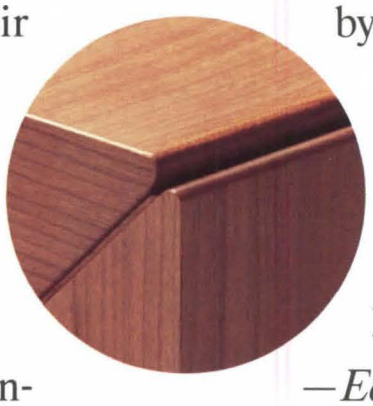
Business

Design

Engineering

Cover:
Fuller/Toms Residence and Studio, New York City
Eisenman Architects/Yorgancioglu Architects
Photographer: ©Elliott Kaufman

"I don't want to put something on the market that can be easily copied. I want people to scratch their heads and wonder how on earth it's made. Edgewood's miter detail—the chamfered edge—is as old as wood joinery itself. But here it is reinterpreted on new equipment, so technology is achieving a precision not possible when furniture had to be hand-made. And you get absolutely no clue as to how it's held together by looking at it.



"There's no better way to do it than with heavy tooling, big machinery, and years of trying to get it right."

—Edgewood™ designer Robert Taylor Whalen.

Edgewood—pedestal and table desks, credenzas, vertical cabinets,

Award winner.

and service modules. A freestanding furniture collection that can fit even a modest budget.

So popular that selected executive settings are available for immediate shipment.

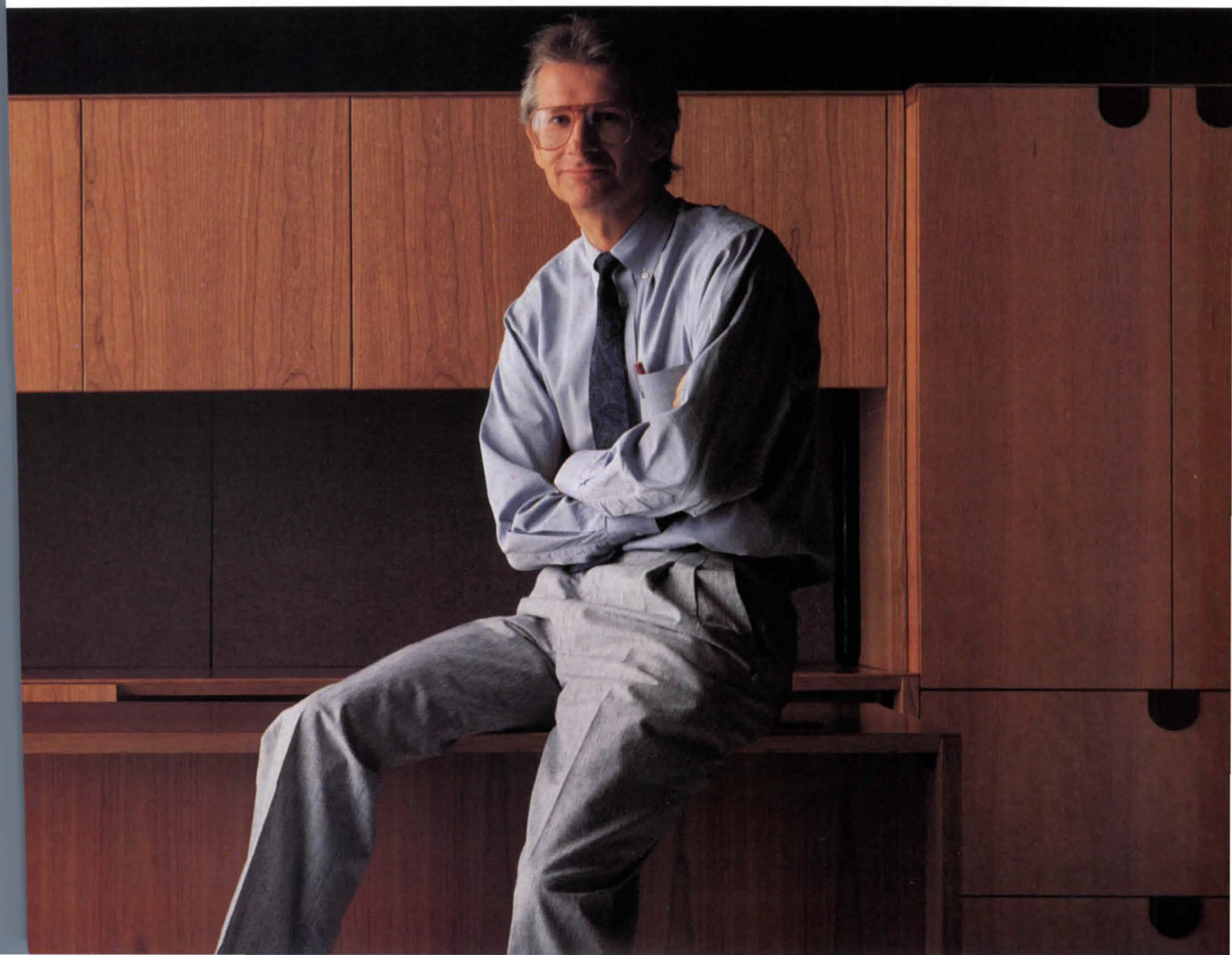
Winner of the IBD and ROSCOE awards for design excellence, and the Canada Award for Business Excellence.

Stow&Davis

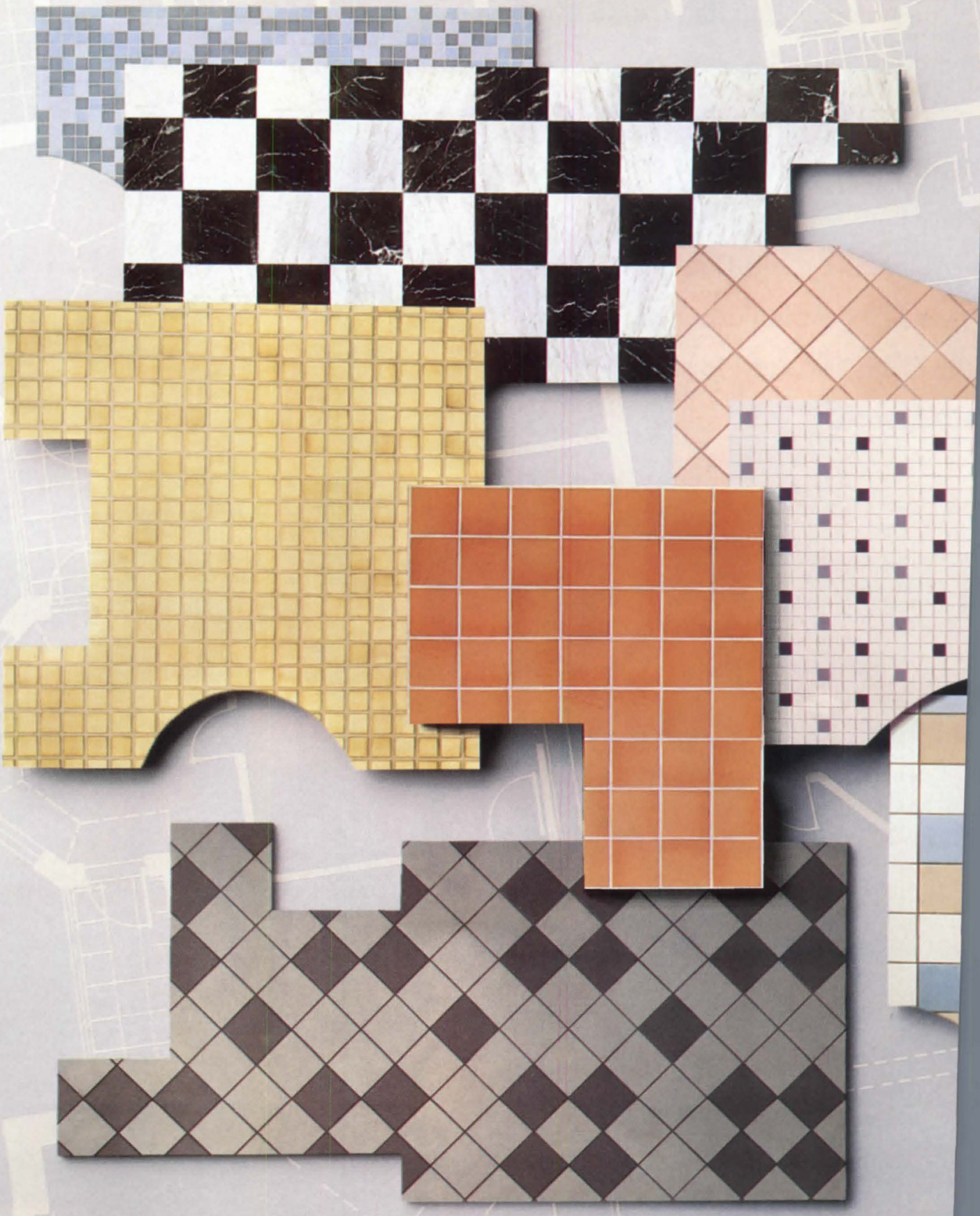
A Division of Steelcase Inc.
The Office Environment Company

For more information, call 1-800-447-4700

Circle 5 on inquiry card

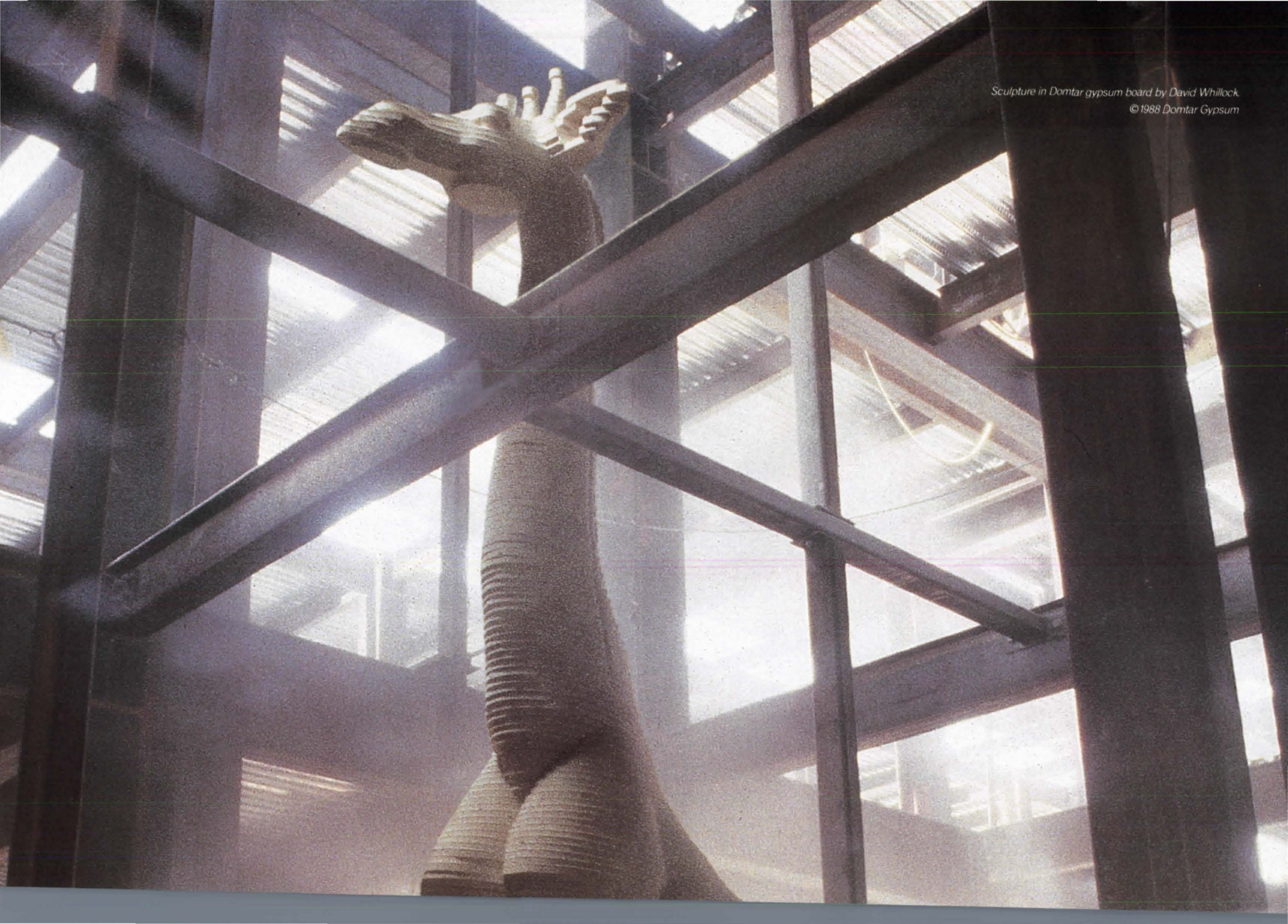


A M E R I C A



American Olean offers floors in every way, shape and form you can imagine. 20 styles. 22 textures. 25 sizes. And colors, colors, colors—296 in all. That adds up to a stunning variety of floors for every design need. All from American Olean. Your ceramic floor tile company of choice.


N O L E A N
American Olean Tile
A National Gypsum Company
The Brightest Choice in Ceramic Flooring.™
Make American Olean *your* brightest choice in ceramic flooring. Just call 1-800-541-TILE, Operator 67. Or write American Olean Tile Company, 3420 Cannon Avenue, Lansdale, PA 19446.
Circle 7 on inquiry card

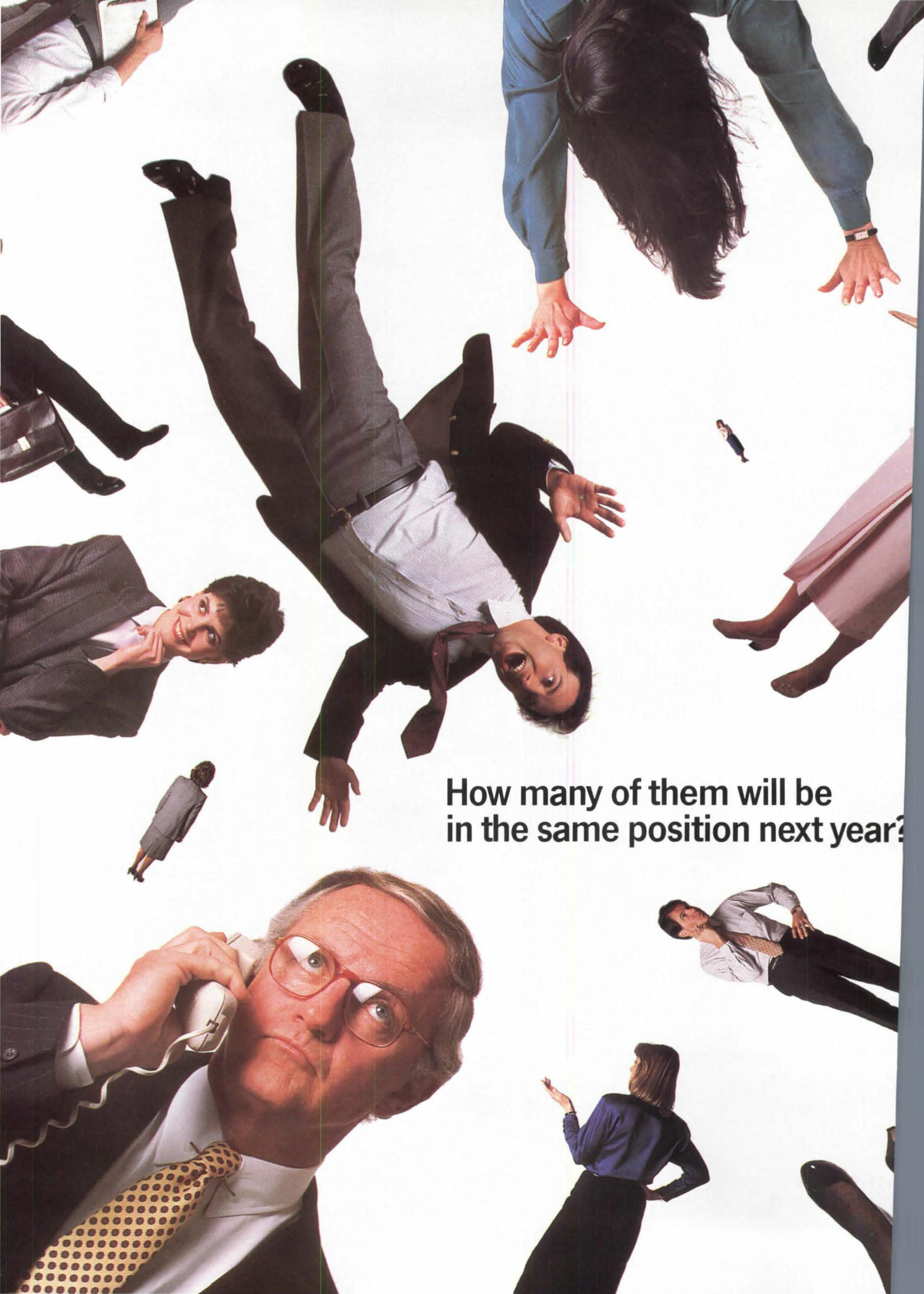


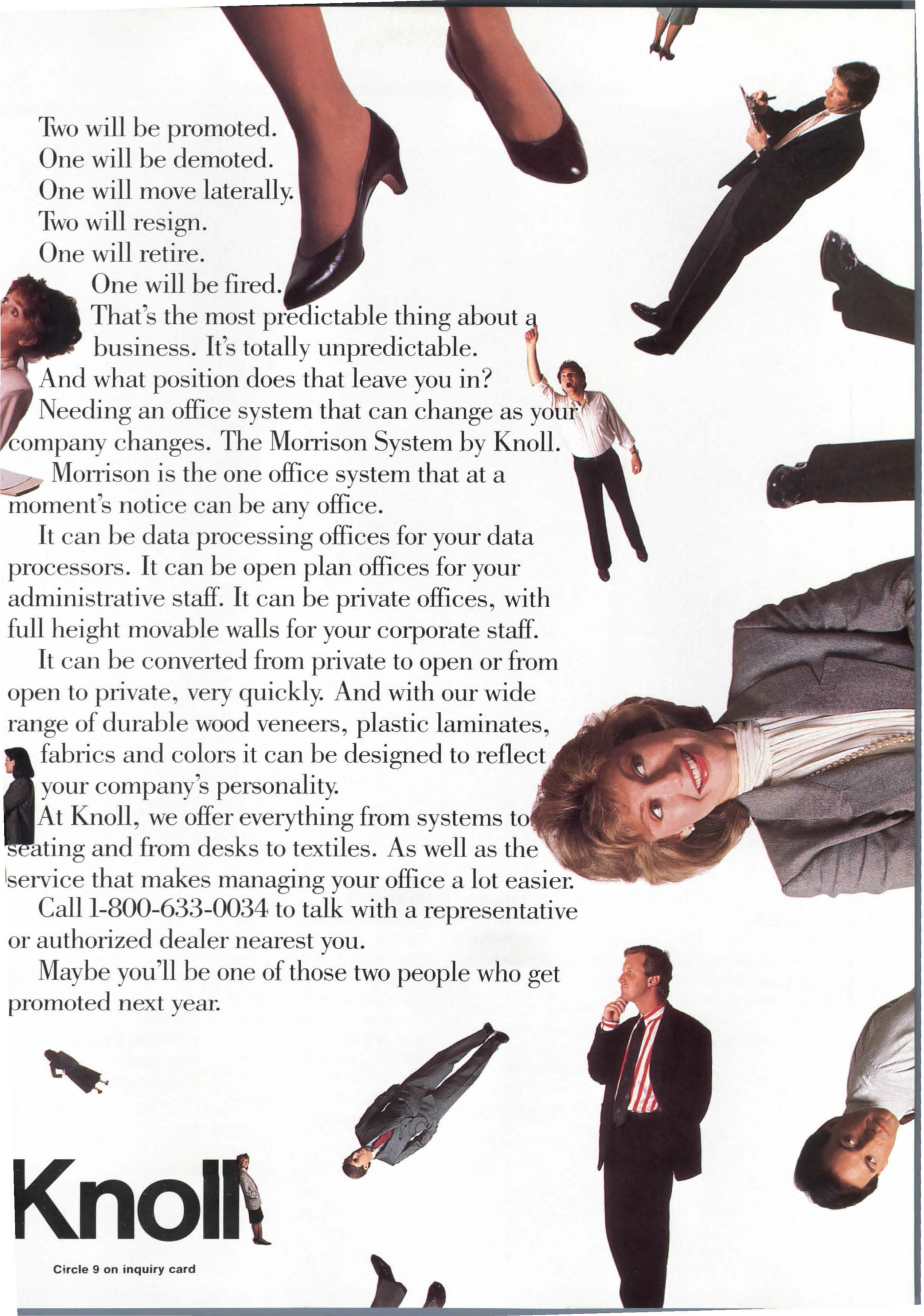
Sculpture in Domtar gypsum board by David Whillock.

Uncommon.

Shaftwall/Stairwall Systems engineered to go up without scaffolding and within budget. We're building a reputation. Call 800 662-8383.

Domtar Gypsum *Shaftwall/Stairwall systems, Actionwall® demountable partition systems, Area Separation Wall systems, Designer Series glazing and door frame system, and a full range of Domtar Gyproc® gypsum board products. ®Registered Trademarks of Domtar.*


How many of them will be
in the same position next year?



Two will be promoted.
One will be demoted.
One will move laterally.
Two will resign.
One will retire.
One will be fired.

That's the most predictable thing about a business. It's totally unpredictable.

And what position does that leave you in?

Needing an office system that can change as your company changes. The Morrison System by Knoll.

Morrison is the one office system that at a moment's notice can be any office.

It can be data processing offices for your data processors. It can be open plan offices for your administrative staff. It can be private offices, with full height movable walls for your corporate staff.

It can be converted from private to open or from open to private, very quickly. And with our wide range of durable wood veneers, plastic laminates, fabrics and colors it can be designed to reflect your company's personality.

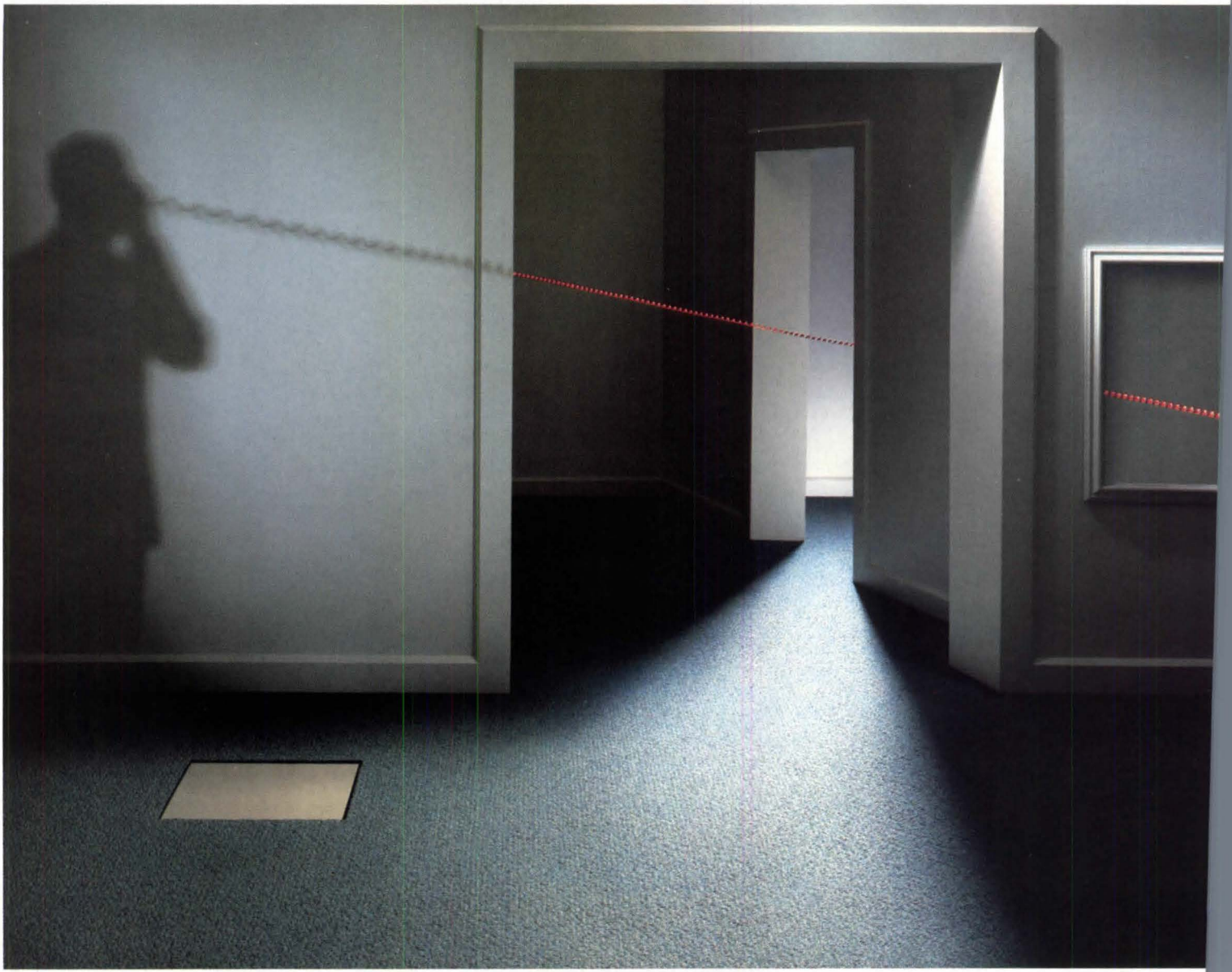
At Knoll, we offer everything from systems to seating and from desks to textiles. As well as the service that makes managing your office a lot easier.

Call 1-800-633-0034 to talk with a representative or authorized dealer nearest you.

Maybe you'll be one of those two people who get promoted next year.

Knoll

Circle 9 on inquiry card



Modular carpet systems by Lees in over 200 colors and patterns. Photography: Fred Schenk. © 1986 Burlington Industries, Inc.

Call Us On The Carpet.

Call us on the office carpet, the hospital carpet, the school carpet. Call us on any carpet for any commercial environment. Call us anytime with any request. When you call Lees, you reach people who have the answers on products, samples, installation methods, local service and more.

Now that we're a separate all-contract company, we're giving you lots of reasons to call us. With our expanded field support staff, we'll be close at hand to help you turn designs on paper into carpet.

As the world's largest maker of commercial broadloom and modular carpet systems, we offer hundreds of colors, coordinates and custom programs. We've added hardback carpet tile systems in advanced generation Antron® nylon by DuPont with soil and static protection built in. And our modular systems are performance guaranteed for ten years.

For brochures, test data, specifications, call toll free 800/523-5647. From within Pennsylvania, call collect 215/666-9426.

Lees Commercial Carpet Company

A Division of Burlington Industries, Inc.
King of Prussia, PA 19406

Circle 10 on inquiry card

Multiply the Possibilities

VELUX® prefabricated gang flashings let you group VELUX roof windows and skylights in almost any combination quickly and easily.

The precision engineering of VELUX gang flashings allows weather tight tion without the need for caulk or mastic. This means no weather delays, s, and less chance of callbacks. In addition, VELUX gang flashings are available nationwide in a wide range of standard sizes to meet your g requirements and your deadline.

Sales, Warehousing and Service Nationwide

VELUX®

The world leader in roof windows and skylights.

Circle 11 on inquiry card

For more information abo VELUX Gang Flashings, se for a free copy of our VELUX Gang Flashing brochure, plus "Th Complete Guide to Roof Windows a Skylights", and a price list. Your inquiry will be answered within 24 hours.

Name _____

Firm _____

Address _____

_____

City/State/Zip _____

VELUX-AMERICA INC.
P.O. Box 3268
Greenwood, S.C. 28648

VELUX-CANADA INC. AR
16817 Hymus Blvd.
Kirkland, P.Q. Canada H9H3L

Few Architectural Products Have Grown In Popularity So Rapidly... Have Become So Well Respected For Performance and Have Won So Many Accolades from Developers and Builders As

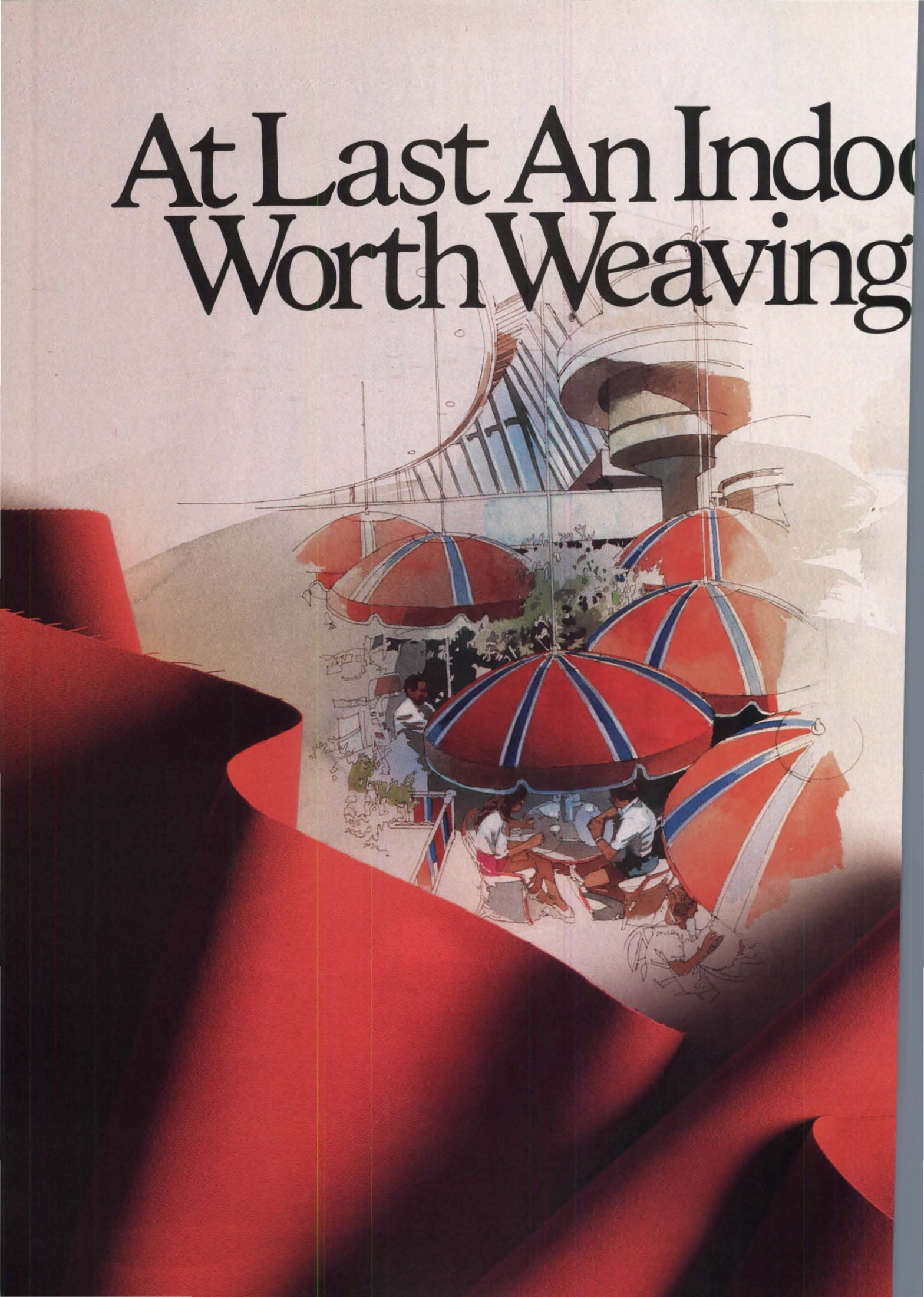
Now More Than 70,000 New Construction and Retrofit Projects
• Energy Savings • Fast Track • Design Flexibility

Request our latest literature, videos,
Designing with Dryvit and cad²ry for the AutoCAD System

Call Toll Free 800-4-DRYVIT or write Dryvit Systems, Inc.
P.O. Box 1014, One Energy Way, West Warwick, RI 02893

Circle 12 on inquiry card

At Last An Indoo
Worth Weaving



/Outdoor Fabric
ıto Your Designs.

It's The First Flame-Retardant Canvas You Can Warm Up To.

Inside and out, there's nothing like awnings and decorative fabric treatments to d interest to commercial settings. The only problem is finding fabric that can measure up to your ex-ctations as well as it does to fire codes. That's because most flame-retardant materials are coated with ins or made out of vinyl, making them shiny or stiff or both. Which is why Sunbrella Firesist® is such reakthrough for designers.

Our material is woven entirely from self-extinguishing fibers — woven so it has the look and feel of ditional canvas. And yet its fibers are made of color-pigmented modacrylic. So they last much longer ıan any duck or cotton. And they provide rich, saturated hues, too. Hues that are colorfast so they can't be faded or washed out.

In addition, Sunbrella Firesist won't crack, peel, harden, mildew or rot. And it's highly soil resistant. In fact, we're so sure Sunbrella Firesist will live up to these promises, it comes with a 5-year limited warranty. And it has another advantage, too: It's highly breathable, making it very energy efficient.

Of course, Sunbrella Firesist meets the toughest codes like the requirements of the National Fire Protection Association and the California Fire Marshal's test. Which means you can specify canvas treatments such as awnings, canopies or decorative panels just about anywhere. And finally get the results you want. So find out about our wide selection of solids and patterns. Contact your local fabricator or Glen Raven Mills, Inc., Glen Raven, NC 27215, 919/227-6211.

Glen Raven

SEF PLUS® Modacrylic Fiber by Monsanto

®Sunbrella Firesist is a registered trademark of Glen Raven Mills, Inc. ®SEF-PLUS is a registered trademark of Monsanto Chemical Company.

Sunbrella Firesist®

Circle 13 on inquiry card

NEW FROM PANTONE 1,001 TEXTILE COLORS FOR CREATIVE INTERIOR DESIGN.

The PANTONE® Textile Color Selector/Cotton. The Ultimate Tool For Accurate Color Communication.

At last there's a fast, effective and accurate set of color communication tools that allow design professionals to speak the same color language around the world.

Created with the same care as the world-famous PANTONE MATCHING SYSTEM, the PANTONE Textile Color Selector/Cotton includes 1,001 code-identified color standards on cotton, a detailed introduction and complete index listing color names and reference numbers in six languages.

What's more, all 1,001 colors are available on individual 4" × 5¼" cotton swatch cards (sold separately) for precise color specification.

And all our color products are backed by the technical expertise only Pantone can provide. So if you're creating in Chicago and producing in Caracas, the color you want is the color you'll get.

For further information or to place an order, call Pantone's toll-free number 1-800-222-1149 (within New Jersey 201-935-5500).

PANTONE®
Wherever There's Color.

The PANTONE Textile Color Selector/Cotton — when it comes to accurate color communication, we wrote the book.

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials. Process color reproduction may not match PANTONE®-identified solid color standards. Refer to current PANTONE Color Publications for the accurate color. ®1988 Pantone, Inc., 55 Knickerbocker Road, Moonachie, NJ 07074

Circle 14 on inquiry card

Stock Options

Alterna™ Faucets. Choose the faucets with all the options—Alterna faucets by Kohler. And create color coordination between faucets, fixtures, and decor with unique ceramic inset options available in 24 Kohler colors. Plus the new secure inset system comes in a wide array of additional materials including woods, metals, onyx, and semi-precious stones, exclusive Champlevé and custom monogram. Choose from a variety of spouts and five beautiful finishes. Kohler's System C™ ceramic washerless cartridge assures years of dependable performance. With Alterna faucets by Kohler only two things are not optional—Kohler quality and dependability.

THE BOLD LOOK OF **KOHLER**®

See your Kohler® distributor or write: Kohler Co., Dept.TB9, Kohler, WI 53044.

Circle 15 on inquiry card

STATIC.

DRAMATIC.

IQUE™ Bi-Fold Doors—a example of enduring beauty d by the unique combination nite design technology and nship. That's a combination nowhere else, and it's typical you can expect from the nanufacturer and marketer of door facings in the world. Classique, new four-panel Coventry™ and six-panel Colonist® Doors in standard and bi-fold figurations, Masonite Corporation provides the most complete line of styles, textures, and types of door facings in the business. It's a flexibility of design you get only when you spec Masonite® brand molded hardboard doors.

For more information about Masonite® brand molded doors contact your local door distributor or call **1-800-848-3673.** (In New York State **1-800-441-4420.**)

CLASSIQUE™
Exclusively by Masonite

Masonite Corporation

Circle 16 on inquiry card

REVOLUTION OF THE SPECIES

Can you imagine the possibilities for a revolutionary composite material which unites the best characteristics of real wood and decorative laminate?

Envision wood surfacing products which are handled, fabricated and postformed as easily as postforming grade decorative laminates. And are available to you in 16 "hybrid" species, ranging from familiar domestics to rare exotics (like Brazilian Rosewood, shown above).

The products are WILSONART® Craftwood™ Laminates. And by creating them, we've also created a whole new way of thinking about wood surfacing.

The strength of this material is a tough phenolic backer sheet, faced with unfinished, A grade veneers. Together, they make Craftwood Laminates the natural selection for any interior application demanding the warmth and beauty of bookmatched wood . . . without the problems associated with fragile standard veneers.

Another revolutionary idea: rethink the notion that the tree is planted only when you specify the wood surfacing product. Craftwood Laminates are quickly and easily obtainable . . . as you expect every WILSONART product to be.

HOTLINE

When you need immediate response to a question, or quick delivery (within 24 hours) of product samples and literature, call toll-free (within the continental U.S.A.):

1-800-433-3222
In Texas: 1-800-792-6000

CRAFTWOOD™
LAMINATES
The Natural Selection™

WILSONART®
BRAND DECORATIVE LAMINATE
Bringing new solutions to the surface™

Kentile Terrazzo.
A professional way to beautiful floors.

the Kentile decision.
It's the easiest one you'll ever make.

When it's time to recommend a solid vinyl tile that offers beauty **and** durability, your best bet is Kentile® Terrazzo. Available in 8 contemporary colors, 12″ x 12″, ⅛″ thick, Kentile Terrazzo is ideally suited for commercial, residential and even such demanding institutional installations as hospitals. It will give your clients all the beauty and long-lasting qualities of a terrazzo floor without the expense and bother of an involved installation.

Kentile Terrazzo solid vinyl tile, the professional way to beautiful floors. Call your Kentile representative.

KENTILE. FASHIONS in FLOORS

Kentile Floors Inc., Brooklyn, N.Y. 11215

For additional information see Sweet's 1988 Catalog File: "General Building and Renovation," or call 800-447-1982 for nearest Kentile Sales Office.

Circle 18 on inquiry card

THE ANDERSEN COMMITMENT TO COMMERCIAL DESIGN ISN'T NEW. IT'S RENEWED.

At Andersen, we have always viewed windows as a design tool. Which is precisely why we put so much thought, research and development, not to mention creativity, into their design.

And to make Andersen® windows an even more effective design tool, we formed the Andersen Commercial Group.™

It exists solely and uniquely as a resource for architects who use Andersen products in commercial building applications.

Offering specialized technical assistance, ongoing workshops and other services focused on commercial design.

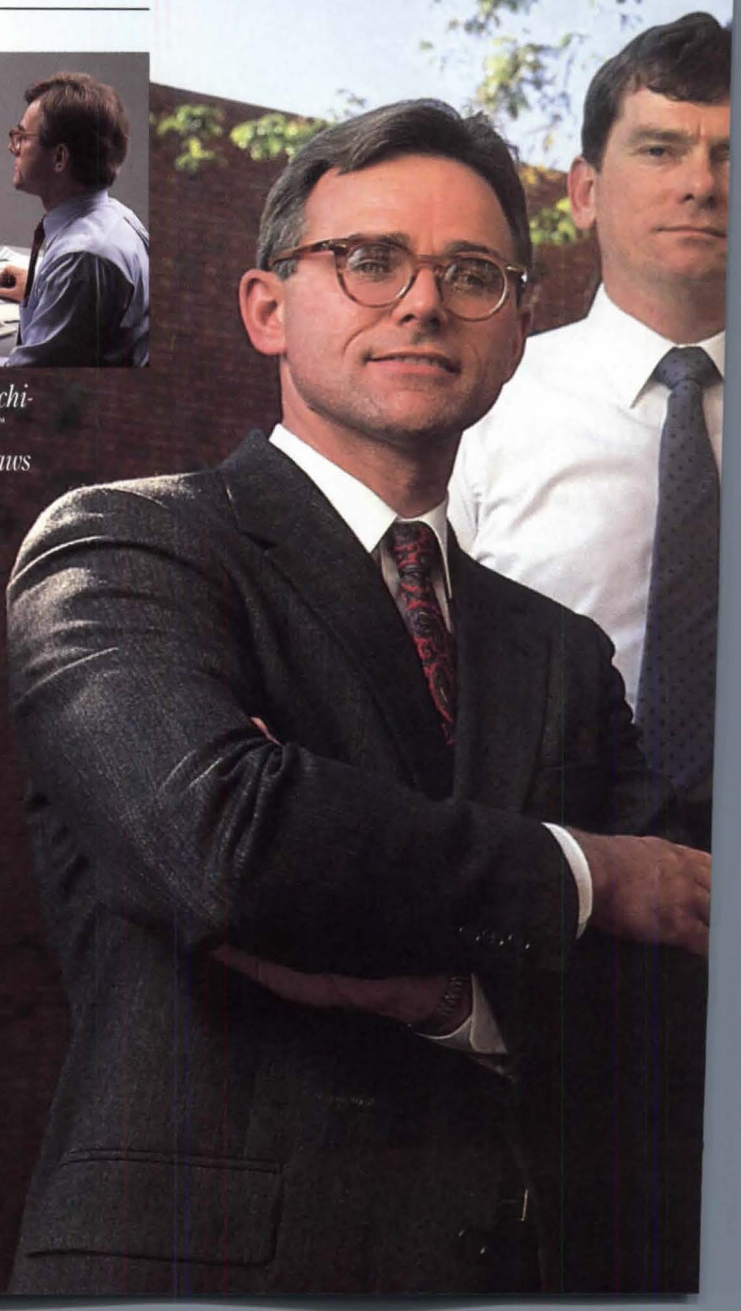
So from manufacturing through testing to product backup, you'll find Andersen a company committed to crafting commercially compatible windows of exceptional quality.

But then to us, that's nothing new. It's a commitment to quality we've been renewing every day for more than 80 years.

Call 1-800-635-7500 for the name of your local Andersen commercial representative. Or write Andersen Commercial Group,™ P.O. Box 12, Bayport, MN 55003.

We sponsor Distributor Architect Representative Roundtables to openly discuss new product and service ideas.

Developed by architects for architects, the Andersen CADD-I™ Computerized Detail File draws windows so you don't have to.



ANDERSEN COMMERCIAL GROUP™

Andersen AW Windows Gliding Doors

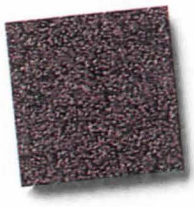
Circle 19 on inquiry card


88103 ©1988 Andersen Corp.

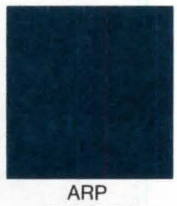
You told us only one thing could improve our tough ARP SURFACE® laminates.

Expand the offerings.

