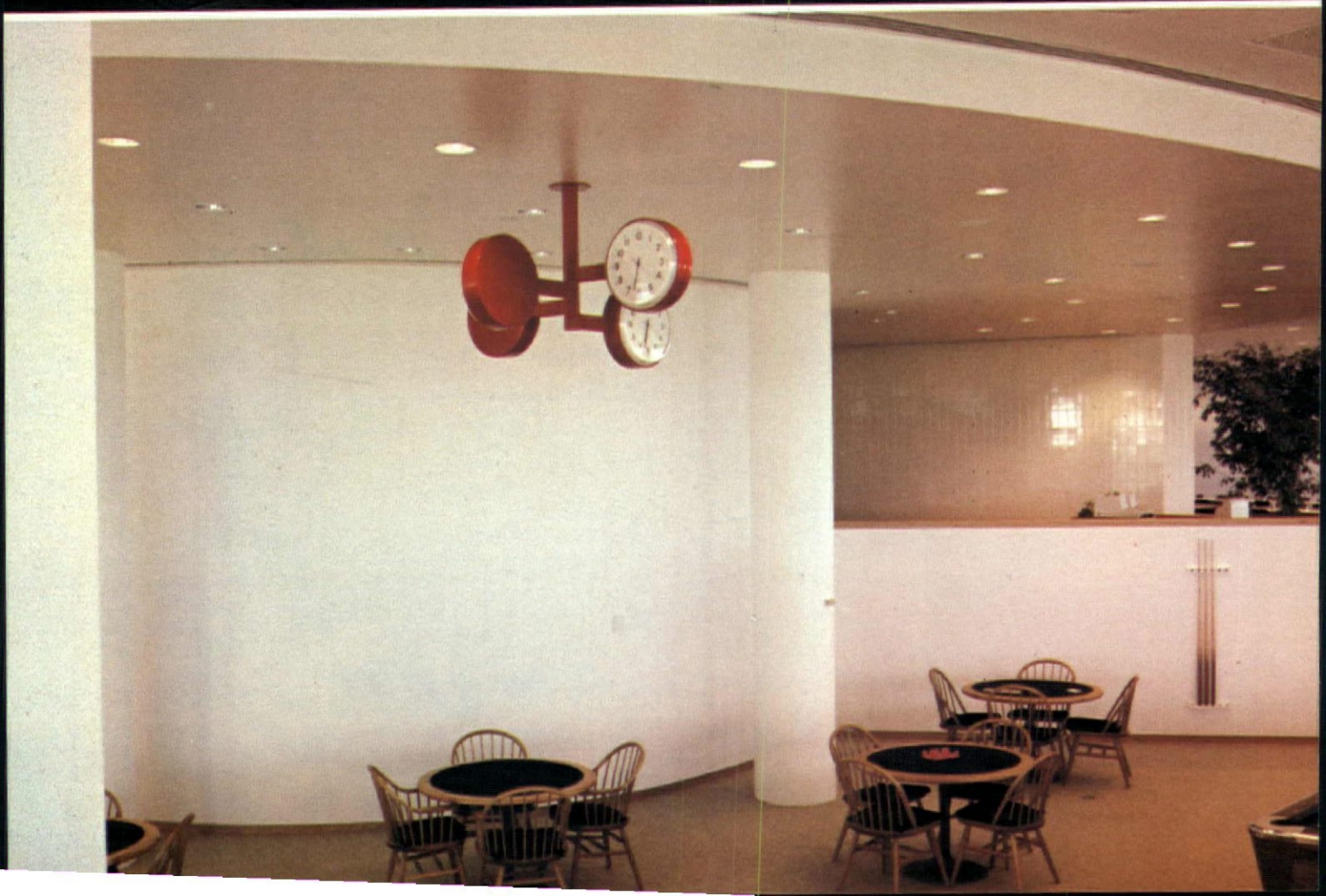
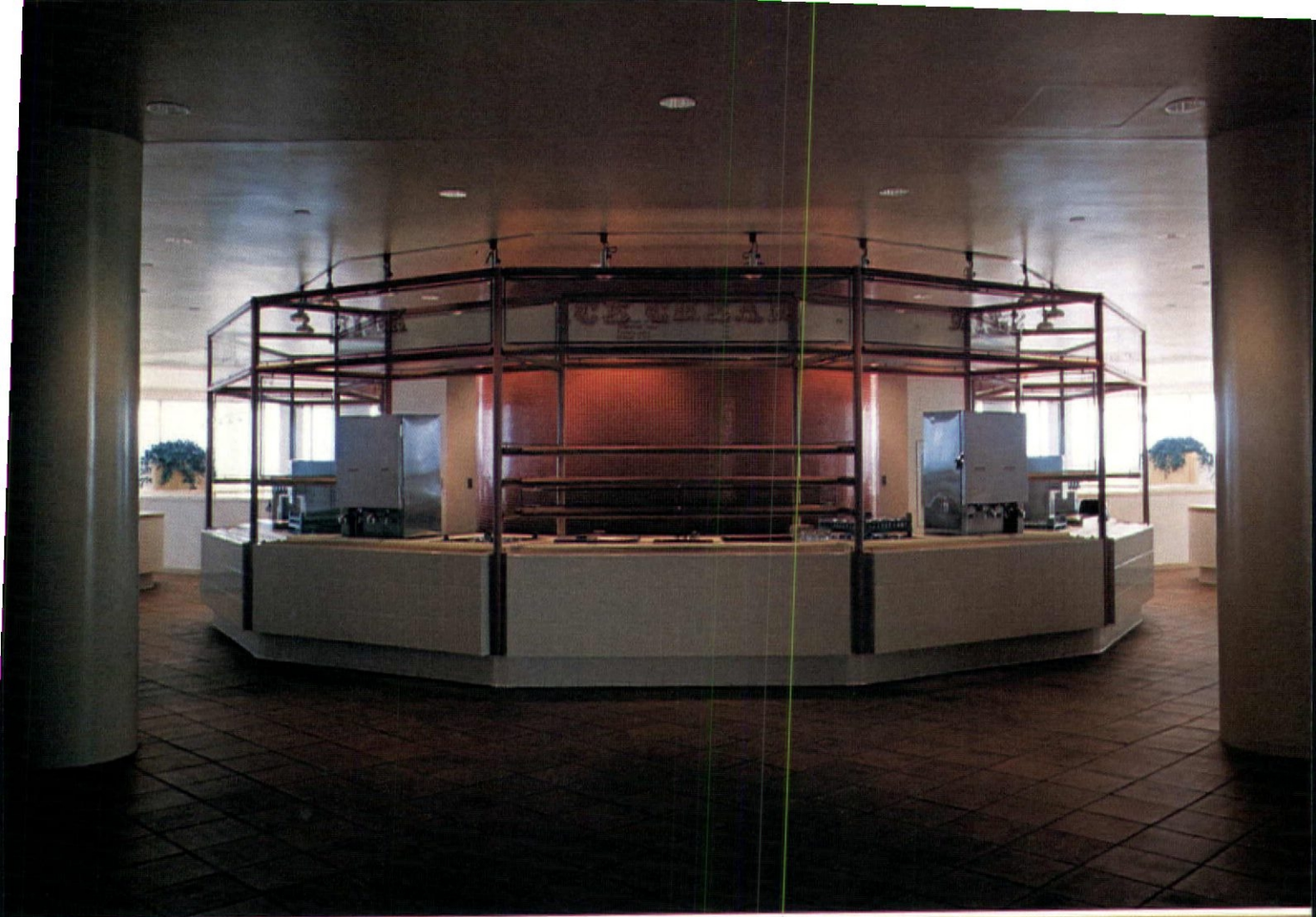
This planning is the work of restaurateur Joseph Baum, who was invited by Total Concept and AAL to make proposals for the Resource Center. The first stage of Baum's work was to analyze the necessary capacity over the projected period. This entailed not only working with Total Concept's figures but plotting out the movement of the work force through the building as they went to lunch or took work breaks.

Baum's plan, and the architects' solution, allows for built-in expansion as well as new building after 1985-90. The built-in expansion consists in filling out into long refectory tables the fanned out rows of Cafe tables that are now arranged in broken rows; also the conversion of certain serving areas into kitchen space—all



AAL

First floor plan
Resource Center



the piping for the fixtures are in place now; Baum has seen to that. The later built expansion will consist of pushing the building walls to the outside line of the curved terrace.

This, incidentally, is the only part of the building with visible skylights. Its brightest parts are the brightest interiors in the building. Its "Club" is the darkest. It is an escape—another place to go when employees want to leave the place where they work. And it has worked so well that they come here Sundays too. AAL has created an outpost and community center which all residents of the area, not only its employees, enjoy using. **OLGA GUEFT**

STRUCTURAL CONSULTANT: **Paul Weidinger**
MECHANICAL/ELECTRICAL CONSULTANT: **Joseph R. Loring & Associates**
AUDIO-VISUAL CONSULTANT: **Hubert Wilke, Inc.**
KITCHEN CONSULTANT: **Cini Grissom Associates**
CONTRACTOR: **Oscar J. Boldt Construction Co.**

LANDMARK BANNERS: **Laura Adasko, Evelyn Anselevicius, Carolyn Bell, Margaret Cusack, Kristina Friberg, Janet Hoffman, Anders Holmquist, Howard Koslow, Norman LaLiberte, Karen Lawrence, Jeanne McDonagh, Dina Schwartz, David Stone, Yoshi.** CAFETERIA BANNERS: **Norman LaLiberte;**
LOBBY TAPESTRY: **Helena Hernmarck.**

OPEN PLAN FLOORING SYSTEM: **Interloc Flooring** (200,000 square feet), **Liskey MagnaTile** and **Modulay** (35,000 square yards of carpet tiles), plus 1500 service outlet boxes all supplied and installed by **Liskey Architectural Mfg. Inc.** Also **Milliken Carpet Tiles.**

ENTRANCE LOBBY, PLAZA LOUNGE, MIDWAY OVERPASS, COMMON WALK FURNISHINGS: Reception desk: **Walter P. Sauer & Sons** to **Nelson** design. Banquette: **Stendig's "Nonstop"**. Seating: **Harvey Probbler** in upholstery fabrics by **Jack Lenor Larsen, Isabel Scott.** Other seating by **Zographos** in **Larsen** and **Isabel Scott** fabrics, and **American Leather Co.** leather. Other seating by **Fritz Hansen.** Area rugs: **V'Soske.** Tables: **ICF, Apollo.** Planters: **Reinforced Plastics Industries.**

LIBRARY: Seating: **Castelli.** Library equipment fabricated by **Buckstaff** to **Nelson** design.

