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Record Interiors, Mid-September 1989



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*Duplex apartment, New York City*

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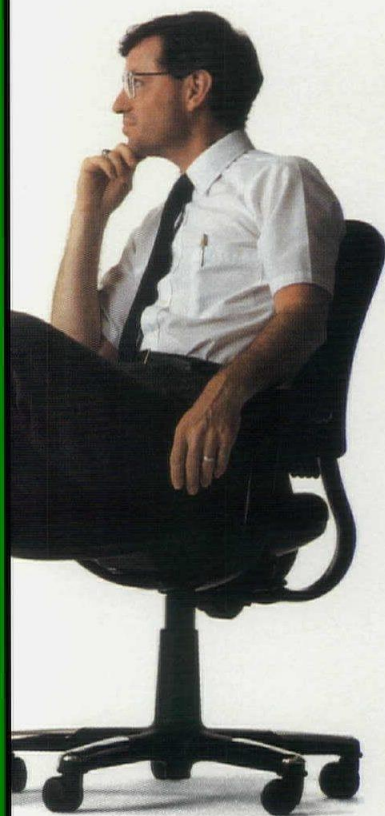
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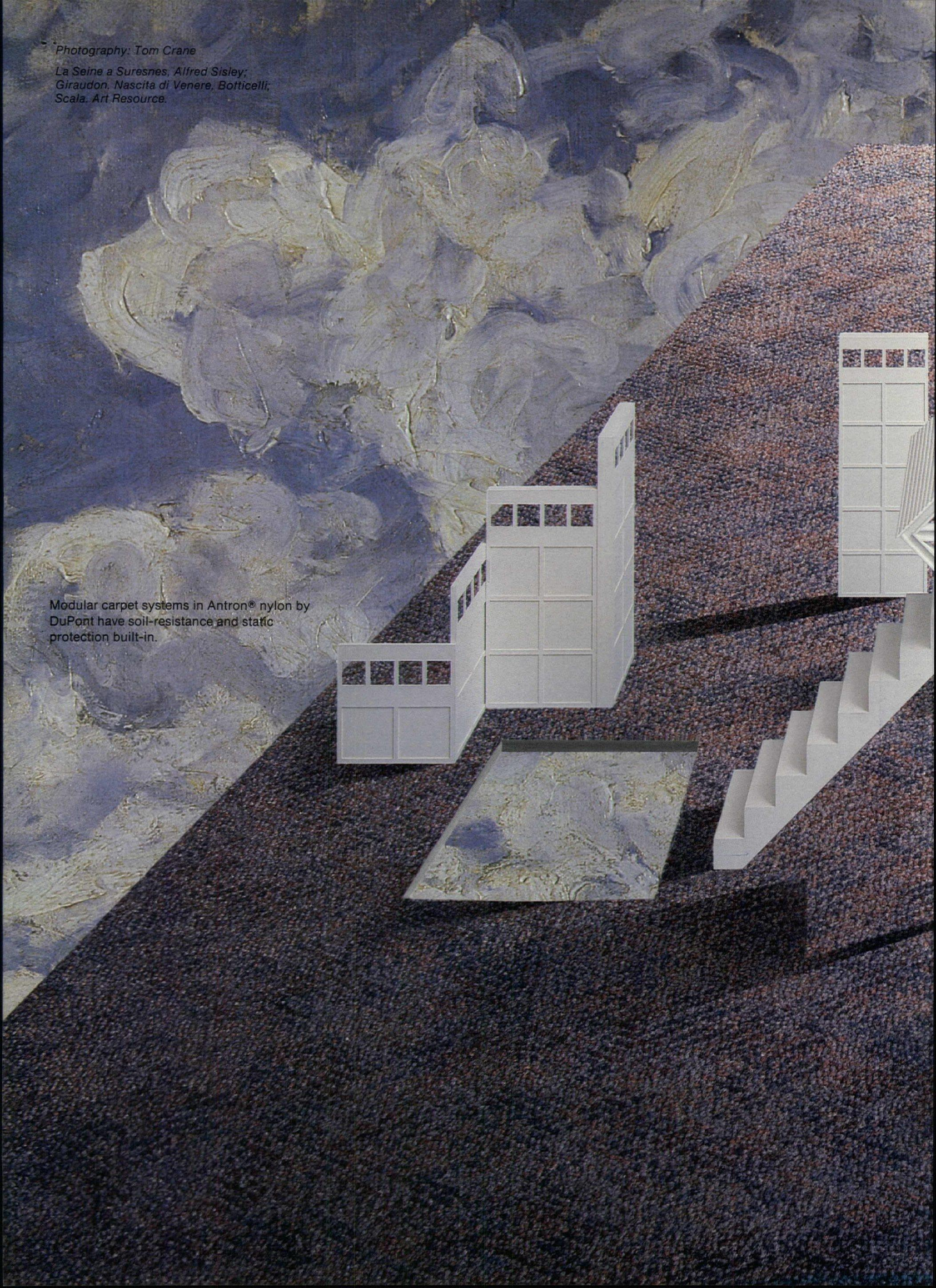
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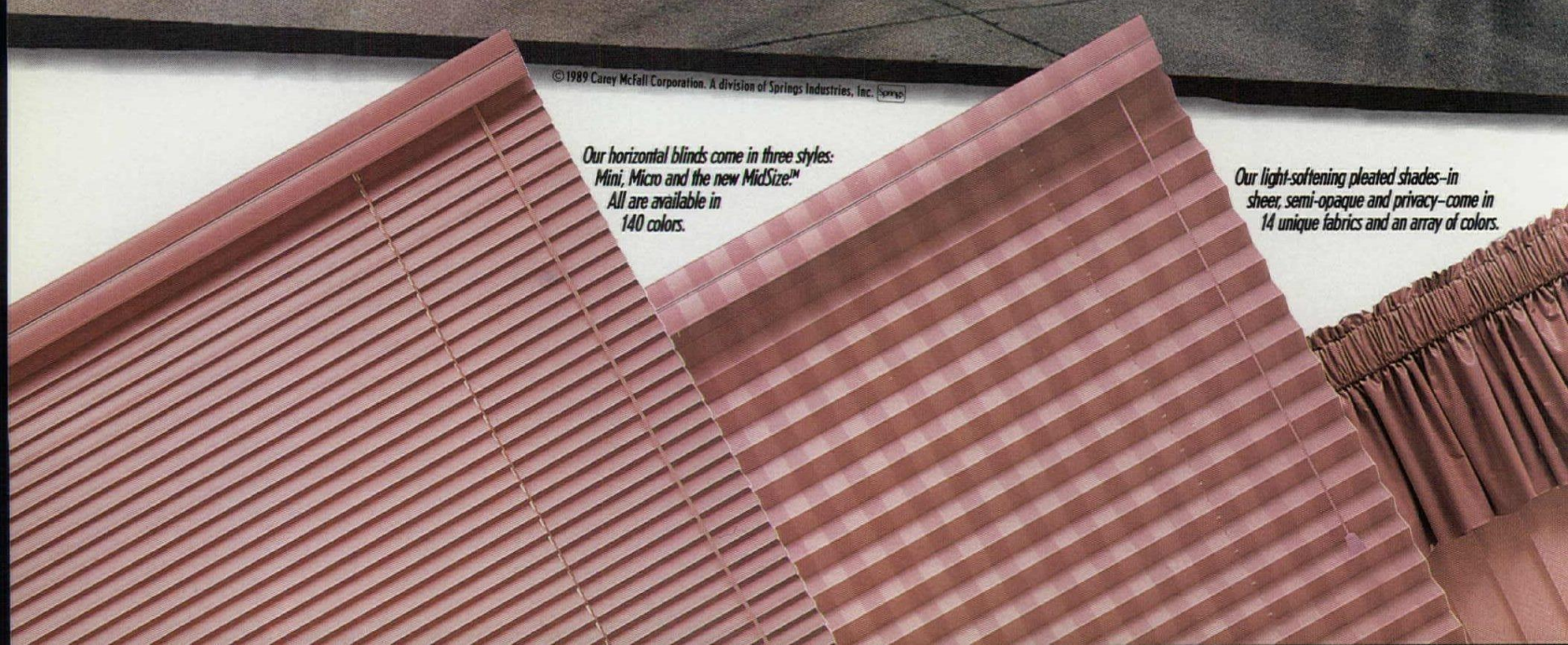




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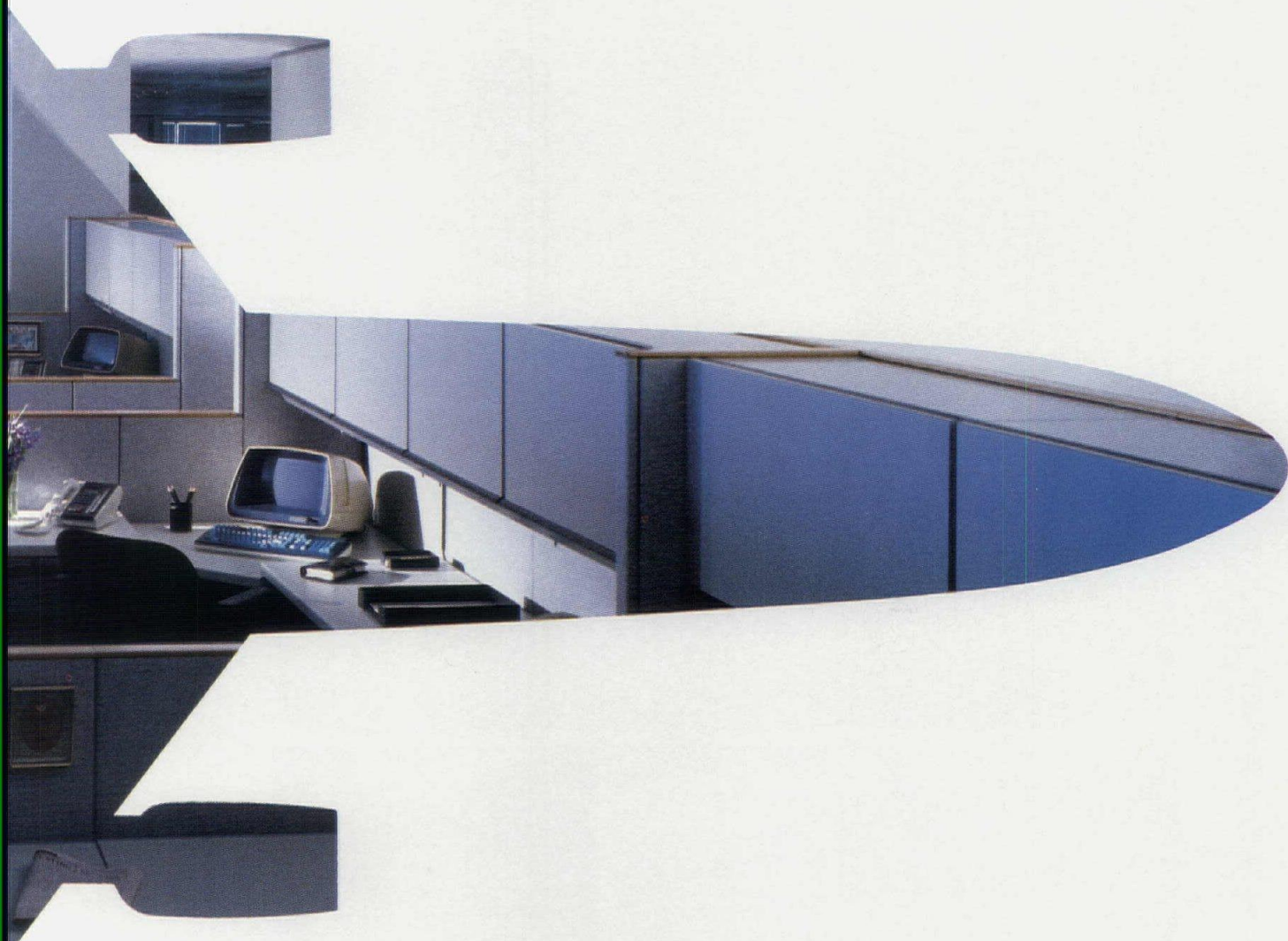
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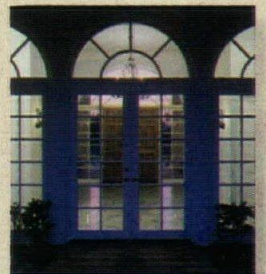
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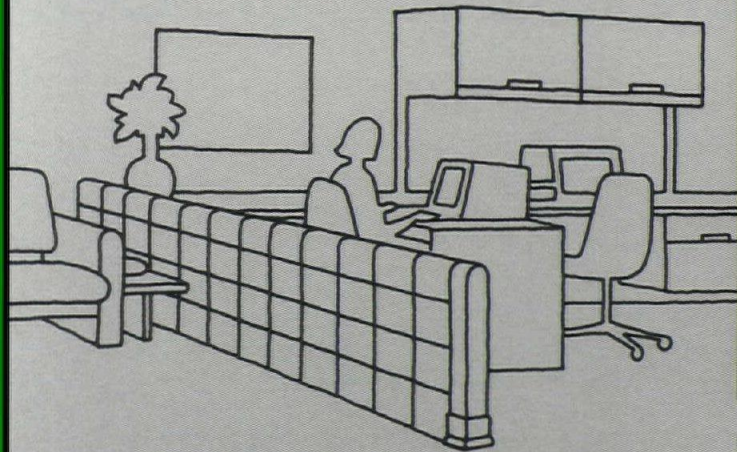
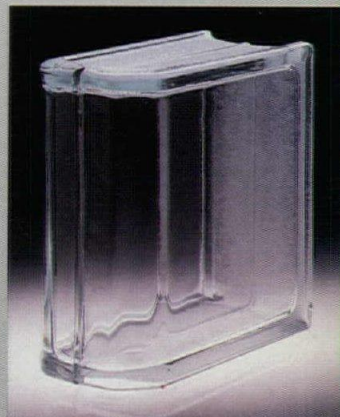
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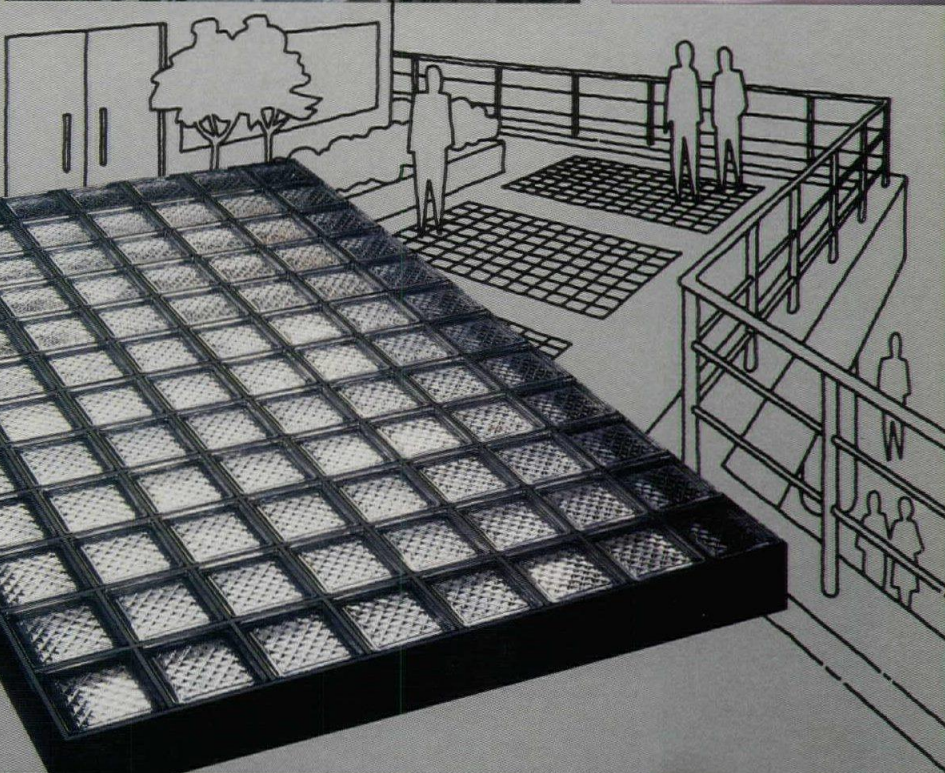
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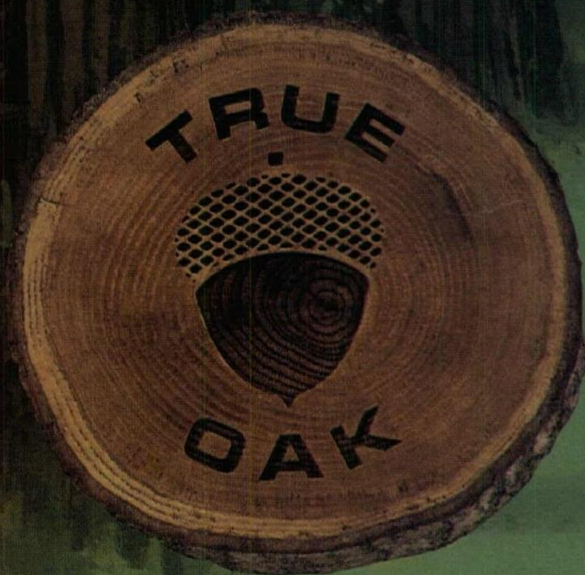
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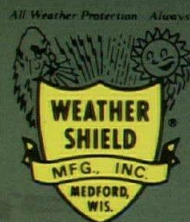
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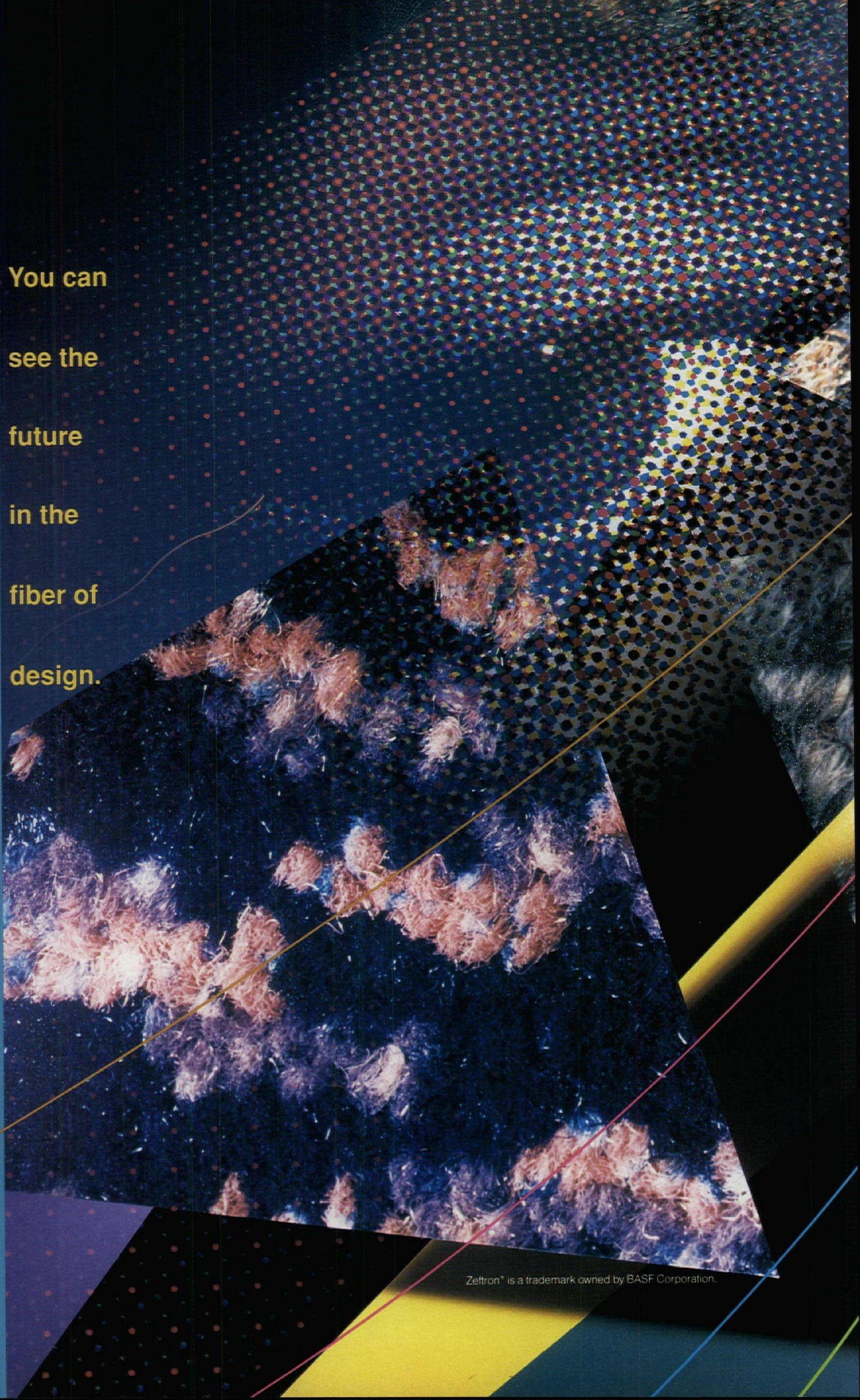
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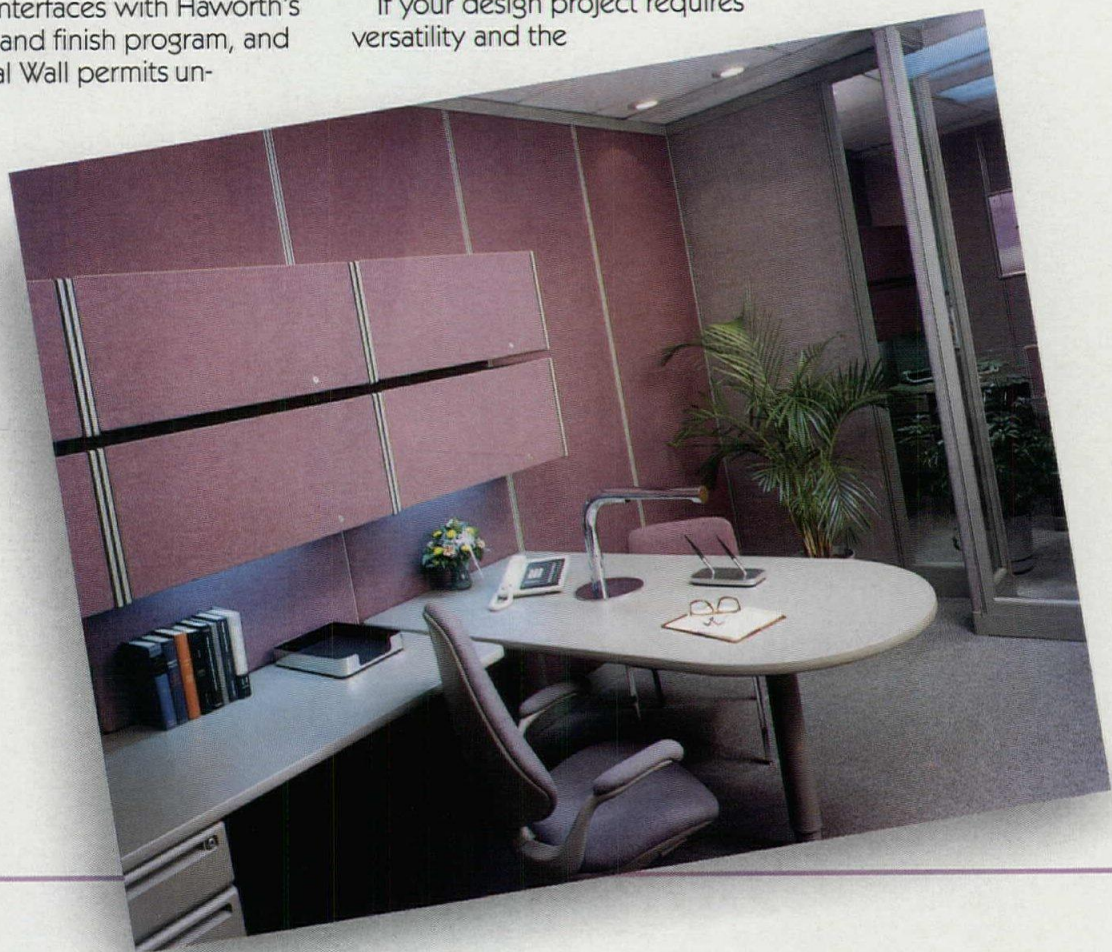
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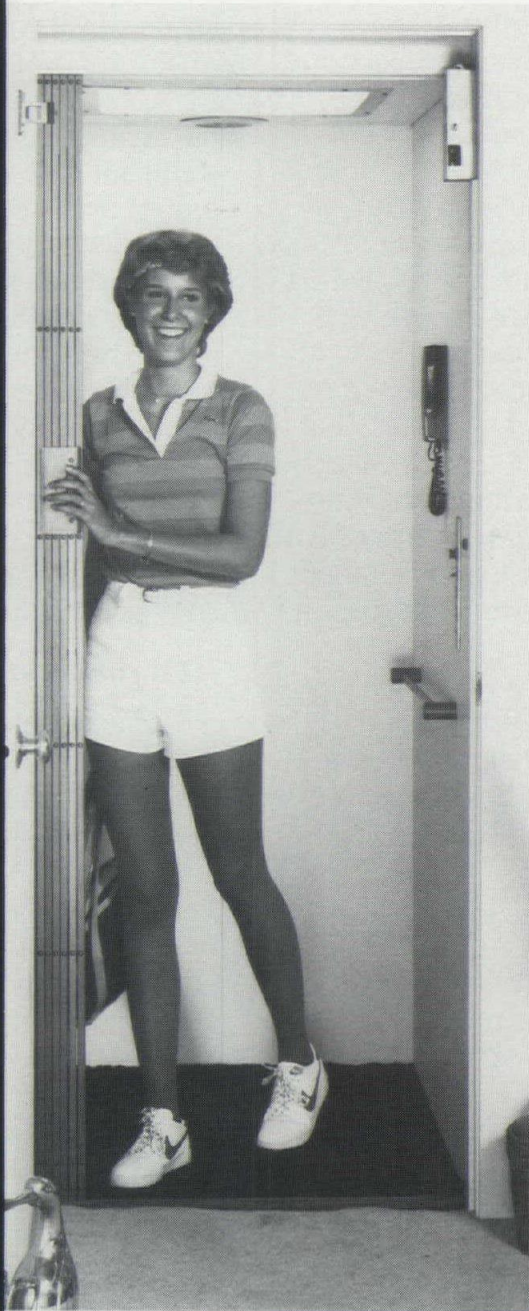
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# Cocaine lies.