Now the exclusive surface that keeps laminates looking new longer is standard on almost all Nevamar stock line laminates. In addition to Textured Finish solid colors and the Matrix series, you'll find Nevamar's ARP SURFACE on most of our Textured Finish woodgrains and patterns, too. Nevamar's patented ARP SURFACE provides three times the wear resistance of ordinary laminates, so they keep their new appearance longer yet cost no more. There's less damage during fabrication and installation, too. If you haven't seen the difference yet, you should. Ask your Nevamar distributor for a free Prove-It-Yourself Kit. Or call us: 1-800-638-4380. In Maryland, call 1-800-233-9485. Nevamar Corporation, 8339 Telegraph Road, Odenton, Maryland 21113.



Conventional Surface



ARP SURFACE

NEVAMAR™
DECORATIVE LAMINATES

Circle 21 on inquiry card

LANDSCAPE FORMS

The Plexus™ Collection is strong and comfortable, graceful and durable. The design and construction make it ideal for interior applications and it transitions easily to exterior environments as well. Complete Plexus Collection specifications upon request.

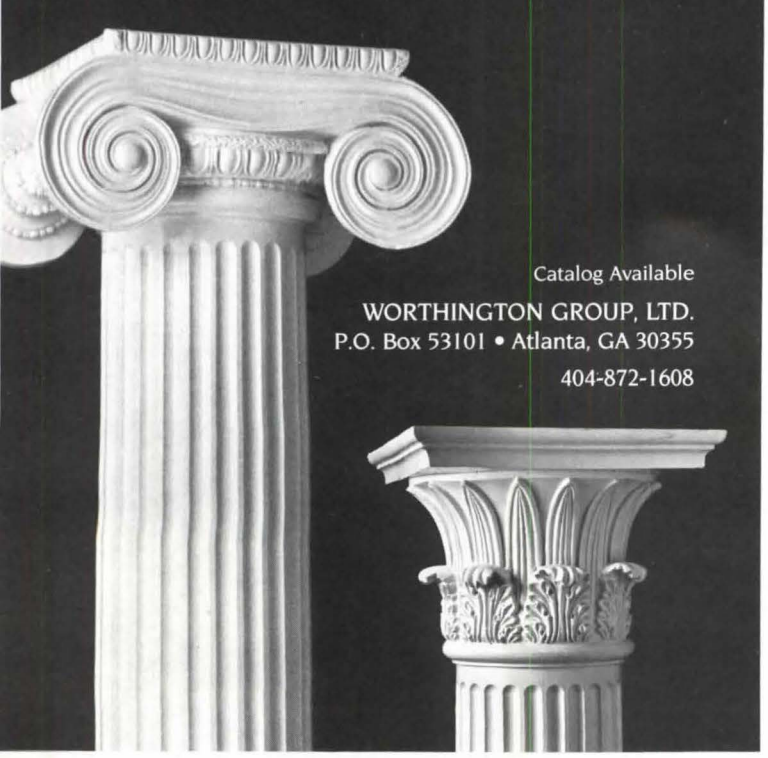
LFI/Landscape Forms
431 Lawndale Avenue
Kalamazoo, MI 49001
616/381-0396
800/521-2546
616/381-3455 FAX

THE PUBLIC SPACE FURNITURE COMPANY

Circle 22 on inquiry card

WORTHINGTON

THE PREMIER NAME IN COLUMNS

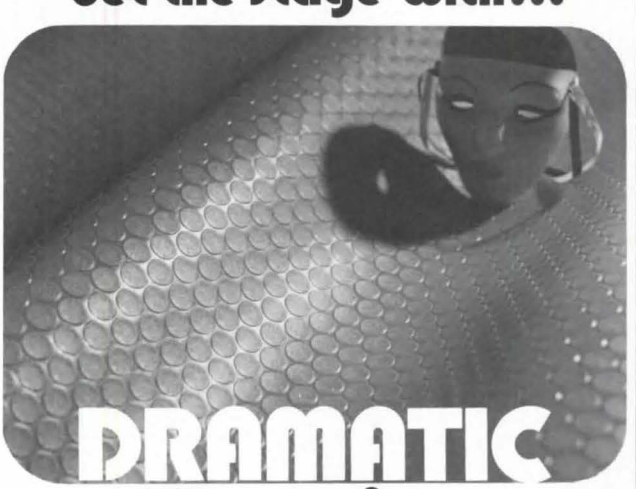


Catalog Available

WORTHINGTON GROUP, LTD.
P.O. Box 53101 • Atlanta, GA 30355
404-872-1608

Circle 23 on inquiry card

Set the stage with...



DRAMATIC Flooring

Loncoin II combines a new, deeply embossed, textured pattern with an entirely new color line (including jewel-like iridescents). The result is some of the most dramatic flooring ever offered. Available in 6′ x 60′ rolls, Loncoin II can be installed as a single, seamless sheet of vinyl. Call or write for details.

SEE OUR CATALOG IN SWEETS (S)

Lonseal, Inc.

928 East 238th Street, Bldg. A
Carson, CA 90745
(213) 830-7111 • Telex: 65-3584

Circle 24 on inquiry card

OMNIA
Interior Locksets

Flawless designs...
for perfect interiors.

The Omnia collection of interior locksets with solid brass trim affords you a choice of over thirty finely crafted knob and lever style designs, hand finished in highly polished brass or chrome, satin chrome, or shaded bronze.

Whether you select a gracefully sculpted lever or an elegantly carved knob, Omnia locksets make an eloquent statement at every entry.

And, at Omnia, beauty always goes beneath the surface. An internationally patented locking mechanism insures that our locksets will function smoothly day in and day out for years to come.

Omnia hardware is available through leading distributors coast to coast. For the name of your nearest supplier or information on joining our selective dealer network, please contact . . .

NAUTILIDAE
Chambered Nautilus
Nautilus pompilius Linné

OMNIA
INDUSTRIES, INC.

Five Cliffside Drive
Box 330
Cedar Grove, NJ 07009

The Alternative in Elegant Design

TOUR DELUXE

TOUR DELUXE III
THE GRANDEST
TOUR OF ALL

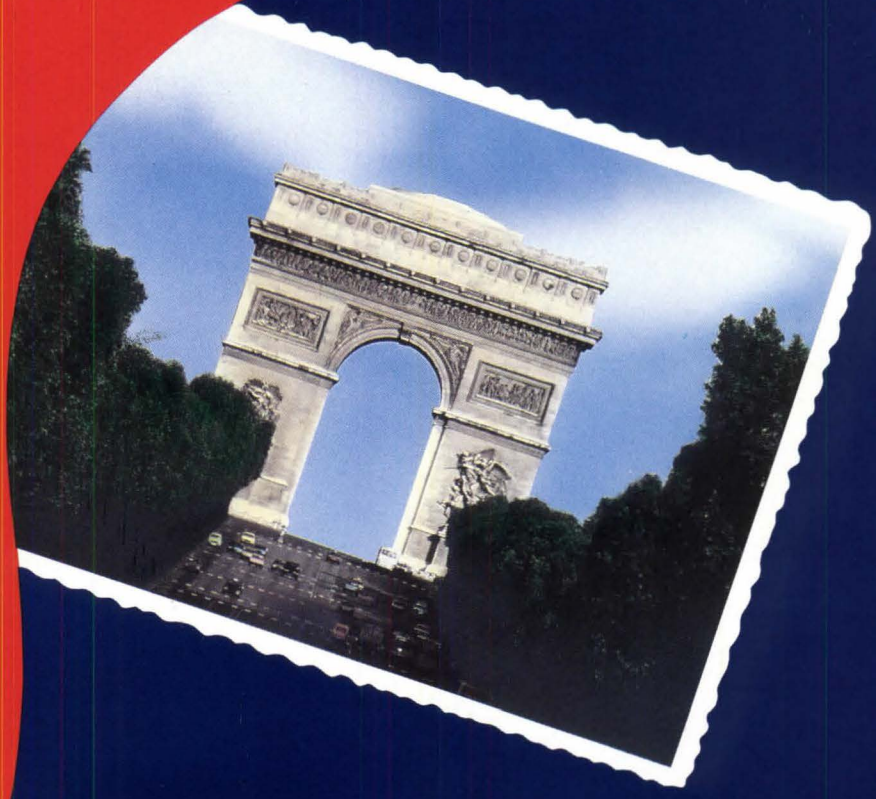
Tour Deluxe III will whisk the grand prize winner and a guest via the Concorde from New York to Paris for a fantastic vacation in the "City of Lights" and the French countryside.

YOUR FIRST STOP: WHERE TO BUY TICKETS.
Tickets can be purchased through DIFFA chapters nationwide, participating AIDS organizations and interior design showrooms.

For information call:
Atlanta
404.242.2062
Boston
617.369.1282
Chicago
312.321.9290
Dallas
214.698.0226
Houston
713.529.4788
Minneapolis
612.571.9579
New York
212.498.3440
San Francisco
415.885.0375
Washington, DC
202.332.1711
Elsewhere
212.580.3311

1988 Tour Deluxe III Corporate Underwriters:
AGI Industries
Allied Corporation
Bernhardt
Boris Kroll Fabrics
Brunschwig & Fils
Chartwell Group Ltd.
Domore Corporation
Donghia Furniture and Textiles
Du Pont "Teflon"
IDCNY
F. Schumacher & Co.
Lee Jofa/Groundworks
Louis Nichole Inc.
Scalamandre
Stroheim & Romann

DIFFA
Design Industries Foundation for AIDS



PARIS

WHY DOES THIS FIRE STATION LOOK GREAT?

Metal! With metal, you have the choice of colors and shapes that work with your design.

When you specify an MBCI roof system, we want you to be satisfied. We will work with your design team to insure the proper product selection for your project.

For a copy of the MBCI design manual, call or write the nearest MBCI plant. Metal is our only business and we want you satisfied.

MBCI

METAL BUILDING COMPONENTS, INC.

Houston 713/445-8555
Lubbock 806/747-4291
Oklahoma City 405/672-7676
San Antonio 512/661-2409
Dallas 214/988-3300
Atlanta 404/948-7568
Tampa 813/752-3474
Richmond 804/526-3375
Indianapolis 317/398-4400

Architect: *Dillard Architects, Inc., Dallas, Texas*
Project: *Fire Station #2, Coppell, Texas*

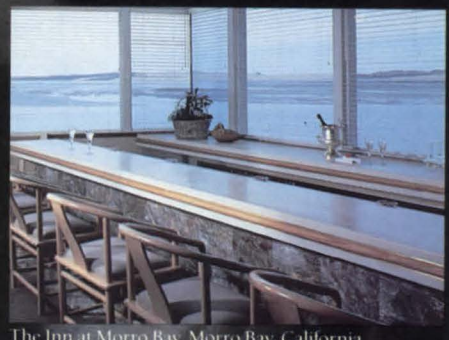
Circle 27 on inquiry card

The beauty of Corian® is not
but to you

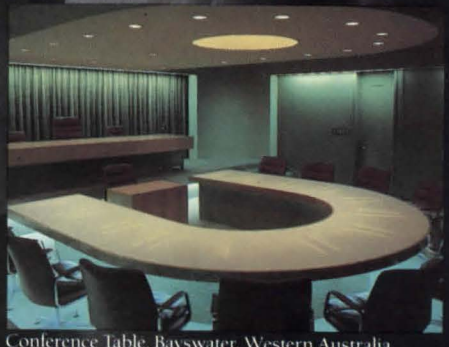
Lion sculpture, DuPont Corian Collection. Corian.® The premium quality brand of solid surface products

limited to the kitchen and bath, imagination.

U.S. Post Office Station E, Chicago, Illinois
Interior design by Loebl Schlossman and Hackl



The Inn at Morro Bay, Morro Bay, California
Designed by Mabel Shults & Associates



Conference Table, Bayswater, Western Australia
Designed by Christou and Vuko

Sun Piazze Aquarium, Japan
Designed by Kodo Neriko

There's one solid surface product so extraordinary that it's even used by artists and sculptors.

It's CORIAN—made only by DuPont.

CORIAN can be carved like stone and worked like fine hardwood for total design flexibility. And your work can be ageless, because CORIAN has the elegance of marble, the permanence of stone yet is far more practical.

That's why you'll find CORIAN in hotels, offices, banks, hospitals, food service facilities and university housing.

And now, in addition to the classic CORIAN colors, there's the natural stone look of new Sierra, first in the CORIAN Designer Collection.

A 10-YEAR WARRANTY. ONLY FROM DUPONT.

CORIAN is the only solid surface product proven in commercial applications for over 15 years. It holds up so well that DuPont confidently backs CORIAN with an unprecedented 10-year limited warranty. Nothing compares with it in the solid surface category.

So to make a lasting impression—remember CORIAN. It stands up beautifully, even to the rigors of public use.

Let the artist in you come out. For free literature about designing with CORIAN, write to DuPont CORIAN, Room G-50810 Wilmington, DE 19801. **Circle 28 on inquiry card**

CORIAN

The solid miracle from DuPont.

DUPONT

NEVER LET ANYONE SAY YOU CHOSE A MARVIN DOOR JUST FOR ITS LOOKS.

Of course, we could understand if you did.

After all, it hasn't escaped our attention that our long line of patio, terrace and French door styles is opening a lot of eyes around the country. And with the additional design opportunities presented by sidelites, transoms, authentic divided lites, leaded glass inserts and more, we're opening a lot of minds as well.

But this ad isn't about how great our doors look, it's about how great our doors perform.

DOORS BUILT EVERY BIT AS GOOD AS MARVIN WINDOWS.

You're no doubt familiar with Marvin Windows, some of the most fin crafted products in America tod Our doors are quickly building t same reputation. That's becaus we believe, first and foremost, door should perform. And perfo for years to come.

So we start with the highes grade of materials, employ the m advanced techniques in design

engineering, and then add the best finishing touches we know of. For example, we fashion all frames, stiles, rails and muntin bars from fine-grained Ponderosa pine. The wood is deep-treated with a PILT solution for long-lasting protection against rot and decay. Then each piece is designed and cut by hand to interlock perfectly with the piece next to it.

Our sills are made from an indestructible, scuff-resistant, space-age material that has 1400 times the insulating value of aluminum.

Maintenance-free Marv-A-Gard aluminum cladding provides a tough exterior, and, when combined with our solid wood doors, virtually eliminates denting and other damage.

Locksets and hardware, in many cases, are custom made to our specifications for smooth operation, long life and added security. Extensive weatherstripping reduces air infiltration, and, in combination with a variety of glazing options like new energy-saving Low-E glass, gives Marvin Doors energy efficiency ratings that in most cases far exceed industry standards.

WHAT'S BEHIND OUR DOORS HELPS KEEP US IN FRONT.

Behind every Marvin Door is a list of services that helps it practically sell itself. We provide the fastest delivery in the industry, no matter what style of door you order, or what options you choose. And the highest level of technical and design support is available right from your local distributor, as well as back-up service that assures your customer that everything will work perfectly.

So perhaps recommending Marvin Doors purely on the basis of their looks is not a bad idea. After all, we all know beauty is more than skin deep.

To learn more about Marvin Doors, call toll-free **1-800-346-5128** (in MN, 1-800-552-1167, in Canada, 1-800-263-6161), or write Marvin Doors, Warroad, MN 56763.

MARVIN DOORS

LEADING EDGE.

FOR RETAIL ENVIRONMENTS, LEADING SPECIFIERS ARE HEADING IN A BRIGHT, NEW DIRECTION.

INTRODUCING THE TLS-5 NEON SYSTEM FROM STAFF.

Attracting retail customers, drawing attention to cash counters, defining important sales and display areas, delineating traffic patterns . . . these are real challenges facing today's architects, interior designers and store planners. And that's precisely why STAFF has created the versatile, new TLS-5 Neon System.

Our unique, patented design beautifully combines vivid neon with a hidden fluorescent source and your choice of track fixture all in one sleek, smart-looking tube.

The eye-catching TLS-5 tubes come in white and chrome. The neon is available in neo-blue and ruby red. Customized colors are also available for both tubes and neon.

Any way you color it, this new TLS-5 System from STAFF is the perfect marriage of form and function. And it's another flawless technical achievement as well, because when you look closely, there's hardly a seam to be seen.

In fact, every joint and bend, even around corners, is perfectly molded and tightly connected, giving the look of a continuous tube and neon line with no interruption.

That's what we call attention to detail.

The entire TLS-5 Neon System—neon, fluorescent and track fixtures—is available now from STAFF for use in retail locations, restaurants, corridors, airports and showrooms.

How many ways can the multiple-use new TLS-5 Neon System solve your lighting needs?

Now that's a leading question.

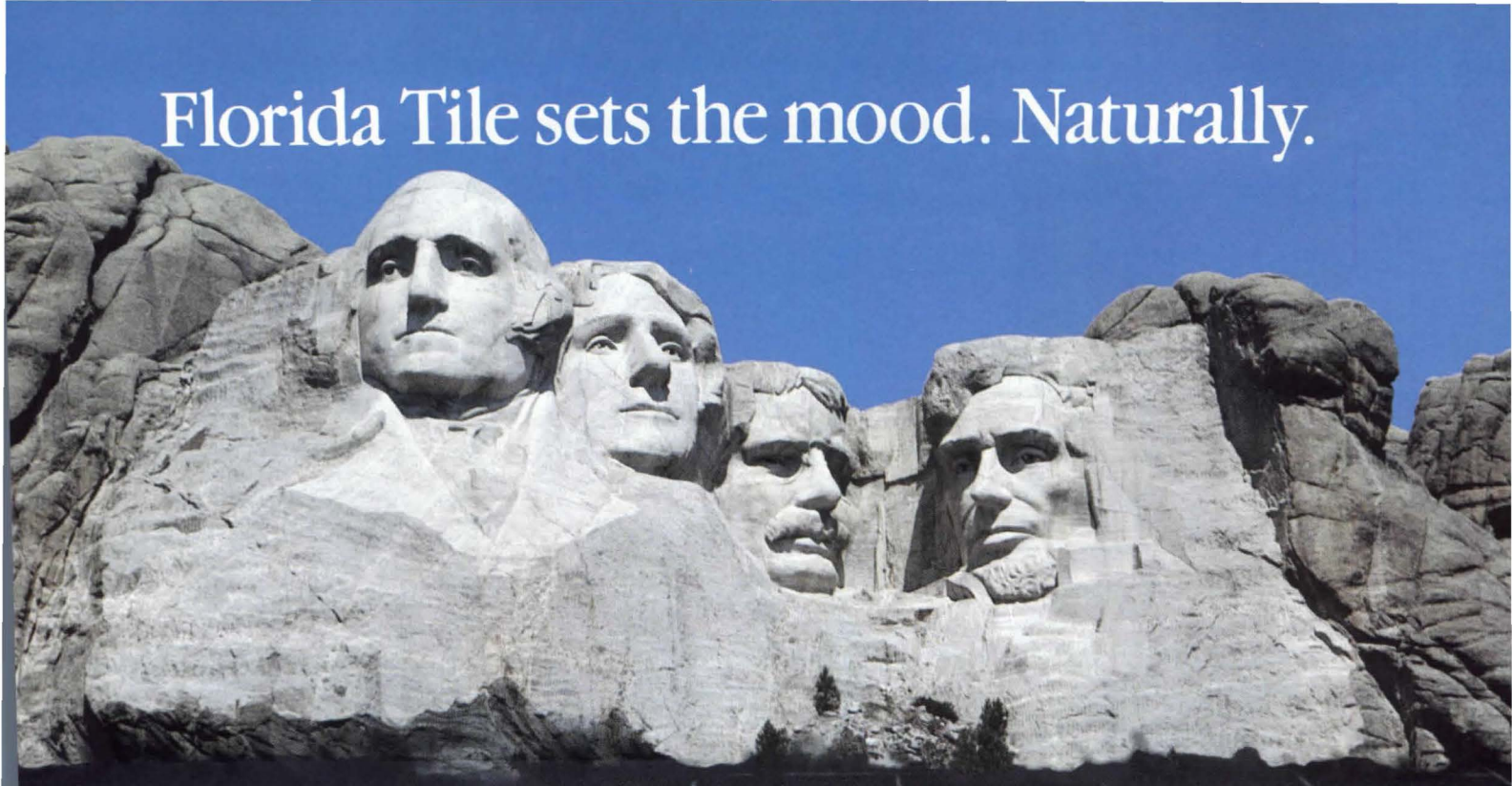
Phone or write us now for more information.

STAFF LIGHTING

THE FOURTH DIMENSION OF ARCHITECTURE.™

Route 9W,
Highland, NY 12528
Phone 914-691-6262
Fax 914-691-6289

Florida Tile sets the mood. Naturally.

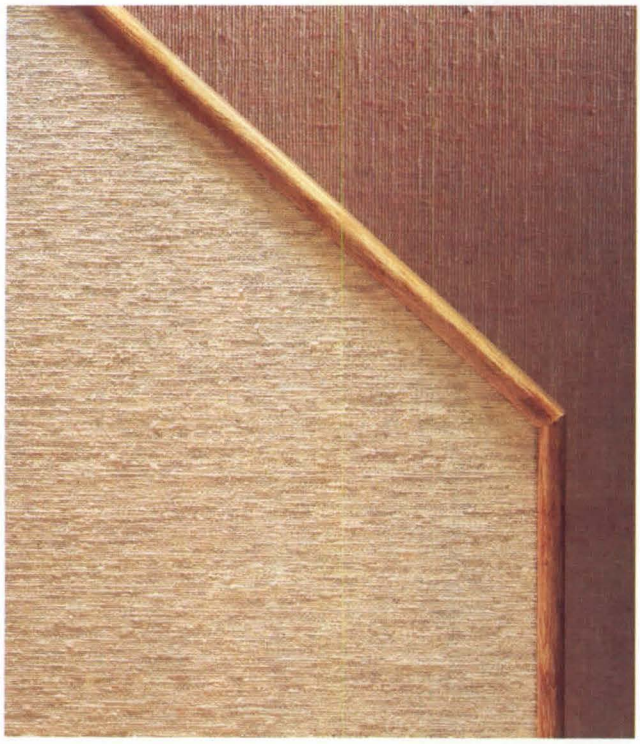


Born of the American environment. Captured from nature's own style, reflecting the earth's rugged texture. Solid as granite, yet created in the mood of the popular NATURA Series ceramic tile. Presenting the NATURA Granite Series with the strengths and qualities of a new generation of glazed paver tile. To see the new "Granite Series," call 1-800-FLA-TILE.

Natura®

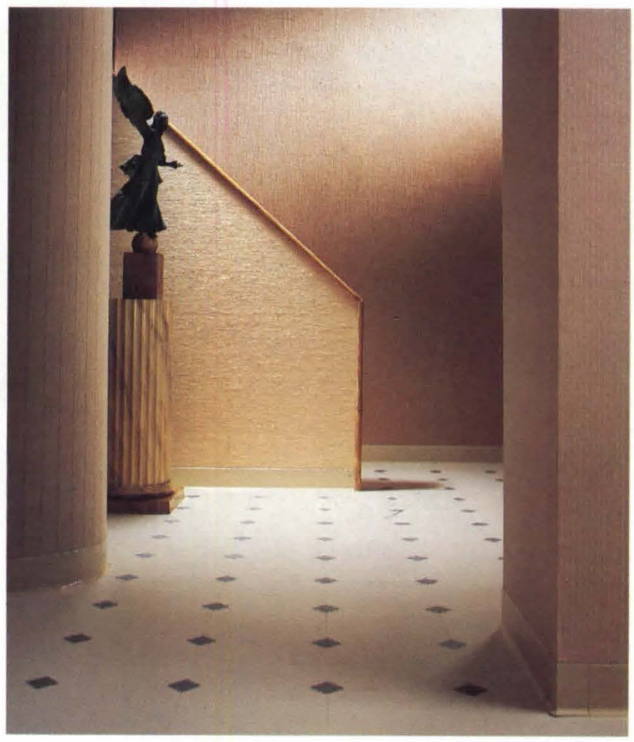
Granite Series

florida tile



From 2 feet away Belgian linen enriches a surface...

...from 20 feet it transforms the entire room.



Our newest collection of Belgian linen wallcoverings is designed in a variety of textures and colors that offer a warm, rich range of moods for the contract or residential environment. The fine, sound-insulating qualities of linen wallcoverings make them particularly desirable for areas that demand a quiet atmosphere. All wallcoverings have a class A Flame Spread Rating in accordance with the ASTM-E-84 tunnel test.

Alaska Wallcoverings North (907) 563-2233
Canada Crown Wallpaper Co. (416) 245-2900
Mid-Atlantic Region Capital Asam (301) 350-5400
Northeast Region Brewster Wallcovering Co. (617) 542-8876
North Central Thybony Wallcoverings (312) 463-3005
South Region Gilman Wallcoverings Division of Jones-Blair Co. 1-800-222-4224
Tri-State Region Gilford Inc. 1-800-852-5454
West Coast Wall-Pride (818) 997-2700

LINEN HALL III

BELGIAN LINEN WALLCOVERINGS

protected by Scotchgard Fabric Protector

For distributors in your area, or further information, write Linen Hall III, P.O. Box 2489, Secaucus, N.J. 07096-2489, or call (201) 866-3250.

Circle 36 on inquiry card

Composition and form. Hardware classics by Sargent.

The eye knows it; the hand confirms it. This is form and function perfectly integrated. This is Sargent, the mortise lock of choice for generations of architects and specifiers.

Craftsmanship, service and on-time delivery. For enduring qualities in mortise and bored locks, door closers and exit devices, choose the complete Sargent line. And get classic architectural hardware.

SARGENT
ESSEX
INDUSTRIES INC.

Sargent, New Haven, Connecticut 06511
Sargent of Canada Ltd.

Circle 37 on inquiry card

LET YOUR IMAGINATION SOAR...

VENTURE PLAZA
Detroit, MI
Architect: Neumann Greager
& Associates
DECORA® Pattern

PITTSBURGH CORNING

PC GLASSBLOCK®
PRODUCTS

Capture the dazzle and dynamics of light. Define space with a frozen wave of glass. Your imagination rules when you design with PC GlassBlock® products.

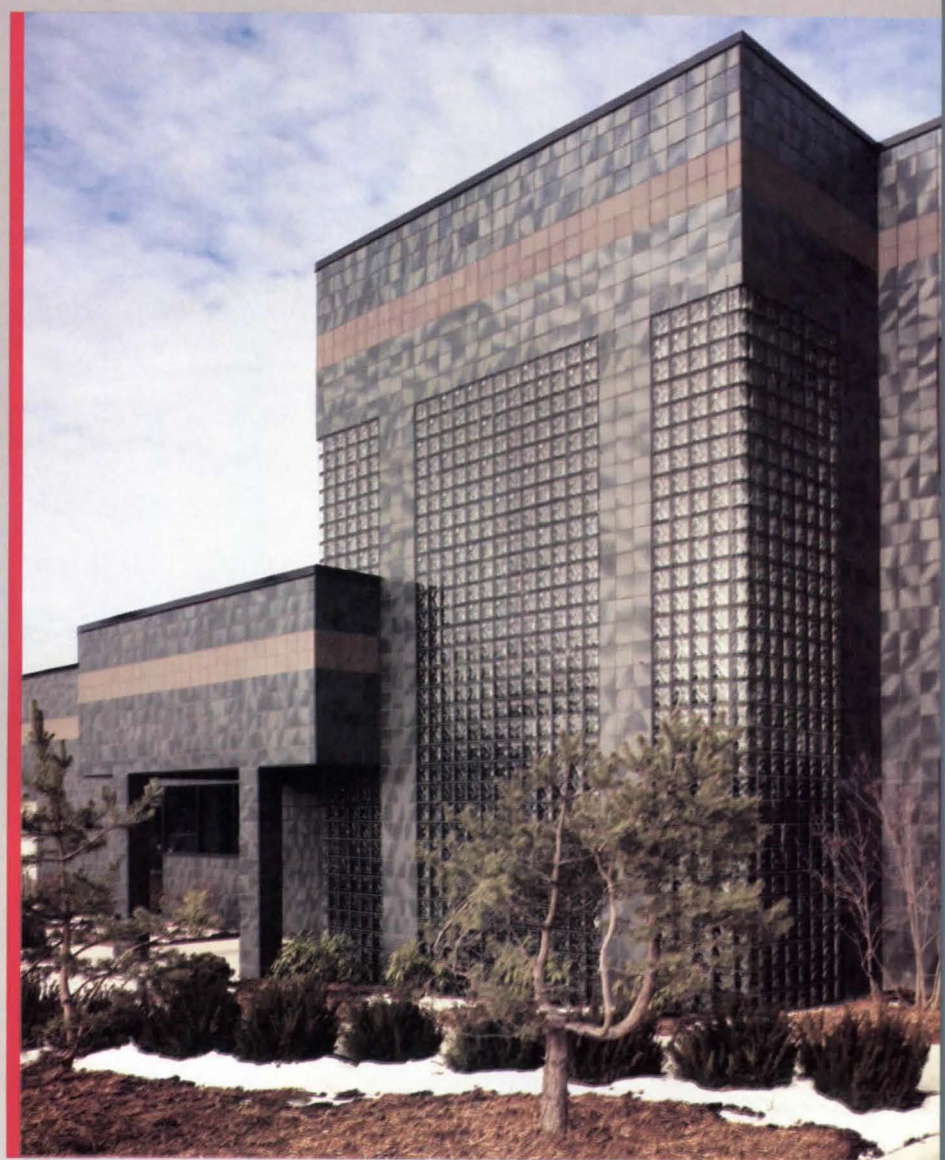
No other building component offers such versatility for both interior and exterior design. And no other transmits such a high percentage of available light while simultaneously providing desirable privacy.

And PC GlassBlock® products, with their variety of shapes, patterns and sizes, *further* expand your innovation horizons.

But the beauty of PC GlassBlock® products doesn't stop with aesthetics and design. There's an important functional side, too. An insulation value equal to double-pane glazing—for reduced HVAC requirements. Light transmission that lowers interior lighting needs. Sound insulation that minimizes noise penetration. No dirt, dust or drafts. And, greatly reduced maintenance. It's encouraging to know that something so beautiful can also be so practical.

Pittsburgh Corning, the sole American manufacturer of glass block, has been fueling imaginations since 1938. We offer thorough, accurate technical information and personal assistance through your Pittsburgh Corning representative. Call today. We're ready to help you soar!

For immediate information, call our Architectural Products Hotline: 800-992-5769. Or write Pittsburgh Corning Corporation, Marketing Department AGB-8, 800 Presque Isle Drive, Pittsburgh, PA 15239. In Canada, 106-6 Lansing Square, Willowdale, Ontario M2J 1T5; Tel.: (416) 222-8084.



AUSTIN III BUILDING
Youngstown, OH
Architect: Buchanan, Ricciuti & Associates
HEDRON® I and STANDARD SERIES Squares
DECORA® Pattern,
Black Edge-coated

NORWOOD PARK SOUTH
Norwood, MA
Architect: Project Planners Inc.
SOLAR REFLECTIVE Glass Block

PITTSBURGH PC® CORNING

Circle 38 on inquiry card

Trial by fire.

When the Edmonton Law Courts wanted a fire-retardant panel for their expansion project, the decision was in favor of Duraflake® FR. The Class I fire-rated particleboard that's gone through trial after trial.

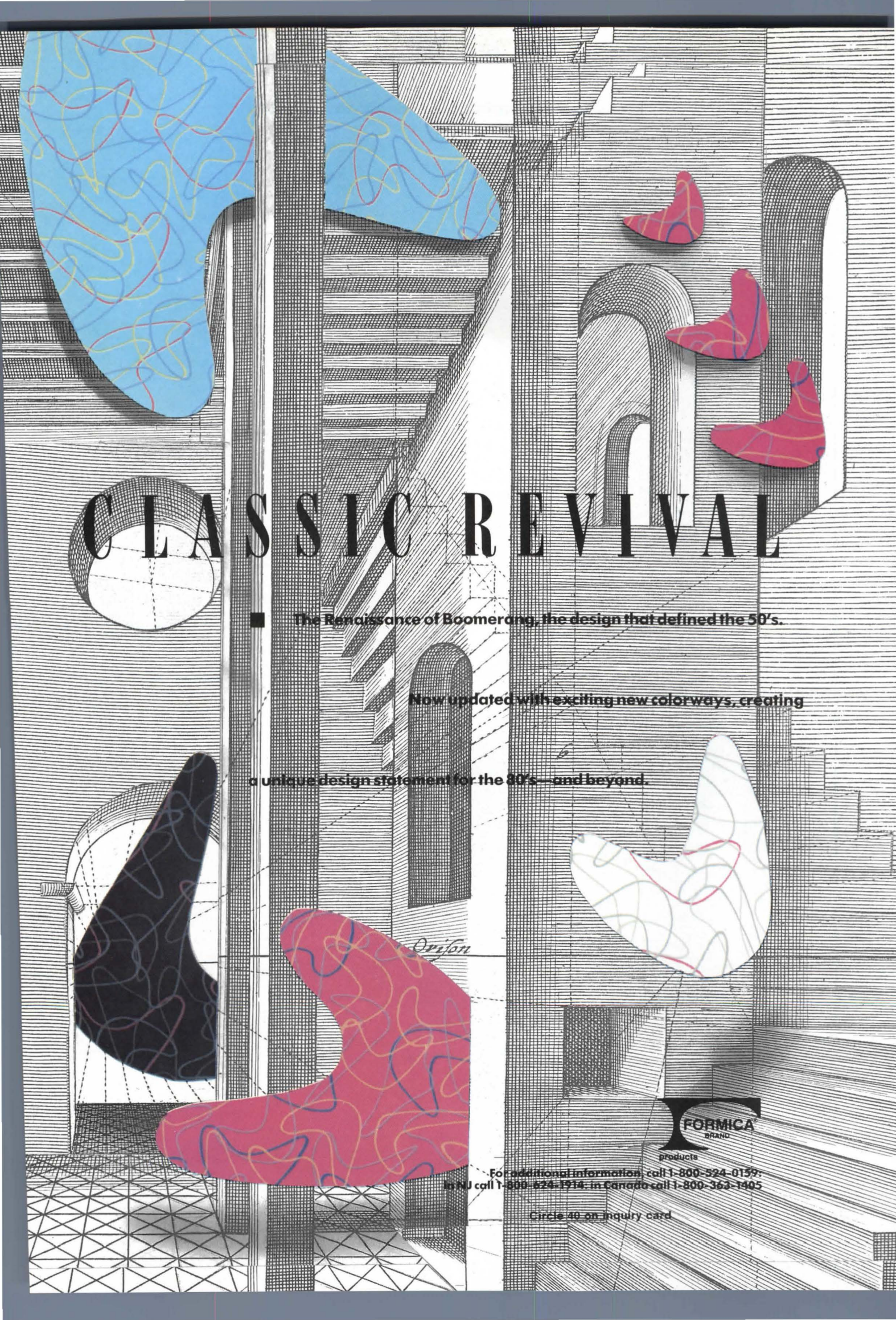
It has a UL flame spread rating of 20. And a smoke developed rating of 25. Plus it's stable and won't bleed chemicals. Important requirements when laminating fine veneers such as the teak used in Edmonton's courtrooms.

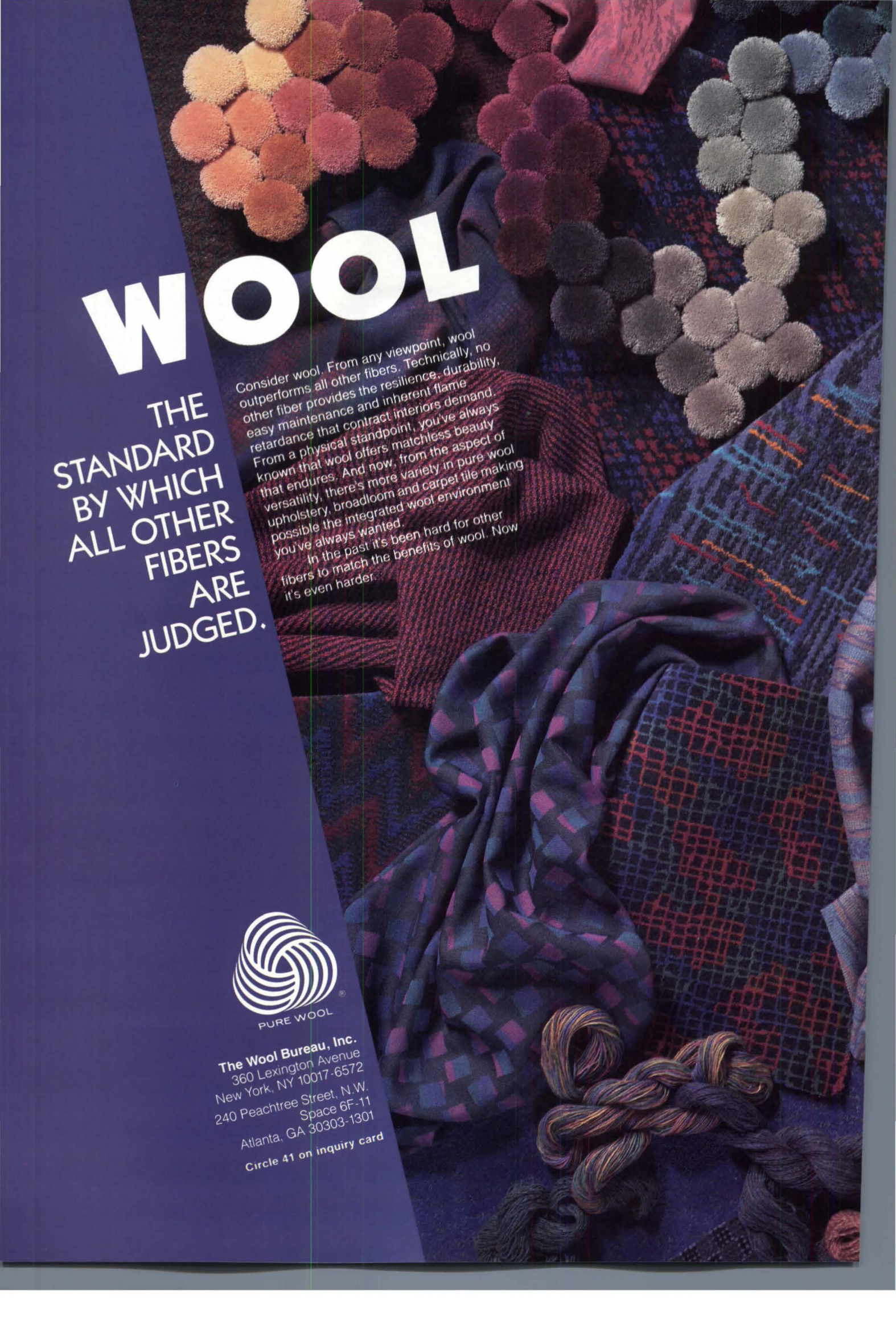
You can order Duraflake FR cut-to-size, or in four- or five-foot wide panels of standard length. Four-foot wide panels are also available up to 18 feet in length. It's even available as a high-pressure laminate panel called DuraDesign® FR, for use in casegoods and furniture.

If you have to meet strict fire codes, call (503) 926-5866 for Duraflake FR. And give it a trial.

Duraflake® FR

Duraflake Division
Willamette Industries, Inc.
Albany, Oregon 97321
(503) 928-3341


CLASSIC REVIVAL
The Renaissance of Boomerang, the design that defined the 50's.
Now updated with exciting new colorways, creating
a unique design statement for the 80's—and beyond.
Orlon
FORMICA BRAND
products
For additional information, call 1-800-524-0159;
in NJ call 1-800-624-1914; in Canada call 1-800-363-1405
Circle 40 on inquiry card



WOOL

THE STANDARD BY WHICH ALL OTHER FIBERS ARE JUDGED.

Consider wool. From any viewpoint, wool outperforms all other fibers. Technically, no other fiber provides the resilience, durability, easy maintenance and inherent flame retardance that contract interiors demand. From a physical standpoint, you've always known that wool offers matchless beauty that endures. And now, from the aspect of versatility, there's more variety in pure wool upholstery, broadloom and carpet tile making possible the integrated wool environment you've always wanted.

In the past it's been hard for other fibers to match the benefits of wool. Now it's even harder.

PURE WOOL®

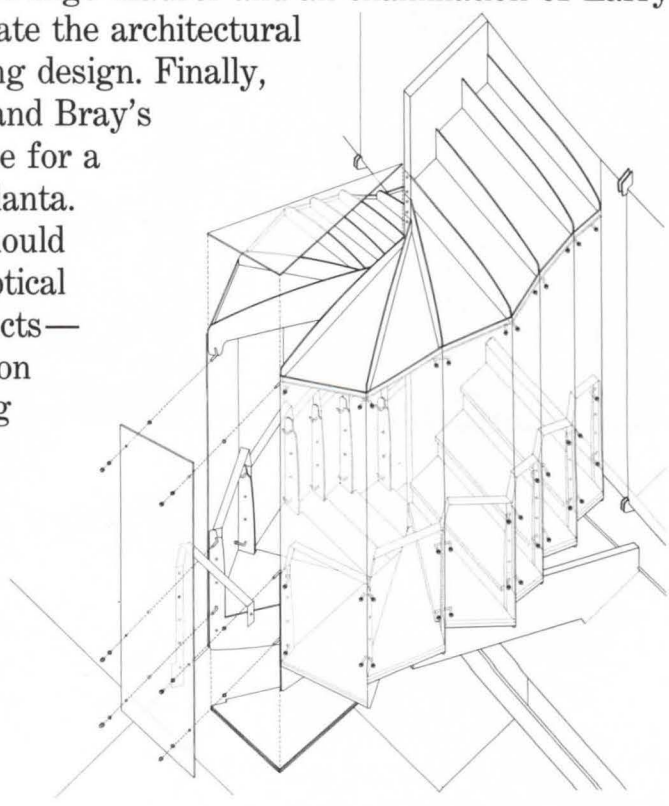
The Wool Bureau, Inc.
360 Lexington Avenue
New York, NY 10017-6572
240 Peachtree Street, N.W.
Space 6F-11
Atlanta, GA 30303-1301

Circle 41 on inquiry card

Record Interiors 1988

When Record's editors began researching the projects featured in this year's RECORD INTERIORS, we discovered that the poolhouse designed by Tod Williams Billie Tsien & Associates and the offices designed by Shelton, Mindel & Associates were commissioned by the same client. Jerry Spiegel, a Long Island builder and collector of contemporary art, represents just one of the enlightened patrons in this issue who were willing to risk uncompromising architectural visions. Another is the pair who persuaded Peter Eisenman to renovate a loft in downtown Manhattan. Emily Fuller and Newby Toms may complain about their lack of closet space, but they never tire of the openness and spatial illusions of Eisenman's starkly fractured composition. Similarly, the two couples who reside within highrise apartments designed by Krueck & Olsen and Steven Holl are stimulated not only by the urban panoramas outside their aeries but, more immediately, by the custom-tailored views inside. As in last year's RECORD INTERIORS, we provide insight into the ways that different clients affect a designer's career by collecting several projects by one firm. Although our portfolios reflect divergent philosophies, all are characterized by an interdisciplinary approach to design: Kohn Pedersen Fox Conway Associates' corporate craftsmanship, Tod Williams Billie Tsien & Associates' artistic collaborations, Ron Arad's welded metal forms, and Bonetti and Garouste's haute couture furnishings. A profile of Ingo Maurer and an examination of Larry Rouch's details illuminate the architectural consequences of lighting design. Finally, we offer Scogin Elam and Bray's razor-edged assemblage for a small art gallery in Atlanta. Its low-cost solution should convince the most skeptical of clients—and architects—that leaps of imagination don't necessarily spring from high finance.

