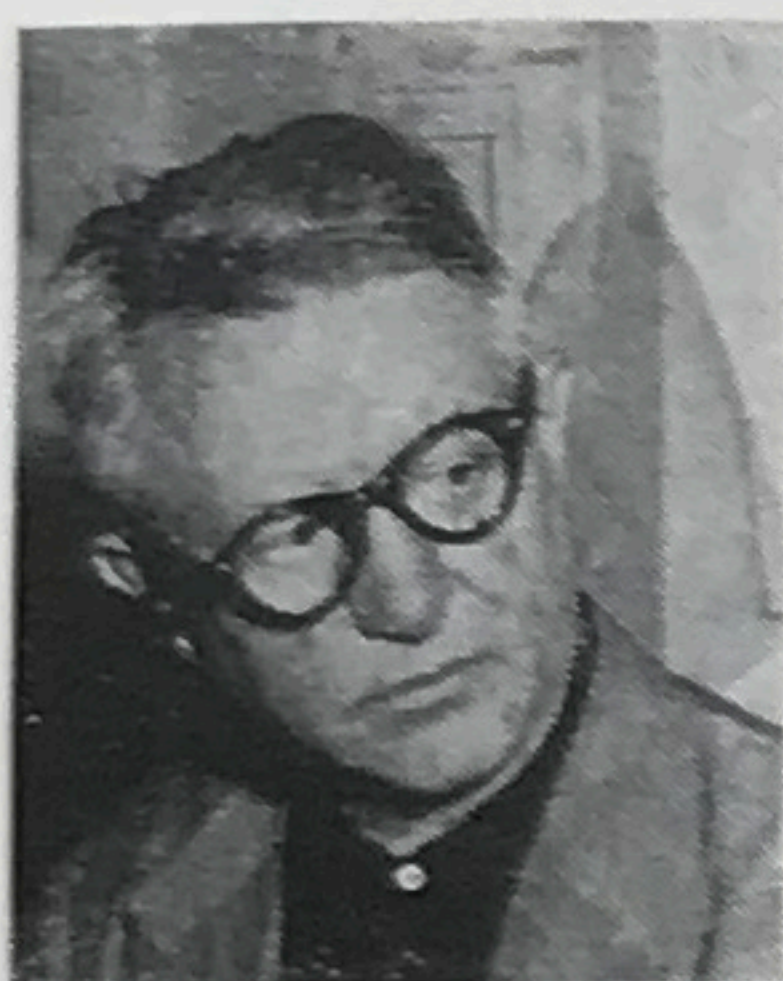




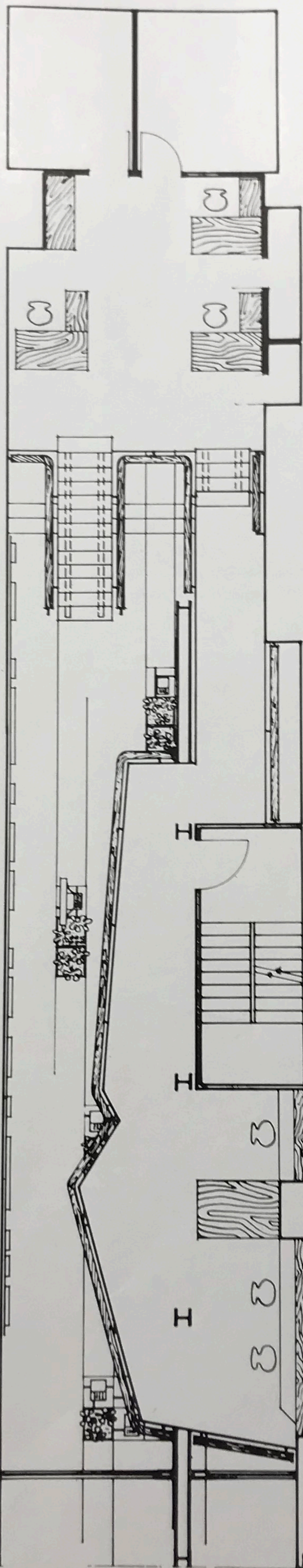
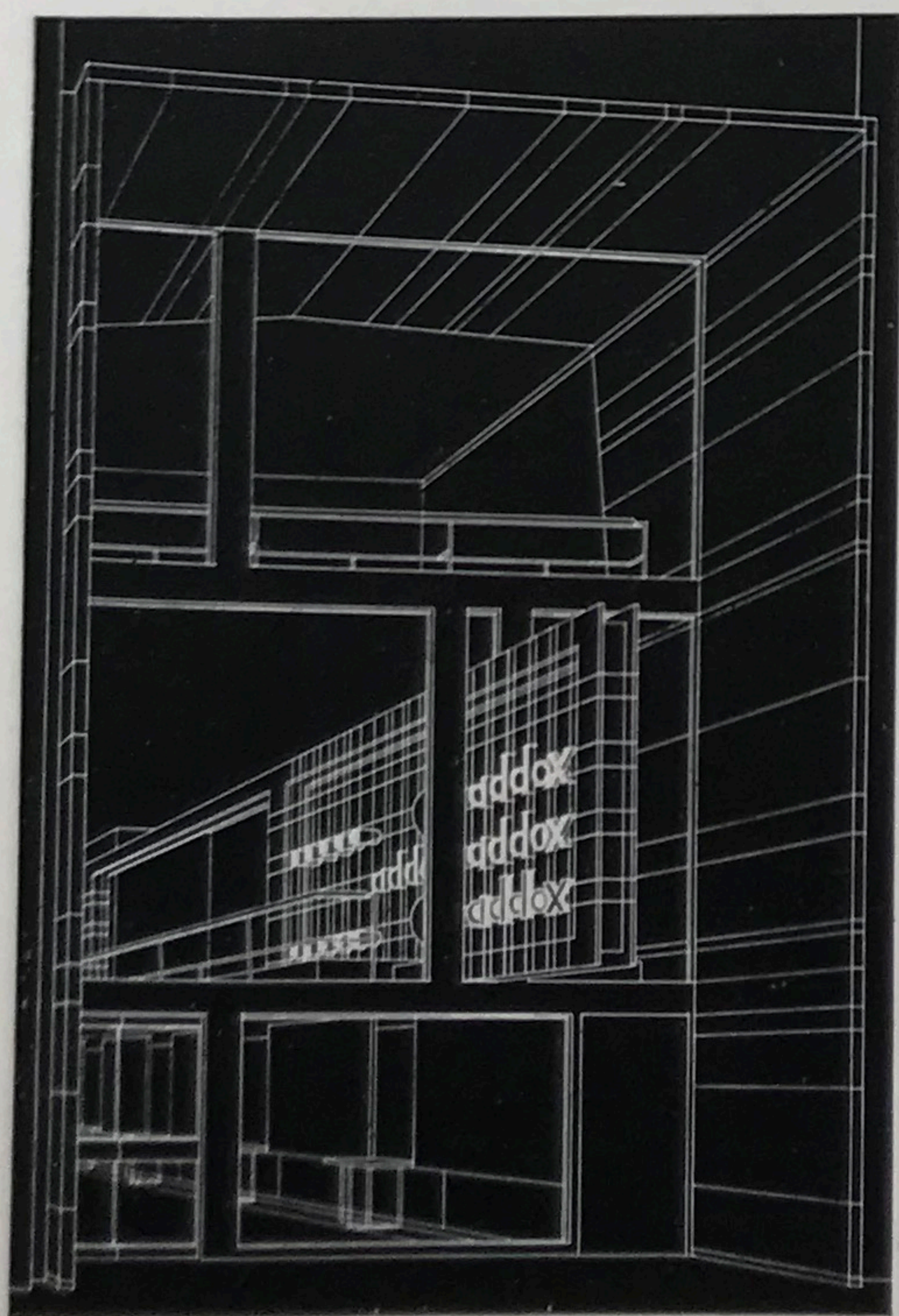
HANS LINDBLOM and OSCAR NITZCHKE of Batir Design Associates: showroom and typographic symbol

LADISLAV SUTNAR: graphic material developed from basic symbol, and display of graphics

POUL KRARUP, landscape architect: aquatic plants



Architects Oscar Nitzchke and Hans Lindblom of Batir Design Associates collaborated on Addo-X's showroom, and also its graphic symbol—later extensively utilized by Ladislav Sutnar. Nitzchke founded the Institut Auguste Perret at the Ecole des Beaux Arts in Paris, has been a professor at Yale and Columbia. Lindblom moved here in 1949 after several years' practice in Sweden, has had his own office, and worked for S.O.M.



