narch 1980

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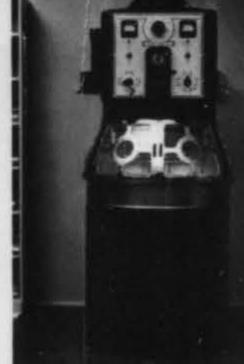
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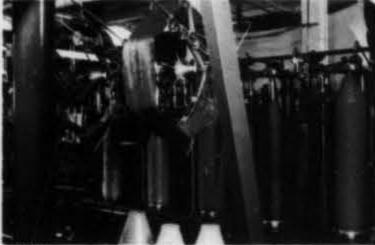










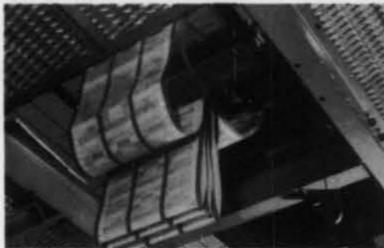












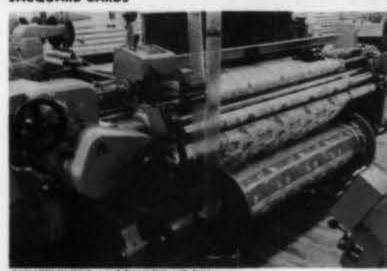


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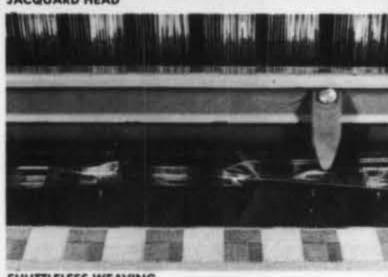




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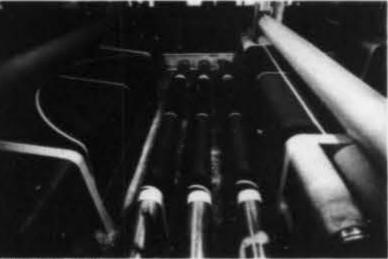
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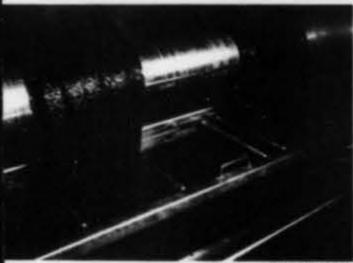
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march 1980

Interiors for the contract design industry



Cover: Hollywood 1930s back-lot building is transformed into a first-rate, fullservice commissary for Paramount by M. Arthur Gensler Jr. and Associates of Los Angeles. (See page 64.)

Photography by Jaime Ardiles-Arce

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FEATURES

- Interiors Insights: Report of Interiors third energy conscious design seminar . . . People in the news
- Interiors Events: First Annual Interiors Awards Presentations
- About Architecture: Best Products and MOMA commission showroom facades
- The Editor's Word: Dynamic, by Beverly Russell
- Interiors Controversy: "Art and Architecture: can they ever meet again?" by Maeve Slavin
- Energy Action Report: Front-runners in the Eighth Annual Energy Conservation Awards, by Jeanne McDermott
- FIDER Update, by Olga Gueft

INSTALLATIONS

Hospitality design

- 64 Paramount Commissary, Hollywood, California, by M. Arthur Gensler Jr. and Associates
- Claret's Restaurant, New York City, by Designer Stan Peskett; Architect Walter B.
- Ardsley Wine and Spirits Shop, New York City, by Peter Ellis Millard
- Hamburger Center USA, by Judith Stockman and Lee Manners **Industrial design**
- Shortline Flagship luxury bus, by Robert Lidsky and Alice Konner
- Rolls Royce depot, Beverly Hills, California, by Stoner, Kennington & Company Offices
- Architects' Office, Oklahoma City, by Jones Hester Bates Riek Baumeister, Inc.
- Commercial remodeling: Gips & Balkind, New York City, by David Hirsch and Aubrey Balkind

PRODUCTS

- Hot Items: Knoll Showroom, Boston by Gwathmey-Siegel . . . upholstered sofa ... geometrics underfoot . . . wood-look desks . . . low-key executive seating
- Floorcoverings report: geometrics . . . textures . . . velvets . . . hard surfaces . . . tweeds
- This month's system: "Round Office" by Dux, by John Pile
- Product roundup: Topping It All Off Neatly-Office accessories
- Carpet/rug report: Floors-the Hottest Spots in Town

DEPARTMENTS

- Letters: Readers' reactions
- People: Who's news
- Books: "Specifications for Commercial Interiors" by S.C. Reznikoff, reviewed by Olga Gueft
- America's Great Sources 110

COMING NEXT MONTH

The influence of the executive woman . . . lighting report . . . colorful new banks ... first international carpet and rug market preview ... Bloomingdale's B-way ... Falcon's re-birth . . . Lightolier's Task Line Lighting . . . Knoll showroom . . .

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OTHER ADVERTISING REPRESENTATIVES: Chicago: 150 North Wacker Drive, Zip 60606. (312) 236-9818. Los Angeles: Cole, Sweeney & Anthony, 4605 Lankershim Boulevard, North Hollywood, Ca. 91602. (213) 877-0221. Georgia: Collinson & Co., 4419 Cowan Road, Tucker, Ga. 30084. (404) 939-8391.

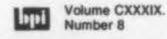
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Microfilm reels are available through University Microfilms Company, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Tele: 313-

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Between 1899 and 1905, Austrian architects and designers developed the style now identified as Vienna Moderne. Reacting against the excessive ornamentation of Art Nouveau, Otto Wagner (1841-1918), Josef Hoffmann (1870-1956), and many others created buildings, objects and furniture which emphasized "great simplicity and an energetic exhibition of construction and materials." In 1903, Hoffmann and Koloman Moser, both of whom had studied under Wagner, founded the Wiener Werkstaette (Vienna Workshops). Inspired by the example of the English Arts and Crafts Movement, the Wiener Werkstaette brought together outstanding craftsmen and the most advanced designers of the time. Also, for the first time, designers other than the Thonets were creating bentwood styles.

*Otto Wagner

MI



A 1904 stop by Orlo Wagner, one of the many outstanding places of turniture domining siones for the Wagner Savings Bank which Wagner outstall the stop of the Savings Bank which Wagner outstall the savings Bank which Wagner

THONET MUNDUS J.&J.KOHK

Until 1869, the manufacture of bentwood furniture was controlled exclusively by Gebrüder Thonet. But upon the expiration of the firm's patents, numerous other manufacturers began copying the techniques and styles invented by Thonet. Notable among them was the firm of J. & J. Kohn. A period of fierce competition ensued. In 1906 Leopold Pilzer, who began his career as an office boy for Kohn, merged sixteen of the smaller bentwood producers into a new firm, Mundus. In 1917, Mundus acquired control of Pilzer's first employers, J. & J. Kohn. During the difficult period of economic and political reorganization which followed World War I, Gebrüder Thonet joined Kohn-Mundus (1922-23). Under Pilzer's leadership, the bentwood industry, critically damaged by the war, began to revive.



Designed by Hoffmann in 1905 this obair with an adjustable back was produced by J. S. J. Kohn. One hundred fifty years of Thonet: 1830/1980



In Musication from a hone calalogue, circ 1930. The company renamed primarily intested in commercial, bublic seating areas uch as the hotel ounge envisioned term

The Fledermous Chair, shown at left, was designed by Josel Hoffmann for the cabaret of the same name which opened in 1905. The cabaret's interior was a brilliant, fully-realized example of Vienna Moderne, and quickly became a gathering place for the Viennese avant-garde.

The Hoffmann Chair, 1929-30, (shown at right). Although some historians dispute the attribution to Hoffmann, the abair's commercial and aesthetic success is unquestionable. Considered by many the last major bent-wood design, this chair, with small variations, has been in production since 1930.



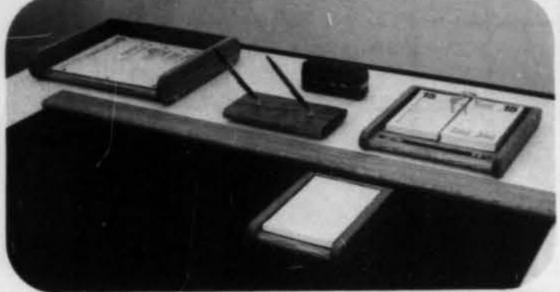
This is the third in a series of capsule histories celebrating the 150th anniversary of Thonet. The entire series will be reproduced as a poster. For a copy, write us.

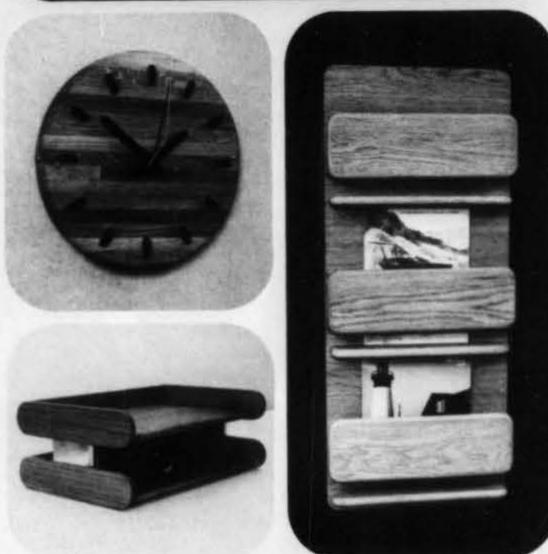
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letters

Fine awards

The Awards Breakfast was a fine event; well organized and well executed.

I was delighted to note that the award winners (see January issue) in the first three categories (executive office, general office, office systems) utilized Knoll furniture and systems as a major component of their interiors. It is immensely gratifying to us, over and above the normal rewards of business success, that our designs continue to be a primary resource for the best designers and most enlightened clients in this country and abroad. That is the more profound measure of our success.

awards with this annual program. The visual arts disciplines are notorious for the proliferation of awards we give each other. Few, if any, have established your fine balance of aesthetic, humanistic and practical considerations. Again, congratulations to you, your staff, and the judges for a fine job all around.

Stuart Silver, Vice President, Design Communications Knoll International Inc. New York, NY

My partners and I were very proud to have our offices chosen as a winning entry (in the General Office category) in INTERIORS' first awards program. The award is impressive and will find a special location for its display.

Matthew R. Mills
Robinson Mills & Williams
San Francisco, CA

A truly glittering and important event—your Awards Breakfast. I applaud your focus, your new view of the journal, and the contribution which you are making to this profession and industry: the creation of a substantial, cohesive community.

Kerwin E. Kettler, Academic Dean New York School of Interior Design New York, NY

Thank you for the very pleasant and "rewarding" INTERIORS breakfast and for the wonderful trophy (winner in the Energy-Efficient Design category for the Rodale Press Center).

What the magazine is doing, not only for interior design but the architectural profession as well, I think, will become extremely more noticeable and prestigious as time passes. Ms. Russell is to be commended for the strides she has made with INTERIORS and the enthusiasm she has brought to it.

I wish you continued success on future endeavors.

James L. Harter, Sr., AIA

Allentown, PA

Correction

Naturally we are pleased to have been included in your January 1980 fine and useful Wallcovering Report, but I would like to correct an error and a possible misconception concerning Columbus Coated Fabrics' "Rajaphur" wallcovering.

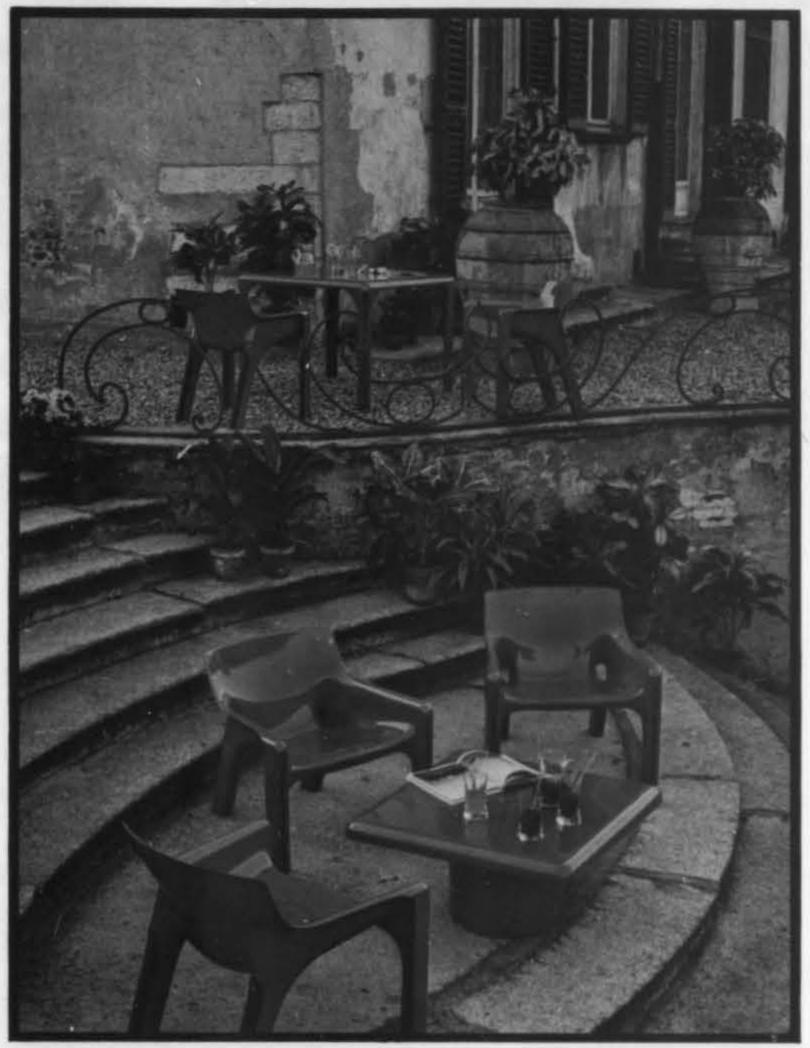
This product is made in standard 54 in. and 27 in. widths, not 36 in. as stated. Additionally, it may be that the black and white photo will be taken to represent a patterned surface; in fact, it is a composition of swatches in different colorings.

Richard T. Paul, Vice President, Wallcovering Columbus Coated Fabrics Division of Borden Chemical, Borden, Inc.

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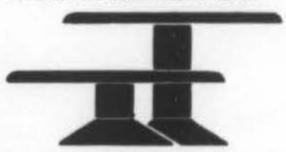
Of the same material: Gaudi armchair



Stadio tables and Selene chairs Vicario armchairs



Tessera and Mezzatessera tables



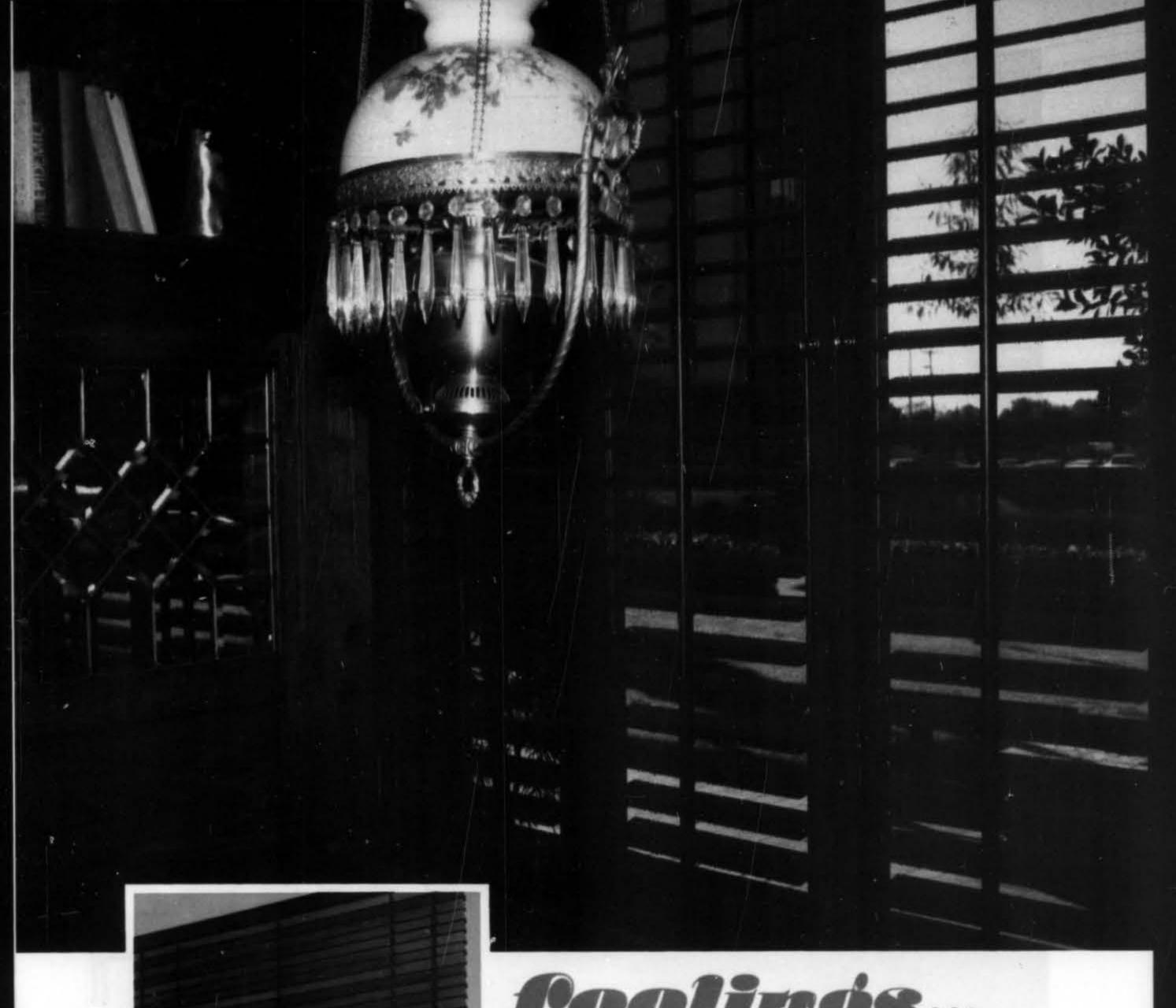
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Interiors insights

NUMBER

THIRD INTERIORS ENERGY DESIGN SEMINAR

Report by Maeve Slavin

By now an item on many calendars, Interiors' third Energy Seminar held in January was a sell-out event. Mr. and Mrs. Ed Turner (and their three resident dogs) welcomed more than 70 people to their Decorative Arts Center showroom. Architects William Morgan flew in from Jacksonville, Florida, Kenneth Treister from Miami, Steve Badanes drove down from Vermont, and Judith Carrington, an expert on alternate energy communications came from "just around the corner" as she pointed out, Fifth Avenue.

Ms. Carrington's series on public access television several years ago drew on input from experts not only in design but also in the fields of economics and community action, emphasizing the choices available in resource allocation in the environmentally aware world view. After 76 video tapes had been aired, her own interest based on the conviction never again to assume that anything has to be the way it looks or works the way it does or doesn't, had veered away from objects themselves into the people who are making decisions about how the built environment should work and look, and by what process these decisions are arrived at. "The issues were always by and were really about values," she said. Today, with greater than ever need to project the message of energy efficient alternatives, ings, contrasting with postthe possibility of getting the message across is sadly, extremely limited. A cable televi-









Steve Badanes with Beverly Russell

Audrey Hemenway with Kenneth Treister

sion executive, in fact, told Ms. Carrington, "I don't see how EVER environmental programs could be put into our schedule." The best hope lies in the burgeoning popularity of video casettes distributed through libraries and community centers.

"Inspiring" was Editor-in-Chief Beverly Russell's evaluation of the work shown and illustrated by the three participating architect-designers. The messages of Badanes, Morgan and Treister deserve to be heard far beyond the world of professionals. Badanes leads a team (The New Jersey Devils) of designers all adept at building construction trades. Their hands-on enterprise has resulted in a string of innovative and trend-setting houses on both east and west coasts, since 1972, starting with low-budget (\$15,000 complete) in New Jersey to a recent- country, presents a fascinating ly completed luxury home high on a mountain range fifty miles south of San Francisco (\$250,000 but appraised at four times that about people, but the statements amount). Siting, materials, and imaginative structure are New Jersey Devil hallmarks, expressed in straight-forward buildmodern theories which, Badanes noted, don't focus much on how the buildings go together "it's what you paste on it. That's pretty much what's happening." This is not where the N.J. Devils are at, and their successful series of energyefficient buildings designed and constructed under their own steam, is truly inspirational.

> Kenneth Treister's shopping center in Coconut Grove, Miami, demonstrates his conviction that full advantage can be taken of regional climatic conditions to

produce an organic architecture. and his practice of introducing energy-saving ideas that are passive but still active in producing exciting environments for people. Fads and fashions in architecture, including energy efficiency as an end all in itself, he deplores as "unhealthy, unarchitectural, and it isn't going to solve our problems." Architects must work with artists, and integrate decoration into their building designs.

William Morgan has taken the lessons of the distant past right into his contemporary buildings, and pursues inquiry into architecture OF a site, as opposed to architecture ON a site. His research, to be published by MIT Press in a book later this year, of 82 of about 400 pre-Christian and pre-Columbian building sites in this and almost unbelievable wealth of documented evidence about earth architecture on this continent, and low-rise terrace structures carefully related to their sites, which is directly applicable to today's building. This earth architecture and siting has influenced Morgan's work, and he showed 57 slides to illustrate houses and public buildings which have not only shown high energy saving capabilities (reductions of up to about 38%) but also in each case came in considerably under budget. Morgan said in conclusion: "Today as architects we have before us a broad range of challenges and opportunities, and each of us is setting out in his own search for meaning in architecture and design without knowing where, or when, or if he ever may find it. It's an exciting time to be around."



Interiors insights

The audience was enthusiastically in agreement, and, as usual, the post seminar party with wine and cheese went on far into the evening. Everyone agreed to meet again, if not sooner, for continued discussion, at the upcoming Interiors seminars set for March 12 and culminating on April 16 at the Dux showroom at the Decorative Arts Center, 305 E. 63rd Street, New York when the topic will be the latest state of solar. See you there!



Philip Lamoy, Heidi Turner, Ed Turner with Beverly Russell

PEOPLE

SCALAMANDRE'S BITTER ANNOUNCES COMPETITION

Adriana S. Bitter, Executive Vice President, Scalamandre Silks has announced the 6th Annual ASID/Scalamandre Historic Preservation Competition. Deadline is June 30. Winners will be presented with awards at the ASID National Conference, August 21-25, New York Hilton.

GRUZEN NEW FOUR

Gruzen and Partners, the architectural and planning firm have named four new senior associates Michael Kolk, Peter Krasnow, Benedetto Puccio and Ralph Steinglass.

CRAMER NEW CHIEF

Cramer Industries of Kansas City announce the appointment of Mr. Norman Heying as President of the Company. He succeeds Robert A. Stoll who is retiring in 1980. Heying comes to Cramer from Fixtures Manufacturing Corporation.

NEW C.E.O. FOR GUNLOCKE Kenneth M. Book, formerly division Vice President and General Manager for American Seatings has been named President and Chief Executive Office of The Gunlocke Company.



Norman Heying

Kenneth M. Book

DEGENESTE AT IBD NEW YORK Queintard DeGeneste of Xerox Learning Systems was guest speaker at a recent IBD New York Chapter meeting at the Alma Desk Company showroom. President of IBD chapter Sydelle Hird was on hand to greet him. Topic: "Selling Yourself: Face-to-face marketing skills."

Queintard DeGeneste Sydelle Hird





H. Davis Mayfield



Peggy Nye

S.I. MORRIS ADDS NEW FACE H. Davis Mayfield AIA has been appointed Director of Business Development for S.I. Morris Associates, the Houston architects, planners and interior designers.

INTERSPACE VP

Peggy Nye has opened up a new regional design office in Miami, Florida for Interspace Incorporated. She was formerly Assistant Vice President of Design Matrix. Formerly Vice President and Treasurer of IBD, she teaches at the University of Miami.

DESIGNER FOR EHRENKRANTZ Kirsten Childs has joined the

Ehrenkrantz Group in New York as Director of Interior Design.

ALLEN FOR GF BOARD

Lee M. Allen, Senior Vice President of Marketing for GF Business Equipment has been appointed a member of the Board. He has total responsibility for the marketing and sales of all products in the office furniture product group.

V'SOSKE CHANGES

Anthony C. V'Soske has retired from the Board of V'Soske the family owned rug company. Mr. Clinton Ledford V'Soske in addition to being Chairman will assume the duties of President and C.E.O.

HALO COMPETITION ADVISOR

Irving D. Schwartz, FASID/AIA, President of IDS Inc., has been named professional advisor for Halo Lighting's Fourth Annual Track Lighting Design Competition. A total of \$6,000 will be awarded the winners, who will be judged in mid-July.

SPERRY & HUTCHINSON NEW C.E.O.

James T. Mills has been named chairman and chief executive officer of the Sperry & Hutchinson Company, effective April 24 Frederick W. Beinecke will succeed him as president of the corporation.





James T. Mills

Frederick W. Beinecke

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Interiors events

FIRST ANNUAL INTERIORS AWARDS PRESENTATIONS



Ben Givaudan and guests

Hundreds from design community, press, and government pack New York's St. Regis Hotel for presentation ceremonies of the First Annual Interiors Awards



Belgian Linen's Pauline Delli Carpini and guests

Winner Stanley Felderman



Winner Andrew Belschner

Winner Richard Coronat



Winner Hansrudolf Kaeser

N

Winner Judith Stockman

Acceptor Nina Coghlan



Winner Robin Jacobsen

Winner Eugene Aubry

All twelve winners plus the Designer of the Year in the First Annual Interiors Awards were honored in January at a gala champagne breakfast held in New York City. The setting was the prestigious Starlight Roof of the St. Regis Hotel, one of New York's oldest and grandest hotels. Hundreds of people—from the design industry, the press, and government were on hand to applaud the recipients and enjoy the festivities.

The Awards program established a totally new criteria for excellence in design embracing the concepts of humanism, efficiency, aesthetics, and practicality. Participation was sought from all segments of the design community, both here and abroad. Hundreds of entries poured into our New York office and the almost overwhelming job of choosing twelve winners and a Designer of the Year began.

A panel of four judges, Denise Scott Brown, architect and planner, principal Venturi and Rauch, Philadelphia; Kent Bloomer, Professor of Architecture at Yale University; Ward Bennett, interior and furniture designer; and William Turnbull, architect, principal MLTW/Turnbull Assoc., San Francisco, was chosen to make the selection.

On the morning of January 9th, over 200 people streamed into the Penthouse for a champagne reception. The invitation read 8:30 but as early as 7:45 guests were already filling the room and when the maitre d' announced breakfast at 9:00, the St. Regis Roof was overflowing with a capacity crowd. Beverly Russell, Editor-in-Chief, of INTERIORS opened the ceremonies by thanking the patrons of the gala, Baker Furniture, Belgian Linen Assoc., E. F. Hauserman, Formica Corp., F. Schumacher & Co., and Givaudan Advertising, Inc. for their valued support. The magazine's Publisher Gerald Hobbs gave a special note of thanks to the clients in the audience for exercising the sound business judgement to employ design services to improve their offices, factories, and showrooms. After Hobbs' remarks, the lights dimmed for an eclectic and engaging audio-visual slide presentation featuring the winning installations which soon had the audience tapping its feet to the best of Judy Garland and the latest in Disco.

Finally came the presentation of the Interiors Awards. The winners in twelve categories continued on page 16 In 1978, 110,000 diners started giving this Bigelow carpet a workout.



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Interiors events

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Winner Howard Snoweiss

Winner James Harter



/inner Robert Beers

Winners Giuseppe Zambonini and Michael Kalil



Designer of the Year John Saladino . . . and head table



Stanley Felderman and guests from Columbia Pictures Industries



Thonet's McCullough with publisher Hobbs Knoll's Silver and Nan Swid with Beverly Russell

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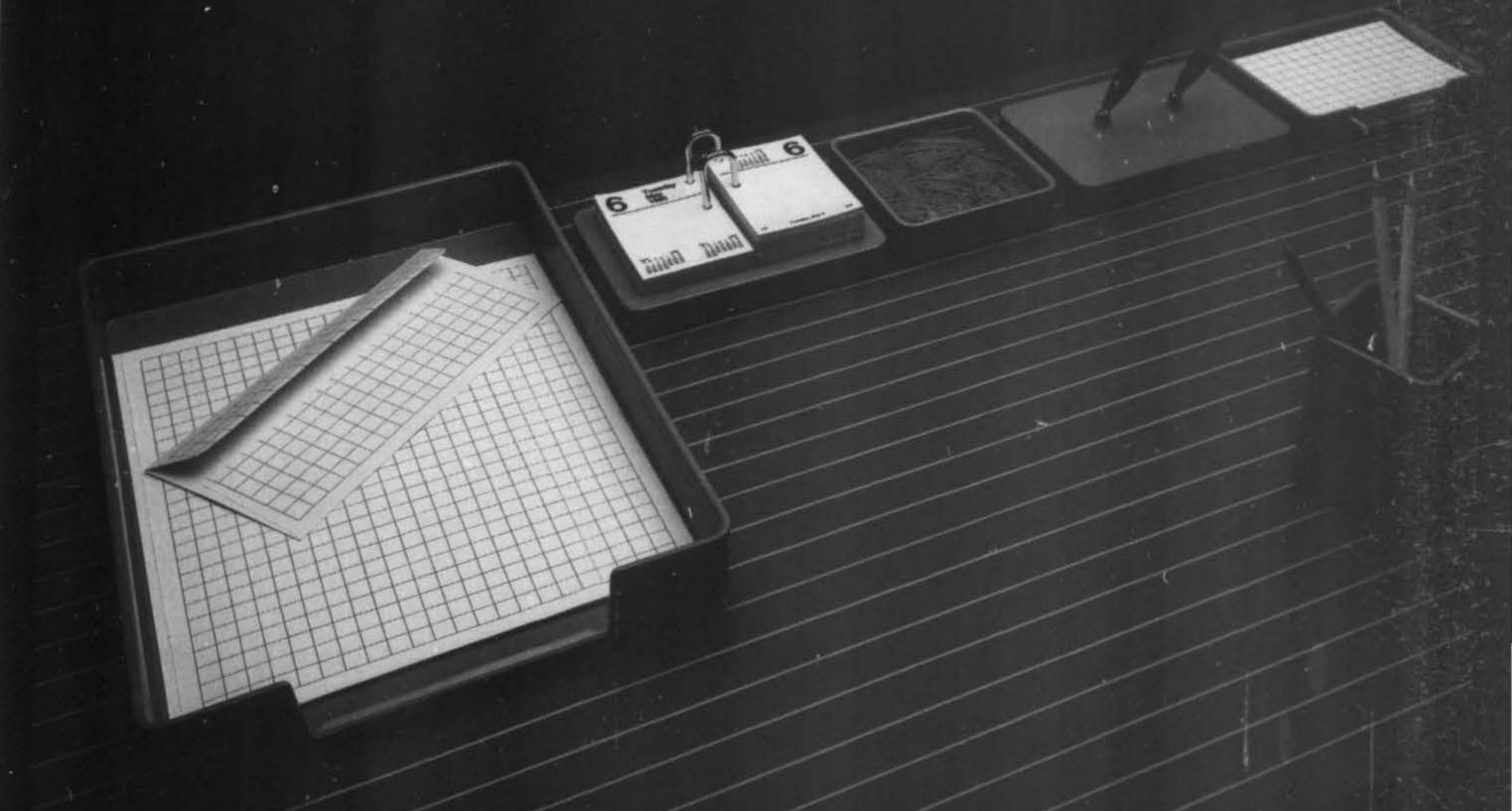
Interiors Publisher Gerald Hobbs emphasizes that the "Big I's" awards go beyond the design community, promoting the value of good design in the business environment

continued from page 12

were: Executive Office Design-Stanley Felderman of Stanley Felderman Ltd., for Columbia Pictures' Colgems-Burbank Building; General Office Design-Matthew R. Mills, Andrew K. Belschner, and Beverly Thome for the Robinson Mills & Williams Architect's Offices; Office Systems Design-Richard J. Coronato of Hellmuth, Obata, & Kassabaum for the Lenox Inc. Headquarters; Restaurant Design-Juerg M. Steinegger, Hansrudolf Kaeser, and Lawrence E. Charity of Interior Concepts for Slotnick's Daughter; Restaurant Remodeling-Judith Stockman of Judith Stockman & Assoc., for Luchow's; Showroom Design-John Morford of Jeanne Hartnett & Assoc., for the Stendig Showroom, Chicago; Recreation/Entertainment Design-Robin Jacobsen and R. Scott Bromley for Girard's Discothéque; Educational Design-Eugene Aubry of S. I. Morris Assoc. for the Glassell School of Art; Industrial Design-Howard Snoweiss of Design Matrix for the Westinghouse Tampa Florida Plant; Energy-Efficient Design-James L. Harter, Sr. of J. L. Harter Assoc., for the Rodale Press Operations Center; Adaptive Re-Use-Nancy Gilbert, James Reese and Robert Beers of Haak, Kaufman, Reese & Beers for Farmers Trust Co.; Low-Budget Design-Giuseppe Zambonini and Michael Kalil for the Open Atelier of Design. The last presentation was made to John Saladino as the Designer of the Year for leadership in innovative design.