After nearly a decade of being America's glamour drug, researchers are starting to uncover the truth about cocaine.

It's emerging as a very dangerous substance.

No one thinks the things described here will ever happen to them. But you can never be certain. Whenever and however you use cocaine, you're playing Russian roulette.

---

## You can't get addicted to cocaine.

---

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically*.

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like monkey, like man.

If you take cocaine, you run a 10% chance of addiction. The

risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

---

## C'mon, just once can't hurt you.

---

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop.

That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

---

## Sex with coke is amazing.

---

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

---

## It'll make you feel great.

---

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

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## 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 50-57

Duplex Apartment  
Agrest and Gandelsonas,  
Architects

Pages 50-55—Linear diffusers: MetalAire. Switch plates: Lutron. Recessed spotlights: L. S. I. Paints: Benjamin Moore & Co.

Page 56—Faucets: Speakman. Windows: Skyline Windows.

### Pages 64-67

150 E. 58th Street  
P. Michael Marino Associates with  
Architecture and Allied Arts,  
Design/Architecture  
Limestone: Marble Technics.  
Custom bronze grille, metal  
paneling, and furniture: Metal  
Forms, Inc. Sconces: Magnan  
Payne Associates. Pavers:  
Hastings Tile. Entrance and  
custom pulls: Ellison Bronze Co.,

Inc. Custom paneling: William  
Somerville, Inc. Laminate surfaces:  
Formica Corp. Paints: Glidden.

### Pages 68-75

SBG Partners  
Fernau & Hartman, Architects  
Pages 68-73—Lever-handle  
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O'Brien. Laminate surfacing:  
Nevamar. Carpet: Lotus.

Page 74—(top right) Pendant:  
Holophane Lighting. Sconces:  
Killark. Seating: Atelier  
International (LeCorbusier).  
Conference chairs: Brueton.

Page 75—Tables: Johnson  
Industries. Chairs: Falcon.

### Pages 76-79

Office for James Goldstein  
John Lautner, Architect  
Douglas fir paneling and cabinetry,  
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fabricated by Robin Poirier. Fabric  
wallcovering: Genon. Carpet:  
custom by architect, woven by J. L.  
Benson.  
Page 79—Desk and seating: The  
Pace Collection.

### Pages 80-85

America Restaurant™  
MGS Architects  
Steel bar, stools, and gates: Aileron  
Design. Stair railings: Creative Iron.  
Terrazzo: Atlas Terrazzo Co.  
Sconces: custom by architects,  
fabricated by Lightscapes. Oak  
chairs: Jasper Chair Co.  
Track-mounted theatrical-type  
lighting: L. S. I.

### Pages 86-91

Leon Max Showroom  
Morphosis, Architects  
Lighting: Lutron Electronics.

### Pages 94-97

Contemporary Arts Center  
Terry Brown Architect  
Sculptural glazing: General Electric  
(Lexan). Metallic and plastic  
laminated surfaces:  
Formica Corp.

### Pages 98-103

Office for Capital Research Co.  
Robert A. M. Stern Architects  
Pages 98-99—Lighting fixtures  
(throughout): custom by architects,  
fabricated by Albert Jaspers.  
Reception desk: custom by  
architects, fabricated by Wall/  
Goldfinger, Inc. Upholstered  
furniture: custom by architects,  
fabricated by J. M. Upholstery. Sofa  
fabric: Clarence House. Club chair  
and drapery fabric: Jack Lenor  
Larson. Carpeting (throughout):  
Hokanson. Architectural woodwork  
and custom casework: John  
Langenbacker Co.

### Pages 100-101—Wall fabric:

Guilford. Locksets: Corbin. Hinges:  
Stanley. Closers: Russwin. Paints  
and stains: Benjamin Moore & Co.  
Boardroom seating: Knoll  
International (Pollock Chairs).

Page 102—Ceiling tile: Armstrong  
World Industries. Direct lighting  
pendant: Lightolier, Inc. Chairs:  
Knoll International (Diffrient Chair).

Page 103—Library table: custom  
by architects, fabricated by Joseph/  
Kenyson. Chairs: Hickory Business  
Furniture. Laminate surfaces:  
Nevamar.



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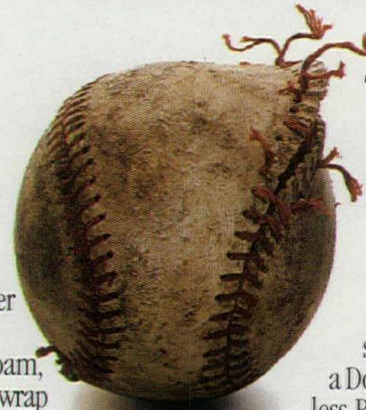
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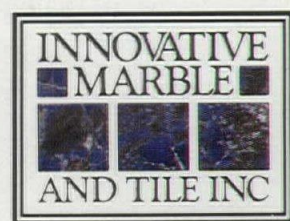




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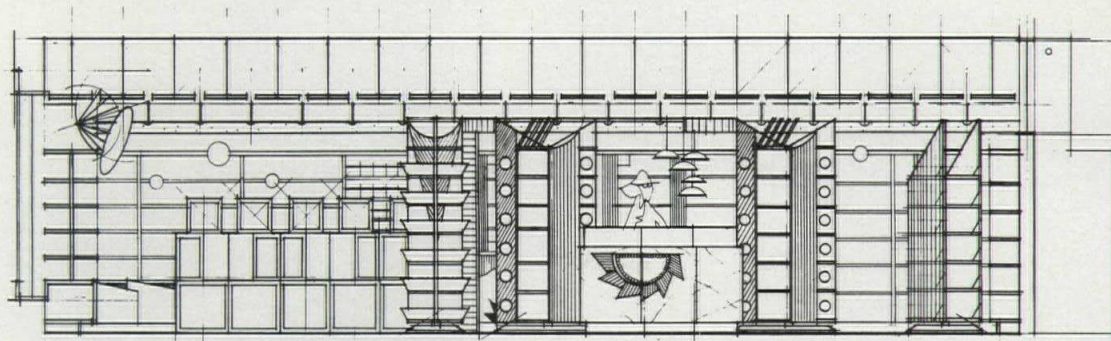
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# Record Interiors 1989

RECORD INTERIORS began life in 1970 as an expanded feature within a regular issue. Since then, it has grown, like the very profession it documents, into an annual issue of its own, retaining its basic premise to “reflect at least a small range of the many types of interiors” currently being designed. Over the years, RECORD INTERIORS has evolved from a cautious assembly of state-of-the-art spaces—appropriate to architects’ tentative move into interiors—to occupy a more challenging position, befitting our belief that many of the most consequential architectural ideas originate in interior commissions. This year, we try once again to stretch the boundaries by presenting, among other projects, what may be loosely termed as the renovation by painter-sculptor David Ireland of the public rooms within the former Fort Barry, now the Headlands Center for the Arts in Sausalito, California. An unlikely figure on the interiors scene, Ireland influenced architects Bruce Tomb and John Randolph in their subsequent transformation of the Center’s 1940s-vintage bathroom. By scraping layers of paint from 80-year-old walls in a manner that reveals decades of changing color and texture, Ireland demonstrates that in composing a portrait of the way we live now, arrested decay is often as compelling as up-to-the-minute artifice. As always, RECORD INTERIORS spans the spectrum. In contrast to Ireland’s, Tomb’s, and Randolph’s decidedly spare intervention, we provide ample evidence of a world of make-believe: a laminate-encrusted shop by Terry Brown, the visual puns of Tsao & McKown, the spatial and material splendor of Agrest and Gandelonas, the otherworldly mechanical assemblages of Morphosis. We also offer Santiago Calatrava’s music hall, Fernau and Hartman’s graphics office, P. Michael Marino’s lobby renovation, MGS Architects’ America restaurant, John Lautner’s suite for James Goldstein, and Robert Stern’s offices for Capital Research Company as testimony to their designers’ deft union of pragmatism and artful invention. Finally, a profile on Alessi, the Italian manufacturer of architect-designed objects, serves as a reminder that architecture on any scale has the power to both move and inspire its audience. *Karen D. Stein*




