

9/76 Interiors



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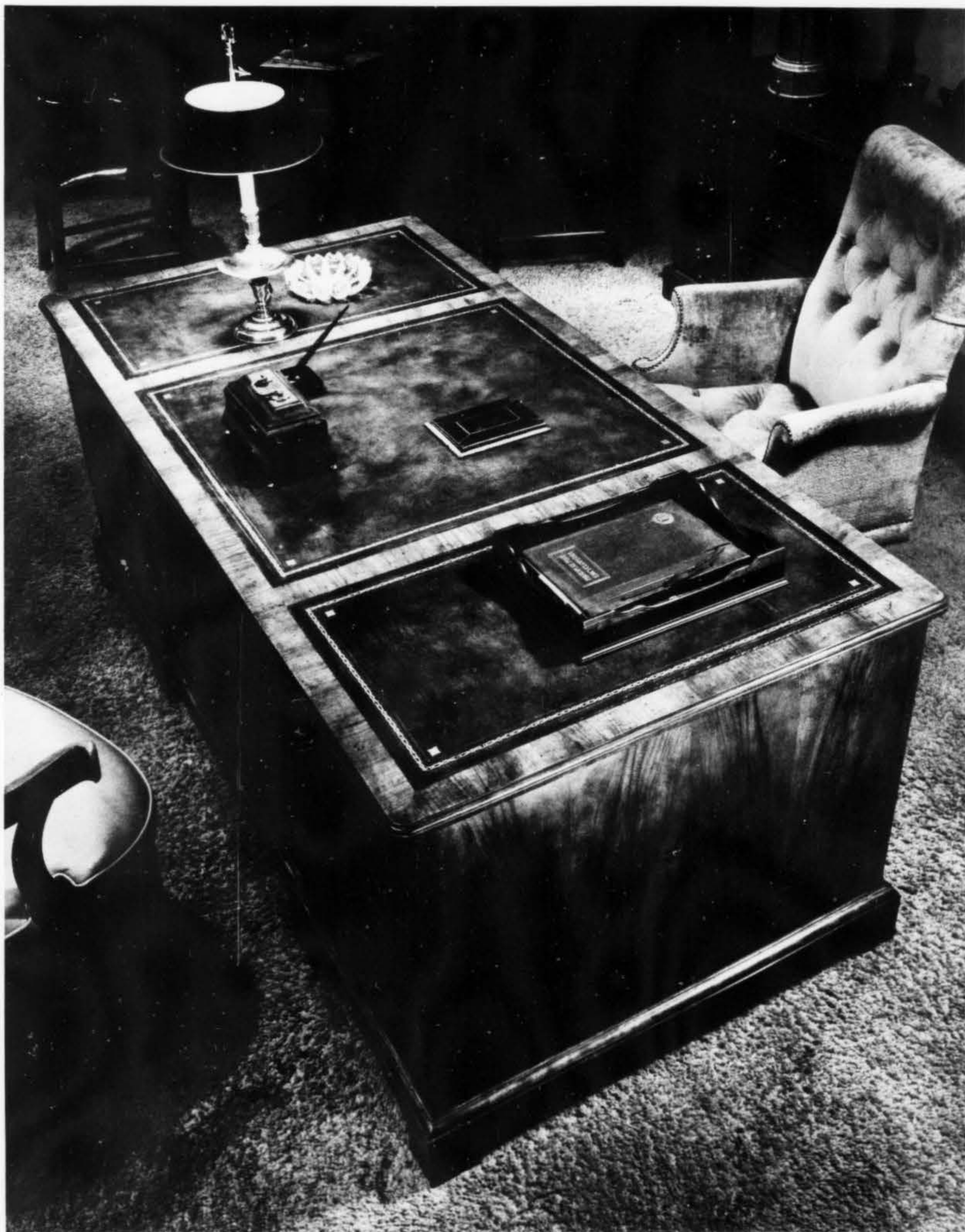
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JG/IOP

**LIGHTING FOR
OPEN PLANNING**





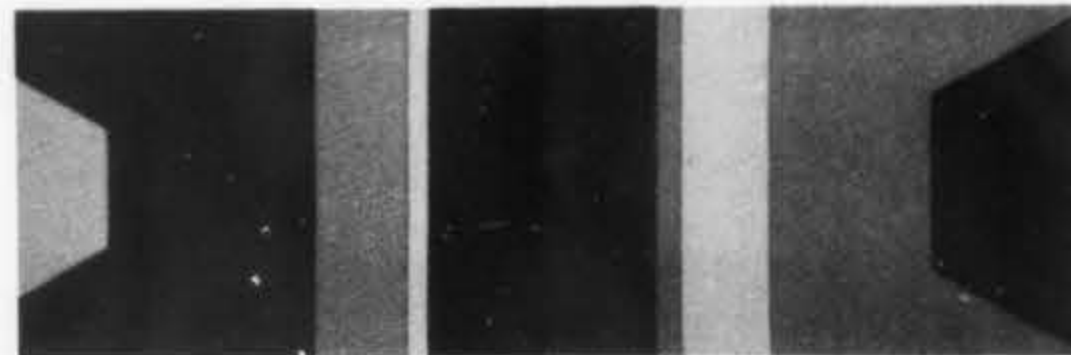
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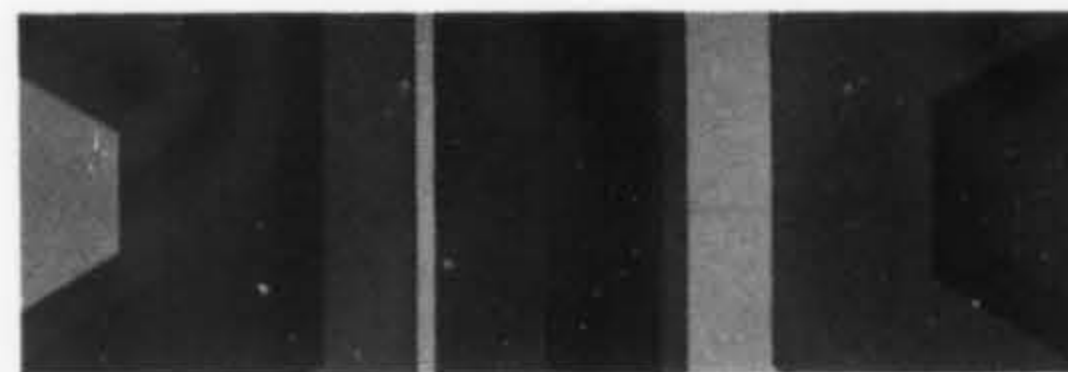
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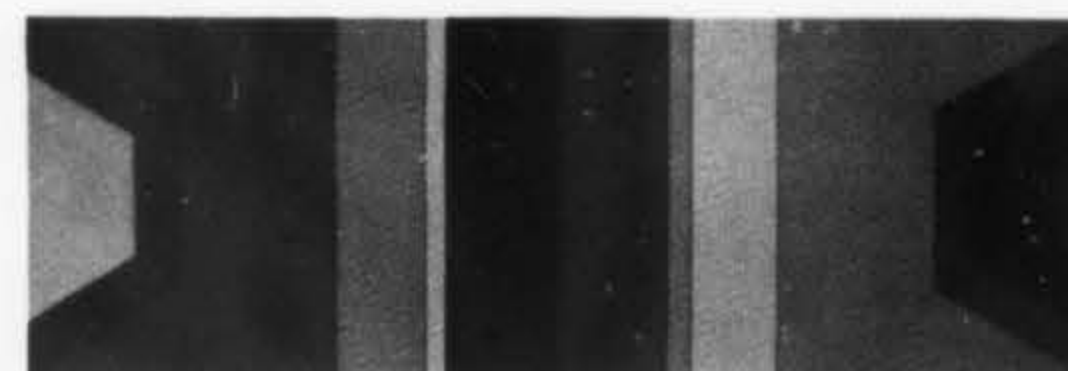
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9/76 Interiors

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La Tour Souterraine

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designers: Skidmore, Owings & Merrill
project: Tour Fiat
location: Paris, France
(pictured: Davis B. Allen
Whitson M. Overcash)



In the house that Bali built

78

designers: Dale Keller & Associates
project: Bali Hyatt Hotel
location: Sanur Beach, Bali
(pictured: Dale and Pat Keller)



UNIDO and an interview with Ilmari Tapiovaara

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designer: Ilmari Tapiovaara
project: Furniture industry development for UNIDO
location: Mauritius
(pictured: Ilmari Tapiovaara)



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project: Marimekko shop
location: Helsinki, Finland
(pictured: Armi Ratia)



High on Giv'at Ram

86

designers: Dora Gad, Arye Noy
project: Jerusalem Hilton Hotel
location: Jerusalem, Israel
(pictured: Dora Gad, Arye Noy)



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by John Marsteller

Designer's Saturday

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An open house in New York showrooms, October 1-2

Plural electrification

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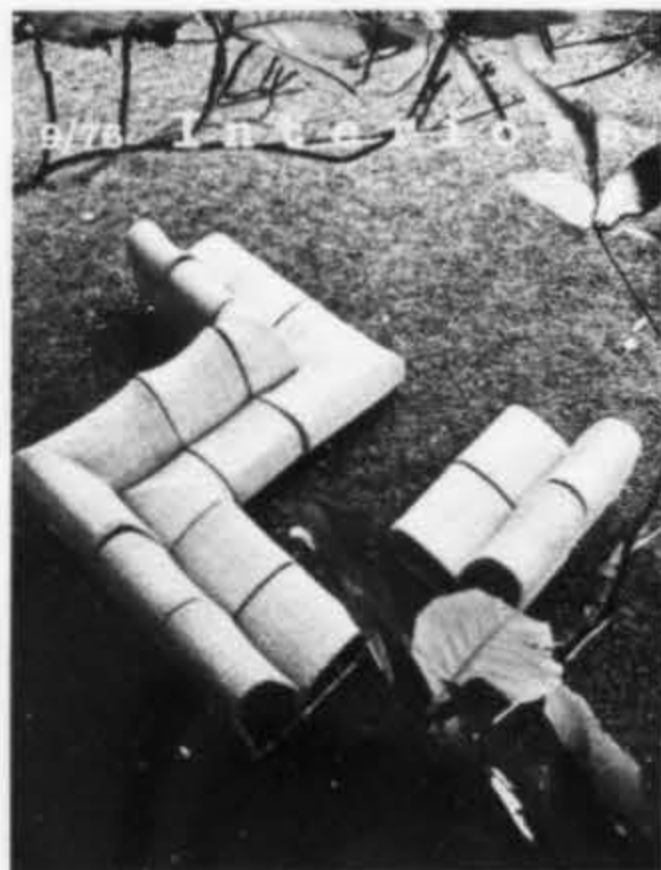
Haworth's new Era-1 system

Overseas contract sources

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America's Great Sources

144



Cover:

A rafia modular seating group designed by Ilmari Tapiovaara is part of a project for UNIDO to develop a furniture industry in the island nation of Mauritius (see page 82).

Photography by Aldo

DATES

SEPTEMBER

- Sept 12-16** **International Furniture Week**, Brussels Trade Mart, Brussels.
- Sept 12-Oct 24** **"Steuben Exhibition,"** Museum of Fine Arts, Boston.
- Sept 16-17** **1976 NFPA Life Safety Code Seminar**, Holiday Inn—Airport South, Philadelphia, PA.
- Sept 18-20** **16th Italian Furniture Show, 6th Annual Furniture Show**, Milan Fairgrounds, Milan.
- Sept 18-22** **International Woodworking, Machinery and Furniture Supply Fair**, Kentucky Fair and Exposition Center, Louisville.
- Sept 27-Oct 1** **Design Engineering Show and Conference**, Harumi Exposition Center, Tokyo.
- Sept 30-Oct 1** **1976 NFPA Life Safety Code Seminar**, Sheraton-Biltmore Hotel, Atlanta, Georgia.

OCTOBER

- Oct 1-2** **Designer's Saturday**, New York Showrooms, New York City
- Oct 6-10** **National Office Products Association Convention**, McCormick Place, Chicago.
- Oct 8-13** **National Casual Furniture Market**, American Mart/Merchandise Mart, Chicago.
- Oct 9-12** **Industrial Designer Society of America Conference**, Philadelphia.
- Oct 9-17** **13th Annual National Arts and Antiques Festival**, 7th Regiment Armory, New York City.
- Oct 10-12** **Display Show**, The Showplace! San Francisco.
- Oct 14-15** **1976 NFPA Life Safety Code Seminar**, Ambassador Resort Motor Hotel, Minneapolis, Minn.
- Oct 14-22** **Southern Furniture Market**, Southern Furniture Market Center, High Point, N.C.
- Oct 18-21** **IDEA '76 International Expo and Conference for the Nonwovens Fabrics Industry**, O'Hare Exposition Center, Chicago.
- Oct 22-24** **IBD First National Conference**, Fairmont Hotel, Dallas, Tex.
- Oct 24-25** **Home Furnishings Market**, Dallas Market Center, Dallas.
- Oct 28-29** **1976 NFPA Life Safety Code Seminar**, Hilton Inn, Oklahoma City, Okla.
- Oct 31-Nov 4** **International Domestic Contract Textiles Exhibition**, Birmingham, England.

NOVEMBER

- Nov 2-4** **1976 International Interior Design Show**, Automotive Building, Exhibition Place, Toronto, Canada.
- Nov 7-10** **Winter Furniture Market**, New York Furniture Exchange, N.Y.
- Nov 8-9** **1976 NFPA Life Safety Code Seminar**, Seattle Hyatt House, Seattle, Washington.
- Nov 8-10** **61st International Hotel/Motel & Restaurant Show**, New York Coliseum (Preview Day—Sunday, Nov. 7th)
- Nov 17-19** **Building and Construction Exposition and Conference**, McCormick Place, Chicago.
- Nov 18-19** **1976 NFPA Life Safety Code Seminar**, Ramada Inn, East Flash Airport, Phoenix, Arizona.
- Nov 21-24** **SHOPEX '76**, (Store Fittings) Brighton, England.

DECEMBER

- Dec 9-10** **1976 NFPA Life Safety Code Seminar**, Washington Hilton, Washington, D.C.

NEWS

Cesar Pelli named Dean of Yale School of Architecture

Kingman Brewster, Jr., President of Yale University, recently announced the appointment of Cesar Pelli, partner in charge of Gruen Associates, as Dean of the Yale School of Architecture. Pelli will assume his post January 1, 1977, and will continue to participate in the design of Gruen projects.

Pelli's appointment is the culmination of a long-standing involvement in Yale, beginning in 1972 when he held the Charlotte Shepherd Davenport Professorship in Architecture. In 1974 he assumed the William Henry Bishop Visiting Professorship of Architecture.

Born in Argentina, Pelli has de-



signed many award-winning buildings both internationally and in this country, including the Ezra Stiles College, and Morse College, buildings located on the Yale campus.

Orlando Diaz-Azcuy, AIA has joined the San Francisco headquarters of the architectural firm, Gensler and Associates, Inc. He will act as interior designer for major office projects, and is the designer of the new San Francisco headquarters facility. Mr. Diaz-Azcuy was previously associated with Environmental Planning and Research in San Francisco for several years.

Garland A. Earley has been named manager of conductive fibers in Dow Badische Company's Williamsburg plant. Earley, who will be responsible for manufacturing, research and development, and for promoting Dow Badische's electrically conductive fibers for apparel and home furnishings markets, joined the company in 1967. He was formerly superintendent of the company's Z-Plant acrylic fiber production unit, and that position is now filled by A. Raymond Kilgore.

John Breyspraak, Jr. has been appointed President of Standard Coated Products, a department of the Formica Corporation. He succeeds Fred G. Ledlow, who has served as president since 1974, and is returning to Canada as president of Cyanamid of Canada, Ltd. Breyspraak, who joined Formica in 1973 as director of marketing services, is a veteran of 23 years of marketing management. Also, Edward C. Collier, di-

rector of marketing for Standard Coated since late in 1974, has been named manager, marketing services, for the Formica Corporation.

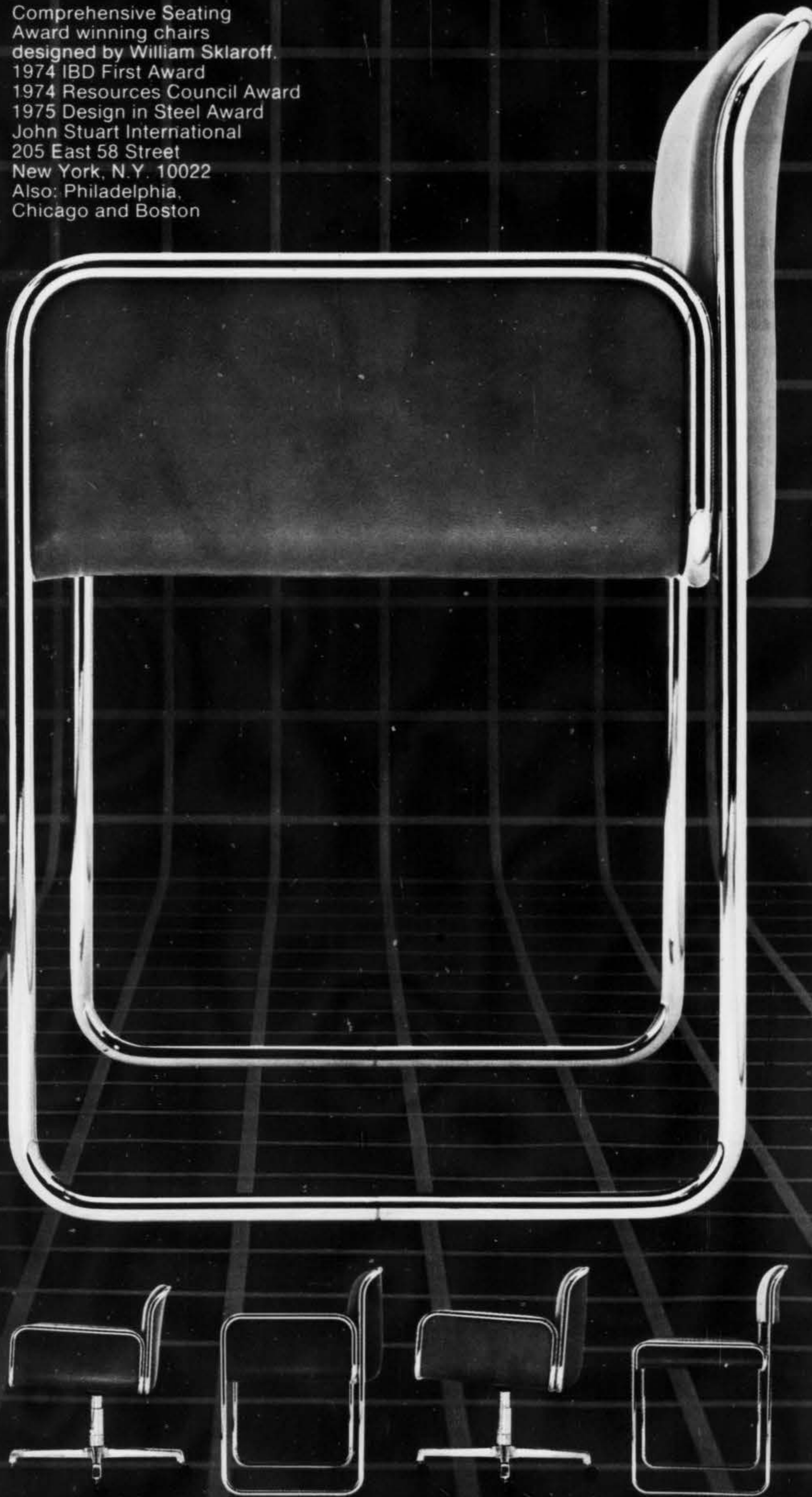
Alfred C. Viebranz has been named Senior Vice President of the Lighting Products Group of GTE Sylvania Incorporated, a subsidiary of General Telephone and Electronics Corporation. He joined GTE Sylvania in 1946 as a sales engineer for the Electronic division, and has since held various positions in the company, including serving on the Board of Directors from 1969 to 1974. Viebranz will make his headquarters at Sylvania Lighting Center in Danvers, Mass.

Charles D. Isaac has been named president and chief executive officer of J.G. Furniture Co. Inc., a division of Burlington Industries. Morris Goldman, formerly president, now holds the post of chairman. Isaac has been with J.G. Furniture since 1958.

Charles Jansen has been named northeastern regional sales manager for Monticello/Contract, the commercial carpet marketing division of Monticello Carpet Mills. Jansen will be headquartered in New York. In addition, Johnny Williams has been named southwestern regional sales manager for Monticello/Contract. He will be headquartered in Dallas.

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A perfect landing

HOK's stunning museum in Washington encapsulates history of air and space

Praises ring space-high for our national capital's newest building—the three city-block-long Smithsonian Institution's National Air and Space Museum on the Mall, officially opened July 1, 1976—a meaningful salute to America's Bicentennial.

Landmark vehicles of aviation are all there in 26 exhibit halls—from the Wright brothers' wobbly "Flyer" to the Apollo 11 Command Module; from Lindbergh's "Spirit of St. Louis" to 72 ft. missiles in a "missile pit"; from a walk through a skylab to a piece of moon rock that can be touched.

Designed by Gyo Obata of Hellmuth, Obata & Kassabaum (HOK), the museum's vast 685 ft. by 225 ft. dimensions are formed into four geometric blocks, sheathed in 1¼-in. Tennessee Cedar marble that matches the material of the National Gallery of Art which the museum faces. The marble blocks enclosing galleries are interrupted by three recessed bays of double-glazed bronze-tinted glass that reach from ground to the third story, and are roofed with bubble-shaped plexiglass skylights. Tubular trusses—designed to carry heavy suspended aircraft—and the steel framing of the structural system give the open bays a look of contemporary hangars. These naturally lighted spaces Obata visualizes as outdoor courtyards, relating the exhibits within to the sky—their natural environment. Exhibition space covers 10 acres of the first and second floors. The third floor contains a library, offices, and a cafeteria. Interior planning and design of the museum is by InterArc, a HOK subsidiary.

Among other areas in the building are the 485-seat Theater/Auditorium with its British IMAX system that projects 70mm film horizontally on a curved 55 ft. by 75 ft. screen, and the Albert Einstein Spacearium (modern day



Photography by Barbara Martin



1 Marble and glass facade at night-time. **2** Public cafeteria on top floor. **3** "Spirit of St. Louis" hanging freely inside museum entrance, facing National Gallery of Art. **4** Balcony view of early passenger planes. **5** Missiles rise from a missile pit. **6** Bronze "Continuum" by Charles O. Perry.

planetarium), seating 250 in-the-round. Its instruments were a Bicentennial gift from the West German government.

Beyond the exhibits and audience participation, the museum's intent is to explore future directions in air and space travel, to serve as a center for national aerospace historical research,

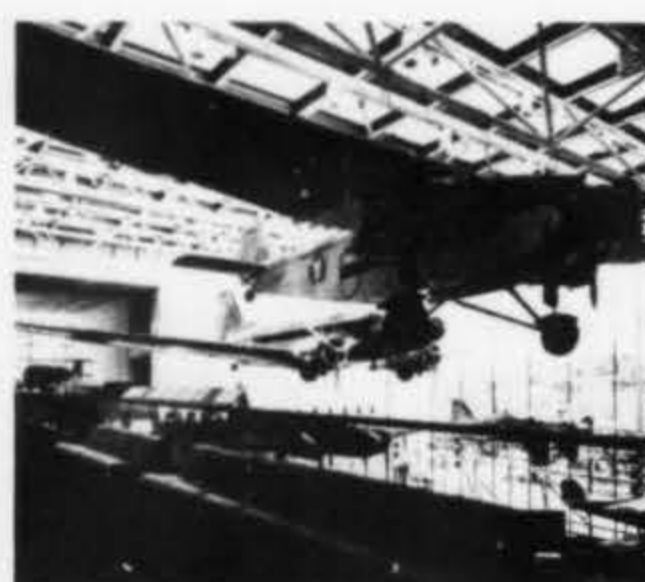
and offer educational opportunities and insights into practical spinoff effects of the constant advances being made in air and space technology.

Michael Collins, Commander of Apollo 11, is the museum's director. Teamwork between the architect, the General Services Administration, and Gilbane Building's construction methods is credited for completion of the \$41.4-million building on time and within the budget. Every effort has been made to provide barrier-free architecture, while various programs for the handicapped will make visits more meaningful.

continued on page 8



3



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6

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NEWS

Design volunteers extend outreach to the world

The New York chapter of ASID has initiated a non-profit volunteer design organization to offer assistance to international governments, organizations, communities, or industries in the realm of interior environments or product development. Called the American Design Corps, the group is headed by Barbara Schirmeister, and is aimed primarily at the developing nations and public service groups.

"While the Corps is non-profit," explains Ms. Schirmeister, "it is not a charity. Since no fund has been allotted to subsidize the program, clients will be asked to pay according to their ability."

The group is currently prepar-

ing a brochure detailing the potential services of the Design Corps, and seeks information from members on projects in developing nations or industries. Case histories including facts, figures and pictures, should be sent to the American Design Corps, N.Y. Chapter headquarters, 136 East 57 Street, New York, N.Y. 10022.

The group will take a booth at the upcoming World Trade Fair, and is in the progress of forming an Advisory Committee, and searching for potential sponsors. (Ed. note: for a case history of one such project by Finnish architect Ilmari Topiavaara, for the furniture industry in the Island of Mauritius, see page 82.)

IDEX '76 slated for October 21-23 in St. Louis

For the third year, IDEX '76, an interdisciplinary design exposition, will be held at Laclede's Landing on St. Louis' Riverfront. The three-day event will feature contract furnishings exhibits, speakers, workshops, tours, student competitions, and social events.

IDEX was developed to further multi-disciplinary relationships, and forecast future design directions. These associations will participate in the event: AIA, ASID, IBD, the Industrial Design Society, the American Institute of Planners, American Institute of Graphic Artists, and the American Society of Landscape Architects.



Architectural awards

The Gold Medal of the French Academy of Architecture, France's highest award for design, was recently garnered by Jose Luis Sert, for the Maeght Museum, St. Paul de Vence, France. The honor is bestowed once a year on an architect, historian, or artist "who has shown

great ability in the service of architecture and construction."

Vincent G. Kling, managing partner of The Kling Partnership, received the Carl E. Shawer National Design Award for Excellence of the Architectural Precast Association, for designing the Hartford Civic Center, in CT.



Persian bazaar meets revolving rooftop

Touted to be the Mideast's most luxurious new hotel, the \$40 million Arya-Sheraton, in Tehran, designed by Welton Becket Associates, for Iran Air has entered construction in the uptown section of the city. The 41-story highrise will be integrated with the existing 18-story Arya Sheraton, and when completed in 1977 will contain 791 guest rooms and expanded facilities for public functions.

"Without simply imitating the past, we have incorporated those elements we believe make the architecture of Iran so distinctive," explains architect Henry Brennan, of the firm's New York office, "... the excitement and variety of the bazaars, the monumental quality of the ancient city of Persepolis, the decoration—mirrors and tiles—from the great mosques and the harmonious hues of the old Persian villages and towns."

Latter-day novelties that have proved effective crowd-pleasers in the Western World have not been ignored—the lobby is an eight-story open space with amenities for dining, shopping, recreation, and lounging; the top level sports a revolving roof-top restaurant.

The link between the old and new structures will be a four-story glass-enclosed, plant-filled tea garden that will serve drinks and light snacks. "This combination of shops, restaurants, and meeting places, level changes, and bridges has been conceived to reflect the excitement and variety of an authentic Persian bazaar," says Brennan.

New charter, new officers at IBD

The fifteenth official chapter of the Institute of Business Designers was chartered on June 11, in St. Louis. The charter was presented to new chapter president Trell E. Foster, by Jeanne Baldwin, FIBD, chairman of the National Board of Trustees. Other newly elected officers include Heidi Hombs, vice president; Dean Smith, secretary; Bob Hines, treasurer; Arlie Tempel, organizing chairman, and member of the board, and board members Bill Bliss, Dennis Cassani, and Clara Smith.

Other chapters have held recent elections for new officers. The Northern California chapter voted Rod Wessel chapter president; William Shaw, chairman of the chapter board; Julie Clarke, vice president; and Penny Kerry, treasurer.

The Michigan chapter announced the following new slate: David M. Maday, chairman of the chapter board; Neal Crandall, president; Joseph P. Noll, vice president; Barbara Groat, secretary; John Gotberg, treasurer.

continued on page 10



KAPALA is a neat geometric with simple decorative elegance. It makes an ideal background for both business and residential interiors... *Designed and styled by John Leigh Spath... from the SEQUEL collection.*

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Chicago — Midco Mart / Los Angeles — Pacific Design Center / San Francisco — Design Center — Showplace Square

NEWS

Toronto launches 10th Design Show with international focus

The 1976 Interior Design Show in Toronto, newly designated as International, rather than strictly Canadian, is anticipating another resounding success as it continues to draw exhibitors from the U.S. and abroad, and attract more designers and specifiers from within Canada, and the U.S. The Show will be held November 2-4, in two buildings in Exhibition Place this year—the Automotive Building, and the Queen Elizabeth Building. A limousine service will link the two locations.

For the fourth consecutive year, the Interior Designers of Canada have lent their official endorsement to the Show, citing the international focus as increasingly more valuable to the interior design profession in Canada. "During recent years, we have seen a tremendous improvement in the show . . . we now have our members attending from every corner of the country," stated Ronald Veitch, B.I.C., M.Arch. of Winnipeg, newly elected president of I.D.C.

I.D.C. will sponsor a seminar program, which is being coordinated by the Interior Designers of Ontario, to run concurrently with the Show. The seminars (subjects undetermined at the time of this writing) will be held in the Queen Elizabeth Building, on the mornings of November 2 and 3, with continental breakfast at 8:30, seminars at 9:00 a.m.

Bernie Loveridge, show manager, recently announced that four overseas countries will take part in the program this year—Austria, Britain, Ireland, and Sweden—who will be represented by their governments and trade sponsored exhibits. Other exhibitors signed up as of July 30, are as follows:

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Abstracta System Limited
Acumen International
Airborne / Arconas Corporation
All-Steel Canada Ltd.
Allegro Decorative Fabrics Ltd.
Allimp
American Bilrite (Canada) Ltd.
Amherst Greenhouses
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Brunswick Mfg. Co. Ltd.
Baas Design
British Overseas Trade Board
Baumann Fabrics
Canadian Interiors Magazine
Caravelle Carpets Ltd.
L.E. Carpenter and Co.
Celanese Canada Limited
The Chairmasters Ltd.
Chairtex Mfg. Ltd.
Cole Business Furniture

Command Systems Associates
Conestoga College of Applied Arts & Technology
Constellation Hardware Canada Ltd.
Consumer & Corporate Affairs
Core International Furniture Ltd.
Cortenaer Carpets
Crown Wallpaper Company
Croy-Roy Distributors Ltd.
Cyanamid of Canada Limited
Alan R. Daly Ltd.
Danesco of Canada Ltd.
Decorators' Mart (Canada) Ltd.
Decormag
Deko Industries Ltd.
Delta Furniture Co. Ltd.
Designcraft Textiles Ltd.
Design Focus
Design Senior Reg'd.
Dobbie Industries Ltd.
Doerner Products Co. Ltd.
Domtar Construction Materials Ltd.
Donmar Contract Furniture Ltd.
Dubarry Furniture
Ebena Lasalle
Egan Visual Inc.
Engelite Lighting
Faultless Casters Ltd.
Anthony Foster & Sons Ltd.
Fox-Richardson Ltd.
The Frame Up
Gabriel Textiles Ltd.
General Upholstery Supply Ltd.

Georgian College of Applied Arts/Tech.
Ginger's Bath and Boudoir Shop
Global Upholstery Co. Ltd.
Gold Medal Folding Furniture Co.
Karl Gutmann Incorporated
Geodessin Inc.
Garden Products Sales Agency
G. W. Furniture
H & I Broadloom
Hanna Design
Harding Carpets
Harter Furniture Ltd.
Heeshade Company Ltd.
Heidt Metal Products Ltd.
Henderson Furniture
Hentschel's of Waterloo
Heuga Canada Ltd.
Humber College
Harts Upholstered Products
John Hauser Iron Works Ltd.
Idaca Architectural Interiors Ltd.
Ideal Brass and Plating Co.
I Guzzini Canada Ltd.
Imperial Furniture Mfg. Co. Ltd.
Indo-Asian Carpets Limited
Inspiration Fabrics & Design
Integrated Lighting Canada Ltd.
Interiors International Limited
InterRoyal Corporation Ltd.
Leif Jacobsen Ltd.
Jayden Products Ltd.
Jeffrey-Craig Ltd.
Eric Jensen Greenhouses Ltd.
Jinx Senior
Karema Ltd.
Kinetics Furniture
Kobe Fabrics Ltd.
Kraus Carpet Mills Ltd.
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Ontario College of Art
Plydesigns
Precision Mfg. Inc.
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Regent Square Furniture Ltd.
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Rosedale Draperies Inc.
Ryerson Polytechnical Institute
Sanderson Canada
Scangift Ltd.
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Sunar Ltd.
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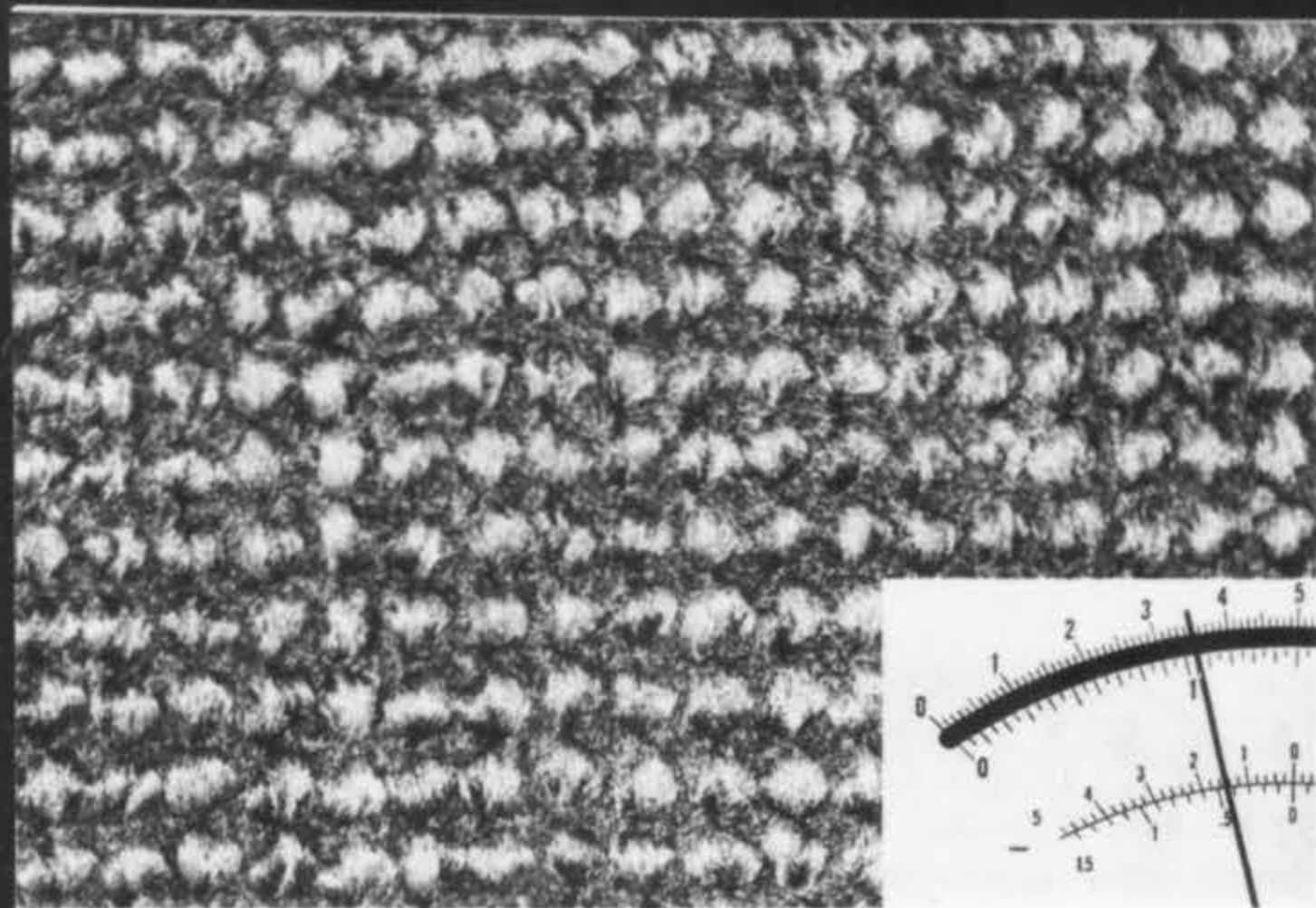
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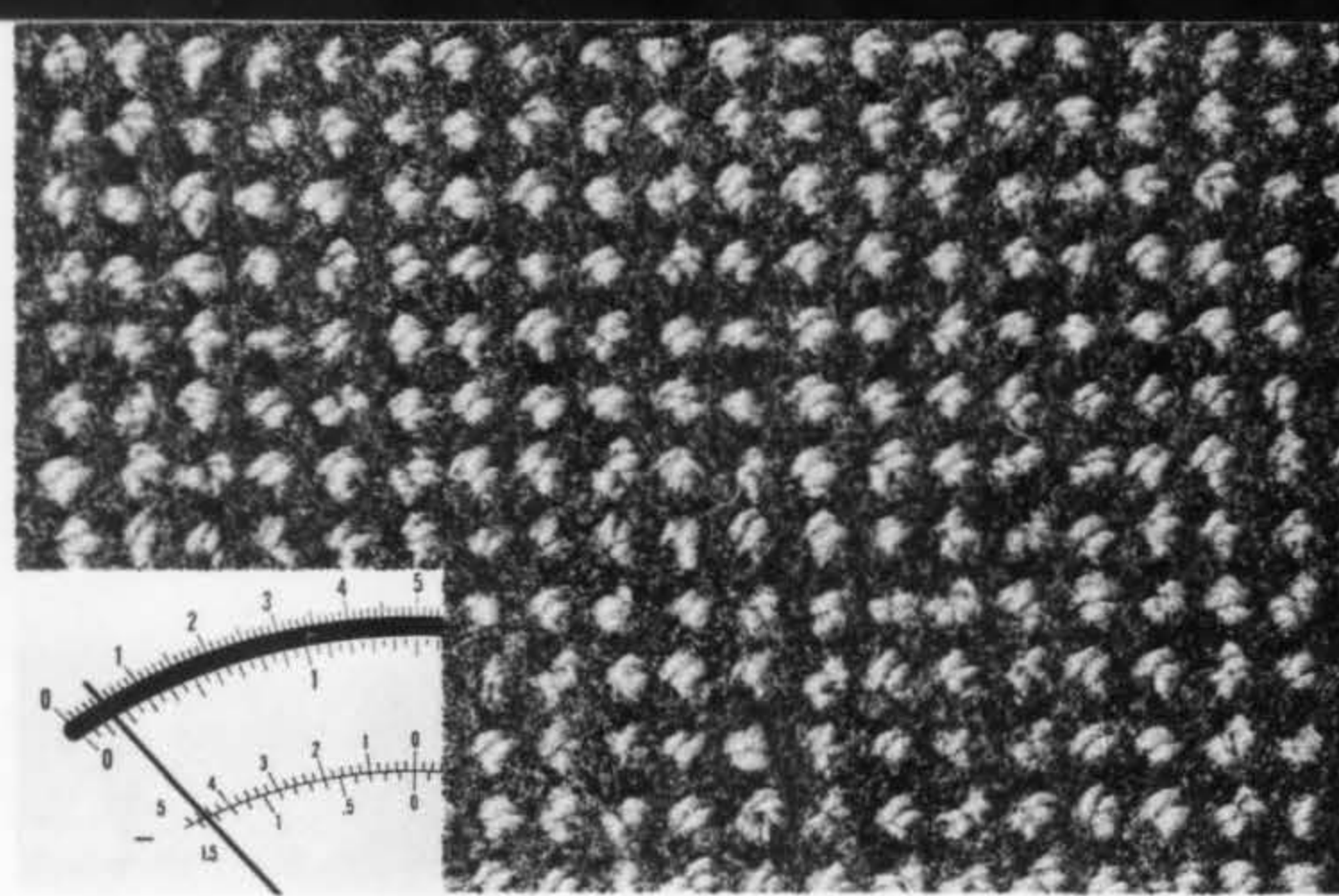
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Static generated by nylon.



Static generated by Fortrel PCP.

Which carpet

You're looking at photos of the actual results of three tests conducted by Certified Testing Laboratories, Inc. on carpets of Celanese Fortrel PCP producer colored polyester, and commercially available carpets of similar construction in different fibers.

Fortrel PCP outperforms them all.

More Durable.

After only 1,800 cycles on a taber abrader (taber abrasion test ASTM D-1175), the carpet of acrylic fiber reached the breaking point (abraded to the backing) and registered a pile weight loss of 11.6%. The carpet of Fortrel PCP polyester didn't reach the breaking point until 22,000 cycles! And didn't lose 11.6% of its pile weight until 29,900 cycles!

Less Static.

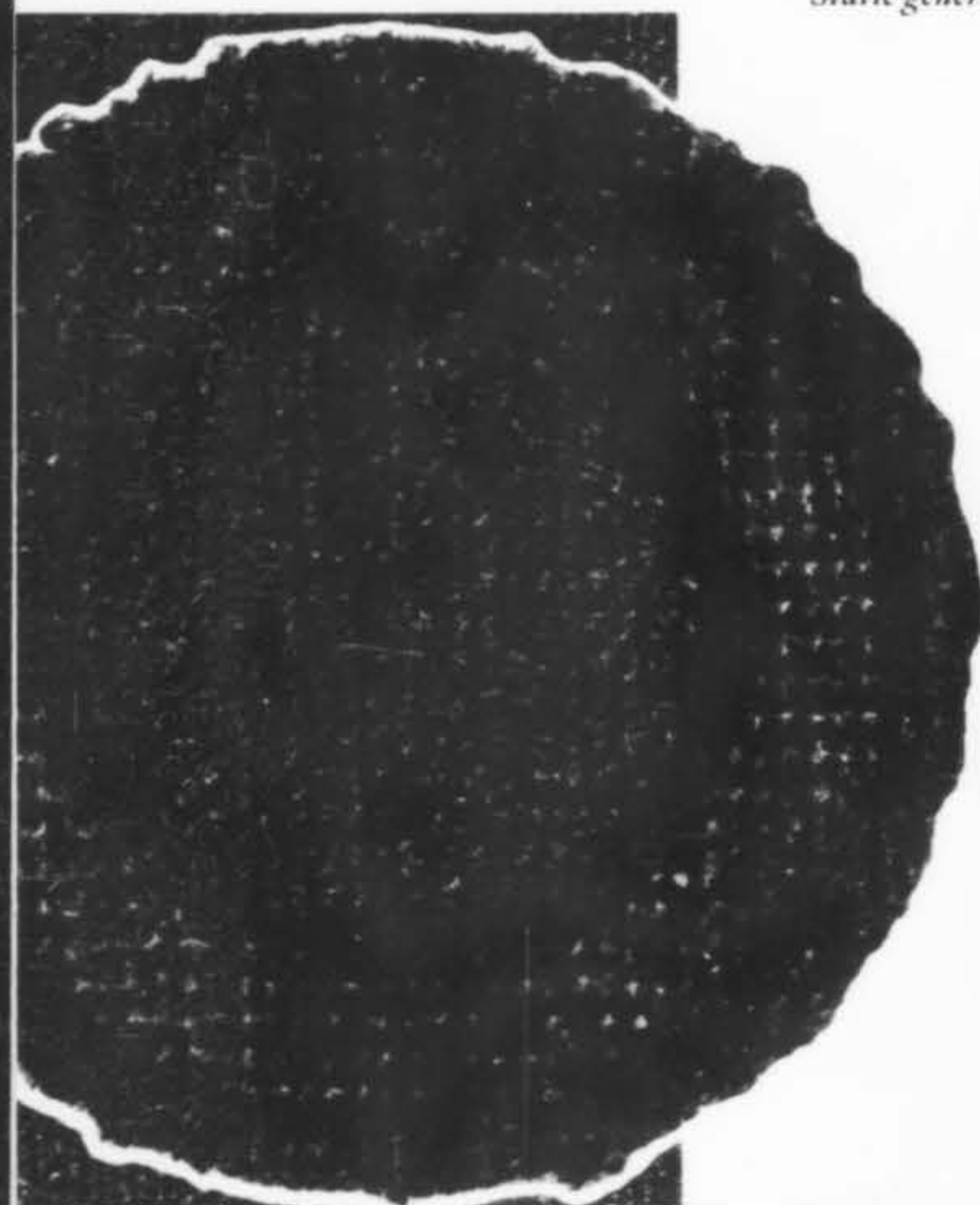
In checking static generation, the AATCC Walk Test with Neolite Soles (134-1969) was conducted.

Carpet of Fortrel PCP polyester generated a mere .5 kilovolt, well below the threshold of human sensitivity.

(Even below the level necessary for such delicate applications as computer rooms and hospitals.) The carpet of Antron II, even with metallic protection, generated seven times as much static—3.5 kilovolts.

No Fading.

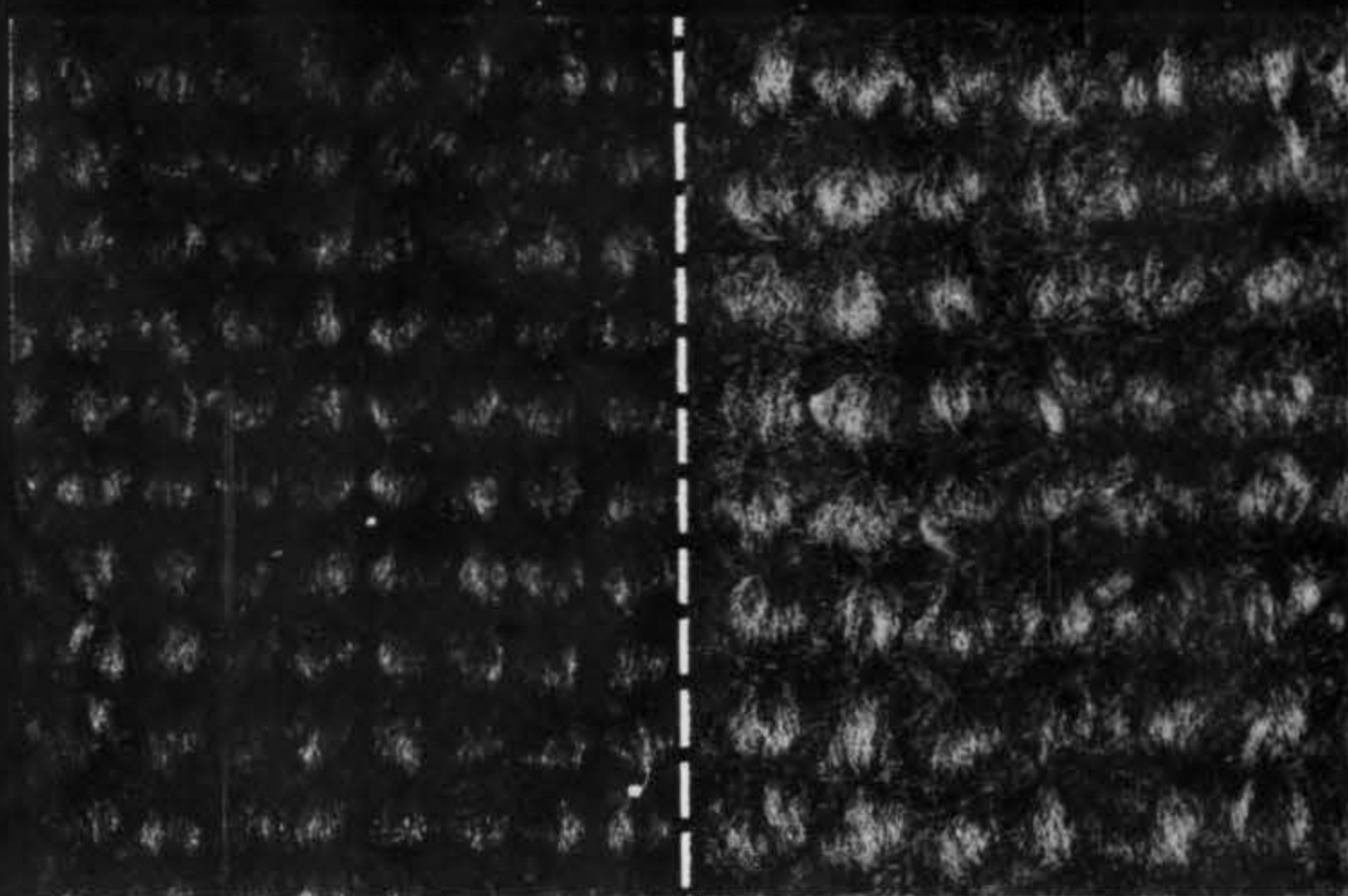
In the AATCC Colorfastness to Light Test (Test Method 16E), the carpet of Fortrel PCP polyester showed no evidence of fading or color change after



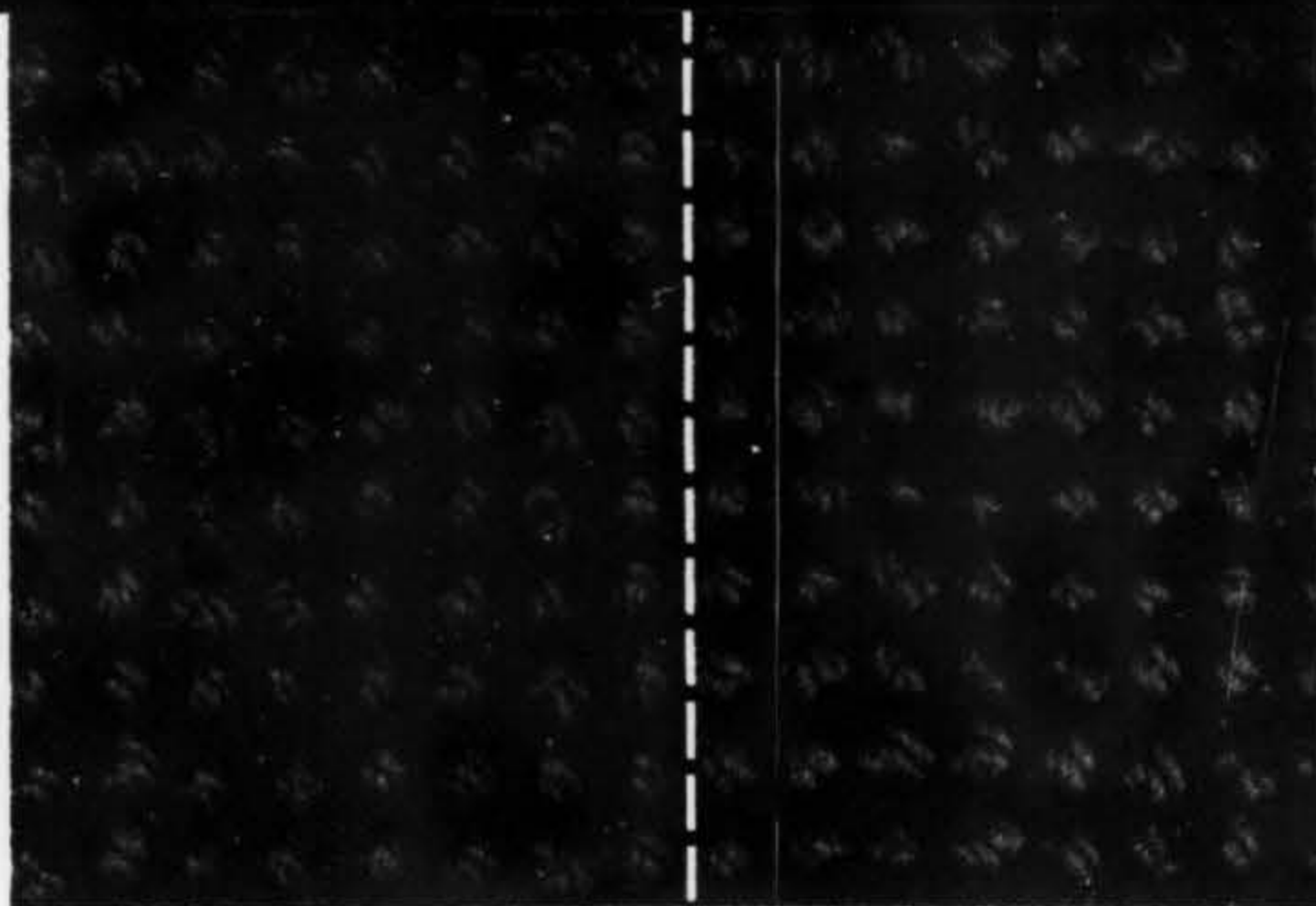
Acrylic after 1,800 cycles on a Taber Abrader.

Fortrel PCP after 1,800 cycles on a Taber Abrader.





Nylon before & after exposure to 1500 hrs. of Xenon-Arc lamps.



Fortrel PCP before & after exposure to 1500 hrs. of Xenon-Arc lamps.

do you want on your floor?

1500 hours of exposure to Xenon-Arc lamps. (That's 18 times the industry standard.) The carpet of nylon had faded substantially well before 1500 hours.

Wear Guaranteed.

These are only three of twelve exacting standards that every carpet of Fortrel PCP polyester must meet before it is awarded our five-year wear guarantee. It's the *only* wear guarantee available anywhere on contract grade polyester carpeting and it guarantees that "if the surface pile of the carpet wears more than 10% within five years from the date of initial installation, Celanese will replace the affected area with equivalent carpeting at absolutely no cost to you."

Now you can be sure which carpet you want on your floor. The one that resists static, fading, wearing, staining, soiling, and mold. And has the only five-year guarantee around.

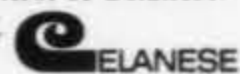
Fortrel PCP.

If your new carpeting is made from 100% Fortrel PCP polyester, commercial-grade, and has been properly installed and maintained, Celanese Fibers Marketing Company guarantees it. Here is how.

If the surface pile of the carpet wears more than 10% within five years from date of initial installation, Celanese will replace the affected area with equivalent carpeting at absolutely no cost to you.

Note that the guarantee is non-transferable and applies only to carpeting (stairs excluded) for which wear, if any, is not attributable to negligence or burns, casualties, cuts, pulls, and the use of improper cleaning methods or other causes beyond the control of Celanese.

This guarantee applies only to commercial-grade carpet as defined in Fortrel Polyester Carpet Performance FT-207.



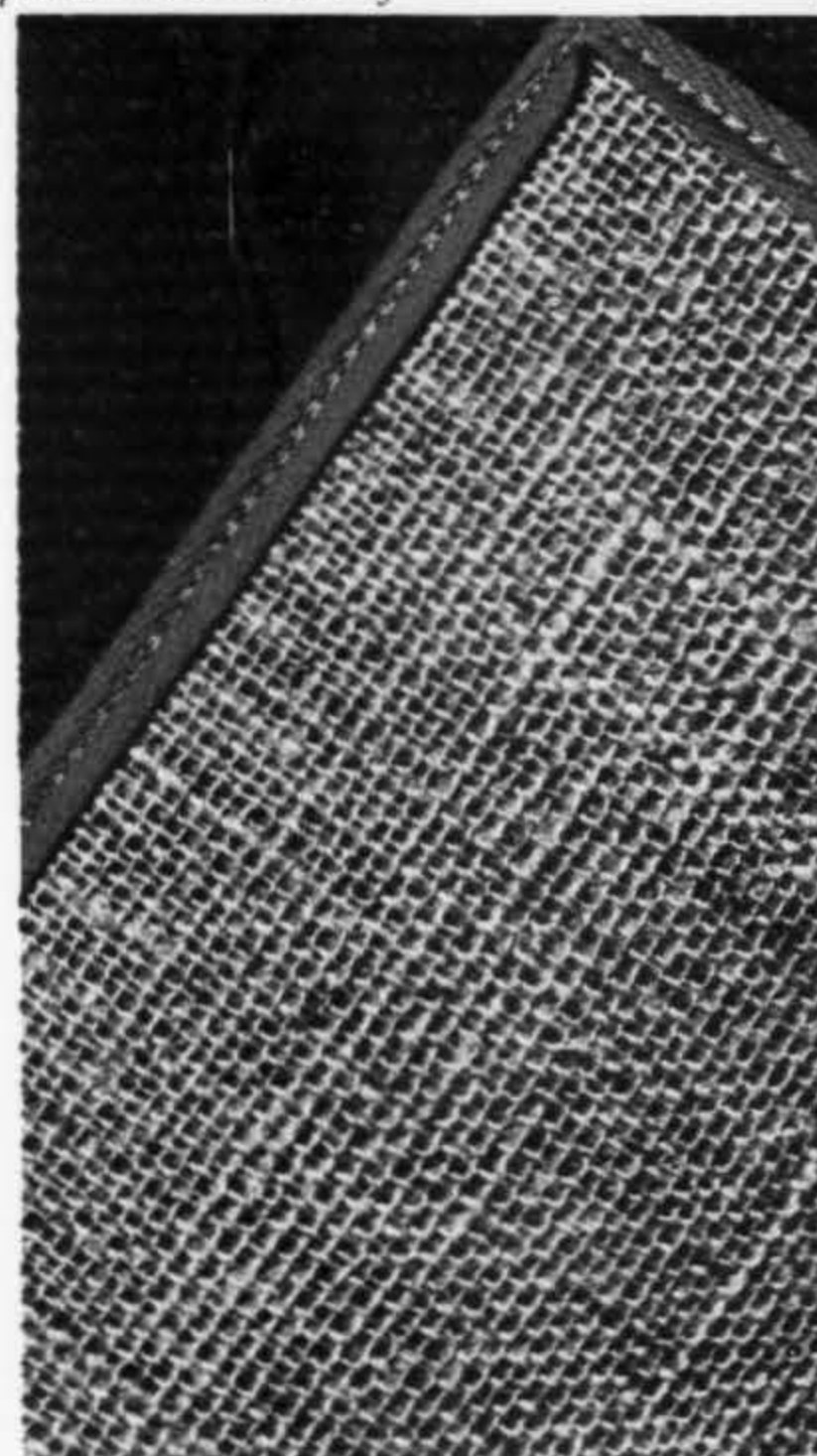
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The back of carpeting of Fortrel PCP polyester.



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The Scandinavian Furniture Fair needs adrenalin!

A report by Lawrence Peabody

The message from Scandinavia gleaned from the Fair in Copenhagen, May 12-16 is in agreement with world trends—natural is in. All the best designers and products are doing natural pine and beech, with leather, canvas, or wools in natural colors and tones.

There are still miles of old fashioned looking teak and rosewood; still miles of tortured, twisted, molded dark

wood. Perhaps this is why the designers that looked good were such a delightful relief.

The qualities that made Denmark such an inspiration in the 40's and 50's—the great craftsmanship, the beautiful joinery, the refined inventiveness—still has much to teach us. The miracle of translating this honesty and beauty to all product development is to be cherished.



Greta Talck, a great designer and clear thinking woman said to me recently about Danish Design, "Several years ago when Denmark was riding high, a number of Danish firms decided not to commission designers/architects as much, in order to save the five percent royalty." The manufacturers would do their own adapting and development! I'm sure the lack of really exciting design is partially due to this fact, as well as the economy and other reasons. It was, at any rate, a rather unexciting furniture design experience.

The few highlights in Danish design were however notable. Foremost was the work of Niels Bendtsen, reported also last year by this designer. The new firm KEBE has produced a series of Bendtsen's demountable chairs and units. The first series shown here (1), called Ribbon, is in its armless version one of the finest of this type seen among all the Scandinavian models. Bendtsen engineers his designs in a clear functional manner, and with added refinements and details not used by other designers. KEBE's production techniques are flawless. We bought ten for the new Gallerie Vejlegaard that I have designed—each coming in a small box easy for the stores to have on hand, and to put together in a matter of minutes. The end product is a rigid solid portable chair with great elegance, which has an armed version so that sofas and sectionals can be assembled.

Another selection from KEBE, the "A" frame chair (2) in its sophisticated color range is superb,

continued on page 20

THE "GREAT GREENHOUSE" OF DESIGN—THE NEW BELLA CENTRE

Undoubtedly the most exciting vision at the Fair was the new Bella Centre. Most fair buildings, as we're all aware, are (un)distinguished by miles of narrow corridors and uninviting architecture. Designing architect Ole Meyer and project manager Erik Jorgensen have created an outstanding center for fairs, congresses, and permanent trade mart showrooms.

It is a joy to wander through this "great greenhouse" of design. Even the approach from the airport or from Copenhagen is exciting. Rising out of the great plain of Amare, one first views distended cubes, and the cubistic forms of the center greenhouse space. Standing erect like soldiers are a row of flags; a meadow dotted with grazing cows characterizes the lush site.

The construction is similar to that of the old Bella Centre—but here because of the size and volume and the magnificent soaring glass roof, one feels as if he is in a protected garden of tomorrow.

There are other amenities beyond aesthetic pleasures—parking is no problem at all. For those who prefer not to walk at all, there is a large lot at the entrance for a meager fee (5 Kroner) or acres of parking just a minute away.



On the mezzanine level, several bridges cross over the entrance to "Bella Vista" (one of several restaurants) or to the Scandinavian trade mart. Transversing this central cross-over gives a sensation of weightlessness—a special feeling one occasionally experiences within a truly great work of architecture. (The sensation is not unlike seeing the Acropolis at dawn or sunset, or experiencing certain aspects of Boston's City Hall Plaza.)

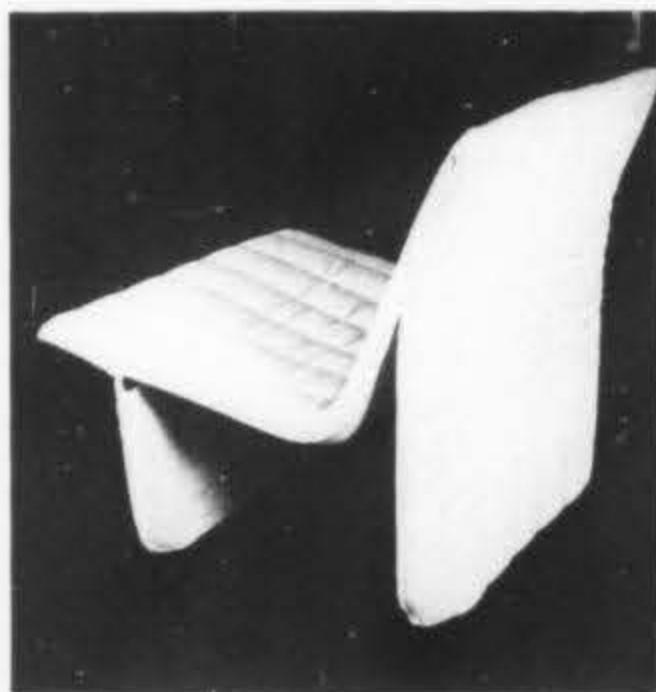
One can sit, stand, or walk in Bella Centre, and discover each moment a new visual relationship. Though the structure is done with great economy, it is a constant delight. I was told by the Centre's management that construction costs were phenomenally low, and that construction was completed slightly ahead of schedule. Already plans for expansion are underway. As this is a time of

shaky economy in Denmark, its great success speaks well for a sound functional building structured around a solid merchandising scheme.

Having trod the marble halls of Chicago's Mart and the miles of showrooms in North Carolina for over 25 years, I found great solace in the realization that Danish design is not dead. Their astute planning and futuristic thinking makes the weary process of selection so much more palatable.

And speaking of palates, one small aside: the restaurants—grand as well as cafeterias and grills—are gourmet! Surprisingly, they are all S.A.S. catered. My 20-year-old son Thomas accompanied me as assistant, and he was as excited as I.

All those responsible for Bella Centre are to be congratulated. Their uplifting design "coup" comes at a time when we need to be inspired.



1



2

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Scandinavian Fair

as are the table bases.

Neils Bendtsen's work is now in several of the permanent showrooms in the Scandinavian Trade Mart. I ran across a great mattress chair, and upon checking discovered that it was another design by Bendtsen. We can look forward to an exciting production of excellent designs from this furniture artist.

Arne Munch, designer-manufacturer-inventor of the Uno-form series (3, 4) for kitchen and home was the other standout in a rather dry market.

His kitchen development is the most functional and clearly designed system in the world today. His units provide for a more proper use of space, and are all KD and easily assembled, but with the great details that we associate with Denmark's Guild of Cabinetmakers. The construction, workmanship, and beauty are what we should expect in a kitchen.

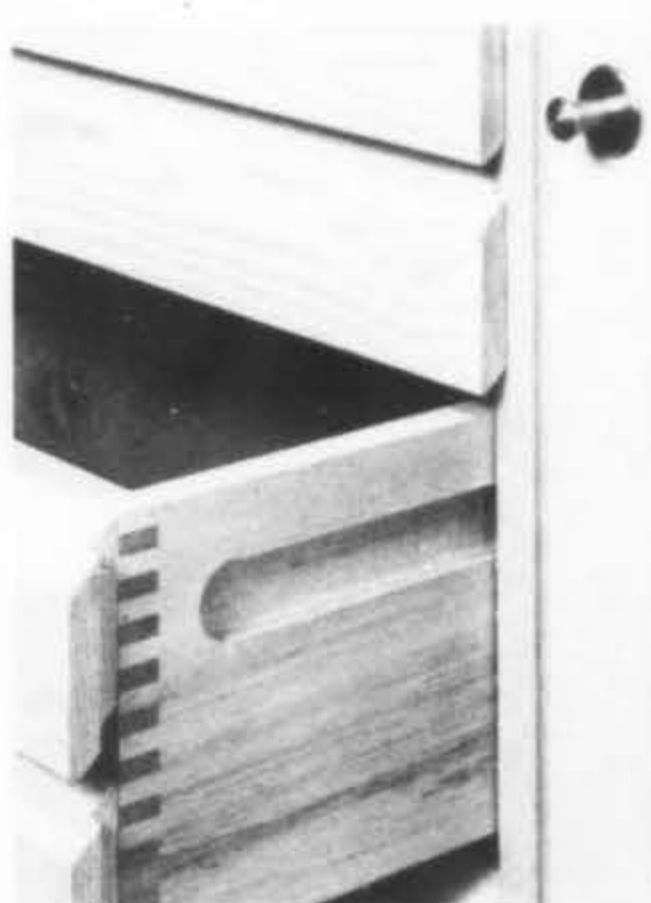
Rud Thygessen and Johnny Sorensen's early participation in the cabinetmakers furniture exhibitions, early association as classmates with Borge Mogensen, and collaboration with cabinetmaking at its finest, has been evident in their production from 1969 through their exciting new models seen at the 76 Fair. They are among the few exemplars of the tradition begun by Denmark's greatest founding fathers—Kaare Klint, Borge Mogensen, and Hans Wegner—and their work was the subject of a retrospective exhibition at the "Kunshandverker" Museum in Copenhagen. Forward-thinking designers that understand Denmark's unique position in furniture production are rare.

Thygessen and Sorensen's = 101 light resilient beech arm chair (5) with jute woven seat and back is typical of their fine work. A number of new prototypes, = 102 (7), and = 103 (6), as well as the charming "Plaything" (8) are planned for future production. These designers are two of Denmark's finest.

Architect Jens Nielsen has produced a new chair in solid beech (9) molded plywood that is quite handsome, with a certain classic appearance. It is best for seating with a thin cushion. Planned for our portable, movable, world, the chair will function in a variety of situations.