In his acceptance speech, Saladino, a Yale graduate with a degree in Fine Arts, stressed the importance of humanism in design for today and the future. He applauded the launching of the new Interiors Awards program, which he sees as serving an important role in the world of design. The "Big I's," according to Saladino, will be to the contract design profession what the Coty Awards are to the fashion industry-a means of recognizing design excellence, and an incentive to strive for excellence.

Following publication of winners in the January issue came questions about next year's awards program: When will it be announced? How many entries can we submit? Who will the judges be? Will the categories remain the same? We urge you to watch for the announcement of the Second Annual Interiors Awards at Neocon in June. It's an awards program not to be missed. (Georgina Challis)



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About architecture

NOTHING BUT THE BEST

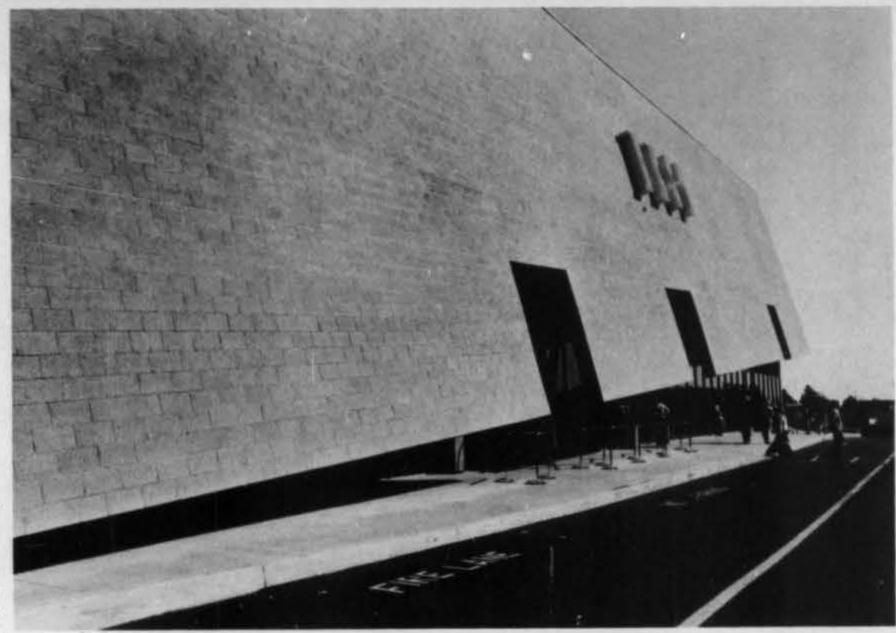
Best Products and MOMA commission six new and controversial designs for showroom facades

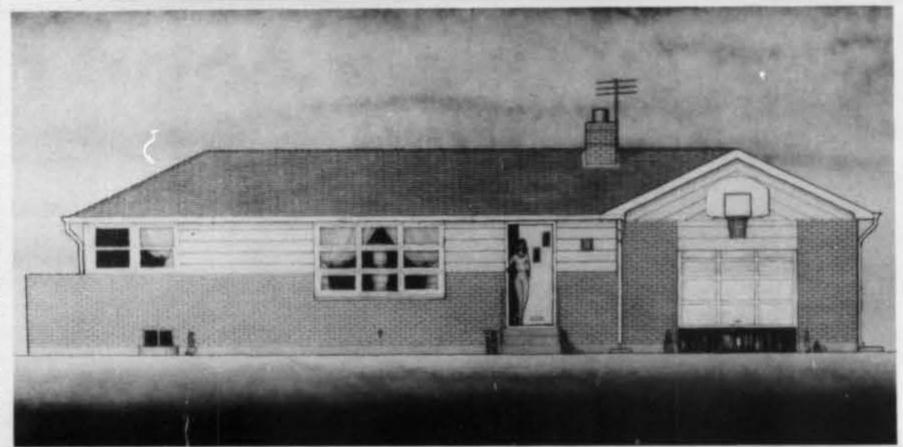
The suburban shopping mall, now a fact of American life, raises peculiar architectural questions involving the role of the automobile, the act of shopping, and the store as a building type. For the past few years, these questions have been imaginatively addressed by the Best Products Company. The nation's largest catalog-showroom merchandiser, it has 74 showrooms in ten states; all buildings are of standard size and design for maximum efficiency and stock capacity, and are of the "windowless box" variety. It is safe to say, however, that Best is keenly interested in the relationship between art and architecture. Since 1972, it has retained the New York architectural firm, SITE, to design a series of showroom facades. These startling, witty designs, reflecting SITE's view of the building as "a found object," and playing jokes on orthodox Modernism, were commercially successful. Last year, Best, along with the Museum of Modern Art in New York, commissioned six more architects to design facades for exhibition at the Museum from December 1979 to February 1980. Buildings for Best Products, organized by Arthur Drexler, Director of the Department of Architecture and Design, included drawings and models of the six projects, as well as photographs of built work by SITE, Hardy Holzman Pfeiffer, and Venturi and Rauch.

Drexler, in the introduction to the catalogue for the exhibition, observes that SITE's work "seems to avoid architecture, concentrating instead on a sort of built commentary that starts with the original standard design and, by implication, takes on commercial building, the consumer society, the uses of ambiguity, and the relation of architecture to art." The designs by the six newest architects exhibit a more ambiguous collective consciousness.

continued on page 26

Top: SITE'S "Tilt" showroom for Best Products at Eudowood Mall, Towson, Maryland, 1977. Center: Stanley Tigerman's "The Best Home of All," with 22-foot-tall happy homemaker. Bottom: Robert Stern's "The Earth, the Temple, and the Goods," a consumer shrine.







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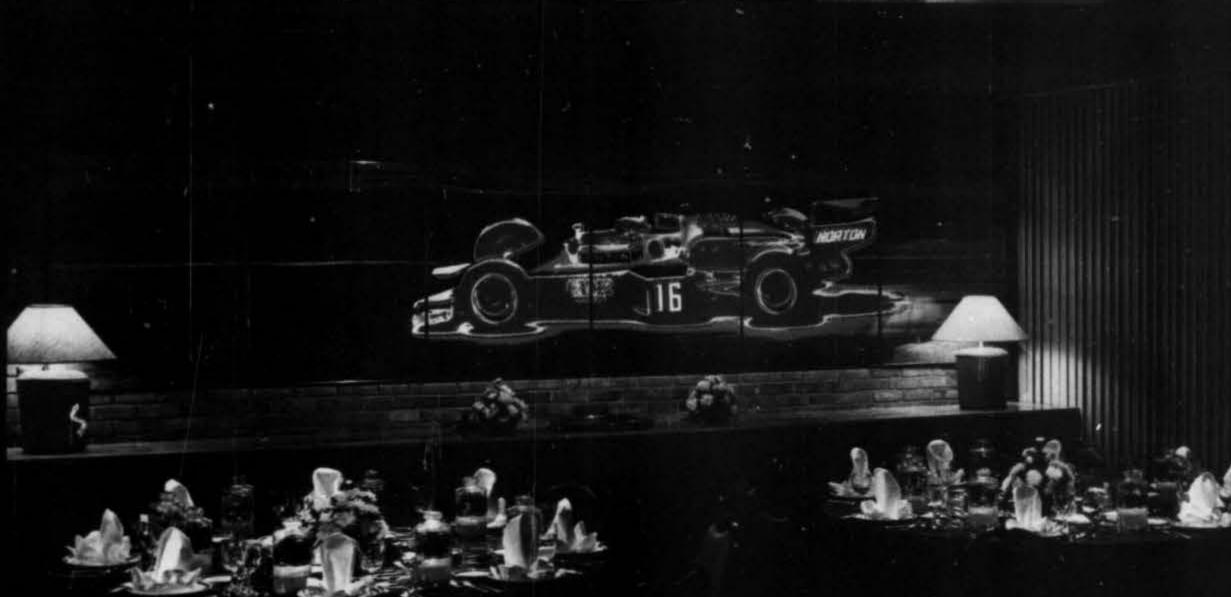
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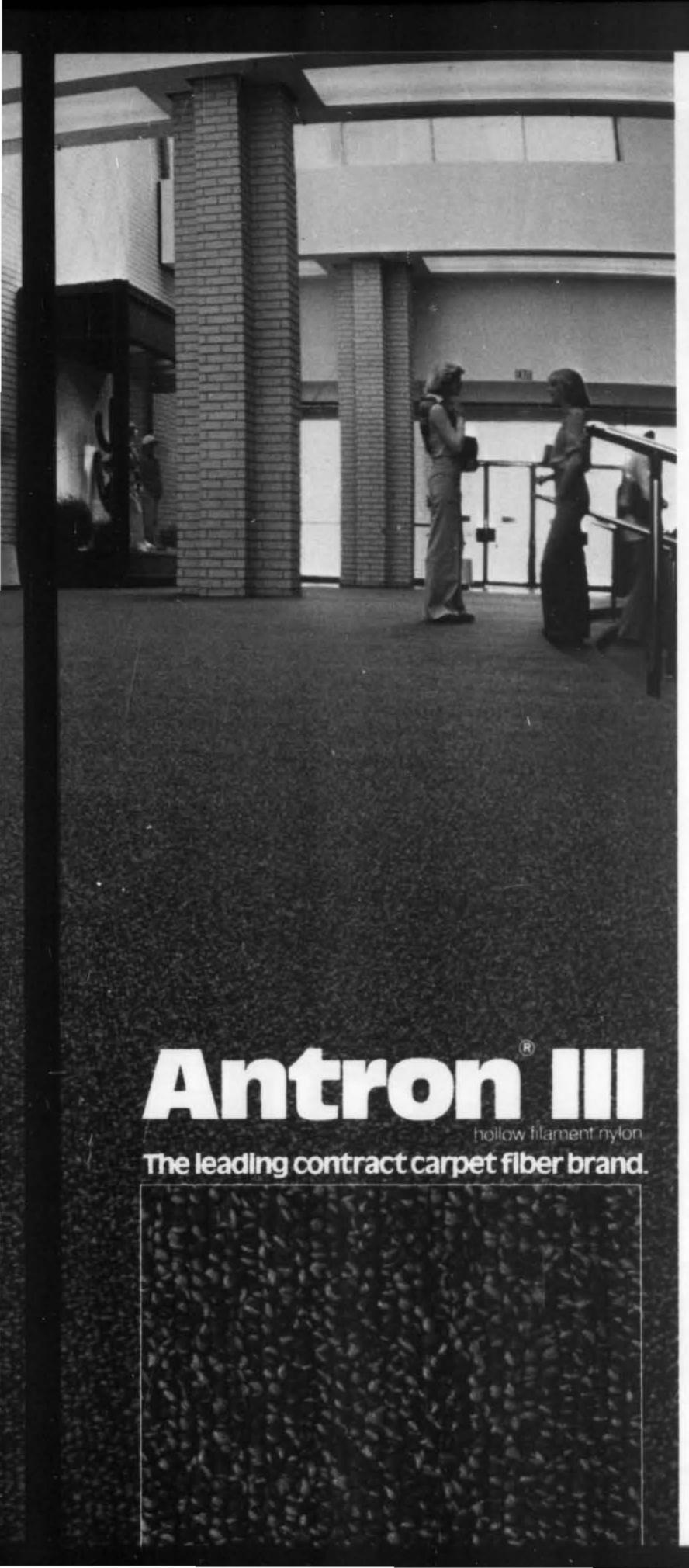




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About architecture NOTHING BUT THE BEST

continued from page 18

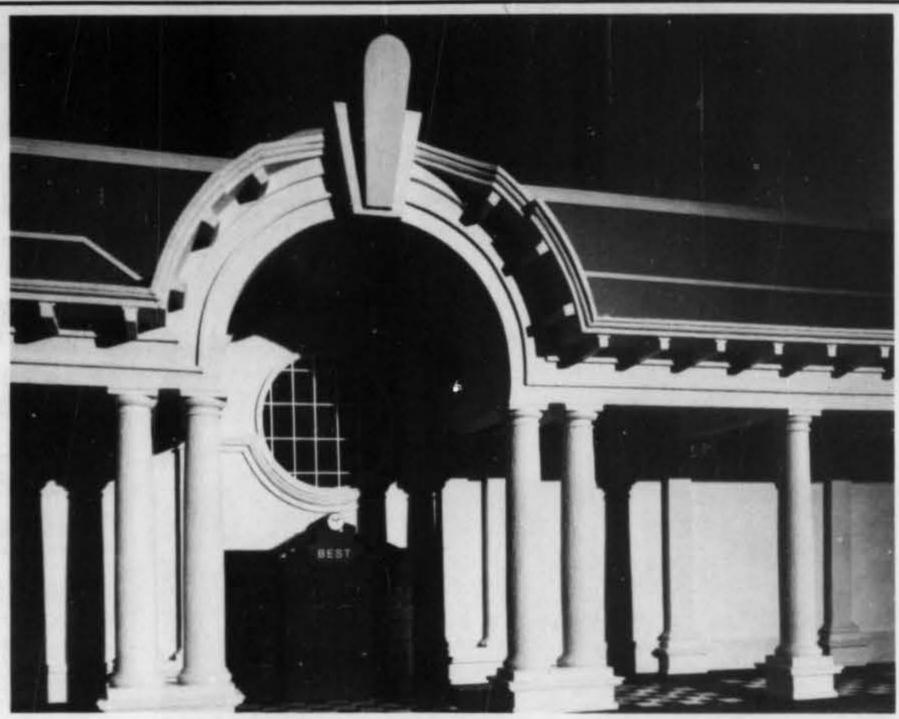
Of the six new projects, Michael Graves's is the most architectural in conception. He uses the forms of the ancient Greek marketplace to emphasize the "linear progression" of shopping and to acknowledge the importance of the automobile in the shopping mall. An extension of the facade, covered with planted pergolas, allows for the entry of flea markets and vendors, further enriching the fabric of the marketplace. Alan Greenberg's design, while using a similar, serious classical vocabulary, deals only with the facade, and rather idealistically proposes the use of luxury building materials.

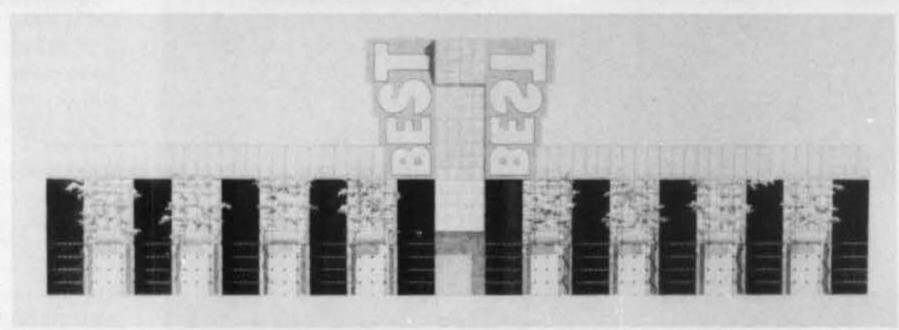
Stanley Tigerman and Robert Stern's designs are both witty and ironic commentaries on our consumer culture. Tigerman's gigantic suburban house is a tongue-in-cheek glorification of the ultimate destination of the showroom's merchandise, and Stern's temple take-off is a more literal deification of the household goods (or is it gods?), with his giant cut-out decorations depicting such basics as televisions, diamond rings, etc. Again, while Tigerman's design incorporates the automobile into the whole (it parks on the "front lawn"), Stern addresses the car purely by visual means.

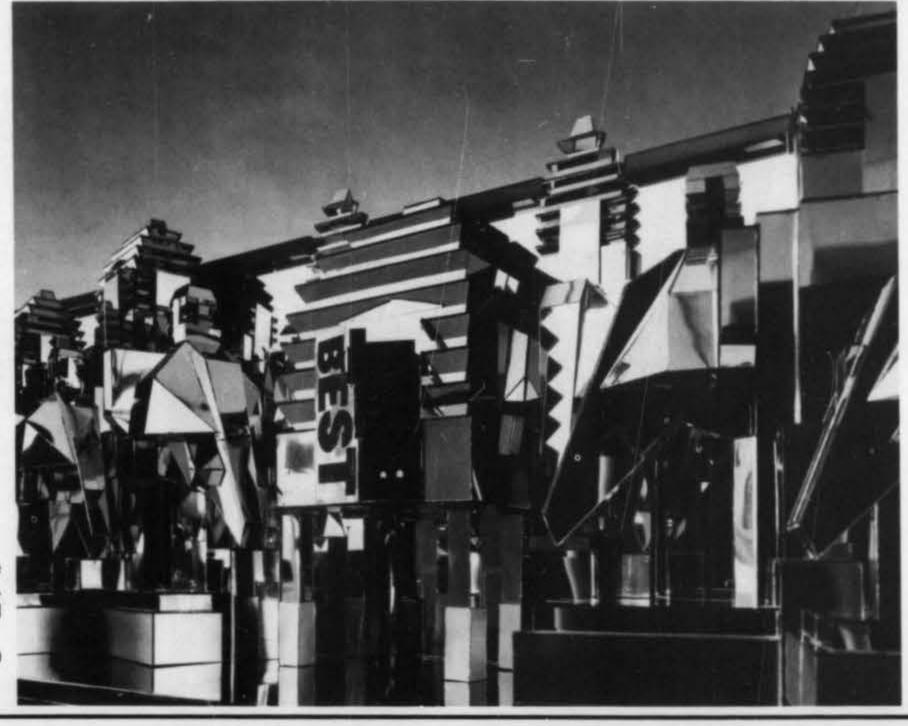
Sculptural solutions are offered by Charles Moore and Anthony Lumsden, the former's a mirrored extravaganza of elephants, the latter's a cool, rigorous, abstract interaction of a "wave" form and the building facade.

What is revealing about all but the Graves design is that they are essentially non-architectural solutions. What Best has done in the past with the SITE designs is to merchandise the "box" using a three-dimensional approach in a two-dimensional context-the facade. The latest designs are no exception, but the prevailing taste here is best described as Post-Modern (the phrase the architectural avant-garde loves to hate). However, while these designs are, above all, applied decoration, it is interesting to note that SITE, in its newest schemes for "terrarium" showrooms that destroy the notion of the box altogether, has once again stepped ahead of the pack. What was once outrageous is now establishment, and SITE has moved on to (literally) greener pastures. (Pilar Viladas)

Top: Alan Greenberg's neo-classical facade uses dramatic proportions, deluxe materials. Center: detail of facade design by Michael Graves shows planted pergolas on arcades. Bottom: Charles Moore's facade design, with mirror-plated, crystalline elephant forms.







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Specifications for Commercial Interiors

Professional Liabilities, Regulations, and Performance Criteria

By S.C. Reznikoff

Whitney Library of Design, an imprint of Watson-Guptill Publications, 1515 Broadway, New York, N. Y. 10036. 1979, 304 pages, 81/2 X 11" (21 X 28 cm), 109 black and white illustrations, 105 charts, appendices, Glossary, Index. Edited by Sarah Bodine and Susan Davis. \$29.50.

Reviewed by Olga Gueft

Here is a blockbuster of a book-a superbly or- State University, was urged by her students to standards and regulations, directions for their ganized, presented, and interpreted compen- write this book. Before joining Arizona State installation and maintenance, and methods of dium of the codes, regulations, and perform- University, incidentally, she served as director life cycle costing specific to them. Prominent are needed. Even the design contract has bear- emy of the U.S. Department of Commerce. ing on professional liability. A poorly worded to perform with perfection and to produce a open-ended, unattainable objectives.

So consumerism is the spur for this book—a godsend to all who are responsible for producing or procuring interiors. Among these interested parties count interior designers; architects; designers and manufacturers of experts including two fire engineers. furnishings, fabrics, and equipment for interirate and institutional clients.

transcends that spur. Its publication would be a Among invaluable aids are the List of Abbre- invaluable contribution.

sued in 1976 (according to a 1978 study), even bility section of the Federal standards. if insurance premiums had not grown from 1 percent to between 2 and 10 percent of the architect's gross income. Even if designers were not legally liable to comply with codes and performance standards, a knowledge of themplus the competence to design and specify in compliance-are the sine qua nihil of professionalism in the field.

fessionally specified furnishings whose lifecycle costs overshoot the operating budgets of

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tain regulations are unreasonable, inconsistent was sharply aware because she teaches the sub- eral and otherwise. ject as a required course at Arizona State Uniquate drawings-neither more nor fewer than was adjunct faculty for the National Fire Acad- regulations into copable sets of instructions.

major event in the professional literature of the viations, Notes, the Glossary, and an Appendix interiors field even if Ralph Nader had never containing, among other things, the text of the been born, even if it were not true that almost infamous California Upholstered Furniture 30 percent of insured architectural firms were Flammability Law and the mattress flamma-

> Part 1, LIABILITIES AND REGULATIONS, explores professional and product liability problems as practical hazards, interpreting legal terms, and suggesting protective strategies. The governmental codes and regulations, as well as moral codes and codes established by other authorities are also defined and organized.

A tabulation of Federal Agencies and De-Whatever the interiors community feels partments, including the Acts of Congress about consumerism, it does not want its captive (dated) which created them, helps the reader consumers burned to a crisp in professionally through the maze of overlapping regulationsdesigned stores, offices, or hotels; it does not diagrammed-that bear on design decisions. want its corporate clients impoverished by pro- There is succinct advice on how to proceed through the danger-filled decision-making process. A chapter on quality control covers the the facilities; it does not want its corporate liabilities involved in materials evaluation, and clients hamstrung by the delayed completion the methods of making such evaluations. Anof facilities booked for commercial operation other quality control chapter concentrates entirely on fire performance testing, preceded by The interiors professional may feel that cer- an evaluation of the designer's role.

The last chapter in Part 1, about the value from State to State, or otherwise imperfect, but management factor in quality control, is a phethe most serious problem has been their elu- nomenally successful synthesis of the numersiveness. This crucial body of information has ous components of life cycle costing—defininever before been available from a single tions and mathematical formulae for the total source and with necessary clarification. Until cost of a project-not merely the initial or acnow every designer and student has had to re-quisition costs but life cycle operating plus user search and assemble bits and pieces from a personnel costs. Not invented by the author, plethora of sources—a fact of which the author these formulae are traced to their sources, fed-

Part 2, INTERIOR SYSTEMS, covers interior versity, where she has been associate professor subsystems and materials (soft, resilient, and of interior architecture at the College of Archi- hard-surface flooring, interior wall finishes, tecture since 1973. Shirley C. Reznikoff, a grad- window systems, upholstered furniture, open uate of the University of Southwestern Loui- office components) giving information on their siana with a master's degree from Louisiana construction, quality control, performance ance criteria which must be complied with in of the Louisiana Interior Design Institute, among performance criteria and regulations specifying not only commercial but all contract which she founded in 1960. Among profes- for most of them are flammability regulations interiors so as to avoid liability suits-along sional credentials relevant to the book is that and factors relevant to energy conservation. with explicit pointers on how to comply. Here she is a member not only of IBD, of the Na- This part of the book is the thickest, and the are the contents of the regulations as well as in- tional Technical Standards Committee of ASID, one most resembling a textbook of interior destructions on how to prepare the specification of the National Technical Committee of the sign-more up-to-date than any, however, and documents. For it is not enough to know what American Society for Testing Materials, of the more detailed than most. The chapters on fire is right. The designer must avoid ambiguity in Construction Specifications Institute, and of safety criteria for open office planning and barthe wording of specifications and prepare ade- the National Fire Protection Association, but rier-free public interiors synthesize crucial

Part 3, SPECIFICATION TECHNOLOGY, shows Despite this wealth of ammunition, Profes- the format and content of specification docucontract may expose the designer to unneces- sor Reznikoff did not proceed with the book ments, explains the importance of coordinating sary liability by implying that he has contracted before completing a brand new research pro- working drawings, schedules, and specification gram, starting with directives from Erna Stri- documents, and instructs the reader in how to "complete" set of drawings-undefinable, ner, director of the General Services Adminis- achieve this coordination. It also instructs the tration's Design Action Center. Data from six reader in the grammar of specification writing. government agencies, innumerable industry The illustrations here, mostly schedules and institutes, and many design firms are contained legends, are the characteristic documents of the in the book, which has been thoroughly interiors profession and industry, dramatizing checked by all of the contributors plus other the fact that Professor Reznikoff's book is an all-encompassing encyclopaedia and practical The formidably thorough product is guidebook-almost everything the professional ors; contractors; real estate agents; and corpo- presented in three parts totaling 16 chapters- needs to know besides interior design's aesthereadable, boiled down, and printed with a tic, historic, and cultural content-the area of But while the author analyzes the problem of typographical expertness which makes the professional know-how that no textbook has professional liability thoroughly, the book masses of material easy to follow and find. yet dealt with. It is a great achievement and an

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ROBBINS BROTHERS, INC. 919 Third Ave., N.Y., N.Y. 10022 212/421-1050 Representing: Tomkinsons Ltd., Steeles Carpets Ltd.	X		X		X			ST
ROBERTEX ASSOC., INC. 351 Peachtree Hills Ave. NE Atlanta, GA 30305 404/897-1501	X			X	X		X	ST SP
RODEO CARPETS Suite 680, 8687 Melrose Avenue Los Angeles, CA 90069 213/659-7505	×				X	X	F.	ST
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SALLEE CARPET LOOMS, INC. 2515 Main Street Santa Monica, CA 90405 213/871-1770	×					X		SP
SAVNIK & COMPANY 601 McClary Avenue Oakland, CA 94621 415/568-4628	X					X		SP
SCALAMANDRE 950 Third Avenue New York, N.Y. 10022 212/361-8500	X			X	X		X	SP
SCOTT CARPET MILLS, INC. 23950 Commerce Park Drive Cleveland, OH 44122 216/464-5940	X			x	X	X		ST
STRATTON INDUSTRIES, INC. Highway 61 So., P.O. Box 1007 Cartersville, GA 90069 404/382-9350	X				X			ST
TINTAWN CARPETS LTD. (Ire.) Represented by: Goodlin Industries 919 Third Ave., N.Y., N.Y. 10022 212/838-2733	X			x	X			ST
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WILTON ROYAL INC. (Eng.) 87 Behen Street Everett, MA 02149 617/389-2505			х					ST

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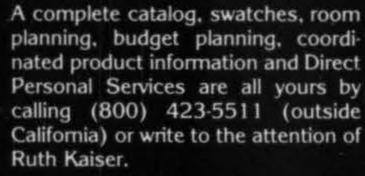
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1. Comfort Plus The Brayton International an old neighborhood and fits in because "The Collection recently introduced the Lario Line interior purpose of the building is expressed in which features rigid exterior forms and con- its exterior design," says Charles Gwathmey. trasting soft upholstery of the seat, back and 5. Desk Selection Crisp, clean, to-the-floor dearmrests.

100 percent Timbrelle.

3. Spotlight Charles Gwathmey (left) and Rob- included in the line. ert Siegel were at the opening of Knoll's Boston 6. New Design Davis Furniture Industries Inc. showroom, which they designed.

and concrete in its facade. It's a new building in Bernard Associates.

circle 270 signs are available from Haskell. The desks, 2. English Design Hugh Mackay and Company like the "Carmel" series are designed in For-Limited have picked up on the trend towards mica and are available in woodgrains and solid geometrics with Durham and a selection of six colors. The pedestals are of welded-steel con-Axminster Velvet pile woven carpets made of struction and are available in matching and circle 271 contrasting colors. Matching credenzas are also

has the "Exec", a complete line of executive, 4. New Home The new Knoll Showroom, lo- clerical and secretarial seating for open plans, cated at 37 Newberry St. combines glass blocks or private offices. They are designed by Robert circle 273







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Floorcoverings report

GEOMETRICS ARE NEWS

A noticeable trend for small patterns in carpets

Kenmore is putting geometrics on the floor available in eight colors. with a new line of small prints and designs available in a variety of colors, and custom col- Wellco offers color-coordinated points and able in 12 foot widths. ors, too. One of the smaller patterns, "Explorer stripes in their Heathertex line. "Heath Stripe" Tech IV" is made of 100 percent Antron III ny- utilizes a pattern of broad and narrow stripes, Rosecore introduces a small geometric for the of the same fiber, and is available in a 42 ounce Herculon IV. yarn. The synthetic fiber reduces the need for heavy maintenance, and the two-color scheme Wonda-Weve combines color and design in hides dirt, the manufacturer says.

ning series, now features "Kasha Sand," a pile, and is available in 13 colors. linear-look geometric. The carpet is composed of a 6-ply acrylic fiber. It has a cut and loop de- Carpet Showroom introduces "Mix and effects created by using solid colors. circle 241 parture from solid-colored carpets, and is nylon, and is of a low luster design to minimize is available in 12 foot widths.

circle 235 their new offering "Touch of Class 5," a heavy- Trend's "French Knot" is a dense Wiltonduty carpet for a variety of commercial uses. weave carpet that features a two-color geomet-Bigelow's Berberpoint carpet, an award-win- It's made of 100 percent PCP Fortrel Polyester ric design. Made of Antron III nylon, the carpet

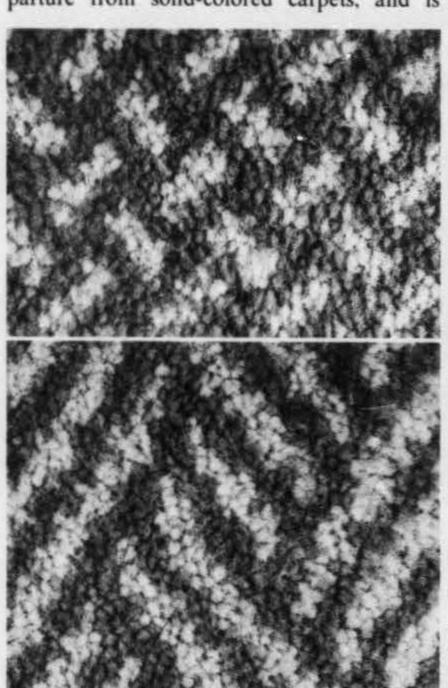
sign with a 4-ply pindot design CR4 yarn by Ba- Match," three carpets for heavy commercial dische as accent. The carpet is designed for use that can be adapted for almost any design Phoenix has the "Pindot Executive Series" to

circle 236 the shiny look. The carpet is available in 10 colors, and 30 possible color schemes. It's availcircle 239

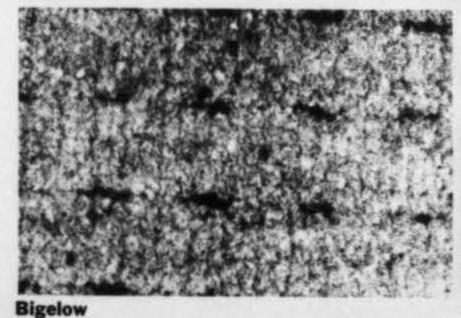
lon, and is being marketed because of a re- combining four Heathertex colors. For an un- 1980 season, "Roco Contract Regency," a twonewed contract interest in small designs. A usual design effect, it may be coordinated with level textured design available in 10 colors. The larger design, "Gemini Tech IV" is also made other carpet designs in the line. It's made of carpet is made of a 70 percent acrylic and 30 circle 237 percent nylon fiber. It's available in 12 foot widths. circle 240

> circle 238 is made from a double-dye process that ensures the detailing and depth of the design. Custom

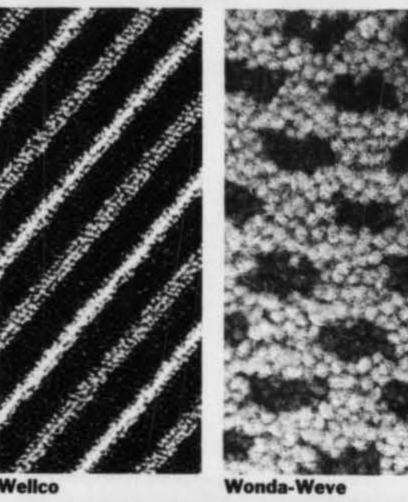
heavy use, and is woven through the back for scheme. Available in "Pindot," "Stripe" and add to the line of small prints available on the maximum stability. The carpet's design is a de- "Solid Line," the carpet is made of Antron III market. The custom-colored Antron III carpet

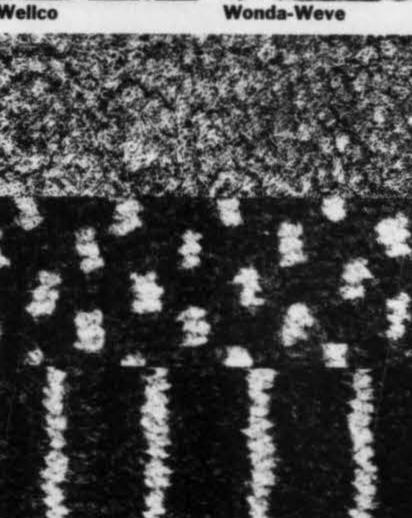


Kenmore



42 INTERIORS MAR 80

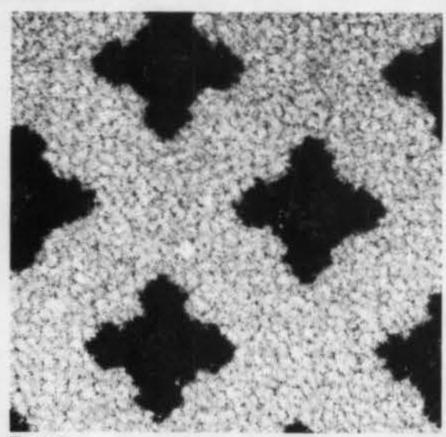


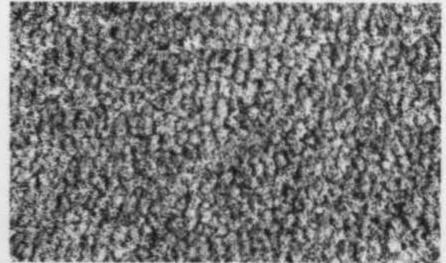


Carpet Showroom



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Phoenix



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Bedford Gray

Cambridge Natural

Cambridge Gray

Cambridge Brown

Cambridge Navy

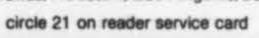
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Floorcoverings report