Contemporary Arts Center Bookstore and Artware, Terry Brown, Architect





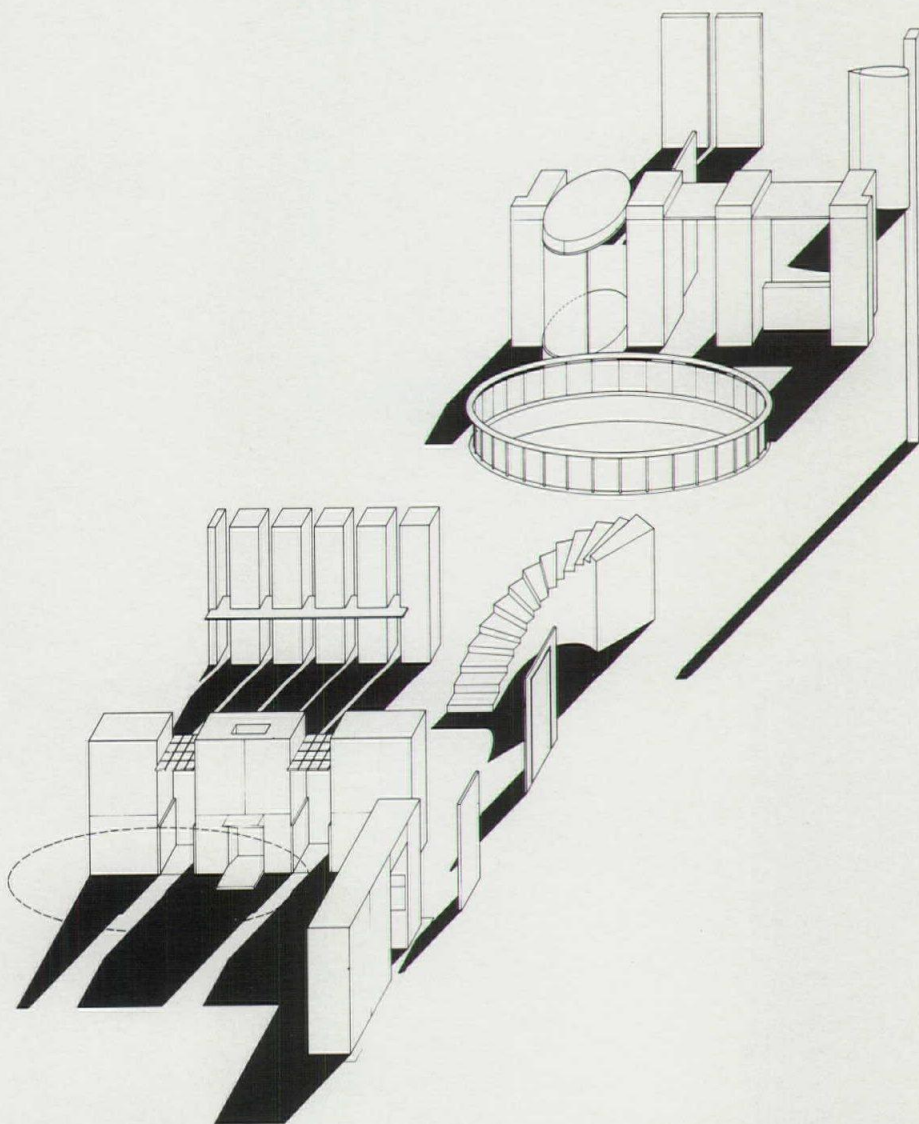


# Homage to Loos



Duplex apartment  
New York City  
Agrest and Gandelsonas,  
Architects





*"This project has been conceived as a homage to Adolf Loos because his work can be seen as a hinge in the Classical/Modernist opposition, being neither Classical nor Modernist."*

DIANA AGREST, MARIO GANDELSONAS

It takes but a single visit to this Manhattan duplex to come to understand that its masterful design is firmly and completely rooted in the realm of the intellectual and artistic. Forget cozy. Forget nostalgic. Forget fashion. Dismiss the pragmatic and mundane. This apartment, for owners with a budget at the outer limits of princely, is wonderfully detailed and constructed. The force that drives its design, however, is that of architectural theory alone, a realm of creativity at which Diana Agrest and Mario Gandelsonas are notably adept.

Their conceptual approach to this project is based upon ideas of "disruption and disturbance." Worked against is the conventional architectural opposition between Modernist and Classical architecture. More specifically, the architects wish to disturb the relationship between various pairs of opposed concepts: contained rooms versus free-plan space, field versus object, walls versus space, walls versus openings, outside versus inside. For them, either/or must become more like both/and. The means to these goals include the ingenious placement and juxtaposition of deep storage walls, various unconventional applications of such objects as doors and hardware, and the use of materials (wood, steel, and stone) with sufficient presence to fill up the space, in their words: "Making spaces read like furniture transformed into space, a subversion of the opposition between space and furniture."

The architects began by removing all existing partitions, thereby turning the apartment into an empty two-story box in

which they were to insert a completely new three-dimensional field. The box is bisected with a horizontal plane that separates the first and second floors. The first-floor living area and the second-floor master-bedroom area are linked together through a stretched elliptical cutout (axonometric above and photo opposite). Going from west to east (top to bottom of axonometric), there are three layered walls in the living-dining room/bedroom area: the west exterior dining-room wall, the fireplace wall, and the east exterior wall. The west wall, as the architects describe it, has been "cracked or fragmented" by five tall and narrow openings cut exactly in half by a horizontal steel plate (right page 54). The fireplace wall divides the living and dining rooms (overleaf). The east wall with huge single-pane windows overlooks Central Park. A second wall containing the bar, stereo, and video (lower right in axonometric and opposite photo) separates the living room from the family room. The volumetric plane separating the living room and dining room reappears in the second floor master bedroom with a symmetrical arrangement of interior windows on either side of the door, one behind the bed, the other as the projection of the bathtub into the bedroom (pages 56-57).

The apartment rewards the knowing eye, particularly in the seamless way everything appears to have been put together. The architects have carefully avoided either hiding or exposing joints, the former a Classical, the latter a Modernist approach. They have used complex detailing to allow materials to butt directly against each other. Elements sit or are affixed upon other elements without reveals. A work of architecture like this one, detailed to look as though all conventional architectural detail has been eliminated, achieves thereby an ambience of quiet and serenity. Disrupted and disturbed? Only in theory. *Mildred F. Schmertz*



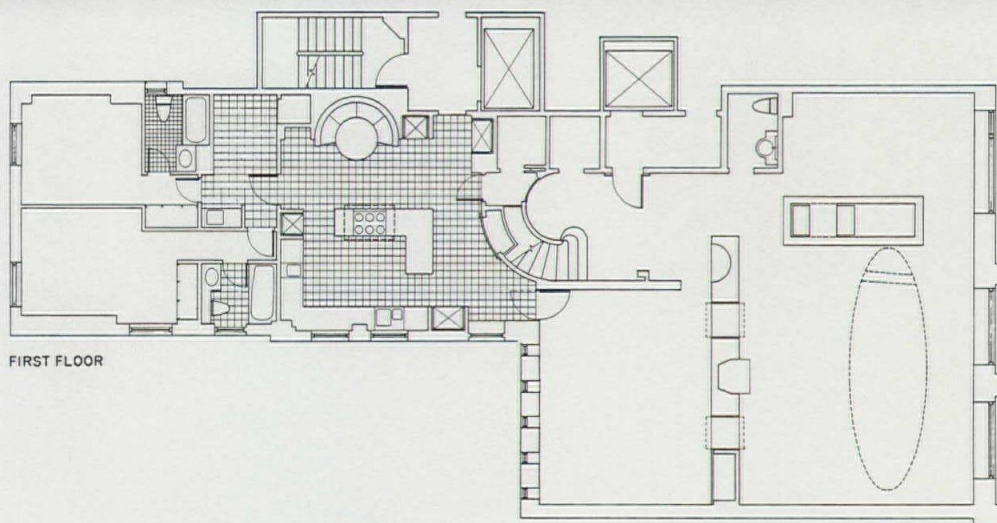
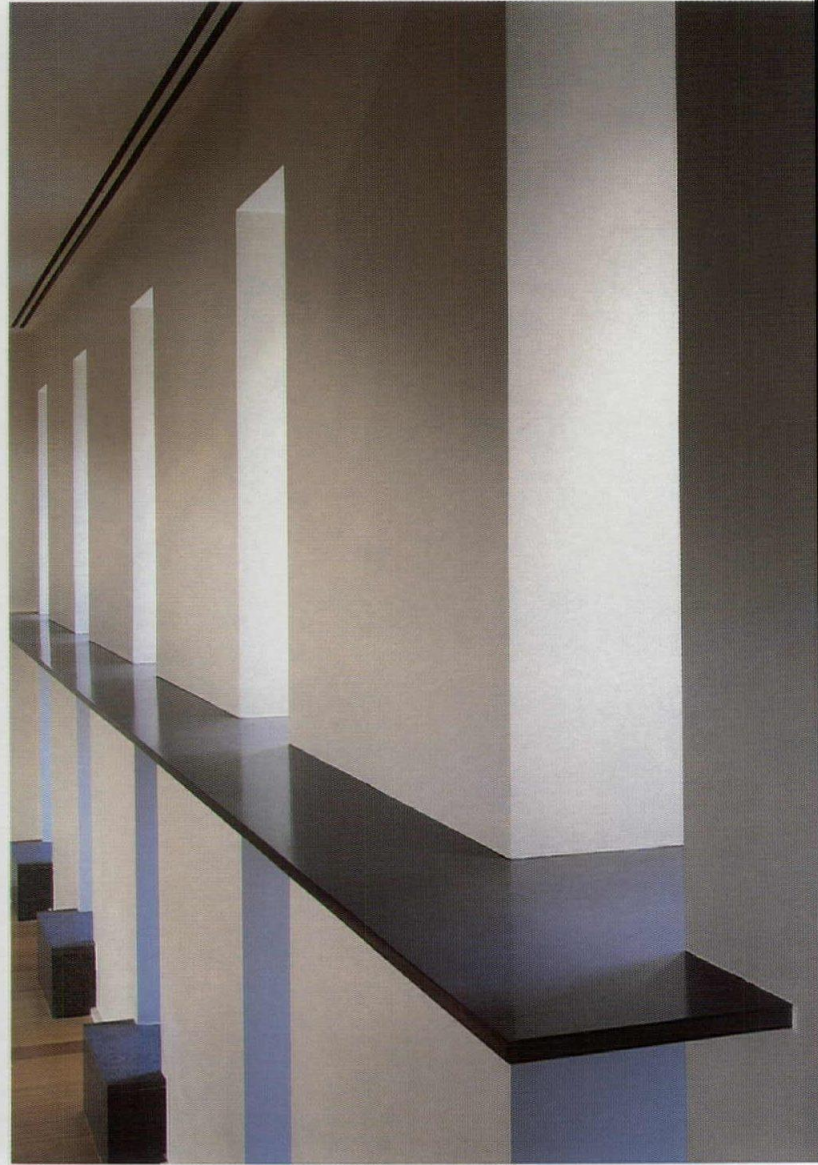
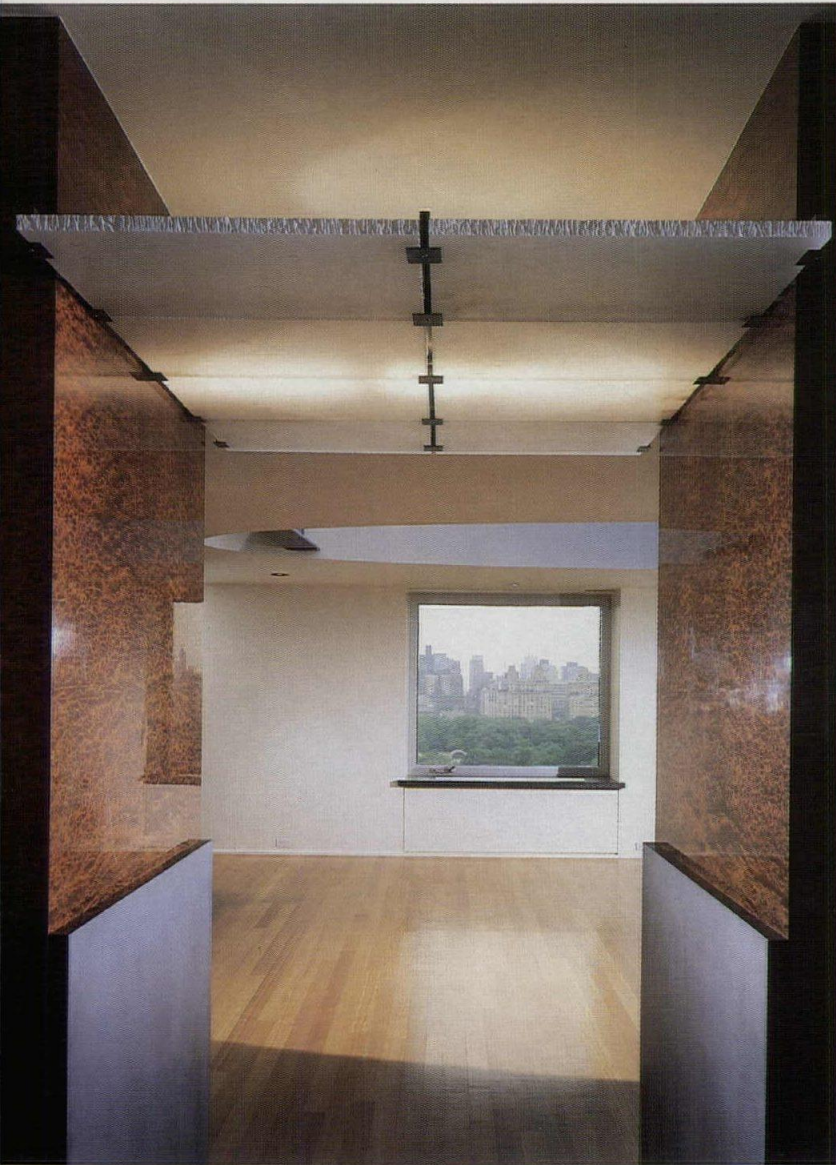




The completion of these spare yet generous and subtly proportioned spaces awaits Diana Agrest's custom-designed furniture: elegant Art Deco transformations combining slatted wood grids, stainless-steel and bronze frames, tempered glass tops,

and leather upholstery. For now, surface, texture, and finish alone focus and delight the eye. The oak flooring is from Tasmania. Wall veneers consist of African pomele (a rare species of sapeli mahogany) and Australian lacewood. Black impala granite

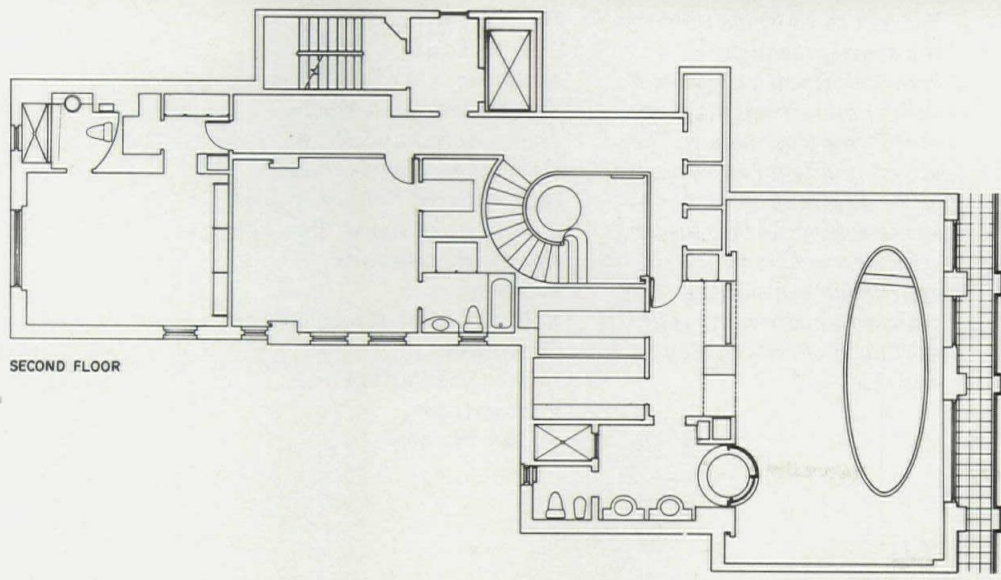
flamed (or, for contrast, honed) surrounds the fireplace, frames entrances, and forms a circular floor insert within the curve of the main stair. Suspended slabs of ragged-edge cut alabaster conceal light sources, and verde antique marble slabs are used in the



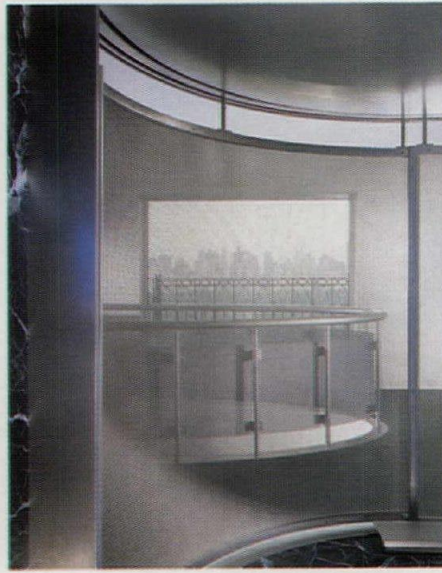
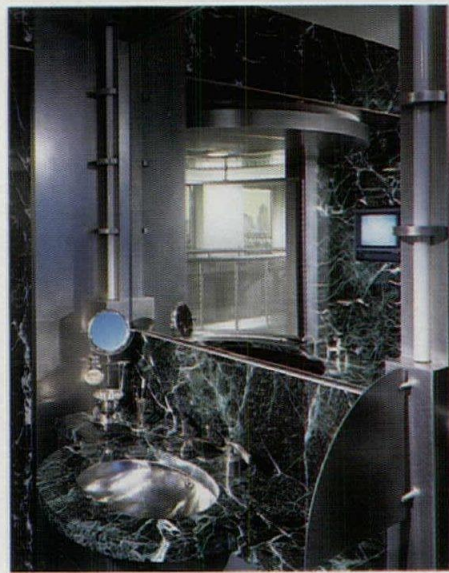
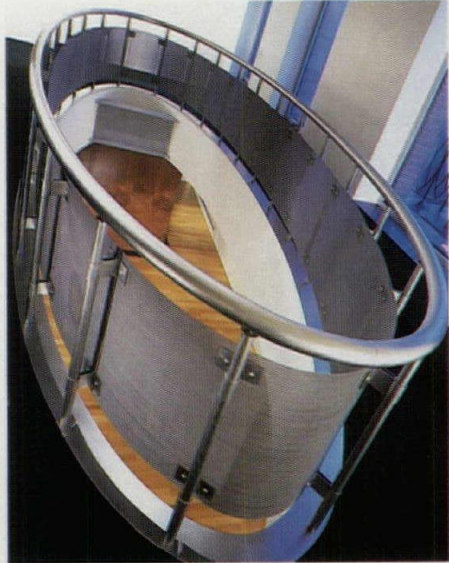


master bath. Steel, stained and stainless, in hot rolled plates, bars, and mesh, has been hammered, forged, soldered, and polished into railings, balusters, screens, and—with great artfulness—Acrest and Gandelsonas's signature sinks, faucets, and drains. Hardware

is either of the gutsy industrial kind deliberately on display as design in its own right, or carefully concealed as it opens and shuts to the slightest touch.