John Mortensen's design work for Hanex continues to be good.

continued on page 28



3



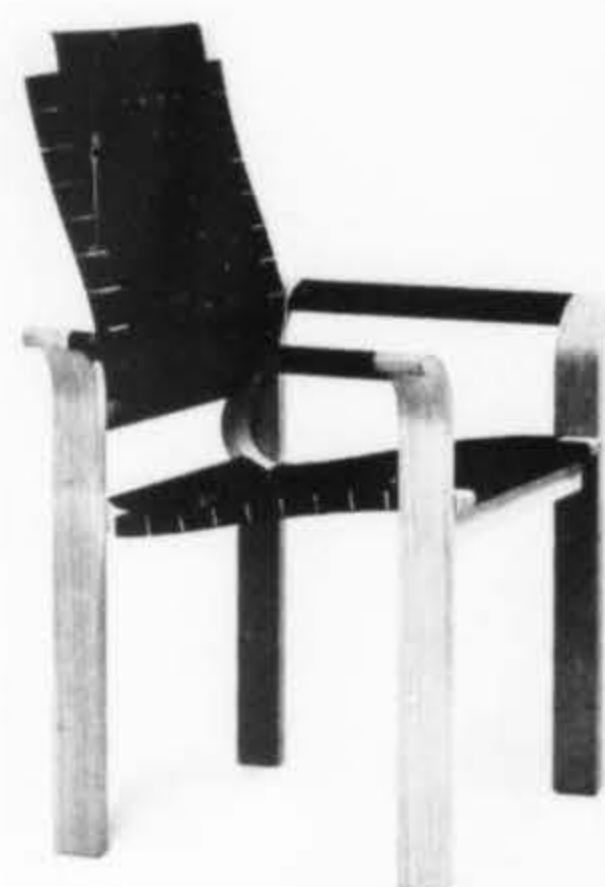
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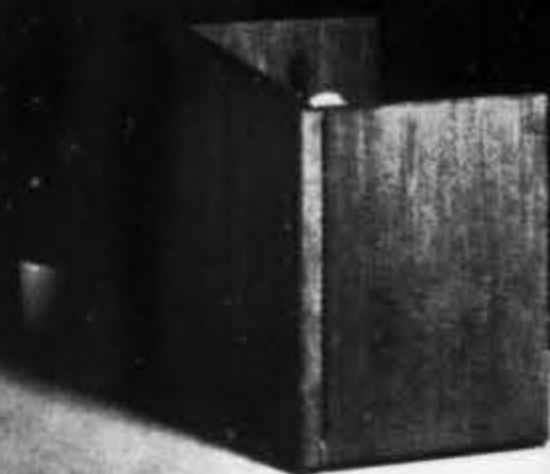


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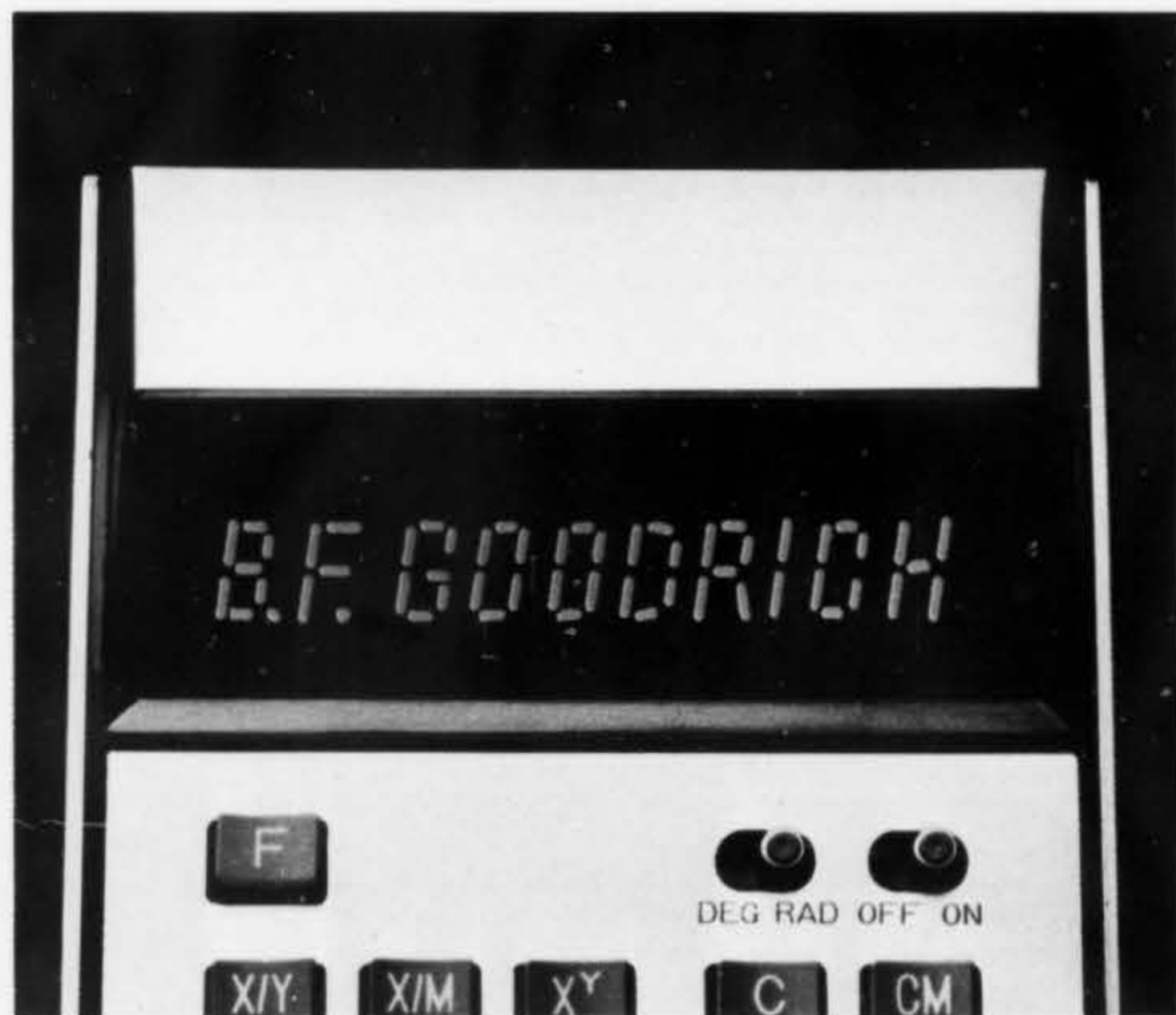
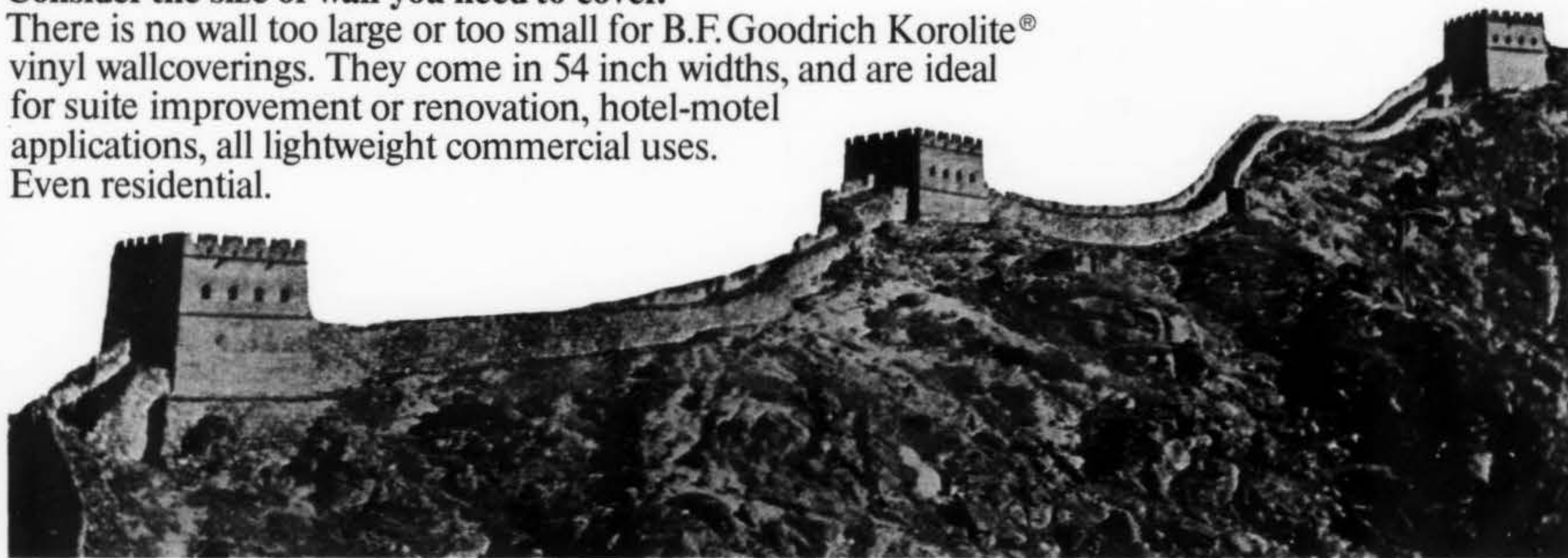
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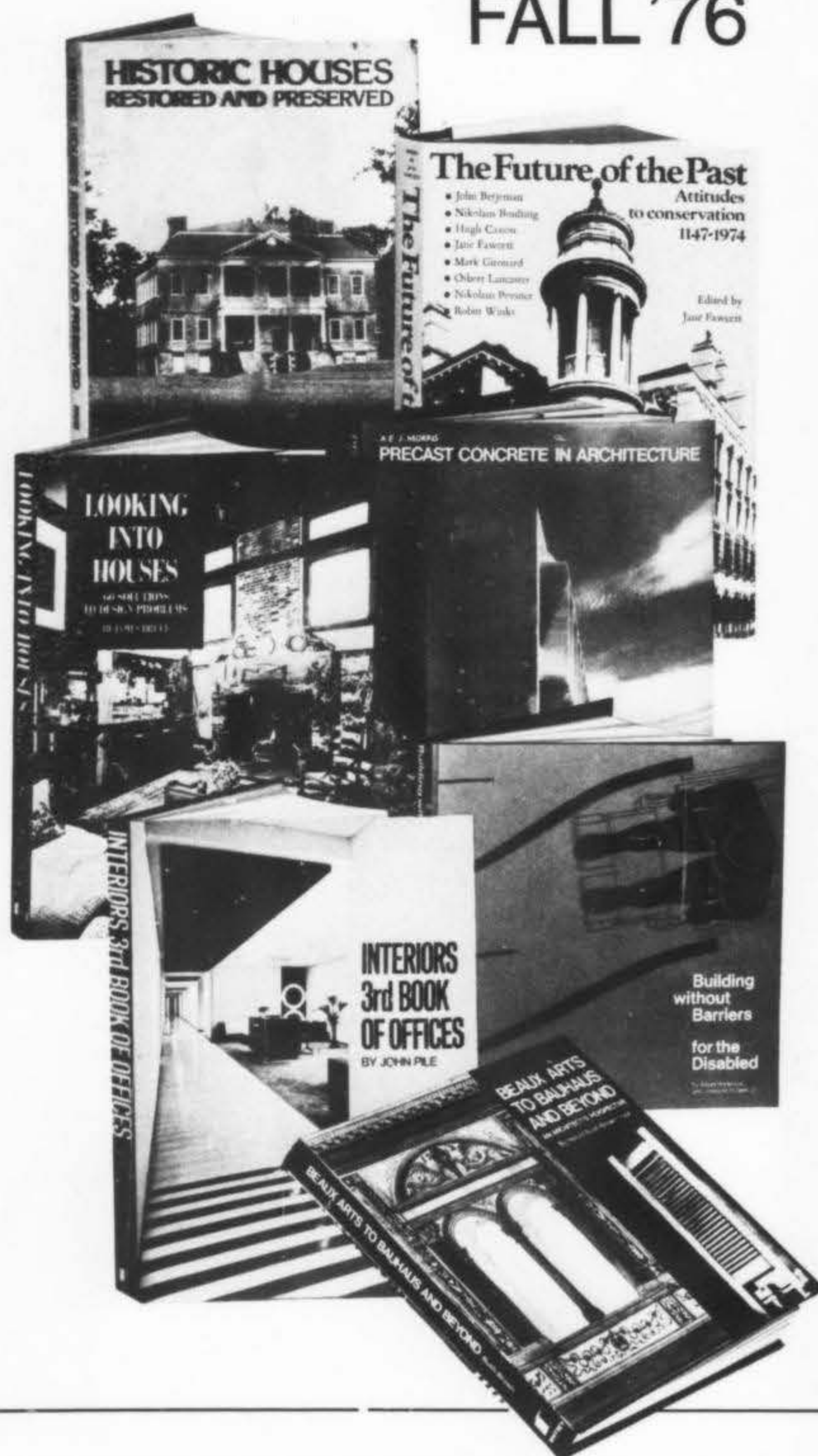
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LOOKING INTO HOUSES BY JAMES BRETT. Sixty houses with individual personalities and inviting living space are presented in this unique photographic portfolio of design solutions. Brett describes each project in terms of why the interaction among site, moderate budget, owner, architect, and designer was successful. 192 pages. 9 x 12. 225 B&W illus. Index. \$22.50. November 30

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PRECAST CONCRETE IN ARCHITECTURE 19TH AND 20TH Century Background and Developments BY A. E. J. MORRIS. A summary of the uses of precast concrete in the past, its technical aspects and characteristics as a building medium, and current applications in the United States and Europe. Contains all the technical background on the material: manufacture, surface finishes, tolerances, joint design, fixing and handling considerations, basic design approaches, cast factors, and weathering and failures in addition to an analysis of the past and future of precast concrete. 304 pages. 7 1/2 x 9 3/4. 270 B&W illus. 140 line drawings. Appendices. Int'l gloss. of terms. Bibl. Index. \$27.50. October 30

THE FUTURE OF THE PAST Attitudes to Conservation 1174-1974 ED. BY JANE FAWCETT; INTRO. BY NIKOLAUS PEVSNER. In this historical account of preservation, restoration and destruction, the authors discuss the developing attitudes from the 17th century to William Morris; the esthetic and practical problems of cathedral restoration, protective legislation. Victorian alterations to country houses, and the historical attitude on preservation. 160 pages. 5 1/2 x 8 1/2. 180 B&W illus. Index. \$15.95. August 30

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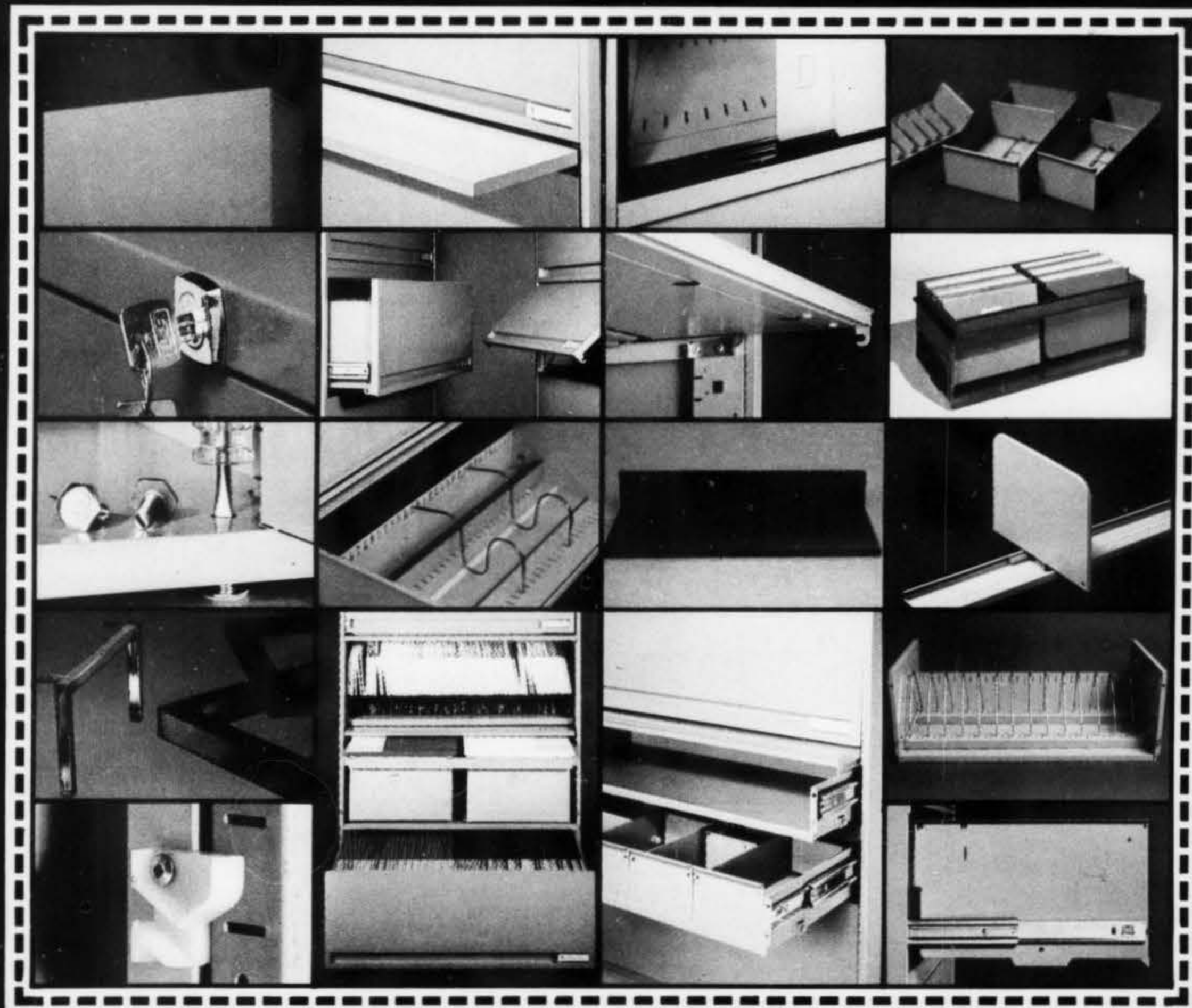
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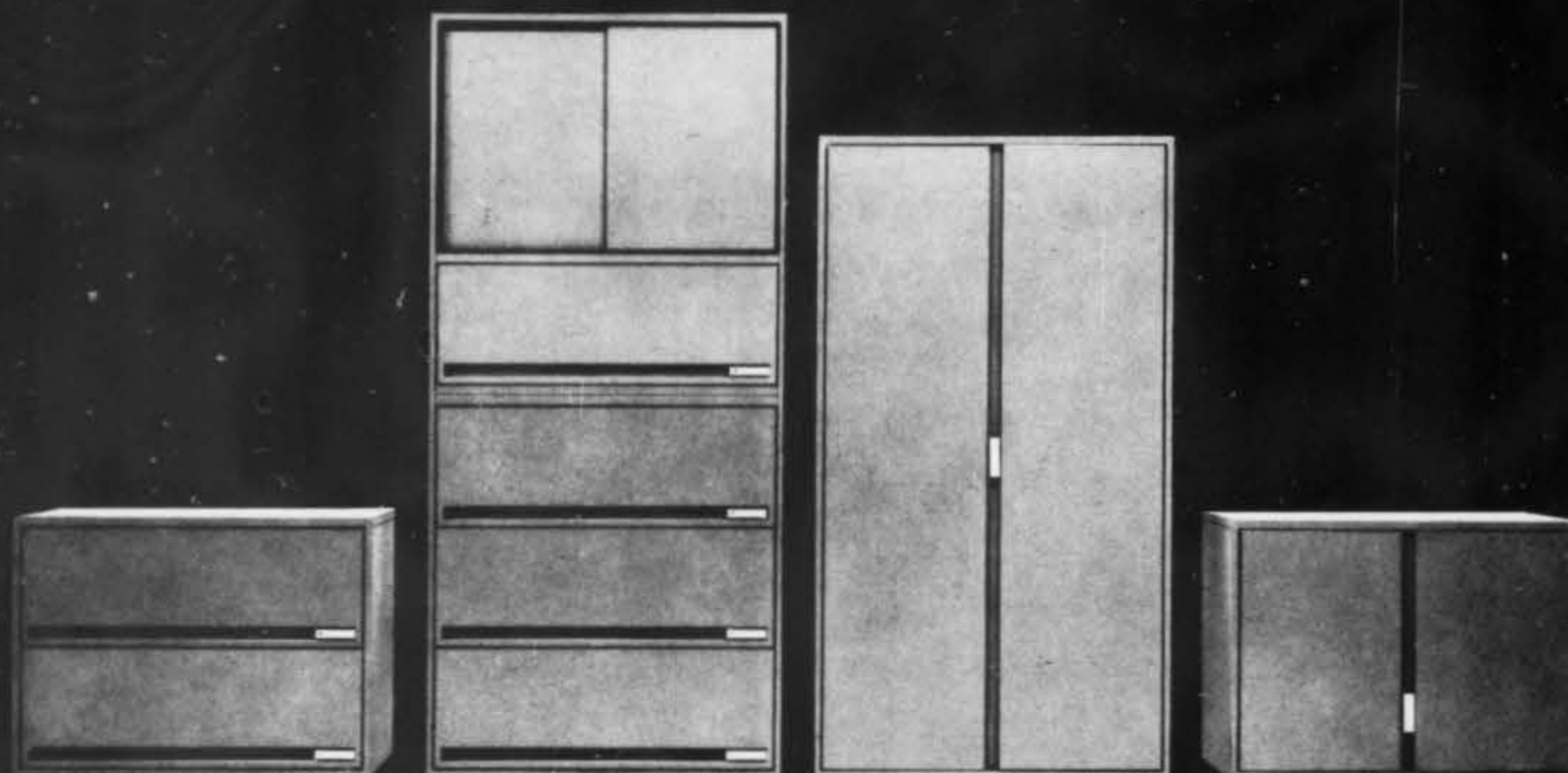


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Scandinavian Fair

His new writing desk (10) in pine is quite handsome and of the same quality as the first models presented last year. He has also done a fine series of sofas.

Even more exciting in desk design is the work of Henning Jensen and Torben Valeur for Munch Mobler A/S. An adjustable desk (11) that moves somewhat like a drawing table, functions with the changing body needs of office work. It is shown with the excellent desk chairs of Ib and Jorgen Rasmussen for Kevi.

Per Hansen's foldable chair (12) for Hansen & Lauridsen is a good solution to relaxed comfort.

Sven Ellekaer's sofa and table series (13) for Georg Peterson's Mobel Fabrik A/S was a delight among the usual miles of mediocrity.

Hans Wegner, in his work for P.P. Mobler in Allerød has done his usual superlative job and P.P. Mobler is to be congratulated on its continued magnificent cabinet production. The joinery, in design as well as execution, is really a symphony. The newest pieces in natural beech with woven seats of leather, are, together with Magnus (production) Olesen, Denmark's finest.

One last great cabinetmaker-designer team is Flemming Hvidt and houg stolefabrik a/s (14). A constant fineness in design evolution is evident.

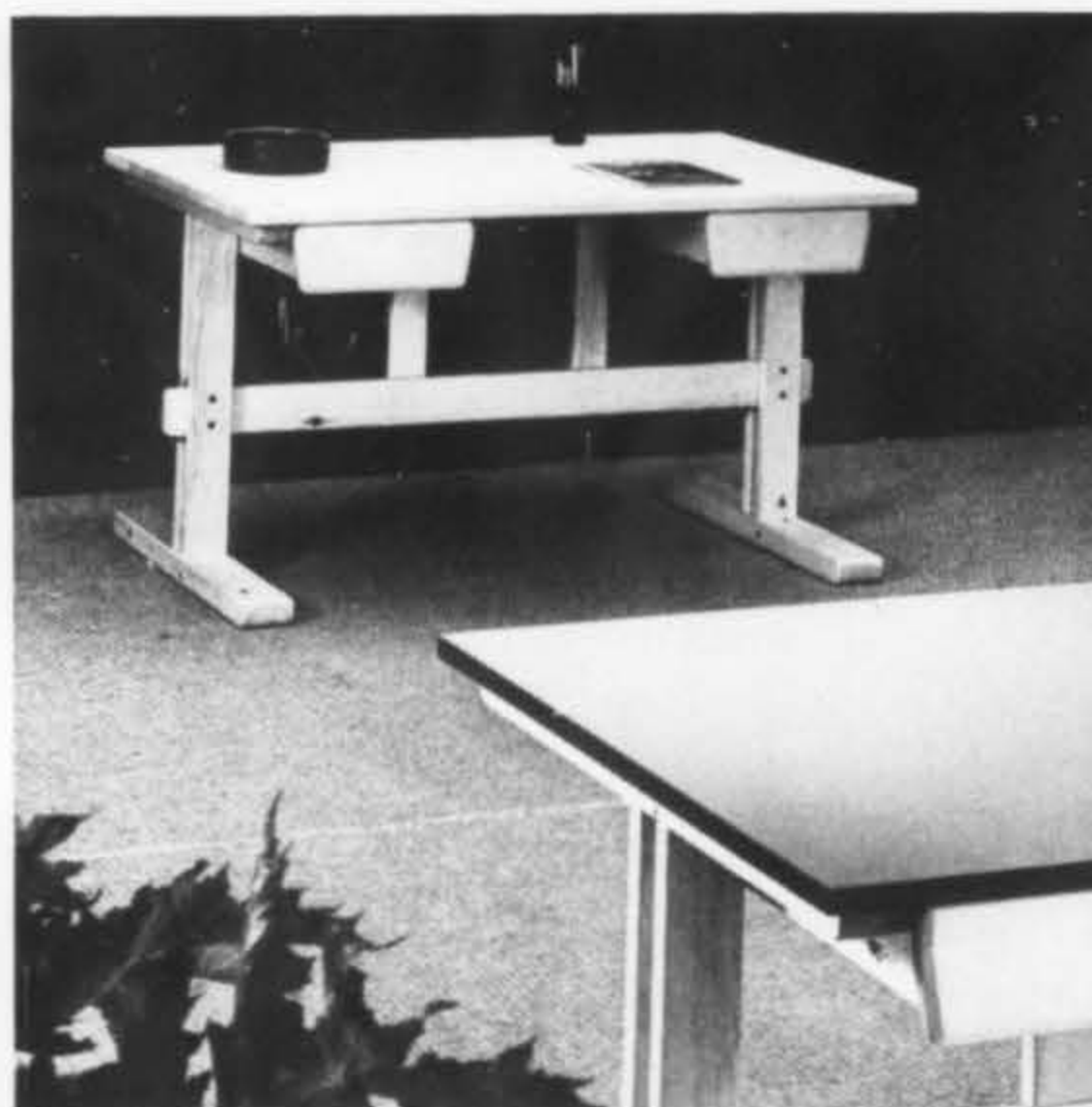
Louis Poulsen's lamps and lighting fixtures were shown at their new space together with Fritz Hansen. Notable was the wall light module (15).

Denmark was probably a little "shook" by the lack of enthusiasm on the part of the press for the furniture show. It deserved a small shock to set it right. Let us hope that the manufacturers realize again the need for great designers and the fine association between design and production that was so evident after the war.

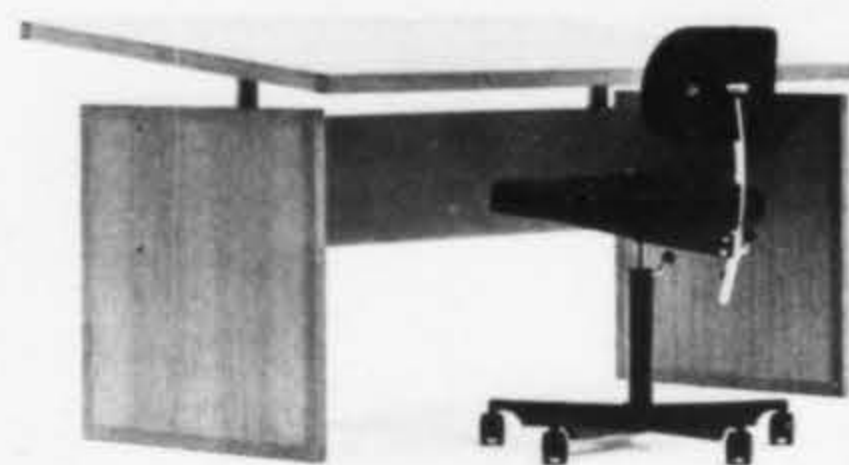


After the war and until recently, Norway was a lovely place to visit because of the fjords and spectacular natural vistas, but certainly it was not a country to see for its furniture design. Of course

continued on page 32



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11



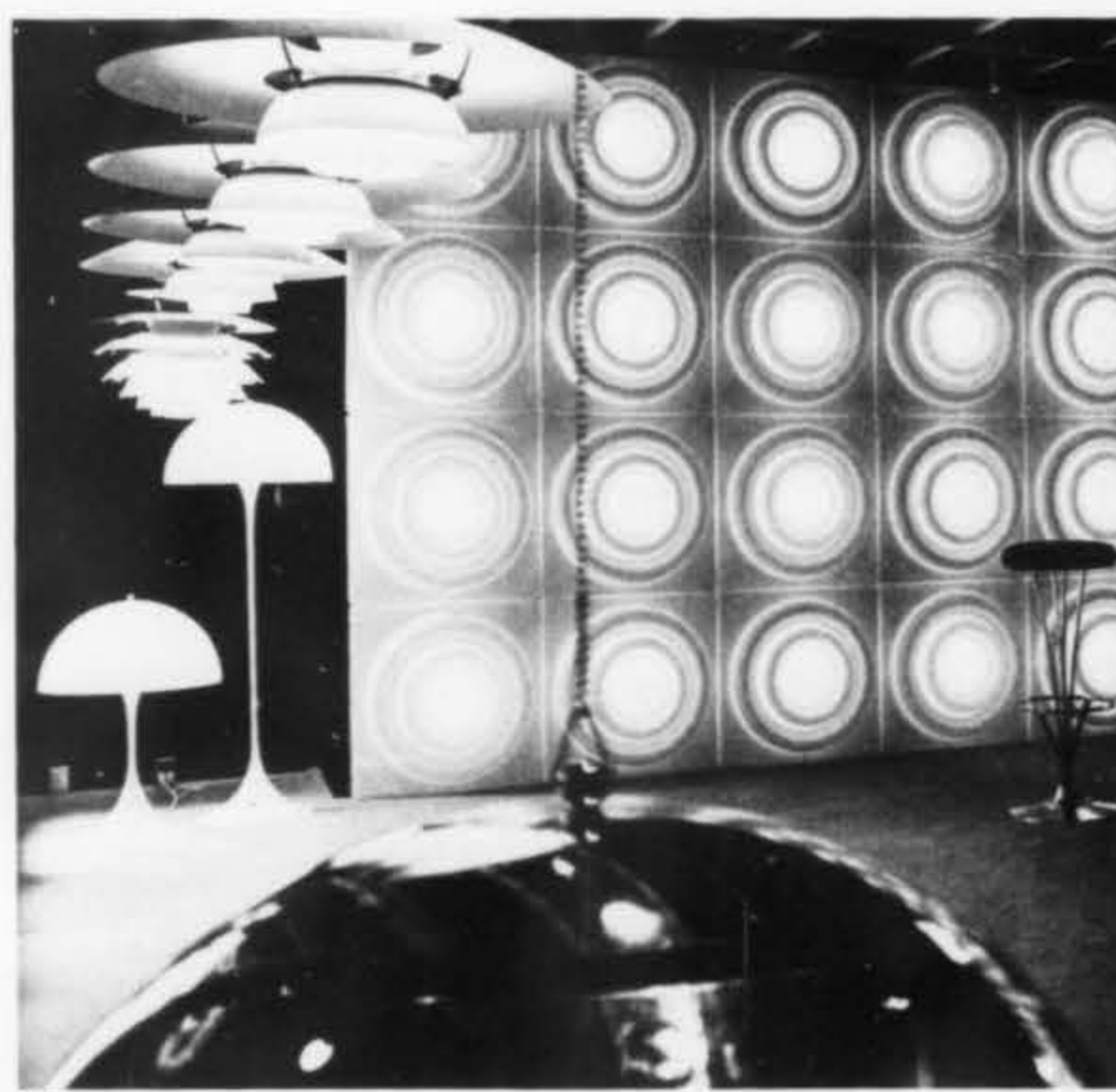
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14



15

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Progressions: A collection of (5) sophisticated contemporary floral & geometric designs. Featuring both large and small scale repeats in 54" widths. Each pattern of this highly versatile collection comes in (9)



different colorways. All treated with Zepel® soil resistant finish. Top/ **Paradox:** 31455—Blue and Camel in Free-hand Geometric design. Bottom/ **Parallax:** 31462—Beige and Cadet in a Floral/Leaf design.

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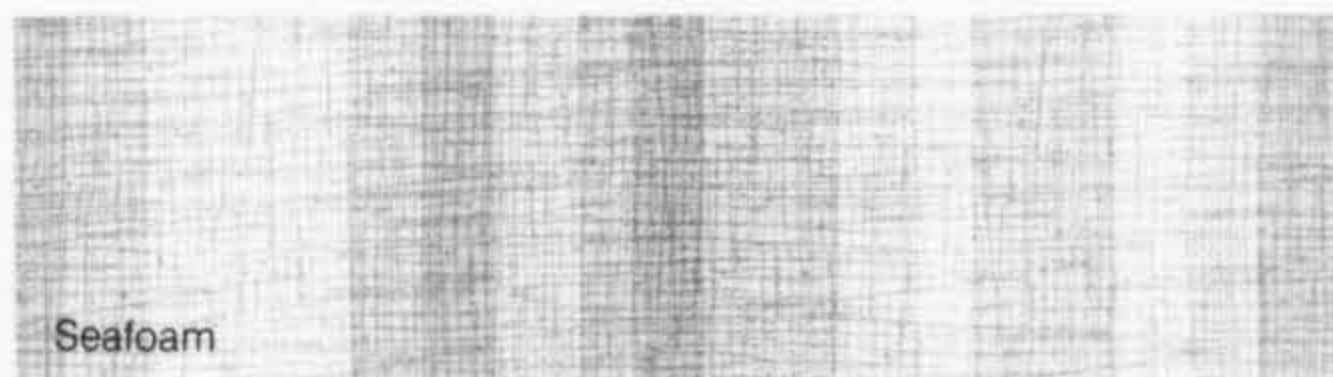




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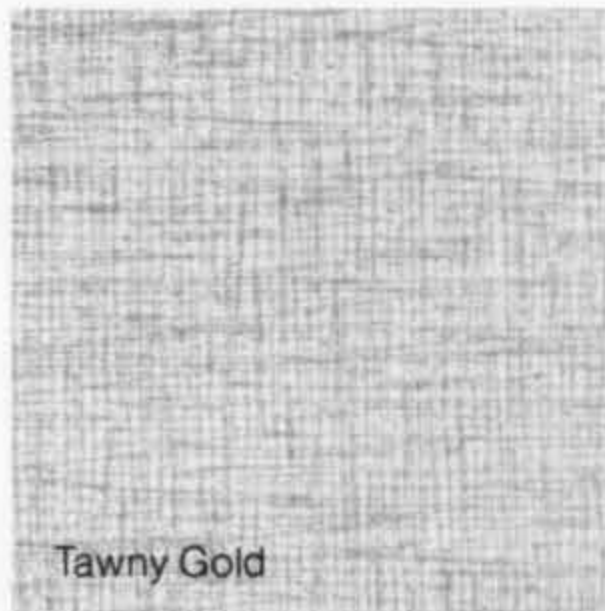
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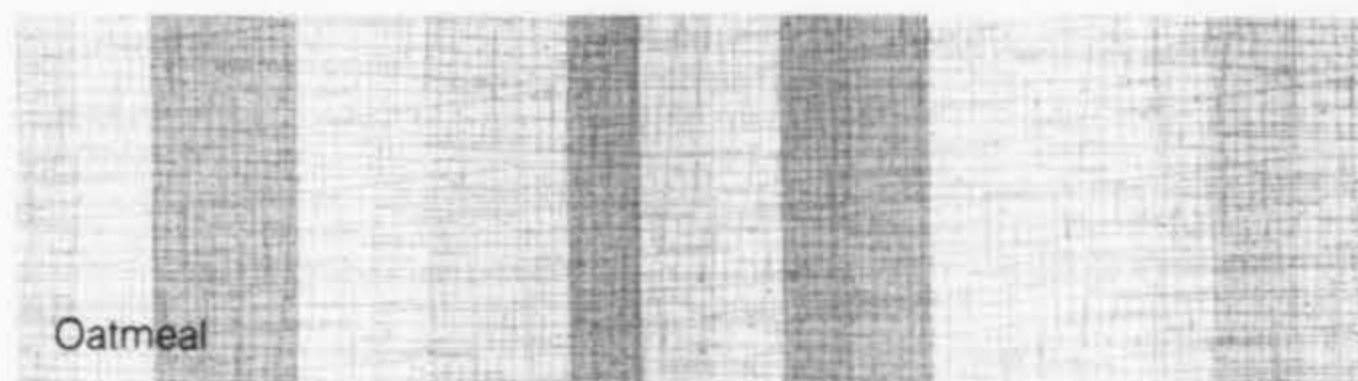
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Scandinavian Fair

there was always some flicker of hope—some small flame burning—but at this market, Norway has really begun to shine.

The open Scandinavian design contest promoted by the Norwegians seemed at first rather strange in its outcome. At the press conference, the majority of the winners announced were Norwegian. But when I saw the first prize (25,000 Kroner, \$5,000) winners, I realized why.

With close scrutiny of the multiple unit system that won the top award (16), you can see its potential. Designed by Nil Svein, Jan Lade, and Svein Asbjornsen of Sykkylren, Norway, the system really surpasses any currently on the market. It is completely planned for mass production—designed for the machine and for today's living. The natural woods—birch, pine, and others, combined with the impregnated sharp colors creates an excellent room.

Edwin Helseth's large collection of components introduced last year looked just as wonderful this year. Produced at the excellent hand of Stange Bruk, the group has had a great success. One of the notable additions is the high back chair shown here (17). Demountable in handsome natural pine, the collection is still outstanding in Scandinavia where pine is treated in every manner imaginable.

One area of design where Scandinavia really shines—in fact outdistances the rest of the world—is in children's furniture.

Stange Bruk has many examples of designs for tots—but really "grown-up" rooms are possible too.

Designer J. Chr. Daae-Quale M.N.B.I. has designed a series of chairs for children that are beautiful, versatile, and almost impregnable to precocious children. The Model Fabel illustrated (18) is a training chair with an eating tray—turn it over and it grows up. It is even slatted for different sizes of kids, and can be turned on its side, removed of trays and slats, to become a tunnel to crawl through or something to ride on. It's sturdy as a rock, and really functions as it should!

Ingmar Rolling (Nil) has been a great name in Norwegian design for two decades. His model "Ringo" (19) for Westnafa Furniture is beautiful. I prefer the beech chair in a natural finish—somehow a darker stain makes it

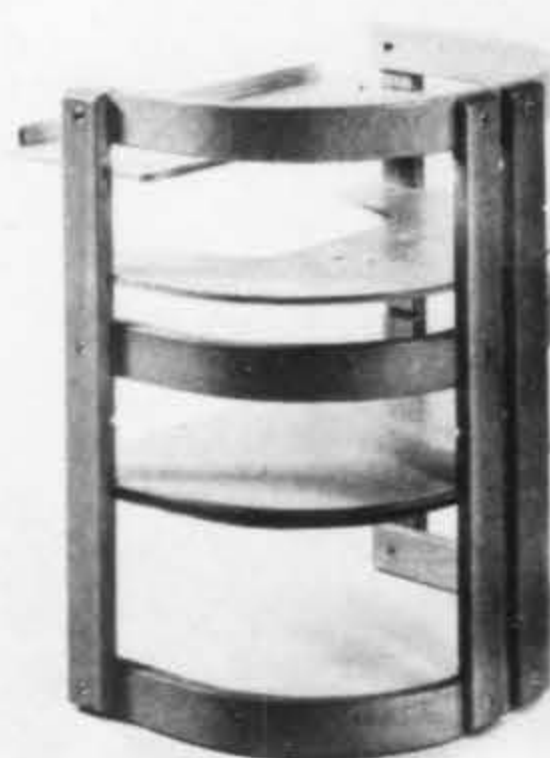
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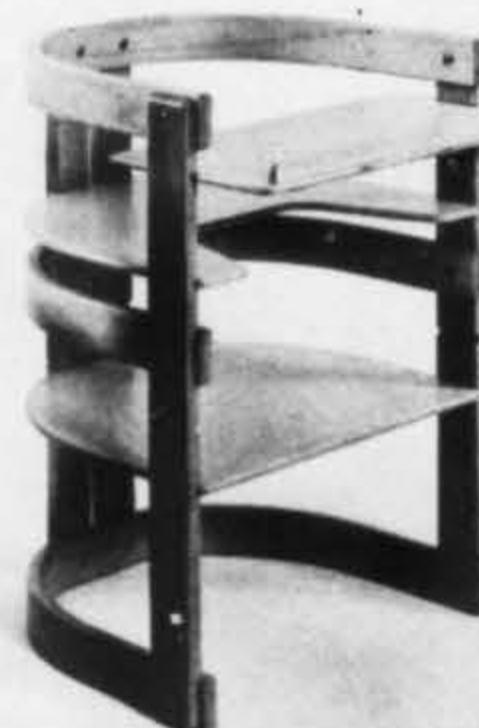
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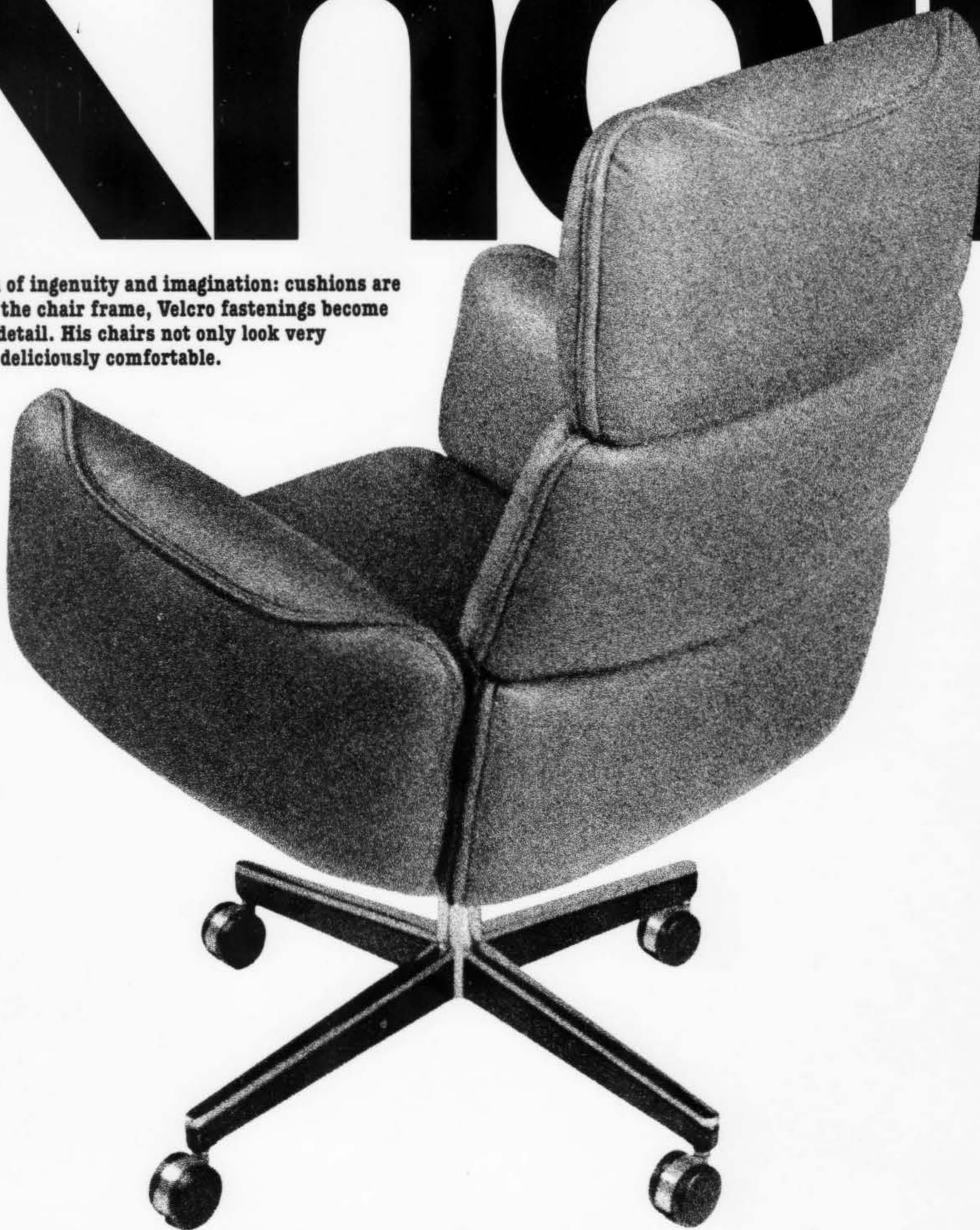
19

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circle 16 on reader service card

Kno

Otto Zapf is a man of ingenuity and imagination: cushions are formed to fit over the chair frame, Velcro fastenings become important design detail. His chairs not only look very inviting, they are deliciously comfortable.





Aluminum Entrances

Kawneer means variety. The broadest and most comprehensive selection of entrance systems from any architectural aluminum products manufacturer is available from Kawneer. From stock door "packages" to the exciting spectrum of monumental building entrances like the Entara entrance system, the variety is virtually limitless.

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I-Line series 3000 door in Permanodic Black finish with tapered pull and Stria textured panel in Pewter finish.

I-Line 4000 Series entrance in clear anodized aluminum finish, with panels of Quarry texture in Pewter finish and a cast aluminum pull handle.



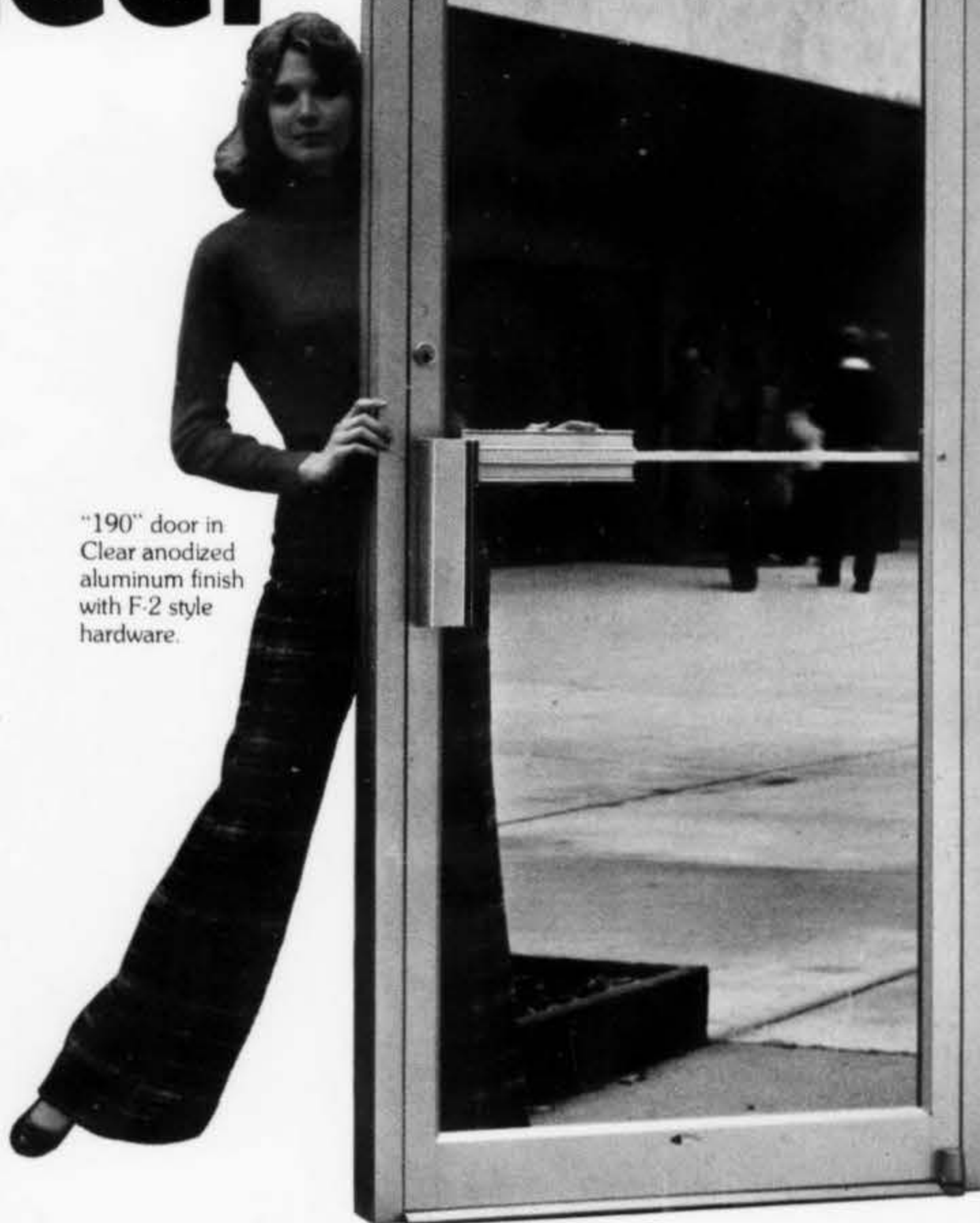
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A helpful, 28-page guide to entrance systems is available from Kawneer. Write for your copy of *Aluminum Entrances by Kawneer*. Kawneer Product Information, 1105 North Front Street, Dept. C, Niles, Michigan 49120.

"190" door in Clear anodized aluminum finish with F-2 style hardware.



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Scandinavian Fair

look a little bit like so many other pieces. But the chair sits superbly and is great as a contemporary club chair.

The design team of Lindau & Linderrantz SIR have designed several handsome chairs—also for Westnøfa—that have been particularly suited for contract use. The comfortable lowback, stacking models (20) are very sturdy—their construction is of several layers of molded plywood. The joinery—especially in the detail at the arm/back development into the back post—is masterful.

Architect Mna Kjel Kove has designed a room system (22), produced by Stange Bruk, that can also do just about anything. I must confess that I might need a little help in assembling the crate-like environment, but the result is great. It won second prize in the Norwegian-sponsored design contest.

Interior architect Odd Arnstein Tenold also won a second prize for his laminated chair (21). It features the most challenging compound curves I've ever seen attempted. Michael Thonet, in his "Victorian heyday" would have been impressed. The chair is handsome and quite comfortable.

Norway seemed to shine in a wonderful new light. It can be an inspiration to us all.

FINLAND

Finnish husband and wife team Vuokko and Antti Nurmesniemi's simple lounging units (23) were a smash. The handsome chaise with its economy of form is the work of Antti; the red/white or blue/white striped fabrics are Vuokko's. The units can be stacked or combined as a series. And when accompanied by a woman in a Vuokko costume it is difficult to tell where the chair ends and she begins. First introduced into the home furnishings market last year, the fabrics with the chair made one of the simplest, yet most effective statements of the fair.

The work of Alvar Aalto for Artek is as fresh today as it was decades ago—witness the "kinetic" children's table (24). In fact Ar-

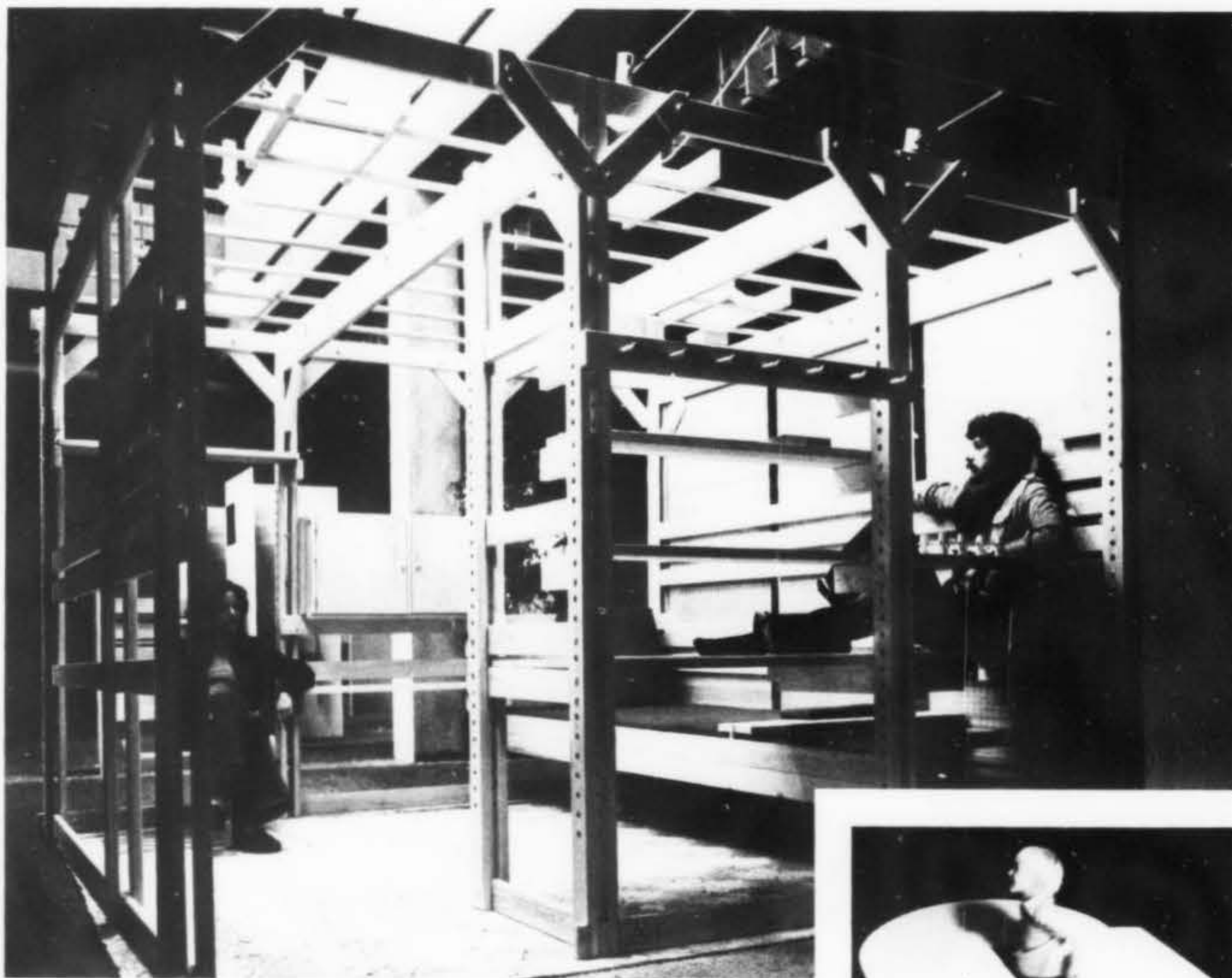
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20



21



22



23



24



25



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Scandinavian Fair

tek, as always, was one of the important stands at the Fair. As reported last year, the chair by staff designer Ben Af Schulten (25) is a knock-out in the Artek space.

Finn Mirror introduced a plastic table mirror (26) that functions very compactly. One of the few new plastic designs shown, the mirror is 31 x 45 cm, and comes in white, wine red, green, and brown.

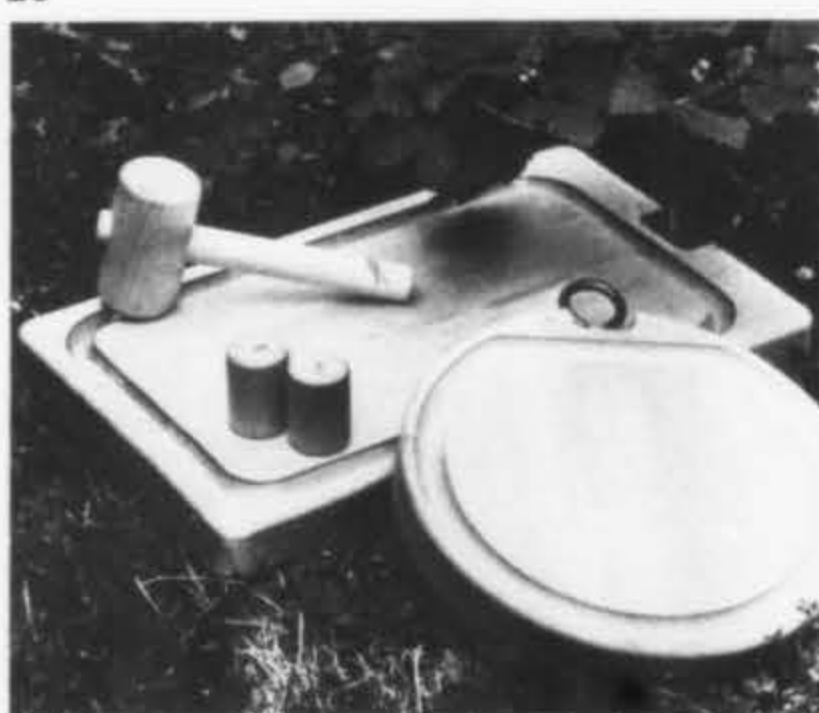
Architect Ristomatti Ratia, now chairman of the board of December OY has gone into production of a line designed by Portu Mentula SIO (28). A clearly designed group of strikingly simple form and construction, all pieces are in a grayish metallic finish with beige natural canvas covers. December also has some lovely straight-forward wooden serving pieces (27) and small toys for children. Along with fabulous Marimekko, December should be watched—we can expect great things from this company.

Finnish producers such as Muurame, with designer Pirkko Stenros, have foremost examples of fine children's furniture. Several firms are producing children's beds with curtains—"Homes"—a tradition that dates back hundreds of years in Scandinavian bed design, and is now experiencing a comeback. Stenros' "Home" (29) for Muurame is far superior to all other models I've seen, and I believe was the instigator of the trend. Muurame's baby crib (30) is the simplest and best I've seen—it is exactly the right size, it looks like baby furniture, and it is easy to mass produce and assemble.

Kalusto-Kolmio, also of Finland, has handsome ideas for children's rooms also. I particularly liked the Muksu-series table set for children (31), made of lacquered birch, with bright awning-stripe fabric covers. Again the clean design is both functional and beautiful—following the tradition set by Alvar Aalto. We have much to thank this giant for.



26



27



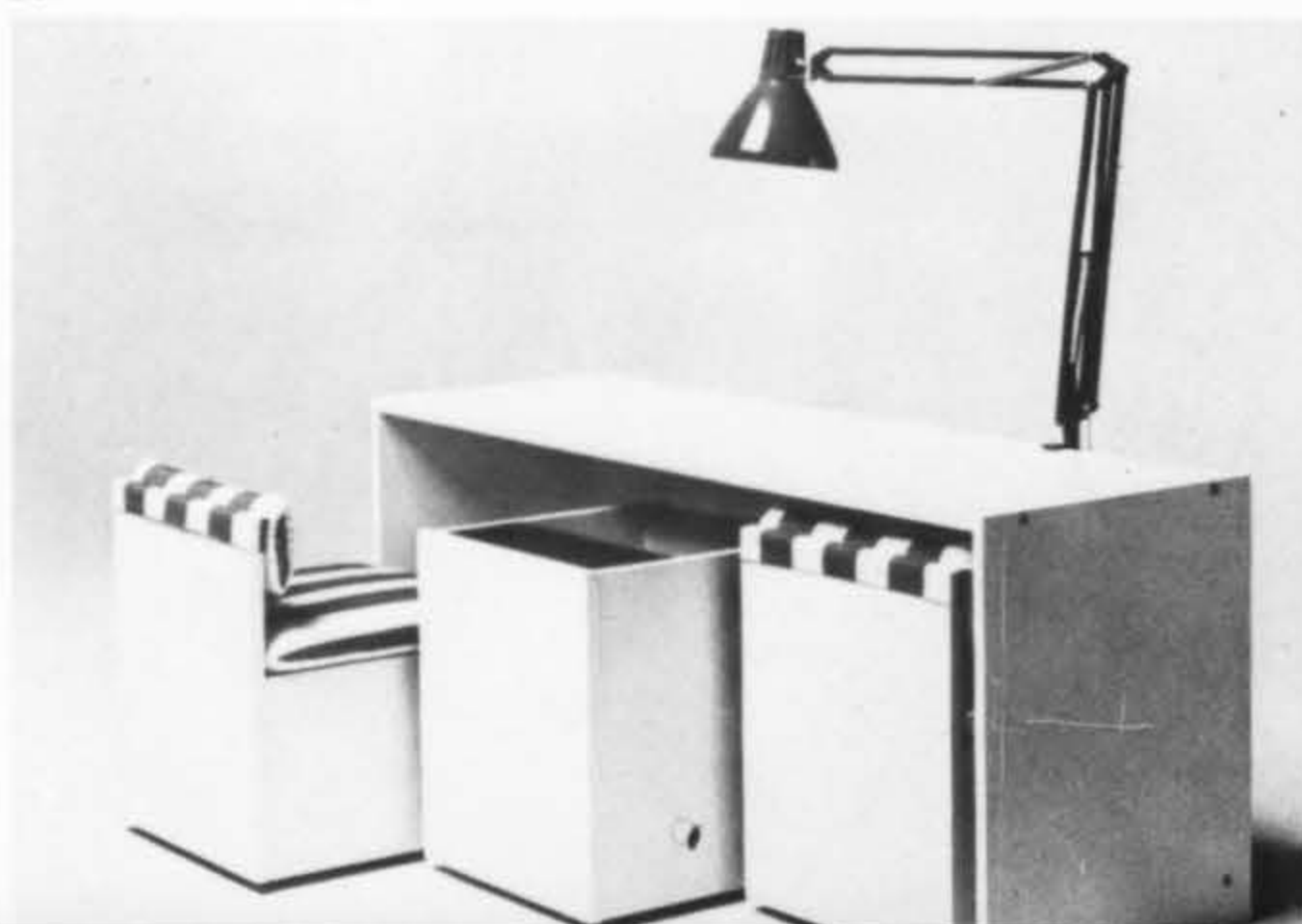
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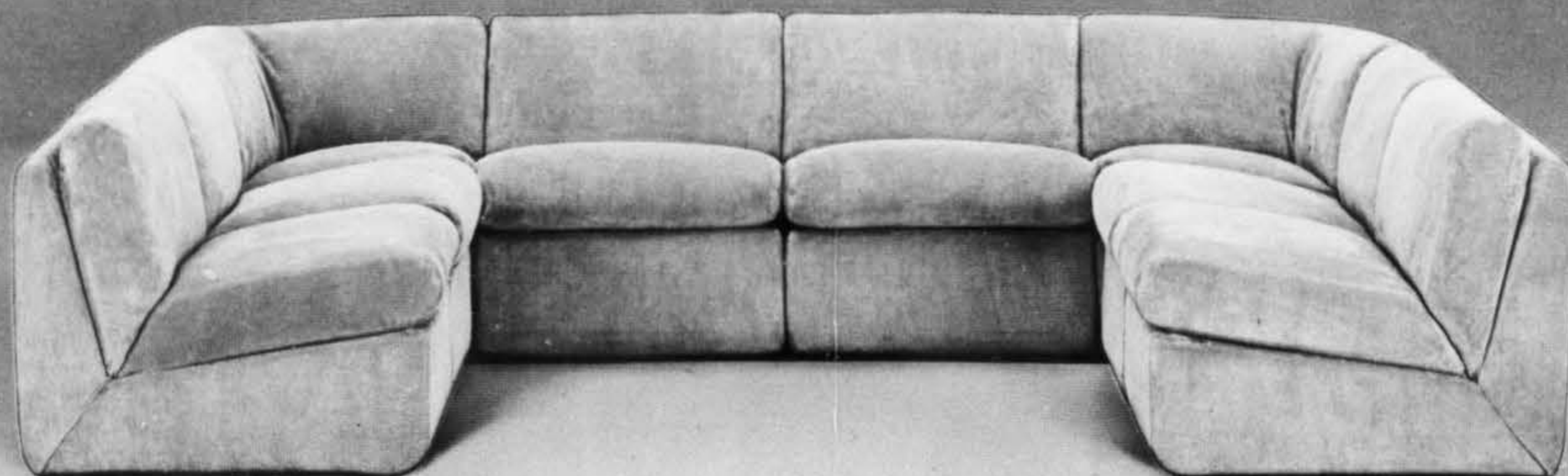


31

than ever and contained the excitement of a "today happening." Music, campari, and the vivacious personalities of Jan and Johan—designer-merchants *extraordinaire*—made this stop hard to beat. Their many groupings were shown to great advantage, and looked as new and futuristic as ever. Additions to the Bugatti group of sofas, which they say appear "like all clumsy upholstered sofas with non-removable
continued on page 40

SWEDEN

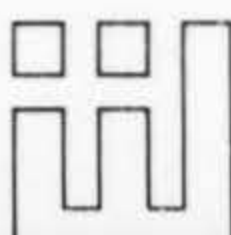
Innovators Jan Dranger and Johan Hult's space was bigger



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Scandinavian Fair

covers," were there but with a big difference. A very staple simple construction is concealed by a machine washable frame cover and back cushion. The frame is a good ole' camping bed—lift the cover and *voila* a bed! Witness the final statement in their manifesto entitled "greatest furniture novelty of the year": "Many will lift the cover and turn up their nose at the simple construction. But the truth is that no more is needed and you cannot do less. The future will show that we must produce simpler, more energy-saving constructions. This is the beginning."

Ture Liss and Lars Mossberg produced a very fine beech stacking chair called "Bas" for Lamm Hults. Photo (32) tells all.

A most interesting movable table for all rooms (33) by Pira Interior A.B. features two white horizontal slabs, and is on casters.

Two fresh new products at the Sedostol space were a sectional shelf/storage system (34) composed of .9mm sheet metal, suitable for product display, or use in the home; and a lightweight stackable chair that comes armless for modular hook-ups.

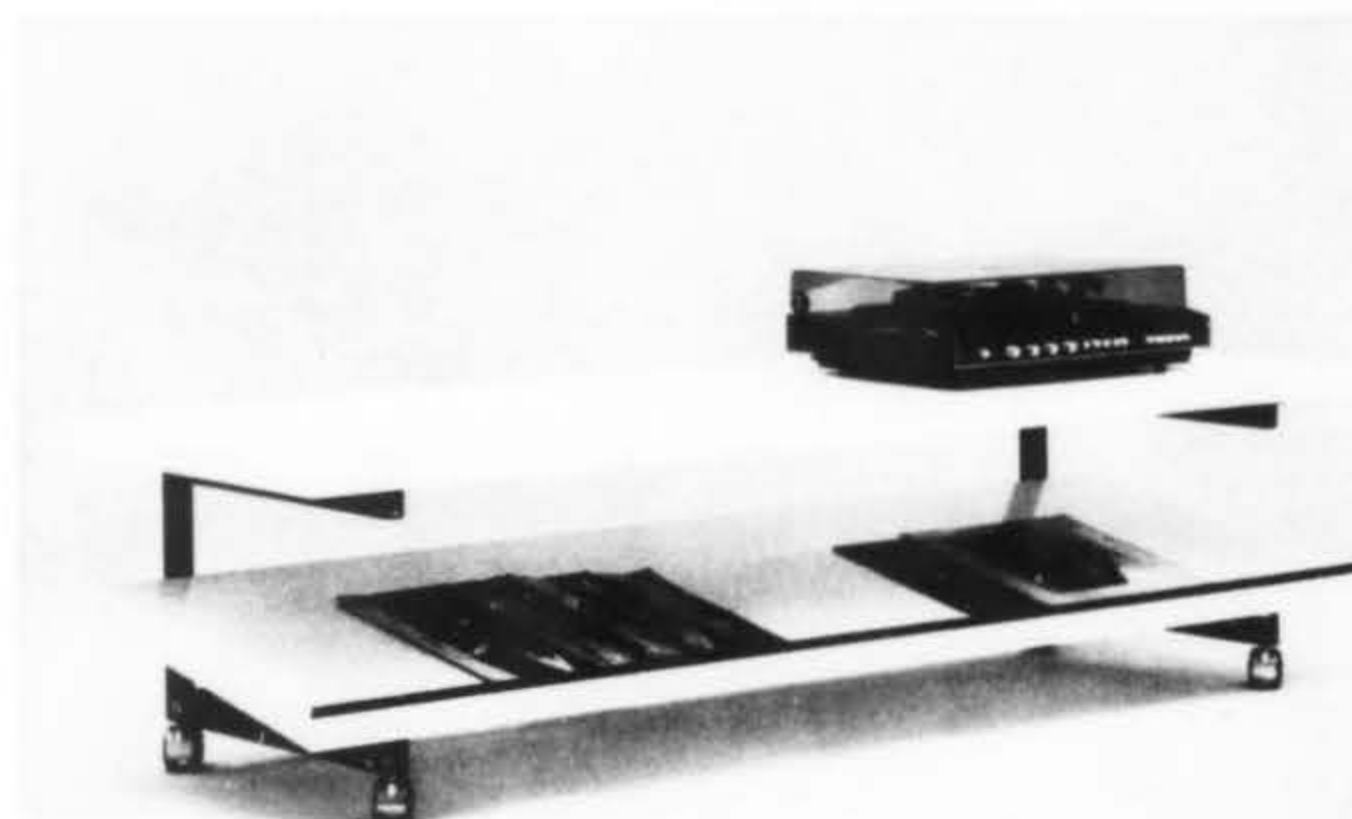
Ake Fribyter's cushy tufted lounge chairs (35) are a comfortable addition to Nelo Mobel AB.