TEXTURES GIVE DIMENSION

Some bright ideas and old yarns are combined for a new interest

though symmetrical, its pattern is different backing. from "Camel Walk," a series of raised, varithe company. The carpets, because of their Affiliate's other new selections. Berbers construction, have color "flecks" or carpets are in 12-foot widths.

protect its three new patterned carpets, includ- a coordinating flat-loop Wilton available in also available in the same colors.

new patterns, two of which are featured below. design combines "classic motifs with warm, six neutral colors, from white to tweedy beige, Taken from the "Oasis" collection, both fea- underlying earthtones," the manufacturer says. to toast and mocha. ture raised patterns. The "desert-inspired" de- Made of 100-percent continuous filament nysigns are fashioned from 100 percent wool, that lon in a 5/32 gauge, each textured pile design Raleigh uses a nylon fiber for its newest introis Wilton woven cut loop Berbers. "Sand- has two five-year warranties; one for commer- duction, "Prado," which features a new "box" Drift," one of the new designs, is a raised lap- cial and residential wear and one for its Good- pattern. Made of Antron III nylon, Raleigh ping weave pattern that varies in width. Al- year Soft 'N Tuff premium rubber secondary uses the synthetic fiber to create a cut-loop ef-

sized interlocking diamonds, also offered by available in 12 foot widths, like Commercial

Couristan enters the new decade with several ing "Statesman" pictured below. The carpet's matching tones. Both carpets are available in

fect. The carpet is made from Velv-A-Loop "Statesman" is available in five colors, and is process; is in six earthtone colors. circle 246

circle 244 Jack Lenor Larsen introduces a new carpeting line with "Royal Box," a blend of Zefran CR-4 "impurities" that enhance their natural-look- Eurotex Inc. has selected a geometric motif Superblend, a 70 percent acrylic/30 percent ing appearance. Both carpets, and others in the that gives its recently introduced "Savanna" its nylon yarn. The deep, dense, two-level Wilton Couristan line are available in sandalwood, unusual depth. The intricately-textured woven weave carries two warranties; a Five Year Pile dark blue, stone white and desert beige. All Wilton carpet is a company feature for the Fiber Retention Limited Warranty and the circle 243 NEOCON market. The surface variations com- Zefstat Anti-Shock Carpet Warranty. Solid prising the "Savanna" motif are provided by its colors, light gray, lacquer and crimson colors Commercial Affiliates uses "Scotchgard" to texture and pattern. Eurotex also has "Arosa," are available. Borders and accent carpets are



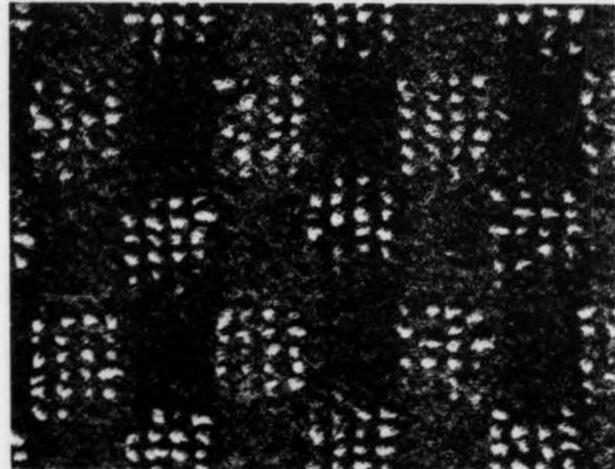
Couristan



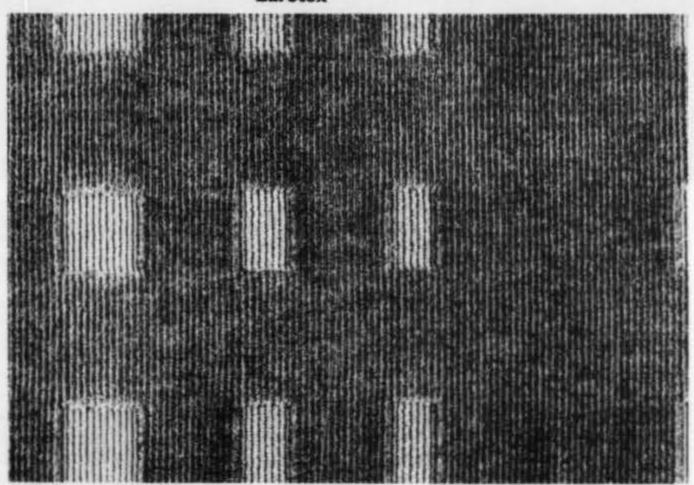
Couristan







Raleigh



Jack Lenor Larsen



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Floorcoverings report

COMING UP SMOOTH

Counterpoint to textures and patterns, carpets with velvety surfaces

tile provides improved access and flexibility to able in 6 and 12 foot widths.

Collins and Aikman's "Chamois" is a new Elirange of colors.

Domus Carpets, a newcomer in the field offers

computer wiring easy with their modular "Re- Additional features to this new introduction bright luster and is available in 12 foot widths. ception," a carpet tile made of Antron III nylon are a secondary jute backing, 3M Brand Static It's available in 10 colors. yarn. First introduced at NEOCON, the carpet Control, and "Scotchgard" Protector. circle 250

static protected, and resists soiling. circle 251 static properties, they say.

Control.

Made of Antron III 100 percent nylon, the car- among them, "New Exton," a low-profile Sax- easy soil release.

Lees makes subsurface access to telephone and pet has a dense, tufted, cut pile construction. ony carpet of 100 percent nylon. The yarn has a circle 253

Hollytex's new "Electra," a carpet with a dense designers of commercial space. The improved Lees adds variety to its offerings with "Solu- pile cut is fashioned from Monsanto Ultron product is available in six colors that are tion," a new heavy-duty commercial carpet Classic Luster Nylon and is now available for coordinates with the "Surface" line. Also avail- that's made from Antron III 100 percent nylon commercial use. The company chose the fiber circle 248 but has the look of wool Berbers. The carpet is because of its inherent soil-resistant and anti-

gere carpet line made of 100 percent Dupont Aladdin Carpets has expanded its contract line Jorges has a brand-new carpet concept, and Antron III nylon. One of the smoothly-finished with "Turnpike," a 100 percent Dupont Antron "Gamut" is one of the featured designs. Made carpets introduced for the 1980's, "Chamois" III level-loop design. The carpet is available in of 100 percent Herculon Olefin, the carpet has has wool-like, dense, low-pile qualities in addi- 10 colors ranging from Aztec Gold to Grey a smooth loop pattern in colors ranging from tion to its velvety finish. It's available in a wide Beige. Like other new offerings this year, it fea- Rumba Red to Waltz Blue. "Gamut" is concircle 249 tures both "Scotchgard" and 3M Brand Static structed in 1/8 inch gauge and is available in circle 252 jute, high density rubber and Tex-a-Bac backings. All backings are static controlled, made of "Panoram," for office and commercial settings. Armstrong introduces nine new carpet lines, solution-dyed yarn for color-fastness, and have circle 255



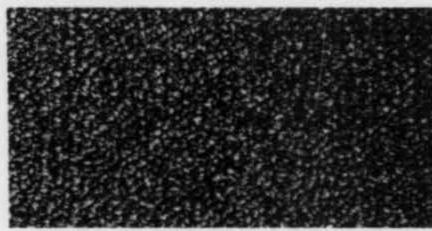
Lees

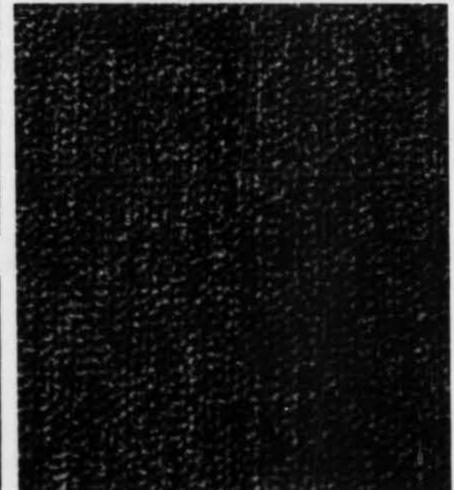


Collins and Aikman

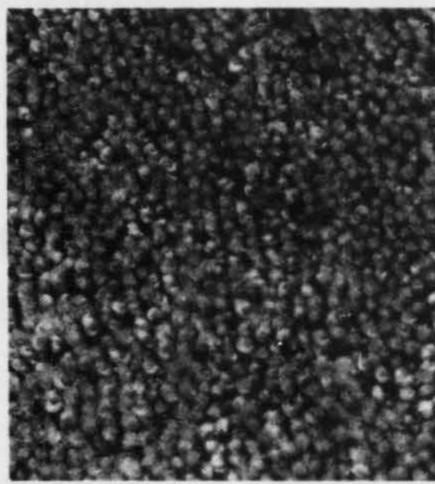


Domus Carpets





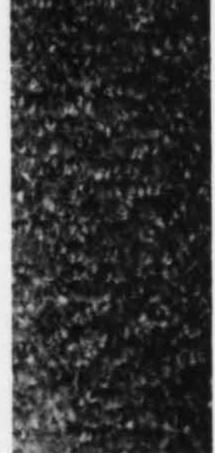
Aladdin Carpets



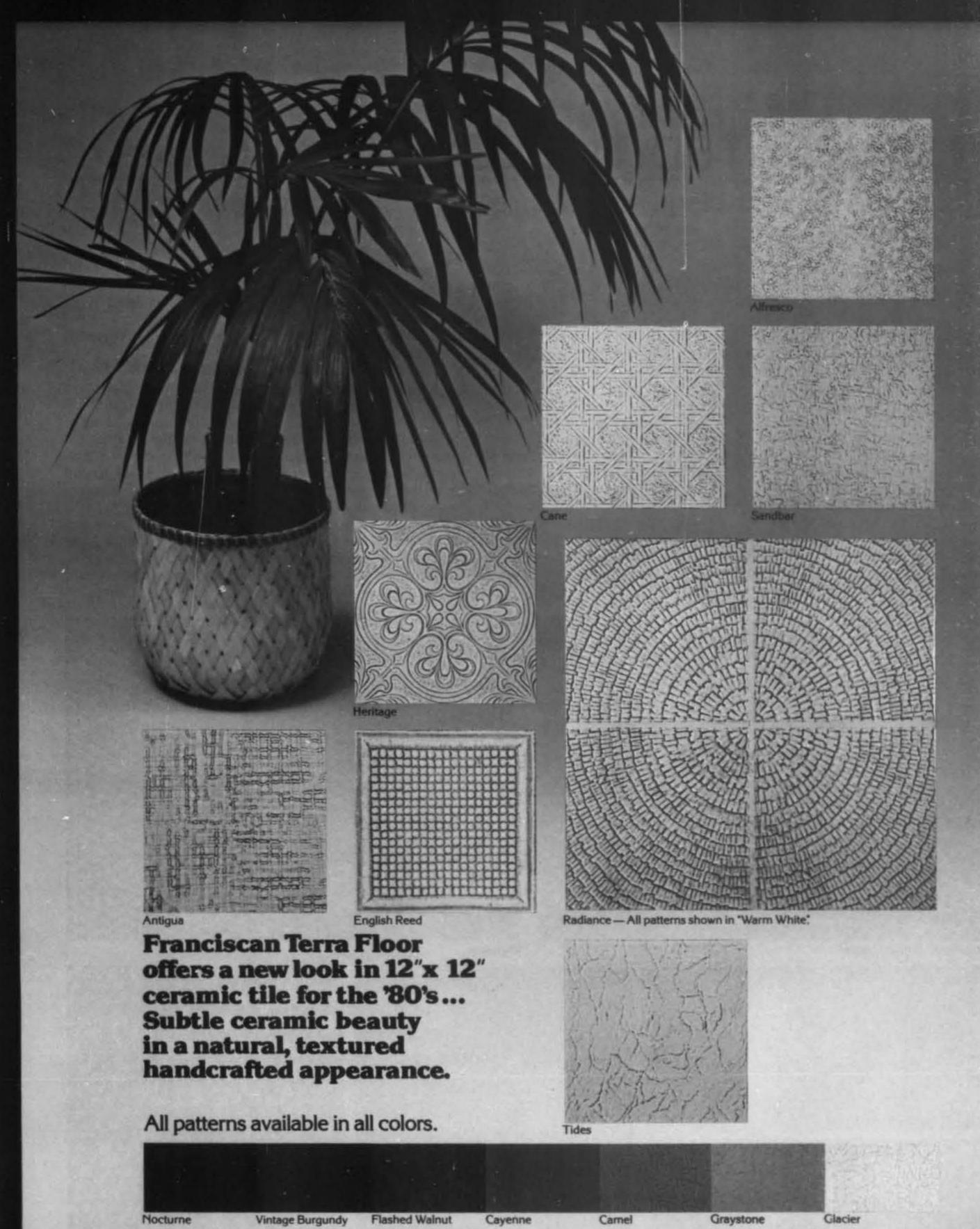
Armstrong



Hollytex



Jorges



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Floorcoverings report

THE UPDATED TWEEDS

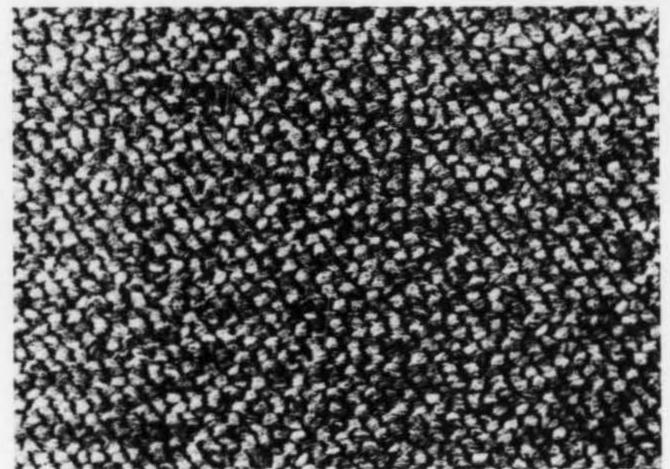
Wools and acrylics blend to make resilient, elegant carpets

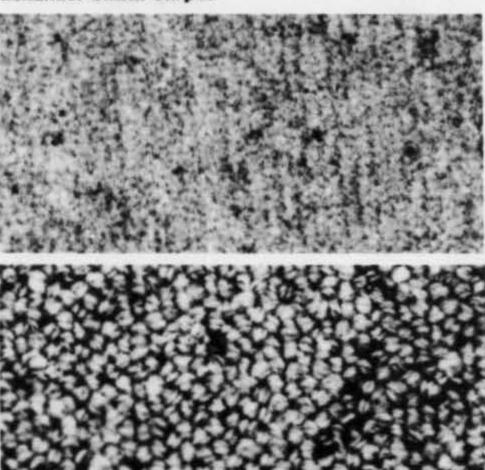
made of Zeflon 500 nylon fiber that is static hawk's six-color selection. controlled, solution dyed and fade-resistant. treated to reduce static.

Alexander Smith Carpet puts tweed in its place "Perfect Choice" and "Natural Selection." tufted, textured, bulky loop pile design; "Execwith its Design Showcase Collection's 1980 of- "Perfect Choice" is a 20 lb. tufted bind carpet utive Park II," a 48-ounce textured pile carpet ferings. "Edgewood," a featured pattern, is a made of 3-color plies that produce a soft available in 6 shades; and "Woodland II," a crush-resistant, knitted grade carpet appro- heather look. "Natural Selection" is a 10-gauge 41-ounce tufted level loop design in six colors. priate for most heavy traffic uses. The carpet is level loop grade carpet also available in Mo- All carpets contain wool blends.

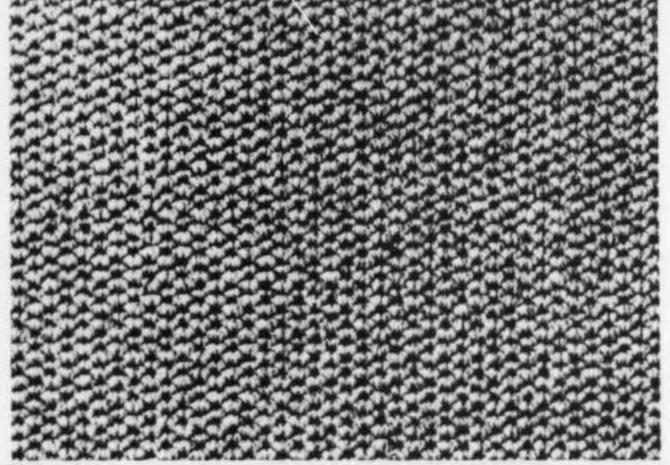
orfast. Other contract offerings not shown are including "Corporate Park II," a 60-ounce weights.

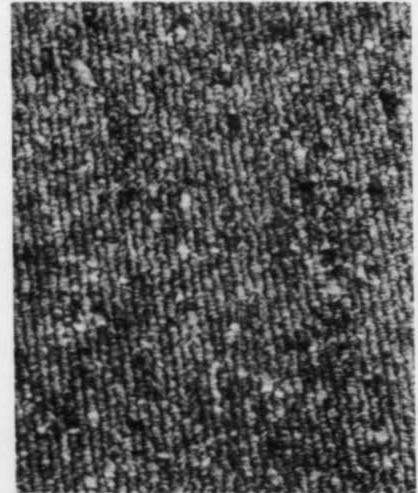
Raleigh Carpet Mills, a division of Stratton In-It's easy to maintain because spots and stains Stratton's Wooltex lines are company best sell- dustries, like many other carpet manufacturers, remove without color loss. The carpet coordi- ers, and two of them, "Pinebrook II" and is treating its products with "Scotchgard," innates with "Stockton," also made of Zeflon 500 "Moorsgate," are available in the contract mar- cluding "Berwood" and "Dimension," both of nylon. It has a velvet construction and nubby ket again this year. The carpets are fashioned which are being reintroduced for the 1980 seatextured wool-like grade. Both carpets are from 55 percent wool and 45 percent acrylic son. "Berwood" is a 44-ounce textured loop circle 263 fibers. "Moorsgate" is a 52-ounce tufted carpet carpet, made of 55 percent wool and 45 percent with a textured loop pile and is available in acrylic. It's available in six colors. "Dimen-Mohawk's answer to heavily-traveled areas nine colors. "Pinebrook II" is a 60-ounce tufted sion" is made of Dupont Antron III nylon, a that require carpeting is "Impressionare," a cut pile carpet that's available in six shades. two-ply, 26-ounce yarn. The carpet has a texnubby textured carpet of Zeflon 500 nylon pile. The Berber-style carpet, like its companion, is tured appearance, and is of a loop design. It has The heathery, wool-like carpet is soil resistant, treated with "Scotchgard" protector. Stratton is a secondary backing made of Ultraloc, is availand is made of solution-dyed yarns that are col- also introducing carpets in variety of strengths able in six colors, in both light and heavy yarn

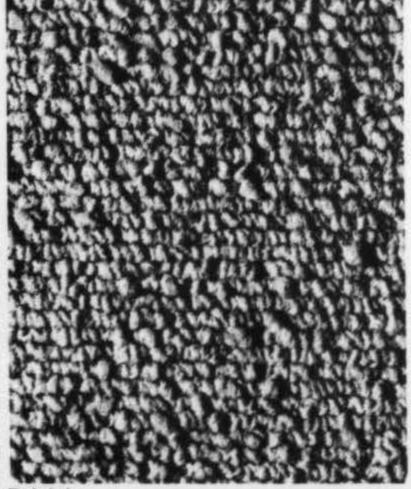




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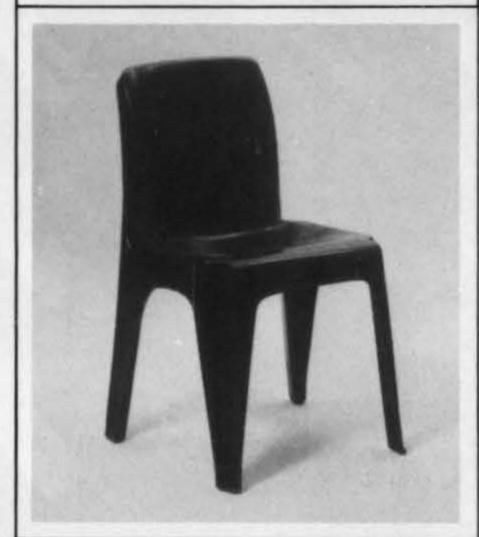
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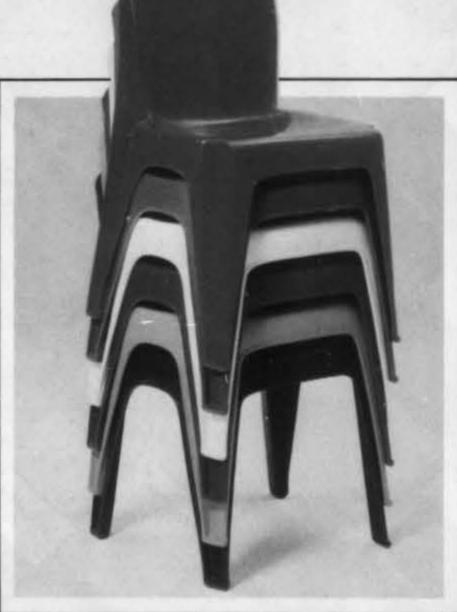
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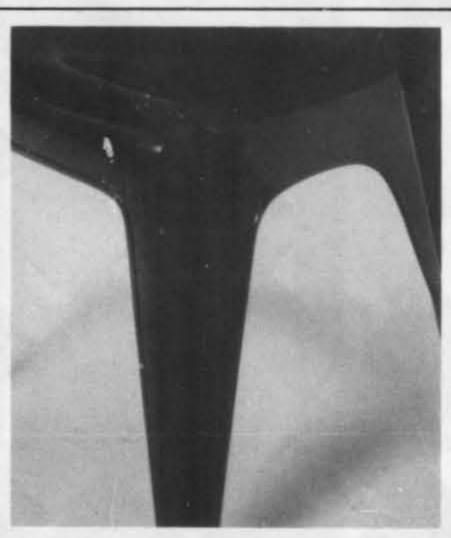












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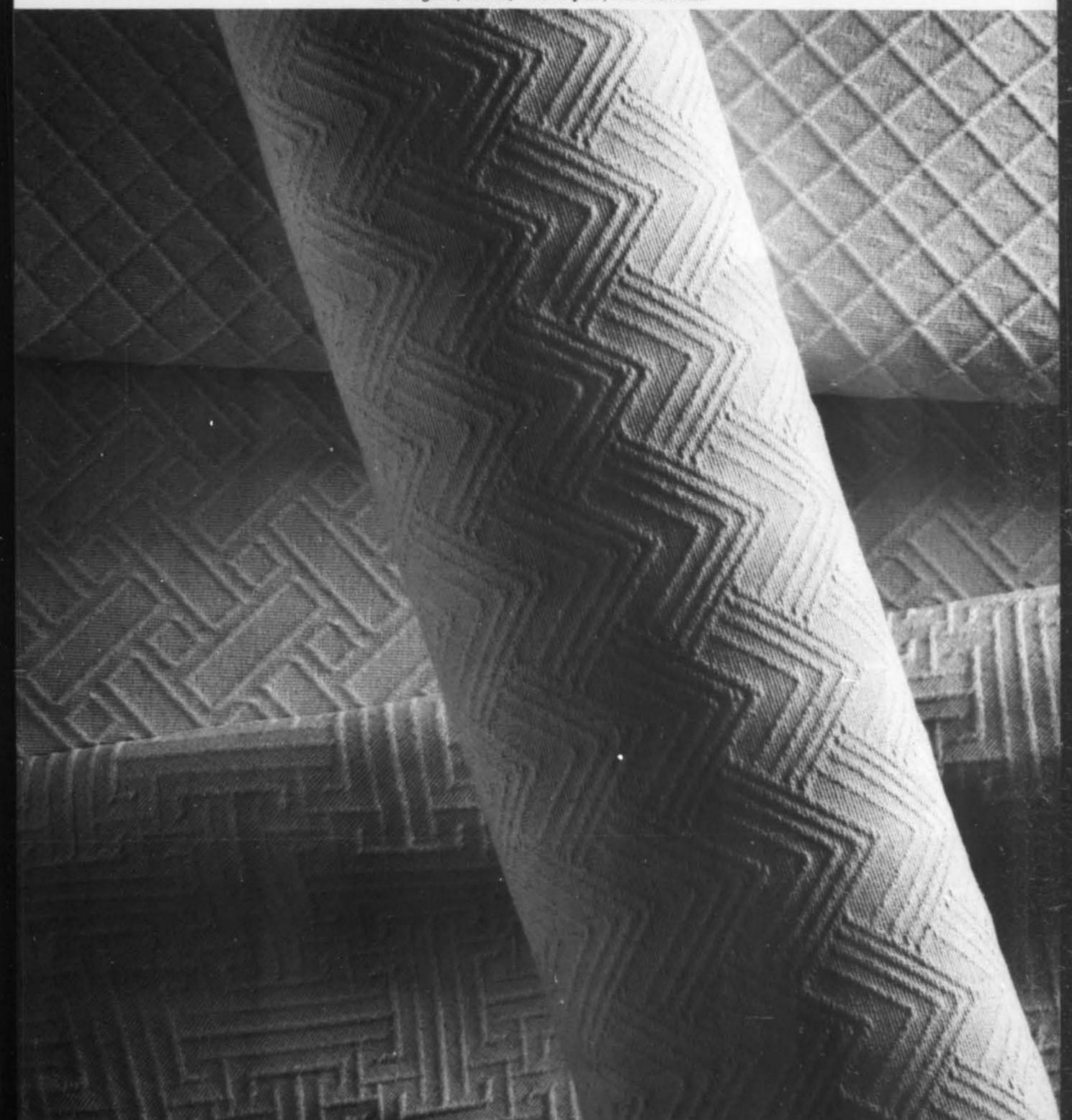
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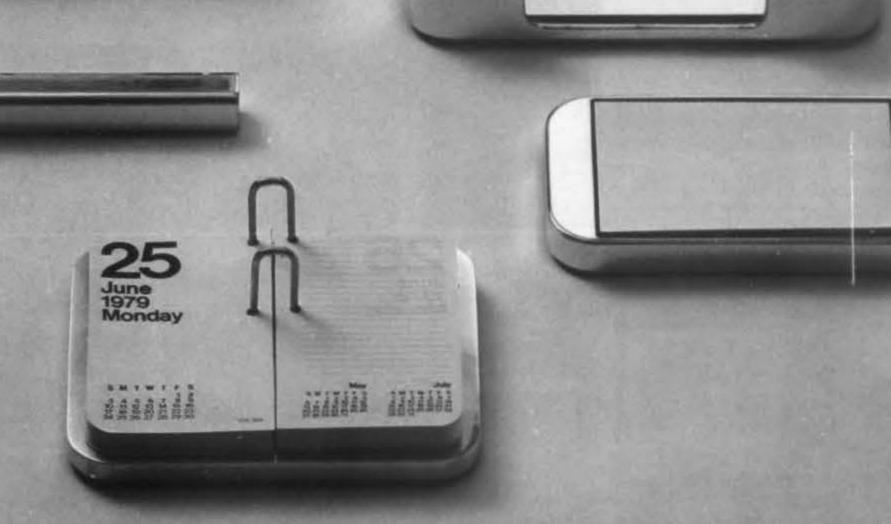
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Smith Metal Arts/Pattern 707

Design: William Sklaroff



Floorcoverings report

HITTING OUT HARD

Ceramic, marble, wood and vinyl make practical surfaces

Hoboken Wood Floors has a variety of wood neutral glaze colors, and are equally effective "Quadrato," is a low-profile, I mm square floors available for contract installation. Be- as wall surfacing. Recommended for light use studded flooring. The design is available in 50 x low, "Canterbury," done in white oak is shown in appropriate commercial areas. The tiles 50 cms. squares, and is 3 mm. thick. "Quadrato" at the historic Trinity Church in New York measure 11% x 11% x ¼ inches. circle 257 is available in six colors. City. Floors are available in parquet, herringticle board subfloors.

pletely rounded edges. The design is reminis- able in red, flashed red, and burnt umber. cent of a bygone era with its subtly modelled surface, and is designed to be installed grouta wide range of satin, matte and semi-gloss relli, creators of the original studded flooring. with any decor.

bone and strip designs, and are finished in Hastings Tile has a new line of ceramic tile that Bufalini has natural Italian marble available in existing sleepers, solid wood, plywood or par- inch size. The tiles are hydraulically pressed finishing touches. circle 256 when fired, and vary less than one percent in size. For additional decoration, special trim GMT features a wide range of vinyl tiles in sev-Design-Technics introduces a soft look to pieces are available in half-tiles, cove moldings eral textures, finishes and custom designs. The hard-surface flooring with "Cushion Tile," a for edges, stair nose for tiles for steps and other "Fleck" pattern, shown below, may be ordered new and innovative ceramic tile with com- sizes and shapes. All Hastings tiles are avail- in several colors.

