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june 1979

for the contract design professional



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Cover: Antonio Morello and Donato Savoie of Morsa designed this reception/office to be as flexible and functional as client R/Greenberg Associates' artistic show biz activities—designing neon display signs, TV commercials and *Superman* film titles. See page 94.

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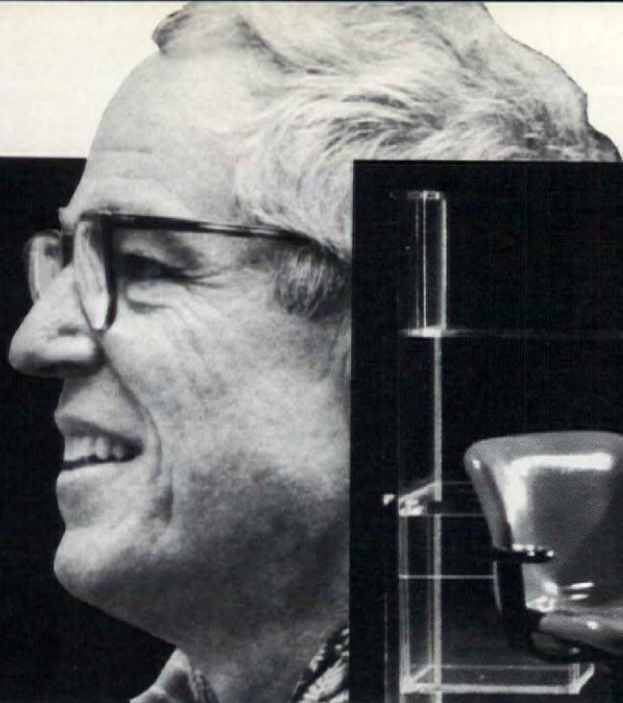


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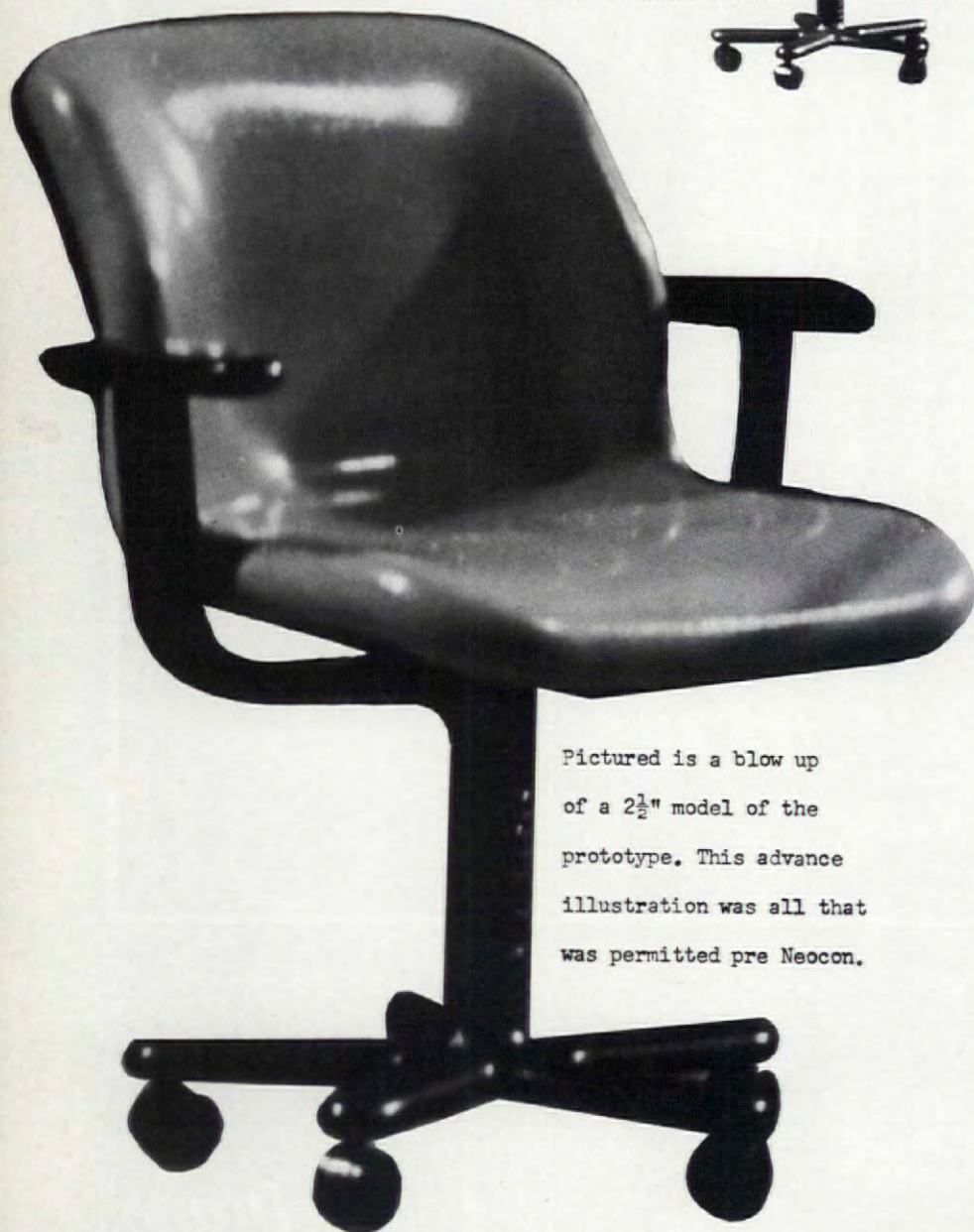


neo con ELEVEN



FIRST LOOK AT DIFFRIENT'S INNOVATIVE

STEEL SHELL CHAIR



Pictured is a blow up of a 2 $\frac{1}{2}$ " model of the prototype. This advance illustration was all that was permitted pre Neocon.

● Knoll International (IIII)

Niels Diffrient (above) has been perfecting this chair for three years -- and it's obviously been worth waiting for. It takes its basic technology from the tractor seat, and has flexibility in all directions. A fingertip control at the armrest allows you to raise it more than three inches, or to lock the chair into an upright position. The chair also tilts backwards with body movement. At Neocon, Stuart Silver, Director of Design Communications (below) is introducing the Diffrient chair in a teasing "hands off" transparent acrylic office installation. You can see but not sit. Official launching for the chair is September. circle 236





LouverDrape Verticals—100 more choices in texture & color.

Part of this program is the Hopsack print texture, an old familiar look; today it finds beautiful application in LouverDrape Vertical Blinds. You may select this traditional textured style in a single Hopsack color or combine several of the 20 colors available for a dramatic striped effect. Available in practical room darkening opaque or delicate translucent louvers which allow a background of soft filtered light, 40 choices in all.

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Hopsack is just one of the new color fabric looks from LouverDrape. Write for our free 32-page "Vertical Imagination" brochure. LouverDrape Inc., 1100 Colorado Avenue, Department 58, Santa Monica, California 90401. circle 5 on reader service card

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radius one

Seeing is believing. A close-up look at the detail and finish of Radius One Plastic says it all. Faithful to the tradition of Smith Metal Arts and the design concept created by William Sklaroff, this is the One that started a trend.

It has been widely imitated but never duplicated. Look closely and you'll see why so many designers specify Radius One.

Smith Metal Arts

Company, Inc., Buffalo, New York 14207

Design: William Sklaroff



neocon

ELEVEN

merchandise mart, chicago, june 13-15, 1979

THE CITY, DON'T MISS IT

Except during the fiercest winters, CHICAGO is one of our most livable cities. Magnificently sited on Lake Michigan, its streets are less cramped than New York's, though they are eminently walkable. As to those winters, the last snowfall helped to unseat Mayor Michael Bilandic (who couldn't clear the streets in time) in favor of Jane Byrne, making our "Second City" the first of our truly great cities with a woman mayor.

SWIM

But snow will not fall during NEOCON XI, and not five minutes from the MERCHANDISE MART you can soak up sun on the free public OAK STREET BEACH and swim



highlights

SOM's Martplaza Hotel

The moving finger draws, and having drawn, must erase. Too slow! Today in offices, the moving finger simply pushes a button and it is the computer which draws, stores the drawing, and tries another way to solve the design problem. This is the pace of the design world today, and the pace of NEOCON XI, for which the CONRAD HILTON and HYATT

in Lake Michigan. Life guards are on duty 9 a.m. - 9:30 p.m. Swim or water ski far enough, and you can see SEARS' four-towered behemoth and the cross-braced, 100-story, multi-use JOHN HANCOCK CENTER by SOM. Lake and city views from its NINETY-FIFTH FLOOR Restaurant (by ISD Inc.) are a dream, as is the food. Bertrand Goldberg's twin, multi-use, round MARINA CITY towers, ringed by scalloped balconies, hug the Chicago River near the Lake, not far from the two pairs of Mies apartments and that massive red skyscraper, the AMERICAN FURNITURE MART. Not visible from the Lake, though even more gargantuan, is the world's third largest building, the MERCHANDISE MART, which is merely one component of the MARTCENTER, headquarters of NEOCON. Across the street is the other component, the SOM-designed megastructure that holds EXPOCENTER, the APPAREL MART, and the MARTPLAZA HOTEL, plus retail stores. On the Chicago River at Wolf Point, it is five minutes from the Lake by car, 30 minutes on foot.

OR STROLL

Also close is WATER TOWER PLACE by the consortium of Loeb, Schlossman, Dart & Hackl with C. F. Murphy. It appears, from outside, to be a much above average office building. Inside you find a vertical balconied atrium mall packed with shops (the JOHN WEITZ menswear branch published deeper in this issue is one) and restaurants. Warren Platner designed the grand travertine staircase-cum-escalators,

Interiors insights

bedecked with planting and waterfalls, which makes the enormous rise from the street-level entrance to the first shop level look like an entertaining experience instead of the tedious interlude promised by the usual tall escalator. The view elevator which rides up and down the atrium at the rim of the balconies resembles an oversized Art Deco jewel of glass and chrome. It's always summer here, no matter what the wind chill factor in the rest of Chicago.

SHOP

Oak Street, whose East boundary is the beach we mentioned at the start, is anything but remote, what with the DRAKE, downtown TRAVELodge, and LAKE SHORE DRIVE HOTELS virtually on the spot. It also happens to be a few blocks below Cedar Street, the approximate northern boundary for Chicago's MAGNIFICENT MILE, the stretch of Michigan Avenue from the Lake from just above the beach to the Chicago River. It is one of the world's great



The Water Tower

shopping boulevards, clearly outpointing New York's Fifth Avenue in the sheer grandeur of its scale. WATER TOWER PLACE is one of its landmarks.

FIND

The original WATER TOWER, a pseudo-Gothic, multi-turret survivor of the Great Chicago Fire of 1871, is a block away. It is used by the CHICAGO CONVENTION & TOURISM BUREAU, whose excellent maps and guides can be had for the asking: 332 South Michigan Ave., 60604, (312) 922-3530.

A few blocks south at 237 East Ontario Street is a building which, though physically small, looms large in Chicago art, the MUSEUM OF CONTEMPORARY ART, originally a bakery building, and recently enlarged and remodeled, with a

neocon highlights

REGENCY chains are building flagship Chicago hotels too slowly to accommodate the crowds expected this June. But the specifiers will come anyhow and the exhibitors will open their expanded and/or new showrooms as though it had been easy to obtain the space in spite of the increased volume provided by the new Wolf Point Apparel Mart.

But one way or another, exhibitors are finding ways to get their messages across:

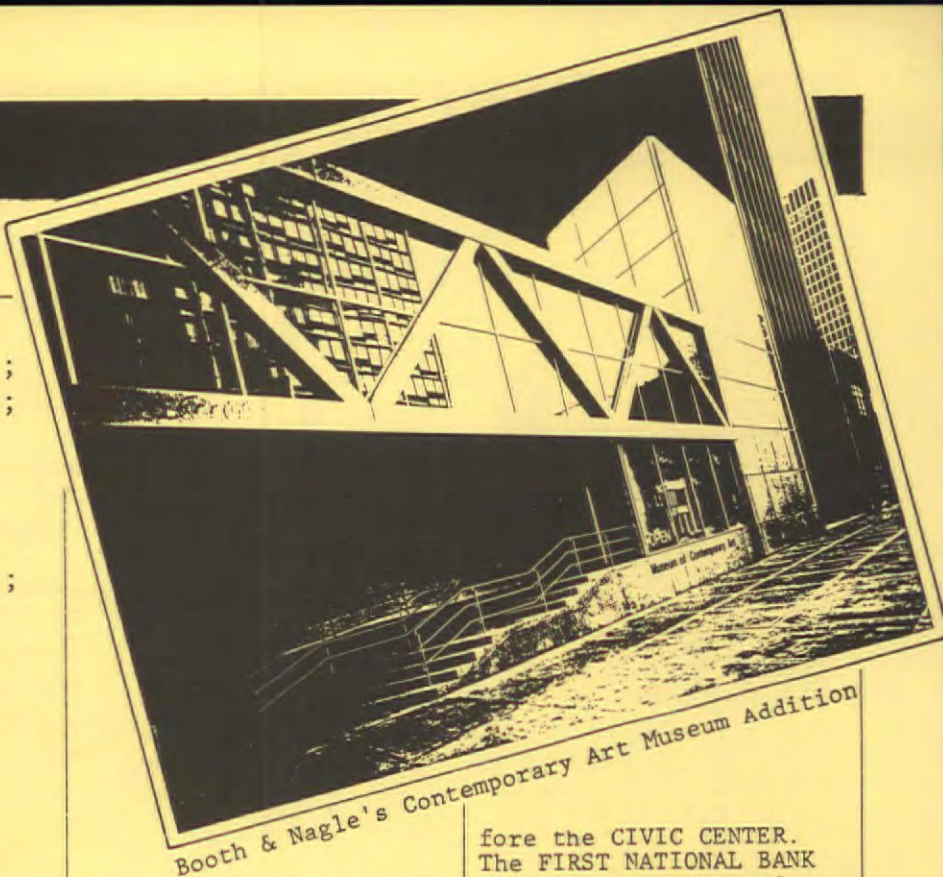
EUROTEX, INC. will make an invitation-only presentation of its NEOCON introductions at a champagne breakfast on Wednesday and Thursday mornings, June 13 and 14 in Space 11-121 of the Merchandise Mart. For information/reservations: Eurotex, Inc., (215) 568-4300, 2400 Market Street, Philadelphia, Pa., 19103.

NEOCON INTERNATIONAL, at EXPOCENTER in the Apparel Mart, will be dominated by the Canadian contingent, though West German, Belgian, Swedish and Italian firms have also signed up. The Canadians already committed include: ROBINSON ACOUSTICS of Richard Hills, Ontario; GLOBAL UPHOLSTERY of Downsview, Ontario; PROFORM of Toronto; SUPERIOR STEEL DESK of Ed-

monton, Alberta; SPINNEY-BECK ENTERPRISES of Ontario; SONOTROL SYSTEMS of Toronto; EIF SALES of Burnaby, British Columbia; KAREMA FURNITURE of Montreal; PRECISION of Montreal; STE. MARIE & LAURENT of Montreal; BILTRITE FURNITURE of Montreal; JJK FURNITURE of Bolton, Ontario; ELITE INTERIORS of Montreal; G.W. FURNITURE of Montreal; XCEPTION DESIGN, LTD. of Laval, Quebec.

From other countries, the following have signed: ARDISON, USA of New York; BELGIAN LINEN ASSOCIATION of New York; PST INDUSTRIES of San Francisco; WESTNOFA, USA of Chicago; SA LALOKEROISE of Sleidinge, Belgium; MOBILEST, SPA of Este (Padova), Italy; SINCLAIR WALLCOVERINGS of Los Angeles; TEX-TEAM OF SWEDEN of Boras, Sweden; TEXTURA VAVERI, A.G. of Kinna Sweden; SARMATEX, A.B. of Kinna, Sweden; LUDVIG SVENSSON, A. B. of Kinna, Sweden; GRAHL GMBH of Voigtei, West Germany.

ARMSTRONG CORK COMPANY expects to lure specifiers to room 13-136 on the 13th floor of the Merchandise Mart with a computerized multi-image presentation dealing with critical interior design problems in commercial space. "Images of Space," ARMSTRONG's 7-minute presentation, flashes computer programmed images on a screen, hundreds of such images, very fast, to form



new facade uniting the first structure and an adjacent town house. Youngest major U.S. Museum (1967), it emphasizes events and multi-media experiences under director John Hallmark Neff.

MINGLE

Still further south across the Chicago River is an extraordinary cluster of new buildings, plazas, and works of art worked into a series of smashing "people places." THE FIRST NATIONAL BANK BUILDING (by C. F. Murphy and Perkins & Will), the CIVIC CENTER by C. F. Murphy, Loeb, Schlossman & Bennett, and SOM (in this report, SOM always means Skidmore, Owings & Merrill's CHICAGO office) and the 30 WEST MONROE STREET building by SOM (and where SOM has its offices) are the admirable deployed solids in the scheme. Among the lighter elements is the 50-foot PICASSO sculpture in RICHARD J. DALEY PLAZA (named for the late mayor, of course) be-

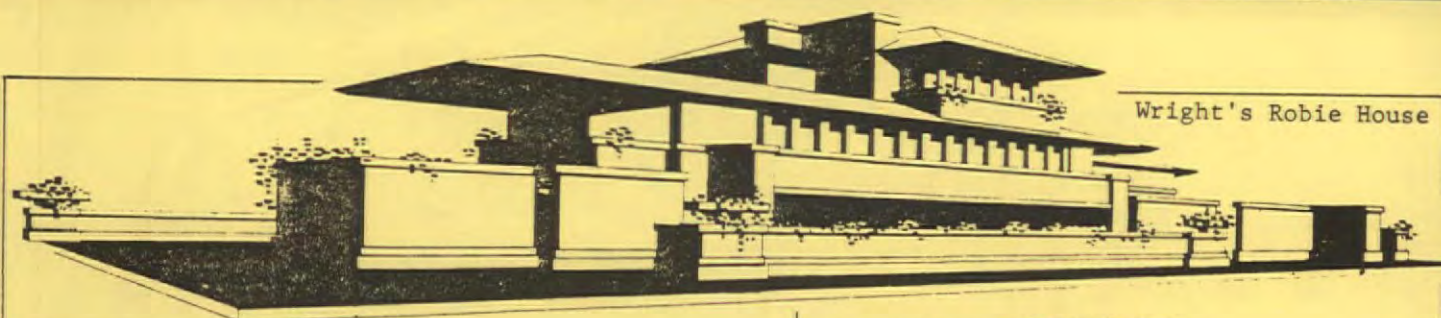
fore the CIVIC CENTER. The FIRST NATIONAL BANK PLAZA's star attraction is a huge CHAGALL mosaic, while a 53-foot CALDER presides over the FEDERAL CENTER PLAZA a bit south on Adams and Dearborn.

KEEP UP

The truth is that Chicago's growth has been underestimated by the business community outside. The MERCHANDISE MART'S competitors in Los Angeles, Dallas, Houston, and Atlanta have distracted our attention from the reality of the APPAREL CENTER/EXPOCENTER. According to a national survey completed last winter by Howard Ecker & Co., more than 60 per cent of the new office building construction is centered in Chicago and Houston. Despite that, Chicago was one of only three cities surveyed that showed a rise in rents in older buildings, with a 10 per cent gain.

The Chicago market has passed Houston as the nation's fastest growing, the Ecker survey found. The city has 12½ million square feet under construction, with another 7

Interiors insights



Wright's Robie House

million planned, plus 14 million square feet in the suburbs.

DEFER

Notwithstanding the bold architectural gestures of Houston and Toronto, CHICAGO is as definitely ahead in design as it was when Henry Hobbs Richardson, Louis Sullivan, Frank Lloyd Wright, William Le Barron Jenny, and Burnham & Root were practicing. The birthplace of the skyscraper and home of the First Chicago School was the logical American city for Ludwig Mies van der Rohe to settle in on leaving Germany. Of his many buildings for Illinois Institute of Technology on Chicago's South Side, CROWN Hall is the purest summation of his genius. Fortunately the present generation of architects

has helped to save the best of the old buildings from the wrecker's ball. Wright's ROBIE HOUSE was restored by SOM several years ago. THE ARCHITECTURE CENTER (312) 782-1776 or CHICAGO SCHOOL OF ARCHITECTURE FOUNDATION at Richardson's GLESSNER HOUSE (312) 326-1393, can help you see these and other buildings. But you inspect a 1904 FRANK LLOYD WRIGHT lobby in John W. Root's 1883 ROOKERY, oldest surviving Chicago Skyscraper (209 South LaSalle Street), at will.

EXPLORE

Shopping on STATE STREET, downtown, is a burlier enterprise than on the Magnificent Mile, though MARSHALL FIELD, CARSON PIRIE SCOTT, and SEARS ROEBUCK are run by highly imaginative people. The

neocon highlights

scenes and impressions and to serve as an experience rather than a film. This "experience" will review the factors of acoustics, lighting, temperature, and the relationships among people occupying the space; also ceiling systems, wall treatments, carpeting, resilient flooring, and work stations. Shown every half hour, the 7-minute film allows 23 minutes for each visitor to start inspecting Armstrong acoustical ceilings, acoustical wall panels, resilient flooring and carpeting. Many categories of products in a single area, not in separate showrooms.

Among the ARMSTRONG products will be Soundsoak 85 Acoustical wall panels, Sandoval commercial vinyl flooring, Engraver's Mark embossed carpet for heavy-traffic areas and Soft Look Ceilings.

The Soundsoak 85 Wall Panels will absorb 85% of the sound striking them, and are easy to install. Six natural and six accent colors chosen for the commercial market coordinate with other interior finishes and office furniture.

ARMSTRONG's Soft Look is a ceiling panel with a soft fabric surface in a variety of colors.



Sullivan's Transportation Building

BADISCHE Corporation is bringing its nationwide staff of contract carpet consultants into its newly renovated showroom (#1049B) to bring architectural designers and specifiers up to date on its NEOCON XI introductions. On hand will be IVOR CHAPMAN, Home Furnishings Merchandising Manager, and consultants BILL BORGES, who covers Dallas-Houston and the Southwest; DIANE JEMMOTT, California and other West Coast areas; GUS KRATSIOS, New York, Boston, Philadelphia; SHARON MOHNEY, Washington, D.C. and Virginia; and KAREN RANDAL, Chicago and the Midwest.

Nearly 200 Performance Certified carpet lines made from Badische fibers and lines will be featured; also the company's "Zef family of products," including Zeflon 500 TM Solution Dyed Nylon, and Zefran (R) acrylics and blends. The showroom will be carpeted with a vintage burgundy wool-like Zeflon Subdued Luster Nylon in the reception/exhibit areas, and a Zefran Blend CR-4, 70% acrylic, 30% nylon for the conference area.

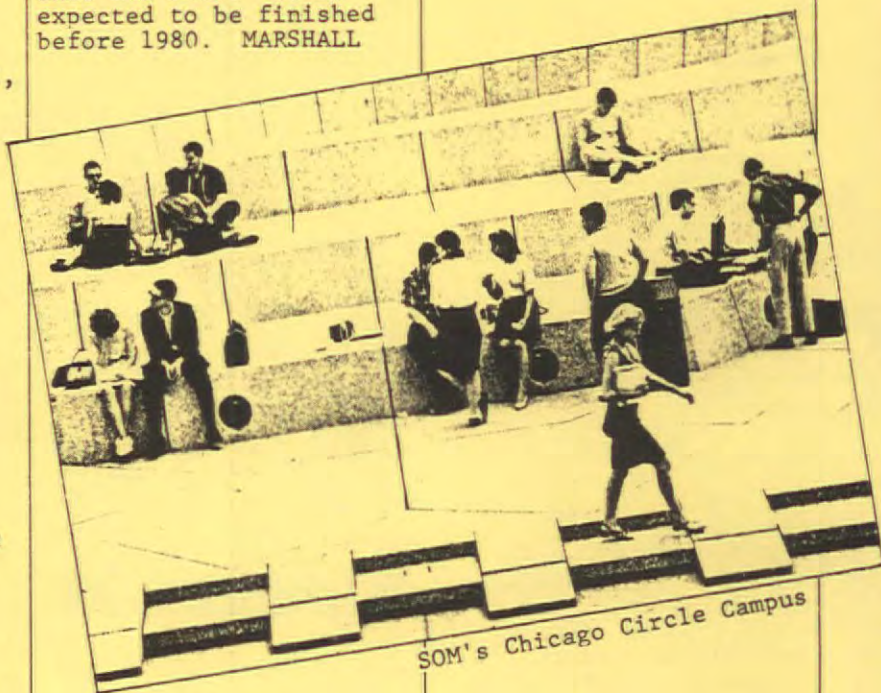
Three carpet mills will introduce Berber lines at the June market, lines using new, non-traditional Berber colorations from BADISCHE. BIGELOW-SANFORD will show a woven cut-pile Berber; COMMERCIAL CARPET CORPORATION will show Wilderness Road and Wild Country; and CRITERION MILLS new Berber

Louis Sullivan-designed CARSON PIRIE SCOTT building is immensely rewarding for its own sake. Here is the CTA's (Chicago Transit Authority's) elevated turnaround from which comes this downtown area's name, THE LOOP.

It is important to realize, however, that State Street wants to change its image. The downtown stores are building a STATE STREET MALL, nine blocks long bringing trees and fountains into THE LOOP. It is expected to be finished before 1980. MARSHALL

man's HYATT REGENCY O'HARE HOTEL, a scant mile out of the airport, do so. It has one of Portman's best proportioned atria, spectacular tapestries, and, incidentally, good restaurants.

Also outside the city - in Niles, Illinois - and presented in this issue, is THE BRADFORD EXCHANGE. It exemplifies the greening of the office and is the work of Weese, Seegers, Hickey, Weese.



FIELD, CARSON PIRIE SCOTT, GOLDBLATT BROTHERS, and WIEBOLDT are the stores involved.

A CTA train will take you west (quietly and quickly) to the CHICAGO CIRCLE CAMPUS of Illinois University, begun by SOM 13 years ago in rough concrete which Walter Netsch handles like sculpture, shaping structures, interiors, and landscape into interlocking forms, interpenetrating spaces

If you haven't ever seen the inside of John Port-

One of the most exciting new regional shopping centers around is WORTH-BROOK COURT at Lake Cook Road and Edens Expressway, north of the city of course. In the opposite direction - southwest, is the village of OAK BROOK, where McDONALD's world headquarters will be built to designs by Fujikawa Conterato Lohan & Associates, winners of the competition, if McDONALD's succeeds in obtaining a necessary zoning variance. While this \$100 million complex is delayed, the staff is doing well in

Interiors insights

their present leased space, designed in 1970 by ASD, Inc. of Atlanta, and so unique, still, that conducted tours are continuing. A big backlog of applications is not uncommon. Ask for Michelle Mauthet, (312) 887-3300.

ENJOY

In the ART INSTITUTE OF CHICAGO's new East Wing, designed by Walter A. Netsch of SOM, there is a handsome dining room open to the public and furnished with Ward Bennett chairs. The interiors are by SOM's interior design department. The building won a AIA Honor Award in 1977. The INSTITUTE offers a flyer on what is "Not to be Missed on a First Visit." Plenty. It is magnificently placed on Michigan Avenue in the center of town.