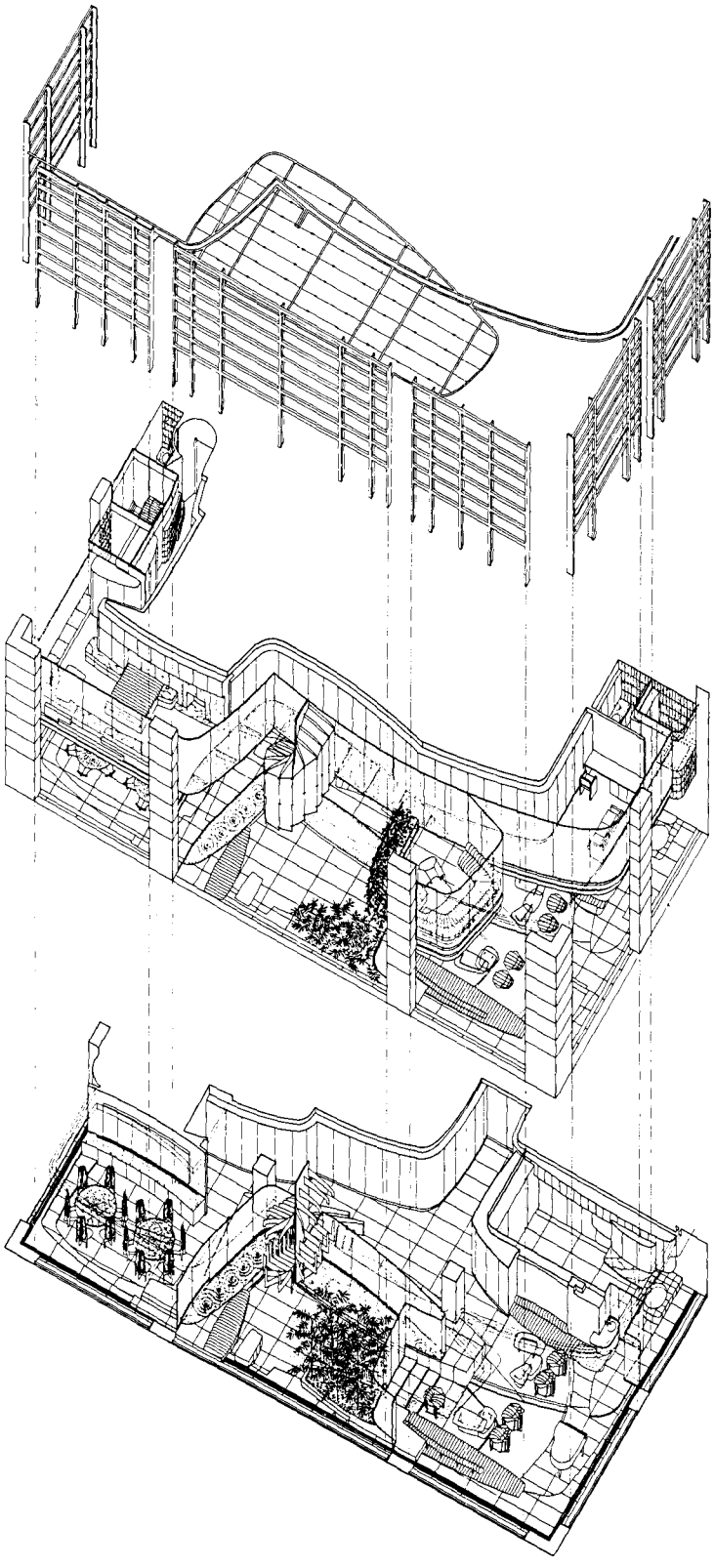
Deborah K. Dietsch



Stair detail, Chicago apartment, Krueck & Olsen Architects

Apartment (Untitled #1)
Chicago
Krueck & Olsen Architects

Perpetual motion



"They wanted to poke their heads in the clouds and dig their hands in the soil," explains Ronald Krueck of the couple who call the 62nd floor of Chicago's Olympia Center home. Krueck and partner Keith Olsen satisfied their clients' desires by centering the aerie on a plant-filled atrium with dark pools of water. But quiescent as it sounds, there is nothing tranquil about this penthouse. "I call it my space-age capsule," says the wife, a former Playboy bunny, whose metaphor is best reflected in the glass-enclosed pods that sweep out over the living and dining rooms toward Lake Michigan (opposite). Krueck & Olsen resisted seduction by the view, and oriented the duplex inward to an interior landscape as spectacular as the panorama outside.

Separated from the perimeter by terraced stone ledges, the apartment is organized around a central "outdoor" space by two levels of sinuously curved boundaries suspended within the building envelope. Transparent and reflective surfaces appear to boomerang and collide, creating an illusion of perpetual motion that contradicts their very materiality. Shimmering, opulent, and streamlined, the glass, stone, steel, and metallic finishes radiate a spectrum of subtly differentiated colors: 21 varieties of granites and marbles clad the floors, stairs, ledges, and countertops, 18 muted paint colors tint the walls, and 26 glistening shades of automotive paint—the result of blending silver with varying tinges of red, blue, gold, and green—coat the cabinetry. "The forms determine the intensity of color," remarks Krueck, whose perfectionism demanded a full-scale drawing of every element to ensure the accurate construction of his unsettling geometries.

Though kinetic abstraction has long been the hallmark of Krueck & Olsen, the nine-year-old firm's most recently completed design marks a new level of complexity within its explorations of transparent and overlapping space. (Called Untitled #1, the composition is the first statement of a theme subsequently varied for an apartment on the 56th floor of the same SOM-designed building.) The Miesian rigor that characterized the architects' early work is still evident, and the curves that first appeared in furniture, screens [RECORD INTERIORS 1983, pages 88-95], and walls [RECORD INTERIORS 1986, pages 60-67] have become even more spatially dominant, expressive, and elaborate. "When we start working in plan, there are certain forces that begin to emerge and take precedence," says Krueck. "At some point, they start telling *us* what to do."

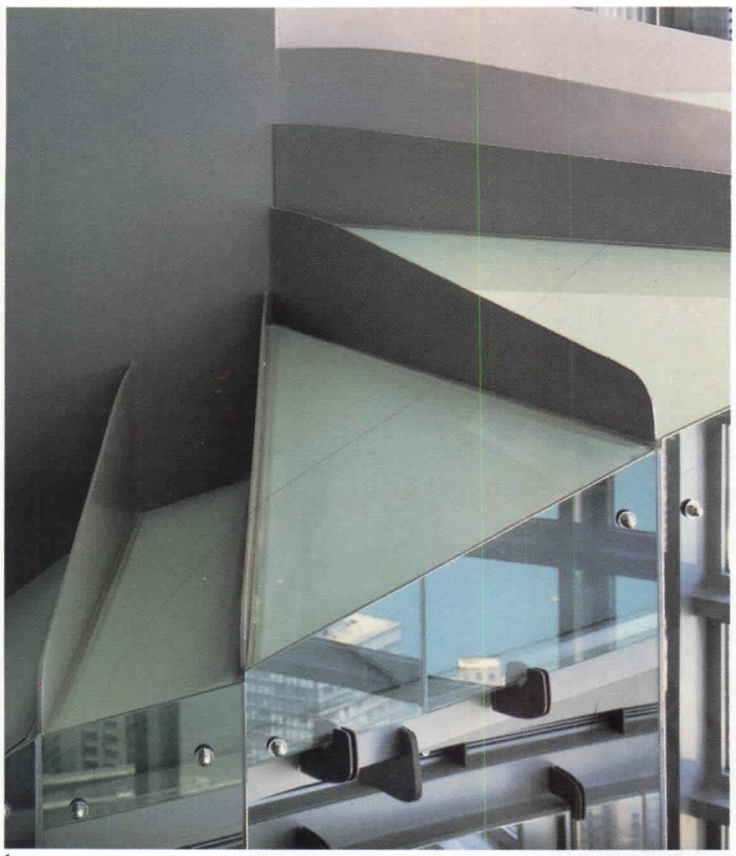
The fluid outlines of this Chicago apartment appear to expand and contract gently from an orthogonal modularity as if under pressure from circulation patterns and other functional requirements. A wall in the foyer, for example (bottom axonometric), steps back to accommodate a lavatory and kitchen, directing guests from the entrance toward the dining room. Undulating elements that define one level recur at a higher or lower elevation, a stratification further intensified by changes in materials. The outline of the second-level study, boldly emphasized by a segmented soffit (opposite), reappears in the living-room carpet and stone ledges, while the glass passageway cantilevered over the atrium mirrors the shapes of the fountains directly below. These visual oscillations result in a spatial ambiguity that is exaggerated by continual changes in the color and intensity of sunlight streaming in from the three window walls. Though Ron Krueck and Keith Olsen obsessively control their sensuous expressionism, they also realize that some effects are better left to chance. *Deborah K. Dietsch*

On the main level of the 62nd-floor duplex, an intimate sitting area is defined in the living room by the thick soffits of the study above (opposite and below). Its contours, dramatized by recessed lighting, are repeated in stone window ledges and incised in a carpet custom made by V'Soske to Krueck & Olsen's specifications (opposite). The architects first created the stainless-steel club chairs for an apartment they designed on the 56th floor, though here the upholstery is velvet instead of leather. Glass-topped tables and built-in banquettes in the living area (opposite and below) are also variations on earlier Krueck & Olsen furnishings. Beyond glass doors (bottom), a double-height, skylit atrium offers views of the dining room (top) and a projecting spiral stairway that leads to the bedroom and study on the second level (top). The staircase hangs from exposed steel brackets painted in gradated, muted colors. Its enclosure of faceted mirrors reflects adjacent surfaces like a kaleidoscope (overleaf).

The main staircase rises from a polished granite platform off the foyer, which is separated from the atrium by a glass wall (below). A walk through the lozenge-shaped passageway at the top of the stairs leading to the bedroom and study is as disorienting as a funhouse (opposite). The floor is constructed of a 1-1/4-inch-thick sandwich of textured and tempered glass, the walls are finished in mirrors and reflective car paint, and the ceiling is a laylight to a rooftop skylight, backlit at night by cathode tubes.

Visible from the master bedroom suspended over the dining room (above), the second-floor corridor ceiling is constructed from 1/2-inch-thick translucent glass panels fastened by double cruciform steel pins attached to rods hung from the concrete roof deck.

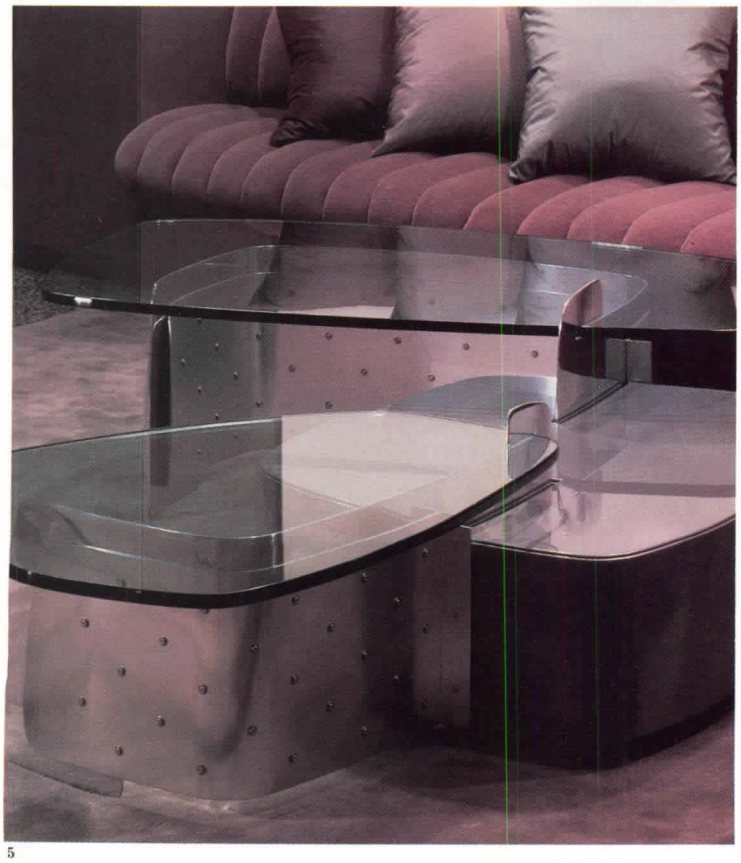
Krueck & Olsen's obsession with designing every element of the 6,000-square-foot apartment extends to commonplace objects: the bedroom TV rests in a sleek metallic-finished case that swivels on an arm attached to a marble countertop (above).



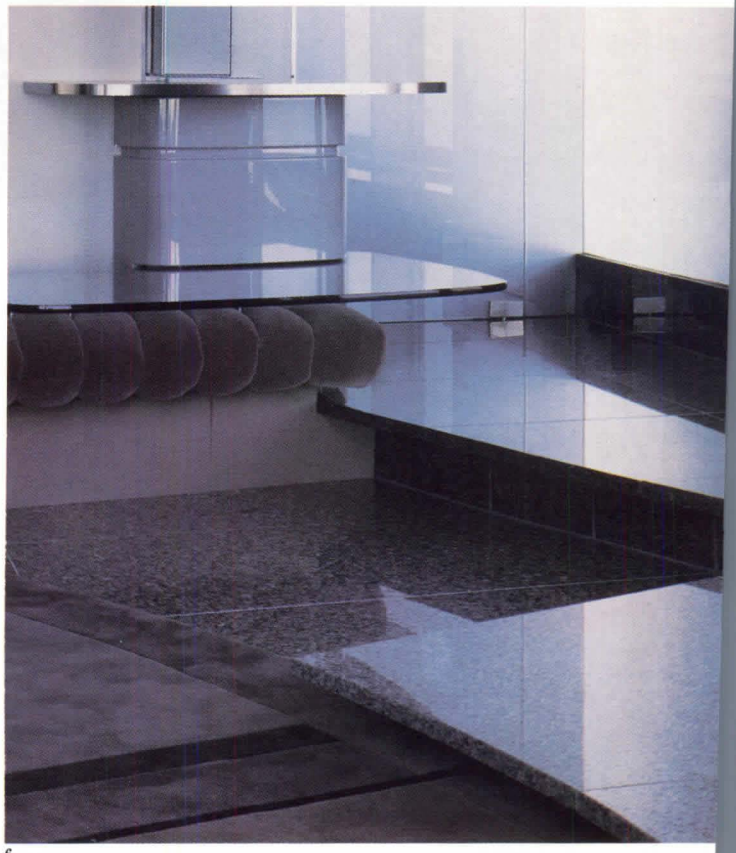
1

2

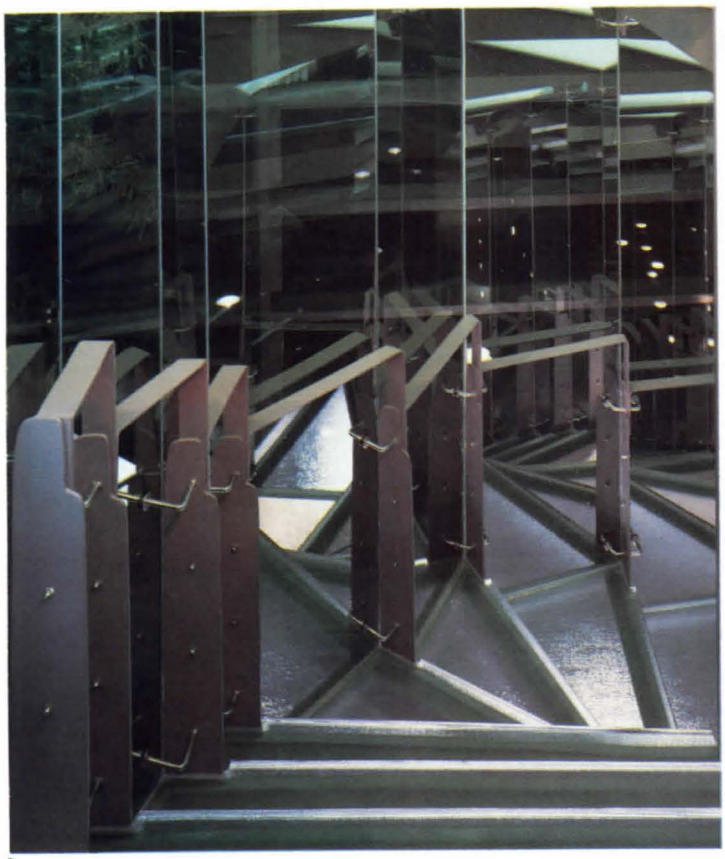
Close-up views of stairs and furniture reveal Krueck & Olsen's meticulous detailing: the steel bracket-hung, faceted mirrors (1 and 4) and glass treads (3) of the spiral staircase; perforated steel-backed dining chairs and a table topped by tempered and shattered glass and a mirror (2); brass-studded aluminum tables in the living room (5); overlapping granite steps leading to an exercise room (6); stainless-steel club chairs (7); and quirk-miter-jointed granite facing on the steps and landing fronting the main stairway (8).



5



6



3

Apartment (Untitled #1)
Chicago
Architect:
Krueck & Olsen Architects—Ronald Krueck, Keith Olsen, principals-in-charge; Michael D. Robinson, Mark P. Sexton, project architects

Engineer:
Jaros, Baum & Bolles (electrical, mechanical, lighting)
General contractor:
Paschen-Newberg

4

Millwork contractor:
Sika Woodworking Inc.
Photographer:
©Richard Bryant

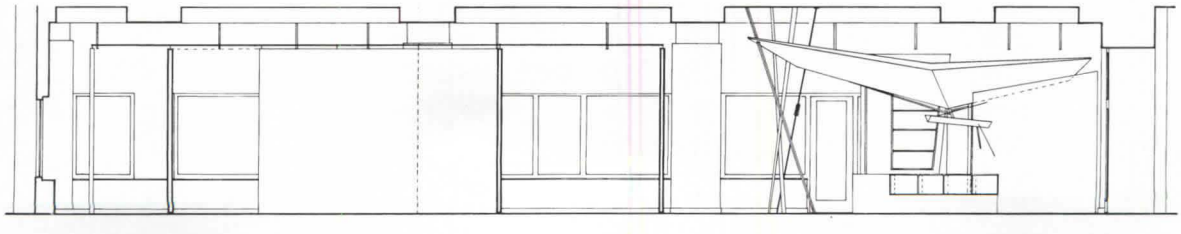
7

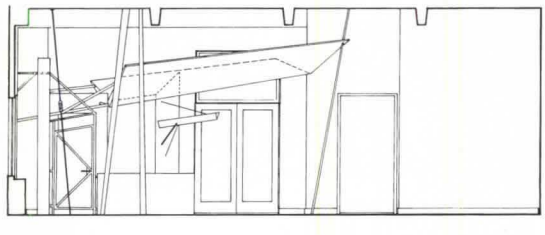
8

Art on the rise

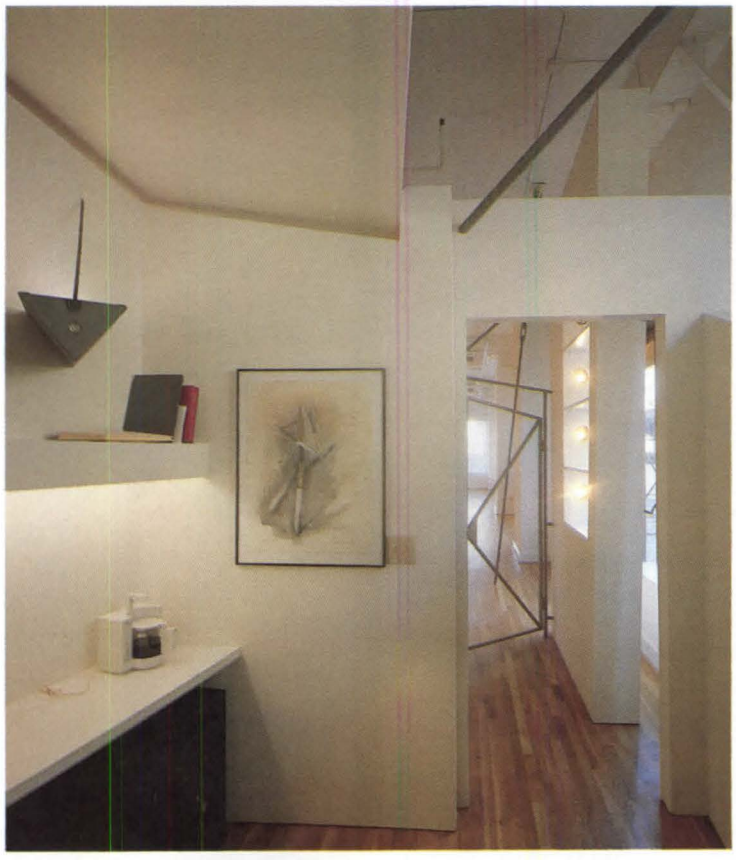
New Visions Gallery for
The Bureau of Cultural Affairs
Atlanta
Scogin Elam and Bray
Architects

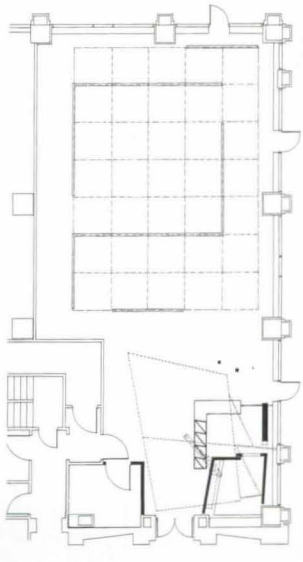
If Richard Meier's High Museum is the serene high altar of Atlanta's art establishment, the New Visions Gallery is one of that city's livelier evangelical missions. The nine-month-old gallery is a civic-sponsored showcase for both emerging and mid-career Georgia artists, with a special interest in bringing public attention to minorities and others whose work often lacks exposure through usual art-world channels. Harriet Sanford, director of the Atlanta Bureau of Cultural Affairs, conceived New Visions as a continuous experiment, a brave goal she shares with gallery director Bill Day, his associate Bill Schinsky, and the Trammell Crow Development Company, which donated a two-year renewable lease on 3,175 square feet of retail space off the lobby of a midtown office building it owns. A sense of cooperative adventure likewise informs the low-budget interior designed for that space by Scogin Elam and Bray Architects, who provided its principals' services gratis. "We looked for ways to bring about an interaction between art and architecture the way New Visions' activities make a connection between art and the community," says Merrill Elam. "We didn't feel we could do that with the sort of staid, pristine gallery that's just a generic background for precious objects." Partner Mack Scogin elaborates: "This place needed to have an expressive force about it that would celebrate the creative spirit behind the artifact—that would put you at ease to come in, to look, and to talk about what you see. These responses are intuitive and analytical at the same time, and so was our own attempt as architects to get at the inherent energy, the potential life, of the project." Mindful of the need for maximum curatorial flexibility (exhibitions change monthly), Scogin Elam and Bray concentrated the most visible thrust of its design on the creation of a small but emphatic entry (opposite), basically leaving the remaining area as an open loft with demountable partitions. Inside the front door, the oblique geometries of tilted concrete light poles and metal rods, a turnbuckled floor-to-ceiling cable, and fixtures echoing the diagonals of a gypboard canopy combine to pique curiosity and tug at the imagination. The off-balance effect is deliberately transitional, even temporary, like a tent rigged up for a camp meeting—a signal that the room beyond is not a reliquary but a hopeful offering for revelations yet to come. *Douglas Brenner*





Inside the entry zone, an assemblage of linear and planar forms implies a constructivist drama of tension and compression. The tapered masonry members (foreground opposite) are precast-concrete lampposts, one of which is placed upside down; beyond the sandblasted and oiled steel gate (top right), a turnbuckled cable traces a taut diagonal from floor to ceiling; the triangular light trough above an architect-designed vitrine (bottom right) pierces a wall to re-emerge over a desk in the curator's office (top photo). Gallery display surfaces are semimovable painted wallboard panels on a standard four-foot module, suspended from pipes that also carry downlights.





New Visions Gallery for
The Bureau of Cultural Affairs
Atlanta

Owner:
Bureau of Cultural Affairs, City of Atlanta

Architect:
Scogin Elam and Bray Architects, Inc.—Merrill Elam and Mack Scogin with Lloyd Bray; Criss Mills, Susan Desko, Sean McLendon

Engineers:
Browder+LeGuizamon & Associates, Inc. (structural); Jones, Nall & Davis, Inc.

Consultant:
Ramon Noya (lighting)

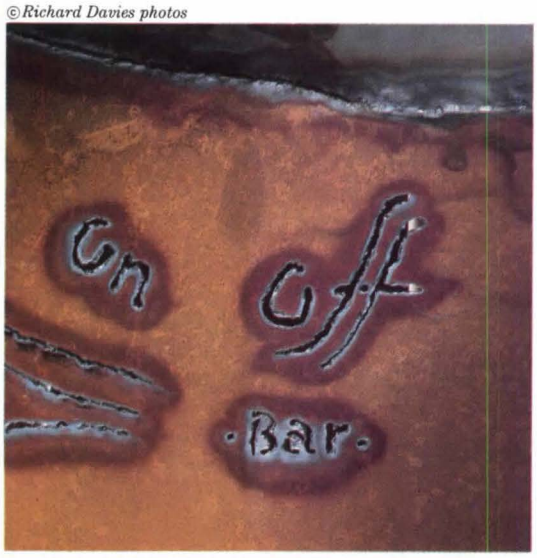
General contractor:
Welch Tarkington, Inc.

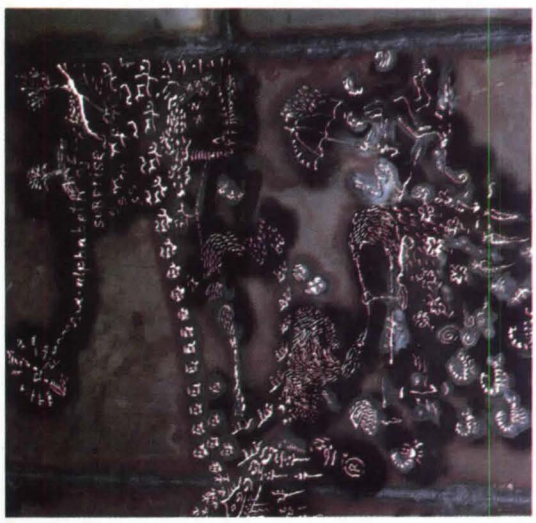
Construction manager:
Trammell Crow Development

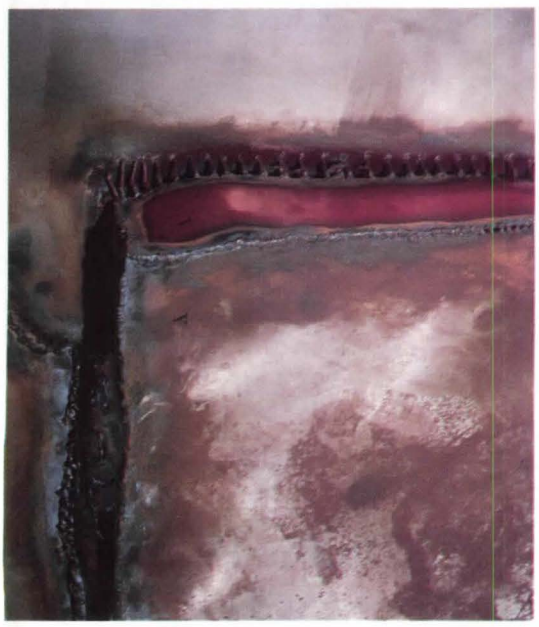
Photographer:
©Timothy Hursley/ The Arkansas Office

Uneasy edges

By Janet Abrams







The One Off furniture showroom in London's Covent Garden is a magical domain, a metallic version of a department-store Santa Claus's workshop. But it's not a place to take the children. The proprietor is a young Israeli wizard with a welding torch who, short of actually perching you on his knee, can beguile the most hardened cynic into believing in his creations. His magic kingdom holds no cutesy allure, his furniture designs are decidedly unpretty, and both derive a rough power from the forceful personality of their author.

Ron Arad, born in Israel in 1951, studied at the Jerusalem Art Academy and came to London in 1973 to attend the Architectural Association, arriving as ambassador literally without portfolio. He is part of a heterodox generation that is now emerging as the polemical opposition to High Tech (as personified by Norman Foster and Richard Rogers) and Postmodernism in its Michael Graves/Terry Farrell guises. The "Big Bang/Bent Metal" brigade, as *Blueprint* magazine has dubbed this faction of the London avant-garde design scene, includes architect Nigel Coates [RECORD INTERIORS 1987, pages 142-151], his sometime NATO collaborators Christina Norton and Steve MacAdam, and furniture designers Tom Dixon, Jasper Morrison, André Dubreuil, and Danny Lane, a former Arad employee who designs furniture in glass. Impatient with the idea of drafting in someone else's back room for years, Arad started One Off in 1981, a couple of blocks away from its present address, as a studio for his own designs. The most enduring product from the early days is the Rover Chair, a collage of tubular steel and leather seats taken from a British Rover car. It still sells well, thanks largely to a cult beer commercial shot in the current One Off, in which the Arad-like hero ends up throwing a Memphis chair out the window. Arad's maverick status has endeared him to other advertisers: a hi-fi company featured his Vitra chair (opposite, bottom) and Aerial lamp in an ad that emphasized Arad's disdain for convention. "Like Ron Arad, we won't compromise," it promised, carefully neglecting to show his earlier concrete-embedded stereo.

A bearded prickly pear of a man, Arad has a close-cropped coiffure, laser-gaze, and tendency to litter his conversation with allusions to modern artists that recall the stern intensity of Bauhaus-meister Johannes Itten. But in his sartorial style and restless springiness, he is more reminiscent of a rather intellectual car mechanic. Ask him about one of the items disposed about his armor-plated cavern and he's likely to leap up from the one he's been sitting in, take several rubbery strides across the varnished concrete floor, and unceremoniously turn up something that resembles a steel drum. It is the Big Easy chair, a large volume of welded sheet steel filled with a ballast of sand so that it can be pushed to assume assorted positions. "It's like an Eskimo sculpture," says Arad. "It doesn't have a top or a bottom. It reflects the environment and moves as you move." Echoing the ephemerality of the chair, he continues, "I don't stay loyal to any piece for very long. I have to remind myself of its good points until I've finished the one I'm working on." Arad's current favorite offspring is the chair he calls Big Easy Volume 2 (opposite, top right), now on exhibit at London's Institute of Contemporary Arts. Apparently very deep and solid, the chair is constructed from a single piece of sheet metal, cut in the direction of its curvature and pressed into convex and concave bulges to form arms and a back. Steel infill panels, welded at the edges, form a hollow armature with large drumlike arms that

A young generation of British architects is rebelling against the machine-tooled precision of the High-Tech establishment. In the forefront of this new "maximalism" is Ron Arad, whose handcrafted furniture and interiors exemplify London's latest design trend.

suggest Mickey Mouse ears from the front. Treated with a chemical and then waxed, the metal has a mottled surface not unlike elephant hide. "It has the quality of a freehand drawing," says the designer, gesturing along the chair's seams. "The weld dominates as the main feature." Although its surfaces are unyielding—not exactly Grandma's chintz armchair—Big Easy 2 is quite comfortable.

Another recent work is the Light Table (middle right), whose vast banquet-size eating surface incorporates strips of illuminated plexiglass along the center line. Arad mutters that the surface-to-leg relationship hasn't worked out quite right—he was aiming for a more gradual dissolution of the top, as if the corners had melted. "Now they've almost become Queen Anne legs and that wasn't my intention at all." Like a physicist impatiently awaiting his next research grant, Arad is eager to sell this model of the table so he can get on with the next version and correct its mistakes. "But it's so expensive to make. There's 99 hours of welding in this table." Then there's something Arad calls African Goose because of the Rorschach apparition of its birdlike profile. It's made of sheet steel that looks as though it crumpled in defeat. "You take an eight-by-four and beat it to death until it's a chair," says Arad. "Allow two hours to get the back sheet into shape, leave it till the next day, then bash it a bit more. Then you weld the sides and polish the welds away. It looks like the edge of a continent, doesn't it?" As with all Arad furniture, you lower yourself into the Goose gingerly, not quite sure whether it will accept you or catapult you somewhere across the room—to land in One Off's bar with its Duchamp-inspired bottle rack or face-to-face with a screen of honeycomb metal sandwiched between glass. There are so many sharp points and uneasy edges within the interior (details, opposite), you have to be careful. "I go through a pair of tights a day," confides the receptionist.

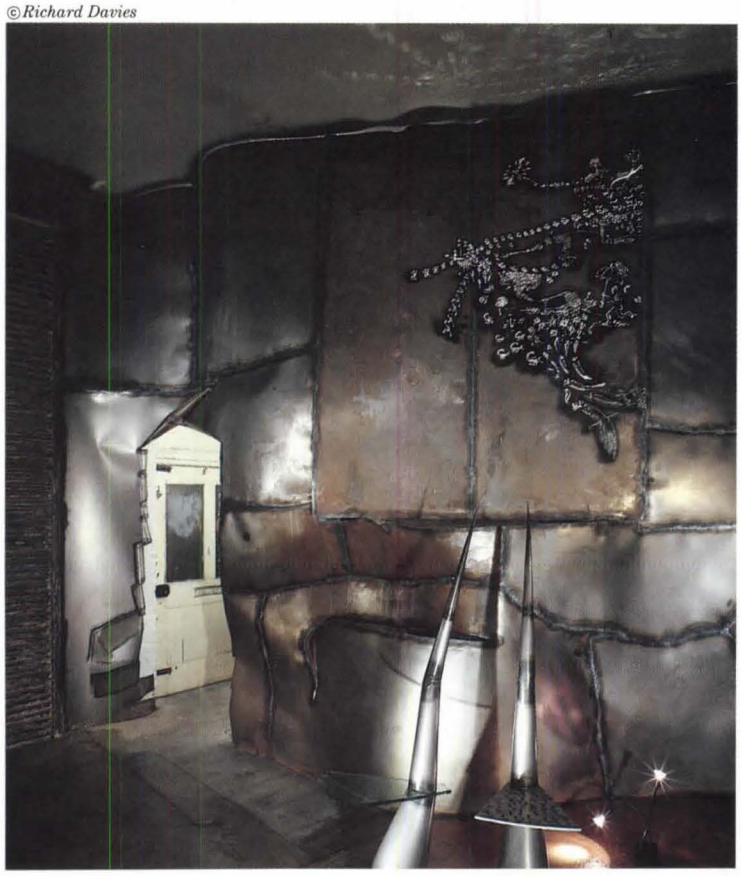
Arad's latest commission is taking him back into the world of architecture. With the assistance of Christina Norton and Steve MacAdam, he will embellish sections of the foyer spaces in the new Tel Aviv opera house designed by the Israeli architect Jacob Richter, for whom he worked during a year off from the Architectural Association. Arad explains: "Richter wanted not an interior designer but an architect to make the building richer and freer, since his own work is more involved with geometry." The drawings indicate a molded metallic space, an evolution of One Off. Meanwhile, Arad keeps one step ahead of the beer promoters who would sap the creative juices of a less iconoclastic designer. "Our product is becoming less and less compromising," he asserts. "That comes with gaining confidence, having less dependence on long-shot bettors, on retailing." After exhibiting his work as one of seven Israelis in last year's Documenta art fair in Kassel, West Germany, and with two shows opening in Milan galleries this month, he sees himself at a point of transition. "The things I do are changing, and the audience is changing with them. There was a time when we sold more in fashion shops—Joseph in London, Charivari in New York, and Ivy in Chicago—than in furniture stores. Now, slowly, museums are buying the pieces." Shifting his weight in Big Easy Volume 2, Arad muses on the future. "Undertaking projects like the Tel Aviv opera is going to make things even more extreme."

Janet Abrams writes on architecture for the Independent *newspaper in London and is an associate editor of* Blueprint.

©S. Muto photos

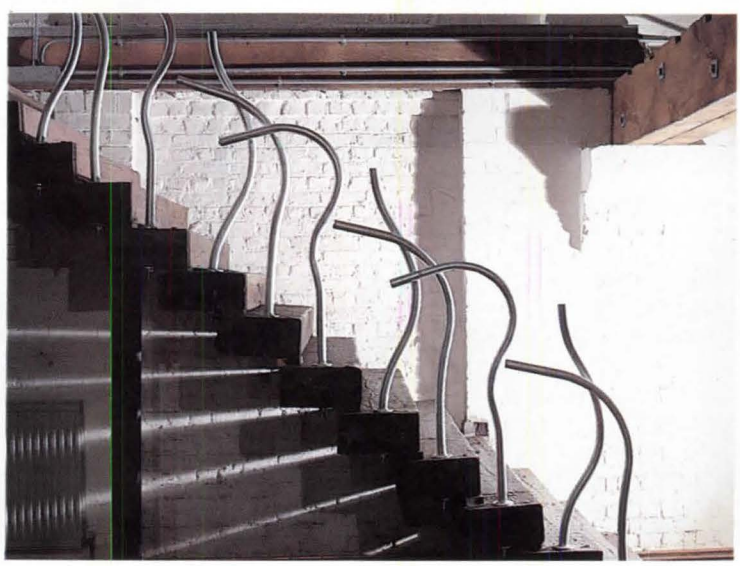
One Off

The new One Off showroom in Shelton Street is the last bastion of idiosyncrasy in London's most popular tourist attraction, Covent Garden. Its enigmatic facade consists of a roller shutter door pierced with precision optical lenses, through which those in the know may spy the inside. The less savvy will pass by unawares, unless they notice the welded metal nameplate beckoning on the front door. From the entrance, one passes through a slightly fearsome antechamber, as if through the wings of a theater set for *Where the Wild Things Are* (top right). Raw steel curls back from the interior (bottom right), which is lined with a welded, crustaceanlike skin of pristine and chemically treated steel "scales." Here and there, patches of red emerge from a VW fender or other scrapyard salvage incorporated into the wall. Arad achieved the penumbral atmosphere by sealing off the space and admitting light only through a filigree tracery created by spontaneous applications of the welding torch (top right). Like reversed stained-glass panels, these appliqués mask the building's windows, and their patterns of words, animals, and random curlicues emit a delicate, Middle Eastern luminescence. Furniture fills the space, and Arad-designed lights project off the columns (overleaf). A reception desk is constructed of steel strips, manipulated to bulge in opposing curves. A bar in one corner is like a metallic inglenook, framed with an articulated steel "trumpet" and lit from within (opposite). The rear serves as gallery space for changing exhibits by young designers who share Arad's preference for the rough and unadorned technics of construction. The actual furniture-making takes place elsewhere, in a welding shop in nearby Holborn. *J. A.*



Architect:
Ron Arad
Fabrication:
One Off Ltd. — Ron Arad, Shawn Crown, Ian Whittiker, Simon Scott
Photographer:

The Bureaux



Bureaux Clothing Group's design studio is situated in a Thames-side unit of Metropolitan Wharf, a 19th-century warehouse in the rapidly gentrifying Wapping area of London's Docklands. Its rugged structure is a noble foil for Arad's interventions: huge timber beams span the space and rippling floorboards roll towards the river. Arad was commissioned after the client's contractor had upgraded utilities and fireproofing, and whitewashed the brick party walls. The client had previously bought furniture from One Off and engaged Arad to design glass-topped drawing boards, which rest on tubular steel scaffolding cantilevered from the main timber pillars (opposite). A staircase of railway sleepers is customized with a "handrail" of galvanized steel tubes, bent into different profiles like wafting reeds (bottom left). Similar tubular supports form a balcony railing from the deck of the administration mezzanine. In the rear of the studio, Danny Lane's screen — a patchwork of panels enriched with an abstract pattern of etched and clear glass — demarcates a conference area (top left). Arad's Horn chairs surround his rough-edged granite table, resting on crisscrossed railway sleepers. The work area is crowned with pyramidal lampshades of rusted sheet steel, scored with welded spirals (opposite). Their natural patina blends with the warm chestnut hue of the timber floor and muscular structure. *J. A.*

Architect:
Ron Arad
Fabrication:
One Off Ltd. — Ron Arad, Shawn Crown, Ian Wittiker, Simon Scott
Photographer:
©Richard Davies

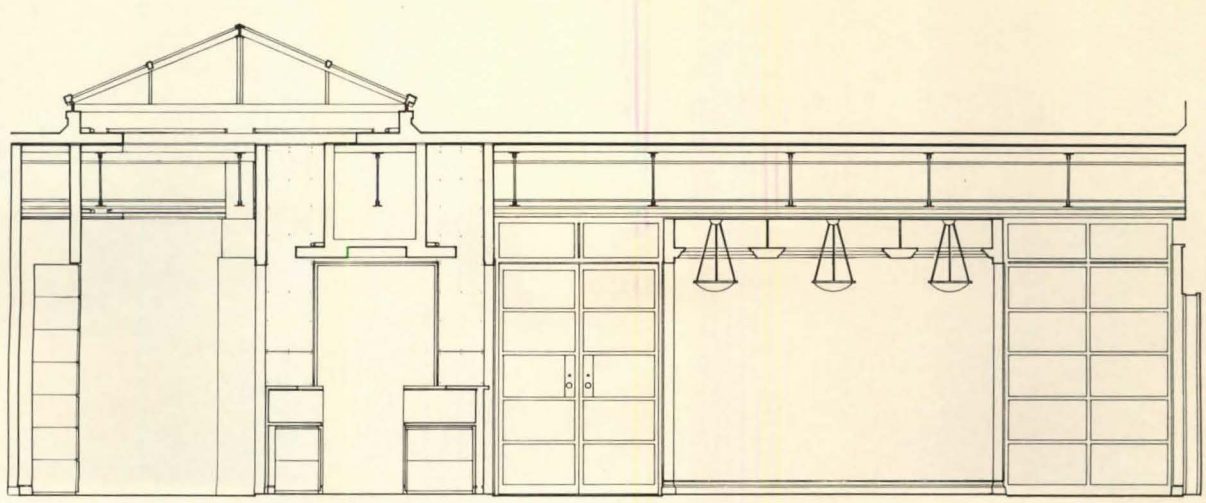
Spiegel Associates Offices
Jericho, New York
Shelton, Mindel & Associates,
Architects

Trompe l'oeil verité

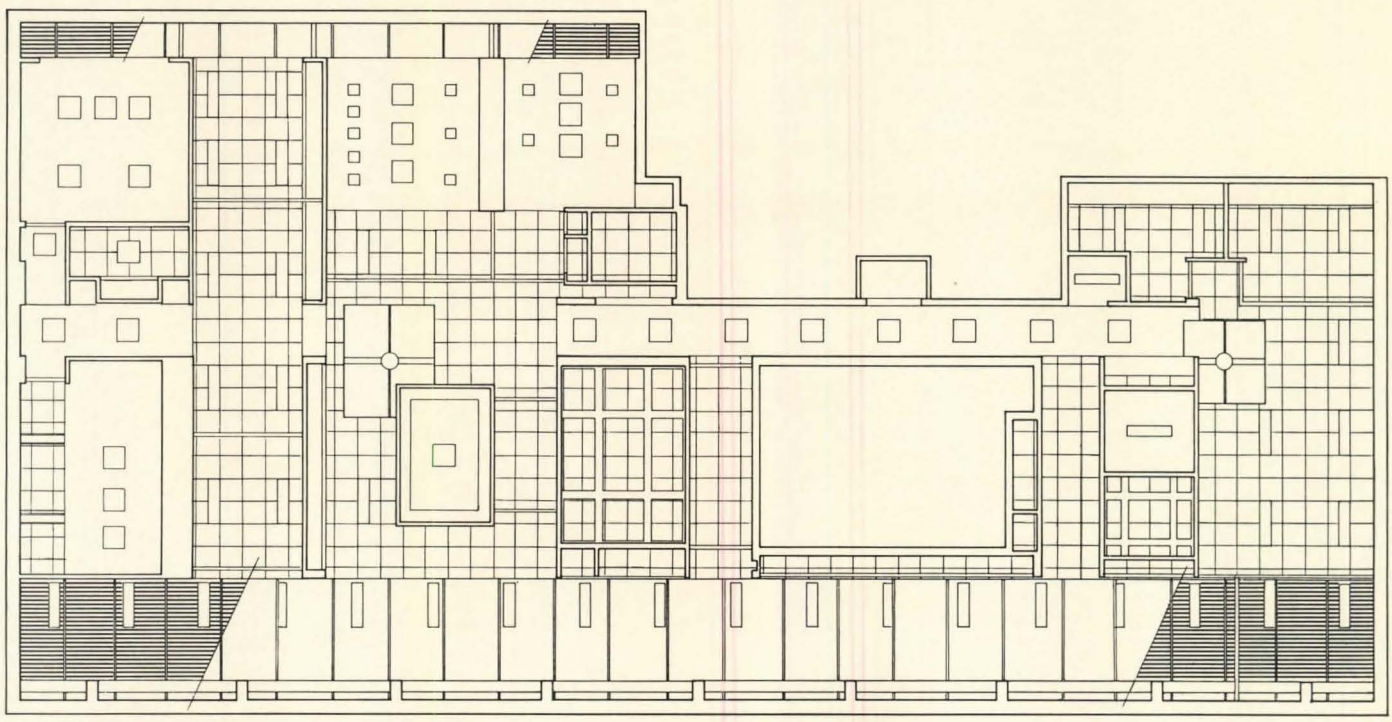
The reception room that introduces new offices for a developer/builder boasts such flourishes as a coffered ceiling, striped parquet floor, heirloom upholstery, and a receptionist's station framed by palely glowing wood paneling (photo opposite and section below). But look again .... The molded coffers are empty frames below a garden-variety acoustic-tile ceiling. The parquet is not wood but an artificial look-alike. The antique fabric is today's import; the paneling, unadorned plywood randomly pinned with exposed screws. Even so, the ambiguities preface an interior that achieves true elegance within the homely vernacular of standard building materials—the tools of the client's trade.