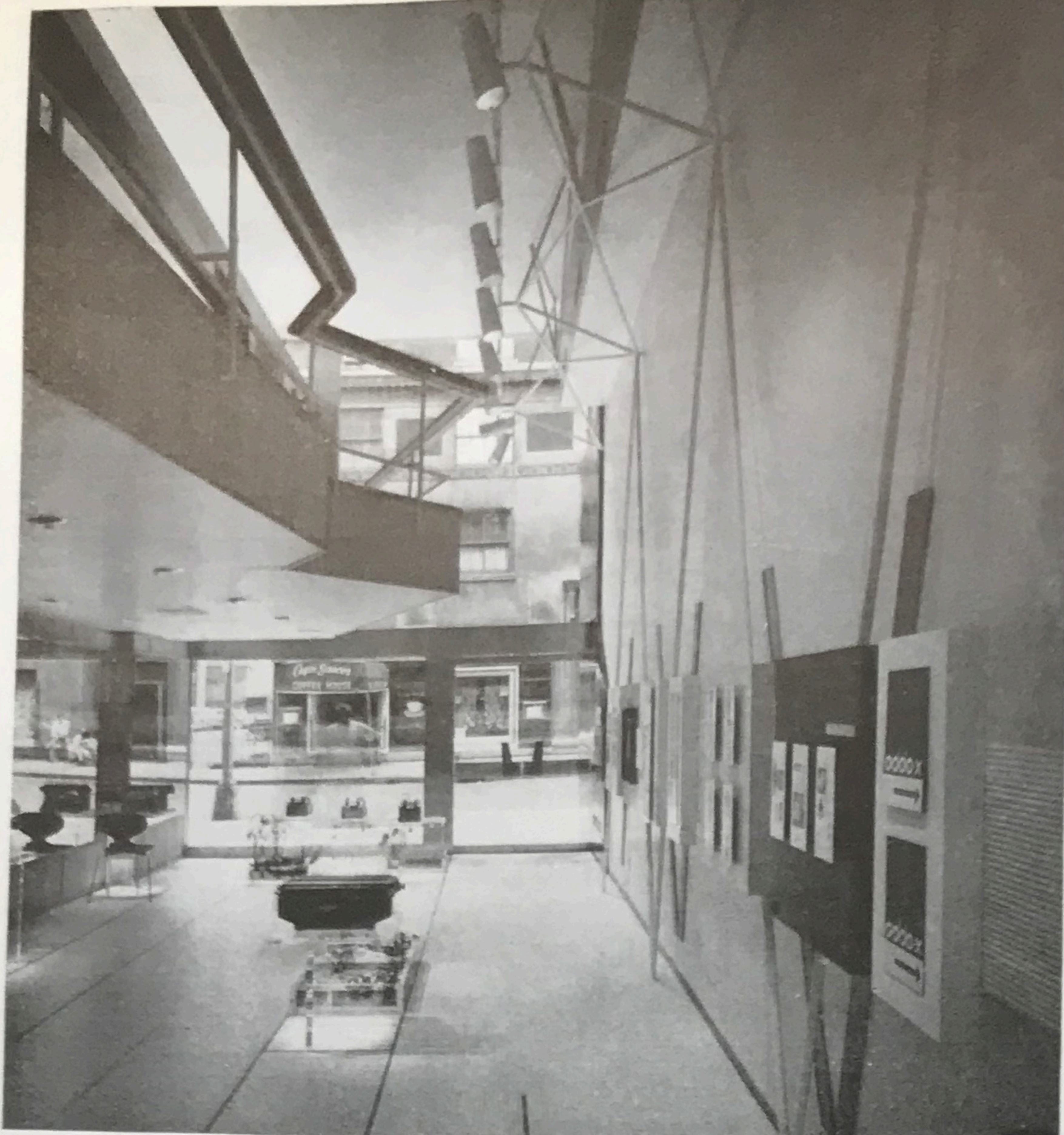
Swedish computers' brilliant debut

Addo-X Corporation, selling a Swedish computer, a West German typewriter, and an English duplicator, is making a bid for the American market that inevitably recalls the challenge made by the Italian Olivetti corporation three years ago. In one sense Olivetti's success in blazing the trail for European-engineered office machines on U.S. home grounds eases Addo-X's task. But in another, the fact that Addo-X is second added to the problems confronting architects Hans Lindblom and Oscar Nitzchke of Batir Design Associates, who designed the new Addo-X showroom. The enormous impact of Olivetti's spectacular design (November 1954 *Interiors*) enhanced the temptation to imitate it. Fortunately Lindblom and Nitzchke realized that it was imperative to be as different as possible from their predecessor.

Other problems made the assignment more difficult than the Olivetti. For one, Addo-X's location on 49th Street between Park and Madison Avenues is excellent, but still not comparable to Olivetti's lordly domain on Fifth Avenue, whose breadth allows a vista of facade and interior that is both deeper and more distant than on Addo-X's narrow side street. For another, Addo-X's three-story interior, occupying the whole of a small new building erected by and leased from Uris Brothers as a "light protector" for the Colgate Building at 300 Park Avenue, is far narrower and longer than the Olivetti space; Addo-X is 20 by 100 feet. Again, the budget was far more modest, prohibiting a major work of art such as the sand mural which is the most important single element in the Olivetti design, and also ruling out exceptionally luxurious materials such as the two precious marbles which are the Olivetti's pride. Last but by no means least, while Olivetti's distinguished design staff had decades under an art-conscious management in which to give the company its identity through the superb design of products, graphic material, factories, and shops, Addo-X has had no such tradition; on the contrary, the varied origin of its products exaggerated the relatively mediocre design of each. At present the computer, recently redesigned, is excellent, while the typewriter is in process of being re-designed.

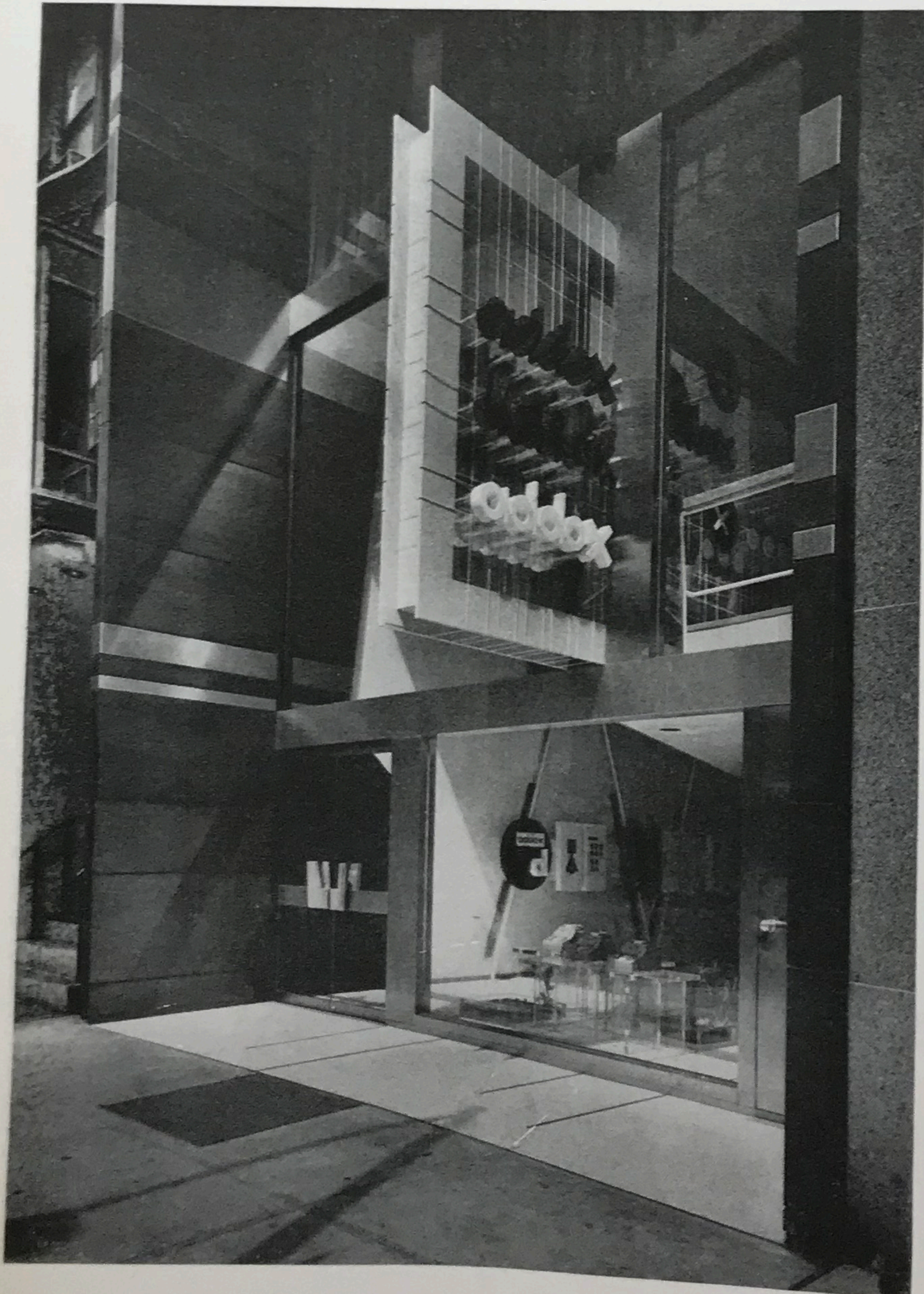
The assignment, therefore, was not merely to do a showroom but in it to outline a design program for the firm. Architects Lindblom and Nitzchke turned to a specialist, none less than Ladislav Sutnar, for the development of graphic material ranging from letterheads to advertisements. However, they did this only after they themselves had completed the basic typographic task—a dramatic stylization of the client's name. The rounds, uprights, and multiplication x (Continued overleaf)

Interiors contract series '57



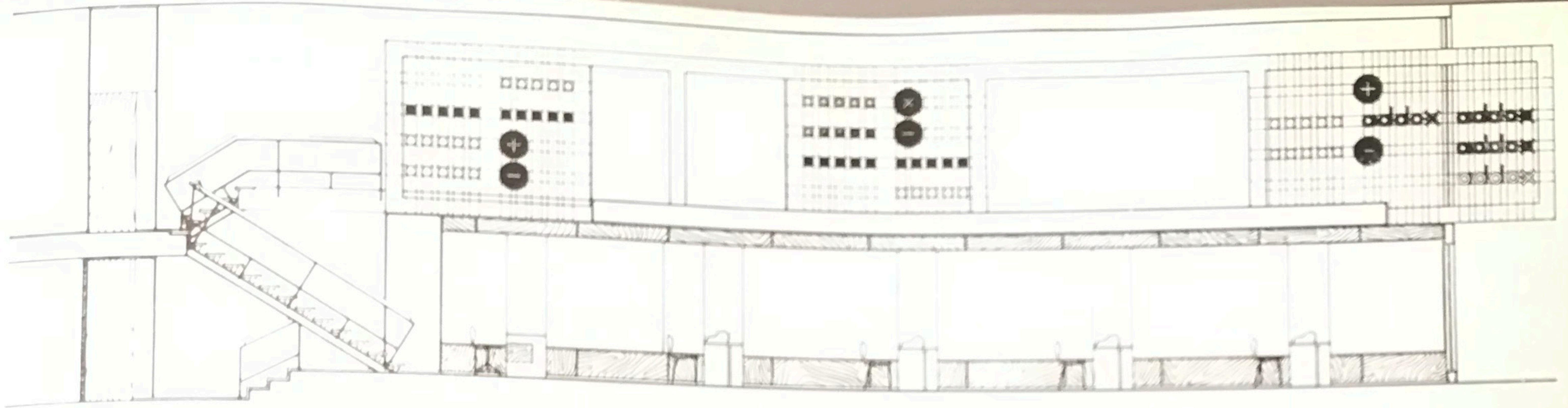
View to front. Rail parallels balcony, pipework unites lights and display wall.