THE CHICAGO PUBLIC LIBRARY and CULTURAL CENTER is a bit north on Michigan. On Wednesday, June 13, at 12:15 p.m. it offers a free public concert in memory of Dame Myra Hess in Preston Bradley Hall. At 6 p.m. on June 13, a "Big Band

SOM's Sears Tower



Holabird & Root's renovated Public Library



Swing" concert featuring the likes of Lionel Hampton, Count Baise, and Billie Holliday - this one in the Theater. At 12:15 p.m. Friday, June 15, Tricia Alexander and Moseetta Harris present an original music/poetry concert. On Thursday, June 14, at 12:15 p.m., a film on new Japanese music. Exhibitions on view at the Center during NEOCON include "21 Views of China." All is free. Designed by Shepley, Ruten & Coolidge and completed in 1897, the building was renovated 70 years later by Holabird & Root, and rededicated in 1977.

neocon highlights

colors in its Queen's Bench line.

GEORGE BEYLERIAN is a newcomer to NEOCON. Look for his brand new space 1198 which adds 3000 square feet to his total of contract showrooms. Chicago architect SAM CARDELLA designed a "low key" black and white showroom for him. BEYLERIAN is introducing five new items including 2 new sets of desk accessories, a new line of stools, a beautiful folding armchair and a school system from Italy.

It's a smoked salmon and white wine premiere on June 14th between 2.00 p.m. and 6.00 p.m. for HOWE's new designs. People who show stand a chance to win some surprise giveaways. HOWE has a new chair designed by ROBERT L. WILSON and a new group of chairs. The showroom windows have been specially screened with a fabulous new graphic designed by JOHN MORFORD of JEANNE HARTNEST & ASSOCIATES, the Chicago interior design firm.

JOHN MORFORD has also been busy at STENDIG's showroom 950 in the Mart. It has been totally renovated. The STENDIG range of executive furniture is rounded out this year with a new executive desk.

EDWARD AXEL ROFFMAN ASSOCIATES introduce its new desk with walnut burl and

metal bullnose molding. Its new division GIA INTERNAZIONALE will premiere its high-styled, Italian-influenced seating, desks and bookcases, all in fine woods, leather and glass. To celebrate these introductions, ROFFMAN and GIA hold a party Wednesday evening June 13th at their joint showroom, 958 in the Merchandise Mart. All company executives are on hand including Chairman EDWARD AXEL ROFFMAN, President BRIGITTE MILZ and GIA President JOSEPH L. VITAGLIONO.

A five-day all expenses paid London trip for two from Chicago will be given to the lucky Mart goer who wins the June 15 Focus 1 sweepstake in the KIMBALL OFFICE FURNITURE showroom in space 970 in the Mart.

KIMBALL's Focus 1 is a new 14 variation seating program based on a shell posture chair that comes in high and low back versions. Arms vary from fully upholstered to wood capped with fabric; there are armless versions. The base is a five-star shape with a wood cap over metal that matches the radial curve of the arm. Available in fabric or leather, the line, which includes executive, managerial and secretarial models, was designed by Earl Koepke and the KIMBALL design staff. One look and you see the line's posture features.

One stroke of luck and you're off to London.

If you have a friend who belongs to THE ARTS CLUB OF CHICAGO at 109 East Ontario, lunch there at least once during NEOCON. Altogether handsome, spacious, and free of pressure. In the gallery, an exhibition of paintings by Paul Sarkisian will be on view.

DINE, DISCO

A few of Chicago's many excellent restaurants have already been mentioned, and of course meals are taken within the many restaurants in the MART. During NEOCON many participants attend official breakfasts, lunches, and dinners at the MERCHANTS & MANUFACTURERS CLUB, and many un-

official meals in the great variety of restaurants elsewhere in the building, as well as those in the MARTPLAZA HOTEL next door. HENRICI's in the MART offers good food under the same hectic conditions and high decibel count that characterizes the entire building during NEOCON.

At the MARTPLAZA, serenity is not sacrificed to convenience. MAD ANTHONY's, the showlounge in Art Deco style, provides soaring views on three sides with a delicious whiff of decadence injected by the mysterious Deborah Turbeville photo-murals. THE SIGNATURE CLUB gourmet restaurant is elegantly subordinated to the view; the food and service couldn't be better - all this and EXPOCENTER downstairs!



Mies' 860 Lake Shore Drive

Interiors insights

The Chicago Convention & Tourism Bureau's guide is too accurate and inclusive to need repetition here, so we will pause only to mention our personal favorites:

HUGO'S MARKET at the OAK BROOK HYATT HOUSE, 654-8400, live entertainment;

THE WRIGLEY BUILDING RESTAURANT, 944-7600;

ARNE'S, marvelously elegant Art Nouveau/Art Deco setting, dancing, live entertainment, super food, utter chic;

THE BAKERY, 472-6942;

DORO's, 266-1414 North Italian-Continental live entertainment;

neocon highlights

This is not your only chance to win a free trip to Britain however. The WOOL BUREAU's CARPET DEPARTMENT is also having a similar lucky draw, though their prize comes with \$1000 to spend on the trip. If you lose on this, you still get a chance to win one of 50 Pendleton wool shirts. The carpet exhibit is a must with historic items including the British coronation carpet made in 1911 for George V, serving as a background for exact replicas of the Crown Jewels. (They will be guarded by two British Beefeaters.)

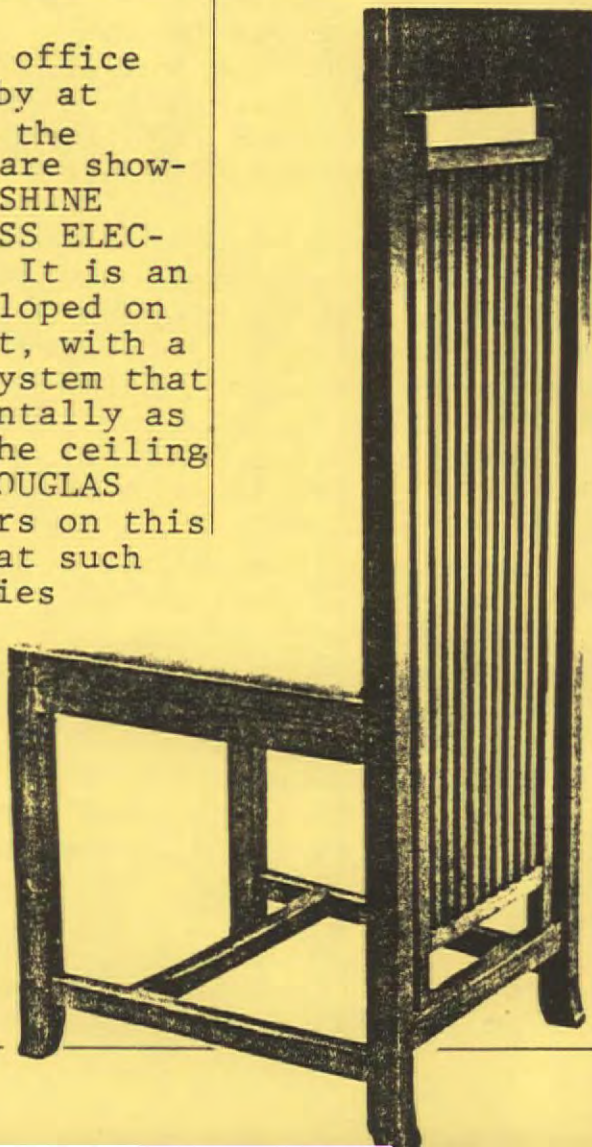
For new light on the office system subject stop by at AMERICAN SEATING 964 the space number. They are showing a brand new SOFTSHINE light made by PEERLESS ELECTRIC of California. It is an ambient fixture developed on a totally new concept, with a sophisticated lens system that spreads light horizontally as well as upwards to the ceiling. PEERLESS President DOUGLAS HERST worked two years on this idea and believes that such indirect light supplies better visibility and a higher comfort level.

Wright chairs

HUGO'S at the HYATT REGENCY O'HARE near the airport. Trees, flowers, and fountain a la John Portman;

CHEZ PAUL, 944-6680, all a la carte lunches and dinners in the Robert Hall McCormick mansion on Rush Street.

And, saving the best for last, DR SHEN'S at 1050 North State, Mezzanine, 440-2322. Richard Himmel designed the beautiful interior, which he filled with works of art. Dr. Shen is an authority on the cuisine of several regions of China. The result is not a meal but an experience.





All-Steel 8000 Series Systems Furniture: New freedom of choice for your office plan.

Consider the possibilities inherent in the 8000 Series. At one extreme, it is a complete system of integrated, modular components which can be combined to create the total office plan.

At the other extreme, 8000 Series components can be introduced into any existing office piece-by-piece, over an extended period of time. The transition will be smooth because Series 8000 components are compatible with conventional free-standing furniture.

As growth, change, or relocation require, Series 8000 com-

ponents can be rearranged quickly and easily to meet new needs.

To learn how smoothly our 8000 Series Systems furniture can meet the present and future needs of your clients, write All-Steel Inc., Aurora, IL 60507.



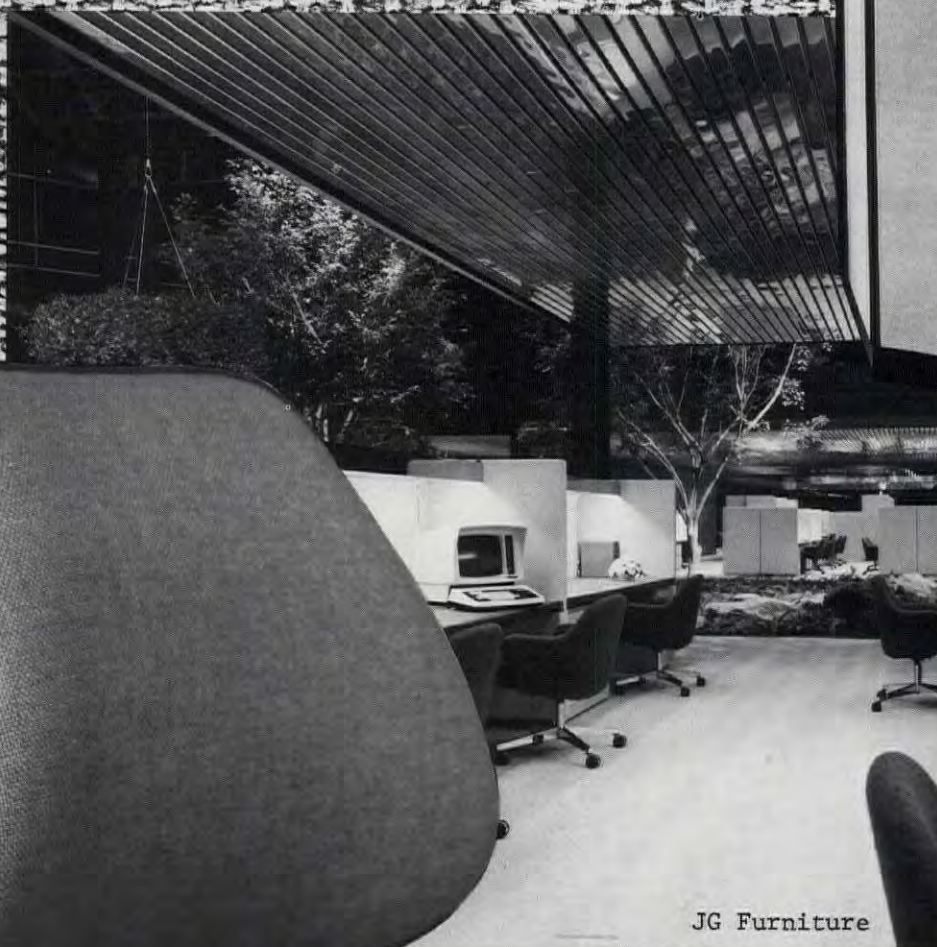
Showrooms in:

New York: 212/752-2610
Aurora: 312/859-2600
Chicago: 312/321-9220
Los Angeles: 213/659-2000
In Canada:
All-Steel Canada Ltd.
Montreal, Toronto

neo con ELEVENTH

Henry Calvin Fabric

American Seating



JG Furniture

ACOUSTICAL PANELS SOAK UP THE SOUND...
CEILING SYSTEMS INTENSIFY LIGHTING

● American Seating (964)
The Open Office Furniture System now incorporates a Tuned Acoustics concept with the unique "Privacy 2" acoustical snap-in/snap-out panel of fabric over multi-density fiberglass. Panel is compatible with power and communication options. A new lighting system will also bow in at NEOCON. circle 200

● JG Furniture (11-118)
UPS/Open Plan System was specified by Roche, Dinke-
loo & Associates for the new John Deere and Company's headquarters extension. Photo is from exhibition at NEOCON of major UPS installations this past year. circle 201

● Henry Calvin Fabrics (6-119)
Fabric specified by the architects for JG Open Plan System acoustical screens at Deere was a blend of 70% Verel, 30% linen, in 54 in. width, natural color. circle 202

● John Stuart (617)
ERO DYNAMIC executive office and secretarial chairs permit adjustment of seat and backrest for height and posture through ERO 15 mechanism. circle 203

John Stuart International

Note:

numbers after firm names refer to showroom space in the Merchandise Mart



This luxurious, subtle stripe is **CASA GRANDE** . . . one of 10 designs (73 colorways) in this collection. All created and styled for today's trends in interior design. **Sample books available.**

Office & factory: 4000 CHEVY CHASE DR., LOS ANGELES 90039
Showrooms: NEW YORK • CLEVELAND • CHICAGO • LOS ANGELES • SAN FRANCISCO • DALLAS

circle 8 on reader service card

Albert
Van Luit & Co.
WALLCOVERINGS
eminence
COLLECTION
STRIPES

The simple open office planning

Six good reasons it's easier to design with our system.

1 Westinghouse gives you "true grid."

Plan an open office with Westinghouse ASD, and you never have to worry about losing or gaining linear dimension.

Because the Westinghouse ASD Open Office System is designed to keep you on grid. Which lets you design faster. With greater flexibility.

What makes this possible is our patented round post—the only connection device in the entire system. Since the dimensions of the post are included in the linear widths of the components, you can forget about it when you plan. Your layout never "creeps." The post also gives you greater flexibility in planning componentry within work stations and better overall use of space.

2 We've got components in more sizes. So you've got more options.

The Westinghouse ASD Open Office System offers a broader range of components than any other system on the market.

You can choose from a wide selection of panels, panel widths and heights; a greater variety of cabinets, drawers and work surfaces; and more types of storage units. There's virtually no office function we haven't thought of accommodating. But in those rare instances when



you don't find the component you need to solve a special problem, we work with you to find the solution.

And talk about choice: we also offer you three basic surface materials that you can specify in four basic panel constructions to meet any design need—for color and texture, for ease of maintenance, to meet fire requirements and control sound.

3 We've put the resources of a \$6 billion corporation into the development of our system.

When you recommend Westinghouse ASD to your client, you'll be recommending more than a system of furnishings. Because in creating the Westinghouse ASD Open Office, we drew upon the strengths of the entire Westinghouse

organization: technical and scientific contributions from the Westinghouse Research and Development Center as well as expert help from our specialists in human sciences,

power distribution, lighting and HVAC systems.

Nobody else in the office furniture industry can offer this kind of backup.



solution to Westinghouse ASD.



4 We've got a team of architect/designers on call to consult with as you need them.

We'll be glad to show how the Westinghouse ASD System can help you meet your client's goals, and we'll work with you on the problems that need special attention. The point is, we have the people, the experience and talent to help with any installation.

5 We've got a chair group unlike any you've seen. You'll want to take a good look at our chairs — the colors, the fabrics, the special designs, the satisfying lines.

Just as important, you'll want to see how comfortable they are to sit in. That's because we design chairs for people, not jobs. We believe that since people come in different sizes, so should chairs. That's why you can order our chairs with the controls and adjustments the user needs and colors and designs to suit their individual tastes.



6 We've got a special tool to help speed your planning.



The Westinghouse ASD Open Office Planning Guide. It's unique in the business because it leads you through the open office planning process step by step, and includes information on all the ways our open office can help you trim costs for your client.

Think about all that the Westinghouse ASD Open Office System has to offer:

Total flexibility and simplicity of planning for you.

Space savings, energy savings, ease of rearrangement and productivity for your client.

Westinghouse puts it all together. Beautifully.

For complete information on the Westinghouse ASD Open Office System, write: Westinghouse Architectural Systems Division, 4300 36th Street, S.E., Grand Rapids MI 49508. Or in the continental United States, call toll free **800/821-7700** (in Missouri, 800/892-7655). In Canada, call collect 416/362-7796. In Geneva, Telex Westeast 27871.



Westinghouse Open Office System

Making more people more productive in less space at lower cost.

circle 9 on reader service card

ARTICULATED PANELS SHAPE THE WORKSTATION...
CARRY POWER AND COMMUNICATION LINES

Herman Miller

Boris Kroll



● **Boris Kroll (918A)**
Background fabric is Facade I, newly developed for work stations in open office planning. The new tweed is a blend of heathered yarns (71% Verel, 23% wool, 6% nylon) in 72 in. width. circle 204

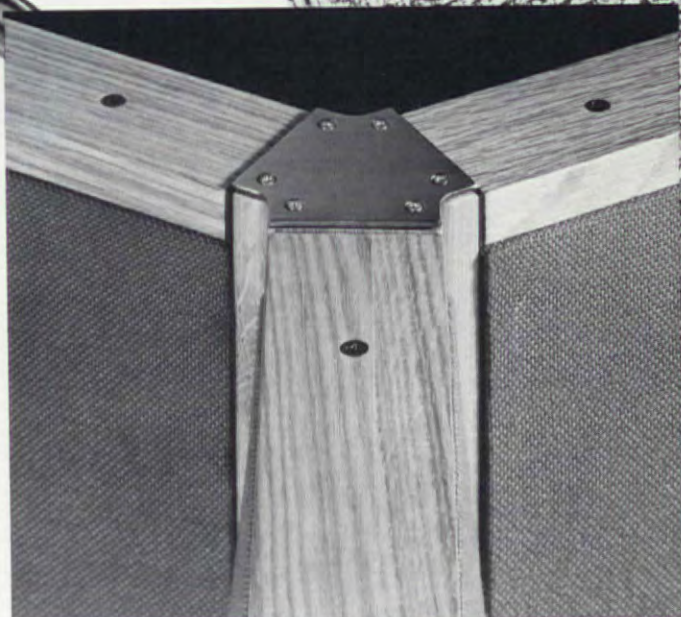
● **Techniques In Wood (996)**
New system of stainless steel plates to connect open office landscape acoustical screens permits many configurations -- from straight and curved to "X" and "J" shapes. circle 205

● **Harvey Propper (638)**
The Aspen chair presents a slender profile and adapts to sitter's posture through design by Harvey Propper and Charles Keane. Several versions suit different areas in open office planning. circle 206

● **Herman Miller (920)**
New Energy Distribution componentry now allows electrical power to be supplied and distributed efficiently to work areas, and communication wires and cables to be managed and controlled in Action Office (R) workstations. circle 207

Harvey Propper

**neo
con
ELEVEN**



Note: numbers after firm names refer to showroom space in the Merchandise Mart

Techniques In Wood

We're putting a lot besides attache' cases into today's office.

The 2500 Series of reception room furniture
by Samsonite.®



Samsonite®

Write or call for our catalog: Mr. Werner Forsberg, Samsonite Corporation, Route 1,
Samsonite Boulevard, Murfreesboro, Tennessee 37130. (615) 893-0300.

circle 10 on reader service card

Hiebert

MIX OR MATCH FABRIC PATTERN AND TEXTURE INTEGRATE THE LANDSCAPE

● **Hiebert (1144)**
IPA (Interpanel Acoustic) System provides innumerable configurations. For use with task or ambient lighting. Wood selection is oak or walnut. Super Steno Station illustrated requires 40½ sq. ft. of space. Panels, 66 in. H, have acoustic upholstery on both sides. Fabric (appearing in background at top of the page) is Hiebert's new "Panel Flannel" screen fabric, a wool/polyester blend in light or dark gray.
circle 208

● **Madison (1166)**
"Ronoak" conference chair is given a touch of class and extra strength through steam bent oak parts and mitered joints.
circle 209

● **Cole (1148)**
This noted business furniture manufacturer enters open office planning with its DIVIDE (TM) Panel System 1001, composed of many heights and widths for custom configurations. Fabric-covered inserts are made with or without acoustic properties. Easy fastening of pre-assembled panels via "hook and ring."
circle 210

Hiebert

**neo
con
ELEVEN**

Madison Furniture

Cole

Note: numbers after firm names refer to showroom space in the Merchandise Mart



What's New?

FORMICA® brand products in an open office system by Discovery Concepts, Inc. A smart collection of desks, work stations and wall storage units designed to function together or individually for maximum efficiency... today as well as tomorrow. Because all pieces are modular and integrated for compatibility.

Discovery Concepts chose FORMICA® brand products in White (949), Brown (877) and Brushed Chrome (765) to execute this unique combination of exquisite design and superior craftsmanship. FORMICA® brand products are perfect for contract furnishings and casework. They provide all the benefits that have made Formica Corporation the leader in laminate design, quality and innovation.

To see what else is new, write us for your free subscription to FORMICA TODAY. Excite your imagination with the unique and beautiful things being created using FORMICA® brand products. Write to: Formica Corporation, Advertising Services Department T, Wayne, N.J. 07470.



What's Next!

FORMICA® is a registered trademark of Formica Corporation. Formica Corporation, subsidiary of American Cyanamid Company, Wayne, NJ 07470

circle 11 on reader service card



JG/Upholstered Panel System/John Deere

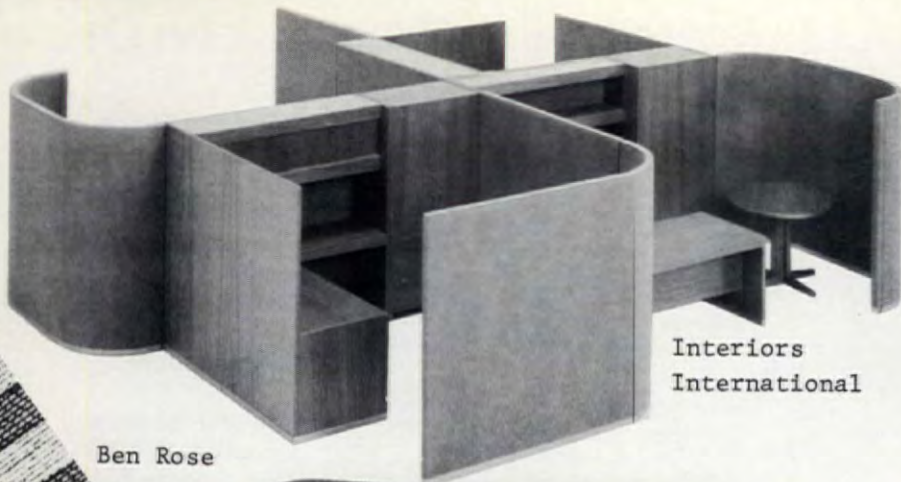
Natural light from this interior atrium is free. JG/UPS, designed by Dave Woods, with integrated task/ambient illumination is economical. An effective combination for a brighter future.

Request our project report on JG/UPS at John Deere's new West Office Building.

JG Furniture
A Division of
Burlington Industries
Quakertown
Pennsylvania 18951
215 536 7343

circle 12 on reader service card





Ben Rose

Interiors
International



IKD (Domore)



Lehigh-Leopold



Croydon

WORKSTATIONS TO WRAP AROUND INDIVIDUAL REQUIREMENT

● Croydon Furniture (1038)

The Croydon Integrated System (C.I.S.) complements architecture and interior design through its wood, fabric, and colorful enamel melamine laminate systems. Panel frames and hardware add accent color. circle 211

● IKD Corporation (1194)

Triton II furniture system in oiled oak was specified by Cannell and Chaffin's Denver office for interiors of the Chatfield Bank for its "warmth and adaptability to specific work functions." circle 212

Lehigh-Leopold (1147)

Office chair, from new seating line by Canadian industrial designer Robert Whalen. Light weight derives from cast aluminum arms and base and molded polyurethane over hardwood core seat and back. Zippered slipcovers. circle 213

● Interiors International (934)

Kuypers Series numbers over 100 interrelated components in 12 standard woods, with task or ambient lighting. Screen and seating fabric can be matched. Series of models at NEOCON allow visitors to do their own arrangements. circle 214

● Ben Rose (6828 N. Clark)

Background fabric is "San Pedro," printed on Key Tonoro of 70% Verel, 11% rayon, 19% flax, for use on open office screens. circle 215

Note: numbers after firm names refer to showroom space in the Merchandise Mart

NEOCON continued on page 32



interiors international limited

seating division

circle 13 on reader service card

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Chicago (312) 644-1551
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Designed by Fuller Robinson . . . Xception 2 is available in White Oak, Walnut and English Brown Oak



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CANADA . . . CALGARY (403) 275-1142 • MONTREAL (514) 861-8555 • TORONTO (416) 363-2047 • VANCOUVER (604) 689-8771

EXHIBITING AT NEOCON INTERNATIONAL—EXPOCENTER—CHICAGO

circle 14 on reader service card

THE CORRIDOR SOLUTION

We couldn't help but notice that most corridors are 8 feet wide. So we make our beautiful Flor-Ever[®] sheet vinyl flooring 9 feet wide. And look-no seams!



THE ALTERNATIVES

Any way you look at it, the 6' alternative to our 9' commercial vinyl produces unnecessary seams.

The Congoleum[®] corridor solution saves installation time and money, too. Furthermore, maintenance is minimal. Our

commercial grade Congoleum sheet vinyl has a tough, non-porous wear-layer that usually needs nothing but damp mopping or buffing to keep it looking new for years.

The real workhorse of our commercial line is called *Flor-Ever* which is engineered for durability at an extremely competitive price, making it the best value on the market. Also, *Flor-Ever* is styled and colored to meet your design needs.

In addition to our efficient 9' designs, all Congoleum commercial vinyl comes in 12' widths, too. So for every corridor or floor you specify, you'll find we have a beautiful solution.

For further information, call a Congoleum flooring contractor. Sweet's Toll-Free Buy Line (800) 447-1980, or write Contract Sales Mgr., Congoleum Corp., 195 Belgrove Drive, Kearny, NJ 07032.

Congoleum

THE COMPANY OF FIRSTS

First printed felt based flooring 1906 • First inlaid vinyl sheet flooring 1948 • First 12' rotogravure vinyl flooring 1957 • First chemical embossing 1963 • First family of no-wax floors 1968 • First 15' vinyl flooring 1974 • First Chromabond system 1978 •

circle 15 on reader service card



Conwed



All-Steel

● **All-Steel (1177)**

Free-standing and modular components comprise the open-ended 8000 Series System. Panels can be acoustical on one or both sides, or combined with metal or laminate. Hang-on desks, cantilivered work surfaces and other components attach easily with minimal tools. circle 216

● **Conwed (929)**

The Instant Office fits around standard size desks to give immediate visual privacy and sound control with acoustical screens, hang-on storage components, and task lighting. circle 217

● **Kinetics (903)**

The 100 Series of posture-back office seating and stools offers choice of eight models in chrome, or 12 brilliant Kinetics Kinkote colors. circle 218

● **Haworth (976)**

TriCircuit ERA-1 (R) panels simultaneously power convenience outlets, special equipment, and lighting in a number of workstations or receptacles. Hinged covers on panel raceway allow positioning according to need, and conversion from original ERA-1 to a new three-circuit switching device. circle 219

● **Gilford Incorporated (Prouty Designs, 444 N. La Salle)**

"Side-by-Side" casements in natural shades are 100% Belgian linen or blends with spun rayon. circle 220

POROUS FABRICS AND ACOUSTICAL INNER CORE KEEP DECIBELS DOWN

neo con ELEVEN



Kinetics

Gilford

Note: numbers after firm names refer to showroom space in the Merchandise Mart

New ACOUSTONE® in bold dramatic textures

ceiling tile and panels



A



B



C



D

...and color clear through!