OPEN PLAN AREAS: Work station system, "Nelson Workspaces" manufactured by **Storwal International Inc.** to **Nelson** design. Work chairs: **Herman Miller "Ergon"** chairs. Lounge chairs: **Knoll.** Planters, waste receptacles: **Architectural Supplements.** Desk lamps: **Koch & Lowy.** Clocks: **Howard Miller Inc. (Nelson** designs).

CAFETERIA ("CAFE"): Chairs: **Stendig.** Tables: **ICF.** Tray conveyor: Fabricated by **Greitzer Inc.**

"CAFE" GAME ROOM: Tables: **ICF.** Chairs: **Claud Bunyard.** Pool tables: **Cigarette Services.**

"CAFE" TERRACE: Tables: **Castelli.** Chairs: **Knoll.**

"THE CLUB" SELF-SERVICE RESTAURANT: Built-in seating and banquettes: **Lange Brothers** (Appleton). Green glass lamps: **Harry Gitlin.** Industrial lamps: **Prescolite.** Hanging grille-work: From earlier headquarters building elevators. Round tables: **Thonet** bases under **Johnson Industries** tops. Stools: **CI Designs.** "THE MARKET PLACE" RECREATIONAL AREA: Chairs: **Claud Bunyard.** Stools: **CI Designs.** Tables: **ICF.** Carpet: **Milliken.**

"VILLAGE RESTAURANT" SIT-DOWN TABLE SERVICE RESTAURANT: Chairs and sunburst banquettes: **Tropical (Danny Ho Fong and Nelson** designs). Tables: **Thonet** bases under **Johnson Industries** tops. Umbrellas: **Zip Jack & Sun.** Planters: **International Terra Cotta.** Carpet: **Yonan & Sons.**

Left above: Central unit in "The Servery." Left below: Card tables in "Amenities" game area. Clustered clocks facing in all directions hang from ceiling. In open offices they are set on posts (page 74). Right top and center: "Village Green" sit-down restaurant. Right bottom: Looking down from cafeteria to "Amenities" game area.





Two photos: Jerome Hart

It's not a come-down at all. The frequently awarded design firm of Zimmer Gunsul Frasca in Portland, Oregon, has descended from offices in Crown Plaza, a highrise which won the designers an AIA Honor Award in 1971, to purchase and restore a three-story, 1886 structure for its own offices and architectural studios. (This also was ZGF's first renovation project.) Italianate in style, the building was designed by Warren H. Williams—a prominent Portland architect of the period—and built in the then respectable commercial center of the city, now known as the Skidmore-Old Town Historic District. A while ago the section had degenerated into a skid row, but due to other rehabilitation work in the area it is undergoing an encouraging regeneration.

The building's exterior, of brick and cast iron, has been restored to its original state following the guidelines established by the Oregon Landmarks Commission. The interior is now opened up to provide "a greater feeling of community and family" with visual as well as physical accessibility, and to take the employees out of their former cubicle environment. A well, cut through the original third floor, allowed perimeter mezzanines between the second and third floors, and above the third floor. Natural light from a central skylight brightens the design areas of the lower mezzanine and the engineering space on the top one. Low ceiling areas are for the print room, interior rag room, and other sections not used full time. A greenhouse-type inner roof slants over the enclosed offices of partners Frasca and Gunsul.

Live plants add to the breathability of all spaces. Architectural historians will delight in molding details on the original ornamental cast iron columns that recall a more ornate past within the new, functional surroundings.

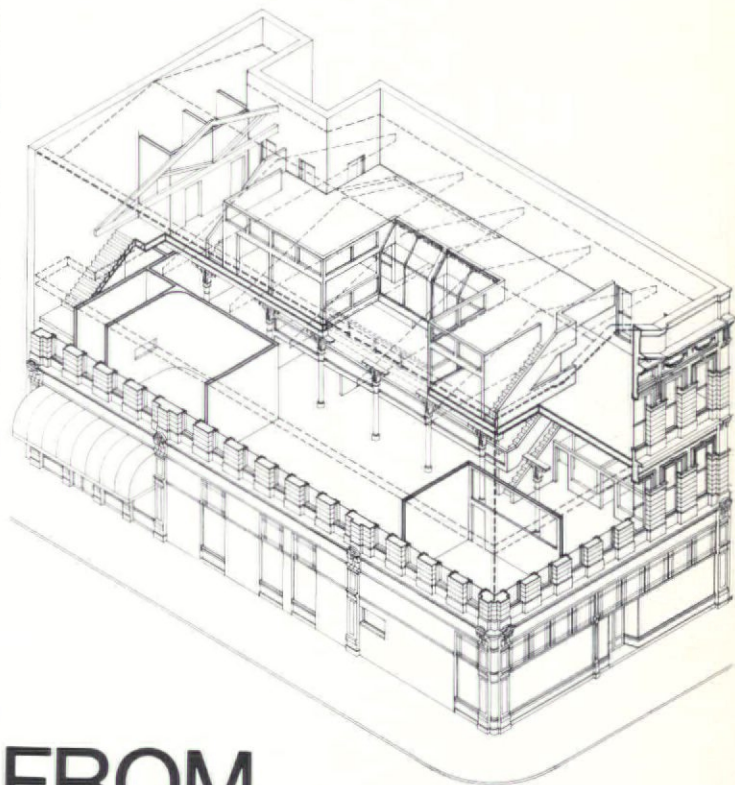
Zimmer Gunsul Frasca Partnership finds the renovated building well suited to its diversified practice. Services extend from environmental impact assessment and energy conservation to space planning, engineering, and interior design.

In 1942 the firm was organized by George Wolff and Truman Phillips, merging two other practices. World War II projects covered work for the Henry J. Kaiser Company, wartime housing, and shipyards. Medical, industrial, educational, and commercial projects followed, all in the Pacific Northwest. As Wolff & Zimmer, the firm began branching out in 1954 to work in other states as well as Australia, Great Britain, and the Netherlands. The name was changed to Wolff Zimmer Gunsul Frasca in 1966, and the present name adopted in 1976. Since 1959 the American Institute of Architects has showered the firm with awards—for libraries, health and educational facilities, resorts, urban structures. In 1967 the American Institute of Steel Construction gave the firm an Architectural Award of Excellence for the ESCO Corporation administration building.

Consistently, the firm's design approach has upheld its commitment to quality design, technical excellence, innovative solutions, and the belief that the client should always be a contributing member to the total design team. For this project, client and architect have never been closer.

BETTY RAYMOND

ZIMMER GUNSUL FRASCA PARTNERSHIP



FROM 1886 TO 1978

Photography by Larry Mills except as noted

Small photos, opposite page, show restored 1886 building; street level lobby; original cast iron columns rimming perimeter offices; general view of three levels. Large photo is overall view showing glass roof enclosing partners' offices and light well above.

STREET LEVEL

Marble floor: **Blaesing Granite**. Woodcut photomural: **Photo Art**.

GENERAL SOURCES

Custom work stations: **Terry Ferguson Woodworking**. Custom drafting/work tables: **Specialty Woodworking**. Drafting stools: **InterRoyal**. Desks/files: **Harpers**. Furniture: **AI; Architectural Supplements; GF Business Equipment; Knoll; Herman Miller; Vecta**. Lighting: **Lightolier**; General Office Lighting: **Lam**. Carpet: **Patrick Carpet Mills**. Acoustical panels: **Owens/Corning**.

Half a year has passed since this magazine assembled a panel (for NEOCON 9 in Chicago's Merchandise Mart) to discuss design-related aspects of the energy emergency. Since then, the problems and urgencies of the subject have continued to grow. Now, with President Carter's energy program scrapping along a rough road towards congressional action, and with manufacturers continuing to turn their attention towards energy saving, it occurs to us that some parts of that panel's remarks might usefully be repeated here in print. Thanks to the tape recorders and cameras of our equipment-laden Editorial Director Olga

Abercrombie

Communications, Energy and Design is our subject this morning. These are really three subjects, of course, any one of which could consume our interests for a lifetime or more. Obviously, it is not going to be possible for us in an hour and a half to come to any definitive conclusions about any one of those fields, much less all three. But I do hope what will emerge at the end of our session is some feeling for the relationships between the three fields of communications, energy and design. For example, would increased telecommunications bring with it an increased need for energy usage? Or would it make possible a decrease in energy needs? And of primary interest to this group, what is the relationship of the first topics, communication and energy, to the third, design. Investigation of such relationships is not an easy matter, of course, and it seems to be becoming a more difficult matter. Dr. Peccei of the Club of Rome, in the very eloquent opening session, said that the future will be "bigger, more complicated and more intricate" than the present, which means that, as our needs for predicting the future become more and more critical, our ability to predict the future become more and more difficult. Such unpredictability is aggravated at the present time, but it is something that is not new to history. We remember that the development of the plow brought with it the rise of capitalism, and we remember that the invention of the stirrup in France, in Medieval times, brought about the whole feudal system of social organization—which, I'm sure, must have been a great surprise to the inventor of the stirrup, who merely wanted to keep a soldier on a horse.

So the present and the future development in energy usage and telecommunications may bring with them social changes we do not now imagine. While our speakers are talking about these subjects, we might, therefore, keep in mind that not only will interior design be affected but so will the entire human condition for which we are designing.

We have four speakers this morning. Our subjects are so great that I am going to present them to you directly without anything further from me. I hesitate to predict what they are going to say to us, but they seem to me to be divided into two pairs. We are going to have first, two people who are working, practical specialists in advising builders and interior designers about the use of communication equipment. Then we are going to have two working, practicing designers who are using such information. First, we are going to hear from Robert Leudtke. Mr. Leudtke is an En-

COMMUNICATIONS, ENERGY, AND DESIGN

A CONTRACT INTERIORS SEMINAR

Guelt, such reproduction is possible.