An excellent series of office units (36, 37) by Basta Vanner MFB miljo AB, designed by Anders Ekegren and Stig Ahlstrom, would be included in a group of "best in show" designs. All of the units have locks.

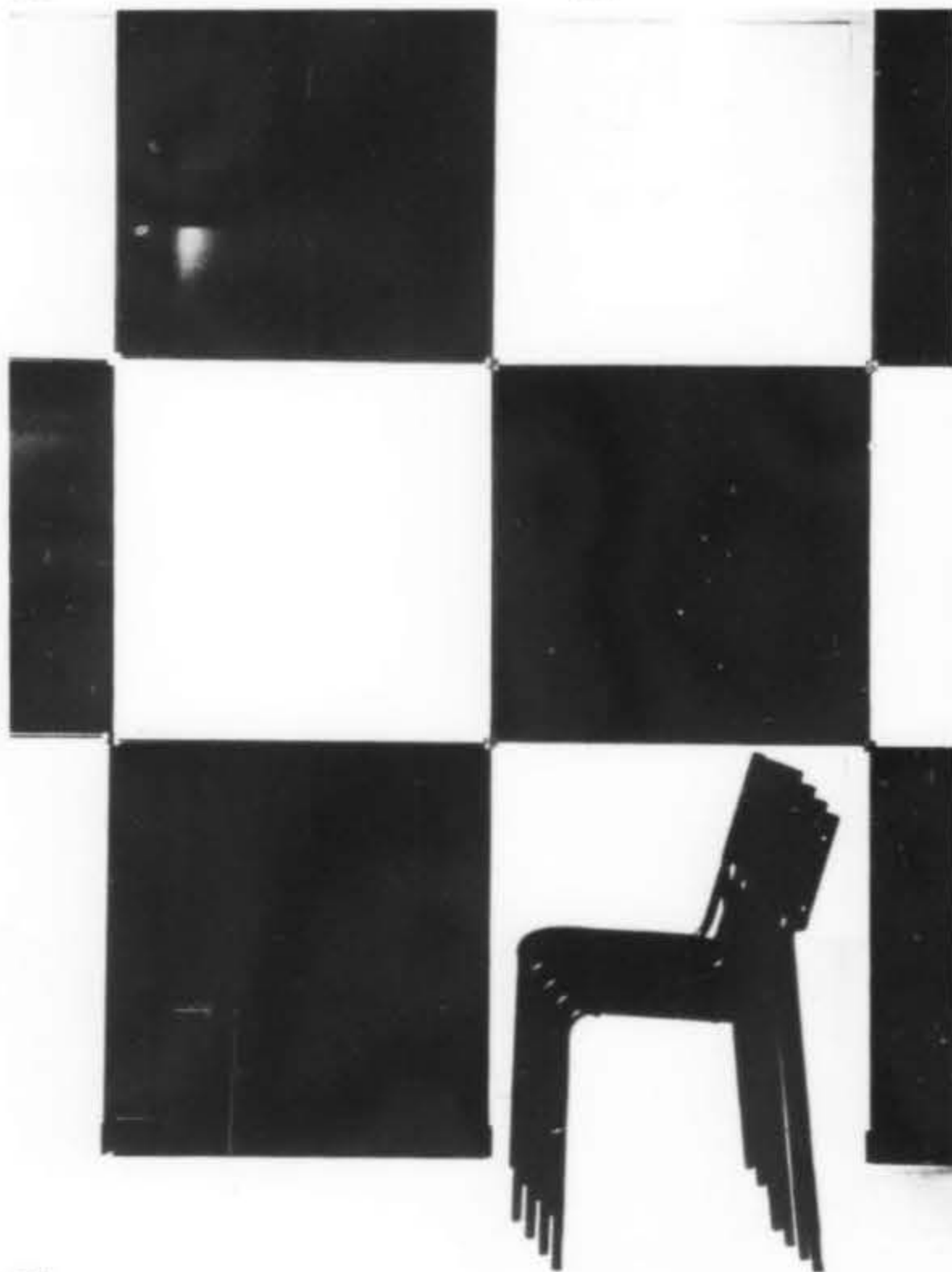
Some of the old timers, firms, and designers that we usually look to for design innovation were sadly lacking. All in all, I'd have to conclude that Sweden was not exciting at the Fair.



32



33



34



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pace[®]



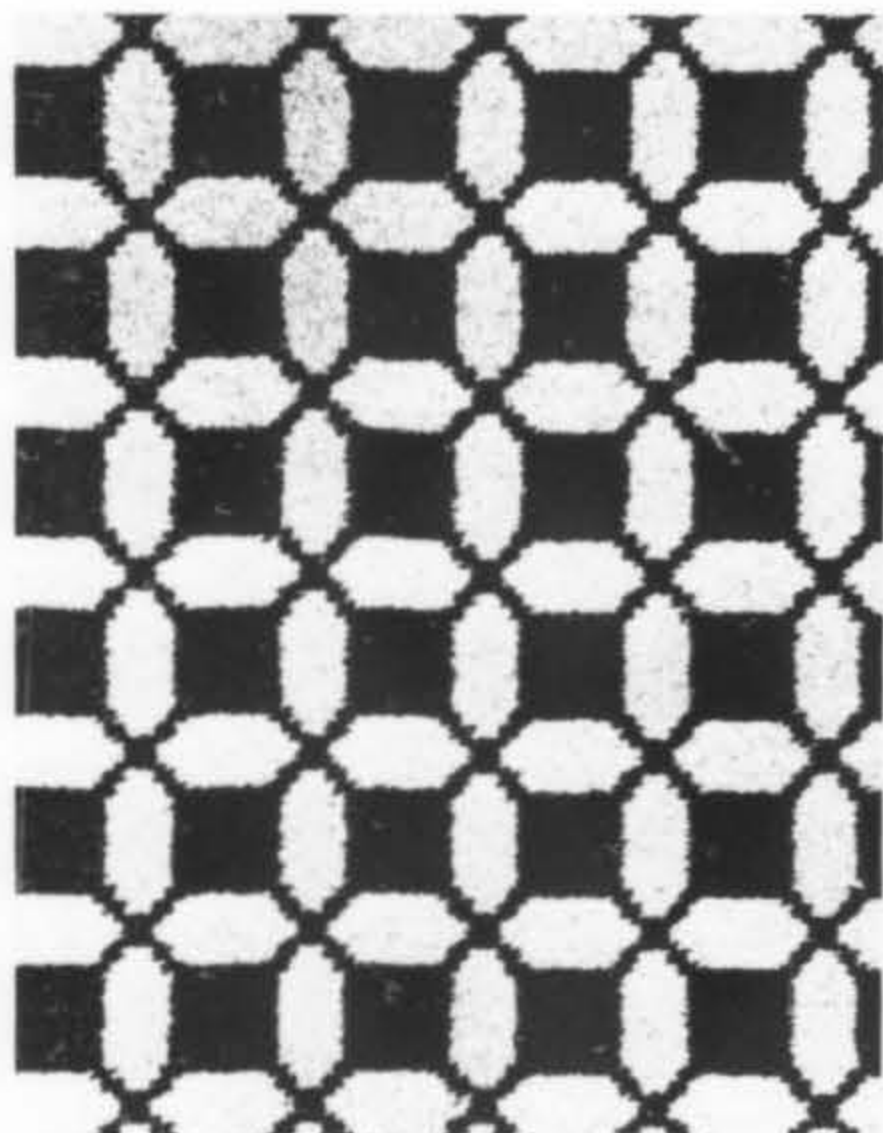
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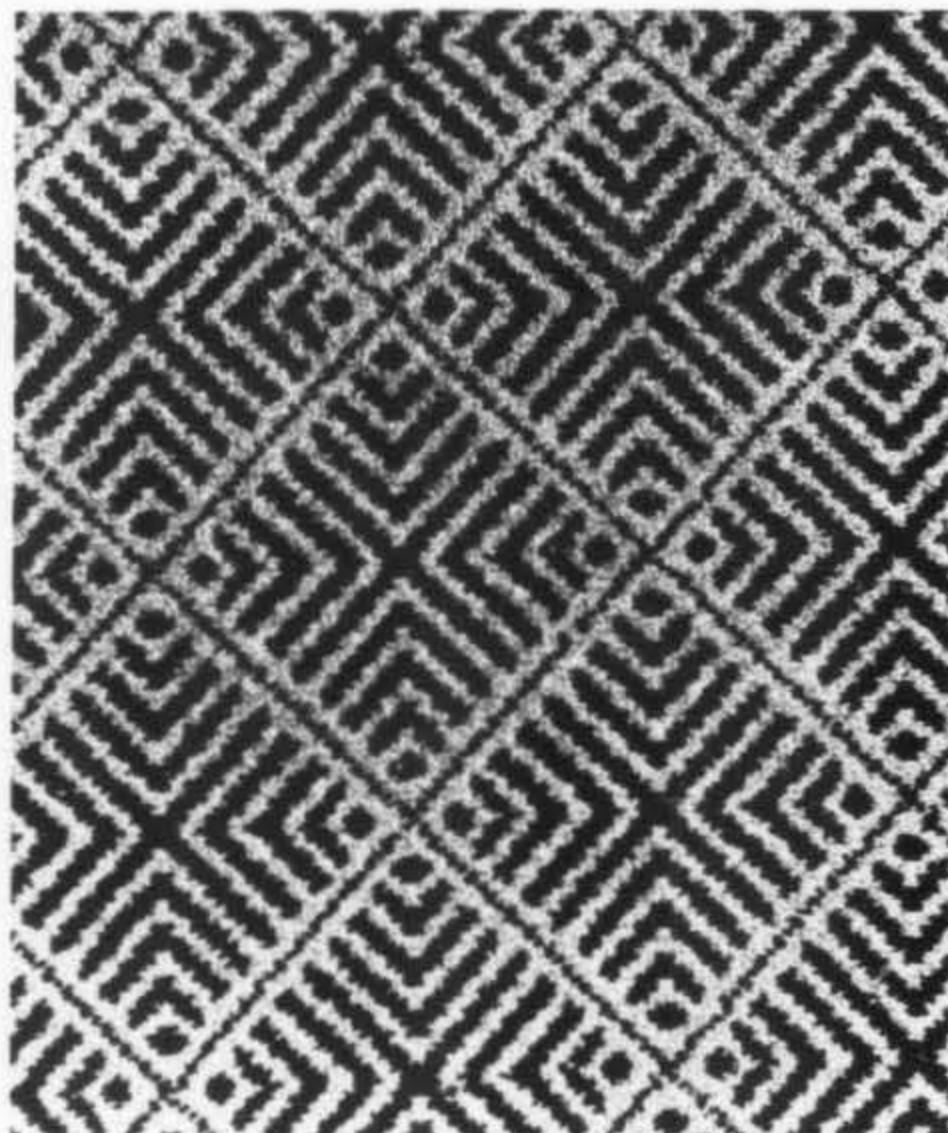
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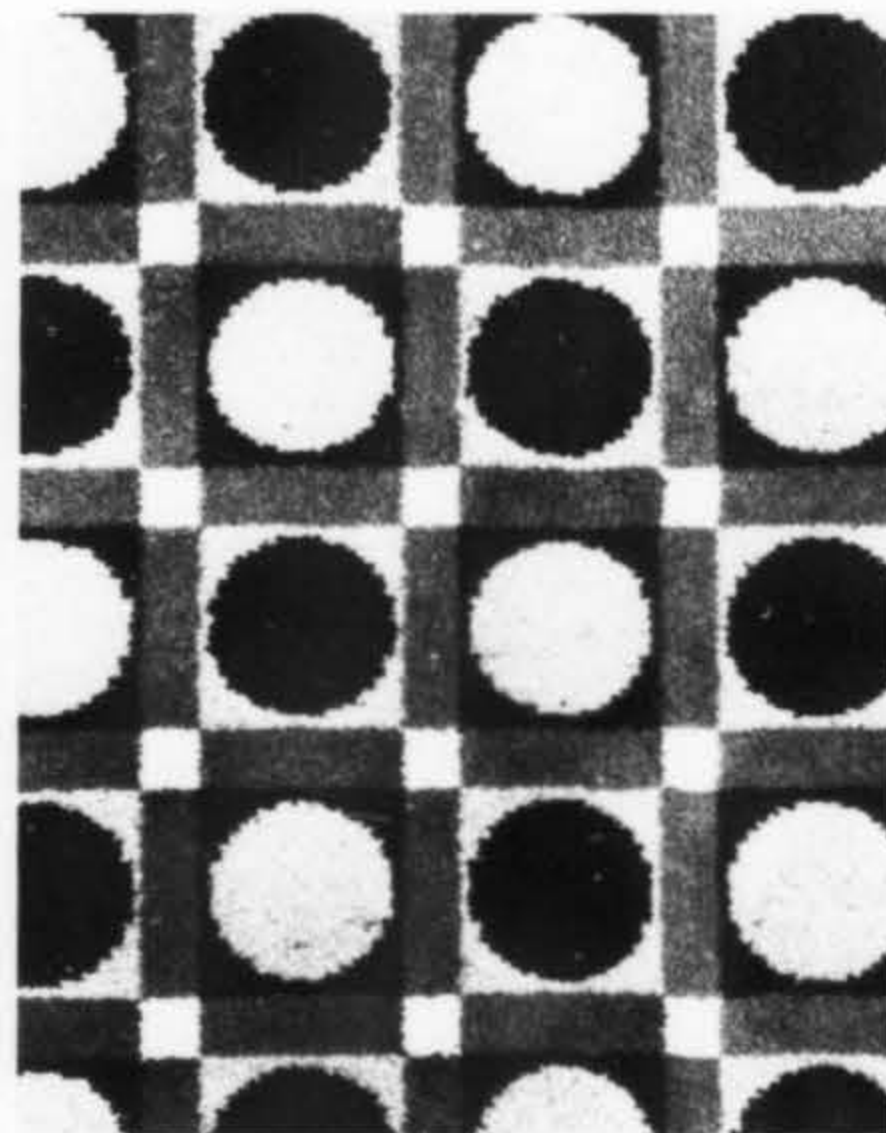
CARPET WORLD



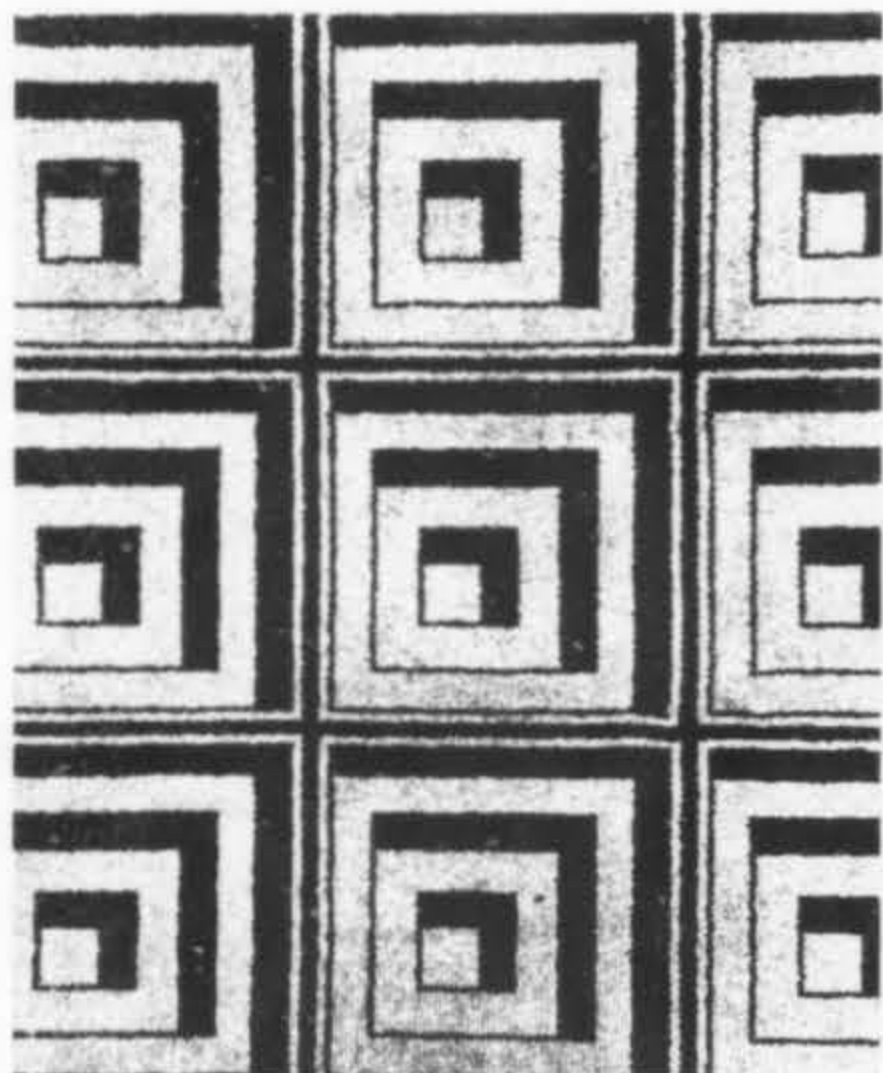
Trellis by Alexander Smith



Crossroads by Alexander Smith



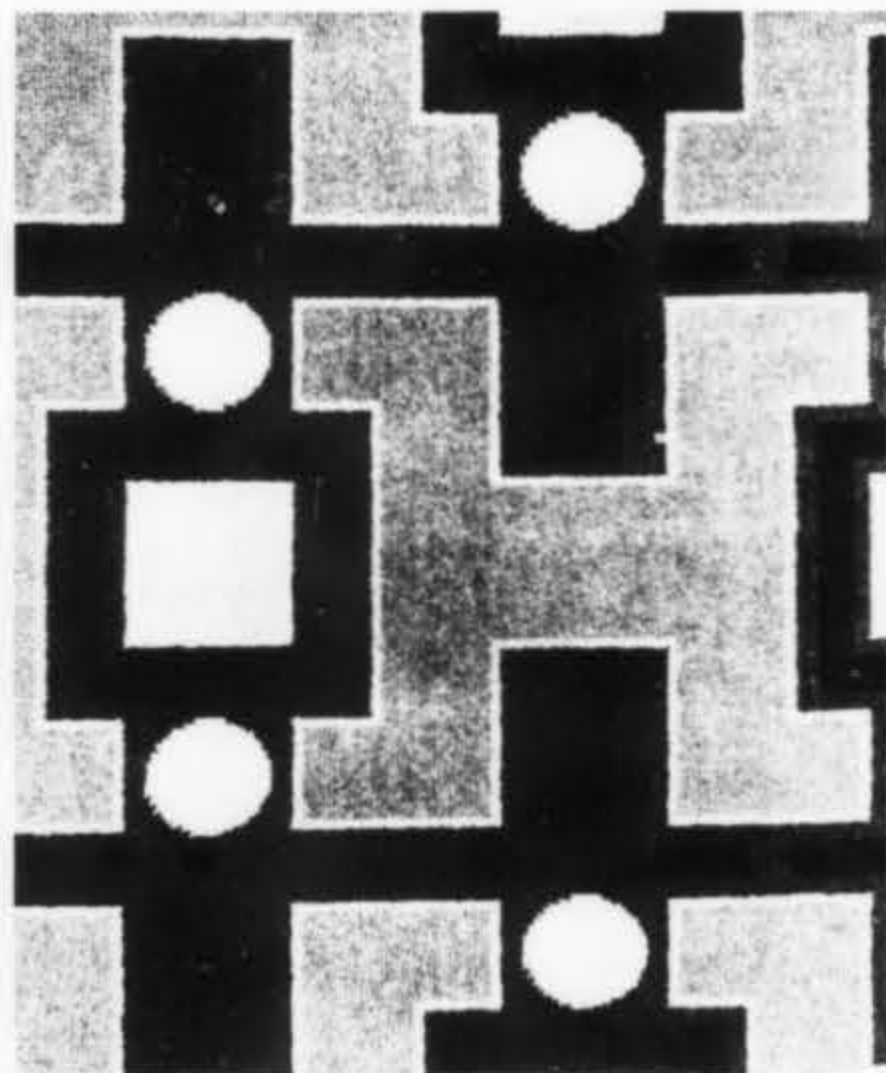
Checkers by Alexander Smith



7176 by Hugh Mackay for Heller



7178 by Hugh Mackay for Heller



7134 by Hugh Mackay for Heller

Axminsters for Alexander Smith

Four small scale geometric patterns have been added to Alexander Smith's Premier IX nylon axminster collection. Their lucid graphic delineations are produced with a special blend of 25 percent bright and 75 percent dull nylon fibers. Their two-ply crimp set yarns resist abrasive forces while 14 strands of backing yarn yield more wearing surface. Shown: "Crossroads," black on Kelley green or bright copper; "Checkers," wood tones and reds; "Trellis," olive green on brown or taupe with eggplant. Not shown: "Honeycomb."

circle 230

Floored with a British accent

The Heller Group, a manufacturers' representative offering a full floor covering package of axminsters, wiltons, resilient flooring, and area rugs, plus custom capacity, brings a new selection of wiltons 27-, 36-, 45-, and 54-inches wide and axminsters in broadloom from Hugh Mackay, England to the U.S. Mackay offers various color combinations from a standard range of 252. Styles shown: 7176, 2 colors; = 7178, 5 colors; = 7134, 4 colors.

circle 231

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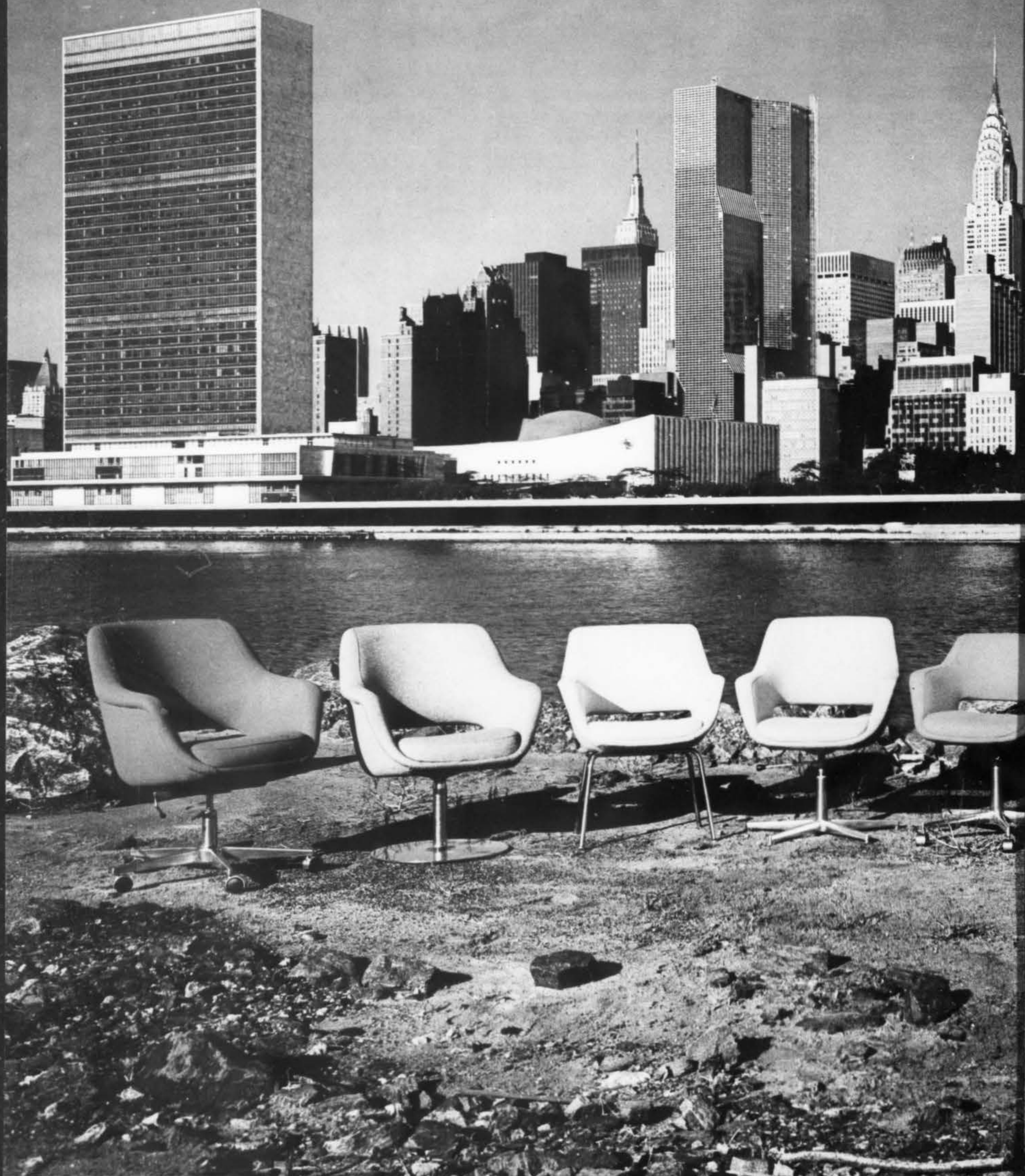
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Photograph by Darwin Davis

PROFESSIONAL LITERATURE



The **Philadelphia Carpet Company** offers a 44-page, full color brochure describing the company's broad range of contract carpet lines. Woven wiltons and velvets, tufted, printed, and Berber designs are depicted in custom and stock colors. The booklet includes full specifications, technical data, installations, and complete color lines. *circle 235*



Unicube Corporation is offering its new "System 75" catalog dealing with 3/4-in. diameter round steel tubing and components. The system covers a wide range of free-standing structures to be used for display, merchandising, exhibition and decorating purposes. The catalog contains complete directions for ordering from dozens of stock designs in various sizes that are shipped pre-cut with all components for instant assembly. The 3/4-in. mirror-chrome finished steel tubing and

chrome plated zinc-cast connectors and accessories are reported to be durable, rigid and maintenance free. *circle 236*

Olin Corporation offers an informative, 12-page booklet, "The Carpet Report," which examines the manner in which to select the right carpet and carpet underlay. Choosing a carpet style, texture, fiber and color to meet the needs of individual rooms and budgets is discussed in a point-by-point format with accompanying illustrations. Answers to commonly asked questions, dealing with carpet cushioning, manufacture, selecting a reliable carpet retailer, etc., are thoroughly explored. Cost: \$1.00. Write: Carpet Report Booklet, Omalon, Olin Corporation, Dept. MR, 120 Long Ridge Road, Stamford, Conn. 06904.



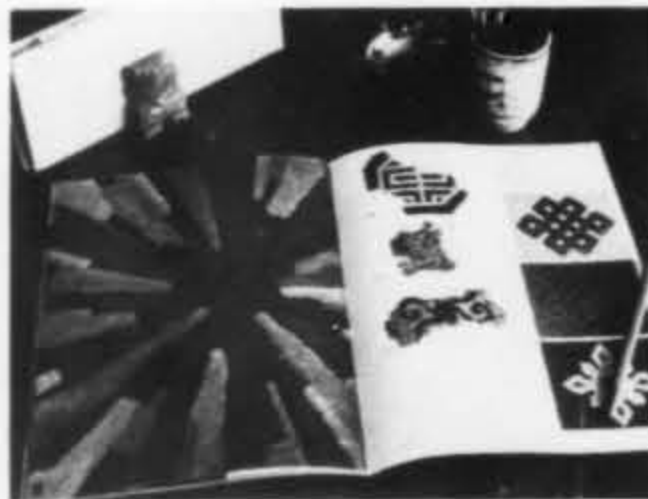
Available from **Supreme Equipment & Systems Corporation** is a four-page brochure discussing the benefits of automated document filing for small to medium-sized offices. The booklet, entitled "Minitreive Ltd., the Incredible Filing Machine," includes a cut-away diagram, views of the keyboard console and exterior views. Range in model size, filing capacities, and document file containers per system are included. *circle 237*

A 56-page catalog on sound control ceilings is now available from the **Johns-Manville Corporation**. The ceilings described are reported to meet any requirement for offices, stores, schools, shopping centers and medical facilities.

Each of JM's architectural ceilings is featured, highlighting applications, sound absorptions and attenuation capabilities and other physical properties. Surface patterns, finishes, and sizes are also detailed, and an introductory section explains ceiling



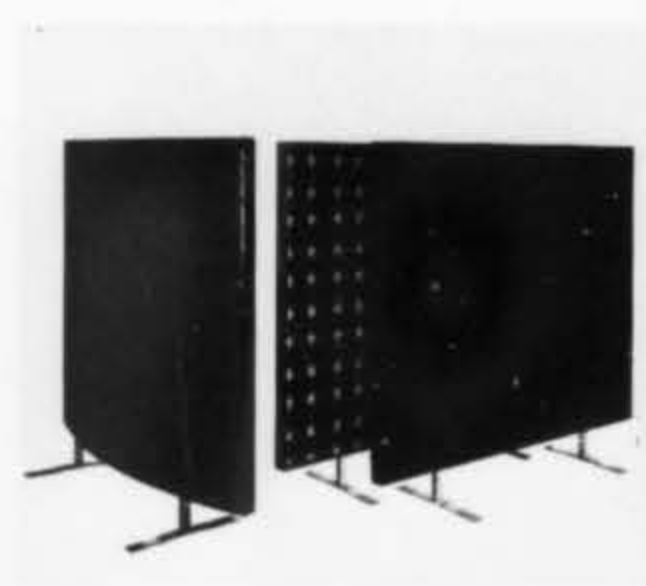
functions and acoustical terms in easy-to-understand, non-technical language. Felted mineral tile and panels, fiberglass thermal-acoustical insulation batts and sound control blankets, reveal edge panels, access ceilings for concealed suspension systems, and panels for environmentally controlled areas are among the products included. Code compliances, sample guide specifications and installation procedures are also covered. *circle 238*



Berven of California has published a design workbook entitled "Carpet Accents." The 36-page, four color book is available to as-

sist designers in the design of custom carpeting to implement special decorating themes. Design suggestions, derived from authentic ethnic, period and contemporary sources; and illustrations of over-all design, corner motifs, perimeter treatments and isolated medallions are included in the book. The numerous designs depicted are executed either through hand tufting, hand carving or a combination of both techniques. Qualified professionals may obtain a copy by sending a request on business letterhead, and a condensed, 4-page, 4-color version prepared for consumers is also available. *circle 239*

Available from **GTE Sylvania Inc.**, Indoor Lighting Operations, is a catalog describing the company's entire line of industrial, commercial and special purpose indoor lighting fixtures. The 48-page, four-color brochure offers, in addition to product illustrations, information on specifications, accessory lists, installation suggestions and applications engineering information. *circle 240*



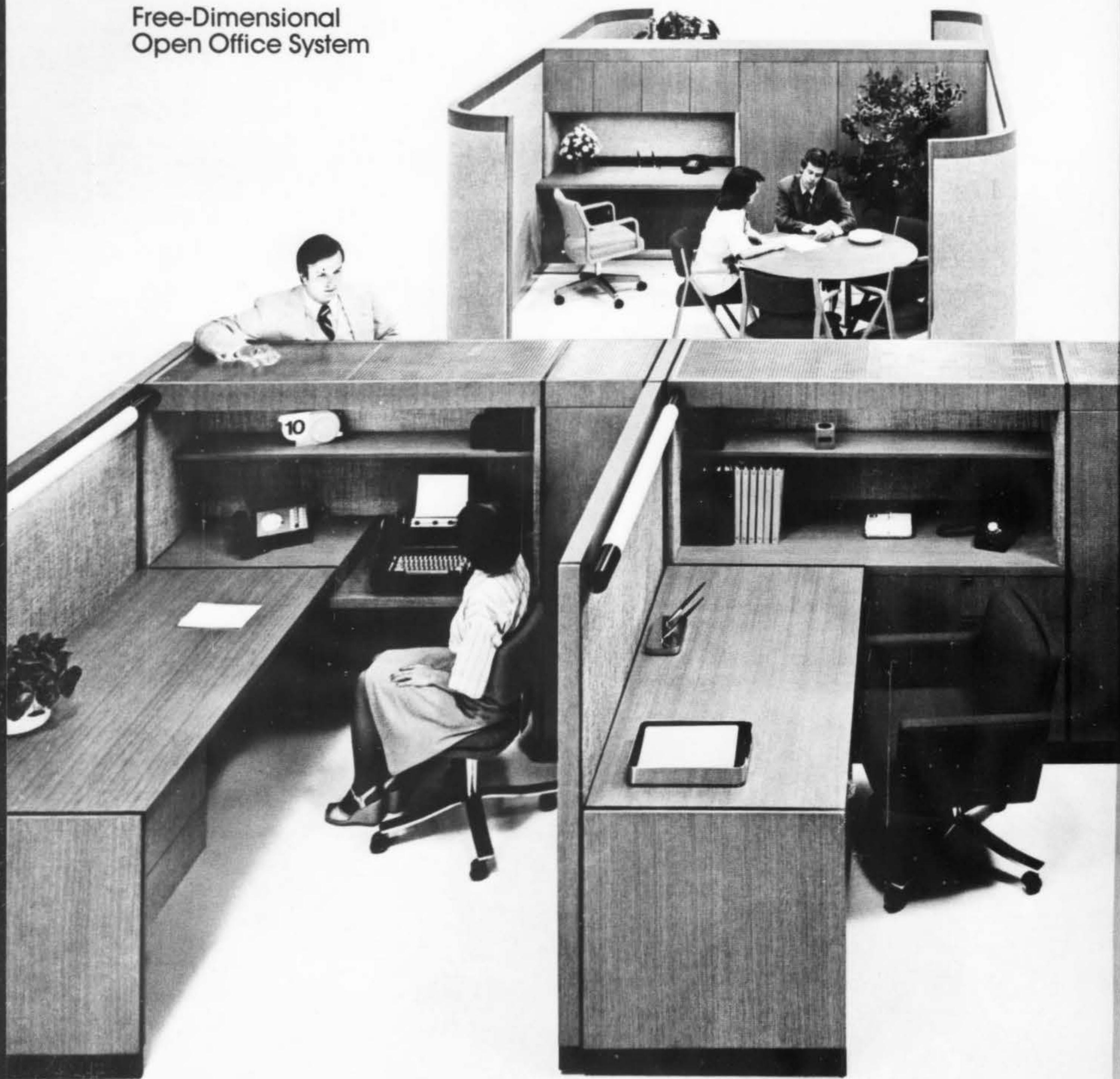
Hoover Systems offers a comprehensive new literature portfolio which includes individual data sheets on each type of screen, technical data, price list and representative fabric samples. A complete portfolio can be obtained by letterhead request, and is available to architects, interior designers, and others who create and execute open plan office systems. *circle 241*

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Furniture illustrated manufactured by Cassina ©

Free-Dimensional Open Office System



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

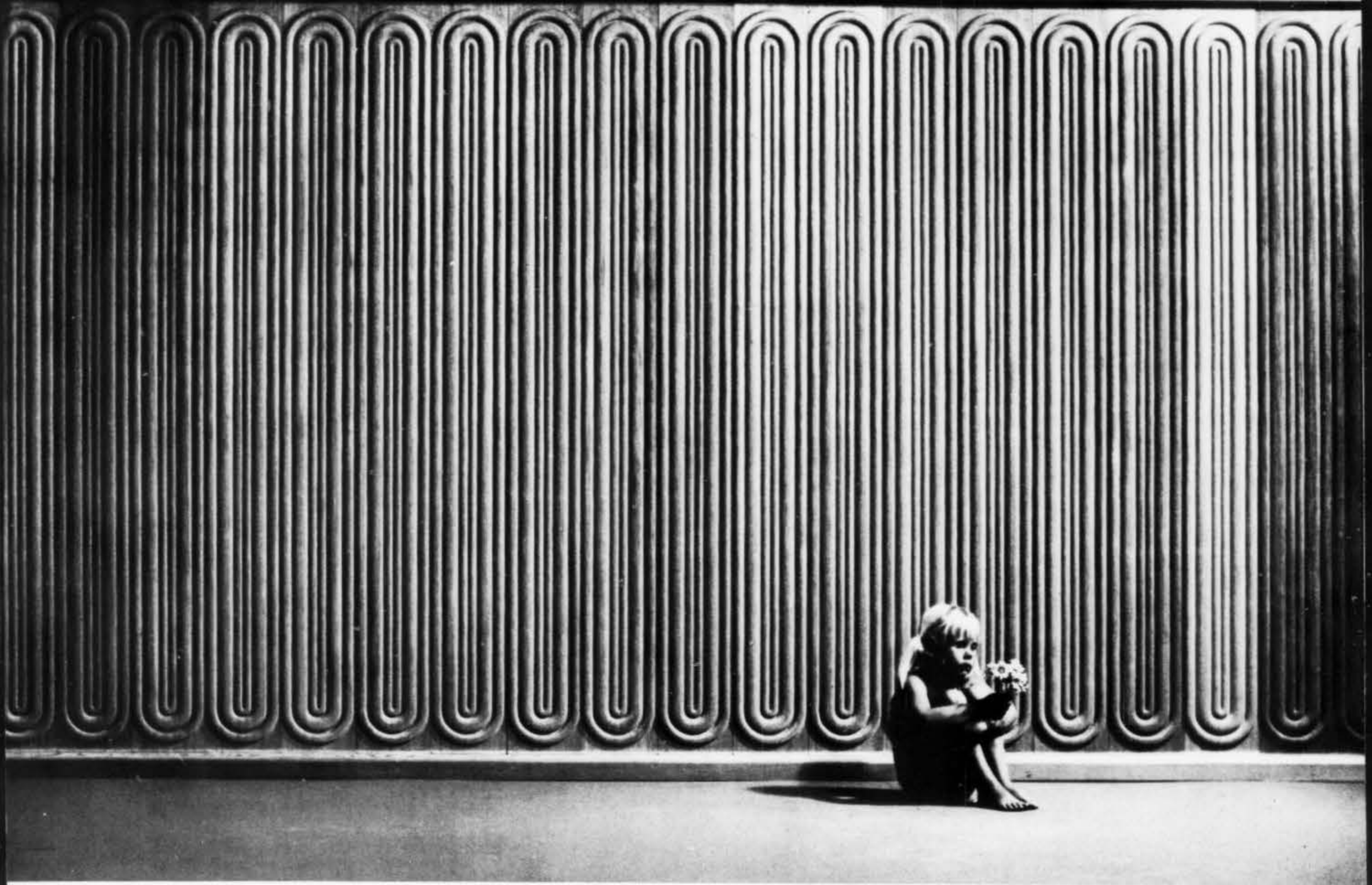
Free-Dimensional Open Office System has virtually everything necessary for your open plan project. Designed by Warren H. Snodgrass. Stow/Davis, New York, Chicago, Los Angeles, Grand Rapids, MI 49504.

circle 24 on reader service card



STOW/DAVIS

Corduroy. A new collection of carved panels in redwood and oak add the warmth and character of handcrafted wood to the most contemporary interior settings. Forms & Surfaces Box 5215 Santa Barbara, California 93108 (805) 969-4767



FORMS+SURFACES

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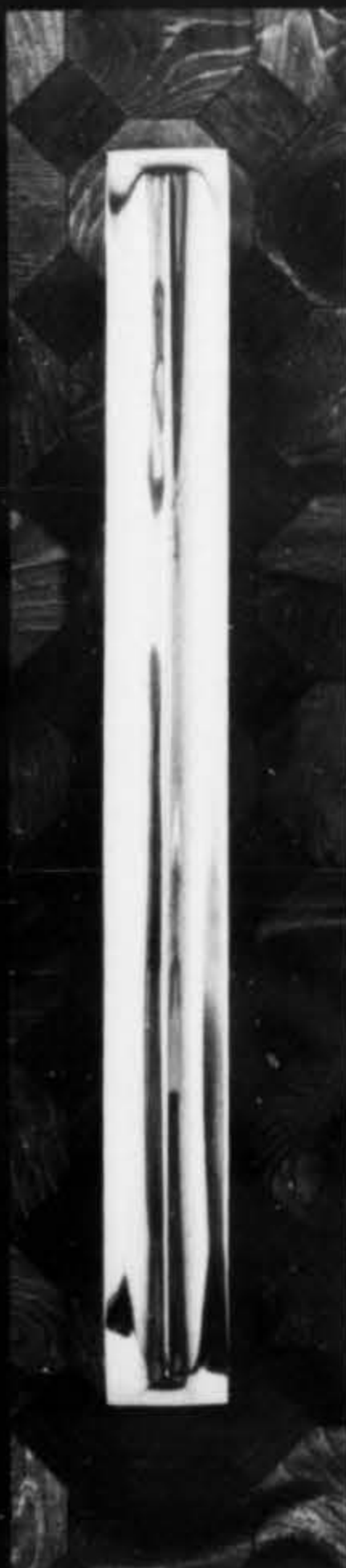
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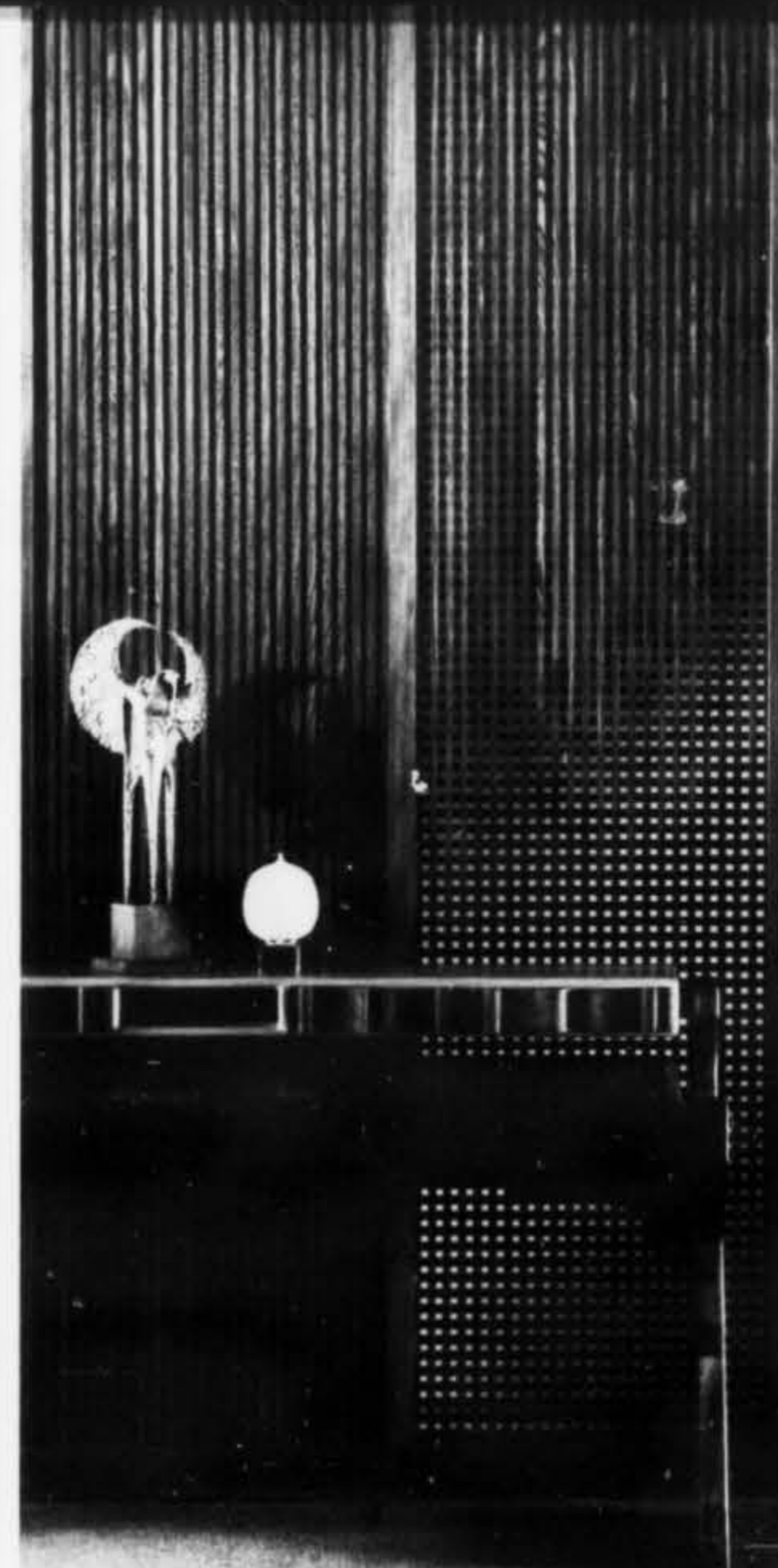




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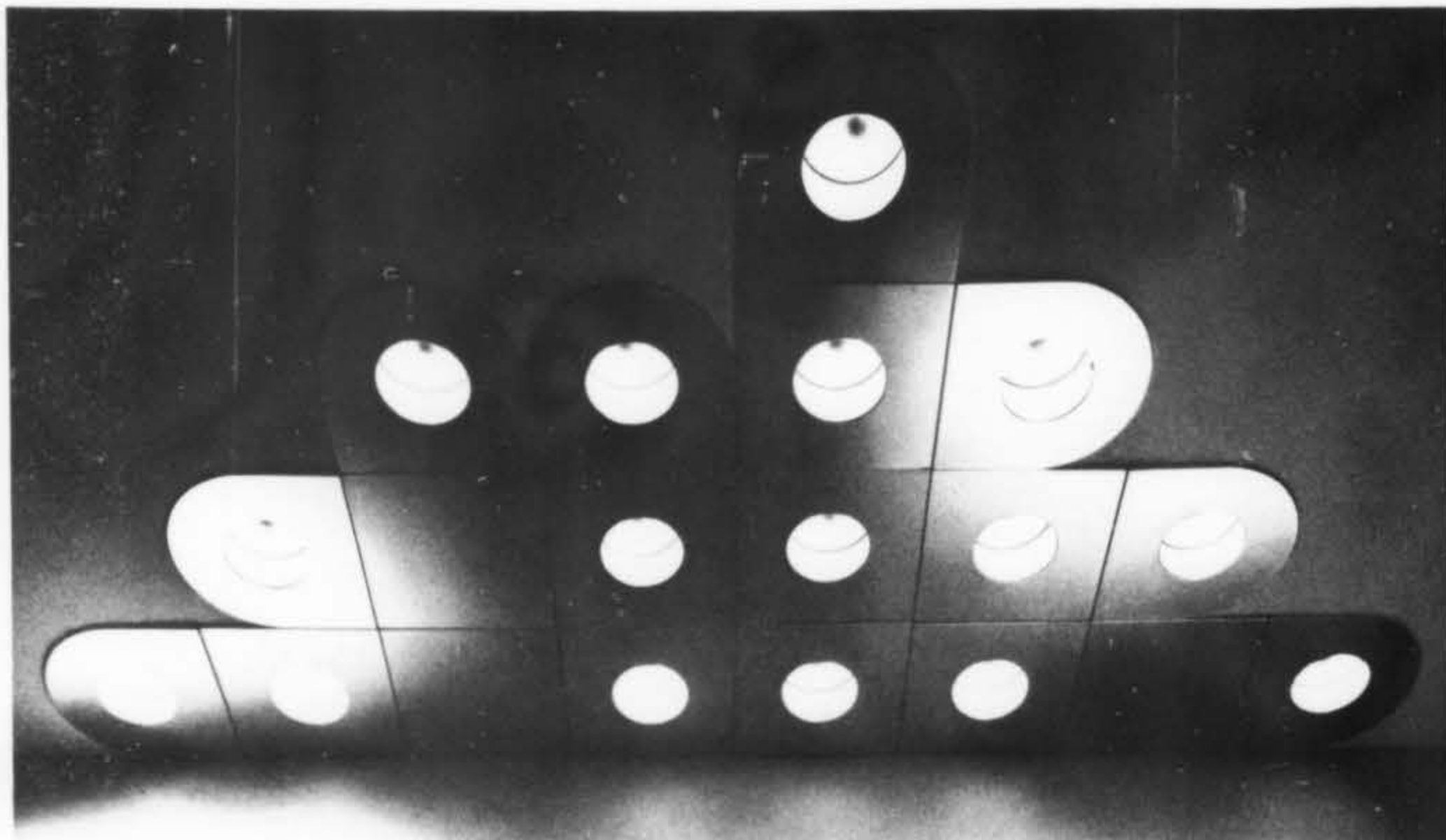
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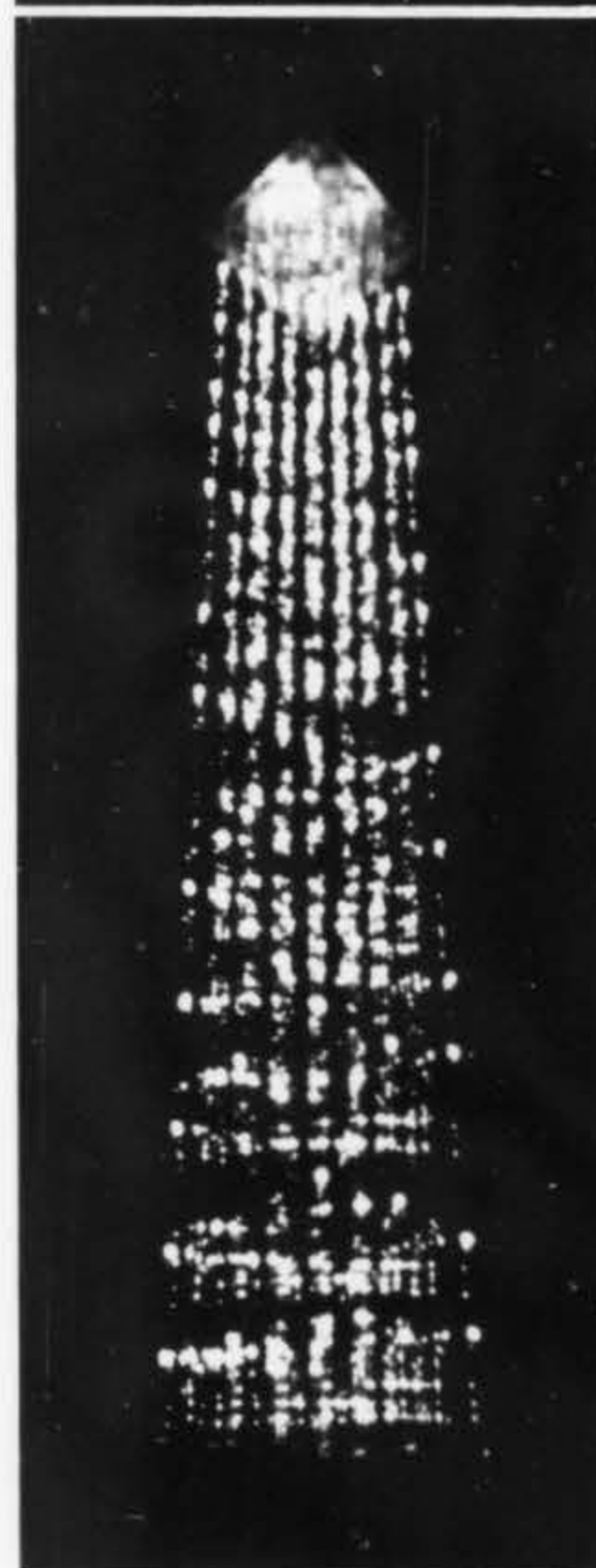
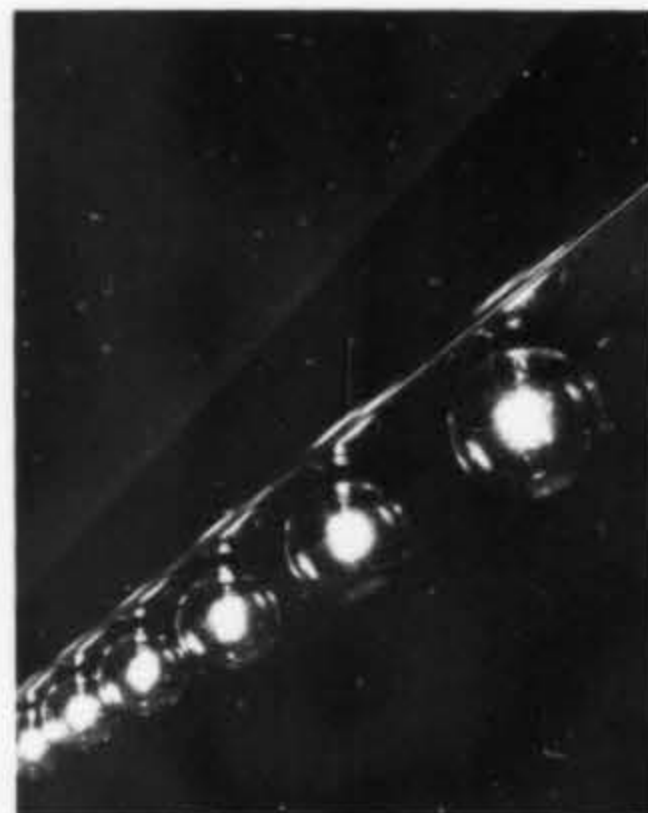


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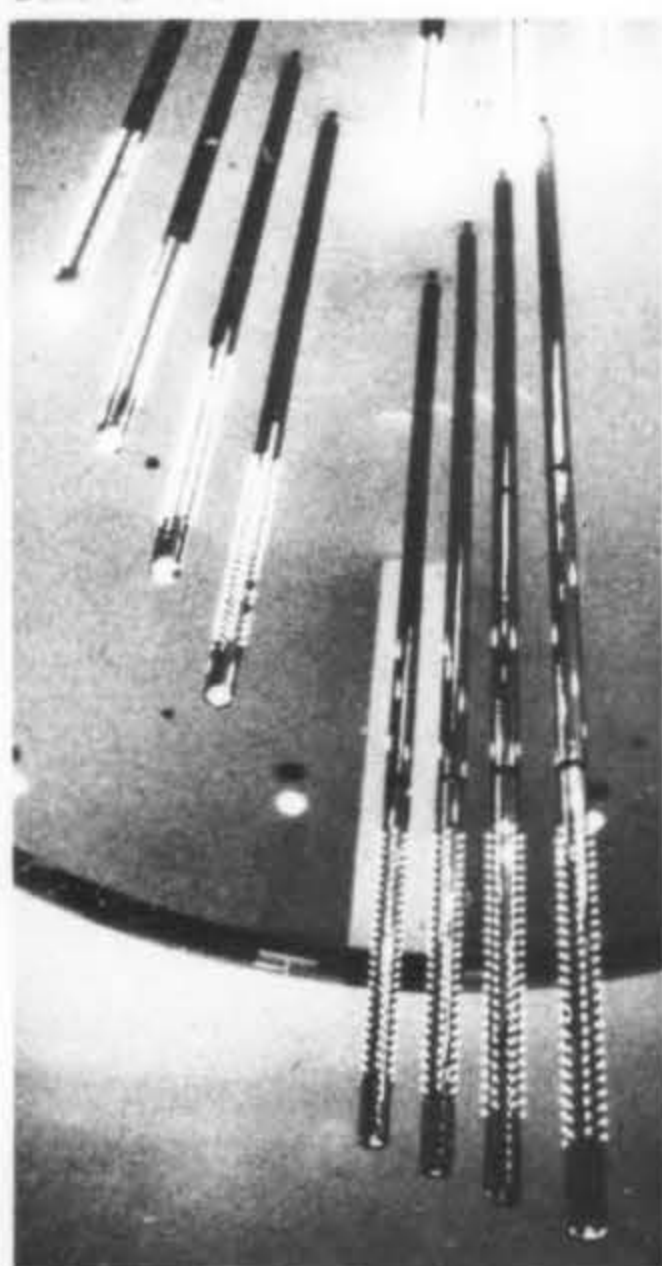
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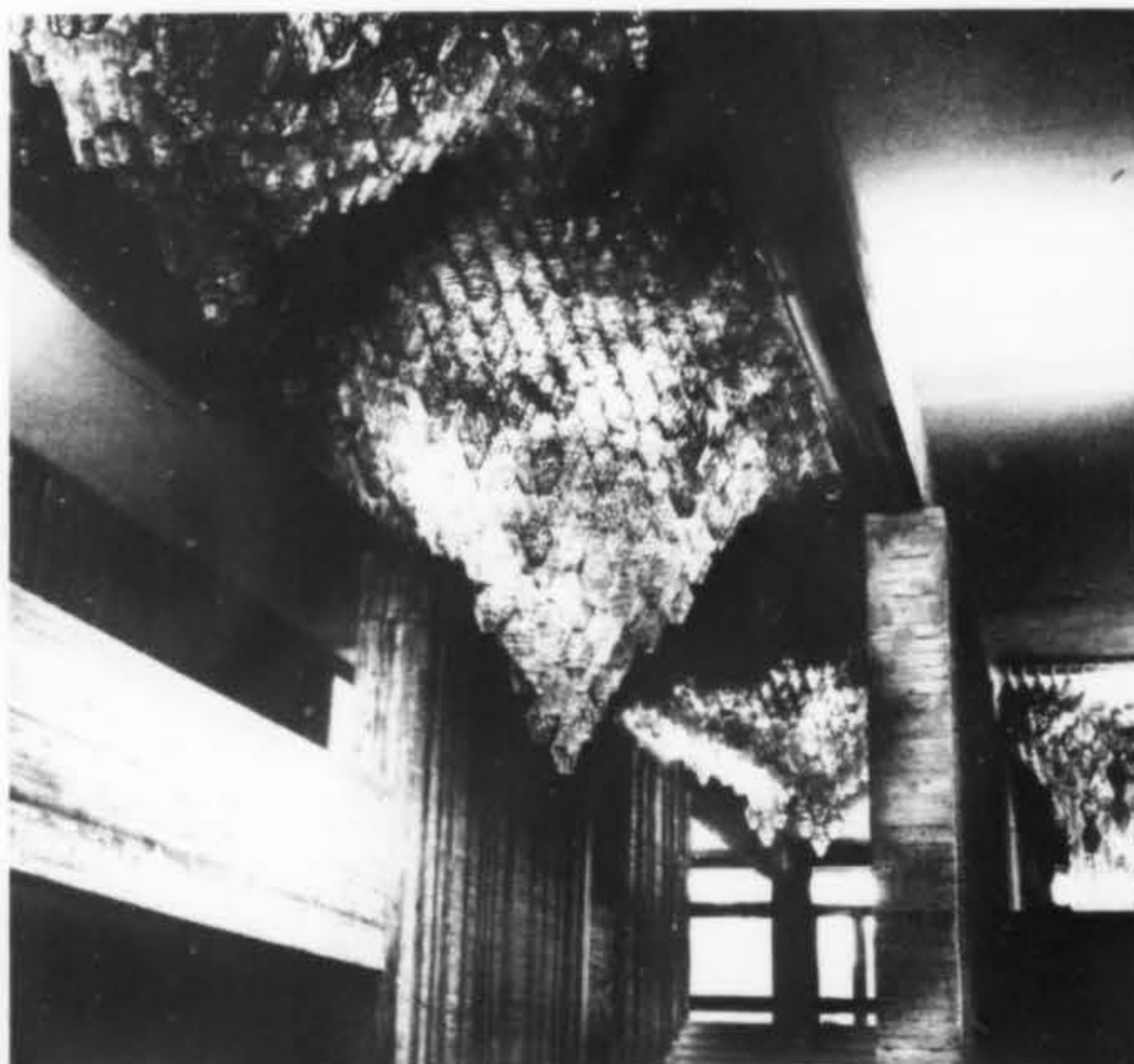
Galleria Mobili



Neo-Ray



Tsao Designs



Venini

MARKET/LIGHTING

Galleria Mobili

Among several hundred imported lighting fixtures (many stocked in this country), is the "Nova" system of small recessed lights in a 30 in. module, framed in chrome-plated metal. Install on a ceiling (as illustrated), or on a wall (turn photo upside down to see this effect). Choose from several different bulbs; each light has its own reflector dish. *circle 255*

Tsao Designs

From the firm's custom lighting collection, strips of glistening chrome cylinders are suspended in an atrium space stairwell. Each

length terminates in an illuminated ring of hundreds of miniature bulbs and a single recessed downlight. Configurations and lengths can be varied to suit each project. *circle 256*

Venini Ltd.