Now, America's prestige ceilings won't chip and tell when accidentally scraped by tools or ladders. That's because the color runs all the way through today's ACOUSTONE tile and panels; practically eliminates the need for touch-up work. ACOUSTONE combines sound-soaking function with the ultimate in aesthetics.

Natural earthtones include Pumice, Clay Gray, Ivory and Sandstone in patterns shown above. Also contemporary colors in a wide selection of distinctive textures.

■ See your U.S.G. representative. Or write to us for specifics at 101 S. Wacker Dr., Chicago, Ill. 60606, Dept. 169.

A. BUTTE pattern. Bold look. Random-spaced smooth surfaces add emphasis to deep fissures.

B. BOULDER pattern. Coarsest surface in acoustical ceilings for massive interiors.

C. GLACIER pattern. Rich texture is reminiscent of job-applied "wet" construction.

D. SEACREST pattern. Rough, almost non-directional texture adds design excitement.

UNITED STATES GYPSUM
BUILDING AMERICA

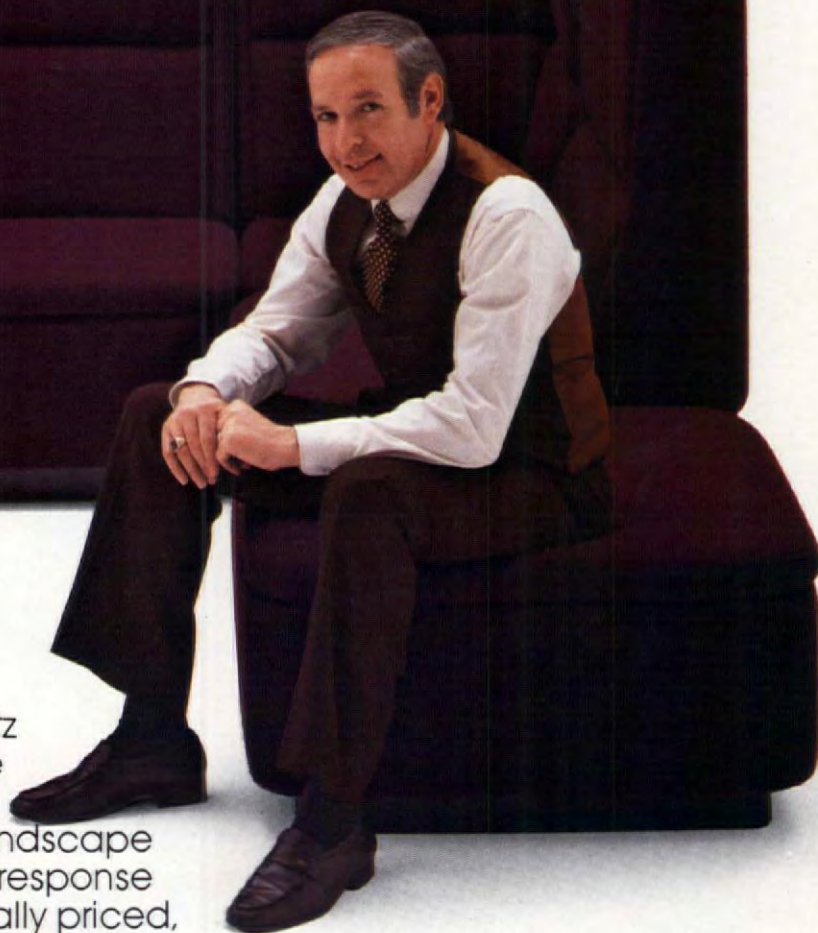
circle 16 on reader service card

Rethink Thonet



We did.

"We wanted to create a new lounge system for landscaping interior spaces. The basic rounded form of the interior tubing shell was the starting point for our modular configuration."



Designed by Bob Aronowitz and Bernard Katzanek, the partners of Robert Bernard Associates, the Lounge Landscape System was developed in response to the need for economically priced, sturdily engineered modular seating.

Using fiberboard interior laminations instead of the more conventional solid urethane slabs, the system offers a rugged form of seating not limited in cover selection and easily reupholstered. The high back units can separate a space into private areas whereas the lounge height groups create continuous patterns. All units can be used singly or joined in linear, serpentine or angled landscape groupings.

Design patents pending



Thonet

491 East Princess St. POBox 1587 York, PA 17405 (717) 845-6666

**New Casual
Canyon Chair* by
Gold Medal**

Solid hardwoods.
Natural canvas on
clear or Danish walnut
oil stain finish.
Swivel back for
lounge-chair comfort.
Folding frame.



*winner of the ASID
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Everything about our furniture is casual, except the way we make it.



ScreenOne.™ Unique construction. Exquisite design.

ScreenOne. It's the most advanced screen on the market today.

Sewn polyester and nylon velvet fabrics are available in 40 colors and ten Schemetric™ patterns. 13 different sizes, straight and curved. Three popular heights. Six trim options. And an NRC of .90, and STC of 24, plus a Class A fire rating.

Specify the ultimate in design flexibility. Specify ScreenOne. Write Vogel-Peterson, Elmhurst, IL 60126. Telephone (312) 279-7123. See ScreenOne at the Merchandise Mart, Chicago, or at leading office furniture dealers.

circle 18 on reader service card

VOGELPETERSON




Take a hard look at new soft Naugahyde®.

See those deep, lush tufts and folds over there?

The gentle curves?

Those are the things that say "sink-into luxury" long before you even touch new Status. That tell you this is the very softest Naugahyde® vinyl fabric we've ever designed for the contract market.

So soft in fact, that now you can do the things you've always wanted to do with Naugahyde fabrics. Like wrap a curving arm. Pull it into rows of elegant tufts. Let it flow over executive suite sofas, plush foyer chairs. And watch it follow every line just as smoothly as you can imagine.

The secret? A FOSSTRETCH® backing of spun polyester—giving more suppleness, more pliability than a woven backing could ever hope for.

And look at that finish. Soft again. Quiet. Exquisitely dull. With a waxy-rich hand. All thanks to a slip-thin top coating of urethane.

Yet Status holds its own in the heaviest of traffic areas. With superior durability, tear and soil resistance.

We've even focused on restrictions of the most stringent fire codes. So you know safety has been built right in.

Finally, colors. From Oyster to Cinnamon, Sun Gold to Charcoal, they're beautiful. And 29 in all.

But, one look (and one touch) is worth more than millions of words. So ask your Uniroyal Representative for samples of Status. Just call. Or write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

We help you do it with style.

neo con ELEVEN

Gunlocke

CURVES AND PADDING
SOFTEN THE LANDSCAPE OF
WOOD AND METAL SYSTEMS

Thonet

Harter

● Gunlocke (11-114)

The Delta Oak Environmental System (DOES) was specified by architects Perkins & Will for the new offices of Sperry and Hutchinson Residential Wood Furniture Group in High Point, NC. Acousticord (50% mohair, 50% synthetics) fabric-covered panels also act as bulletin boards. New DOES features at NEOCON are development of internal wiring and task/ambient lighting; additional work surfaces and components.
circle 221

● Thonet (11-100)

Petitt Ply Chairs, in arm chair and side chair models, comfortably seat visitors in open plan offices. Oak veneer molded plywood frame; molded urethane over structural plastic seat and back inner shells, with choice of upholstery.
circle 222

● Harter (1129)

With efficiency, this company moves on to the architectural HARTER/Wall that encompasses or replaces existing furnishings. Hardware is hidden, aluminum frames lightweight, and panels are acoustical on both sides under 100% polyester fabric in choice of muted colors.
circle 223

● Karl Mann (633)

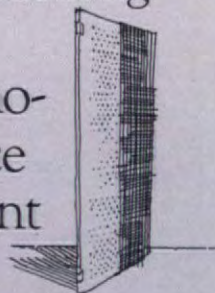
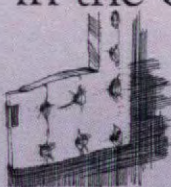
"Check List" background fabric, at top of the page, is 60% Belgian Linen, 40% cotton, in 48 in. width.
circle 224

Karl Mann

Underneath the fabric covering lies an engineered masterpiece of acoustical accomplishment.

No open office system is complete without privacy. American Seating understands this. They've designed an acoustical panel that is functionally superior in absorbing sound...Privacy 2.

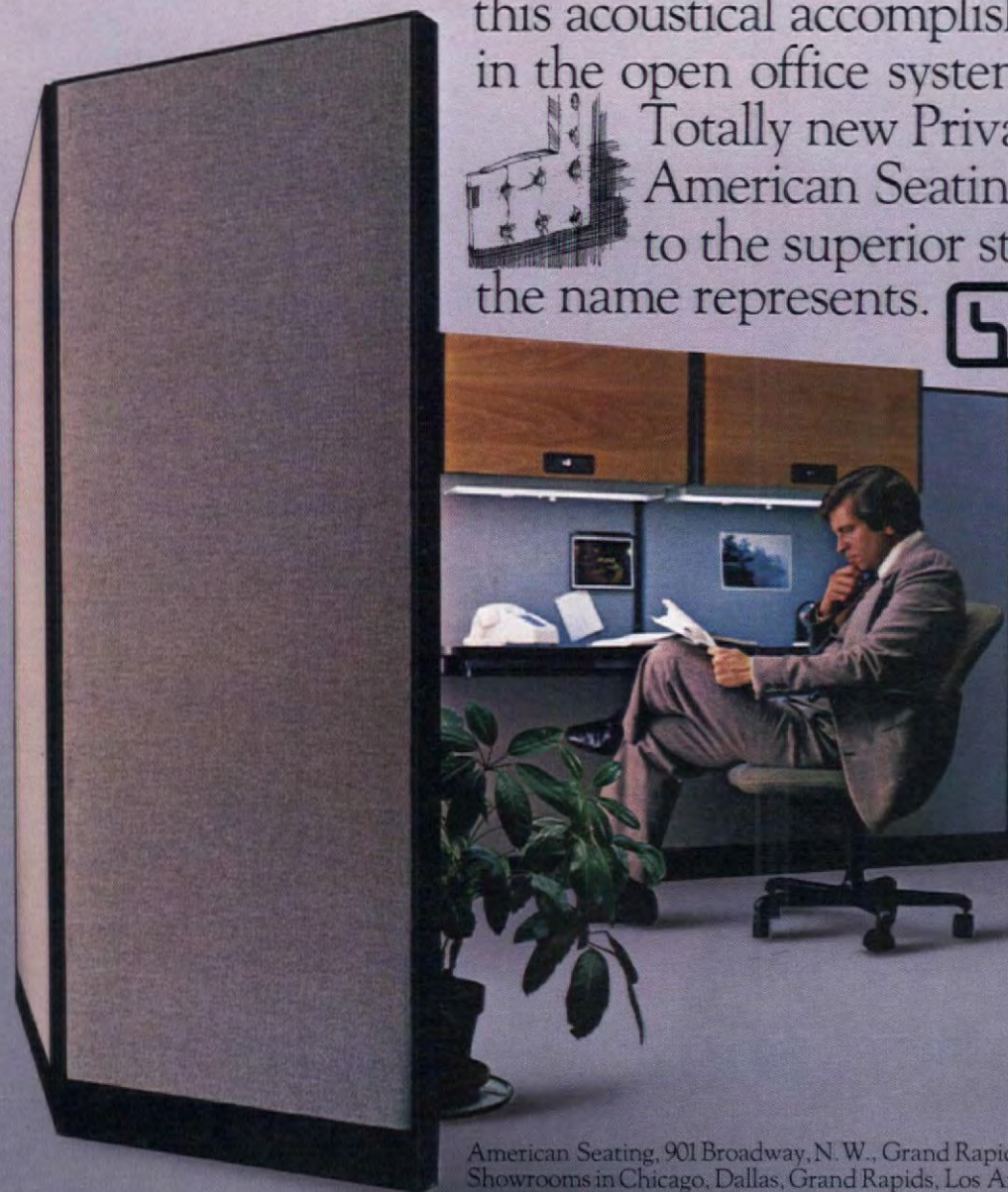
Only at American Seating could such technological expertise and traditional excellence produce this acoustical accomplishment in the open office system.



Totally new Privacy 2...from American Seating, committed to the superior standards the name represents.



**American
Seating**



American Seating, 901 Broadway, N. W., Grand Rapids, Mich 49504 (616) 456-0395
Showrooms in Chicago, Dallas, Grand Rapids, Los Angeles, New York, and San Jose.

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Allied Chemical introduces
Noble
NaturaLuster...TM



with the enduring elegance of Anso-x[®] nylon.

NaturaLuster brings the classic look of wool to the commercial carpet market, in sturdy, easy care nylon.

NaturaLuster is the newest of ANSO-X commercial grade fibers, with the closest-to-wool look available in nylon. The attractively natural luster of fine wool — at much less than the cost of wool, but with the superior durability of nylon — and featuring the special depth and richness of color that sets all ANSO-X yarns apart.

NaturaLuster advances the scope and versatility of commercial carpet a giant step ahead, by combining the beauty of wool with the superior performance of ANSO-X nylon, the most durable carpet fiber available. Stubborn resistance to dirt, stains, and soiling. Remarkable resilience. And easy maintenance.

NaturaLuster is yet another facet of Fashionnation. A revolutionary new movement in floor design, brought to you by Allied Chemical and the leading manufacturers of commercial carpet.

But the real beauty of ANSO-X is that all commercial carpets made with ANSO-X nylon

are engineered for superior performance.

- ANSO-X "reduced soiling" fibers for outstanding appearance retention.
- Permanent static control.
- Rigorous performance tests, including a 100,000 tread floor test for every cut-pile style.
- The strongest wear and static guarantees in the industry; a lifetime anti-shock guarantee as well as free replacement if any portion of the carpet wears more than 10% in 5 years. That's the Allied Chemical Guaranteeth[™]... the Guarantee with teeth.

NaturaLuster for the look of wool. The toughness of nylon. And for everything else you specify carpet for. Available in posh plushes, tasteful tweeds and prestigious patterns.

Come . . . join the revolution . . . it's getting under way at all the best mills.

Ask your Carpet Resource or contact Allied Chemical Corporation, Commercial Carpet Specialist, 1411 Broadway, New York, NY 10018, (212) 391-5079

ANSO-X means enduring elegance



NaturaLuster[™]

circle 21 on reader service card



Brickel

neo con ELEVEN

● **Brickel Associates (954)**
Iona cloth, designed by Ward Bennett, is a soft and exquisitely colored fabric of 100% cotton chenille, yet it withstands rigorous testing to earn a "heavy duty contract use" rating. Thirteen yarn-dyed colors.
circle 225

● **Howard Miller (1277)**
Clock (#622-561) is designed for mounting on panel or desk in open office systems. It has a white injection molded case, black bracket and face, shatterproof crystal, and quartz battery movement.
circle 226

● **Robert Long (621)**
Cord-hung pendant hood series designed by Stuart Barnes is adaptation of a classic industrial light fixture. Select from four diameter sizes and a wide range of finishes. Distributed by Metropolitan Furniture.
circle 227

Robert Long



Howard Miller



Note: numbers after firm names refer to showroom space in the Merchandise Mart

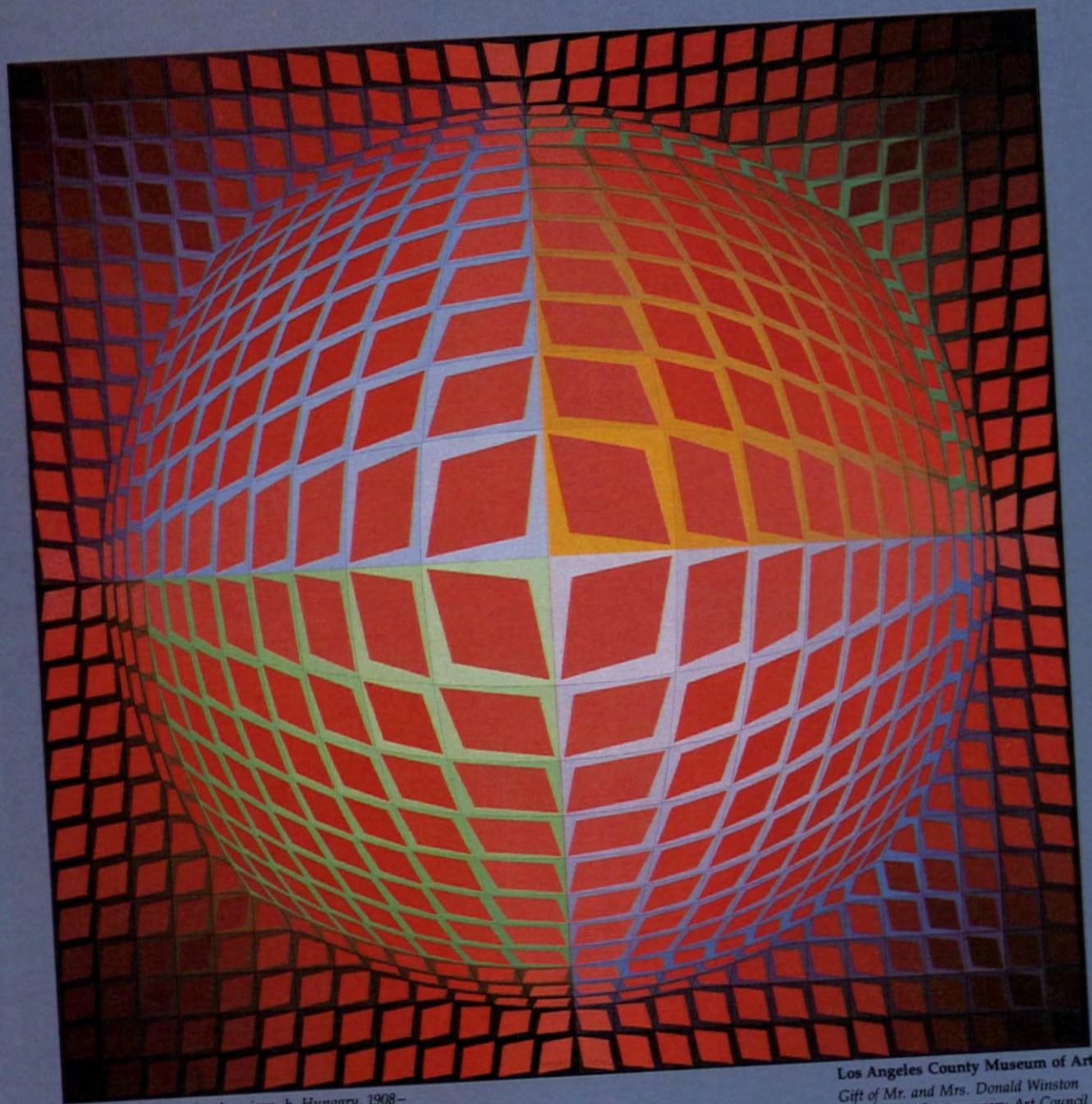


A distinctive addition to R-Way's Greenfield Collection — impeccable detail — outstanding craftsmanship — finest materials — combined to reflect the confidence of the executives who have reached their mark.

R-WAY

Showrooms: New York, Chicago, Atlanta, Seattle, Minneapolis
R-WAY FURNITURE COMPANY, SHEBOYGAN, WISCONSIN (414) 457-4833

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Artist: Victor Vasarely, American, b. Hungary, 1908—
Title: VEGA-KONTASH-VA

Los Angeles County Museum of Art
Gift of Mr. and Mrs. Donald Winston
through the Contemporary Art Council

For Those Who Know The Difference

*To the discerning eye, there is no substitute for a true original.
A Vasarely painting. A Cartier diamond. Or a Gucci design.*

*Like the masters, Hollytex Carpet Mills, Inc., artistically
blends color, form and texture to create a vivid new
experience in commercial carpet design... Wedgewood.*

*Rich wool-like luster with a clarity of color found only in unique
Anso-X Naturaluster™ nylon fibers. A spectrum of hues from
subtle earth tones and delicate pastels to bold electric brights.*

*The matchless beauty and lasting value of a wear-resistant,
durable Anso-X business carpet is guaranteed in writing
for your enjoyment today... and tomorrow.*

So explore a new dimension in living environments.

Wedgewood Carpet by Hollytex. An Original.



Naturaluster™

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circle 23 on reader service card



● Steelcase (1032)
NEOCON XI visitors will find chair lines in monochromatic color combinations. In response to needs of the design world, Steelcase is now offering its major chair lines in a choice of three coordinated neutral colors for bases, frame finishes, outer shells, and upholstery materials. Sectional seating from the new 441 Series is shown.
circle 228

● Lighting Associates (1253)
"The Lamps," originally designed by C.J. Jucker in 1923-24 at the Bauhaus, are exclusive imports from Italy, obtainable in desk and floor models.
circle 229

● Intrex (Milo Bloch 415 N. La Salle)
Designer Paul Mayén has brought out a new floor lamp, standing slim and 72 ins. tall, with a 3 in. diameter. Plastic diffuser runs length of illuminated opening. Use fluorescent or incandescent tubular bulbs on dimmer control.
circle 230

● David and Dash (6-113)
Among new fabrics being introduced at NEOCON is "Omnibus," a 100% cotton drapery or upholstery fabric in 54 in. width and a ravishing range of 34 colorways.
circle 231

Intrex

Steelcase

Lighting Associates

David and Dash

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Collectors' Showroom

EXHIBITORS BUILDING
325 NORTH WELLS

● Richard W. Muller
(2 south)

Specializing in unusual textiles, Muller has developed his own "Nautishade" that can act as a window shade, divider, or wall covering. Custom made of canvas or other fabric in 24 to 84 in. widths, or railroaded. Reef points may be in same or contrasting colors.
circle 232

Richard Muller

● Peter Buckstaff
(2 north)

This visitor's chair from Bright Chair Company may be specified in open arm and fully upholstered models. Buckstaff represents a dozen furniture firms.
circle 233

● Harbor Benedetti
(2 north)

Another firm represented by Buckstaff. The table illustrated, with its round top of fine wood veneers in precision pattern, is from the Contemporary Collection. Choice of size, finish, and base design.
circle 234

Harbor Benedetti

● Collectors' Showroom
(5 north)

This showroom specializes in paintings, sculpture, weavings, tapestries, ceramics, and other art forms. Sculpture shown is "Spectre," a welded steel piece by Ed McCullough.
circle 235

Peter Buckstaff



PREVENTIVE MEDICINE

Atlanta's St. Joseph's Hospital pre-scribed a sure remedy for its cold bare floors: a Zeflon 500™ Solution Dyed Nylon carpet that looks like wool, hides soil, controls static and has a long life expectancy.

Badische Corporation's new high-performing Zeflon 500 Solution Dyed Nylon heather is the only BCF nylon that imparts the soft luster and color clarity of wool to contract commercial carpets. Because the fiber is solution dyed, it produces exceptional color uniformity as well, eliminating side-to-side color matching problems—a big plus in large installations such as this one of 12,000 square yards.

The hospital carpet shown here has been tested and Performance Certified by Badische Corporation for extra-heavy traffic use. It has a unique soil hiding property and is treated with a special soil retardant finish for easy cleaning. Even difficult hospital stains can be removed, for Zeflon 500 is not harmed by harsh cleaning agents.

The carpet also carries the Zefstat® anti-static warranty for the life of the carpet and the Zefwear® 5-year durable carpet warranty.

Carpets of Zeflon 500, as well as contract commercial carpets made of other Badische yarns and blends, are available in a wide selection of styles. See them in our Carpet Selection and Specifications Guide. For your copy, call or write Badische Corporation, Contract Carpet Consultants Service, CREATE® Center, Williamsburg, VA 23185, (804) 887-6573.

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In Chicago, the Shaw-Walker Building is just four blocks south of the Merchandise Mart, at the corner of Washington and Franklin.

Circle No. 150 on the Reader Service Card for detailed product information, and a special NEOCON invitation to Shaw-Walker's 80th anniversary celebration.

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letters

● Helping Hand

There are three areas that I feel need attention in interior design education (Backtalk, February 1979 INTERIORS): "people" skills, communication skills and marketing. Design business is not just sitting at a drafting table. It is important to have good interpersonal skills, to be able to relate on a personable level with people. Without communication no idea can emerge as a reality. Communication is extremely important both to understanding the clients' needs and to communicate design solutions to the client.

Marketing of skills is an important concern. Designers who are able to sell themselves and their skills are the ones who will rise to the top the most quickly. Developing a marketing strategy oriented to the user is vitally important.

We have used interns at numerous times in the past, at least one per year, and have found it to be a mutually positive experience. It gave the student the opportunity to see what design work is really like, to observe projects in process and to learn more about resource information. In my experience, the interns did not know much, if anything, about resource materials and products and had little or no experience in dealing directly with a client and resolving problems on the job. They felt very insecure in developing design concepts.

We will continue to use interns as we believe in contributing to the education process and have found that it is helpful to us. Although I have heard people say that it takes too much time to train them, of all the interns we have had experience with, we have not felt that to be the case.

Pamela Johnson,
Interior Design Consultants, Minneapolis, MN.

● Applause . . .

I am thrilled with Pilar Viladas' text on Conran's (May '79 issue), and if this is an example of what we can expect in INTERIORS I can't wait for all the other stories you will be covering.

Edith Siroto
New York

Your April editorial is very much appreciated. After two years of despair, it is thrilling and pleasing and exciting to realize that "Buildings Reborn: New Uses, Old Places" is now going to 60 cities, with 48 on the waiting list (with local BR committees developing in many of the localities).

Barbaralee Diamonstein
New York

● MOMA on Tour

William Ellis's provocative article on MOMA's **Transformations in Architecture** inspired me to take another look at the show—only to discover that the exhibition was on tour. I am sure readers across the country—and Canada—would like to know how they can catch up with it. Here's the program:

December 19, 1979 to January 27, 1980 Cleveland Museum of Art, Cleveland, Ohio

February 23, 1980 to April 27, 1980 Art Gallery of Ontario, Toronto, Canada

George Cserna
New York

● Speak out! Write to INTERIORS,

1515 Broadway, New York, NY 10036

the new "J"

This newest screen shape from TIW offers new open office design possibilities. The nook created by the end curve of the "J" is ideal for a chair or plant. Provides more privacy and good sound control. NRC .85.

The new "J" is a perfect partner to the other acoustical screens in the TIW Beta series. And you have your choice: oak or walnut trim, welted fabric trim; open or closed base; satin chrome, black or mirror chrome feet; many fabric colors.

New catalog. For more information on the new "J" Screen and other acoustical products for the open office from TIW, write for the new free catalog to: TIW Industries, Inc., P.O. Box 594, Rochester, New York 14602. Or call 800-828-5880 (in New York State call collect 716-328-3800).



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There's a wide choice of color combinations in this new yarn system. It's ideal for offices, schools, motels, and health-care facilities. If you see things differently, take a look at hard-wearing, heather-look carpets of Herculon.