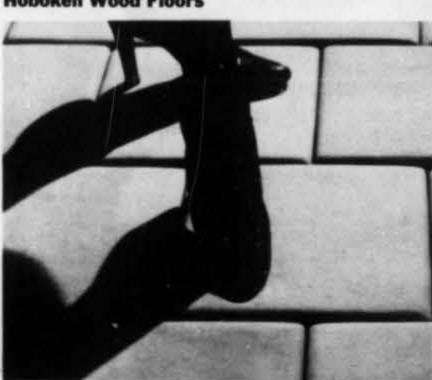
circle 259

polyurethane to withstand heavy traffic. Hobo- they claim is ideal for heavily-travelled com- 12 colors. The 6 inch square tiles are polished ken also offers Cork-O-Plast, an acrylic wood mercial and residential needs. The Roben and have slightly beveled edges. Available for combination that requires little maintenance. "Serie Friesland" is a vitreous, frost-proof un- both flooring and decorative purposes, the Most of Hoboken's floors may be installed over glazed tile available in standard 12 x 12 x % manufacturer has adhesives and sealers to add

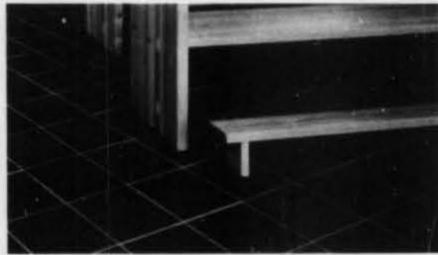
circle 258 American Olean adds a simple grid design to the hard surface market with their ceramic tile less with butt joints. Tiles are made to order in Jason Industrial offers a new pattern from Pi- floor. Easy to care for, the floor's design fits in circle 262



Hoboken Wood Floors



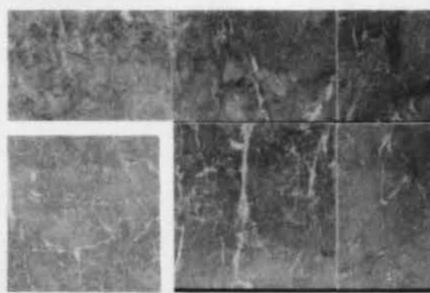
Design-Technics 56 INTERIORS MAR 80



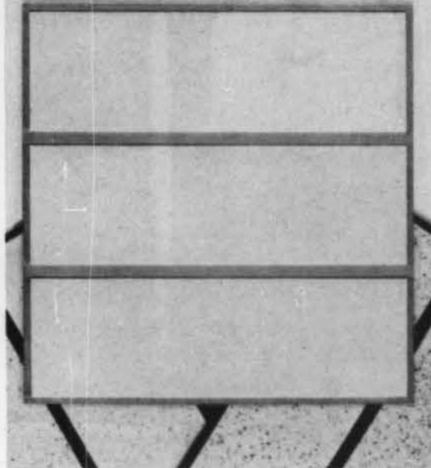
Hastings Tile



Jason Industrial



Bufalini





American Olean

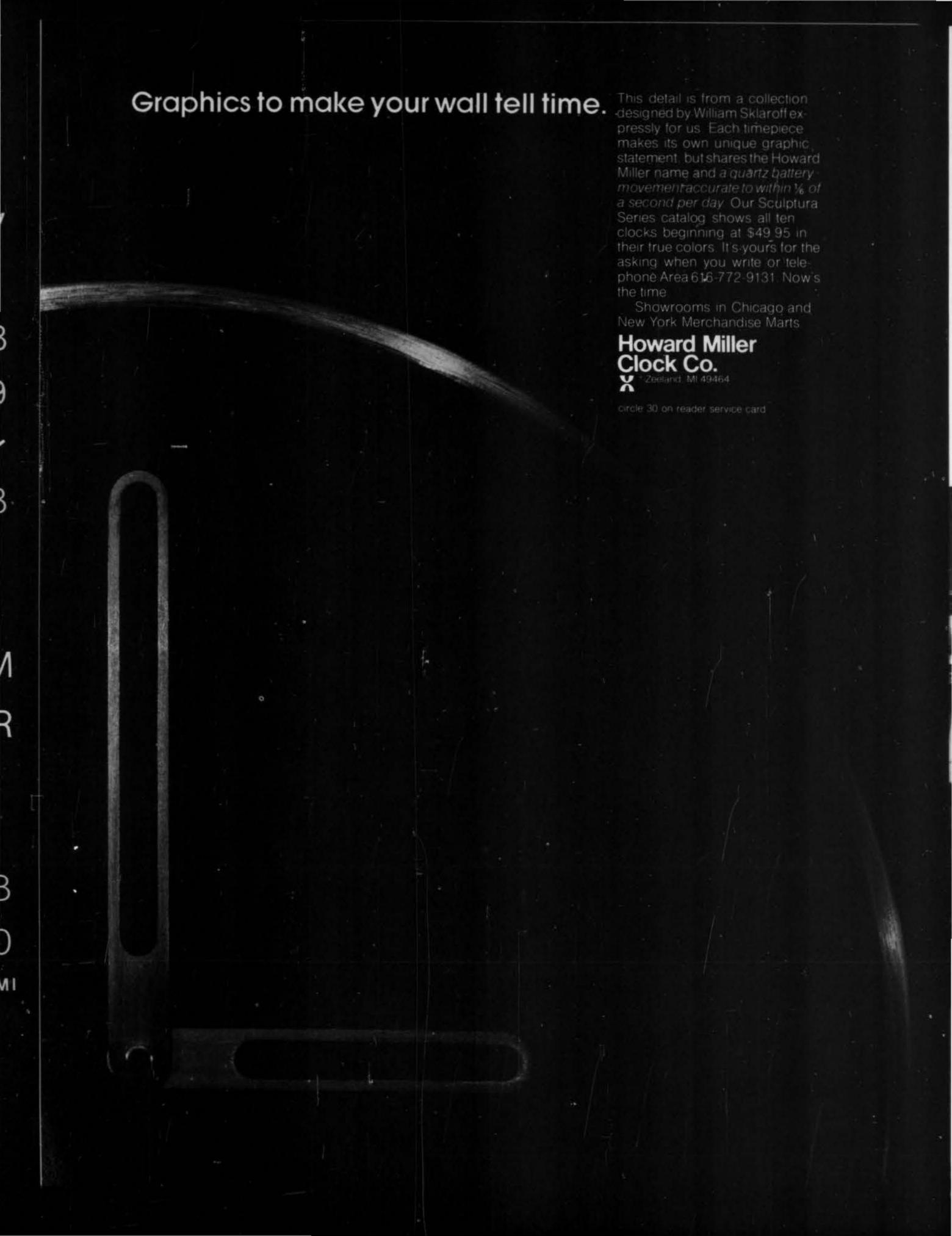
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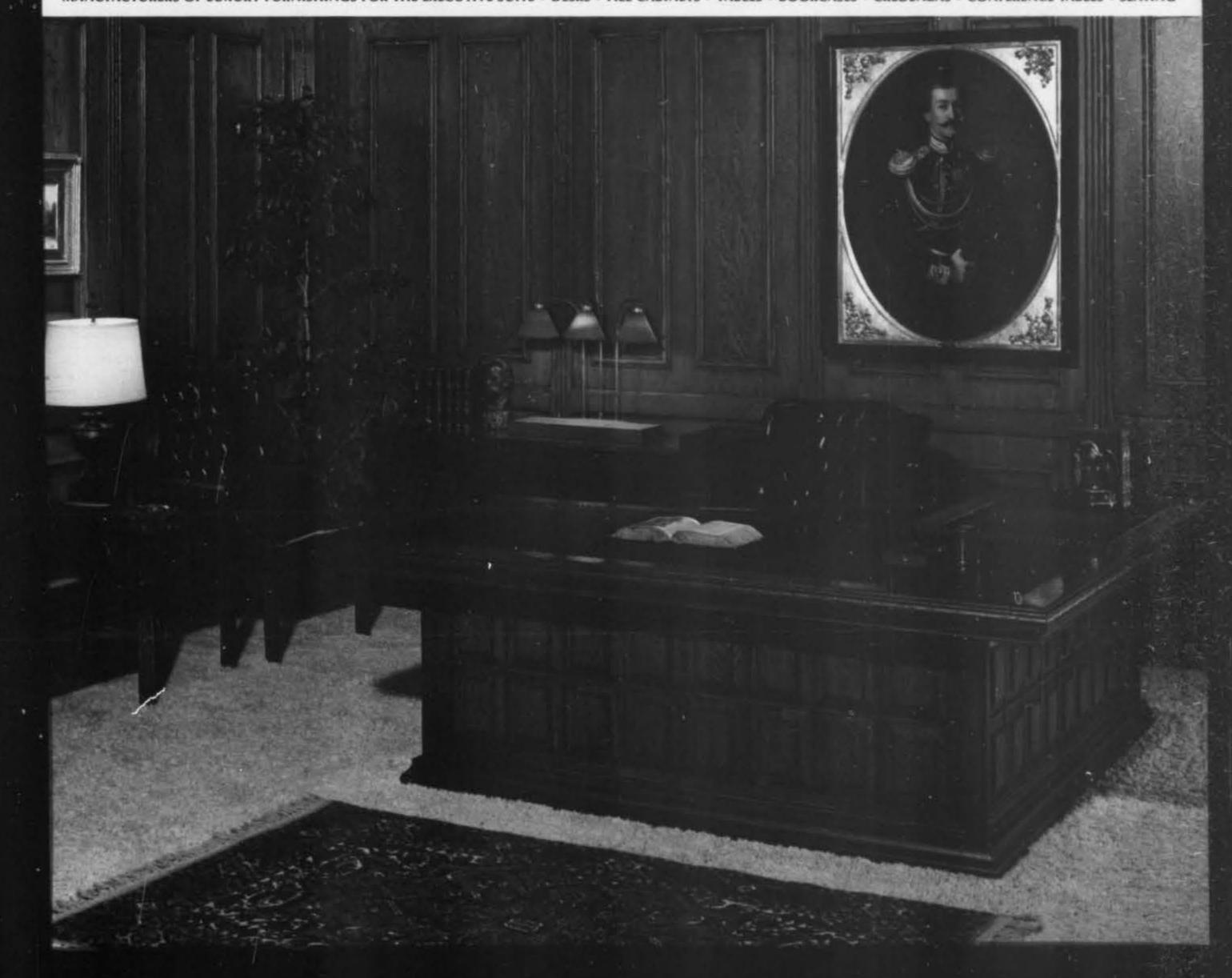
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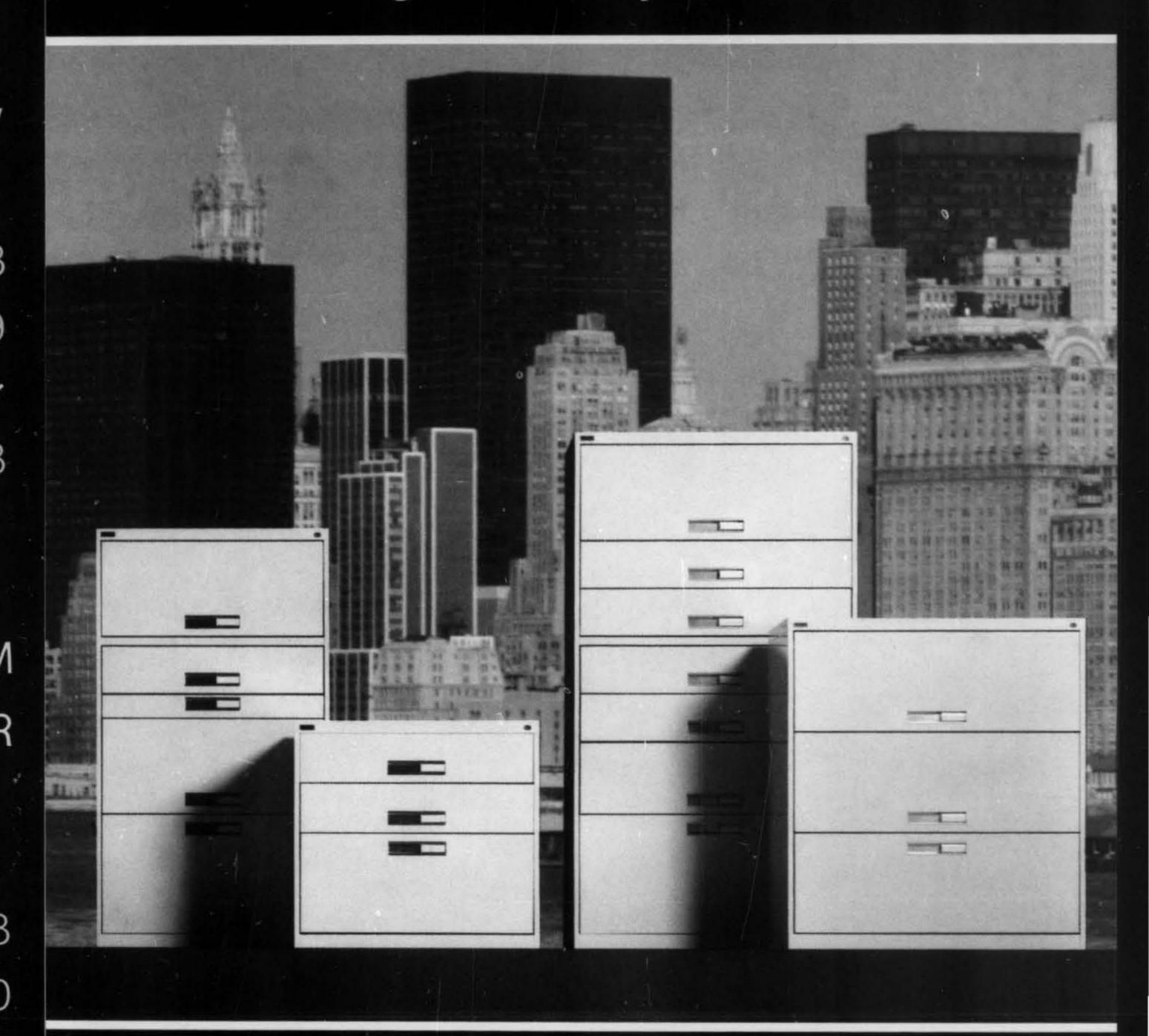
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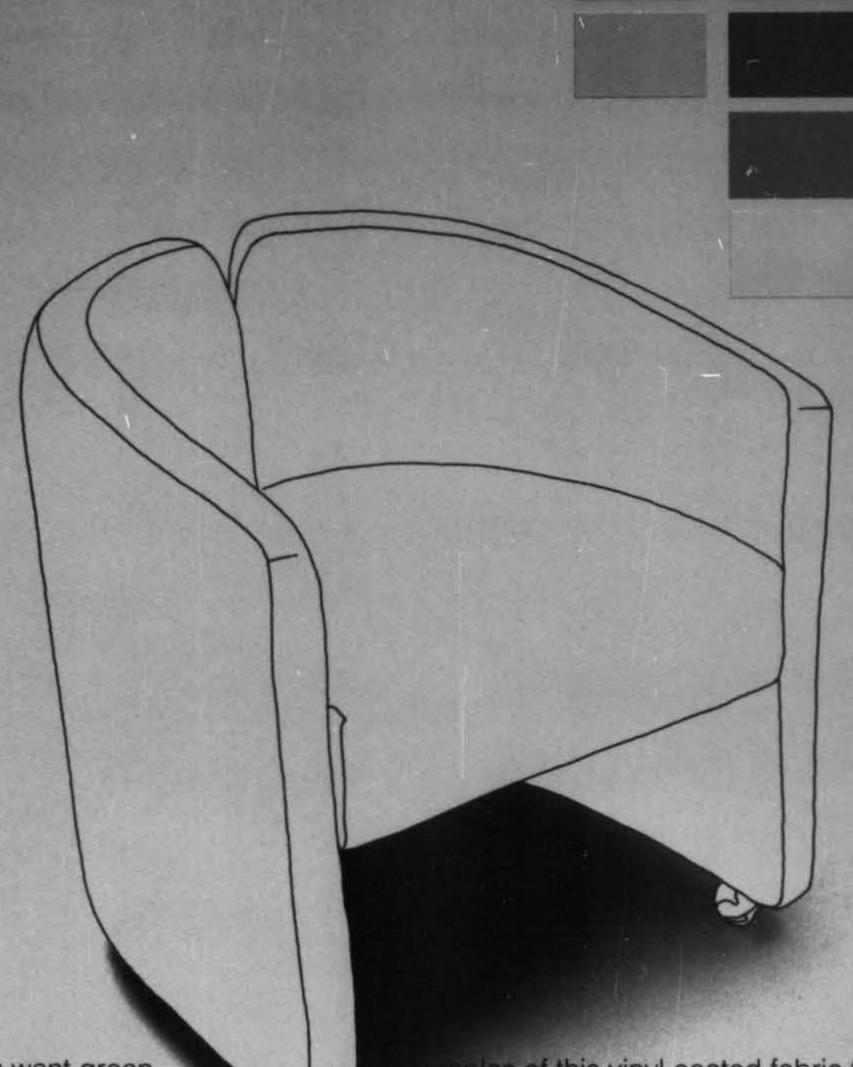
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Above from left: Elizabeth Marchak, Ina B. Andersen, Beverly Russell, Pllar Viladas, Maeve Slavin.

the editor's word: dynamic

The success of a good product, as everyone knows, lies in the personnel who create it. In this issue, we are proud to introduce to our readers the new faces on our editorial team who are helping to put together a new dynamic Inte-

riors magazine.

Pilar Viladas, newly promoted from staff writer to Special Features Editor, has been on the team one year and has been responsible for some of the overview features which have appeared recently, including those on new shopping habits, interior plantscaping, hospitality design trends and the return of the rug in contract interiors. A Harvard graduate, Pilar Viladas pursued her strong interest in architecture by working in the architectural offices of Design Northwest, Seattle, and holding a position as managing editor of Skyline, the architectural review, before she joined the Interiors magazine staff.

Our new Staff Writer, Elizabeth Marchak is a journalism graduate from the University of Rhode Island. Her previous positions before coming to Interiors were as Editor of the weekly Lincoln Cumberland Observer, R.I. and reporter/photographer on Fosters Daily Democrat in Dover, New Hampshire. Her interest in industrial design will lead her into areas of energy efficiency for the magazine. She will also cover product developments for our special industry surveys.

We are fortunate, indeed to have secured Maeve Slavin as a Contributing Editor. Born in Australia and brought up in Ireland, Maeve has been a writer and journalist on architectural, environmental and urban planning matters for over 20 years. She came to the United States in 1975 with her architect husband James Slavin and since then has worked both as a staff writer and freelancer, with strong connections within the architectural and design community.

Words and text, of course, are a major part of our editorial product, but they would not achieve their full impact without good graphics. We are very happy to have the talents of Danish-born Ina B. Andersen as Art Director. She has worked for CBS publications as an Art Director for the last 10 years. At the same time, she has freelanced for Simplicity Pattern Company, J. Walter Thompson and Proctor and Gamble. She is a winner of poster competitions in Paris and Copenhagen.

These newcomers to our staff are, of course, supported by Ann Wilson as Managing Editor and Olga Gueft as Executive Editor, both of whom have been familiar and well-known figures in the design industry for decades. Overall editorial direction for the magazine is given by Bill-board's Art & Design Group Editorial Director Susan E. Meyer, an experienced journalist and editor, author of a half dozen books on Ameri-

can art and design.

The in-house team is augmented by a number of outside experts who are contributing to Interiors on a regular basis. John Pile, who has taught at Pratt Institute for more than 35 years, and is author of 7 books on design and related subjects, is now writing for the magazine on office systems and other technical subjects. His first article on the Dux Round Office appears in this issue. He will follow it up with a review of Lightolier's Taskline lighting system in the next issue. Expect John Pile to be forthright and fair in his product analyses. He has a happy knack of making the most technical subject readable as you will see.

Interiors architectural critic-at-large is Richard Taylor, a well-known and diverse writer with nine books on various topics to his credit and a strong educational background in architectural history. Since energy is such a crucial subject, our stable of writers in this area has expanded to three: Ben Bedell, John Tirman and Jeanne McDermott, whose report on the Energy Awards is in this issue. Look out for Bedell in our April issue, which will carry a special lighting/energy efficiency report.

Interiors has a hard core of writers who are provocative, lively and informed. In short, it's a high-quality team delivering high-quality information to high-quality readers.

Brunn, Rossen

Extending hospitality design

The paramount production

Business is booming for Paramount with the remodeling of a 1930s building into a first-rate restaurant and quick-service cafeteria which entices independent movie makers to the lot



Above: commissary exterior is terracotta with white trim, emphasizing 1930s Art Moderne architectural forms.



Above: terracotta quarry tile extends through to the cafeteria serving area which has a center island wine bar.

Working on a movie lot has never been Paramount with flying colors.

sary kitchen!

The existing 1930s building sprawled over known to be trauma-free. The creative forces 15,000 square feet and comprised two wings needed to pull off a motion picture seem to linked with an open courtyard. Despite delapigenerate a highly-charged atmosphere that re- dation, some of the Art Deco character of the verberates through every corner, resulting in original structure was evident and Clement teary-eyed and sleepless nights for everyone and Farrell decided to emphasize this quality. from million-dollar actors to junior secretarial The project called for separate facilities: a helpers. Any architect or designer engaged to quick, serve-yourself cafeteria, and a full-servimprove a studio faces inevitable ups and ice restaurant, along with an executive dining downs between the long haul from initial pres- room for movie producers and executives. entation through to final execution. The Los However, Paramount was emphatic about Angeles office of the firm of M. Arthur Gensler maintaining a "democratic" attitude in respect Jr. and Associates, however, recently came to the different areas. For example, anyone can through a year-and-a-half encounter with reserve a table in the full-service dining roomcamera crews are just as welcome as high-ech-The project-the new commissary-began as elon directors. And there are no "high-prefera fix-up operation but as it went along, like ence" tables. However, it was obvious that the all good plots, the basic theme developed three parts of the whole project needed indiwith interesting complexity. Faced with a very vidual definition and this was done by archidelapidated space that was once the studio tectural design. The wing given over to the for Lucille Ball-Desi Arnaz show, the Gensler cafeteria (not shown) was stripped back to its team of Jim Clement and Phyllis Farrell were original timbered trusses and has a lofty, rustic given a budget to "paint and patch." As the quality. The service restaurant is treated in the clients' expectations grew, Clements and opposite way: a new shell with lowered ceilings Farrell soon found themselves working on a and raised floor areas being inserted within the full-blown remodeling, a building destined to old structure. In both facilities, however, the be the studio's "front door." Such is the com- floors are covered with the same quarry tile and petitive nature of the movie industry, that the furnished with identical butcher block tables clients stretched their requirements from "the and bentwood chairs. (Tables are cloth-covbest commissary in the business "to the finest ered in the restaurant, however.) "Both spaces restaurant in Los Angeles." And to prove this had a gymnasium quality," says Clement. "We was not just idle fantasy they went off and hired tried to eliminate that feeling with curves, the chef from the famous Beverly Hills restau- dropped ceilings and raised terraces, which rant, Le Bistro, to be in charge of the commis- also played up the Art Moderne character of the interior as well."



Of paramount importance



Above: full-service restaurant with sweeping raised floor and dropped ceiling

Of paramount importance



Above: executive dining/conference room opens onto the restaurant patio





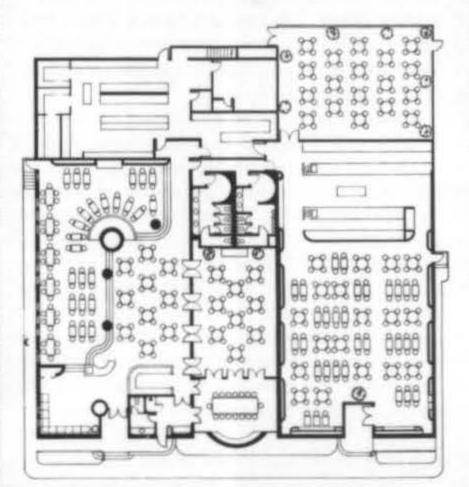
Above: teal blue glass tile walls in the rest rooms reflect the graceful, curving forms in the restaurant.



Above: stair treads in butcher block harmonize with the golden glow of bentwood chairs and quarry tile floor.

The executive conference-dining room, which seats twelve, called for a suitable measure of luxury. This was achieved with a series of French doors and transoms, a long glass table surrounded by Brno chairs upholstered in teal blue. If all of this sounds plain sailing in interior design, the truth is rather different. Many days were spent in debating on choices. Farrell recalls that the selection of details such as bud vases, and salt and pepper shakers took two months.

However, the time and effort was certainly well spent. Paramount has an in-house attraction that is boosting in-house morale and outside business. The company has learned the corporate wisdom of attending to peripheral work facilities. "In this industry," Clement remarks, "when everyone-writers, actors, producers, directors-earns top dollars and money is no longer an incentive, it's the perks that improve work life that count." (Beverly Russell)



Project: Paramount Commissary Architects and Interior designer: M. Arthur Gensler Jr. and Associates

Project director, designer: Tim Clement Interior designer: Phyllis Farrell Job captain: Imre Takacs Assistant interior designer: Linda Bickford Assistant architectural designer: Pamela Palmer General contractor: C.W. Driver Mechanical engineer: Syska & Hennessy Electrical engineer: Nikolas Patsaouras & Assoc. Structural engineer: Schwab Engineering Kitchen consultants: Laschober & Sovich Interior landscaping: Super Nursery Furniture dealer: Interior Resources Restaurant tables: Block House Chairs; L & B, Santa Monica Stools: Stendig Tableware: S.E. Rykodd Acoustical wall: Joel Berman Floor tile: Interstate Brick Carpet: Couristan from Paul Singer Wood stairs: Paul Singer Sconces: C.S. Cole Planters: International Terra Cotta Custom millwork: Don Roser Patio tables and chairs: Medallion Patio umbrellas: Terra Rest room tile: Briare from International Tile & Supply Executive dining table top: Russell Studio Table base: Brickel Chairs: Knoll Chair upholstery: Knoll Vases: Knoll Lighting: Lightolier Reception area sofa (not shown): Brayton Sofa upholstery: Boris Kroll Smokers: Vecta Cafeteria benches (not shown): Landscape Forms Cafeteria graphics: Custom executed by Karman Serving line: Custom executed by Kitcor Corp Clocks: Peter Pepper

Photography by Jaime Ardiles Arce

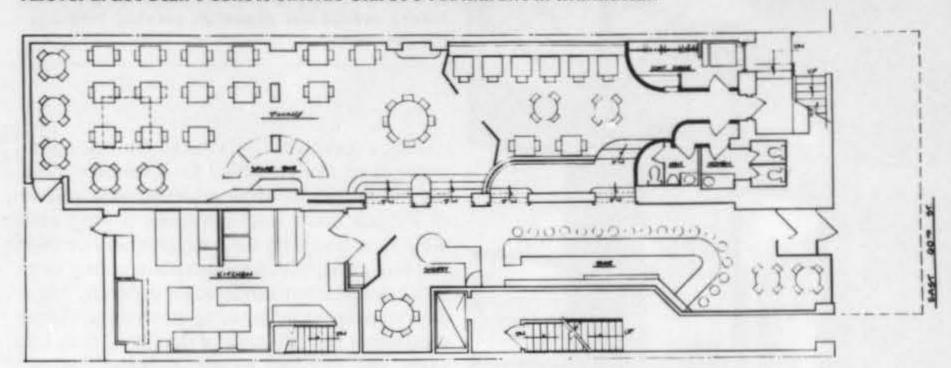
Extending hospitality design

Painting up a storm

In the hands of an artist a restaurant and wine bar becomes a unique environment in which art, crafts and interior design blend to create a warm, glowing space



Above: artist Stan Peskett outside Claret's restaurant in Manhattan



BY BARRY DEAN

Stan Peskett is one artist who understands how to finely tune an interior space to get people feeling comfortable and relaxed, in the mood specializing in "street" fashion. to be entertained, or to experiment with the way they look. This British-born and classically featured on these pages, is Claret's, a one-of-a- structures was solved by allowing one entrance within shops for Harrod's Department Store, as could invent a direction." well as stores for the House of Fraser by Harfor all other Fiorucci stores to come.

St. Laurent, sets for a "Peter Pan" TV special, ing good but simple food in the restaurant. and has been busy building up a complete im- Composed of two adjoining townhouses Gilbert Ortiz (above)

shop, Tatler's Restaurant in London, shops have to follow any rules or anybody's style. I surface to absorb sound.

Using notebooks he'd kept during travels to rod's. In 1971 Peskett was approached by Fio- France and Tuscany, Peskett, whose work rerucci to design his first Milan fashion store in a veals his thorough, thought-out approach, set chain which is now world-wide. The "total out to recreate some of the subtle characterislook" Peskett developed was one of the earliest tics of those places. "I thought it would be nice utilizations of the industrial aesthetic. With a to develop a look or a style that goes with styling technique, visual packaging and a mer- drinking wine. I wanted the walls to appear chandising concept, it became the prototype very dry with that kind of washed-out terracotta color which is pinkish. That color of sun-Since making New York his home base in bleached terra-cotta is very conducive to drink-1974. Peskett developed the original concept ing-it almost makes one want to drink more! for Trax, a Rock supper club with unusual The walls are actually semi-gloss, and they Furniture: All State Upholstery & Manufacturing lighting. He has also designed wallpaper for seem to work." Claret's is always crowded-Clarence House, done fashion shows for Yves with people tasting wines at the bar and enjoy-

age for Unique Clothing Warehouse, a large, broken through internally, Claret's has two enreasonably priced downtown New York store trances in its simple stucco facade with large, dark green double cabana on the street. A dif-Peskett's most recently completed project, ference in the original floor levels of the two trained easel painter-turned-environmental kind wine bar and restaurant situated on New to give way onto a glass lobby immediately at artist and muralist, has had a long string of in- York's Upper Eastside near Fifth Avenue the bar, while the other, lower entrance opens terior design successes in the retail and enter- owned by Richard Beamish, another resettled on the main dining area at the garden level, tainment fields since the mid '60s when, after Englishman. "For me, the idea of doing restau- with a curved viewing balcony on the mezzareceiving wide-spread recognition for the ex- rants and clubs is a very good way of testing my nine. Connecting the bar to the two main dintraordinarily dimensional fantasy murals he capabilities," explains the detail-oriented art- ing areas are four openings dropping into the executed for actress Julie Christie's home, Pes- ist. "It requires a very fine tuning of color and two separate levels. To liven up the lower level, kett was commissioned to design several com- of space, designing everything for that space as Peskett chose to paint landscape murals on mercial projects in Great Britain, including the a total effort. Luckily at Claret's I was told I canvas stretched directly on the walls, utilizing Great Gear Trading Company, a Kings Road could develop a total concept which didn't the effect of the fabric's slightly more porous

continued on page 104

Project: Claret's Restaurant Designer: Stan Peskett Architect: Walter B. Melvin

General contractor: James E. Mitchell & Son Structural engineer: Ants P Leemets HVAC: Airconda

Floors: Vandewater Floor Hardware: Ostrander & Eshelman, New Star Brass and **Bronze Works**

Lighting: Teddy's Lamp, Halo, Legion Lighting Custom woodwork: G.P. Winter Etched glass: Charles Shefts

Photography by Victoria Lefcourt (right);

Below: handpainted murals in the restaurant. Tables have glass tops with a hand-lacquered grape motif.





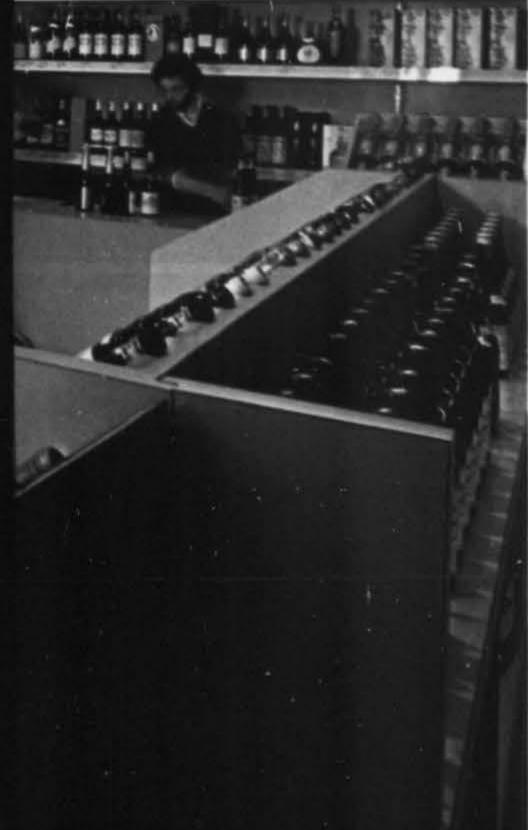


Extending hospitality design Getting high with wine



Above: bins in the shop window act as sculptural elements; are easily refilled as new shipments arrive; are angled differently for reds and white.





Cleverly-designed modular bins double as wine crate storage in this elegant wine shop where California, Italian, Spanish and French shipments are segregated



Above: cream envelope—floor tiles, display bins, walls and ceiling-makes the wine bottles pop out of their surroundings.



Above: designer Peter Millard and owner Nell Rosenthal share a glass of wine at the antique English table, part of the marketing strategy.

wines in the past decade-a fact that is reflected the other, serve as storage for wine crates. in the proliferation of wine stores in cities Thus, a bin can be replenished on the spot. across the country. The story of how this particing. Designer Peter Millard walked into the "very masculine," said Millard. With considershop one day with a thought to buy in bulk. ation for his client, he found that Italian colors "Not that I am a big drinker," he added. "I de- from the cities of Venice, Milan and Florence cided it would be good to lay down some wines were Rosenthal's personal favorites. From here for the next ten years." Having little expertise he worked with a classical palette and finally on the subject, he listened to the advice of wine came down to a cream. "It showed all the wine store owner and oeniphiliac Neil Rosenthal labels off to the best advantage, and you can and wound up buying \$400 worth of wines. also see the different shades of the white wine Rosenthal was so impressed with his cus- against it." A cream envelope of color was estomer's attitude that when he discovered tablished, with bathroom tile for the floor, Millar was a designer, he hired him on the spot cream Formica for the display bins and cream to remodel the store. And, respecting Millard's authority in his area, he never once questioned the plans that were drawn up. Millard's intention was to create "an elegant market place," with clearly defined areas for different countries-California, France, Spain and Italy. "It had to breakaway from the brown wood and gloominess of most wine shops," he added.

A modular bin 26 inches square—designed to contain a case of wine-is the key element in this shop. Millard developed it with two different angular slopes, one for red wine 30/60 and a steeper angle, 40/50 for white wine. The tilt enables customers to see the merchandise easily, while preventing the corks from "drying out." The bins themselves are in varying sizes and heights and are treated like sculptural elements within the space. Moreover, their slopes are appropriately reminiscent of the vine terraces from which the product originated. The really superb aspect of these display bins, however, is their double purpose. They display bot- Photography by Jon Naar

Americans have discovered a new taste for tles on one side and, being hollow and open on

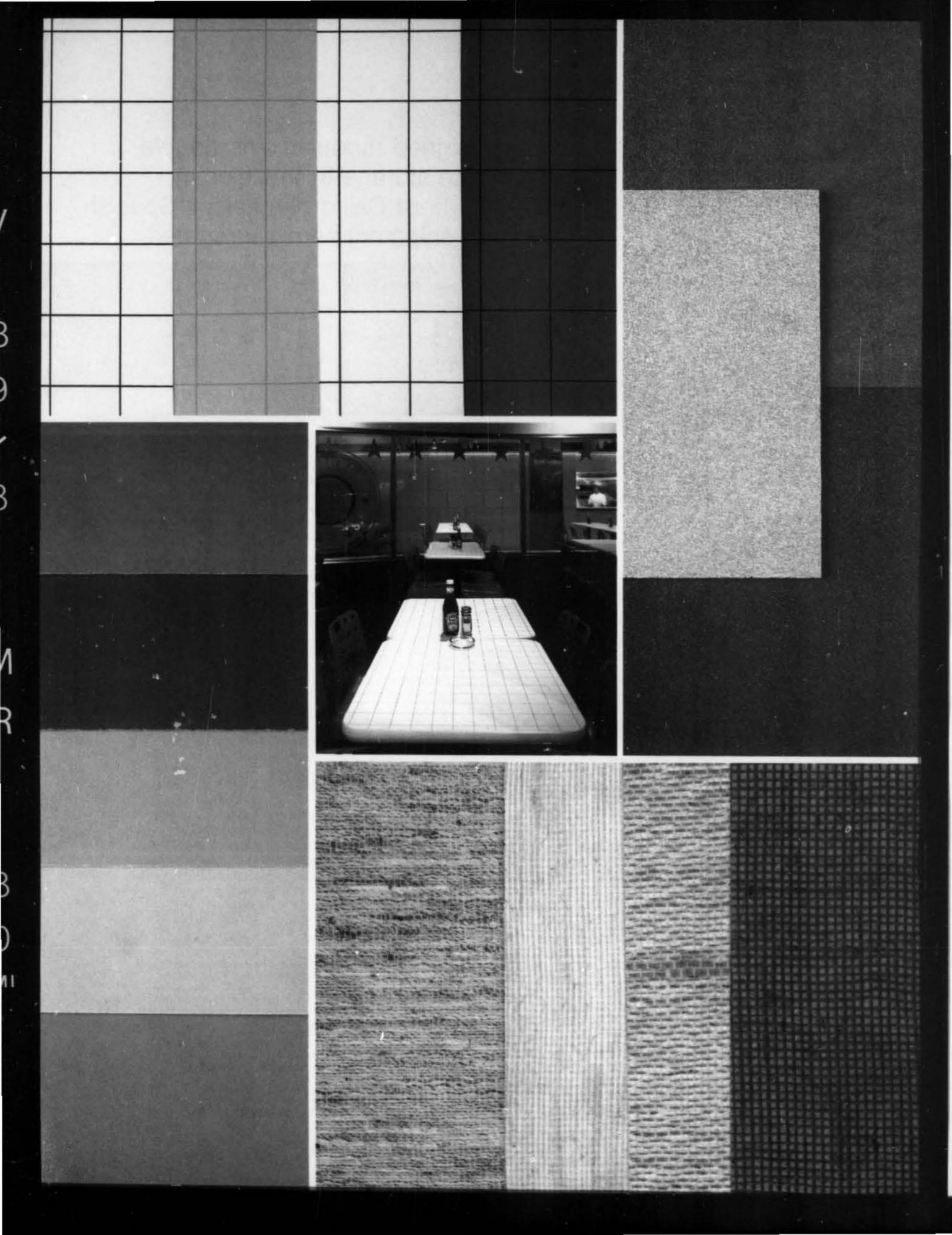
Since 75 percent of wine sales are purchased ular one came into existence is worth recount- by men, it was important to make the store paint for walls and ceilings. "We found the bottles popped out in these surroundings."