The firm's classical glass polyhedron, designed during the 1940's, has been formed into a new concept—clusters of polyhedrons in a free-form pattern that has aesthetic quality and sheds functional light. Installation is at Ecole International d'Art in Nice, France. *circle 257*

Neo-Ray Lighting Systems

"Neolights" chandeliers, formed by streamers of tiny lights embedded in crystal clear tubes, are custom-mounted on square, round, or rectangular housing of mirror chrome, gold, walnut, or

black. They may be surface-attached or recessed (*top photo*). Neo-Ray's "Counterpoint" strip lighting system in four sizes utilizes clear or colored lamps fitted to extruded aluminum housing in many finishes (*bottom*). *circle 258*

Do you know that Glacial White fluorescent is "more than adequate for most color-matching work"? Fluorescent light colors for specific illumination requirements is given in "Fluorescent Lamp Color," a technical bulletin from North American Phillips Corp. *circle 250*

High-efficiency halogen lamps on maintenance-free "Lightgard" emergency lighting units can save power and money. Fixtures blend into the decorative lighting scheme while leading the way to safety when power fails. Data sheet is issued by EBS Incorporated. *circle 254*

marina

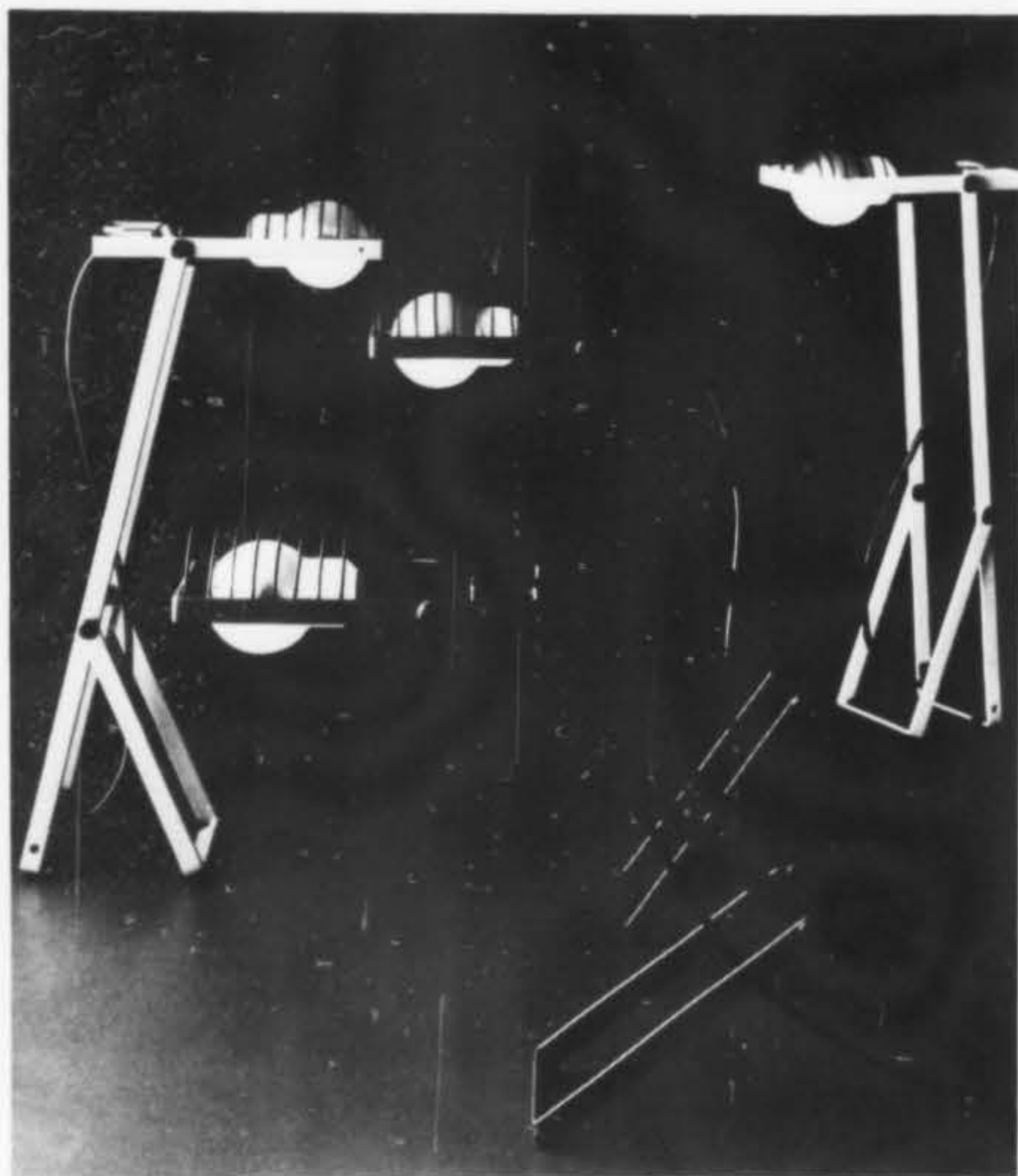


circle 33 on reader service card

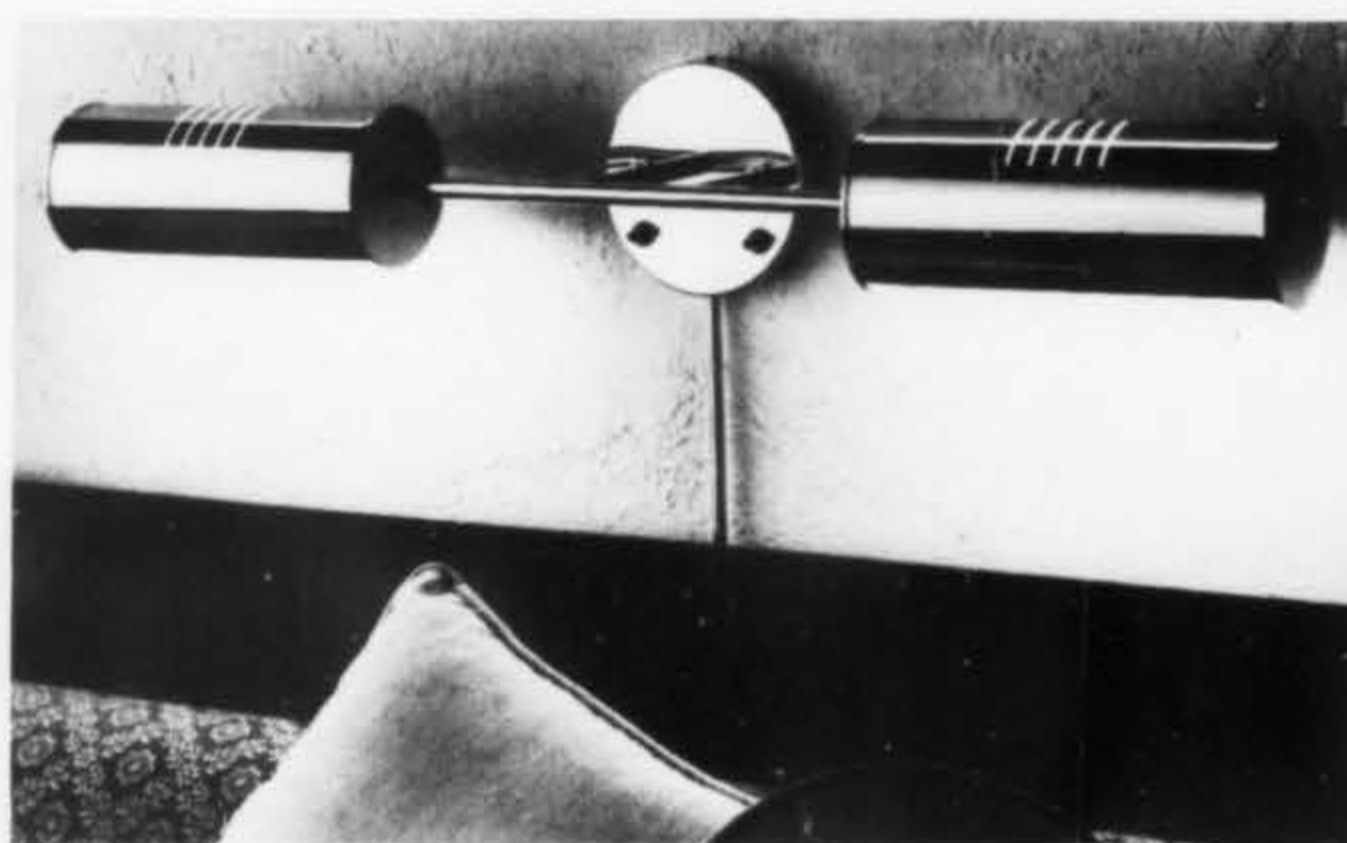
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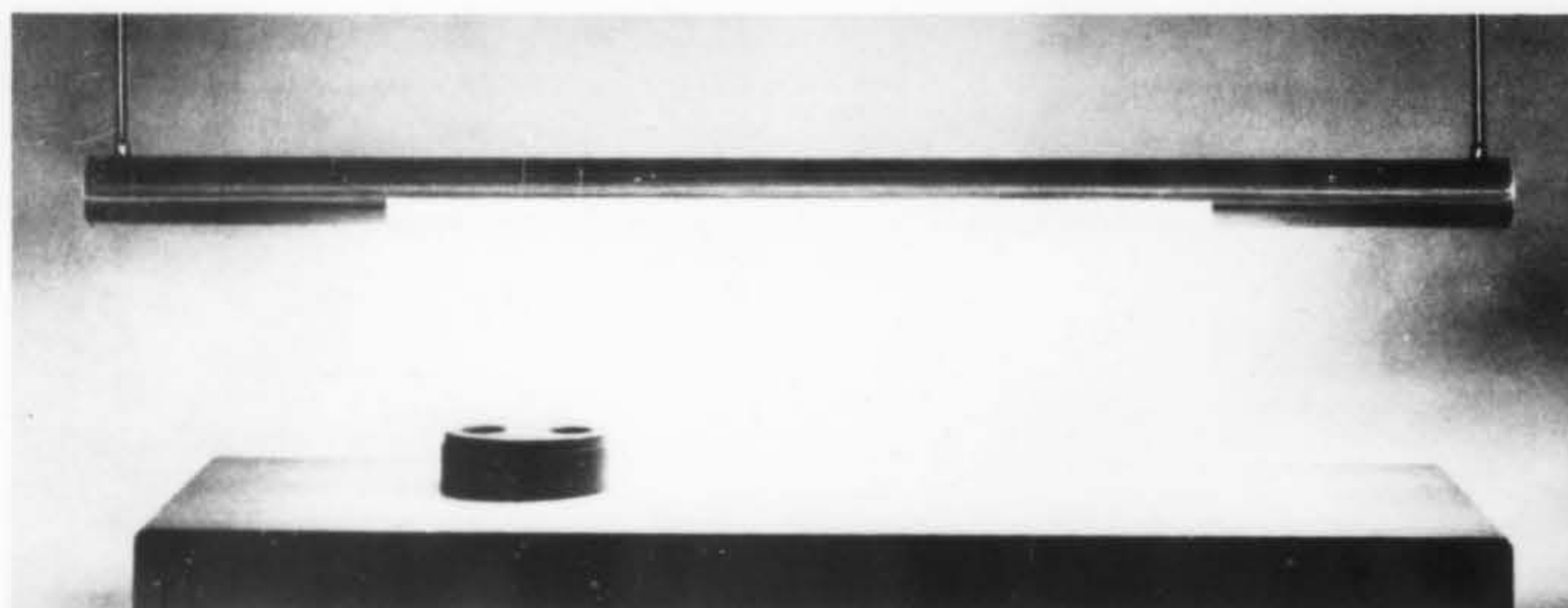
Castelli / Artemide



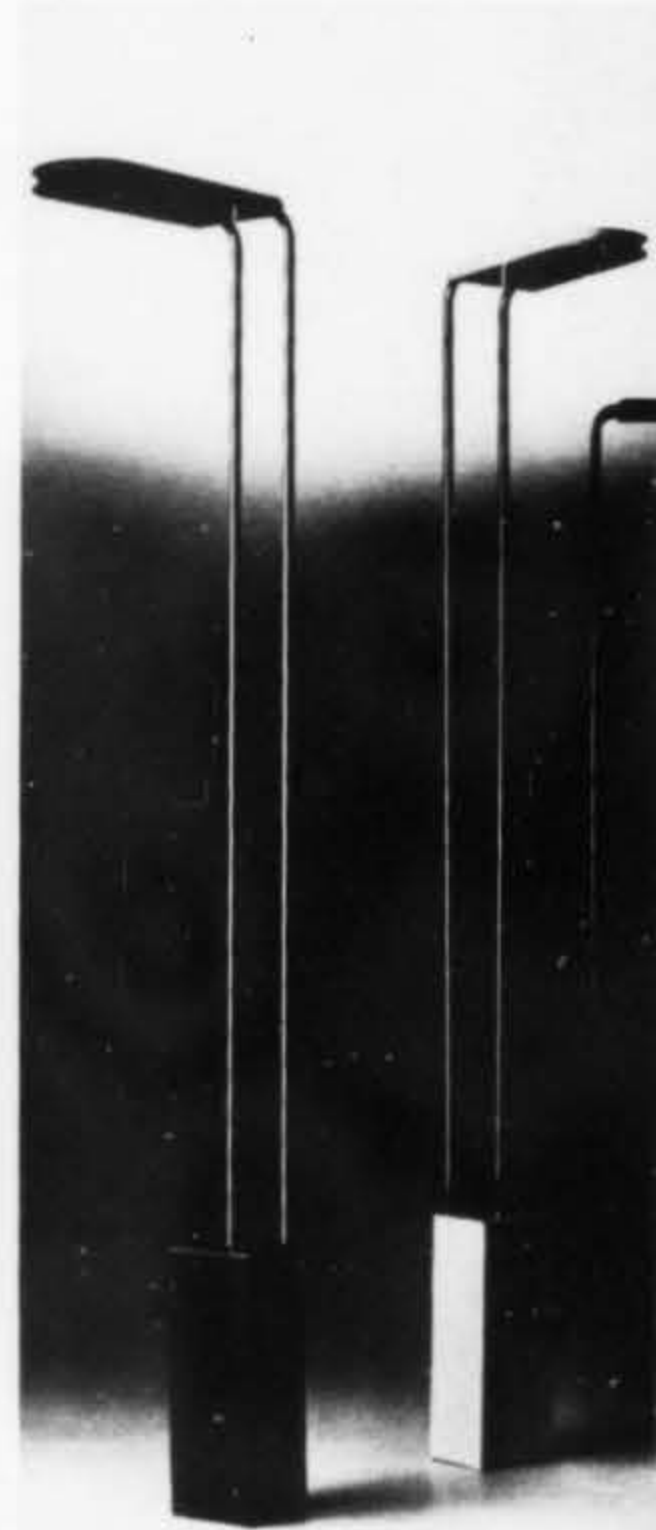
Nessen



Luxo



Habitat



Lighting Associates

MARKET/LIGHTING

Castelli Furniture, Inc.

This animated group of table lamps is from the Artemide Collection. Called "Sintesi," and designed by Ernesto Gismondi, the fixtures are also made in wall, floor, and ceiling models. The lacquered metal can be specified in white, red, blue, or green.

circle 269

Habitat Incorporated

A rotating fixture for offices, displays, and many other applications. It's made of 3 in. O.A. Dia. extruded seamless aluminum tubing and comes in a 66 in. length for 30 watt lamps, and in a 78 in. length for 40 watt lamps. Use also

in tandems or quads. Rotation of 330° permits directional lighting. There are also pendant and wall-mounted models in a polished "chrome" finish.

circle 270

Nessen Lamps, Inc.

Custom double wall lamps, designed for hotel over-bed use. Each reflector (3½-in. Dia.) ro-

tates, has its own switch, and uses standard bulbs. Fixture is made of solid brass in a choice of metal finishes. First major installation was for Chicago's City Center Holiday Inn.

circle 271

Luxo Lamp Corporation

"Lumaglo" can make a mood of

its own, allowing exact positioning of direct light where it is needed. Translucent shades may be white, yellow, orange, or red; or in non-translucent colors of brown and black. The lamp clamps to any work surface—or it can be mounted on walls and other vertical surfaces.

circle 272

Lighting Associates Inc.

Depend on Donn Golden for furnishing fixtures that add an out-of-the-ordinary dash to design. The one illustrated is a marble-based floor lamp, with chrome rods and white or black reflectors, that takes a 1,000 watt tungsten halogen lamp.

circle 273

Outdoor lighting is covered by Johns-Manville's Holophane Division in a "HPS" guide to the application of energy-efficient high pressure sodium luminaires.

circle 253

"Energy Savings Through Lighting" is a valuable lead to ways power consumption can be reduced while keeping light levels high—in lunch rooms, auditoriums, restaurants . . . From Duro-Test Corporation.

circle 251

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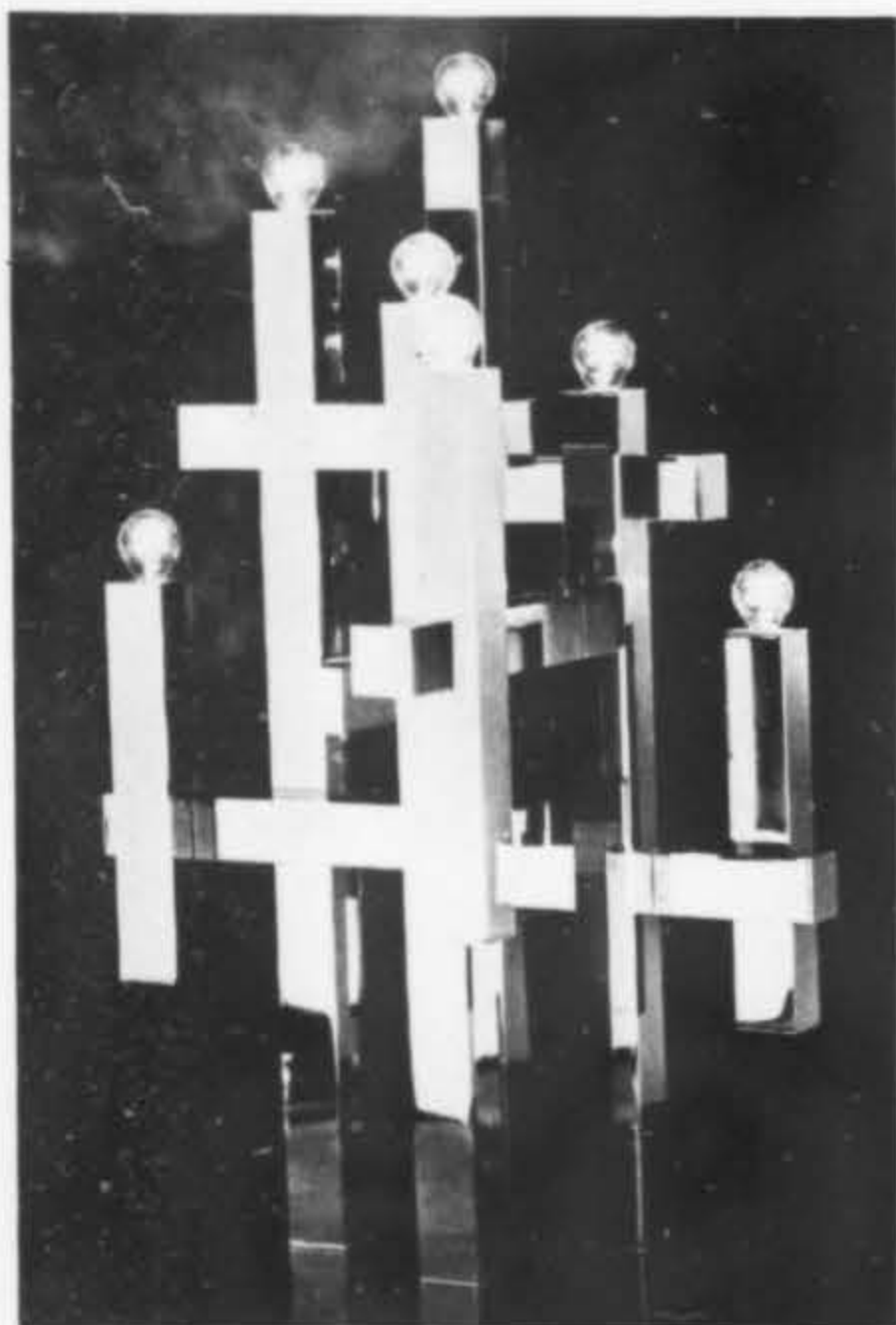


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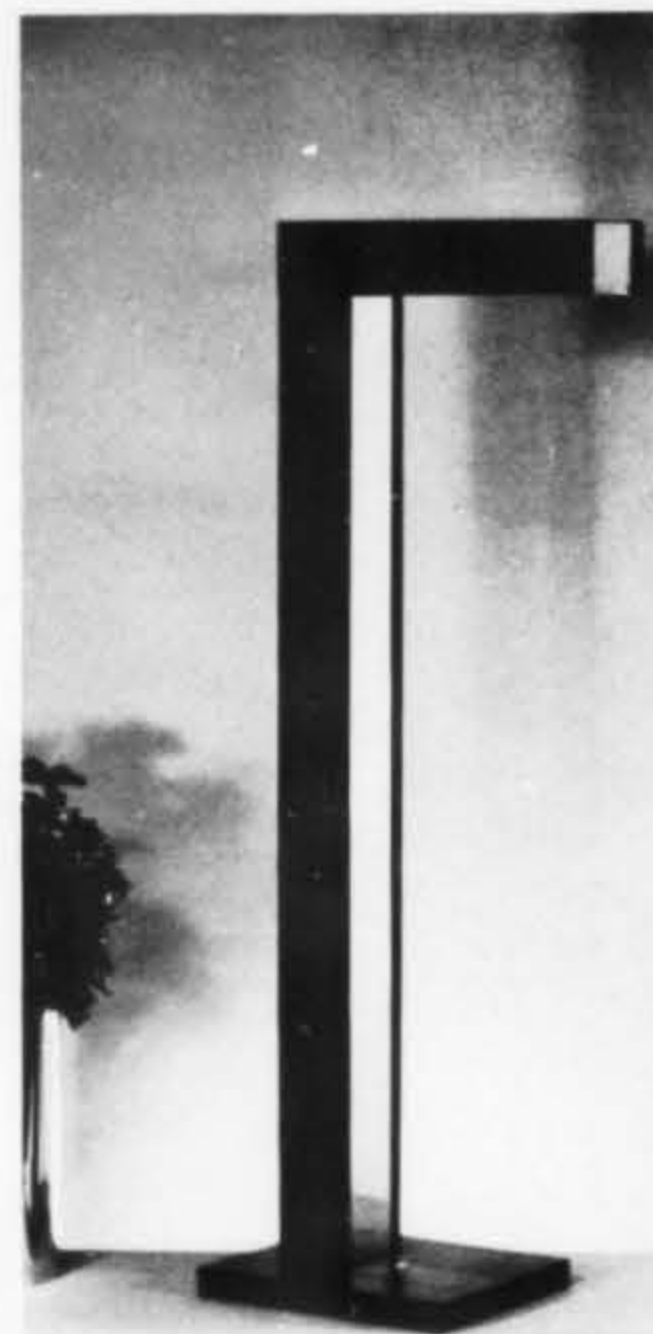
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Solterr



Norman Perry



Woolums



Raymor/Richards, Morgenthau



Tyndale

MARKET/LIGHTING

Solterr

This contemporary table lamp (= 96526) is an imaginative geometric design executed in solid brass with chrome finish. It glows with its own eight lights, arranged in abstract profusion. Height is 23 inches. *circle 274*

Norman Perry, Inc.

The Canton tea caddy shown is one from a new group of small-scale porcelains for lamps that make maximum use of limited space. A reproduction of a Chinese export piece, ca. 1780, the lamp measures 20 in. overall. Base may be specified in lac-

quered or natural finish wood. Shade is white linen with silk trim. *circle 275*

Raymor/Richards, Morgenthau

"Persuasive Suede" is a new line of table lamps surfaced with a man-made suede coating of durable urethane. It resists marring, scratching, surface marking, and soil. Lamps are accented with flash and gleam of mirror polished chrome. Bases are Sand Beige or Espresso Brown. *circle 276*

V. H. Woolums Mfg. Co.

This Florida-based firm turns to wood for many of its creative

table lamp designs. The reading model shown (= W686) is fabricated of solid walnut, trimmed with chrome steel, measures 42 in. H., and has a two-way switch. Lamp may be specified in colors or other woods. This firm also makes Kooboo rattan table lamps in natural or painted finishes, bent into interesting shapes. *circle 277*

Tyndale, Inc.

For contemporary or traditional

hotel/motel design—or in executive offices—tote canister lamps will enrich the design. Style = L812 (left) is Islamic, has gold decorations on a red lacquer finish, and measures 33 in. H.; = L811 (right) is Indian, with elephant decorations on a chamois color finish and is 29 in. H. *circle 285*

The "Indoor Lighting Products" catalog from GTE Sylvania includes the new "Sentry" lighting fixtures, designed for use in damp locations. *circle 252*

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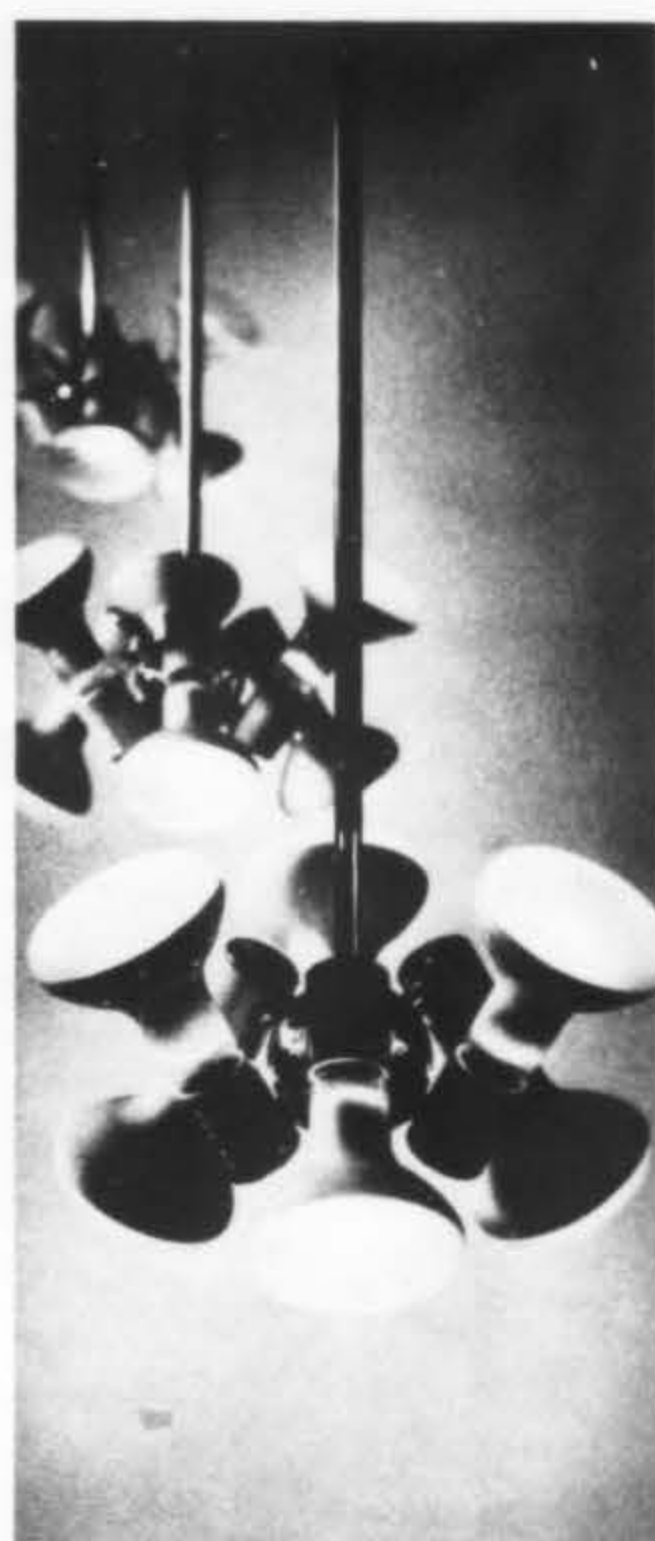
**Office
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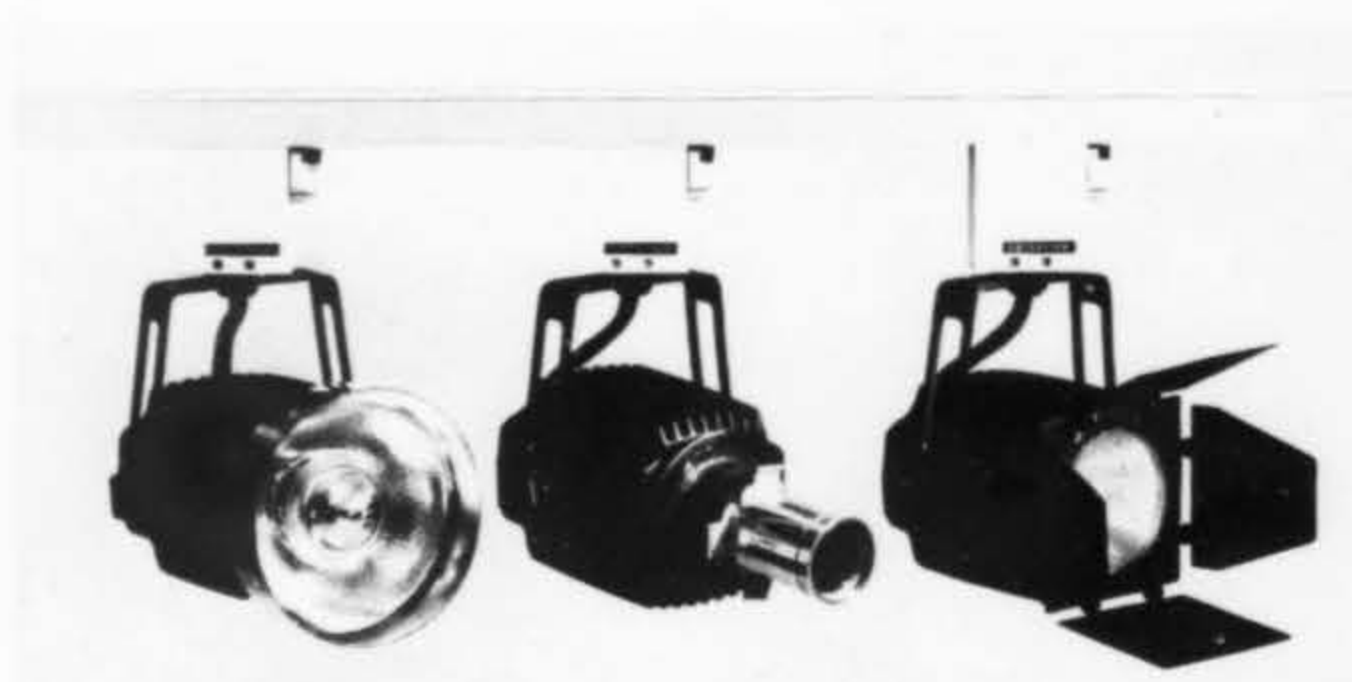
Feldman



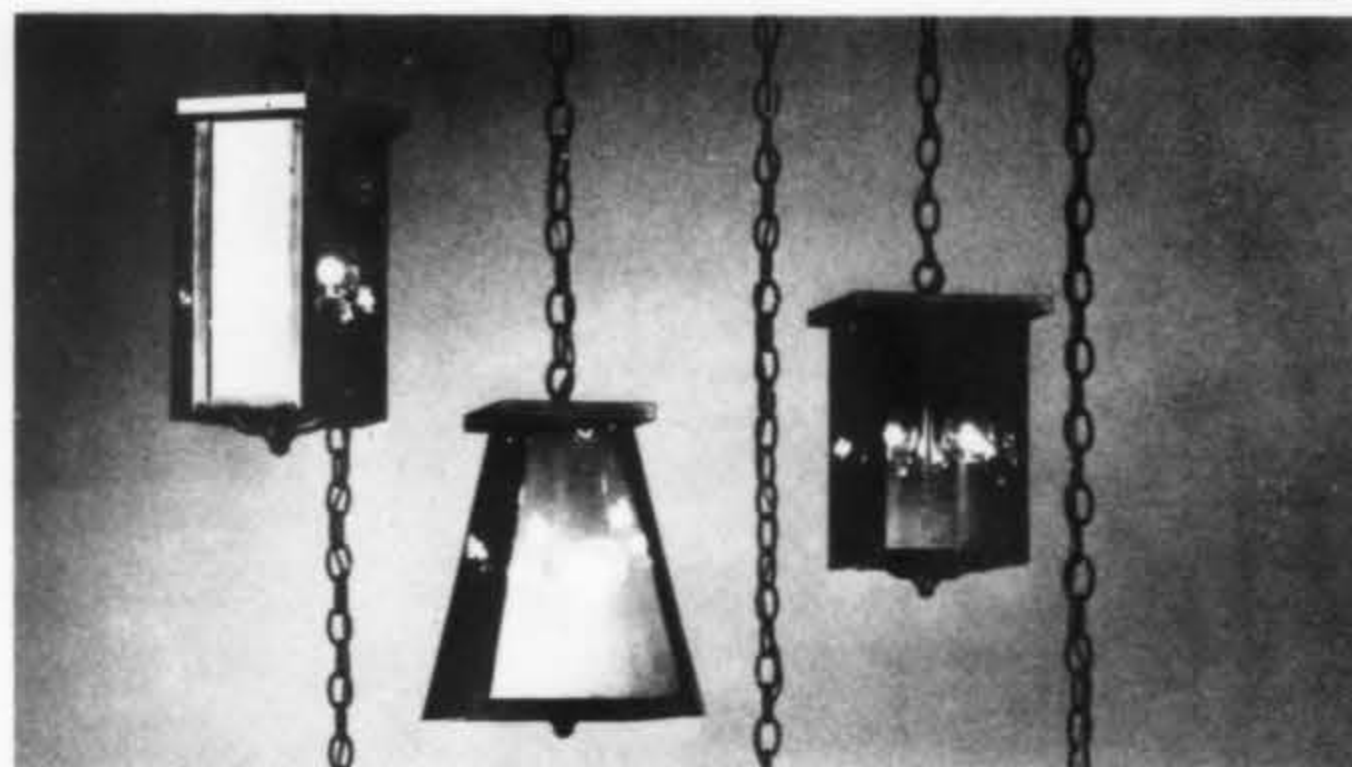
Gitlin



Robert Long



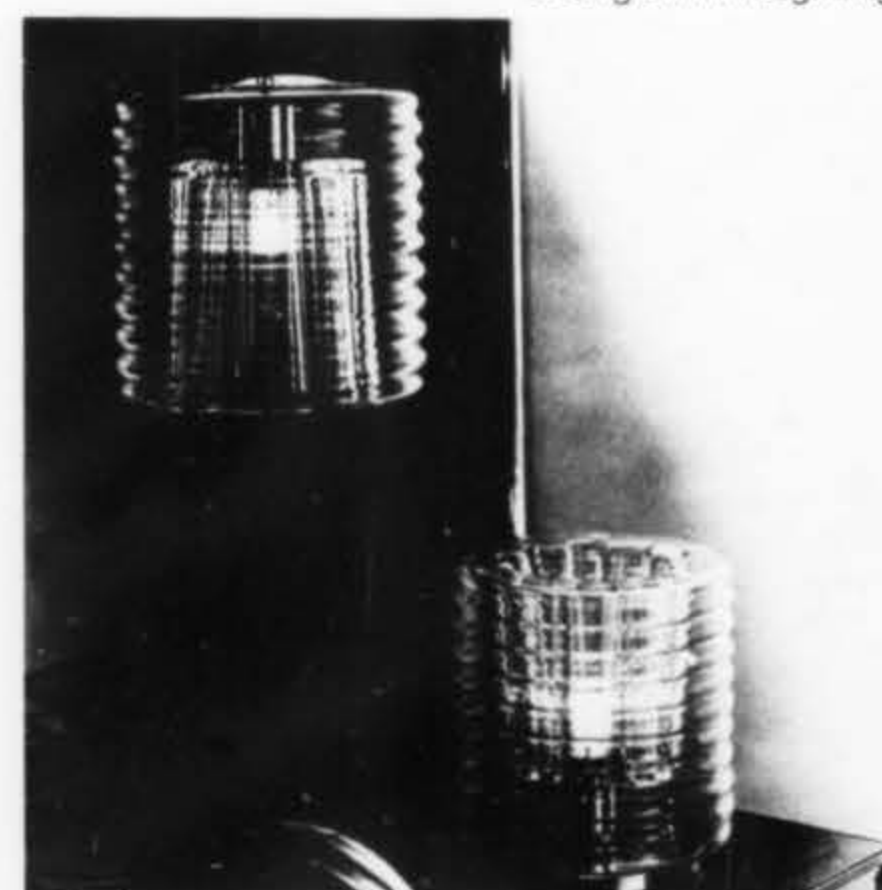
Swivelier



Georgian Art Lighting



R. A. Manning



Koch + Lowy

MARKET/LIGHTING

The Feldman Company

Food warmers have been lifted from the ugly duckling stage to designs that enhance food service decor. These are executed in antique copper (*shown*), pierced oxydized bronze for a Mexican effect, or in contemporary polished nickel with black. Use standard bulbs instead of infrared to light display cases, pool tables, etc.

circle 278

Harry Gitlin Lighting

This is the source for those sought-after downlights with emerald green glass (or white) shades. Made in 10 in. and 12 in. sizes, the white flashing on inside

of green shade provides an even glow without hot spots. circle 279

R. A. Manning Company

This traditional chandelier with 12 lights and Tudor oak wood spindle is one from the Old English Series. Fixtures range in size from 30 in. to 64 in., with many options for lights, shades, and finishes. Custom design service is available.

circle 280

Robert Long Inc.

Long's latest catalog reviews styles that are produced at a craft level. Among new designs is a hanging fixture of six flood lights (formerly introduced in a floor

lamp), that may be wired for independent control of up and down lights from wall switches. O.A. height is 30 in.; O.A. Dia. is 14 in.

circle 281

Swivelier Company, Inc.

The Cinema Series, designed for use with Litestrip and StarTrack systems, directs its light to store displays, galleries, offices. Colors range from white to yellow, chocolate brown, black, and chrome. Shown, left to right: Cinema 36, a low voltage unit; Cinema Framing Projector with adjustable optics and shutters; and Cinema Halogen 250 with integral barndoors.

circle 282

Georgian Art Lighting

"Reflections" is a line of see-through mirror fixtures to switch on different moods in restaurants and other public areas. Three candelabra bulbs in each fixture visually multiply by hundreds when lit; with lights off only the mirrors show. Solid brass; 14 in. to 18 in. O.A.

circle 283

Koch + Lowy

Install up or down. This hand-blown glass fixture (= C-239) is made with a double wall of clear ribbed glass that casts infinite reflections. Lamp measures 11 in. H by 10 in. Dia. and takes a 100 watt bulb.

circle 284

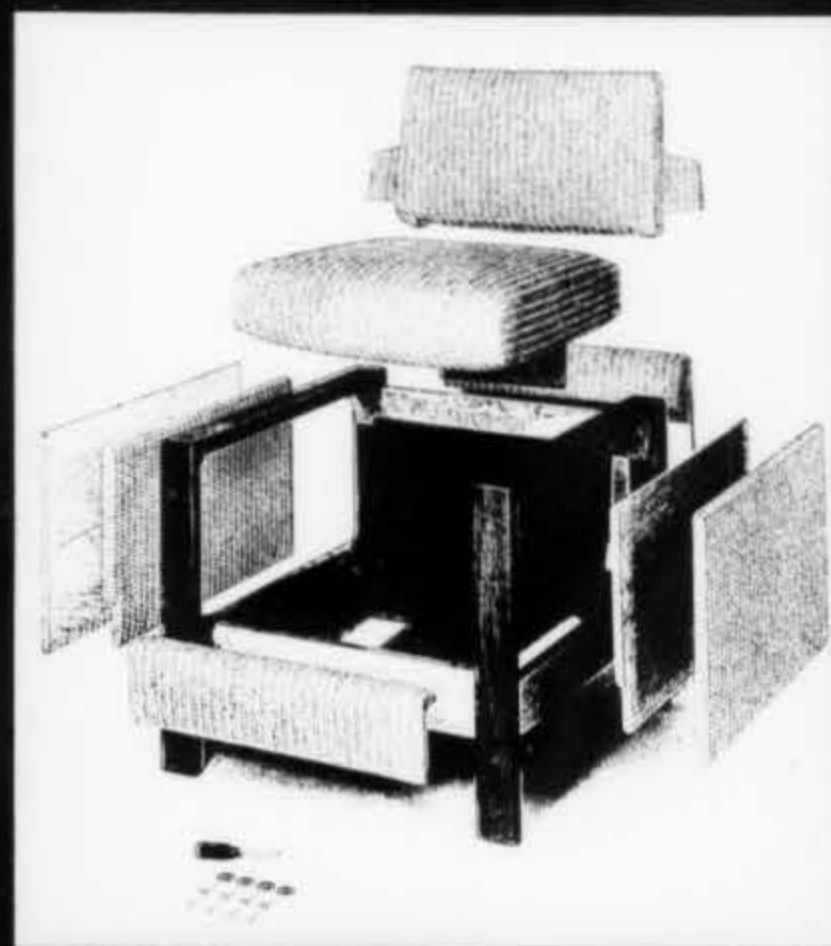
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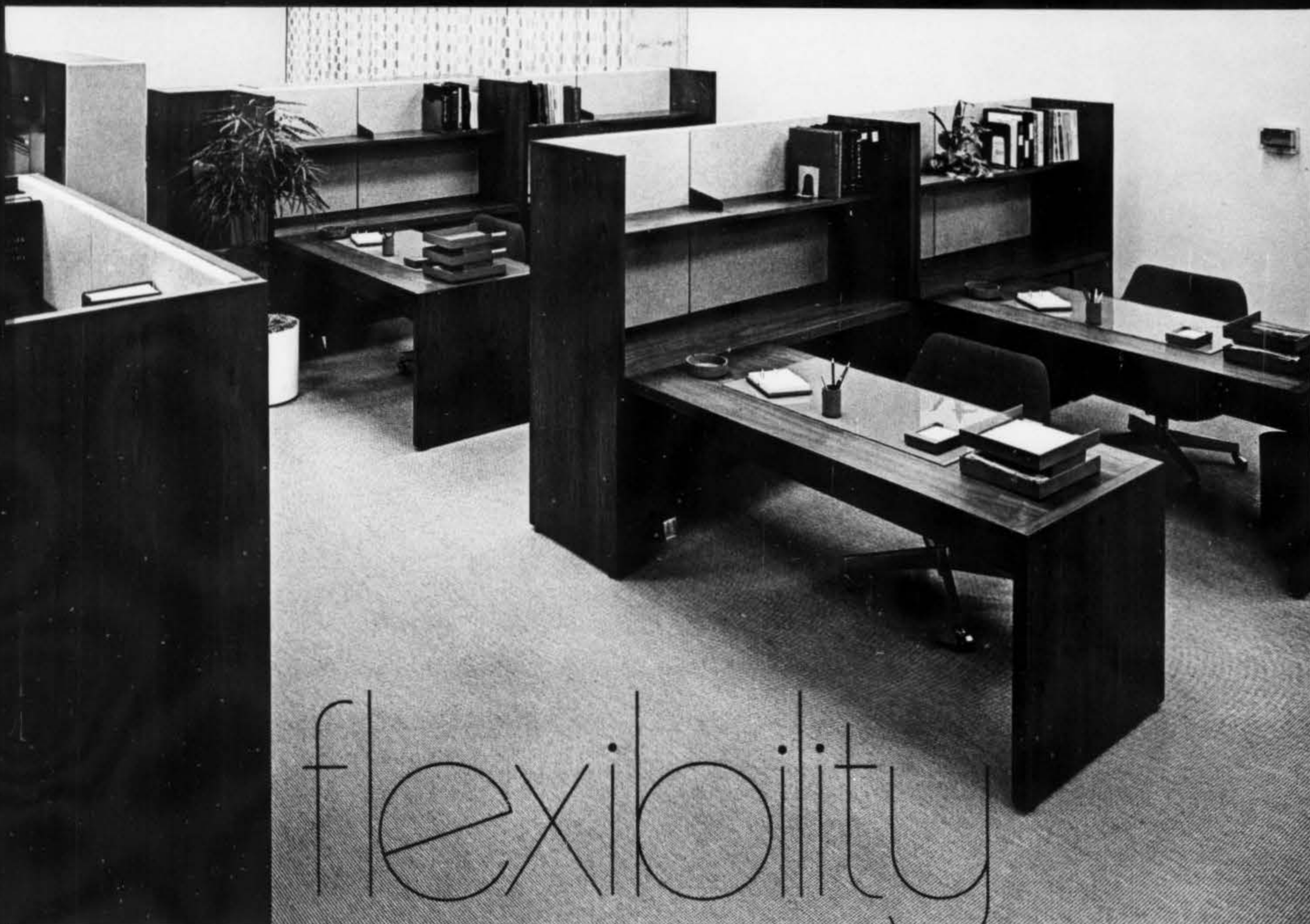
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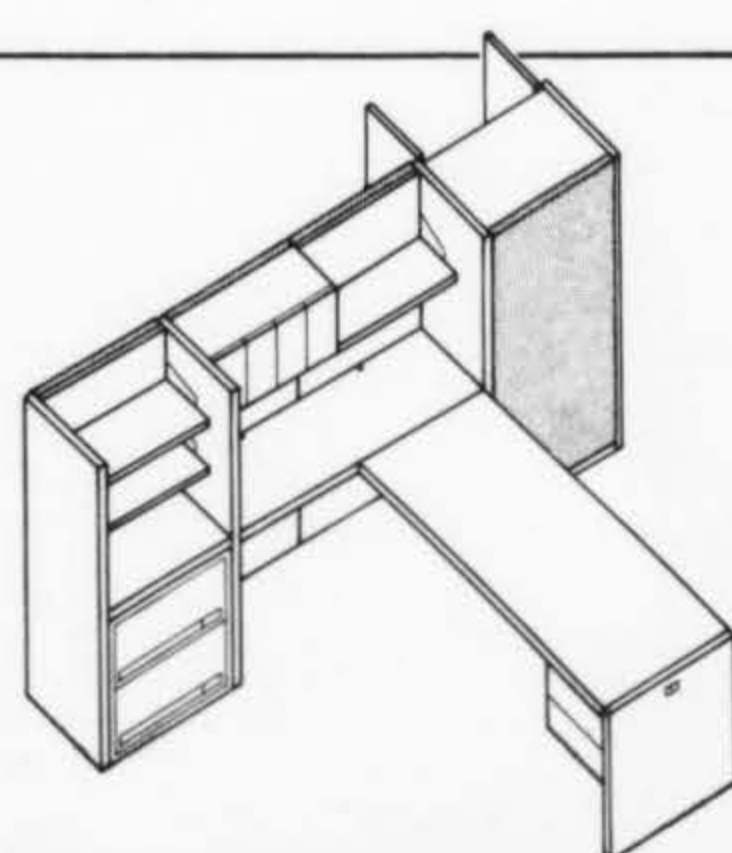
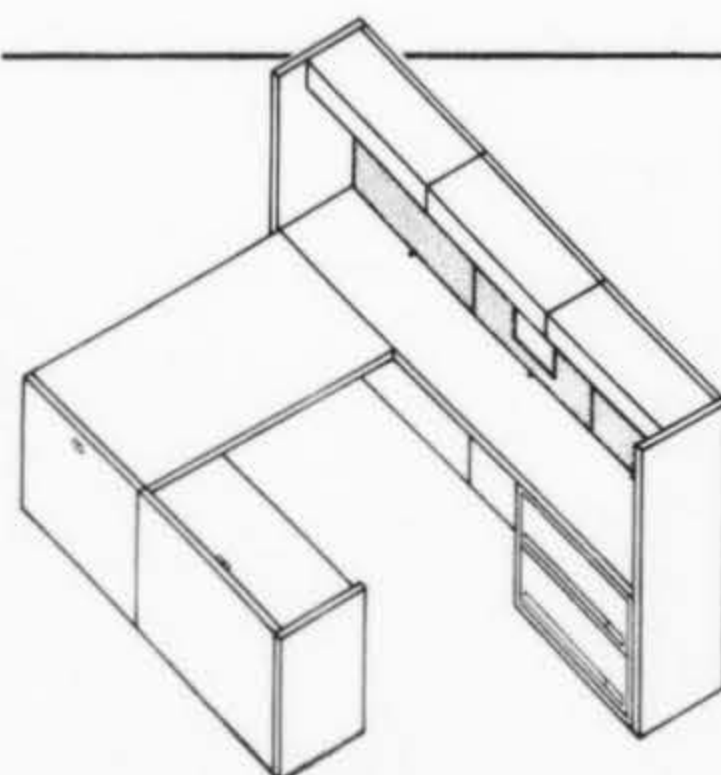
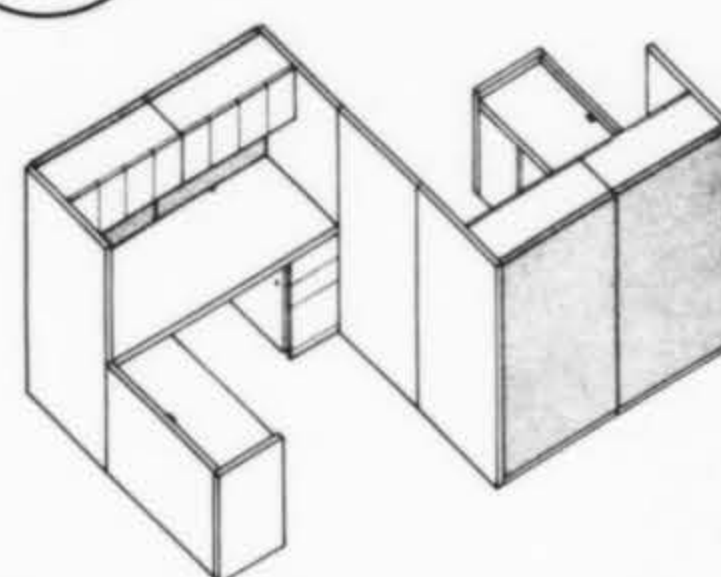
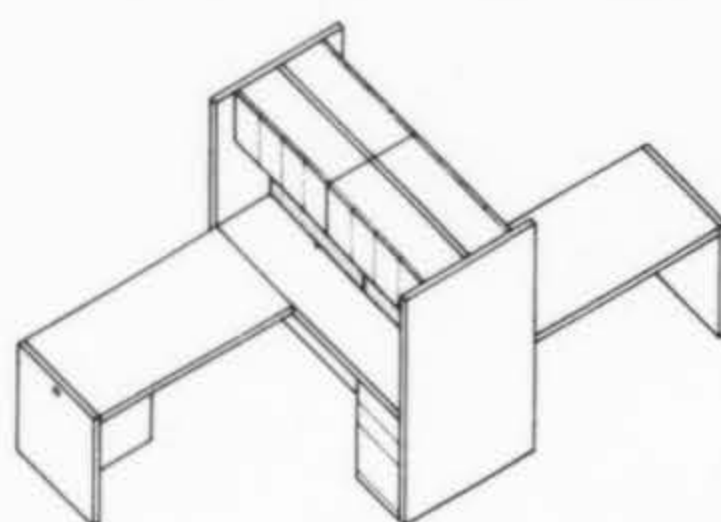
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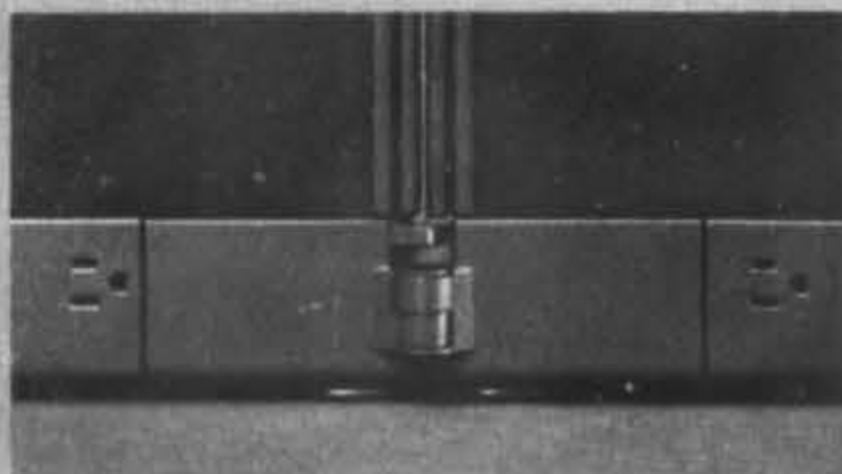
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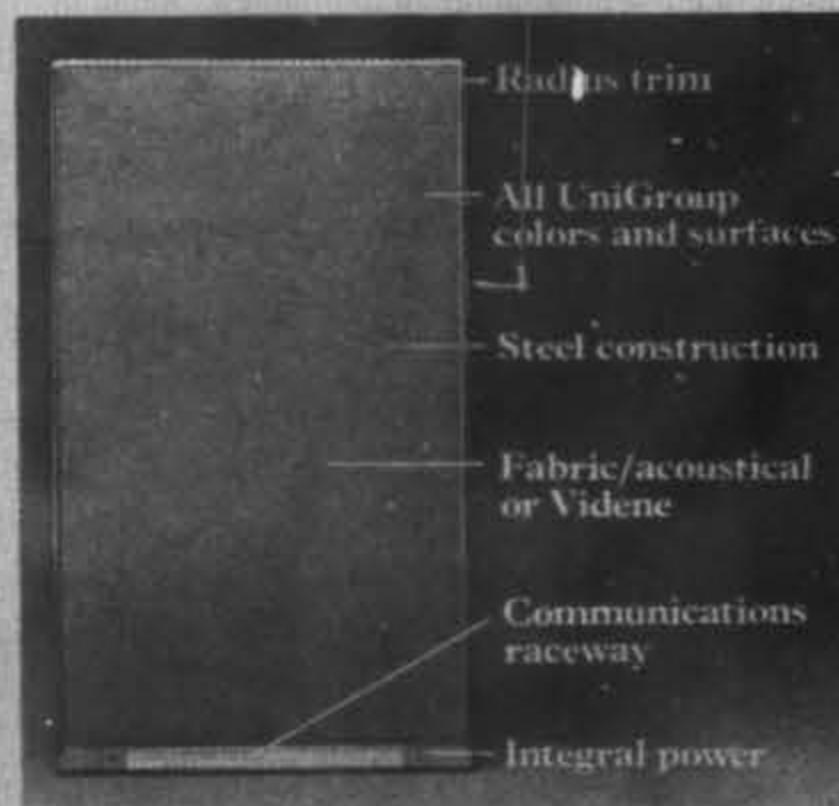
needed for equipment plug-in.

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Practicing interior design is a global affair. Today, more and more interior designers are spreading their talents and expertise beyond their own national borders.

Near Eastern oil money has attracted designers like bears to honey but from the reports of many that we're hearing that honey may be more like quicksand. Some of the problems of doing business with and/or in super-rich but undeveloped countries are of such proportions that the blessing of a contract for such business is at the most a mixed one.

Nevertheless it behooves us to keep an eye on what is being done abroad in interior design. This issue gives us a small look at some of it. It also gives us a chance to see some of what is being done by interior designers from other countries. It tells us of many of the sources for us here in the States for well designed products imported from overseas. Most of all it brings home to us the realization that there are no boundaries for work for interior designers and that the language of interior design is a universal one.

Richard W. Jones

La Tour Souterraine

Skidmore, Owings, & Merrill, New York, R. Saubot & F. Julien, Paris, and Esthetique & Industrie, Paris have endeavored to capture the spirit of Paris for a vast dining room beneath la Tour Fiat at the office building complex La Defense.



The last time I saw Paris/her heart was cold and gray/a gratte-ciel had blocked the sun/and spoiled my quartier. . .

If you look up the Champs Elysees on a clear day past the Arc de Triomphe and the Bois de Boulogne your gaze will inevitably rest upon a man-made volcanic eruption called La Defense, the high-rise office building complex on the outskirts of Paris. La Defense, or as some architects would have it, "La Offense," is not one of your great gatherings



Above and below Tour Fiat (left to right; top to bottom): lobby entrance to dining room, dining room, serving counter, elevator lobby, food service "islands."

Conference tables: Custom made. Conference chairs: **Knoll**. Dining tables and chairs: **Knoll**. Conference room curtain: **Shella Hicks**. Fiber glass graphic wall hanging: **James Hill**.



of civic design in the Rockefeller Center tradition despite its technical intricacies. The skyscraper groupings look arbitrary and the individual facade treatments seem downright shoddy. But there are fortunate exceptions, including the recently completed Tour Fiat by Skidmore, Owings & Merrill, New York, R. Saubot & F. Jullien, Paris, and Esthetique & Industrie, Paris for Fiat International Holding Co.

With this building, SOM continues its variations on the black

flush glazed skin of its memorable 140 Broadway, New York. Inside, the firm has created an efficient and attractive answer to an almost improbable challenge. That is, feeding 5000 building occupants in four shifts of approximately 1300 diners each in an enormous underground room.

The basement space, replete with columns, was chosen for such reasons as its easy connections to the vast transportation and commercial complex beneath La Defense. It is not un-

Tour Fiat



common in France for employers to offer subsidized meals to their employees, and the work forces of Tour Fiat tenants are entitled to purchase meal tickets good for its dining facility. This offer guarantees a sizable traffic load each day; almost every eligible French worker participates.

The interior design to manage such a crowd must perform with particular efficiency. To establish clear, sequential circulation paths. To provide strong, simple spatial orientation. To offer reasonable visual and acoustic privacy. To create some measure of aesthetic verisimilitude (here, an underground room without glaring reminders of its isolation).

The designers have drawn a rectilinear plan on the T-shaped space whereby diners enter through the base of the T, move

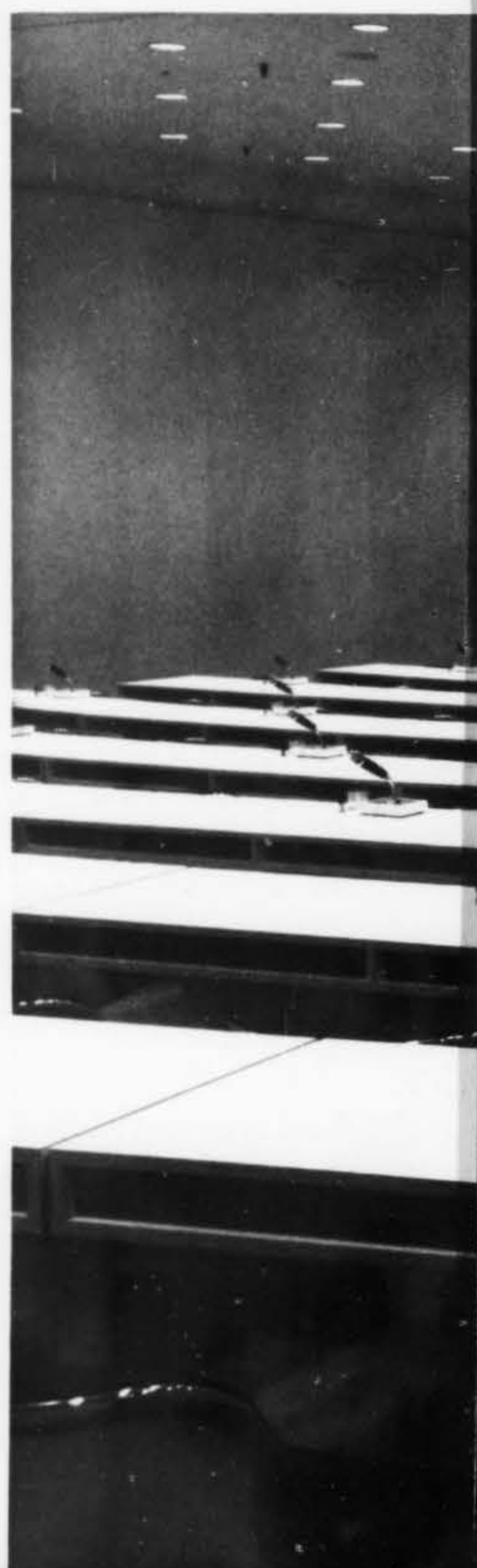
through serving line "islands," and are fanned from the intersection to one of seven regularly spaced rooms or the generous corridors around them. A conference room, four private dining rooms, sauna and exercise rooms, a *cafeteria* (coffee bar), service areas, and a public lobby complete the plan. Everything is as unambiguous and repetitious as possible.

A little *too* obvious and impersonal, perhaps. One longs for greater inventiveness in shaping this voluminous space, especially in the corridors. The latter areas remain "corridors" and not "destinations" even with diners lining their sides.

But a good attempt has been made through bright colors, shiny surfaces, acoustic ceilings, carpeted floors, soft down lighting,

and quality furnishings to create some sense of ambience. Columns are encased in partition enclosures or polished stainless steel sheaths to minimize their presence. Fountains and indoor plantings impart levity. Glossy lacquer and mirrors throw light everywhere. We are still far from the sidewalks of Paris (SOM designer Davis Allen and partner in charge Whit Overcash admit that Paris vernacular design was their inspiration), but the dining room does sparkle softly.

And the cuisine? *Helas*, even a nation of epicures has its Howard Johnsons. Which is how some patrons describe Jacques Borel, the Tour Fiat food service. The French are as anxious to get their money's worth as anyone else, and Tour Fiat has given them a fine opportunity. Roger Yee





Cafeteria (far left) serves coffee and other beverages. Tour Fiat looms over La Defense site (left). Curtain by Sheila Hicks dominates conference room in view below.



In the house that Bali built





Dale Keller & Associates, Hong Kong has designed the interiors of the Bali Hyatt Hotel by Palmer & Turner, Hong Kong to be an efficient modern facility which honors the people of Bali.

Bali Hyatt by day and night: dining room (far left), typical bedroom (left), lounge in guest room (below), coffee shop (bottom).

Tourists, the shock troops of the 20th Century, have been hitting the beach heads of Bali in increasing numbers since the 1930s. Yes, *Bali*: a volcanic, mountainous island east of Java in the Republic of Indonesia populated by some two million or more Hindu peoples, graceful, attractive, and famed for their skills in woodcarving, metal working, weaving, ceramics, painting, and dance. Margaret Mead studied them. Richard Rodgers rhapsodized about them. Now, the 400-room Bali Hyatt Hotel in Sanur Beach, Bali invites you to see them for yourself in Balinese splendor without forsaking the comforts of home.

If you think this means an American hotel served International Style (cold and pure) or à la Miami Beach/Las Vegas (flaming and very impure) don't pack yet. Of course all the modern conveniences are in their places. However, this hotel by Palmer & Turner, Hong Kong with interiors by Dale Keller & Associates, Hong Kong is also a tribute to the culture and labors of the people of Bali.

Students of the international work of Dale and Pat Keller have come to expect nothing less from them than a skillful blend of Western design and technology with the cultural artifacts and handicrafts of host nations. Does it get easier after 25 years? Not for many political, logistic, and corporate reasons, say the Kellers. However, the results are unlike

any packaged American Dream in which the same bed occupies the same corner of the same room ad infinitum. When you arrive at *Bali's* Hyatt, you know it at once.

Projects like this happen because their designers want them to, and then give the skill, imagination, and sheer will power to make things happen. As in so many previous instances, the Kellers found the local building industry, transportation, and communications needed as much care as the building site did. For example . . .

There was no furniture factory in Indonesia capable of producing the hand-carved furniture and ornament specified for the hotel, so on-site workshops were established with local artisans using indigenous materials. Electricity and television had lately arrived without bringing along telephone or telex, which greatly complicated communications from Bali to Hong Kong and Dallas, Texas (where the owners reside). Stuffing was needed for over 6000 cushions, so the entire kapok crop of eastern Java was purchased; local seamstresses provided their own sewing machines. And a temple was relocated from the site, which required priestly consultations. All in a hard day's work, so to speak.

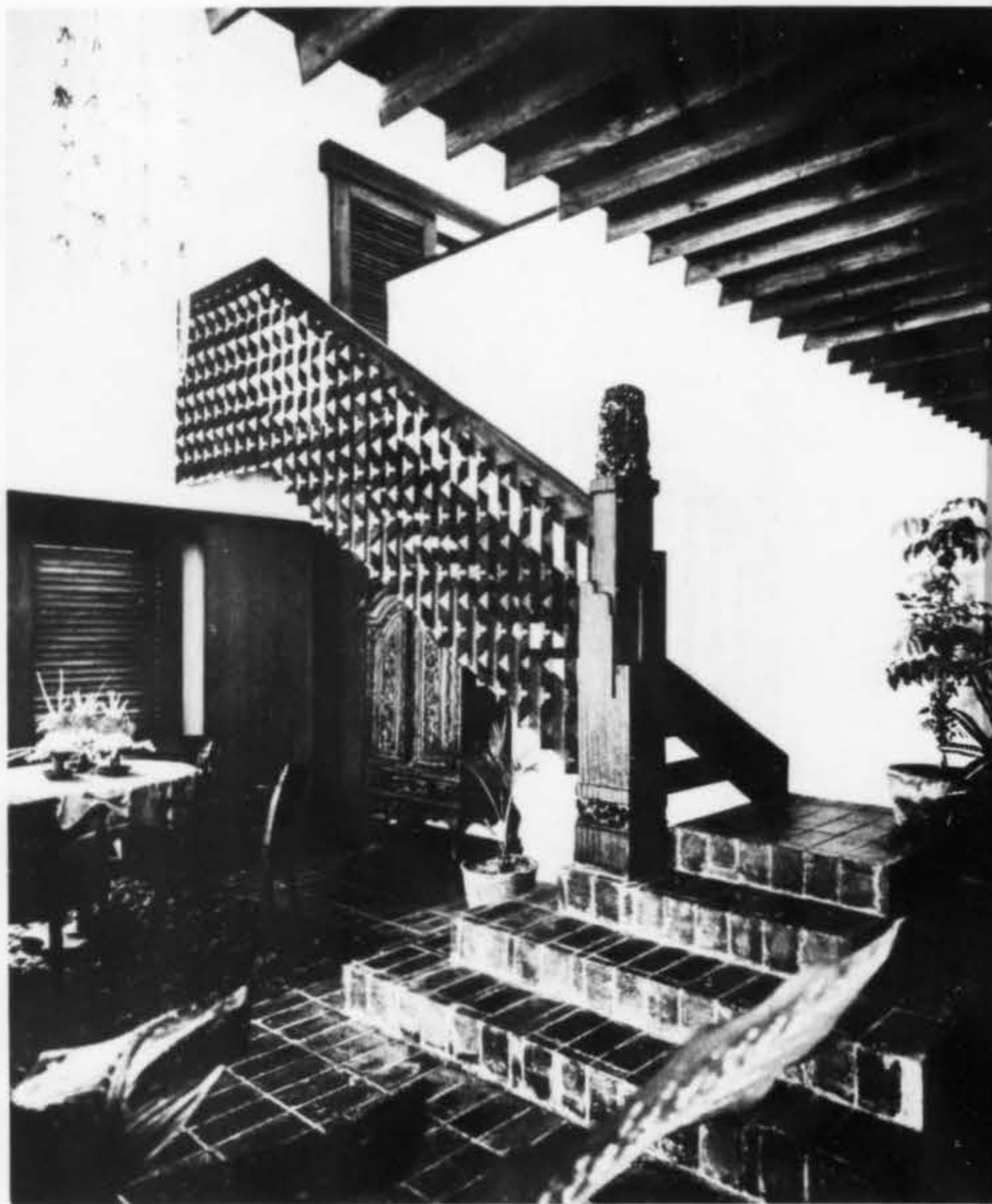
Ask the Kellers why they don't just ship the \$8.5 million Bali Hyatt or any other hotel they design from a catalogue and they become very outspoken. "No one



Bali Hyatt Hotel

Architect: Palmer & Turner.
Interior designers: Dale Keller & Associates
Chief designer: Patricia Keller
Furniture designer: Edward Tuttle
Project supervisor: Christopher Carlisle
Lighting: John Marsteller.

Natural materials and local artisanship are in abundance in these views of dining veranda (below left), stairway in duplex guest rooms (below), entrance lobby (right), and bath (bottom).



wants a boring hotel," Dale believes. "If you travel halfway around the world to vacation in Bali, you should find a Balinese environment at your destination. Not International Style! You can see that at home."

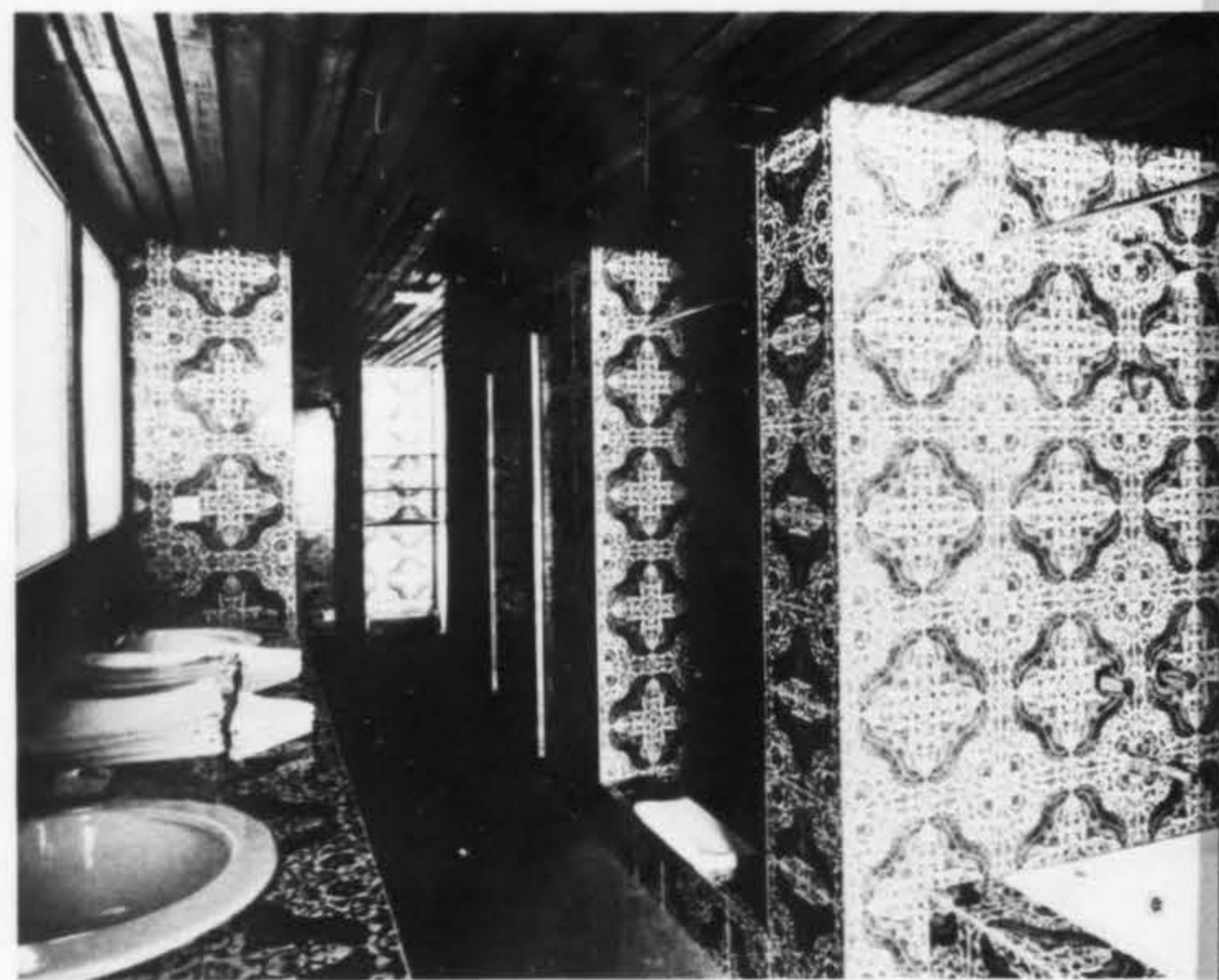
"We've been tourists in Bali for years," Pat continues, "and we love it. We really had to restrain ourselves in furnishing this hotel—there were so many attractive things in Bali to use. The Balinese and Javanese and the Indonesian government were a great help to us in preparing our design."