Given 7,000 featureless square feet in a nondescript 1960s commercial building, the architects established within it an independent substructure that yields but a passing nod to the outer enclosure. The disengagement of old shell and new interior is heightened by the adding and subtracting of finishes and ceiling levels that accompanies the transition from central circulation areas to self-contained rooms along one floor length and, along the other, a procession of open workstations. In this expansive allée, the "typical" tiled ceiling vanishes, baring the metal deck and trusses above; the leaf-strewn carpet, elsewhere sober black-and-white, brightens to grass-green; and gridded birch-plywood paneling cloaks outer walls. The airy brightness this bare-bones perimeter treatment brings to the main work area has even greater impact when it reappears in narrow strips edging the window walls of conference rooms and executive offices, where it plays against an added dropped layer of drywall pierced to accommodate lighting pendants hung from an acoustic-tile ceiling just visible above. (In the open-office area, flush-mounted fluorescents are not supplanted but uncovered.)

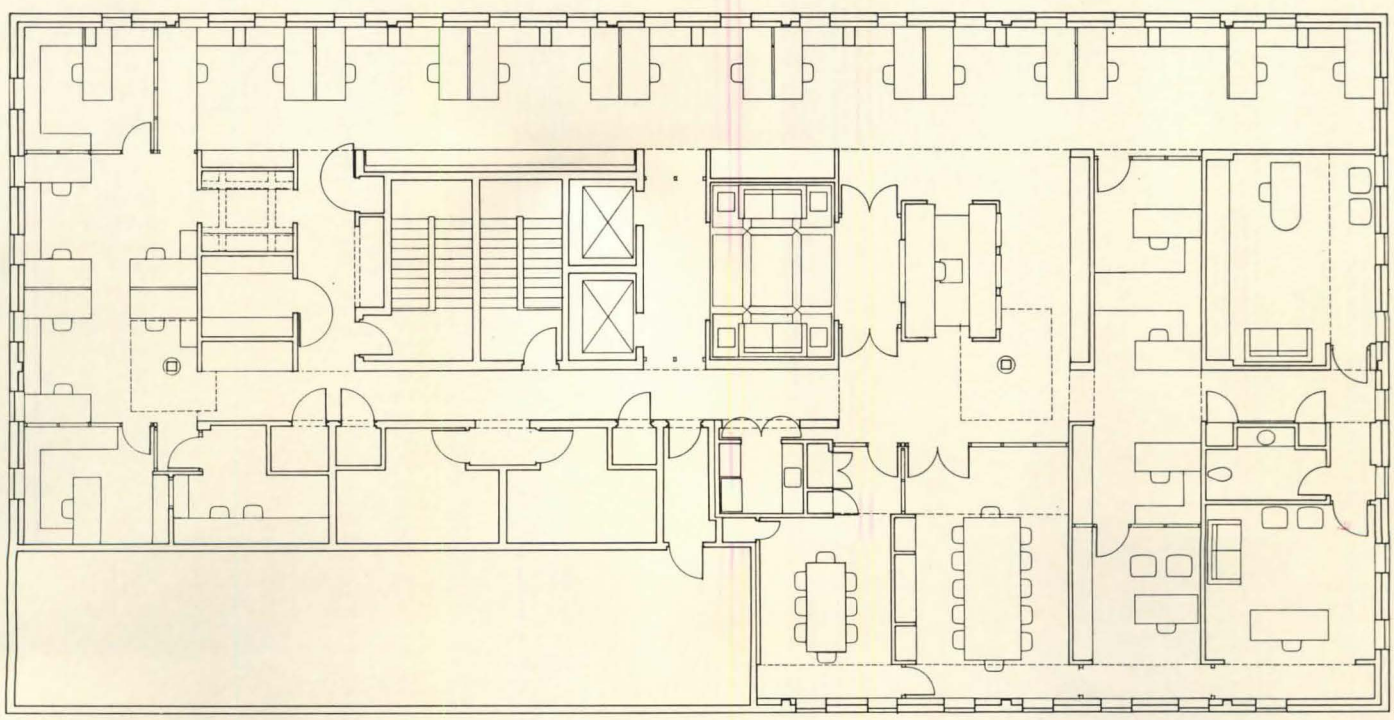
The shifting, permeable planes lend the spaces an animation stopped short of restlessness by the sophisticated simplicity with which the architects deploy familiar materials. Though they grade "levels of finish" from high to low, in an esthetic sense the only level is high. Whether a generic curtain-wall fined down for doors and partitions, or a laminated edging applied to express the underlying construction of a workstation, the project's refinement of detail sums to spaces that transcend and celebrate their workaday raw ingredients. *Margaret Gaskie*



Although the plan (bottom) disregards the bays suggested by the building fenestration, new spaces necessarily skirt the elevator/firestair core. The false-coffered lobby adjoining the vaulted, "skylit" reception tempietto (opposite left) opens via gridded doors of scaled-down, "shopping-mall" curtain wall to a service passage and, opposite it, a parallel floor-long allée of open workstations. Varied ceiling heights and treatments (reflected ceiling plan below) animate and differentiate spaces throughout.

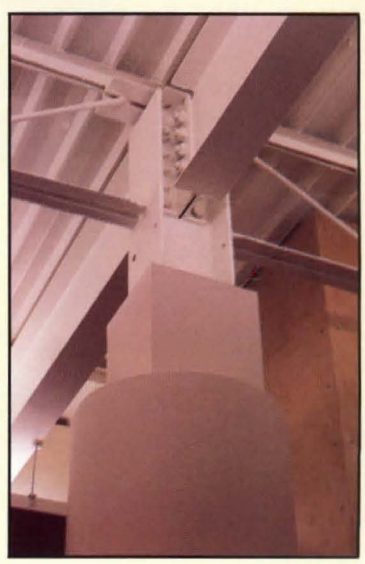


REFLECTED CEILING PLAN



FLOOR PLAN

The necessary evil of awkwardly placed columns at either end of the floor became a virtue with their allusive transformation to "trees" reaching from islands of grassy carpet to a metal-deck "sky" (plan opposite bottom and above right). The nuts and bolts of exposed connections with intersecting trusses (detail at right) contrast with capitals of pristine cubes atop chubby, girdled shafts.



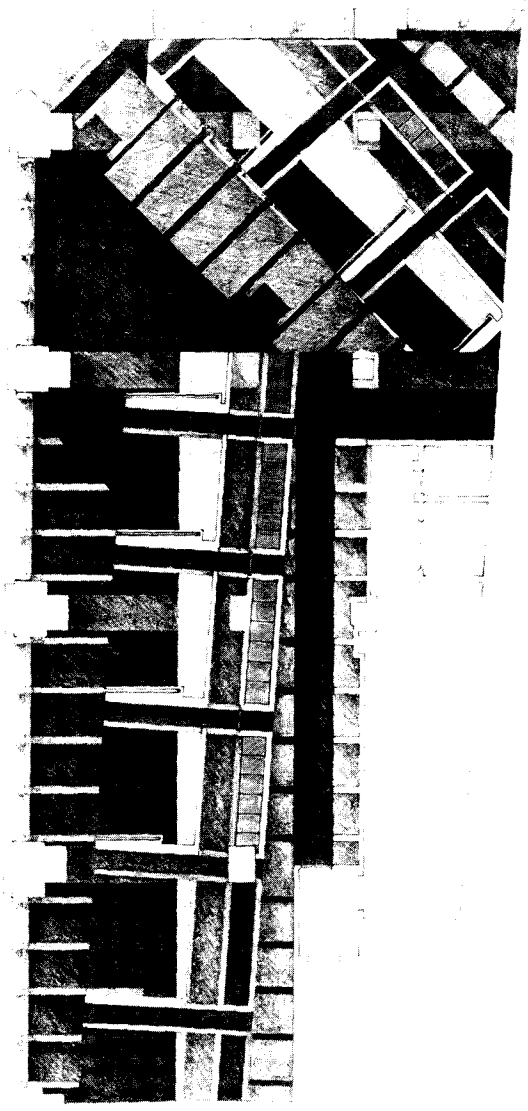
The least highly finished—and most appealing—space within the office floor is the open allée (photos above) occupied by the firm's entry-level sales staff. The high, white-painted, exposed deck-and-truss ceiling meets an interior arcade that marches along the exterior wall to the rhythm set by the parade of workstations, syncopated against the offbeat of original windows framed by paneling of waxed birch plywood. The warmth of the wood, intensified by the bright green carpet with its lighter scattering of birch leaves, is cooled by the neutral tones of interior walls and workstations, which substitute gradations in surface reflectivity for color. Both desk system and carpet were designed by the architects.

ven such highly finished
aces as the conference rooms
bove) peel away at the
ndow wall to echo the skeletal
eatment of the open work
ea, magnified by transparent
nnecting doors and end-wall
irrors. The peek-a-boo ceiling
ins a drywall layer that
reveals its supernumerary role with openings through which lighting fixtures fall from the "true" acoustic ceiling above.

Spiegel Associates Offices
Jericho, New York
Architect:
Shelton, Mindel & Associates—
Peter L. Shelton, Lee F. Mindel, partners-in-charge; Randall Pregibon, project architect
General contractor:
Spiegel Associates
Woodworking:
Progressive
Photographer:
©Dan Cornish/ESTO

Fuller/Toms Residence
and Studio
New York City
Eisenman Architects/
Yorgancioglu Architects

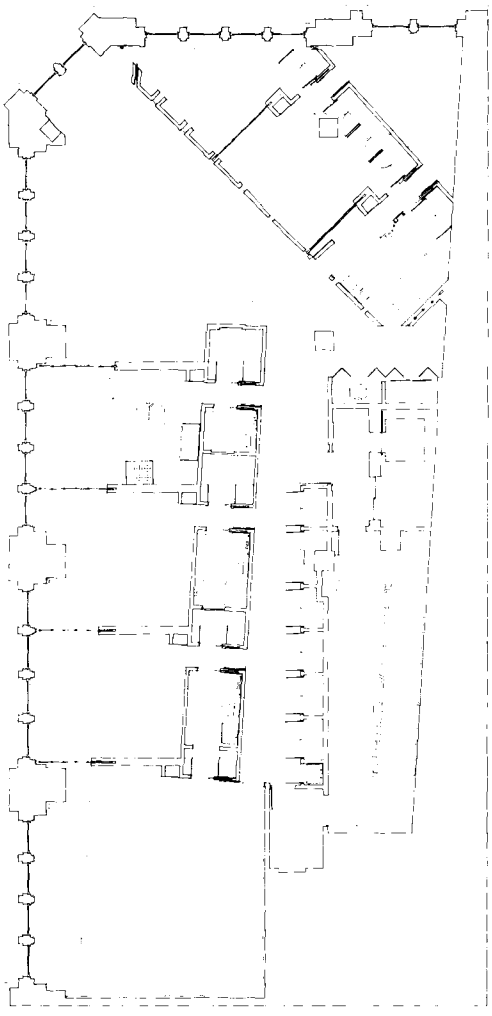
Prime dislocation

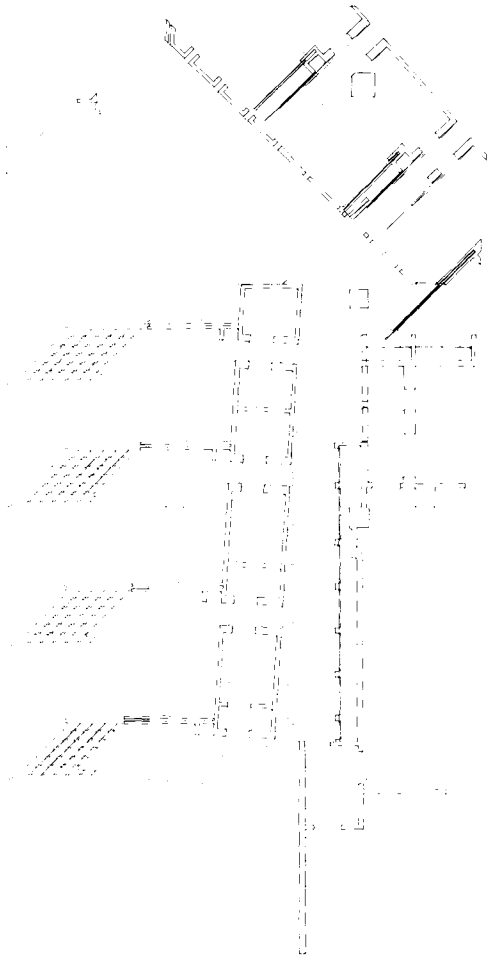


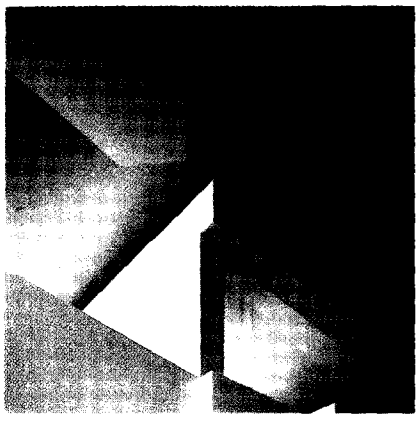
When painter Emily Fuller and banker Newby Toms asked Peter Eisenman to design their expansive Manhattan apartment four years ago, the architect simply retorted, "We don't do lofts." After years of teaching, theorizing, and designing a mostly unbuilt series of houses, Eisenman had formed a partnership with Jaquelin Robertson and was busily working on several prestigious, large-scale commissions, including a 37-unit apartment block in Berlin for the IBA (Internationale Bauausstellung) housing exhibition, completed last year, and the Ohio State University Center for the Visual Arts in Columbus, due to be completed next spring. He wasn't about to turn his attention to the renovation of a mere 4,800 square feet inside an 1890s behemoth on lower Broadway. But Fuller and Toms persisted, and eventually persuaded the architect to initiate a scheme that was elaborated in detail by his associate, Faruk Yorgancioglu, who subsequently set up his own office. The collaboration allowed Eisenman to experiment on a small scale with the spatial illusions and "dislocations" that characterize his work, without having to worry about working drawings or construction supervision, which were carried out by Yorgancioglu. "I wanted to see what would happen if we took all our thinking on the Ohio State University Center and shrunk it inside a building," explains Eisenman.

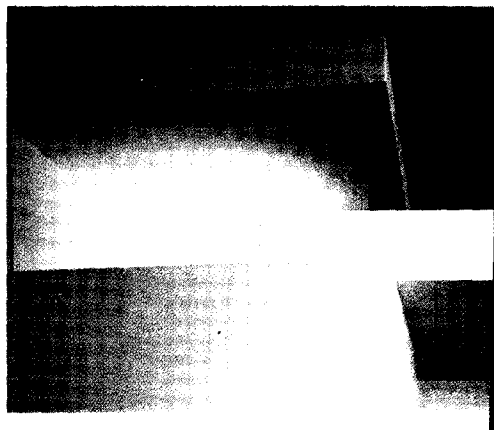
As a study model for the larger project, the Fuller/Toms loft echoes the site-specific intersections of Ohio State, which unifies the surrounding town and campus grids in a bold matrix. Eisenman also derived the organization of the New York City residence and studio from the configuration of its context—a building envelope consisting of a 110-foot-long frontage of oak-framed windows on Bleecker Street, a similar 50-foot-long view of Broadway, a chamfered corner, and a skewed party wall. Taking advantage of its long, narrow dimensions, he established a central progression of moving "rooms," enclosed by sliding screens. At the western end facing Broadway, the architect sequestered a master-bedroom suite from the primary spatial sequence by orienting slotted partitions at right angles to the corner of the building, and designating the open space between this private realm and the modular core as a living/dining area. In explaining his geometric superimposition, Eisenman says he intended to encapsulate the disjuncture between Broadway's canted axis and Manhattan's typically orthogonal grid in a design that blurs conventional distinctions between rooms and open areas. This preoccupation with spatial displacement is most eloquently expressed in section. Suspended from the ceiling are stepped, prismlike "stalactites" that appear to float within the loft (ceiling plan left), accentuating perspectival illusions in the perimeter corridors (opposite). Although an analytical logic pervades the interior, Eisenman admits to a newfound artistic sensibility. After most of the fractured planes were erected under Yorgancioglu's scrupulous direction, sections were elaborated to reinforce the discontinuities of the kinetic composition. The lessons gained from these refinements were then applied by the architect to strengthen the interiors of Ohio State. Now practicing on his own, Eisenman is excited about further enriching his rational language through an impressive portfolio of commercial and institutional projects scheduled to begin construction next year. "What I've learned is that you can draw all you want, but it doesn't mean a damn thing," he remarks. "There is no substitute for building."
Deborah K. Dietsch

At the center of the loft, Eisenman inserted a strip of services—a kitchen pantry, bathrooms, and closets—parallel to the gently splayed angle of the existing party wall (plan). Between these modules and the frontage along Bleecker Street, a series of "moving" rooms was enclosed by sliding partitions of translucent glass that extend to the window mullions (axonometric below). These spaces consist of a painting studio and workshop at the rear, a bedroom, and a kitchen. At the western end, the architect segregated a library,

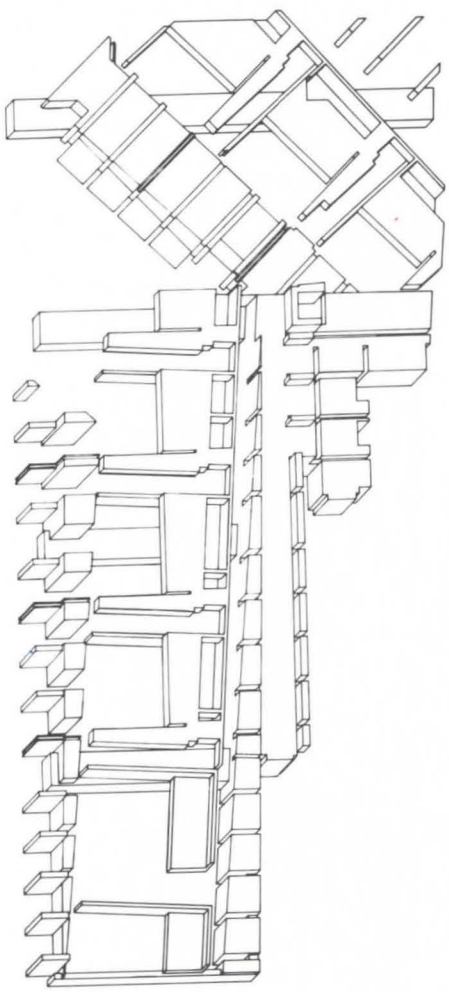


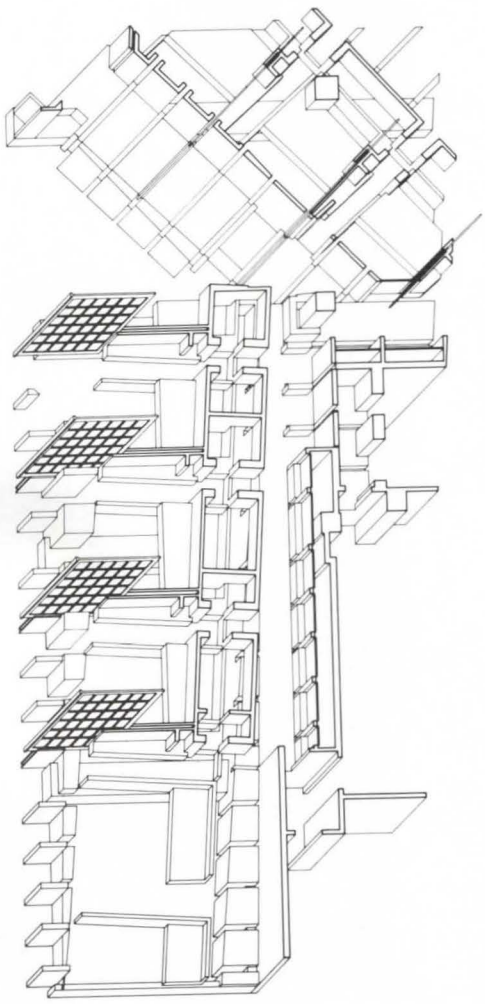






tudy, and master-bedroom/ athroom suite (top of plan nd axonometrics) by placing it t a 45-degree angle to the rest f the loft. The resulting riangular space between the wo geometries is used as a ining/living area. To mphasize this spatial segmentation in section, Eisenman embellished the intersections between partitions (details opposite) and suspended iciclelike soffits down the length of the loft to create a forced perspective (axonometrics and details below).





To dramatize the "rupture" between the public and private realms of the loft, Eisenman crowned the living area with angled "stalactites" (opposite) and framed an intimate sitting area with a screen that slides out from the bedroom. The dining alcove opposite this space is furnished with a table and chairs designed by sculptor Donald Judd (below). The floating appearance of the partitions is emphasized by recessed bases painted to match the maple floorboards.

"Color used to serve as notation in my work to signify discrete objects or functions," explains Eisenman. "Now I view it as integral with form, an entity that changes according to the light." Though the architect originally specified subtler complementary tones for the sliding panels that transform the spaces at the perimeter into "moving" rooms, the clients insisted on painting the gridded frames bright pink and green to underscore the contrast between permanent and flexible walls. Extending from kitchen to painting studio, the screens are gradated from dark to light vermillion to strengthen the forced perspective created in plan and section (overleaf).

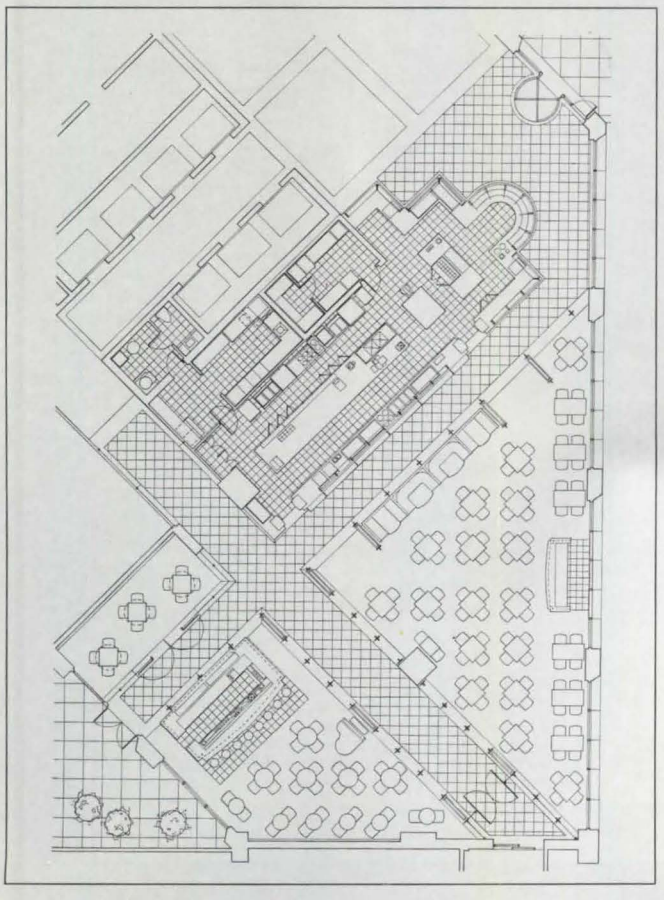
"There are moments when I'm completely disoriented in the loft," admits Eisenman, referring to the private suite that spins off from the perimeter's geometry. The architect shielded the bathroom from a corridor with translucent panels (opposite), but exposed it and the sleeping area to the living room with slots of clear glass inserted into partitions (above). "The psychological implications are intriguing," he muses.

Fuller/Toms Residence and Studio
New York City

Architects:
Eisenman Architects—Peter Eisenman, principal-in-charge; Yorgancioglu Architects—Faruk Yorgancioglu, principal-in-charge; Ragip Erdem, David Winslow, James Brown, project team
Engineer:
John Altieri Associates
General contractor:
Richard and Candy Harder; Glen Hamilton, assistant
Cabinetry:
Jim Cooper and Ichiro Kato
Color consultant:
Don Kaufman Color
Photographer:
©Elliott Kaufman

Tony Harvey's Place
Milwaukee, Wisconsin
Larry Rouch & Company,
Designers

Lean cuisine



Located at the literal crossroad of two circulation axes in the lobby of a downtown Milwaukee office building, Tony Harvey's Place consists of a 110-seat main dining room, a 60-seat bar, a private dining room, and an open kitchen/take-out delicatessen.

Milwaukee is a city where eating out has traditionally meant a grilled bratwurst sandwich at the corner tap, or a platter of weiner schnitzel served up in an ersatz Old Country banquet hall. The Winmar Development Company had more sophisticated New World fare in mind, however, when it commissioned Larry Rouch to devise a scheme for Tony Harvey's Place, a 170-seat restaurant and bar located in the lobby/galleria of a new 30-story downtown office tower. Tony Harvey's Place is a gastronomic oxymoron—an elegant cafeteria and upscale delicatessen catering to the white-collar workforce that daily populates the east side of Milwaukee's central business district. It is also something of a paradox in terms of design: Rouch, who heads a four-person firm in Seattle, characterizes the project as an example of how "poetic dimension can emerge from an appreciation for industrial craft." This essentially Modernist sensibility, he adds, "illustrates the process of construction, separates parts from each other, and allows things to be read as they are."

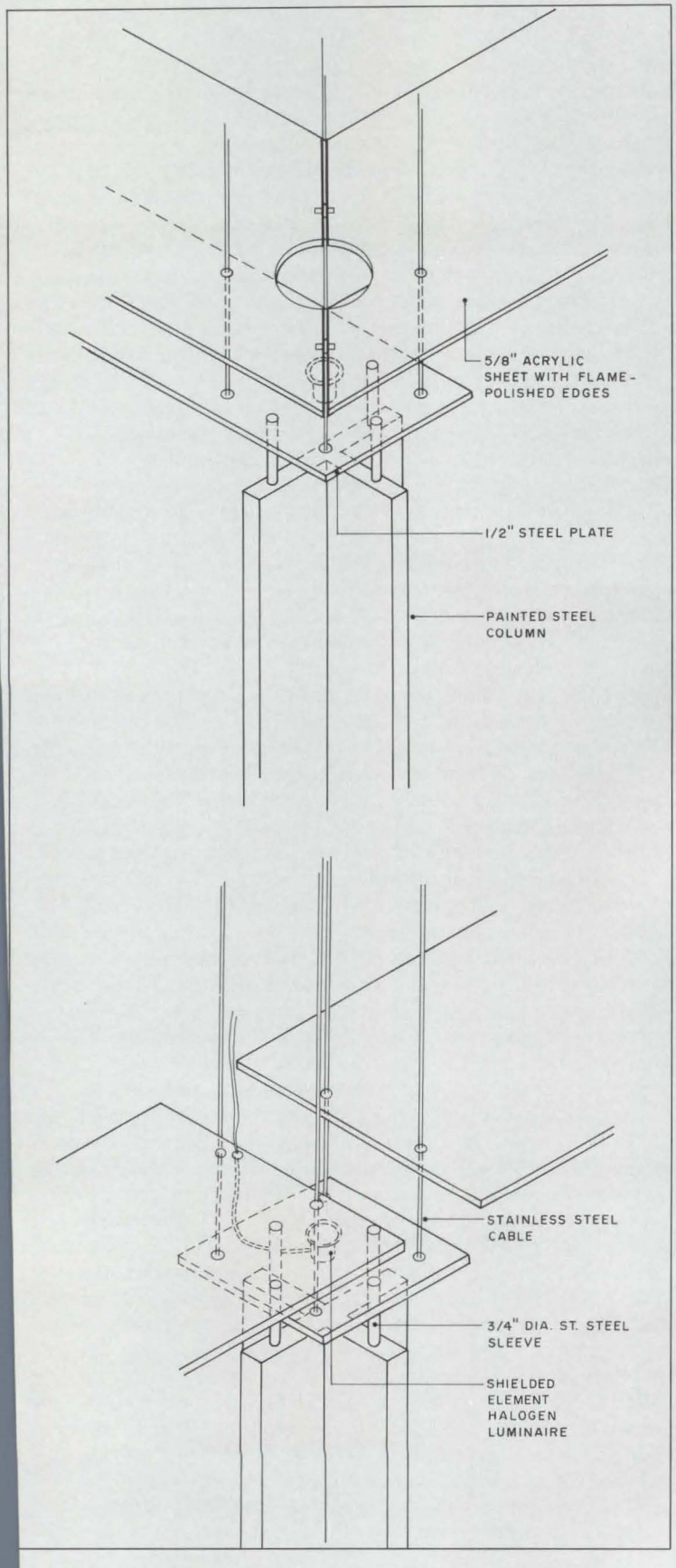
Novel lighting (detail overleaf), a muted color palette, and a combination of prosaic and sumptuous materials reinforce Rouch's painstaking exploration of machine-tooled building components. Among the given conditions in the irregularly shaped 7,500-square-foot space were 16-foot-high ceilings and a pair of intersecting public-circulation axes, one of which connects the building lobby with a parking garage. Rouch deftly utilized the existing axes to break down the restaurant's parti into four functional quadrants that house the main dining room, a bar, a private dining room, and an open kitchen. He then developed a series of layers, keyed to the building's five-foot planning module, that are meant to establish horizontal and vertical rhythms as one moves through the restaurant. Space dividers comprising panels of red granite, painted particleboard, and sandblasted glass, for example, subtly gradate in color from dark to light as they rise from the floor. Nonsupporting steel columns set into black granite channel sightlines down the two principal axes like telephone poles strung out along a highway. Cruciform and half-cruciform in section, these seven-foot-tall columns owe an acknowledged debt to Mies van der Rohe, though their hammered-finish copper-colored paint job would seem more at home in an American foundry than at the Barcelona Pavilion. Floating above the columns, steel-plate "capitals" on four-inch spacers house tiny halogen luminaires that cast light upward through a double layer of sandblasted-acrylic sheets suspended o stainless-steel cable. (Besides diffusing light, these half-inch-thick planes effectively cut down the room's lofty ceiling to a visually more intimate height of between eight feet and nine feet four inches.) Higher, custom-designed pendants softly illuminate the two main axes, filtering light from recessed downlights through two sandblasted-acrylic disks.

Meticulously executed details, ranging from a dimple-patterned stainless-steel tray rail along the cafeteria serving line to tapestrylike wool fabric on upholstered banquettes, contribute an undeniable air of restrained luxury throughout the restaurant. Sadly, though, good design, like good food, does not necessarily guarantee financial success in a business notorious for its high mortality rate. Just 13 months after it opened, Larry Rouch's suave exercise in material experimentation stands shuttered and vacant, a victim perhaps of its own understatement in a city where gemütlich abundance still dominates the menu.
Paul M. Sachner

The multipaned window wall that Larry Rouch designed for a row of retail shops in the office-building lobby was partially sandblasted inside Tony Harvey's Place to seclude a small private dining room located next to the bar (below). The components of the restaurant's uplighting system—steel plate, halogen luminaires, acrylic sheet, and stainless-steel cable—underscore Rouch's stated goal of "expressing industrial craft in an unromantic, unnostalgic way" (drawings and photos opposite).

Tony Harvey's Place
Milwaukee, Wisconsin
Designer:
Larry Rouch & Company—Larry Rouch, principal designer; Walter Schacht, project manager/designer; Brent Rogers and Peter Brunner, project architects

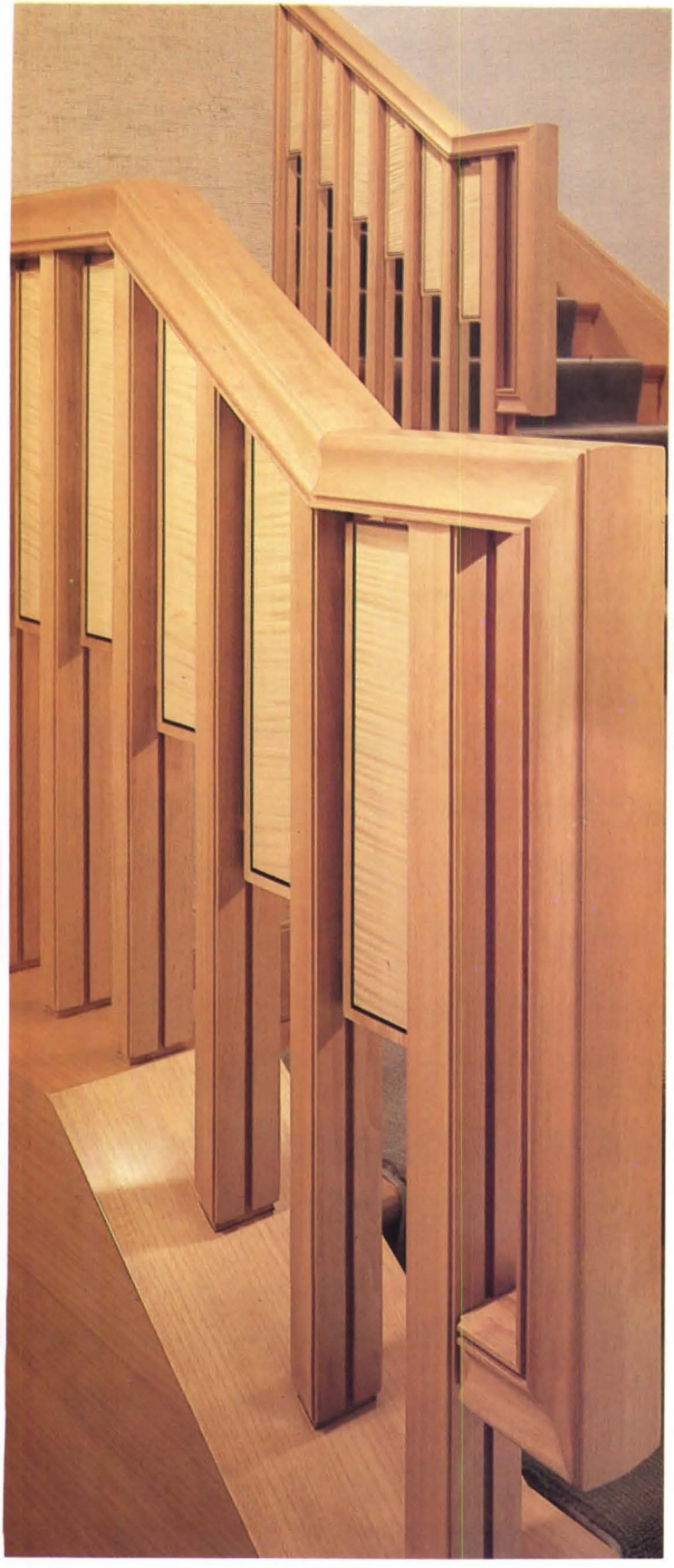
Affiliated architect:
Heike/Design Associates—Cliff Neumann, project manager
Consultants:
Light and Space Associates (lighting)—Peter Barna; Stewart-Jaeschke (food-service)—David B. Stewart; Heike/Design Associates (construction management)
Photographer:
©Don Dubroff/Sadin Photo Group



Portfolio
Kohn Pedersen Fox Conway
Associates, Architects

Corporate details

©*Paul Warchol*



There comes a time in the life of a successful design firm when growth poses a dilemma: does a bigger organization necessarily mean a loss of control over the character of fine detail? Fortunately, the quandary is not insoluble. A case in point is the rapidly expanding portfolio of distinguished interiors emerging from the New York office of Kohn Pedersen Fox Conway Associates (KPFC's gross fees for 1987 totaled $8.5 million). As an independent outgrowth of the well-known architectural firm Kohn Pedersen Fox, KPFC's success as a specialist in interior design and planning demonstrates how effective coordination of individual skills can retain small-firm virtues in a large practice—and combine business acumen with art and craft.

The history of KPFC begins with the founding of KPF in 1976 by four partners, among them Patricia Conway, the only nonarchitect in the group but an experienced planner and design journalist. From a modest start—a commission for the Manhattan office of a Polish-ham importer—KPF's involvement with interiors rapidly expanded. Within two years the firm had embarked upon a 450,000-square-foot office-redesign project for AT&T, and in 1984 there was sufficient business to warrant a separate interiors division, KPFC, which immediately assumed its own identity and established independent accounting, staffing, and management departments. Now, as then, the younger offspring maintains a close relationship with the parent firm, even though the majority of its projects are carried out in buildings designed by other architects.

Over the past decade the scale of KPFC's ventures has ranged from an ark for a New York synagogue and an apartment for "Muppeteer" Jim Henson, to 800,000 square feet of interiors for the KPF-designed Procter & Gamble headquarters in Cincinnati. Regardless of project size, KPFC has consistently distinguished itself for imaginative detailing and meticulous craftsmanship, skillfully integrated with efficient planning. Conway and partners Judy Swanson, Randolph Gerner, and Miguel Valcarcel directly attribute KPFC's sustained achievement to the team-oriented organization they adopted from KPF's own internal structure. KPFC's professional staff of 80 (over half of whom have degrees in architecture) is not deployed in a fixed hierarchy of discrete design, production, program, specification, and CAD departments. Instead, to avoid wasteful fragmentation of their efforts, KPFC's four partners are directly involved in all phases of design, and each staff member working with them must be prepared to function as a generalist. "You could say it's the Volvo theory of production versus the Detroit assembly line," Conway observes. "Even junior staff are in the field," adds Gerner. "Programming people do design and production work, and none of these roles necessarily relates to either age or experience." The range of scale among KPFC's commissions brings an added benefit to this logistical arrangement. Notes Conway, "Sometimes we assign small projects to a team already involved in a big job. It's sort of like a two-day charette in architecture school in the midst of a month-long study. When you're working on a four-year project, it keeps you from going batty."

KPFC has found its team system to be especially effective for interior design, an area where large architectural firms expect high profits and fast turnover. By now, many firms operate in this fashion, but KPFC refined the concept to handle an unequaled range of large and small assignments. Observes Conway, "It's our combination of size and mode of practice that

A pair of commercial interiors for separate clients in midtown Manhattan reveals Kohn Pedersen Fox Conway Associates' singular ability to reconcile a scrupulously studied arts-and-crafts sensibility with respect for the fiscal bottom line.

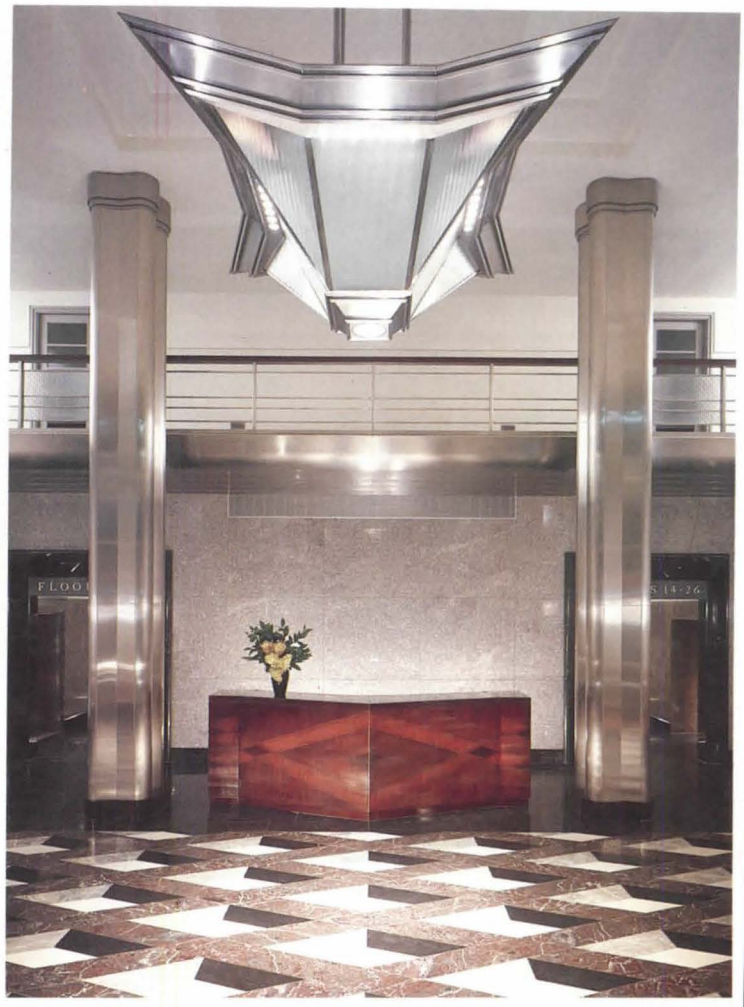
makes us unique. There are plenty of architecturally oriented small firms and big space planners. We bridge the gap between the two as a larger office whose work looks as though it were done by a small firm." Not surprisingly, this formula appeals to other architects who may lack KPFC's design expertise but want to ensure consistent quality throughout their projects. "We bring to the field something an interior design firm doesn't," says Gerner, "by developing an architectural framework and integrating technology with form. This direction obviously appeals to clients, too—especially those who are specifically oriented toward interiors but not interested in commissioning entire buildings."

The intensity of KPFC's involvement in interpreting highly specific, yet varied, programmatic requirements is evident in two of the firm's most recent projects—a redesigned lobby and executive floors for MONY Financial Services and new offices for a private investment partnership (shown on the following pages). Both sets of interiors testify to an ongoing dedication to integrating architecture, art, and craft. Pat Conway, whose volume on contemporary crafts is scheduled for publication next year, traces her personal interest in combining design media to her collaboration with Robert Jensen on the 1982 book *Ornamentalism*; the firm's role in fostering such cooperative efforts dates back to the installation of handcrafted furniture in the Henson apartment. Although KPFC has never had separate divisions for textiles or other media, it does rely on its own design resources group. One member of the group is assigned to each project, researching finishes, materials, furniture, and fabrics. In addition to specifying off-the-shelf goods, this division's activities range from supervising the in-house design of custom furnishings to commissioning works by independent artisans.