*Spaces extend beyond their boundaries through translucent screens of metal, sanded and carved glass, or bent Pyrex glass panels. The upper- and lower-story spaces of the duplex itself form a single volume at the elliptical void. Everywhere in the apartment, beautifully matched wood veneers contrast with the austerity of stone and steel.*

*Duplex apartment  
New York City*

**Architect:**  
*Agrest and Gandelonas—  
Diana Agrest and Mario  
Gandelonas, partners-in-  
charge; Kevin Kennon, project  
architect; Jeff Inaba, Tom Van  
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**Engineer:**  
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# Illusion and reality

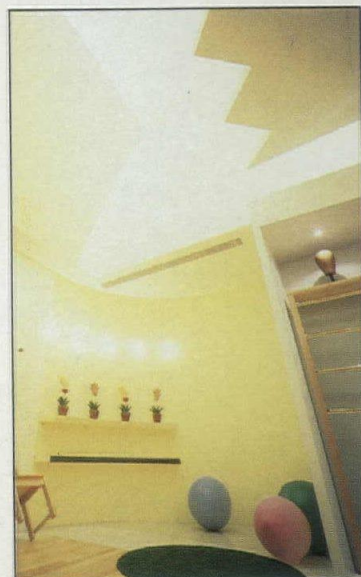
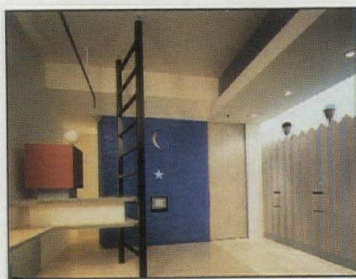
By Victoria Geibel

It's not surprising that Geoffrey Beene should seek out Calvin Tsao and Zack McKown to design the installation for "Geoffrey Beene: The First 25 Years," a retrospective mounted last fall at New York's National Academy of Design (opposite). "He recognized us as sympathetic souls," explains Calvin Tsao. Like the legendary fashion designer, the two architects combine a sophisticated spatial sensibility with a playful visual insouciance. But novelty is adopted only when it plays partner to an overall conceptual context. Take, for instance, the project that drew Beene's attention to the two architects: a window display on view at Bergdorf Goodman during the May 1988 national A.I.A. convention, one of several sponsored by the department store. Tsao and McKown turned their window into a miniature theatrical proscenium: a Donna Karan dress encased in plexiglass was suspended on an acrylic rod and separated from its mannequin. On the floor, images of famous women, from Nefertiti to Elizabeth Taylor, cascaded on top of each other. A lighthearted commentary on the illusory qualities of beauty, the display revealed the architects' nimble sense of humor, dramatic flair, and conceptual approach—all qualities in keeping with Beene's own style. Indeed, in many of their projects to date, from the Manhattan apartment Tsao designed for himself [RECORD INTERIORS, 1983, pages 152-159] to his sister's Greenwich Village townhouse [RECORD INTERIORS, 1987, pages 156-161] to the Kinder Kind shops in Hong Kong (pages 60-63), the two architects have nimbly integrated visual puns and historical references, turning these spaces into rich yet restrained settings of cultural and architectural commentary, enlivened by unexpected juxtapositions of scale and materials.

"Too often, people come to expect the ordinary in their visual environments," Tsao explains. "We want to give them something unusual." And they do, with such considered details as the piquant wooden heads propped atop the display case in Kinder Kind II. This emphasis on expressive detail was apparent in Tsao and McKown's installation for the Beene retrospective. A commentary on the materials and methodology of both architecture and fashion, the installation combined built and sewn forms into a seamless, coherent whole. In the foyer, for example, a freestanding funhouse mirror, placed behind a floor-length silk jersey evening dress, reveals a dramatic low-cut back not visible when viewing the demure high-necked front (top right). In a cube-shaped room, clothes arrayed on either side of a runway act as audience to the visitors' performance (top left), while in another room, the architects draped fabric from the ceiling, constructed arches along the periphery, then arranged the dresses either in or near those arches (bottom left)—to emphasize the edge, in both fashion and architecture. Beene was so pleased with this exhibit that he's asked the architects to design his new store in New York's Sherry Netherland Hotel, scheduled to open in December. Retail interiors are not new to the architects, who designed the two Kinder Kind shops for Tsao's sister-in-law. Boutiques in a land where every square foot carries a high price tag, the shops are as streamlined and fanciful as the clothes themselves. However, with a 29-story building in Shanghai nearing completion, and a mixed-used complex in Singapore the size of nine Manhattan city blocks underway, the architects are on the verge of shifting scales, leaving behind the diminutive to embrace the grand.

Victoria Geibel is a senior editor of *Metropolis* magazine.

*In both Kinder Kind I (below) and Kinder Kind II (bottom), architects Calvin Tsao and Zack McKown combined bold structural forms with fanciful elements.*

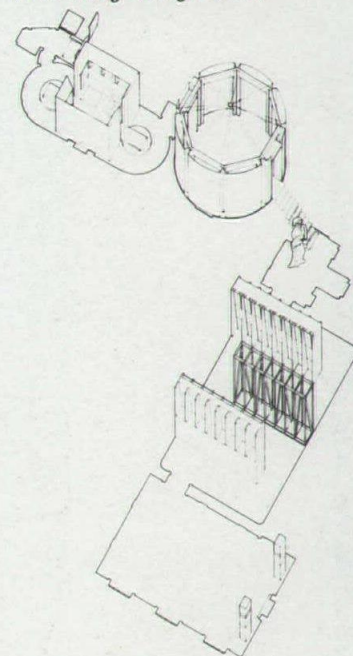


"Geoffrey Beene: The First Twenty-Five Years" exhibition  
National Academy of Design  
New York City

Tsao & McKown Architects

**Project team:**

Calvin Tsao, Zack McKown,  
and Gary Morgenroth

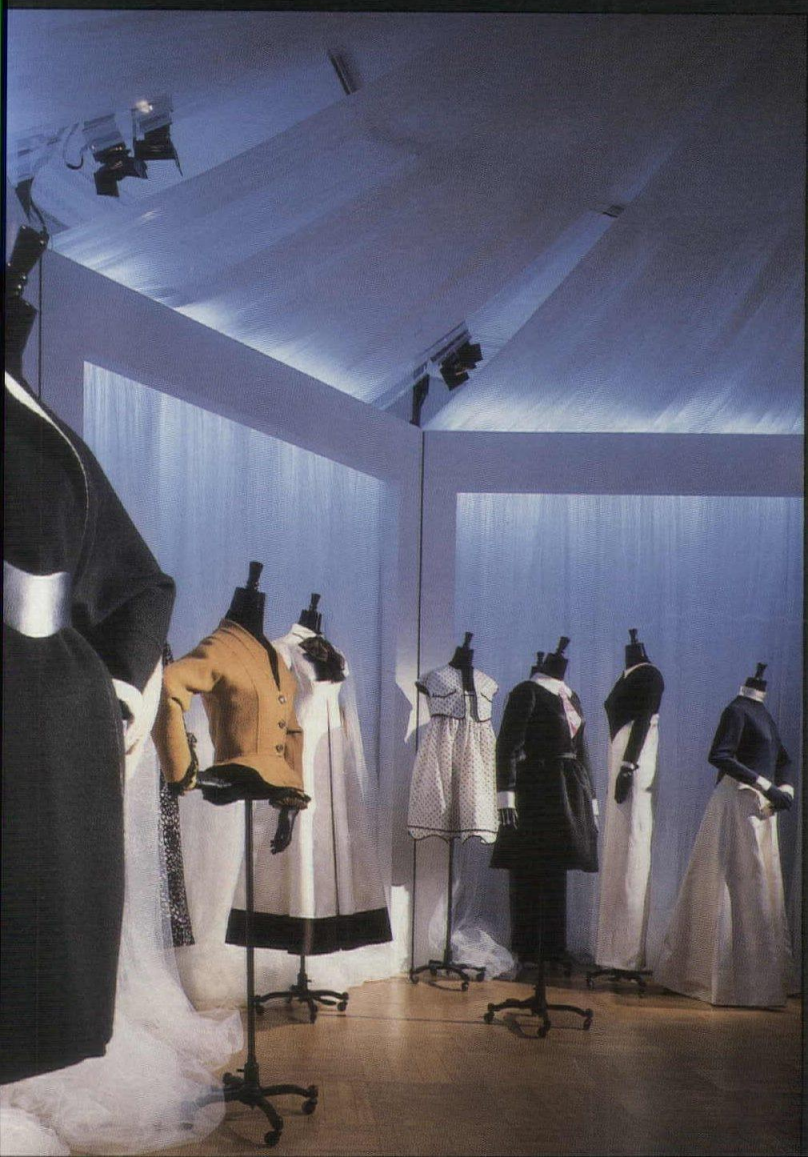
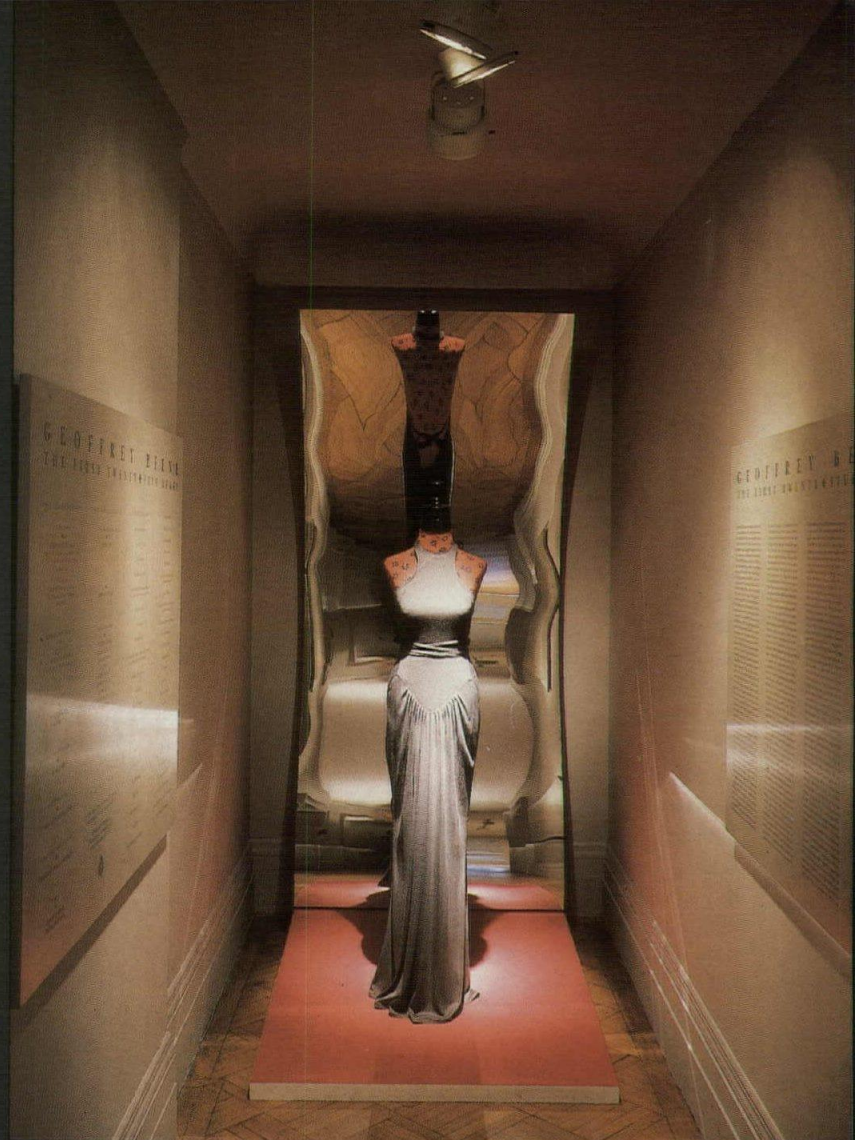


*Envisioning an interior that would act as a skeleton to define Beene's collective designs, Tsao and McKown devised a collage scheme, spread out over two floors. Such an approach served two aims: it allowed for a thematic, rather than chronological, grouping of the clothes, and it acknowledged the museum's irregularly shaped rooms.*







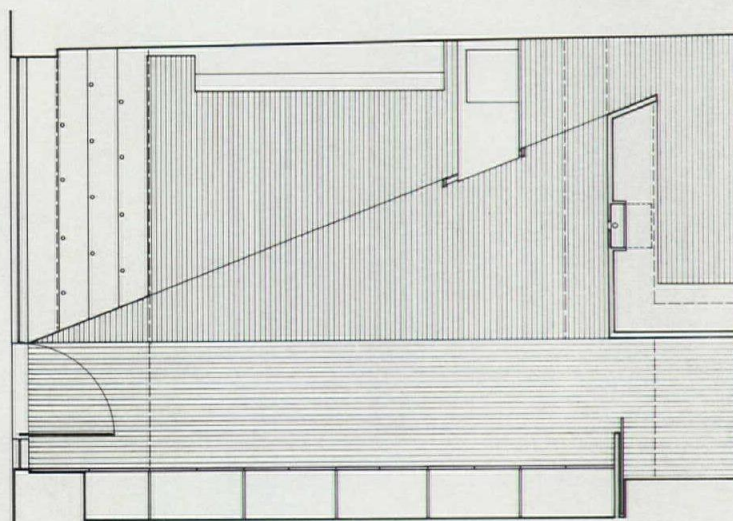
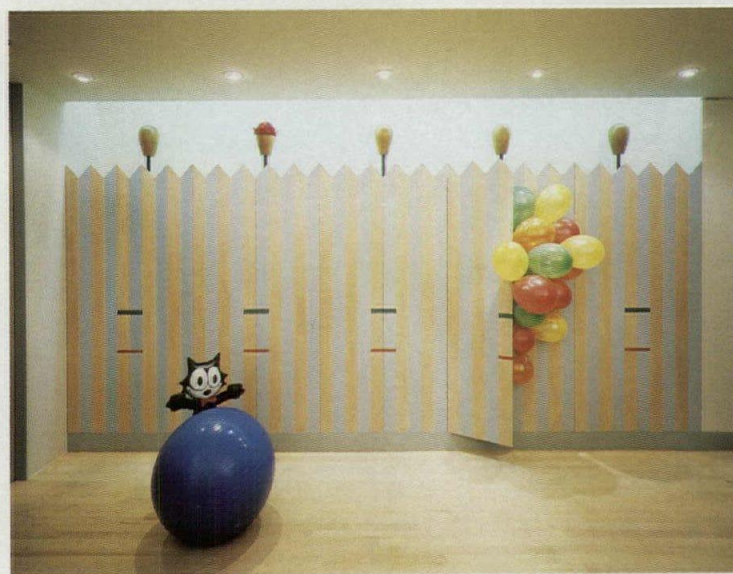




Kinder Kind Shop I  
Repulse Bay, Hong Kong  
Tsao & McKown Architects

## Both sides of the fence

"We wanted to design a shop that would look good no matter how many people were in it," says Calvin Tsao of his and Zack McKown's design of the first Kinder Kind shop in Hong Kong. "We hoped to introduce an illusion of visual tranquility"—an aim not easy to accomplish in a tiny, 500-square-foot store selling children's clothing. To eliminate visual clutter, the architects bypassed conventional clothing racks and instead opted to keep only an edited selection on view (and place the rest behind cabinets open only to sales staff). As a result, shoes march along the floor or sit serenely in wall niches, as undisturbed and tranquil as museum curios. Nodding to sources both archetypal and historic, the architects designed the cabinet in the form of a picket fence, then topped its edges with small wooden heads reminiscent of marble busts perched atop bookcases in Sir John Soane's house in London. A triad of three-dimensional forms—a ladder, cantilevered shelf, and cube—does more than act as sculpture: it also hides the store's computer. Embedded in a nearby cobalt-blue wall is the store's motif, chosen by the architects—a crescent moon and star (both backlit) and an inset television. Nearby, wooden figures (the company logo) prance above a pristine array of shoes. *V. G.*