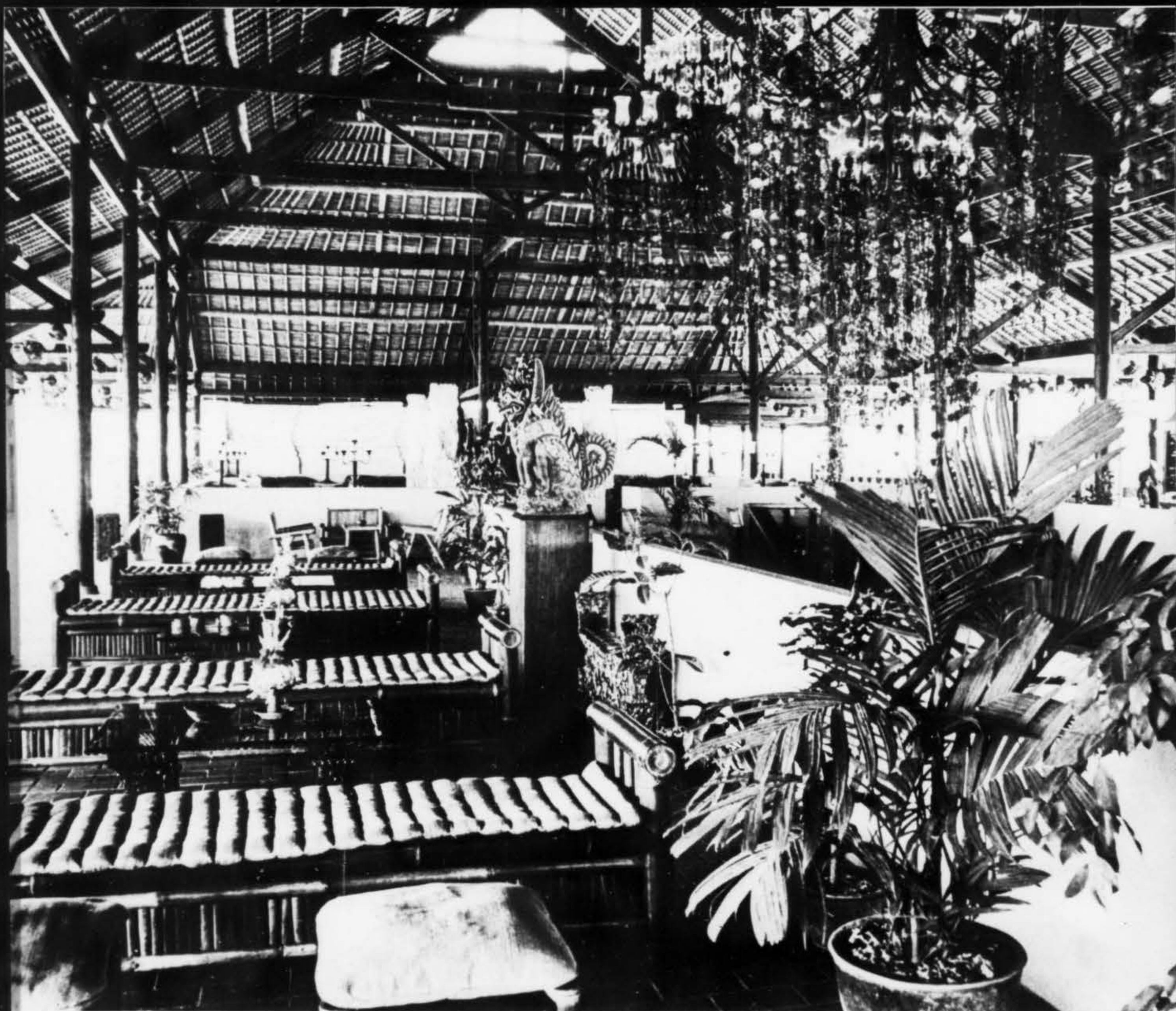
Spending 25 years with the international hotels has taught them that more often than not, the standards set by some hotel chains can be as complicated as local conditions. The Kellers have refined the staging of their serv-

ices into a rational three-step process. Phase I brings the owners and the Kellers together to evaluate the building program, hotel standards, and a plan layout at small scale indicating numbers and sizes of bedrooms and other facilities. Phase II involves the submission of color renderings and material samples for owner approval. Phase III is working drawings.

Living and designing with corporate standards are at once more formal and less inspiring—if you take them too seriously. Invariably, the Kellers read through these volumes of design requirements. And they apply for waivers.

"We always use international dimensions for our rooms and furnishings," Dale points out. "But over the years we have collected





our own graphic standards, measure by measure, everywhere we go. We study failures as well as successes. In fact, whenever we're in an unfamiliar place, our children ask, 'Can we measure now?'

World traveling on a tape measure enables the Kellers to create new room configurations that function from the very start. "You'd be surprised how many hotel closets are too low for evening gowns," Pat says. "Or they omit hangers, rods, trays, and luggage racks altogether."

Bali's Hyatt represents something of a repeat performance, which is not unusual for the Kellers. The owners of the Hong Kong Hilton found themselves blessed with a money maker (repaid in just five years) and were anxious to duplicate the feat in

Bali. The obvious solution: reassemble the team of architect and interior designer, Palmer & Turner and Dale Keller & Associates.

Step inside the completed interiors and you find anything but a repeat performance. The visitor is surrounded by carved, woven, and gilded surfaces, natural tones accented by dark saturated colors, and open, airy spaces. Traces of the Kellers' enjoyment of Balinese culture are everywhere.

The lobby remains open to the elements under the protective open truss work that gives the exterior its distinctive appearance, decorated "inside" with fixtures made from coconut shells and Balinese hair pieces. The dining room continues this theme though closed in by discreetly concealing its air ducts underfoot

(at the Kellers' insistence). The discotheque/bar is partly bermed to shield it from dissimilar surroundings; its doorway is framed with a Balinese gate. A coffee-shop uses Balinese basketry as lighting fixtures.

The ensemble fits nobody's neat historic niche. While the Kellers have borrowed liberally from the Balinese aesthetic vocabulary to produce playful or startling juxtapositions and dramatic displays of local artistry, their hotel is distinctly Western in its overall proportions, lighting, circulation, and furniture groupings. The meeting of architecture and interior design here is as felicitous as it seems because the Kellers consider themselves to be interior architects.

"Where the hard line of architecture ends, we begin," says

Dale. "We hire architects and train them as interior designers." This gives the firm considerable creative latitude in dealing with architects.

"We want to be known not for a particular design style," Pat believes, "but for the ability to handle design problems in any given situation. We believe in integrity, in drawing on the rituals, beliefs, and art indigenous to the area we design for. There's not one imported plastic surface in the Bali Hyatt."

Words like these may send shivers through businessmen whose idea of success is to copy previous success. They can also inspire great hotels. Though it seems we must travel to Bali to find them.

Roger Yee

WITH ILMARI TAPIOVAARA

INTERVIEW



UNIDO & AN

The development of a furniture industry for the island nation of Mauritius under the auspices of the United Nations Industrial Development Organization.

Last Winter I was privileged to have an interview with Ilmari Tapiovaara, the famous Finnish furniture and interior designer, at his studio in Tapiola, Finland. By coincidence a Mr. Dokum—Managing Director of several firms in Mauritius and the former Chairman of Industry for Mauritius, a member of the Chamber of Commerce, as well as a former member of the Mauritius Employment Federation—was also present.

The discussion was about Mr. Tapiovaara's work in helping to develop a furniture industry for this new nation of 860,000 people in the Indian Ocean.

Examples of the fruits of the designer's efforts are shown on the cover and these pages. They were photographed exactly as they were finally exhibited, in natural settings, for the people of Mauritius. Lacking a gallery, nature provided a most suitable stage for the preview for the Mauritians.

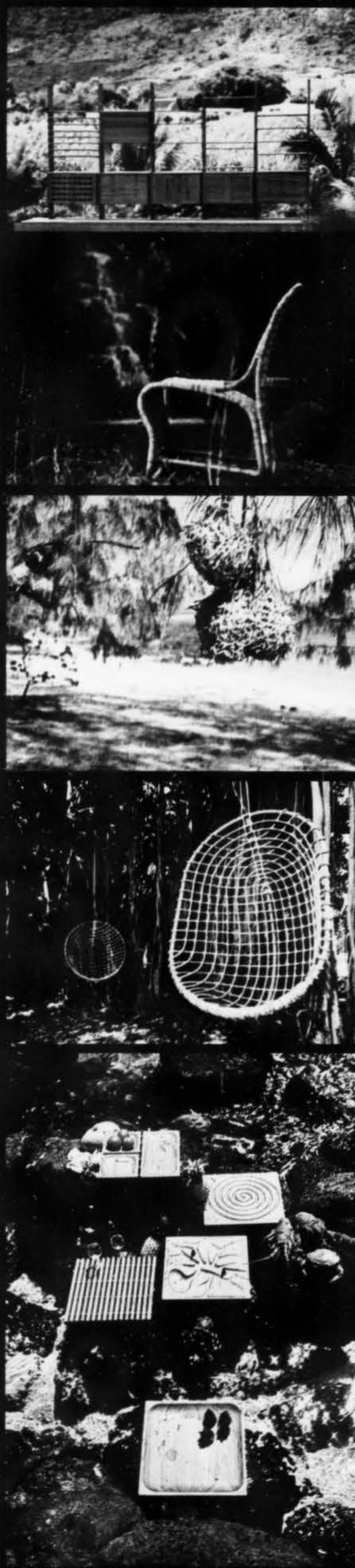
Jones: How did you get the commission, which I understand was under the auspices of the United Nations to do this work?

Tapiovaara: I was only asked by my own letter to UNIDO. UNIDO has correspondence for inviting advisors, or commissioners, or designers, to come help developing nations. I sent my own offer about my help and they qualified me to go there. I was very happy about it because I knew it was a most interesting island and very different circumstances from those I have encountered anywhere else before. I served the U.N. a few times before in various missions but this was the most interesting I have done.

Jones: Can any qualified designer such as you offer their services to the U.N. or apply for such an appointment? Or are they invited by the U.N.?

Tapiovaara: They do suggest people sometimes but mostly they collect these advisors' names by publishing lists of open jobs. These lists are delivered in quantities around the world.

(Ed. Comment: The UNIDO office at the U.N. Secretariat in New York suggests that designers interested in receiving these lists either write them at Room 2766, The U.N. Secretariat, New York City, or apply to UNIDO Headquarters, P.O. Box 708, A1011 Vienna, Austria.) There are often over 100 to 200 "advisors" applying for only one job available. So it is almost a lottery—very competitive. If you think this is a waste of the high quality of a designer's skill, I should answer it is not any waste. It is very valuable for a designer to work on this kind



All Photography was done by a local, native photographer, Aldo.

of a job. If it is simple or less simple doesn't matter, it is as valuable for the designer as for the people it is designed to help. It is very, very healthy for all designers. I do, very much, appreciate the Chinese philosophy of today to send people from the drawing boards, or professions, or schools, etc., to the farms and make them have a period of physical work before returning to their own work. These U.N. assignments are similar to that philosophy. I do suggest that everyone should try it. It is not easy, it is very difficult. I do not say it is difficult as a design point of view but it is always very difficult to apply something in function, very quickly, and well, and effectively.

Jones: For how long are these assignments, you say you were there for three months?

Tapiovaara: They are very short term. They have been ½ or 1 or 2 years, but now UNIDO has made them more and more short term for they are more effective. There is no wasted time which is easy if there is too comfortable a set of circumstances around the missioner.

Jones: In other words it avoids what we call in the States, "pork barreling."

Tapiovaara: Yes, they used to enjoy the job so much that they were not doing an effective job.

Jones: How are they compensated, these designers? Expenses, or stipend, honorarium, or how?

Tapiovaara: It is very well paid, a daily allowance, and salary—that is all tax free. That makes very good sense. It's not so well paid as my work here at home. But it is so well paid that it is not a loss economically. I feel much better mentally to start again my work at home after such a mission.

Jones: Then you would recommend it for any good designer?

Tapiovaara: I have tried to do my best to recommend it to my colleagues here in Finland to do it more than they have done. If I can give an example to them how to do it, that it doesn't kill them, it doesn't kill their interests, it doesn't kill their work as designers to do some simple type of work such as this. I want to show it is the reverse, it is much better, a much richer type of life that a designer can live, to give to this type of service.

Jones: In other words, you almost can say you get more out of it than you put in.

Tapiovaara: Yes, this is my social ventilation, my social act to show what I feel, a kind of philosophy to make a service to people, to do it with direct connection, direct contact.

Jones: Do you feel that with such a short term commitment a designer could keep his own business running?

Tapiovaara: I think that is the most difficult part, rich as they may be in the field, they must have a very good continuing income and staff. They must have as I do a

continued on page 128

Helsinki

Metamorphosis

A dream comes true for Marimekko

Esplanadi, actually Pohjoisesplanadi, is today once again the most fashionable shopping street in Helsinki, Finland. Like many such streets in cities all over the world it has had its good times and bad times.

At the turn of the century =31 was a most fashionable Italian restaurant where the elite of Helsinki made reservations far in advance for elegant banquets and wedding receptions. With the demise of the owner the restaurant went into decline and finally closed. A fabric store moved in and prospered until the ravages of wartime shortages took their toll on all the shopping on Esplanadi. After the war Volkswagen moved into =31 and occupied the space for several years as Esplanadi began to regain its former fashionable image.

From the time she was a student at the Ateneum, Armi Ratia, founder of Marimekko, had loved the ground floor space of =31. As Marimekko became what it is



today, world famous and almost a way of life for many, Armi Ratia dreamed of having =31 for a showroom and store.

She waited eagerly and even urged Volkswagen to move out. She said when her dream came true, "After many a talk we got all the obstacles over with, and one day at 3:45 P.M. we had a phone call and were given the final an-

swer. We could lease the rooms in Pohjoisesplanadi 31. At the factory we opened a bottle of champagne and cheered. I went all quiet of happiness and sent once again my thanks to Mary of Heaven, who has quite an office up there. She handled this matter well, once again."

The design of the store is by Ristomatti Ratia, Armi's son and

right hand today in many of Marimekko's vast operations, and by Ilkka Salo and Simo Heikkilä.

The original columns and beams are left completely intact while natural wood and black steel frames take on the tasks of storage and display for the merchandise. The effect is one of utter simplicity and charm where the brilliant Marimekko patterns and colors seem to float in a stately environment that evokes the same permanence evident in the folk origins of the Marimekko designs. Totally flexible, the display frames (they are a far cry from display "racks") allow for special uses and holiday festooning so often a part of the Marimekko style. The lighting, other than natural, is incredibly simple, with goose-necked spots doing the job when and where they are needed.

Fresh, and alive with the respect for the past, =31 is once again truly "on the sunny side of the street." Richard W. Jones





HIGH ON Eilat



The Karem Coffee Shop's sculptured architectural forms, surfaced with mosaic tile, divide self-service food counter from dining area. End wall tile, designed by Ziona Shimshi, was inspired by Garden of Eden, "Where trees grow down from the skies." Carpet repeats wall mural motifs. Two-story tapestry (at right) was designed by Dora Gad.

Karem Coffee Shop. Armchairs: **Thonet**, Italy. Banquettes: **Rapaport**, Israel. Hanging lamps: **Poulsen**, Denmark. Carpet: **Caesarea Textile Works Ltd.**

The Jerusalem Hilton rises from the city's tallest hill, its three connecting towers appearing as one, with guest room balconies offering sweeping views of the old and new city. Rough stone facing at the base blends into the rocky site. Exterior and interior of the hotel incorporate contemporary interpretations of ancient architectural forms, in splendid harmony with modern and ancient art and artifacts.

As in the design of the Tel Aviv Hilton (INTERIORS, October 1966),

architects/designers Dora Gad and Arye Noy employ contrasts of space, texture, light, and shadow to arrive at a synthesis of architecture and art. Design of the interiors is contemporary, "yet influenced by shapes that meet the eye at every corner of the city," says Dora Gad. "Our heavy task was to achieve a special design image of a historic place, one that would convey the complexity of the city—its forms, its sunsets, its perfumes . . . and in color schemes taken from nature—the



RAM



Sail-like shapes of ceiling treatment in Judea Cocktail Bar contrast solid mauve shade with translucent golden plastic through which light glows. Lattice-work windows, high-back benches, and the soft lighting contribute to an oriental effect. Artist Ziona Shimshi used over 4,000 hand-painted tiles in her contemporary wall design—an interpretation of Persian floral ornaments. Motif is repeated in the inlaid table tops.

Judea Cocktail Bar. Armchairs: **Saporiti**, Italy. Banquettes: **Rapaport**, Israel. Carpet: **Caesarea Textile Works Ltd.**, Israel.

Beds and built-ins of presidential suite (top) were designed by Gad / Noy; sofa and armchairs imported from Italy. Druse chests and mirrors from the shuk of the old city are rich in decorations of mother-of-pearl.

Presidential Suite: Sofa and armchairs: **Saporiti**, Italy. Light fixtures: **Leucos**, Italy. Handwoven carpet and tapestry: **Maskit**, Israel.



Chamsa Grill's custom ceiling, suggestive of Jerusalem's evening rose-tinted clouds, is executed in bubble-shaped copper-toned plastic with lighting behind for a mellow effect. A custom carpet repeats the overhead semicircular shapes, colored in purple, red, and olive. The room contains a glass-enclosed patio, planted with olive trees and other greenery.

Chamsa Grill. Cupola ceiling elements: **C.B.L.**, Israel. Armchairs: **Thonet**, Italy. Banquettes: **Rapaport**, Israel. Curtains: **Jack Lenor Larsen**, U.S.A. Carpet: **Caesarea Textile Works Ltd.**

pinks of sunsets, the purples of sunrises, and orange/pink hues of the surrounding hills." Of equal concern was the need to instill in guests the excitement of travel while supplying the comforts and amenities they felt they'd left back home.

All rooms in the Jerusalem Hilton are air-conditioned, and it's the city's only hotel with nighttime entertainment, a heated swimming pool, extensive shopping facilities, and a health club. In the tower are 340 guest rooms and

40 lavish suites. The grand ballroom, and private and public dining rooms serve guests elegantly.

Design focuses upward at the Jerusalem Hilton, where emphasis is placed on a number of striking ceiling treatments—from the lobby with its shaped, dropped acoustical forms to the Grillroom ceiling executed in copper-toned plastic instead of the heavy metal itself.

Most of the built-in and free-standing furniture in public areas and guest rooms were designed

by Gad / Noy (except for some imported pieces and lamp fixtures). Each guest room has a rosette wall decoration adapted from the design of a crusader headstone in the walls of the old city.

Artists

Modern art was commissioned from a new generation of talented Israeli artists. The vast lobby, with its semicircular seating, is dominated by a three-part abstract bronze sculpture by Dany Karavan of Tel Aviv—a huge globe and

two wall reliefs that project the theme "Jerusalem eternal, center of the world." Dora Gad designed the lobby carpet as well as the two-story tapestry that cascades from the ceiling of the lobby to the restaurant floor. In a facility that cost \$25 million—or \$60,000 a room—such details as nine elevator doors faced with panels of layered enamel glazes by artist Vera Ronen are to be expected. Ceramics by Ziona Shimshi in the Judea Bar enhance the oriental feeling of the design. The same

Jerusalem Hilton

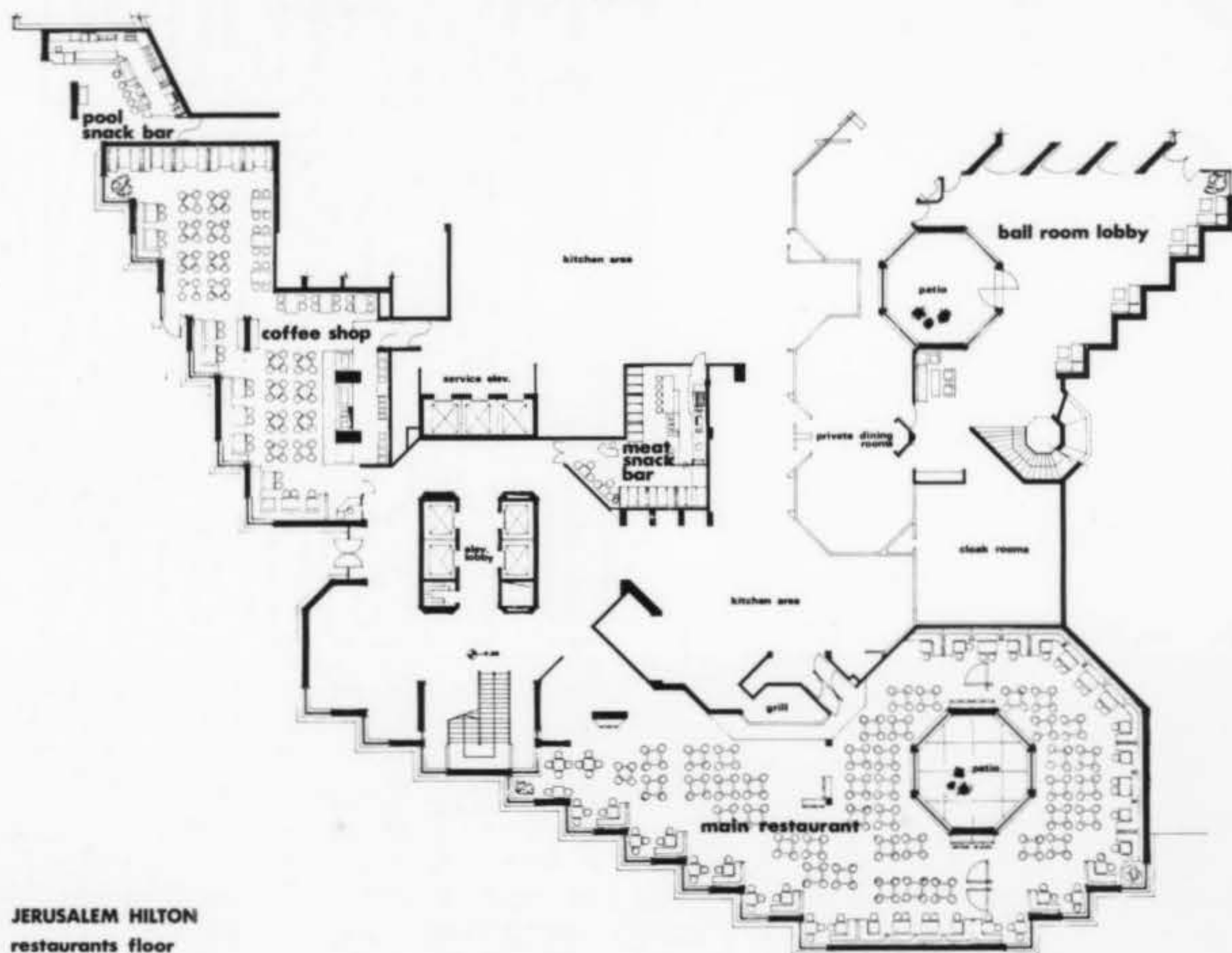
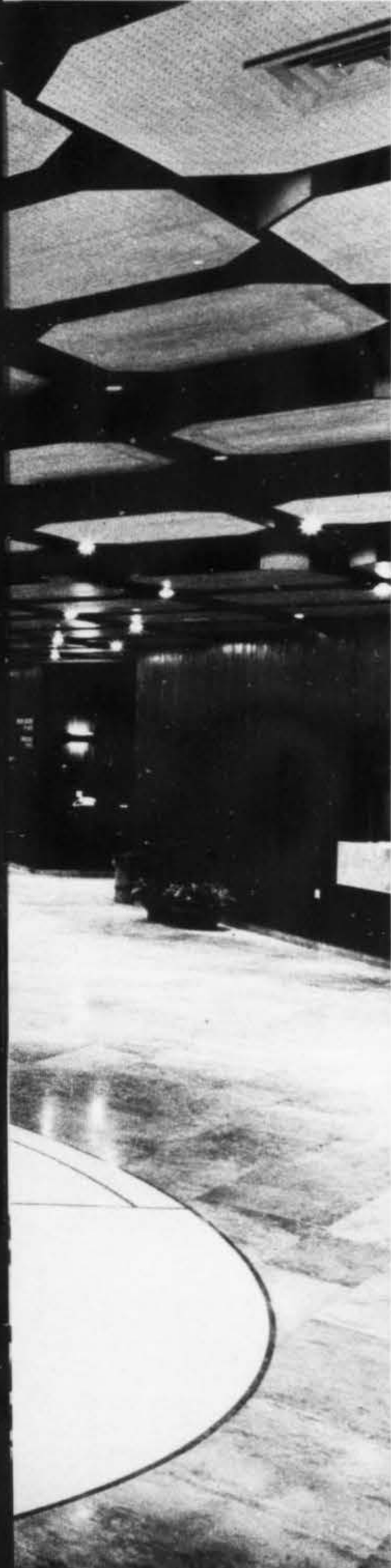


Deeply channeled, leather-upholstered sofas in lobby (below) face two sectors of a three-part theme sculpture by Dany Karavan—a globe and two wall reliefs. Dropped, octagonal ceiling elements are faced with perforated acoustical material, some containing air conditioning ducts. Spotlights are interspersed. Floor is marble, except for compass design in circle under globe.

Lobby furnishings. Circular sofas: **De Sede**, Switzerland. Handwoven carpets and tapestry, designed by Dora Gad: **Maskit**, Israel. Ceramic Planters: **Yehudith & Yochevet**, Israel.



Photography by Moshe Gross/Karen-Or



JERUSALEM HILTON
restaurants floor



ground floor

Architects: Rechter, Zarchy & Peri
Interior designers: Dora Gad, Arye L. Noy

artist executed a floral mural in the Karem Coffee Shop, its curlicues repeated in the carpet pattern.

Near Eastern crafts

From designs steeped in history, some 500 embroideries (collected by Dora Gad) span a wide spectrum of folklore over centuries, developed by Arabs, Moroccan Jews, Buchara Jews, and Armenians. Druse chests and mirrors, intricately encrusted with mother-of-pearl (found in the

shuk of the old city) are tastefully scattered throughout public areas and in the royal suites.

A happy marriage

Dora Gad's work has been a continuing progression of important commissions—for El-Al Airlines (on-going), the Zim shipping line, the Israel Museum in Jerusalem (with Alfred Mansfeld), Israel's Parliament Building, and many residences, including two of her own.

In her credo of design, which

INTERIORS published in 1966, Mrs. Gad ended her design beliefs with "And finally I believe in beauty." The Jerusalem Hilton is a total expression of this thinking, and her concern for people is perhaps seen most warmly in the guest rooms where interiors incorporate natural materials, and the color scheme reflects the oriental communities' belief that turquoise brings good luck, while the purple and pinks make for a happy marriage.

Betty Raymond

EXPORT- LIGHTING DESIGN

Views from an American lighting designer working abroad

By John Marsteller

A lighting consultant in the U.S. has the benefit of dealing with the principal manufacturers and innovators in lighting in the world. Advanced building, installation, and mounting techniques for lighting equipment have assured economy of power, and ease of integration with the other building trades.

A lighting designer choosing to work abroad, however, is faced with a variety of unfamiliar challenges presented in many forms. He must interpret the manufacturing techniques of each country in such a manner as to produce equipment that will satisfy his and his client's vision, while fitting into the framework of the manufacturing techniques available to him. He thus becomes something of a Lighting Ambassador.

The tourist and hotel boom in Asia, which is now spreading to the Middle East, has created the need for professional lighting consultation services on a regional level. In the past, specialized services of this sort were mainly available from offices located in New York or East Coast America. Some years ago I decided to branch out of the limited environment of New York, and explore the potential work available in the nearly untouched international market. By being willing to maintain offices in such regional centers as Hong Kong and Athens, our firm, Spatial Light Environments, has been able to market its services to builders, architects, designers, and engineers who critically needed lighting consultation, but were unwilling to seek this advice from firms located half the world away.

The work of Spatial Light over the past years has been principally in the developing nations. In these areas the need for business and tourist accommodations has made the construction of hotels, and to a lesser extent office buildings, the principal occupation of the building industry. The multi-faceted character of a hotel involves an unusual variety of lighting decisions—from the purely architectural to

the design of custom chandeliers, to theatrical lighting for discotheques, ballrooms, and nightclubs. Because hotel projects offer the greatest challenge to a lighting designer's knowledge and inventiveness, I have chosen to draw upon our experience in designing lighting systems for hotels and structure my comments accordingly.

From our experience we have gained a wide knowledge of lighting fitting manufacturing standards around the world. We have shared in the development of the lighting manufacturing industries in such places as Hong Kong, India, Indonesia, Malaysia, the Philippines, and Singapore. In all of these countries, different approaches to lighting style were dictated by the availability of lighting equipment. In India, for example, there was a quantity of small firms making copies of copies of standard American and European equipment, as well as locally designed chandeliers. This technical capacity dates back to the British Raj period, when thousands of Indians were either trained in England, or in British Technical Schools in regional Indian cities. When we began work on the Oberoi Sheraton Hotel in Bombay, and the Lanka Oberoi Hotel for Colombo, Ceylon, we found a relatively high manufacturing capacity. By introducing contemporary American innovations such as the parabolic cone for downlights, and the simple but unusual reflector system needed in efficient wall washers, we were able to expand and develop the industry. As a result, we upgraded the sophistication of lighting in the hotels, while improving local standards.

The arrival: the hotel lobby

The lobby of a hotel is the arrival space—it signals the end of a tiring journey for the traveling tourist, or the welcome for a visiting local resident. In either case, it should impress upon the guest the glamour and sophistication of the hotel of which he will be a part. The most reliable means of achieving instant glamour is the use of chandeliers—which bring the play of glitter and sparkle into the environment.

The open-mindedness of the Asian or Middle Eastern client often allows large-scale decorative concepts to be accepted, where more traditional Western clients might shy away

from the magnitude of the proposal. The cloud chandelier of the Singapore Hyatt Hotel (1) is a case in point. It is designed to impress by sheer size and sparkle, with a ceiling span of 60 by 70 ft., and a power requirement of 15,000 watts. Our design, which is based on the multiple use of 3 in. by 10 in. glass tubes, was originally priced in Venice, but finally fabricated in Japan. The choice of manufacturer was based on two factors: price and proximity. Clients naturally prefer to purchase from manufacturers in their region, rather than from a distant—though perhaps more glamorous—supplier. Japanese proximity allowed a faster delivery schedule; Japanese technology allowed the originally mouth-blown Venetian components to be machine cast, thereby saving three-quarters of the cost. The result was a spectacular light-sculpture, containing all the ingredients of visual titillation, achieved at a relatively reasonable cost. Each of the 40,000 individual components need not be jewel-like—the mass and volume generate the final effect.

In all large-scale design projects—whether they be architectural or purely decorative—the conscientious designer cannot overlook the practical aspects of maintenance. In the Singapore Hyatt we designed a system of relamping that allows each of the 250 light bulbs to be suspended from the light structure to a height of five feet off the floor, thereby allowing easy replacement. Each of the tubes is washed in place, which may seem like a mammoth task, but actually is simple when compared with cleaning a cut-crystal chandelier with twice the number of components.

Different countries, different designs: the coffee shop

In the developed nations, lighting standards have been established not only by usage, but by professional organizations and highly experienced manufacturers. As a result, the general public has come to expect high levels of illumination, glare-free lighting units, and lighting design that varies in mood and intensity with the use of the space. In the developing nations, the foreign professional is required to adapt his design standards and lighting images to the local conditions. This of-

John Marsteller, president of Spatial Light Environments S.A., has operated a lighting design office in Hong Kong for many years, and has recently opened a second one in Athens. Trained as an architect and also in theater planning at Yale University, Marsteller came to lighting through a combined interest in both disciplines.



2



Export-Lighting Design



3 4

ten means working with willing but unsophisticated local lighting manufacturers who have only partial knowledge of the standards their equipment should meet. The client, however, expects the lighting designer to maintain standards acceptable to the international traveler. In both the coffee shops for the Perth Sheraton Hotel in Perth, Australia (2), and the Bali Hyatt Hotel, in Bali, Indonesia (3, and see pages 78-81) we maintained international standards, but varied our approach according to local conditions and equipment availability.

In Australia, the interior designer had based his concept on the use of aboriginal motifs integrated into a crisp, contemporary interior. He had placed these motifs on the walls, and on cross-shaped structures suspended from the ceiling, used as space dividers. In order to emphasize the aboriginal wall panels, we used square recessed multi-groove downlights mounted directly above. To achieve the even illumination that is an ever-present requirement of coffee shops and other fast service restaurants, we installed an even pattern of parabolic cone, glare-free downlights throughout the ceiling. Decorative lighting was achieved by integrating rows of clear, spherical light bulbs into the cross-shaped ceiling structures. Adjustable accent lights for aboriginal totems completed the lighting scheme.

The scheme I have described could have been for a project in America or Europe where established manufacturers produce a wide range of standard, optically dependable equipment. The highly advanced Australian lighting industry allowed us a choice of good equipment available from a half-dozen local manufacturers. As lighting designers we utilized standard production fixtures to achieve a functional and esthetic result.

In Bali we faced an entire series of different problems. Here, the interior designer had based his concept on the indigenous culture of the region. Balinese batik panels were used to sub-divide the overall space. Cock-fighting baskets were used as decorative ceiling elements. Chinese export ware porcelains mounted on the rough, white-painted native

brick walls were exhibited to recall the great trading days of Asia's past. For this interior, however, our lighting design team could not call on established manufacturers. There simply are none in the region, except those who make industrial fluorescent fittings. We also were discouraged from importing standard equipment by strict regulations designed to develop local industries. Ingenuity and inventiveness were required. Therefore the sub-divisional batik panels were back-lit by industrial fluorescent fittings mounted in crude slots in the bottom and top of each panel. The baskets became decorative chandeliers using clear, general service light bulbs (the only type available in Bali), and occasional locally fabricated square cans containing a socket and light bulb, which adequately passed for downlights. The Chinese porcelains, however, created a problem: how to light them with locally imitated wallwashers without creating excessive glare in the eyes of the guest seated on the banquette. It was impossible to solve this problem locally. Special import licenses were obtained with great difficulty allowing Japanese wallwashers to be imported in a very limited quantity, but the ubiquitous general service light bulb was used for replacement reasons. A special lamp reflector was designed to approximate the unavailable reflectorized light bulb.

At completion both the coffee shops in Perth and Bali satisfied international standards from both the guest's and management's point of view, though problems were solved in vastly different manners.

Dining with elegance

The main dining room of a hotel should express luxury and create a mood of unique experience. In these rooms hotel guests entertain important business clients, and local residents come to dine in an ambience of international culture. The lighting must express this atmosphere, and at the same time complement and glorify the interior design.

The usual means of achieving a sense of luxury in prestige dining spaces is by use of chandeliers and wall brackets. However, in

the Perth Sheraton main dining room (4) the design did not call for traditional decorative lighting units. We had to find another means of bringing a sense of luxury into the room. We chose to emphasize the walls on which the designer had planned a continuous mural based on 19th Century views of the Perth landscape. The mural was the springboard for the creation of an outdoor atmosphere. We planned patterns of clustered downlights in such a way as to produce uneven illumination simulating outdoor sunlight, with areas of intensity, and pools of shade and shadow. The effect is an ambience not unlike an open air pavilion on a summer day, with sunbeams filtering through a tree-covered grove.

Dimming

The control of lighting is as important as the light itself. Dimming systems for public areas in a hotel, or other types of space, require flexibility of lighting intensity for functional and esthetic reasons. In hotel lobbies, which are subject to a quantity of natural illumination, dimming systems may be needed to ensure balanced lighting at all hours of the day and night. In past years, switching systems that have allowed alternate lights to be turned on and off have created spotty or irregular illumination. By controlling all lighting by dimmers the output can be regulated collectively, ensuring even illumination at lower levels of light intensity as well as full brightness.

For restaurants dimmer controls not only balance interior with natural illumination, but also establish moods and atmosphere. As a coffee shop requires a high level illumination associated with quick service, at night a more restful atmosphere is required, necessitating a dimming of light level. A well-conceived dimming system can help.

Is the ballroom an anachronism?

What is a ballroom in a modern hotel? Is it for balls? No, not really. It is a conference room, an exhibition center, and a theater for fashion and trade shows. It is a concert hall in some cities, and in many countries a chamber for weddings.



5

In order to accommodate its various functions, lighting systems for ballrooms must be broken down into three sub-divisions: utilitarian, decorative, and theatrical/display lighting.

How to achieve this flexibility with relative economy? One method is to accept the fact that the decorative units contribute general illumination as well as glitter. We used this assumption in the ballroom at the Furama Intercontinental Hotel in Hong Kong (5). In this project the downlighting system was eliminated completely, and the overall decorative system provides the entire utilitarian as well as the glitter illumination. The structure installed is of Japanese origin, and was designed to support one 25-watt clear spherical bulb every 18 inches. In addition, it was adapted to contain multiple outlets for theatrical and display lighting, so that track-type display lights could be mounted for special accents, at regular intervals throughout the ballroom.

We no longer attempt to include concealed theatrical lighting into the false ceiling structure. It is impossible in modern ballrooms to predict the exact head table position, or the eventual placement of a stage. We prefer to consider the entire room as a total theater, in which activities can take place at any or all locations. We locate multiple-circuit light tracks at regular intervals throughout the ceiling, and allow the user to select his own position for lighting units. This approach assumes, of course, the visual acceptability of surface-mounted display and theatrical lighting equipment. Fortunately, a number of manufacturers in various countries make well-designed units of this type.

All three components of a ballroom lighting scheme must be dimmer controlled and capable of great flexibility. If the room is sub-divisible, each sub-division should have separate controls for utilitarian, decorative, and display systems, as well as a control point for its own lighting.

Special designs for special clients

As is evident in the example from the Furama ballroom, we feel that in this energy-con-

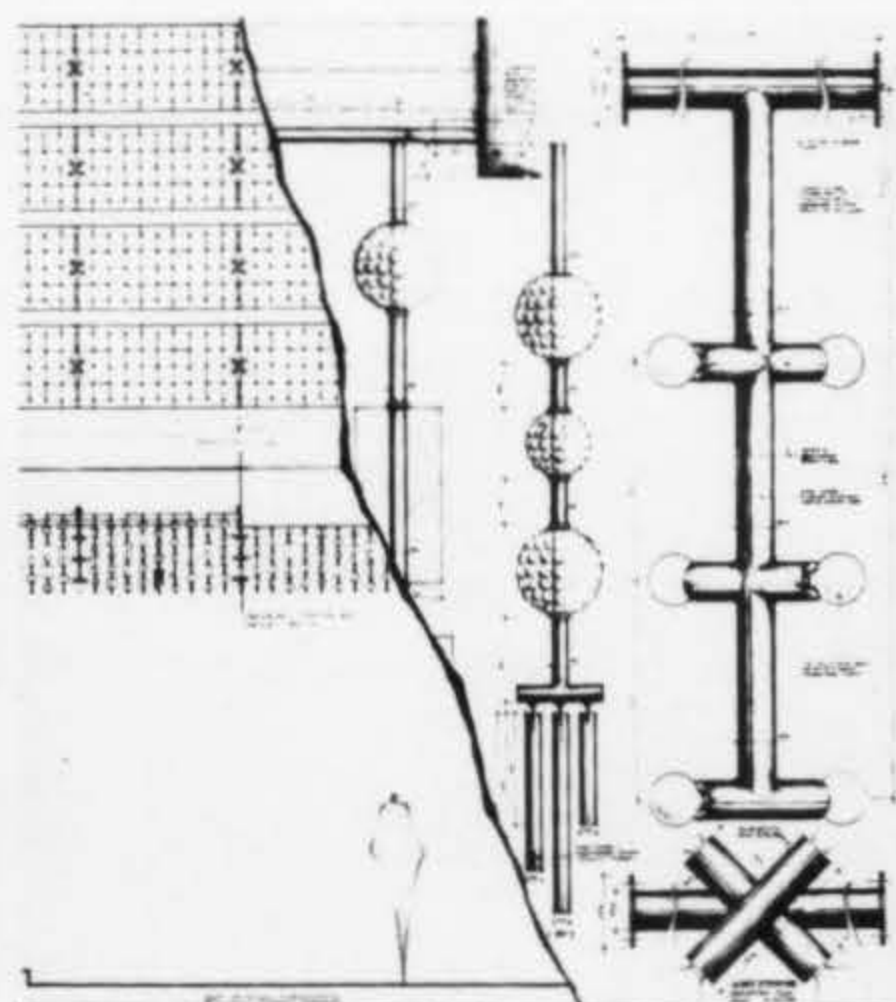
scious age, lighting designers can not blithely ignore the light output of decorative fixtures. For this reason, I accept the design of decorative units within our lighting contract when requested by the interior designer. We do not presume to impose a design style on the interior scheme, but with the guidance of the interior designer, will develop custom fixtures which are of light as well as decorative value.

In our design for the Hirschmann Villa entry chandelier (6) can be seen the extent of this involvement. Our client built a house in the south of France that possessed a sweeping view of the Mediterranean Sea and a long stretch of coast line. This is an outdoor house for summer living with a large covered entry pavilion that functions as an outdoor living room. In the center of this pavilion is a skylight composed of a number of sections. Although the skylight would provide generous light by day, there could be no provision for recessed night lighting in the pre-cast concrete structure of the enclosure. Our solution was to design a lighting unit which was a sculpture by day, hanging within the skylight area, and a chandelier—a light source—by night.

Though the pavilion is covered, it had no sides, therefore the winds, which can be quite strong at times, were a major consideration in the design of the unit and the choice of materials. We chose to design a rigid structure of brass rods, on which glass balls, small brass pin-wheels, and an occasional brass wind chime were placed. The lighting was kept as simple as possible to make cable entry easier. It was composed of light rods containing multiple bulbs suspended at intervals throughout the structure. Although not completed, this unit should be a fine combination of decorative metal sculpture and lighting, which is in harmony with the design approach to the house.

The new palaces

The majority of the "new palaces" constructed in the recent past and under construction today, are not located in the Middle East. They are not even being built for the personal use of the Oil Sheiks, but for the mass of



6

travelers throughout the world. The palaces today are the new luxury hotels! The same spirit that generated the building of the Versailles, Schoenbrunn and Casertas of the past now build hotels.

A great hotel is like a great house—it is large, built to impress, but carefully planned to fulfill its functional obligations. Today's hotels are built by the same types of minds that conceived, financed, and designed the monuments to luxury of other eras. The principal functions, though different in part, have many similarities. The palaces were seats of government and power—the new luxury hotels often house those with power, and are used for important political and economic conferences. The palaces were built to impress both subject and visitor—hotels also wish to impress, though they are patronized by international tourists and business executives. The palaces were built in an international style, varied to showcase local culture and industry—the new palaces as well are international in style, and built with and upon regional cultural motifs, crafts, and products from local industry.

The lighting of the new palaces must reflect the casual, welcoming, and informal character of today's world. The lighting designer must be highly attuned to the particular character of the building or interior space. The functional requirements must be carefully regarded during the conceptualization of the lighting. But the esthetic contribution of light must also have its expression. The lighting consultant must tie these two dissident elements together and produce from them a logical attitude toward lighting. Without an understanding of the visual impact that lighting can produce, the building will be just another hotel, or office building, or shopping arcade. With a strong concept that is integral to the concept of the building design, and with the use of correctly designed and specified equipment, a space can make an honest, pleasurable, and functional statement. It can produce new and exciting visual experiences for the guest or users, and stimulate their eyes to receive emotional responses of which they were previously unaware.

DESIGNER'S SATURDAY

It is like going on a magnificent shopping spree. You look, you touch, you admire, you think about it. Nobody is prodding you to buy anything. This is your time to browse. This is your day. Designer's Saturday (Friday, too). It is the annual two day event when a select group of furniture manufacturers and importers open their New York showrooms to designers and architects, inviting them to see the newest products in a relaxed, festive, weekend atmosphere.

The tour involves a great deal of walking. Most people need the full two days to see every showroom, examine every new product, visit with friends and acquaintances. This year there are 30 participating members. They offer contract furniture at its best and most innovative, displayed in inspiring settings.

A sampling of what will be shown during Designer's Saturday is illustrated on these pages. Systems furniture seems to fascinate more manufacturers than ever before. The systems of this season are far more sophisticated than those of a few Octobers ago. Some critics say there's too much hardware, too many components. Designers are invited to judge for themselves by examining and comparing the newest open plan office products at Al, Eppinger, Helikon, JG, Probber, Knoll, Lehigh-Leopold, Herman Miller, Steelcase, Stow/Davis. Influenced by the recent energy crunch, manufacturers are showing power saving lighting fixtures built into work stations. A noise control device will be demonstrated by Herman Miller.

Fabric collections are offered by increasing numbers of furniture manufacturers. The fabrics can be bought by the yard, in addition to specifying them for the company's furniture. The most current colors and textures can be seen at ICF, Stow/Davis, Risom, Knoll, Turner, Roffman, Thonet, Harter, B&B, Brickel, Cl, and others.

This year, there are four new members of Designer's Saturday: B&B America, Metropolitan Furniture, Steelcase, Inc., and Vecta Contract. They "add impetus to the group's continued and orderly growth," notes Irving Rosen, current president of Designer's Saturday, vice president of The Pace Collection.

The crowning touch of the two day showroom tour is the traditional Designer's Saturday cocktail reception. This year it will be held at the Museum of Modern Art. Attendees will have access to MOMA's Architecture/Design Study Center. Contributions will go to support the Museum. For more information write Designer's Saturday, Inc., P.O. Box 1103, FDR Station, New York, New York 10022.

Participating showrooms:

Hosts:

Airborne/Arconas
150 East 58th Street

George Tanier, *general manager*

Atelier International
595 Madison Avenue

James E. Rappoport, *president*
Stephen H. Kiviat, *executive vice president*

B&B America
745 Fifth Avenue

Edward Epstein, *president*
Jan Napier, *national sales manager*

Brickel Associates
515 Madison Ave.

Stephen Brickel, *president*

Castelli Furniture
950 Third Avenue

Sandro Longarini, *vice president*
Stuart J. Gilbert, *contract sales*

Cl Designs
136 East 57th Street

John Woodard, *president*

Cumberland/Orsenigo
40 East 49th Street

O. H. Krug, *president*

Directional Contract
979 Third Avenue

George Mesberg, *chairman of the board*

Dunbar Furniture
305 East 63rd Street

Michael Parrott, *president*

Eppinger Furniture
306 East 61st Street

James Eppinger, *chairman of the board*

Harter Corp.
919 Third Avenue

Ted Combs, *president*
Evan Harter, *vice president/sales*

Helikon Furniture
315 East 62nd Street

Fred Seeman, *president*

ICF
145 East 57th Street

Sam Friedman, *president*
Pat Hoffman, *vice president*

Intrex
964 Third Avenue

Muriel Mayer, *showroom manager/contract sales*

JG Furniture
964 Third Avenue

Morris Goldman, *chairman*
Harvey Waxman, *vice president*

The Pace Collection
315 East 62nd Street

Leon Rosen, *president*
Irving M. Rosen, *executive vice president*

Harvey Probber Showrooms
979 Third Avenue

Harvey Probber, *president*

Knoll International
320 Park Avenue

Donald M. Rourke, *director of marketing*

Lehigh-Leopold Furniture
964 Third Avenue

Richard Tierney, *president*
Bill Case, *vice president*

Metropolitan Furniture Corp.
205 East 58th Street
(John Stuart Showroom)

Jules and Sylvan Heumann, *co-presidents*

Herman Miller
600 Madison Avenue

New York showroom staff

Risom
505 Park Avenue

Bill McQuinn, *president*
Mike Brewer, *vice president/marketing*

Edward Axel Roffman Assocs.
160 East 56th Street

Edward Axel Roffman, *chairman*
Brigitte Milz, *president*

Steelcase, Inc.
299 Park Avenue

Executive management from
Grand Rapids, New York staff

Stendig Inc.
410 East 62nd Street

Charles Stendig, *president*

Stow/Davis
950 Third Avenue

Alan Hunting, *president*

John Stuart Inc.
205 East 58th Street

Robert F. Rothschild, *president*
Herbert I. Tilles, *vice president*

OCT. 1-2, 1976 DESIGNER

Thonet Industries
305 East 63rd Street

Turner Ltd.
305 East 63rd Street

Vecta Contract
689 Fifth Avenue

James Riddering, *president*
Joan Burgasser, *vice president /*
marketing, design

Ed Turner, *president*
Heidi Turner, *vice president*

William Sullivan, *president*

Steelcase joins Designer's Saturday

Steelcase demonstrates its ability to produce compatible wood and steel furniture, its capacity to find solutions to paper handling problems, its international production capabilities.

The modular wood furniture of the 350 Series is compatible with the company's Movable Wall system. In addition to case-goods, the series includes panel-hung wood work surfaces, binder bins, book and display shelves.

Paperflo is a collection of trays in six sizes that can hold paper from punched cards to computer printouts. The metal trays can be mounted on Steelcase Movable Walls, installed in lateral files, or used as free-standing units on desk or credenza tops.

A moderately priced collection of chairs, the 421 International Series, is manufactured by Steelcase simultaneously in the U.S., Canada, France, and Japan. The five models include sled or pedes-



421 International chair

tal base versions. Frames are tubular metal. Cushions are button tufted.

The Series 9000, Steelcase's well known panel-supported work/storage furniture can be used to create shared work surfaces, and fitted to each individual's task.

circle 300



350 Series Designs in Wood



Paperflo

Prober's third Advent

The *Advent III System*, designed by Harvey Prober and Charles Keane, has self-supporting components that can be arranged to form free-standing office environments. With minimal use of mechanical connectors, components can be arranged to form work stations, wardrobes, storage enclosures, runoffs, planters. Free-standing storage modules can be slid out of work stations and moved with employees when they change positions. Wardrobes and door pedestals can be modified to accept electronic equipment. Rounded corners, interchangeable plastic and acoustical panels, hidden hardware, task and ambient lighting by Lightolier are some of the details that make *Advent III* unique.

Prober will also show the *Elan*

chair with its continuous steel tube frame, the *Houston* chair now in high back and armless versions, and *Cottage Cube* as a dining table with glass top in two sizes.

circle 301



Dunbar

Several introductions are planned by Dunbar. Seen for the first time anywhere will be a "very Dunbar" roll-top desk by Burt England. Cabinet and chair match. Then there will be the *Mandala Collection*, designed by architect John H. Shoaff. These four tables have been inspired by the concentric circle motif of the mandala, the Hindu and Buddhist graphic symbol of the universe. In addition, there will be Terry Rowe's desks, cabinets, landscape units—all with concealed hardware; and his "trim, tightly tailored upholstered pieces." The *Parabola Collection*, shown first at the June market as a dining group, has been expanded to include a bedroom grouping with two headboard styles; case pieces include a small desk.

circle 329



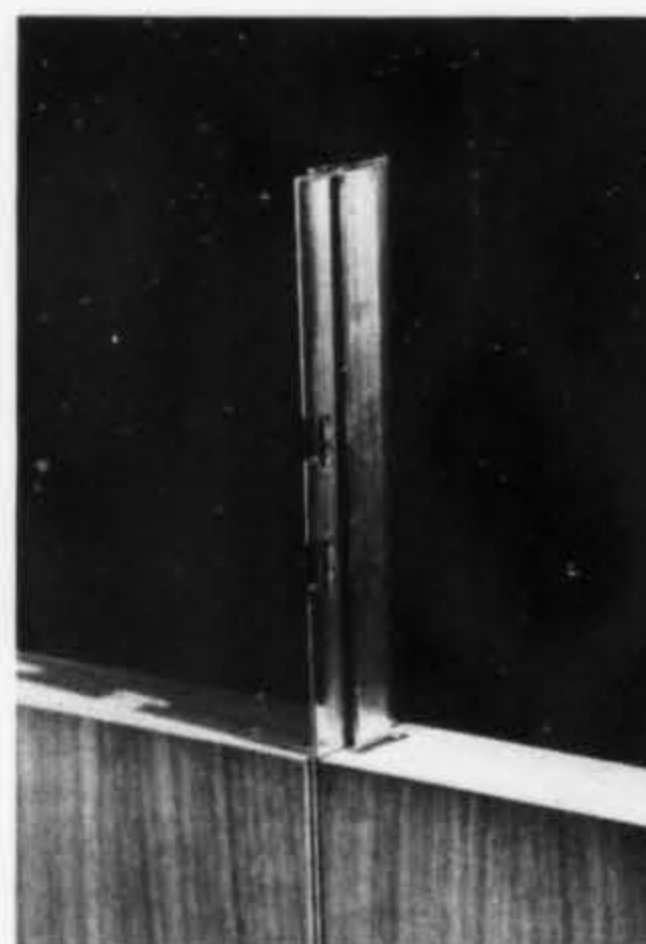
Michaelangelo at Lehigh-Leopold

Steel office furniture is given a new look at Lehigh-Leopold. *Michaelangelo*, designed by Larry Lerner and Fred Schmitt of SLS Environetics, is a system of interchangeable modules that can be used to build work stations with horizontal and/or vertical orientations. Raceway panels conceal electrical and telephone wiring. Four locations on main desks, two places on add-on units

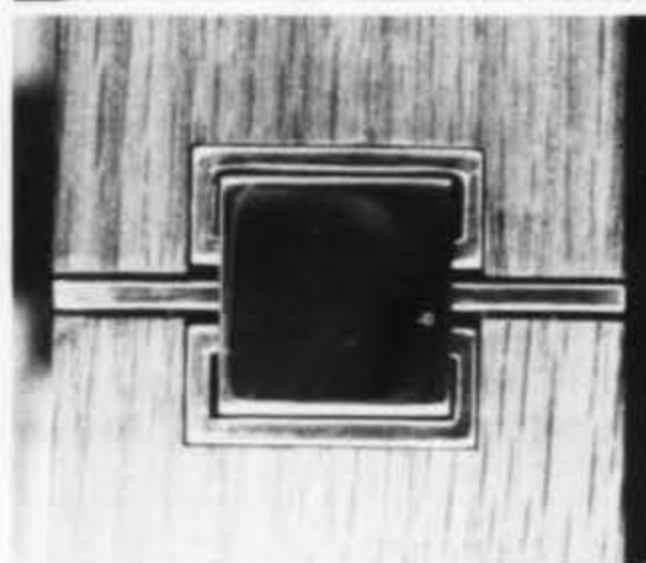
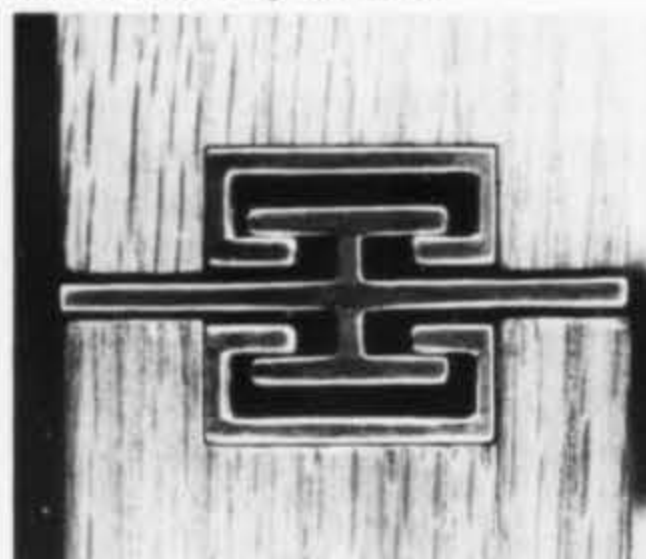
accept electrical plugs. Task lighting can be placed in any of four locations on desks. Notable details: recessed base can be surfaced in carpet, metallic wrap, fabric. Corners are radiused. Available in a dozen electrostatically baked colors. Lehigh-Leopold also plans to show several new chairs, desks for general offices, and additions to its existing lines. *circle 302*

IOP at JG

JG's *Illuminated Open Planning* (IOP) units can be used to build work stations, divider walls in corridors, storage areas. These can be connected to conventional floor or column electrical outlets. Built-in lighting units cast light upward for reflected illumination, downward on work areas. For reception areas, JG has a unit that provides 500 watts of quartz up light, contained within a round polished cylinder. *circle 303*



IOP connecting channel



Eppinger's Phase II

Phase II of the *Ambient Lighting System* (ALS), a built-in fluorescent lighting program, has been designed for Eppinger's 60 in. high Emetric and TRM open office furniture systems. It supplements the company's high intensity discharge (HID) Phase I that is housed in 75½ in. high units. Fluorescent lighting, offered as an optional component to Eppinger's open plan furniture is available as a source of indirect and task (up/down) lighting. Reflective grille over light fixtures controls light distribution and is reported to make light source virtually unnoticeable.

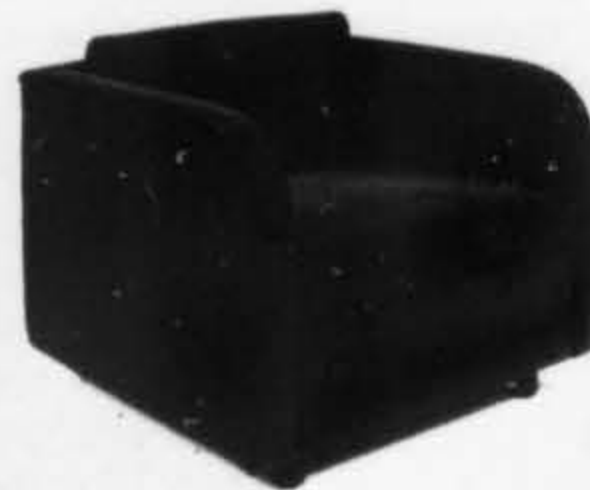
Additions to Eppinger's open office plan systems include a 75½ in. high unit to Emetric (standard unit is 60 in. high). The higher



units expand options for using the HID Phase I ALS System, previously housed only in TRM units,

file enclosures, light towers.

Task Response Modules (TRM) include work stations with



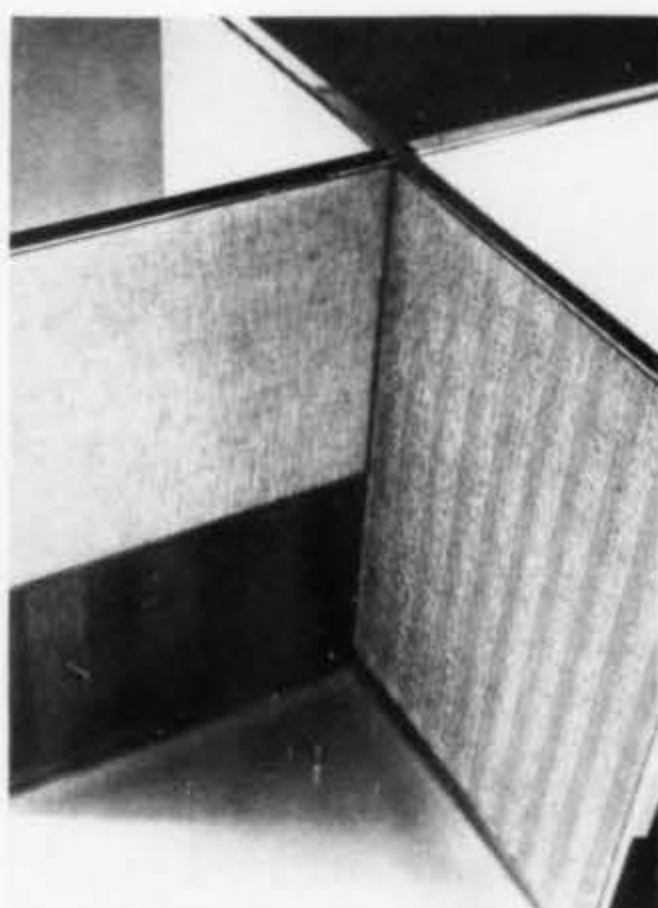
Deco chair

acoustical paneling, closed storage, a power pole; and several simple work stations that are competitively priced. Three new chairs have been added to the Eppinger line: high back posture chair, Art Deco style arm chair, light weight pull-up chair. *circle 304*



Options at Helikon

Free-standing steel frames are the skeleton of Helikon's *Options System*. Panels that fit into frames are surfaced in wood veneers, including rift oak, plain sliced oak, brown oak, teak, rosewood, wenge, and walnut. Acoustic panels covered in COM. Wiring raceways in basic steel frames. Components are desk tops, panel and tubular legs, wallpanels, pedestals, lateral files, box and file drawers, coat closets, shelving. Helikon's New York showroom will be revised in order to illustrate some of the many options of the new system. *circle 305*

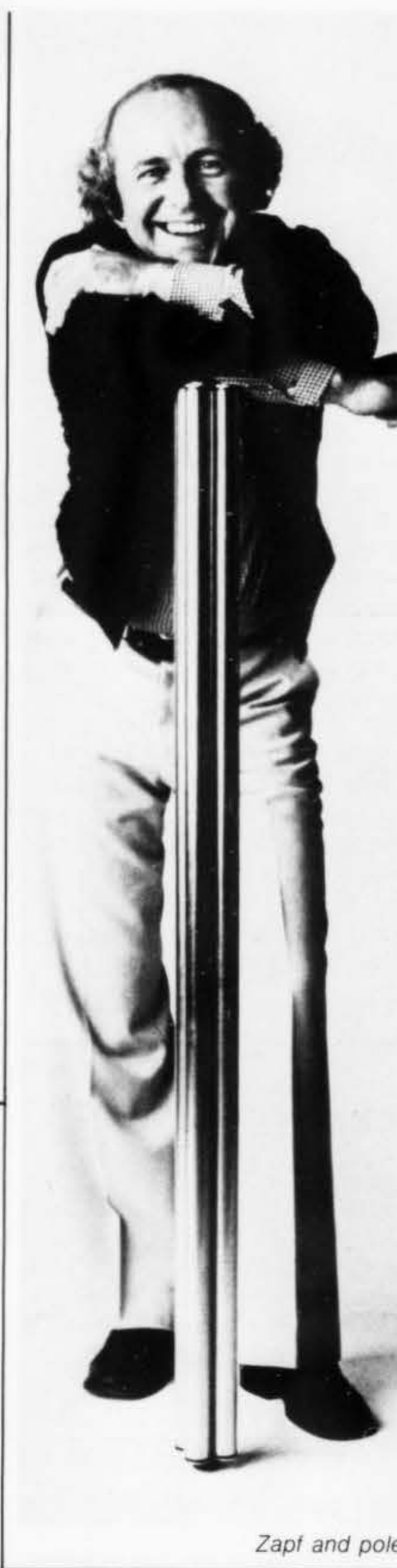
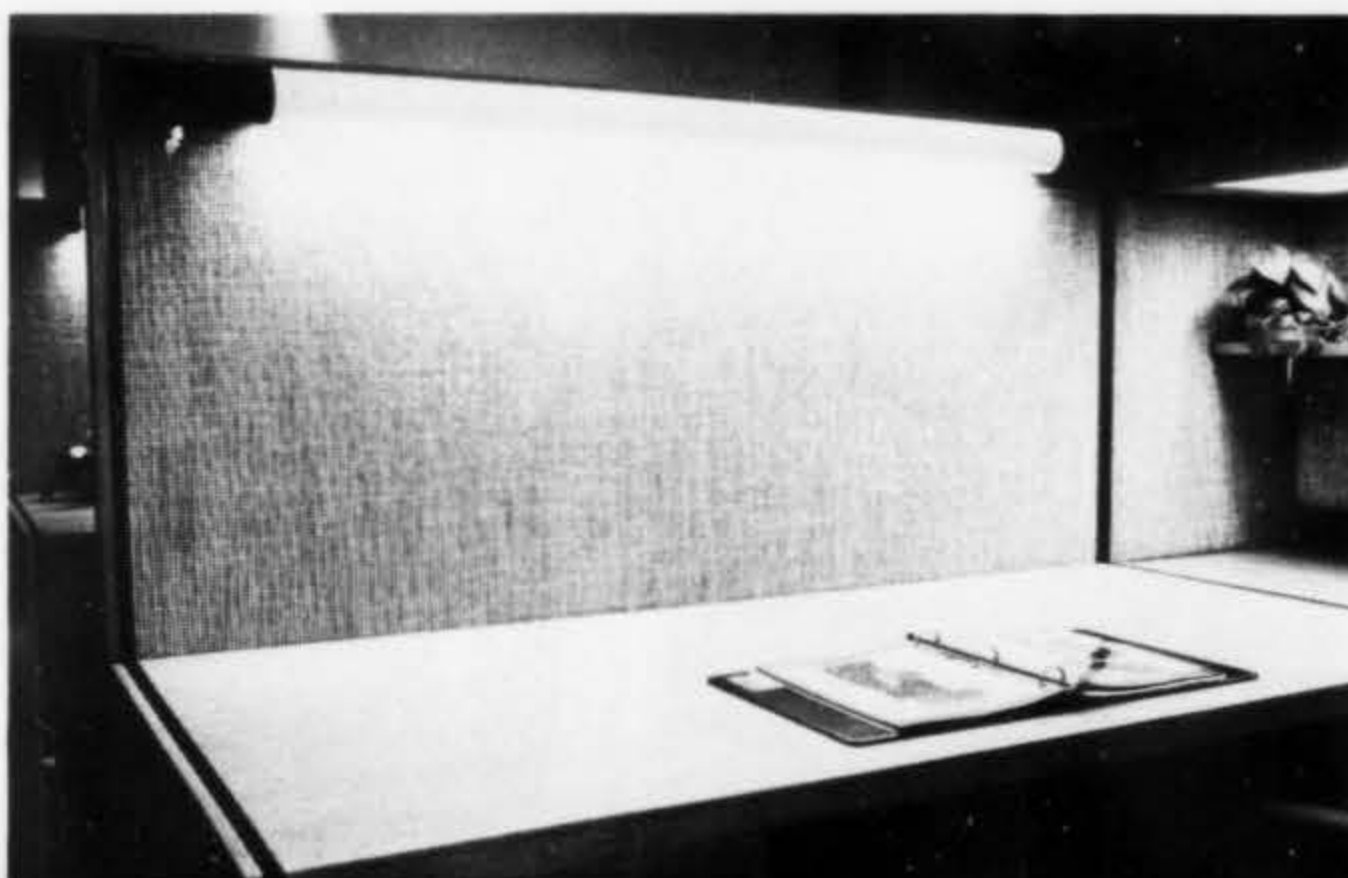
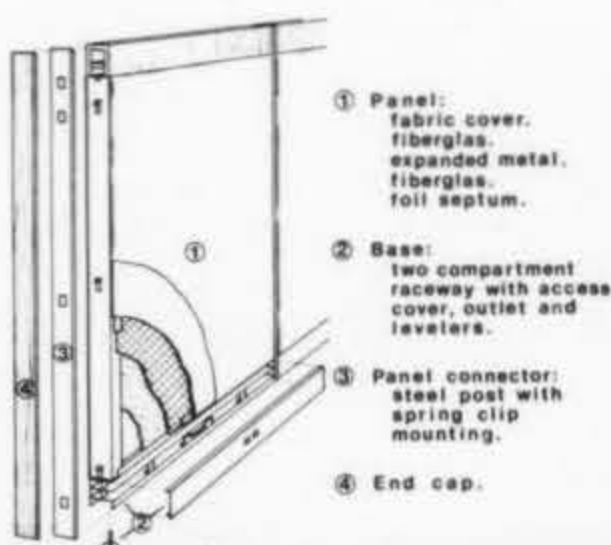


Stow/Davis for open plan

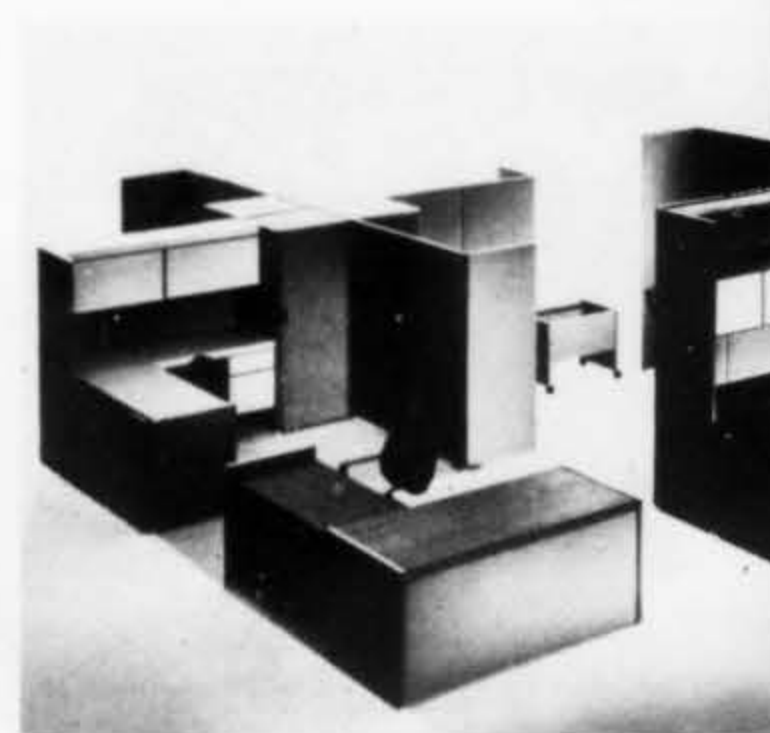
Free-Dimensional, designed by Warren Snodgrass, introduced in 1974 as a collection of modular furniture components, is a full fledged open office system today. Note the components: modular work stations/storage compartments, straight or radiused panels in a range of heights, task/ambient lighting, file enclosures, acoustic panels, concealed power and communication wiring. The Cube Desk series for executive and secretarial stations, complements the *Free-Dimensional System*.