Write these mills for samples. Ask for "Heather-look" Herculon:

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J & J Industries, Inc., Box 1287, Dalton, Ga. 30720
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Normandy Carpets, Inc., Box 1776, Dalton, Ga. 30720
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Or for more information, write: Hercules Incorporated, Room 403,
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hot items

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plus a showroom that's tripled in size

Hunter's 1903 Old Tyme Ceiling Fans remain basically unchanged, but offer a number of variations, including the new chestnut-brown/brass fans. Requests have indicated designers' need for the color combination of solid chestnut-brown and solid brass motor colors with the top motor section in brown and the vented base casting in brass. The energy-saving breeze-maker shown is in a 52 in. size and has cane-insert blades.

circle 238

GE's "Circulite" saves energy and turns an ordinary incandescent fixture into a fluorescent in seconds. The two parts—a screw base and circular light—mate to make an assembly that uses 44 watts to produce as much light as a 100 watt household bulb; and, the lamp outlasts 10 standard 100-watt bulbs. Of special interest in hotel/motel installations, payback comes in about two years. It's theft-proof, too.

circle 237

showroom

Selling all the angles

The pace at Pace never slowed when the showroom in Chicago's Merchandise Mart underwent construction that more than tripled the space. Furthermore, designers were able to "super-vise" the work through a transparent "dust wall." Pace's own Denise Marchand, head of the design department, designed the entire project, praising the Mart for the way the Mart people cooperated, programming day-to-day operations smoothly and efficiently.

Striking design elements in the completed interior are large graphics, clearly visible from a distance . . . a tiled floor set diagonally that activates the micro systematized glass door . . . angled inner walls to direct traffic flow and add more background space for display . . . perimeter walls faced in brown felt . . . platforms with recessed lighting. Ms. Marchand's concept was based on "simplicity of angles and lighting that would not compete with the sinuous textures and sophisticated shapes of the Pace Collection."

Wall felt: Wolf-Gordon
Floor tile: Country Floors
Carpet: Stratton
Track lighting: Halo
Glass: PPG, installed
by La Salle Glass
Entrance door: Horton Automatic
Photography by Darwin Davidson





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For additional information: **Belgian Linen Association**, 280 Madison Avenue, New York, N.Y. 10016. 212/685-0424

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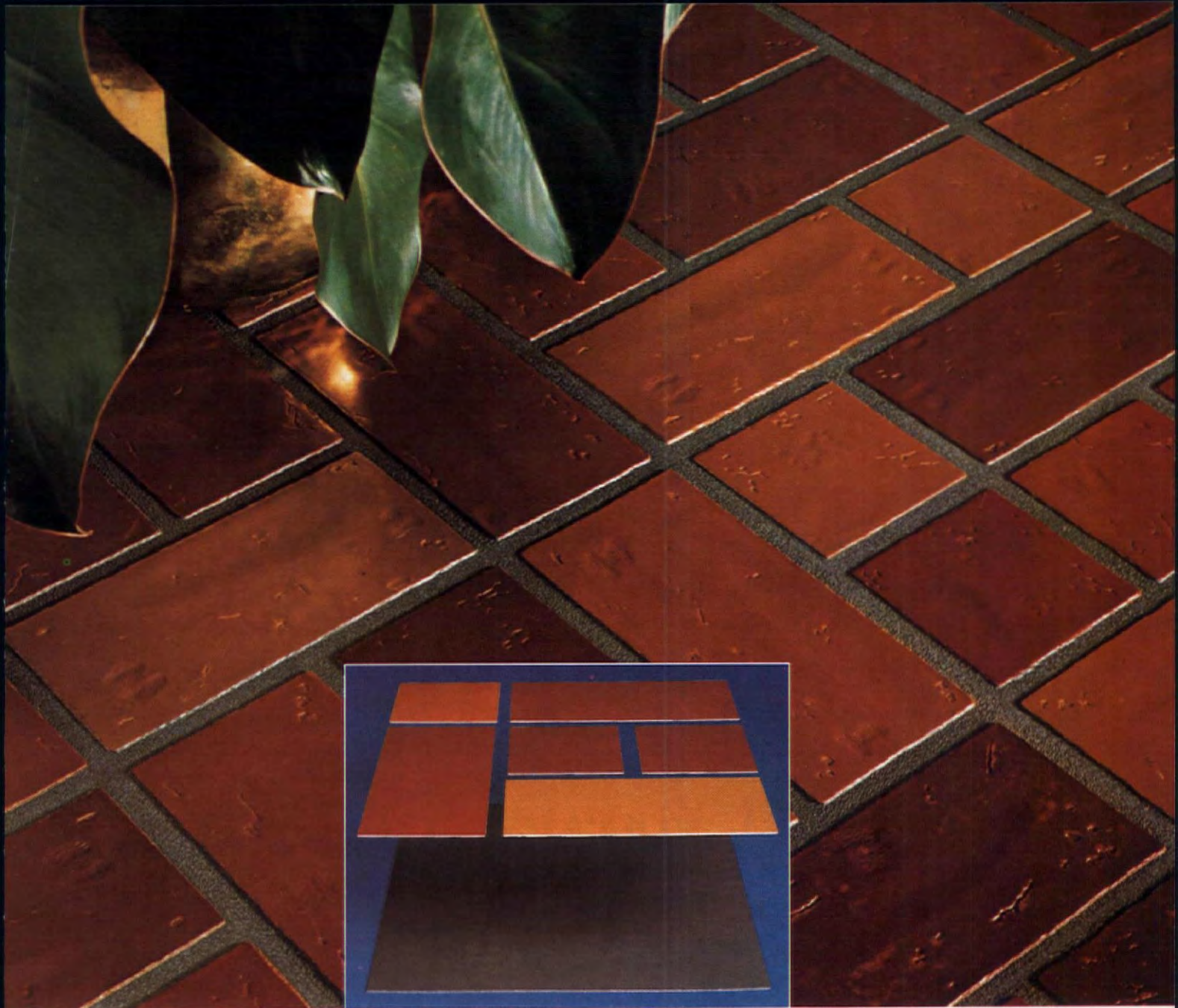
Our Showroom



Our Factory

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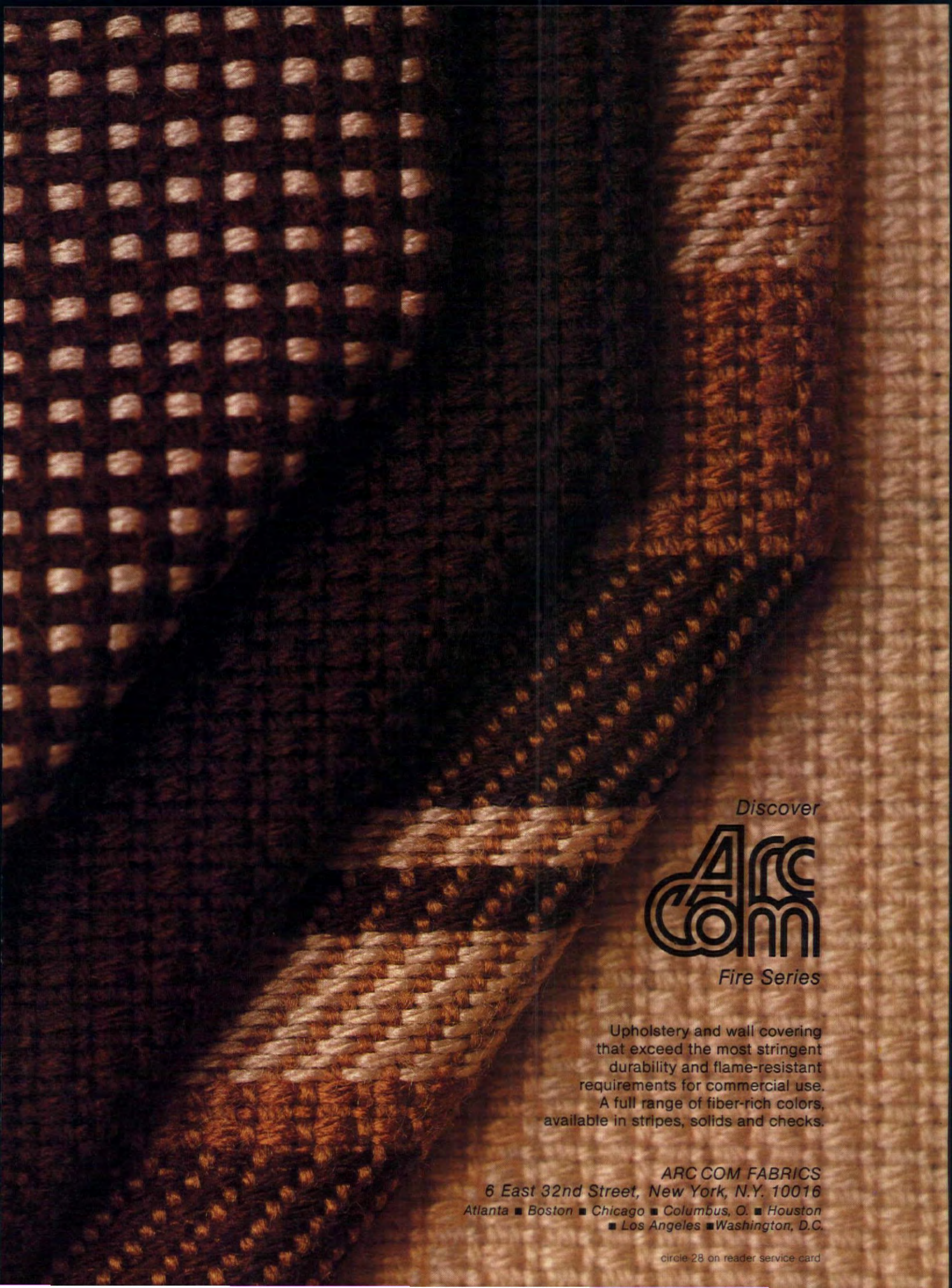
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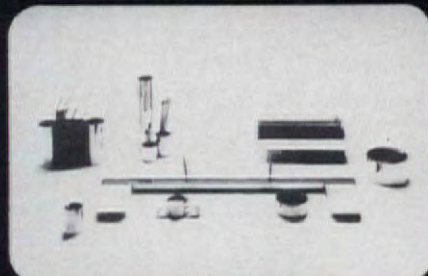
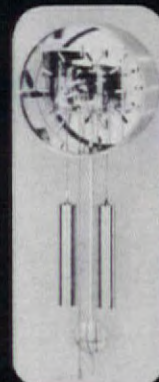
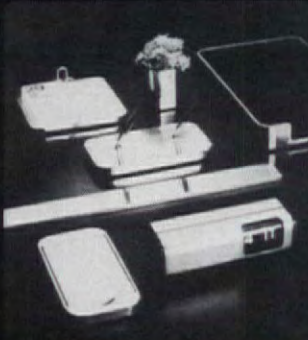
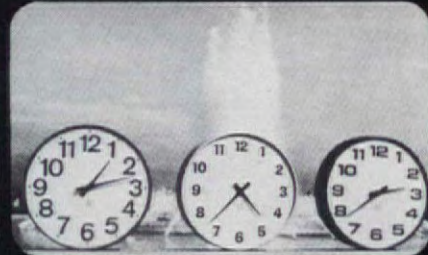
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the interiors industry

Shelby Williams'

First Quarter Century

The most important thing that has happened to the contract furnishings business in the past 25 years is the emergence of the interior designer," says Manfred Steinfeld. Steinfeld ought to know; the firm he founded in 1954, Shelby Williams Industries, Inc., is the largest contract chair manufacturer in the world and racked up total sales of \$67,000,000 in 1978 for contract seating and other furnishings.

Visitors to NEOCON XI at the Merchandise Mart in Chicago in June will receive a publication printed by Steinfeld in celebration of his firm's 25th anniversary—an appropriate memento of NEOCON XI.

Manfred Steinfeld is known to NEOCON visitors as a Chicago booster on the Exhibitors Committee of the National Restaurant Association and on the Board of Trustees of Roosevelt University, who works hard for the Chicago Convention Bureau and was active in founding the Contract Manufacturers Association headquartered in the Merchandise Mart.

What visitors may not know is the history of his firm—and of the man himself. Because it explains so much about the capability of the interiors industry in providing the material support for the U.S. design profession, we present this brief chronology:

Manfred Steinfeld arrived in the U.S. from his native Germany with his family before World War II, and served in the U.S. Army as a parachutist in that war. On coming out of the service in 1945, he attended Roosevelt University in Chicago, majoring in economics and statistics, and graduating in 1948. He worked for the Illinois Department of Revenue as a research statistician until 1950, when he was called back into uniform for the Korean War. Out of the service again in 1952, he went to work for Sam Horwitz of Equipment Manufacturing Company. In 1954 Horwitz

purchased the Great Northern Chair Company at auction for \$10,000, and Steinfeld and Horwitz founded Shelby Williams.

The Great Northern Chair Company manufactured Vienna-style bentwood chairs, so Shelby Williams began its operations with that chair. In August 1959, Steinfeld bought a West Coast assembly plant in Los Angeles. In April 1962 he acquired American of Chicago, a home furnishings and table manufacturer. In July 1963 he

moved his manufacturing facilities to Morristown, Tennessee. The factory now measures nearly one million square feet. In May 1965 he reincorporated Shelby Williams as a Delaware Corporation and sold stock at \$10.75 per share. In September 1965 he bought Duo-Bed Corporation, whose products are still in the Shelby Williams line. In September 1966 he acquired Madison Furniture Company, with factories in Canton, Mississippi. It makes office furniture to the de-

signs of New Yorker Arthur Umanoff. In June of 1966 Steinfeld made a secondary stock offering which sold at \$15.75 per share. In August 1967 the stock was listed on the American Stock Exchange with the first transaction at \$18.50 per share. In January 1968 he acquired Goodman Brothers Manufacturing Co. of Philadelphia, which makes hospital and nursing home beds and furniture. In July 1968 Shelby Williams merged with Coronet Industries, Inc., Steinfeld staying on as president. The total transaction was valued at \$17,054,000. Total sales at that time came to \$18,521,000, and stock was priced at \$26 per share. In August 1975 Steinfeld acquired Tri-Par Manufacturing Company of Chicago. In September 1970 he bought Morristown Foam and Fiber Corporation in Tennessee, and in the same year bought Stephen Black of Los Angeles, another dual-purpose sleep furniture manufacturer. In February 1971 he bought Coronet Industries on a one-for-one exchange of common stock, going with the deal as head of his own company. In March 1976, he brought together a group of investors and bought Shelby Williams back from Coronet (an RCA subsidiary) for \$17,179,000; sales were then \$44,000,000. Horwitz stayed with RCA.

"We were the first firm to make the Mart aware of the impact of the contract market, and at the end of '62 we were the first exhibitor to sign a lease on the Merchandise Mart's 11th floor, when it was an appliance floor," said Steinfeld.

In March 1964 Steinfeld opened an Atlanta market showroom, and in August a Los Angeles showroom.

"The quality level today," he says, "is enormously superior to what it was in 1954—so much so that the slight actual rise in prices caused by inflation masks the fact that the manufacturer is giving immeasurable better value both in design and in durability."

O.G.

801 Bentwood

Utility Chair, 1954

Manfred Steinfeld

7706 Wicker Arm

Chair, 1979



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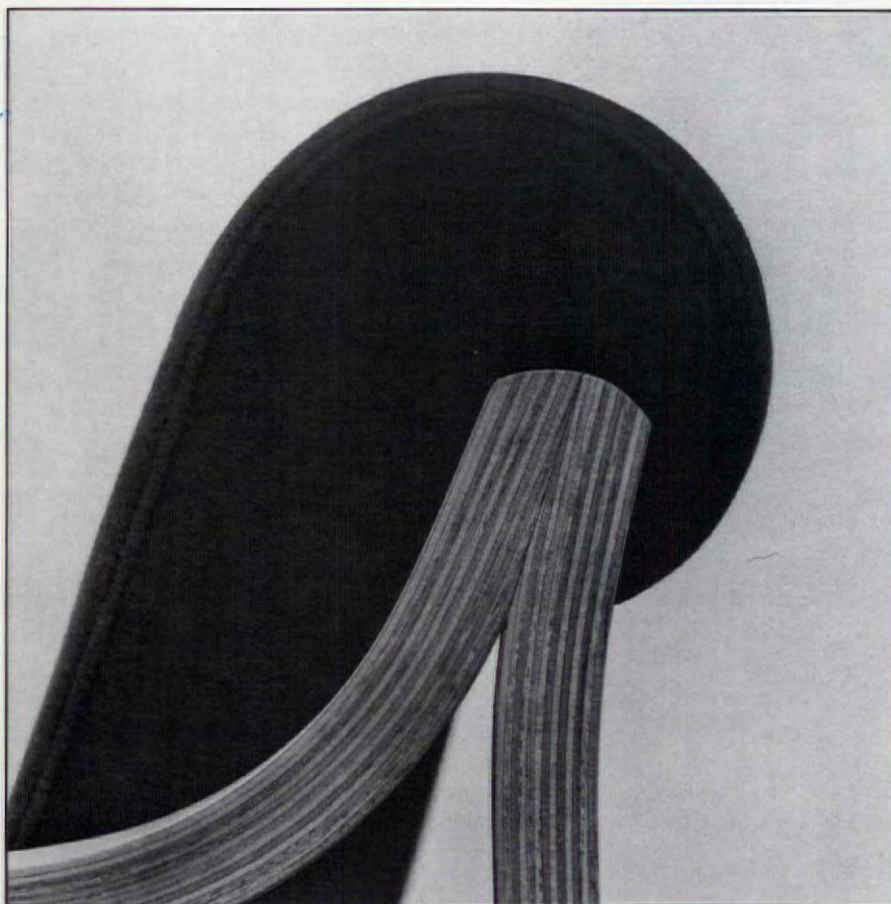
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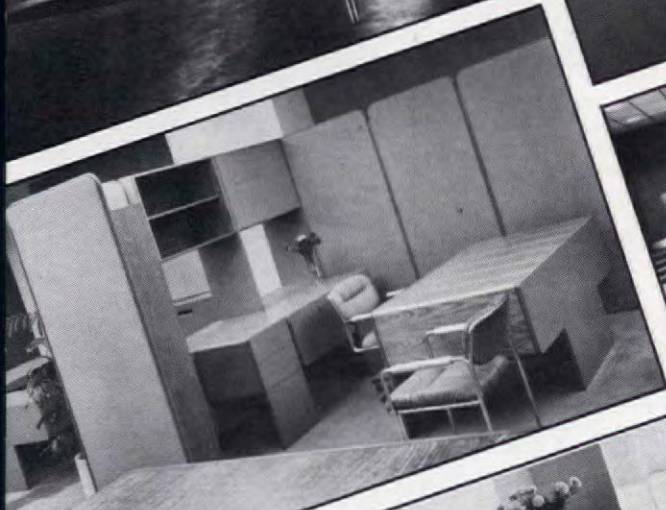
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Architects: Berners, Schober & Kilp, Green Bay, WI

Edward Fields 1913—1979



Edward Fields, who revolutionized the carpet industry and completely transformed custom carpet manufacturing into a tool for the interior designer's expanded possibilities, died unexpectedly Tuesday evening, April 17, in the Safety Harbor Island Spa in Clearwater, Florida. He was a native New Yorker and lived in Manhattan. His death at 66 came less than a year after the American Society of Interior Designers, looking for a way to express the design community's gratitude for his artistic and professional contributions, had changed its rules to make him the first manufacturer to be named a Fellow of the Society.

Fields' achievements, and the importance of his firm, Edward Fields', Inc., centered on his ability to not only design and manufacture a stupendous variety of beautiful rugs and carpets, but to meet custom requirements with flexibility, precision, speed, and at a competitive price. Technically that capability was derived from the "magic needle" machine. Fields discovered its prototype—invented by Viennese emigré Joseph Blumfield—in Blumfield's carpet design studio in Los Angeles. This happened in 1941, during Fields' delayed honeymoon with his wife Eleanor, following his discharge from the Merchant Marine. They had married in September 1935, and instead of going on a honeymoon, had used the money saved for it to open their first showroom.

Sending his brother Elliot to the West Coast to work with Blumfield and an engineer, the Fields began a slow process of improving the "magic needle" machine—a process that will perhaps never end. They now have over 200, all made in the Fields' own Flushing, Queens plant, all guided by a human operator, though using power for greater speed and strength than a human weaver could muster alone. Blumfield, who died many years ago, was paid generous royalties for his invention.

Technical capability, though it was the *means* for Fields' custom performance, was not its cause. Blumfield's invention had been rejected by every major U.S. carpet manufacturer before Fields saw it. The big manufacturers were not interested in custom work nor even in patterned Wiltons and Axminsters they

had once been capable of producing. All that interested them were plain broadlooms. Fields, however, had worked with decorators from the beginning. The "magic needle" offered a solution to the problem of trying to control the quality of custom work done by hand weavers in Puerto Rico and elsewhere. It enabled Fields to work with interior designer customers in the showroom in the morning and with weavers at the plant in Flushing in the afternoon. Fields' awareness of the unlimited range of possibilities offered by his tools accounted for the artistic innovations which followed: a new surge of interest in the area rug, a successful attempt to weave Savonneries, and in fact a rebirth of the contemporary carpet and tufted tapestry as an art form. Special Fields rugs were woven for and donated to the White House and Executive Mansion. Fields tapestries became status symbols in private residences, focal artistic works in airports, theaters, opera houses. Thirty-five years after the discovery of the "magic needle," Fields had built a library of over 2,000 designs—by himself, by such interior designers and architects as Barbara Dorn, Daren Pierce, and William Raiser, and such artists as Al Hirshfeld, Bert Groedel, John Gerson, Chain Gross and Muriel Helfman.

Not less significant than the firm's artistic range was Fields' attention to the service needs of his interior designer customers. Fields made it a point of principle to work from his own showrooms, and to staff them with artists qualified to "ad lib" every available design for the particular requirements of each installation. What he meant by "ad lib" was the necessary re-scaling, adaptation of the repeat, and color matching or recomposition necessitated by the interior where the design would go.

For all that this writer had learned about Edward Fields in innumerable interviews and reports (the last in the November 1978 *INTERIORS*), we found, on reading the New York Times obituary (April 19), that there were facts we didn't know: that he started in the rug business as a payment collector for a company that sold its wares primarily to speakeasies and brothels; that at the age of ten he was the youngest of the three Fields brothers' song-and-dance team in the Ziegfeld Follies of 1922; that the orchestra leader Shep Fields (now retired) is his brother; that the cinema producer Fred Fields is another brother.

It remains to be said that Edward Fields was a dedicated supporter of the interior design profession and contributed generously to FIDER, to the ASID Industry Foundation, and to ASID and other interior design scholarship funds. He remains as the co-designated guest of honor, with Maurice Weir, at the interiors industry United Jewish Appeal dinner of June 4th at the Harmonie Club.

Because Edward Fields' wife Eleanor and his brother Elliot remain with Fields' superbly organized firm, and because his son Jack has been its President for some years, there is no question about the firm's continuity. It is the departure of the man himself which we mourn with everyone who knew him in the industry. His effectiveness as a force in the design field was but one facet of an admirable life and of a wonderfully lovable character. By succeeding, very quietly, in demonstrating the impact of Edward Fields' character on the lives of those around him, Jack Fields won the hearts of everyone who heard the eulogy he delivered at his father's funeral.