Plastic-framed sign is 3-dimensional. Letters poise on clear plastic cylinders.

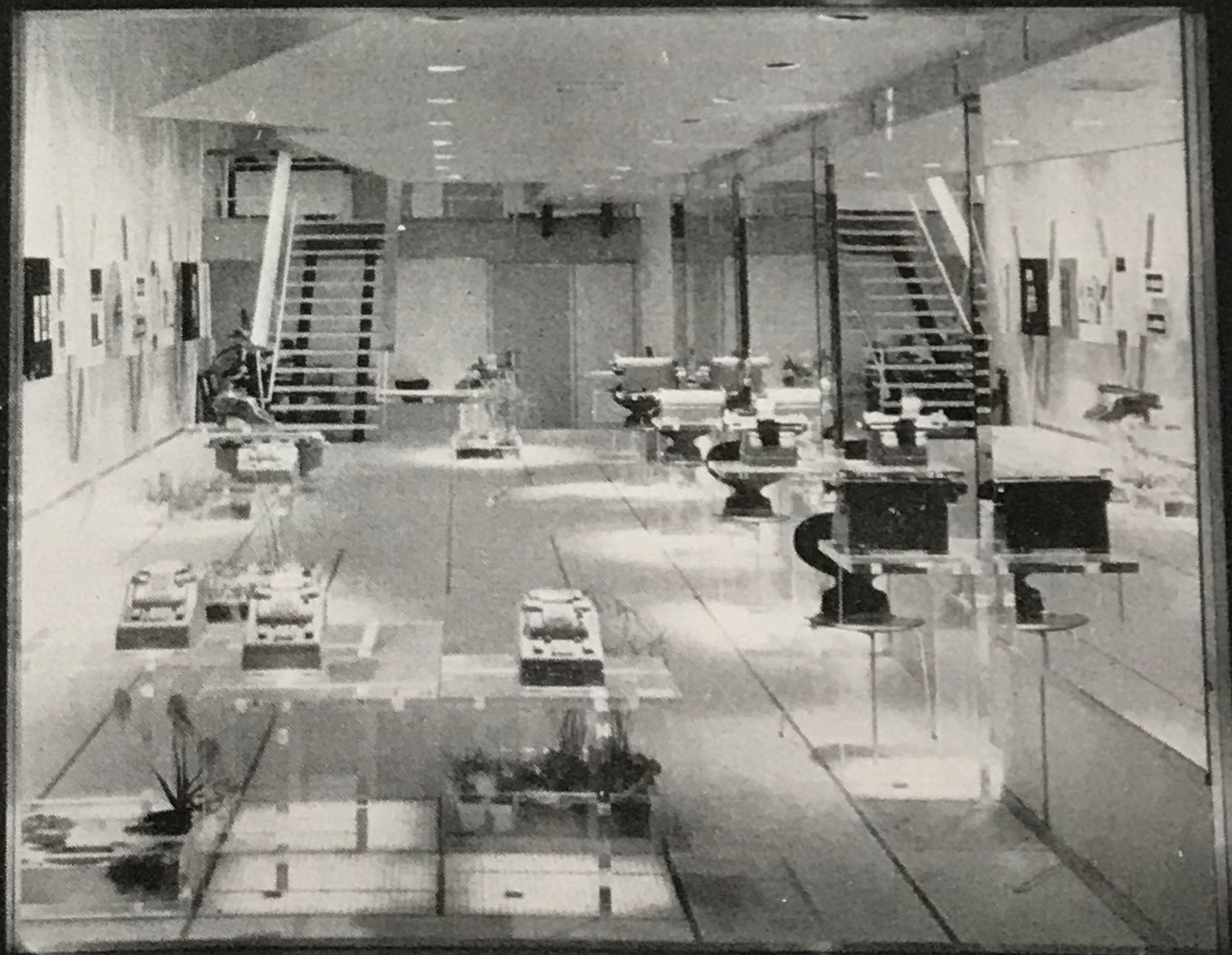
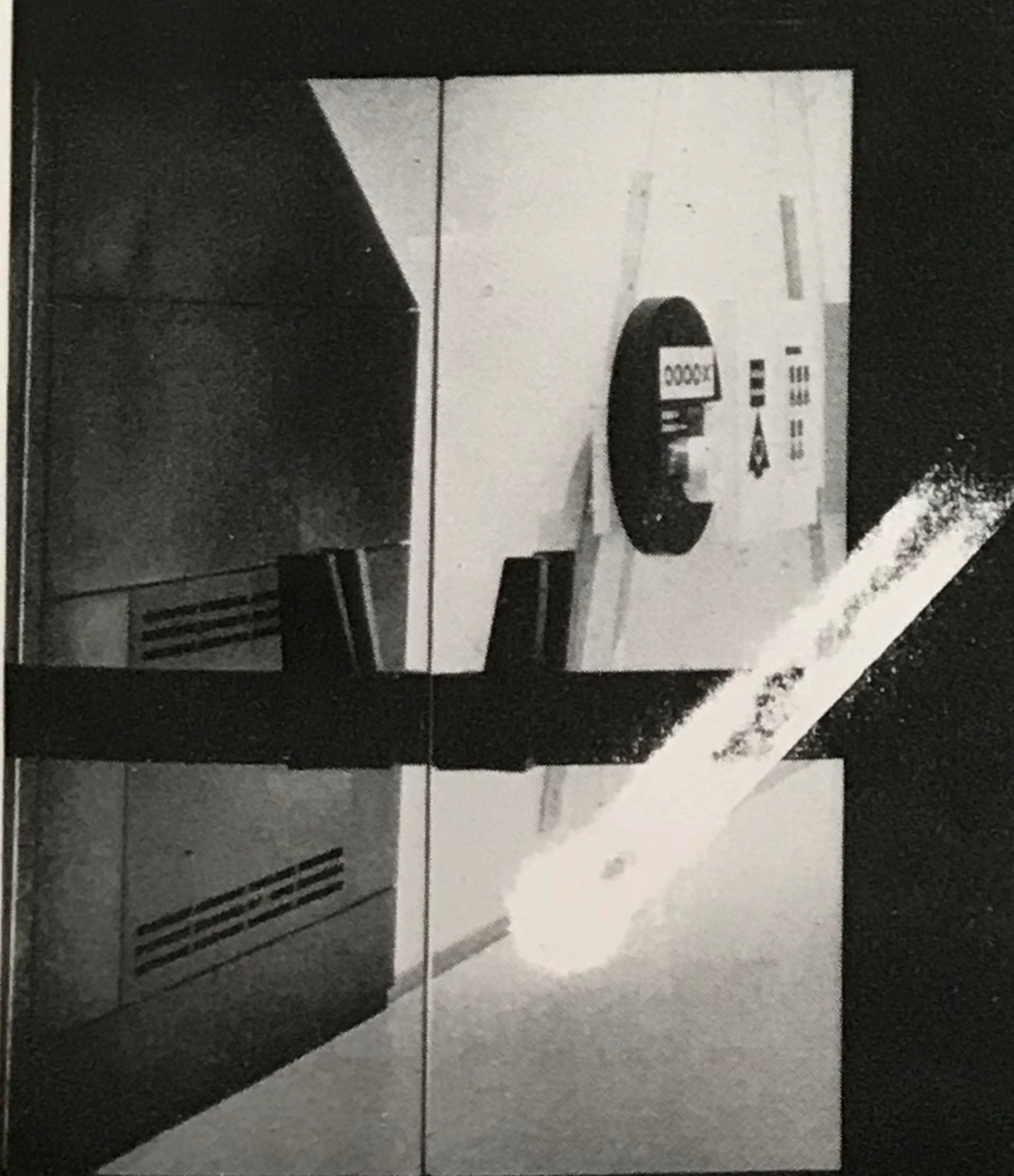