*Kinder Kind I*

**Owner:**

*Treasure Built Company, Ltd.*

**Architect:**

*Tsao & McKown Architects—  
Calvin Tsao and Zack McKown,  
principals-in-charge*

**Photographer:**

*Studio Sai*







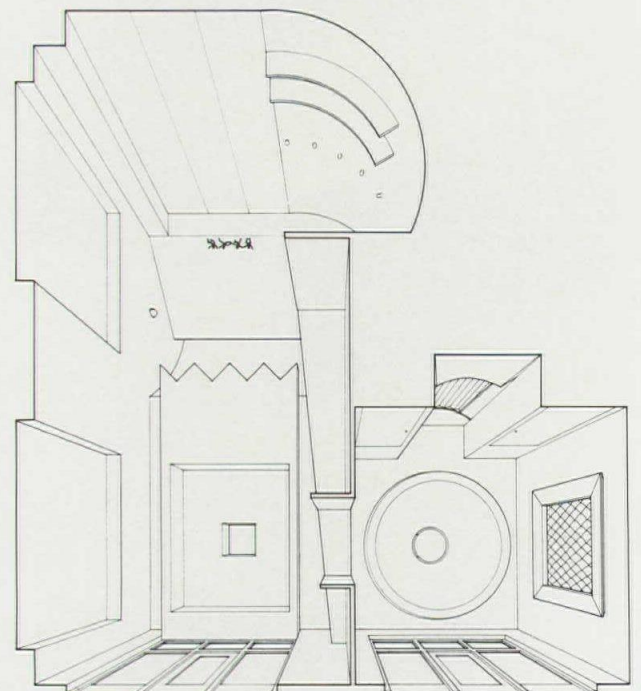
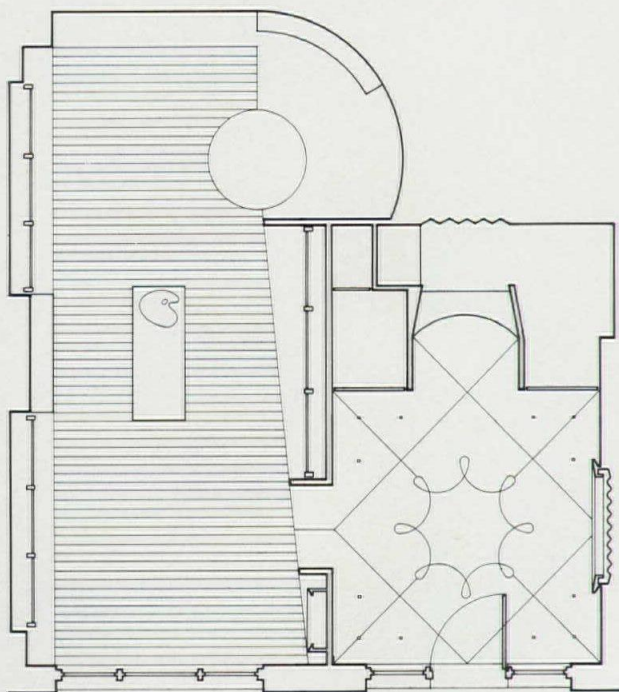
Kinder Kind Shop II  
Repulse Bay, Hong Kong  
Tsao & McKown Architects

## The sky's the limit

In their second Kinder Kind shop, Calvin Tsao and Zack McKown created an environment that envelops children in fantasy through gestures both whimsical and geometric, incorporating references both scholarly and vernacular. A circular dome, its interior painted as a night sky (with white stars encircling a moon-shaped light fixture), is suspended in a square room (photo opposite and plan and inverted axonometric below). On the floor, the architects echoed the dome's shape in a terrazzo pattern. As in Kinder Kind I (pages 60-61), clothes are only sparingly on view, displayed on a mannequin perched on a metal rod or hung from a quilted wallpiece (right). Another room displays more clothing hung from a series of beams topped with wood heads—Tsao and McKown's tongue-in-cheek nod to the antiquities arrayed in Sir John Soane's London house (page 58 bottom). Even faux flowers have been put to use as display fixtures: childsize socks sprout from brightly painted wood leaves planted in tiny pots. *V. G.*



*Kinder Kind II*  
**Owner:**  
*Treasure Built Company, Ltd.*  
**Architect:**  
*Tsao & McKown Architects—*  
*Calvin Tsao and Zack McKown,*  
*principals-in-charge*  
**Photographer:**  
*Studio Sai*

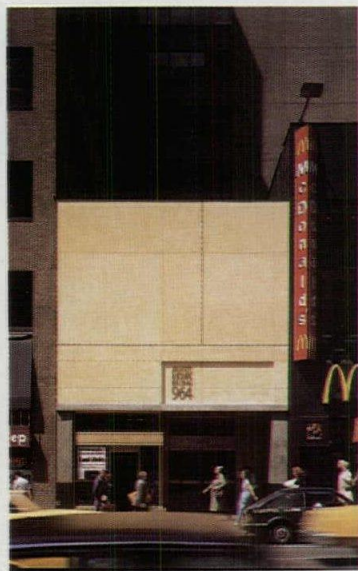
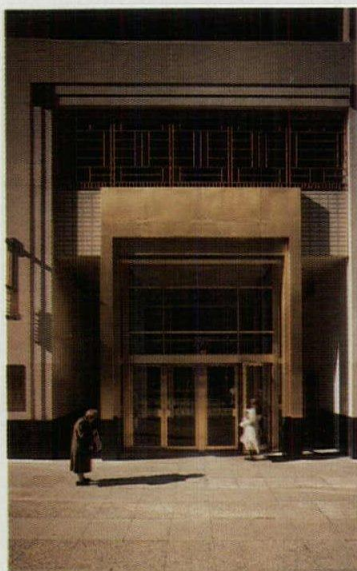








## In passing



The Architects & Designers (A & D) Building, so called for its showrooms catering "To the Trade," combines a nondescript brown-brick tower at 150 East 58th Street in Manhattan with a matching 12-story addition that right-angles to front on Third Avenue. The building's duality, however, extends beyond two addresses to also take in two clienteles: the image-conscious assortment of firms quartered on its office floors as well as the design-conscious occupants and visitors of some 70 showrooms.

Both considerations were weighed in P. Michael Marino Associates' recent renovation of the building's entrance facades and the crook-legged L-shaped lobby that joins them (axonometric page 66). The entries markedly differ from one another; the spaces between are distinctive but not trendy.

At the Third Avenue front (top right), where double doors to the building are recessed between a storefront and a McDonald's, the chosen approach to improving the entry's visibility was a facade composed enough to override the visual cacophony on either side. Shop and entry are surmounted by a square buff-cement panel scored in a Mondrianlike grid, which anticipates in both form and material the interior space it introduces. On the 58th Street side (top left), the "main" entrance treatment is grander and the materials richer. Again the problem was to give presence to the building entrance despite competition from flanking ground-floor showrooms—one of which sports a canopy. The designers' answer was an imposing two-story portal framed in green granite and sculpted limestone and embellished in bronze. Although the entry proper maintains human scale, it achieves street identity with a sleek bronze surround that becomes a grid over first-floor windows and a delicate grille at the second-floor windows. Bronze is also used for subtly decorative signage and a pair of hanging lanterns.

Both the restraint and the variety of the entrance facades continue in the renovation of an existing interior. P. Michael Marino characterizes as "atrocious." Not only was the designated space a daunting stretch of long irregular corridors broken by widely separated elevator lobbies, much of it was positioned under a loading dock that oppressively lowered the ceiling. The designers' strategy, accordingly, was to treat the through-block trek as a journey enlivened by changes of scenery and visual pauses along the way. At the same time, the several areas maintain a coherence drawn in large part from a palette of often-unexpected materials carefully chosen and deftly deployed.

The 58th Street lobby (center left), reflecting the pomp of the entrance, is dominated by a wall of cherry wood paneling with a subtle grid pattern punctuated by the bold horizontal of a metal-framed directory. Passages on either side intersect with similarly patterned elevator lobbies and end in glowing stained and sandblasted-glass panels on either side of a newsstand. Around the corner, a low narrow corridor (opposite) serves as a gallery for photographs of tenants' products. In addition to a vaulted ceiling, the gallery is marked by pilasters of thinly layered metal in vaguely anthropomorphic forms, culminating in a full-wall metal sculpture. Stainless-steel railings and subtle scoring reiterate the grid pattern in integrally colored yellow/buff cement that brightens to a checkerboard at the jog in the corridor off the Third Avenue building's elevator lobby (bottom photo). The passage's scenographic quality is heightened by signage that points the way at every juncture and the effective but low-key illumination used throughout the space. *Margaret Gaskie*





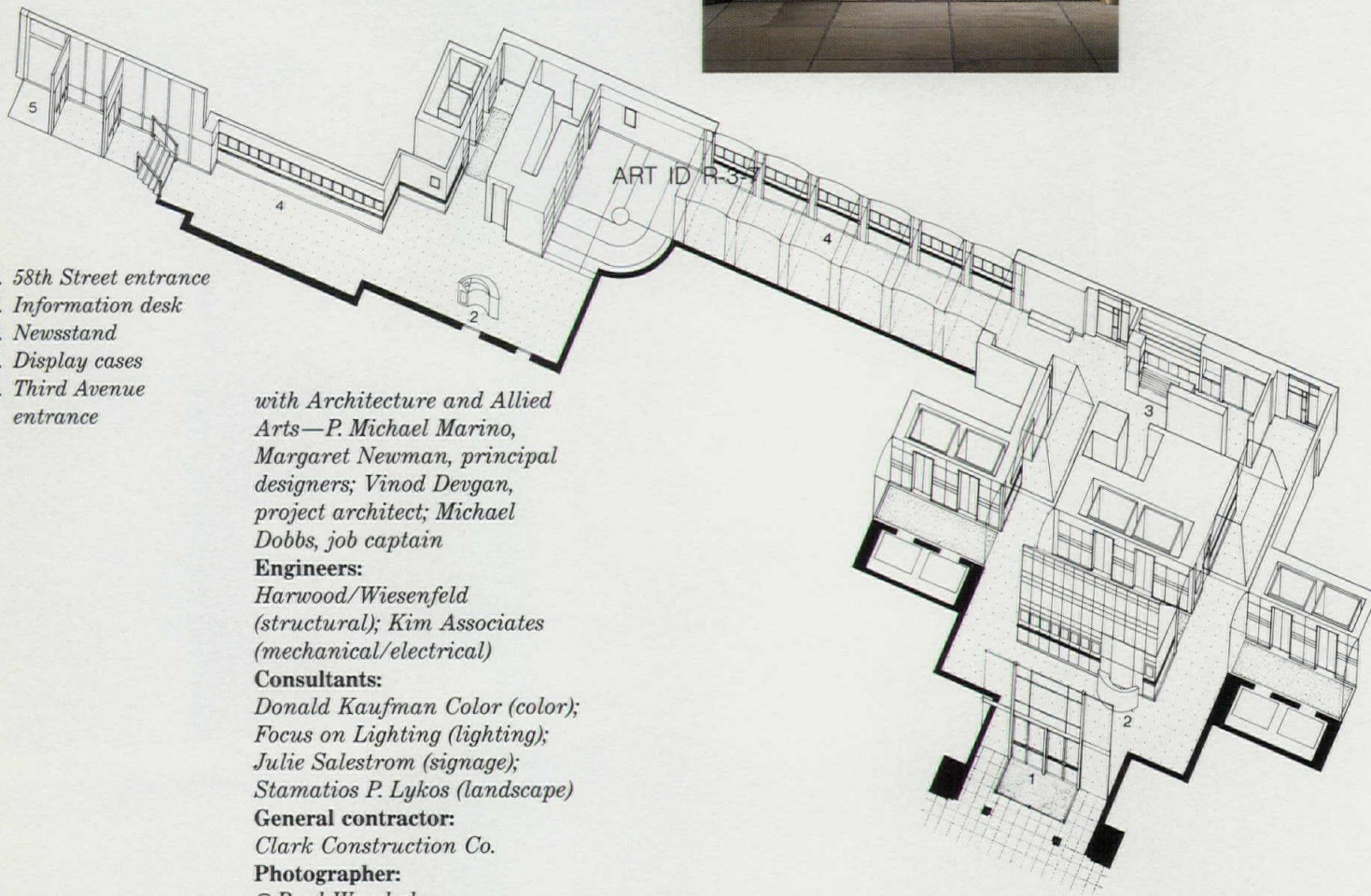


The jagged course between entrances is made eventful by glass "street signs" (right), glass batwing telephone cubicles (bottom right and opposite), a metal wall relief, and display cases (opposite).

Lobby and facade renovation  
Architects & Designers  
Building  
New York City

**Owner:**  
afa Asset Services, Inc.

**Architects:**  
P. Michael Marino Associates



1. 58th Street entrance
2. Information desk
3. Newsstand
4. Display cases
5. Third Avenue entrance

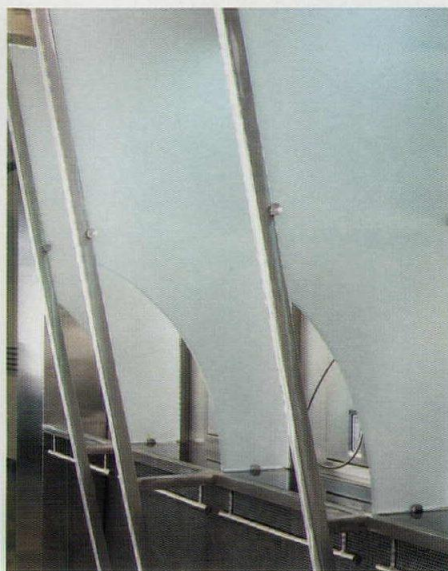
with Architecture and Allied Arts—P. Michael Marino, Margaret Newman, principal designers; Vinod Devgan, project architect; Michael Dobbs, job captain

**Engineers:**  
Harwood/Wiesefeld (structural); Kim Associates (mechanical/electrical)

**Consultants:**  
Donald Kaufman Color (color); Focus on Lighting (lighting); Julie Salestrom (signage); Stamatios P. Lykos (landscape)

**General contractor:**  
Clark Construction Co.

**Photographer:**  
©Paul Warchol

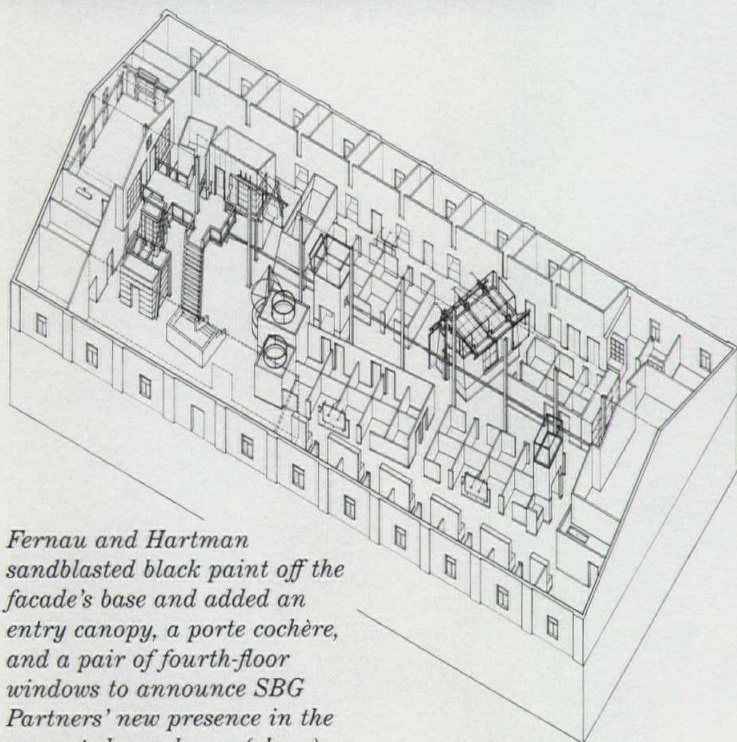
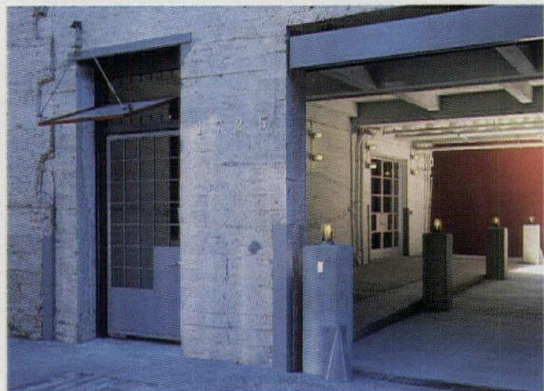








## Rational moves



*Fernau and Hartman sandblasted black paint off the facade's base and added an entry canopy, a porte cochère, and a pair of fourth-floor windows to announce SBG Partners' new presence in the converted warehouse (above).*

"The givens were complicated enough," says Richard Fernau of his and partner Laura Hartman's renovation of an early 1900s grain warehouse located in San Francisco's Embarcadero district (top left). In response, the Berkeley-based architects devised a deceptively simple solution whose guiding principle Hartman summarizes as "rational consequences of rational moves." The site-specific approach served Fernau and Hartman well in their transformation of a former health club into the tri-level, 22,000-square-foot office of SBG Partners, a rapidly expanding graphics and marketing firm with some 70 employees. The project required not only the typical juggling of client demands and physical constraints, but also adherence to an unusually tight design-development and construction schedule (SBG Partners planned to occupy its new space by February 1989, only 10 months after it awarded Fernau and Hartman the commission).