OLGA GUEFT

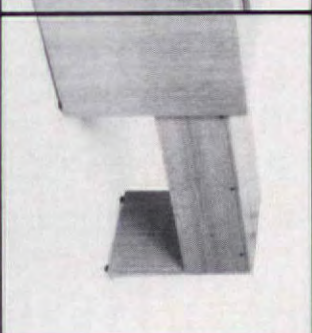
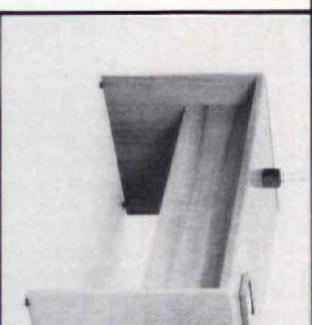
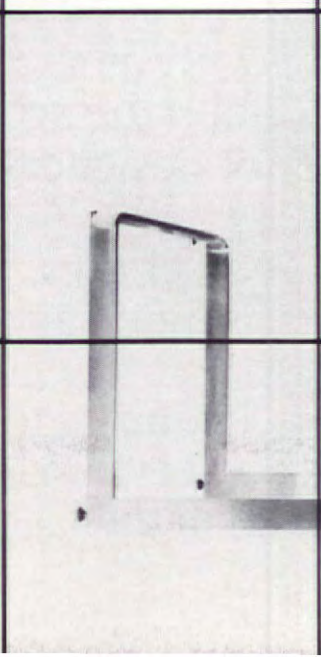
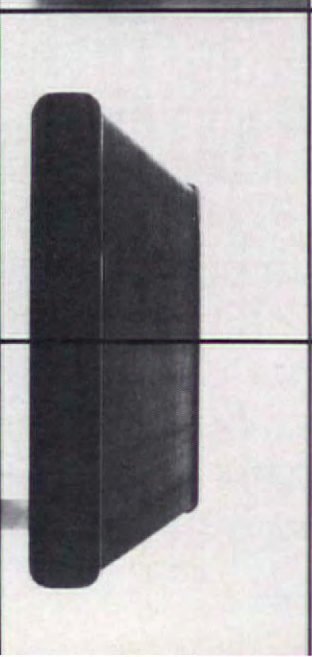
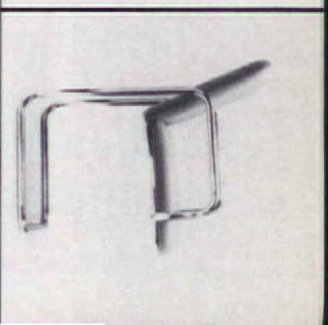
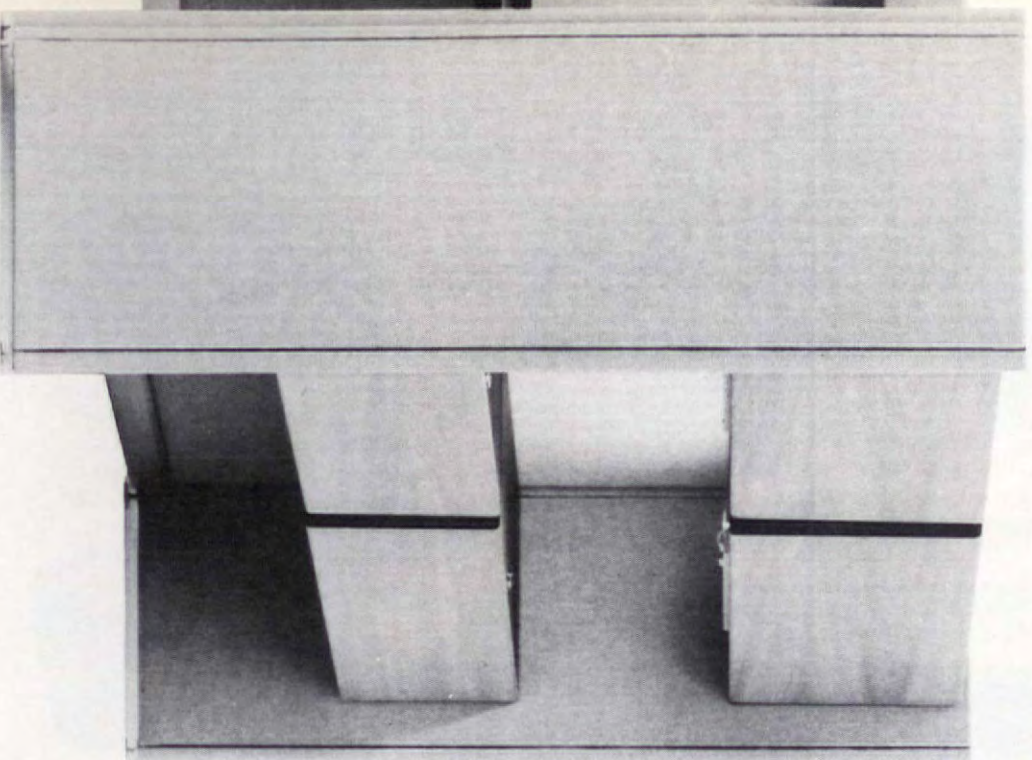
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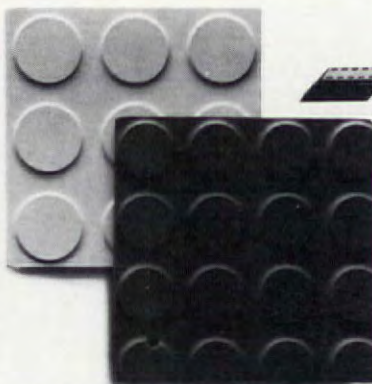
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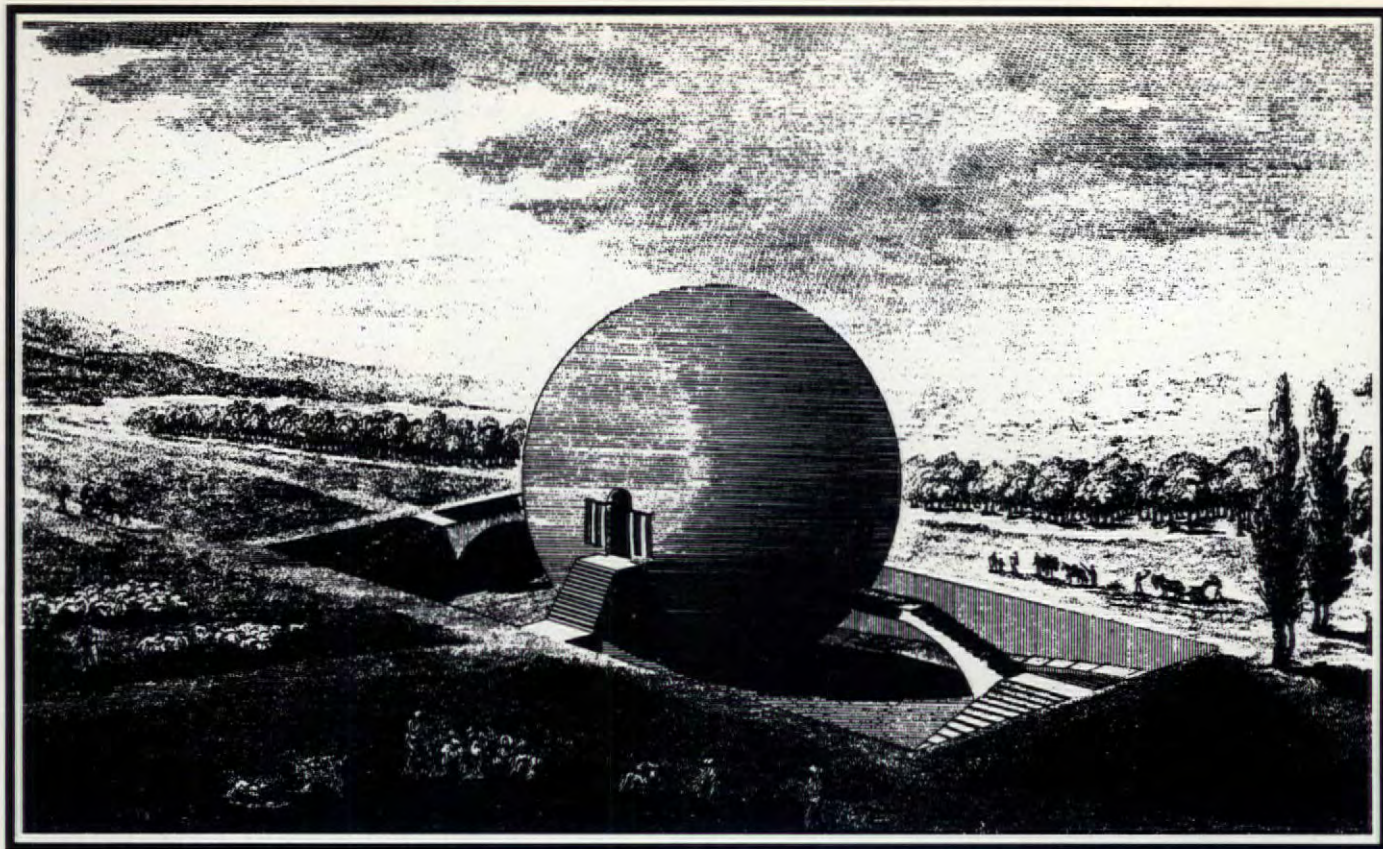
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 Engraving by Van Maelle after Ledoux
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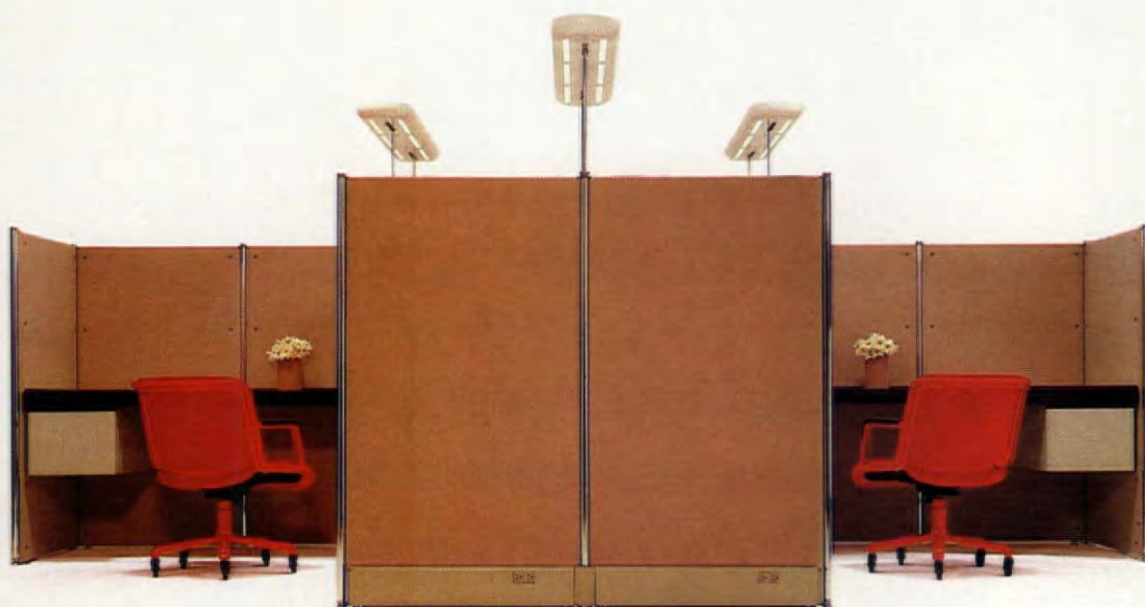
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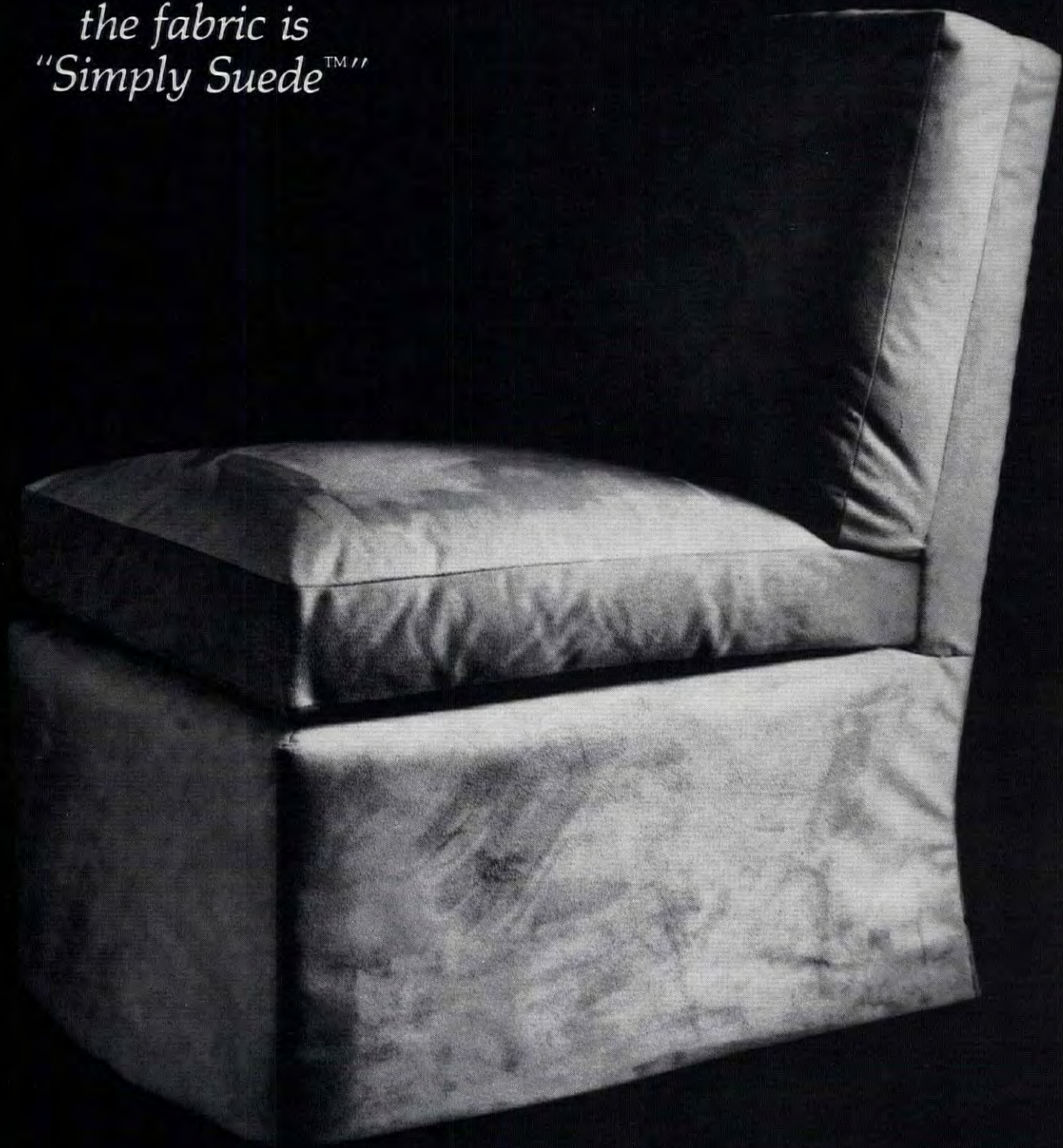
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On location, Editor-in-Chief Beverly Russell meets the Muppets. More in Show Biz Spaces over.



the editor's word: growth

This month, as a record crowd gathers for NEOCON, the show of the year for designers, architects and space planners, Chicago is experiencing its biggest building boom since the 1950's. Ten million square feet of office space are currently under construction. On one block alone, four skyscrapers are seeking their way to a place in the sun. Outside the urban sprawl, there is soon to be a "first" in terms of energy efficient architecture, an administrative building for the Department of Energy, designed by Helmut Jahn of the C.F. Murphy team. Working with solar engineer Frank Bridgers, Jahn has achieved a breakthrough, registering 25,000 Btu's per square foot per year, combining solar panels with a natural lighting and cooling system. All this activity (and Chicago's boom seems to be repeated in New York and other major cities) has its ripple effect throughout the profession. Particularly for designers and manufacturers involved in office planning and systems, these are exciting times. There is every justification for optimism. Lawrence Booth, a member (like Jahn) of the il-

lustrious Chicago Eight spearhead group of architects, is currently adding half a million square feet to one of Herman Miller's factories in Zeeland.

Such expansion in the Grand Rapids area is par for the course. The firm of Baker Furniture has increased its executive furniture business ten fold over the past five years. Everyone revels in the very phenomenal 35 percent annual growth of the systems furniture market. At Steelcase, Fred Bell, Senior Vice President in charge of marketing, reports confidently: "It is only beginning to take hold."

Aside from the fact that this is all good news in terms of the bottom line, it is important to remember that today's expansion stems from a refreshing philosophical development: that of consideration for people in work places. Since people are big cost items in any operation, business is concerned with making and keeping them happy. Fred Bell reminds us, "With over 50 percent of employed in the U.S. working in offices, economics are the drive wheel forcing management to look at the costs in offices. Everyone is paying attention to

equipment, to paper management. Systems furniture which offers acoustical and visual privacy is an environmental investment that ensures more productivity."

Unable to keep pace with requests from the design community for space planning support, Westinghouse recently installed CADD (Computer Assisted Design and Drafting), a mind-blowing, half a million dollar computer system that goes beyond two dimensional drafting of space plans. Designers evolve layouts on TV monitors which display three dimensional images. They can file and recall every design they create. When they settle on the best, a drafting robot takes over, drawing in 4 seconds what it would take 45 minutes to do manually.

Some people in office design and planning predict the changes we've seen over the last 40 years are going to be nothing compared to the breakthroughs we'll experience in the next 10 years. Growth is the name of the game. Or, put in the jargon of our times, everything's going like rocket city. As we monitor the start of NEOCON's second decade, it's clear the aim is right on target.

Beverly Russell

show biz spaces

There's no business like show business and no spaces quite like show biz spaces. Today's film, music and TV industry is a super-electronic world where artists work surrounded by a million dollars worth of video or sound equipment. In these next 8 pages we take you behind the scenes in a top film studio, show you where the Muppets TV series is headquartered and how rock stars make discs. Photography by Jon Naar.



Above: Robert Greenberg takes a Superman leap outside secretarial office. Left: Reception area, with office "cells" beyond, each with flexible wall-partitioning on ceiling tracks.



MORSA

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As you might expect from the film studio responsible for the stunning titling in the award-winning *Superman*, its headquarters say "pow!" Impact, however, comes not with grandeur and luxury but with extraordinary concern for flexibility and functionalism. For creative types who think on their feet (and even like to do a Superman leap or two, as seen above) the idea of having sliding walls on three sides of a room works in an inspiring way. At one moment you can be enclosed, then with a quick push the room vanishes into one great space, changing, like Clark Kent, into a new person-

ality. Explained precisely, the overall area contains four flexible "cells" with circulation around them and a reception area. Not that the reception area is sacred to one function either. While it behaves as a conventional greeting point for visitors, it also acts as an extra gathering place for all the office staff, who may sit around its big table to look at film or discuss scripts and graphics, or even eat lunch. Over head, a cold cathode light neatly defines this public square and represents a part of the company's artistic activity, since they design neon display signs, as well as TV commercials, film titles and so on. Interest in environmental messages stems from the fact that one partner, Richard Greenberg, studied and taught architecture before turning to graphic design.

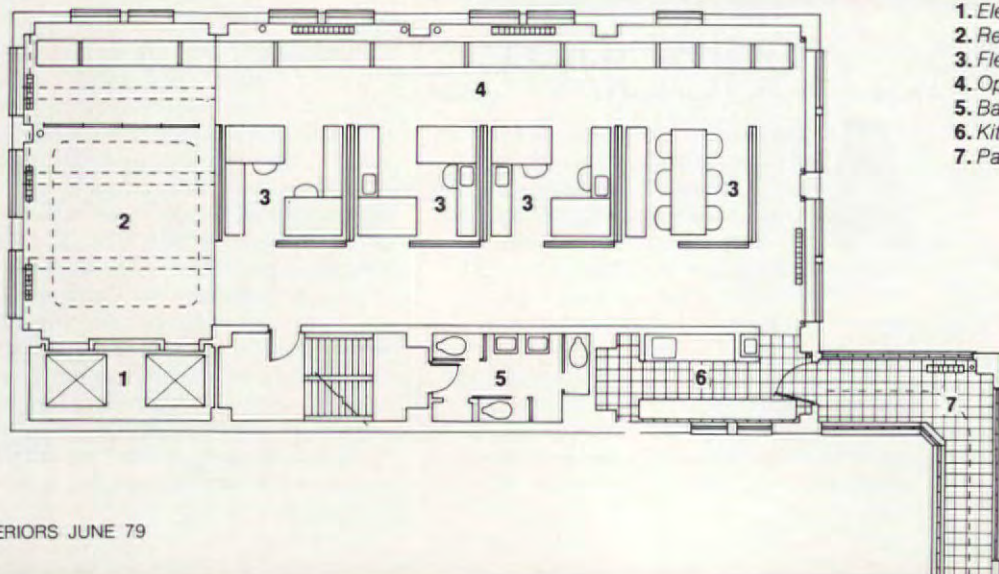
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R/GREENBERG ASSOCIATES

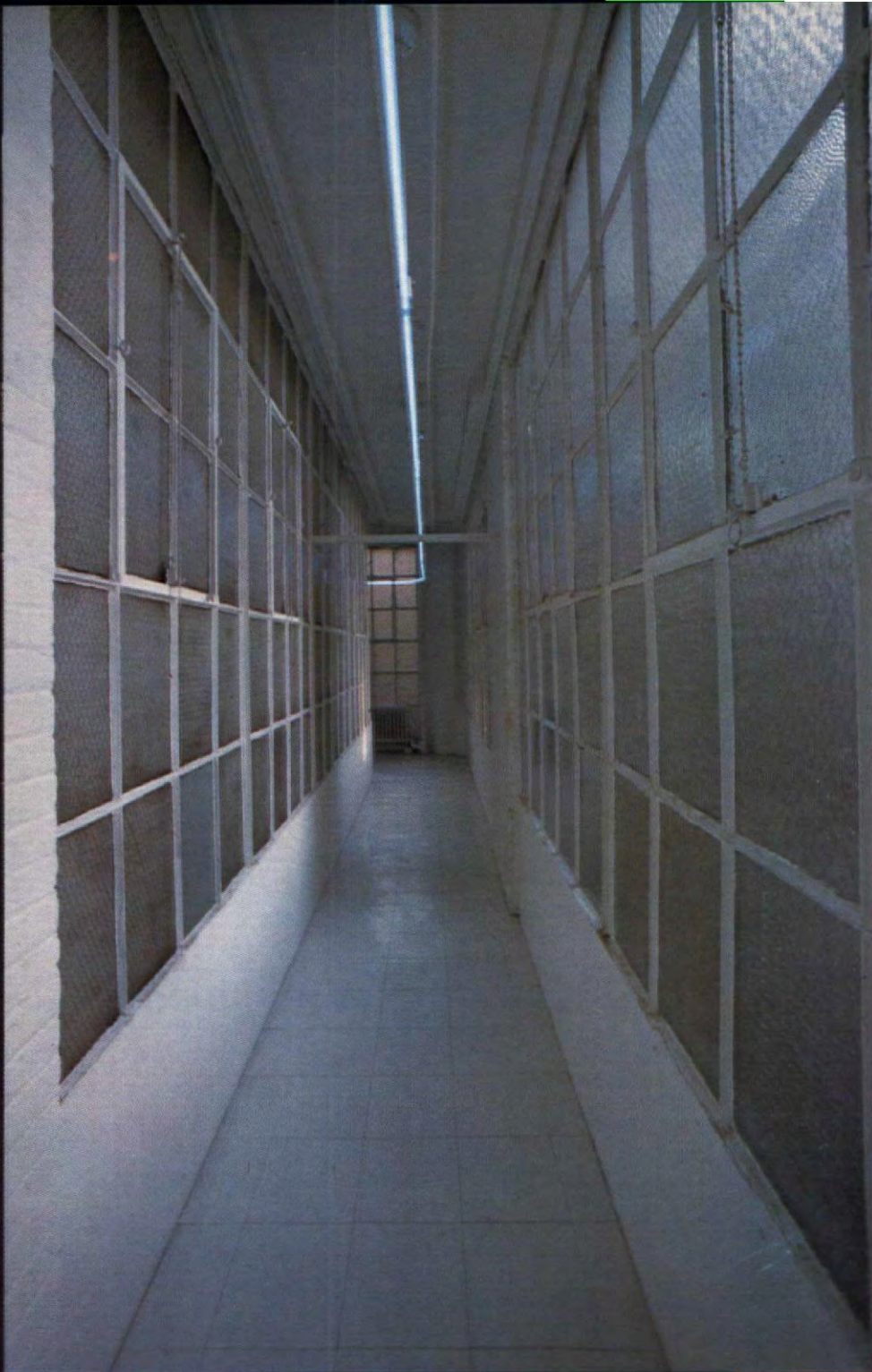
The actual nitty gritty of the Greenberg film studio design comes down to an innovative system of ceiling tracks that criss-cross the space in a tic-tac-toe configuration. Partitions slide along these tracks and thus a secretarial space can become a conference room or even a projection theatre, as performance dictates (see plan below). By contrast, all of this warm, come-and-go informality is played out against a relatively austere background: white walls, black carpet, white Formica-topped office furniture, black secretarial chairs. Even the addition of two black Windsor armchairs in the first office "cell" cannot cozy up this spare, minimal environment. But the two brothers who run the studio, Richard and Robert Greenberg, feel good about it. Simplicity is essential to their work. "Most film studios are very messy. We wanted ours to have a sense of order and design."

So a pristine, frosted glass-walled, white-floored corridor, with an overhead light strip of the same cold cathode seen in the reception area, guides people beyond the offices and into the back space where the real work is done. There's an intergalactic atmosphere in this long narrow passageway that suggests R2D2 or some equally computerized robot is functioning in these quarters. And indeed much is the case. Behind the next door is an impressive assemblage of camera equipment and machinery operated through computer terminals, all of which is crucial to the highly sophisticated video and electronic work done here. For the designers, Antonio Morello and Donato Savoie, partners in the architectural firm of Morsa, many months of study went into understanding how all of this equipment is used, before they could figure out the best way of placing it in space and surrounding it with all the "support" furniture and storage necessary. The skill with which they resolved everything typifies their approach to design problems. In Frank Lloyd Wright style, they prefer a solution to occur organically. Thus no Morsa design job is recognizable through a repetitive vocabulary of symbols. "We just like to make things work." Superman would agree with that.

BEVERLY RUSSELL



1. Elevators
2. Reception area
3. Flexible office cells
4. Open filing and storage
5. Bathroom
6. Kitchen
7. Passageway to film studio



Morsa Designers: Antonio Morello, Donato Savoie

Work chairs: Herman Miller MKD Chair, GF Chairs
 Custom furniture: All work areas sliding partitions, desks, tables by Installed Systems, Inc.
 Electrical installations: Inner City Electric Co.
 Window treatments: Levolor Blinds.
 Light: Morsa Luce, Inc.

Photography by Jon Naar



Above, far left: Book file storage with ladders within easy reach of offices.
 Center: Blackwalled Photostat room.
 Above: white passageway linking office to studio.
 Left: On studio monitor, the Superman graphics.

show biz spaces

MAURICE WASSERMAN
BETTY GOLDSTEIN

ITC ENTERTAINMENT

When Abe Mandell is at his executive desk, he can take out a TV remote control, flick a switch and start watching a videotape of the Muppet show on his TV at the other end of the room without anyone getting worried that he's taking unnecessary time out. He is President of ITC Entertainment, the company that brings the Muppets to this country, among other hit shows. In line with the character of this entertainment enterprise, ITC's offices in the Galleria, New York City, broadcast a strong image of show biz success. "A few years ago our company had expanded to a certain point. It was time for us to move on. I wanted to make a statement that said 'wow' when you got out of the elevator," explained Mr. Mandell, who has been in show business 35 years. "But it had to be in good taste, not garish. This was easier said than done." It took two years to achieve the end result, with architect Maurice Wasserman in charge of structural work and interior designer Betty Goldstein doing the furnishing. Mr. Mandell's space planning and choices prevailed. "Red is my favorite color, if I could have had my way I would have been surrounded by it. I had a great deal of opposition on this idea." As it is, red sweeps through the elevator lobby, reception area and on into a private screening room, creating a great deal of drama—the carpet (Halston's H design for Karastan) being reflected in smoked mirror on the walls. In secretarial offices, the same red carpet goes with white walls, white office furniture with chairs upholstered in blue. Designer Betty Goldstein worked on over 50 offices in total, creating a bright environment punctuated throughout the public passageways with illuminated portraits of familiar show biz stars who are favorites with millions of TV viewers and movie-goers across the country. When it came to Mr. Man-



General contractor: Structure-Tone
Mechanical/electrical: Sidney Barbanel
Carpeting: President's office, Stark
All other carpeting: Karastan
Wallcovering: President's office,
executive offices, reception area,
Wolf-Gordon
Other areas: Vicrtex
Ceilings: U.S. Gypsum
"Glacier" Acoustone
Doors/hardware: General Lock
Blinds: Levolor "Riviera"
Artificial skylight: Integrated Ceilings
Office equipment: Steelcase
Bathroom fixtures: Paul Associates
President's office furniture: Pace
Fabrics: for President's sofa, Boris Kroll,
conference chairs, Jack Lenor Larsen
Reception seating: Wolf Gordon.
Kitchen equipment: Dwyer

Photography by Jon Naar



Above: Calm and luxurious, President Abe Mandell's office.

Far left: Mr. Mandell with Muppet stars.

Right: Pretend skylight over stairway in reception area.

Far right: Scintillating elevator lobby.



dell's own corner suite, a somewhat less exuberant background was needed for his Oriental art, collected over a period of 30 years, including a black lacquer chest, some prints and a wall screen. (His early show biz days were spent in the Far East where he operated a successful motion picture distribution company with offices in Manila, Hong Kong, Bangkok, Singapore, Tokyo, and other cities.) Quietly luxurious, the room has an off-white carpet, creamy Ultrasuede walls, terra cotta velvet for conference chairs, white wool for the large L-shape sofa arranged in front of the built-in TV and video equipment.

It may have taken time, but Mr. Mandell couldn't be happier with his new headquarters. "I can't wait to get in here every morning."

BEVERLY RUSSELL

show biz spaces

JOHN STORYK/SUGARLOAF VIEW

TWO STUDIOS: BEARSVILLE, BLUE ROCK

Roll tape. Bring those faders up." "Drag in that organ." The language is electronic. The vocabulary is part of music-making in the new era of electronic sound. Like it or not, ours is the time of the electronic revolution. Video, calculators, transistors, laser beams, computers and microprocessors run our lives. But perhaps nothing is as dramatically affected by the electronic breakthrough as our ears. Today, music is as much engineering as it is the skill of the artist. Decibel monitors flash the wavelength of sound from each instrument in the studio to a TV screen in the control room and help the sound engineer create the mix of intensity or quality required. Percussion can be "brought up," guitars "faded out," organs "dragged in," all in the cause of making the most sensational sounds the human aural system has ever heard. With Dolby units for less hiss on the tape, box monitors, outboard racks, auto locators and other interesting bits of electronic hardware, equipping one sound studio can involve an investment of \$500,000. Comparing studios for comfort and style is a bit like comparing one Ritz hotel to another. They all have the best, though they may cater to a different segment of the sound industry—TV and radio commercials for example, as opposed to punk rock. John Storyk, a sometime musician himself who successfully played his way through Princeton's architectural school, knows all about using the right materials for optimum sound effects in a studio space. He began by designing Electric Lady studio in Greenwich Village and has gone on to create studios such as Bearsville, Blue Rock and Sound Mixers that are home to dozens of million-dollar earning rock stars. Each sound studio has its own special personality. Bearsville, 100 miles out of Manhattan in



Bearsville Studio
Lighting consultant: Robert Wolsch Designs
Light fixtures: Lightolier; Kurt Versen
Acoustics consultant: Ted Rothstein
General Contractor/custom work: Paul Cypert
Wall panels: Bardet Storyk
Doors/hardware: Pioneer Door

Blue Rock Studio

Lighting consultant: Robert Wolsch
Custom light fixtures: Kurt Versen
Chairs: Jensen Lewis
Floor: custom cut parquet installed by Yoshimasha Wada
Wall covering: Burlington Mills;
National Acoustic
Ceiling: Micro Acoustic roll by Johns Manville

Photography by Jon Naar



Above: Console at Bearsville studio cost \$100,000, has a finely tooled leather armrest done by a local craftsman. Beyond window, the recording room proper.