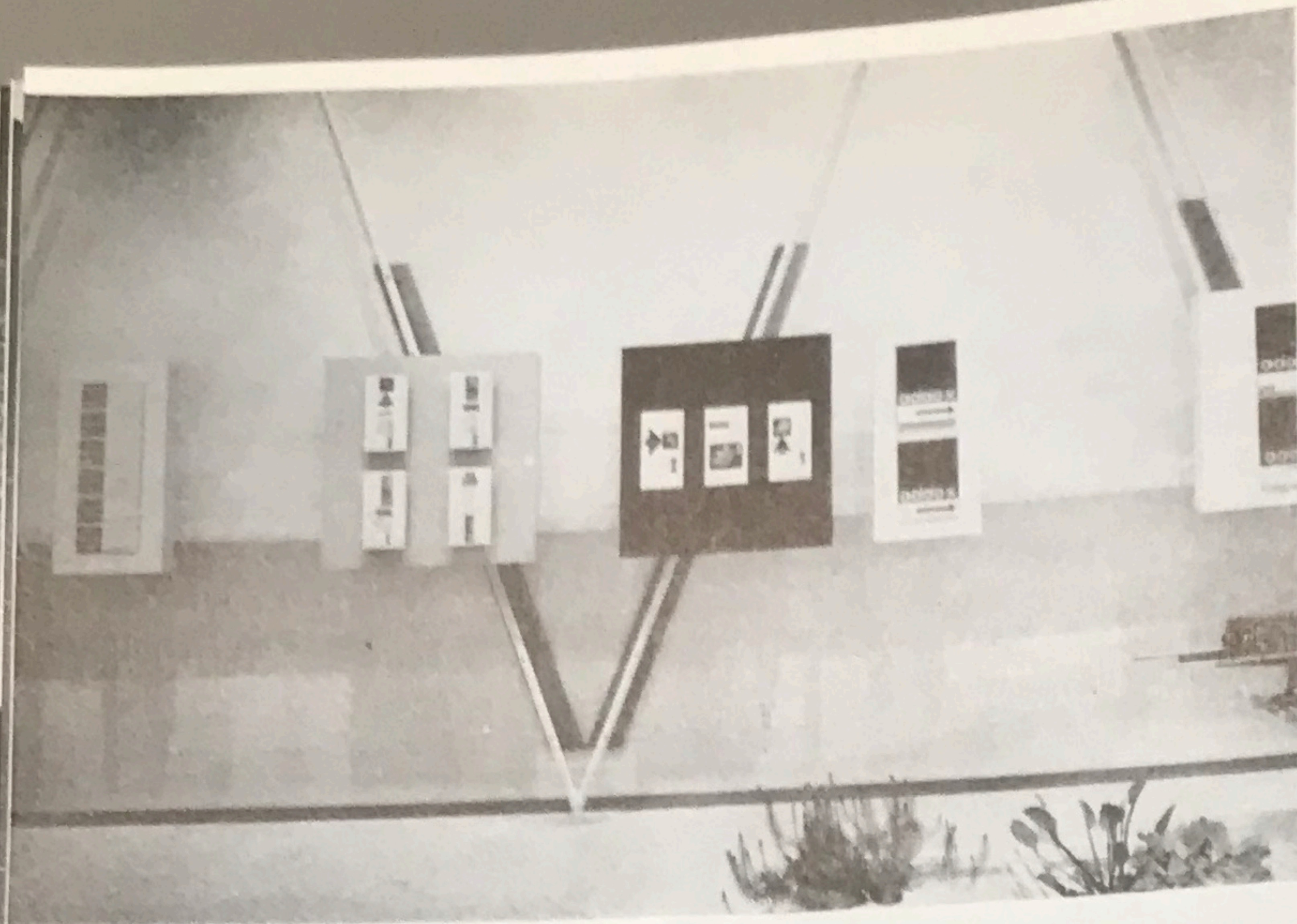
the addo-x showroom *continued*

transform a computer keyboard into the firm name and constitute one of two basic themes of the new visuality personality of the company. Because Olivetti ignored these symbols, they offered a foolproof way of being different. The second theme was the national one—to be as Swedish as Olivetti is Italian, in other words to be crisp, clean light; to suggest Sweden's famous white-painted ships, her spic-and-span interiors, seascapes, green parks, and summertime preoccupation with the sun; her forest products and famed glass industry. From this theme comes the showroom's color scheme—white with blue, also the accents of natural birch. Sweden's art glass provides the most luxurious element of the interior, the Kosta glass mosaic flooring in a shimmering mother-of-pearl mosaic that reflects iridescent light throughout the interior. It continues several feet beyond the showroom's glass street wall onto the sidewalk. Its luminescence helps to overcome the interior's tunnel proportions, transforming it into a well of light seen through a transparent wall powerfully framed on three sides by projecting side walls and soffit banded in bronze and stainless steel. The set-back position of the glass of course prevents reflections. The light well is not one of uninterrupted placidity. A balcony with a jagged outline runs its entire length to meet a mezzanine in the rear. The balcony's edge is screened by a powerful three-dimensional screen bearing plastic disks, in black, white and yellow, also arithmetic symbols $+$, $-$, \times , \div on larger red plastic disks—all adhering to the new Addo-X typographic style—made thickly three-dimensional by being placed to face in two directions at opposite ends of clear plastic cylinders—and held in position within a blue plastic frame by white wires wrapped around the frame. The screen does not stop at the glass facade but continues beyond the glass facade to protrude—a powerful counterthrust to the steel framework around the glass—a huge sign over the street. The right wall has been mirrored, but not all the way to the floor, and it is not flat but varied with panels set forward and back (near the front it projects to accommodate a fire stair) so that the achievement of the visual expansiveness (Continued on Page 130)

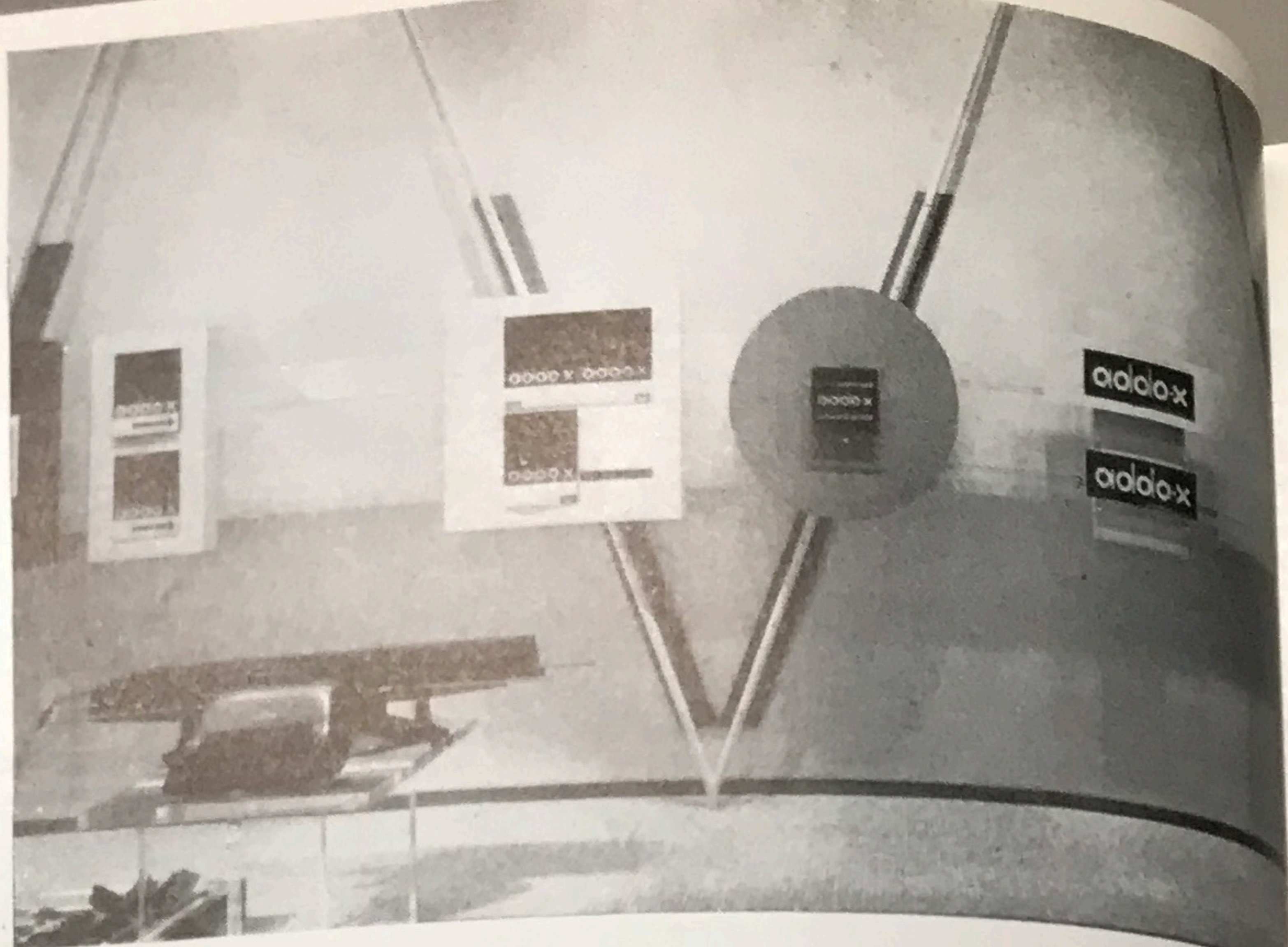


A well of light, steel-banded; a blue sign thrust through above; displays apparently floating on lines of light—glow-edged Plexiglas tables.