NEOCON had opened with a rousing address: "We who have created the tigers must have the pluck to ride the tigers." The speaker was Dr. Aurelio Peccei, co-founder of the prestigious Club of Rome, and the tigers in question represented the technological advances and accompanying ecological dangers man has invented for himself. Peccei and his associate, Dr. Alexander King of Paris, had been optimistic about our tiger-riding, but they were by no means comforting; they characterized tomorrow's environment as a "global challenge" and our present behavior as "lurching from one crisis to another."

Our own seminar, abbreviated here, was one of several which focused on specific aspects of interior design within the theme of that more general opening session. Although the synthesis of ideas which we hoped might result was never made in an obvious way, we felt the speakers did present some valuable analyses of their respective fields; from these analyses, perhaps the reader himself will synthesize his own evaluation of the "global challenge" as it affects his design work.

The seminar was moderated by CONTRACT INTERIORS Editor Stanley Abercrombie and was organized with the assistance of Andre Staffelbach of the Institute of Business Designers and of James Bidwill and Nancy Deneen of the Merchandise Mart. Panel members were

Kuehn and Leudtke



The future will be "bigger, more complicated and more intricate" than the present.

Robert Leudtke of Illinois Bell's Building Industry Construction Service; Richard Kuehn, an independent communications consultant from Cleveland, Ohio; Alan Lauck, Director of Interior Architecture, HOK, Dallas; and James D. Morgan of the Environmental Design faculty, Pratt Institute.

neer of Building Consultants with the Building Industry Construction Service of Illinois based here in Chicago. He has been the designer, among other things, of the equipment for Sears Tower, which you can't help having noticed on the skyline—Mr. Leudtke.

Leudtke
Thank you, Stan. On behalf of the Bell System, I'd like to thank NEOCON for the opportunity to talk to you about the Building Industry Consulting Service, and its relation to interior de-

signs. All elements of a facility system are allotted space premised on this design parameter.

Planning should not reflect initial occupancy only. I want to stress that point.

Kuehn:

Thank you, Stan. As I started to jot down notes as to our method of approaching this subject, I made an arbitrary expansion of the term communications to telecommunications. I started

Not only will interior design be affected, but so will the entire human condition for which we are designing.

signers. . . . Today modern businesses rely on communications systems to transmit and receive voice data and other forms of communications internally, nationally and internationally. Equipment used in buildings today to fill user needs is far more complex than its older counterparts. Most office workers have multi-button telephone sets on their desks, sets that feature line pickup and hold, audio and visual signals, add-on conferencing, tielines and more. Such sets speed data over telephone lines, teletypewriters in private branch exchanges, centrex switchboards, consoles, and other sophisticated equipment now commonplace in the business world. As more versatile services have been introduced and a wider variety of telephone equipment made available, radical changes have occurred in the composition of the gear necessary to make all the equipment operate. This backup equipment consists of cable, wire, power plants, racks, frames on which relay equipment and connecting blocks are mounted, and a host of other items.

A major consideration in planning for communication systems is the housing of all this equipment. And housing the necessary gear requires the one thing that has always been at a premium: space. Building designers are very familiar with the need to pay careful attention to space to work in, climate control, building transportation, and light and power requirements. But we have found that building designers are not nearly so familiar with communication housing needs. At best, it's always difficult to pry loose the needed square footage. And, after the building has been completed and occupied, it is worse to have to request costly remodelling to provide the additional needed space.

What can your role be in all this? Talk to your building and space planners early in the game. Help them place communications with at least the same priority as the plumbing. Suggest to them that most telephone companies have a free service which is called The Building Industry Consulting Service. This group stands ready to help architects, consulting engineers, and space designers plan for the facilities to house communications over the life of the building.

Let's refresh our memory here and look at the five primary elements of a facilities support system. They are the service entry, the main terminal room, the cable riser system, the apparatus and satellite closets, and the horizontal distribution on each floor. The size of these support elements is controlled by a primary assumption, premised on station density. We use, as a rule of thumb, the figure of one key telephone set for every one hundred square feet of floor area. It sounds like a lot, but that's the space a desk, an aisle, and a chair really oc-

cupies. You, as designers, must care for the future needs of the business without major dislocation and cost.

Abercrombie:

Thank you, Bob. I think Bob Leudtke has given us a very useful summary of the present state of the communications industry and how design must accommodate it, and it was interesting to hear of the Building Industry Construction Service which is a useful aid to the designers who must accommodate it. Our next speaker is going to carry things a bit into the future and tell us what new developments we can expect in telecommunications and how they will affect the work of the interior designer. Another difference between our first speakers that I might mention is that Bob Leudtke works, of course, within the Bell System, and our next speaker is an independent communications consultant outside the Bell System. He is Richard A. Kuehn and he is head of his own communications consulting firm, R.A.K. Associates of Cleveland, Ohio.

to look at it from a broad expanded area rather than the narrow areas we're thinking of today in terms of just telephones. I started thinking of what you're going to face in the long haul—the telephones, the transmissions, the word processing, electronic mail, et cetera. Over the past couple of years, particularly, you're seeing great movement of information within the office environment that's caused by a confluence of technologies.

For years now all we've heard is that the wizardry of telephones is going to let the executive . . . stay home. Wires are going to tie into the office. Everyone is going to be disseminated around the city. Frankly, I don't think you have anything to worry about: I don't see that such a dispersal is ever going to happen. Sure, we can look at things today and say that offices in New York are tied into offices in Chicago, but that's done on the basis of large concentrations of people, large communities of employees. It's not done on a single one-to-one basis. We can say, "But how about doing the same thing within the city?" Frankly, I doubt very strongly

Lurching from one crisis to another . . .

Gueft Photos

Abercrombie



that that's ever going to happen. Why? Each time you do that, we are requiring leased voice channels, leased communications channels from Illinois Bell or some other operating telephone companies. And that local channel is expensive today, getting more expensive. It looks as if nothing is going to drive that cost down. So I thought that the first thing really to do today was to come to the conclusion that "Yes, there is going to be an office in the future." For if we don't come to that agreement, we have to ask why we're even here. . . .

Abercrombie:

Thank you very much. I'm sure we're all relieved to hear that we'll continue to have offices to design, and not just telephone tables. I wonder if our communications experts feel that, even though increased telecommunications may not decrease the flow of people between offices, it will decrease somewhat the flow of paper within the offices. . . .

Kuehn:

I kind of strongly doubt, Stan, that you're going to physically reduce the flow of paper. . . . There will always be somebody who says "I want to see that on a sheet of paper." I think what you're going to start to see is, more economic information receiver devices connected with the telephone, but there's no great danger of paper becoming obsolete.

Abercrombie:

We start now to hear from a couple of design-

COMMUNICATIONS, ENERGY AND DESIGN

ers who actually are working putting into practice the use of telephone equipment. The first is Alan Lauck who is the Vice President of the firm of HOK and he is Director of the Interior Architecture branch of that large firm within its Dallas office. He has done a great deal of design work for energy related companies, The Mobil Co., The Western Co., and other large corporations.

products that come out on the market, and I think we've got to take a good look at the energy problems with materials we're using now and begin to cut back in some of those areas, make recommendations for uses in the industry, in the types of new materials and applications of new materials, respond to them as they develop those new materials—tell them what's good, tell them what's bad. I think that we're

Lauck:
They're only \$30.

Laudtke:
My car is already voice-controlled—by my wife in the back seat.

Abercrombie:
Our next voice will be that of Jim Morgan. Jim is a member of the Environmental Design Faculty at Pratt Institute, and he is also an associate of the New York design firm of Richard Dempsey Associates, and also the Director of the Architecture Television Workshop, a principal current project of which is a television special called "Design for Energy Efficiency."

Morgan:
The thing that Stanley and I share in backgrounds is that we both graduated from the School of Architecture at MIT, and for that that's meant almost 20 years of getting on with technology. I can never stand up in a situation like this and give a facile speech about new technology, because, frankly, my own point of view has come to be very different. We were taught technology as a religion at MIT. Once you begin questioning something like that you see that it's totally a matter of opinion of the people who are teaching you or of the institutions in which they were all gathered together. But I want to talk today in quite a different direction, and I want to speak about three things. First of all, I am going to talk about human interface technology, which I think we always have to remember—we can never stop thinking about especially in design. Secondly, I want to talk about what I see for the role of video technology, and thirdly, I want to talk about user oriented office environments. . . .

It seems to me that Americans mostly use communications technology for purposes of economic or political aggression. If you think about it, what we're doing is pushing ourselves

Housing the necessary gear requires the one thing that has always been at a premium: space.

Lauck:
Good morning. Thank you, Stan, and I also want to thank Jim Bidwill and the other members of the panel. The subject for today is quite complex. As Stan said, we could discuss it the rest of our lives, and I think it's going to be important the rest of our lives. It's obvious that the energy question *per se* is one that is now being discussed by all people in this country with direct effect upon all of us and, specifically, with direct effect upon the planning of office space and office buildings.

I want to talk about what some corporations in the United States and around the world are looking at not only in research and development of new products that will be required, but also at how their companies can afford to continue producing their present products. These companies are finding that it's very confusing for them. While some companies spend up to 50 percent or more of their research and development programs on energy related products, they are also finding that they've got to spend a considerable amount of time on the process of producing that new product and the cost of producing their old product, thus reducing the total cost of the business. Probably in our industry, the biggest thing we've seen (and I consider this to be the tip of the iceberg) is the development of ambient task lighting. It's a complex subject, but I think that it's the first thing that we've seen that we can directly relate to, and clients all now want to know about it. They've seen it in publications and they've read about it. However, I have talked to some lighting consultants who don't think "energy in" is equal to "lighting out." I think there's a lot of controversy still on that subject.