Sensitivity to the expressive potential of materials and texture plays a significant role in determining the character of KPFC's current portfolio, even though the firm studiously avoids a single house style. This deliberate versatility is exemplified by the contrast between such details as a sycamore, anigre, and ebonized wood staircase in the MONY headquarters (opposite)—a homage to the spirit of Eliel Saarinen and Alvar Aalto—and a matte-finish stainless-steel wall segment in the investment-group offices (right)—the epitome of sleek machine-age Modernism. In each case the overall esthetic as well as specific decorative motifs respond directly to idiosyncratic patronage. MONY's chairman had long admired Aalto's furniture, whereas his colleagues preferred what Conway calls the "English-club-in-dark-walnut school" of corporate décor. KPFC elected to mediate between these seemingly opposite directions by adopting the tradition of arts-and-crafts Modernism best represented by Saarinen's Cranbrook (see pages 94-97). No less a challenge to KPFC's esthetic diplomacy was posed by the two principal investors behind the second project shown here (pages 98-99). One partner, recalls Judy Swanson, "is a big fan of Mies and the Bauhaus. When we showed him color samples, he ended up selecting 37 different shades of gray." His colleague, on the contrary, is an avid collector of American crafts. In a happy compromise, the two men now occupy spaces as noteworthy for sleek modernity as they are for exquisite detail and tactile luxury. Different though they are, both projects convey the quintessence of KPFC's achievement: the labor of many hands communicating the touch of one masterly sensibility. *Paul M. Sachner*

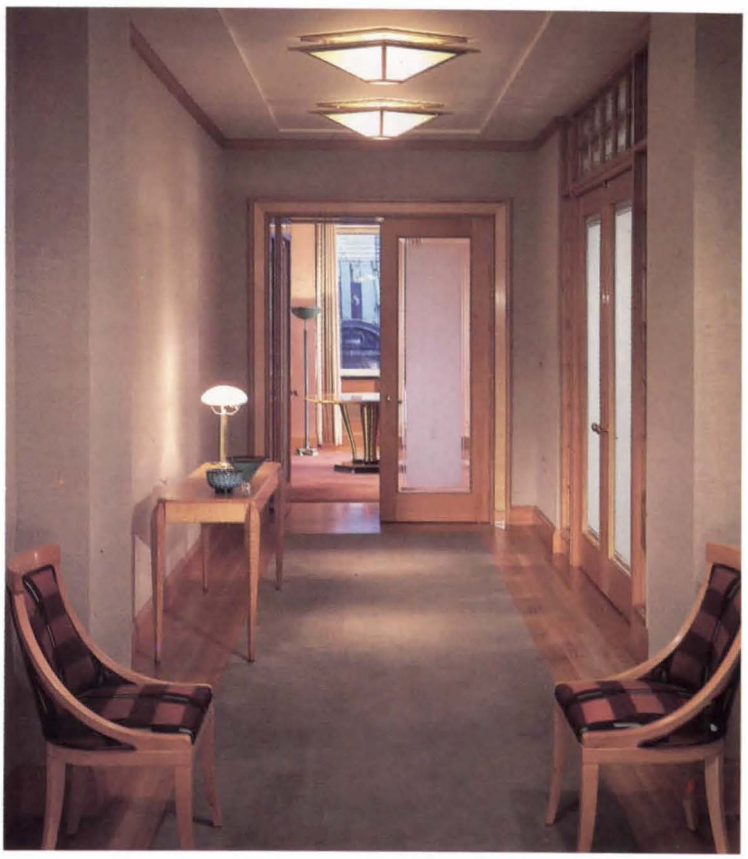
MONY Financial Services World Headquarters

In 1984 MONY Financial Services commissioned Kohn Pedersen Fox Conway to undertake real-estate and programming studies of its midtown Manhattan corporate headquarters, a 27-story tower designed by Shreve, Lamb & Harmon just before World War II but not actually erected until 1949. KPFC determined that MONY should retain the building as an executive home office but move most of its workaday functions to less valuable space outside the city. MONY then asked KPFC to redesign the building's sterile Broadway facade, main lobby, elevator lobbies and cabs, and six floors of offices—a total of 130,000 square feet of space. Former KPFC designer Paul Rosen set the project's overall tone by framing the main entrance with a granite-and-brass door surround (top left) that strengthens the original architecture's feeble Art Deco roots. For the 30- by 50-foot lobby, KPFC embarked on a program of visual enrichment through a handsome set of custom-designed mahogany furnishings—including two benches and a security desk—new stainless-steel column enclosures, stainless-steel and diffusing-glass ceiling fixtures, and a marble floor whose highly architectonic diagonal pattern echoes the oblique line of Broadway just outside. On the 12th floor, which is given over to a suite of corporate reception rooms, dining facilities, meeting facilities, and MONY's board room, KPFC paid tribute to Cranbrook and the celebrated Michigan school's tradition of interior finishing. The result is an intriguing study of 20th-century furniture that includes, in addition to KPFC's own designs, work commissioned from outside craftsmen and furnishings designed by Eliel Saarinen and remanufactured for MONY (pages 96-97).

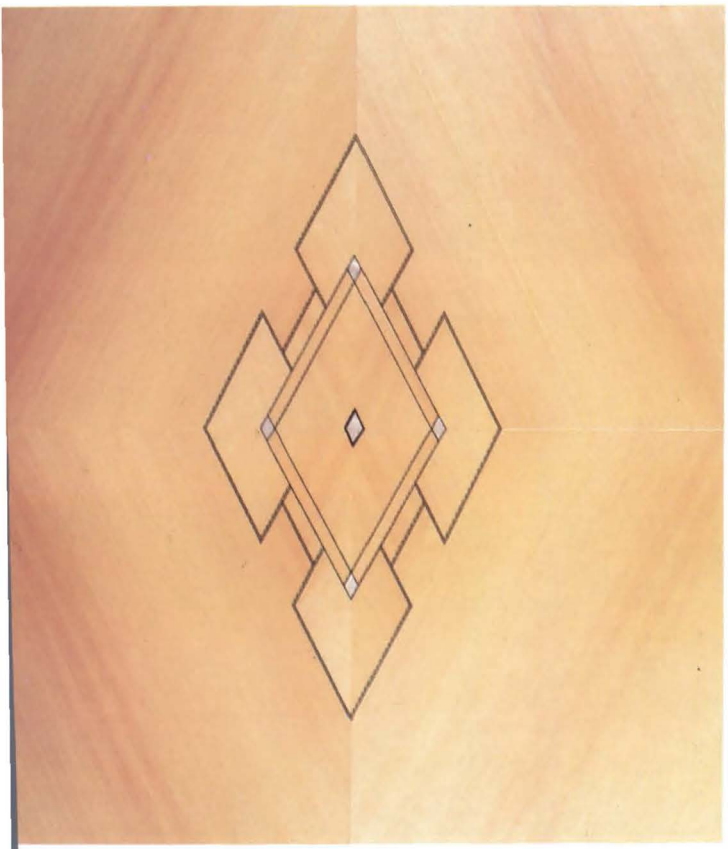



PIZZARUS

Evidence of KPFC's interest in architectural craft, designed both in-house and by outside artisans, is found throughout MONY's communications floor. A low-back bench (left) and side table (bottom left) are from the workshop of artist Wendy Stayman, while custom wall paneling (bottom right) and an archival display case (opposite bottom right) were designed by KPFC associate Richard Kronick. Kronick also designed the massive board-room table (opposite top and bottom left), which features an intricate diamond-patterned inset of anigre, ebony, brass, and mother-of-pearl. Side chairs (bottom left), a circular vestibule table (background, opposite top right), and a reception-room torchère (top right) are reproductions of original Eliel Saarinen designs.



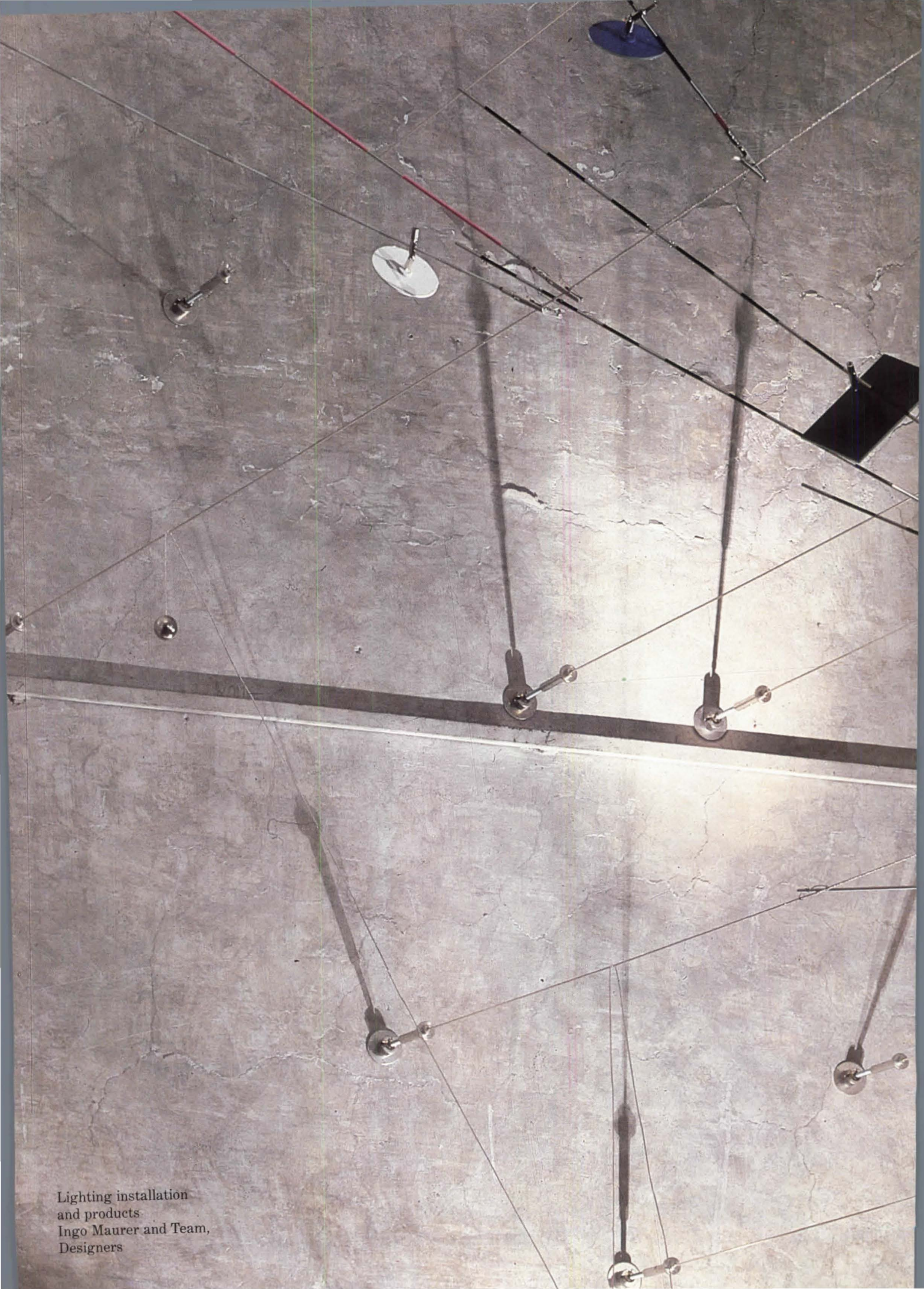
MONY Financial Services World Headquarters New York City
Architect:
John Pedersen Fox Conway Associates—Miguel Valcarcel and Patricia Conway, partners-in-charge; Richard Kronick, project designer; Ruxandra Panaitescu, project manager; Rodolfo Castillo, master detailer; Henry L. Warner, job captain; Max Chiu Holtz, Theodora Kosar, Thomas Lawson, Catharine Tarver, project team
Engineers:
Alfred Selnick P. E. (structural); Syska & Hennessy (mechanical/electrical)
Consultants:
Cini-Little Associates (food service); Cline Bettridge Bernstein Lighting Designs (lighting); Joiner-Rose Group (audio-visual); Robert Schwartz & Associates (specifications); Shen Milsom & Associates (acoustical)
Construction manager:
H. M. Hughs Co.
Photographer:
©Paul Warchol



Executive offices for an investment partnership

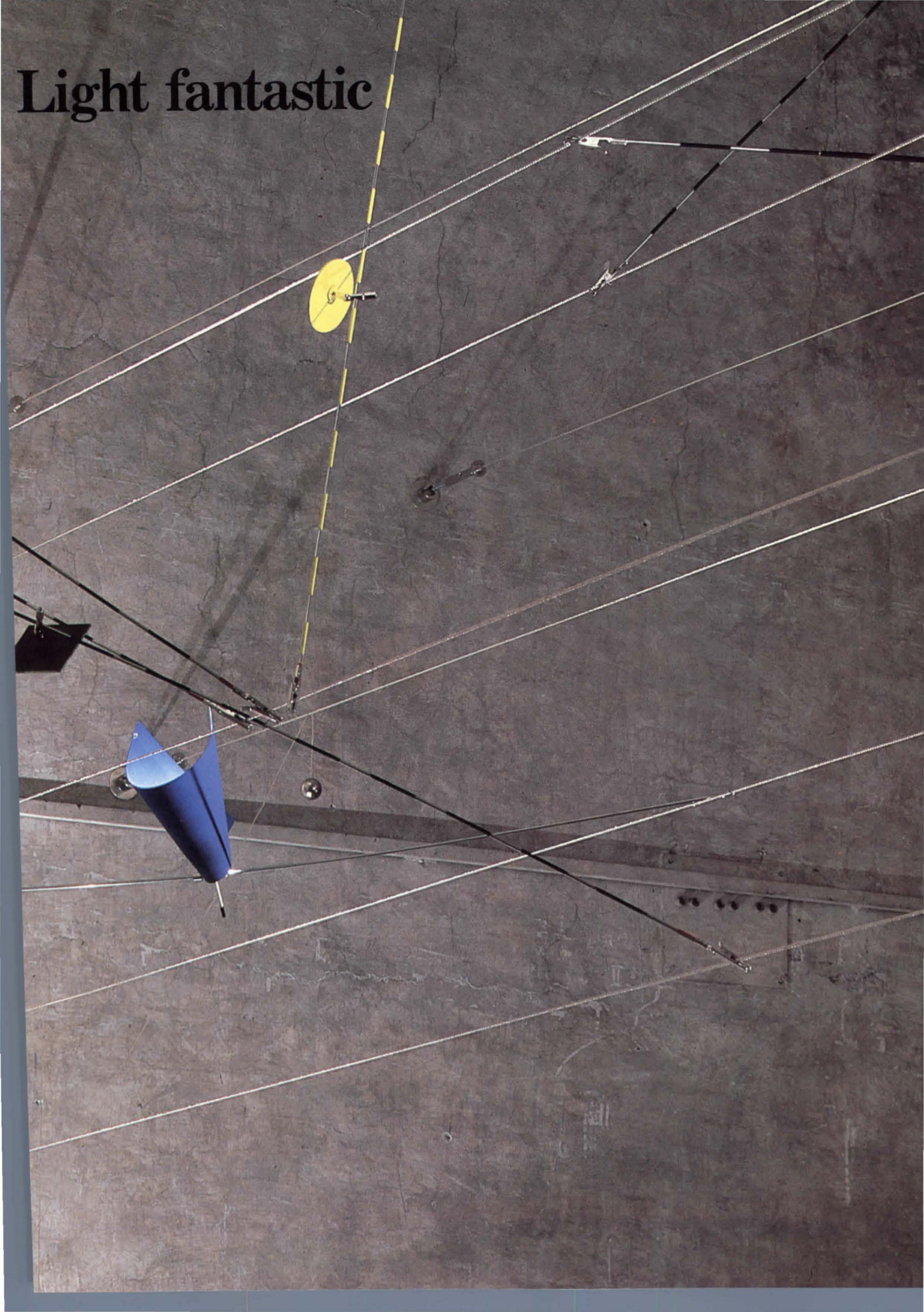
Back in 1980, KPFC made its RECORD INTERIORS debut with a clean-lined reception area for AT&T that featured, among other things, four Brno chairs positioned around a glass-topped coffee table [RECORD, January 1980, pages 94-95]. Brno chairs are back in KPFC's most recent work, the executive offices for a private investment partnership, located in a new Manhattan office tower. In contrast to its Modernist neutrality in the earlier commission, however, KPFC has replaced Miesian restraint with a vigorous late-'80s exploration of the expressive potential of steel, granite, and marble. The program called for a fairly typical C-shaped suite, comprising offices for a staff of 30, conference rooms, and a trading room. Although one of the investment group's principals possesses a major art collection, he did not wish to display his works at the office, requesting instead that KPFC create a setting whose visual richness might stand on its own. KPFC associate J. Woodson Rainey configured the interior around a basic dimensional module of 160 inches, which he utilized as the radius both for a segmentally arched spine bisecting the space and for the curved marble top of a custom reception desk (top right and opposite). By breaking down the module into squares of 40, 20, and 10 inches, Rainey emerged with such details as a steel-framed interior window wall comprising 40-inch glass panes; matte-finish stainless-steel walls made up of 40-, 20-, and 10-inch panels; and 20-inch-square mirror-finish ceiling tiles. Color appears solely in the red and green marble surfaces of two custom conference tables. As a final tour de force, Rainey designed a partner's desk (middle right) whose distinctive composition of plate steel resting on three cones reveals how far KPFC—and interior design—have traveled since 1980.

Architect:
Kohn Pedersen Fox Conway Associates—Judy Swanson, partner-in-charge; J. Woodson Rainey, project designer; Ruxandra Panaitescu, project manager; Rodolfo Castillo, master detailer; Henry L. Warner, job captain; Melanie Ide, Paula Rice, Gabriella Schumacher, Deborah Young, project team
Engineer:
Cosentini Associates (mechanical/electrical)
Consultants:
Cline Bettridge Bernstein (lighting); Shen Milsom & Associates (acoustical)
Construction manager:
Linbeck Construction Corp. (owner's representative); A. J. Contracting Co.
Photographer:
©Peter Aaron/ESTO



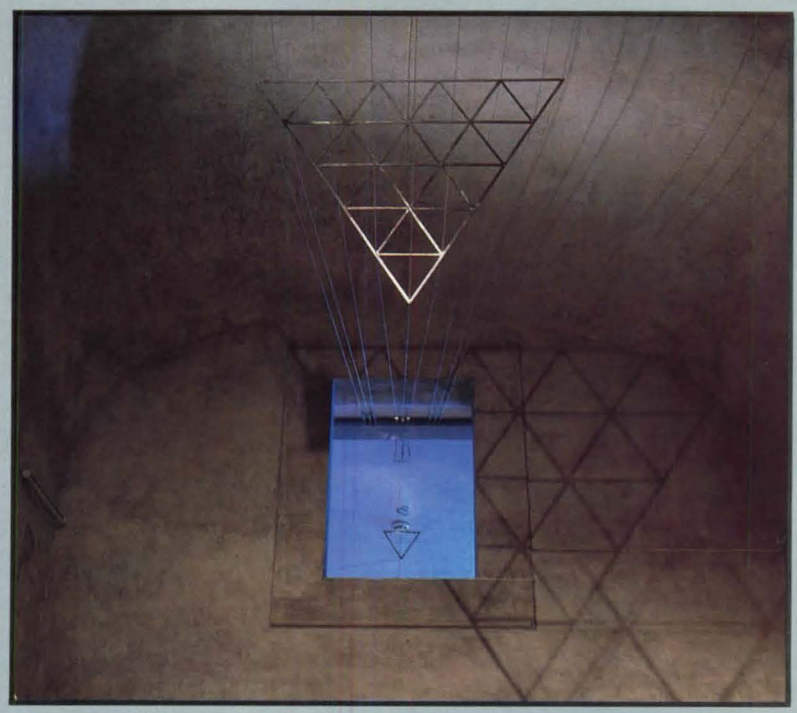
Lighting installation
and products
Ingo Maurer and Team,
Designers

Light fantastic

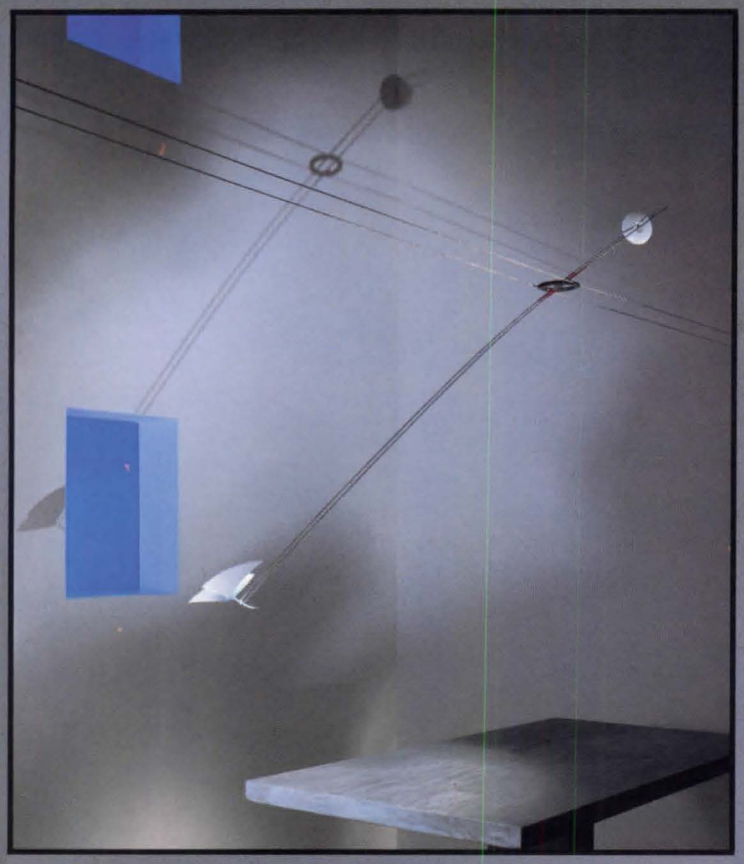


Ingo Maurer has just come from overseeing the installation of his *YaYaHo* lighting system in the Design Collection of New York's Museum of Modern Art. The Munich-based designer is doubly pleased: not only for being honored in a city that has been, he says, a constant source of inspiration, but also, more tellingly, because the system's halogen bulbs lit up on the first try. That Maurer did not delegate the task of reconciling the German-engineered fixture with American circuitry reveals the designer's involvement in every step of a project—from conception to fail-safe delivery. What is most surprising about the 56-year-old Maurer's absorption in his work is that he made a midlife transition into his current métier after working as a graphic designer. Twenty-two years after establishing his company Design M, Maurer continues to fabricate all of his own products despite the international group of manufacturers clamoring for his designs—"I like to see the sun rise *and* the sun set," is how he recently summarized his approach. While the Pop Art character of one of his early luminaires, which resembled a giant light bulb, displayed his ability to assimilate other creative media into his new one, more diverse influences came to the fore in 1984 with the technical innovations of *YaYaHo* (see previous pages for custom version). The system's clip-on elements—halogen bulbs with metal shades or reflective mirrors and opaque glass globes

Continued on page 104

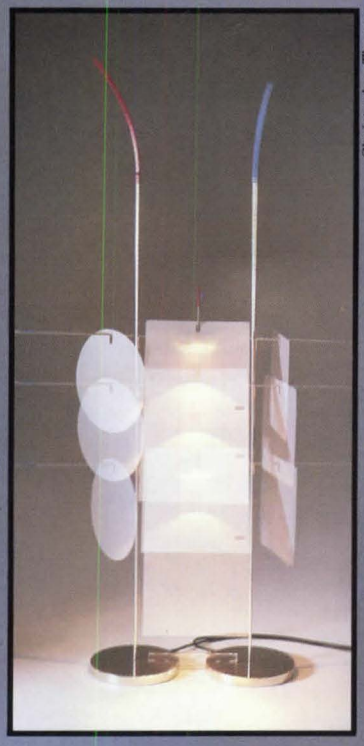


For a temporary exhibition at the Villa Medici in Rome (pages 100-103), Ingo Maurer spanned one room with electrically conductive wires shored with triangular braces (opposite, bottom). He draped the wires with trapezelike elements holding metal-screened halogen bulbs, which he balanced with spherical counterweights. In an adjoining archway (opposite, top), Maurer placed bulbs among an assemblage of metal rods and brightly painted shades to create a light mobile reminiscent of Alexander Calder.



strung on iron rods—are powered by a pair of 18-foot-long wires made of a copper and silver alloy. A special transformer reduces their electrical current to 12 volts, making them safe to the touch—unlike the train cables that inspired them. Although such space-defining systems appear to be one-of-a-kind creations that only the artist himself can replicate, many are, in fact, available in easy-to-assemble kits (20,000 *YaYaHo*s have already been sold). Maurer's ongoing experimentation with wire-powered fixtures counters the traditional conception of designer luminaires as plug-in flourishes to any interior decor. Defying classification as a technician or an artist, Maurer continues to challenge perceived roles of lighting designers. His series of high-wire acts evocatively embodies a belief in "the seductive power of light."
K. D. S.

Designers:
Ingo Maurer with Bernhard Dessecker, Bernd-Axel Kluge, and Franz Ringelhan
Photographers:
Tom Vack and Corinne Pfister, this page except as noted; Giovanna Piemonte Cipparrone pages 100-103



Christopher Thomas

The latest in Maurer's series of wire-powered creations, Tijuca *(top), was introduced this month at the Milan Furniture Fair. Elaborating on the stripped-down esthetic of* Ilô-Ilú *(opposite), which has a touch-activated dimmer, and* Fukushú *(above), a two-foot lamp of metal rods and plastic screens, Maurer continues to design fixtures spare enough to be "completed by the user's imagination."*

Artistic liaisons

Portfolio
Three collaborations
by Tod Williams Billie Tsien &
Associates, Architects, with
various artists

By Julie Iovine

Over the past decade, it seems as though almost every architect has become interested in working with artists. Opinions vary on when and why this interdisciplinary spirit emerged—and even whether it should have—but most agree that the recent boom in collaborative efforts has something to do with major real-estate developers pronouncing percent-for-art programs a good thing, and backing them up with real dollars. Despite the increased willingness to merge creative media, there's no such thing as an easy collaboration and no set rules for handling a complex one. And that, Tod Williams Billie Tsien and Associates has discovered, is both a great attraction and an inevitable disadvantage. As the three projects in this portfolio demonstrate, there are as many ways to go about bringing disciplines together as there are individuals involved.

Tod Williams's own attraction to artists goes back to his school days on the playground at Cranbrook Academy, where he romped with the kids of resident artists and learned to appreciate the controlled skill of Eliel Saarinen and the other architects who designed the campus. From his father and grandfather, both engineers, Williams inherited a love of drawing and construction. (He welded his first chair and table set at age 12.) Although he dreamed of becoming an artist himself, Williams ultimately chose what he considered the more practical route of attending Princeton University to study architecture. His active interest in the arts wasn't rekindled until some 10 years ago when he befriended Billie Tsien, a graduate of Yale University's art school. As Williams now recalls, "Her very active involvement with artists got me out of the rut I might have been headed for." Since forming their partnership in 1983, Williams and Tsien have actively pursued projects involving artists. The firm's latest collaboration is aptly called "Hybrids," a title which Tsien conceived to describe the three plywood-enclosed telephone booths that she, Williams, and sculptor Mary Miss designed for "Architectural Art," an exhibition held at the American Crafts Museum in New York. (It will travel to Dallas in November and Los Angeles next spring.) The architect and artists had worked together previously in designing a new entrance for Central Park, but the project foundered for lack of sufficient funds. This initial collaboration, however, developed a healthy respect among the members of the trio, resulting in a willingness to work together again on the Crafts Museum commission. Tsien is still amazed at the outcome: "The telephone booths don't look like anything that any of us would have done on our own. The project called for the total submersion of three very strong personalities to produce something that doesn't really reflect any of us as individuals. It's a little frightening, and also exciting. Maybe that's a true collaboration." According to Tsien, who has served as an advisor to numerous arts organizations, a prearranged alliance is often the most dangerous threat to a successful collaboration. "The assumption is that the artist will provide the content first and then the architect will supply the know-how," she explains. "But most often, I find that the caliber of artist is higher than the architect's. That's not a partnership of equals! For the telephone booths, we all chose to work together from the beginning and that makes a big difference."

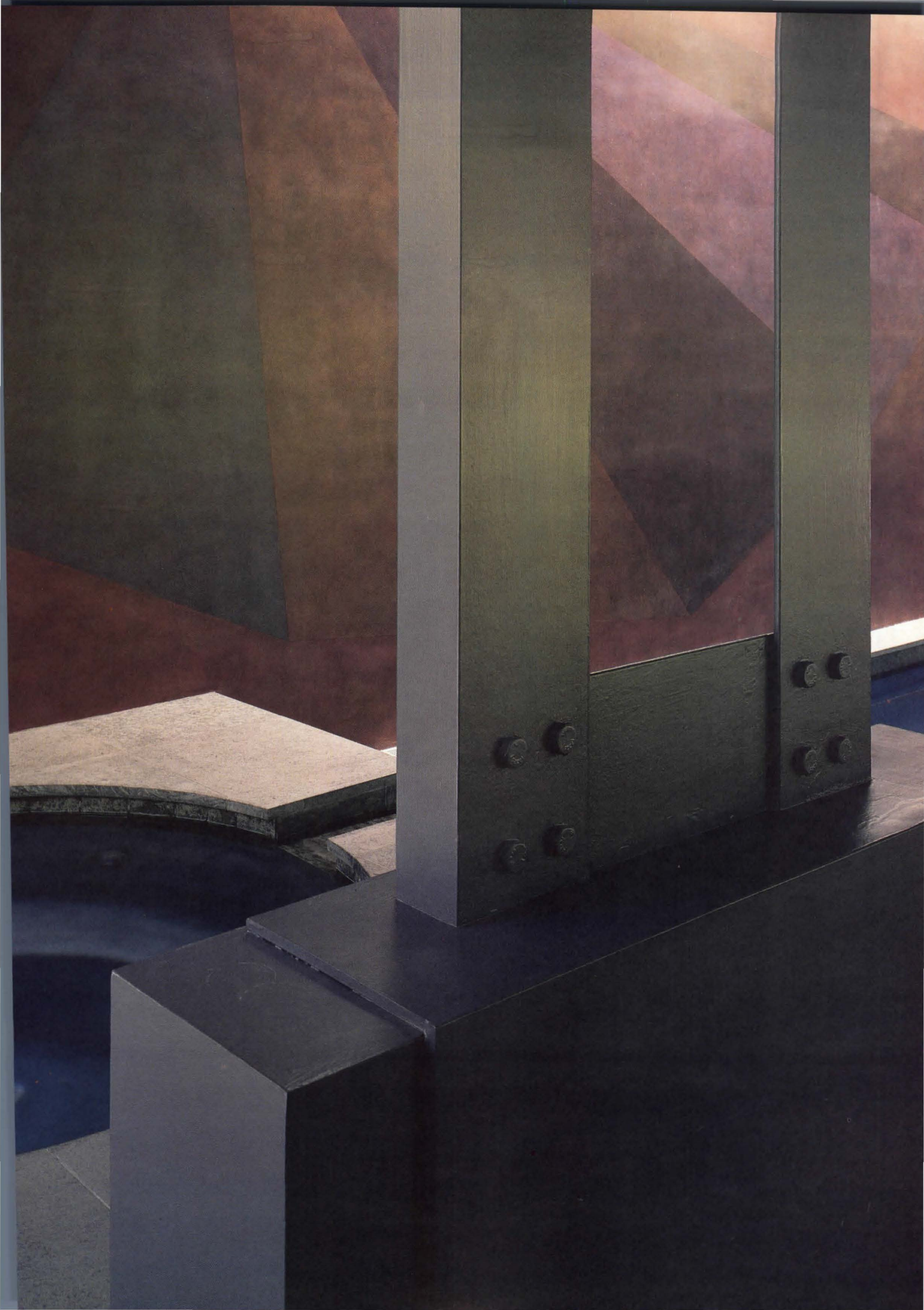
The Spiegel poolhouse by Williams and Tsien wasn't a textbook collaboration either; "simultaneous commission" is a more apt description. The original proposal presented to Williams and Tsien was to design a new building containing a lap pool and whirlpool adjacent to the master bedroom of a 1961 Breueresque house on Long Island. The clients, Emily and Jerry Spiegel, are active collectors of contemporary American and German art, including paintings and sculpture by Andy Warhol, Joseph Beuys, and Jenny Holzer, as well as a superb collection of black-and-white photographs. The design of the poolhouse was already complete when Emily Spiegel spied a painting of two pyramids by Sol LeWitt at a gallery opening in SoHo and decided that it—or a similar piece—would fit perfectly on the western wall of the glass-enclosed structure, which was originally to be tiled. Williams and Tsien couldn't have agreed more, and encouraged the Spiegels to commission an original mural. The artist and architects collaborated mostly through intermediaries and models. LeWitt sized up his composition in a maquette, at which stage he decided to wrap a third pyramid around the northern end wall. Painted in ink by his assistant, Anthony Sansota, the mural required extensive testing before a permanent seal could be perfected to prevent water damage from the pool.

In the finished work, geometric facets and somber colors, gradated from soft browns to eggplant purple (opposite), pose a striking counterpoint to the crystalline glass of the opposite wall. The stepped space between artwork and wall, echoing the cascading water, is paved with a lush blue granite, while the pool itself is completely painted an even richer aquamarine, reminiscent of ancient murals. The archaic allusion becomes especially compelling as one slowly swims down the length of the pool—an experience that feels, at least for this writer, like floating down an abstract Nile past three multicolored tombs. At night, lights embedded in the sides of the pool illuminate the painting with an eerie glow, while a skylight and quartz lamps provide the precisely modulated radiance a visitor might expect if the poolhouse were actually a private gallery. As a shared labor, the project still embodies the synergy of the ideal collaboration, an artist and an architect whose work together results in something bigger than what either might have created alone.

In contrast, a third Williams/Tsien venture, New York's downtown Whitney Museum, is necessarily designed to serve artists. This satellite of the uptown mother institution is sandwiched into the lower lobby of the Johnson Burgee-designed Federal Reserve Plaza near Wall Street. Williams understood that his role was to keep a low profile, subtly directing the steps of gallery visitors as they make their way through the exhibition space. His design is respectful, though by no means nondescript. Here, more than ever, the architect's enthusiasm for industrial materials and detailing shines through a spartan demeanor.

Despite their many successes, Williams and Tsien say they promise themselves after every collaborative project that they'll never attempt one again. "It involves a huge effort with little pay-off," Williams complains. "The situation is often forced, simply because our society is no longer accustomed to the kind of discourse maintained by the all-controlling religions, states, and families that were once responsible for all the great collaborations." And yet, when the next chance to work with an artist comes along, Williams finds he never can resist: "I don't know what the end result will be, but there's nothing like it for broadening your perceptions. There's no controlling the situation. It's like life, I guess." And the best art, you could say.

Julie Iovine is a senior editor at Northwest Portfolio.

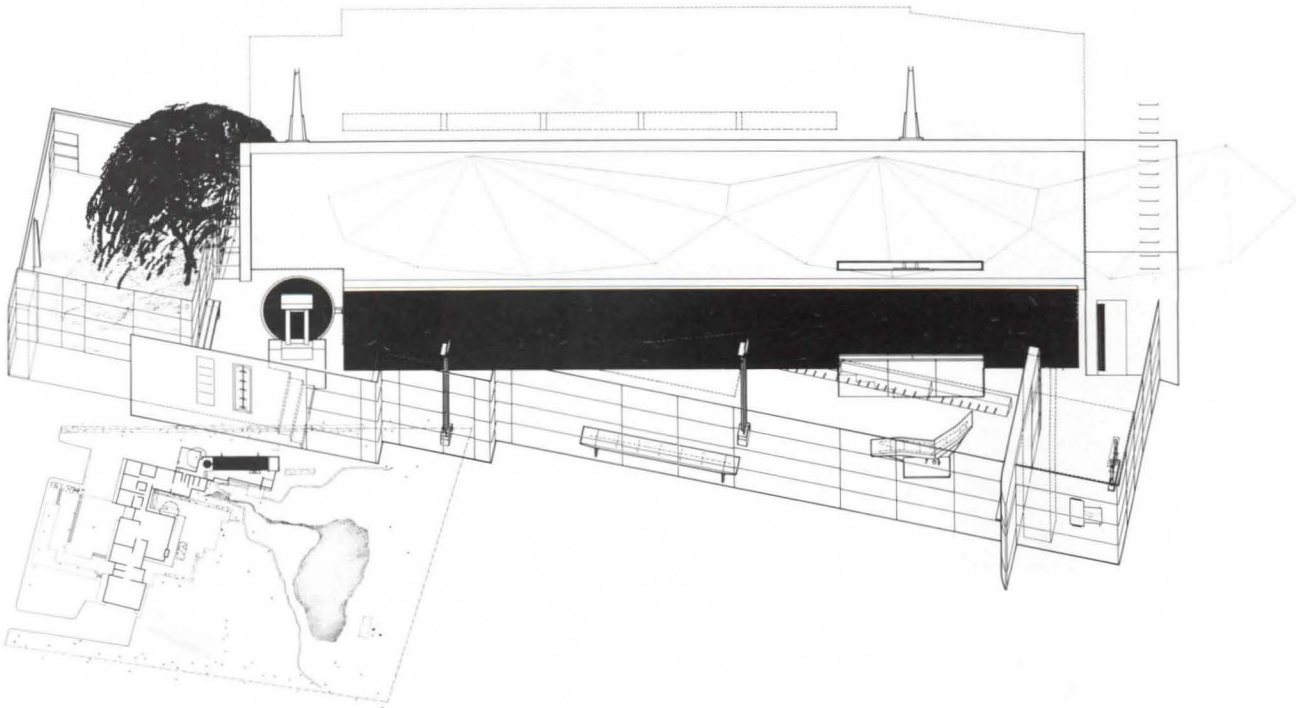


Spiegel poolhouse

One enters the poolhouse from the master bath of the main house through a small oriental-style courtyard—complete with raked gravel and a single split-leaf Japanese maple. Water from a round pool on a raised platform (opposite) is channeled into a 50-foot-long lap pool, faced in slabs of granite quarried at Lake Placid, which are cut to underscore the flow of water toward the far end. A Sol LeWitt mural dominates the stuccoed wall along one side of the pool, in contrast to the aluminum-gridded windows along the other, which abuts another wall of stainless steel (overleaf).

Punctuating the serenity of the poolhouse are paired steel columns, an aluminum chaise longue, and a stained oak bench, also designed by Williams. *J. I.*

Architect:
Tod Williams Billie Tsien & Associates—Tod Williams, Billie Tsien, principals-in-charge; Annie Chu, associate
Engineers:
Frank Taffel & Associates (structural); Peter Szilogyi (mechanical)
General contractor:
Roy Anderson Associates
Photographer:
©Michael Moran

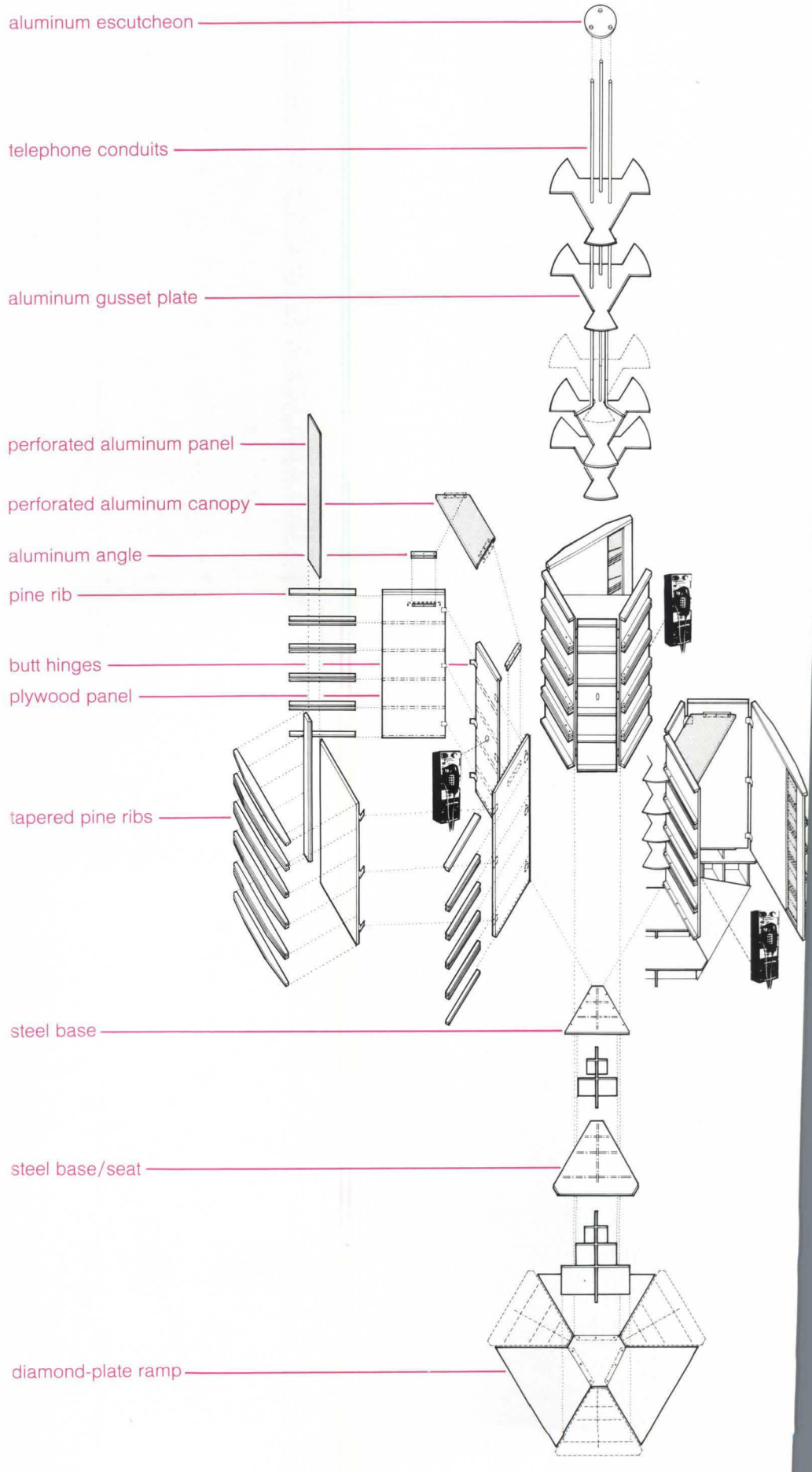


Three telephone booths

When Tod Williams and Billie Tsien joined Mary Miss to design a piece of "architectural art" for the American Crafts Museum, all three partners agreed to confront the usual hands-off attitude surrounding museum pieces. "We wanted visitors to be engaged with the object in a common activity," Williams says. "A collaboration should be more than a demonstration of thought processes. It must be real." The three telephone booths are in fact wired for use. (Occasionally, Williams rings them from an outside phone, to the consternation of the museum guards.) Although a photocopier room and projection booth were originally considered as alternatives, phone booths struck the project team as an ideal means of conveying concepts such as access, stability, motion, and communication. The shape of the enclosure, which invites comparisons to eggbeaters and rotating blades, resulted from mutual preoccupations with images ranging from 15th-century star-shaped bastions to exploding cartoon bubbles.