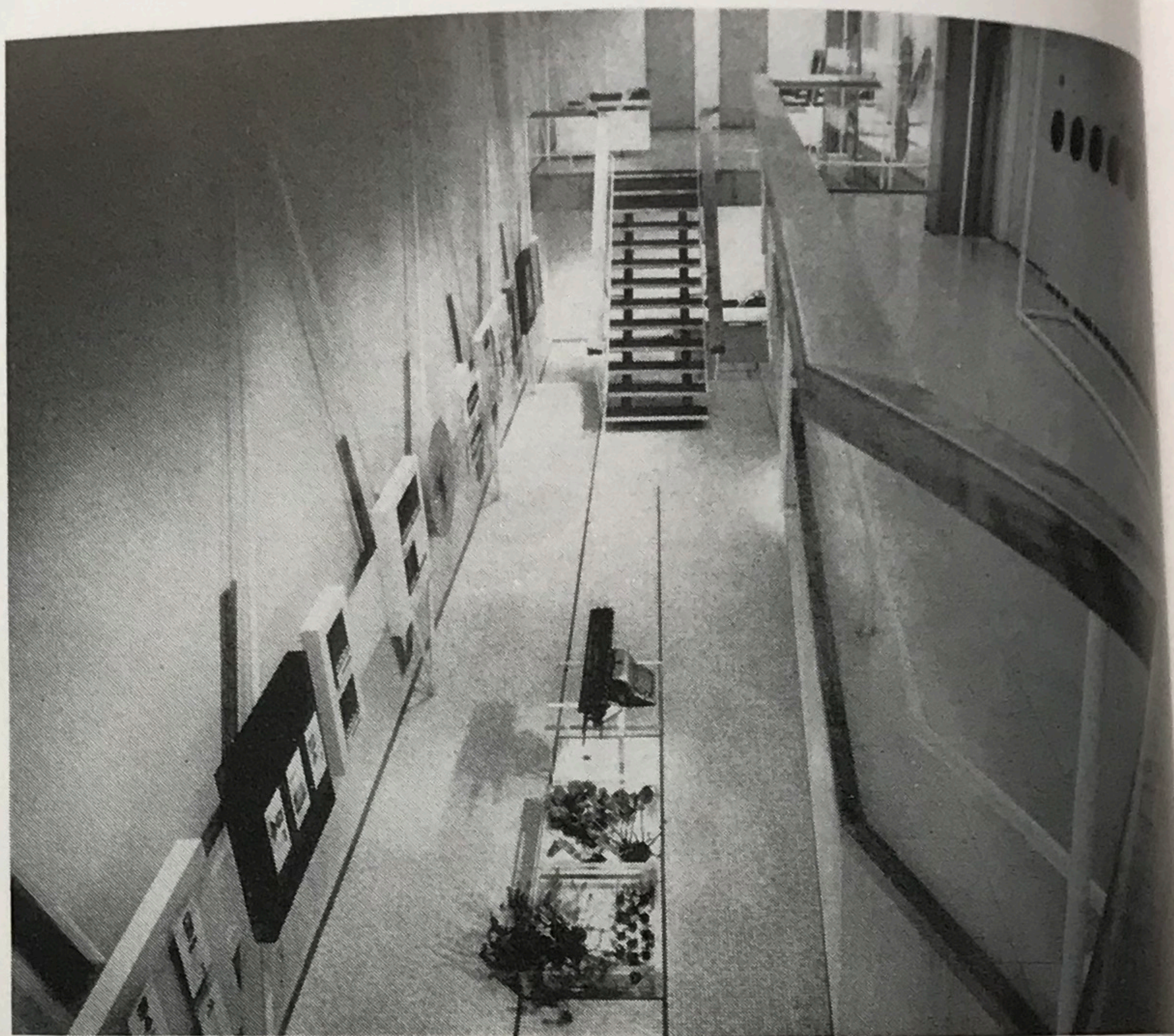


Length of West wall is occupied by pipework held clear of the wall.



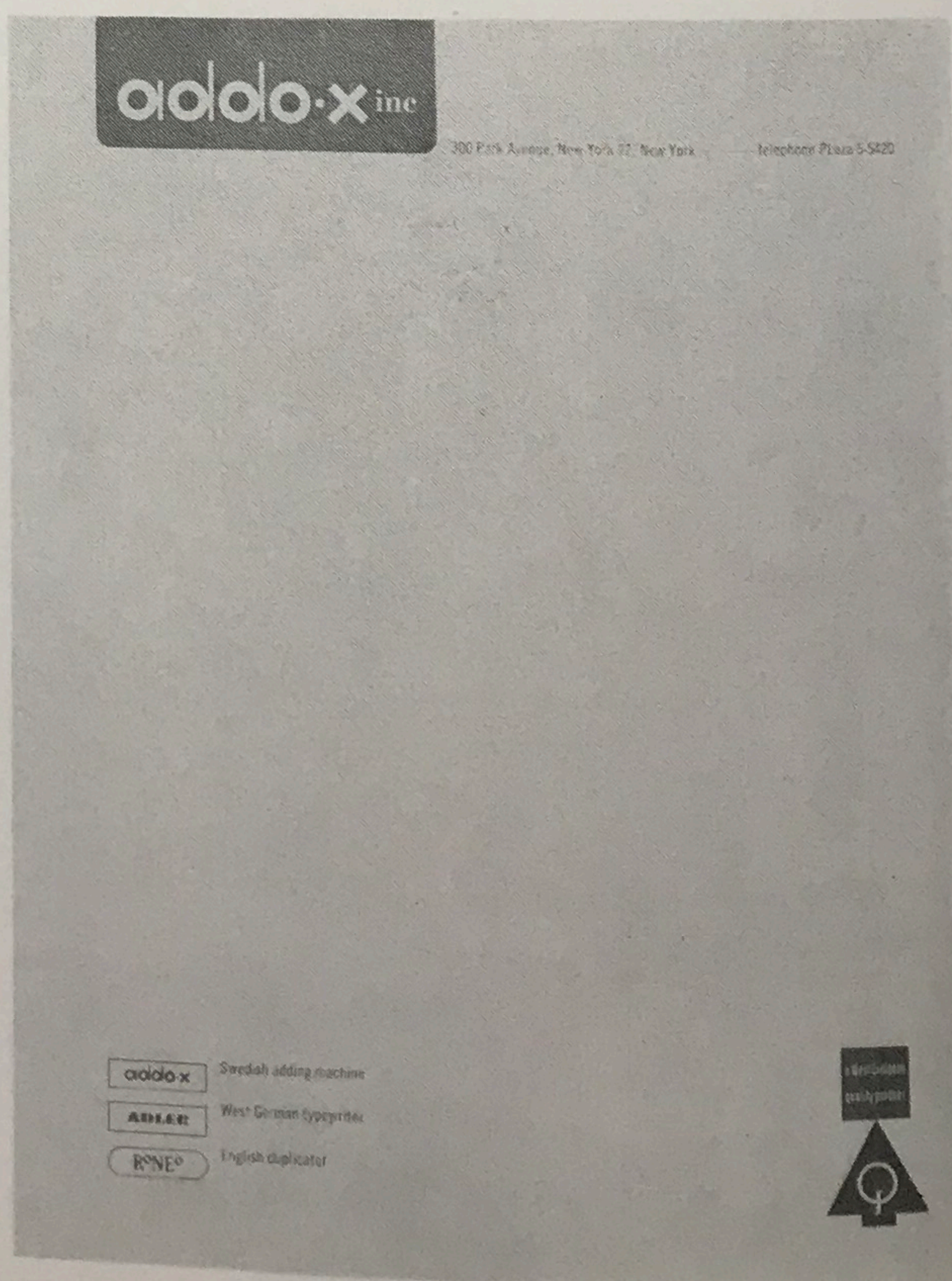
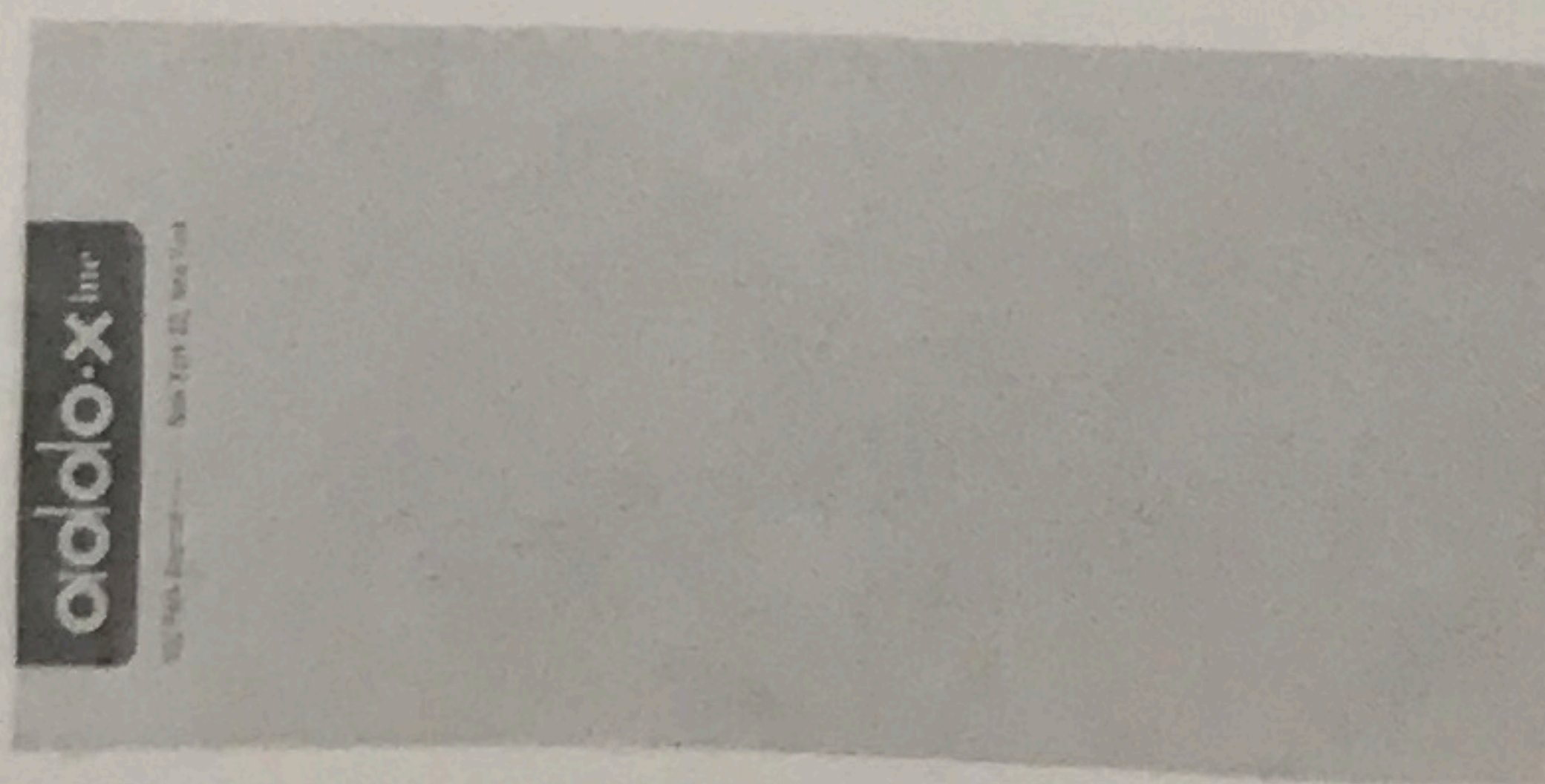
White perforated metal on birch-flanked V's makes an adjustable display stand.