As companies and corporations are developing these products from chemicals, petroleum and aluminum, they begin to find cost increases in producing those raw materials. The market will only bear so much of that cost, and so I think one of the things that will happen is that we will begin to see the development of new materials to be used in projects and a reduction of the kinds of materials which we see now; some plastics will become more difficult to obtain; the production of steel and aluminum will become more expensive. Businesses will then start to look for other alternatives and materials, and as they look for those alternatives I think that the big responsibility that we have is not to just wait and see what they come up with and then try to use it. I think that the design community has a very important place in speaking out rather than just accepting those

going to find that if we really do have an energy problem (and there's no question about that) then a drastic change in materials available is critical, and I think the design community is going to have to play a large role in that because it will have to be done in such a short period of time compared to the time of development of the materials that we've got now.

Some things that are starting to appear in research and development are just some wild ideas, particularly in the building system area, electrical materials, lighting materials, heating and air conditioning concepts, and there are now the people studying all those things with the goal of less energy consumption in air conditioned buildings. As an example, there is an engineer in Florida who is now developing a new air conditioning circulator that uses no fluorocarbon. With that development, the cost of air conditioning buildings would be considerably less. There are other possibilities being considered, such as simply switching off air conditioning systems (like we've learned to switch off lighting) when we leave a room. Or even voiced-control switching, which has been

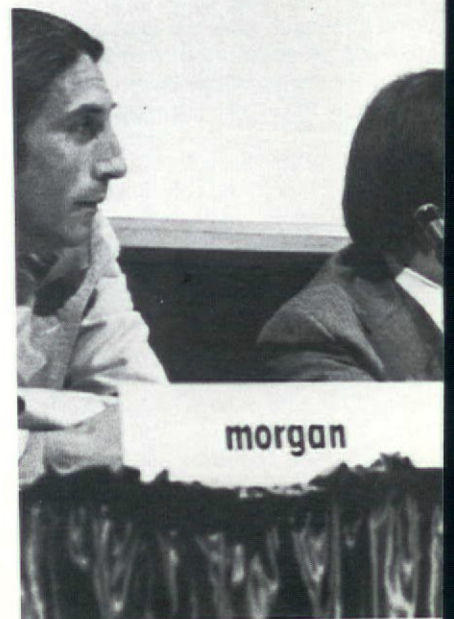
Plastics . . . will become more difficult to obtain; the production of steel and aluminum will become more expensive.

Morgan and Lauck

developed to the point where its cost is reasonable. Where I find that actually in use is in a new toy that will be on the market for Christmas. It's a Volkswagen Bus; you can give directions to it and tell it to turn left or right through voice control. And the only reason you can do that is because the electronics industry now has the capability of putting that mechanism into a very small package at very little cost.

Again I want to point out that I think we've just seen the beginning of the effects of energy considerations on our industry. The major corporations and the United States Government have recognized the need for more research and development. I think that our research and development is a gradual process, and it starts with the very largest corporations and the government, but it will gradually come to involve designers directly—it's just a matter of time.

Abercrombie:
Thank you, Alan. I can hardly wait for Christmas to have a voice-controlled bus.



goods and our ideas on people who have their own cultures already. It's not a matter of purely economic goals because many Americans sincerely feel that our technologically sophisticated methods are best for everyone. But the point is that technology need not be seen as a method for pushing people around. I think it's important that we as designers never forget that technology can be used the other way around, as a way to increase and to intensify the pleasure of people in whatever they're doing. I do believe that people who work often have a very real commitment to excellence in doing their job for reasons other than the money. They care about accomplishing something, and I don't mean just designers and professional people. You've seen waitresses who do the job with a kind of flair and are interested in what they're doing for you. It's possible in every kind of work.

In terms of design, therefore, the chief use of technology is as a process which increases the variety of potential human experience. I think the principal place it can have an effect is in the office, in the commercial environment that we are involved in. What we seem to be doing today as designers is everything we can to minimize human contact; we're increasing sensory privations. We're trying to set up working environments so nobody bothers anybody else. The fact is that's the wrong way to do things. People need to talk to each other.

I had at one time the opportunity to work in the brand new offices at the Architectural Record, of which I was once an Associate Editor. Each editor had his or her own cube of space. You could close the door and then were supposed to be able to think and write better. I thought you felt yourself in some kind of space ship because it was so quiet and across the street all you could see was the other building. It was eerie. What I noticed there and (I think this really is something that designers should follow up more) is that there was something that I called the "secretarial mafia." That there was a level of activity in that big office wherein the secretaries were the primary means of communication among all of us who were, you know, too important to talk to each other. More than once my secretary would say, "Do you know that Brad is thinking about giving you a piece on such and such?" And I would say, "No, I didn't know that." So I would pick up the telephone—this was Centrex—and I would say, "Is it true, Brad, that you're planning to do that?" He said, "Oh, I've been at it for three or four months." I said, "Well, do you realize that I'm thinking about doing an article about a similar matter, and how the two of us are going to be talking about that?" He said, "You are right, we should have been talking about that." And how did I

trouble with telecommunications theory: it all sounds so "science fiction" with no account taken for human involvement and emotion.

Now I happen to be very much taken with the work of a man called E. F. Shumacher who wrote a book called "Small is Beautiful." I'm not going to say much about that except to tell you you should read it. He wrote about technology based on human scale and individual input, and he called that "appropriate technology." By individual input, he meant that if you need a pump to pump water there's probably a way to do it with a few sticks and an old dipper or something, that you can figure out yourself. It's technology, all right, because it's a systematic attempt to solve a problem, but it isn't something that somebody made in a factory and shipped to you which took six months longer anyway and cost a lot more money than you expected. The point is that there is an appropriate technology which I think can be applied to the general design of offices that I want to say something about. For instance, I think

Technology should not be seen as a method for pushing people around.

all this business about using computers for drafting is an example of misuse of energy. Not to mention the cost of installation, it's a fact that you probably have to know more as a programmer on the drafting computer than you have to as a draftsman. I think most people can figure it out—drafting, I mean. With my students, I say that the hardest part is to try and make the lines touch at the corners. So I think that far from needing to use energy through proliferation of machines (and by that I mean automated offices), we're in a labor-intensive period which may last until the end of the century. I personally haven't any plans for beyond that. So these are some things to think about—people need jobs, and, when they have them, they need to talk to each other.

Let me say a little something about video technology. By video technology I mean *low-fidelity* television, which is why I think you can call that appropriate technology and not high technology. It uses electronics and all that and it comes in little black boxes that you get from Japan, but it still is what I could call a humanized technology. The principal quality of video is that it really is at its best when it is focused on human faces. It can even be focused just on human eyes. It can be very powerful.

Now my most vivid experience with this was with a man called Philip Johnson. He has over the years become an extremely easy-going per-

video—that you get from a person like that proves that television really can convey texture and emotion. I mean with a man like that you can sense the excitement and the vigor of his commitment to his work, just as you could if you put the camera on one of the walls that I was talking about. You see, that's one of the things you can afford to do with video but not film—put the camera on and wait until the subjects forget about the camera. Then they tell you what they're doing and thinking. Now it seems to me that video may be the picture telephone we have been hearing about all this time. After the technology becomes more available, it's entirely possible that all you will have to do is plug it into your telephone (which becomes your camera and monitor) and you would have a visual telephone and it would work perfectly well. As I say, it may be low fidelity, but you would still have a clear shot of face—you could see all the wrinkles and everything. After all, video is now technically perfected: it is cheap and it is easy to use. It isn't

the kind of high technology we have heard about. I could even see it taking the place of letters—it's a possibility—but I think I'll agree that it isn't going to do away with paper work.

The final thing that I want to say is that while I think that office landscape is a marvelous innovation, opening up new possibilities for the designer, I think the real problem is that we as designers are all so concerned with neatness and organization that we keep cutting away and chopping away the potential for human interaction. That's what I saw at Pennzoil—a very beautifully done office landscape setup—the money was not spared. All the devices that can be used to increase employee efficiency and to minimize sensory distraction have been used, but I walked around those offices and I got more and more a sense of alienation. Everyone was out of sight behind partitions or plants. I think that what designers must do is try to work against that. Sure, use the office landscape, but give people many opportunities for interaction and change. Now, finally, this is what energy-effective communication means to me as a designer: we must strive to simplify processes as they effect human use. We must aim for the greatest possible human involvement and not those complicated and potentially alienated situations where the technology takes over. I think the designers are in a unique position to encourage decentralization of management. In other words, a few words in the right place, and they'll begin to see design and planning in a whole other way. I see the designer as a guide, a companion, as a helper to the client and not an esthetic dictator. My feelings get stronger and stronger all the time that our role is not one of giving everybody a package that looks terrific in a picture. That's what I think communication is about: it's not about machines; it's to let people walk around and talk to each other.

Abercrombie:

I think that was a splendid demonstration of both communication and energy. Thank you, Jim, and thank you all very much.

Yes, there is going to be an office in the future.

...but? I found out from my secretary who was just gossiping, right? Now in design offices, things happen a lot more because we tend to work together as a group. And we talk a lot; every office every morning, we have our half hour talk to make people feel better and then I start to work. But the thing is that it's been institutionalized at places like McGraw-Hill and all of its magazines, people don't talk to each other as a matter of course. That's the

son. At an earlier television project which was to be a college-credit series called "The American Architectural Experience," he was one of the people I interviewed. We then went down to Houston to look at Pennzoil Place which he had designed. Anyway, Philip Johnson has learned to use the upper part of his body to communicate; he's become a very fluent individual from the shoulders up; I mean using the arms and face. The quality of television—

So battered and maligned are the nation's older cities that a major business concern's decision to remain "downtown" is cause for general celebration. When the Graybar Electric Co. announced it would expand its business in New York—in the same Graybar Building it has occupied since 1934—there was no ticker tape parade, grateful as the city was. That was fine for Graybar, a quiet, behind-the-scenes giant in electrical supplies and equipment distribution. As its new interiors by JHP Designs, Jerome H. Parmet, president, reveal, Graybar is thoroughly devoted to top quality service for its industry.

