

Commercial

WILLIAM BECKETT beverly hills	72
MARCEL BREUER new york	70
REX GOODE pasadena	73
PHILIP JOHNSON new york	68
MANCHESTER-PIERCE seattle	74
KLAUS PFEFFER berkeley	71
EDWARD D. STONE new york	87
HARRY WEESE chicago	72
H. T. WILLIAMS new york	75
EDWARD J. WORMLEY new york	76

FRANCO ALBINI milan	81
BALDWIN-MACHADO montgomery, ala.	80
DOROTHY DRAPER new york	78
EDWARD L. BARNES new york	84
ELIZABETH DRAPER new york	82
HENRY HEBBELN new york	88
MORRIS LAPIDUS new york	84
NANCY V. McCLELLAND new york	82
CECILE MANN new york	83
NEMENY & GELLER new york	89
CARLO PAGANI milan	85
BERTHA SCHAEFER new york	86
T. A. C. boston	86

Residential

Twelve strikes us as an uncommonly good number for this Year's Work collection. Besides symbolizing disciples, doughnuts in a dozen, and the night of the Epiphany, twelve is the hour which is both final and expectant, when something has ended and something is about to begin.

While we're not soothsayers or pollsters, even in the design field, we can afford to exercise the wisdom of hindsight—at the expense of a few complacent politicians who had their twelfth hour in the Windy City last month. Millions of cold cathode eyes, ours among them, saw that directives from the back room, long taken for granted, proved as wobbly as a campaign platform, while improbable things somehow managed to prevail. In this profession, too, 1951-52 has been a busy season, a bumper season; it has also been a bumpy one, in many ways like a fast jeep ride over a newly plowed field.

As in politics, there have been timely deaths and unexpected entrances—the grandiose interior of past pomposity has given way to innumerable average-sized ones. This, of course, is good news to everyone who designs or furnishes homes. There have been shifts in the trade winds. It still takes a heap of living to make a house a home, but with half the people spending half their living hours winning bread in other places, we suspect we know why office and store designs are frequently indistinguishable from domestic interiors, or showrooms from restaurants and hotel lobbies. Even the money changers are transferring operations from the temple to the parlor, as you shall see on page 72 of this issue. We're not pinning down the similarities only to "style," or to the carpets, chairs and lamps which appear in commercial and residential work alike, but to a

larger attribute of design which transcends periods and trends—spatial effect, or atmosphere if you prefer. After an early attack of *horror vacui*, interiors suffered from *horror ornamenti*. As you will see in this selection, designers now acknowledge that modern simplicity is not—and never was—so simple. A negative omission in the sacred name of efficiency should no longer pass for modern; something positive, like chlorophyll, has to be added. Often that something is a positive sense of space, not only in the room around us, but in our furniture (giving it a weightless look) and in our ornament (which returns as a sculptural thing.) As a fine finish to the light simple, spacious rectangles which are our interiors, craftsmanlike detailing has become more important than at any time since William Morris was plowed under by the machine.—J. F.

# the year's work

12th

annual collection

Twelve strikes us as an uncommonly good number for this Year's Work collection. Besides symbolizing disciples, doughnuts in a dozen, and the night of the Epiphany, twelve is the hour which is both final and expectant, when something has ended and something is about to begin.

While we're not soothsayers or pollsters, even in the design field, we can afford to exercise the wisdom of hindsight—at the expense of a few complacent politicians who had *their* twelfth hour in the Windy City last month. Millions of cold cathode eyes, ours among them, saw that directives from the back room, long taken for granted, proved as wobbly as a campaign platform, while improbable things somehow managed to prevail. In this profession, too, 1951-52 has been a busy season, a bumper season; it has also been a bumpy one, in many ways like a fast jeep ride over a newly plowed field.

As in politics, there have been timely deaths and unexpected entrances—the grandiose interior of past pomposity has given way to innumerable average-sized ones. This, of course, is good news to everyone who designs or furnishes homes. There have been shifts in the trade winds. It still takes a heap of living to make a house a home, but with half the people spending half their living hours winning bread in other places, we suspect we know why office and store designs are frequently indistinguishable from domestic interiors, or showrooms from restaurants and hotel lobbies. Even the money changers are transferring operations from the temple to the parlor, as you shall see on page 72 of this issue. We're not pinning down the similarities only to "style," or to the carpets, chairs and lamps which appear in commercial and residential work alike, but to a

larger attribute of design which transcends periods and trends—spatial effect, or atmosphere if you prefer.

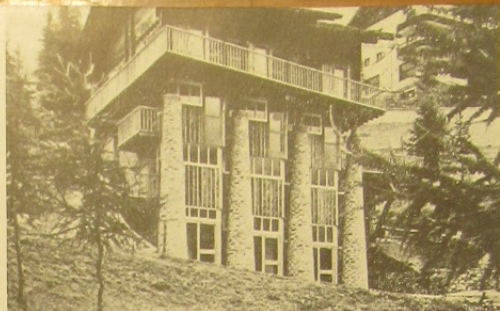
After an early attack of *horror vacui*, interiors suffered from *horror ornamenti*. As you will see in this selection, designers now acknowledge that modern simplicity is not—and never was—so simple. A negative omission in the sacred name of efficiency should no longer pass for modern; something positive, like chlorophyll, has to be added. Often that something is a positive sense of space, not only in the room around us, but in our furniture (giving it a weightless look) and in our ornament (which returns as a sculptural thing.) As a fine finish to the light simple, spacious rectangles which are our interiors, craftsmanlike detailing has become more important than at any time since William Morris was plowed under by the machine.—J. F.

# the year's work

12th

annual collection

Traditional farmhouses of Cervinia, in the Italian Alps, stand high above snow, and dampness on stone columns (left); pinned between house and column, a "mushroom" capital acts as a hinge. Albini has incorporated this handsome structure in a lodge for the same region, faithfully translating the "mushroom" form inside and out.



FRANCO ALBINI  
*milan*

**r**



fortunati

CARLO PAGANI  
milan

**r**

La Rinascente, Milan's new, very American-style department store, having decided that too much furniture is designed for too few people, is assuming the role of manufacturer in the hopes of putting or insinuating better furniture into the average Italian home. Under the direction of Carlo Pagani, who designed the building itself, the store is producing furniture commissioned from leading architects. The bed-living room, above, a Pagani design, divides a slab writing desk from a couch by low, individual cabinets of light walnut. The parts are versatile, compact, nicely proportioned (especially for the average, or limited quarters), simply but carefully detailed and inexpensive.