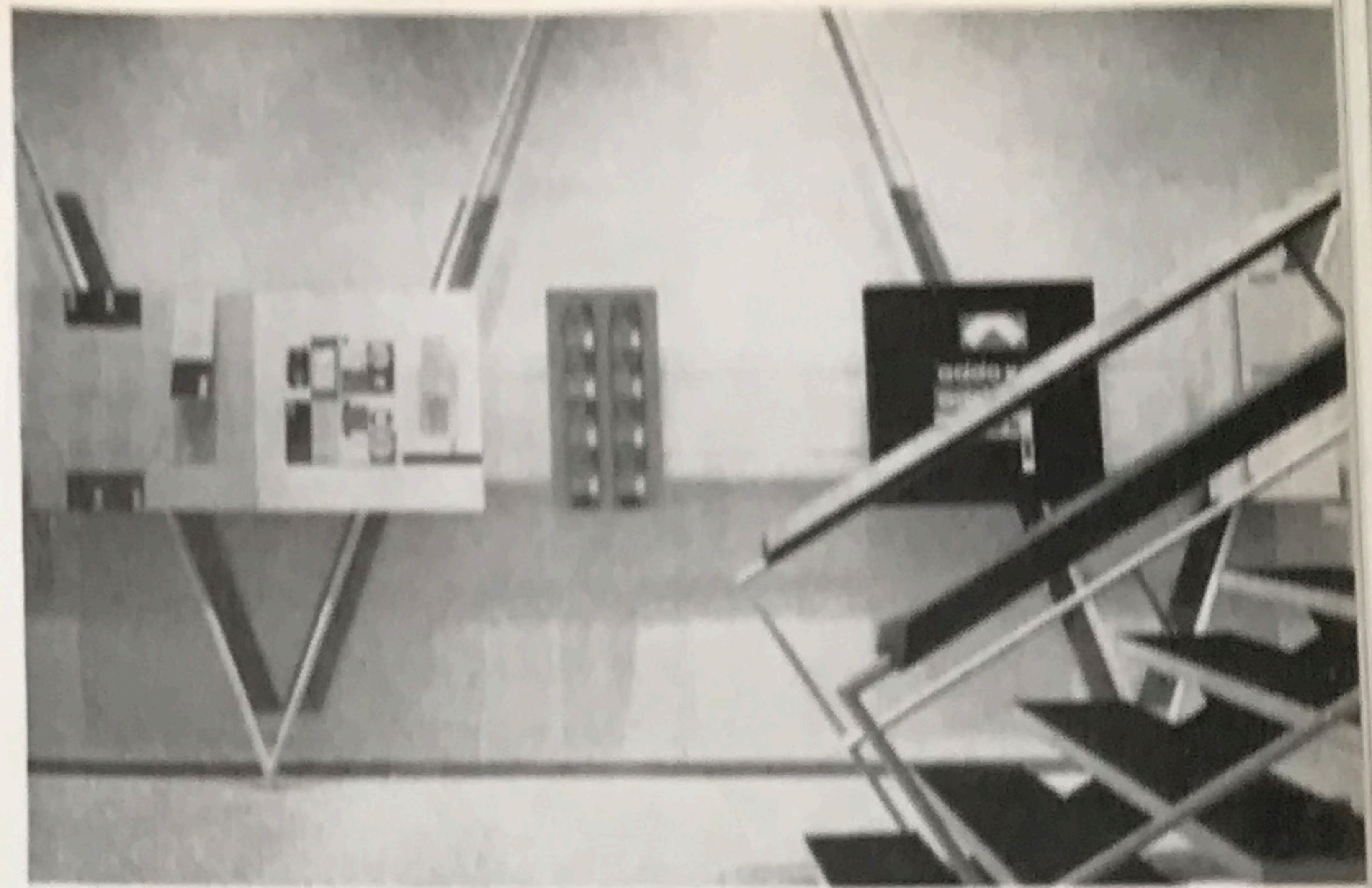
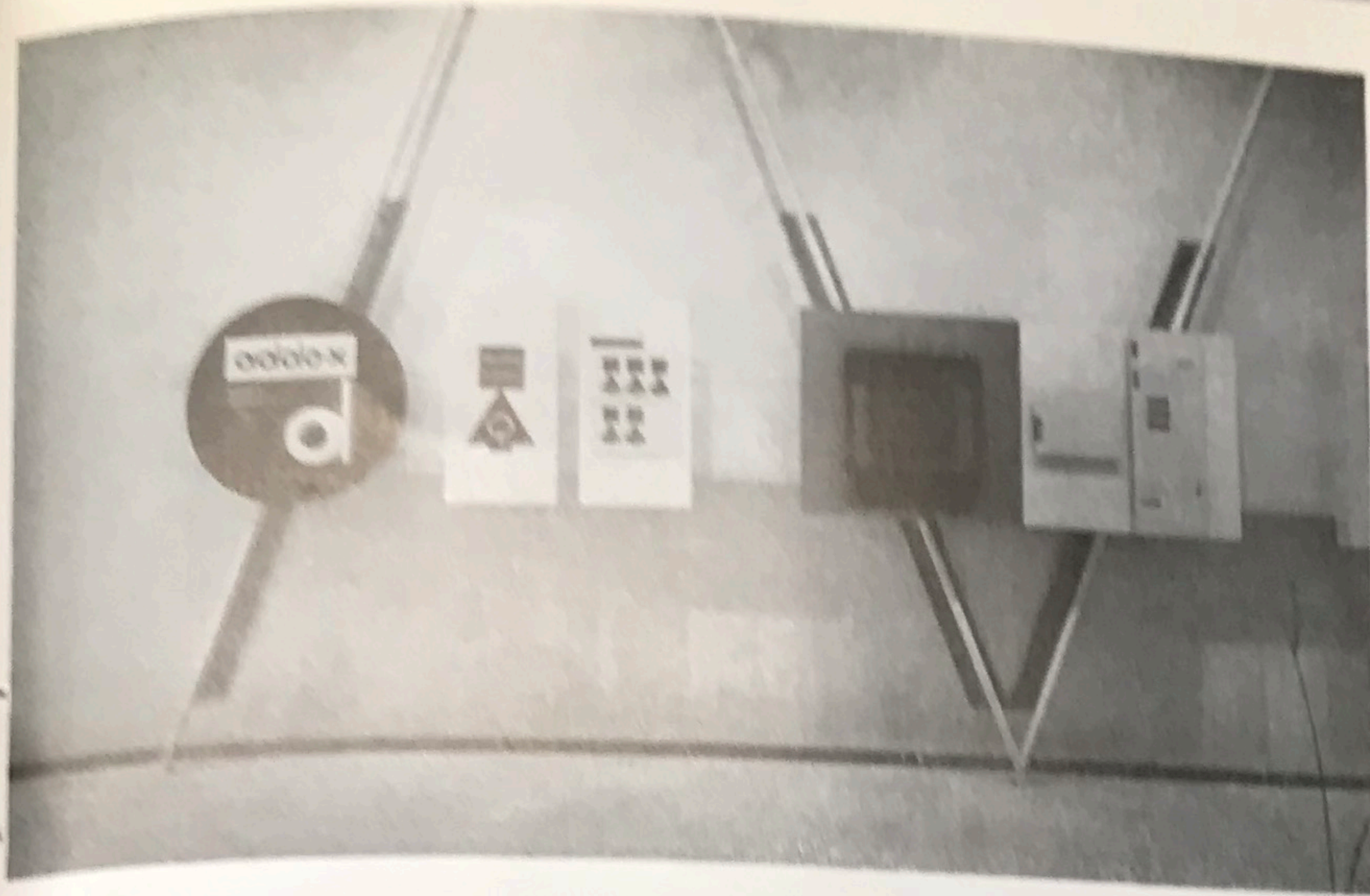
Interiors contract series '57



(Continued from Page 128) and lightness facilitated by the mirror are not accompanied by false double-space illusions. The West wall was marred by an air conditioning duct running the length of the shop. Rather than enclose it within a dropped ceiling, the architects preferred to leave the space open, using instead an interesting sculptural structure as a distraction. It is a space truss of pipework which rests on the floor and connects with the ceiling to double both as a support for displays and for a row of large cone spotlights pointing at the displays. The only other camouflage is a coat of blue paint on the duct's lateral surface.