Graybar has its own proud heritage, of course. The telephone was invented by one of its founders, Prof. Elisha Gray, Oberlin College physicist. Unfortunately for him, it was also invented by Alexander Graham Bell, who outraced him to the U.S. Patent Office in 1875 and won, by a few crucial hours. Fate was generous to Gray nonetheless, who joined forces with a former telegrapher, Enos Barton, to manufacture electrical apparatus and later, to distribute products by other manufacturers. The com-

JHP DESIGNS

GRAYBAR ELECTRIC CO.



pany that began over a century ago with \$400 from Barton's widowed mother became Western Electric Manufacturing Co., the world's largest producer of telephone equipment and an important source for lighting and power apparatus. From this emerged Graybar Electric in 1926, as a major distributor of electrical equipment whose annual revenues exceed one billion dollars today.

The question of its headquarters location was approached as methodically as the company's own expanding operations. Such issues as general business environment, transportation, and renting and utility costs were debated by the three competing design firms asked to write feasibility studies. In the end, the company's offices at 420 Lexington Avenue won over other sites in New York and in a number of other cities.

Certain factors greatly influenced this decision. Rents were competitive in the Graybar Building. A departing tenant freed 10,000 sq. ft. to augment Graybar's existing 30,000 sq. ft. The building's management was committed to upgrading its quality. Building services including air conditioning were judged as better than those in many new buildings. Significantly, J. Walter Thompson, the nation's largest advertising agency, had already demonstrated that renovation was a plausible alternative in the building.

Existing and new spaces were consolidated by removing the through wall during a year-long three-phase construction program that swept out a sea of battleship gray desks in favor of Queen Anne, Chippendale, and other traditional furnishings. JHP Designs paid particular attention to the creation of airy open spaces and to detailing them down to the wainscot enclosing banks

of filing cabinets and the wood trim wrapped around steel door bucks. Perhaps the only deliberate departure from this attitude appears in a contemporary lounge intended to provide contrast and relief from the overall milieu.

Renovations like the Graybar office continue to remind us of the value of existing structures and facilities in a time of high construction and energy costs. While the primary objective of Graybar and JHP Designs was undoubtedly to provide a better working environment for Graybar employees, client and designer have made admirable use of their resources. And the result is gratifying to the eye. Sensitive handling of symmetries, alignments, and scale in plan and elevation by JHP Designs has given Graybar's space that elusive yet vital sense of place. Messrs. Gray and Barton never worked here—but they'd probably feel right at home.

ROGER YEE

Photography by Stan Ries



SOURCES: Secretarial and double pedestal desks and credenzas: **Jofco**. Executive swivel chairs and secretarial posture chairs: **Alma**. Side chairs: **Bright Chair**. Lateral files: **Storwal**. Fluorescent lighting: **Day-Brite**. Decorative lighting: **Lightolier**. Light switches: **Leviton**. General carpet: **J.P. Stevens**. Custom carpet: **Rosecore**. Custom cabinetwork and moldings: **Fred Samuel**. Custom wallcoverings: **Crown**. Drapery treatments: **Draperies for Home & Industry**. Art work consultants: **Art for Industry, New York**.



An urban success story: adept space planning keeps a landmark company content in its namesake headquarters building.



At home with Graybar: vestibule settings, opposite page, office and conference room, above and below left, and dining/lounge facility, below right.



Surely one of the most prestigious, the most publicized (for example, in March 1972 *INTERIORS*, pages 76-91), and the most influential designs of the last decade has been that of Skidmore Owings & Merrill of San Francisco for the Weyerhaeuser Company of Tacoma. The building itself, strong but romantically terraced and ivy-covered, was a persuasive illustration (from urbanists' standpoint, destructively persuasive) of the view that executives should gather their corporations about them and flee the cities for the suburbs. Isolated from suburban sprawl by a wooded buffer of 230 acres, sited like a dam at the edge of a ten-acre lake, and enhanced by Sasaki, Walker Associates' landscaping, the building was also an outstanding example of architecture-landscaping integration.

But most important was Weyerhaeuser's role in the development of the open plan office. The Weyerhaeuser job was remarkable in two respects: first, in the development—by Knoll International in close association with SOM—of the Knoll Stephens system, originally designed with this specific installation in mind, later a standard part of the Knoll line; second, in the totality of its commitment to the office landscape concept. Not only was office landscaping used for the lower three floors of general office space, but it was also used throughout the top floor, the area set aside as executive territory. In one sense, the executive floor was most open of all, for the partitions there were only 54½ inches high, rather than 58 inches as on typical floors. All executive offices were a standard 9 by 15 feet, except for that of president George Weyerhaeuser, which was slightly—but only slightly—larger. (These private spaces, of course, were floating in a commodious ocean of free area—office areas for only fifteen executives and their assistants on the entire 20,000 sq. ft. floor—so that there was more privacy than the actual figures of partition height and room size might imply.)

Recent personnel changes (for example, the retirement of an on-staff legal counsel) provided a convenient opportunity for recent revisions to the Weyerhaeuser executive floor. But the real impetus for the revisions came from executive attitudes. As Charles Pfister, SOM's talented Associate Partner in charge of the design, says, "Over the past few years, we've watched businessmen take an increased interest in their surroundings. They have new concern for pleasant environments, and they want their offices to be more informal, less structured in character, thereby creating an atmosphere in which ideas will flow more easily."

The actual nature of the revisions made—what was changed, what wasn't—can be read not only as a change in attitude but also as an indication of what Weyerhaeuser has found workable during the last seven years. By implication, the revisions are a comment on the success or failure of modern office planning in general. More accurate than any other user-evaluation technique yet devised is this test: given an opportunity, what does an owner want to change? The answer here is a happy one: not very much.

The revisions, on the whole, affirm the original decisions: in principle, the open planning is approved and continued; only a change in the conference areas suggests a basic rethinking of function; and a design of executive lounge and

SOM/SAN FRANCISCO

WEYERHAEUSER EXECUTIVE OFFICES

Updating of a landmark interior suggests which aspects of modern design are lasting, which aren't.

Right, one of the newly redesigned executive conference rooms—more comfortable, more low-key, and more inviting than before—in the 1971 Weyerhaeuser headquarters. Vignelli-design "Sarotoga" chairs and sofas: **Stendig**. Tubular Mies chairs: **Knoll**. Carpet: **Spinning Wheel**. Lighting: **Edison Price**. Painting: Tadaaki Kuwayama.

Photography by Jeremiah Bragstad except as noted



WEYERHAEUSER

dining areas shows clearly a change of taste since their original design, but no need to revise basic space-planning assumptions.

Most obvious of the changes made is in the executive lounge, the most glamorous and ambitious space in the building. This is a change of key, however, not a whole new song. Gone most noticeably, is the wall of Chinese red lacquer; in its place, a wall of English brown oak veneer, selected by SOM designer Charles Pfister for its quiet graining from a treasured cache which had been waiting seventy years in Weyerhaeuser's plant for "something special." Other changes in keeping with that first one: general darkening of the color palette (some white lounge chairs, for example, re-upholstered in dark brown), and the introduction of more traditional accessories (painting, crystal and silver) than would have been considered seemingly just seven years ago.

Left, executive lounge area as originally designed; below, the same space with its new look: dark wood replace red lacquer; leather screens replace partitions; art, antiques, and extra cushions give a softened, more residential character. Lounge furniture: Knoll. Ceiling projector lights and lamps: Casella, Inc. Screen: Marco Mfg. Co. Oak paneling: Weyerhaeuser. Carpet: V'Soske. Leather: Legallet. Other upholstery fabrics: Jack Lenor Larsen and Knoll. Painting over fireplace: Kennedy Galleries. Japanese admiralty chests: Kuromatsu. Silk pillow fabric: Scalamandré and Brunschwig & Filis.

Ezra Stoller © ESTO





Executive conference rooms are also being revised. Whereas their original design seemed intended primarily for groups within the organization, the outside visitor is now more consciously considered. The redesigned spaces are thus considerably more warm and welcoming than before. And more impressive, as well.

Not that the original SOM design was any slouch; indeed, there were aspects of brightness and clarity about it that many will prefer to the new, softer character. But Weyerhaeuser's new look is an instructive demonstration of much that is happening on the forefront of modern design, for it is freer, more inclusive, more eclectic, more romantic, more permissive, and considerably more relaxed than modern design has been before. The oversimplifications of early modern dogma have served us well, but many of our most forward-thinking designers no longer feel rigidly bound to them. A comfortable new freedom is in the air, and the prospect of change is an intriguing one.

STANLEY ABERCROMBIE

Left, outside the executive suite, a planted terrace flourishes after seven years of care. *Below*, an executive dining area as redesigned. Dining chairs: **Marco Mfg. Co.** Leather: **Legallet.** Ceiling projector lights: **Casella, Inc.** Mirrored niche and other millwork: **Coastcraft.** Antiques: **Louis D. Fenton.** Tableware and glass candlesticks: **Tiffany.** Carpet: **V'Soske.**







Left: Reception area from stair landing. Handrail is polished aluminum. Coromandel screen, behind seating group, and sculptural modeling of wall profiles add distinction to the space.

Right: Reception area unified by green carpet. Below: Conference room, with custom table of oak burl.



ISD LAW OFFICE



Photography by Jaime Ardiles-Arce

The law offices of Shaw Pittman Potts and Trowbridge, designed by ISD Incorporated, are spaces planned for expansion, however an often accompanying "institutional planning" look is avoided by varied room size, detailed corridor treatment and an eclectic art program. This 85 attorney Washington D.C. firm achieves a unifying design concept—one that presents an appropriate image to clientele without sacrificing individuality—which implies the dynamic growth patterns of the firm, as well as respecting the firm's traditions and the individuality of its various members.

To maintain an intimate character, the firm chose new space in a building with appropriately small floors. Room for considerable future expansion, planned through 1980 to accommodate five additional attorneys per year, was also planned for the library facility, which expects a growth rate of twenty percent of linear shelving feet per year.

An institutional look was avoided by the designers in that long corridors were broken by extending the columns and walls of conference rooms or reception/waiting areas into the corridor space. The corridors are extended to the window wall at either end, thus allowing the introduction of natural light.

The private offices are located on the perimeter of the building,

while paralegal offices and small work/conference rooms designed for individual casework are housed in interior zones. The two main conference rooms and a smaller visitors' conference room are centrally located. Due to the corridor treatment, the dimensions of private offices vary, thus eliminating the boredom sometimes created by uniform size and shape.