Stow/Davis also refines its *Triangle Chair*. Designed by Bob DeFuccio, introduced last year, the IBD award winning chairs now come with cane, plywood, or upholstered seats and backs. There's a ganging device for sled-base models. A new office chair, in oak or walnut, with swivel and swivel/tilt bases on casters or glides, has been designed for extended periods of sitting. *circle 306*

Acoustical/Electrical Panel System

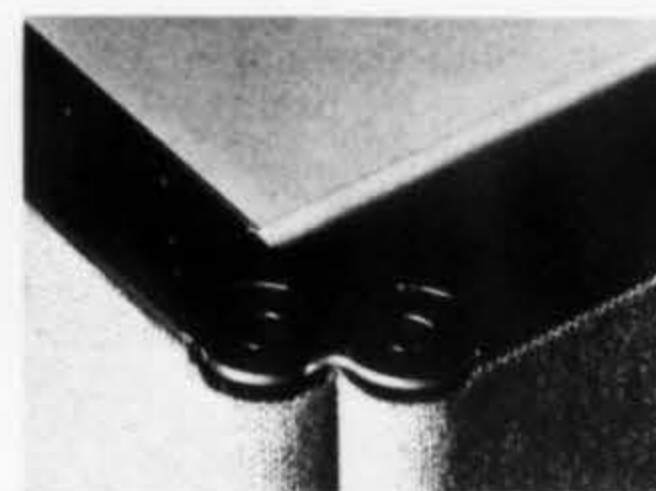


Zapf and pole



Knoll's new system

Otto Zapf's system of vertical panels and attachable components is "a realization of the Stephens System philosophy in other materials for another budget," reveals a Knoll spokesperson. Metal framed, fabric or vinyl covered vertical panels come in two widths and three heights. Oak or plastic laminate horizontal surfaces have 3/16 in. radius edges. Panels can be combined to produce work stations, returns, free-standing desks, storage units. Shelves, closet doors, overhead hardware, brackets, glides, electrical accessories are included. Knoll Task lighting, designed by Sy Shemitz, developed for Stephens System + has been adapted to the Zapf System. *circle 307*

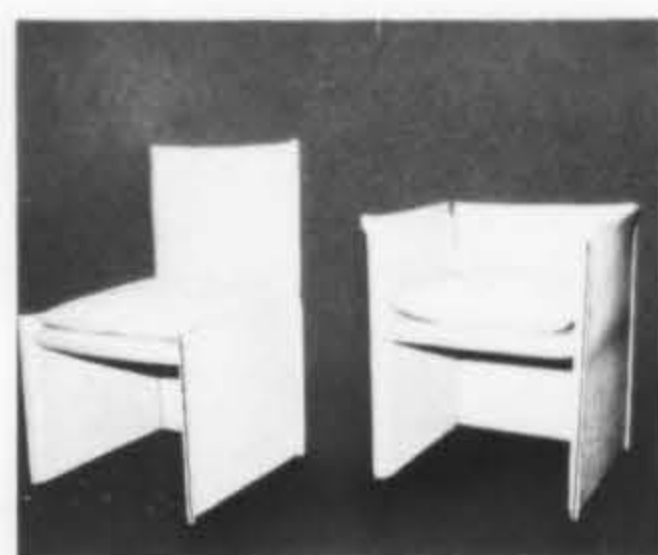


Free-Dimensional



Software at AI

A series of component urethane foam, slip covered panels can be bolted together to form many seating units. *Software* is Mario Bellini's "unique manufacturing



concept." A dozen possibilities, in as many fabrics and leathers, will be on display at the AI showroom. Bellini also makes news with *Marcatré*. This comprehensive office system, introduced last year, will be demonstrated for those who wish to see how it works. In addition, there will be a new group of executive desks added to the *Tecno Collection*. These have polished cast aluminum bases that support tops and storage components of walnut, rosewood, or wenge (a rare African wood). Steve Kiviat reports plans to revamp the showroom, show films, and play music.

circle 308



The arm is also the back

Cumberland/Orsenigo's Zee modular seating group is comprised of three basic components: seat, back/arm, inside curve. When the back/arm is attached to the seat, a chair results. This can be extended to form a

loveseat, a sofa, or other combinations. It is reported that seating arrangements can be changed in minutes. In addition to Zee, Cumberland also plans to show several executive table desks and a line of stainless steel tables.

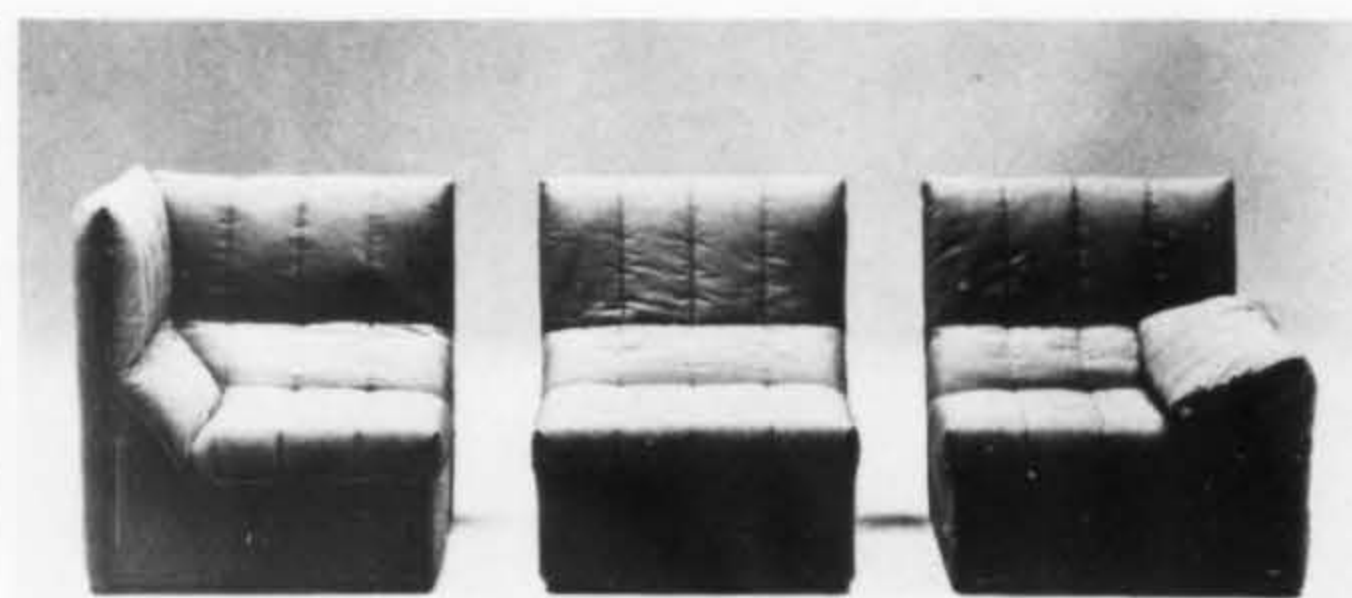
circle 309

Isola

Colorful **Airborne/Arconas** literature romanticizes thusly, "Isola is a seating group that lets you be carried away to a lonely island," or conduct civilized social intercourse in public places. Manufactured under license from Switzerland's Strassle International, *Isola* has been designed by Andre Vanderbeuck for "rigorous use." Backs and arms are molded of high resiliency urethane foam on tubular steel frames. Seats are platform type with thick cushions. Upholstery materials are Dacron quilted. Ganging device at bottom connects units. Components:

high back, low back, pouf. The company notes that *Isola* has higher, firmer seats than many of its other modular groups.

circle 310



Baia

Bravo, bellissima or B&B America, a new member that must be noticed

The most important thing about B&B America is that it is. This new firm, under the direction of Ed Epstein, opened its smashing showroom this spring. The environment is one of rich textures, unusual materials, exquisite colors, outstanding craftsmanship, and some very beautiful designs that incorporate all of these. Look for the latest work of Mario Bellini, Afra and Tobia Scarpa, Antonio Citterio and Paolo Nava. For those who wish to see how the furniture is made, there's a slide show of the B&B Italia factory. Showings are held upon request.

Some of the items that need your attention are *Baia*, designed by Antonio Citterio and Paolo Nava. This multi-component lounge seating group, which can be arranged according to individual needs, is upholstered in removable, quilted fabrics or leathers. The downlike DuPont Dacron Fiberfill batting is sewn into the slipcovers, which are fitted into the frame by concealed industrial zippers.

Olinto, from B&B's Gemini factory, is a collection of storage units. Finished in polished lacquer (black, white, rust) on all



Baia, stripped

sides, these modules can be arranged to define and divide interior spaces. Options include a cantilevered writing shelf, bi-direction hinged door bar, glass and solid doors, and a rolling bar with ample storage space.

From the Maxalto factory, B&B's new plant equipped with the "most sophisticated wood-working machinery," comes Afra and Tobia Scarpa's *Artona*. This collection of seating units, beds, tables, and chests is made of layered rosewoods and walnuts that are molded into subtly curving shapes.

circle 311

Directional Contract

Directional's New York showroom will be redesigned by Kirk White. This to accommodate the company's new collection of case pieces and seating. Look for luscious lacquers and metallic collages, Directional's unique surfacings on desks, credenzas, tables. A film presentation is planned to introduce the company's European imports.

circle 312

DESIGNER'S SATURDAY OCT. 1-2, 1976

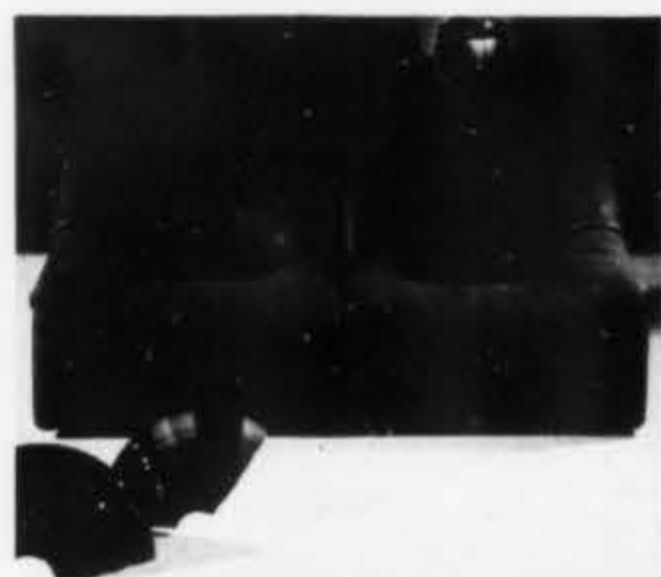
Turner's collectors' items

The Turners have introduced American designers to fascinating names like Artifort, Arnold Exclusiv, DeSede, Haimi, and Rosenthal. From *Artima*, an affiliate of DeSede, come five seating groups that cover a broad range of styles, from elegant to youthful. Continuing its excellent work with leathers, DeSede offers two new modular seating groups. Soft, aniline dyed, bull's neck leathers are used in their full thickness.

From *Haimi* comes Yrjo Kukkapuro's sturdy seating for offices, with high or low backs, adjustable heights, tilt-back mechanism.

Two big surprises come from *Rosenthal*. "Sunball," designed by Gunter Ris and Herbert Sell-

dorf is a ball shaped lounger that swivels to meet the sun. In addition to its comfortable cushions, Sunball can be fitted with accessories like stereo, light, serving tray. The roof slides shut on Teflon bearings and can be locked up for the night. Rosenthal also produces Bjorn Wiinblad's limited edition silk screened chairs and cocktail tables. These items are signed and numbered (up to 300) by the artist. In addition to the Turners, Geoffrey Harcourt will be on hand for some urbane conversation. *circle 313*



DeSede in "neck leather"



Wiinblad for Rosenthal



Beverly

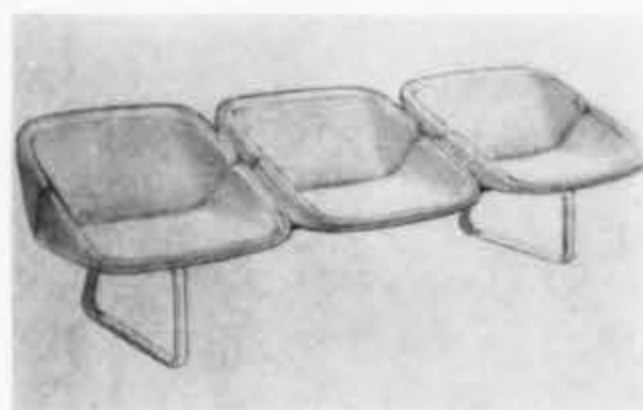


9751 Cabinet

New curves at Pace

Among the newsmakers at Pace are desks, chairs, cabinets, and sleep sofas. I.M. Rosen's desk is made of polished stainless steel and exotic woods like African ovankol, Japanese tamo, Pau Ferro. G. Faleschini's casual conference chairs have canvas, leather-trimmed canvas, or leather seats and backs. A new executive seating series, *Kiruna*,

has pneumatic height adjustments, high or low backs, swivel/tilt versions. A. Moscal's simple cabinets come in plum, orange, white, and black lacquer finishes. A modular seating group called *Beverly* includes sofas, one-arm units, armless sections, and corner units. G. Faleschini's sleep sofa has a 55 in. wide mattress. *circle 314*



The Thonet story

Thonet has announced plans to show Don Pettitt's molded plywood side and arm chairs, Bruce Scott's and Paul Kramer's sculp-

tured table bases, and Robert Bernard Associates' upholstered modular seating (left). The most current textures and colors are included in the company's new fabric program. For starters, there are 78 fabrics.

Did you know that Clyde Beatty growled at his lions from behind a Thonet chair? Do you recall impressionist scenes of Parisian revellers seated on Thonet chairs? These and other memorable moments in Thonet's history will be presented in a continuous slide show. *circle 315*

Toro!

Stendig has a cover story. Swiss designers Urs Felber and Ernst Luthy have created several seating groups, using Toro (5 mm thick, aniline dyed, un-split bull hides). The chunky *Crusader* series—club chair, two and three seater sofas—has hardwood frame, Dacron and foam upholstery. The Stendig showroom will be refurbished for the occasion with Raul Bernardo's assistance. *circle 316*



Roffman

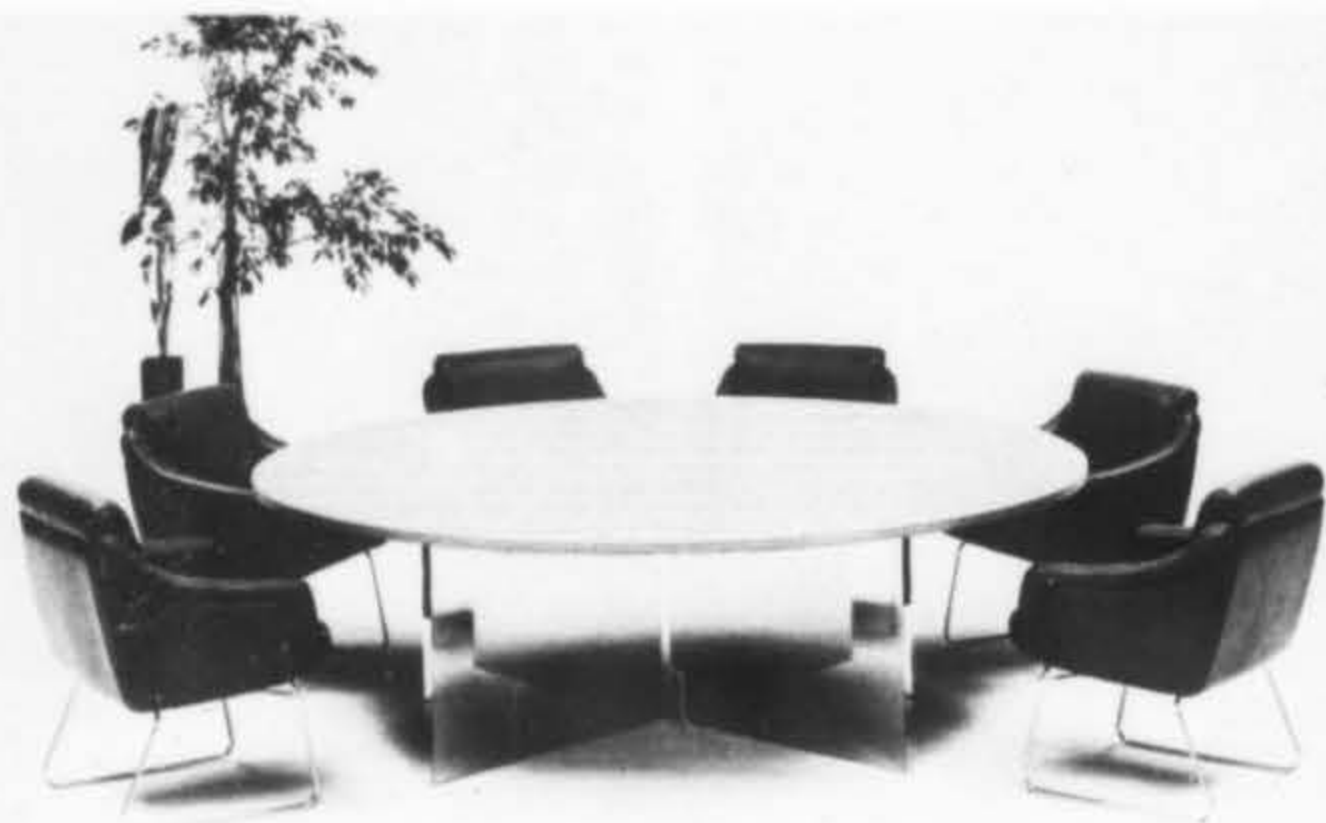
"For me, Designer's Saturday means welcoming people, making them feel at home," says Ed Roffman. After the pleasantries and a peak at the slide show, take a look at *Aktien*. This channel tufted group includes a boardroom chair with a built-in ashtray and writing tablet, two seater, and three seater sofas. *circle 317*

Metropolitan's maiden voyage to the East Coast

"We feel we have a great deal to bring to the design community of New York and the East Coast," says Sylvan Heumann, Metropolitan's co-president. This San Francisco based firm is participating for the first time this year in Designer's Saturday. A portion of the John Stuart showroom is being converted to accommodate some of the newest and most representative Metropolitan products. Two of these are the "on site recoverables"—contract seating groups—of Barry Brukoff and Jay Heumann. A slide show about the making of upholstered furniture is planned. *circle 318*



Varius



KDX table with Ferstl chairs

Vecta's first Designer's Saturday

Participating in Designer's Saturday for the first time this year, Vecta Contract brings some noteworthy products: John Mascheroni's IBD award winner, the Tappo lounge seating group; Gunter Eberle's KDX tables, Gamba oak tables, and Karin chair.

The Tappo group was introduced three years ago. Since then, this collection of modular units has been continuously expanded. It now includes benches, square tables, and 22½" wedge

units. The KDX tables have panel bases. These can be arranged to form X, T, H, and double H shapes. They are shipped and stored flat.

Karin is a charming plywood chair, in several color and patterned laminates. Also, look for Vecta's "unique layout template that combines ½ in. and ⅜ in. scales. And "a bit of kinetic fun sculpture," called Environmental Research Gizmo, a Gunter Eberle creation; plus a slide show.

circle 319

Risom

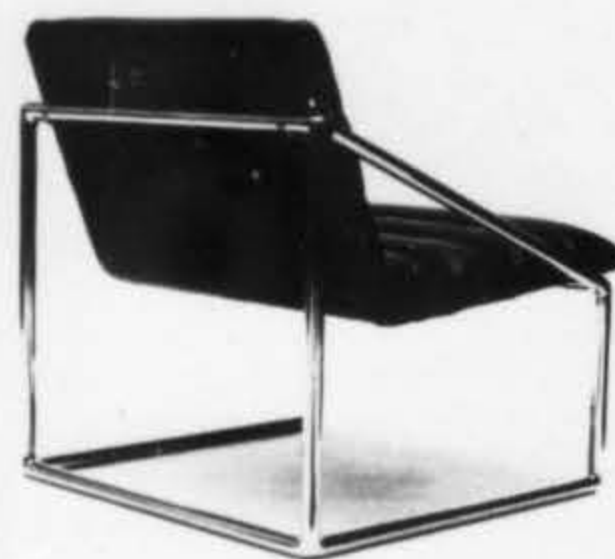
"The first cuttings of Group 1 and Group 2, our reasonably priced desks which were introduced in Chicago, are committed and the second cuttings have been scheduled," reports Risom's Mike Brewer. These will be among the six desk groups on display at the firm's New York showroom. Prominent space will be given to Group 4, Risom's ASID award winning collection of desks, credenzas, and portable file/storage units. Seating groups include Multigon and Multihex, the diamond and hexagon shaped, modular groups introduced last year; and Bert England's chairs (right) with metal or wood frames. Chroma II, a new fabric line, will be shown for the first time. Visitors are invited to take a visual tour of the Risom factory in Connecticut, via a slide presentation.

circle 320

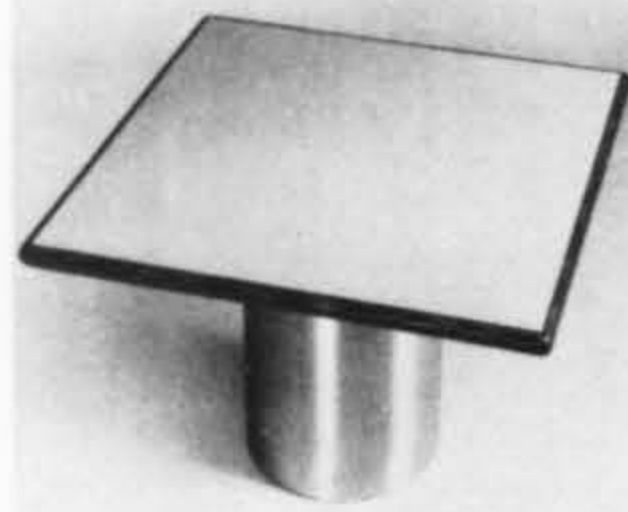


Bennett at Brickel

Each season, Ward Bennett adds several new designs to Brickel's collection of seating. Look for ashwood executive chairs and stainless steel lounge chairs. Bennett has also designed a line of fabrics, in two qualities. "Beluga cloth" is a pebbly, caviar-like texture in five colors; "Tapestry cloth" is a more disciplined pattern that recalls fine hand stitching, in seven colors. circle 321



Oswego



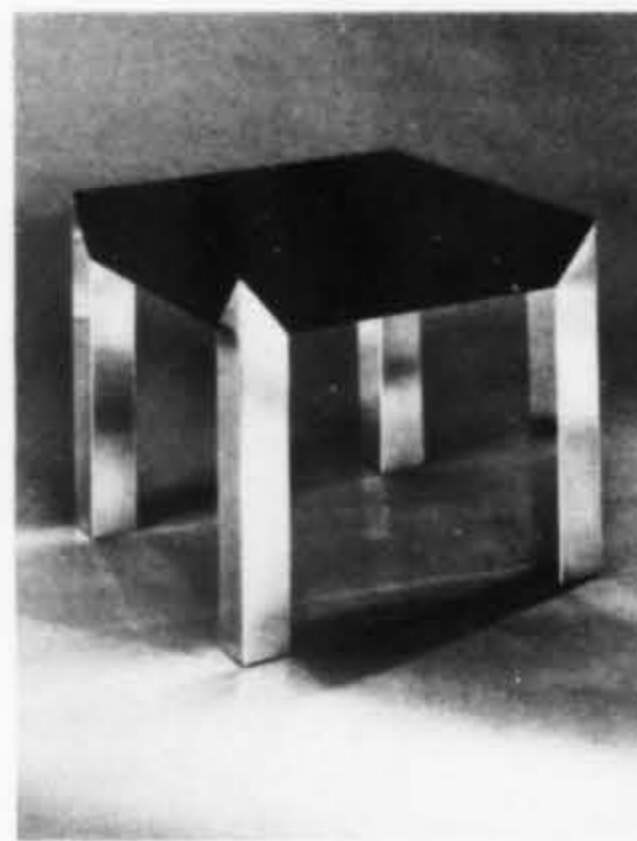
Kodiak

The great Intrex pow wow

Niagara, Tucson, Montouk, Kodiak, Oswego, Seneca. These are the names give to Intrex's new lacquered or wood veneer tables. In addition, last year's winner of the IBD award in the case goods category, the Katonah Series, has been expanded this year.

Plans have been made to re-light the Intrex showroom, thus dramatizing the many colors and finishes of the furniture. Vignettes that suggest small offices and other environments are being designed. Sideroskin, a polished polyester surface, will be demonstrated.

circle 322



Saranac

Harter's 7600 series

The chairs were "one of the major attractions in Chicago," reports Evan Harter. He speaks of the 7600 Series, a comprehensive group of metal framed chairs that will be the focal point of Harter's New York showroom this fall. Dramatic frame colors include maroon, navy, and British racing green. Tailored upholstery complements simple curves. Fabric choices are better than ever. Check out the Harter spirit of '76.

circle 323



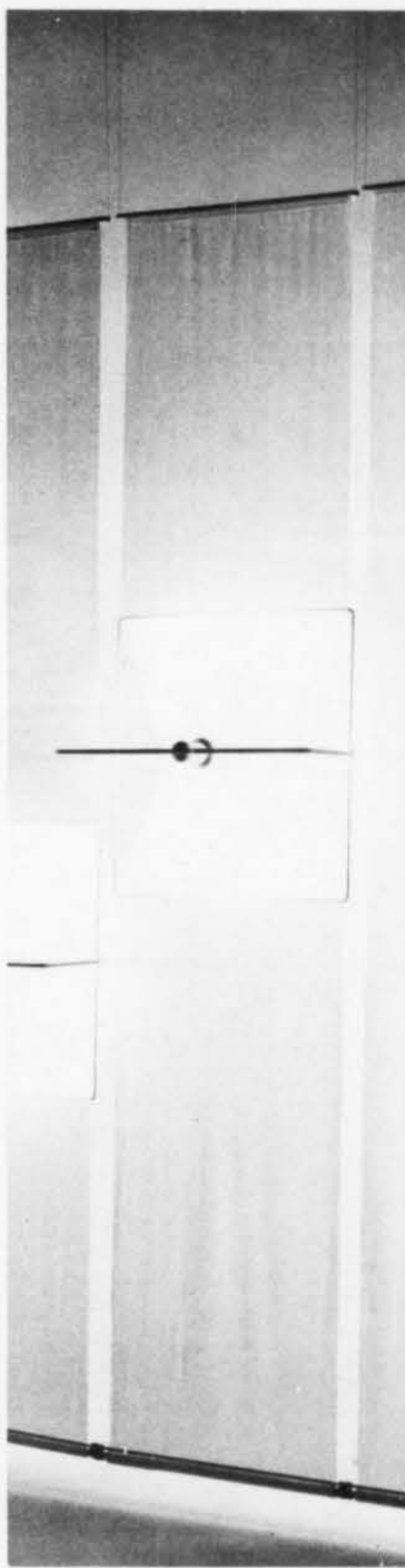


Alcinoos

Count on Castelli

"The New York showroom will be completely redesigned for Designer's Saturday. We'll probably be playing Italian music," says Sandro Longarini. In this new and merry environment, find Castelli's famous *Plia* chair, now with natural cane seats and backs. Available and ready for delivery. "A very luxurious line of theatre seating will add a new perspective to Castelli's successful auditorium seating collection," promises Longarini.

From *Artemide*, Castelli brings the lighting designs of Ernesto Gismondi, Silvio Coppola, and Gae Aulenti. "Sintesi" is Gismondi's comprehensive collection of lacquered metal lamps for tables, floors, and ceilings. Coppola's "Quinta" is a solution to space dividing and lighting: white metal suspension lamps can be moved up or down textured textile panels. A fresh look at Murano glass has been taken by Gae Aulenti. "Alcinoos" is a table lamp with clear glass diffuser and metal mesh base. circle 324



Quinta

Outdoors with CI

CI Designs has been researching weathering. The result is a group of outdoor furniture (lounges, chairs, tables), made of Honduras mahogany, in two tough finishes. All joints secured with marine glue. Loose cushions upholstered in CI's natural canvas, in four earthy colors. For the indoors, CI plans to show a molded foam lounge group and office chairs that go with the Krieks building system. circle 325

Comprehensive Seating comes of age

Bill Sklaroff's *Comprehensive Seating* was introduced by John Stuart two years ago. "It is now coming into flower," reports Bud Tillis. The group has been designed to provide a unified seating program, from executive to secretarial stations. Completing the company's office seating selections will be the trim Euro Chair. circle 326

Ergonomic lounges and much more at Herman Miller

The Herman Miller showroom will be revised to accommodate the Ergon chairs, MKD chairs, Modular Sofa Group, a noise-masking device, a number of improvements in Action Office, and some selected vignettes from Charles and Ray Eames's famous exhibit of architectural artifacts from the days of Jefferson and Franklin.

Bill Stumpf, designer of the *Ergon* chairs, has added a lounge version to the series. This swiveler with a high back (like the executive Ergon) has a 20° seating angle. It comes with a fixed back that has five different settings within 2½ in. range. The chair is promised to support bodies in "conversation/reflective" positions, while allowing swiveling, stretching, leg flexing, or side saddle sitting.

According to Herman Miller, the last frontier to be conquered in open plan offices is noise. Studies by Robert Propst and associates have resulted in the *Action Office Acoustical Conditioner*. This self-contained, movable, tuneable, generator-speaker is reported to mask those noises (from machines and speech) which are not absorbed by ceilings, walls, carpeting, or acoustical panels. The 8 in. diameter spherical unit plugs into



Noise controller

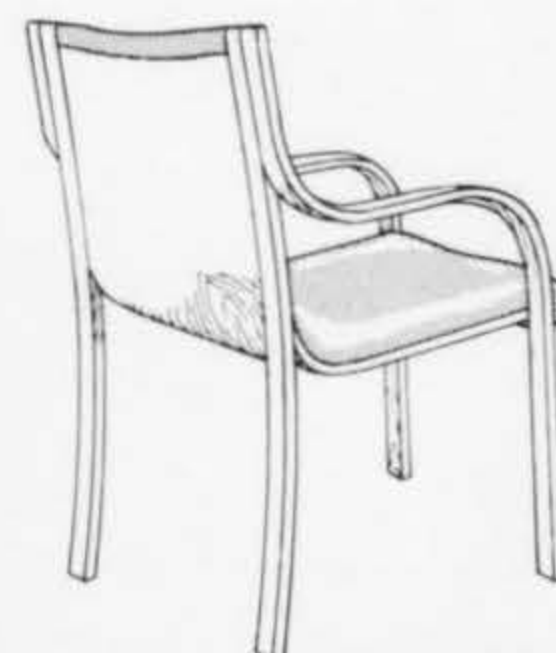
standard electrical outlets, can be hung from ceilings, mounted on top of panels, fixed on walls, placed on casework. Each unit has been designed to serve a 10 to 12 ft. area. Its base/treble and volume can be varied until it sounds right for the environment.

The *Modular Sofa Group*, designed by Ray Wilkes is injection molded foam on a plywood core. A metal strap connects the plywood of the seat and back, permitting each section to flex independently. Shipped KD or set up. Optional tables interchange with seat units. Wilkes' occasional tables with folding, tetrahedron legs, complete the group. circle 327

Pat's chair and Igloo-P

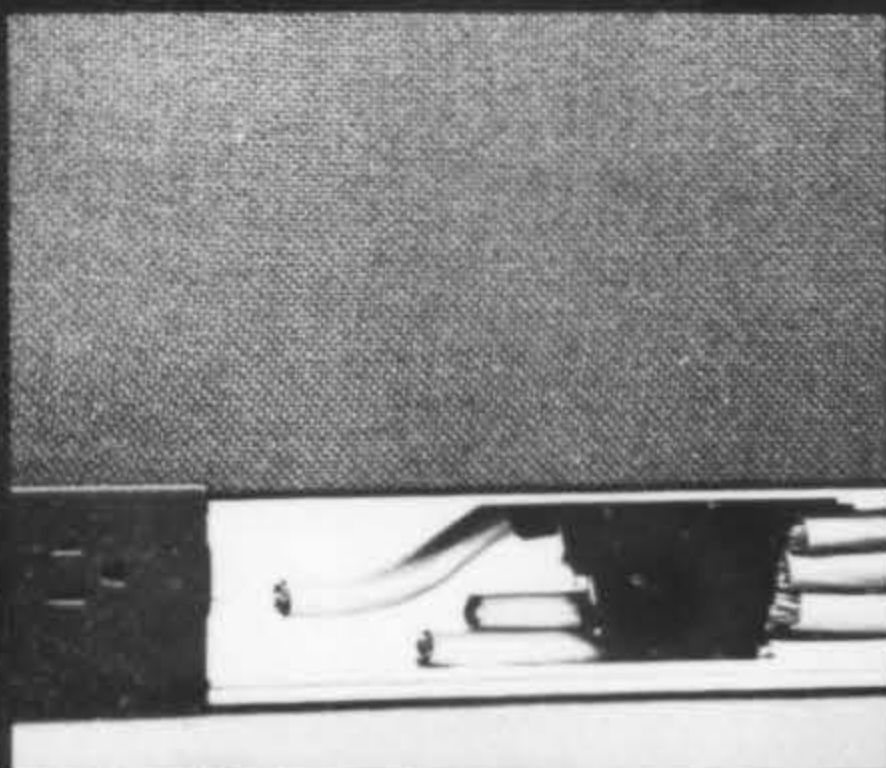
Pat Hoffman, vice president in charge of design at ICF, has designed a chair that stacks, gangs, and is easily reupholstered. "I worked with Alvar Aalto's furniture for so long, I wanted that feeling. I wanted it to be very simple," without the bolts showing, notes Hoffman. The chair is manufactured in Finland, "in oak for the U.S. market, birch for the Scandinavians, and walnut for the conservatives."

The *Igloo-P*, a minibar/refrigerator, designed by Paolo Pееlegrini, is a portable unit with a sliding top. ABS plastic in white, black, brown. Automatic defroster. Both the Hoffman Chair and Igloo-P are stocked, part of ICF's "quick delivery program." circle 328

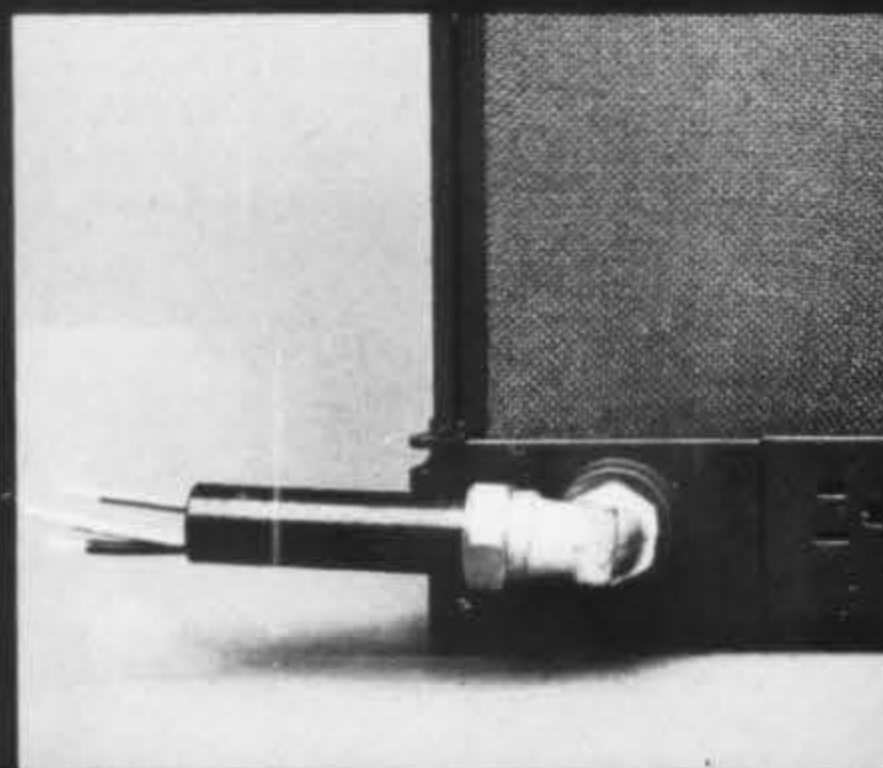




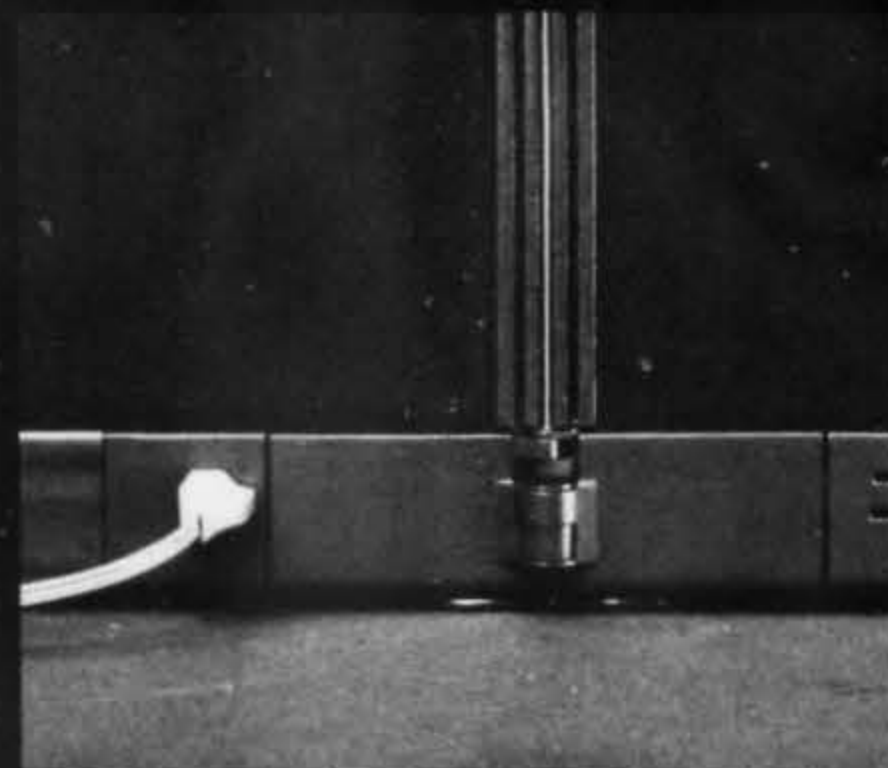
PLURAL ELECTRIFICATION



Communication raceway accepts 7 cables.



Snap-in base power feed for wall or floor.



Power raceway features four receptacles.

Era-1 is an open plan office system that decisively confronts and resolves some of the most quarrelsome riddles of open planning: power distribution, communication lines, acoustics, fire rating, structural soundness, and aesthetics, too.

Out of ignorance or fear or a love of electric spaghetti, industrial designers have swept so many unwanted electric cords under their open plan office systems that visible heaps of the stuff have become noticeable even in showrooms, where the world is as perfect as man can build it. The problem won't go away. If the electrification of the business office continues at its current rapid pace, matters will worsen.

To face this situation squarely, Haworth, Inc., has designed Era-1, an outgrowth of its Unigroup open plan office system. Its sleek cosmetic aspect casts it as just another pretty face in an increasingly anonymous crowd of contenders for the open office market. However, its physical properties go measurably beyond its having straight and radiused opaque and vision panels, shelves, work surfaces, filing units, and visual aid surfaces. Era-1 is a significant advance in open plan technology.

The genius of the system is at the base of its vertical steel panel: a prewired extruded aluminum power raceway with four three-prong 120 volt outlets in power blocks at both ends. This provides a 20 amp service, enough for five average work stations, in a continuous line from the building source via panels connected to the one conventionally electrified panel. This conventional connection functions via a base feed

to any lay-in floor grid, building column, or peripheral wall system, or a telescoping aluminum raceway to the plenum.

So where is the surprise? Electrifying one panel permits a designer to "float" the rest of a cluster of work stations free of the building's power grid using flexible power connectors that snap into place between panels to complete the circuit (and break the circuit when disengaged). To intensify the advantage, Era-1 also includes a separate compartment in its raceway that accepts up to seven 25-pair communications cables plus Amphenol connectors. Era-1 is designed to comply with National Electric Code requirements.

Acoustics, fire ratings, and structural soundness were simultaneously resolved in Era-1's steel framed, stressed steel skin "monocoque" construction with bonded honeycomb core, absorptive fiber glass, and fabric cover. Its steel construction is surprisingly light for its development strength, thanks to the honeycomb structure. And aside from offering a Class A fire rating (flame spread 5, fuel contributed 0, smoke developed 0), Era-1's panel exhibits an NRC rating of .90, thanks to calculated perforations in its steel skin which allow sound energy to penetrate individually tuned honeycomb cavities to be trapped and dissipated inside (Helmholtz principle).

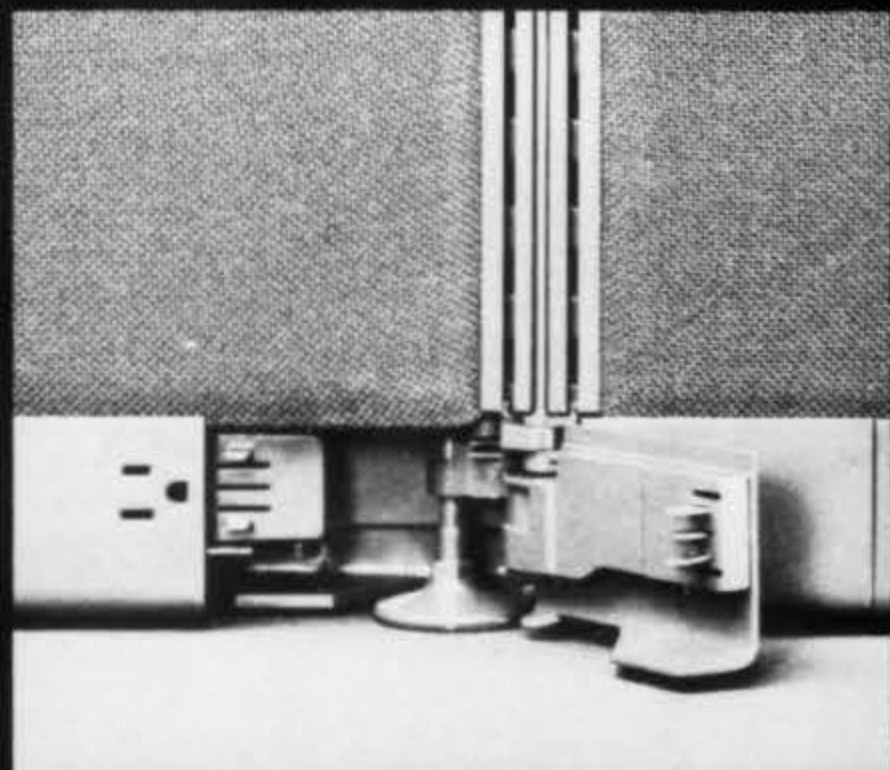
To improve on the unfinished appearance of many an open plan system, Haworth simplified the erection procedures for Era-1. A snap-in top rail system with radius corner caps gives component edges a smooth, continuous welter look. A leveling device permits greater glide retraction so panels can practically hug the floor. And the flexible hinge connector from Unigroup functions here as well to provide connections with light and sound blocking at panel intersections.

Credit for Era-1 is shared by specialists of the design and development team assembled from Haworth's engineering, design, and marketing departments. Key personnel included: Charles Saylor, product engineer supervising panel development, Harold Wilson, product engineer responsible for power and communications panel subsystems, and Charles Helmholtz, Haworth's director of design services.

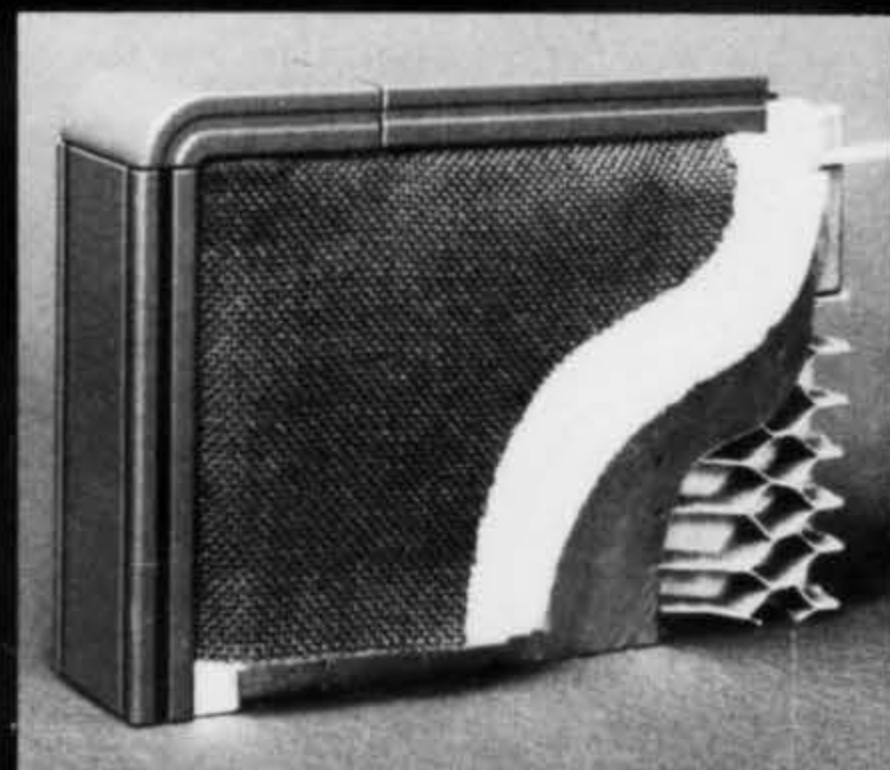
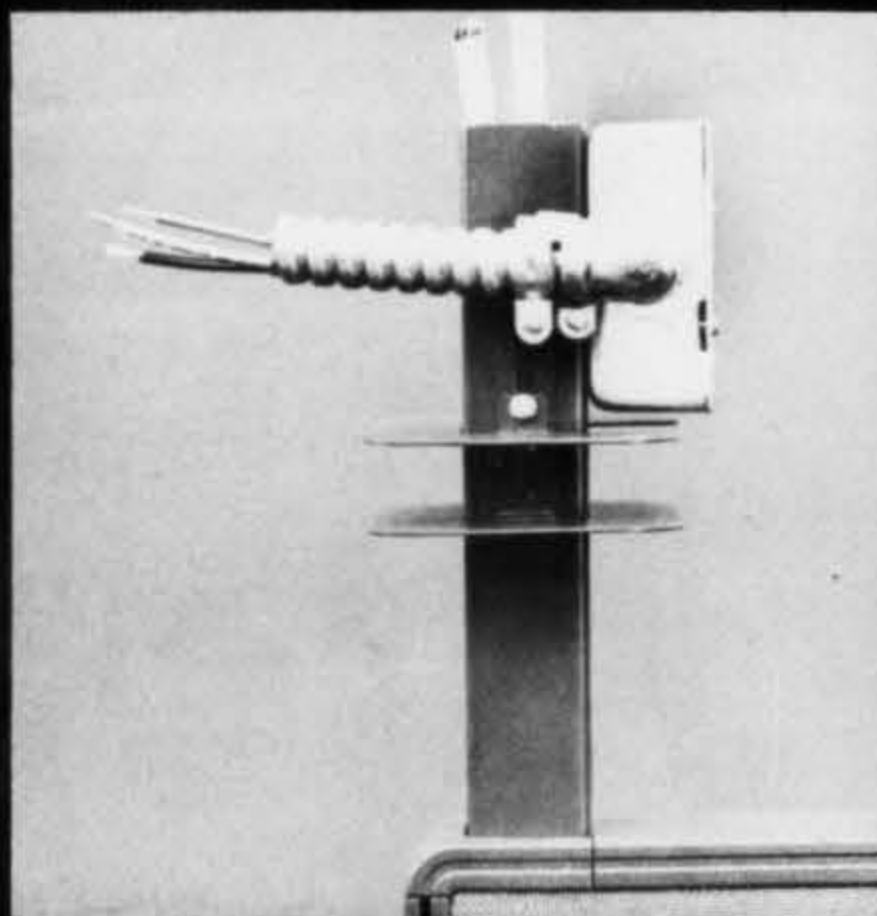
Is the open plan office system as predestined as it seems? Despite lingering questions about it (e.g., tight quarters, loss of visual and acoustic privacy, service and maintenance) the tide seems implacable. The least a good open plan office should do is provide users the space, accessories, acoustic, and electric/electronic services they need to get the job done. Haworth's Era-1 wants to be their good neighbor.

Roger Yee

ION



Power connector Right: telescoping raceway.



Acoustic panel with Helmholtz resonator design.

Overseas Contract Sources

"Give me your tired, your poor," wrote Emma Lazarus as vast waves of beleaguered humanity rolled on our shores late in the 19th Century. America has taken in much more than human misery, of course. We have looked overseas, particularly to Europe, for our sense of style. In fact, we enjoy a seasoned reputation as inspired copyists—though something invariably gets lost and gained in translation.

The migration of ideologies and artifacts continues today. Despite the presence of acclaimed industrial designers in our land, we still draw much inspiration for our furniture and accessories from Italy, Germany, France, Scandinavia, and elsewhere from time to time. Being the enormous market we are, our interest has been respectfully noted. We have been buying imported furniture for generations. Now, overseas com-

panies are establishing their footholds here.

Why this latter day sea change? Not everyone comes here for the same reasons. However, among those cited by the eight firms interviewed by INTERIORS are certain recurring themes. Costs of European labor and materials are now comparable to or even greater than our own. Transportation has become increasingly expensive. And most important of all, manufacturers overseas are convinced that the best way to understand and service the complex, dynamic, and increasingly sophisticated economies of the U.S. and Canada is to conduct business here for themselves.

Arriving European industries might alarm some American businessmen just as the entrance in Europe of U.S. multinationals triggered impassioned nationalistic debates not long ago, especially in France.

Still, it is hard to see the Europeans' debut as anything but a blessing for the interior design profession. There will be more exchanges of ideas. Competition will thrive. Perhaps our friends will even teach us a thing or two besides design; e.g., if Europeans can buy the finest interior furnishings at retail stores, perhaps American consumers will be educated to do the same—with the help of professional designers.

Not to be overlooked either is our distinctly American marketplace. Overseas contract sources have always recognized there is much to learn here. Some have even concluded they want to be "Americans" themselves, offering fine Italian, French, or maybe Scandinavian designs "Made in U.S.A." Emma Lazarus would have understood.

Roger Yee

Aloft in the Americas

Airborne/Aarconas

150 E. 59th St.
New York, N.Y. 10022

General manager of U.S. operations: **Geroge Tanier**

Showrooms: Chicago, New York

In the decade Airborne was born in France, George Tanier, its future general manager of U.S. operations, was lured out of his Greenwich Village sculpture studio by Norman Bel Geddes to work on the General Motors Diorama for the 1939-1940 New York World's Fair. Airborne went on to become a leading name in modern furniture with manufacturing facilities in Spain, Columbia, Japan, and Canada as well as France. Tanier was to become a furniture designer and manufacturer in his own right, and then a major importer of European design. (For his pioneering efforts in

promoting Danish modern furniture, he was knighted by the King of Denmark in 1966.) Airborne and Tanier have been together for some 14 years.

His interest in fresh artistic expression and advanced technology led him to Airborne in 1957. "I found it experimental, innovative, and very design conscious," he recalls. "I was excited by the way Airborne had rationalized the convoluted patterns of upholstery work into an efficient technique. It had eliminated wood frames by substituting steel sheet and tubing, and were soon cold molding foam—long before anyone else."

Airborne made Tanier its representative from 1958 to 1967. When he rejoined the company in 1972, events had greatly changed the complexion of the firm in Tournis (near Lyon). Airborne had established big stakes in the North American market

with a Toronto, Canada factory.

"Here we were, manufacturing bulky, heavy products and shipping them overseas," Tanier says. "Reducing the shipping distance was a logical decision. Why Canada? The company wanted one North American base of operations with a sympathetic culture and a conscientious labor force that would show real concern for detail work."

The European line of Airborne products is broader than its American counterpart, which seems true of virtually all other European businesses in the industry. "We have weeded out all but the best sellers here," explains Tanier. "The line is still rather limited with 10 different seating groups and a small collection of fabrics, leathers, and vinyls. We hope to keep things manageable this way."

Research and development

continue to be indispensable for the company. Designers such as Olivier Morgue, Michel Ducaray, and Andre Vandenbeuck contribute their talents as staff employees and as freelance designers to the sophisticated factory and laboratory in Tournis, where almost every step in the manufacture of Airborne furniture is conducted. Completed design projects are tested to the most stringent codes in the marketing destination.

Sales representatives and Airborne's architectural services staff promote the output of the Toronto plant to American contract markets in university, library, business office, hotel, and quality commercial facilities. Airborne is convinced that the market looks good for its designs. It is even contemplating factory expansion and the use of U.S. and Canadian designers to develop new products.

"I have only associated myself with products I can promote with pride," says Tanier. "Furniture should make us more sensitive to our surroundings. It should never dehumanize us." One has only to surrender to the luxurious embrace of Airborne's "Patate" sectional or the resilient support of the curiously anthropomorphic "Bouloum" to know what he means.

Patate by Airborne/Aarconas



Wellco carpets the Superdome. Super.

Carpeting the Louisiana Superdome was no small challenge.

The world's largest enclosed stadium, in the heart of downtown New Orleans, is ringed with 55,000 square yards of carpeted hallways and ramps that twist, taper, and turn from ground level to dome.

What could have been a designer and installer nightmare went off without a hitch. The colors were right. The precise quantities of each grade, design, and color came through the tricky installation on target.

All 55,000 square yards look absolutely super!

Wellco carpets in special stripe designs, color-keyed to seating levels, cross the ramp surfaces and climb partway up the walls. Stop off at any level and you step on a bright solid-tone Wellco carpet color-

keyed to the ramps.

The meeting and banquet rooms have a festive air thanks to the same gaily striped carpet.

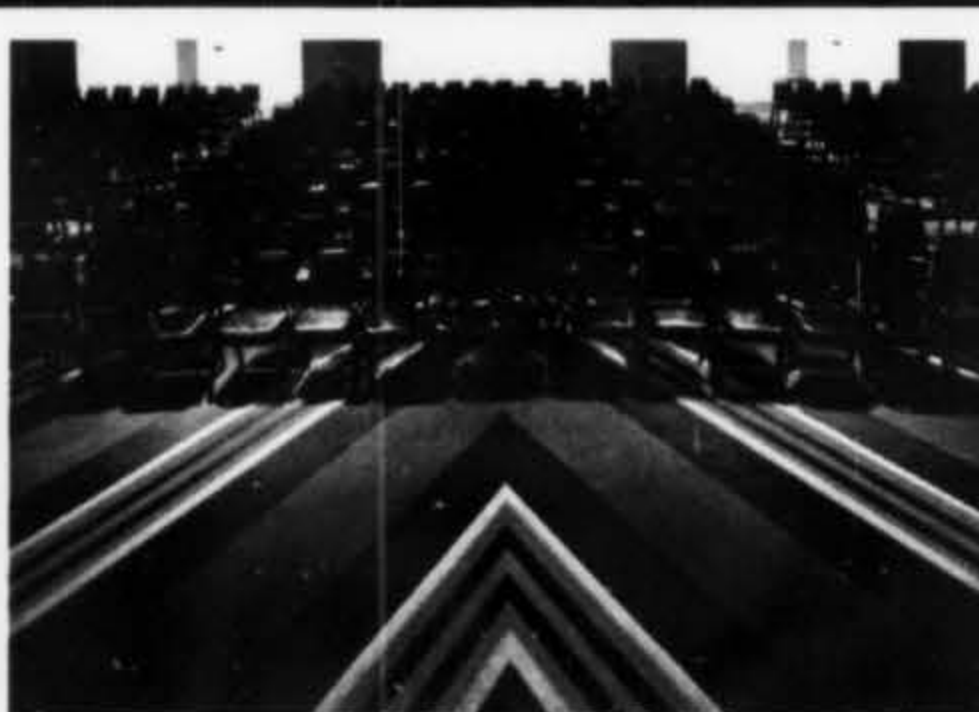
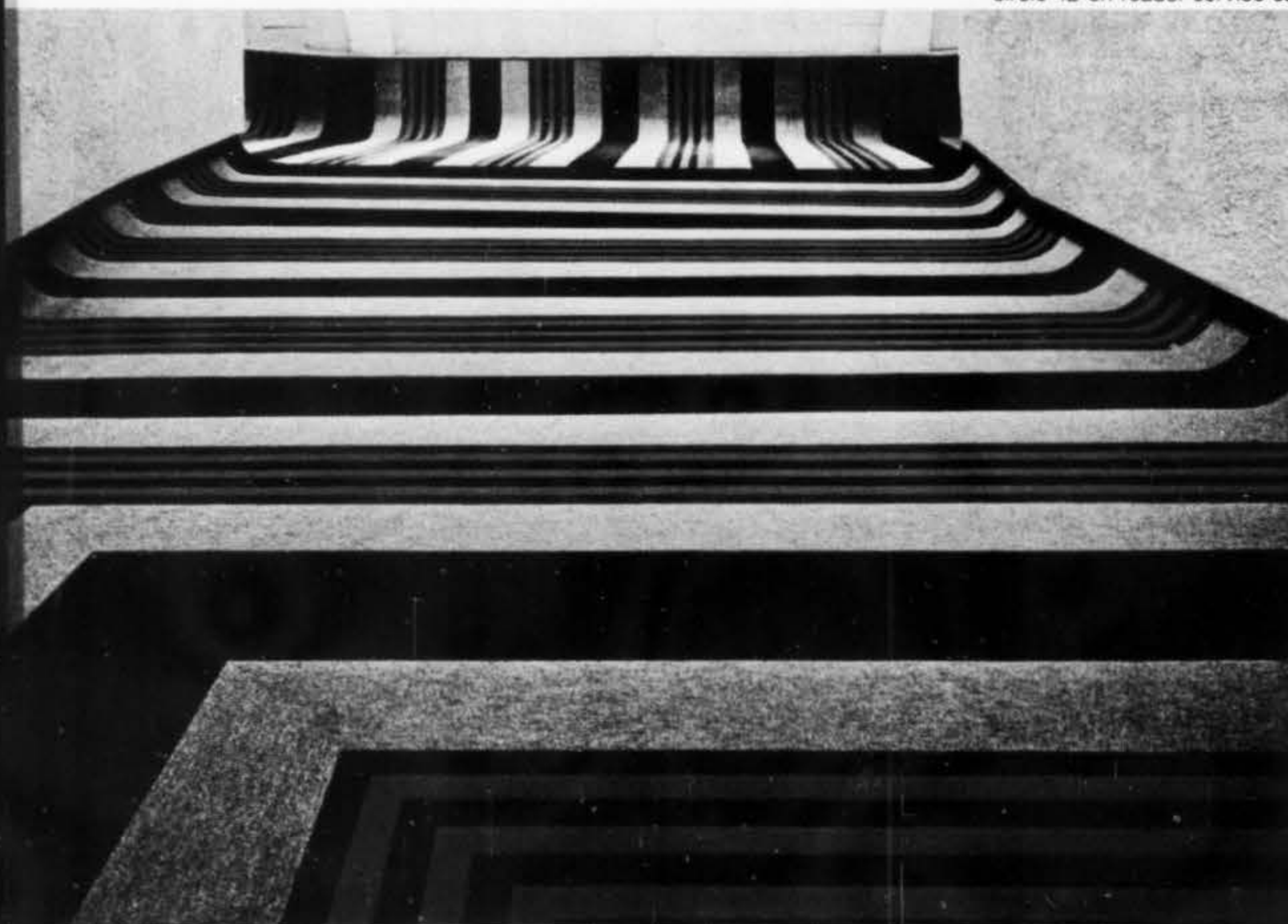
In the luxurious superboxes, a Wellco cut pile in several hues matched to decor.

And in office reception areas and offices, area rugs in neutral shades.

Why Wellco? Because we give the designer great flexibility in special face weights, colorations, and quantities . . . all within budget. Call or write for our Contract Manual and information on our Archi-technical Service.

**If we can make it for the Superdome...
we can make it for you.**

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wellco
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P.O. Box 281, Calhoun, Ga. 30701
A wholly owned subsidiary
of Mannington Mills, Inc.

Overseas Contract Sources

En masse with class

B & B America

745 5th Ave.
New York, N.Y. 10022

President: **Edward Epstein**

Vice president, operations:

Mario Sessa

National sales manager:

Jan Napier

Showrooms: Chicago (October 1976), New York

Horse players could have a holiday tracing the lineage of the furniture industry. Its genealogies are rich in the sort of improbable unions, unexpected transplants, and astonishing revivals that legends are made of. Partners depart for their own enterprises; designers create striking new "looks" for numerous clients; a moribund factory is resuscitated by financial and aesthetic physicians. And so it goes in American and Europe, too. Where, for example, Piero Busnelli, a bright, energetic Italian industrialist with good instincts and the nerve to gamble with good designers and new technologies created B & B Italia as a joint venture with Cassina in 1967.

Three years later Busnelli acquired full interest in the immensely successful group of companies collectively known as B & B Italia. Today B & B Italia serves an international market from six major factories in Italy that each specialize in some aspect of furniture manufacture such as cold mold foaming, fiberboard pressing, and wood working. To market its products in the U.S., B & B Italia has arranged with still another "hybrid" of the furniture trade, B & B America, headed by Edward Epstein, a co-founder of Atelier International.

The team looks competent indeed. While Epstein is a CPA who wandered into the furniture industry looking for business opportunities in 1966, he has been a devoted student ever since. ("At first, the prices I heard quoted for fine contract furnishings shocked me," he remembers.)

Up to April 1, 1976 B & B Italia was associated with Atelier In-

ternational. The new business organization makes Epstein's company the national distribution outlet for B & B Italia. "We seek a highly competitive position in America for the company," Epstein declares. "We are B & B Italia's importer and distributor. Where the economics are feasible and the quality of the product can be achieved with American labor, we will also be a manufacturer under a blanket license from B & B Italia. This is our desire and theirs." He feels his company is already competitive in price and delivery with American producers of comparable furniture. "We even stock large upholstered pieces," he reveals, "one of the few concerns in the industry that does."

You would expect an Italian furniture manufacturer to have its own sizable design development staff, and this one definitely does. Included are draft-

ing rooms, model making shops, and mechanical and technical equipment that lure industrial designers from all facets of the profession (computers, cars, and appliances to name some) to explore new furniture concepts with B & B Italia's support and encouragement. "In many ways furniture making is a fashion industry," says Epstein. "Manufacturers must be sensitive to designers' needs. When architects seek new ways to solve old problems, manufacturers must be like minded."

B & B Italia is therefore a very market-oriented concern. Ideally, it aims its products for a broad acceptance in the marketplace using nothing less than the finest ingredients (designers like the Scarpas, Bellini, Magistretti, Takahama, et al., fine materials, and skilled handcraft supplementing machinery). In practice, its products occupy high level market positions and are

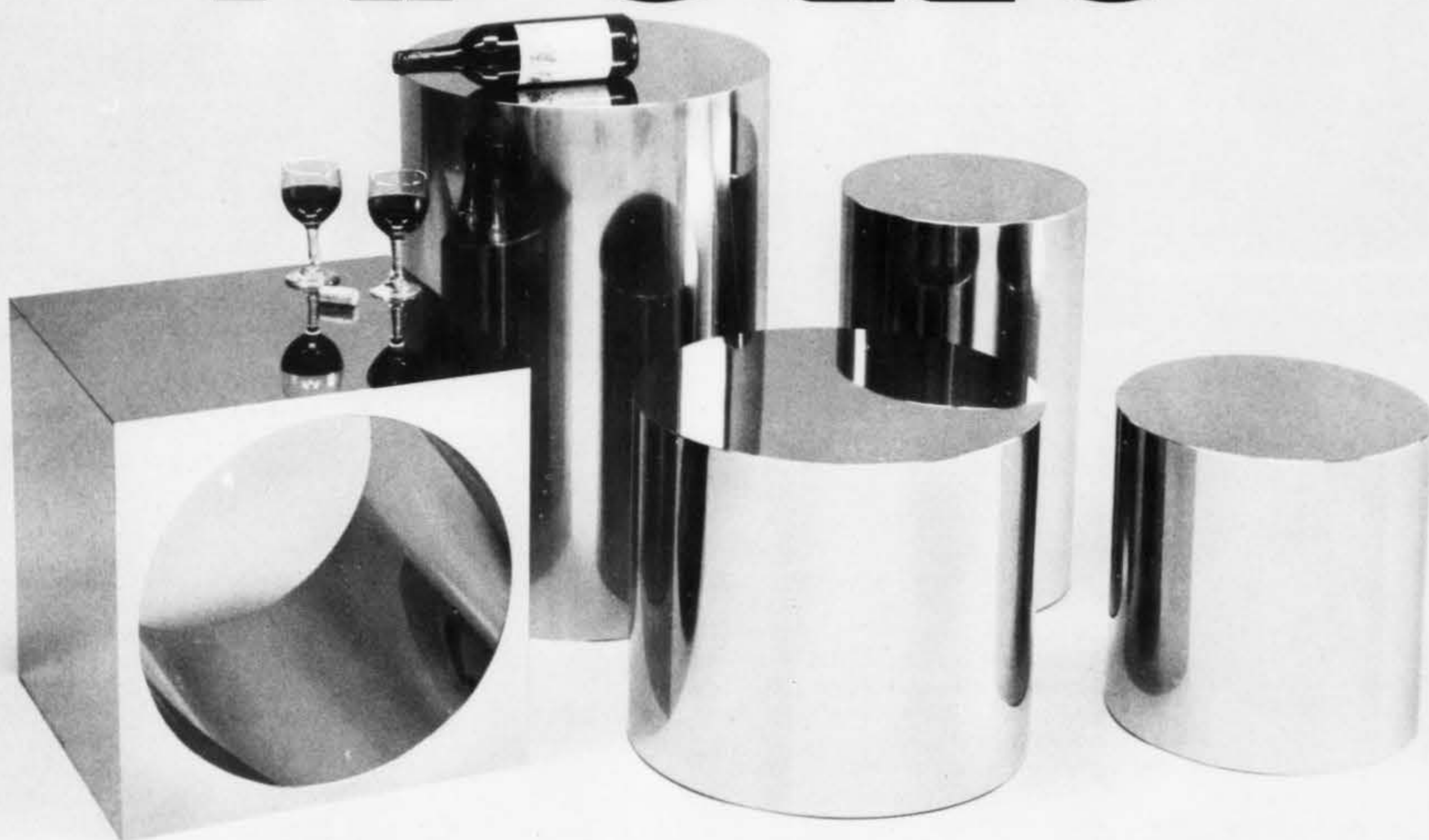
marketed as such in B & B America's showrooms in New York and Chicago. Because Epstein owns Stendig as well, a cooperative sales effort for B & B America and Stendig will be made in Stendig's showrooms across the nation.

The many chairs, seating groups, tables, shelving, and storage units in B & B America's elegant New York showroom (designed by Afra and Tobia Scarpa, Enrico Trabacchi, and Leonardo Sideri) may convince many a designer that this furniture needs nobody's selling help. Epstein isn't taking any chances. "We believe the consumers increasingly long to buy long term value for their money. When they realize how good quality furniture can be, they will be ready for us." Judging from the opening reception, he won't be waiting long.



Coronado by B & B Italia for B & B America

THE EXCELLENCE OF APOLLO



Have you heard the whole story about Apollo?