> Overhead, the track light system was chosen mostly for budget reasons, though the designer agrees it does a more than adequate job. A successful counterpoint in the store is a 19th-century table where Rosenthal leads special customers for wine tastings and discussions: a subtle design idea, but like all of this shop, part of the marketing concept. (Beverly Russell).

Project: Ardsley Wine and Spirits Designer: Peter Ellis Millard

General contractor: Paul Chiarani Graphic design: Beverly Parisi Millard Lighting: Lightolier Signage: Letterama Flooring: American Olean Laminates: Formica Cabinetwork: Paul Chiarani Awnings: Acme Awning

Antiques: Maya Schaper.



Product analysis

Creative performance under pressure

A keen interest in the needs of the designer makes Lamin-Art a creative leader in decorative laminates

Times are good for decorative high-pressure plastic laminates. In 1979, the industry collectively produced one billion square feet of laminates. This material has been on the market for over fifty years, but it wasn't until after World War II that the industry really took off. Where the field had historically been populated by small, family-owned businesses, these were gradually bought up by large corporations. Ten years ago, there were a dozen major manufacturers of laminates; today that number has been consolidated to seven. While laminates have always been well-accepted for use in commercial interiors because of their relatively low cost, durability, and ease of maintenance, business looks better than ever today. In an industry that is extremely capital-intensive, manufacturers are investing large sums of money to add production capacity. And best of all for the end user, the price of laminates has risen only 10-15 percent over the last five years—a small increase compared to the price increases in natural materials such as wood, marble, etc.

The industry's continued good health is due in part to its attention to changes in design trends. Laminates are essentially made up of a colored or printed paper sandwiched between layers of plastic, and advanced printing techniques have enabled manufacturers to offer more sophisticated patterns such as woodgrains and marbles, as well as embossed and natural finishes. Gloss laminates are regaining popularity after several years, and the industry is responding in kind. More solid colors are being offered than ever before; many are decarpeting, fabrics, and wallcoverings. The industry is paying closer attention to the needs of the designer and specifier, and one company in particular, Lamin-Art, places special emphasis on designer input. Of the seven manufacturers in the United States, Lamin-Art is the smallest. A division of Eagle-Picher Industries, Inc., the company operates out of Los Angeles, and has a national distribution, covering all major markets, Chicago, New York, Atlanta, and including most western states. What distinguishes Lamin-Art from the others in the field is not simply its size but its philosophy. It places a unique emphasis on custom and special-order items, rather than the run-of-the-mill designs usually associated with laminates. Furthermore, explains Don Krog, Vice President and General Manager, Lamin-Art believes strongly in calling on major specifiers and designers to get a better idea of what the design profession wants to see in product lines, instead of offering a "take it or leave it" position to the specifier. The company stresses its custom capability, which includes laminating fabrics, creating inlays, and silk-screening for corporate logos and custom graphics.

Design innovation is a source of great pride to Lamin-Art. For example, its 2 in. grid pat-

tern, introduced a year ago, had never been produced domestically. It is now used extensively in commercial installations, including restaurants, corporate cafeterias, stores and showrooms. The pattern is shown (opposite) in a custom red/white combination in the Hamburger Center installation by Judith Stockman and Lee Manners. Lamin-Art has also introduced a metallic finish similar to that on expensive automobiles, called Metaglow. A European product, it is used in an elegant silver shade on open-plan partitions and work surfaces in the New York Thonet showroom (see January 1980 INTERIORS).

The company's unique marketing approach was formed during the last few years. It had offered much the same product line as the rest of the industry, and was well-accepted in the market. Armed with that knowledge, Lamin-Art decided to capitalize on what it felt was the one aspect of the market that its competitors ignored: the requirements of the design professional. The company asked Hans Mutzke, Director of Design and Development, and Ward Murphy, Regional Sales Manager, to poll designers and come up with new colors and patterns that would give the designer greater flexibility. In just one year, fifteen new designs appeared, followed by twelve the next yeartwice the average number of introductions made by a single manufacturer in a given year. These are premium laminates, but the company's customers are obviously willing to pay a higher price for innovative design. All this requires keeping a constant ear to the ground of signed to harmonize with the latest colors in the design world. In the case of color, Hans Mutzke sees chromatics as the wave of the future, eclipsing primaries, which make up roughly half of all current laminate colors. Lamin-Art also believes in developing colors that are not similar to those offered by the competition. While prints have historically outsold solid colors, Mutzke sees solids as the current front runners. Therefore, the company's latest color introductions are based on interviews held last year with architects and designers, and reflect the trend toward "colored neutrals." They sound as subtle as they look (opposite): pottery brown; nutria; sandalwood; sahara; desert rose. Computer printouts are used to chart popularity trends, which, these days, are speeding up. While the average life span of a color used to be eight to ten years, it is now three or four.

> More new products are in the offing. A textile laminate, "Decoweve," will be introduced this year. Made from natural fibers, it will have all the properties of a high-pressure dimensional laminate with an embossed texture similar to that of cloth-another industry first for Lamin-Art. It offers a soft fiber look, without the wear and maintenance problems of fabric, making it ideal for fixtures, Parsons and dis-

continued on page 104

Top left: the 2 in. grid pattern Lower left: the new solid colors Lower right: Decoweve, a new addition Upper right: Metaglow metallic finish Center: Hamburger Center Installation circle 214

Photography by Leif Schiller

Project: Hamburger Center USA Designers: Judith Stockman, Lee Manners

General contractor: All Building Construction Lighting: Lightolier Signage: Westside Neon; The Other Sign Company Tables: L&B Chairs: ICF Umbrellas: Zip-Jac

Photography by Norman McGrath







Below: The Flagship uses its space with a variety of chairs and couches.



Industrial design

Superbus with comfort and style

Shortline Flagship signals future elegance in travel and entertainment for busy executives and celebrities

The interplay between aesthetics and technology presents special challenges to designers who must define something called "elegance" while at the same time offering clients every conceivable mechanical convenience. Put the whole package on wheels and the challenge takes on a whole new dimension says Robert Lidsky, who along with Alice Konner designed for Shortline of Mahwah, N.J., the Flagship, a luxury bus for both business trips and social entertaining.

The project is the first attempt by the bus line "to combine function with good looks," Lidsky said. And advanced bookings are running heavy, says a company official as many U.S. executives take advantage of the bus' luxury accommodations.

A carefully thought-out floor plan that seats 20, an interior color scheme that designer Konner calls "understated elegance" and carefully concealed wiring and electrical components make the superbus a challenging blending of mechanics and aesthetic components, says Lidsky. Done in taupe with highlights of chrome and stainless steel, the interior "doesn't look standard or institutional," Ms. Konner said. "It is soothing without being dull."

Three separate but interlinking seating arrangements afford travelers comfort and ease of seating and walking. Semi-circular tables, flush against the walls are designed in stainless steel and house air conditioning ducts, lamps, their wiring, and trays for drinks.

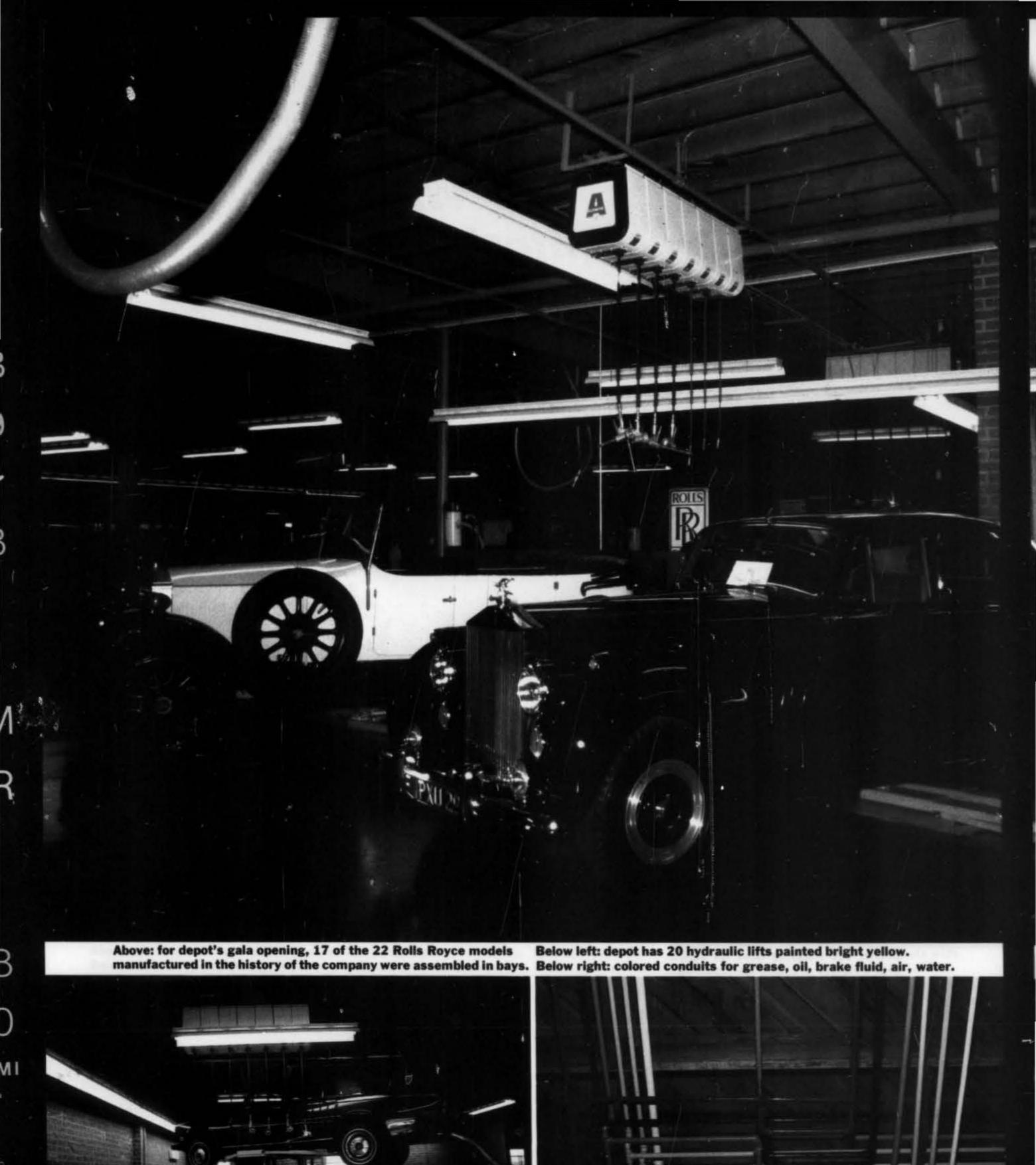
Suede covers the ceiling and tandem rows of tiny lights provide a festive touch to an often overlooked design area. Further lighting is concealed under window framework. On the road, the Flagship utilizes battery power for its many amenities. When parked, it's powered by a 15,000 watt auxiliary diesel generator. It is equipped with an air conditioner, color television, a video screen, interior and exterior communications systems, complete bathroom facilities and a kitchen that boasts a microwave oven.

While the custom-designed bus may not be a new idea, this example sets a whole new standard for mobile interiors—a welcome one for the 80s. (Elizabeth Marchak)

Project: Shortline Flagship luxury bus Designers: Robert Lidsky, The Hammer and Nail, Inc; Alice Konner, Creative Interiors, Inc.

General contractor: The Hammer and Nail, Inc.
Design and project director: Eleanor Rudkin
Client coordinator: Albert Armstrong
Graphic designer: Richard Shadrin
Wall/ceilings: Custom Aircraft Interiors;
General Wallcoverings
Stainless steel tables and railings: Burns Forge
Sofas: Creative Interiors, Inc.; Jack Lenor Larsen
Swivel chairs: John Stuart; Boris Kroll
Carpet: Phoenix
Lighting: Kenroy; George Kovacs
Window covering: Levolor

Photography by Joshua Eisen; Robert Lidsky



Below: ceiling-hung service module brings everything to the mechanics' hands.



Industrial design

Garage glamor and color

For the world's supreme automobile special pampering is on hand in this innovative California maintenance depot

The British firm of Rolls Royce has a way of setting style, and it could be that the maintenance haven shown here (the largest outside London, England) is an indication of future aesthetic changes in a hitherto undeveloped area. It is not surprising that this dramatic breakthrough in garage design has happened in Beverly Hills. It is said that there are more Rolls Royces roving through this California neighborhood than in the rest of the world put together. Servicing these luxury vehicles is obviously a major business. Mr. Anthony Thompson, who owns and runs the depot and who sold 85 new cars and 95 used cars last year, is probably the first garage owner ever to call in experts on interior design. But he maintains: "The heart of a good sales job is through service." And good service depends on good mechanics who have everything at the ready. To help the 19 maintenance men who work here, designers Stephen Stoner and Janet Kennington planned 22 service bays in this 19,000 square foot service area, with 20 hydraulic lifts. Each bay is equipped with an individual set of colorcoded conduits: red for hydraulic brake fluid, green for grease, orange for oil, blue for water, pale blue for air. There are individual exhaust ducts so cars can be tested with engines running to ensure perfect tuning. Lighting is stratégically placed to bring illumination where it is needed.

The support area of offices and waiting room covers 2,000 square feet and is suitably done in the classic Rolls Royce colors of cream and chocolate brown. "Our business is high quality; we felt it was necessary to call in quality design consultants to solve our problems," Thompson said.

So successful was the result that Britain's Princess Margaret, who officially opened the depot at a gala champagne and caviar reception, was heard to say: "But this doesn't look like a garage at all!" Of course, if your car is the most popular Rolls (Silver Shadow sedan \$77,500) or the most expensive (Corniche convertible \$142,500) then it probably deserves all the pampering it can get. (Beverly Russell).

Project: Rolls Royce of Beverly Hills depot Designers: Stoner, Kennington & Company

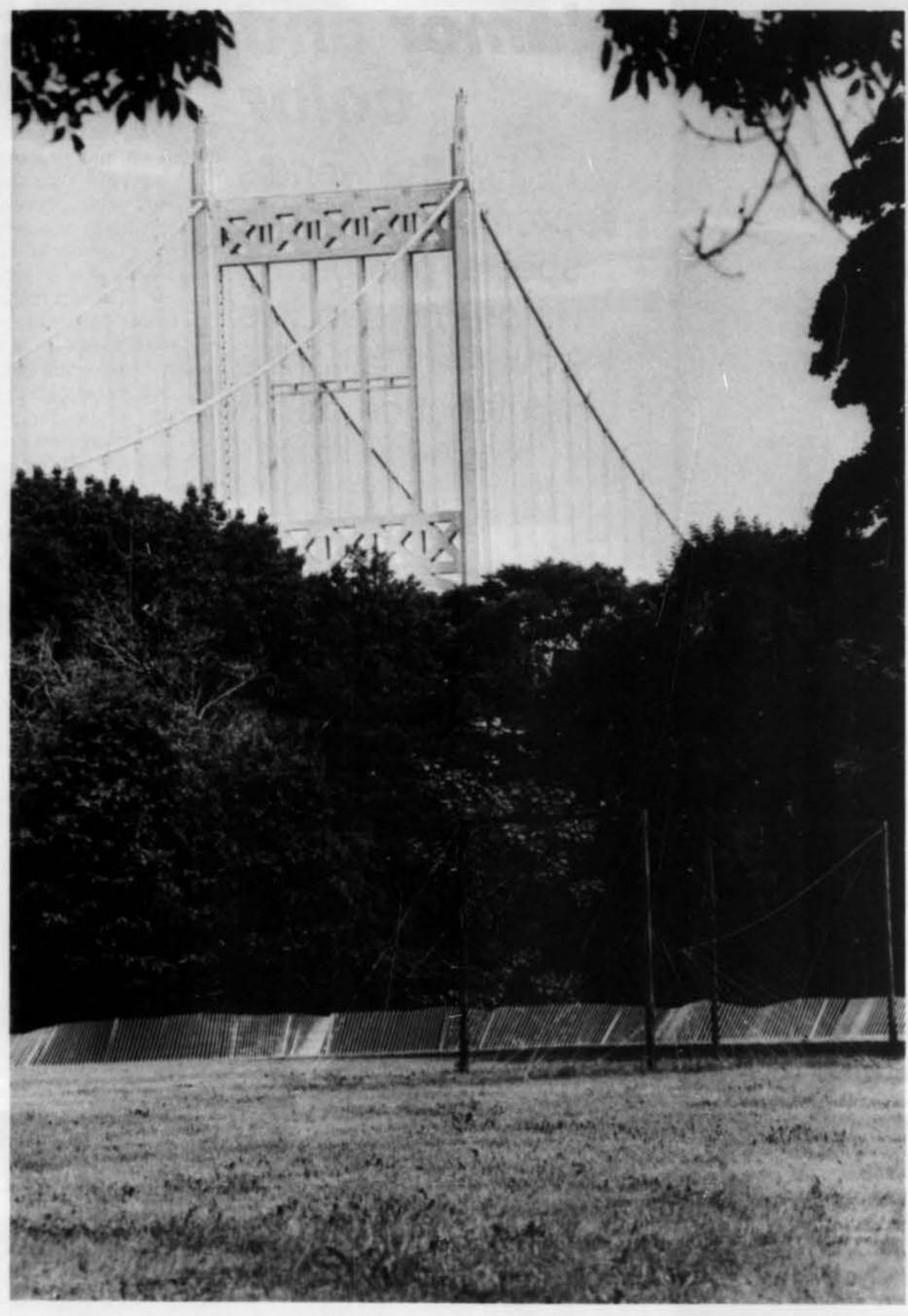
General contractor: Rooney, Sennf Flooring: Lonseal Carpet: Fabrica Sofa, chair: Republic Furniture Mfg. Bench, tables, accessories: Glassform Desks: Bryon Tonkins Steno chairs, pull-up chairs: Klein-Englander Interior signage: Cooper Architectural Signs Plant containers: Group Artect Magazine rack: Peter Pepper Laminates: Wilsonart Paint: Sinclair Modular building: Mobile-Facilities, Inc.

Photography by Ave Pildas

Interiors controversy

ART AND ARCHITECTURE

Can They Ever Meet Again?



The modernist struggle between artists and architects continues today more in sorrow than in anger. Maeve Slavin investigates the current search for the grand liaison.

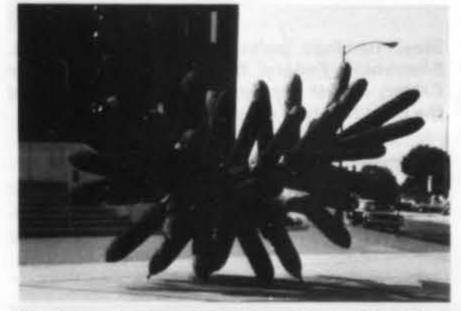


Steely abstract by Tony Smith, outside the Department of Labor Building, Washington, D.C. resists human connection.

Probably it was never what you'd call a torrid romance, when all the chips were down, but there have been outstanding periods in the history of civilization when art and architecture embraced in loving cooperation. At other sors on the earth. times, with enthusiasm that waxed and waned according to prevailing moods and mores, at least they danced to the same tune. Today, while the band plays on, they can hardly be

said to be on speaking terms.

"The words art and architecture used to be synonymous," Ward Bennett, furniture and interior designer remarked. "In the fairly recent past, right through Art Deco, they were always integrated. Look at the Chrysler building, Radio City, the Dakota and the Plaza (which of fluence has had a great deal to do with the discourse were earlier). Frank Lloyd Wright with integration that concerns us today. his cornices and mouldings, Le Corbusier at Ronchamps but more so at Chandighar, Louis Baragan, Gaudi, Loos, Otto Wagner, Hoffman, Horta, Mackintosh, William Morristhey all decorated their buildings. Then, look at what I consider the worst catastrophe: Lincoln Center. The staircase in the Opera House makes you sick. In the State Theater, the work



Seaflower by James Suris in front of Hastings Keith Federal Building, New Bedford, Mass. is so prickly it turns people away.

Left: one successful attempt at the grand liaison between art and architecture, a web structure by Audrey Hemenway relates to the Triborough Bridge. Photo: Soho News

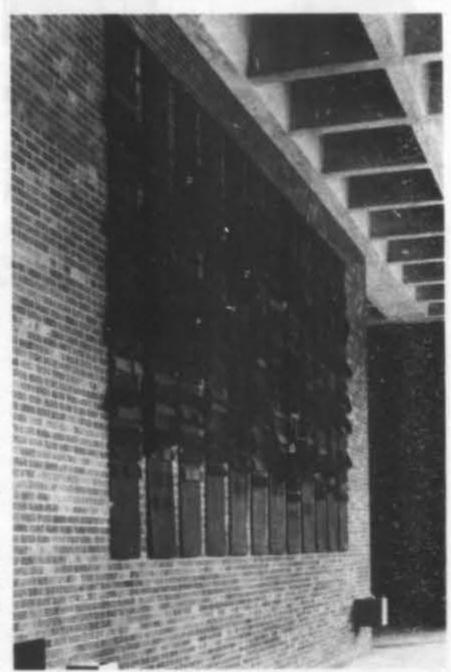
of a dead artist, Nadelman, was enlarged about Breuer, Mies van der Rohe, and Le Corbusier sixteen times. The placing of the Henry Moore make it very apparent that they resent the sigand the Calder is disgracefully inept. The nificant implications of the artist. Their proelitist, and nouveau riche."

This is one man's view of the state of art and taurant in disagreement with the architects architecture today, and it is an evaluation with which many people agree. A great change occurred in the twentieth century. Before that point, the story of mankind was told in art and buildings in every culture and every epoch. Built form integrated structural and decorative facets recording the spiritual aspirations and the accomplishments in battle, in husbandry, science, and the arts, of our earliest predeces-

Until this century art and architecture were united: very often the artist was architect and the architect artist. The rift between them was a by-product of the evolution of what we now call modernism into a style of architecture which was obsessed with pure architectural elements and which rejected intrinsic decoration. Form and structure were the dominating interests of modern architects since the 1920's Bauhaus. Certainly that austere functional in-

At the same time, painters diverged from their traditional humanist paths and became deeply engrossed with the interior monologue of abstraction and intellectual narcissism. After the brilliantly productive era of the WPA program in this country, artists withdrew into their studios, muttering imprecations against villianmost famous artists of the period, the word "ar- dreary institutional brick wall. chitecte" is still used as a crushing expletive. In the original production of "Waiting for Go- over the disposition of his work. dot", as the tramps Vladimir and Estragon "architecte" into "critic"!

whole thing is an example of art used as a cos- tests that the artist doesn't understand the work metic, lipstick, a fashion accessory. Robert they do is but the old cry of the dictators who Graves wrote, 'Only mediocrity is never out of can be satisfied with nothing less than everystep with the prevailing fashion.' I find this un- thing." Many artists of Still's generation absofortunately true of architecture today. Art is lutely refused to work with architects, as he did, treated as a commodity, like desks and lamp- or rebelled at the installation of their pieces, as shades, or gourmet food. I find it snobbish, Mark Rothko did when he removed his commissioned panels from the Four Seasons res-

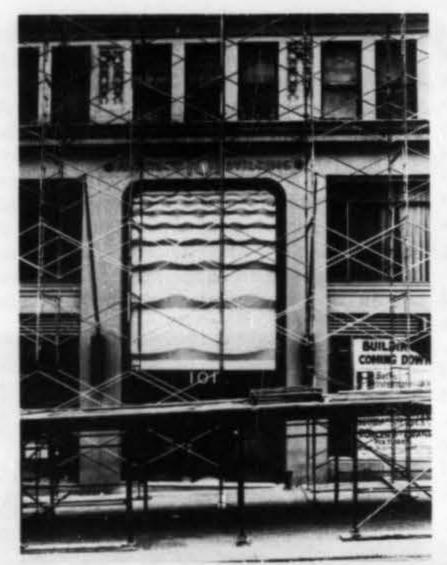


Wall hanging by Maria Mallett in Columbia, ous architects. In French, the language of the South Carolina is the stereotype answer to the

Today, as we look at the built environment, traded hideous insults, "architecte" was the fi- eclectic as it has now become with the advent nal, most shattering invective. In the English of post-modernism, we find very few signs of version incidentally, Samuel Beckett translated rapprochement after the fifty years of separation between two closely related disciplines, Typical of American artists' position is Clyf- with their temperamental vagaries, and educaford Still, whose dazzling retrospective graced tional and professional compartmentalism. Ar-New York's Metropolitan Museum of Art chitects blame artists, and vice versa, still in this past winter. His notes and letters, quoted in 1980, but now rather more in sorrow than in the catalogue introduction, contain diatribes anger. Denise Scott Brown, architect, planner against the tyranny of architects. He wrote: "By and principal in Venturi, Rauch and Scott the very intrinsic nature of the purpose, there is Brown describes her experiences with artists as a profound schism between what goes on in a "pretty traumatic." Artists are unnecessarily totally free field in the man who employs it as a and unshakably on the defensive. She finds, means of total realization, and one who before citing one graphic artist who fired off this trucua drawing table explores the social possibilities lent remark, "You can't tell me how to design of spaces and volumes. . . . The words and lettering. That's like telling a surgeon how to statements of Frank Lloyd Wright, Marcel design a scalpel." One the other hand says Scott

ART AND ARCHITECTURE

Can They Ever Meet Again?



Kent Bloomer's brave effort to fuse a sculptured panel into the Architects Building, New York was shortlived. It's now demolished.

Brown a cooperative project failed when an artist "whose work we admire tremendously" was commissioned in an attempt to integrate art and architecture at an early design stage. "We went into it with a lot of shared feelings and it didn't work. I was kind of coaching him in what I wanted, and he was being wonderful, he was listening, but it wasn't successful."

complain of very cavalier treatment from ar- art be found art already existing which can be chitects. Alexander Calder once told me that chosen once the architecture is visible." after the effective installation of his acoustical over their heads and a pot to piss in."

neering of structure. Another is economic: ar- category of furniture in the product package. issues into overall societal factors.

dition, a lack of shared value systems in the Iron Works in Houston, and she is one of sevsociety at large. "If you look at the Gothic cathedral, for example, everyone involved was either directed by one master craftsman, or else they shared feelings about the glory of God and about how you built to the glory of God. And they certainly shared material, which was stone. I think we have almost no equivalent today, although the nearest may be Las Vegas. There is enormous pluralism and diversity today in both art and architecture and also in society, and therefore it is very hard to put them together. So if I were designing a building that was obviously important to my client's selfimage or status, I would tend to suggest that the This is an architect's point of view. Artists architecture should be done first, and that the

This sequence, is in fact, standard operating sculpture on the ceiling of the University of Ca- procedure today, and from it has developed a racas auditorium, he offered his services to new profession, that of the art consultant. Be-Harrison & Abramovitz at the inception of the cause of the complexity of corporate building three-series design fiasco of Philharmonic Hall. programs, and also because artists and archi-He was asked politely but firmly, to mind his tects have so little in common any more, diploown business. Calder loved to reminisce about matic channels, so to speak, have been set up, Steel flamingo poised outside the John C. his joustings with architects. One of his favorite and the art consultant shuttles back and forth stories was about sending a note to Gordon between them and the client, commissioning Calder, a 20th-century artist who understood Bunshaft (he always referred to Skidmore, and choosing works of art to fit both the build- the need for clear communication with people. Owings & Merrill as Bunshaft, Bunshaft & ing's need for decoration and the client's taste

chitects say that the time collaboration de- David Rockefeller is credited with originatmands does not meet bottom line evaluations ing art consultants. In 1959 he inaugurated the in either fees or construction costs, and that the committee of distinguished art experts-includstringencies of building code compliance and ing Gordon Bunshaft, Davis B. Allen, Alfred architects' liability insurance contracts put in- Barr, Dorothy Miller formerly curator at the tegrated art at premium rates. Beyond that Museum of Modern Art, Ward Bennett-who there are aesthetic and philosophical differ- assembled the art and decorative objects for ences which even a receptively inclined archi- the Chase Manhattan Plaza. The art consulttect like Denise Scott Brown finds incompa- ant's role has become increasingly important as tible, and which reach beyond the immediate corporations, following Rockefeller, realize the potential of art collections and art programs to "In the concept of a single building," she many aspects of their corporate activities. Judnoted as she discussed collaboration with art- ith Selkowitz is an art consultant who is very ists, "very often it's a question of ego." This is excited about the part played by art in corpothe prima-donna syndrome inherent in the rate considerations. A former Fulbright world of high art and architecture. "You have scholar, she has considerable knowledge of several artists involved: the artist who is the ar- contemporary art and also of art within its hischitect, the artist who is the painter or sculptor, torical context. Her roster of prestigious clients and the artist who is the client." There is, in ad- includes Chesebrough-Ponds, Inc., Cameron



Kluczynsky Federal Building is by Alexander

Bunshaft) reminding him of payment due for and budget. Art budgets, typically, are sepa- eral experts consulted by IBM. It has now bea stabile maquette which had been commis- rated from architectural budgets into line items come accepted, she says, that "art is good, but it sioned but in the end rejected. Mr. Bunshaft known as art programs which are contained in is also good business. It is good business bereplied jocularly expressing surprise that a art packages. An art package usually includes cause it makes a nicer environment, it makes a great artist should be concerned with money. major pieces for important areas of the build- happier employee, it makes a good investment, Sandy Calder, notorious for his direct manner ing such as the lobby, the boardroom, the presi- and it makes a good image for the company." and frequently indelicate joshing, fired off an dent's office, and the cafeteria. Beyond that Unfortunately not all art consultants are either answer indicating the fundamental truth that there are thousands of prints, posters, graphics well trained or conscientious, and unless there "great artists like great architects need a roof and artifacts which are dispersed throughout is great discretion art becomes a commodity, the interior. Time was when an office rated a hype, another gimmicky "thing" to hedge Many reasons are given for architects' unwill- desk and a chair. No more: today the accepted against inflation. Judith Selkowitz is well aware ingness to work with artists. One is technical: office package includes not only these basics, of these pitfalls, and of the responsibility of that artists are educationally unequipped to but also plants, a nice rug, and Art. This often promoting the cause of art without diminishing deal with spatial relationships and the engi- has the deplorable result of reducing art to the its special qualities or over-emphasizing its price tag possibilities. Katharine Kuh, the do- when offered for sale. yenne of the profession, in the course of a long of Fine Arts and art editor of the Saturday Review. She singlehandedly put together the art collection of the First National City Bank of Chicago and believes unequivocally that a corporate art collection should be as good and as representative as a museum collection. "When you are buying for a corporation," she said, "you must do it for real, for the pleasure and enlightenment, and not to trade." She feels that public art should be integrated into buildings "exactly the way you would do it in your own

career has been curator at the Chicago Institute doubtedly been enormously invigorating. In focus is set on the difficulties of collaboration, what is often described as Medici largesse, the larger issue is the dichotomy which has alcorporate spending on the arts is estimated at ways dominated the patronage system. When \$250-million for 1978 by the Business Com- either force in the partnership grows too powmittee on the Arts, which lists a 1976 roster of erful, the fine balance is lost, as when Wright 29,000 corporate art patrons. But all this in- rode rough shod over clients in an unprecevestment has also contributed a mercantile in- dented arrogance of power. Today with the arfluence which is, arguably, as detrimental as it chitect's leverage diminished, the most is productive. In the final analysis artists and profound problems arise from the swing in paarchitects have become even more separated tronage away from the individual Renaissance not only from one another but also from their prince client/collector toward the corporation, traditional relevance to the whole building con- and decision-making by committees. home." The concept of art as a commodity is, cept as an environmental entity. They have bein any case, subject to the fluctuations of a come low men on the totem pole in the context ants who seek out new talent. In addition to highly volatile and fashion-conscious market- of who decides what. This is unfortunate for name artists, she retains a stable of lesser place. To say that a work of art is worth \$x is everyone, but most especially to the architect- known painters and sculptors, and suggests not to guarantee that it will realize that sum artist liaison's interest. They are, after all, on

the same side in the historic struggle of the arts Corporate patronage of the arts has un-versus philistine values. While the immediate

Judith Selkowitz is one of several art consultcontinued on page 102

Storm King Art Center, Mountainville, New Avenue, Washington, D.C. Painted red it livens tional Gallery of Art.