The design concept of unity combined with individuality is reinforced by the use of color that is strong but consistent throughout. The carpeting for reception, general use facilities and public corridors is a rich forest green, a color pleasantly responsible for creating the bucolic, restful look of these offices. Beige carpet, used as a neutral element to complement diverse furnishings, is found in the private offices. The walls, detailed with projecting horizontal and vertical bands to lend visual interest to the public spaces, vary in coloring from off-white to a range of natural tones. These quiet wall colors are a sympathetic background for the art program and for the tones of the furniture's natural wood veneers.

A featured element of the office design is the firm's library. As much of an attorney's time is spent within this environment, it is essential that it be both pleasant and efficient. Full height glass partitions enable the visitor to view the library from the public corridor





Left: Library, seen through full height glass partition.

Right: Reception / Library corridor and holding area, showing projecting horizontal and vertical wall bands.

Below: Secretarial corridor / holding area, showing extended column division and half height file separations between the stations.



adjacent to the main reception area. Carrels, large work tables, and lounge seating are located throughout the library, with immediate access to the reference shelving. Since the library is located on the floor's perimeter, it enjoys natural light. A working environment which is too often institutional is thus considerably upgraded.

Secretarial workstations were given special planning consideration in that the columns adjacent to these workstations were extended as walls to enclose each unit on one side, while three drawer lateral file cabinets form a free standing half height separation between each two workstations. Uniform height between all filing equipment and secretarial workstations allows for planting and wall space. Best representing the varied personalities in the firm is the art program, which ranges from realism to abstraction. The representative selection of art, whether contemporary or traditional, is successfully buoyed by the simplicity of line and color chosen for the furniture and furnishings of these interiors.

RICHARD ZOEHRER

LIBRARY:

Bookstacks: **Wilson Metal Products**. Chairs: **Stendig, Inc.** Table: **Intrex, Inc.** Planters: **Architectural Supplements, Inc.** Accessories: **Giftcraft**

Leather Co., Inc. Wallhanging: Artist, **Irene Wioska**, from **Tapestry Associates**.

RECEPTION/LIBRARY CORRIDOR:

Chairs: **Stendig, Inc.** Table: **Treitel Gratz Co., Inc.** Planters: **Architectural Supplements, Inc.**, **John Rosselli** Accessories: **Giftcraft Leather Co., Inc.**, **Little-Jones** Acrylic Painting: Artist, **Daniel Lang** from **Peter Rose Gallery**.

SECRETARIAL CORRIDOR:

Secretarial workstations: **William Somerville, Inc.** Desk Chairs: **Steelcase, Inc.** Upholstery: **Stow/Davis**. Silkscreen: Artist, **Hugh Kepets** from **Fischback Gallery**

RECEPTION AREA:

Custom coffee table and reception desk: **William Somerville, Inc.** Lounge seating: **Knoll International**. Upholstery: **Scalamandre Silks**. Desk chair: **Steelcase, Inc.** Upholstery: **Anton Maix Fabrics, Inc.** Planters: **John Rosselli**. Accessories: **Giftcraft Leather Co., Inc.**, **Little-Jones**. 18th c. Coromandel Screen. Acrylic painting: artist, **Daniel Lang** from **Peter Rose Gallery**.

CONFERENCE ROOM:

Custom table: **William Somerville, Inc.** Chairs: **Knoll International**. Upholstery: **Jack Lenor Larsen, Inc.** Planters: **Architectural Supplements, Inc.** Accessories: **Tsao Designs, Inc.** Watercolors: Artist, **Jon Carsman** from **Fischback Gallery**.



The death of modern architecture is much discussed these days, but, in Chicago at least, modern architecture is too lively to pay much attention. There are, to be sure, some fascinating and refreshing recent deviations from early modernist dogma (more an indication of maturity, perhaps, than of death), but even the Miesian tradition (Mies, that modernist's modernist and architect's architect!) continues to flourish there.

Two talented young designers in the Miesian idiom are Don Powell and Robert Kleinschmidt, who recently left the Chicago office of Skidmore Owings & Merrill to establish their own independent architecture and interior design practice. The office they have created for themselves is a paradigm of Miesian order, openness, and luxury, yet with touches of easy grace and no-nonsense utility not necessarily associated with the master. The drafting room, for example, holds splendidly equipped, highly functional rows of custom-designed work stations quite different from the beautiful but terrifying austerity of Mies' own Crown Hall drafting room. The color-and-materials work room, similarly, owes more to practical problem-solving than to any aesthetic style. But the vision of drafting room from executive space and the divisions within the latter are purely Miesian in character, as is much of the exceptionally knowledgeable detailing. Miesian, too, in a less specific way, is the office's use of elegant materials—rosewood cabinetwork, Mies chairs, fine paintings, extraordinary (but simple) fabric wall coverings.

A great virtue of the present state of design is its freedom of choice, one of the choices being, of course, to use as model the work of many of modern architecture's founding fathers. Powell and Kleinschmidt have done so with confidence, skill, and taste. Theirs is not a large office, and not an ostentatious one. Just a perfect one.

STANLEY ABERCROMBIE

Carpet: **Ozite**. Files built into cabinetwork: **Steelcase**. Files built into drafting tables: ASD units by **Stinghouse**. Drafting tables, storage units, partners' office and materials workroom cabinetwork: **Woodwork Corporation of America**. Drafting chairs and secretarial chairs: **Herman Miller**. Tubular chairs: **Scope Furniture Inc.** All fabrics, including "Limousine Cloth" wallcoverings: **Gretchen Klingler**. All leather: **American Leather Co.** Marble: **Milwaukee Marble Co.** and **Peeling Co.** Stainless steel: **Louis Hoffman & Sons**. Other upholstery: **Lakeside Furniture Mfg. Co.** Limousine Cloth accessories: **Froelich Leathercraft Co.** Lighting fixtures: **Lightolier**.

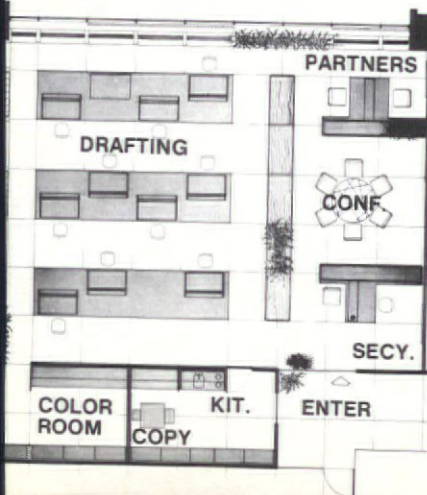
photography by Hedrich-Blessing



The disciplined elegance of a modern master in a young design firm's new Chicago office

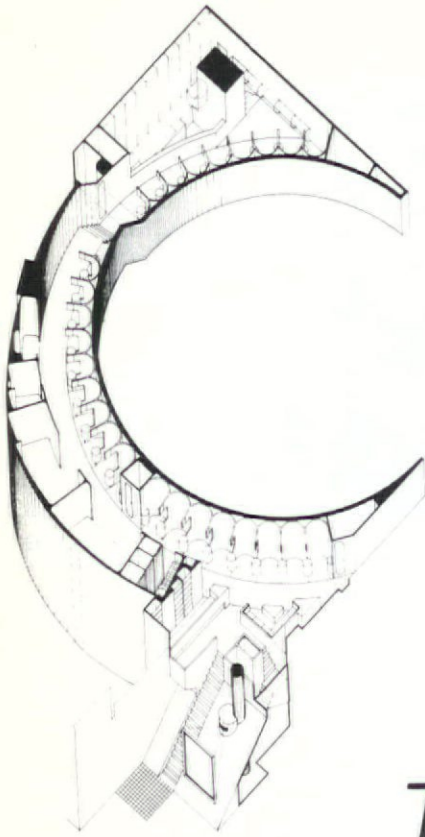
Opposite page, top: reception area as seen from glass panels in public corridor. Modular oak storage unit separates visitors and partners from drafting room (beyond wall at left). Middle row, left to right: drafting room with ten custom-designed work stations; color and materials work room, equipped with generous storage and a variety of lighting types for choosing samples; a double desk shared by the two partners. Lithograph by Robert Motherwell; kinetic sculpture on windowsill by George Rickey. Bottom, at the center of the executive area, a marble conference table and seating for six; side walls are fabric-covered cork panels.

This page, reception area with fabric-faced storage elements.



ROBERT KLEINSCHMIDT
DON POWELL

POWELL/ KLEINSCHMIDT OFFICE



Right: Projector that throws view of inside of salon on to screen at base, visible from street, is mirrored by stair wall. Attractive journey up from street is shown by stages in small photos.