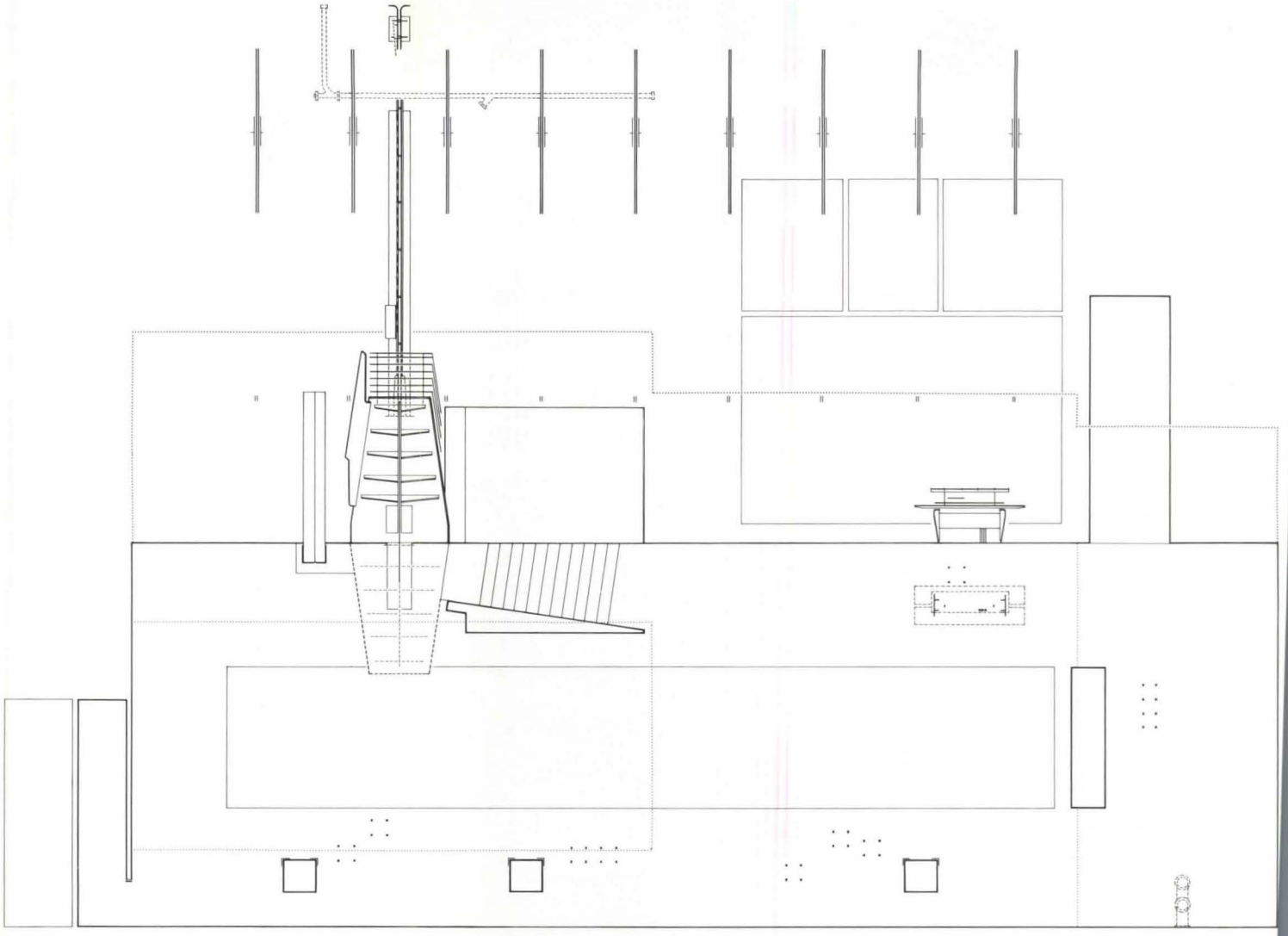
As part of a traveling exhibition, the telephones had to stand independently of their surroundings and be viewed from all sides. Construction was simple, to guarantee easy reassembly: plywood sheets reinforced with pine ribs and perforated aluminum panels mounted on a steel base (axonometric). So far, the collaborators' hopes that the booths would accumulate graffiti have yet to be realized. *J. I.*

Designers:
Tod Williams Billie Tsien & Associates in collaboration with Mary Miss—Annie Chu, Rick Gooding, Dan Nation, assistants
Fabrication:
Steven Iino (woodwork); Metal Forms (metalwork)
Photographer:
©Michael Moran



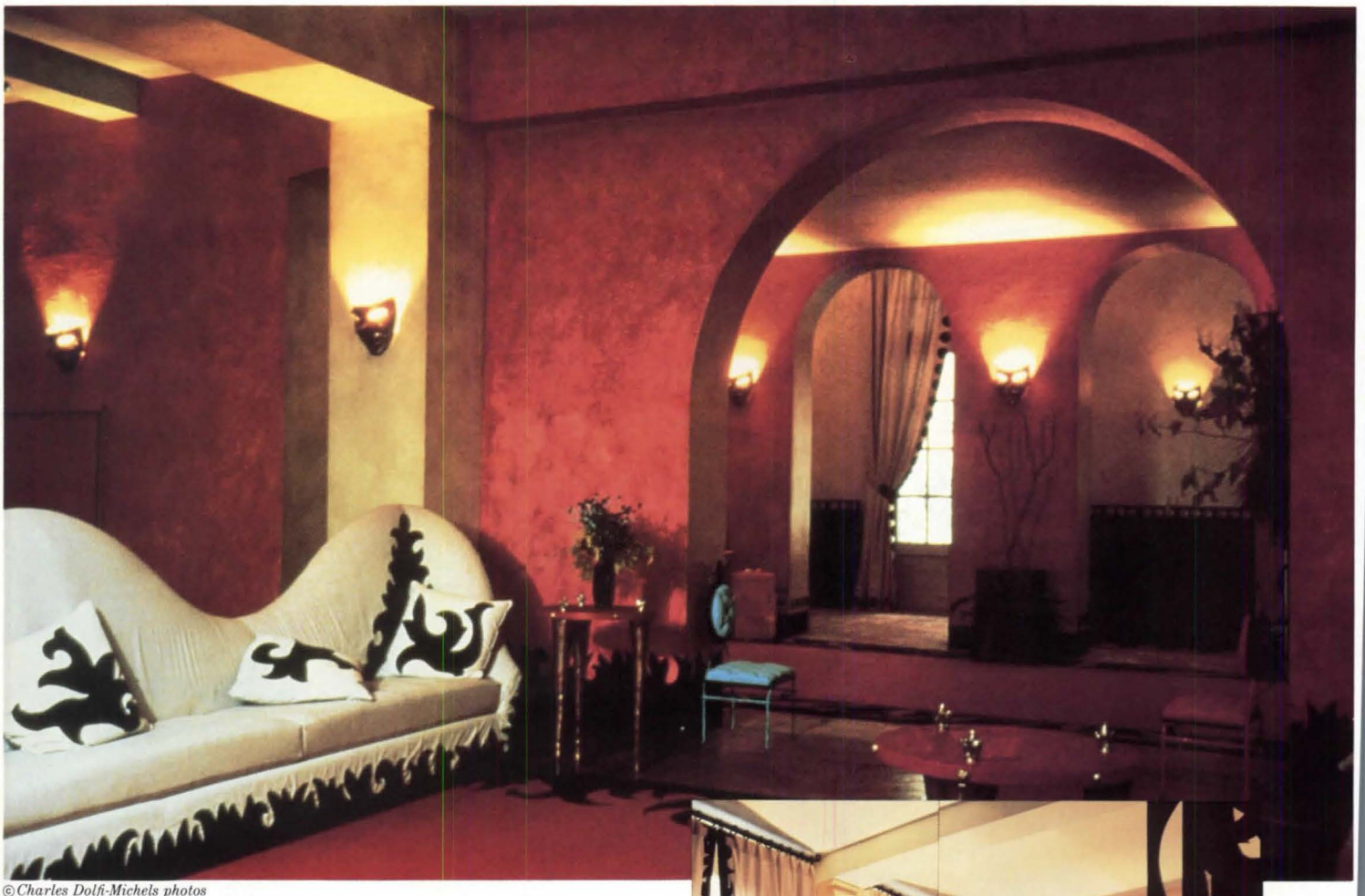
Whitney Museum Downtown

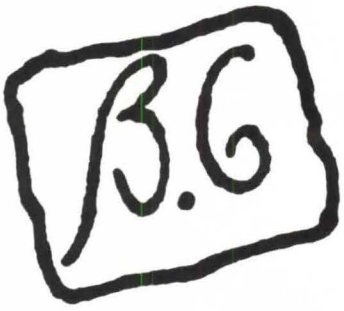
In designing the Whitney Museum Downtown near Wall Street, Tod Williams and Billie Tsien realized that room for architectural gestures was severely limited by a 3,000-square-foot interior and, therefore, pared down their design to only the most essential elements. To draw attention to the museum's inconspicuous location in a sunken plaza beneath a card shop, the architects positioned a 20-foot-high marker column to announce the entrance at the base of an escalator (left). On entering, the visitor crosses an aluminum-plate threshold that leads directly onto a cantilevered balcony overlooking the entire gallery (opposite). The drama increases as the visitor turns, disappears behind a freestanding wall, and descends a gently splayed stair to the other key element in the interior: an information desk with its own cleverly cantilevered projection, which supports a video monitor, telephone, and brochures (below). Reminiscent of the work of Pierre Chareau and other early Modernists, the aluminum-clad balcony and desk are subtle intrusions within the gallery, providing a needed hint that this space is, indeed, *designed. J. I.*



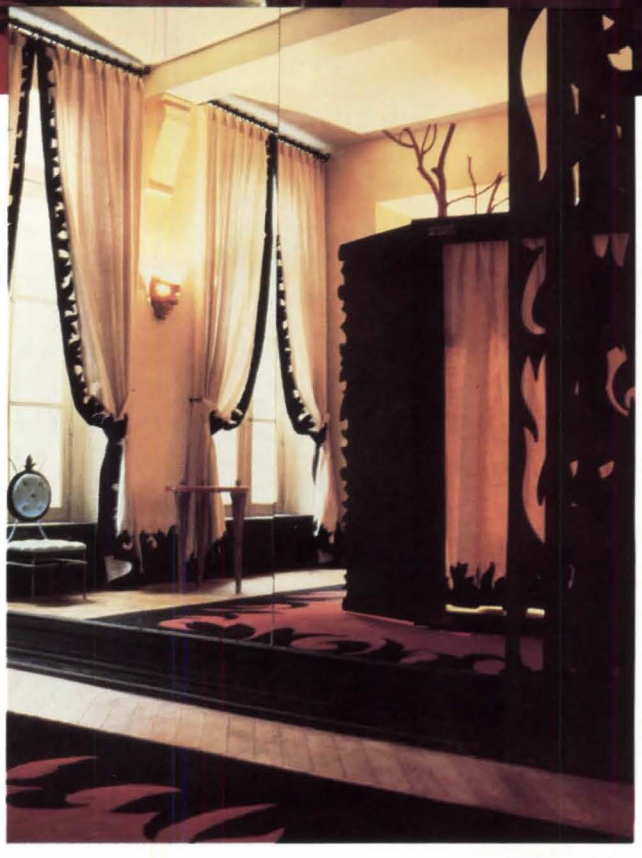
The plan/elevation of the Whitney's downtown branch (above) reminds us that it is a classic "white box" after all. This realization is easily subverted, however, by the architects' detailing of the entrance balcony (below left), the information desk (below right), and an aluminum "spine" of nine "ribs" that supports track lighting to supplement perimeter fixtures (opposite). The repeated use of aluminum as a unifying material throughout the interior intensifies the few crucial architectural gestures.

Whitney Museum of American Art, Downtown
Architect:
Tod Williams Billie Tsien & Associates—Tod Williams, Billie Tsien, principals-in-charge; Annie Chu, associate
Engineers:
Weiskopf and Pickworth (structural); Cosentini Associates (mechanical)
Consultants:
Rick Shaver (lighting); Vignelli Associates (graphics); Bolt Baranek Newman (acoustics)
General contractor:
Structuretone, Inc.
Photographer:
©Michael Moran





The reigning enfant terrible of the fashion world, Christian Lacroix, asked Mattia Bonetti and Elizabeth Garouste to design his Paris salon on the Rue du Faubourg Saint-Honoré. They responded with a colorful flamboyance keyed to Lacroix's own style.



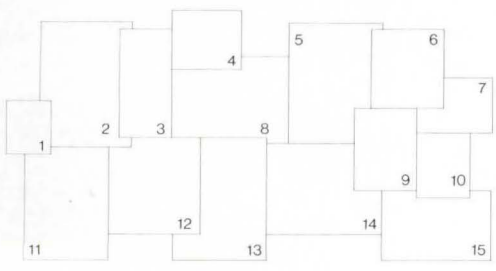
Primitive style

Although critics have alternately labeled Mattia Bonetti and Elizabeth Garouste New Barbarians, Prehistorics, Neoprimitives, or just plain Primitives, the Franco-Swiss duo espouses no such formalized notions of style. Admittedly, the frequent appearance of tree branches, hula-skirt grass, twine, rocks, and even sand in the furniture they design imbues their work with an aura of aboriginal naturalism (see pages 120-121), but the shock-appeal of the cumulative effect is decidedly modern in spirit. True, many of Bonetti and Garouste's pieces lack industrial refinements, but the desired hand-crafted look is not easily attained. Rather, their faux-naïveté is achieved through a careful juxtaposition of "found" objects overlaid with such luxurious materials as gold-leaf and bronze.

The childlike sophistication of Bonetti and Garouste's design is comparable to the creations of a favorite client, haute-couturier Christian Lacroix, whose recent line of crinoline bubble skirts prompted an incredulous chorus of "How do you sit down in *that*?" Unconcerned by similar responses, Bonetti and Garouste proclaim that interior design must not forsake *joie de vivre* in the name of practicality. When the 36-year-old Bonetti and fortyish Garouste joined forces 10 years ago, their general audience was, as they tell it, "into high tech" and less receptive to their more festive notions of décor. After collaborating on furnishings for a Parisian discotheque, Le Palais, the designers decided to expand what Garouste calls their "ornamental" esthetic by creating their own collection of domestic accouterments. They found Italian artisans to produce some dozen prototypes from, among other materials, papier-mâché and leather. The collection was snapped up by Jansen, a Left Bank gallery, and the pair was hailed by the local press for challenging the mainstream. Throughout the early 1980s, Bonetti and Garouste worked with French manufacturers Néotù and En Attendant Les Barbares to produce limited editions of their latest designs, which were displayed around France and, in 1983, made their American debut at Furniture of the Twentieth Century in New York City.

In 1987, a then unknown Lacroix commissioned the pair to conceive his corporate image, which included the design of company graphics and, most importantly, his Right Bank headquarters. Sequestered within a neo-Classic edifice in the elegant Faubourg Saint-Honoré, the showroom is the most telling example of Bonetti and Garouste's approach to date. In a radical departure from the staid salons typical of the district, Bonetti and Garouste concocted an elaborate stage set inspired by the colors and motifs of Carnival. The intense reds, oranges, and yellows of the ground-floor walls and carpeting—accentuated by the black of upholstery and curtain fringe (opposite, top and bottom), rug borders (top right), and twig appliqué above baseboards (bottom right)—put the designers in the spotlight of fashion right along with their client.

Even though Bonetti and Garouste continue to work for Lacroix (this year they designed a more modest ready-to-wear shop adjacent to his salon and an array of demountable display fixtures for his worldwide chain of boutiques), they are primed for other daring patrons. Awaiting another commission that is more than a one-of-a-kind arrangement of furniture, Bonetti senses that such opportunities "are not far off." After a moment's reflection, he continues: "It's hard to find a client who appreciates our work; it must be someone out of the ordinary."
Karen D. Stein



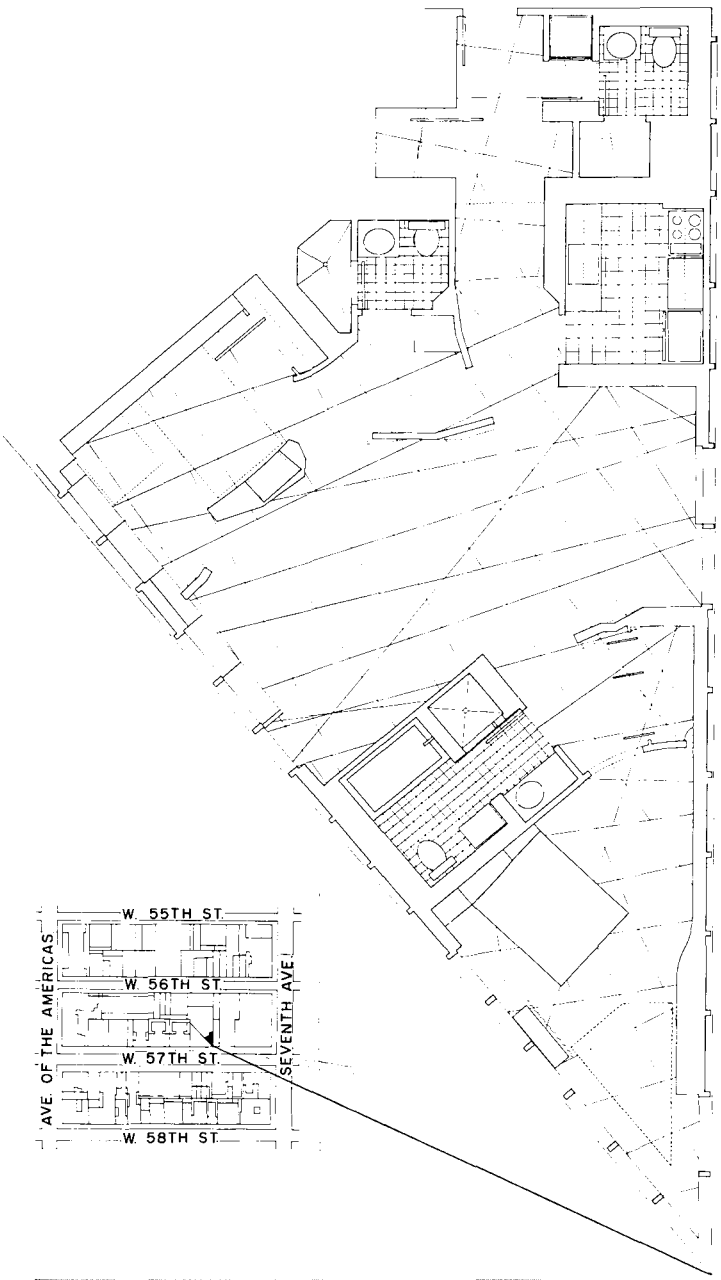
An excerpt from the growing furniture portfolio of Mattia Bonetti and Elizabeth Garouste underscores their fascination with materials. Besides conducting experiments with "primitive" resources—dried grass, twine, and rock (figures 8, 9, and 11)—they also draw from a more refined palette of goldleaf, silver plate, and bron Every object shown on these pages was a collaborative effor unless otherwise noted. Many these items are available at Furniture of the Twentieth Century in New York City.

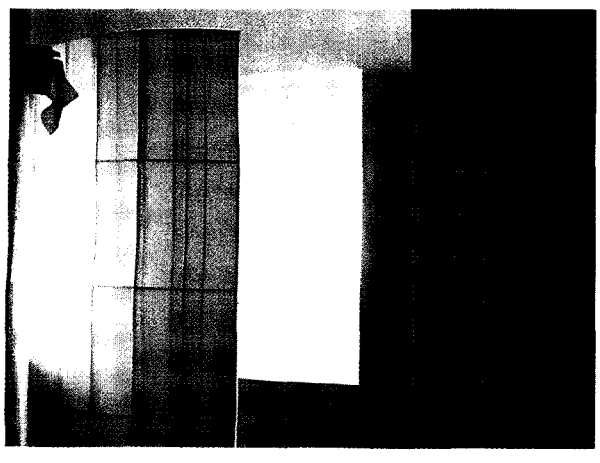
1. Triangle *wall sconce;*

manufactured by Néotù, 1983
2. Lands *cabinet, designed by Elizabeth Garouste; Néotù, 1986*
3. Napoli *lamp; Néotù, 1987*
4. Stained-glass *table; Néotù, 1988*
5. Forks *table and* Oriental Garden *rug; manufactured by En Attendant Les Barbares, 1986*
6. 1,001 Nights *chair; Néotù, 1986*
7. Dogon *chair; Néotù, 1988*
8. Rock *table; Néotù, 1983*
9. Barbarian *chair; Néotù, 1981*
10. Moon *lamp; En Attendant Les Barbares, 1985*
11. Imperial Prince *chair; Néotù, 1985*
12. Méduse *clock, designed by Mattia Bonetti; Néotù, 1986*
13. Prism *lamp; Néotù, 1983*
14. Day and Night *chair; Néotù, 1988*
15. Big Bear *mirror; Néotù, 1985*

Metropolitan Tower Apartment
New York City
Steven Holl Architects

Skin and bones





Metropolitan Tower is the quintessential luxury residential tower of the 1980s. Enslaved by zoning-envelope calculations on its impossibly expensive midtown Manhattan site, the floor plan is distinguished by one element only: an acute, knife-edge point. It is precisely at this 40-degree apex, on a high floor, that Steven Holl was asked to create a weekday place for a couple who, in Holl's words, "weren't afraid to live without the trimmings of conventional decorating." After all, their weekends are spent in a historically certified 1772 home in Nantucket in which country-style antiques and Laura Ashley fabrics reign. The clients saw a kind of urban excitement in the flatiron plan with its vertiginous panorama of skyscrapers and Central Park. Holl, on the other hand, was impressed by the Modern purity of the tower's off-the-shelf curtain-wall components hung from a raw, poured-in-place slab. Reminiscent of Mies's 1921 Friedrichstrasse office building project, the transparency of the curtain wall "skin" revealed to him the structural "bones" inside.

The rigidly nonorthogonal existing rooms resisted the kinds of Cartesian ordering strategies Holl has used in the past [RECORD INTERIORS, 1987, pages 90-101]. The kitchen had been set against one outside wall, and the master bath aligned to the hypotenuse of the plan; both rooms were fixed in position by vertical shear walls. Rather than risk "a collision course of triangles," Holl opted to obscure the existing geometries, creating a "series of indeterminate experiences" in which no area would be resolved into a singularly comprehensible entity. "I looked for a way to get a feeling of suspension, to dematerialize the space," he says. To accomplish this, he first studied the design in a series of abstract sketches, now immortalized in the living-room carpet, a sandblasted-glass coffee table (page 125), and a cast-glass and brass lighting fixture (photo left). The final scheme was developed intuitively from perspectives; Holl used models during construction to convey his subtly sculpted concept to carpenters used to the vertical extrusion of a plan. Even the pattern of terrazzo floor panel dividers, although nearly invisible, avoids any anchoring grid (plan).

The clients already had a penchant for tearing down dividing walls in previous apartments and removing such conventional domestic impediments as dining tables, and therefore were sympathetic to Holl's elemental vision. He opened up the perimeter of the apartment by removing a partition separating the living room from a second bedroom (its former location now marked by a curved column and low cabinet, upper left of plan). Subtly creased plaster walls, best appreciated from the entry (opposite), deflect the view away from the hard edges of the bathroom and the apex beyond.

Holl has consciously minimized his material palette: the plaster ceiling, columns, and partitions—Mieslike "bones"—are starkly juxtaposed against the pure window-wall "skin." These sculpted vertical elements finish flush to the terrazzo floor in which clusters of white marble chips scud across a steel-gray matrix—clouds in a metaphorical sky. A basswood screen, covered in airplane fabric and dubbed the "Icarus wing" by Holl, lyrically divides sleeping areas from living space. The clients appreciate the expansiveness of the design and the way the faceted walls—tilted from the vertical at four degrees and similarly angled in plan—softly capture and refract ever-present sunlight. Some of the clients' friends, however, don't understand: "They ask us when we are going to begin decorating." *James S. Russell*

The living area (middle below) and dining space (top photo, and background, opposite) are united by Holl-designed furnishings: a carpet (detail, bottom), dining table, coffee table, and end table with built-in light. The myth of Icarus is evoked in the curved "wing"

clad in airplane fabric which shields the entrance to master bedroom and bathroom, and in a yellow-painted patch—originally conceived in beeswax—that floats over the sofa (above). This golden patch symbolizes the reflection of city lights in passing clouds.

A writing desk and folding bed are among items accommodated within floor-to-ceiling cabinetry designed by Holl to conform to geometry based on the golden section. Mounted inside voids left for lighting, glass diffusers are skewed at four degrees. A low basswood-framed counter, topped by acid-treated brass and wrapped in the same silk as the curved screen, contains a bar and retractable TV stand (this page). A sitting area occupies the master-bedroom apex of the plan (opposite); here, according to Holl, sleepers drift "in the evaporative dream state above the metropolis."

Metropolitan Tower Apartment
New York City
Architect:
Steven Holl Architects—Steven Holl, principal-in-charge; Stephen Cassell, project architect; Lorcan O'Herlihy, Atsushi Aiba, assistants
Consultants:
Rohner Furniture (woodwork)—Stefan Rohner; Hand Fabrications (metalwork)—Tom Hand; Tina Aufiero, Christopher Cosma (cast-glass lighting); V'Soske, Inc. (carpeting); Designer Glass Incorporated (sandblasted glass); J. Scott Anderson (draperies)
Photographer:
©Richard Bryant

New products

At NEOCON in Chicago earlier this year, two manufacturers of carpets and fabrics for contract interiors—Interface Flooring Systems (of Georgia) and its associated firm, Guilford of Maine—enhanced a tradition of encouraging bright new design talents to lend their countenances to commerce. The exhibit "In Context," which was conceived and organized by Susan Grant Lewin of Design Communications International Inc., drew upon the gifts of six architects and artists to design coordinated carpet tiles and fabrics for upholstery, draperies, and wall panels.

Though the companies did manufacture the designs for the exhibit, they have not produced the new designs as commercial lines; rather, they considered the exhibit "a study of the potential for experimentation with color, textures, and pattern in textiles." They asked the designers to devise new mixes of existing materials, to use available yarns and weaving techniques—with color to taste. Moreover, the "context" of the title was a matter left to each designer. As might be expected, the visions differed greatly.

1. Mixed floor plans
Architect Anthony Ames envisioned the context as a new showroom for Interface/Guilford, which he had of course to design. He then used his floor plan as the motif for carpet tiles—colors and textures cut and inlaid as elements of the plan. Smaller four-color versions of the plan's elements were silkscreened on a background of yellow brocade dots on charcoal flannel.

2. Mixed periods
Artist Sheila Klein saw a context of the distant past, the not-too-long ago, and the future. Oblongs, surrounded by standard carpet tiles, were dotted to suggest linoleum; black dashes represent Persian rugs as delineated by computer. The gray and white upholstery fabric was hand-painted with red, blue, purple, and chartreuse "distressed brush strokes."

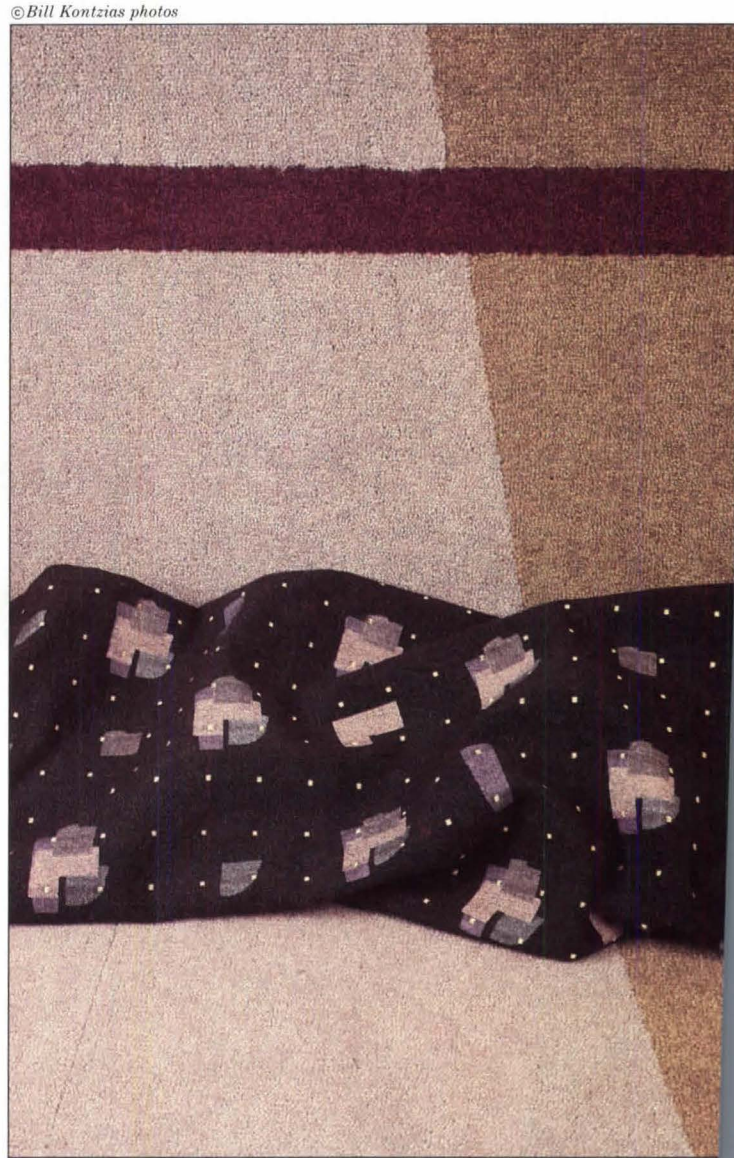
3, 4. Mixed geometries
Architect Roger Ferri found his context largely in the geometry he chose. For the floors, he adapted six-sided carpet tiles as a series of interlocking parallelograms; when assembled, each has a darker parallelogram at its center. The fabric, woven of varying yarn weights, is a bas-relief of vinelike forms.

5. Mixed whites
Designers Nob and Non Utsumi saw theirs as a white context. The Utsumis' wool carpet tiles combine two-ply dull white and translucent yarns in both heatset and non-heatset forms, while the coordinated fabrics combine silver, translucent, silk white, and pearlescent yarns in a double-warp weave that reveals the various textures.

6. Mixed textures
Architects Krueck & Olsen designed a carpet with a cut-pile ground of eggplant and dark green, gridded with raised lines of lighter, reflective looped yarns. The accompanying fabric has a decided, though distinctly different, texture: colored melon and blue-gray, it combines iridescent and reflective silk threads in a double-weave piqué.

7, 8. Mixed office supplies
Architect Laurinda Spear of Arquitectonica devised a floor of aqua-green carpet tiles sprinkled with more deeply textured tiles bearing overtufted images of office supplies—paper clips, rubber bands, staples, and the like. The complementary double-weave green tweed has an irregular pattern of intersecting lilac, yellow, blue, brown, and black lines. *G. A.*

Circle 300 on reader service card
More products on page 137

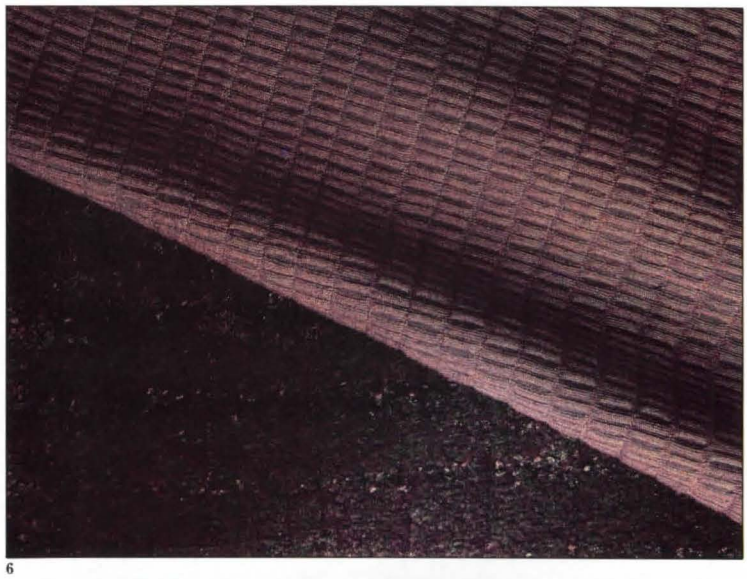


1

2

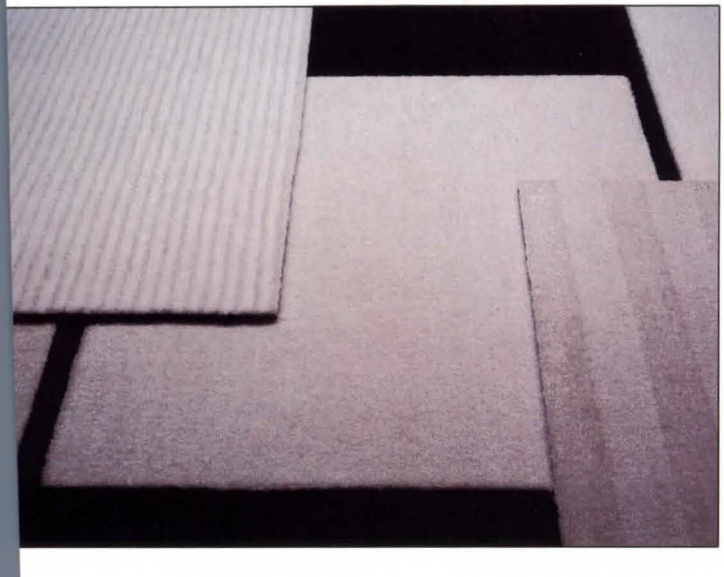
For more information, circle item numbers on Reader Service Card

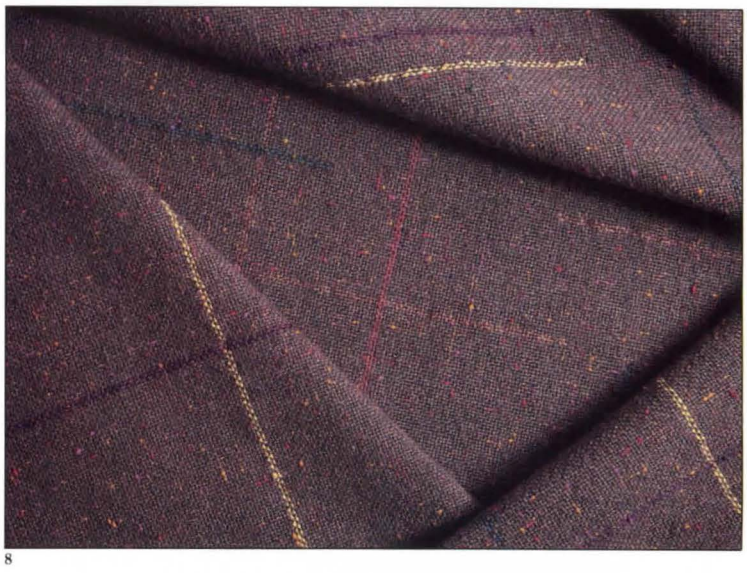
5



6

7





8

Great minds don't think alike.

No. 1 in a series.
Max Pack data-entry stations designed by
Mike Tatum, The HOK Interiors Group, Dallas.

This isn't exactly what we had in mind when we created PLACES.™

But it is what Mike Tatum had in mind.

Mike thought people in 36-square-foot workstations shouldn't feel like sardines. And he wanted their computers sitting within reach. But not on their laps.

He also wanted something no one had ever seen before.

With everything from fanlights to fabrics, wood to glass, PLACES gives you the freedom to create the spaces you always wanted to.

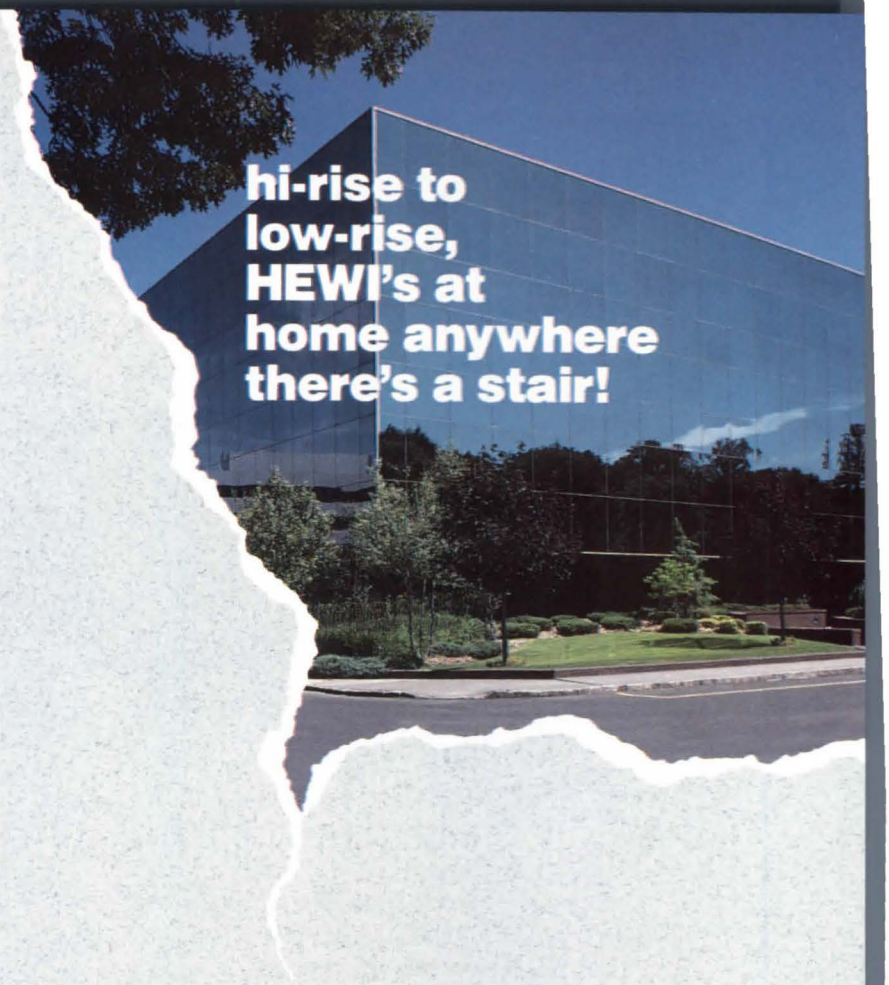
No matter what you have in mind.

For more information call 1-800-344-2600.

HAWORTH

They're built.

From hospitals and schools to corporate headquarters and residences,



hi-rise to low-rise, HEWI's at home anywhere there's a stair!

HEWI RAILING SYSTEMS by W&W

Sleek good looks result from shiny high quality nylon components, colored throughout in a range of 13 colors.

Smooth, non-slip surfaces are virtually carefree and pleasant to the touch.

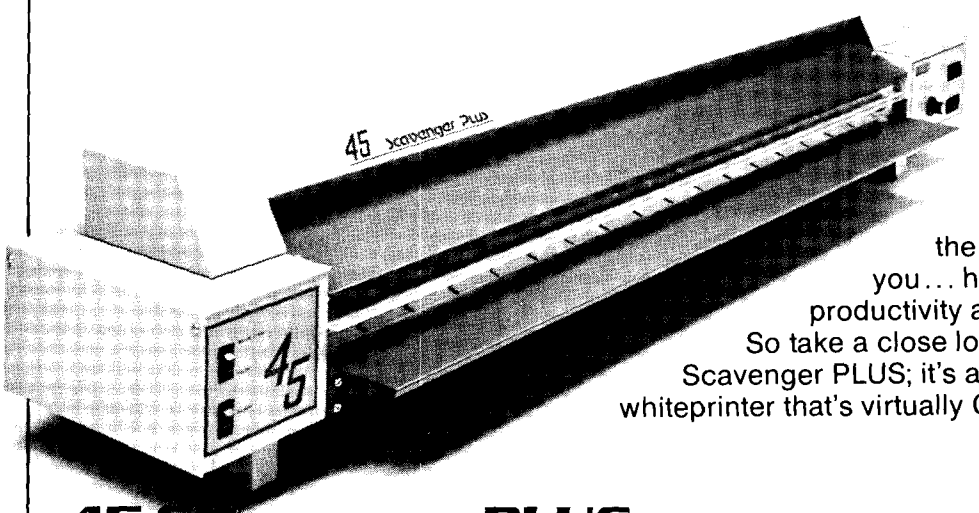
Solid and secure handrails have continuous corrosion-free steel cores galvanized inside and out and comply with BOCA codes.

W&W GLASS PRODUCTS LTD.
300 Airport Executive Park
Spring Valley, NY 10977
1-800-GLASWAL (914) 425-4000
Fax: (914) 425-6156

GLASS SYSTEMS

Circle 43 on inquiry card

BLU-RAY 45 Scavenger PLUS
or Plain Paper Engineering Copiers?



Some plain paper engineering copiers make bold claims.

But after a closer look, the facts will be obvious to you... higher initial cost, lower productivity and restricted copy size.

So take a close look at the BLU-RAY 45 Scavenger PLUS; it's a high quality diazo whiteprinter that's virtually ODOR FREE!

45 Scavenger PLUS

- Low Investment
- Increased Production Capabilities
- 42" Wide High Quality Prints
- Low Maintenance Costs
- Virtually Odor Free

BLU-RAY *Quality Whiteprinters Since 1957*

Blu-Ray Incorporated • Westbrook Road
Essex, CT 06426 • (203) 767-0141

Circle 44 on inquiry card

Why go Straight?

When you can be crooked, have more fun and be legal.

For our 52 page catalog on "crooked" and "straight" stairs, call toll free 1-800-STAIRS-1, Michigan (313) 483-1833 or write:

american general products, inc.
P.O. Box 395, Ypsilanti, MI 48197

Grate Designs for Great Designers

Every designer and planner knows a quality tree grate must be more than a thing of beauty. It must also be defect-free to handle weather and wear. Versatile to accommodate an endless variety of proposed design configurations. And changes! Expandable when required, to allow trees to grow after installation. Our quality tree grates are all these things... and more! Write for the full story and FREE tree grate catalog.

NEENAH FOUNDRY COMPANY

Box 729, Neenah, WI 54957
If you can't wait, call! 414/725-7000
Quality castings produced entirely in the U.S.A.

Circle 46 on inquiry card

Circle 45 on inquiry card

Armstone™ Honed Finish Floor Tiles

Designer: Schafer Associates, Inc.
Project: Carson Pirie Scott, North Riverside, IL

Through-tile finish, color and pattern.

Beauty That Doesn't Wear Out.

Foot traffic won't dull the beauty of this Armstone™ cast marble Honed Finish floor. A finish as deep as the tile is thick means the original elegant gloss will be constantly renewed. Maintenance is easy.

A palette of 31 colors in Polished and Honed Finishes amplifies color and design choices.

Available in 12," 24¼" and selected 48" squares.

For more information on Armstone™ Honed or Polished Finish tiles and wall panels contact your distributor or ArmStar.