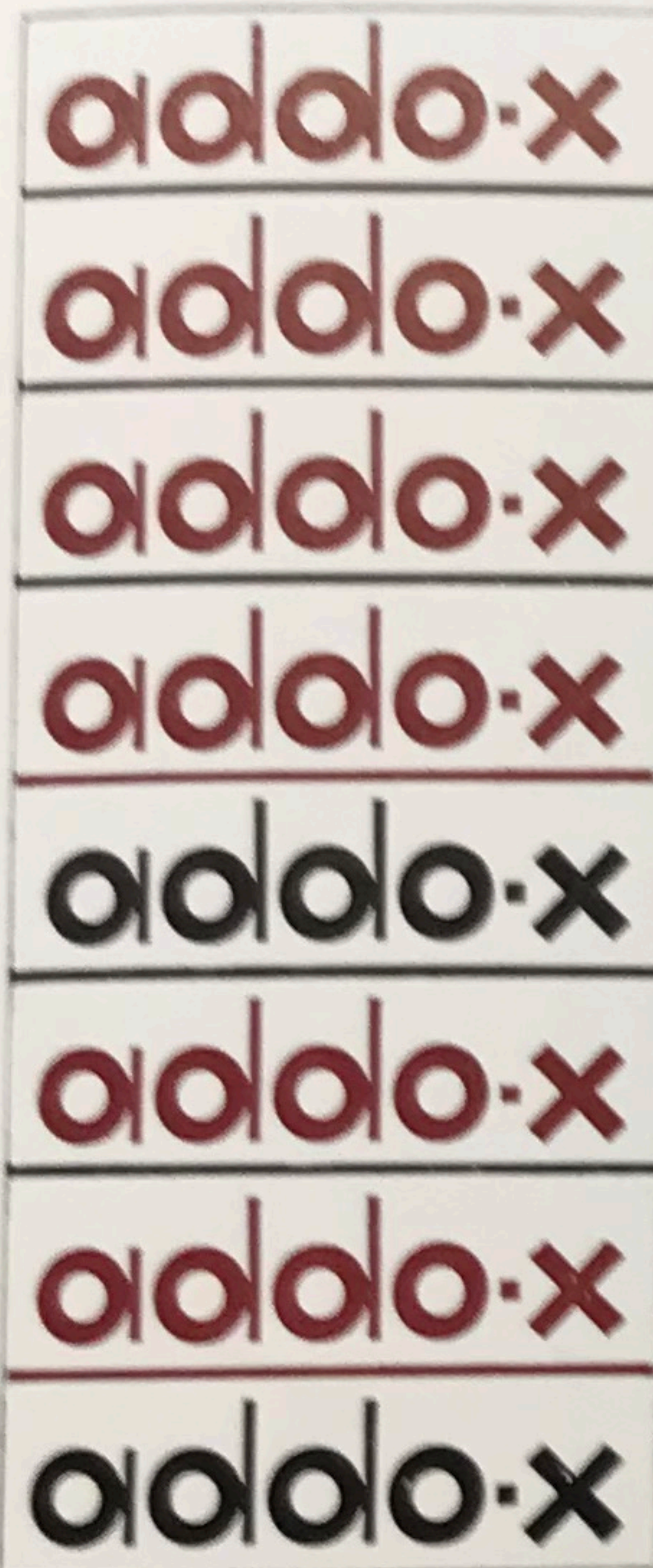
(Continued on page 132)





Current exhibition is Addo-X graphics designed by Ladislav Sutnar.

Stairway at rear is white metal on black truss, the handles birch.



1

Exclusive Step-o-Matic feature: automatic step-over to next column without use of cipher key, individually motorized repeat and repeat-subtract keys, plus automatic clearance of keyboard during the first half of totalizing cycle, gives calculator performance for lightning-fast multiplication.

2

Functionally balanced, the "addo-x" symmetrical keyboard enables anyone to become proficient in use of the touch system, with very little practice. Interlocking keys, preventing simultaneous depression of two keys, act as a safeguard against common errors. The trigger action of total and subtotal keys permits very high-speed operation.

3

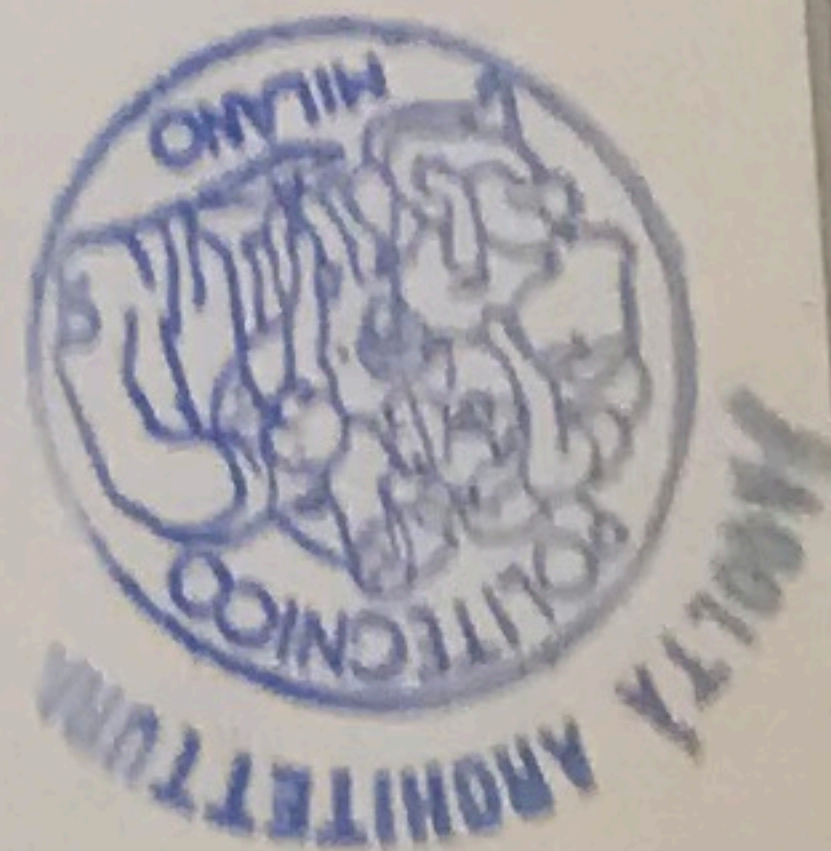
Clear identification symbols show totals and subtotals in red. Credit balance indicated by symbol "C". Depression of total key automatically double spaces after each total, effectively separating each individual group of calculations. Photo paper tear bar provides full visibility for previously recorded computations for easy-checking of figures.

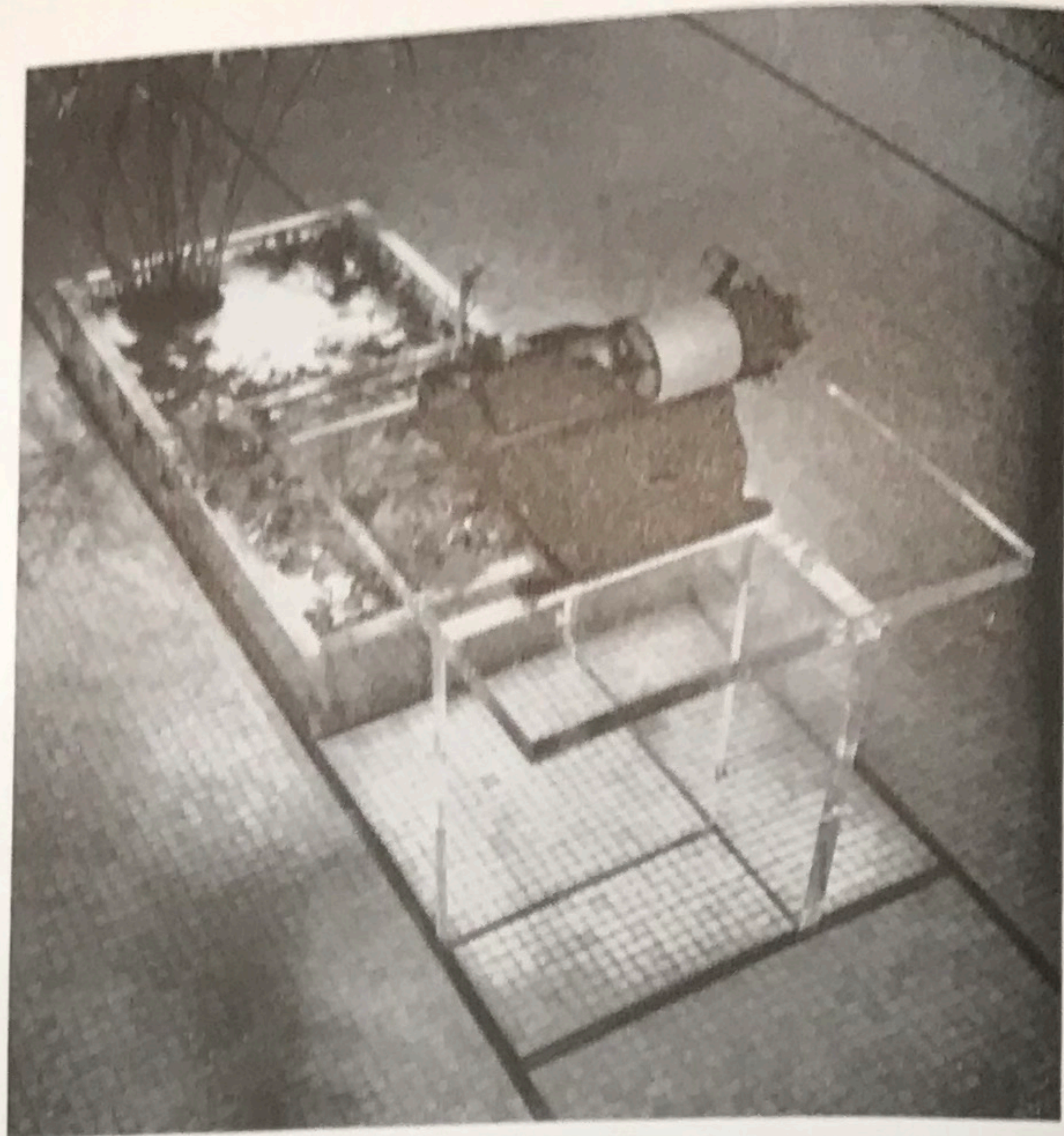
4

Triple-purpose correction key placed conveniently within easy reach of operator's fingers permits hand to remain in touch-method position. Enables correction with the flick of the thumb of one or several digits entered incorrectly. Also indicates the number of digits entered on keyboard.