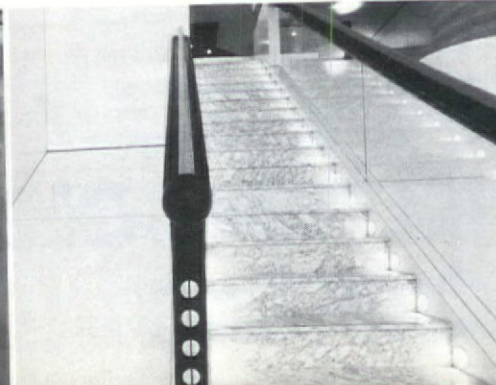
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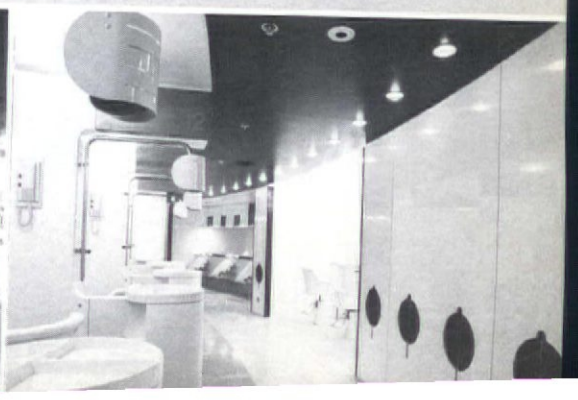
1. UNISEX HAIR SALON

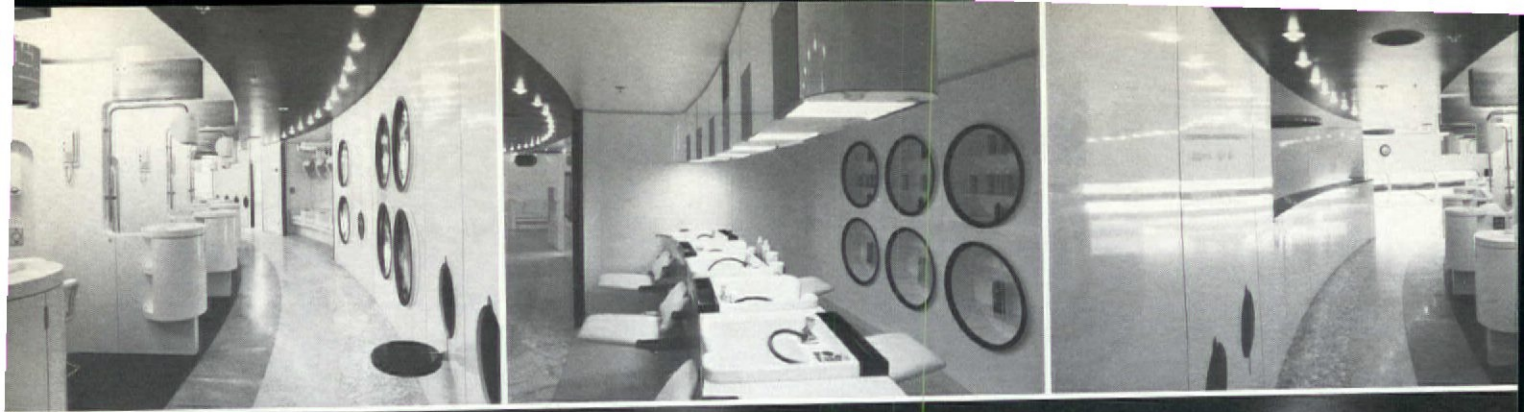
Before there was a client for the space now occupied by the salon of the De Bernardinis Brothers, leading Toronto hair stylists, there was only a waste space supposedly condemned to uselessness. It is in Toronto's glamorous new Eaton Centre. Awkward in shape and fragmented into three different levels with different ceiling heights, it was a mechanical space around the Centre's parking ramp, linking the Galleria shopping mall to Yonge Street. The Piccaluga brothers were asked to propose a way to exploit that space.

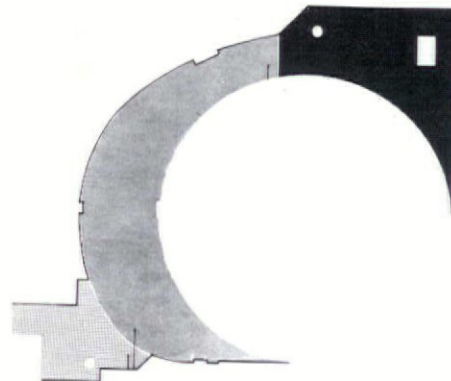
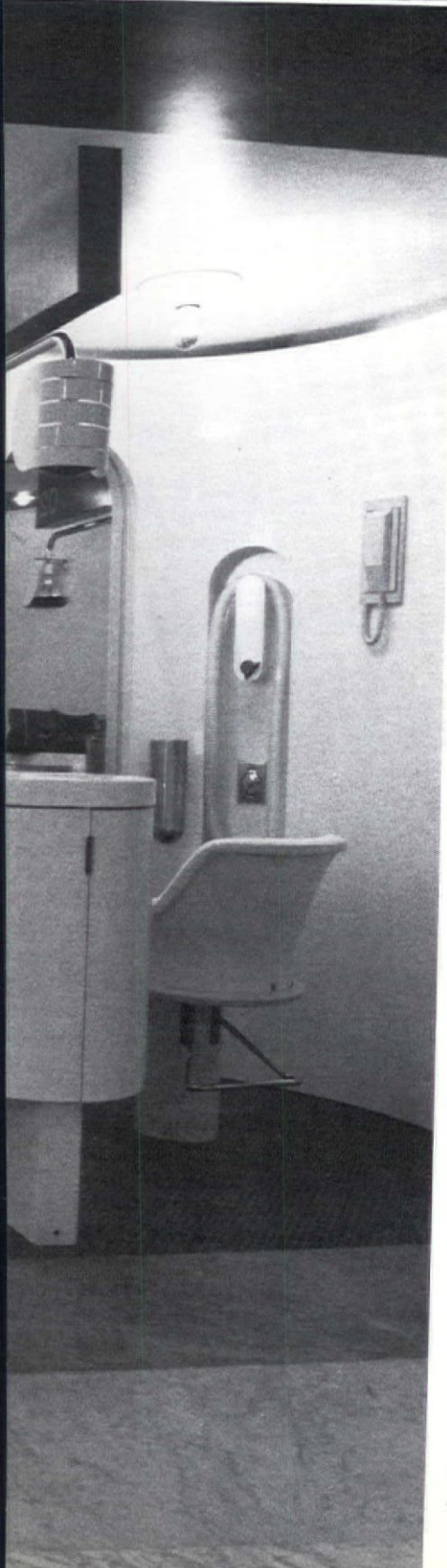
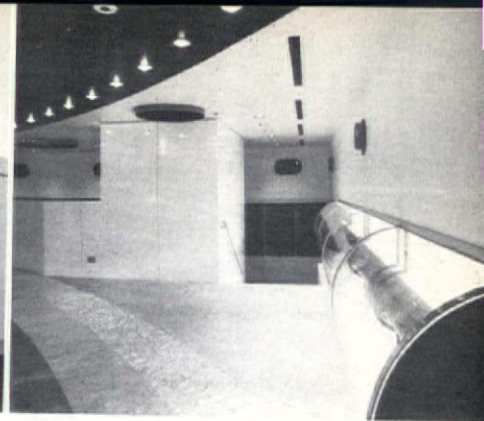
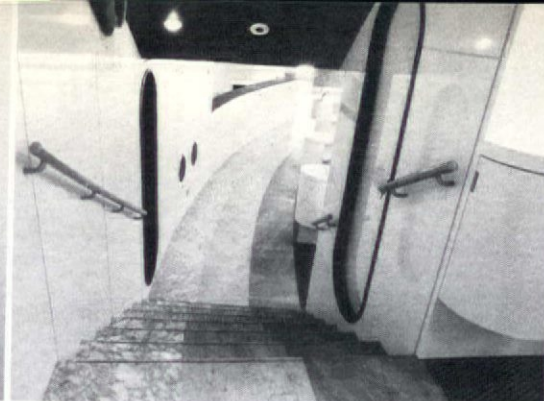
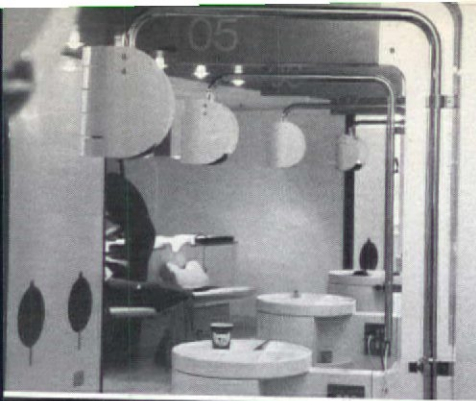
Their scheme was to provide a steep sloped plane visually connecting the main entrance from the mall to an upper hair dressing level, letting the public in the mall look in on the

Photography by Francesco Piccaluga

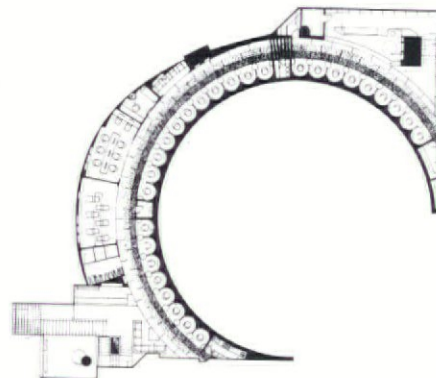








Plan of raw space



Plan of finished space

Left: The architects built everything except the chairs into the cubicles, even the vacuum attachments—one of which cleans the floor, the other of which takes clipped hair right from the patron's hair. Marble floor indicates the path, makes the climb appear a luxurious experience.

scene by means of a rear projection screen at the foot of the slope.

An inviting marble stair leads to a reception area linked to a curved circulation aisle running the salon's entire length. The aisle is flanked on one side by 28 identical hairdressing stations, on the other side by a series of semi-enclosed spaces including changing rooms, a shampoo area, a tinting area, a make-up room, and, at the lower level, a cosmetic products boutique.

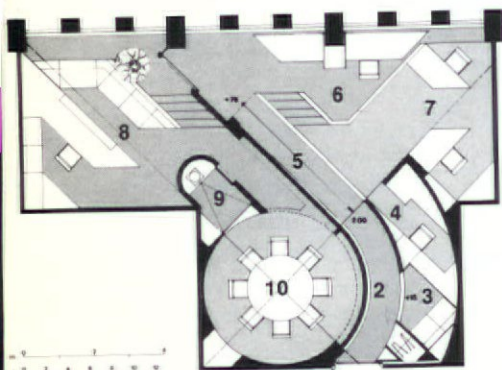
The alcove-like, semi-circular hairdressing stations were designed and built as prefabricated units—self-contained, electrically wired, equipped with an infrared drying lamp, an intercom connected to the reception/reservation desk, and a series of pockets and containers for a blower and other gadgets. Each station is also equipped with a central vacuum cleaning hose; one of its attachments replaces the traditional barber brush, and another cleans the floor after each haircut.

The unisex salon has a daily capacity of 400 customers. Efficiency is not its only characteristic, however. The environment, sophisticated and intriguing, is not consumed at one glance but unveiled in stages as the visitor explores. Radius curves are dominant in built-in projecting forms and the cut-outs for equipment. The overall surface treatment is shiny black and white, with only one punctuating color, a soft orange, applied to small ceiling light fixtures, handrails, and air diffusers. The floor is a patchwork of mosaic tiles and marble, with a radial pattern changing gradually outward from black to white.