Alexander Liberman's Adam, first exhibited at York now salutes the public on Pennsylvania and liaises with I.M. Pei's East Wing of the Na-



This month's system

GOING AROUND IN CIRCLES

Wrap around configurations are now possible in office workstations with ingenious curved components designed by Swedish architect Sven Kai-Larsen

BY JOHN PILE

The catchy phrase "Round Office" suggests the rotunda under the dome atop the old New York World building where newspaper tycoon Joseph Pulitzer presided or the rotating glass cylinder occupied by real estate tycoon William Zeckendorf at the peak of his empire. The round office that Dux Interiors is importing is not a room, however, but an office furniture system with uses by no means limited to tycoons. American office furniture design seems to have settled into a few formulas: the "standard" desk and credenza groupings that have been boring us since the 1950's, the "workstation" packages typified by Knoll's Stephens and Zapf systems, and the proliferation of systems fathered by Herman Miller's Action Office II. In spite of frequently heard complaints that Scandinavian furniture design is "stagnant," this lively alternative is a product of Sweden's active and creative office planning profession.

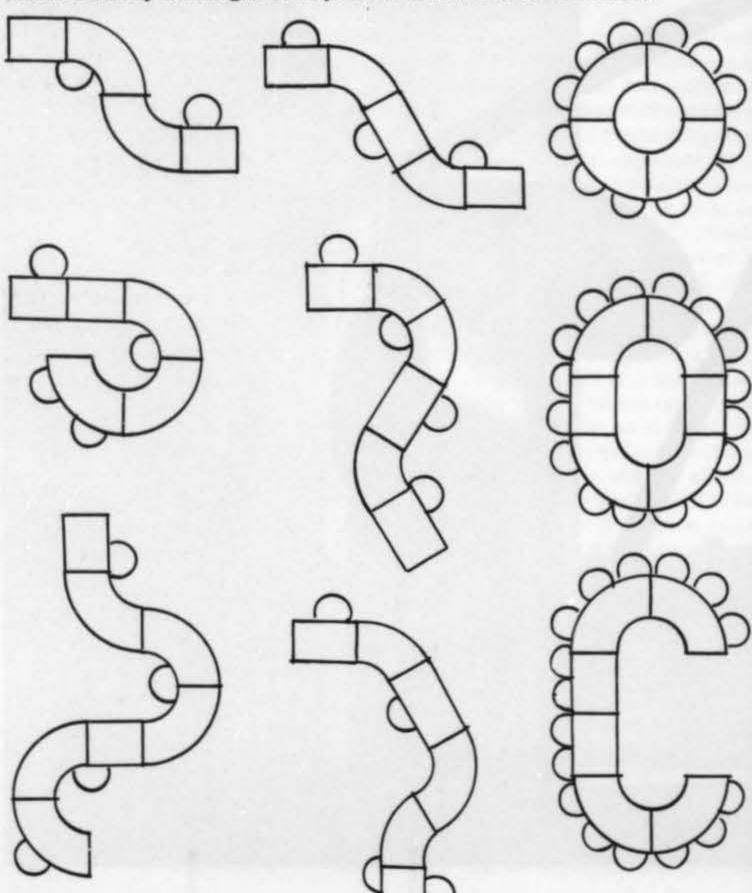
The concept and design is by Sven Kai-Larsen, architect and office planner associated with the early acceptance of "land-scape" or open plan office design in Sweden. The key idea of Round Office, as might be expected from the name, is the use of curved components that make it possible to assemble desks and tables that are literally round, or that include parts of circles that make curved forms important or dominant in a way that is hardly possible with any other available system. We have all known and discussed for years the twin realities that:

 Human arms and human vision naturally sweep arcs of circles so that the most logical work areas would take account of this reality and avoid the hard-to-reach corners of rectangular desks and

 Human beings being made up of curved shapes and somewhat fragile materials, suffer when put in constant contact with objects having sharp, square corners of hard materials.

Some office systems take limited account of the second reality by introducing small radius corners on various components to minimize bruises, cuts and torn stockings, and slightly curved

Below: a variety of configurations possible with Round Office elements



82 INTERIORS MAR 80

Below: face to face seating on both sides of the curve



Below: individual workstation with a quarter-round component



and quarter-circle screen panels have become widely available, but this is the first system to really accept the big-scale curve as a basic and inclusive theme. The key element of Round Office is a quarter-circle table top supported by a delicate aluminum extrusion structural system that forms inverted-T leg bases and provides for connection of adjacent top surfaces to make up larger tables and desks. Two quarter-circles make a half circle, three or more can generate unusual configurations which, in combination with the matching rectangular elements, lead to interesting workstation layouts and remarkable plan layout possibilities.

The literature offered by Round Office to date suggests rather conservative use of the round elements to form workstations that wrap around the user conveniently or encourage easy small conference communication. Other illustrations suggest development of configurations that would be well adapted to group or team work activities. The classic "keyhole" desk of the traditional city editor surrounded by rewrite men comes to mind as a prototype. Most office planners and designers will be tempted to try for still more unusual configurations. And, after finding hidden away in the price list a component which is one-sixth of a circle (60 degrees of arc), the temptation is to produce even more

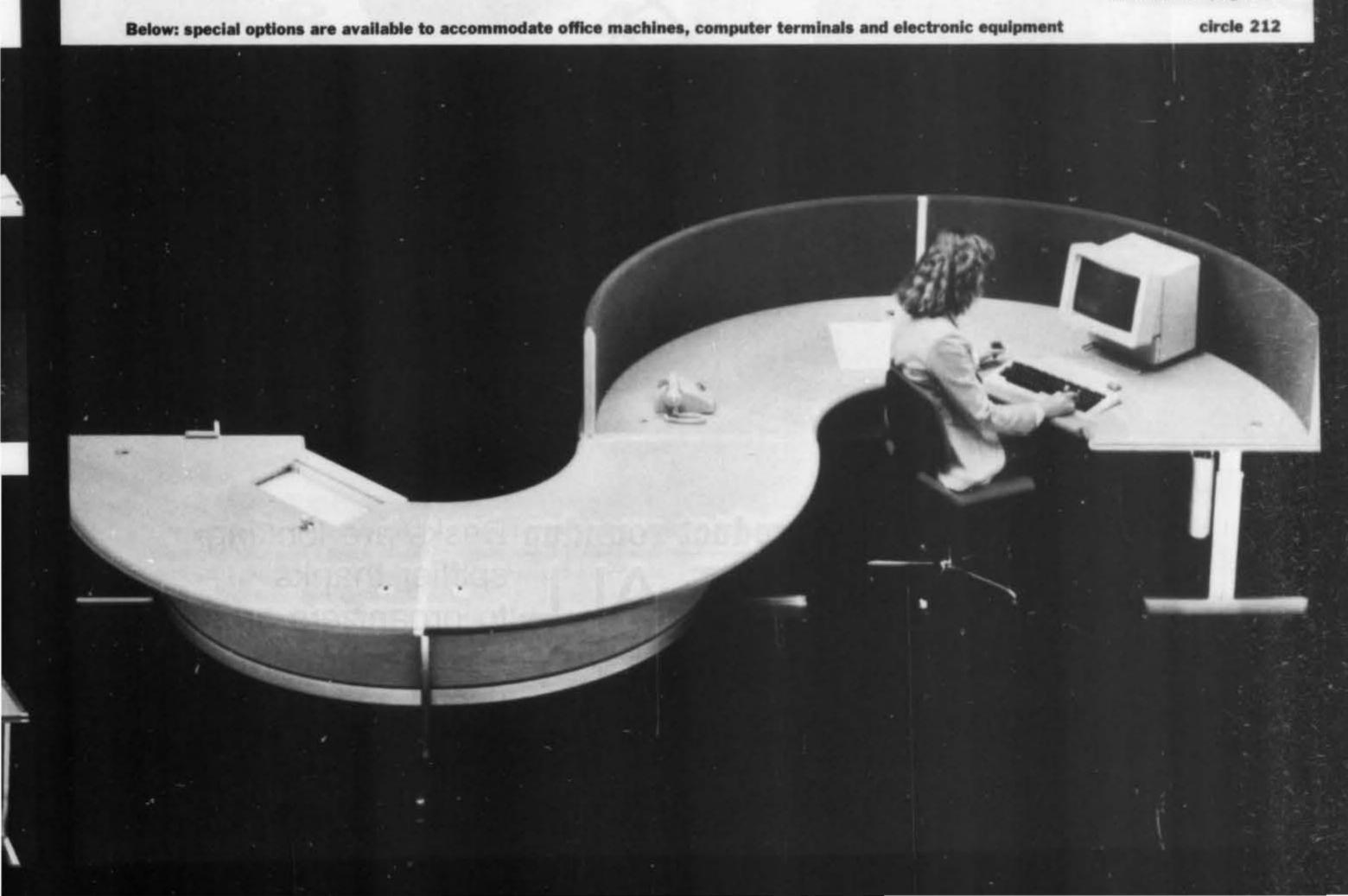
The possibilities for assembling components into conference tables are obvious and layouts are suggested below, left, but one must be willing to accept the inaccessible hole in the center of the doughnut in the first two plan types. No one can reach the center of a large table easily in any case.

The Round Office system is rounded out (if one can use the word) with inclusion of a full range of fixed and movable pedestals, storage units with open shelves or with tambour (roll-top) enclosure, screen panels at desk-top level (15¾ inches high) or full height (59 and 71 inches) and a variety of small accessories including a rather rudimentary "task lighting" lamp and a plant box. Some of the most interesting features are options available to accommodate office machines, computer terminals (CRT units, for example) and other elements of the de-

veloping "electronic office". Desk tops are available with two wellplaced round hole cut-outs that can be filled with a split disc plastic plug or a fitting ash tray when not used, or switched to an open plastic plug to pass telephone or terminal wiring through the top and down into the understructure neatly. A dropped area or "well" for typewriters or other machines is an available option as is a more exotic rotating turntable insert that makes it possible to rotate a terminal or other machine to whatever is the most convenient angle for use and viewing. Other options make variable heights a possibility either through fixed manual adjustment at fixed increments or, most innovative (and most costly) through a hydraulic jack device that permits cranking the top to any height between 251/2 and 291/2 inches. This convenient crank adjustment would make it easy for different users to set a preferred height in a moment or even for one user to change height with different tasks or moods. It's a very appealing aspect for today's office where flexibility is the name of the game.

Basic dimensions are metric and so work out to slightly irregular inch dimensions. While the system is modular in a sense, the 60 degree and 90 degree curved elements make "planning on a grid" less natural than with fully rectangular systems. Standard dimensions of table-desk elements are 283/in. high (lower than, and more comfortable than the U.S. 30in. standard) and 33in. wide (front to back edge). Rectangular units are 211/2in., 431/2in., 55in., 65in. and 743/4in. long, while the quarter circle top has a radius of 52in. to its outer edge (half of a 104in. circle). Free-standing screen panels are in widths of 351/2in., 471/4in., in a quarter round of 173/in, radius and in a shallow curve of 96in, radius, Screens and other components do not connect so that dimensions have no tight relationship, again discouraging fully modular or "grid" planning. A thin plywood "modesty panel" fits into the metal understructure with soft plastic gaskets to prevent rattles. Bases have leveling feet and the ingenious details make set-up, knock-down and rearrangement quite easy with a minimum of tools, although professional installation is suggested unless maintenance staff has become fully familiar with assembly details.

continued on page 104





TOPPING IT ALL spiffier thanks to organizers and a OFF NEATLY host of attractive,

Product roundup Desks are looking useful accessories that fit in any office setting



1. Plus Design International's "Sackspot" can add a touch of directional lighting with its pelletfilled fabric sack that directs 50 watts of light in any direction. The sack is available in seven colors and is detachable for washing. The lamp is available for a variety of uses, fits in just about any space and is 10" high. circle 215 2. Fuller Office Equipment Corp. recently introduced a lucite calendar holder to complement desk

reminders are also available.

epoxy coating. The light is adjust- by the company. ations.

settings. To complete the look, ac- adds a dramatic touch to any ofcompanying clipboard and memo fice. It's 70" long and although a bit unwieldy to write with, it accircle 216 tually contains #2 lead. circle 218 3. Art et Industrie adds a high-tech 5. Design-Technics offers a vase look to the office with the Nelson designed by Jane Sinauer. The Lamp, designed by Claudio Dini. vase features a moving linear pat-The 500-watt halogen dimmer has tern that will enhance any setting, a chrome plating and a matte and is one of many objects offered circle 219 able for a variety of working situ- 6. Howard Miller keeps time in 4. Pop Eye's giant yellow pencil merals and timeless wood fram- oaken letter tray.

ing. The circular white face and black numbers are contrasted with natural wood finishes. circle 220 7. Atelier International spices up the executive desk with a red Bilbao marble ashtray, designed by DiRosa and Giusti. circle 221 8. Abitare has French pine book ends for any desk made by the "mille fogli" process. circle 222 9. McDonald adds a touch of oak circle 217 perspective with a mix of bold nu- to the office with a leather-lined circle 223



Product roundup

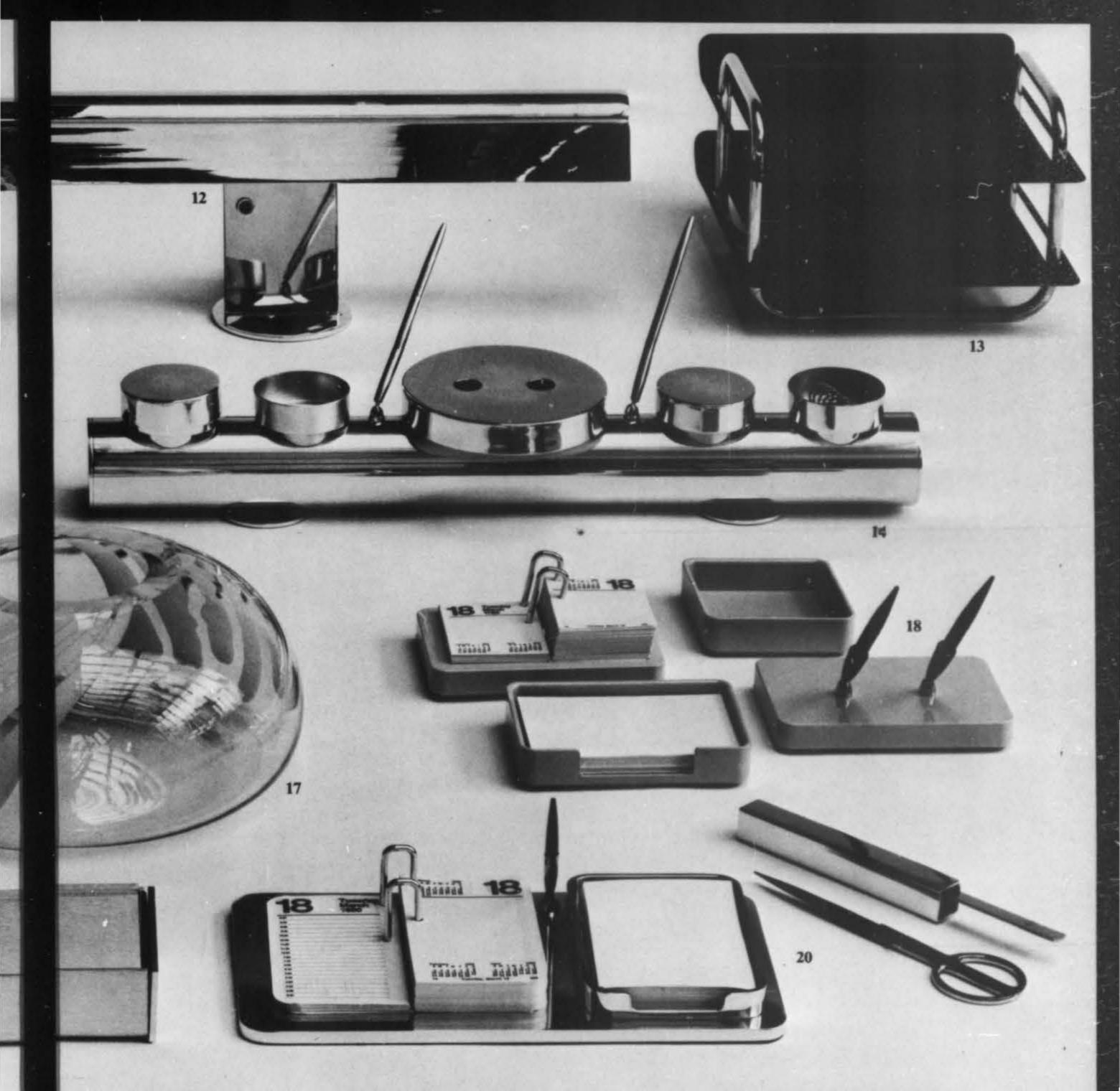
TOPPING IT ALL OFF NEATLY

10. Rubbermaid has small stacking file boxes to keep offices neat and organized. The mountable filing system is available in black or sand plastic and measures 6" x 7½" x 16%". circle 224

11. Ambiente puts pizazz in the old circular file with Robot's stainless steel waste basket. The flat reflective surfaces will highlight the decor in almost any office. circle 225

12. Tsao Designs, Inc., simplifies lighting problems with its polished

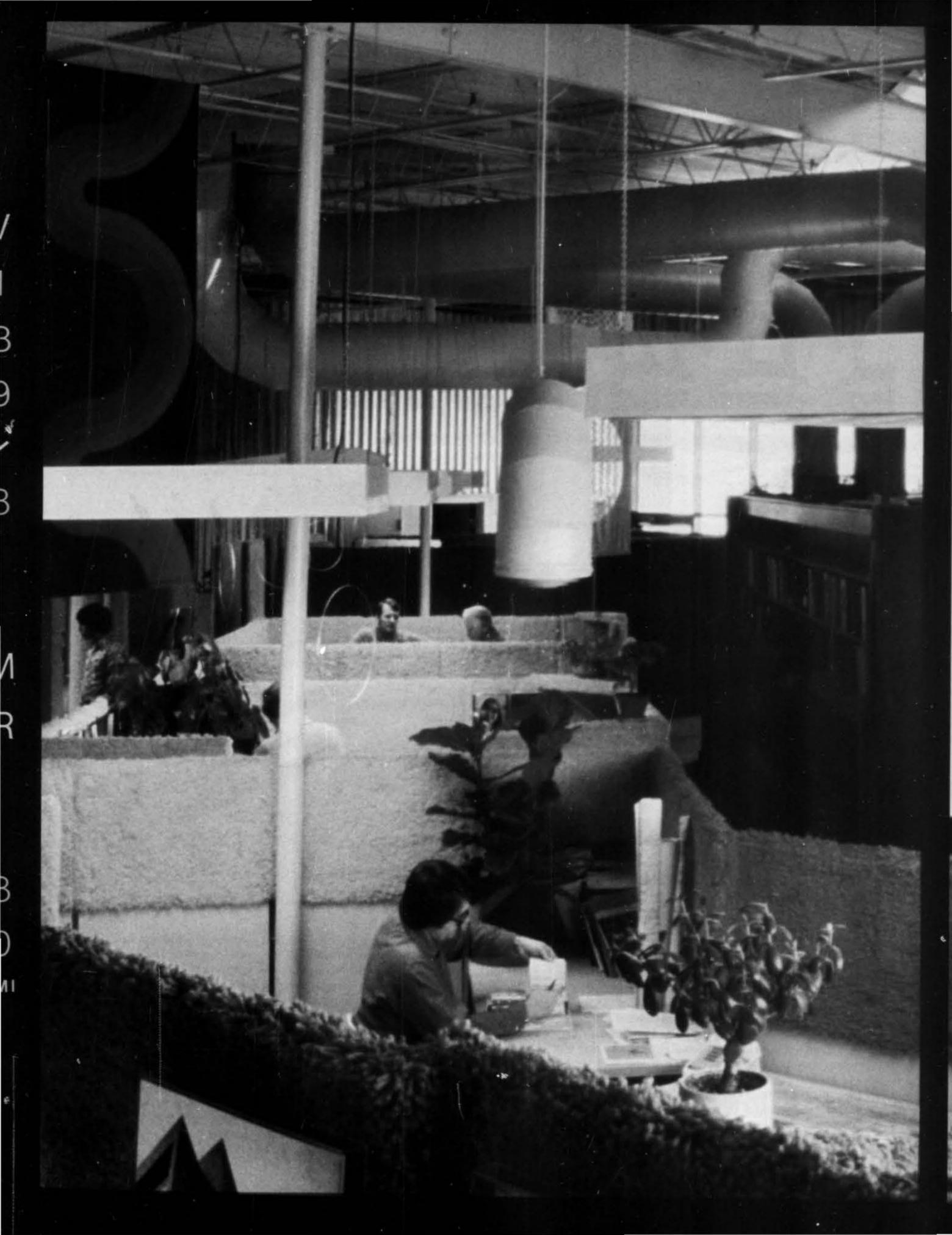
chrome lamp, a long, low rod,

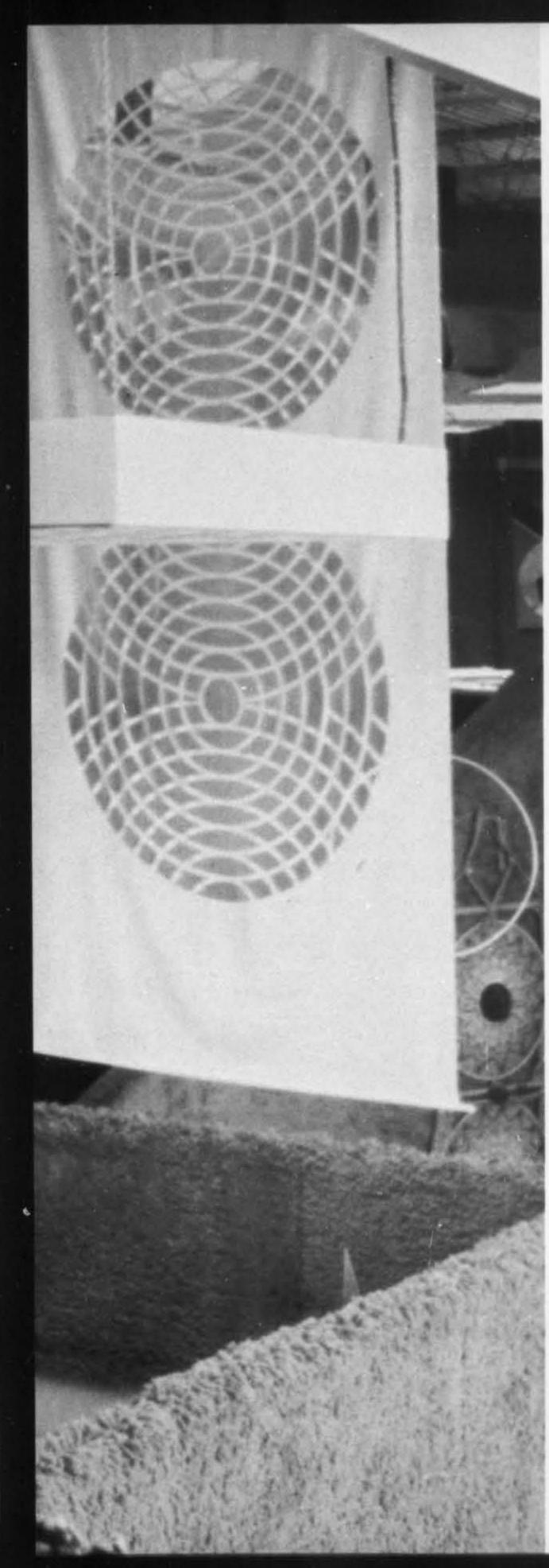


tube. clutter with its two-tiered letter market now. Inc., offers a unified system of ac- Available in custom sizes, styles vase. cessories. Finished in polished and colors.

mounted on a solid base. Lighting a pencil cup, utility cup for clips, and Kienzie Chrono-quartz grouping includes plastic calendar is an incandescent-fluorescent ballpoint pen set, a utility tray and movement. Measuring 41/2" x 21/4", pad, pen base, memo box, and a circle 226 cover, cigarette holder with a the clock rests on a Neoprene pad, utility tray. Smokador's coordi-13. Peter Pepper Products adds a cover and an ashtray. The unified has mirror-finish aluminum sides, nates are in 10 colors. circle 232 new dimension to cleaning up system is one of several on the and is battery operated. circle 230 19. Beylerian has an award winner circle 228 17. Charles Craig Furniture fea- in the Height and Guille "Chanbox. The box has a metal support 15. Lorin Marsh's 24-kt. gotd- tures the Oggetti glass selection nel System" a single-unit desk orthat connects top and bottom to plated writing box features a wire- from Italy, including this large ganizer. A Ronson lighter, rollerform a rounded square. circle 227 inlaid, sculptured top, a stainless contoured glass bowl that, when ball pens, and ashtray are in-14. Architectural Supplements, steel bottom and a suede lining. inverted, becomes a contemporary cluded. circle 229 18. Smokador presents "Modi polished desk set, with a calendar, "chrome" Trexiloy with a clear 16. Smith Metal Arts Company, Plus," an office component system memo pad, pen, scissors and epoxy coating, the system contains Inc.'s desk clock has an open face based on 4x6" modules. The opener.

circle 233 circle 231 20. BPC Industries has a mirrorcircle 234





Carpet/rug report

Off The Cuff, But **Right On The Money**

Ingenious use of carpeting highlights a pragmatic yet lighthearted office design

The offices of Jones Hester Bates Riek Baumeister, Inc., an architectural firm in Oklahoma City, Oklahoma, are "the product of an evolutionary process," according to JHBR principal Terry Baumeister. The firm had moved its offices three times in the last thirteen years, with each move providing an opportunity to implement new planning considerations to enhance working conditions, as well as to discard concepts that no longer fit the staff's personality and working methods.

For its newest home, as "an experiment in design and construction," the firm chose a site in a light industrial area, and an interior design program that integrates low cost, ease of maintenance, and flexibility. A multi-level plan separates different functional areas of the office; the high-bay portion houses work and warehouse space, which is used for project teams, draftsmen, printing, and storage. This area is cornered off by an unusual system of partitions, which are simply wooden doors of varying lengths and widths, covered in carpeting. The beauty of this system is that it allows for quick and easy rearranging to meet changing project team requirements, and the use of carpeting adds major benefits in acoustical control and a sense of warmth and informality. Suspended task lighting has individual controls for energy conservation. The flexibility of this system is important to the architects, who believe that the resulting sense of openness prevents "staleness and stagnation" among the staff. There is a playful quality to these offices that balances a purposeful approach, and reflects the firm's commitment to innovative, practical design. (Pilar Viladas)



Project: Architects' Office Architect: Jones Hester Bates Riek Baumeister, Inc.

Carpeting: Bigelow Pavers: Acme Brick Ceilings: U.S. Gypsum Partition carpeting: Bigelow Lighting: Columbia Furniture: Vecta; Steelcase

Photography by Jones Hester Bates Riek Baumeister, Inc.

Left: brightly-colored carpeting covers office partitions, which can be easily rearranged as project demands dictate; carpeting provides acoustical control, adds visual warmth. Below: an exterior view of the new JHBR offices.



Carpet/rug report

Floors—the hottest spots in town

Carpets and rugs create excitement across the boards in contract design projects today

A good deal of contract design news is being made on the floor these days. Rugs and carpeting are being used in a staggering variety of ways in almost every imaginable kind of application. From the sturdiest commercial-grade carpeting to the most exquisite handmade custom carpets, floor-consciousness is being expressed throughout the industry, as both clients and designers become increasingly aware of the crucial importance of what covers the floor and its ability to make or break a design program's visual impact.

Karastan's "Prestige Velour" carpet was chosen by the Office of the Mayor of the City of New York for installation in the foyer and staircases of the main entrance to historic Gracie Mansion, the Mayor's official residence. The carpet's buff color provides warmth without conflicting with the Federal-style decor of the interiors. The carpet is woven in a tight velour plush, a dense, flat look that currently enjoys great popularity; its elegant simplicity has been a favorite on the European scene for some time. The Anso-X* NaturaLuster nylon yarn makes this carpet a clear favorite for heavy-traffic areas like this one.

Karastan has been making quite a splash in the public sector in recent months; it was chosen by the General Services Administration to supply 60,000 square yards of carpeting for the U.S. House of Representatives. circle 200



Right: Karastan, "Prestige Velour" in New York's Gracie Mansion



Above: Edward Fields, "Ankara." Photography by Jaime Ardiles-Arce Below: Jack Lenor Larsen, "Metropolis" and "Gibraltar"



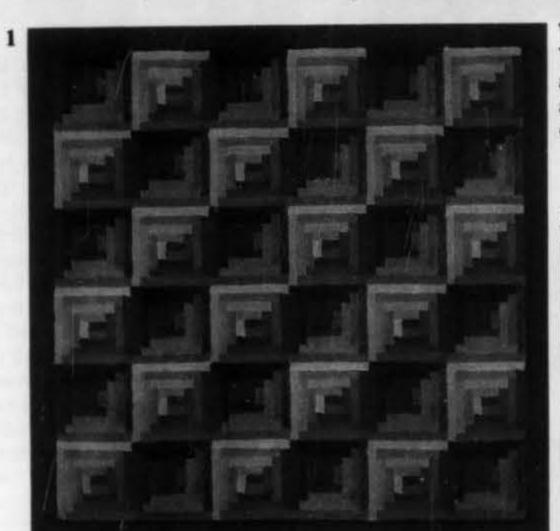
Edward Fields' "Ankara," a stylized, contemporary version of a Caucasian pattern, was chosen by Jack Lowery & Associates, Incorporated, for the design of an executive office in the International Marine Banking Co., Ltd. in New York. This all-wool, custom-designed and hand-made area rug is typical of the Edward Fields pursuit of excellence, but it is only a part of the Fields' story. In the past few years, the company has done increasingly more business in the contract carpeting area, with about half of its dollar volume and more than half of its total output devoted to custom contract carpeting, including custom aircraft installations, such as the Kirby Industries jet by Douglas Barnard (see December '79 INTERIORS). circle 201

Jack Lenor Larsen's carpeting graces the interiors of the Union Commerce Bank in Cleveland, Ohio. The interior of the 1927 building was redesigned, with the original columns left intact. The focal point of the main lobby is the "Metropolis" carpeting, a 100 percent wool Jacquard Wilton weave, with a pattern of four neutral colors, subtly blended to produce a tweed effect. Designer Julian Abbott set the patterned carpet into a Larsen solid-color carpet, "Gibraltar," a 100 percent wool level loop velvet, that is woven rather than tufted. The alabaster color of the solid carpet is one of five that correlate with the colors in the pattern; as a matter of fact, they are woven from the same yarn. These solids, in shades of alabaster, ash, brazil nut, mercury, and grey flannel, can be used with the patterned carpet in virtually any combination. In this installation, only 250 square yards of the pattern was used, compared to 3000 of the solid, proving that a small amount of the pattern can be used where it will have the maximum visual impact, an important factor considering that the price of the solid carpet is roughly half the price of the patterned one. Larsen carpets have been used in five bank installations in 1979 alone, demonstrating the general trend away from "traditional" (read boring) bank interiors. (Pilar Viladas) circle 202

Carpet/rug report

Floors—the hottest spots in town

Colors, textures, patterns make news from the ground up



V'Soske's long tradition of excellence in rug design continues into the 80's. Two examples of its limitless custom-design capability are shown at left, 1 and 2: "Baccarat," a striking geometric design, and "Fond du natur," a lush abstract floral arrangement. Both rugs are hand-tufted of 100% wool, in an endless range of custom color combinations.