Some people know we excel in metal work... in cubes and cylinders so finely crafted they've been called "jewelry." Some know our excellent wood work... perfectly matched veneers, fire and scratch-resistant "Duracoat" finishes years ahead of the industry. Each group of people is right; but only half-right. For a catalog of our complete collection, manufactured under one roof, send \$10.00* to Apollo Woodworking and Metal Corp., 3482 Park Avenue, Bronx, N.Y. 10456. (212) 993-7247.

apollo

*Credited with first order.

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Overseas Contract Sources

Shaping the space around us

Cado Furniture, Inc.
979 3rd Ave.
New York, N.Y. 10022

President: **Torben Huge-Jensen**

Showrooms: Chicago, Los Angeles, New York

He requires "plenty of space around him." He has "an irresistible determination, untiring energy, and more stubbornness than one would believe possible in one person." In earlier days he was a champion racing

their simple beauty, mechanical ingenuity, high quality, and ease of use and re-use. The man and his designs seem to be extensions of one another.

Royal System was established as Jydsk Persienne Industri I/S in 1945, the only new business registered in Denmark for the year. Calling it an "industry" was perhaps stretching the point; there were just three employees, including Poul Cadovius and his then partner Høther Bronner, making Venetian blinds of wood and paper in a small red wood shed.

The shed proved too small for the ideas that soon blossomed into Royal System. In 1948 Cadovius unveiled the now famous sectional shelving system, began producing it in the early 1950s, and added wall bookcases, flower boxes, folding chairs, mirrors, lamps, ceiling systems, drawer units, and wickerwork from 1953 on. After a successful introduction at the Cologne Fair, Royal System's first foreign branch was founded in Dusseldorf and licensed manufacture was begun in 13 countries. System Cado, the wall system that facilitates wall mounting sofas, tables, and beds, was marketed in 1960. This was soon followed by Abstracta, the popular metal space frame system. A shipyard was inaugurated in 1965 which created some of the world's first commercial fiber glass boat hulls two years later and now mass produces large pleasure boats under the name of Sagitta. France & Son A/S, a furniture maker, was acquired in 1966; it introduced the Revolt furniture system in 1968, and continues to add desks, cabinets, conference tables, office chairs, and fiber glass furniture to the Cado line.

Today the company exports some 80 percent of the output from its three factories. It has branches in Germany, Austria, Spain, England, Sweden, and the U.S. This universal acceptance supports Cadovius' concept of a shrinking interior world in which space utilization, conservation of re-



Folding Furniture by Cado

sources, and changing needs give new form to furniture.

Design research and development at Cado have been sustained at fairly high levels for decades. In addition to employing its own design staff—in which Cadovius remains active—and the independent designers it commissions, the company sponsors an annual design competition with a \$10,000 first prize. Judges are selected from the ranks of major architects, instructors in cabinetmaking, and industrial designers; winning designs become Cado prototypes.

But don't try to label the company a fashion plate. "We believe we are moving out of a disposable era into a 'life cycle' ecology," says Torben Huge-Jensen, Cado (Royal System, Inc.) (U.S.) president. "People want quality they can build on. We have customers who return to us 12 years later to add to their Royal System." In this belief Cado tests its products exhaustively, sometimes through the auspices of the respected Technological Institute of Copenhagen. "All our products exceed their minimal standards," Huge-Jensen indicates.

Why a furniture manufacturer in a nation of five million people should seek export markets needs no explanation. It was natural for Cado to begin its outside forays in neighboring Sweden and Germany. It was equally sensible to pursue the American market, but the company soon sensed that selling in the States poses unusual prob-

lems for Europeans. "We selected from our lines what we felt would appeal in the U.S.," says Huge-Jensen. "There's a big difference in the taste of Europe, Canada, and the U.S., as you well know. We also found that each state here must be treated as if it were a separate nation."

This complexity convinced Cado to establish its own organization here in 1957. Cado/Royal System, Inc. operates independently of its parent, buying from Denmark on equal terms with other overseas Cado counterparts, planning and executing its own marketing and sales promoting, and purchasing accessories lines it wants from other manufacturers to complement the Cado collection. "More and more Europeans know that you can't sell to Americans effectively from a suitcase five times a year," Huge-Jensen believes. Cado/Royal System, Inc. has showrooms in New York, Chicago, and Los Angeles and a network of representatives "who keep us on our toes." The firm also deals directly with customer through office furniture dealers.

"We feel the climate is becoming right in America for contemporary furniture like Cado," says Huge-Jensen. "Our furniture has enjoyed good sales in cities like New York for years. We knew contemporary design had to be better made to assure a hesitant public, so we made ours that way from the first day of business." Which is to say, Leif Ericson's descendants have landed in the New World to stay.



A room filled by Cado



Cubex storage/desk by Cado

driver. He is now a prize winning sailor. He lives by the motto, "Speed and action."

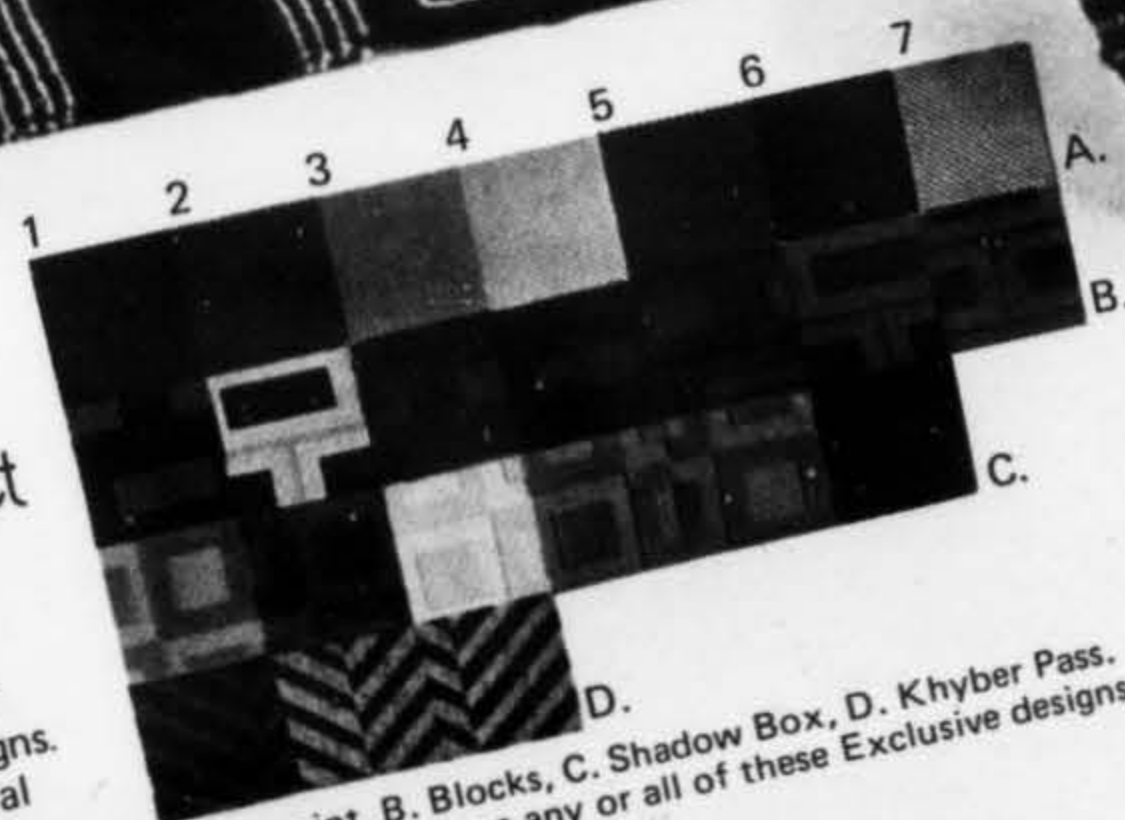
"He" is Poul Cadovius, furniture designer and manufacturer (as described by *Radius*, the house magazine of Royal System A/S, Denmark's largest furniture producer). His designs, marketed as Royal System, Cado, Cubex, or Abstracta, are acknowledged worldwide for

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Tooling up for the 21st Century

Castelli Furniture Inc.
950 3rd Ave.
New York, N.Y. 10022

Executive vice president, U.S. operations: **Sandro Longarini**
Director of sales and marketing, U.S. contract: **Stuart Gilbert**
Director of sales and marketing, U.S. retail: **Guido Buratto**
Customer service manager: **Martin Uriaga**

Showrooms: Chicago, New York

You can almost see the angry mobs and hear the voices of conflict as you walk amongst the brooding fortress towers of Bologna. Here powerful families took refuge in war. Here the world's first university was born. And here, in this medieval splendor, are the headquarters of one of the most technologically advanced furniture manufacturers today: Anonima Castelli S.p.A.

For this is how the Castelli family directs one of Italy's largest manufacturers of office and residential furniture: as sophisticated mass production of well designed but utilitarian products under the best possible working conditions. It is not by accident that the company offers liberal employee policies, hires the handicapped, provides workers with leisure time amenities like soccer fields and basketball courts, and cultivates its own vineyards. Nor is it any surprise that its chairs, office furniture, upholstery pieces, and wall systems number among the most finely machined, meticulously constructed, and reliable lines of quality high volume furniture available.

The past 100 years have seen profound changes for the small wood working shop founded in 1877. In the 1920s Castelli made its first moves to transform artisanship to mechanization while retaining wood as its principal material. These trends continued up to World War II.

"Then came the war," said Leonida Castelli, president of Anonima Castelli S.p.A. in a recent visit to New York. "Our factory was destroyed, prob-

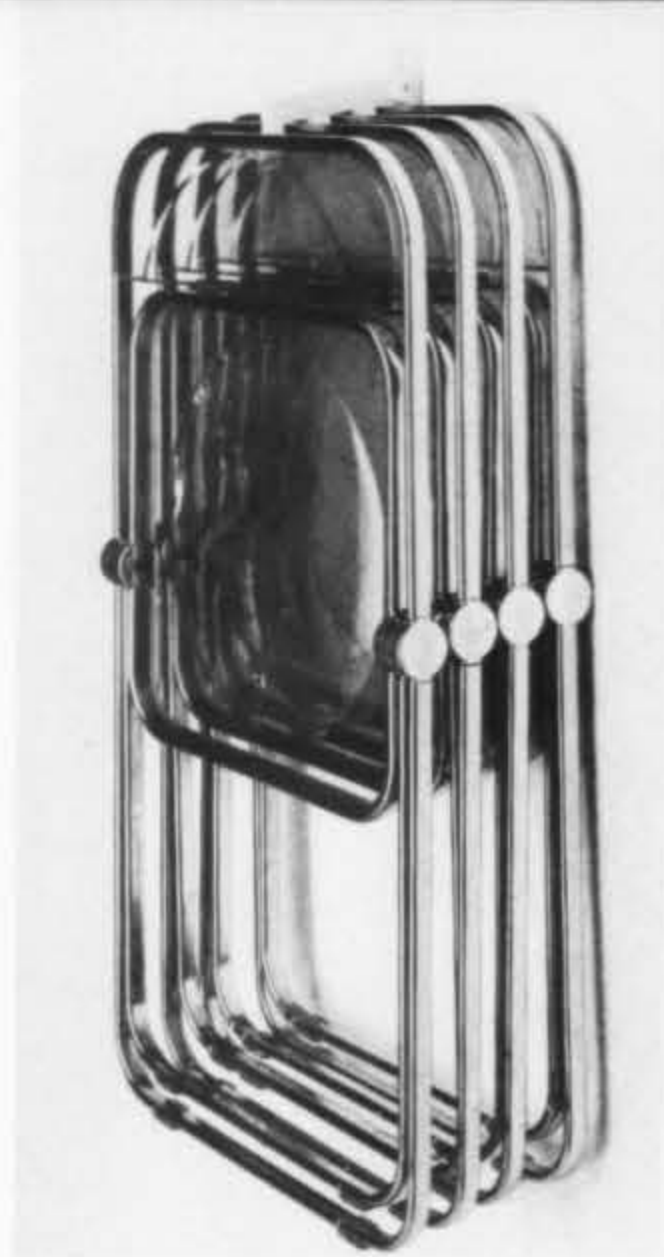
ably by American bombs! We decided the company would change to meet the new needs for office construction. By 1946 we began shifting our orientation."

These changes came none too soon. When the 1952 Treaty of Rome opened the markets of the European Economic Community, Castelli found itself in an excellent position as a seating specialist with increasingly industrialized manufacturing processes. "We studied the field intensely," Castelli remarked, "and initiated our manufacturing, distributing, and selling in Italy and abroad, step by step. We first tested commercial possibilities in the U.S. with American distributors in 1968. By 1973 we were ready to open our own operation in New York."

Popular items in its European lines were appraised for their American potential, ease of shipping (KD for assembly prior to local delivery), and compliance with American building codes. "We took internationally renowned winners we knew we could here," Castelli said. But not everything could be transported for technical reasons. Perhaps one-tenth of the full collection is carried here.

Even this one-tenth is an impressive display of Castelli's capabilities. The folding chairs, conference chairs, lounge seating, auditorium seating, modular seating components, folding tables, conference tables, desks, and coat stands, supplemented by the Artimede Collection of chairs, tables, lighting, and accessories loudly proclaim the company's faith in research and development. They also point to a distinctly European attitude towards product design, namely social responsibility.

Castelli's R & D is conducted by engineers and architects in their own separate department in Bologna. There new materials, methods, and product engineering concepts are thoroughly tested as part of an elaborate complex of activities that precede production model changes or introductions. "It's an expensive system," Castelli



Plia folding chair by Castelli

admitted. "We not only invent new furniture mechanisms, we invent the processes and machinery to build them too. But it's a good guarantee against knock offs. There's less likelihood at this scale; imagine spending millions of dollars just to copy something."

After a development period of up to three years involving the work of a staff designer or a freelance professional who comes to the company with an idea, the approved model goes into high volume production—the emphasis being on volume. "We have a responsibility to teach the public what is good in modern design," said Castelli. "But we can only encourage the use of our products at a competitive price level through high volume. This is our social duty."

Bringing modern design to the U.S. and to France and Germany (the two biggest foreign markets), Spain, England, Switzerland, Australia, Canada, and Algeria is evidently part of the same responsibility. Doing business in America has both its exhilarating and sobering aspects, as the Italians have discovered. "You are an enormous country," Castelli observed. "Your many professional designers understand us as well as Europeans do. But you need furniture that is stronger in material and construction than what is normally made in Europe." Castelli chairs in America have witnessed leaps in and out of their seats, knife slashing of their upholstery, and a general lack of maintenance care.

"I don't know why this is so," Castelli continued. "We have answered with heavier sections

and improved techniques that do not alter the overall design. These modifications have become universal, since special export models would be too costly."

The American way of marketing contract and residential furniture has been analyzed as well. Ours is not the European way, yet Castelli is learning fast. In fact, the company may even teach America some new selling techniques.

"We sell through your architects and interior designers, naturally," said Castelli. "However, we also like to sell directly to the public through small boutiques and department stores." Selling through new channels has not always been easy. "Specifiers are common here," Castelli pointed out, "but they are nonexistent in Europe, where corporate customers go directly to the manufacturer to buy. The European architect will make recommendations. In America, the architect must specify us, preferably with a prescriptive specification."

However this experiment concludes, the Castellis are prepared to win a share of the lucrative U.S. market. To accomplish this means more than tailoring materials and methods to U.S. codes and tastes. Castelli intends to manufacture an increasing percentage of its U.S. inventory here. An American Castelli factory is already doing this.

The consumer may not know or care that some items are shipped here, labeled, and reshipped to final destinations; imported and partly manufactured here; or totally produced in America from Italian designs and techniques. However, the day will almost inevitably arrive when Castelli designs conceived and fulfilled in America make their debut in its New York and Chicago showrooms and in multi-line representative showrooms across the country before Europe has its chance.

Would this surprise Gian Carlo Piretti, the principal designer for Castelli? Ask him, on the Milan/New York shuttle.

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From ox cart wheels to open plan offices

Facit-Addo Inc.

437 Madison Ave.
New York, N.Y. 10022

President: **Tom Jahn**

Showrooms: Chicago, Los Angeles, New York

Mentioning open plan office systems to the founders of Facit AB, Sweden would have drawn blank stares, at best. Which is not being fair. The company was chartered in 1413 as a copper mining enterprise, and began to work in wood only a century ago. A late start was no handicap, however. At one time the company cornered the ox cart wheel market. In this century it entered the office furniture market with such ponderous and unshakable products as roll top desks.

Then came Swedish architect Carl Christiansson with architectural, ergonomic, and administrative ideas for creating an original office system. Facit 80 was the result, an uncommonly useful panel and tubular column support system of free-standing partitions and free-

standing furniture components that could be wheeled in and out as needed with a minimum of mechanical alterations. Europeans recognized its value for general office use almost immediately. The Hanover Fair awarded Facit 80 its prize for Good Industrial Form in 1971. Since then, literally acres of Facit 80 components have been shipped to the European offices of such industrial and institutional giants as Shell, Volvo, Seagrams, Trygg-Hansa, IBM, Dow Corning, and Xerox.

With a product like this, Facit felt confident it could mount a major assault on the American market for office furniture and systems. (Another assault, that is; Facit was active in the U.S. via agents in the late 1920s and early 1930s, and its own staff starting in 1950.) Facit 80 was first introduced at NEOCON 7, and additional components and accessories have followed at NEOCON 8. Facit-Addo is a separate division of the parent company, Facit AB, which itself became part of the Electrolux AB Swedish industrial con-

glomerate in 1972. Facit-Addo markets the company's Swedish-made products and those of its California calculator plant as well through its New York, Chicago, and Los Angeles showrooms or representatives elsewhere.

"Our marketing program is now in full swing," says Tom Jahn, president of Facit-Addo. "We are selling systems concepts, designed around landscaping ideas developed here and in Sweden in the last few years. Our hardware, on the other hand, is suitable both as flexible system components and as traditional office furniture."

What Americans see from Facit is not the entire story, however. "We don't have all our European products here," Jahn says. "Some of our heavier freestanding furniture differs too much from U.S. specifications to be exported. However, we can be a real factor in America where our products emphasize efficiency with aesthetics."

The company's program of research and development will continue now with the added

impetus of American consumer reactions to Facit 80. America has already altered some company philosophies, according to Jahn. "Our dimensions fit your buildings," he says, "but you want more colors than Europe does. Our attitude of 'any color as long as it's black' is unacceptable here. We will also continue without necessarily disturbing other parts or the overall system."

Facit 80 is a strong, simple solution which is almost entirely produced by the company's sophisticated technical equipment. Its emphasis on utility has given designers an unusually large number of simple but convenient additions and accessories to move about at will around the office floor to meet changing administrative needs: desks, conference tables, reading tables, office machine tables, planters, bookends, mailboxes, coat hangers, handbag hooks, swiveling telephone stands, letter and pencil trays, pedestal drawers, castored storage cabinets, mobile storage units, bookcases, and more. Facit also provides a complementary seating group for executive, conference, secretarial, and reception use.

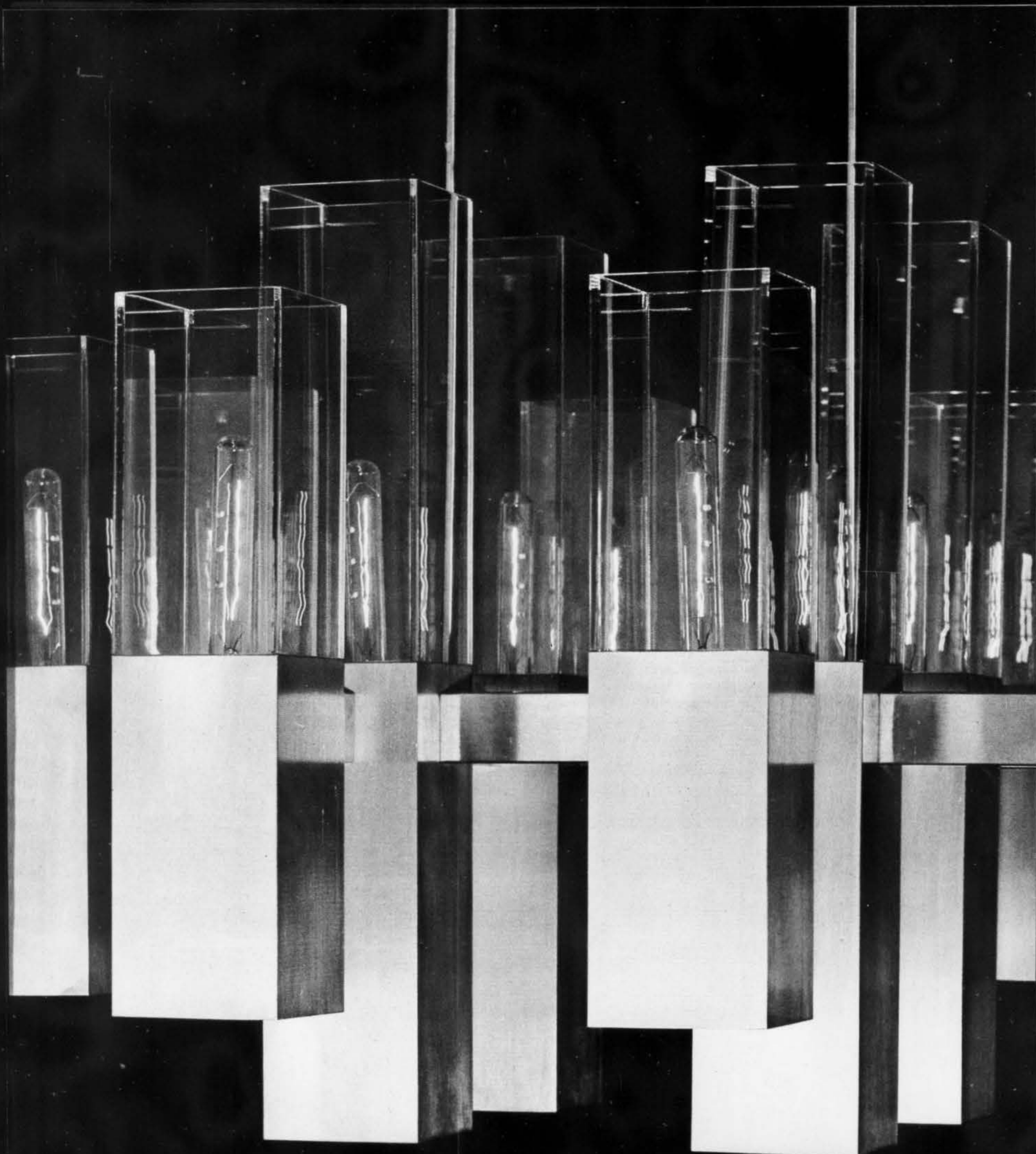
"Facit 80 is not cheap," says Jahn. "However, its price to performance ratio compares favorably with anything else available. Our products are designed for use in headquarters and general offices."

Some but not all Facit 80 finishes are warehoused here. However, Jahn assures designers that the rest can be delivered with relatively short notice. Would the company ever consider manufacturing its products in America? "Yes," says Jahn, "or in Canada, where the capabilities and capacities of company subsidiaries already there are available to us."

"Facit is committed to the American market," he feels. "We pioneered office landscaping in Europe. And though we didn't invent it, we think we can bring some new ideas to you."

Systems conference area by Facit 80





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Simplicity Italian style

Willy Rizzo New York Inc.

979 3rd Ave.

New York, N.Y. 10022

President: **C.Z. Guest**

Showrooms: Chicago, New York

Only press agents concoct tales like this: an internationally acclaimed fashion photographer with Conde Nast in Milan, married to Italian cinema star Elsa Martinelli, is encouraged by friends to become a furniture designer and manufacturer on the strength of pieces he has designed to complement his treasured antique collection. He agrees, of course. Willy Rizzo becomes a respected name in quality contract and residential furnishings who, eight years later, opens Willy Rizzo New York Inc. as an independent company headed by his friend, C.Z. (Mrs. Winston) Guest, the prominent society figure and author of *First Garden*. Business is soon reported to be "excellent."

It should happen to us all. Nevertheless, the furniture of Willy Rizzo, which he describes as "sober, classical, contemporary" is distinguished and distinctive in appearance. More significantly, it is a classic case study in which another gifted European designer has found a second home in the New World.

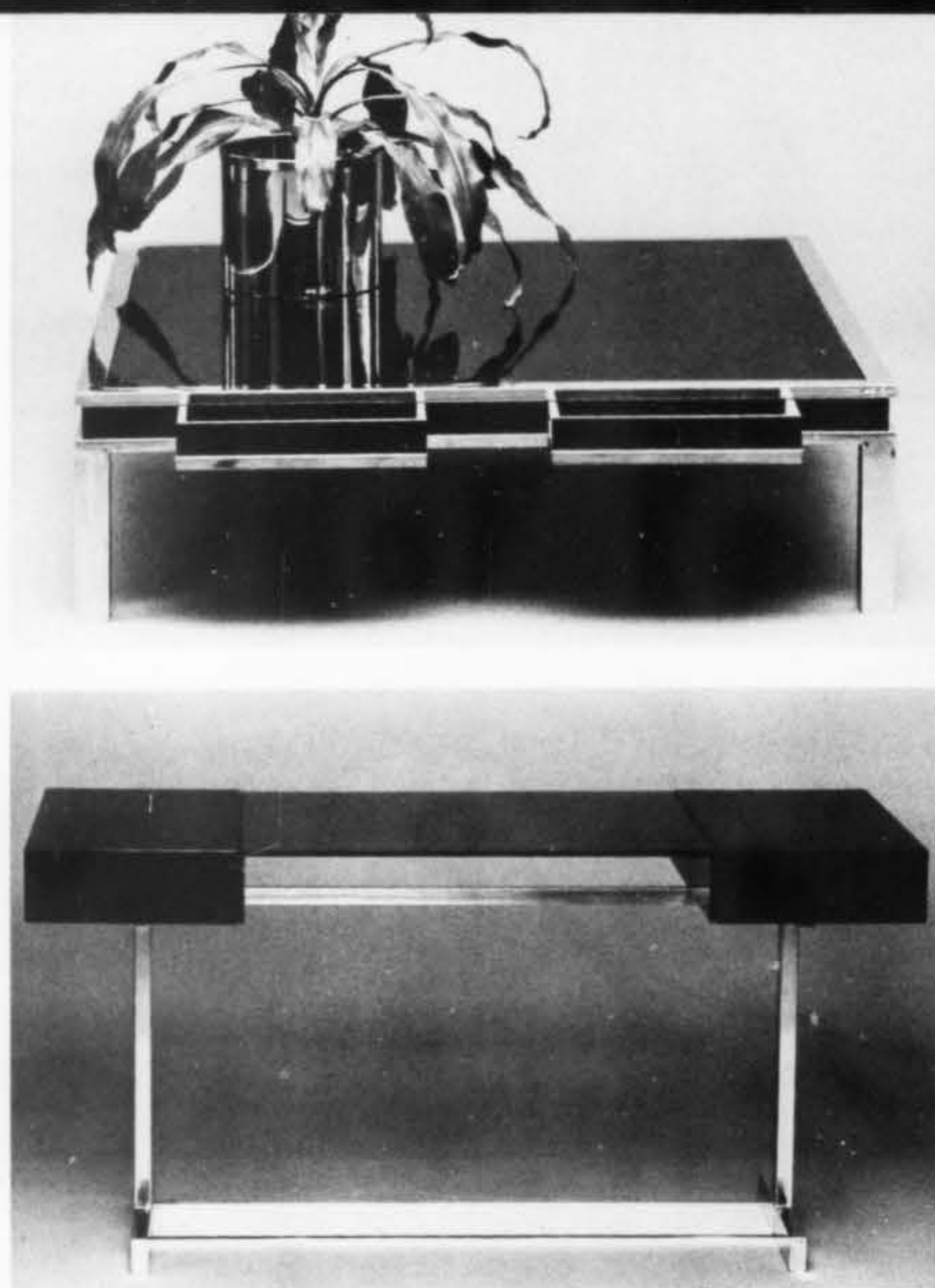
Rizzo was designing for others when he established the characteristically simple lines and proportions of his work: long, low silhouettes that perform their functions as effortlessly as could be. Consequently, the Rizzo line of lounge seating, conference and dining chairs and tables, desks, cabinetry, fabrics, leathers, lighting, and accessories represent a restrained, sophisticated "packaging" of human wants. The Rizzo coffee tables with built in recessed bars may best exemplify this attitude.

With the establishing of New York and Chicago showrooms, plus another pending in Montreal, and still another planned

for Los Angeles, Rizzo sees a very receptive market in America for its designs. In the eyes of clientele eager for handcraft, Rizzo products bear all the markings of success: hand-rubbed lacquers, hand-polished weldings, hand-brushed stainless steels, and more. Although many design features purposely lend themselves to some measure of mass production, the drawings, prototypes, and production models from the company's design studio and factory in Guidonia (just outside Rome) are dedicated to human hands practicing ancient methods as well as wielding modern technology. For example, common steel tubing sizes recur throughout the line which only hands can bend and polish.

New product introductions are considered important by Rizzo in Italy and America. Items frequently requested in the showroom are interpreted by Rizzo and his technicians over a period of a year or so prior to their European and American debuts (in that order). Such projects as a garden furniture group and a new sofa design are currently in progress, part due to continuing American demands.

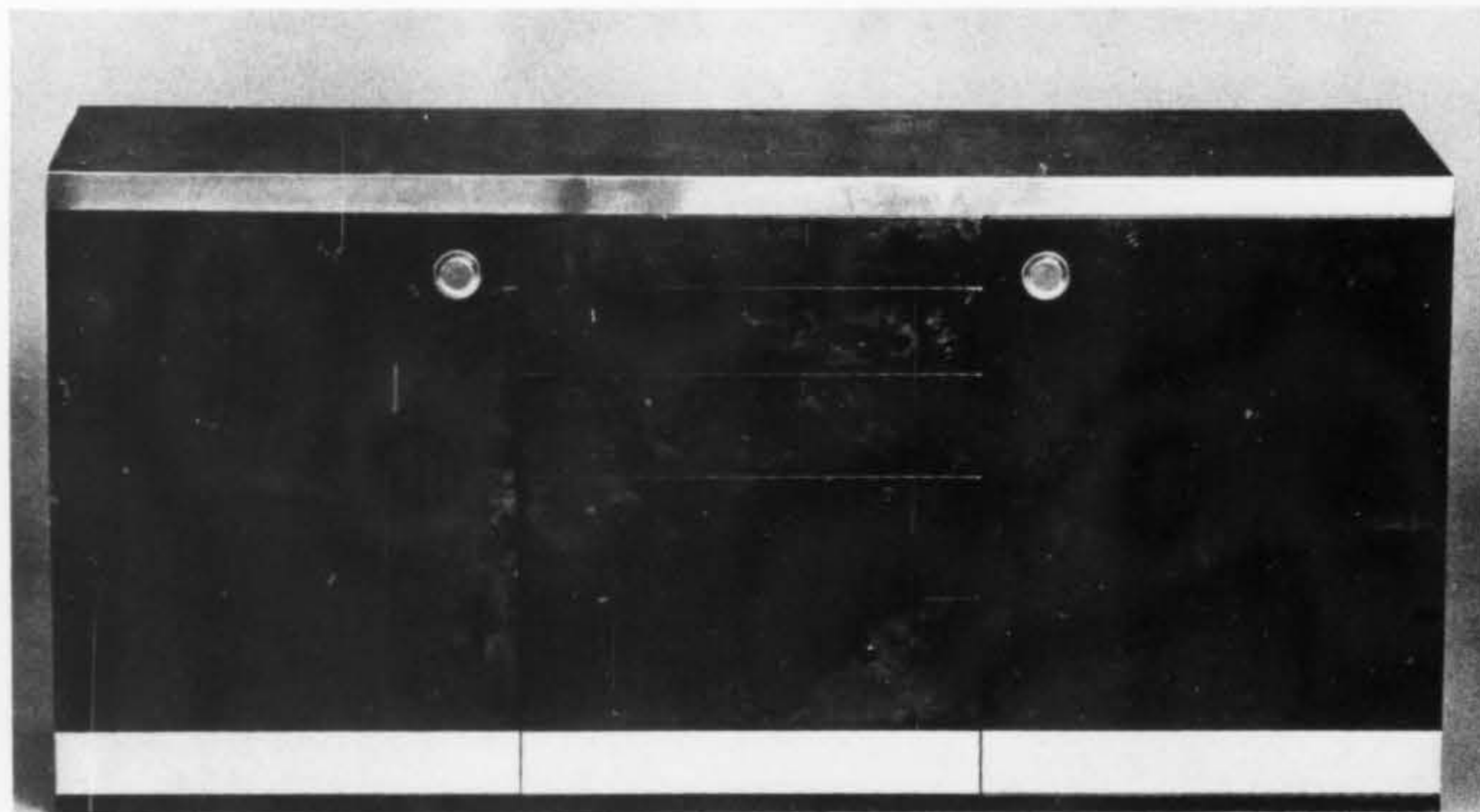
The American taste flavors the firm's thinking in other less obvious ways. For one thing, furniture sold here is being re-



Coffee table (top), desk (above), and credenza (below) by Willy Rizzo.

designed to facilitate shipping. And the American penchant for hard use has led to the structural reinforcement of a number of designs.

Rizzo strongly believes in his own instincts nonetheless. For example, his American friends questioned the seemingly excessive depth of his 42 inch sofa group until he produced a 36 inch deep version—protesting all the while that time would vindicate him. *Certamente*, he was right.





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665 5th Ave.
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General representative in the
U.S.: **Campaniello Import Ltd.**

Showroom: New York

Furniture making is frequently a family affair, which should not surprise our readers. Sergio Saporiti is a dedicated amateur gardener with a thirst for new ideas. His brother Giorgio Saporiti is an avid hunter and photographer with a flair for trouble shooting. Together as chief executive and second in command the Saporitis run one of Europe's largest furniture manufacturing companies, Saporiti Italia, founded by Sergio when he was 17 years old.

The company has enjoyed continuous expansion and growth since its inception, and not the least of the reasons why is the particularly effective collaboration of the brothers Saporiti. But look at their products, which include chairs, armchairs, sofas, tables, shelving systems, and other furnishings and even indoor and outdoor window and door frames and

you see the brothers' passion for fine design and advanced technology bolstered by solid quality and craftsmanship. "It is not just a question of beauty," says Thomas Campaniello, general representative for Saporiti Italia in the U.S. "We are creating beauty that endures."

To create that beauty, the firm has obtained the design services of such well known professionals as Vittorio Invernizzi, Albetto Rosselli, Giovanni Offredi, Ernesto Radaelli, Giorgio Raimondi, and Giorgio Pavesi, with fabric designs from Missoni. To execute their designs, there are two large modern facilities located in Besnate, north of Milan. Virtually everything used in Saporiti Italia products is produced there: upholstery, metal work, wood work, and plastics.

Coming to the U.S. in 1966 was part of a larger scheme to sweep the world with Saporiti Italia designs. Since exporting began in 1949, the company has shipped a growing amount of its production to such countries as Switzerland, Germany, France, Holland, Belgium, England, and Canada, with additional sales in the Middle and Far East. More



Onda lounge chair by Saporiti

than half the annual volume is now destined for foreign markets.

Campaniello has represented Saporiti Italia for nearly a decade now. A small sales office in New York and showroom representatives across the country sufficed at first. However, the last few years have seen a surge in American interest that obliged them to enlarge the New

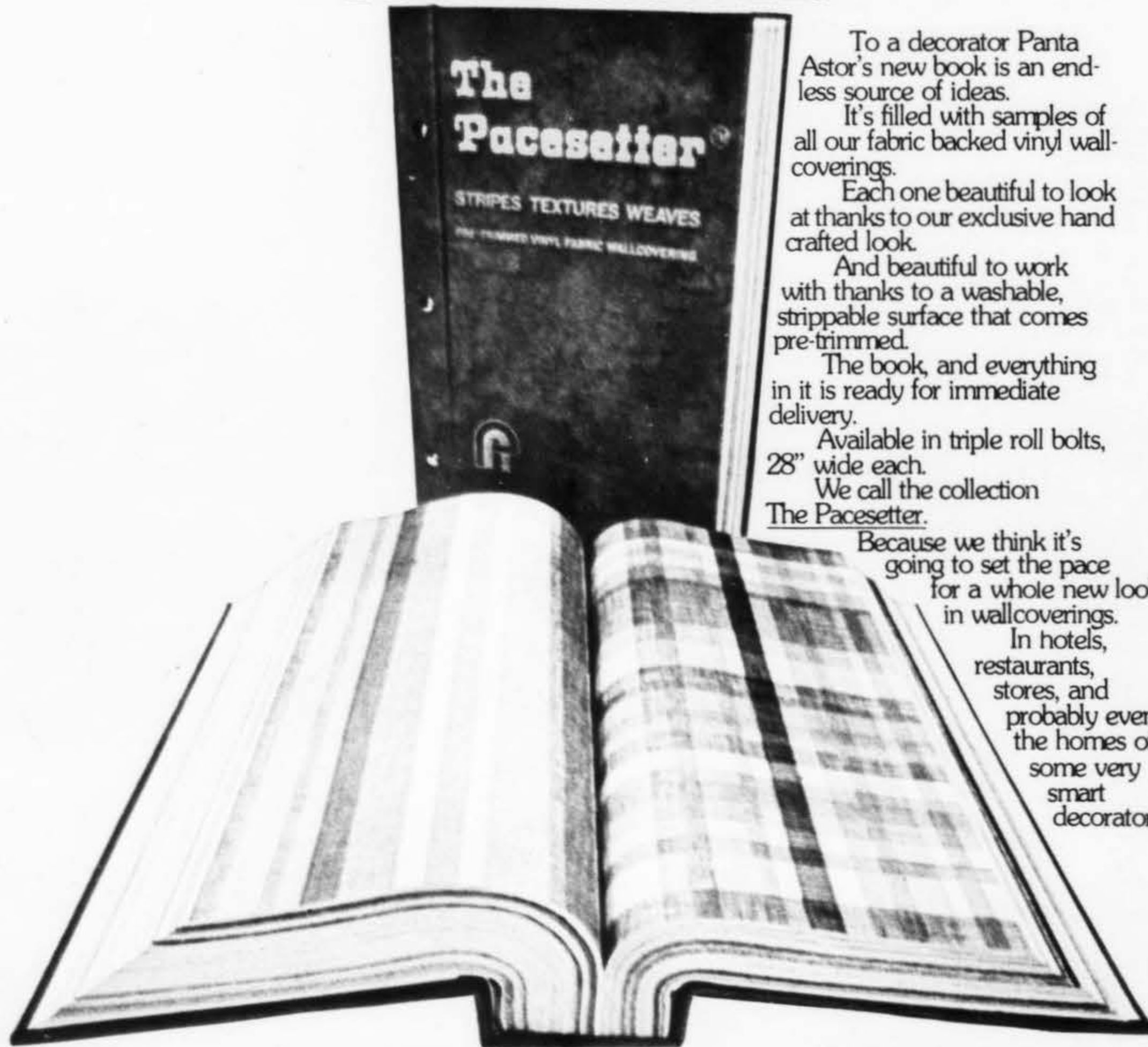
York showroom in 1975 designed by Giovanni Offredi, architect and designer for Saporiti Italia.

Campaniello proudly points out that the American operation has warehouse capability to handle containerized factory shipments. Not only are most popular models carried in stock, but factory orders can be filled within ten weeks. Surveying his handsome showroom ensemble of jaunty upholstered seating, glistening table tops set on muscular bases, and seemingly weightless, graceful shelving units, he modestly says, "We strive for American efficiency and Italian creativity." You flatter us, Mr. Campaniello.

Confidential seating group by Saporiti



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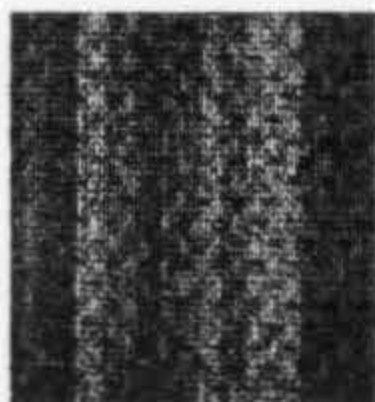
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Overseas Contract Sources

Surrounded by beautiful children

Sormani/Linea Plus, Ltd.

964 3rd Ave.
New York, N.Y. 10022

President: **Sandro Lanfranchi**

Showroom: New York

His beautiful "children" surround him at all times during the working day, and he loves them all. For Mr. Sormani, architect and founder of Sormani, has spent 15 years bringing new furniture into the world. His diligence has made Sormani a major industrial concern with worldwide operations.

That international market first included the U.S. in 1973. The catalyst was the same as affected so many other Italian manufacturers of furniture and accessories, the epochal "Italy: The New Domestic Landscape" staged the year before in New York's Museum of Modern Art. Americans saw Italian design as it had not been displayed before, and liked it immensely.

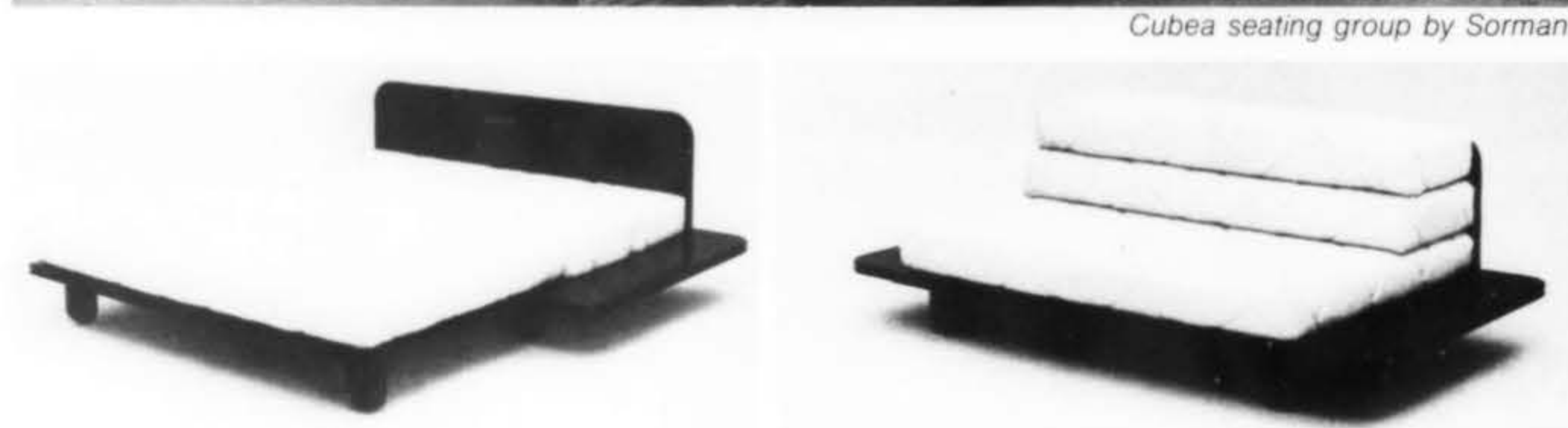
Sormani, Enea de Bernardi, and Sandro Lanfranchi, fellow Milanese, conceived the idea of a design center in New York featuring samples from Italy's best furniture and accessory manufacturers. Under the banner of Linea Plus, Ltd. they introduced the Sormani collection in the first such showroom of its kind—to a delighted public. "New York has been very good to us," says Bernardi. "Though our furniture stands at the top of the manufacturing pyramid, creating the highest quality work possible, we have found many customers here who can appreciate it."

Sormani had no reason to expect otherwise. One of the first Italian producers of contemporary design, it has always employed the best designers and given them the finest materials and methods to work with. Colombo, Ponti, and Salocchi (sometimes called "the new Colombo") have been among its designers.

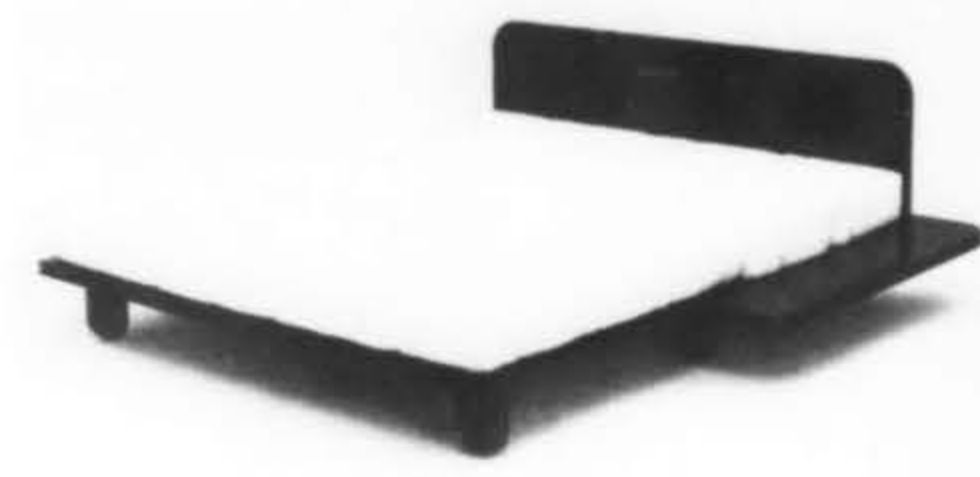
An American inventory has been culled from Sormani's huge line of wall units, bedroom furniture, seating, and tables. This has induced numerous



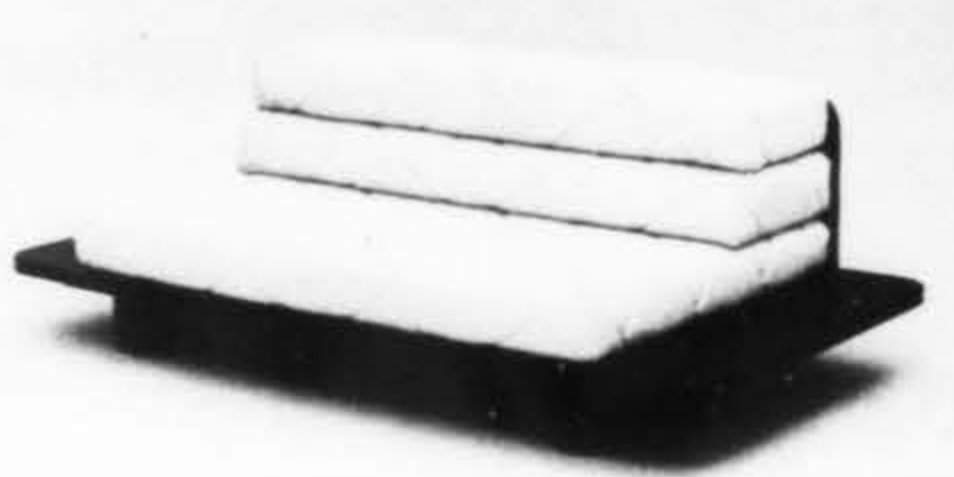
Coclea cocktail/dining table by Sormani



Cubea seating group by Sormani



Allegro sofa by Sormani



Allegro by daytime

variations in production schedules: some items are jointly carried in Europe and the U.S., some have been discontinued in Europe but continued here, some are specifically designed for American taste, and some are established European successes that will be systematically test marketed here, usually after one year's lapse.

Product introductions are vital to Sormani, and after carefully listening to its European and overseas marketing staff, the company takes perhaps three or four new designs to each Milan Fair and roughly the same number to the Cologne/Paris Fairs. The product design stresses quality, variety, and innovation. Its manufacturing is

heavily automated; only such traditional functions as upholstery and surface finishing do not rely so much on advanced technology.

Sormani's close relationship as a partner in Linea Plus gives American designers high priority status in ordering; maximum delivery time is said to be eight to ten weeks. Of course, COM items can not really be stocked.

Sormani will soon be joined by two other Italian manufacturers, Cinova and Gruppo Industriale Busnelli, which Linea Plus, Ltd. will represent. And Filippo Peregò di Cremona, the noted Italian interior designer, responsible for Rizzoli Bookstores in the U.S. has agreed to design coffee tables, end tables,

chests, chairs, and accessories for what will be a limited and very unique production. The goal of an Italian design center in America is becoming a reality with these producers as well as Castelli and Saporiti Italia.

Certain aspects of American idiosyncrasy continue to puzzle Sormani even as the company wins the confidence of its American customers. "Why, for example," asks de Bernardi, "do you want products that last forever which you discard after two or three years?" However, the Arosio-based company (near Milan) is visibly excited by its contact with America. "You find Italian design unique?" asks de Bernardi. "That is how we find you too."

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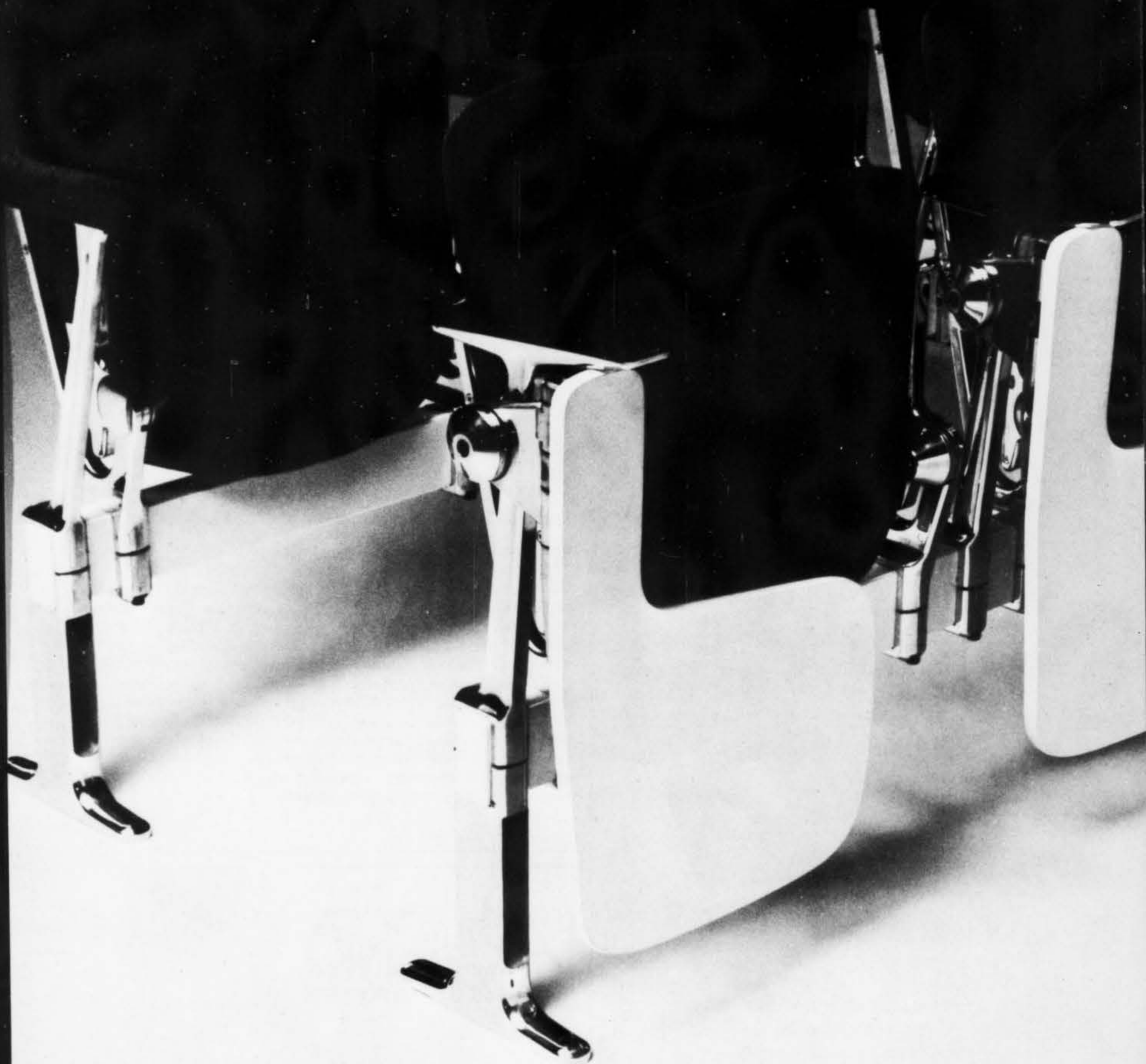
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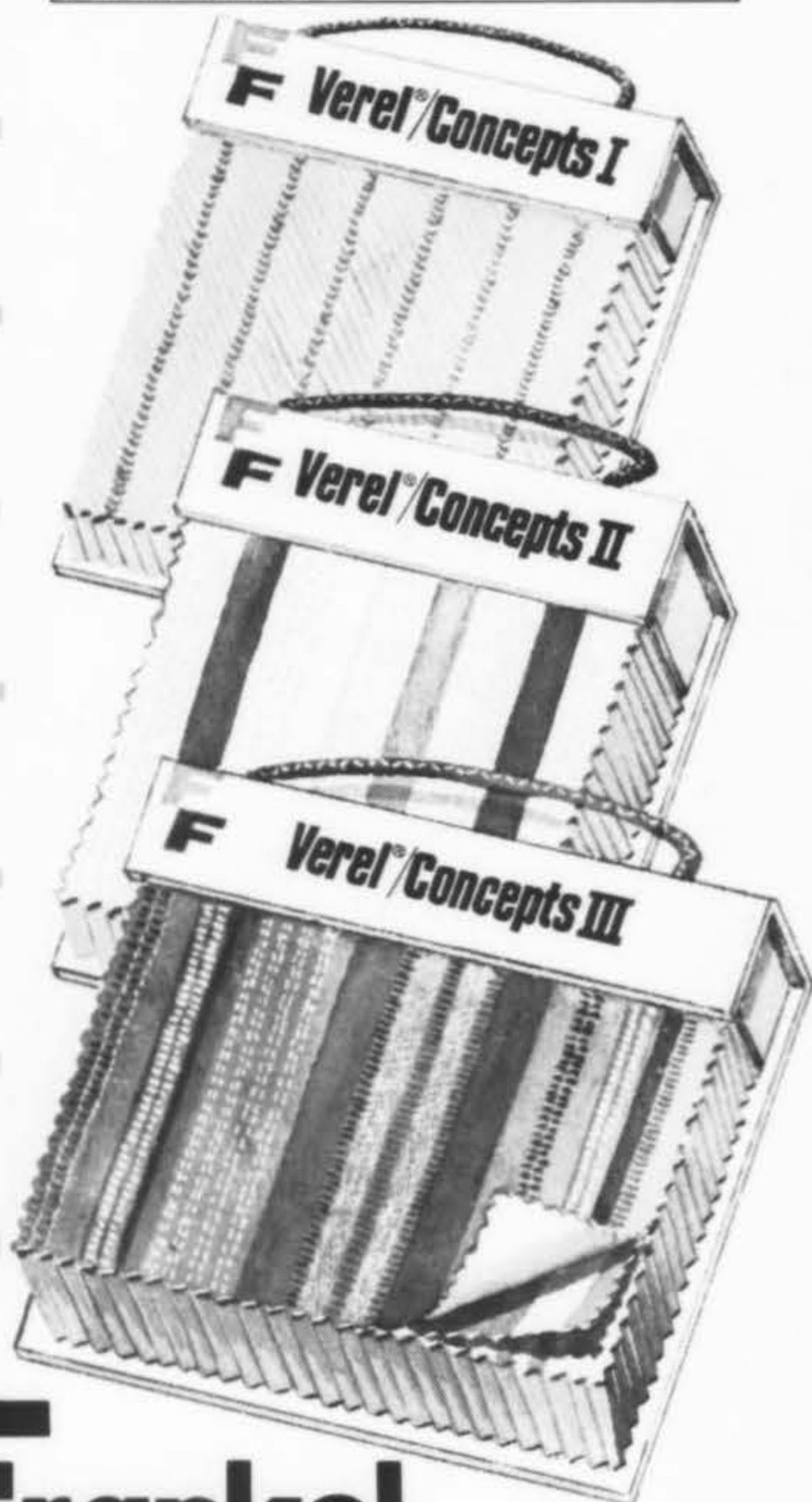
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Carpets of Creslan acrylic

American Cyanamid Company highlighted a range of carpets made with Creslan acrylic fiber at the ASID exhibit in Atlanta, July 30-August 2. Among those shown were the Berbureau Prism, by Karastan, and the print-etched "Contours 4000" collection from Majestic-Meridon. Berbureau Prism, designed for both commercial and residential application, is a textured carpet with a geometric prismatic motif. The pattern is woven into Creslan acrylic fiber in a multi-layered texture. Strata, a pentagon geometric design, and Linos, a two-bar basket weave, are the two patterns in the "Contours 4000" collection. Developed for use in lobbies, offices and hallways, the collection utilizes Majestic-Meridon's stock-dyed acrylic color yarn system used in the non-etched form of tufted construction.

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Post boxes for apartments

The Miami-Carey products division of Jim Walter Corporation offers a line of vertical apartment mail boxes, in gangs of three to seven units, approved for the new Post Office regulations. The compartment size of 5-in. in width by 15-in. in height and 6-in. deep, is reported to handle most papers and magazines. A triple-lock feature for the master compartment insures security. The mail boxes will fit most recessed, semi-recessed and surface mounting without the need of a mounting collar. Unit doors are gold anodized aluminum with baked on gold enamel body. Miami-Carey also offers apartment directories (required where 15 or more mailboxes are in use for a common entrance) which can be installed indoors or in protected outdoor areas.

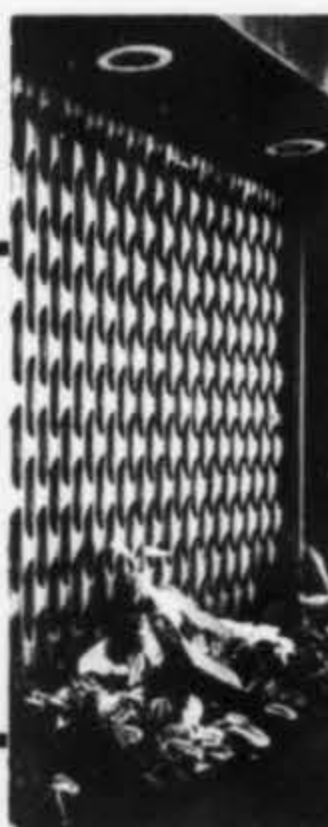
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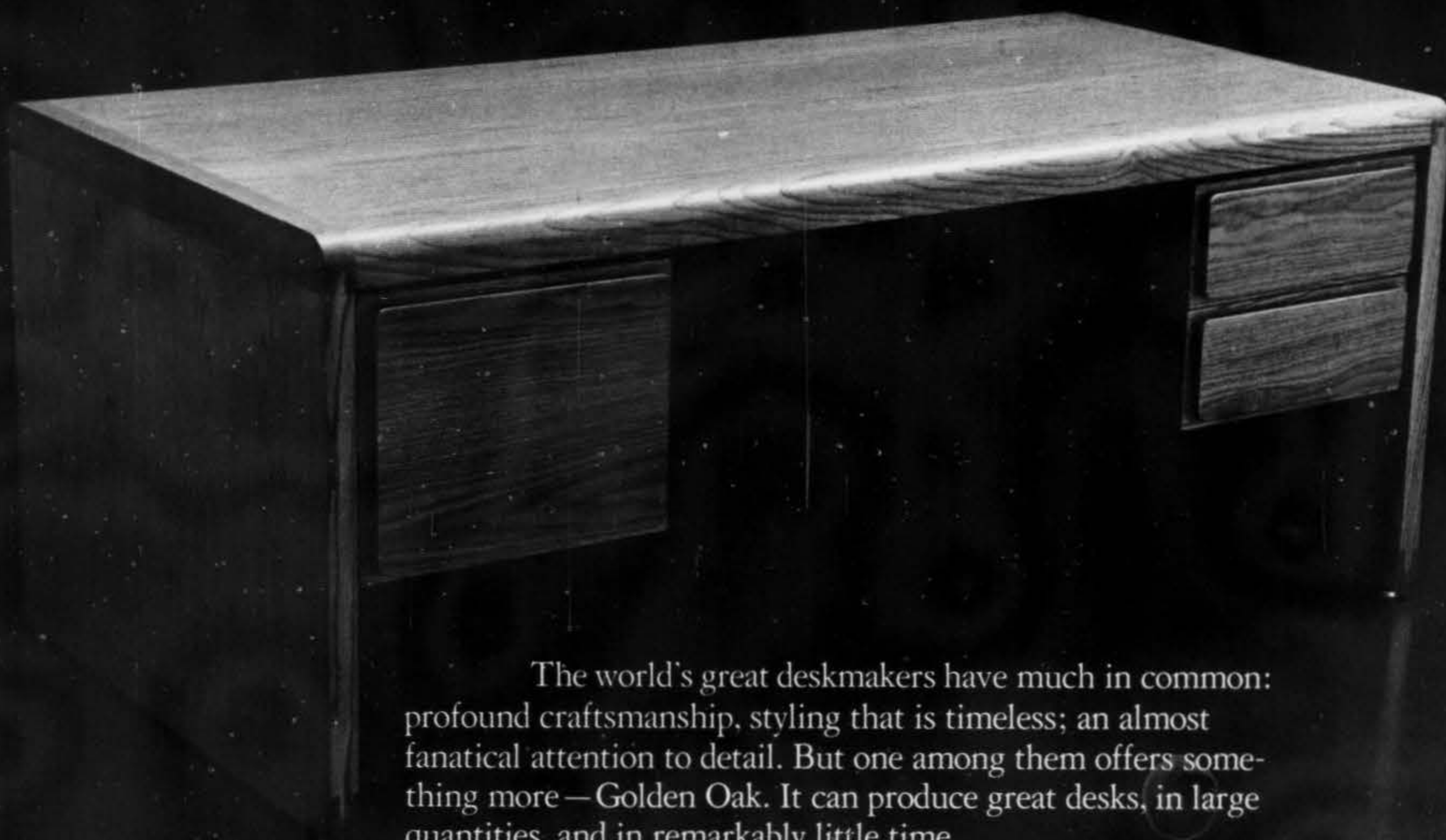
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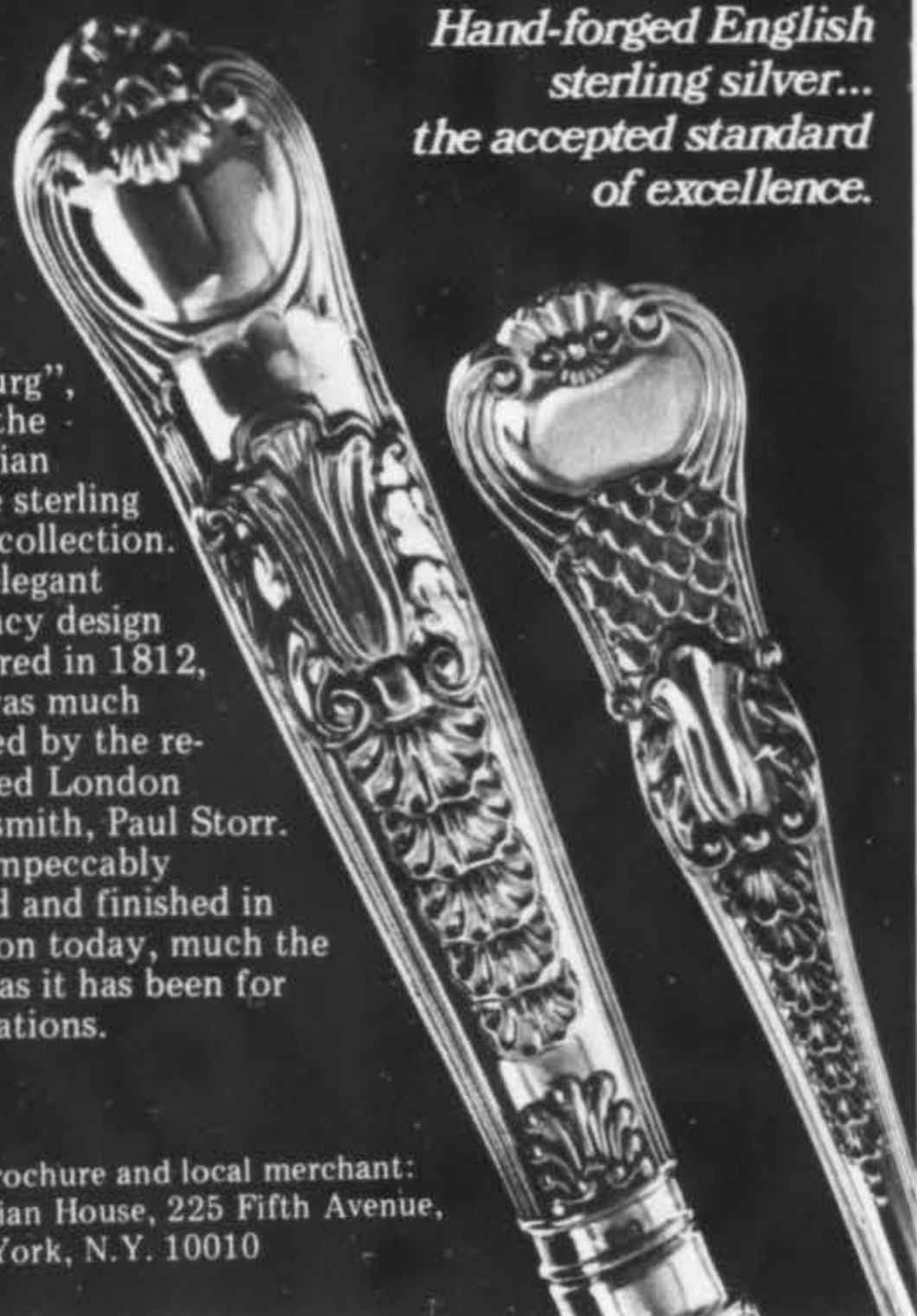
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Interview with Tapiovaara (continued)

royalty or continuing income from investments and a good staff that keeps things going. In the last years I have taken on two or three such commissions in a year. That gives very good sleep at night.

Jones: Mr. Dokum, How much do you think this is going to do for Mauritius? Do you think that the type of work Mr. Tapiovaara has done and other designers can or are doing is really worth it?

Dokum: Oh, yes of course I think it is worth it. It is a new experience for the people of my country.

Jones: Were the people excited or were they perhaps even a little resentful?

Dokum: In the beginning they were perhaps reluctant, they didn't know what they were getting, they are still a little bit scared, but once it was done that was different.

Tapiovaara: They did not know what they were really doing as they were working individually on only one item apiece. As soon as they saw the exhibition of the total collection they were very excited, surprised, it encouraged all the manufacturers very much, they had never realized their capabilities.

Dokum: Yes, in the past they had never had a plan. The manufacturers, and there are 30 some companies involved with this project, only worked from pictures and plans of individual custom orders, always copying individual items for individual orders, you want a table, they make you a table, etc.

Tapiovaara: The former way was to work in copying one or two pieces from magazines and photos. This is a totally new way for them for they had no idea what was or is exportable or how to deal with the export market. How to deliver, how to make P.R., how to advertise. Yet at the same time the quality of their work and their understanding of how to make a

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Jones: Those marketing aspects most probably still must be developed, don't you think?

Tapiovaara: Yes, no one comes to do it for Mauritius except perhaps UNIDO—either somebody must suggest or show the way, and this is what UNIDO is doing.

Jones: Is there any chance that now some of the Mauritian craftsmen, now having learned how to make this furniture, will develop their own—even though their expertise in marketing and exporting is not what it should be?

Dokum: Yes, there are some who have learned from Mr. Tapiovaara and already are producing and enlarging and trying to export. Their biggest markets are Australia and South Africa.

Tapiovaara: Perhaps they do not know how to make designs of their own but they do know better how to handle designs, what kinds of rights designs best give them, what kind of security they have when being enterprising and putting their money into production of these designs. Design is absolutely needed—without design they absolutely cannot get an interest from the export market.