The corporate image and De Bernardinis logo were designed by Silvio Russo. Otherwise everything in this meticulously detailed interior was custom made to the architects' design.

FRANCESCO and ALDO PICCALUGA, brothers born in Italy 44 and 41 years ago respectively, completed their architectural training in Rome, and have practiced as partners since 1961. Between 1961 and 1967 they were principals in a busy office in Beirut, Lebanon, where they did a broad variety of work from housing to product design. In 1968 they moved to Toronto, becoming Canadian citizens. Breadth continues to characterize the range of their practice, which includes interiors (in addition to the projects illustrated here, they designed the restaurants in Toronto's CN Tower); architecture (a housing project in downtown Toronto); and industrial design (a folding chair added to the New York Museum of Modern Art Collection in 1969; various chairs which won two Ontario Eedee Awards; lighting fixtures for Habitat/Intrex; bathroom fixtures; prefabricated building components).

1. UNISEX HAIR SALON



- | | |
|----------------|--------------------|
| 1 entry | 6 production |
| 2 sloped wall | 7 accounts |
| 3 waiting | 8 executive office |
| 4 receptionist | 9 projection booth |
| 5 ramp up | 10 conference room |

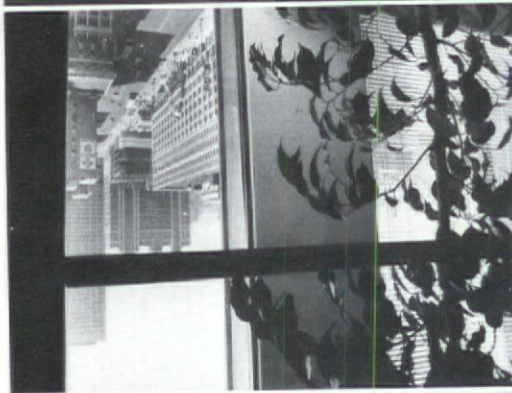
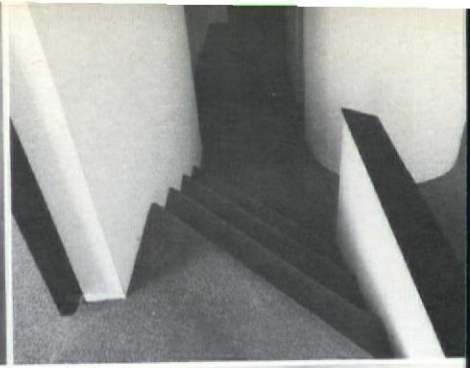
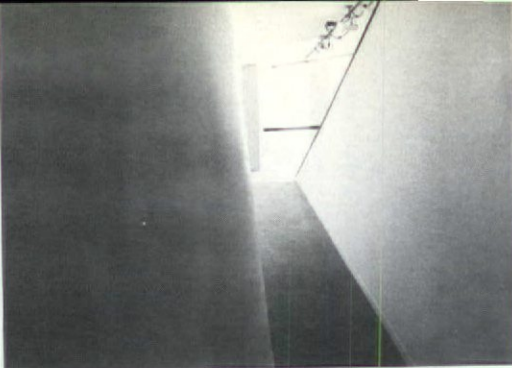
PICCALUGA: 2. AD AGENCY

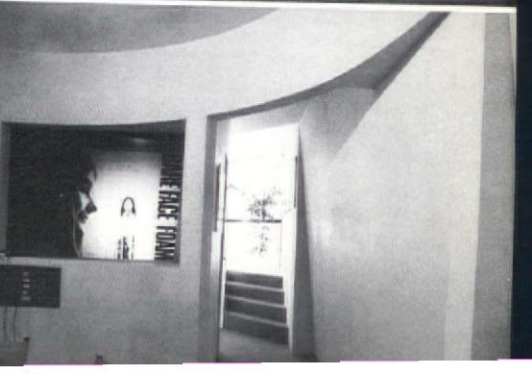
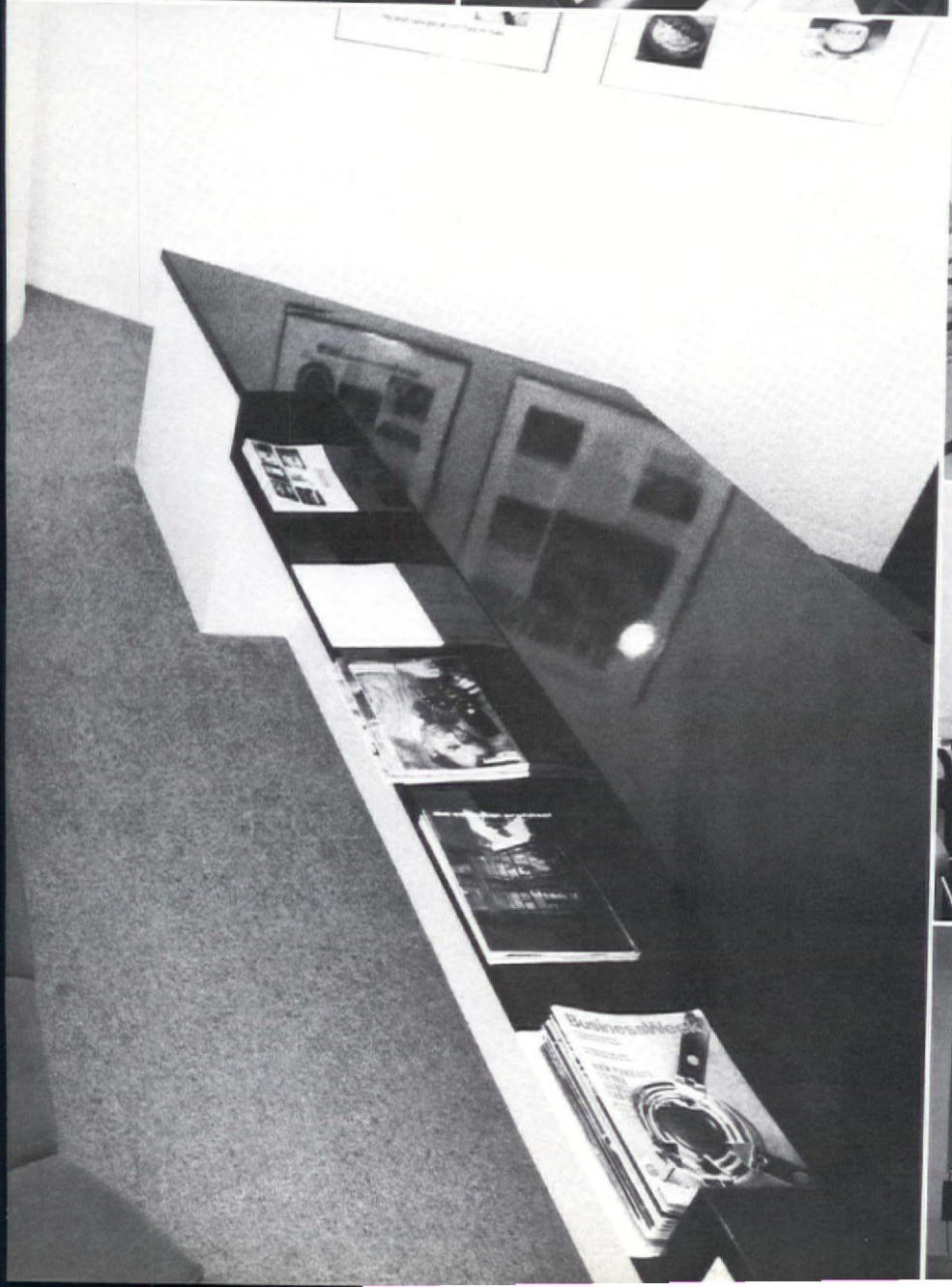
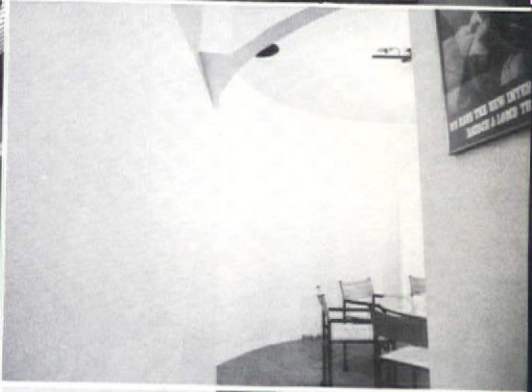
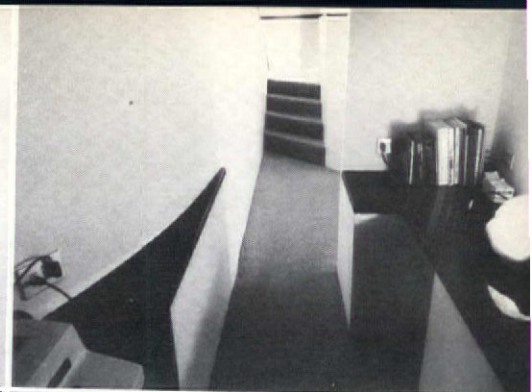
The rented space of slightly over one thousand square feet, in Buffalo's Main Place office/shopping complex, was not only dull and unprepossessing but visually cramped. Aside from accommodating the programmed functions neatly, the challenge was to produce an image of dynamism—and an experiential as well as visual impression of ample space—by extending the length of the circulation path, and by shaping the space to generate a continuously changing perspective.

To articulate the new layout within the existing boundaries, the Piccalugas set down two perpendicular axes—rotated at a 45° angle to the building grid—as a matrix. The two axes intersect at the center of the conference room. The floor was partly raised above the perimeter air-handling units and extended to the window line, so as to expand the space physically and visually. Windows now extend floor to ceiling; there is a better view, a better relationship to the exterior.

The client is funnelled through a curved corridor and up the ramp to the raised platform: from there back to the executive office or conference room. All equipment, desks, reception seating, etc. are part of the built-in structure. In this new total interior architecture of black, white, gray and burnt orange (for the reception banquette) only the chairs are free-standing elements and all are identical Piccaluga-designed caster chairs—for clients, executives, employees.

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