NEWSPAPER MAT AND RADIO SERVICE

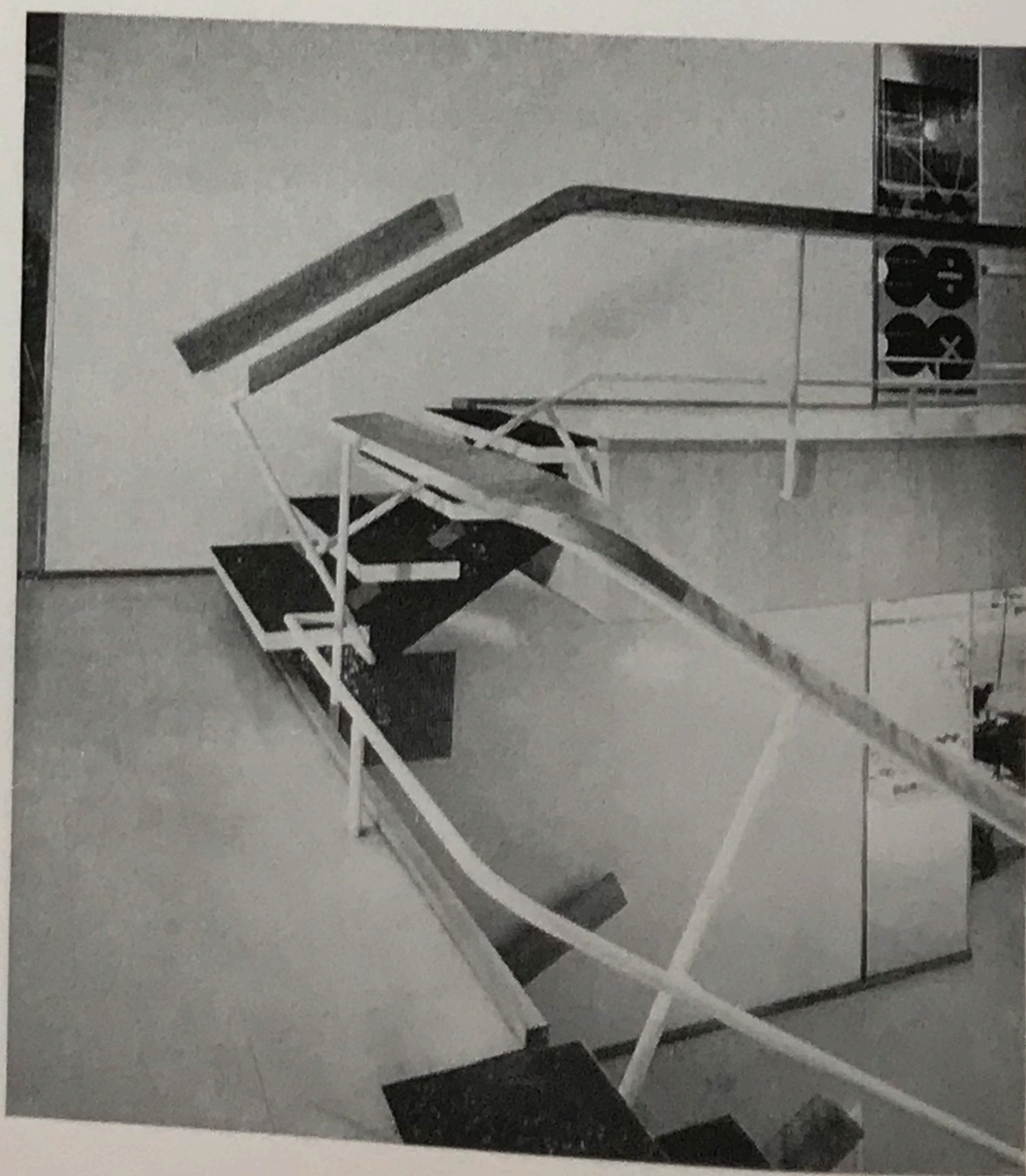
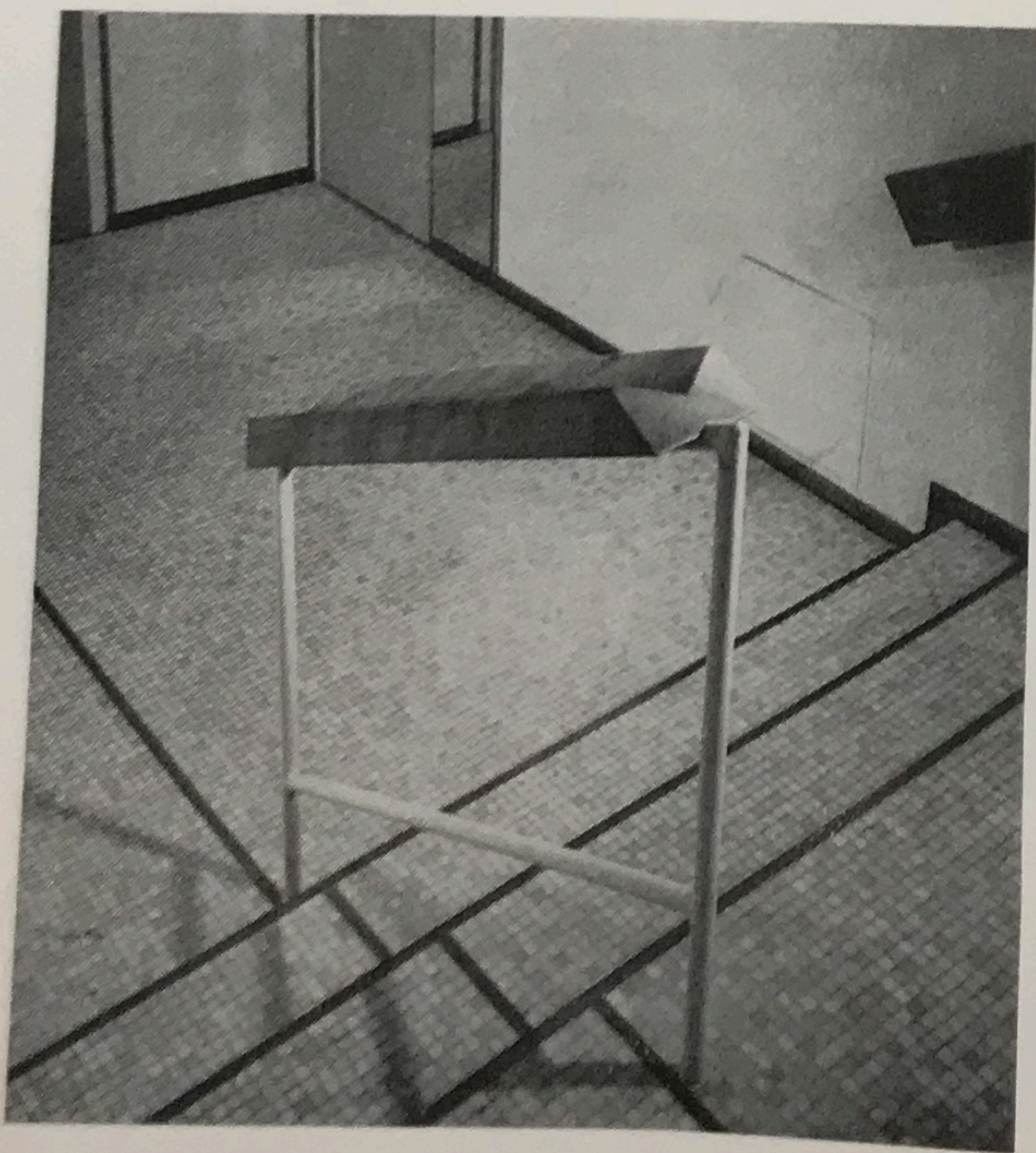
Two center photographs on opposite page show rear wall, the first from the street level, the second from the balcony. Rails of both the stairway and the balcony are oil-finished natural birch in a sturdy, flaring shape sensitively sculpted. Though the handles themselves are broad and reassuringly solid, an effect of weight was avoided by resting the wood lightly on a single line of white pipe which it conceals, and there are only three uprights for each stair rail. Lightness is abetted by the absence of risers. Threads are white metal, the covering industrial rubber matting, the supporting trusses black metal. Five bottom photographs on both pages are examples of Addo-X graphic material, including stationery and brochures, designed by Ladislav Sutnar. These are the subject of the current exhibition—to be periodically replaced—on the West wall gallery.





the addo-x showroom *concluded*

Transparency, light, and weightlessness give the displays the exhilarating glow which is the special charm of this showroom. The shimmering floor of Kosta glass mosaic is organized by lines of bronze, some of which cross into the street with the rest of the paving. Fitted within their module are Plexiglas display tables and pools, the latter containing beautifully arranged tropical water plants. Spotlights from the ceiling and other lights shining upwards through the glass mosaic floor outline both pools and display tables exactly, making the edges glow (as Plexiglas edges will) and revealing sparks of color or shadow from small disks embedded in the edges—yellow disks showing yellow, black showing black, and white showing silver. The light also makes the plants translucent. Chairs are Arne Jacobson's, with neat, pretty black plywood outlines as smartly punched as the Addo-X typography. The interior plays nature—light, color, water, and growing green—against precision-made machinery.—O.C.





Bronze and stainless steel front of Addo-X were made by Superb Bronze and Iron Co. of Brooklyn; the handles at entrance door and railings by the cabinet maker Jean Balbous of L.I.C.; plastic sign fabricated by Just Plastics, Inc.; mirror work by Haber & Henry, Inc.; Plexiglas from Rohm & Haas; ironwork for struts by Model Iron & Aluminum Co., Inc.; lighting by Gotham; the display wall fabricated by Horbatuck Displays, Inc., from Sutnar design; Kosta glass mosaic from Sweden available in New York at Balik's Son, Inc.; special cabinetry by Carmine Cellucci.