ARMSTONE™

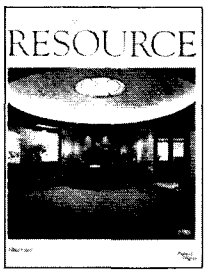
by **ArmStar**

An affiliate of Armstrong World Industries and Shell Oil Company · P.O. Box 820, 307 Industrial Park Blvd. · Lenoir City, TN 37771 · (615) 986-4040

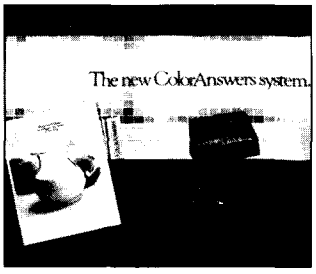
Circle 47 on inquiry card

Product literature

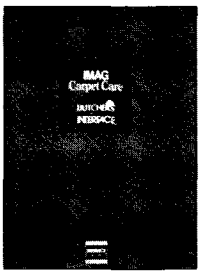
For more information, circle item numbers on Reader Service Card



Carpet specification
A Commercial Resource Guide cross-references all broadloom carpeting made from Anso nylons by construction, gauge, performance characteristics, colors, and patterns. Allied Fibers, New York City.
Circle 400 on reader service card



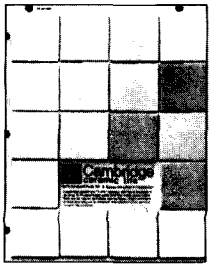
Interior paints
An 8-page brochure describes the ColorAnswers professional paint-specification program, which offers over 800 shades grouped by color family and reflectance values. Sherwin-Williams Stores Group, Cleveland.
Circle 401 on reader service card



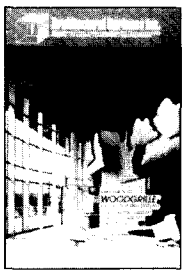
Carpet maintenance
A 12-page brochure outlines carpet-care methods and products suggested to extend the new appearance and useful life of Interface carpet installations. The Butcher Polish Co., Marlborough, Mass.
Circle 402 on reader service card

Acoustical panels
Custom solutions to noise-control problems are illustrated in a 6-page brochure on fabric-covered acoustical panels and products for walls, partitions, ceilings, and casework. Quiet Concepts, Oak Park, Mich.
Circle 403 on reader service card

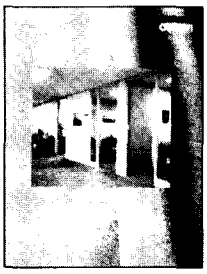
Commercial carpeting
A color handbook presents broadloom and modular floor coverings in coordinated collections for specific end-use applications, with performance and test data. Lees Commercial Carpet Co., King of Prussia, Pa.
Circle 404 on reader service card



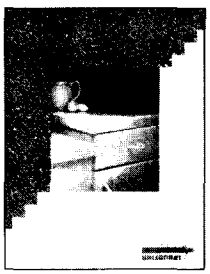
Ceramic tile
Architectural sample panel holds 14 bright glaze and 4 matte glaze wall tiles from the Suntile line, including new silver and rose colors. Cambridge Ceramic Tile, East Sparta, Ohio.
Circle 405 on reader service card



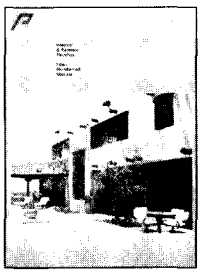
Wood ceilings and walls
A color brochure describes the Woodgrille preassembled ceiling and wall panel system, made of solid wood in a variety of species and finishes. Architectural Surfaces, Inc., Chaska, Minn.
Circle 406 on reader service card



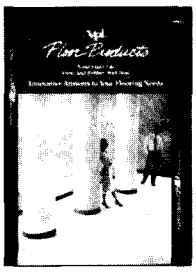
Demountable partitions
An 18-page booklet explains the benefits of full-, cornice-, and rail-height movable wall systems, and describes door, glazing, and finish options. O'Brien Wall Systems, Kansas City, Mo.
Circle 407 on reader service card



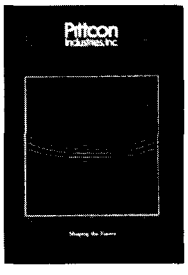
Decorative laminates
An 8-page brochure introduces new colors and patterns in the ColorVantage line, and shows casework and counters installed with Suncraft snap-on wood and laminate edge treatments. Ralph Wilson Plastics Co., Temple, Tex.
Circle 408 on reader service card



Stucco finishes
An architectural bulletin describes integrally colored finishes, such as Powerwall fiber-reinforced stucco and all-acrylic Colorcoat, for both interior and exterior applications. Powerwall Corp., Phoenix.
Circle 409 on reader service card



Vinyl flooring
Six patterns of solid vinyl tile fo commercial, health-care, and institutional floors are shown in a 16-page technical brochure. A matching and contrasting cove base is included. Vinyl Plastics, Inc., Sheboygan, Wis.
Circle 410 on reader service car



Drywall detailing
A 34-page Softforms catalog describes the system of stock extrusions as an economical means of creating custom details coves, and curved edges in drywall construction. Pittcon Industries, Inc., Riverdale, Md.
Circle 411 on reader service car

gant, highly polished worsted wool in rich, regal colors. Unika Vaev-USA, 33 Kings Highway, Orangeburg, New York, 10962

When beauty is as important as performance

Built-in refrigeration for homes of distinction.

Offer your customers and clients a new elegance — the new Sub-Zero 500 Series featuring an exciting new Eurostyled molded white and glass interior, combined with the exterior beauty of true built-in refrigeration and reliability of a high performance system. ☐ Including the new 500 Series, Sub-Zero has over sixteen models of full-size and undercounter built-in refrigerators, freezers and icemakers available. ☐ All models feature a 24″ depth which enables them to fit flush with most standard base kitchen cabinets and affords easy accessibility to all stored items. All models are designed to accept decorative exterior panels of virtually any material, providing complete flexibility in the kitchen design. ☐ Features include an outstanding refrigeration system, automatic icemaker, easy glide crispers, self-venting, automatic defrost and adjustable storage flexibility. Every Sub-Zero unit is completely test run at the factory for total performance before delivery.

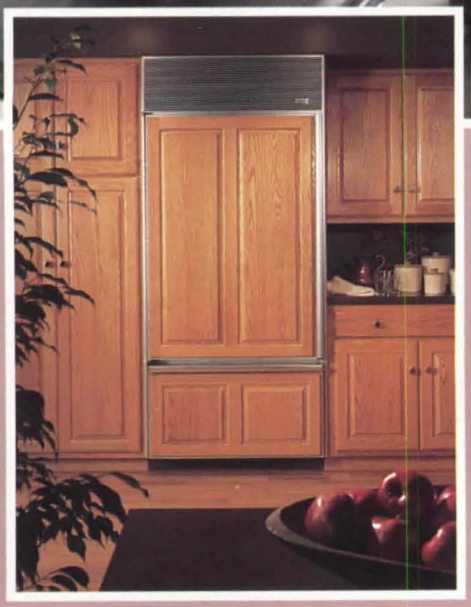
All this is backed by Sub-Zero's new 12-year protection plan. Ask for details.

SUB-ZERO

SUB-ZERO FREEZER CO., P.O. Box 4130, Madison, WI 53711 — 608/271-2233

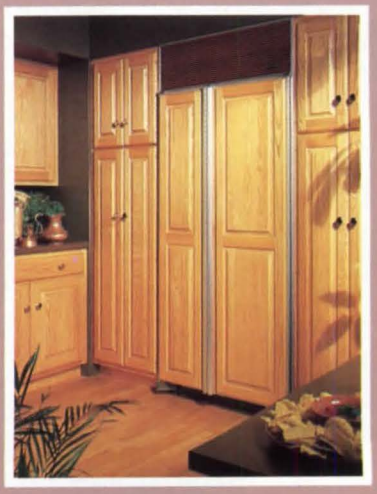
Circle 49 on inquiry card

Model 532 combination refrigerator/freezer with new optional panelized grille



Model 550 combination unit featuring bottom drawer freezer

Model 501R refrigerator and Model 501F freezer

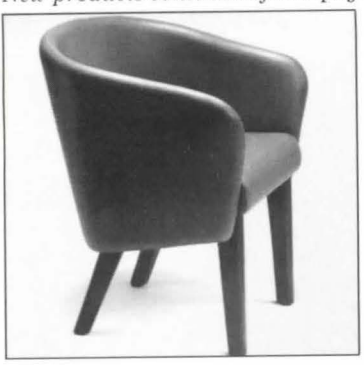


Model 561 combination refrigerator/freezer

For more information contact your Sub-Zero distributor or contact Sub-Zero.

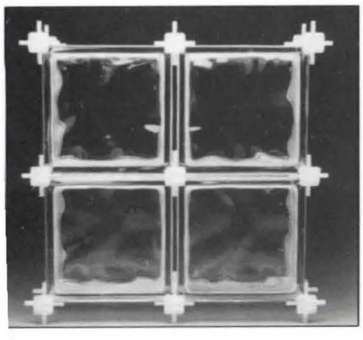
All 500 Series models shown feature new Eurostyled interiors

New products continued from page 129



Contract seating
The *Arena Chair* is part of a new upholstered lounge collection designed by Robert Arko. The pull-up chair has a double-slanted seat back and exposed hardwood legs. Metropolitan Furniture Corp., South San Francisco, Calif.
Circle 301 on reader service card

Aluminum-framed shelter
Designed to be as vandal-resistant as possible, the Manatee shelter is constructed with an extruded aluminum tube frame carrying an illuminated, insulated roof. The glazed walls can be expanded in 3-ft modules up to 50 ft in length and 12 ft in width. The 12-ft bench is made of maple hardwood. Michigan Industrial Companies, Inc., Grand Rapids, Mich.
Circle 302 on reader service card



Glass-block accessory
Offered to facilitate the construction of nonfire-rated glass-block walls, GlassBlock spacers fit at each block corner, with positioning tabs exposed. The plastic devices help support the structure during cure, eliminating block float, and ensure creation of flush panels and consistent 1/4-in. joints. After the last course is laid, the tabs are twisted off before joints are pointed and struck. Pittsburgh Corning Corp., Pittsburgh, Pa.
Circle 303 on reader service card

Cherry-wood office components
Using 6 basic components, 5 freestanding furniture elements, and 4 distinctive edge details, Transitions wood furniture can be configured for almost any private office requirement. A modular wall unit is shown here with overhead and low storage, rounded-end work surface, and Pegasus chair. Transitions comes in several mahogany, cherry, and walnut stains, finished with Grainlock catalyzed vinyl. Helikon Furniture Co., Inc., Taftville, Conn.
Circle 304 on reader service card
Continued on page 139

"Their home was elegance and grace defined."

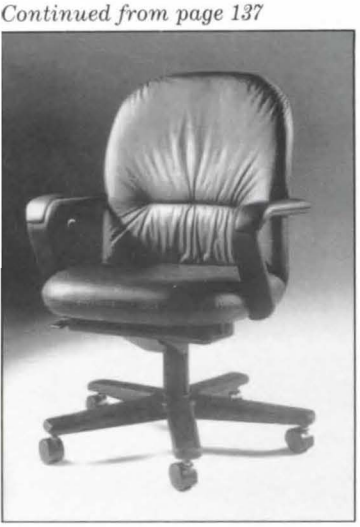
Over 4,000
windows and d
Each designed to
the special pla
that people will rer

POZ
WOOD WINDO
A Division C
Bend Millwork Syst
A NORTEK Com

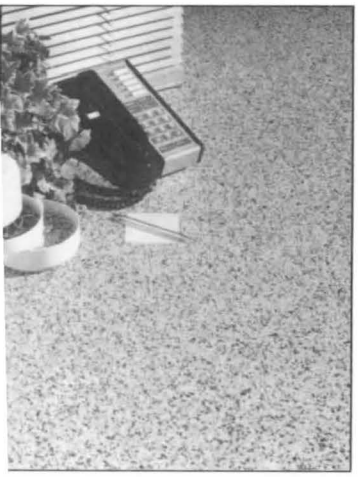
Call 1-800-821-
a detailed color b
or dealer inforr

Circle 51 on inqui

Continued from page 137

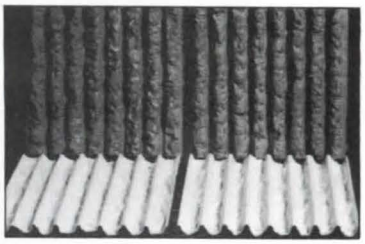


Executive chair
Bucking the trend towards smaller-scale furniture for the executive office, Robert Whalen designed his top-of-the-line swivel chair with generous seat and back proportions. Appearance details include tufted corners and a pleat in the center of the back; upholstery options include *Padova* leather as shown, as well as fabric. CorryHiebert Corp., Irving, Tex.
Circle 305 on reader service card



Resilient flooring
Marathon, a new sheet vinyl product, is said to have superior flexibility and crack-resistance; intended for heavy-duty commercial and industrial floors, it meets FS L-F-475A(3), Type II, Grade A. A blend of inlaid vinyl chips, *Marathon* comes in six monolike colorways, including mauve and white, and the black and white pictured. Congoleum Corp., Lawrenceville, N. J.
Circle 306 on reader service card

Pleated-shade inserts
Opaque or sheer fabric shades fit between the double panes of *Pella* windows and doors, and can be raised for an unimpeded view or lowered for sun control. Rolscreen Co., Pella, Iowa.
Circle 307 on reader service card



Concrete formliners
Designed to produce texture and shadow effects in vertical concrete, *Lithotex* formliners are offered in economical single-use (left) and medium-reuse molds from the same master. L. M. Scofield Co., Los Angeles.
Circle 308 on reader service card
Continued on page 141

igh-performance new Donn® access floor from USG Interiors.

Test Drive the New "Quatro"...

ew SolidFeel™ II access floor system, with Quatro Strength, will drive your business toward increased productivity. heck these features:

our-on-the-Floor...Unique 4-in-1 support structure significantly increases rolling load capacity. *reat in high traffic areas!*

uiet and Comfortable...Advanced cementitious fill and increased welds provide quiet comfort and solid feel underfoot. uperior cornering with fully drawn corners.

ndependent Suspension...New FreeStanding understructure allows quick, easy changes in wiring and furniture layouts. ptional Cornerloc® understructure.

ff-Road Capabilities...Stronger bottom pan provides improved resistance to concentrated loads—files, desks—in non-traffic areas.

rash Tested...Higher compression fill, coupled with a hardened steel top sheet and unitized construction, provides superior impact load resistance.

mazingly Affordable...Our exclusive DesignAid™ cost analysis *proves* access floors can e your most cost-effective wire management system.

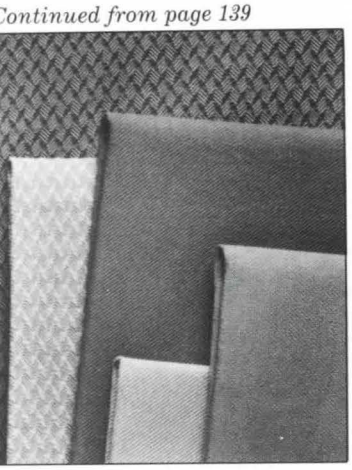
Don't lock yourself into a wire management system that won't grow with your business. Ask USG Interiors for a "test drive" in the new high-performance SolidFeel II system...the only one with Quatro Strength.

Interiors from every angle.

USG Interiors, Inc.

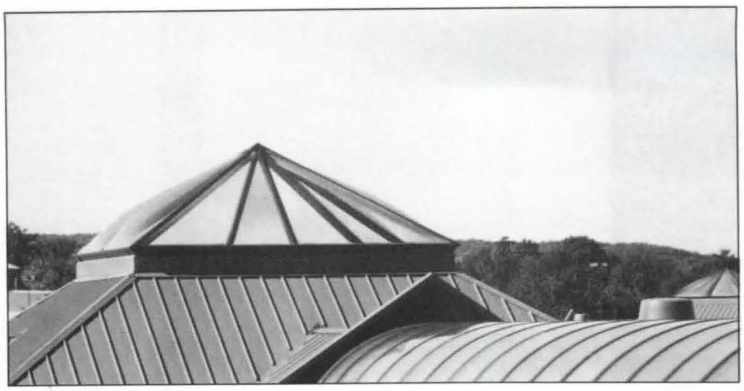
Circle 53 on inquiry card

Continued from page 139



Health-care upholstery
Introduced for hospital and health-care use, antimicrobic and water-repellent patterns in the *Saftex Caplana Collection* are available in a number of muted tones and weaves. Fabric woven of *Caplana* nylon is said to have a true woollike luster and hand, with superior pill-and-abrasion resistance. Momentum Textiles, Cerritos, Calif.
Circle 309 on reader service card

Guest chair
David Ebert's *Round Chair* is in addition to Modern Mode's line of upholstered hospitality seating, which also includes his new *Square Chair*. Described as classic yet comfortable, the chair is offered in a wide range of finish and fabric options. Modern Mode, Inc., San Leandro, Calif.
Circle 310 on reader service card



Three-dimensional skylights
Standardized to reduce costs and delivery times, small-scale architectural units made from stock 3- and 4-in. aluminum tubes include the octagonal pyramid pictured, as well as ridge, double-pitched, and other shapes. Wasco Products, Sanford, Maine.
Circle 311 on reader service card

Space-efficient office
The *Trianon* office furniture line is described as very flexible, combining the space-saving benefits of the circular core concept with the higher level of privacy of more traditional rectangular enclosures. CenterCore Inc., Plainfield, N. J.
Circle 312 on reader service card
Continued on page 143

THINK NYLON
THINK COLOR
THINK . . .

The concept is simple. Elegantly disciplined. One perfect material, nylon (tough yet warm to the touch), molded into sleek design systems including custom railings, door hardware, cabinet and bath hardware, plus a complete complement of wall-mounted accessories. All in a palette of twelve clear-through colors. European design, American manufacturing — respected internationally. Think Normbau for limitless variations and design continuity. Residential, commercial. Indoor, outdoor.

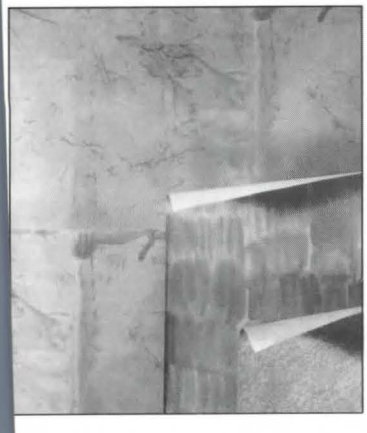
BROWN | ALMOND | IVORY | SLATE BLUE | BLUE | RED | YELLOW | GREEN | DARK GREY | MANHATTAN GREY | WHITE | BLACK

For literature, and information on our "Style with Substance" design seminars, call or write.
NORMBAU, Inc., 1040 Westgate Drive, P.O. Box 979, Addison, Illinois 60101
Phone (312) 628-8
Fax Phone (312) 628-8

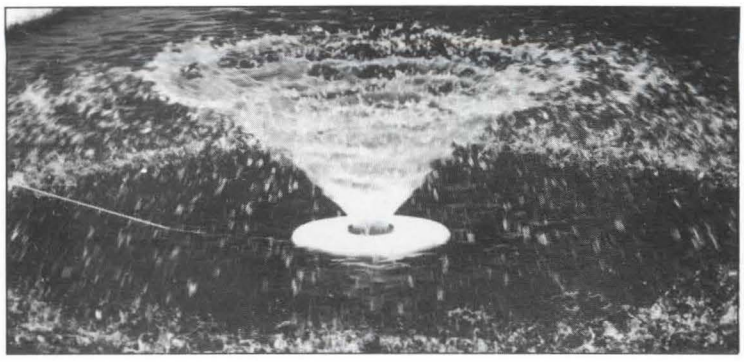
Circle 55 on inquiry card

Continued from page 141

Solar shading
The glare-reducing *Tech Shade* comes in a number of open weaves that provide different shading characteristics for various building exposures, but appear uniform from the exterior, eliminating the stair-step effect possible with other window treatments. Made of polyester or fiberglass in a range of colors, shades from the *Architectural Collection* come in seamless widths up to 72 in. Levolor Lorentzen, Inc., Parsippany, N. J.
Circle 313 on reader service card

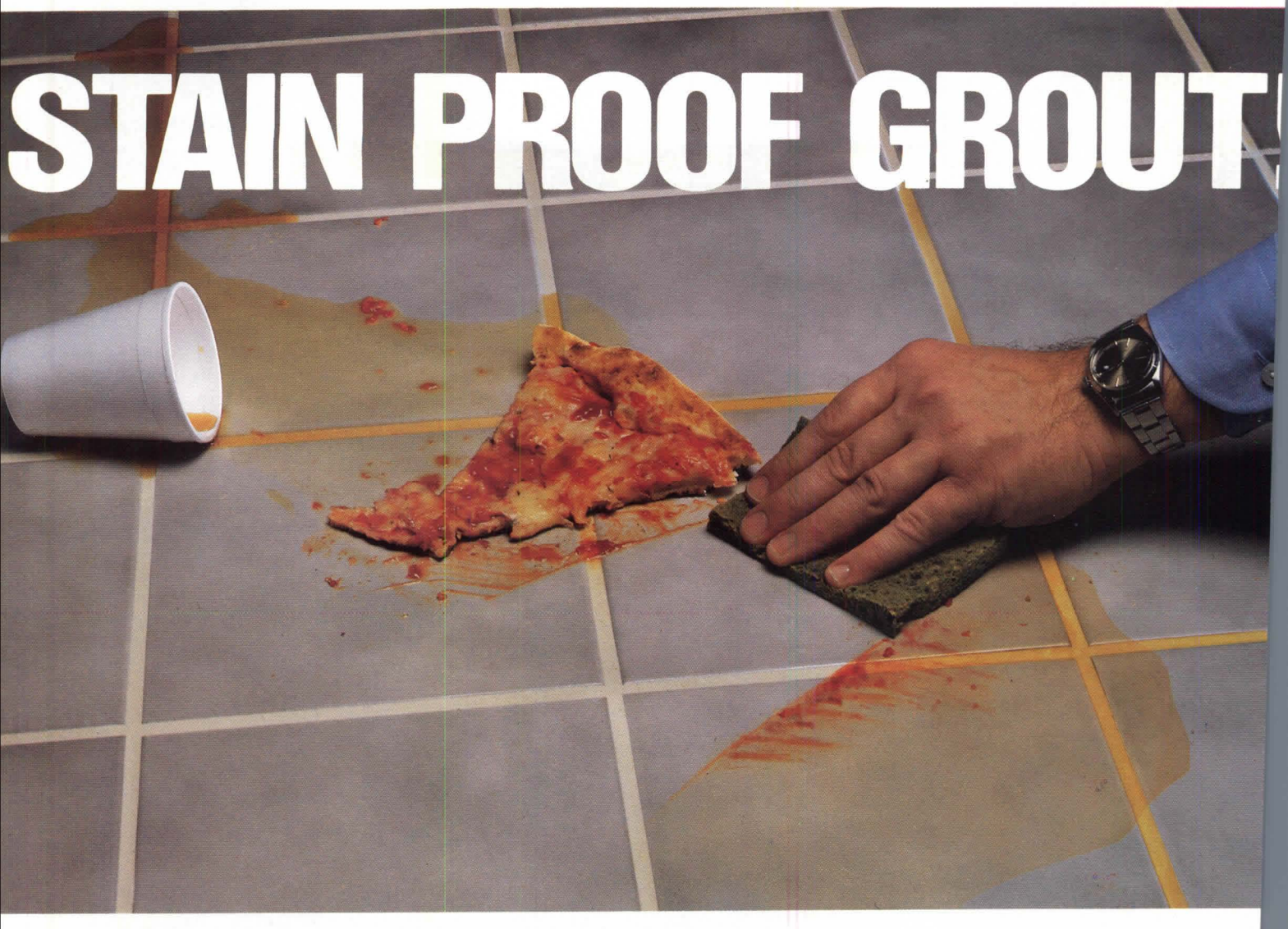


Rated wallcovering
The natural colors of stone, earth, and water, originally used by designer Carolyn Ray on her contract textiles, have been reinterpreted in subtle colorations and shapes suitable for vertical applications. Suggested for restaurants, lobbies, and offices, the wallcoverings are washable, Class A-rated vinyl- and acrylic-coated papers, with custom colors and heavy-duty, cloth-backed vinyls available. Carolyn Ray, Inc., Yonkers, N. Y.
Circle 314 on reader service card



Water feature
Part of an extensive line of aerators, the *Instant Fountain* improves the water quality of landscape ponds while providing various dramatic spray displays. The floating mechanical pumps are easily installed, self-contained units; options include lighting and an ornamental cover. Barebo, Inc., Emmaus, Pa.
Circle 315 on reader service card

Lounge seating
The *Terry Transitionals* seating line, described as cost-effective, provides eight different chair and sofa configurations, all built on only one style of hardwood frame. Options include full- or half-round arms, loose or tight seats, and recessed bases. Scope Furniture Ltd., New York City.
Circle 316 on reader service card
Continued on page 149



LATAPOXY® SP-100 The Stain Proof Grout

- Grout as easy to clean as the tile itself
- Consistent, uniform grout color
- No sealers required—ever
- Over 30 bright bold colors

Call the LATICRETE® Technical Services Department for complete information on this exciting product and the complete line of time proven installation systems from LATICRETE International.

Call (800) 243-4788 or (203) 393-0010 for information, cost estimates and technical assistance.

When your project demands reliability, cost effectiveness, proven installations...call on the LATICRETE System.

LATICRETE INTERNATIONAL, INC.
1 LATICRETE PARK NORTH • BETHANY • CT 06525-3498 USA
TELEPHONE (203) 393-0010 • TOLL FREE (800) 243-4788
TELEX 96-3541 LATICRETE BTHY • TELEFAX (203) 393-1684

Circle 57 on inquiry card

The Comforts of Home.

Everyone feels comfortable with Adden's Health Care Collection. Designed for residential treatment facilities, this handsome solid red oak room setting has a distinctly non-institutional quality that clients will appreciate. You can count on its durability, cost-effectiveness, and safety features. Already a standard in psychiatric, substance abuse, and specialty care units across the country, the Health Care Collection features a wide variety of complementary pieces.

Adden Furniture. Showing you care.

ADDEN

26 Jackson Street, Lowell, MA 01852 (617) 454-7848

Showrooms:
Chicago, 11-112A Merchandise Mart
New York, c/o GS Associates, Center 2, IDCNY

Circle 58 on inquiry card

RAPIDOGRAPH® RENDERING

Gene Shankman, a professional artist, has for twenty-five years been involved with architectural illustration and fine art.

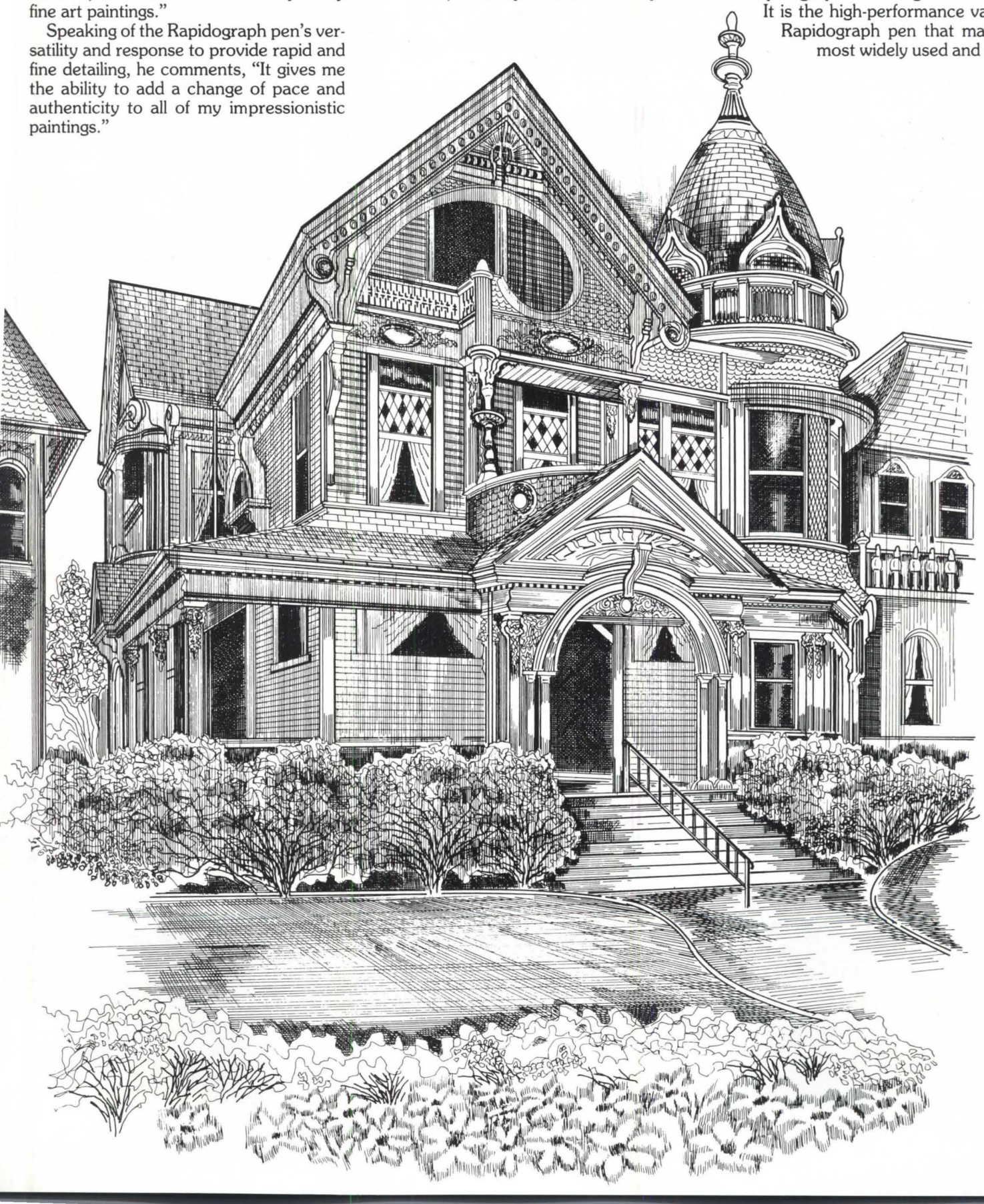
"The Rapidograph® pen has been a mainstay in all of my architectural drawings," says artist Shankman, "and adds a delicate, decorative touch to many of my fine art paintings."

Speaking of the Rapidograph pen's versatility and response to provide rapid and fine detailing, he comments, "It gives me the ability to add a change of pace and authenticity to all of my impressionistic paintings."

No other drawing medium provides the crisp, precision detailing of pen-and-ink drawing. Drawing interpretations are unlimited if different colored ink lines are used; or by combining black or colored ink lines with transparent watercolor, or ink washes, or even pastels or colored pencils.

Graphics studios or departments r
using the Rapidograph precision for cr
clean floor plans and elevations can o
a new excitment for presentations wh
er new designs or restorations by shov
proposals in their best possible ligh
Rapidograph renderings.

It is the high-performance value of
Rapidograph pen that makes it
most widely used and prove

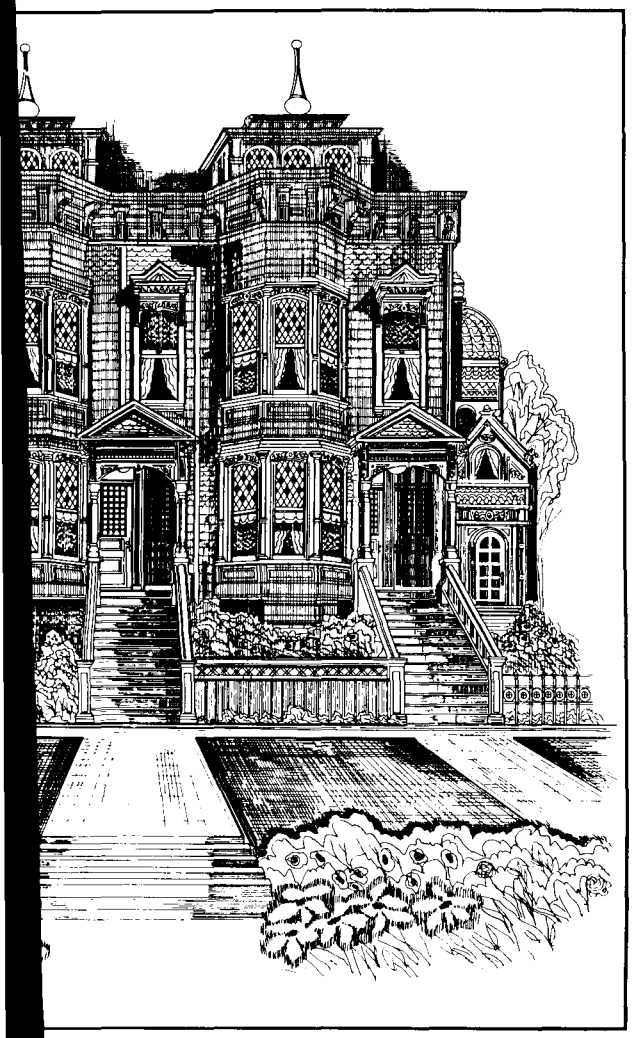


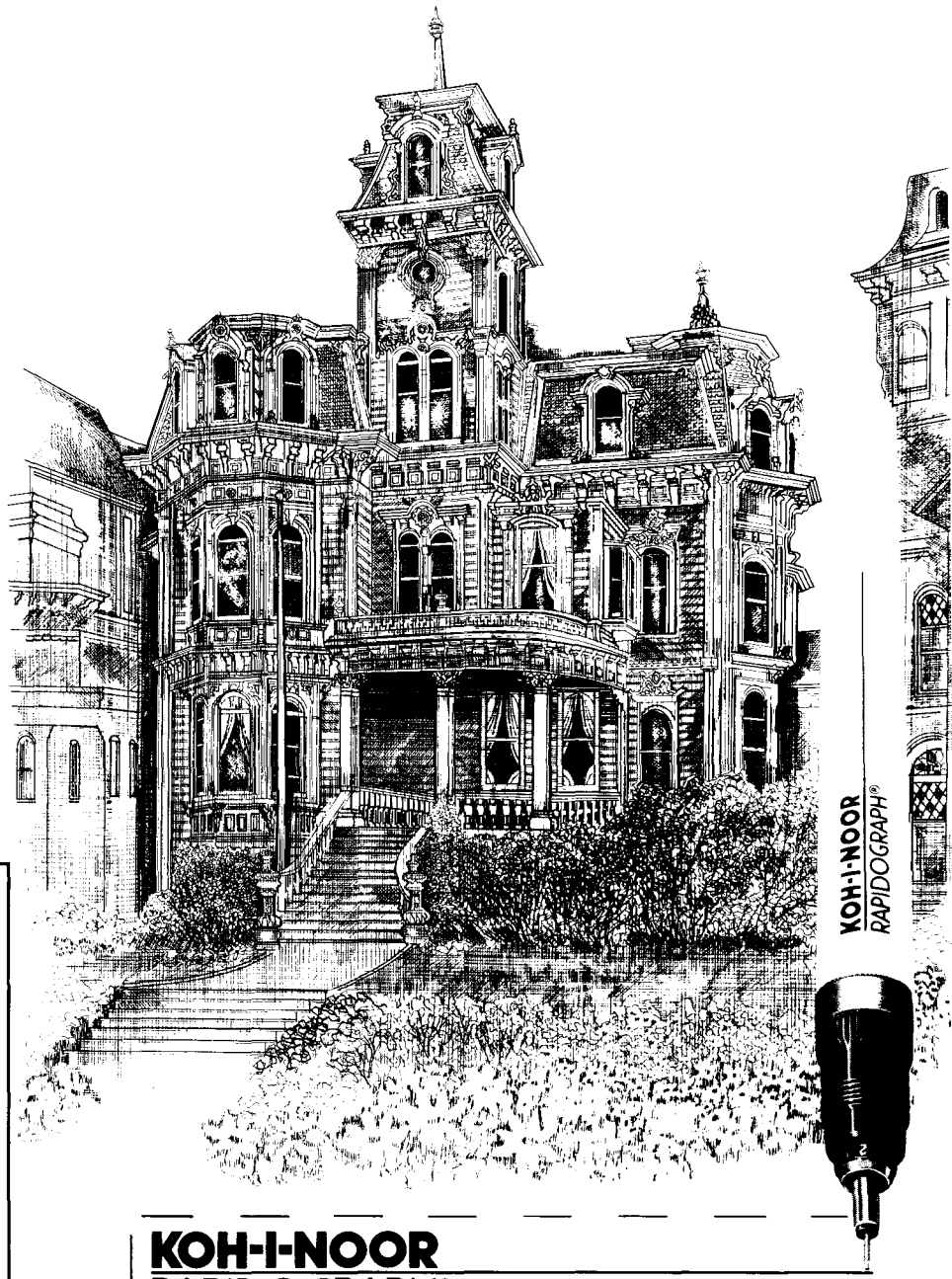
..Victorian neighbors by Gene Shankman

ıore architects, illustrators, graphic rtists, designers, drafters and fine artists ıan any other technical pen throughout ıe United States and Canada.

Koh-I-Noor also offers the Rotring apidograph pen with disposable ink carridge; pen breathing channels don't need eaning because they are thrown out with ıe cartridge when ink is depleted; a new artridge provides a clean, new breathing hannel. Cartridges with black and five olored inks are available. Accept no subitutes for Koh-I-Noor and Rotring Rapograph technical pens, the original technical pen technology.

Single pens and studio sets in a number configurations are available. Ask your ealer, or send the coupon for details. oh-I-Noor Rapidograph, Inc., 100 North ., Bloomsbury, NJ 08804 201-479-4124. Canada: 1815 Meyerside Dr., Mississuga, Ont. L5T 1G3 416-671-0696.





KOH-I-NOOR
RAPIDOGRAPH®
a rotring company

Koh-I-Noor Rapidograph, Inc., 100 North St., Bloomsbury, NJ 08804
In Canada: 1815 Meyerside Dr., Mississauga, Ont, L5T 1G3

Please send complimentary Catalog describing Rapidograph technical pens, drawing inks and other drawing and drafting items.

☐ Please send me the names of Koh-I-Noor dealers in my area.

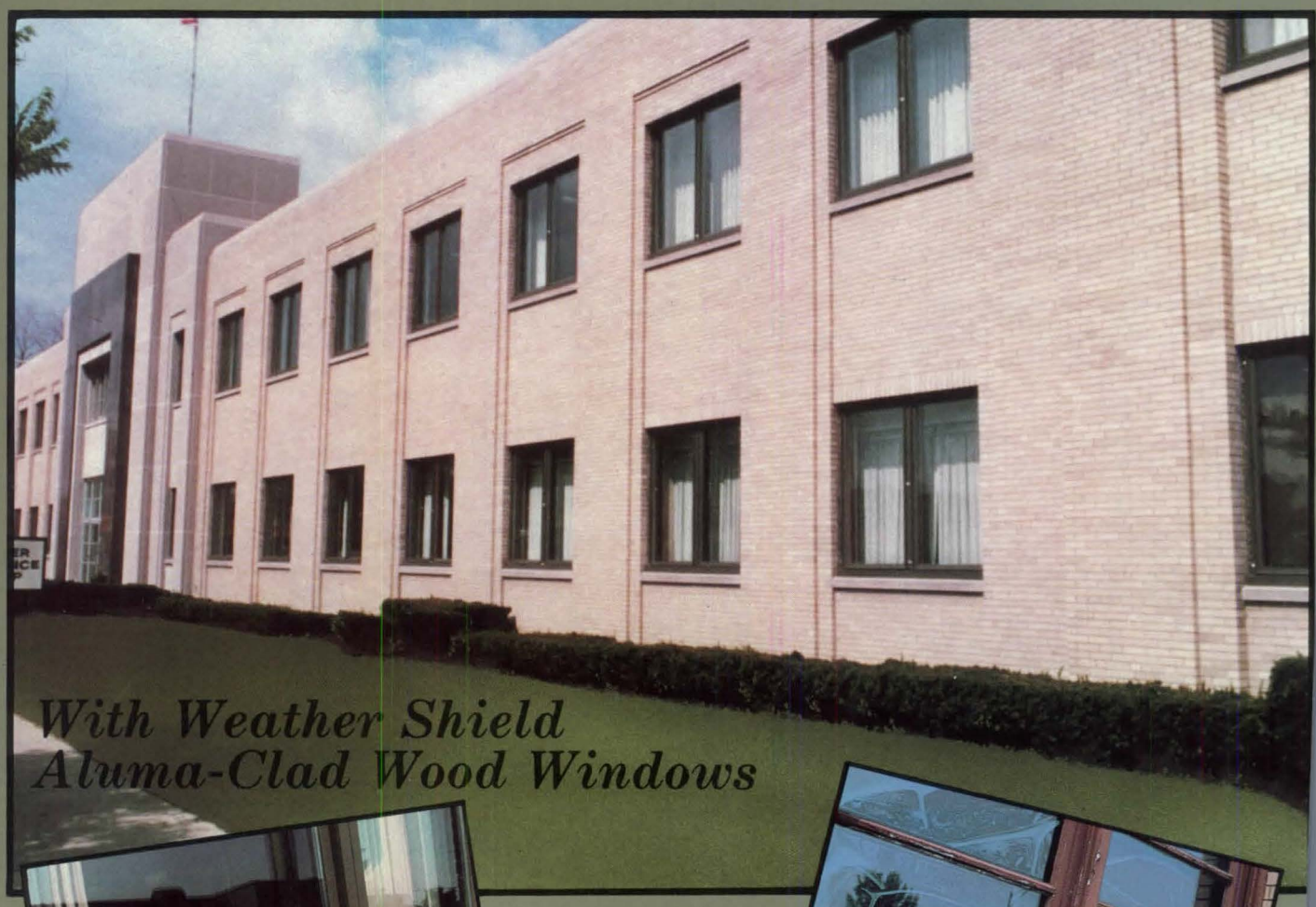
NAME

FIRM

ADDRESS

CITY STATE ZIP AR-9/88

Simple And Effective Renovation...



With Weather Shield Aluma-Clad Wood Windows

Energy Efficient Aluma-Clad Wood Windows

The natural beauty and insulation of wood combined with a virtually maintenance-free exterior is yours with Weather Shield's aluma-clad wood windows. Choose from three colors, including our new "desert tan". All are clad with first quality extruded aluminum parts for years of trouble-free performance.

Don't be locked into using old-fashioned aluminum windows that may allow the transfer of winter's cold and summer's heat into the working environment... reducing employee performance and increasing operating costs. Make your choice from Weather Shield's complete line of easy to install, energy efficient aluma-clad wood windows.

Weather Shield... ***The sensible choice for the future!***

Products described in this ad are available using SUNGLAS HRp (heat reflective) Low E glass.

A product of Ford Glass Division.

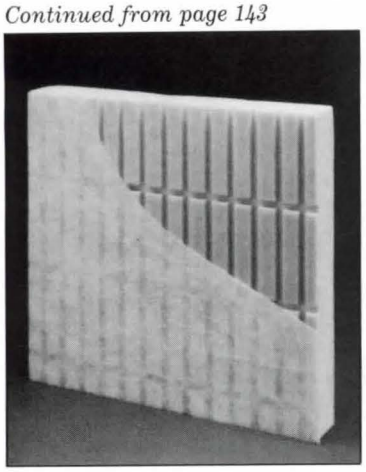
All Weather Protection - Always!

WEATHER SHIELD® MFG., INC. MEDFORD, WIS.