Far left: Patti Smith's band in session at Bearsville. Right: Session at Blue Rock studio, Soho.



the Catskills, is a mountain chalet structure. Blue Rock, in Manhattan's Soho is another trip altogether. Here in a long, black-ceilinged tunnel of a space, wood panels angle out into the room, colored spotlights string along the ceiling. Because the bottom line figures are high digits in all areas of the music business (pop stars who sell a platinum disc stand to make \$1 million dollars but it can cost \$600,000 in production fees to create it), artists are choosy about their studio bookings. They also belong to a fashion-oriented generation where a certain color, mood and fabric is "in" one minute and "out" the next. "These days," admits John Storyk, "a studio has got to be competitive in its design to attract the big names. This means a combination of having the right equipment and look."

BEVERLY RUSSELL

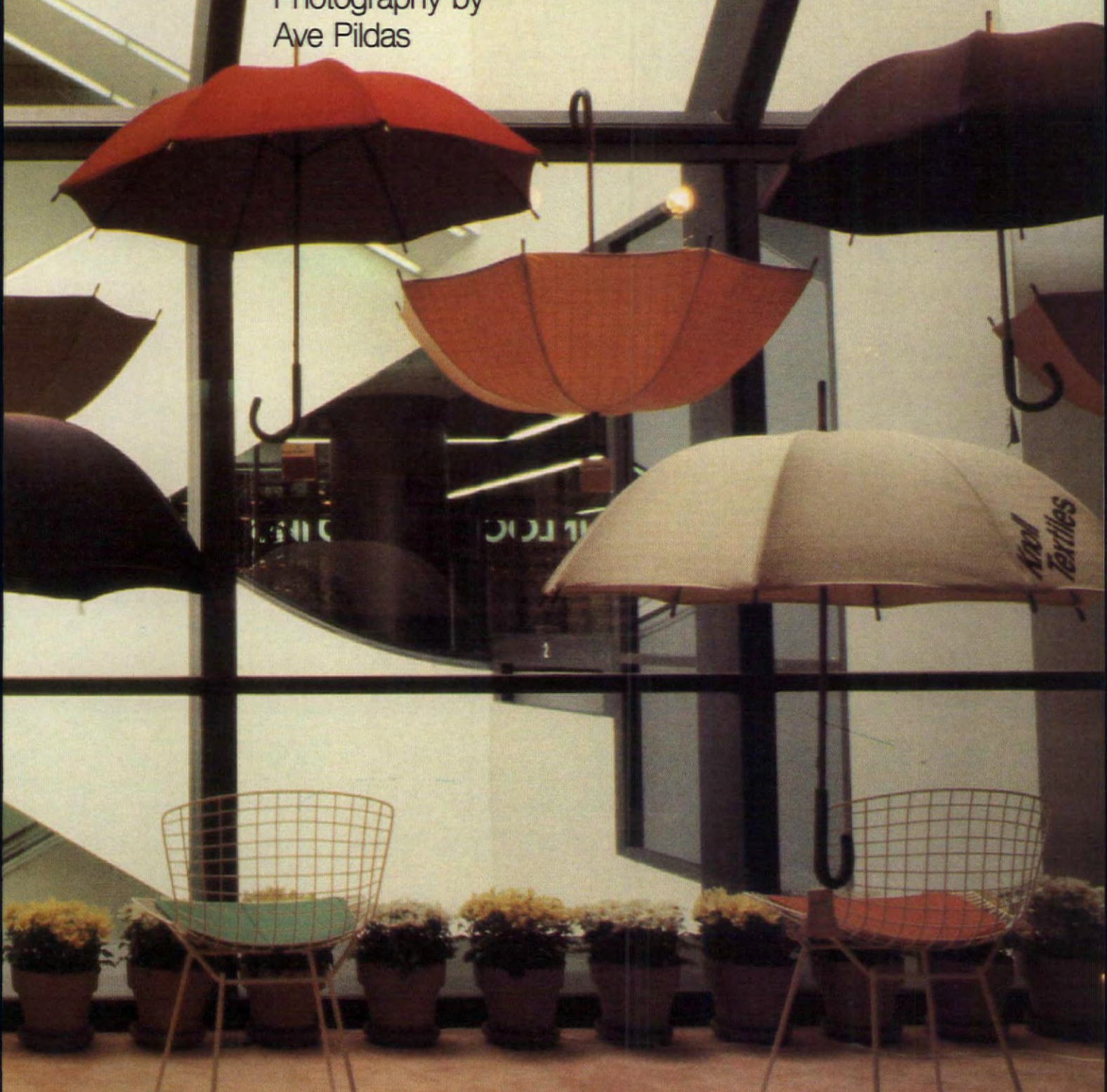
KNOLL: PACIFIC DESIGN CENTER

AMERICA'S GREAT SHOWROOMS

From the escalators at the Pacific Design Center, nothing could be more captivating: a triple tier display of umbrellas in a rainbow of colors, running the entire width of Knoll's showroom windows. Under them, a crisp line of white Bertoia chairs poised at exactly the right intervals to excite the eye. And the final gesture, a vibrant row of potted chrysanthemums, alternating in yellow and white projecting a feeling of fun and festivity. Like Proust, the intentions here seem to have layer upon layer of mean-

ing. Juxtapositioning of flowers and umbrellas (rain) suggest that something is burgeoning in this environment. Outward-facing chairs invite the spectator to participate in the Pacific Design Center action from an *inside* location. And of course, the furniture and the range of textile which make up the umbrellas cue into the business going on in this showroom—it's very much quality stuff. How satisfying to be reassured that Buckminster Fuller's theory of synergy really works. In this integration of design ele-

Singing in the
California sunshine,
a rainbow display
of textile umbrellas
Photography by
Ave Pildas



ments, thoughts and feelings that result total far more than the sum of the parts. The name behind this ingenuity: H. Matthew Wells, who since he went to Knoll as facilities designer just over a year ago, has poured his talents into remodeling 7 of the firm's 14 showrooms. This particular scheme, created specially for the Pacific Design Center's Spring West Week, has since been introduced into the New York showroom. And it's also very good proof that business and design can profit from economy.

This eye-stopping display costs \$595 (37 umbrellas at \$15 apiece) plus the cost of textiles. Fabrics from left to right, *top row*: 100% cotton "Newport"; 100% cotton Knoll Velvet with 100% mohair pile; 100% viscose "Cambridge"; 95% wool "Plane." *Middle row*: 100% cotton "Canton" in rose, then tan, next bamboo. *Bottom row*: 100% cotton "Canton"; 89% cotton, 11% rayon Knoll Cotton Velvet; 100% cotton "Newport."

BEVERLY RUSSELL



the greening of offices

The plant boom is big business these days. Last year, consumers exchanged green for green to the tune of a billion dollars. This fascination with growing things has carried

over into the field of office design. On a giant corporate scale, Kevin Roche and John Dinkeloo's widely-acclaimed addition for John Deere & Co. centers on an 11,000 square-

foot indoor garden whose lush greenery is visible from much of the office space on either side. Its thirty-two varieties of plants and trees are cared for by two full-time gardeners.

Weese Seegers Hickey Weese's design for the Bradford Exchange (see above) is a smaller project, but no less impressive, especially when one considers that this inviting garden office was once a discount store. Its garden is tended by a single gardener who spends one full day each week watering, removing dead leaves, and controlling groundcover growth. The budget for

THE BRADFORD EXCHANGE

It is hard to believe that this lushly-planted interior in Niles, Illinois once belonged to a discount store. Yet when client J.R. MacArthur wanted to move his mail-order collector's plate business to larger quarters, this building seemed ideal. There was ample room for offices as well as the exhibition space and theater for customers. Equally important to the client, however, was the creation of a light-filled garden space that would be an oasis for customers and employees alike. A cooperative effort involving architects Weese Seegers Hickey Weese, landscape architects Joe Karr & Associates, and landscape

contractors Ronald Damgaard & Associates produced a striking design solution.

A 20 ft. x 108 ft. skylight was cut in the center of the roof; under it, a 3000 sq. ft. garden was dug. The client felt strongly that the garden should look as natural and overgrown as possible. The stream running through it has a textured concrete bed and lots of loose rock. Kangaroo ivy, used as groundcover, creeps over the edges of the footpaths. Generous use of fig trees, hibiscus, and ferns create a lush, leafy atmosphere, and the skylight illuminates the office and exhibition spaces as well as the garden. The benefits of this interior transfor-

mation accrued to the exterior as well—the soil discarded from the garden has been used as a planted berm that acts as a foil between the building and the parking lot, as well as a hint of the garden of delights inside. PILAR VILADAS

Interior Design: Russell Christianson & Associates

Skylight: Plasteco, through J. Anderson & Associates

Partitions: Westinghouse

Acoustic treatment: C.I.S. Mineral Wool Fiber Coating, through Wilkin Insulation

Lighting: Major; Halo Lighting

Brick Paving: Structural Stoneware, Inc., through Brann Clay Products

Photography by Phil Turner



Left, the island seating area; below, the fountain and cafe seating; above, a planted berm screens the parking area from the building.



the 3000 square-foot garden was approximately \$60,000, and roughly \$15,000 is spent annually on maintenance, as the garden is open to clients and the public alike, and is an important part of the firm's image.

An important reason for this trend toward office gardens is the need for more humanized workspaces. People are, in general, more informed about the environment and

more concerned with the health, nature, clean air and water, and other issues that affect the quality of life. Plants improve the environment; they freshen and humidify the air, and they improve the esthetic environment as well. One is hard pressed to come up with a list of man-made objects with such impressive credentials. Furthermore, as people become better educated

and more sophisticated, the quality of life becomes an all-important consideration when choosing a place to live or work. "People are no longer going to jobs," states landscape architect Paul Friedberg. "They are going to places." They look for the same kind of comfortable atmosphere at work that they formerly sought only on leisure time. Consequently, employers are compelled

to make workplaces more attractive. While some office gardens are quite ambitious in scale, the good news is that a green oasis can be created in any office with a minimum of effort and expense. On the following pages, Paul Friedberg discusses the joys of greening and the simple ground rules for worry-free gardens. His nonsense approach clears away the myths and supplies the facts.



plants in the workplace: growing assets

As far as M. Paul Friedberg is concerned, The Gratuitous Plant is a thing of the past. That is the phrase that Mr. Friedberg uses to characterize the traditional attitude toward greenery in office spaces. The clas-

sic picture is one of the lone tree, gingerly "displayed" under special grow lights, expensive and intimidating. The plant becomes little more than a costly piece of furniture. This attitude prevailed at the office of M.

Paul Friedberg & Partners, one of the country's foremost landscape architecture firms, until it was discovered, quite by chance, that many plants thrived under ordinary fluorescent office light. The office is now full of hanging plants that need relatively little attention. This "new ethic" of horticultural laissez-faire is part of a larger change in Mr. Friedberg's attitude toward design in gen-

eral. He sees plants as "pre-designed range of elements" that "live with us—we don't live with them." Furthermore, the Friedberg approach is not obsessively horticultural; the plants are there for their visual value. We can intuitively appreciate this value, as opposed to the plants' environmental value, which can only be perceived when the same space is seen without

LANDSCAPE ARCHITECTS' OFFICE

Eight years ago, the landscape architecture firm of M. Paul Friedberg & Partners grew dissatisfied with the inflexibility of its "total design" office.

In a dramatic move, the office relocated to what had been a warehouse for a theater company on the West Side of New York. There was an instant transition from high design to organic growth. Leftover wardrobe racks became rolling partitions; rough plaster walls were painted bright colors. At first, a few plants were brought into the office and placed under grow lights, but they fared poorly. One day, however, George Melendez, a member of

the firm, brought in a few small plants, which he placed under the fluorescent office lights. To everyone's surprise, they thrived. There are now dozens of plants in the office; they turn the place into a veritable jungle; you have to look twice to find the furniture. Many of the plants are propagated in-house, making this venture as economical as possible. They are changed around frequently, and are often given away as gifts. There is no premeditated design. The method is almost Darwinian: those plants that are not appropriate for the environment do not survive. It makes for a low-maintenance garden; the only hazard is dripping water on the

drawing tables, but no one seems to mind.

Plants and people co-exist quite peacefully in this environment; the people do their thing and the plants do theirs. Fortunately for the people, the plants do quite a bit to make the office atmosphere more pleasant. They humidify the air as well as give off oxygen, and their lush greenness is most soothing, as is revealed in the photograph below. This casual yet respectful attitude towards growing things resulted in the gradual transformation of a drab, cavernous space into a delightful, "humanized" working environment.

PILAR VILADAS

Photography by George Cserna

Left, the lush, green atmosphere of the plant-filled Friedberg office; below, a radical change when the office is "defoliated."



plants, as in the photographs above. The masses of hanging plants provide the major design element in an interior that is otherwise "anti-design." Their textural variety, sculptural quality, and diversity of mass and silhouette create an ever-changing environment that is a delight to the senses. While this office is an atypical example of the way that plants are used, it is an indication of an in-

creasing fascination with and respect for growing things. This office teaches us that we need not stand in awe of plants, nor do we need to spend a small fortune on them to make an office space come alive. It is an example of what can be done with a little imagination and almost no money.

Apart from the obvious esthetic rewards, a planted office interior has

economic advantages as well. Plants *appreciate* in value over time; a tree may increase its worth by as much as \$100 per year. Their residual value also makes them attractive as a means to rejuvenate older or unsightly buildings, where a spectacular metamorphosis can be achieved for just a few thousand dollars (see the Gulf Realty office on the following pages).

The key to successful office planting, regardless of budget, says Paul Friedberg, is to choose the right plants for existing light and humidity conditions. Putting an orchid plant in full sun in a typical dry, overheated office is a guaranteed disaster. But once the proper selections have been made, a small amount of regular attention is all that's needed. The plants do the rest.



the greenhouse lobby for endless summers

The Rainbow Center Winter Garden, designed by Cesar Pelli for Gruen Associates and landscaped by M. Paul Friedberg & Partners, was conceived by the city of Niagara Falls, New York, as a giant greenhouse to

attract business to a declining urban center. The project is intended to turn winter into summer—no mean feat for a city that is blanketed with several feet of snow each winter. Movable wall panels also allow for

planned offices, hotels and stores to attach to the garden—an important consideration for future commercial neighbors. The garden is, Paul Friedberg explains, meant to serve as both “the lobby of the city” and the lobby of these proposed additions to the urban business community. Nicholas Marchelos, Deputy Director of the Niagara Falls Urban Renewal Agency, explains that

while the Winter Garden itself will not generate any direct monetary returns, the long-term payoffs will come from these future tenants. At this time, a large shopping mall is under development, and proposals are in the works for hotel projects.

As a public service, the Winter Garden is a confirmed success. During the winter months of 1978-9, the garden drew 5000 people on week-

GULF REALTY

What do you do with a second-floor office with an undistinguished view from all sides? Faced with this problem at the office of Gulf Realty in Union, New Jersey, designers Anastasia Heonis and Peggy Walker decided to turn the view inward. They called upon M. Paul Friedberg & Partners to design an interior courtyard that would provide both a visual focus and an informal gathering spot for employees.

Partner-in-charge Michael C. Cunningham wanted to use a large weeping fig, or ficus benjamina, as the focus of the garden, but was

faced with the prospect of a large and ungainly planter. His solution was to raise the floor so that it would be flush with the base of the tree. Stepped wooden platforms create changing levels that add interest to the space and provide informal seating. In addition to the fig tree, schefflera and reed palms add a rich, leafy look. Croton, philodendron, grape ivy, and holly ferns add fullness near and on the floor level. The most dramatic statement is made by five Norfolk Island pines, whose straight, horizontal branches provide an almost geometric contrast to the random "spread" of the ground-cover and the soft fullness of the other varieties

of trees.

A good example of what can be done in a small office on a small budget—a few thousand dollars—this garden atrium does not require extensive maintenance. The trees and shrubs grow well under a skylight and fluorescent light. As a result of this ingenious arrangement, a rather spare office interior gained an inviting private garden as well as a striking visual focus.

PILAR VILADAS

Architect: Richard Potter
Carpet: Majestic
Furniture: Castelli Manufacturers

Photography by Darwin Davidson

Left, the greenhouse lobby on a public level in the Rainbow Center Winter Garden, and, below, on a private one in the Gulf Realty Office.



ends—an impressive figure for a city with such a harsh winter climate. It has become what Paul Friedberg calls "a theater of the center city," in much the same fashion as indoor urban plazas like the IDS Center in Minneapolis or New York's Citicorp. The Winter Garden, however, differs from other indoor plazas in that it serves an educational and a recreational purpose as well, and it serves

a much greater cross section of the public. It is a meeting place, picnic spot, concert hall, wedding chapel, and schoolroom all in one. Every one of the 225 varieties of plants and trees (there are 8000 in all) is labeled, turning this giant garden into a public arboretum, or "urban laboratory," in the words of Mark Morrison, project architect for the garden.

What the Winter Garden *is not* is a

conservatory—a specialized hothouse. Almost every plant in the place can be grown in the home—on a smaller scale, of course. Plants were chosen for their ability to thrive in the man-made indoor climate. While there is an arid garden with cacti and succulents and a water garden with such exotica as Birds of Paradise, the majority of the plants require no special attention, thus fol-

lowing the basic Friedberg rule of matching the plant to the existing conditions. Two people do maintenance work two full days a week; maintenance costs are estimated at around \$30,000 per year.

The Winter Garden demonstrates the success of the greenhouse lobby, and responds to the need for "endless summers."

PILAR VILADAS

product analysis

Text by Roger Gullfoyle

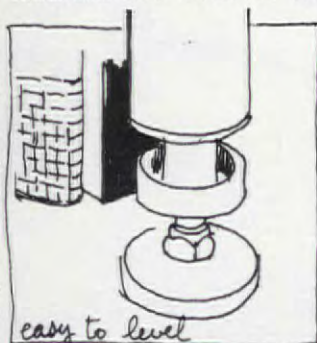
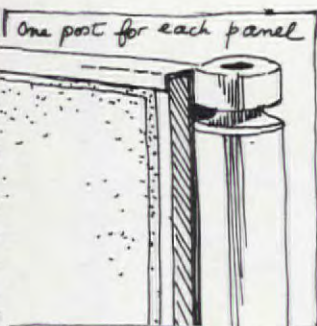
OFFICE BEAUTIFUL

The firm of Hauserman has been in business for 60 years. It began as a manufacturer of movable metal walls. And for a long time its products were ubiquitous. Even today, a visitor to skyscrapers such as the Empire State and Chrysler buildings will find extended installations of metal walls with glass insets.

About 15 years ago, however, according to Luc Pagnier, Hauserman's director of design, the company began to respond to changes in the marketplace. For one thing, the labor cost of the installation had soared. For another, users were demanding greater flexibility. This led Hauserman to develop steel wall panels that were unitized and which had no loose parts.

The concept that Hauserman developed was to treat the wall panels as a vertical dimension, not just as a device to separate people. The introduction of slotting along the height of the panel converted the surface into a grid.

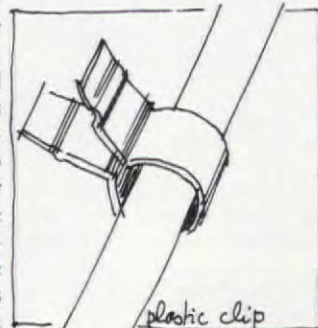
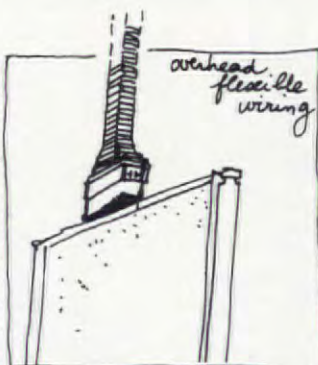
The development of a line of substantial wall panels led Hauserman to consider other extensions of



this approach. An in-house design team working with a consortium of consultants, including ISD in Chicago, BOSTI in Buffalo and Building Systems Development in San Francisco, began an analysis of the office environment. The criteria that they developed in their research focused on the user. The aim was to simplify how the individual employee could be accommodated in a way that would increase productivity and ensure morale.

This research brought Hauserman to introduce its first landscape system. Logically, the core of this system was the "wall," a panel of considerable stability and strength. This was a natural extension of Hauserman's manufacturing capability.

But the system represented considerable effort toward improving office procedures as well, notably in the area of paper management. The basic storage module recommended by the team was dictated by paper sheet sizes. Drawers and other elements were proportioned so as to be twice or triple letter size in width and always legal size in depth. This meant that a

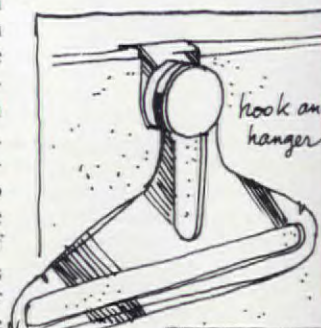
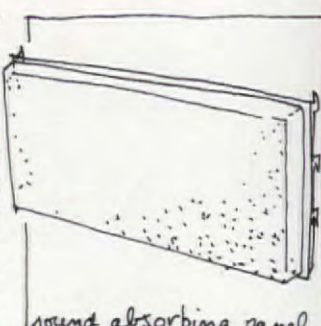


double row of letter-size files could be accommodated side-by-side, or a single row of legal-size files could be placed perpendicular to run front-to-back.

Aesthetically, however, the system was less successful than functionally. It had a hard edge look derived from its angular, sharp cornered elements. It was also obtrusively detailed, with an undue amount of attention drawn to the articulated joints.

In the new landscape system that Hauserman is introducing now at NEOCON, the aesthetics have been resolved in a manner that is in keeping with Hauserman's emphasis on the user. Responding to a perception of OSHA's mandate, the sharp edges have been softened into a nicely rounded detail. Joints have also been visually integrated in terms of construction and color.

If this were all that Hauserman had done in its second-generation landscape system, it would mean little more than bringing its line up to the state-of-the-art in appearance. But Hauserman has also addressed the question of flexibility as well, a matter that lies at the



Hauseman removes the wrinkles from its second generation system

heart of the advantages that landscape systems offer employers.

According to Pagnier, there are client companies that change their installations by 35 percent a year as old projects end and new ones evolve. Fired by this need, Hauseman simplified the structure and thereby the procedures for change. "There were three primary areas of concern," says Pagnier. "There was the obvious pressure to meet management's requirements for a stable, yet flexible system. There was the functional requirement of work flow and the appropriate interaction of employees. And, finally, there were the personal requirements of the user to be addressed."

Only one tool is needed to make whatever changes in configuration are dictated, and these changes can be accomplished without the services of a special maintenance team. In keeping with the more computerized nature of the office, Hauseman has introduced new fittings that allow drawers to hold computer cards most efficiently. This continues the concept of having the nature and form of the work dictate

the dimensions of the storage.

There are significant user benefits on a personal level, too. Rapid personnel turnover increases expense and decreases efficiency. The quality of the working environment can help reduce employee dissatisfaction, while improving individual comfort. Hauseman's new system, for example, incorporates a typing station that nests under the desk top without being permanently attached. This means that it can be easily rolled around for a right or left-handed typist.

The simple expedience of this idea reflects Hauseman's belief that employer and employee should be encouraged to try a landscape system out. The company sells management on the idea of working with the inherent flexibility to achieve a configuration that best meets the needs.

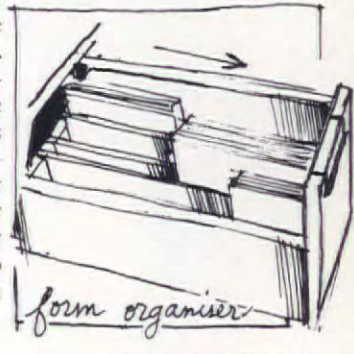
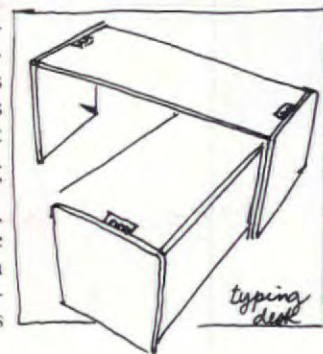
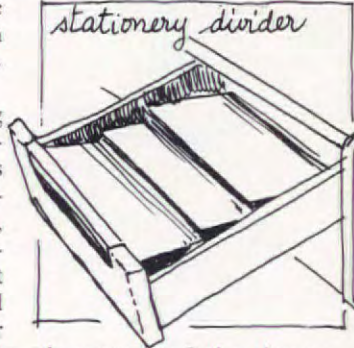
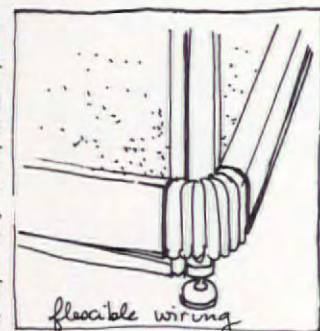
In addition, given the nature of the complaints regarding some of the environmental drawbacks of the office landscape, Hauseman sees its line of walls as the perfect complement. "The walls," says Pagnier, "reduce noise transfer to a level of 40 decibels. This is

well below the present European noise control standard of 65 decibels." (Pagnier notes that the office typewriter exceeds this standard. "In Europe, typewriters are fitted with hoods that muffle excess noise.")