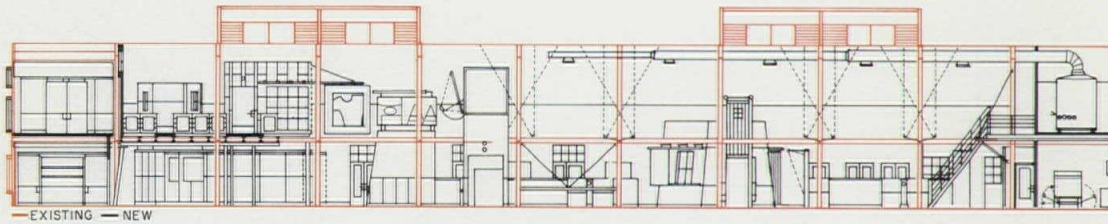
As if the assignment weren't already sufficiently daunting, while Fernau and Hartman were refining their design strategy, the landlord was in the process of structurally reinforcing the entire building in order to conform to citywide earthquake-resistance ordinances. Rather than camouflage the elaborate bracing that was to be bolted to the brick shell, the architects decided to exploit the amalgam of I-beams by adding some steel constructs of their own, creating an exuberant overlap of three separate structural systems that seems to have been built with a giant Erector Set. The architects exposed a grid of lattice-frame steel columns, which, along with a series of 12 existing trusses, they color-coded white to distinguish them from the gray-painted framing of the seismic upgrade. Fernau and Hartman concentrated their esthetic effects on the 14,000-square-foot third floor (the second floor contains accounting offices and a photography studio), dividing it into two distinct areas: the "public arena," as Hartman calls it, comprises the reception and waiting area where clients congregate, with conference rooms above (opposite), and the more workaday surroundings of the design and production studios, where they placed partners' offices around the perimeter and clustered design- and production-team work and semi-enclosed meeting areas in between (axonometric left and plan page 70).

Fernau and Hartman's no-nonsense approach was not without its grand gestures: they positioned a concrete, steel, and maple staircase in the center of the foyer, its forced perspective dramatizing the climb to mezzanine-level conference rooms, where SBG Partners makes presentations to prospective clients, and its crisp delineation of material connections serving as a visual metaphor for the firm's graphic-design approach (pages 72-73). Located throughout the space are a series of self-contained pavilions—containing such office necessities as copying machines, computers, and a beverage bar—that serve as identifiable "landmarks in a city" of open workstations, in Hartman's own words, while intentionally blocking sight lines of desktops from the mezzanine in order to protect the confidentiality of projects in progress (page 70). After a budget cut the architects decided to distinguish these figurative elements, originally to be clad in plywood and metal, from the relative anonymity of their high-tech backdrop by painting them shades of red, blue, green, and yellow. Enlivened by primary colors, Fernau and Hartman's complex structural network appears, just as they had envisioned, remarkably simple. *Karen D. Stein*

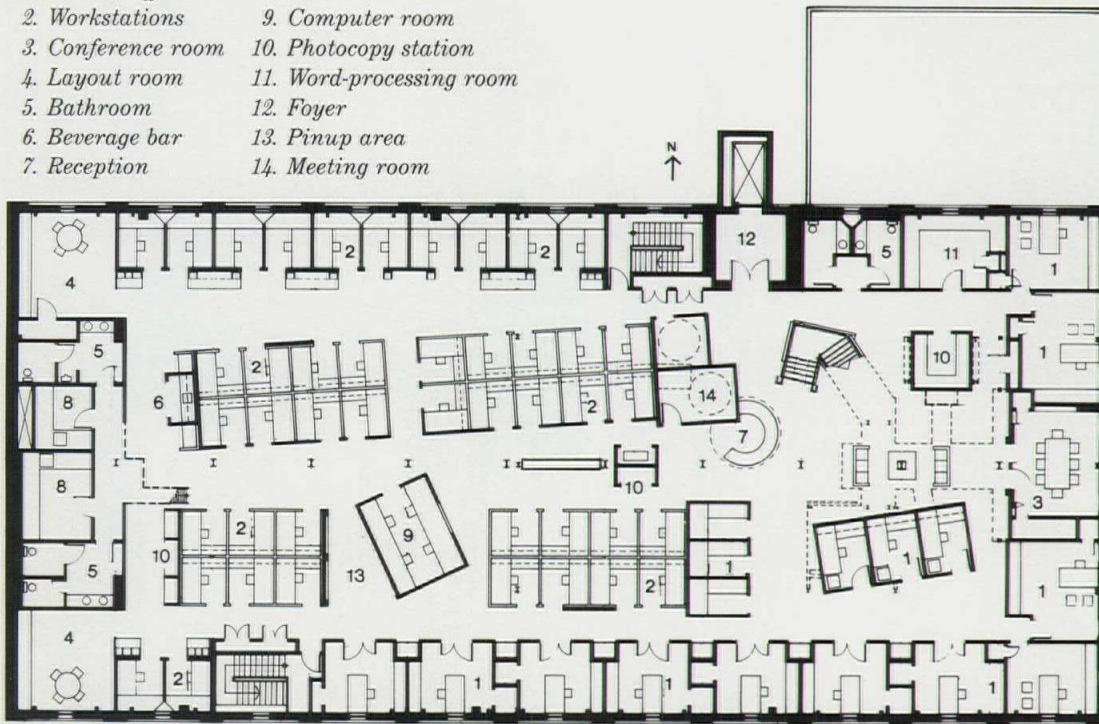








- |                    |                          |
|--------------------|--------------------------|
| 1. Partner office  | 8. Stat room             |
| 2. Workstations    | 9. Computer room         |
| 3. Conference room | 10. Photocopy station    |
| 4. Layout room     | 11. Word-processing room |
| 5. Bathroom        | 12. Foyer                |
| 6. Beverage bar    | 13. Pinup area           |
| 7. Reception       | 14. Meeting room         |



THIRD FLOOR



*In order to protect the confidentiality of SBG Partners' clients without sacrificing views of the entire space, Fernau and Hartman constructed a series of pavilions that serve both as identifiable monuments within a landscape of open-office workstations and as protective visual barriers to individual desks (drawings above and photo left). The black steel frames of the mezzanine designed by Fernau and Hartman contrast with the existing white open-latticework columns and trusses, together forming an appropriately graphic assemblage of steel parts.*













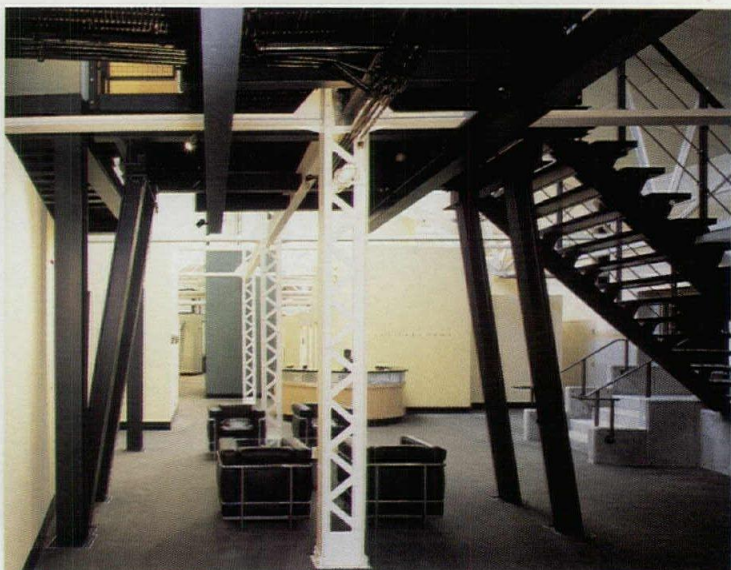
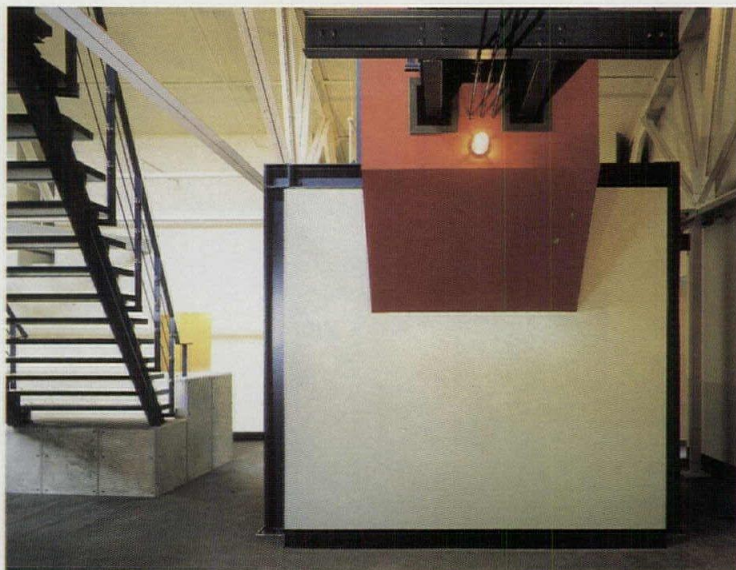




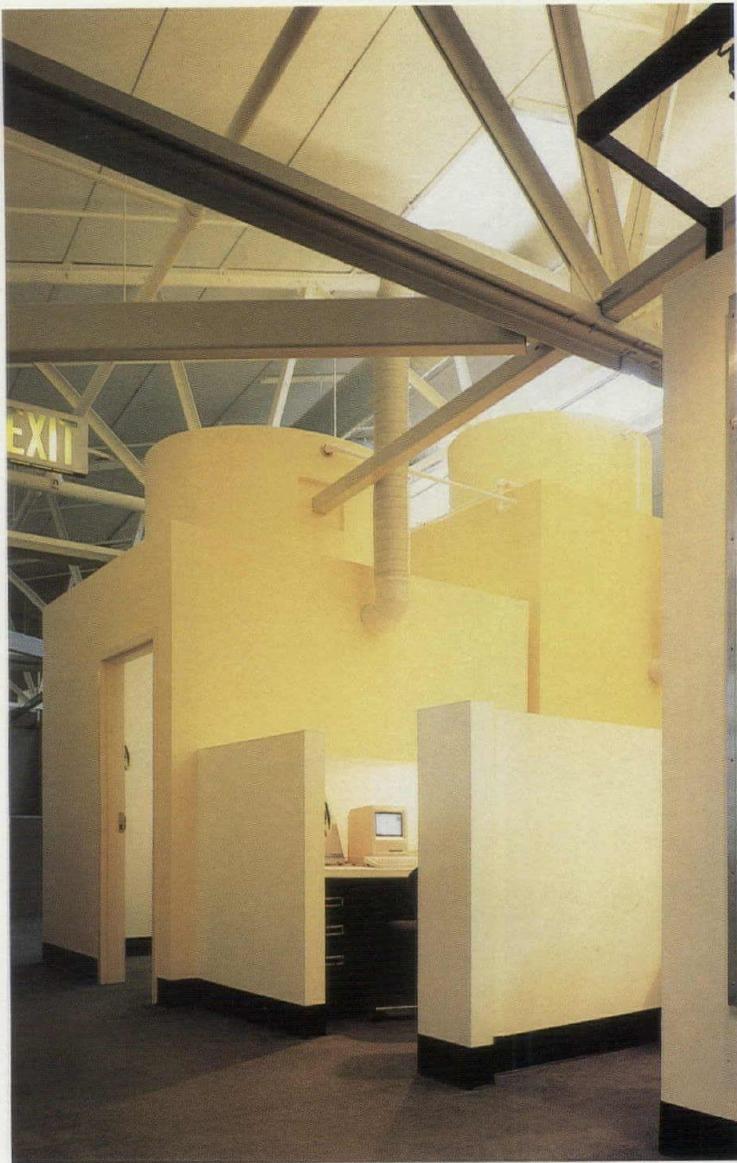
*Fernau and Hartman color-coded a conference room (photos above), private telephone booth (below left), and in-house meeting area (opposite top left) in shades of green, red, and yellow. They tucked a waiting room under a new mezzanine (below right)*

*and placed meeting areas along the corridors between design and production studios (opposite bottom left). The main conference room boasts a view of the structural layers that organize the space (opposite bottom right) and contains one of Fernau's*

*proudest inventions: a pinup board for "obsessively neat people" made of cork covered with a perforated metal screen (not shown).*







*SBG Partners  
San Francisco*

**Owner:**

*SBG Partners*

**Architect:**

*Fernau & Hartman*

*Architects—Richard Fernau*

*and Laura Hartman,*

*principals-in-charge; Tim Gray*

*and Mark Macy, project  
architects; Miranda Wong, Beth  
Piatnitzka, Maria McVarish,  
Scott Donahue, Turk  
Kaufman, Jeff Holton, and  
Susie Wallenstein, project team*

**Engineers:**

*Steven Tipping & Associates  
(structural); Lefler*

*Engineering/K & B Mechanical  
(mechanical); O'Mahoney &  
Myer (electrical)*

**Consultants:**

*Fisher Wright (space planning);*

*Richard Peters (lighting);*

*Charles M. Salter (acoustical);*

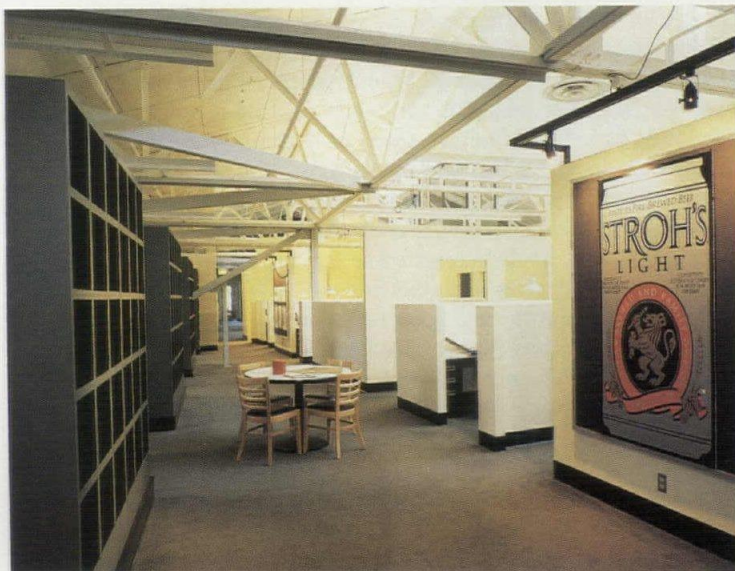
*Ernest Cannon (specifications)*

**General contractor:**

*Plant Builders, Inc.*

**Photographer:**

*©Richard Barnes*

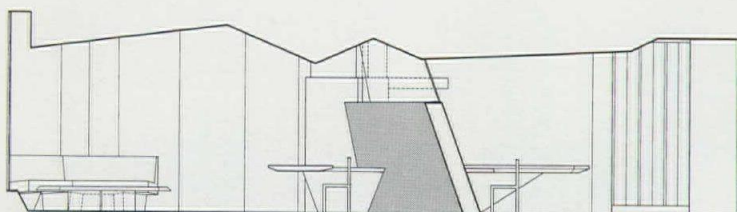






## Playing the angles

Office for James Goldstein  
Los Angeles  
John Lautner, Architect



SECTION A-A

At age 78, John Lautner is no newcomer to architecture. Yet the planar abstraction of his latest design seems to represent the current thinking of under-40 practitioners. In discussing his work, however, Lautner makes it very clear that he is not interested in the latest fad. "Architecture today is nothing more than exterior decoration, facile styles, and media hype," he adamantly declares. For the past 50 years, the Los Angeles architect has remained oblivious to stylistic trends, steadfastly pursuing the lyrical abstraction that he developed after leaving Frank Lloyd Wright's employ as supervising architect for the 1939 Sturges House. In recent years, Lautner has been rediscovered by a young generation of architects attracted to the sculptural sensuality of his work, which mainly comprises expensive residences in and around Los Angeles. Many of his current projects are for previous clients or new owners of older residences, such as real-estate investor James Goldstein, who recently bought a house in Benedict Canyon designed by Lautner in 1963. In addition to commissioning the architect to expand the original master bedroom, which has views into a swimming pool, Goldstein tapped

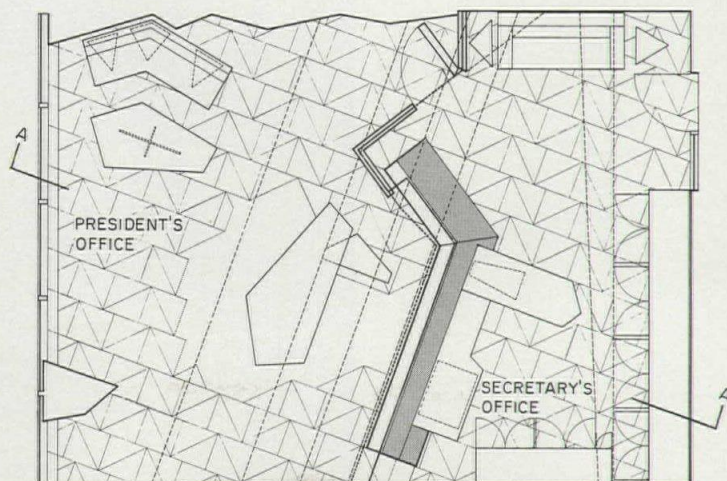




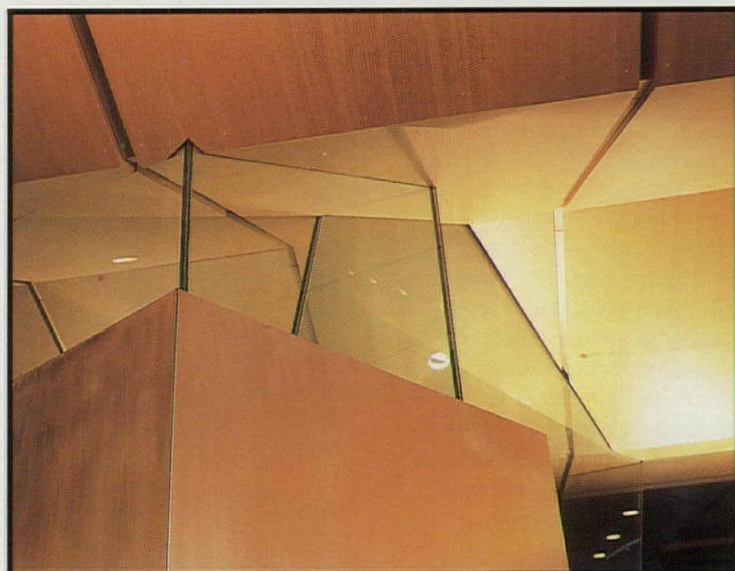
him to design his office across town in a Century City high-rise.