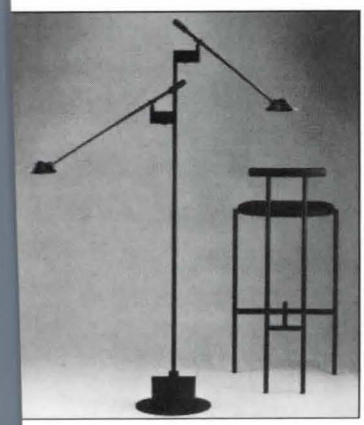
Weather Shield Mfg., Inc.
Medford, WI 54451
(715) 748-2100

Circle 60 on inquiry card

Continued from page 143

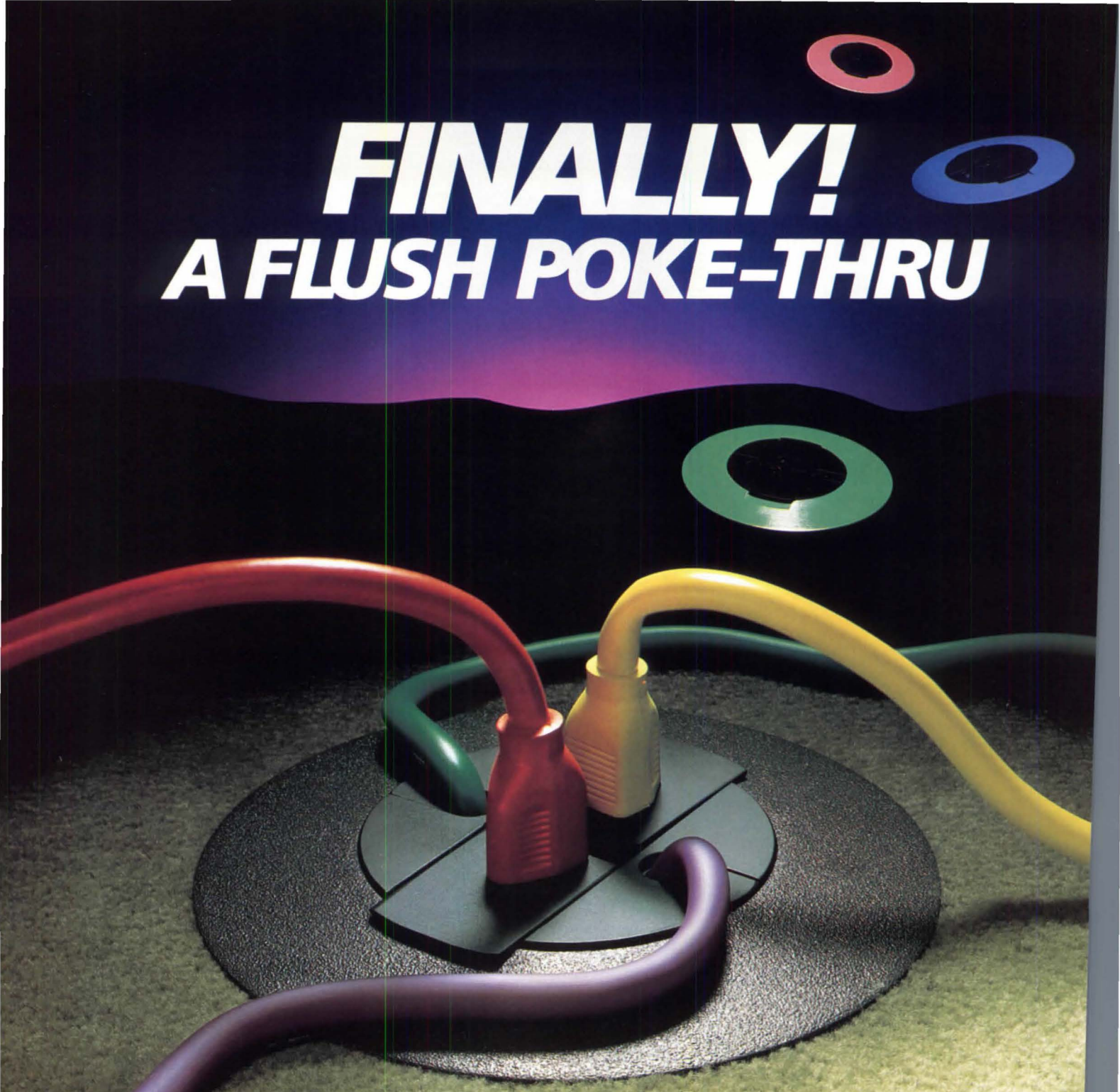


Insulating drainage panel
First used in Europe, Thermadry panels are made of Styrofoam extruded polystyrene molded with horizontal and vertical channels that lead ground water away from foundations, while insulating walls to minimize thermal cycling and condensation. Offered in two thicknesses and compressive strengths, the 2-ft wide by 8-ft high panels have tongue-and-groove edges that form tight-fitting joints horizontally as well as vertically. Filtration fabric on the channeled soil-side face permits free passage of water into and through the drainage channels. The Dow Chemical Co., Midland, Mich.
Circle 317 on reader service card



loor lamp
new double version of Robert onneman's Feather light, eather Feather stands 55-in. gh. Both counterbalanced -in.-long arms rotate fully; ture uses 50-watt bi-pin logen bulbs. George Kovacs ghting, Inc., New York City.
rcle 318 on reader service card

FINALLY!
A FLUSH POKE-THRU



The Headless Poke-Thru is here.

If you're an architect or interior designer we just "made your day". We finally got rid of the electrical outlet "doghouse".

If you're a specifying engineer, you'll be happy to hear that Raceway has developed the first **Flush Poke-Thru** with **full capacity**... two services in a single 3" hole; 15 or 20 amp, 125V duplex receptacle power. **Plus** two individual openings for low tension wiring for telephone, signal or data communications. **U.L. Classified and Listed.**

If you're a contractor, put this into your calculator. The Raceway **Flush Poke-Thru** comes factory pre-wired, terminating in a junction box which is **integral to the fitting.** (Perfect for rennovation since it installs over existing wires.) Just drill the hole... step on it... you're finished.

There are so many more exciting features. Color-coordinated choice of retainer ring... a sliding polycarbonate receptacle cover... but that's why we printed a brochure. It's all in there.

Send for it. Join the rush to get flush. Write or call Raceway Components, Inc., 263 Hillside Avenue, Nutley, N.J. 07110. 201-661-1116.

RCI

RACEWAY COMPONENTS, INC.

Mfg. I.B.E.W.

U.L. Classified and Listed

Pat. Pendin

Circle 62 on inquiry card

Manufacturer sources

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD *has asked the architects to identify the products specified*

Pages 50-59
Apartment (Untitled #1)
Krueck & Olsen Architects
Laminated glass ceilings and partitions: Globe-Amerada Glass Co. Textured laminated glass flooring and stair treads: American Tempering. Recessed downlights: Lightolier. Cold cathode lighting: Flashtrick. Sprinklers: Reliable. Locksets: Corbin. Ball-bearing hinges: Stanley. Closers: Dorma. Custom casework: Sika Woodworking, Inc. Paints: Pratt & Lambert. Granite flooring: Gem Cambell. Carpeting: V'Soske; Edward Fields. Lounge and dining chairs: custom by architects, fabricated by Tesko. Coffee table: custom by architects, fabricated by Caseworks Ltd.

Pages 60-63
New Visions Gallery
Scogin Elam and Bray Architects, Inc.
Custom lighting: Halo. Sconce: Troughlite, custom by architects.

Pages 72-77
Spiegel Associates offices
Shelton, Mindel & Associates, Architects
Wood flooring: Geysir Flooring (Gammaplank). Custom pendants: Lighting Associates. Bracket fixtures: Poulsen. Settees: Ward Bennett. Upholstery: Schumacher. Carpeting: Brintons, custom pattern by architects. Desks and architectural woodwork: custom by architects, fabricated by Progressive. Laminate surfaces: Formica Corp. and Nevamar. Files, file inserts, and desk chairs: Sunar-Hauserman, Inc. Conference tables and chairs: Knoll International. Pendant fixtures: AI Lighting. Recessed lighting: Lightolier. Fluorescent lighting: Edison-Price.
Sources continued on page 152

Sources continued from page 151

Pages 78-87
Fuller/Toms residence and studio
Eisenman Architects/
Yorgancioglu Architects
Oak-framed doors and windows: William Parry Architectural Woodworking Co. Sliding hardware: Grant. Paints: Benjamin Moore & Co. Custom cabinets: Moon Cabinets. Granite counters, walls, and floor tile: Granite Importers. Lighting fixtures: Edison-Price. Switchplates: Lutron. Donald Judd chair and table, Gerrit Rietveld chair: fabricated by Cooper/Kato.

Pages 88-91
Tony Harvey's Place
Larry Rouch & Company, Designers
Suspended acrylic diffusers: Supermarket Systems. Light fixtures: Omega. Lamps: Osram Corp. Hammertone-type paint: Sherwin Williams (Dimenso). Carpet: Talisman Carpets. Tables and booths: custom by architects, fabricated by Falcon. Upholstery: Unika Vaev; Essex Fabrics. Entrance and storefront windows: Hope's Architectural Products. Chairs: Metropolitan Furniture Corp. (Rubber Chair). Bar stools: Images of America (Joshua Stool).

Pages 92, 94-97
MONY Financial Services
Kohn Pedersen Fox Conway Associates, Inc., Architects
Entrance, curtain wall, and stainless-steel panels: Diamond Architectural. Marble floor: Ameristone/Malcolm Swanson. Elevator cabs: Stuart-Dean Co., Inc. Paints and special coatings: Hudson Shatz Painting Co., Inc. Paneling, wood doors, and custom cabinetry: John Langenbacher Co., Inc. Lockset Baldwin Hardware Corp. Hinge Stanley Hardware. Closers: Russwin Div., Emhart Industries. Door operators: Dorma Door Controls, Inc. Stairway wallcovering: Donghi Ceiling fixtures: custom by architects, fabricated by Winnona Studio of Lighting.
Page 96—Side table: Wendy Stayman, artist. Coffee tables: Bruce Volz, artist. Custom carpet: Mortwest Mills. Wood flooring: Coughlin Wood Floors Torcheres: Arkitektura.
Page 97—Boardroom table,
Sources continued on page 1

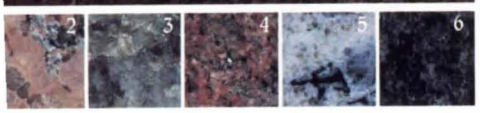

DESIGN YOUR FLOOR WITH FLEXCO'S SPEC 1™ SYSTEM AND ALL THE PIECES FALL INTO PLACE.
Flexco just made your job easier. Because now, with the Spec 1 system, you can actually see the floor you're designing before you install it. In fact, you can see several flooring variations—all in a matter of minutes.
The Spec 1 flooring system from Flexco contains a supply of one-inch tiles in more than 25 exciting colors, and several styles and textures, plus a large grid on which to build your floors. You choose the colors you want—in the styles you want—to create endless floor design possibilities. As a result, Spec 1 system not only helps you design better, more applicable flooring solutions but it makes it a lot easier to sell those designs to your clients.
Order Spec 1 through your participating Flexco distributor. Or, for more information, call 1-800-633-3151 or write Flexco, P.O. Box 81368, Atlanta, GA 30366.
F™
FLEXCO®
WORKING FLOORS FOR THE WORKING ENVIRONMENT.
Circle 64 on inquiry card

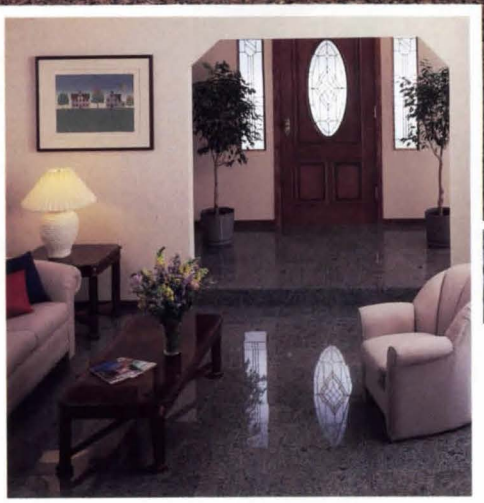
RECORD HOUSES 1989

The editors of ARCHITECTURAL RECORD announce the 34th annual RECORD HOUSES awards program. This program is open to any registered architect; work previously published in other national design magazines is disqualified. There are no entry forms or fees, although submissions must include plan(s), photographs, and a brief project description—bound firmly in an 8 1/2- by 11-inch folder—and be postmarked no later than October 31, 1988. Winning entries will be featured in the 1989 RECORD HOUSES. Other submissions will either be returned or scheduled for a future issue.

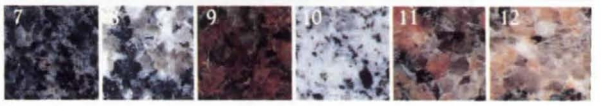
Submissions should be mailed to:
Deborah K. Dietsch
ARCHITECTURAL RECORD
1221 Avenue of the Americas
New York, New York 10020

. Radiant Red
. Osage
. Cold Spring Green
4. Lac du Bonnet
5. Lake Placid Blue
6. Academy Black





7. Charcoal Black
8. Rockville
9. Carnelian
10. Sierra White
11. Sunset Red
12. Sunset Beige



Granite Creates Elegance

For the floor, the wall, or the conference room, old Spring Granite creates an elegant atmosphere herever it's placed.

Beautiful, versatile, and durable, granite tile used and appreciated more and more by architects, esigners, and contractors alike.

n Attractive Value

The natural properties of granite make it ore than just an elegant material; it's an excellent lue as well. Granite wears extremely well, is highly stain-resistant, and non-absorbent. Granite can also be easily maintained with mild soap and water. It results in a low maintenance, long-lasting product with high prestige value.

A Vast Array Of Options

Cold Spring is your most complete source for domestic granite interior products; from floor tiles to furniture, vanity tops, counter tops, and wall applications. Cold Spring offers an extensive selection of colors, finishes and textures from our numerous domestic quarries. Domestic quarrying and fabrication means that Cold Spring provides delivery, service, and technical support, unequalled in the business.

Professional Design Assistance Available

Experienced design consultants in our Interiors Division are ready to assist you with design decisions, and the right selection of color, texture, and finish for your next project.

Contact your Cold Spring Interiors design consultant today and learn more about your design possibilities with Cold Spring Granite.
800-328-7038.

ilable through local distributors

COLD SPRING
The Single Source Supplier
Cold Spring Granite
202 South Third Avenue
Cold Spring, MN 56320-2593

Circle 65 on inquiry card

Sources continued from page 152

isplay cabinet: custom by rchitects, fabricated by Walter . Sauer & Sons, Inc. Fiberglass-einforced gypsum cove ceiling: ormglas, Inc. Vestibule allcovering: Silk Dynasty, Inc. onsole: Peter Spadone, artist. ining chairs: Jack Lenor arsen, Inc. Vestibule chairs: rkitektura.

Pages 98-99
Investment partnership
Kohn Pedersen Fox Conway Associates, Inc. Architects
Custom stainless-steel window frames and doors: Werner Dahnz Co., Inc. Ceramic frit glazing: Falconer Glass Industries. Locksets: Sargent Mfg. Co.; L. B. Foster Co. Hinges: McKinney Mfg. Closers: Norton Door Controls; Scovill Security Products. Operators: Rixson-Firemark, Inc. Stainless-steel ceiling and panels: Milgo Industrial, Inc. (custom). Reception desk: John A. Savittieri Furniture. Pull-up chairs: Knoll International. Silk wallcoverings: J. Robert Scott Textiles. Paints: PPG Industries. Marble floor and wall panels: Domestic Marble & Stone Corp. Glass tile: Ceramique Francois. Wool carpeting: Edward Fields, Inc. Conference tables: Brueton Industries. Custom ceiling fixtures: Kleinknect, Inc. Recessed lighting: Edison-Price, Inc. Office pendant fixtures: Peerless Lighting Corp.

Pages 106-111
Spiegel poolhouse
Tod Williams Billie Tsien & Associates, Architects
Aluminum-framed sliding panels: Arcadia. Locksets: Schlage Lock Co. Hinges: Stanley. Cabinet hardware: Modric. Built-up roofing: Brai-Intec. Scuppers, custom light fixtures, and columns: Metal Forms. Paints: Pratt & Lambert; Benjamin Moore & Co. Stainless-steel wall and chaise: Wainland's. Granite flooring: Cold Spring Granite Co. Canopy-mounted quartz lighting: Rambusch.

Pages 112-113
Three telephone booths
Tod Williams Billie Tsien & Associates, Architects
Self-closing hinges: Stanley.

Pages 114-117
Whitney Museum Downtown
Tod Williams Billie Tsien & Associates, Architects
Aluminum and glass entrance: Lexington Glass. Locksets: Schlage Lock Co. Hinges: Stanley. Concealed closers: LCN. Operators: Rixson-Firemark. Exit devices: Von Duprin. Wood chair: Tavern Island Chair by Tod Williams for ICF. Custom desks: Wainland's (metalwork); Steven Lino (woodwork). Recessed and track lighting: Edison-Price, Inc. Custom metal housing: Westside Neon. Linear diffusers: Titus.

Pages 122-127
Metropolitan Tower apartment
Steven Holl Architects
All furniture: Bieffeplast; Chairs; Montis; The Pace Collection. Terrazzo: D. Magnan & Co. Custom woodworking and screens: Stefan Rohner/Rohner Furniture. Custom metalwork: Tom Hand/Hand Fabrication. Cast glass light fixtures: Tina Aufiero and Christopher Cosma. Coffee tables and other glass: Designer Glass, Inc. Rugs: custom by V'Soske. Candlestick: Steven Holl for Swid Powell. Draperies: J. Scott Anderson. Reading lamp: Artemide (Berenice).

COLOR ME AVONITE®!

Yes, we're shouting . . . and you'd shout too if you had the greatest range of granite and gemstone colors in the entire solid surface industry!

AVONITE is not only beautiful—it's durable—and there's a TEN YEAR WARRANTY to back up that claim.

AVONITE is truly a miracle of polymer technology. It is a patented man-made composite that duplicates nature in the rich colors of granite, marble and agate. But, unlike marble and other real stone materials, it has been chemically engineered to resist attack by acids and stains.

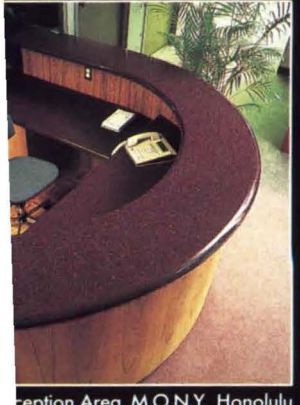
ALTHOUGH AVONITE LOOKS LIKE STONE, IT CUTS LIKE WOOD! It is routed, shaped, drilled and sanded with regular woodworking tools! A unique fusion adhesive creates imperceptible seams. Because the grain goes all the way through, cigarette burns are removed in minutes with light sanding. Accidental nicks are quickly and invisibly repaired with a putty-like patch kit that comes in every Avonite color.

AVONITE is the latest state-of-the-art in solid surfacing materials. It is now being specified all over the world for reception desks, dividers, countertops, wall covering, furniture, floors, signage, accessories and other creative areas of design.

AVONITE can be ordered through conveniently located distributors throughout the United States, Canada, Europe and Asia. Call today toll free, for the name of your nearest AVONITE supplier:

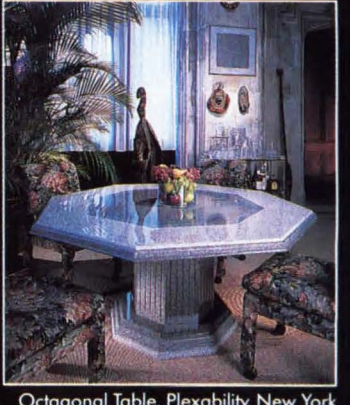
1-800-4-AVONITE
In California 1-800-554-6503

AVONITE®
A NEW STONE AGE OF ELEGANCE



ception Area, M.O.N.Y., Honolulu
gned by Kraft Kitchens, Honolulu

Cobble Court, New York
Designed by Michael Love, ASID



Octagonal Table, Plexability, New York
Designed by Berkowicz/Haller

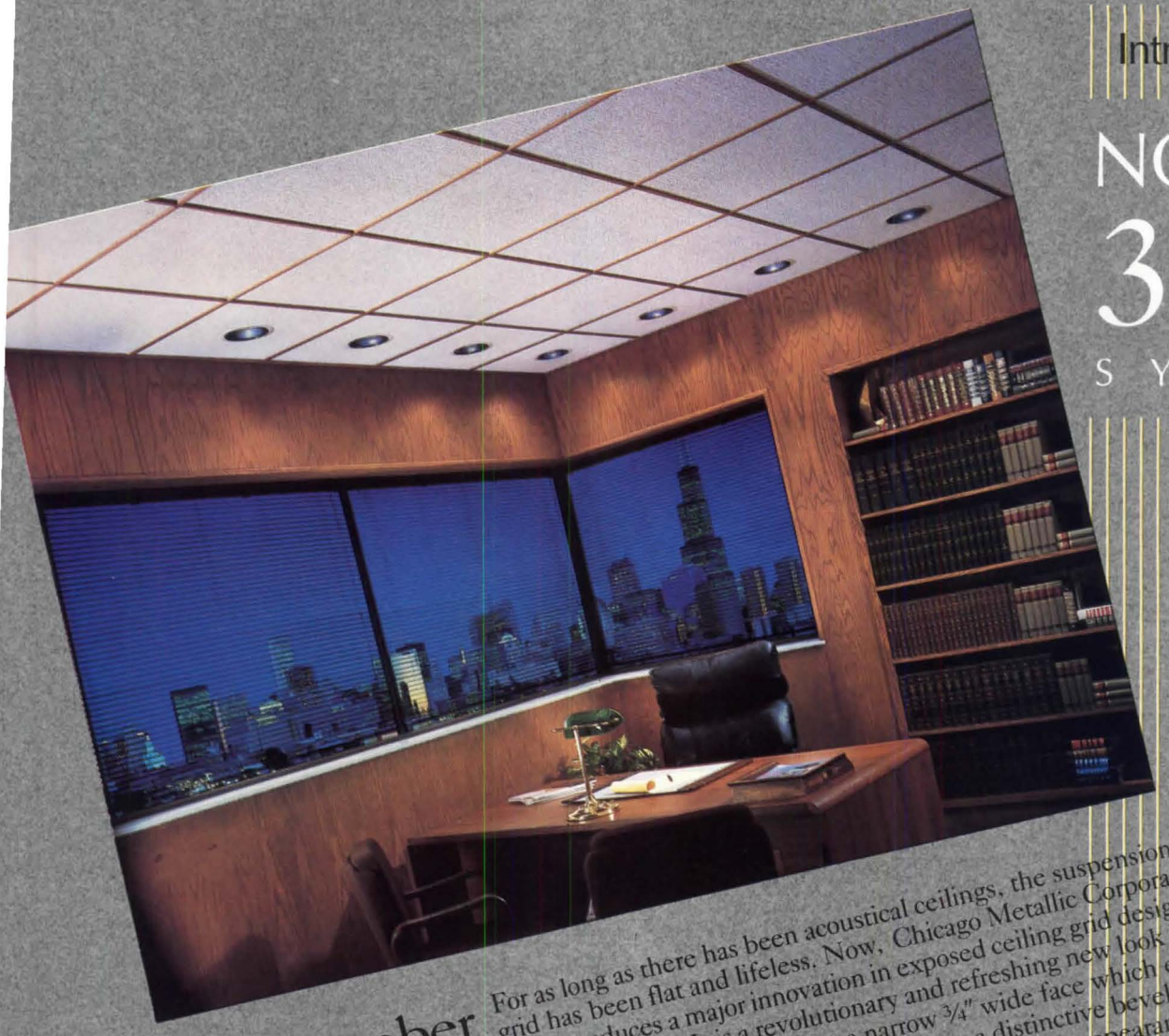
Marotta Residence, New Jersey
Designed by We-Add, New Jersey

Circle 68 on inquiry card

CHICAGO METALLIC CORPORATION

Introduces

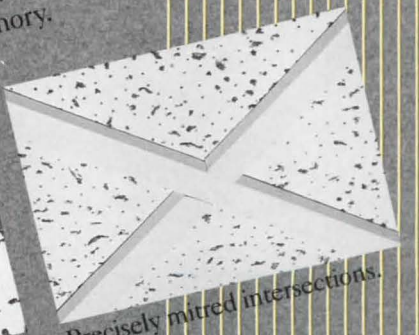
NOVARA 3900 SYSTEM



Remember when ceiling grid used to be flat?

For as long as there has been acoustical ceilings, the suspension grid has been flat and lifeless. Now, Chicago Metallic Corporation introduces a major innovation in exposed ceiling grid design ...Novara 3900. It is a revolutionary and refreshing new look in ceilings. Novara 3900 features a narrow 3/4" wide face which extends 3/16" below the ceiling plane and has a distinctive bevel on each side, creating a unique three dimensional appearance. Mitred intersections and a custom wall molding help create a geometric picture frame effect that incorporates shadow lines, contrast and texture into the overall ceiling design. Novara is available in over 100 designer colors and reflective finishes, including laminated wood veneers. Novara 3900 ... it will make flat grid nothing more than a memory.

3/4" wide face with beveled edges.

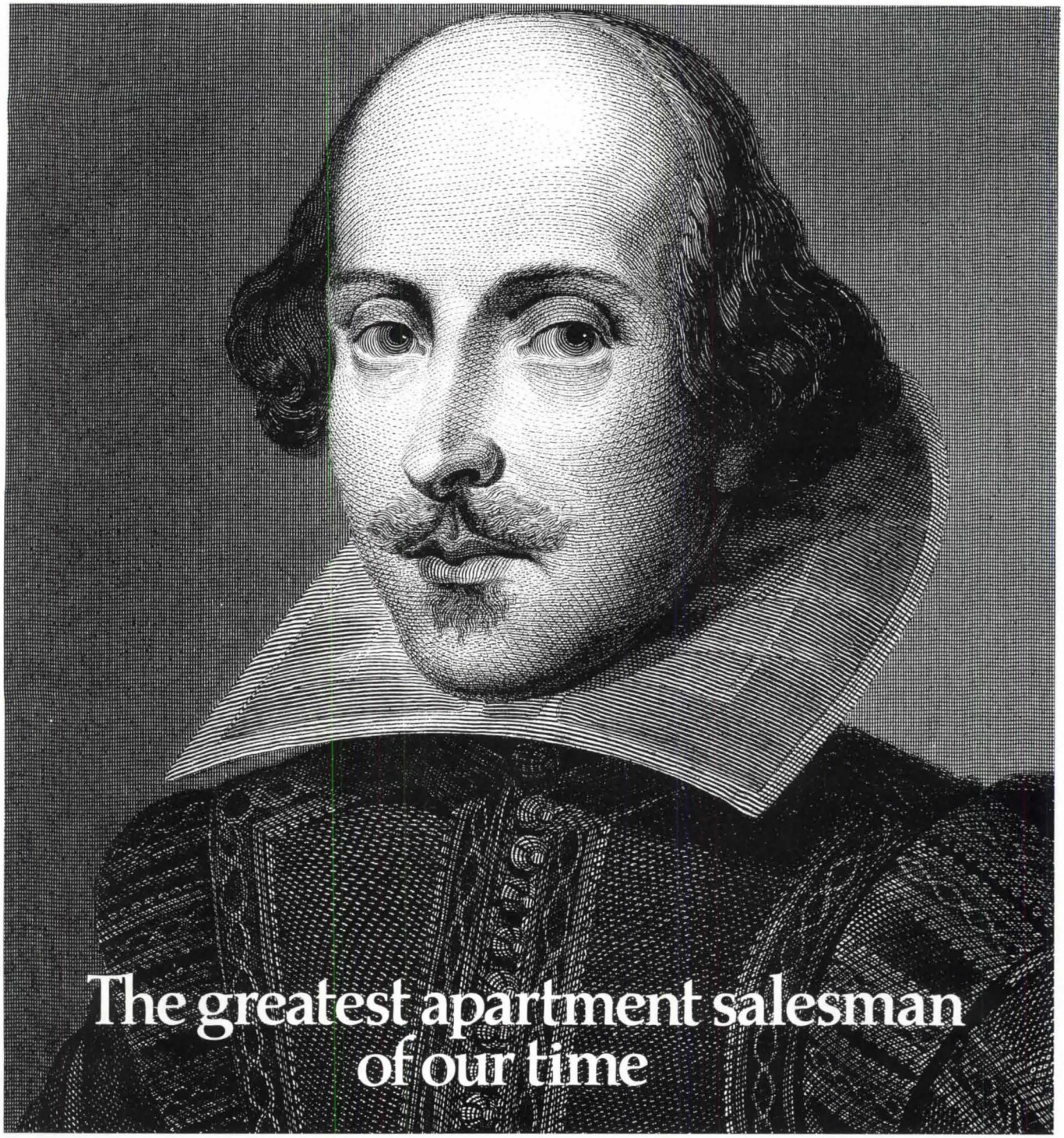


Precisely mitred intersections.

Chicago Metallic Corporatio

Chicago (312) 563-4600 Baltimore (301) 796-8220 Los Angeles (213) 582-1

Circle 69 on inquiry card



To most of us, William Shakespeare is the quintessential playwright.

But when the Ballard Realty Company of Montgomery, Alabama, needed tenants for a new apartment complex, Mr. Shakespeare proved to be a top-notch salesman as well. With every signed lease, Ballard Realty offered free membership subscriptions to the nearby Alabama Shakespeare Festival. In no time, over 80% of the company's units were leased before construction was even completed.

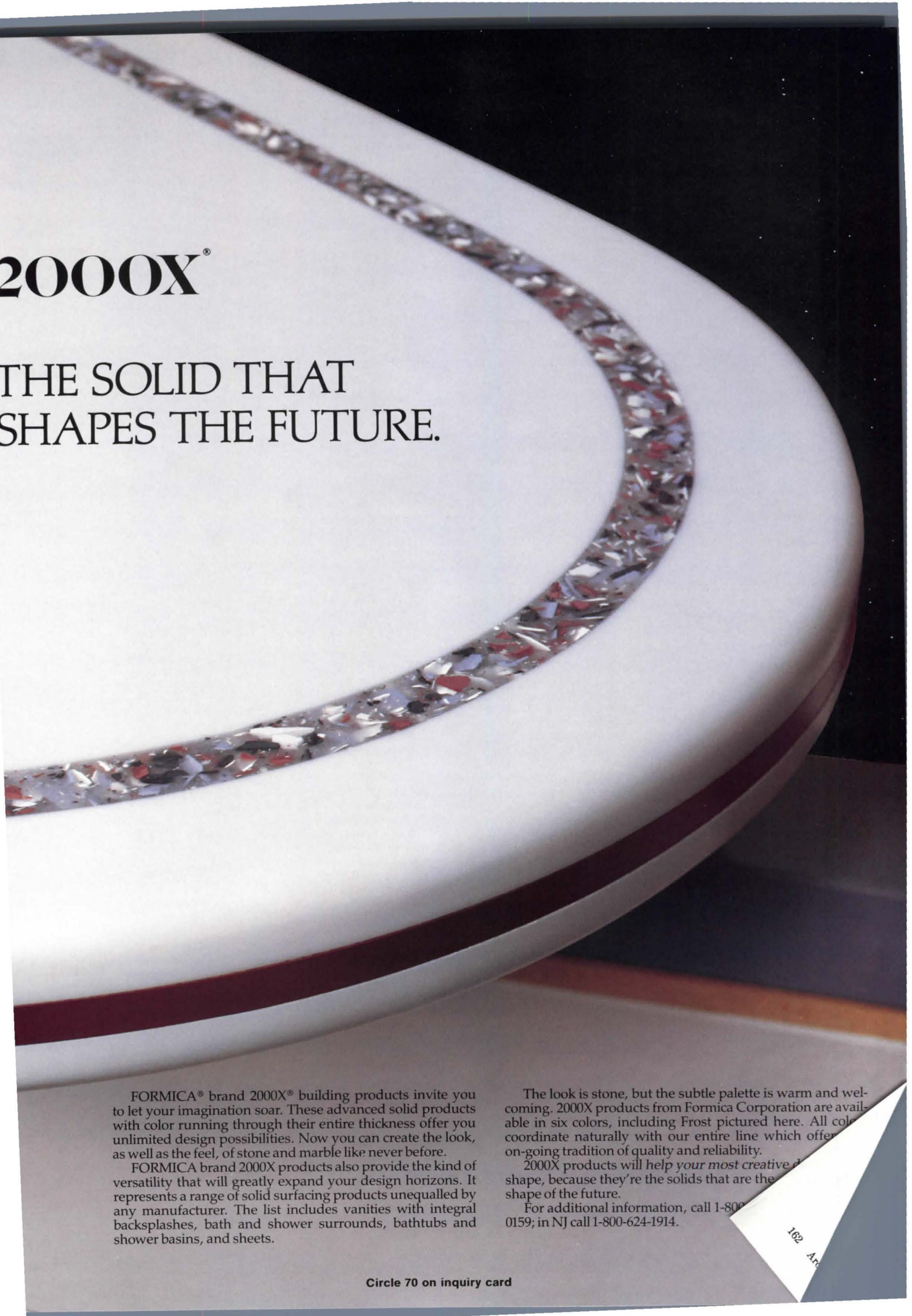
Throughout the country, small and medium-sized businesses, like Ballard Realty, are discovering what blue chippers have known for years: that the arts can help create a positive public image, increase a company's visibility and improve sales. All this while reducing taxable income.

If you would like information on how your company—no matter what its size—can benefit through a partnership with the arts, contact the Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, New York 10019, or call (212) 664-0600.

It may just be the factor that decides whether this year's sales goals are to be or not to be.

BUSINESS COMMITTEE FOR THE ARTS, INC.

This advertisement prepared as a public service by Ogilvy & Mather.



FORMICA® brand 2000X® building products invite you to let your imagination soar. These advanced solid products with color running through their entire thickness offer you unlimited design possibilities. Now you can create the look, as well as the feel, of stone and marble like never before.

FORMICA brand 2000X products also provide the kind of versatility that will greatly expand your design horizons. It represents a range of solid surfacing products unequalled by any manufacturer. The list includes vanities with integral backsplashes, bath and shower surrounds, bathtubs and shower basins, and sheets.

The look is stone, but the subtle palette is warm and welcoming. 2000X products from Formica Corporation are available in six colors, including Frost pictured here. All col coordinate naturally with our entire line which offer on-going tradition of quality and reliability.

2000X products will *help your most creative* shape, because they're the solids that are the shape of the future.

For additional information, call 1-80 0159; in NJ call 1-800-624-1914.

Advertising index

Bold face—page number
Italics—Reader Service number

For detailed data, prefiled catalogs of the manufacturers listed below are available in your 1988 Sweet's Catalog File as follows:

(G) General Building & Renovation
(E) Engineering & Retrofit
(I) Industrial Construction & Renovation
(L) Homebuilding & Remodeling
(D) Contract Interiors

Sales offices

Main Office

McGraw-Hill, Inc.
1221 Avenue of the Americas
New York, New York 10020

Publisher
Ted Meredith (212) 512-4685

Associate Publisher
Roscoe C. Smith III (212) 512-2841

Director of Business and Production
Joseph R. Wunk (212) 512-2793

Director of Marketing
Camille Padula (212) 512-2858

Classified Advertising
(212) 512-2556

District Offices

Atlanta
4170 Ashford-Dunwoody Road
Atlanta, Georgia 30319
Gregory Bowerman (404) 252-0626

Boston
607 Boylston St.
Boston, Massachusetts 02116
Louis F. Kutscher (203) 968-7113

Chicago
645 N. Michigan Ave.
Chicago, Illinois 60611
Anthony Arnone, (312) 751-3765
Thomas P. Kavooras, Jr., (312) 751-3705

Cleveland
55 Public Square
Cleveland, Ohio 44113
George Gortz (216) 781-7000

Denver
7400 S. Alton Ct. Suite 111
Englewood, Colorado 80112
John J. Hernan (303) 740-4630

Detroit
4000 Town Center, Suite 770
Southfield, Michigan 48075
(313) 352-9760

Houston
7600 W. Tidwell, Suite 500
Houston, Texas 77040
Lockwood Seegar (713) 462-0757

Los Angeles
Media Sales Associates
23232 Peralta Drive
Laguna Hills, Calif. 92653
William W. Hague (714) 859-4448
Richard Ayer

New York
1221 Avenue of the Americas
New York, New York 10020
Laura Viscusi (212) 512-3603

Philadelphia
1234 Market St.
Philadelphia, Pennsylvania 19107
Frank Rose (215) 496-4966 PA
(203) 968-7112 CT

Pittsburgh
6 Gateway Center, Suite 215
Pittsburgh, Pennsylvania 15222
George Gortz (412) 227-3640

San Francisco
Media Sales Associates
William W. Hague (415) 345-0522
Richard Ayer

Stamford
777 Long Ridge Road
Stamford, Connecticut 06902
Louis F. Kutscher, (203) 968-7113
Frank Rose, (203) 968-7112

Vice President Market Development
Federal Government
Paul R. D'Armiento
1750 K Street NW
Suite 1170
Washington, D.C. 20006
(202) 463-1725

Cost Information Systems
McGraw-Hill Information Systems Co.
Percival E. Pereira
P.O. Box 28
Princeton, N.J. 08540
Toll Free 800/527-5295
N.J. (609) 426-7300

Overseas Offices

Frankfurt/Main
LiebigstraBe 19
Frankfurt/Main, Germany

Sheffield
46 West St.
Sheffield S14ES, England

Milan
via Baracchini No. 1
Milan, Italy

Paris
28, Faubourg St-Honoré
8008 Paris, France

Tokyo
2-5, 3-chrome
Kasumigaseki, Chiyoda-ku
Tokyo, Japan

South America
Empresa Internacional de Comunicacoes Ltda.
Rua da Consolacao, 222
Conjunto 103
01302 Sao Paulo, S.P. Brasil

Use your STAC number!

```
XXXXXXXXXX5-DIGIT        69699

6400 009876543-2 FEB90 S07
TERRY DOE, TD & ASSOCIATES
128 MAIN STREET
ANYTOWN                  IL  69699
```

Need product information *fast*? Your Architectural Record *Subscriber Telephone Access Card* number can help *speed* information to you about any product or service (advertised or new products/manufacturers literature items) described in this issue.

Architectural Record's exclusive STAC number system enables you to call and key your "more information" requests directly into our computer via touch-tone telephone. Your personal STAC number is conveniently listed *above* your name on the mailing address label for each issue. IMPORTANT: Your STAC number starts *after* the first four numbers and is separated from them by a space. If your STAC number starts with one or more zeros, ignore them, as well as the hyphen. (For example, the STAC number on the above label is 98765432.)

Soon after your call, advertisers can access your requests by phone from our computer, and start speeding information to you. So when you need information fast, free help is as close as your STAC number. And STAC service is available to you 24 hours a day, seven days a week.

BEFORE YOU DIAL:

1. Write your STAC number in the boxes in Step 4 below. Do not add leading zeros.

2. Write the Reader Service numbers for those items about which you want more information in the boxes in Step 6. Do not add leading zeros.

CALL STAC:

3. Using a standard touch-tone telephone, call 413/ 442-2668, and follow the computer-generated instructions.

ENTER YOUR STAC NUMBER AND ISSUE NUMBER:

4. When the recording says, "Enter your subscriber number..." enter your STAC number by pushing the numbers and symbols (# or *) on your telephone keypad. Ignore blank boxes. Enter:

☐☐☐☐☐☐☐☐☐☐# #

5. When the recording says, "Enter magazine code and issue code..." enter these numbers and symbols:

2 5 # 9 5 8 # #

ENTER YOUR INQUIRIES:

6. When the recording says, "Enter (next) inquiry number..." enter the first Inquiry Selection Number, including symbol, from your list below. Ignore blank boxes. Wait for the prompt before entering each subsequent number (maximum 17 numbers).

1. ☐☐☐☐# #
2. ☐☐☐☐# #
3. ☐☐☐☐# #
4. ☐☐☐☐# #
5. ☐☐☐☐# #
6. ☐☐☐☐# #
7. ☐☐☐☐# #
8. ☐☐☐☐# #
9. ☐☐☐☐# #
10. ☐☐☐☐# #
11. ☐☐☐☐# #
12. ☐☐☐☐# #
13. ☐☐☐☐# #
14. ☐☐☐☐# #
15. ☐☐☐☐# #
16. ☐☐☐☐# #
17. ☐☐☐☐# #

END STAC SESSION:

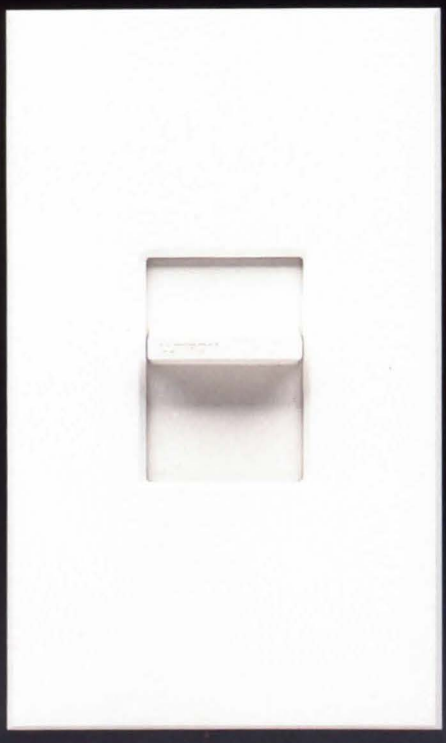
7. When you have entered all Inquiry Selection Numbers, the recording prompts, "Enter next inquiry number," End call by entering:

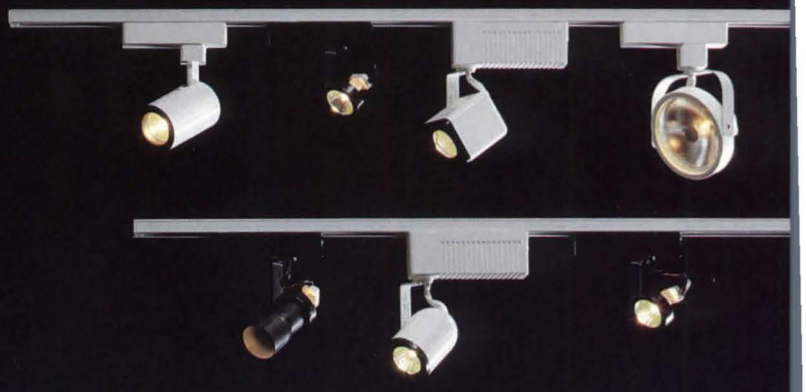
• • 9 1 # #

If you are a subscriber and need assistance, call 212/512-3442. If you are a subscriber, fill out the subscription card in this issue, or call Architectural Record Subscription Services at 914/628-0821.

NEW!

Lutron dims ELECTRONIC Low Voltage lighting





NEW Sol-Lo™ Technology... (Solid-State Low Voltage)

Lutron introduces ***Sol-Lo*** dimming technology, the only dimmer technology expressly developed for electronic (solid-state) transformer low voltage lighting.

In response to the need to control electronic low voltage lighting, Lutron developed special **Sol-Lo** dimming circuitry after an extensive engineering research and development program.

Sol-Lo technology is now available in these Lutron products:

Specification Grade

Nova T☆, NTELV-300 300W capacity (UL)

Nova, NELV-450 450W capacity (UL)

Designer Style

Skylark, SELV-300P & SELV-303P 300W capacity (UL)

Quiet Dimming of Electronic Low Voltage Fixtures

All Lutron **Sol-Lo** technology dimmers feature:

- Advanced circuitry for quiet dimming—without annoying transformer or lamp buzz.*
- Overload protection, voltage compensation and short circuit protection.
- Soft-start—helps extend lamp life.

Call the Lutron toll-free **Hotline** for a free *Guide to Dimming Low Voltage Lighting* (describes dimming ELECTRONIC and MAGNETIC low voltage lighting).

For help with applications, systems layout or installation call the ***Lutron Hotline*** toll-free:
(800) 524-9466 (800) 222-4509 (Pennsylvania)
(215) 282-3800 (Outside U.S.A.)

*Typical fixture is inaudible in a quiet room of 27dBA at a distance of 3 feet.

LUTRON®

Lutron Electronics Co., Inc.
205 Suter Rd.
Coopersburg, PA 18036 U.S.A.

CALL TOLL-FREE FOR LUTRON DISTRIBUTORS IN YOUR AREA STOCKING THIS PRODUC

Circle 73 on inquiry card

The C/S Group now offers architects and designers a stunning array of mirrored and colored stainless steel and aluminum column covers in surfaces and finishes never before possible.

These uniquely beautiful column covers are the result of the combined research and manufacturing technologies of Prismatic Stainless Steel and Rigidized Metals and are available exclusively through The C/S Group.

Call toll free today for samples, literature and design assistance.

1-800-631-7379
In New Jersey 201-272-5200

THE C/S GROUP

Circle 74 on inquiry card