The designs shown were all executed under the direct, on-the-spot, supervision of Mr. Tapiovaara. The rattan and rafia are native materials, the wood, teak, and others except for some local cedar, are imported. Mr. Tapiovaara rightfully pointed out that for them to use up their own native woods would cause irreparable ecological devastation and defeat the purpose of this most worthy project. The upholstery fabrics are also imported except for a local sack cloth that resembles raw silk. He has used this cloth for wall hangings and pillows that are also part of the vast collection of which only a small portion is illustrated.

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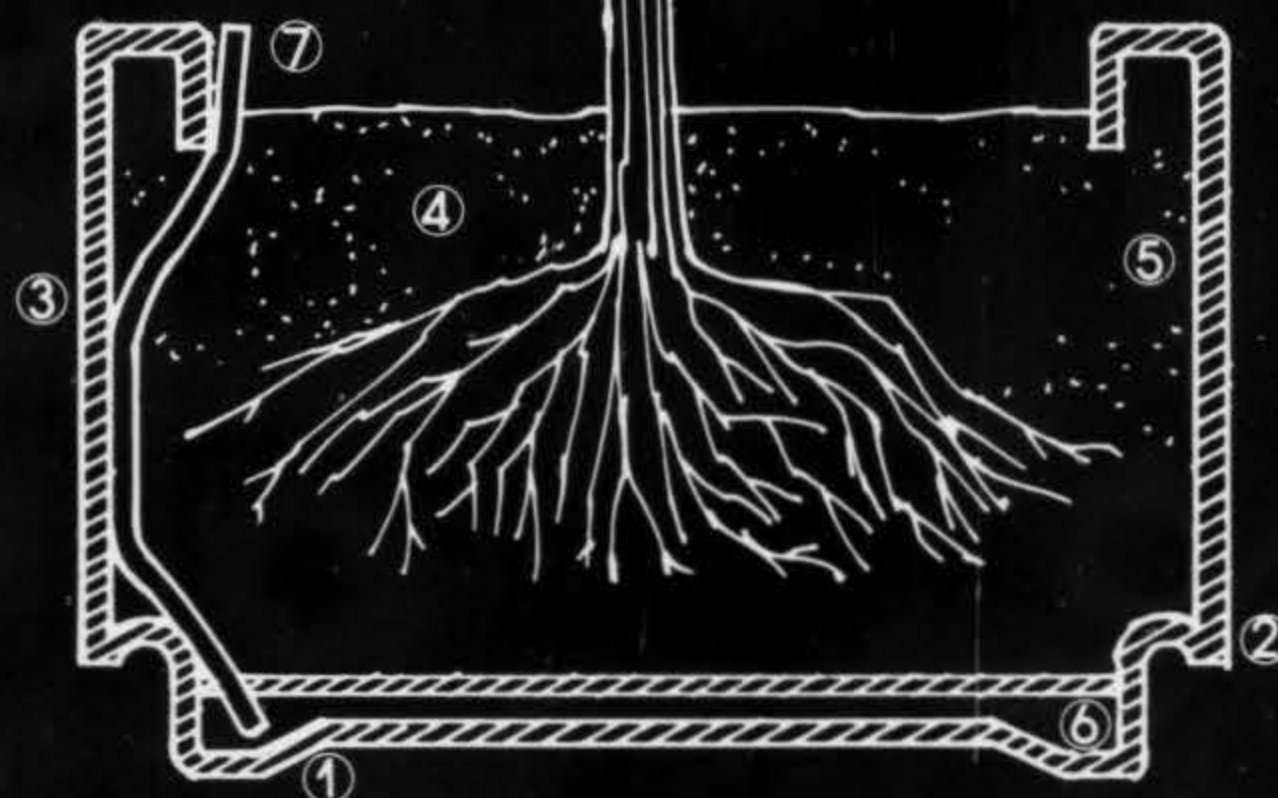
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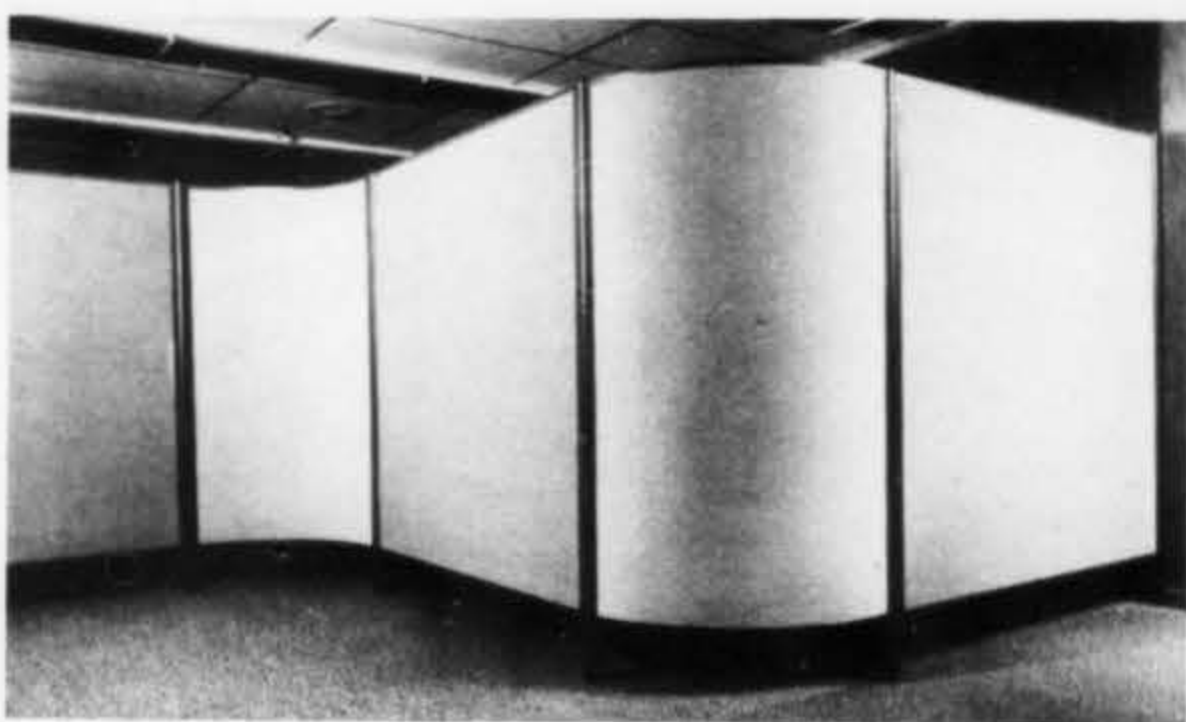
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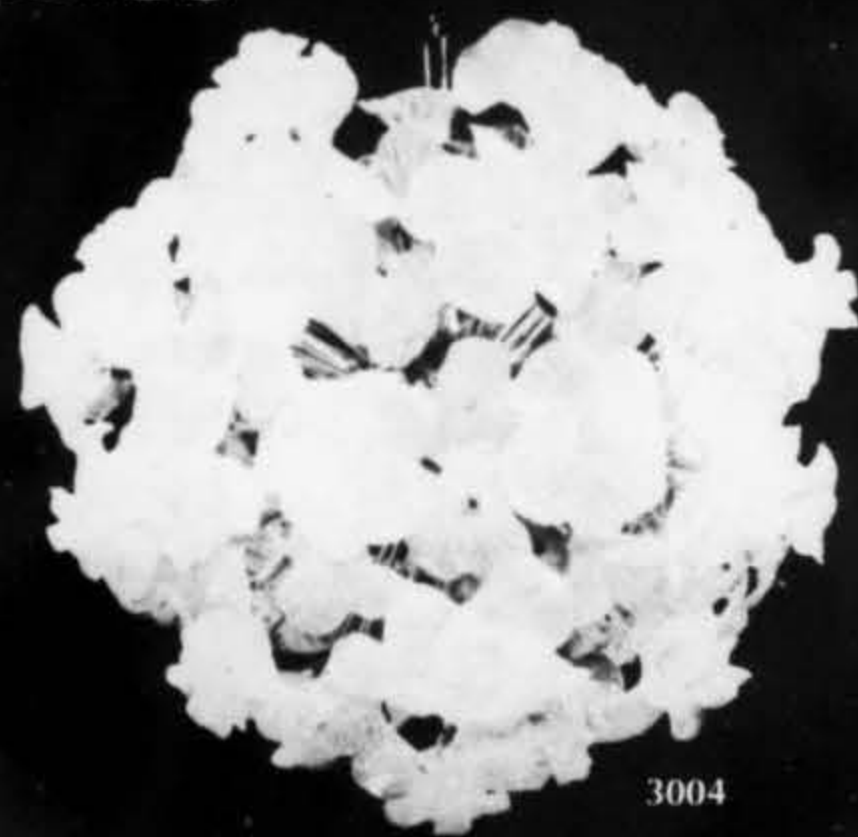
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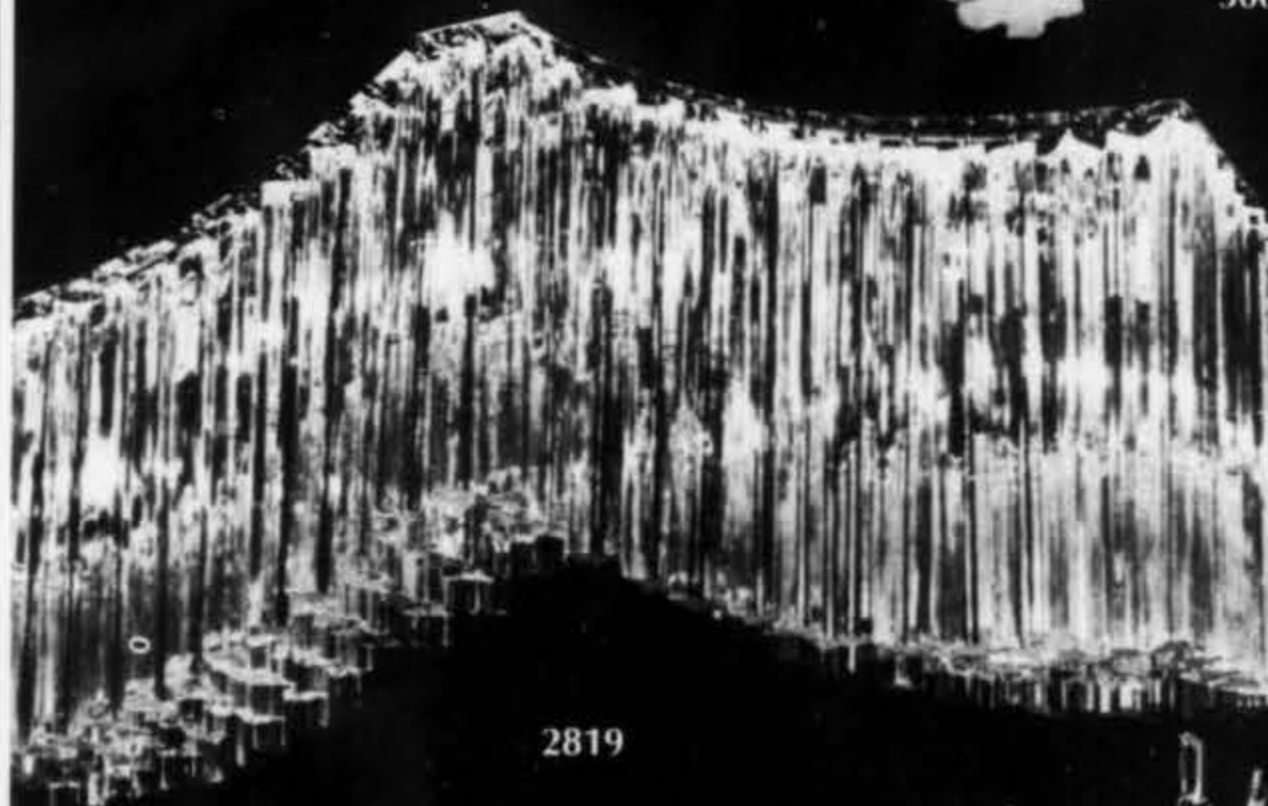
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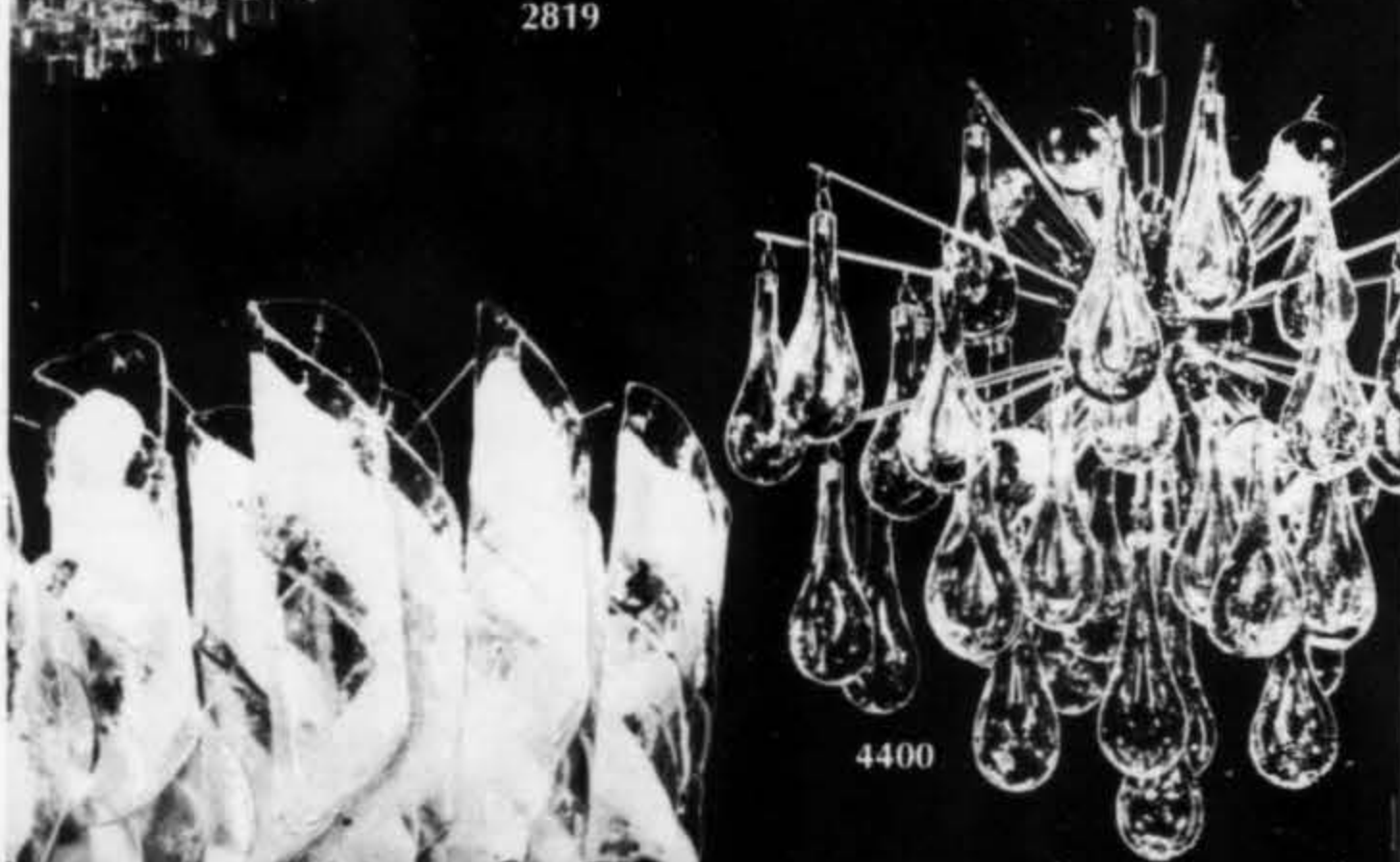
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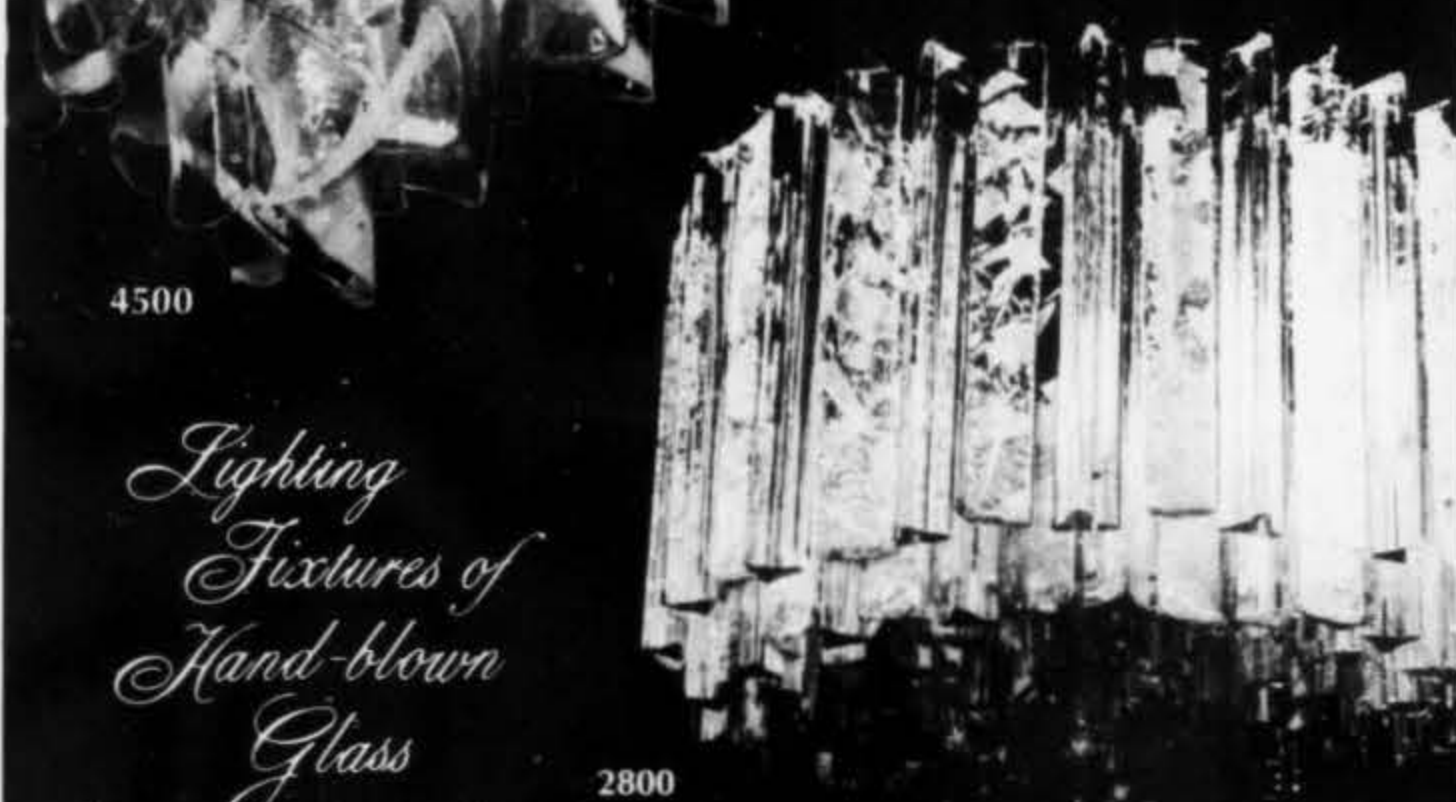
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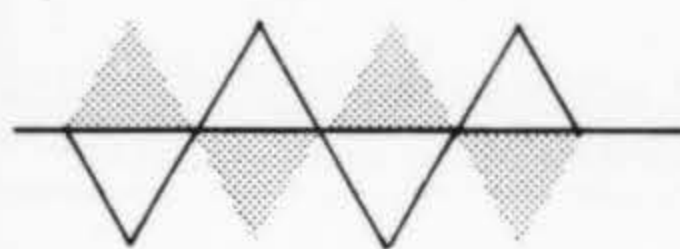


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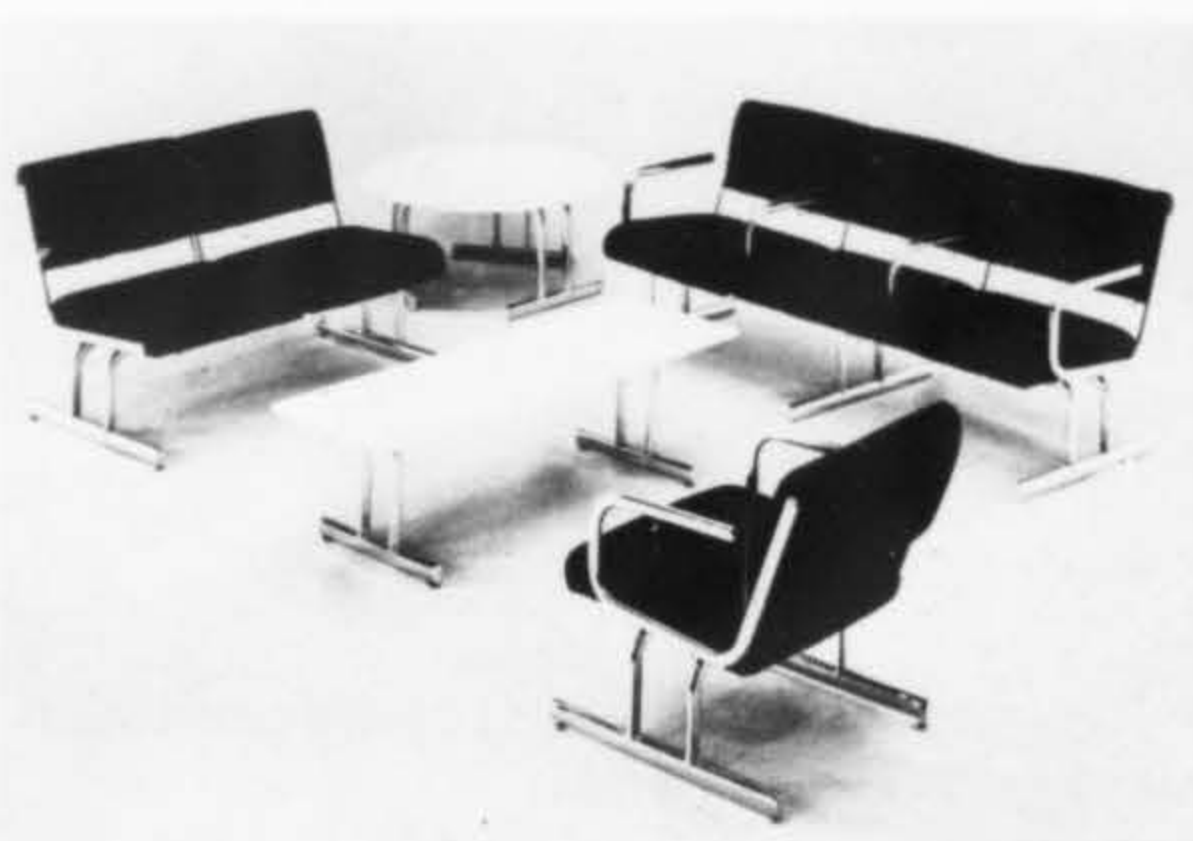
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Howell Division of Burd, Inc., St. Charles, Illinois, has added a new lounge group to its contract furniture line. The contemporary ensemble is called the Ovale Group, and is constructed of oval tube steel frame, polyurethane cushioned seats and backs, and high pressure laminate table surfaces. Due to the modular construction, a wide variety of seating arrangements is possible. Lounge seats are individually priced, and all units may be ordered with or without arms. Coverings are available in a large selection of fabrics and vinyls.

circle 359

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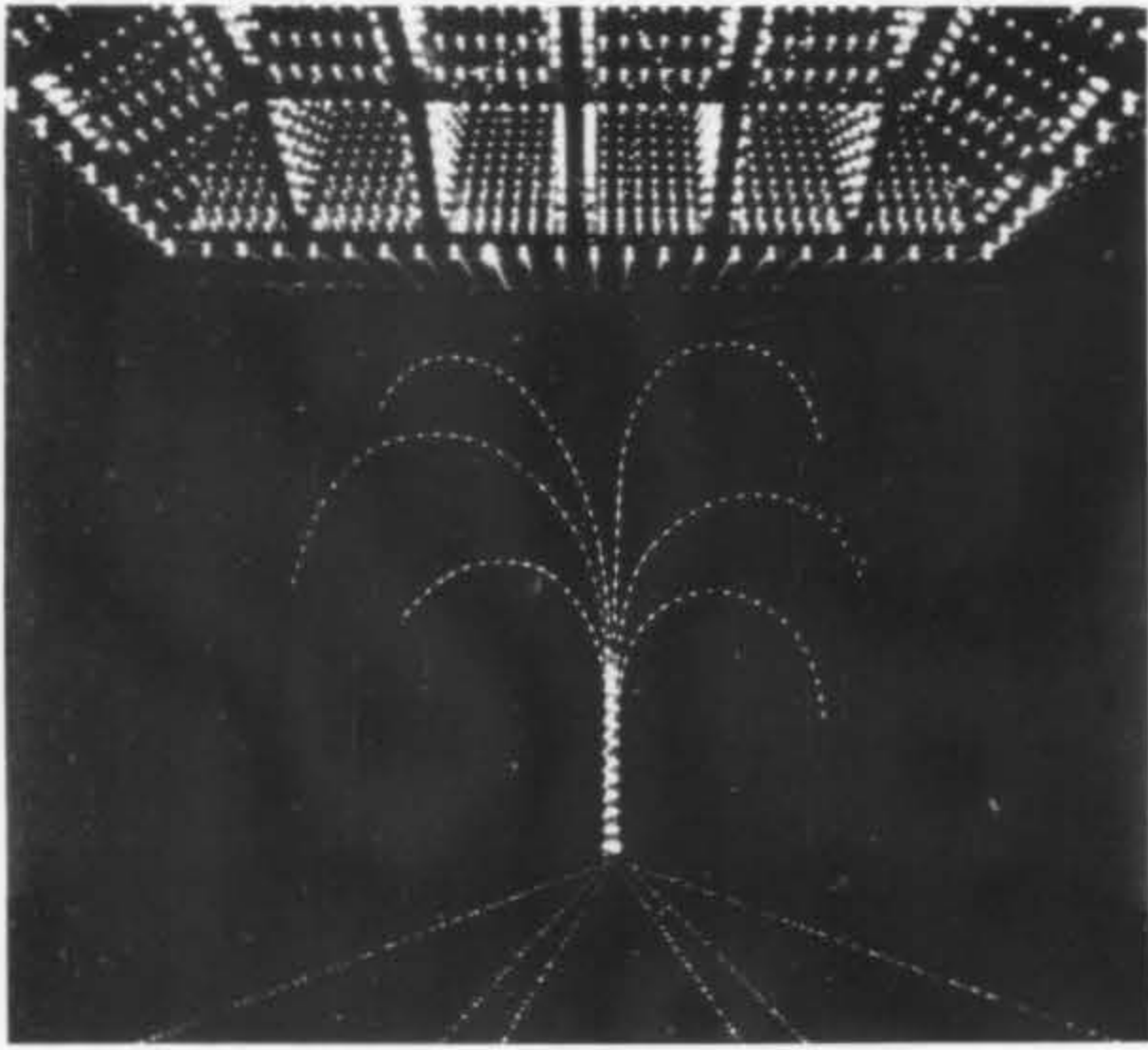
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continued on page 134

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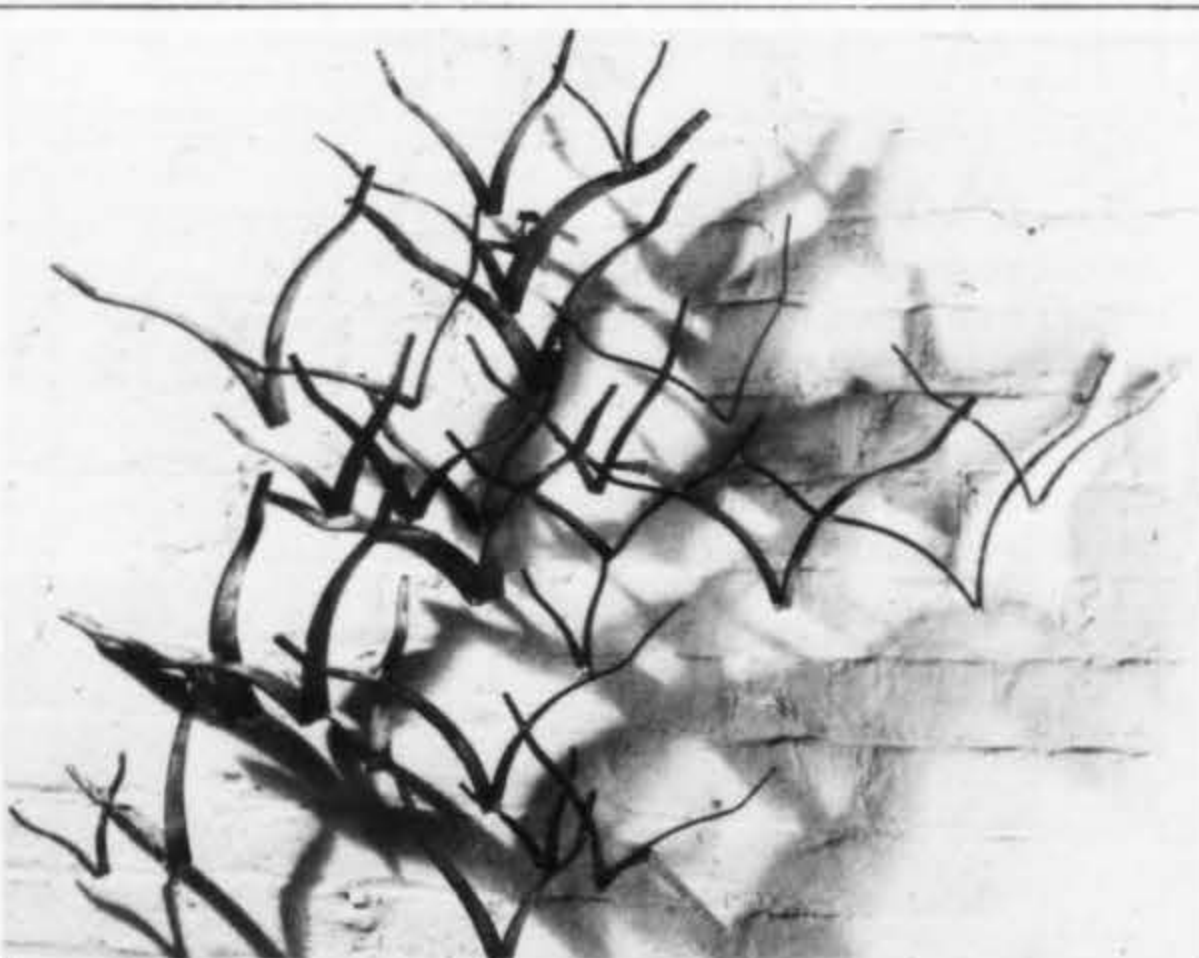


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Practically unbeatable. That's because we're *direct* poster importers, with no middle man to increase costs.
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Our staff will help you in your selection and arrange custom matting and framing for each poster.

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GALERIE MARQUET



GALERIE MAEGHT



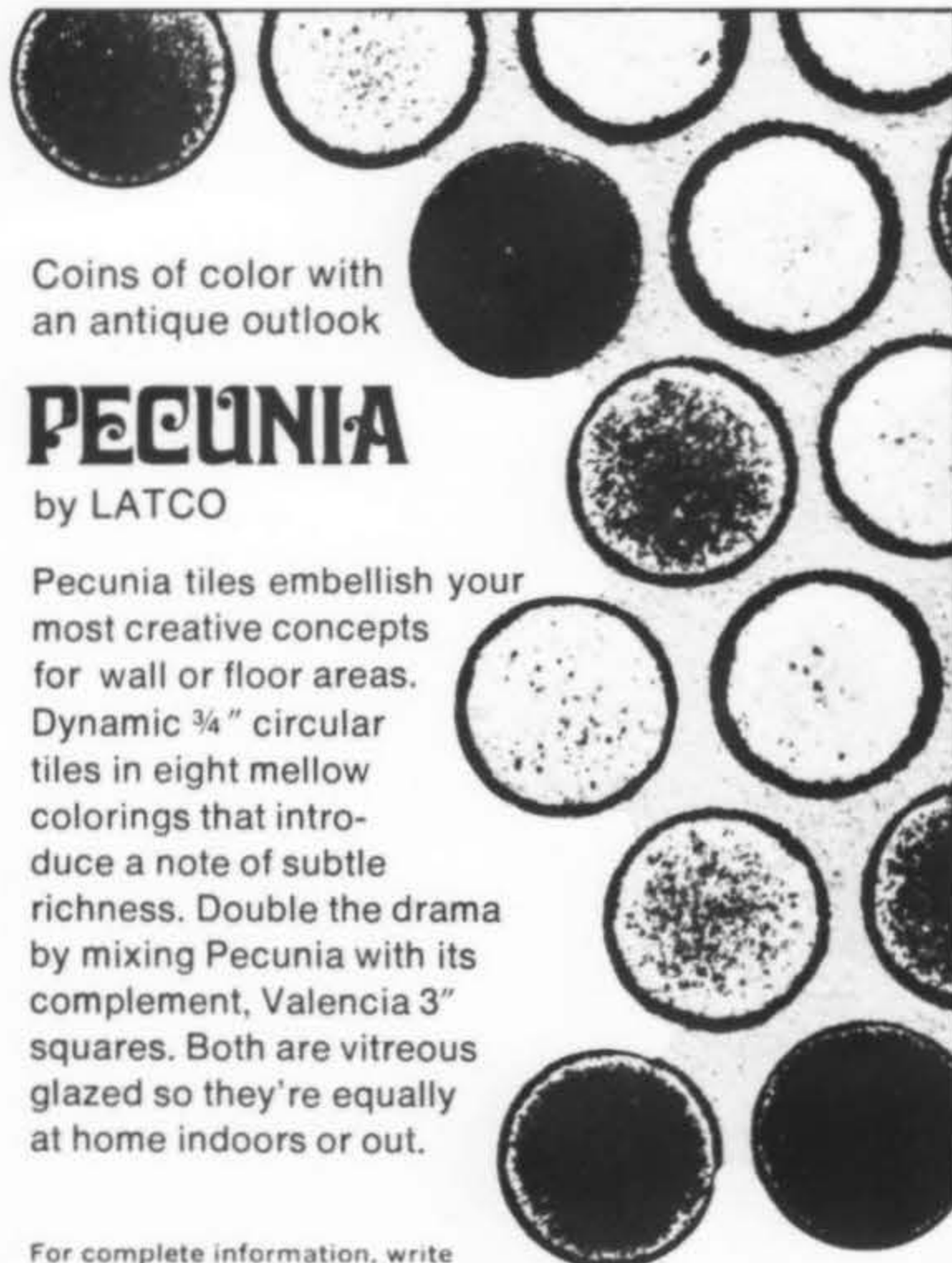
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an antique outlook

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by LATCO

Pecunia tiles embellish your
most creative concepts
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Dynamic 3/4" circular
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by mixing Pecunia with its
complement, Valencia 3"
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continued from page 132

high traffic areas in public institutions. They can be used in either ceiling or wall applications, and are developed from a high-tensioned thin polyester film with airspace between it and a urethane core. One of these Mirrorlite glassless mirrors in a 4-ft. by 8-ft. panel size, 1 13/16-in. thick size, weighs only ten pounds. The panels are reported to be totally distortion free, unbreakable and non-shatterable. Also, because of their structure, the panels tend to absorb sound, have thermal insulation value, and the flammability characteristics for the polyurethane foam core is rated "self-extinguishing." A large range of stock sizes are available, and custom sizes can be made to order.

circle 358

Flexible construction system

Interlake, Inc. announces its Apton product line, a tube and joint construction system combined with other materials such as wood, glass, etc. The flexible and versatile construction system enables stores, exhibitors and offices to build partitions, screens, and displays. Said to be inexpensive, with the Apton system, one can quickly build classically designed furnishings of all types, from tables to complete modular offices.

circle 352

Vinyl duckboard from Tepromark

Tepromark International is marketing a flexible, vinyl duckboard for industrial and institutional applications. Used as an anti-fatigue and safety mat, it is made from tough, flexible extruded vinyl sections welded together in grid form. It is said to be impervious to water, oil, greases, acids and chlorine, etc., and will not rot, splinter, or flake. It is also reported to be flame resistant, and to retard mold and mildew. The material comes in 33-ft. rolls, cut in three standard widths: 2-ft., 2 1/2-ft., and 3-ft. Available in red, blue, green or black.

circle 353

HEALTH CARE SEATING

Handsome, durable designs for lounges, lobbies and patient rooms. Carefully researched and constructed to offer prolonged comfort and support. All finishes and materials are selected for easy maintenance and exceptional resistance to damage. Write for brochures on Nemschoff health care designs now.

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<input type="checkbox"/> 2 years \$29	<input type="checkbox"/> \$30	<input type="checkbox"/> \$70
<input type="checkbox"/> 3 years \$40	<input type="checkbox"/> \$42	<input type="checkbox"/> \$99

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Please indicate type of business and your primary function by checking one box only.

	INTERIOR DESIGNER	ARCHITECT	INDUSTRIAL DESIGNER
Independent (Self Employed)	<input type="checkbox"/> 01	<input type="checkbox"/> 02	<input type="checkbox"/> 03
Multi-employee Interior Design Firm	<input type="checkbox"/> 04	<input type="checkbox"/> 05	<input type="checkbox"/> 06
Multi-employee Architectural Firm	<input type="checkbox"/> 07	<input type="checkbox"/> 08	<input type="checkbox"/> 09
Multi-employee Industrial Design Firm	<input type="checkbox"/> 10	<input type="checkbox"/> 11	<input type="checkbox"/> 12
Retail Establishments with Interior Design/Decorating Dept.	<input type="checkbox"/> 13	<input type="checkbox"/> 14	<input type="checkbox"/> 15
Other Interior Designers, Architects	<input type="checkbox"/> 16	<input type="checkbox"/> 17	<input type="checkbox"/> 18
Other Interior Designers, Architects or Industrial Designers employed by such business firms as: Bldg. Mgmt., Chain Store Hdqrs., Hotels, Motels, Movie & TV Companies	<input type="checkbox"/> 19	<input type="checkbox"/> 20	<input type="checkbox"/> 21
Retail Establishment without Interior Design/Decorating Dept.	<input type="checkbox"/> 22	<input type="checkbox"/> 23	<input type="checkbox"/> 24
Mfrs. & Whlrs. of Interior Furnishings	<input type="checkbox"/> 25	<input type="checkbox"/> 26	<input type="checkbox"/> 27
Product Designers for Interior Furnishings Companies	<input type="checkbox"/> 28	<input type="checkbox"/> 29	<input type="checkbox"/> 30
Workshops for Interior Furnishings	<input type="checkbox"/> 31	<input type="checkbox"/> 32	<input type="checkbox"/> 33
Libraries & Educational Institutions	<input type="checkbox"/> 34	<input type="checkbox"/> 35	<input type="checkbox"/> 36
Students	<input type="checkbox"/> 37	<input type="checkbox"/> 38	<input type="checkbox"/> 39
Other (please specify)	<input type="checkbox"/> 40	<input type="checkbox"/> 41	<input type="checkbox"/> 42

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Retail Establishment without Interior Design/Decorating Dept.	<input type="checkbox"/> 22	<input type="checkbox"/> 23	<input type="checkbox"/> 24
Mfrs. & Whlrs. of Interior Furnishings	<input type="checkbox"/> 25	<input type="checkbox"/> 26	<input type="checkbox"/> 27
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Libraries & Educational Institutions	<input type="checkbox"/> 34	<input type="checkbox"/> 35	<input type="checkbox"/> 36
Students	<input type="checkbox"/> 37	<input type="checkbox"/> 38	<input type="checkbox"/> 39
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Interiors



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3	19	35	51	67	83	99	115	131	147	163	179	195	211	227	243	259	275	291	307	323	339	355	371	387
4	20	36	52	68	84	100	116	132	148	164	180	196	212	228	244	260	276	292	308	324	340	356	372	388
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6	22	38	54	70	86	102	118	134	150	166	182	198	214	230	246	262	278	294	310	326	342	358	374	390
7	23	39	55	71	87	103	119	135	151	167	183	199	215	231	247	263	279	295	311	327	343	359	375	391
8	24	40	56	72	88	104	120	136	152	168	184	200	216	232	248	264	280	296	312	328	344	360	376	392
9	25	41	57	73	89	105	121	137	153	169	185	201	217	233	249	265	281	297	313	329	345	361	377	393
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11	27	43	59	75	91	107	123	139	155	171	187	203	219	235	251	267	283	299	315	331	347	363	379	395
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13	29	45	61	77	93	109	125	141	157	173	189	205	221	237	253	269	285	301	317	333	349	365	381	397
14	30	46	62	78	94	110	126	142	158	174	190	206	222	238	254	270	286	302	318	334	350	366	382	398
15	31	47	63	79	95	111	127	143	159	175	191	207	223	239	255	271	287	303	319	335	351	367	383	399
16	32	48	64	80	96	112	128	144	160	176	192	208	224	240	256	272	288	304	320	336	352	368	384	400

Please check one box in each category

- | | |
|---|---|
| Title
<input type="checkbox"/> 1 Int Designer
<input type="checkbox"/> 2 Architect
<input type="checkbox"/> 3 Ind Designer | Reason for Inquiring
<input type="checkbox"/> L Immediate Purchase
<input type="checkbox"/> M Future Project |
| Classification
<input type="checkbox"/> A Independent (Self-employed)
<input type="checkbox"/> B Multi-employee Int. Design Co.
<input type="checkbox"/> C Multi-employee Arch. Co.
<input type="checkbox"/> D Multi-employee Ind. Design Co.
<input type="checkbox"/> E Retail Co. Int. Design Dec. Dept.
<input type="checkbox"/> F Other Int. Designers, Architects, or Ind. Designers employed in Bldg. Mgmt. Chain Store Hdqtrs Hotels, Motels, Movie & TV Co.
<input type="checkbox"/> G Retail Co. w/o Int. Design Dept.
<input type="checkbox"/> H Mfrs. & Whlrs. of Int. Furnishings
<input type="checkbox"/> I Product Designers for Int. Furnishings Co.
<input type="checkbox"/> J Workshops for Int. Furnishing Trades
<input type="checkbox"/> K Others | Type of Project
<input type="checkbox"/> N Contract
<input type="checkbox"/> O Residential |
| | General Area of Work
<input type="checkbox"/> P 100% Cont.
<input type="checkbox"/> Q 75% Cont.
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Important: Affix postage to the post card. The post office will not deliver mail without a postage stamp.

Interiors

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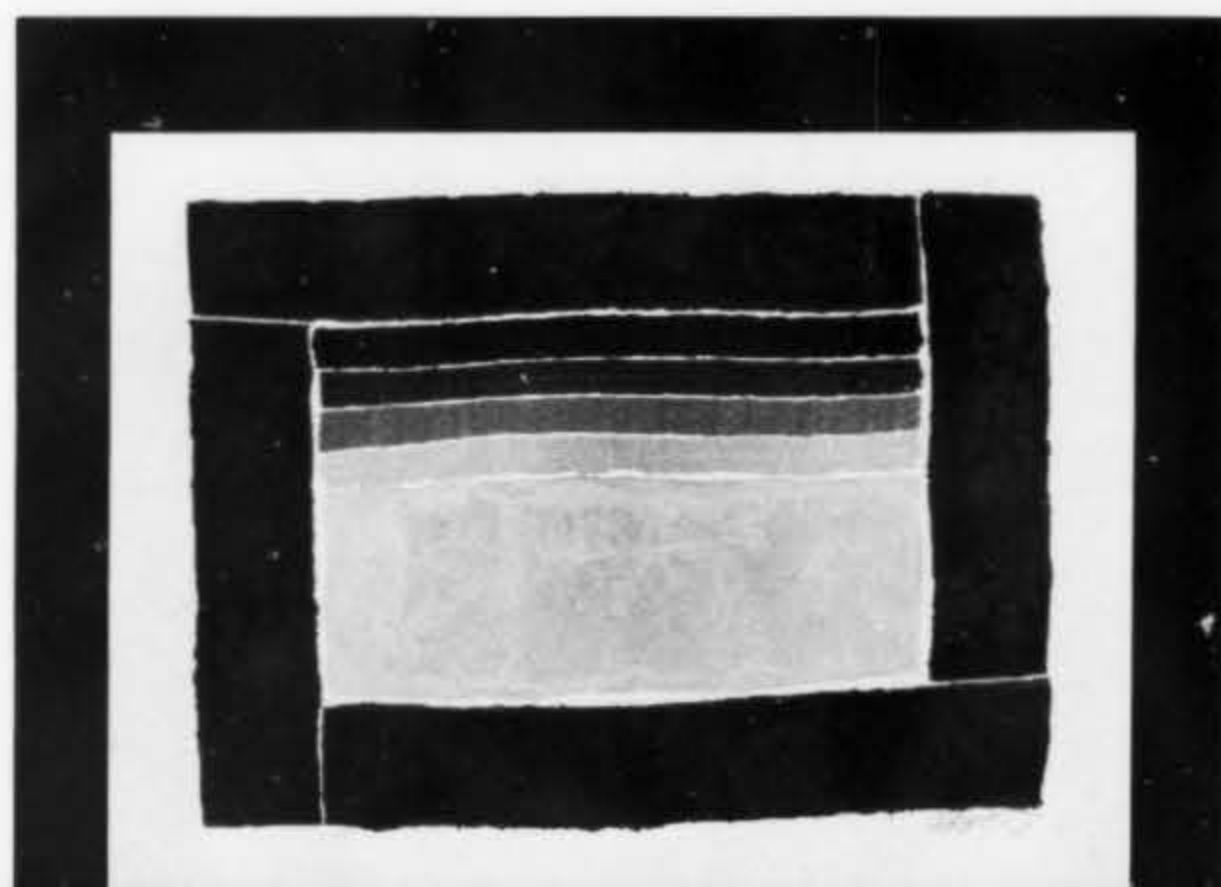
Chrome-edged display cubes

Dazian's Inc. offers a line of easy-to-assemble cubes for all types of displays. The unit measures 13 in. by 13 in. when assembled, and all the frames are chrome-edged. Constructed of double-strength PPG float glass, the cubes are reported to be unusually strong, and can be used to display a variety of merchandise. Each cube unit is equipped with a plastic liner for soil (if it is to be used as a planter), and all units are constructed of shatter-proof mirrors and glass. *circle 351*



Flexible wood wallcoverings

A new application for Flexwood, U.S. Plywood's flexible wood wallcovering, has been used in the Dana Cote D'Azur boutique in Chicago's 74-story Water Tower Place. The boutique's curving walls and 12-ft. high vertical members are *continued on page 140*



Porto Bello, 56"x42", serigraph by Max Hayslette. Edition of 177 prints. Ask for color catalog plate 9.

In NEW YORK
ROBERT BENJAMIN
306 E. 61st St., New York, N. Y.

Large contemporary graphics on paper

Olympus Graphicus

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Have Harry your way.

What you see in a lighting catalog is what you get. With Harry there is no compromise, what you want is what you get.

It is almost impossible to stop a production line for a change on a standard fixture, so you take it as it is. Harry is different. All his standard fixtures are made to order.

If you want a standard fixture shorter or longer, a special color or finish, the switch in one position or another, Harry will do it. Because he has the facilities to make lighting equipment in any size, material, form, finish, color, and quantity.

Of course, this personal service sometimes costs a little more, but you get to specify lighting equipment exactly the way you want it. This is the kind of service Harry has been providing for over 30 years, and his service doesn't stop there; he and his staff are available, one professional to another, to help you solve your lighting problems.

So whether you want Harry to modify a standard fixture from his catalog (which includes many of his original designs) or design something special just for you, or even execute a design of your own, it's no problem. To Harry change is a challenge. What you want is what you get, and that's one thing about Harry that never changes.

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**Harry Gitlin Inc.
Lighting**



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212-751-7130

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Lytespan and Lytecaster lines.

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MODERN METHODS, INC.

ANOTHER ORBCO COMPANY
OWENSBORO, KY. 42301



continued from page 139

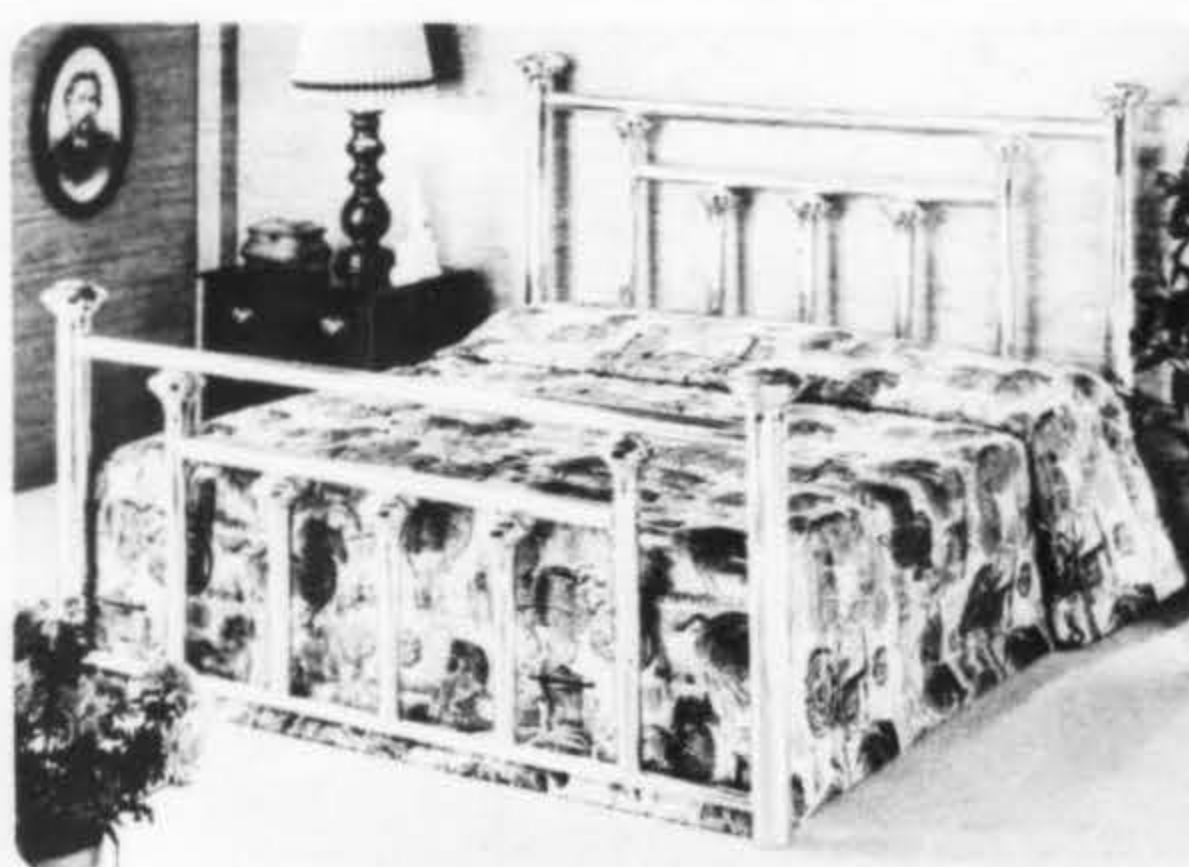
sheathed in a warm-toned, red birch Flexwood, and designer/architect Stephen Sanders chose the material for practical as well as aesthetic purposes. Seams and butt joints never show with the paper-thin material, which once installed appears as a solid wooden member. *circle 360*

Lighting literature from Westinghouse

Whatever the lighting requirements, Westinghouse Electric Corporation has an abundance of publications that give all the facts one needs for specific projects. There are Practical Guides to fluorescent lamps (32 pages) and incandescent lamps (24 pages); a four-page color folder on Colortone lamps for stores, displays, exhibits, indoors or outdoors; an eight-page brochure on Westinghouse tungsten halogen lamps; four-page brochures on fluorescent lamps—"Living White" for "living color" light, and Merchandising White that enhances the colors, textures, and finishes of products for sale. There is also an information bulletin on Energy Conservation... and many more. All are available by writing to Westinghouse Electric Corporation, Lamp Commercial Division, One Westinghouse Plaza, Bloomfield, NJ 07003.

Decorative ceiling panels

Envel Design's Envelite S-Series modules, a new economic way to create illuminated ceilings, is now available from Ben Mayer Design Inc. These decorative ceiling panels of .080 in. thick matte-white acrylic, glow with backlighting, either natural skylight or fluorescent. The panels come in four designs; custom patterns, colors, and dimensions can be furnished. *circle 350*



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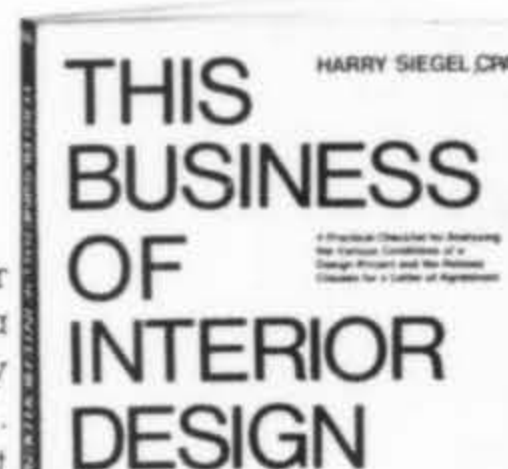
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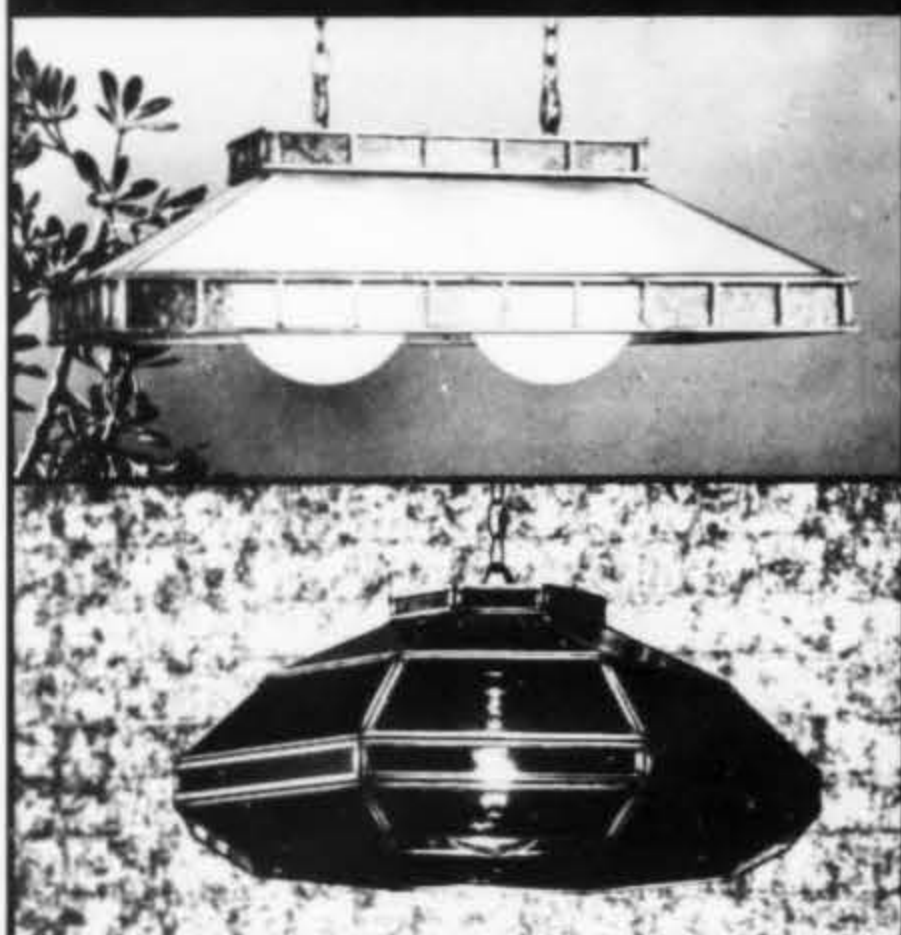
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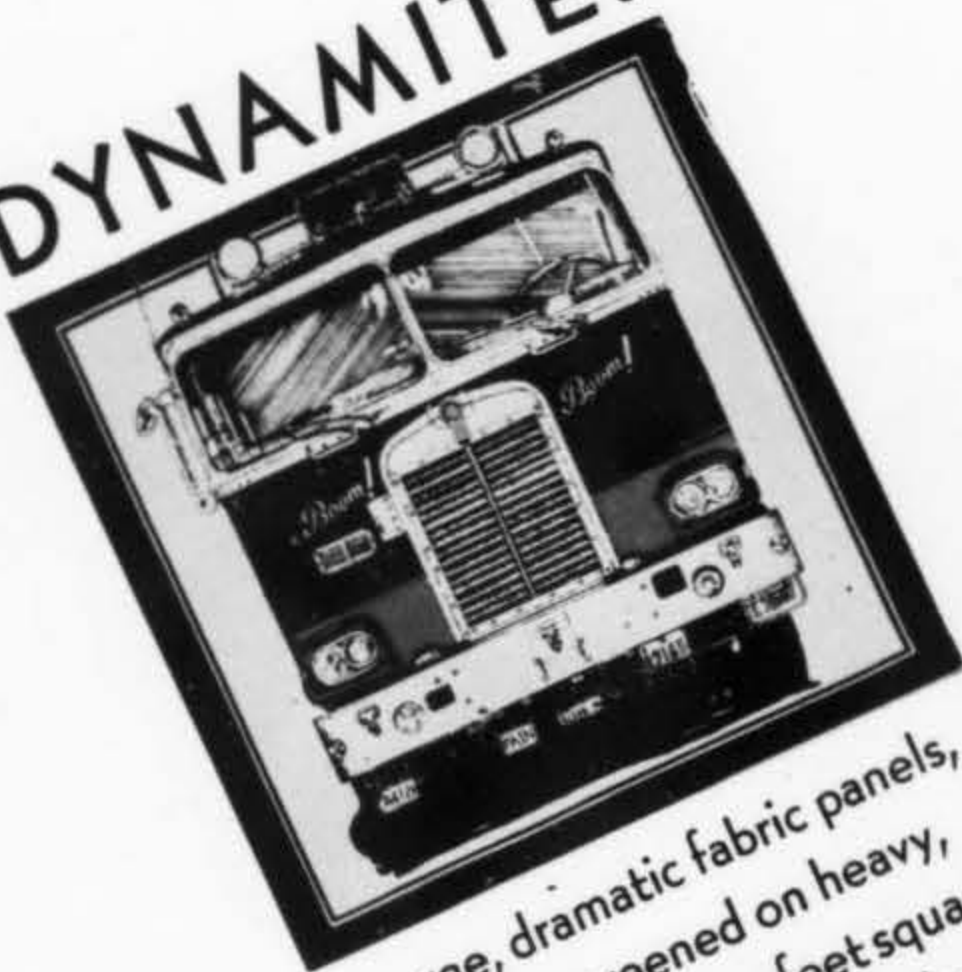
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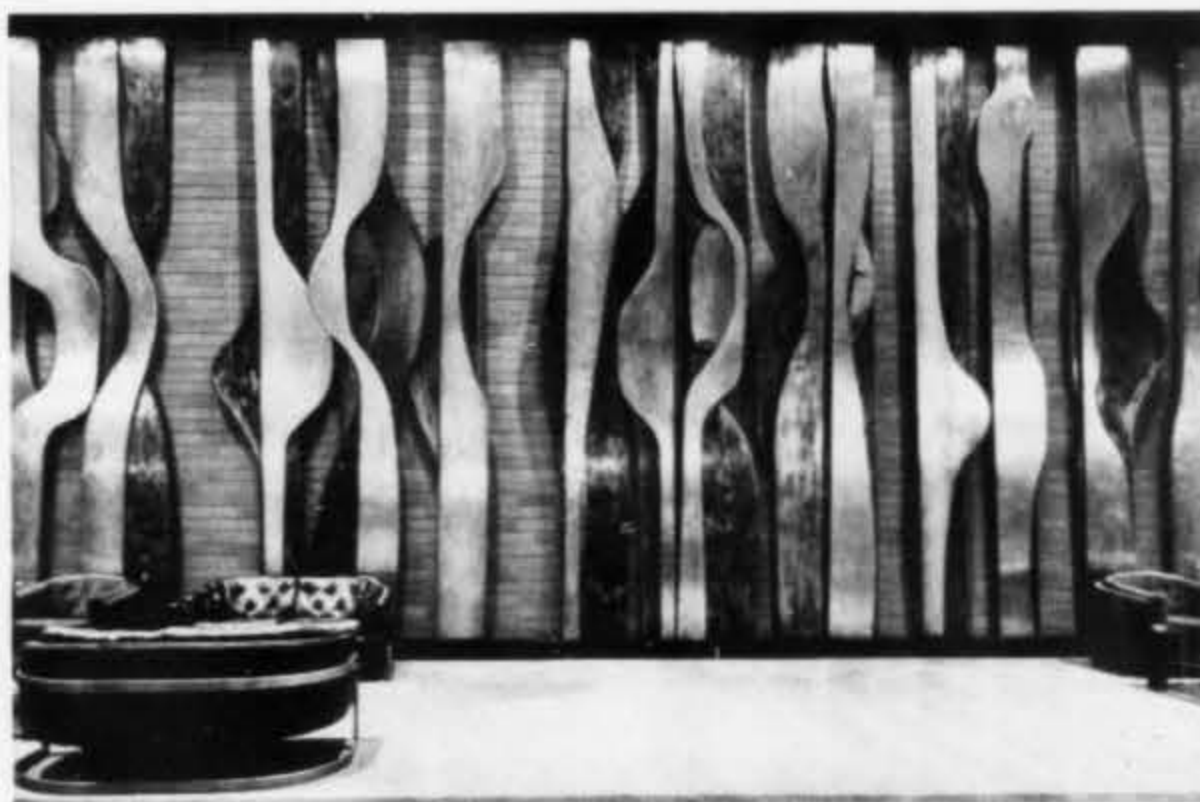


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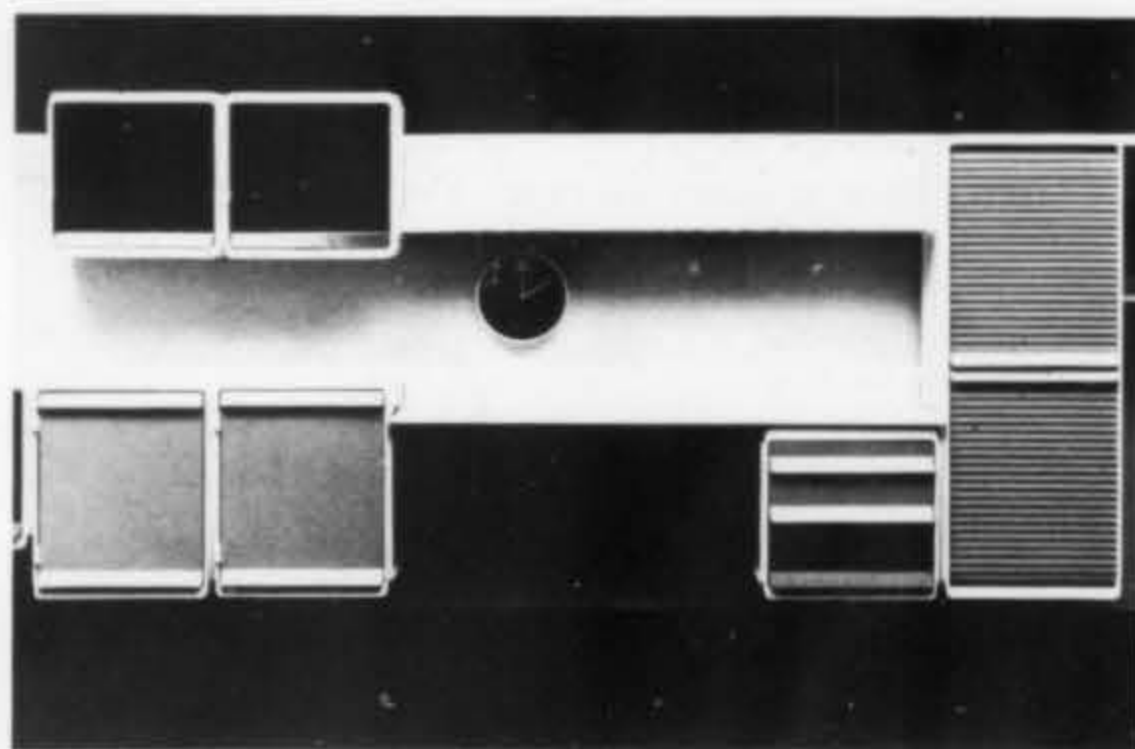
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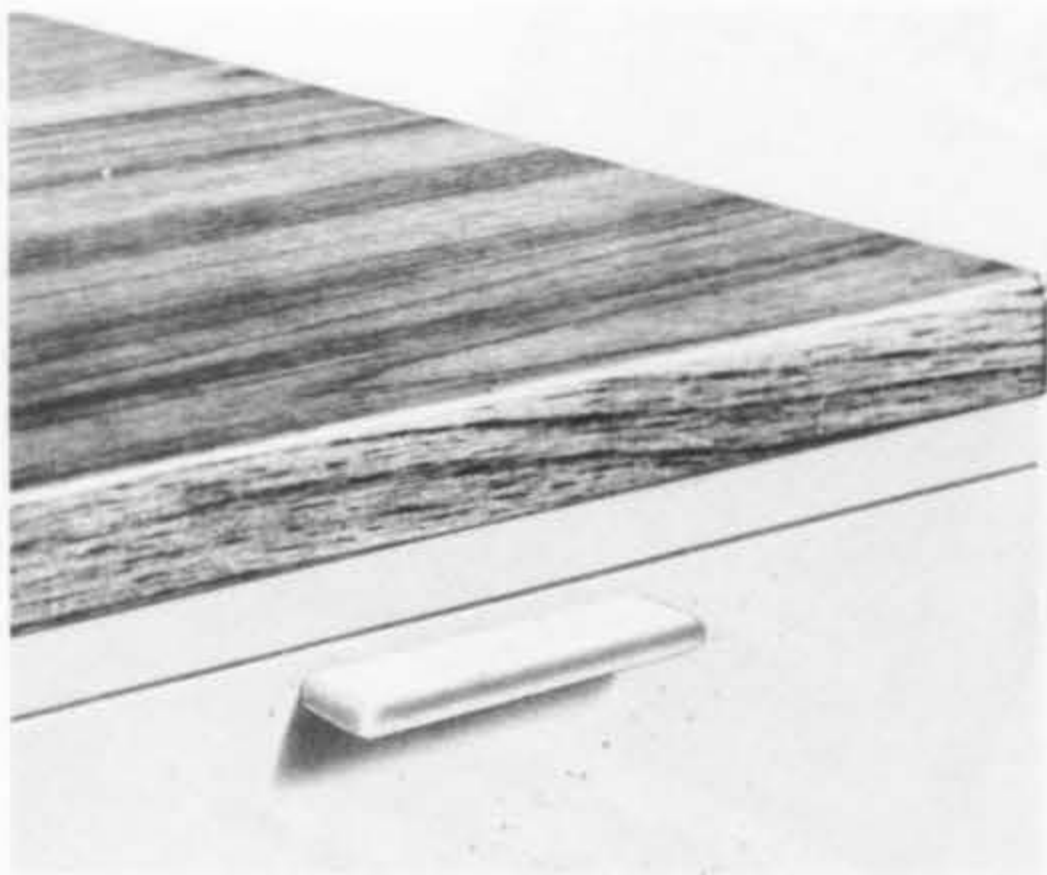


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