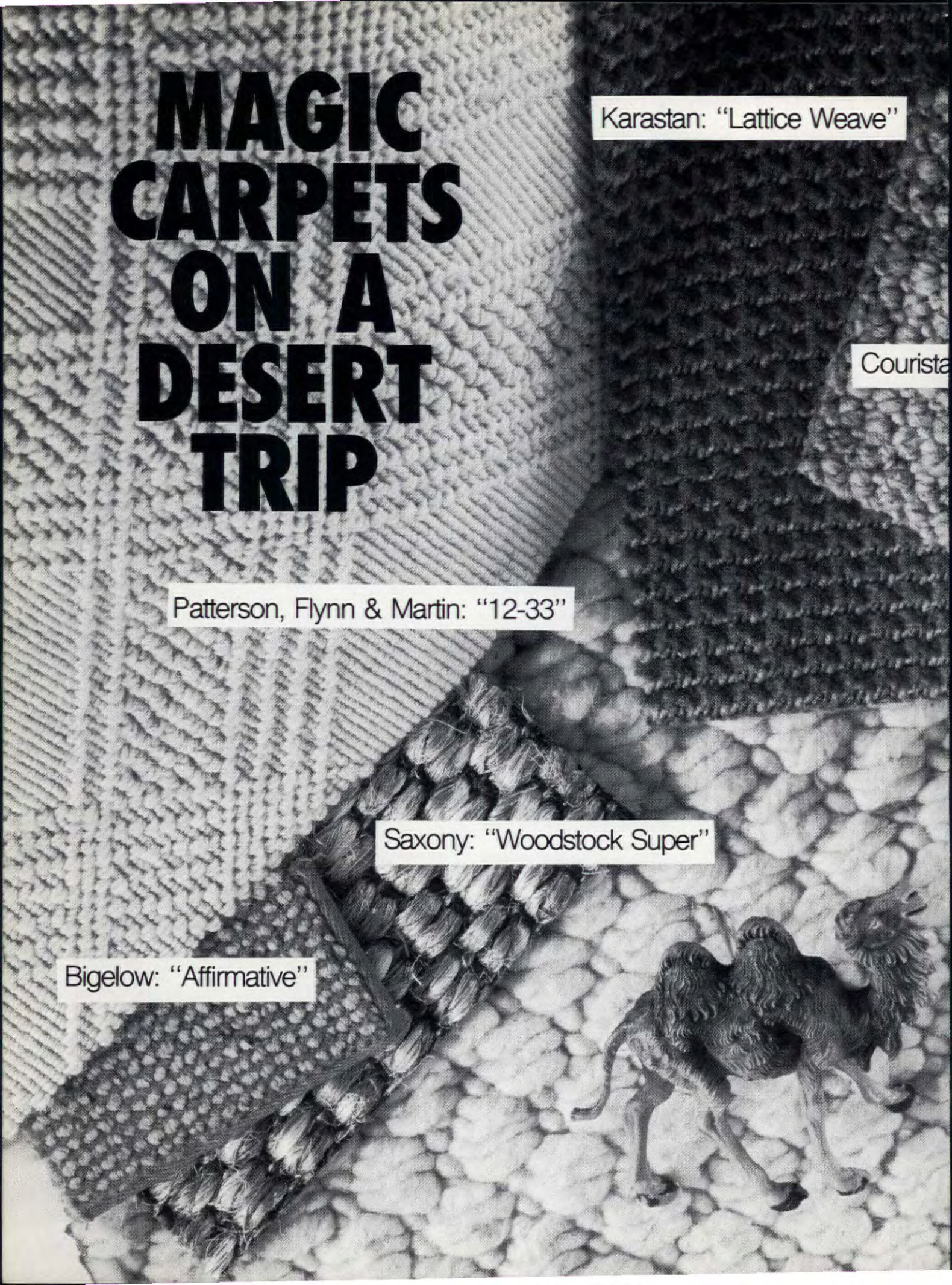
The ability to create completely enclosed spaces—from floor to ceiling—by using the walls also provides privacy, security and ambient light control. The development of telescoping bases and caps for the walls further increases the ease of installation and also maintenance.

Reflecting the same concern for users as the landscape system, these walls accept doors that can be hinged on the left or the right. The placement of the door-handle equidistant from the top and bottom means that the door can be flipped and rehinged.

With its new landscape system post-formed of high pressure laminate, Hauseman is offering a line of chairs for the first time. These handsome chairs are made by its subsidiary, Sunar Ltd. They also presently offer a nicely detailed lamp imported from Sweden.



MAGIC CARPETS ON A DESERT TRIP



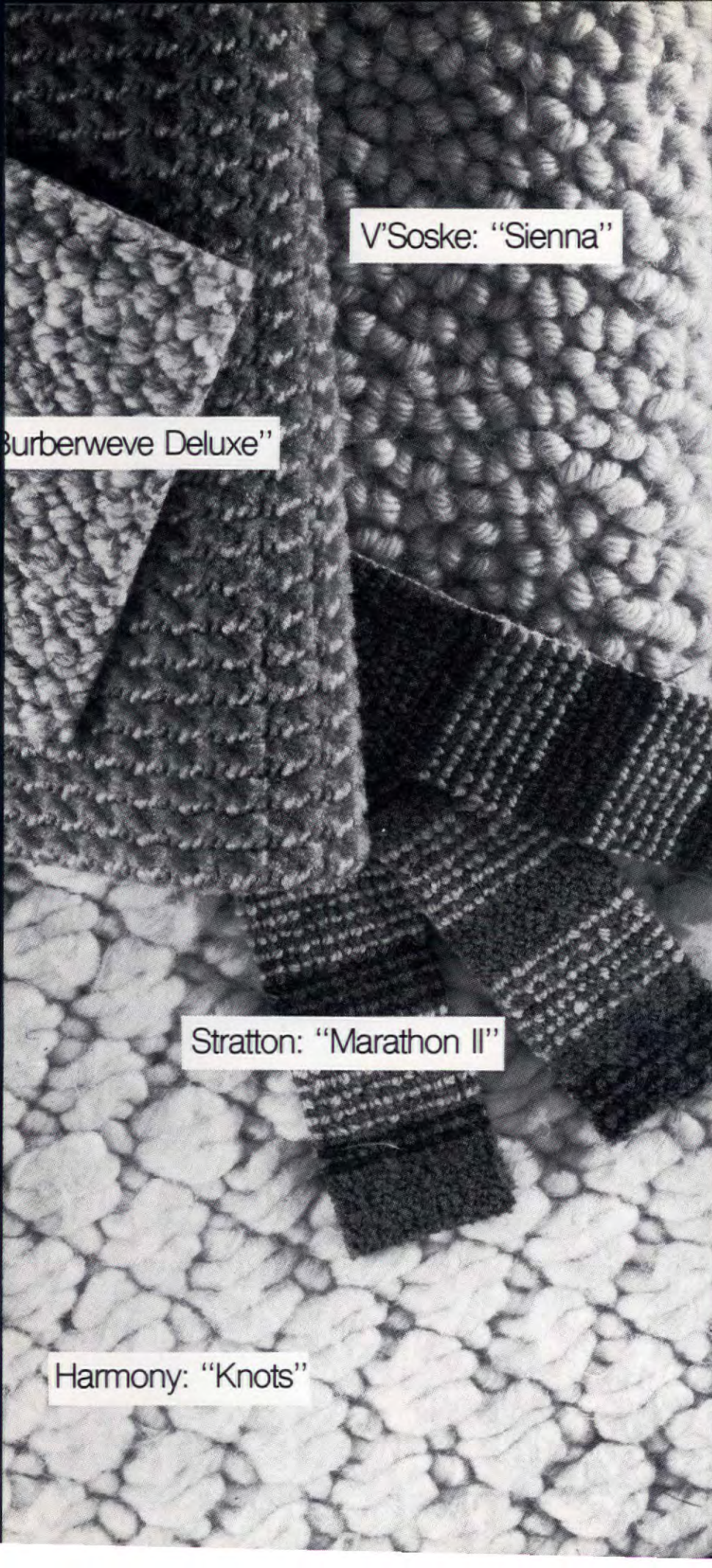
Karastan: "Lattice Weave"

Courista

Patterson, Flynn & Martin: "12-33"

Saxony: "Woodstock Super"

Bigelow: "Affirmative"



V'Soske: "Sienna"

Burberweve Deluxe"

Stratton: "Marathon II"

Harmony: "Knots"

The Berbers of North Africa, shepherds by profession, are known for their rugs and blankets. These are woven "on the road," with the result that all the natural streaks, slubs and knots of the untreated wool create wonderful variations in tone and texture. The Berber look in carpets is hotter than desert sands these days—its earthy, neutral colors and nubby textures reflect the widespread popularity of the natural look. While not all of the carpets pictured here are Berbers, their earth tones and "handmade" looks are very much in the spirit of these desert craftsmen.

Couristan's "Burberweve Deluxe," a 100% wool high-low Wilton Berber was specified for the recent addition to the offices of John Deere and Co. This richly textured carpet is available in three colors in a 13 ft. 2 in. width.

circle 250

Earth-toned stripes are the theme of Stratton's "Marathon II," a tufted level loop of Fortrel PCP. The carpet, which comes in a 13 ft. 2 in. width, is available in nine heather tones in addition to six stripe combinations.

circle 251

Patterson, Flynn & Martin's "12-33" is an elegant high-low diamond design in 100% worsted wool. It is available in three pale neutrals in a 13 ft. 2 in. width.

circle 252

The U.S. House of Representatives liked Karastan's "Lattice Weave" so much that it has ordered 14,000 square yards of the carpet for installation in its offices. This Antron III nylon carpet, with a cut-and-loop surface and small-scale check design, comes in sixteen colors in a 13 ft. 2 in. width.

circle 253

The demand for natural materials in carpeting is answered in a new and fresh way by Saxony's "Woodstock Super" sisal. This natural fiber, which is adhered to a resilient waffle latex backing, can be had in six color blends and a 13 ft. 2 in. width.

circle 254

A nubby, tweedy texture characterizes Bigelow's "Affirmative," a cut/uncut carpet with a 100% Anso-X nylon face. The 12 ft.-wide carpet comes in nine heather tones and three accent colors.

circle 255

Our camel treks across Harmony's "Knots," a luxurious, 100%-wool Berber yarn carpet. It is available in five colors and a 13 ft. 2 in. width.

circle 256

V'Soske's well-known textural versatility is demonstrated once again in "Sienna," a 100% wool carpet that combines an interplay of raised and recessed multi-ply yarns with a cross-weave loop construction. Since it is available in custom sizes and colors, the possibilities are virtually limitless.

circle 257

PILAR VILADAS

Photography by Jim Ricks



TYING UP THE OPEN PLAN PACKAGE

The growth of electronic technology in the office is forcing new concepts in dealer, consultant, and designer relationships

Designers and architects who specialize in office space planning keep up with changing office technology because they are involved with it on a day-to-day basis. But if you are doing offices only part time, your task is not as easy. Change means opportunity, of course, and new companies who act as quasi-consultants, dealers, finders—really, packagers of open office planning—are moving into the information gap. Specialist/consultants are changing, too. Some are incorporating electronic technology in their planning systems. Others are working directly with the client in a way that can make them butt heads with the office designer. Let's look at three representative companies that are giving open office planning a new twist.

Spadework specialists

Ergometrix Office Systems, Inc., a New York City firm headed by James V. Kantor, considers itself a new type of company. They create open plan projects from scratch by first going to a potential client and convincing him, usually on the basis of a financial analysis, of the benefits of open plan systems. Then they team up with a designer and other professionals to bring the project into being.

The company argues that the interconnection of the open plan system with electronic office technology requires a level of experience and dedication that demands the service of a specialist. At Ergometrix, in-house systems consultants not only work at sales and service, but have individual, specific assignments to follow developments in depth in fields such as management information systems, telecommunications, electronic filing, data processing, word processing, and records management. Each area of expertise is distinct

and complex, and to stay abreast of all of them would tax a designer.

The typical project will see Ergometrix generate desire in the client to convert to open plan. Ergometrix and the designer mount an analysis that will develop a preliminary space study (usually available only after the execution of a design contract) and figures that show the return on investment if the company converts to open plan. Hopefully, a contract is executed.

As the implementor of the project, Ergometrix assists the space planner in getting survey data, developing station application solutions, in handling product input to the designer, and in doing takeoff from the plan. Then they assume the function of processing and controlling the order, of installation, and conducting orientation programs.

Total responsibility for every aspect of the systems project remains with the designer since the company believes that this is the only way to insure job satisfaction. But the basis of the working relationship with Ergometrix is that the designer will spend the better part of his time working in his strength, with Ergometrix assuming responsibility for many of the routine factors of system planning.

Like a dealer, Ergometrix has a working relationship with a limited number of suppliers and stocks some of the systems hardware needed to do their installations. And they facilitate the design process by mocking up workstations in their demonstration room.

Soon after the installation is complete, the firm returns to the client to tune up the system: to adjust chairs, to raise or lower work surfaces, to relocate drawers, position paper organizers—to further involve the worker with his station. Heavy emphasis is placed, too, on the psychological implications of open plan, and the indoctrination program focuses on human factors and those features of the station particularly designed for the occupant's comfort and well being.

A change management program brings the firm and the designer back onto the job on a quarterly basis thereafter to keep the system fine tuned to the client's needs.

Now where do you fit in? Working with this kind of firm can relieve you of some of the detail of open planning. And, you benefit since their outside salesmen promote your design services throughout your community. That's a change that many designers would welcome.

Computer technicians

Another change that designers should welcome is the increasing use of electronic technology by consultants who tackle some of the technical aspects of open planning work. Consider, for example, the impact of computer technology just in the area of acoustic design.

Parker Hirtle and Jack Curtis of Bolt Beranek and Newman, Inc., of Cambridge, Massachusetts, detail the OPLAN system, which their firm calls an interactive computer program for acoustical design of open plan offices. The company's Cambridge computer retains a program which accepts electronic input from the

company's field consultants, who can work in the client's or designer's office. The program quickly works out the math and logic necessary to plan an acoustically adequate installation and facilitates speedy acceptance or rejection of proposed solutions. The consultant feeds the computer, through a portable terminal, information on furniture layouts, dimensions, and types of materials and planned background sound levels. He can quickly propose layout changes and promptly get a readback on what the acoustic results would be. The computer evaluates the effect of various layouts and components to a level of accuracy that would be prohibitively time-consuming and expensive using conventional analysis techniques.

To analyze speech privacy between workstations, the computer takes into account all the paths by which sound travels. The client or designer provides input information such as anticipated speech effort, source-receiver distance, screen locations and dimensions, materials, background noise levels, and the degree of privacy required. The computer calculates the degree of privacy and compares it to pre-established criteria housed in its memory which are based on speech intelligibility theory. If the proposed design does not meet the criteria, the computer points out the dominant sound path and the consultant is prompted to make changes in the offending dimensions or materials.

In a typical workup, the consultant types in a description of the layout in terms of the materials and dimensions to be used. The computer calculates a reference number for these specifications, called an Articulation Index (AI), and indicates if these materials will deliver the level of speech privacy required. On the first go-round, the computer may point out that the ambient sound level is too low and will ask if the consultant wants to increase it with a background sound device. He may reject the suggestion, which will appear after each calculation until every possible sound path has been analyzed.

As each change is implemented the computer will determine the weakest path and suggest the degree of sound absorbing material to add to the offending surface. The computer then selects the next offending sound path and suggests alterations, perhaps in screen height or width and calculates a new AI if its recommendations are incorporated in the design. Then the computer turns its attention to the next weakest path, which in this illustration may be the ceiling, and suggests a more efficient sound-absorbing material which probably moves the AI into the marginal speech privacy range. Now we're getting there.

The consultant then has the computer factor in a background sound system designed to produce the ambient sound level he would like for the installation. The result may well be an over-designed installation, so the computer suggests smaller barriers, and calculates and types out minimum barrier sizes that achieve the established acoustic design goal. The computer's final calculations give the consultant a typeout of the octave band attenuation (in decibels) for each sound path and for all the paths combined. The printout also gives the

amount that the speech signal exceeds the background sound and the contribution of each octave band to the AI.

A grand benefit of using a computer to model acoustic design is that the consultant, designer, and client quickly become aware of the impact of changes in design and develop a better understanding of the importance of the installation's design parameters.

Manual acoustic expert

A non-computer method of acoustic planning is practiced by Acoustical Design Incorporated of Morristown, New Jersey. President James E. Sulewsky and principal Donald R. Cunningham approach their work in a way that makes them unusual. They see themselves, like most consultants, as part of their client's staff. And by client, they mean the end user.

The heart of their work is the design of the background masking system and the planning of loudspeaker layouts, wiring circuits, and diagrams. They also check mechanical drawings to be sure there are adequate vibration and noise control levels. And they work with the client or designer on layouts to be sure adequate provision is included for spacing and station orientation to optimize speech privacy and minimize the directionality of sound.

There is no attempt here to complicate the acoustical design process because the principals want lay clients to be able to understand the applications and contingencies they will discuss. Unlike a few consultants who develop an AI for every workstation, they feel that that technique freezes the design almost like conventional office planning. They create a uniform and comprehensive masking system which covers an entire space. Then the client can rearrange elements within his envelope.

They work towards the elimination of as much high frequency sound as is practical. This explains their concern with the ability of ceiling materials and interior furnishings to absorb high frequencies.

The consultants leave as much low frequency energy in the facility as possible. By retaining it, they feel they create a natural, more pleasing effect because it cannot be adequately produced as part of the masking system. Low frequency sound is more efficient in masking sound than high frequencies. With an improperly designed masking spectrum, not only do you not enhance conversational privacy, but you add to the irritability level by increasing high frequencies within the space.

As consultants to the client, there is always a potential for nose bending. These acoustical consultants may well recommend less expensive materials than the designer. Take carpeting. Many jobs include recommendations for pile heights of 3/8 to 1/4 inches. Acoustically, they find 3/16th inch is often adequate—an illustration of one of the ways they achieved a reputation for client savings in about 80 percent of their jobs. A capsule definition of what they do is: design, delineate, and draft. Sulewsky adds, "And damn well, too!"

If you are going to win your way with consultants like these, you had better have your facts in order.

RICHARD PLANCK



HUGH NEWELL JACOBSEN

INTERNATIONAL UNION OF BRICKLAYERS & ALLIED CRAFTSMEN

Sweeping renovation in Washington, D.C.
Photography by Robert Lautman



Downlighting from a black egg crate ceiling system avoids glare.





People help maintain the office's design integrity.



Furnishings are elegant, yet efficient.

You see them everywhere, these 1910-20ish buildings with compact marble lobbies, a tired building directory, and a couple of middle 1950's elevators waiting to take you to beige hallways with floors of gray asphalt, frosted glass doors with chipped black lettering, and an acoustical tile ceiling system that masks whatever style the architect managed to incorporate in the building.

The Washington headquarters of the International Union of Bricklayers & Allied Craftsmen is in many ways a match and suffered from the communication and image problems that occur when an organization is housed in rabbit warren offices where the staff must travel public hallways to go about its tasks. Unity is lacking in such an environment and visitors and workers do not feel the same about the organization as they would if the space were unified into a strong, individual statement. As it was, you could find the office of a union officer, if that was your task, but you would never find what we think of as a headquarters.

Architect Hugh Newell Jacobsen undertook a sweeping renovation that eliminated existing interior partitioning and brought an order that never existed to the space. Out of hiding came the building's supportive posts, which he emphasized by turning them into strong yet graceful columns that become visual additives to his geometric compositions of rectangles and half

curves. Sometimes they dominate, sometimes they interrupt walls, but not harshly. The architect determined that only glass, not plaster, would touch the columns; the columns may divide space, but the glass panels which abut them let you continue to savor their pleasing pattern and mass. Jacobsen's rediscovery of the building's structural system (detail absent from the plans he worked from) and his new column emphasis, brought him to a spatial organization directed by the module the building was now giving him. These columns now determine the location of aislesways and the depths of enclosed spaces.

Records are the mainstay of union offices and the architect sought to regain floor space from the giant mechanical filing system he found in use when he accepted his commission. His solution de-emphasizes the filing process with the mounting of track-hung lateral files that align flush with the front walls of the niches he created for them. Two deep, they glide back and forth to offer access where needed. Their appearance is unobtrusive and they keep hidden their secret that they save 50 percent in space over the old system.

A devotee of downlight, Jacobsen feels you should never see the light source. His creation of a black luminous ceiling in the office's open spaces is an effective solution. The ceiling eliminates the common 45 degree glare zone, yet provides 60 footcandles of illumination on

work surfaces. The effect the lighting creates, which is emphasized by the use of dark carpet and light walls and furniture, is to make objects and people "spring" out of the environment.

Having established order in 35,000 sq. ft. of jumble, the next step was to create a palette. Not surprisingly, the architect took the natural route and specified executive wood pieces of white oak; middle management shares the veneer, but in pieces not nearly as grand. Secretarial stations are executed in white metal. Upholstery begins in suedes and leathers and moves through natural fabrics. Selecting furnishings for a union office is a provocative assignment: the job requires furnishings that are reasonably elegant, but they should not project capricious expense. Efficiency, not opulence, should be the message. The choice here is good furniture which, like anything good, doesn't really shout, but has its own integrity.

The sum of all this is a regimented environment that takes organization farther than most. Employees are given few options to personalize spaces: you see only approved flowers here, for example, no family pictures, no sweaters on the back of chairs. Yet the staff is pleased. They have lived in the environment long enough to realize the advantages of retaining the character of the original design. Maybe this office is the only one in Washington where incursions are of little concern.

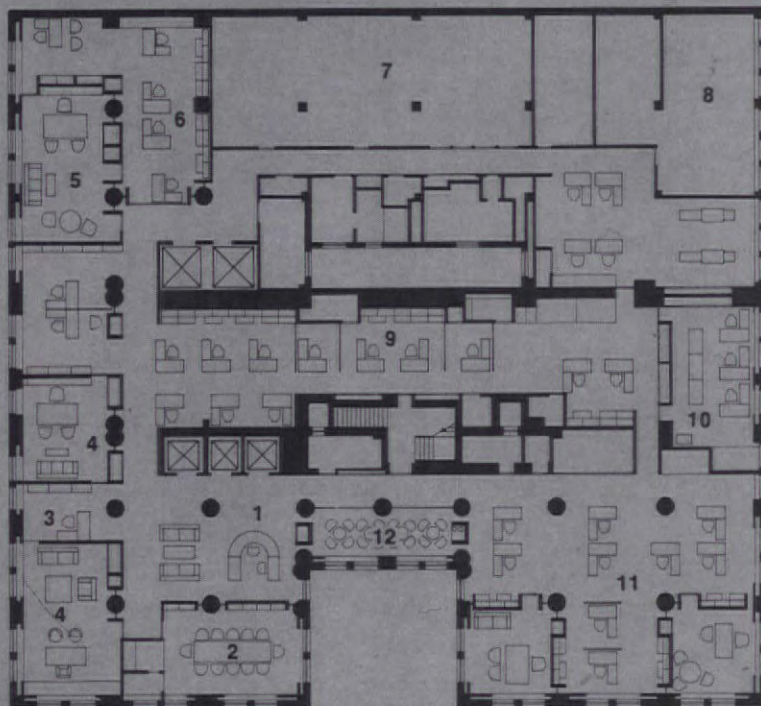
RICHARD PLANCK



The emphasis of columns gives the office its sense of spatial organization.

- 1 Reception
- 2 Conference
- 3 Secretary
- 4 Executive office
- 5 Treasurer
- 6 Office of treasurer
- 7 Computer
- 8 Data processing
- 9 Administrative section
- 10 Mail
- 11 Communications, collective bargaining
- 12 Lunch room

General contractor: Associated Builders
 Mechanical and electrical engineer:
 Benbassat and Sporidis Co.
 Carpet: Patterson, Flynn & Martin
 Ceiling: Aluminum Louver Corp.
 Glass doors: PPG
 Blinds: Louver Drape Corp.
 Lighting: Edison Price
 Signage: Potomac Sign
 Desk accessories: Smokador
 Roll-out files:
 Supreme Equipment and Systems
 Desks: Knoll, Stendig, Reff
 Tables: Knoll, ai
 Conference furniture: Stendig
 Chairs: Knoll, Stendig
 Lounge furniture: Vecta, ai
 Custom fabricators: Hill Enterprises



Designer Krameroff at the bar of the main gymnasium.
Mirrored plant niches are similar to those used in walls around the pool.
This open exercise gym is 120 by 30 feet.

DESIGNS BY KRAMEROFF

NEW YORK HEALTH & RACQUET CLUB



The disintegration of today's society is highly exaggerated. More people are jogging than sniffing cocaine. There's more money to be made in culture and physical fitness than in drugs and alcohol. According to *New York* magazine, the fitness boom could generate over \$5 billion to the whole gamut of fitness-related industries by 1980. The running industry alone grossed \$400 million in '78 and is expected to double that in '79. The East Coast franchise of Jack LaLanne Health Spas operates 16 fitness clubs in the metropolitan area with an active membership of 60,000. Smaller, but growing faster, is the chain of New York Health & Racquet Clubs—

four now, the fifth a-building in the former U.S. Army Induction Center at 39 Whitehall Street, and eight expected by 1980—belonging to Iranian-born Fraydun Manocherian, head of the real estate firm called Pan Am Equities.

Manocherian has an edge over the old-line muscle-building health club honchos—his sense of style. His unisex clubs, all located, so far, in the heart of Manhattan, combine sophistication with a refreshing, down-to-earth practicality which attracts a young, well-heeled clientele including dancers, athletes, and media personalities seriously interested in keeping in shape and not averse to doing so in the company of their peers.

One of the best of his clubs is the one occupying the basement, ground, and second floors of the twelve-story former YWCA at 132 East 45th Street, a building he almost completely gutted inside, converting the upper floors into small rental apartments. The interior designer for both the health club and the model apartments and hallways upstairs was Jacqueline Krameroff, who has done a number of apartment and condominium lobbies, executive offices, and the Tumor Surgery Division at New York University's Medical Center. Not the least of Ms. Krameroff's qualifications is the fact that she is a dedicated fitness buff herself, which made it possible to use her as the



There is a 50 by 50 foot equipment room containing bicycles, slant boards, Roman chairs, torture chamber chairs, Omni machines, and much, much more. There is also a mirrored, windowed room-within-a-room containing running treadmills.

model in the photos on these pages (she was briefly, while putting herself through school in the mid-sixties, a Copacabana girl).

In Manocherian's opinion, cramped space is the psychological problem in indoor exercise facilities, and he insists on a maximum use of mirrors for its illusory expansion. Mirrors wall the stair entry hall leading to the reception area, which focuses on a reception desk backed by a built-in seating area and club offices, and is flanked on one side by a small, neat restaurant featuring yogurts, salads, and other health foods.