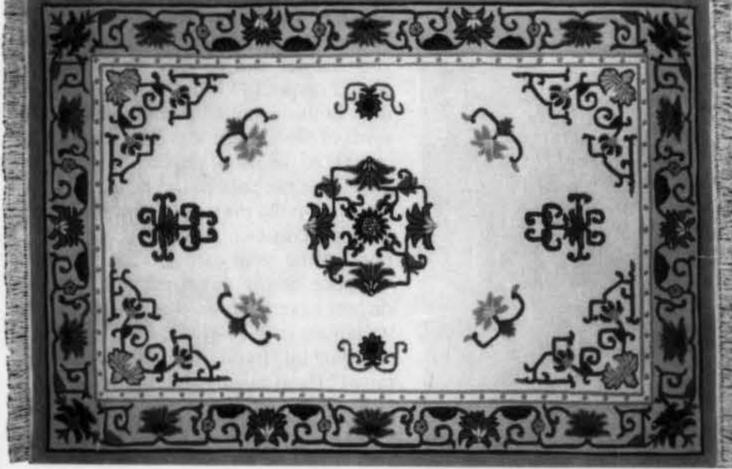
circle 203





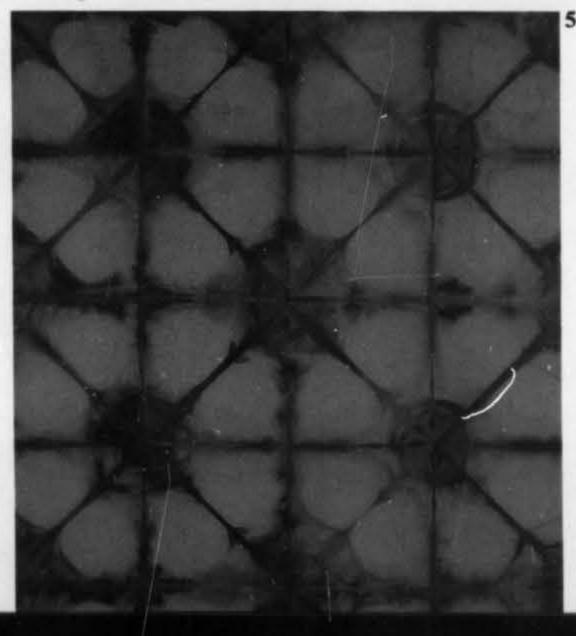
Stark Carpet has revived the tradition of Early American braid rugs, 3. These elegant, 100% wool rugs are now made in Portugal and Hungary with modern manufacturing methods, under Stark's rigorous quality controls. They can be custom made in tweeds, solids, diagonals, squares, or ovals, in any size or color combination. circle 204

Maya Romanoff demonstrates his mastery of the resist-dye technique in "Snowflake," a canvas floorcovering, 5. His exclusive pilangi-dye methods permit colors to retain clarity as each new hue is introduced into the pattern. This floorcovering is available in custom sizes. circle 205



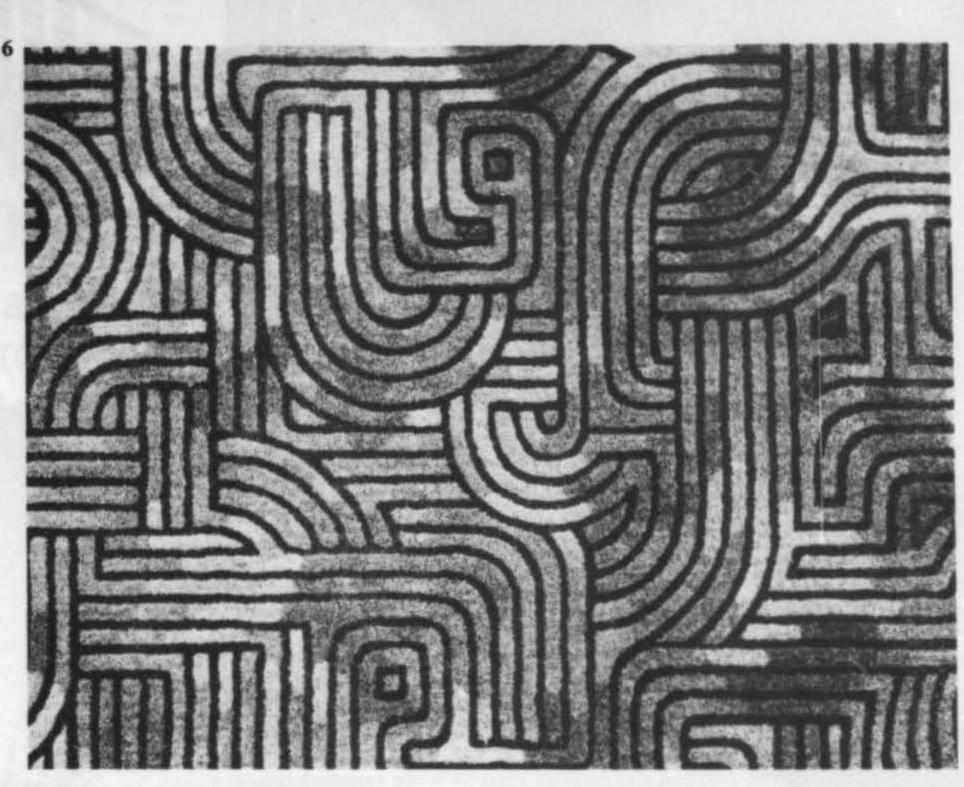
Scalamandré mingles East and West with ease and beauty in "Tibet," 4, an Oriental design of 100% wool cut pile with incised carving. Part of the company's Palazzo Collection, the rug is available in stock sizes, patterns, and colors, as well as custom sizes and colors.

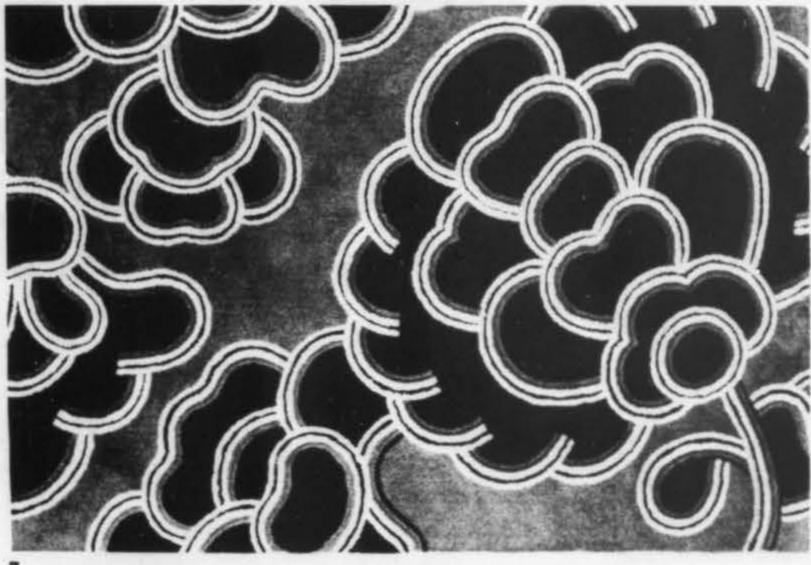
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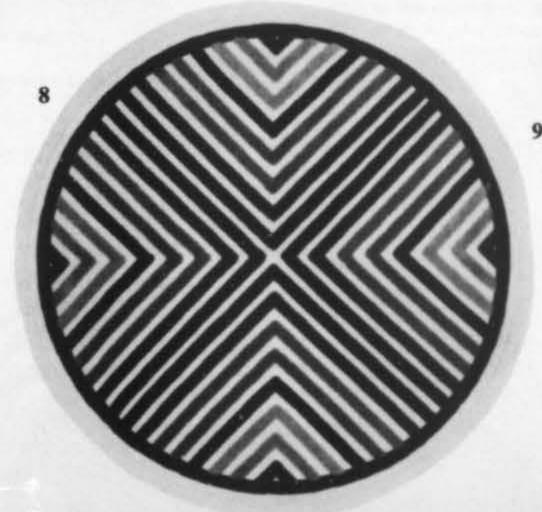
Bigelow-Sanford has added "Progression," 6, to its Concorde line of commercial cut pile carpet prints, which features the Tuft-Dye® Color Flo process. Styled in Allied Chemical's durable Anso-X® NaturaLuster® nylon, this Art Deco-inspired design is available in four colorcircle 207 ways.

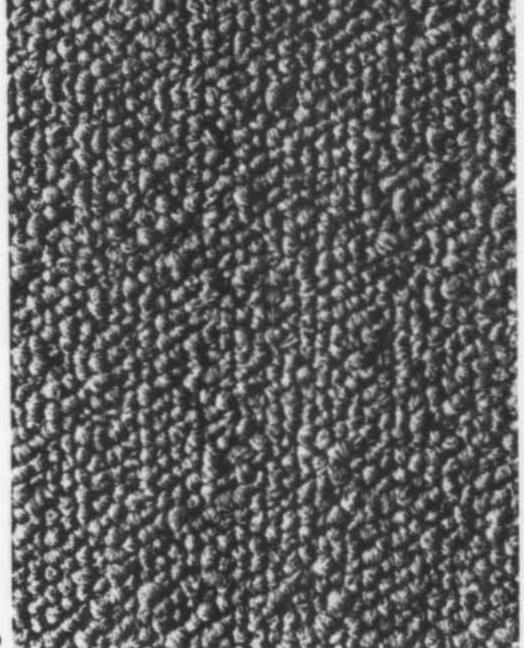
Form III has introduced seven new patterns to its Standard Design Program. "Botan," 7, is an overscale Oriental peony design by Glen Kaufman of the University of Georgia. The rug, which is made of Anso-X® nylon, is available in custom sizes and in colors selected from 88 standard Anso-X® shades. circle 208





Form III offers another one of its seven new area rugs, 8. "Spritzer" is a round chevron-patterned rug created by hand-tufting on natural exposed duck, which makes the rug suitable for use outdoors as well as in. This Anso-X® rug was designed by Form III's Design Director, Marie Creamer, and is available in custom sizes and colors as listed above. circle 209





Stratton introduced "Elective," 9, at the 1980 Winter Market, adding a bulky loop pile look to its already extensive line of contract styles. Manufactured with Badische Corporation's Zeflon 500 solution-dyed nylon, the carpeting is available in ten heather colorcircle 210 ways.



Commercial remodeling

HOW ABOUT GOING THROUGH THE ROOF

Doubling space and adding a skylight brings improvement to a small Manhattan office

Communication, openness and comfort are priorities for the graphic communications firm of Gips & Balkind & Associates, located on Manhattan's East Side. Their newly-renovated offices reflect those concepts, thanks to architect David Hirsch, who literally went through the roof to accommodate his clients.

The firm's burgeoning clientele forced them to "practically live" in their cramped and dreary fourth floor quarters, says Aubrey Balkind, one of three principals of the firm. After looking at office space elsewhere, the firm decided to expand to the third floor and renovate both floors of the 20-foot-wide building. The reception area was moved to the center of the fourth floor and Hirsch took advantage of the location by bringing natural light inside with a 6 x 6 foot skylight. A carpeted seating area, plants, and a host of purple, burgundy and black pillows add color. Hirsch made maximum use of the skylight by opening up the floor beneath the reception area.

"We talked about installing a staircase, but we decided it would be friendlier if we opened the area up," Hirsch said of the previously unlighted space on both floors.

The openness created by the skylight and the view of the floor below pleases Balkind. Hirsch's design let the firm "sculpture the floor and let its graphics stand on their own," he said.

Monotone colors—beige, grey and black—match the Herman Miller and Knoll Furniture installed throughout. The neutral background suits the firm's varied work. With many colorful projects going through production, "soft colors quiet things down," Balkind said.

Far-sighted extras to the plan included redesigning both bathrooms in gray and black and adding a shower to one; a kitchen to augment the eating area, and additional storage space.

With office space at a premium in Manhattan, this is one bright, enterprising renovation that is sure to prove an inspiration. (Elizabeth Marchak)

Project: Gips & Balkind & Associates, Inc. Architect: David Hirsch Interior Design: David Hirsch, Aubrey Balkind

General Contractor: Herbin Construction Carpeting: General Felt Industries Office system: Herman Miller Action Office; Knoll Bathroom fixtures: Kohler Kitchen equipment: Elkay Plants: Terrestris Greenhouses, Inc. Customizing: Lennie Mains

Photography: Hirsch/Fine

Left: reception area is an open flowing design that utilizes a skylight and balcony view of the area to make it seem larger.



Above: Architect David Hirsch's solution to a long and narrow office building was to open it up to the sky, and share the natural light with the floor below.





Above: the third floor has areas for eating (left) and working and storage. Below: Balkind's office has a gray conference area (left) and a work area.



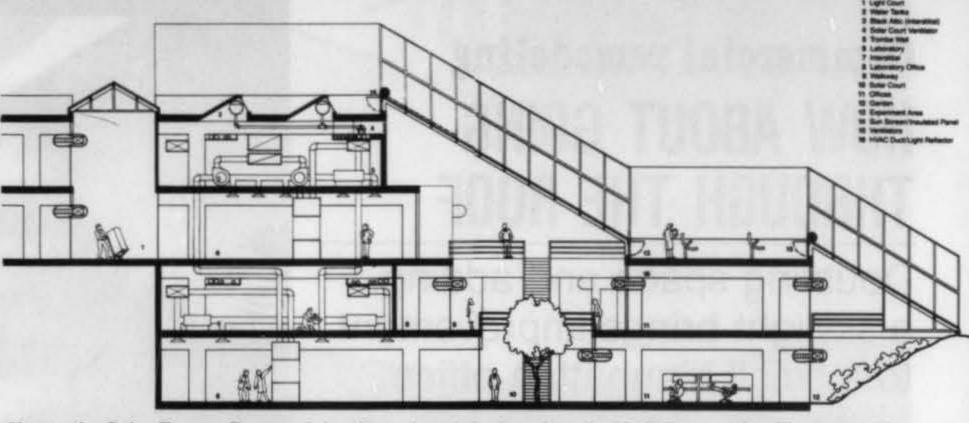


Energy action report

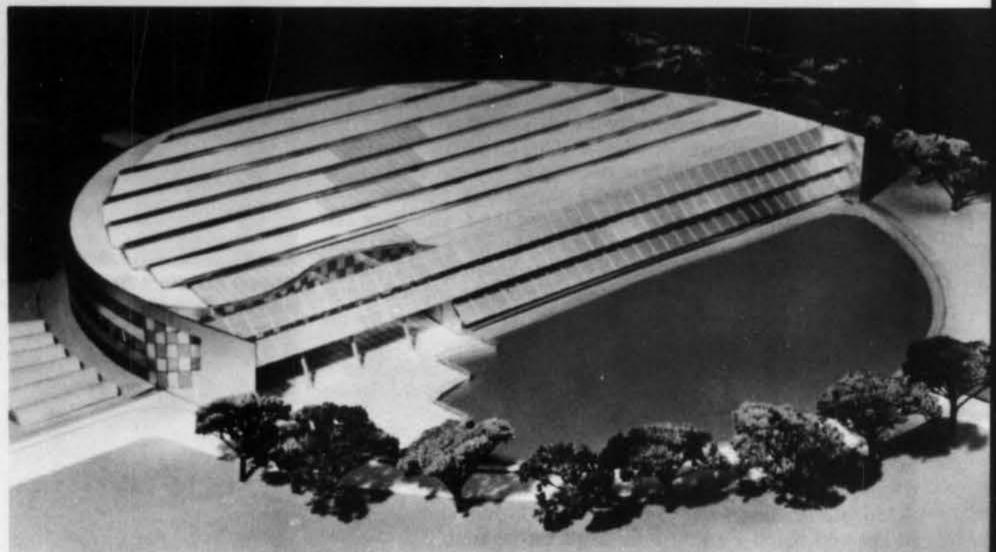
Front Runners In Energy

Eleven forward looking projects earn praise in the Eighth Annual Energy Conservation Awards

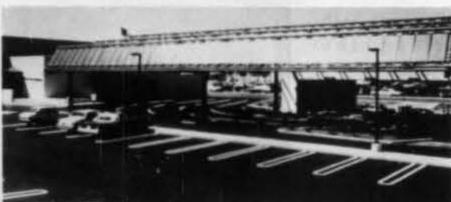
BY JEANNE McDERMOTT



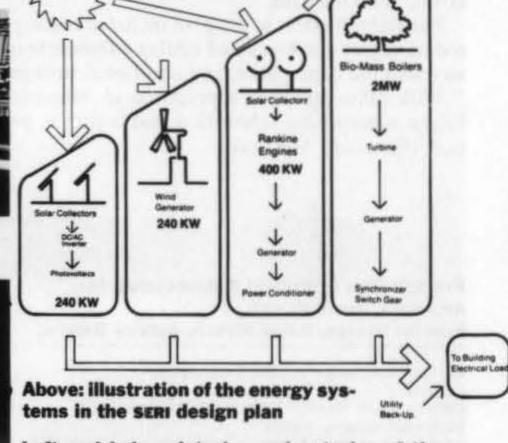
Above: the Solar Energy Research Institute (SERI) design. A typical building section illustrates the stepped design of each wing, and shows the glass-roofed solar courts to capture and store heat.



Above: the Department of Energy Argonne National Laboratories—a unique round design.



Above: design for the corporate headquarters of the Central Pre-Mix Concrete Company



Left and below: interior and exterior of the Sunstructure Office Building



ENERGY AWARD WINNERS

California Farm Bureau Federation, Syska & Hennessy, Inc.; Pflueger Architects

Dept. of Energy, Argonne National Laboratories, C.F. Murphy Associates Architects;

Bridgers and Paxton, Consulting Engineers

Solar Energy Research Institute, Caudill Rowlett Scott, Architects, Engineers and Energy Planners; Dubin-Bloome, Mechanical Engineers; Rogers-Nagel-Langhart, Architects; John Anderson Associates, Architects

Summertree Housing Development, Sam Davis, AIA, and Vladimir Bazjanac

Central Pre-Mix Concrete Co., Walker McGough Foltz Lyerla, P.S.

Seattle First National Bank, Walker McGough Foltz Lyerla, P.S.

San Francisco Downtown Airline Terminal, Jacques de Brer, AIA, and John Ellis, RIBA

Sunstructure Office Building, Burns/Peters Group, Architects/Planners

Gloria Floyd Elementary School, Saez/Pacetti Architects/Planners

Milford Reservation Environmental Center, Kelbaugh & Lee Architects

Solar-Heated Home, Mackinlay, Winnacker, McNell AIA & Assoc. Inc.

ing projects-four firsts and seven honorable houses pipes, ducts and other lab equipment. With energy conserving measures that include mentions—as front-runners in a new era of en- The central court contains the cafeteria, li- well-insulated walls and roof (u value-.05) ergy-efficient design. Reflecting the mounting brary, conference rooms, information center earthern berms and continuous window overinterest in alternatives to oil power, this year's and on an upper level bridge, executive offices. hangs to block summer sun, the designers excontest saw a greater emphasis than ever before on solar. All eleven winners incorporate pleasing elements in this plan are the solar square foot per year. That's 25 percent less than solar energy, either passively or actively, and in courts, which play a double role, as internal a standard building this size. some cases both. Passive solar, which includes galleries, filled with plants, water fountains and the use of natural light, south-facing windows open balcony corridors and as the principal Circular design, atrium and solar cooling and atriums, carries the broadest implications passive solar heating and cooling systems. Sun- planned for DOE Argonne for interior design. Here's a sampling of en- light floods the court through a double-glazed ergy-efficient designs we can expect to see in glass roof. In the winter, south-facing walls ab- Laboratories Program Support Facilities in Arthe future.

powered by renewable resources

manent Facilities Complex in Golden, Colo- the roof open for summer ventilation. rado. Designed by Houston architects, engineers and energy planners, Caudill Rowlett Scott one side and a narrower lightwell on the other. (CRS); NYC engineers Dubin-Bloome Associates; Natural illumination from the north and south Denver architects Rogers-Nagel-Langhart and enters the buildings through clerestory glazing. ing is completed in 1981, the three-story, John Anderson Associates.

with an imaginative and bold design for the na- be used without artificial light. The four-story cal site in the Northern Illinois town of Artion's solar research center. By 1983, SERI will buildings are wider but house laboratories gonne, the building saves energy with several have an attractive and uniquely energy ef- which often require artificial lighting. Photoficient complex to serve as a solar showcase and cell sensors control the ambient lighting system as permanent housing for the Institute's re- which provides 20 footcandles. Task lighting at search labs and administrative offices.

square foot complex conserves energy first by are considering interior surfaces that are ori- its shape: a truncated circle which encloses fitting into the surrounding landscape. "We lo- ented to bounce light back into the building. cated the facility in a natural sunpocket on the ior designer at CRS.

culation pathways and the complex's main so- man Miller super rooms. lar heating and cooling systems. Uniting these no building had been built."

sorb the energy which is transferred into the building's interior space or stored in thermal Stepped plan and atriums for seri and 80% mass to heat the courts at night. Moveable insulation covers the roof to reduce nightly heat neers, Albuquerque, NM. Solar Energy Research Institute (SERI) Per- losses and stem summer heat gain. Louvers on

The four co-operating firms won an award feet, are small enough so the center space can house administrative offices. Set on an elliptidesks and lab benches calls for 70 footcandles. Nestled on the side of a mesa, the 518,000 To increase the effects of daylighting, architects immediately visible energy efficient feature is

Although still in the developmental stages, southeastern slope. We protect the north, east designers expect that 70 percent of the interior faces south for maximum exposure to the sun. and west sides by tucking the building back space will use open planning, with 700 open into the cleft," explains Aubrey Raymond, sen- workstations in all. "It's an energy-efficient use cent of the building's envelope. A series of of space," explains seri's Greg Cavanagh. seri clear acrylic skylights, three feet wide, run The complex steps down the mesa with sev- currently has a 65 workstation area to test ineral rows of partially underground buildings, terior design concepts for the new facility. For two and four stories tall, covered by one con- private offices, they plan to use totally enclosed of translucent fiber glass panels in the roof. tinuous roof. The buildings are connected by rooms which fit into the open landscape-5x5

call for administrative offices in the two-story bine generator, two solar-powered steam

Judging the winners of its Eighth Annual En- buildings and research laboratories in the four- driven Rankine engines and at a later date, a ergy Conservation Awards, Owens-Corning story structures. Designers envision two floors 240kw wind generator, a 240kw photovoltaic Fiberglas recognizes eleven forward-look- of laboratories each separated by a floor which array and an experimental solar salt pond. The most energy-wise and aesthetically pect the complex to consume 118,000 BTUs per

Department of Energy-Argonne National gonne, Illinois. Designed by Chicago architectural and engineering firm, C.F. Murphy, with Bridgers and Paxton Consulting Engi-

The Department of Energy (DOE)-Argonne National Laboratories Program Support Facil-All buildings are flanked by a solar court on ities is another award-winning government building, sure to draw attention as a national example of energy efficiency. When the build-The two-story buildings, with a width of 40 216,000 square foot structure will primarily design strategies that maximize the use of passive solar energy for lighting and heat. Says architect Helmut Jahn, "The biggest solar collector is the building itself." The building's most more interior space with fewer exterior walls than the traditional rectangle. The flat wall Double-paned insulating glass covers 50 peracross the length of the roof. The interior contains an atrium, illuminated by several sections

Since electrical energy used for lighting conglass covered 'solar courts' which serve as cir- or 6x6 'monk cells' and the spacious 8x8 Her- sumes the largest chunk of a building's energy budget in the Chicago area, the designers take In addition to a commonsense design that advantage of natural light. The atrium, which outlying buildings is a central court with a nat- takes advantage of natural light, heat and ven- is stepped as it rises through the building's ural exterior garden. "The garden is not land- tilation, the SERI complex uses the latest solar- three floors, is at the heart of the building's inscaped," says Raymond. "It's what you'd find if powered mechanical systems. Renewable re- terior. It can be seen from the south side ensources supply 80 percent of the building's en- trance foyer and is flanked by the central core The complex, which will ultimately be used ergy needs, passively through solar courts and of elevators. On a clear, bright day, the atrium by 2400 people, is designed to be flexible. Plans actively through a biomass fueled steam tur- along with perimeter windows and the third

Interiors professional practice



FIDER UPDATE

Demonstrating how to bring order out of educational chaos without stifling a young, evolving, changing profession

Voluntary and non-governmental, yet authoritative and officially recognized, the Foundathe only agency responsible for accrediting educational programs for would-be professional interior designers at postsecondary academic institutions in the United States and Canada.

The Size of the Task

A not yet complete survey of undergraduate interior design programs, in the U.S. alone, hints at the enormous size of FIDER's task: So far 300 interior design programs have been identified, also 2,891 interior design courses, 593 full-time teachers, 592 part-time teachers, and 19,000 students, of which 15,000 are interior design majors. FIDER has also published a list of 58 graduate interior design programs in the U.S.

Accomplished So Far

Founded in 1971, FIDER began accrediting programs in 1973. So far it has reviewed 54 undergraduate programs, granting accreditation to 44 (not always on the first review), 43 in the U.S., one in Canada.

FIDER'S Origins

The profession's campaign to clarify its stand- four more years-the longest USOE allows. ards to the public surged in the mid-sixties durteachers who were AID Educational Associates.

IDEC proposed a survey of interior design education in the U.S. In response, AID and NSID Professor Arnold Friedmann, then Co-Chair-Design, to do it. For six months Friedmann visprograms, eventually tabulating and analyzing, as respectable, 75 interior design major pro-

Trustees originally made up of two representation for Interior Design Education Research is tives each from AID, NSID, and IDEC (since consolidation there have been four ASID representatives). The first trustees were Professor Anna Brightman for IDEC; C. James Hewlett for NSID; Roslyn Mallin for NSID; Edward J. Perrault and James Merrick Smith, both former Milestone AID National Presidents, for AID; and Professor Richard J. Rankin for IDEC.

> Because FIDER's concerns run parallel to NCIDQ's, the National Council for Interior Design Qualification, which was founded at about the same time as FIDER by the same organizations in order to test the qualifications of individual designers, NCIDQ and FIDER maintain contact. Several ASID, IBD, and IDEC names appear on the committees of both.

But Who Accredits FIDER?

In 1973 the United States Office of Education provisionally authorized FIDER to start the accreditation process, with the understanding that FIDER procedures would be periodically major review of FIDER, granting it unconditional approval to continue accreditation for

Though USOE is a Federal agency, the U.S. to FIDER by the program administrators. ing efforts to reconcile the two rival profes- has no Federal ministry controlling educasional organizations, AID and NSID. AID, the tional institutions. The States exercise varying American Institute of Interior Designers, degrees of control, but generally institutions of founded in 1932 as the American Institute of higher learning operate with autonomy. Not Art (NASA), the National Architectural Accre-Decorators, and NSID, the National Society of surprisingly, some non-governmental agencies Interior Designers, founded in 1958 by a break- have been formed to take on the peer evalaway group of AID members, did not achieve uation of educational programs. One is the legal consolidation into ASID, the American Council on Postsecondary Accreditation duplication with some of these. Society of Interior Designers, until January 1, (COPA), which like USOE serves as guide to and 1975, but began cooperating years before that. monitor of FIDER. In 1980 COPA will review FI-Meantime a third organization, IDEC, the Inte- DER. In 1978 FIDER joined still another organirior Design Educators Council, had been zation concerned with accreditation, the Counfounded in the early sixties by interior design cil of Specialized Accrediting Agencies (CSAA).

Voluntary and Temporary

Facts to be borne in mind about FIDER accremade a joint grant of \$40,000, commissioning ditation are that: 1) Accreditation review is voluntary. Only the express invitation of a proman of Pratt Institute's Department of Interior gram's directors or the institution initiates a review. 2) It is not the institution but the indiited schools all over the U.S. and surveyed 286 vidual program which is reviewed and accredited. Some schools have professional level programs accredited while non-professional programs and 20 minors. His report, published in grams are not even considered. 3) FIDER ac-1968, recommended an accreditation program creditation addresses only minimum acceptfor interior design education. In 1971 FIDER able standards; it does not recognize or grade

public foundation governed by a Board of individual interior designers, simply differentiates the acceptable from the unacceptable. 4) FIDER accreditation is for a limited time; initial accreditation, which is provisional, is for two years, after which the program is re-evaluated for full accreditation, lasting five years.

Having granted the first accreditations in 1973, FIDER is launching its second cycle of visits to programs up for re-accreditation. Initial reviews of programs not yet visited continue, along with reviews of programs which were reviewed but were refused accreditation.

Programs which have not asked for review outnumber those which have. Many which have not are highly regarded-e.g. Parsons. Such schools may be less eager for FIDER's not so easily acquired seal of approval than schools not as well known. Though members of the review team donate their time-working with only Spartan breaks for meals and sleep during the typical Sunday evening through Wednesday noon visit-the process, including the prereviewed. In late 1978 USOE concluded its first liminary preparation of forms and documents-is time consuming and expensive for the institution. Chores do not end with accreditation; periodic progress reports must be sent

> Another deterrent is that some schools want accreditation from more than one agency, including the National Association of Schools of diting Board (NAAB), the American Home Economics Association, and others. FIDER is discussing cooperative measures to avoid

> But the fact remains that FIDER is the only accrediting agency for interior design education and that it is doing this specific work with care, imagination, and a sensitive alertness to the need for flexibility.

Some Purposes of Accreditation

To develop reasonable educational standards which reflect the needs of the profession ... To assist schools in achieving the educational goals of the profession and the institution of which they are a part. . . . To stimulate understanding and acceptance of interior design education. ... To encourage self-evaluation and improvement through continued review of objectives, programs and results. . . To describe the characteristics of an accredited school of interior design. . . . To encourage and was incorporated as a non-profit, tax-exempt excellence, but like NCIDQ's qualification of promote planned experimentation and imaginative educational development. . . . To estab- some topical categories but give no directives. ministration of the program; recommendapared to offer professional programs in interior based on USOE and COPA criteria. design and to publish a list of such institutions.

Changing Policies for an Evolving Profession

Lyman J. Johnson of the University of Oregon, Chairman of FIDER's Board of Trustees. stated one of FIDER's goals in his 1978 report: "We all recognize that it is of vital importance to the credibility and welfare of the profession to establish and secure the educational foundation of interior design."

"To establish and secure" does not mean to carve in stone. FIDER pronouncements stress the need for continual adjustment to the changing realities of the profession. In a FIDER presentation last October to the National Board of Directors of IBD (the Institute of Business Designers), which does not contribute to FIDER but is one of the constituent organizations of NCIDQ, FIDER Trustee William Richards Whaley said:

"We are addressing the needs of a changing profession. FIDER is committed to supporting minimal standards for the preparation of a generalist interior designer based on the grams, either Paraprofessional, where the gradpresent definition adopted by ASID, IDEC, FIDER, uate, terminating the educational process, beand the constituent organizations that make up comes an aide or technician; or Preprofes-NCIDQ .:

mate environment.

cludes fundamental design, design analysis, space planning and programming, the design of in Architecture. 4) Masters Level (Graduate) all interior space and understanding of other and Programs. FIDER has developed standards for related aspects of environmental design.

designer includes emphasis on interior construction, knowledge of building systems, equipment, are in institutions whose undergraduate procomponents, ability in communication skills, grams have been accredited. and quantitative and administrative skills."

Academic Housings

The Processes of Accreditation

lish degrees in this field on a significant basis. Flexibility and uniqueness are valued in accre-To identify institutions adequately pre- ditation. FIDER's accreditation procedures were

> Each accreditation review is preceded by the program directors' filling out an extensive selfstudy report covering the program's history, objectives, curriculum, faculty resumes, alumni records, etc. The visiting team (members of FIDER's Accreditation Committee and Board of Visitors) reviews the report 30 days before their visit. The visit, typically lasting from Sunday evening to Wednesday noon, includes interviews with the faculty, observation of classes and studios, and inspection of facilities and libraries. The team then prepares a report recommending possible improvements and an accreditation status to the full accreditation committee, making a presentation to the FIDER Trustees, who make the final decision, which must be unanimous. Finally the program and institution are advised of the Trustees' decision. If they agree, the program is added to FI-DER's list.

Educational Program Categories

FIDER standards recognize: 1) Two-year Prosional, where the graduate continues by trans-"A professional interior designer is one who is ferring credits to a baccalaureate program. 2) qualified by education and experience to iden- Three-year Professional Programs, which are tify, research, and creatively solve problems rela- recognized as equal to four-year baccalaureate tive to the function and quality of man's proxi- programs except in liberal arts. 3) Baccalaureate Programs, usually housed in Colleges of "The competency of the interior designer in- Art, Architecture, or Home Economics, and lasting four or five years, the latter most often these, but has not yet been asked to accredit "The technical development of the interior any, though FIDER's list of Graduate Programs has been published and is now available. Many

Points in FIDER Standards and Team Reports

Each training level has its own standards. No situation better illustrates FIDER's need to The following points are covered by all: Proaccommodate to differences than the fact that gram objectives and goals; faculty credentials baccalaureate degrees in interior design are and staff resources; student backgrounds and granted in departments or schools with alumni records; administration of the promarkedly different philosophies-those of gram; physical facilities; program sequence Home Economics, Fine Arts, and Architecture. and curriculum; community relations.

The following points are covered in an accreditation team's report after a review visit: aca-FIDER does not have a published curriculum demic program (curriculum and sequence); re-These standards suggest percentile ranges for alumni records; facilities and equipment; ad- ers of FIDER are making a brilliant contribution.

tions for improvement.

FIDER'S Structure, Funding, People

FIDER's Board of Trustees, wielding prime responsibility for policies, having final say on accreditation or standards decisions, is composed of four ASID appointees, two IDEC appointees. Its Advisory Council consists of two public representatives, plus one representative of the so-called community of interest, i.e., from the interiors industry or with scholarly or journalistic involvement with the profession or industry. The 1980 Trustees are Chairman Lyman T. Johnson, IDEC, Professor of Interior Design in the Department of Architecture at the University of Oregon, Warren Arnett, FASID of Orlando, FL; Doris Burton, IDEC, of Northport, AL; Arlis Ede, FASID, of Dallas; Boyd L. Loendorf, FASID, of Mercer Island, WA; William Richards Whaley, FASID, of Alexandria, VA.

Three committees work on FIDER's accreditation program: The Standards Committee develops the standards and guidelines by which the educational programs are evaluated. The Guidance Committee assists and guides developing interior design programs as they move towards accreditation. The Committee on Accreditation conducts the actual review of the programs, making the on-site visits. The chairman of the Standards Committee is Professor Kate Ellen Rogers, FIDEC, Chairman of the Housing & Interior Design Department at the University of Missouri. Accreditation Chairman is Jerry L. Nielsen, IDEC.

FIDER is headquartered with ASID at 730 Fifth Avenue, New York, NY 10022, but has its own telephone, (212) 586-7266, not to mention its own Administrator, Edna V. Kane.