Lautner approached the interior much like his residential designs, orienting the office to a sweeping vista through splayed elements that counter the bland orthogonality of the given space. From the reception area (above), he stepped a series of inclined fir-covered planes down the ceiling, over a sloping wall of slate and glass (above and opposite) that separates the client from his secretary, to windows and a mirrored column at the perimeter. From the entrance to Goldstein's private enclave, Lautner sheathed the door and interior walls in copper panels, projecting them out from the boxy container at different angles from the ceiling and dividing wall. To underscore the planar shifts, he patterned the floor in triangles of slate, extending the material up the wall and across a cantilevered desk. The overall effect is spatially dynamic—no two surfaces seem to line up—and the spare forms are enriched by crisply detailed materials of opposing hues. Though measuring just under 850 square feet, the small space reaffirms the enduring strength of Lautner's vision.

*Deborah K. Dietsch*





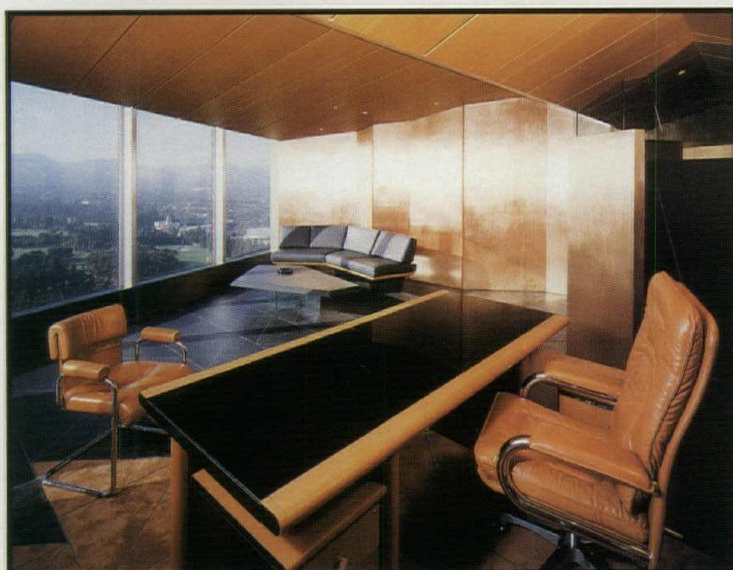


*Lautner designed the secretarial/reception area with a cantilevered desk, built-in storage walls, and downlights recessed into a fir-paneled ceiling (above). A canted slate-covered wall with a glass clerestory (above and detail at left) separates the space from Goldstein's private office at the perimeter, yet allows daylight to infuse the entire interior. The architect dramatized the entrance to the office by sheathing the door and walls in brushed copper (opposite top), a reflective material repeated in the reveals between the ceiling panels (left).*





*In the real-estate investor's private office, the cascading ceiling stops short of the window wall, which commands a spectacular view across a golf course to Beverly Hills. The panorama is accentuated by angled walls and a mirrored column flanking a conference area with a Lautner-designed banquette and table (right). Under the client's desk, a carpet created by the architect echoes the triangular pattern of the slate floor in a light-colored texture (above).*



*Don Higgins*

*Office for James Goldstein  
Los Angeles*

**Architect:**  
*John Lautner, Architect—  
Andrew Nolan, project  
architect; Julia Strickland,  
assistant*

**Engineer:**  
*Andrew Nasser (structural)*

**General contractor:**  
*Robin Poirier and Associates*

**Photographer:**  
*Alan Weintraub, except as  
noted*



America restaurant  
Washington, D. C.  
MGS Architects

## On the go



Before the automobile became king of the road, grand train stations shaped popular images of travel. Their monumental spaces and luxurious materials inspired confidence in a country on the way up and a people on the go. Set in one of the grandest of these railroad terminals, the newly restored Union Station in Washington, D. C., the restaurant America borrows the notion of movement without imitating any of the architecture of its surroundings.

Instead of echoing the Beaux Arts splendor within which it is placed, the restaurant relies on streamlined shapes and sleek materials to put its varied rooms in motion. "Dynamic space is dear to my heart," declares Elizabeth McClintock, a partner in MGS Architects, the designers of America. "We wanted to move people's attention through the restaurant," she adds.

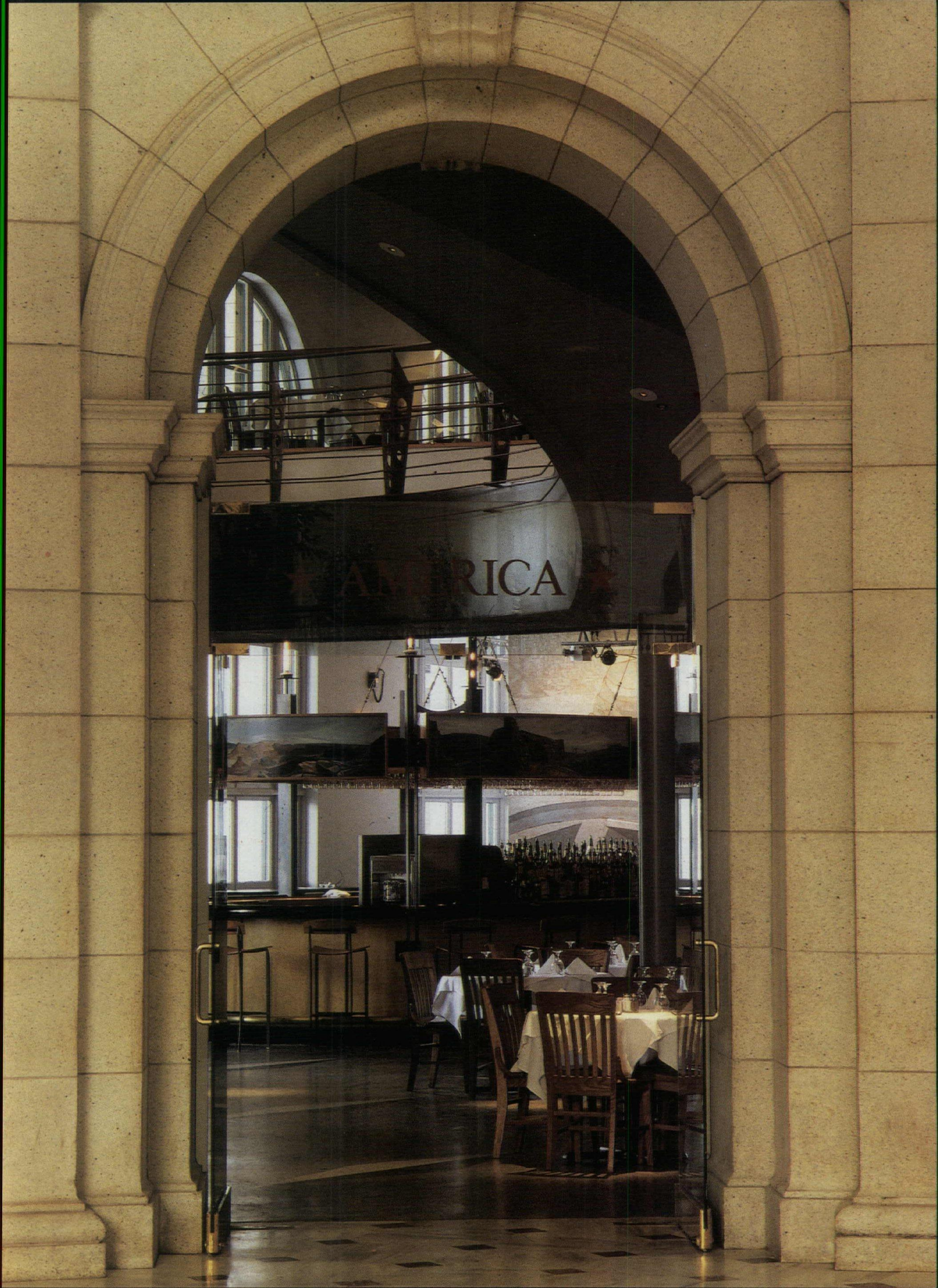
This was no mean feat considering the disjointed nature of the spaces allotted to the restaurant and constraints imposed on the designers by the landmark status of the station. Carved out of a portion of the terminal originally used as the men's restrooms, the restaurant occupies a series of levels set before work on the restaurant began. To tie different rooms and floors together, MGS relied on eye-catching murals that wrap around corners or extend from one level to another. The most dramatic of these is a sprawling creation entitled "Men At Work," which depicts a construction crew swinging from the beams and girders of a yet-to-be-completed suspension bridge. Painted on burlap sheets and hung like wallpaper, the mural captures a theme found in much of the other artwork: the role of the hero—famous or anonymous—in American society.

The 17,000-square-foot restaurant spreads out in several different directions and comprises a variety of dining areas—from an outdoor arcade to a gallery overlooking the main concourse of the railroad station. One of the architects' most important tasks was to bring a sense of identity, of unity, to such an establishment. "In previous projects we tried to delay the visitor's comprehension of the space," says Anthony Grammenopoulos, another principal in MGS. "But here we had to do the opposite and make the place more coherent."

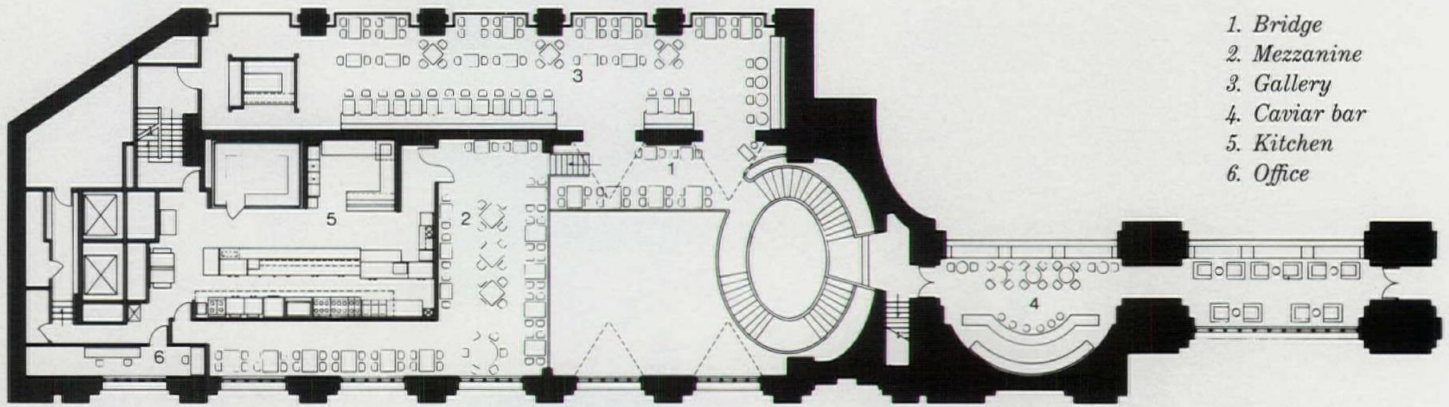
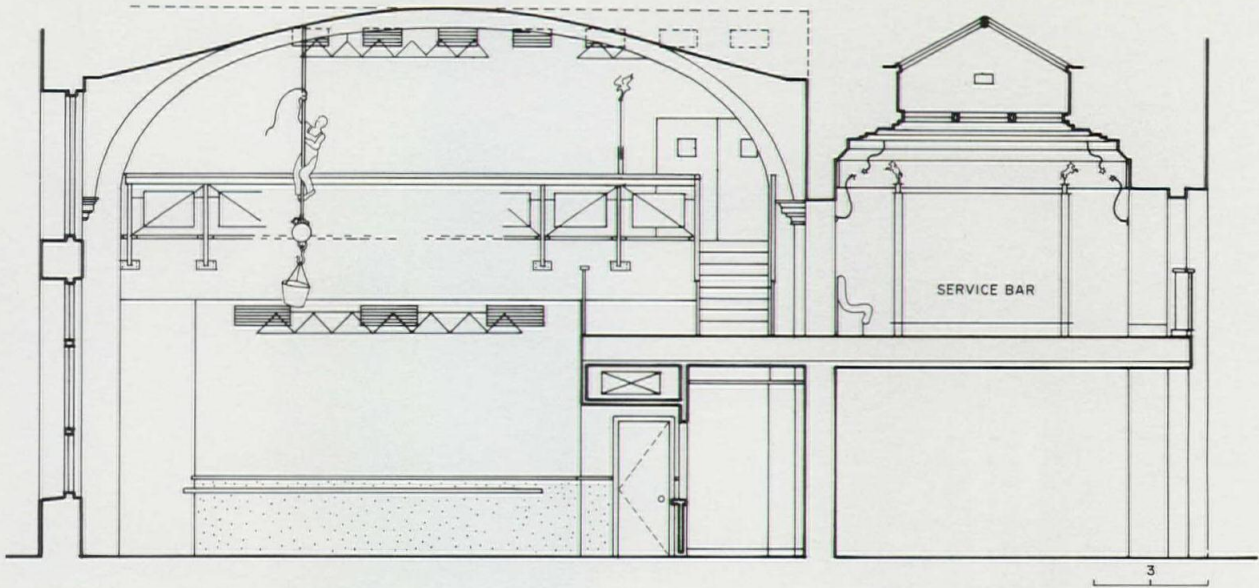
Maintaining sight lines from one dining area to another and using a limited palette of grays for wall surfaces were two ways MGS tied the various rooms together. The architects also designed a host of details—including flared railings and wedge-shaped balusters for the staircase and finely crafted metal posts for the main bar—that celebrate a shared machine esthetic. Instead of representing the latest in high-tech engineering, these carefully honed elements are sensuous objects that glorify the craft of construction. A steel and wire structure that supports a set of racks over the main bar, for example, seems part bridge, part sculpture. Made of expensive metals and surfaces, it almost begs to be touched. The industrial motif is also picked up in the terrazzo floor, whose pattern is based on "non-skid" diamond-plate steel but whose scale is blown up to heroic proportions to match those of the "Men At Work" mural.