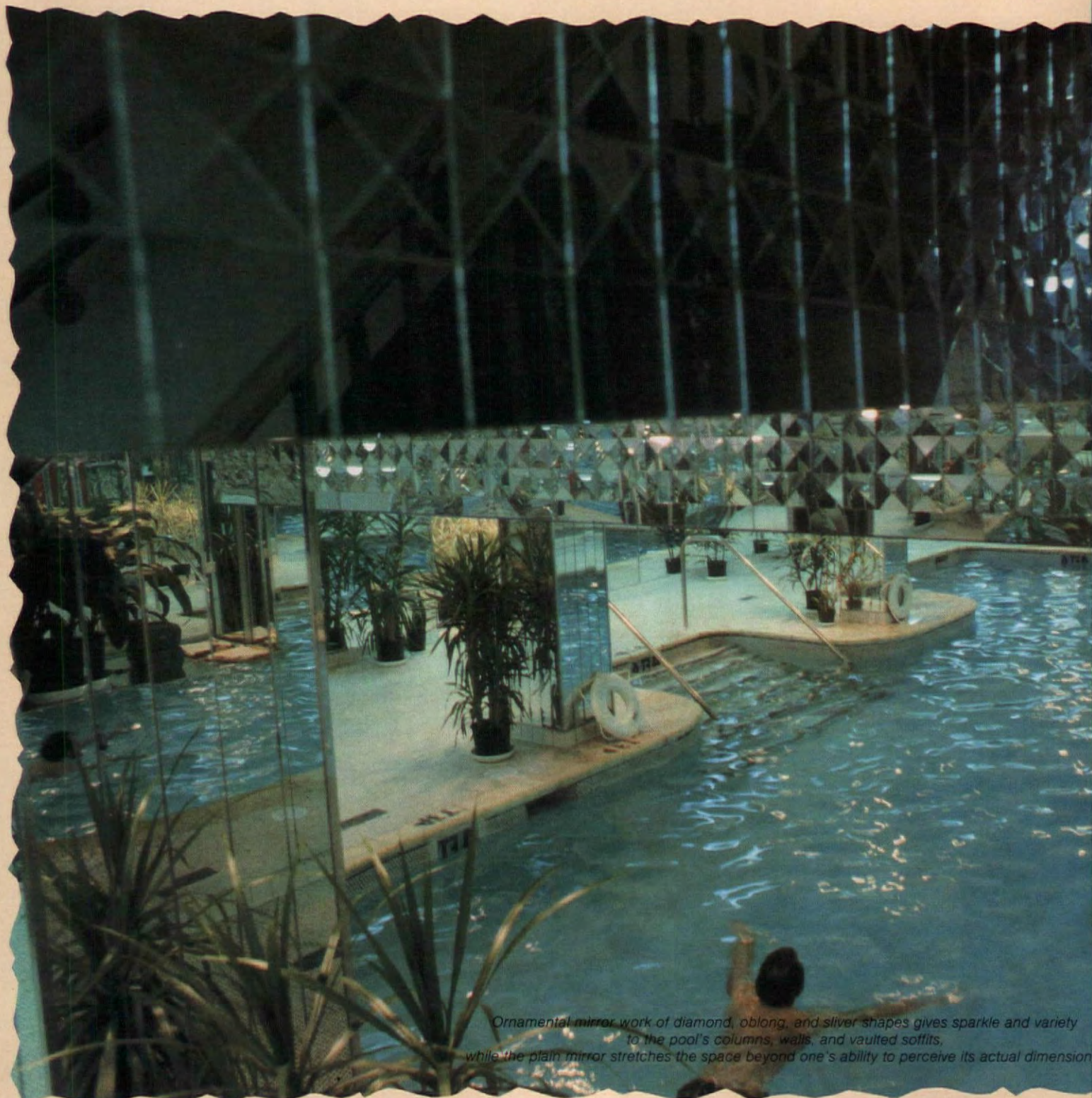
Another Manocherian predilection is for the simplest kind of spaced flush fluorescent ceil-

ing luminers as the main source of light except in the pool areas. The combination of strong prevailing greenish fluorescent overhead light with mirrors constituted Ms. Krameroff's most troublesome challenge. Her antidote was the visual and tactile warmth of wall-to-wall carpeting—deep brown on the stairs, entry, and dadoes in these areas, and vivid burnt orange in the gymnasiums on the second floor. Restaurant and reception seating is also brown—vinyl with a suedelike finish. The same vinyl covers the curving walls which lead to the men's and women's dressing areas behind the reception desk. A tapestry by John Gerson and Ann Gilford, occupying the space between the walls,

echoes the curves of potted plants flanking it.

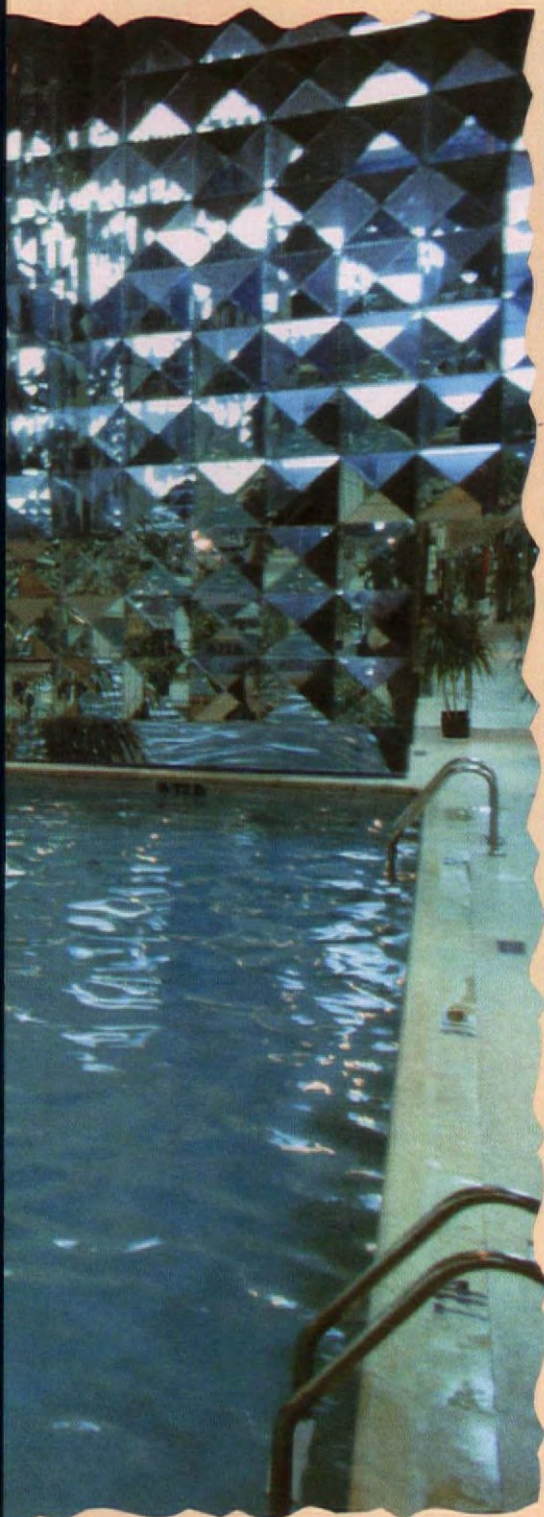
Mirrors—on the walls, columns, hanging fascia, and vaulted soffits—transform the downstairs pool area into an immeasurable space. Small diamond cut-mirrors create illusory columns that transform the whirlpool recess into a pavilion. Narrow sliver mirrors paving the tri-vault soffit over the surprisingly small but apparently large main pool (22 by 48 feet) reflect the blue water into an endless sky. With plants about, the space is convincing as a tropical paradise—with the red steam room, whose door opens onto the main pool space—suggesting a fiery inferno.

OLGA GUEFT



Ornamental mirror work of diamond, oblong, and sliver shapes gives sparkle and variety to the pool's columns, walls, and vaulted soffits, while the plain mirror stretches the space beyond one's ability to perceive its actual dimension.

Interiors by Jacqueline Krameroff
 Client: Fraydun Manocherian of Pan Am Equities, Inc.
 General Contractor: Bettina Construction Co., Inc.
 Carpeting: Karastan, installed by L. Jones & Co., Inc.
 Decorative mirror work in pool and whirlpool: Nasser Zamoni
 Plain mirror work: Murray Hill Glass
 Tapestries: Gerson-Gilford Designs
 Lettering/signs: H & H Co.
 Tiles (penny rounds) in pool, etc.: Rico Tile Co.
 Tile installation: Peter Tagios, Standard Tile Co.
 Vinyl upholstery, reception area and restaurant:
 Vicrtex and Gilford
 Restaurant tables, chairs: Furniture Consultants, Inc.
 Chandeliers: Camer Glass, Inc.
 Wicker-framed mirrors in restaurant: Wicker Wonderland, Inc.
 Wood floors: Bar Flooring
 Marble trim at entry: De Martino Bros.
 Lockers: Associated Steel Products, Inc.



The application of diamond cut mirrors in vertical rows in the whirlpool bath recess, lower right photo, gives the impression of architectural columns. Ornamental tile work at the base of the main whirlpool column and around the edge of the large pool is a pleasant detail.



GWATHMEY-SIEGEL

JOHN WEITZ, CHICAGO

Graphics
are the
message



The intention of architects Charles Gwathmey and Robert Siegel in their designs for the growing chain of John Weitz shops is to let every space generate its own organization. Then they incorporate major graphics—Weitz's signature (which has become a logo for all the stores), a massive blow up of half his face, more blow ups of elegant sporting scenes, and the fixture display cases they will use elsewhere.

So strong an entry emphasis distinguishes the John Weitz store in Chicago's Watertown Place that instead of the store front being just a display showing goods, the designers make the architecture the graphic and change the scale so the store literally becomes its own thing.

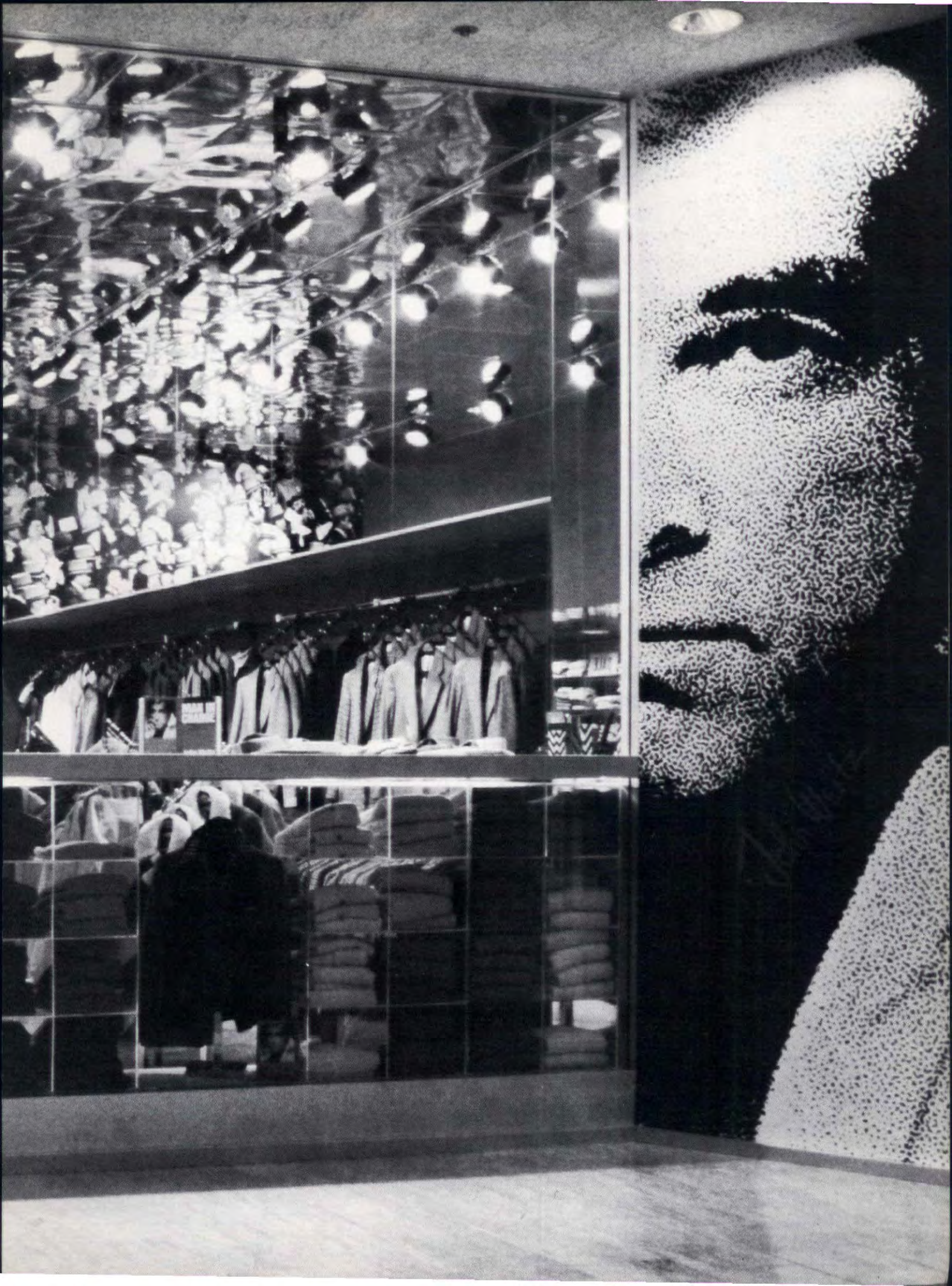
The first referential height you see from the outside is a two-foot-square grid polished aluminum pan ceiling. The ceiling drops over the circulation area and the grid drops in scale with it to a one-foot-square unit, which relates directly to the Plexiglas cube boxes which line the wall and house small display items like shirts and ties. Recessed in the walls opposite are display areas for larger things like pants and coats. The store is broken into three bays by two low cabinet constructions which incorporate more Plexiglas display boxes. These elements establish the other referential height of four feet six inches.

As the ceiling changes height, the designers run an off-pink fascia through the store which combines with the displays to create a color graphic. Giant photo murals over the space-divider cases depict scenes showing sports and dress clothes and formal wear. They repeat in mirrors along the upper wall area on the high side of the room. The result suggests that the space is continuous.

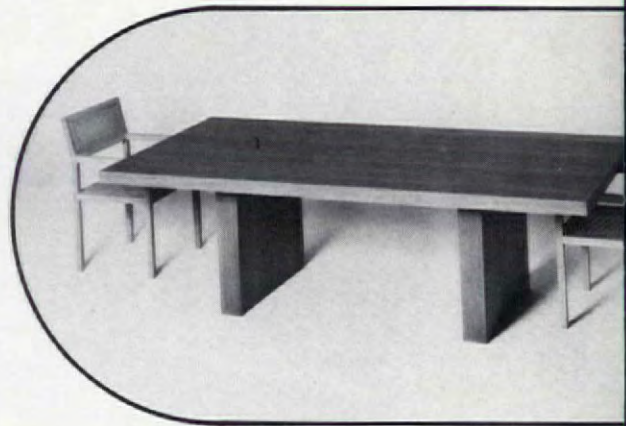
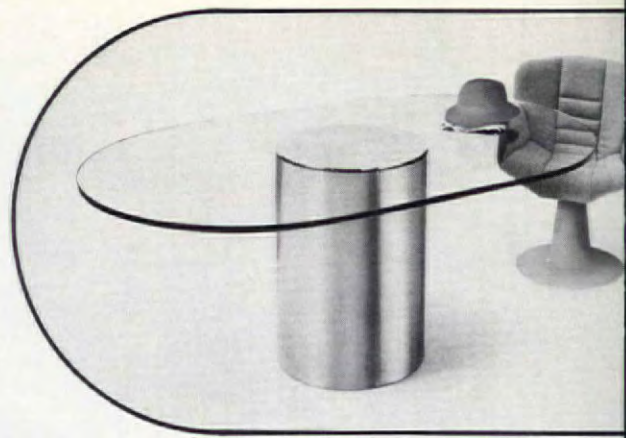
RICHARD PLANCK

Project Architect: Tsun-Kin Tam
General Contractor: Nico Construction Co.
Mechanical Consultant: Thomas Polise
Carpet: Goodlinx Industries.
Wallcoverings: Lynne Vinyls.
Ceiling: Simplex.
Lighting: Lightoller.
Signage: Arrow Sign.
Photography by Orlando Cabanban

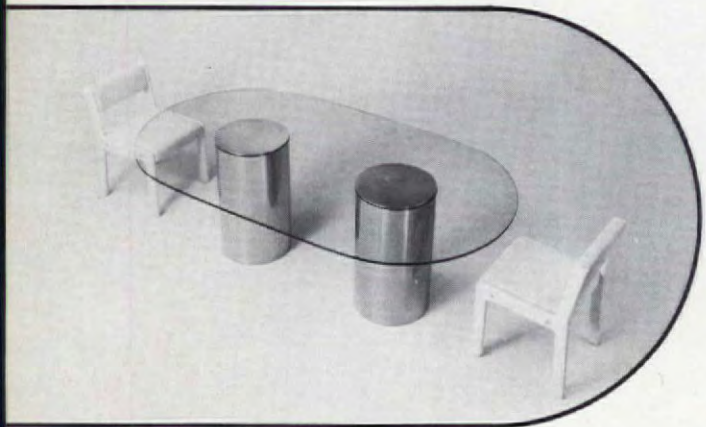
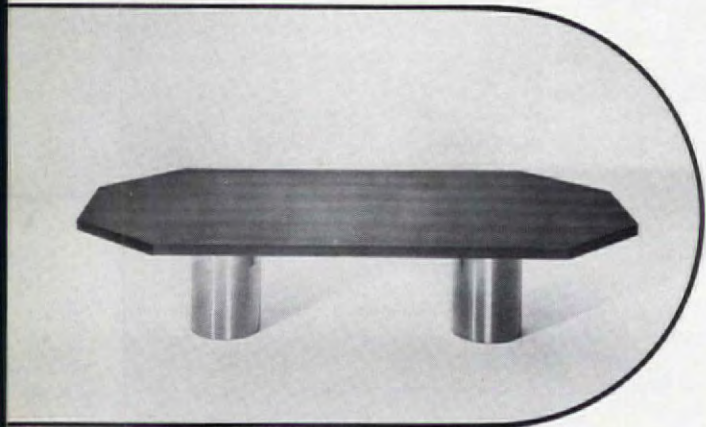
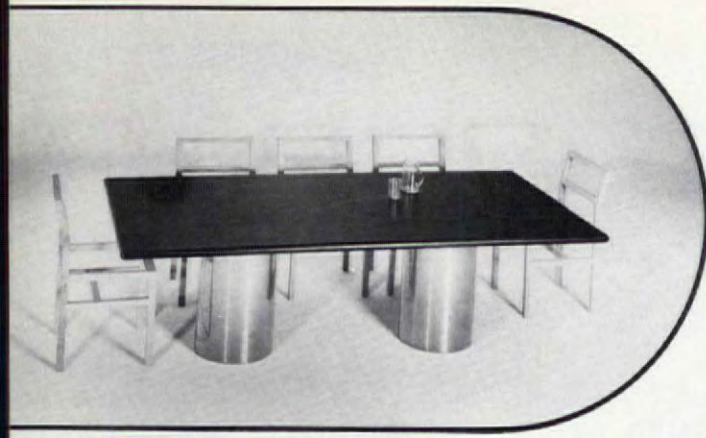
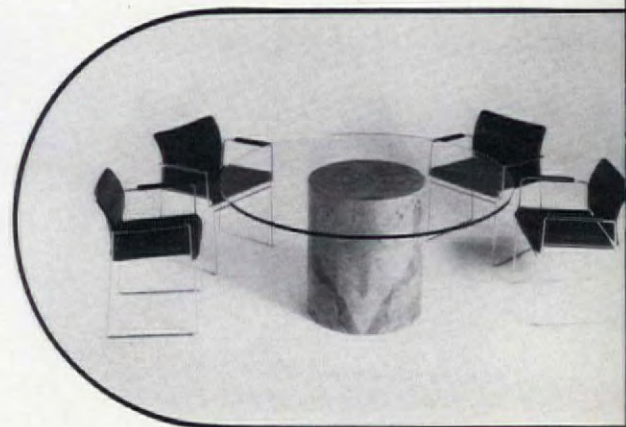




CONFERENCE TABLES

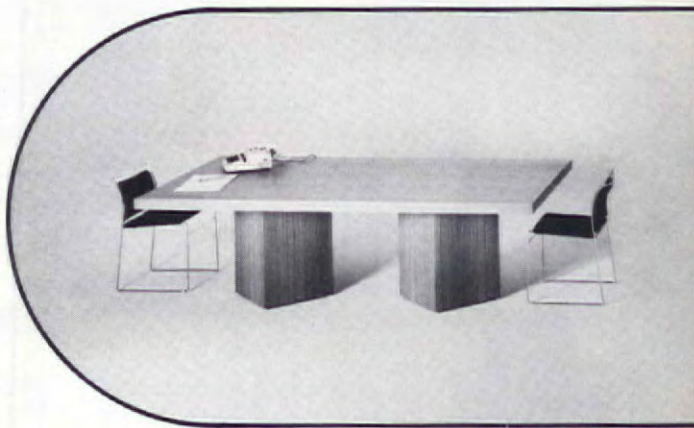
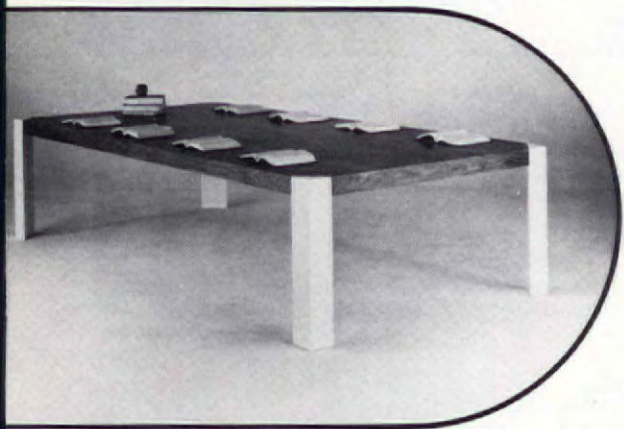
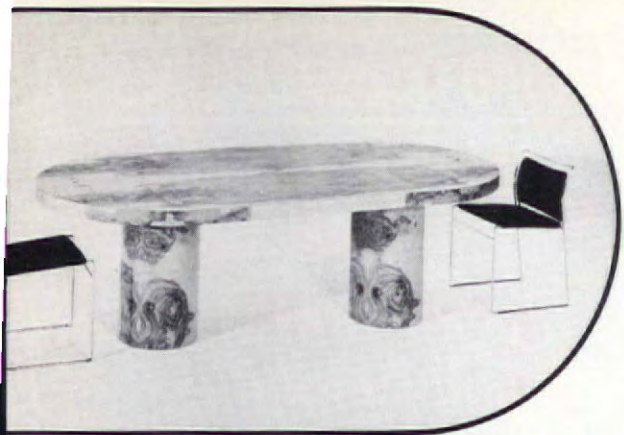


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In St. Louis: Belson/St. Louis Inc.
In Minneapolis: In Depth Marketing Inc.
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In Los Angeles: Howco Marketing Inc.
In Dallas: Van Sant Inc.
In Detroit: Pilbeam-Zimmerman Inc.
In Denver: Lounsbury-Bozik
In Boston: Furniture Marketing Inc.
In San Francisco: Ferguson-Hildreth Inc.
In Washington, D.C.: The Ed Weber Team
In Philadelphia: Kennedy-Walker & Assoc.

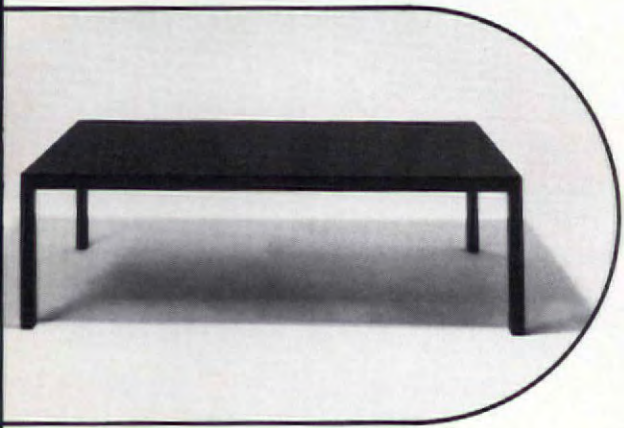




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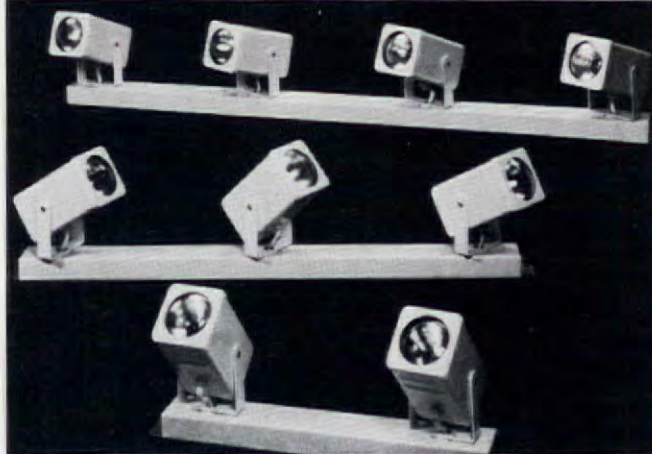
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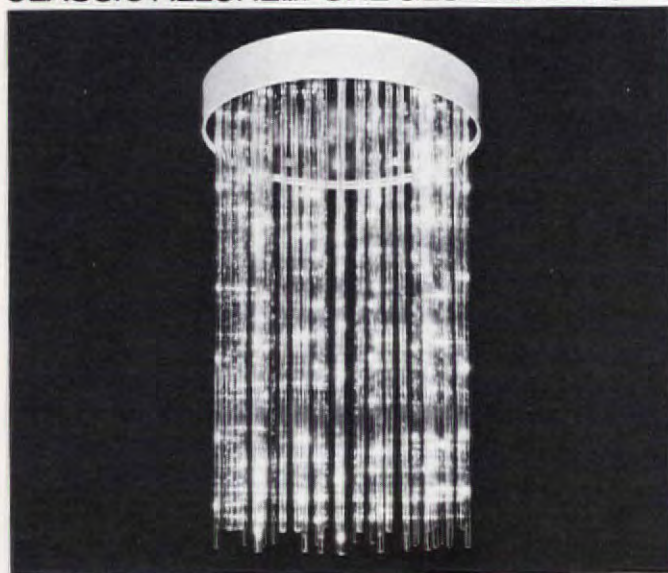
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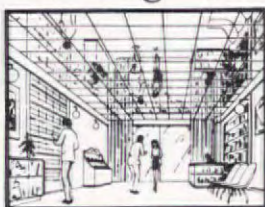
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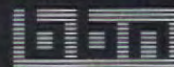


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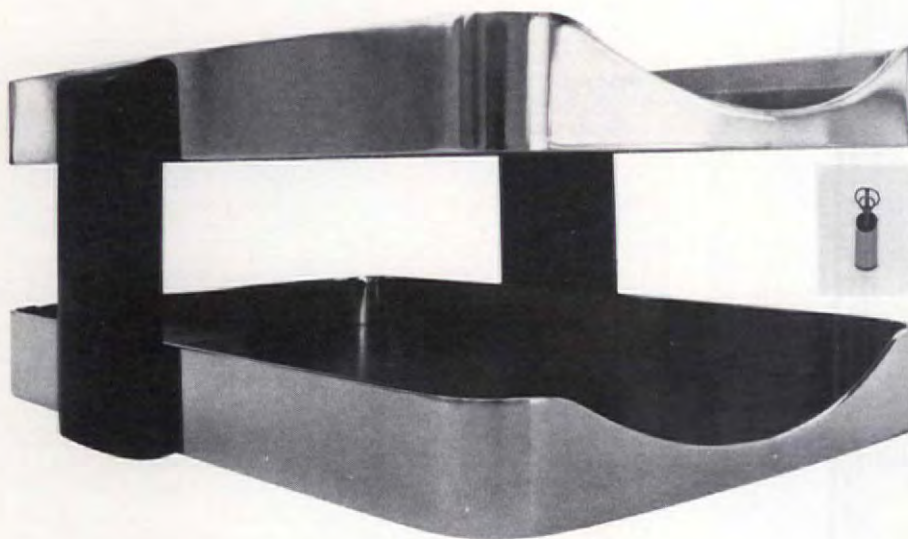
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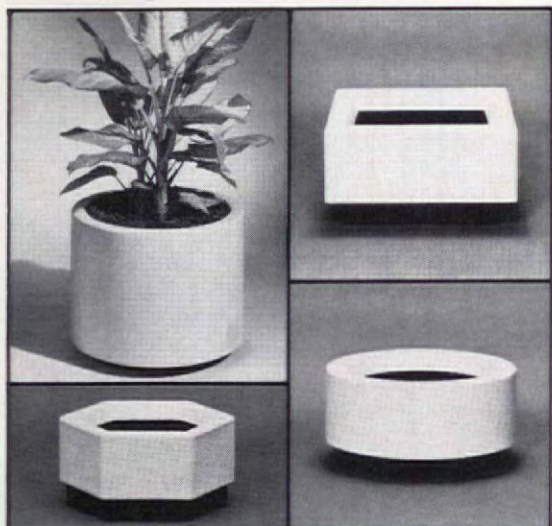
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