FIDER proceeds with its programs as fast as its funds will allow. Accreditation itself, with repeated evaluation of programs up for initial accreditation and re-accreditation, is an ever-expanding responsibility. Adjustment of standards themselves is an open-ended process. Besides this there are special projects, such as the current research project to study twoand four-year interior design education programs to determine qualitative and quantitative differences associated with the two levels.

The committee members and visiting teams donate their time. Contributions from industry and the professional associations are an important source of support. The structured sources of funds are the ASID Educational Foundation, the ASID Chapters and Members, and the members of ASID's Industry Foundation. Support but has developed basic standards for the vari- search and public service; faculty credentials from a broader professional and industry base ous types of programs teaching interior design. and staff resources; student backgrounds and is needed and warranted. The dedicated workcontinued from page 97

floor skylight, provide 65 percent of the building's light. Horizontal window blinds, one-inch wide, control the sun in the summer.

plan, with moveable partitions kept below 5 The floors are carpeted and the walls and ceil- sides. Earth, one foot deep, covers the roof. ings painted white to increase reflectivity. The energy efficient," observes Jahn. "I think we've summer. created a pleasing working environment."

to the periphery of the building to maintain to water tanks where a heat pump extracts energy to power part of the air conditioning.

Concentrating solar collectors supply most of the energy to power the absorption water chiller that provides the cold water for the air Heat generated by the lights and people in the The building's south and north sides have conditioning. The collectors are mounted on interior space is vented through ducts at the different interior designs. On the south side, the the south facing wall and set at such an angle edges of the light fixtures. that they act as summer sunscreens. "The solar

passive solar strategies that are intrinsic elethat complement the natural sources of energy. The building's roof, insulated with rigid insulation, has a U value of .047 and the walls have a U value of .063. The designers project energy consumption at 27,350 BTUs per sq. ft. per year, consumed by similar office buildings.

Earth-covered building for concrete company headquarters

Central Pre-Mix Concrete Company Headquarters in Spokane, Washington. Designed by Walker McGough Foltz Lyerla, P.S.

In contrast to the DOE-Argonne building, Central Pre-Mix Concrete Company Headquarters won an honorable mention for a design that uses very few windows. The recently Group, Architects/Planners. occupied two-story office building, enclosing planted earthern berms on three sides and the rooftop. The building's designers rejected a sophisticated mechanical system in favor of a cooled by a hydronic heat pump.

demonstrate the novel uses of concrete," says space heat and hot water. project manager David Maughan. "It's an ideal foot and a few closed offices on the perimeter. around the structure's north, east and west noteworthy part of the building."

ceilings are slightly gabled, following the lines is an excellent moderator of temperature of the roof, increasing ceiling height and the changes. Since earth temperatures fluctuate effectiveness of the ambient lighting. Highly only between 40 and 60 degrees, earth-covered reflective ceiling tiles on the perimeter bounce buildings retain the summer's heat well into even more light in. "This building is more than the winter and the winter's cool well into the light entering the loft space through clerestory

The building's south-facing wall opens onto An integrated task-ambient lighting system the outside environment with a continuous complements the natural light. Zoned and con- band of tinted, double-paned windows. A pre- and lit by a rooftop skylight. With a reception trolled by overhead photocell sensors, the am- cast concrete overhang blocks direct sunlight desk, trees and plants, it serves as both a visual bient system uses 20 footcandles. Task lighting from March to September. Because the build- and thermal buffer zone between the exterior at each desk or workstation provides 50 foot- ing is 44 feet wide, light penetrates to the back candles. Designers expect the integrated sys- of the interior. The office space is open on floor with the loft is adjacent to the entryway. tem to cut lighting energy use from 77.71 BTUs both floors with workstations divided by short

rescent lights provide 50 footcandles overhead. candles. White paint increases reflectivity.

collectors have outward symbolic importance to Spokane's extreme temperatures and nu- is used. On the north side, the pitched roof, as well, expressing that the building is using merous cloudy days, the designers opted for a darkly stained exposed fir trusses and the redenergy conservation techniques," notes Jahn. hydronic heat pump with a 3,000 gallon storage wood sheathing on the ceiling give the space an The building's energy efficiency stems from tank to provide both heating and cooling. "The entirely different feel. Partitions are short. mechanical system is meant to be a back-up for ments of the design and mechanical systems the energy efficient envelope," explains Maug- ing's hot water and 75 percent of its interior han. The building is essentially self-sufficient, recirculating the internal heat generated by heating because of our clear days and cool and venting it outdoors when it's not needed.

With the earth-covered design and the heat only a fraction of the 80,000 to 300,000 BTUs pump system, the designers forecast a savings of 60 percent when compared with a standard building and an energy savings of fifty cents a square foot over conventional construction. The designers have conservatively estimated an eight year payback period.

Natural daylighting, active and passive solar featured by Burns/Peters Group

Sunstructure Office Building in Albuquerque, NM designed and occupied by Burns/Peters

The Burns/Peters Group won an honorable 16,000 square feet, is covered with grass mention for their architectural firm's headquarters in Albuquerque. Built in 1978, Sunstructure acts as a working model of the energy efficient structures that Burns/Peters specialize highly energy efficient envelope, heated and in designing. The 6,000 square foot, two story office building uses natural daylighting, passive "We approached the project as a way to solar heating and active solar collectors for based in New York City.

Sunstructure is tailor-made to Albuquermaterial for earth-covered construction." The que's sunny and arid climate. From the exteconcrete envelope is 10 in. thick with 2 in. of rior, the stucco building with roof-mounted rigid styrofoam insulation on the exterior walls solar collectors has a modern geometric look. and 4 in. on the roof. The walls have a U value In the interior, exposed beams and natural To increase the effectiveness of daylighting, of .14 and the roof .055. The building's first light give the space a quiet charm. "Most the interior design is based on an open office floor is sunk partially below the ground and people are impressed with our interior space," grassy, gently sloping earthern berms wrap notes Bill Burns, "I feel that's the most

> Sunstructure's most prominent and eye-The blanket of earth saves energy because it catching feature is a south facing shed-roof, two stories tall. The roof, which supports the array of parabolically shaped solar collectors, creates a second floor interior loft space, used for design studios. The studios are lit by natural windows on the north wall. With white painted ceilings, artificial light is rarely needed.

> > The building's entryway is on the south side and interior. A stairway connecting the first

Offices fill the first floor, which is larger than per sq. ft. per day to 42.17 BTUs per sq. ft. per partitions to increase the amount of natural the loft space. On the south side, windows let day. Even in the winter, heat builds up in the light. Maughan stresses, "The office space has the winter sun in for both heat and light while a interior from people, lights and machines. An to be open. To chop it up would cut down on continuous overhang blocks unwanted sumenergy-saving heat recovery system captures the light." Support spaces for stairs and mer sun. On the north side, where the roof is this excess heat and in the winter re-circulates it rest rooms flank the office space on either side. pitched, natural light comes in through smaller The building relies on daylight from the windows, skylights and indirectly from the loft even temperatures. In the summer, it is vented southern exposure and a combination task/ space through high glass windows. Although ambient lighting system. Task lighting units natural light provides a substantial part of the use 70, 100 or 130 footcandles to illuminate building's lighting needs, it is supplemented workstations, and 2 ft. x 4 ft. Parabolume fluo- with overhead artificial light providing 50 foot-

interior is divided into offices with ceiling-high Since active solar systems are not well suited sheetrock walls. An acoustical tile drop ceiling

The sun supplies 100 percent of the buildspace heat. "We're in an ideal area for solar people and lights, storing it if there's an excess nights," Bill Burns explains. The collectors, which track the sun's path across the sky and concentrate its energy, transfer solar heat to water-filled pipes. The hot water pipes provide energy for the water system and the forced air heating system. The cooling system uses moist forced air, supplied by six evaporative cooling units. The cooling system uses 75 percent less energy than that required by a standard refrigerated air conditioning system.

The well-insulated building (with R-19 on the walls and R-32 in the roof) is divided into six thermostatically controlled heating and cooling zones. Bill Burns observes, "We have a higher level of comfort with the solar system. Without using fossil fuels, it can be up to 72 in the winter." The total cost of the heating and cooling system is \$34,000 which the architects figure will be paid back in ten years.

Jeanne McDermott is a freelance writer on energy

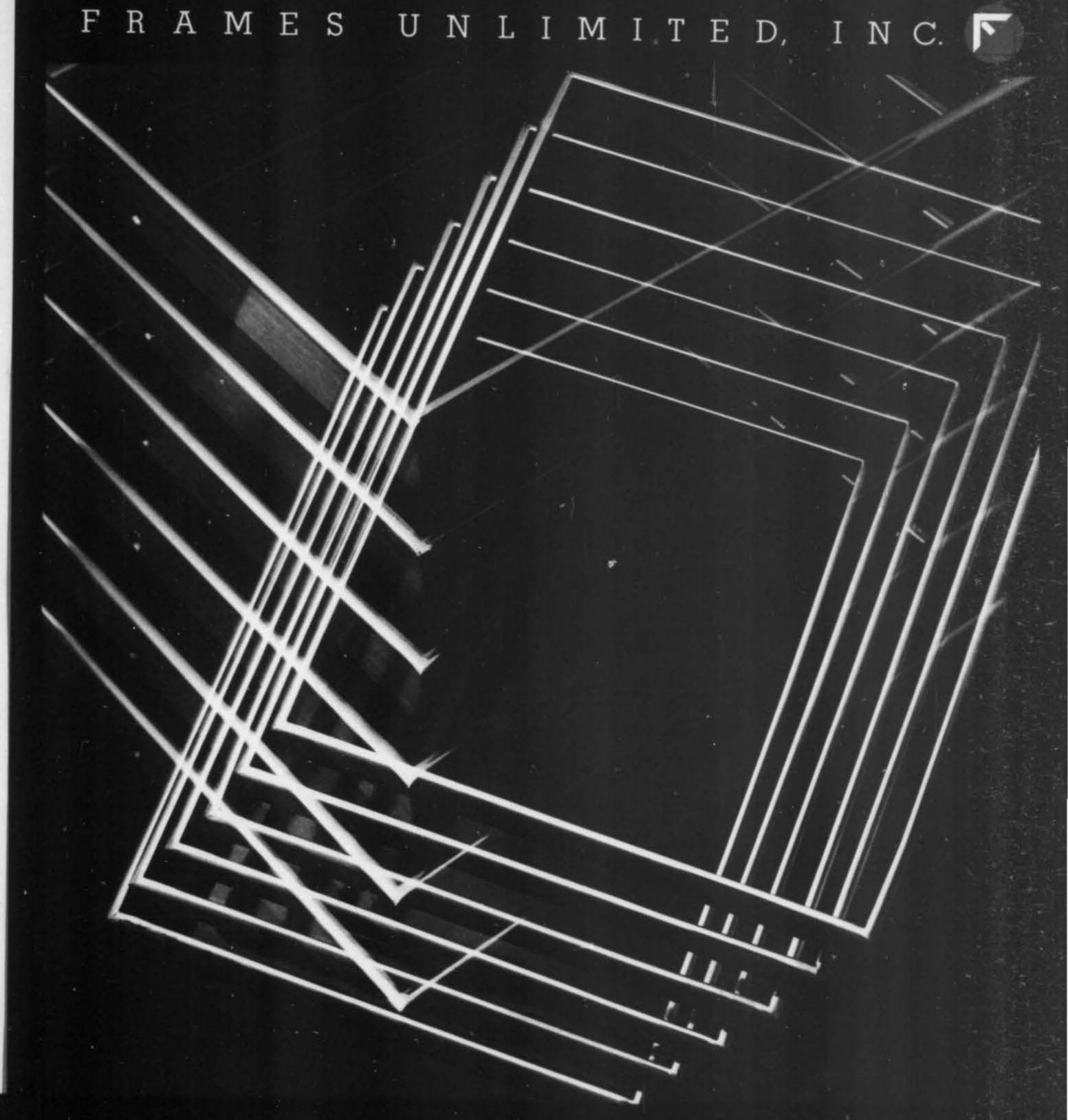
11

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continued from page 81

them as often as possible to amenable clients. to be embarrassed. You've got to make the ioned point of view." client feel comfortable. The client has to trust in the practice of inviting them to participate in proposes the thesis, "Everyone an artist." the early stage of building design. An architect, ning."

Pinnell, of the Institute for Architecture and collectors on south facades. Urban Studies, represents a view from the The success of the Citicorp atrium in New being.

The growing trend to decentralization protual federal law mandating art funding, al- thing really, has changed, "changed utterly" as collaboration with architects. absolutely feel that in any commissioned work York City, who collaborated for 28 years until mote Finnish village. for an important, special area in a building, the 1976 with architects in England, developed a THERE IS ONLY ONE RESPONSIBILITY—BEAUTY. artist MUST be involved from the very begin- system of mass-produced sculpture panels THERE IS ONLY ONE REALITY-A DREAM. ning." Ward Bennett puts it on architects. which she calls "Sculpture by the Yard." She THERE IS ONLY ONE STRENGTH-LOVE. "They must take a little more trouble, pay can perfectly well imagine them decorating the The Ratia philosophy could become the bulmore attention to the integration of art into blank north-facing walls of solar oriented wark of the current search for the grand liaison. their buildings, instead of just going out and buildings with color, pattern, and texture; in Beauty, fantasy, and love, after all together hiring an art consultant afterwards." Patrick black anodized aluminum they become solar form the trinity on which art and architecture

younger generation of architects. Asked how to York and the Portman hotels in other cities unresolve today's crisis, he answered concisely, derscores appreciative public response to at-"Forget about art programs and use the money tempts at humanizing the built environment. to make better buildings." An establishment And even these are sterile when you think of However, she noted, "The client doesn't want architect rejoined, "But that is a very old fash- what could be done with the fantasy and imagination of artists. Artists, well equipped by It is both old fashioned and very new, and training and talent to work on architectural your judgement, and you can't foist something one for which ground swell support can be dis- projects exist by the hundreds all over the on him which he isn't going to understand or cerned from many directions. A strong push is country but very little is heard about them anyappreciate. A lot also depends on the client's coming from the crucial need to develop less where. For instance, last year a hundred envitaste." When a client invests not only money energy intensive buildings. Reports and sur- ronmental artists showed their work in "Sculpbut also the reputation of a company's image. veys, including "Energy in Transition" the ture Garden" on the 80-acre grounds of the then a critically accepted artist is apt to be a large-scale government sponsored study pub- Manhattan Psychiatric Center, the only availmore comfortable choice. This results in lished in January on future national energy able space they could find. Organized by a the kind of art we see too often displayed in policy, pinpoint conservation as the highest young sculptor Deborah Ossoff for A.R.E.A. public buildings. Huge and anonymous ab- priority to ease long-range energy problems. (Artists Representing Environmental Art) and stract paintings and murals are added to interi- Building design must react to societal, environ- by the Organization of Independent Artists, ors with little attention paid to integrate them mental and climatic pressures, and in order to the work showed how sculpture can relate diinto the space. Enormous steel or chrome do so must incorporate thermal mass struc- rectly to its environment: Audrey Hemenway's sculptures are placed against exteriors, again turally to provide insulation against heat and webbed and ribbed structure, Tom Clancy's with no sense of finer cohesion. They carry cold. The fight against inflated energy costs and metal posts set in lines of diminishing perrecognizable weighty signatures, but alas bear toward decreased consumption involves every- spective, Brendan Haugh's fieldstones in a bed very small connection with the architecture. one, not just designers and engineers but indi- of wood chips, Betty Klavun's playhouse over-And a further discouraging aspect of this top- vidual people. Paradoxically, the push that flowing with romping children, to mention name-add-on syndrome is that it is virtually may bring art and architecture into true har- only four of the more memorable pieces. This out of the question for younger, up-and-com- mony once more, is rather more holistic and work in simple, organic and "found" materials ing artists to be given important corporate cosmic in its origin than specifically rooted in transforms reality. Suddenly there is a conneccommissions. It is worth noting, however, that the arts. The grand liaison rests with a synergis- tion between familiar objects and the work of changing attitudes are evident from the public tic proposition endorsed by Joseph Beuys, the art. As Audrey Hemenway said, "Site art is sector. The Federal government is taking the German "shaman" as he has been called whose much more emotionally accessible to the man lead in establishing much more enlightened extraordinary exhibition at the Guggenheim in the street than the steel monolith which has criteria not only in the choice of artists but also recently exhilarated everyone who saw it, He become as uninteresting as the equestrian statue."

It is not completely beyond possibility that Donald W. Thalacker, is in charge of the Gen- vides another incentive. Architects and plan- art and architecture flirting now around the eral Services Administration's Art-in-Archi- ners are realizing the imperative of solving lo- edges of reconciliation, might decide to live totecture program. While the private sector far cal building problems at the regional level. gether on a trial basis. There are hopeful signs surpasses the Federal government in support Patrick Pinnell points to the hands-on collabo- of changing attitudes. The AIA Design Comfor the arts, since its inception in 1962, follow- ration between designers, artists, builders and mittee devoted a recent meeting to in-depth ing President Kennedy's initiative the Art-in- carpenters in the communes of the 1960's and discussion of the relationship between artists Architecture program has raised about \$6-mil- 1970's. The "greening of America" movement and architects, and the whole question of intelion despite resistance in the Congress to did not die in the hippie communes. It has ma- grating art and architecture in remodeling as supporting art out of public monies. Its achieve- tured into a new consensus, the full power of well as in new construction. Artists are in a ment is impressive: over 130 artists have been which is yet to be realized. Out of "The Wood- more sympathetic mood. Audrey Hemenway commissioned, and fifty percent were not the stock Consensus" is growing a new aesthetic sees site art as a welcome release from the stuobvious giant names but artists with strong which consists of looking back to history as dio, "out into everybody's world" with artists regional reputations engaged not just in paint- well as going forward to the future. It is "both- "reclaiming the environment." Betty Klavun, ing and sculpture but also in tapestries, murals, and" rather than "either-or"; high technology as while admitting the many differences in their earth works, environments, and photography. well as low technology; the wisdom of the past mind-set, training and aesthetic premise, be-This has all been accomplished without an ac- blending into insights about the future. Every- lieves that artists could benefit very much from

though many states now have enacted this en- Yeats wrote, and "a terrible beauty" has been Revitalization of the grand liaison is crucial lightened legislation. Early in 1979, then GSA born. In the new energy and environment con- if artists and architects are to regain their rele-Administrator Jay Solomon announced "ac- scious architecture, art becomes not just a deco- vance to a society which desperately needs celerated efforts to start art projects at an earlier ration but also a structural component. Mate- them. It is they who, in visual terms, "forge the point in building design" which "will bring art rials provide both the sense and the reality of uncreated conscience" of us all. Armi Ratia, and architecture together at the very begin- warm and cool in the haptic meaning of eye- whose Marimekko colors and patterns uplift touch consciousness. Sculpture, tile, mosaic, the spirit of people around the world, was an There is general agreement that this regener- tapestry, and hangings, can perform function- artist who loved architecture and working with ation of the grand liaison is essential. Kath- ally as well as decoratively when they are inte- architects. After her death last October, these arine Kuh said, "It's got to come because it's grated into permanent building forms. Mitzi lines were found in her diary entry July 13, just not going to work otherwise. I strongly and Cunliffe an American artist now living in New 1926, her fourteenth birthday, written in a re-

base their meaning and their true reason for

11



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POLAR

The standard finishes are natural beech or mahogany; metal parts are natural anodized aluminum and screens are available in eight col-

ors of 100 percent wool fabric.

This system is produced by Round Office AB of Orebro, Sweden (about a hundred miles west of Stockholm) and is imported by Dux Interiors in New York. Delivery will be from stock with expected delivery time about ninety days. Prices are described as "upper-medium level". A basic executive or managerial desk (one rectangular and one quarter-circle) will list for about \$2500. A complete workstation with additional storage and accessories might run from \$3500 to \$5000. Manual height adjustment adds about 10 percent, hydraulic height adjustment as much as 50 percent. An elaborate workstation can be as much as \$7000 or, with hydraulics, \$9000 list. A round table seating 12 will list at about \$5000.

For the American office planner, the obvious question is "where is Round Office best used?" Its handsome details and finishes, its generous scale and matching prices make it an obvious possibility at upper management levels and in conference spaces or board rooms. It seems, however, to offer most advantage in general work areas where computer terminals and other sophisticated office equipment is in use and where the unusual configurations it makes possible for team work activities would be most helpful. For these uses, American views of "normal" cost levels will need revision if Round Office is to be considered. Perhaps these attitudes need revision in any case. The attitude of American management toward the typical office worker seems to retain a certain Dickensian scrooging view of the "clerk" as someone who is lucky to have a job at all and therefore scarcely deserving of a battered desk and chair with a market value of \$150.

In fact, a typical office worker is becoming something of a trained professional, dealing with complex equipment that makes possible very high levels of productivity. An office worker's salary may well be \$10,000 a year or more-plus fringe benefits. Overhead costs for space, light, HVAC and standard amenities can make each member of an office staff represent \$20,000 annually. If the life of the furniture that makes up a workstation is considered to be ten years, the worker using the station will cost \$200,000 over that period. Is it really logical to try to hold investment in the workstation equipment down to a fraction of one percent of that cost? There may be no point in investing in luxury furniture that has no value except the inflation of corporate and individual ego, but the aim of such a system as Round Office is to improve ease, comfort and efficiency of work-that is the real value of the wraparound configurations and such "frills" as rotating machine platforms and hydraulic height adjusters. A very small percentage increase in user productivity can pay for the difference between a \$300 and a \$3000 workstation. With its long history of high standards of living and "welfare state" attitudes toward worker satisfactions, Sweden has come to understand the value of good office work environments. As the American office moves through its transition from a dreary hive of underpaid drudges toward a complex and highly technological information processing center, perhaps the sophistication of Round Office and other future systems offering similar quality will find gradually widening acceptance.

John Pile is an independent designer, teacher at Pratt Institute, and author of numerous books including Open Office Planning and Interiors 3rd Book of Offices, both for the Whitney Library of Design.

CLARETS continued from page 68

part of the space, since it was very claustropho- area. "One is situated at the furthest point from bic with low ceilings. The front bar area could the rest of New York when sitting in that little be fairly simple. But the back area, it was dingy back area. It's almost therapeutic. It loosens with no windows, had to be heavily embel- people up and allows them to relax a little." lished with a total cycloramic type of image." The murals in this area were created with a pa- sherry bar stands beyond the main bar), and noramic vista of a Tuscany-like countryside the front table tops using %-inch glass. For the with vineyards. The largest mural is the focal bar he created etched, tinted and silver-leafed, point with a village scene beyond the terraced fine linear images of daffodils and spring flow-

vineyards.

of lighting and color in the overall tone he the table tops, while the important center table wanted to achieve. The walls' soft, sunbleached terra-cotta hue is supported by a choice of warm, honey-colored maple wood used in the bar, flooring, chairs and stools. ship, art and interior design. To Peskett the Laced with bronze brass trimmings, the result hand-worked, handcrafted feel was very imhas a warm irridescent quality. Overhead lighting includes milk glass Art Deco pendants, the people. It gives them a sense of materials. They tinted milk glass panels set between air ducts. can see that a lot of care has gone into the sur-An Art Nouveau lamp hanging in the main roundings, nothing has come off a production dining area has small flower-like glass shades line. The careful hand-done detailing which handled by Peskett, has been captured in a longer lasting. It's less ephemeral. We're living Plexiglas ceiling in the back restaurant area in in such a fast-moving sort of world, so that one tion ranges from "sunlight" used at lunchtime thing very beautiful and intricate.' to a dim, moonlit glow at night. After midnight the back tables are removed to accommodate Barry Dean is a designer and freelance writer based dancing. Formal white tablecloths soften and in New York.

"The murals had to be the most important reflect the lighting and murals in the dining

Peskett designed the glass bar tops (a small ers floating in the irridescent lacquered glass. A Peskett carefully considered the integration grape motif has been used for the majority of in the restaurant has sprays of daffodils woven

into a circular pattern.

Claret's is a remarkable blend of craftsmanportant. "I felt that this approach reassures in the same dappled blues, greens and yellows went into Claret's is something I have to do evpresent in the lacquered glass bar and table ery few years even though it's a struggle to do tops. This special glow throughout the space, a it. But it's very rewarding when it finally gets dimensional signal present in diverse projects completed. A statement made like that is much the form of bluebirds circling clouds. Illumina- has to sometimes say, 'Stop! Let's make some-

LAMIN-ART

continued from page 73

play tables. It has been used extensively in Europe in trains, buses, and subways. Its thickness is similar to that of other laminates; it is formable, and has a good fire rating. Lamin-Art is also adding a new group of matched woodgrain finishes which it hopes to bring out in the near future. It believes that with the increasingly high cost of wood veneers, these laminates will appeal to designers who would previously not have considered woodgrains.

The very latest design trend, according to Don Krog, is gloss. There are, however, problems inherent in producing the glosses. The steel plates that apply the gloss to laminates become dull and scratched with use, and can transfer imperfections to the laminate surface. Therefore, as a quality control measure, Lamin-Art imposes some size restrictions, so that plates can be continually upgraded. The company is also implementing a removable peelcoat finish to protect gloss laminates in transit.

Along with its interest in the needs of the design profession, Lamin-Art's recent marketing push has produced excellent results. After having been a regional operation for several years, it started an eastward expansion: Parkwood Chicago was named Midwest distributor three years ago; and last year, Feldman Lumber was named New York distributor. In the last three years, sales have tripled, and Ward Murphy is confident that 1980 will be similarly impressive. He has every reason for optimism; so far, Lamin-Art seems to be doing everything right. (Pilar Viladas)

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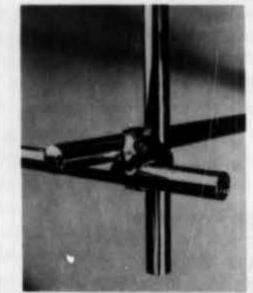
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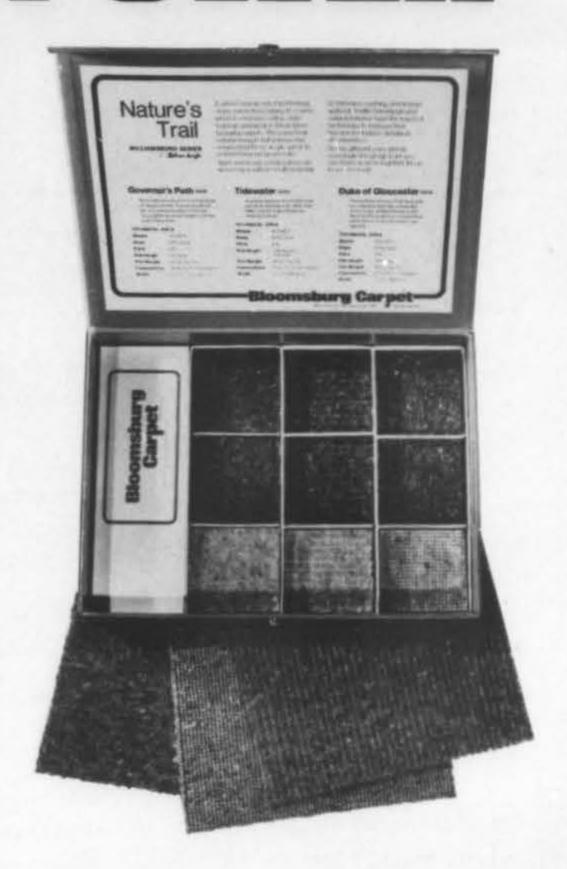
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Reader Service No.	Advertiser Page
31	Artopex60
7	Badische Corporation11
	Baker Furniture1
50	Belgian Linen Association23
90	BPC Industries107
8	Bigelow-Sanford13
89	Blockhouse107
18	Bloomcraft Contract Div37
93	Bloomsburg Carpet
	Industries, Inc109
5, 19	Castelli Furntiure7, 39
22	Cohama Specifier45
85	Cumberland Woodcraft Co., Inc105
83	Design Techniques, Inc105
14	Du Pont Company, Antron Div24-25
18	Du Pont Company, (Bloomcraft)37
	Du Pont Co. (Boris Kroll)2
17	Du Pont Co. (Sawin & Co.)36
	Du Pont Co. (Schumacher)51
25	Duraclean International50
	Eastman Kodak Company20
1	EurotexInside Front Cover
11	Fields Inc., Edward19
80	Frames Unlimited, Inc101
23	Franciscan Ceramics Inc47
86	Fuller Office Furniture106
13	Graber Company22
84	Graf Wallpapers, Inc., Philip105
92	Halo Lighting109

Page		Reader Service No.
ncBack Cover	Н	3
S.A57	Н	29
ustrial Inc107	Ja	91
ndustries, Inc35	Jo	16
Rug Mills40-41	K	20
Carpet Corp103	K	81
rics Inc., Boris2	K	
49	K	24
orentzen Inc14-15	L	9
ape IncInside Back Cover	L	2
Duraleather62	M	33
., Herman28-29	N	
ock Co., Howard58	N	30
Aode Inc54	N	28
orporation8	0	6
orporated106	O	88
oducts, Inc., Peter6	P	4
er Ctr. Construction	R	82
108		
Co., Inc36	S	17
dré61	S	32
her51	S	
illiams Industries Inc52	S	26
etal Arts55	S	
r17	S	10
pet43	S	21
& Romann53	S	27
sign, Alex59	5	

Reader Service No.	Advertiser Page
15	Vecta Contract27
87	Wallpaper Imports106
12	Warner Company21
	Wool Bureau31-34

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4	35	66	97	128	159	190	221	252	283	314	345	376
5	36	67	98	129	160	191	222	253	284	315	346	377
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	40	71	102	133	164	195	226	257	288	319	350	381
10	41	72	103	134	165	196	227	258	289	320	351	382
11	42	73	104	135	166	197	228	259	290	321	352	383
	43	74	105	136	167	198	229	260	291	322	353	384
13	44	75	106	137	168	199	230	261	292	323	354	385
14	45	76	107	138	169	200	231	262	293	324	355	386
15	46	77	108	139	170	201	232	263	294	325	356	387
16	47	78	109	140	171	202	233	264	295	326	357	388
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For product literature or advertisers information, circle the numbers that correspond to the numbers on the advertisement or in the Product Review and Literature sections. Be sure to fill in your name and address, tear out the card, affix postage, and drop in the mail.



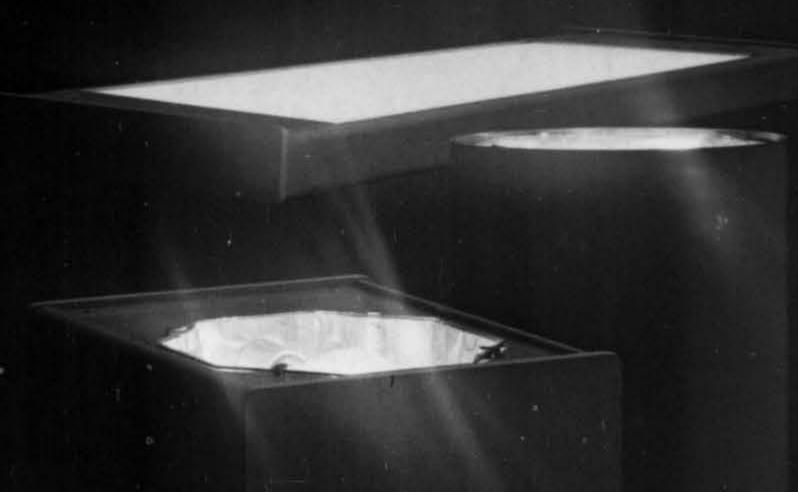
LouverDrape Verticals—a difference you can see.

Now you can add the texture and elegance of cane to your windows with LouverDrape's newest louvers—Kane.® With six beautiful colors to choose from—natural, walnut, white, mixed (natural and white), lime or yellow—Kane® adds just the right accent to any room and gives it that designer look.

As with all LouverDrape Verticals they will not collect dust like a horizontal. They are also effective in controlling light and reflecting heat. One of the many ideas from the originator of the Vertical Blind...



No Light Stands Alone.



So Haworth offers TriAmbient Lighting.

A three part system that combines Panel-Mounted Fluorescent, Panel-Mounted H.I.D. and Free-Standing H.I.D. lights for maximum lighting efficiency and economy in the open office.

TriAmbient Lighting interfaces electrically with our UniGroup pre-wired ERA-1 panels. So fixtures can be accommodated And Free-Standing H.I.D.

without special componentry, and circuits can easily be rearranged without expensive re-wiring.

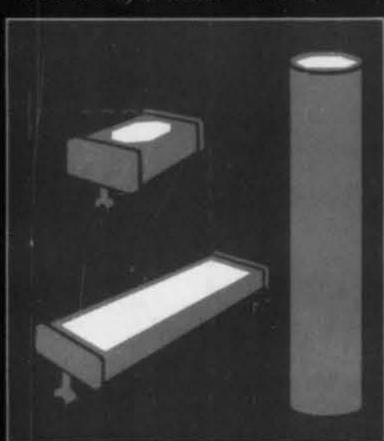
Panel-Mounted Fluorescents provide downlighting as well as general ambient illumination. Panel-Mounted H.I.D. fixtures offer an economical source of indirect light.

lights illuminate areas not serviced by Panel-Mounted Fluorescent or H.I.D. fixtures.

TriAmbient.Three types of lights for maximum efficiency. Because no one type can stand alone.

Ask your Haworth representative for literature, or write Haworth, Inc., Holland, Mich. 49423.





H/WORTH