Instead of clashing with the limestone classicism of Union Station, all this elegant machinery seems perfectly at home. Contrasts in materials and construction abound, but the restaurant and the terminal share a design approach that mixes the hard-edged with the refined, that plays with scale and motion. Both are infused with the kind of unselfconscious optimism that typified Americans in a simpler era. *Clifford Pearson*



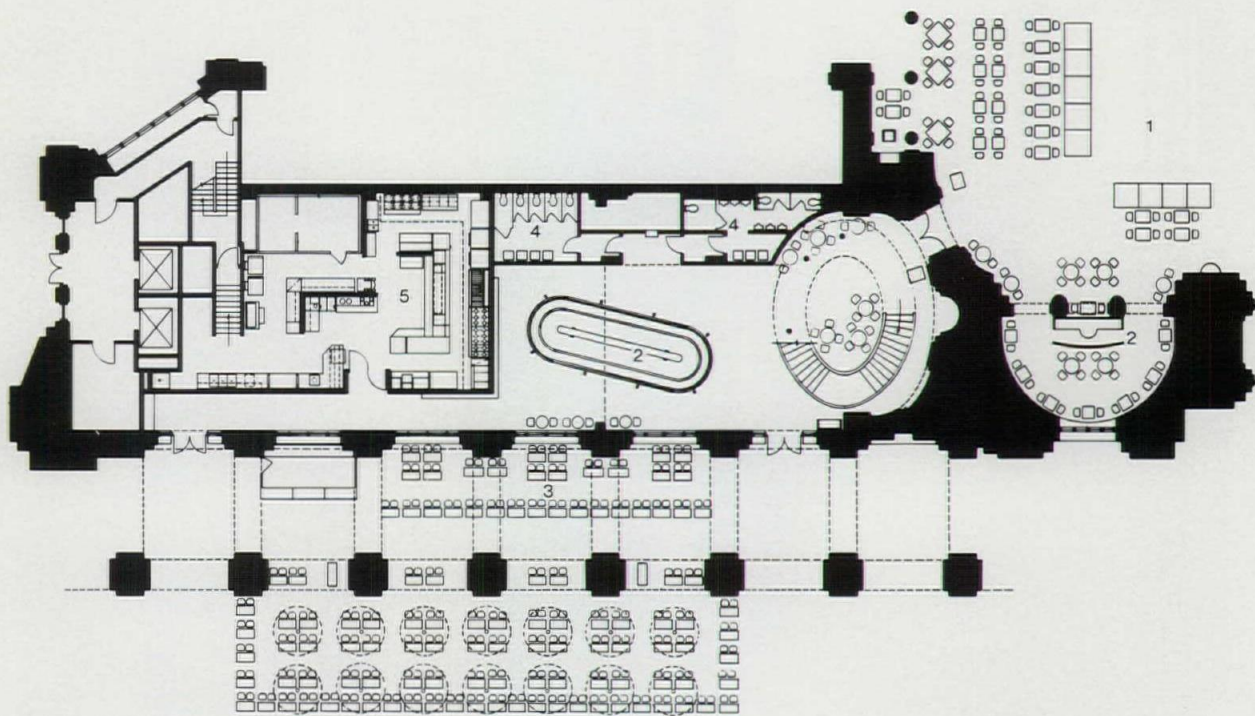






1. Bridge
2. Mezzanine
3. Gallery
4. Caviar bar
5. Kitchen
6. Office

MEZZANINE LEVEL



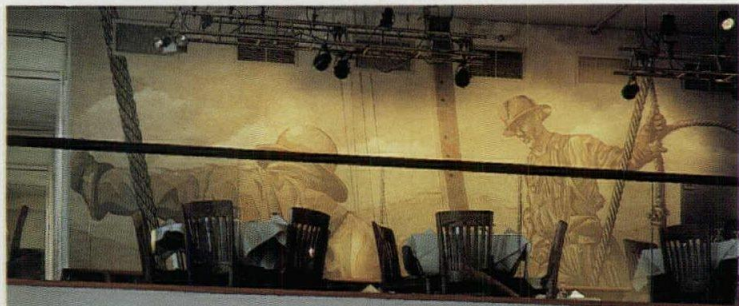
1. Station concourse
2. Bar
3. Arcade
4. Restroom
5. Kitchen

MAIN LEVEL

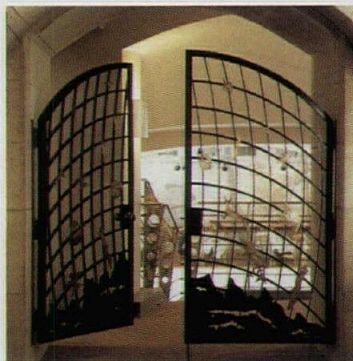
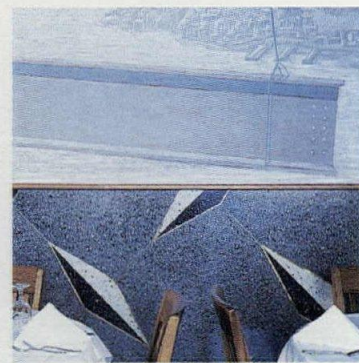








*Landscapes by Phong Bui (top left), murals designed by Grammenopoulos and executed by EverGreene Studios and American Illusion (detail lower right and opposite page), and "Cowboy" by Eric Michelson (bottom left) portray heroic images. Terrazzo covers the floor of the main level and climbs the wall (detail top right). Black steel gates to the "caviar bar" (below) feature brass Navajo symbols.*



*America restaurant  
Washington, D. C.*

**Owner:**

*Ark Restaurants*

**Architect:**

*MGS Architects—  
Elizabeth McClintock, Anthony  
Grammenopoulos, William  
Soloway, partners-in-charge;  
Sara Rose, Pete Schellenbach,  
project managers*

**Consultants:**

*Reynaldo Prego (mechanical/  
electrical); Street Lighting  
(lighting); Aileron Design  
(steel); Creative Iron (railings);  
Atlas Terrazzo Co. (terrazzo);  
Art Fabricators (cabinetry)*

**Artwork:**

*EverGreene Studios (mural);  
American Illusion (mural);*



*Phong Bui (landscapes); Eric  
Michelson (painting)*

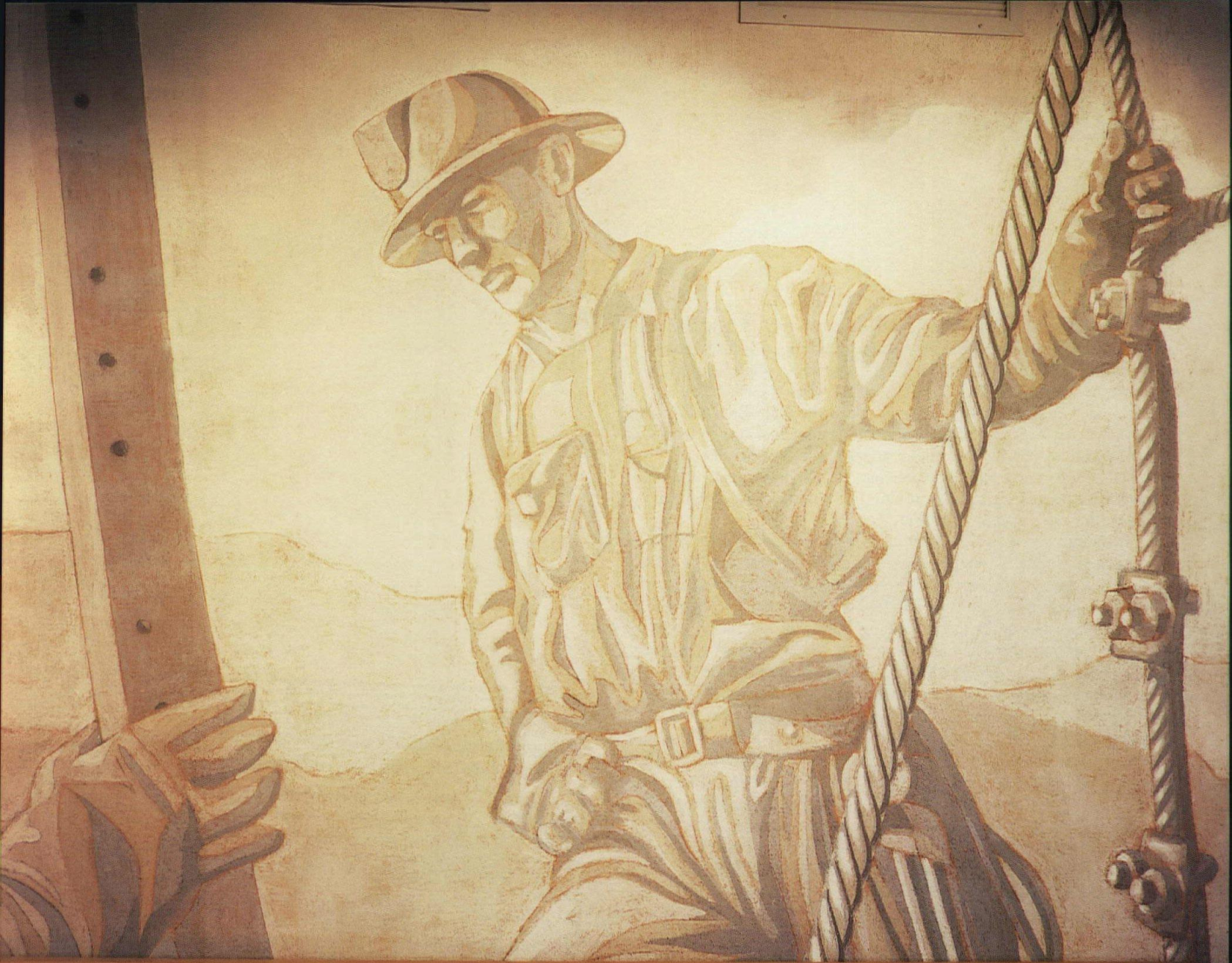
**General contractor:**

*T. Higgins Construction*

**Photographer:**

*Masao Ueda*







# Heavy metal

By Aaron Betsky

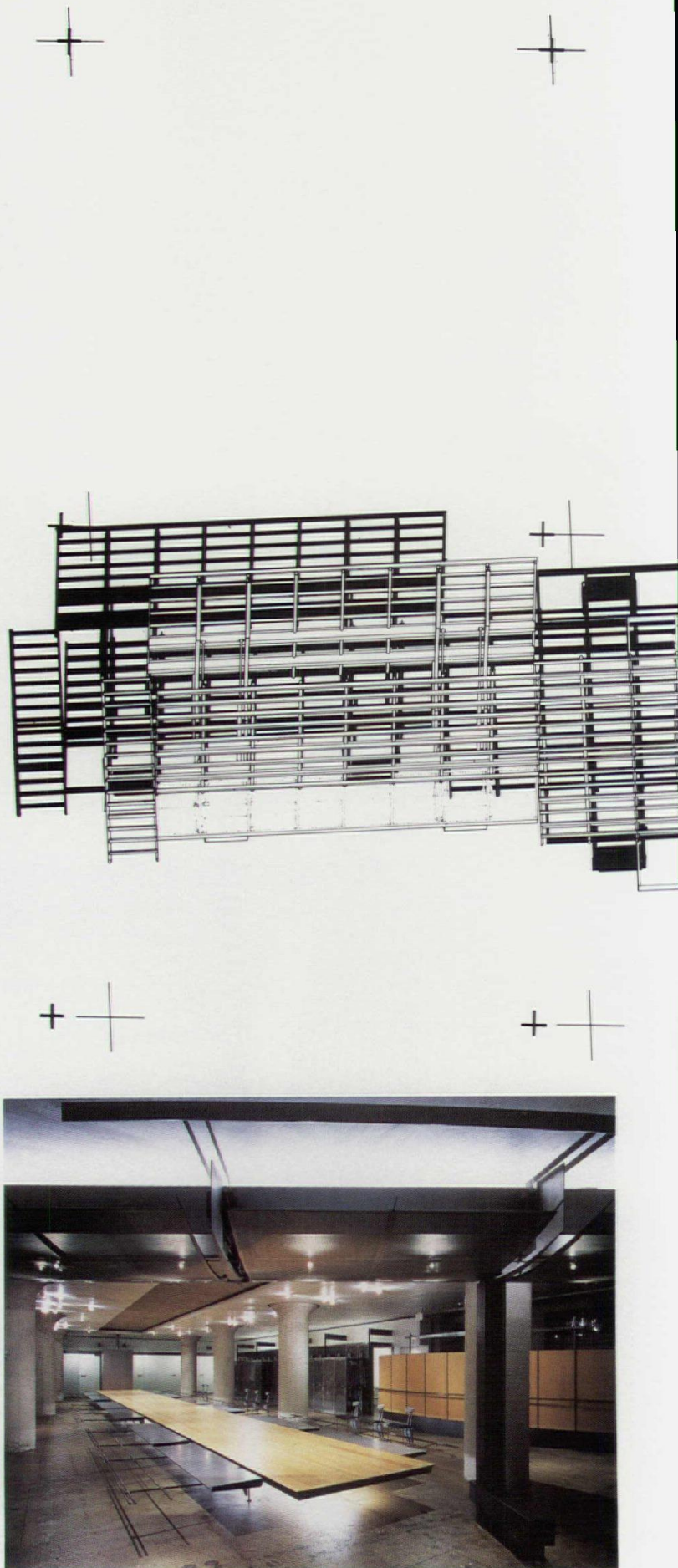
"Somewhere between the Villa Savoye and infill," is how Michael Rotondi of Morphosis describes the layered metal grids he and partner Thom Mayne created for the Leon Max showroom in downtown Los Angeles. And that is just what the client, fashion designer Leon Max—who likes "Modernism, from Bauhaus to the latest Japanese style," but thinks that "minimalism, as in bare white walls, has been done"—wanted: an assertive, but flexible, architecture that would accommodate fashion shows, buyers' visits, and a continually changing clothing line within a raw industrial space in L. A.'s garment district.

Although client and architect agreed on an overall esthetic approach, coming to exact terms was not easy; both groups admit that the nearly four-year-long process was a difficult one. Max, one of the hottest new names on the fashion scene, kept moving the site to larger spaces in the same building. From the architects' side, Rotondi admits that the final outcome is "more refined" than early proposals, due in part, Rotondi claims, to Max's evolving taste. The end result is a stark showroom organized in tiered layers around a central runway, which can also be used as a display area by attaching metal frames. These frames are a pared-down version of a set of hydraulic planes that resembled "pieces of a NASA spaceship, to be built with that kind of budget," recalls Max. On either side of the runway is a row of racks that contains the clothing. Each rack is set on a triangular base of rollers like a shopping cart, and is encased on one side by a perforated metal screen. Lined up, these racks become diaphanous walls that reveal clothing hanging within. This combination of storage and display is the central theme of the project: Mayne and Rotondi have transformed typical retail elements into movable props, turning the entire space into a "backstage stage." Thus, visitors are both part of the fashion display and free to manipulate its elements—an extension of the ready-to-wear, mix-and-match separates that Max purveys. The more workaday aspects of the program take place in a series of cubical offices that ring the center. Fronted with frosted glass, these offices serve as abstract backdrops for the central elements.

The only rhetorical flourish in this rigorously symmetrical world is an overhead hvac/lighting track that traces a path from the corner entrance to a conference room hidden behind a curved grid of plywood panels. This piece, supported on either end by plywood set into a metal frame, forms a portal to the center stage, breaking out of the layering of the showroom to allow entry into its world.

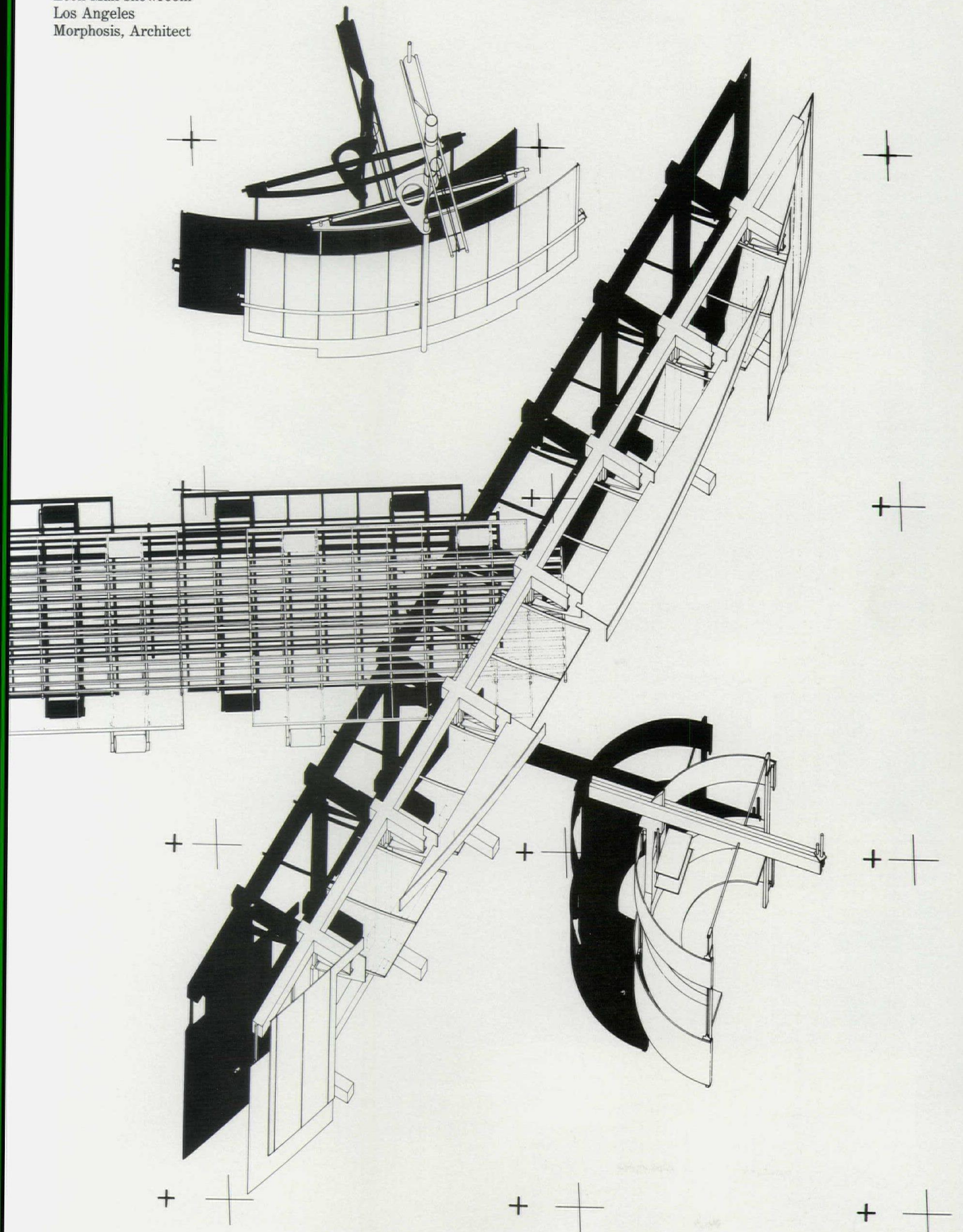
The strategy of "an architecture of movable and changeable elements," as Rotondi describes it, was dictated partially by the program and partially by Max himself. But the kit-of-parts approach is also common to all of Morphosis's work. The architects adapted previous furniture designs or pieces of other architectural projects: the metal and plywood display constructs, for example, are variations of those found in the architects' Contempo Casuals boutique [RECORD, May 1988, pages 132-135]. This continuity from one project to another is Morphosis's deliberate attempt to project its work as an ongoing research and development process. Rather than make closed and finished objects, the architects are producing seemingly unfinished assemblages in a kinetic state of over-articulation. In this sophisticated welding shop of recombinant architecture, heroic theatrics of metal, plywood planes, and robotlike activators of space have replaced more abstract notions of making space and order.

Aaron Betsky is a freelance writer based in Los Angeles.





Leon Max showroom  
Los Angeles  
Morphosis, Architect



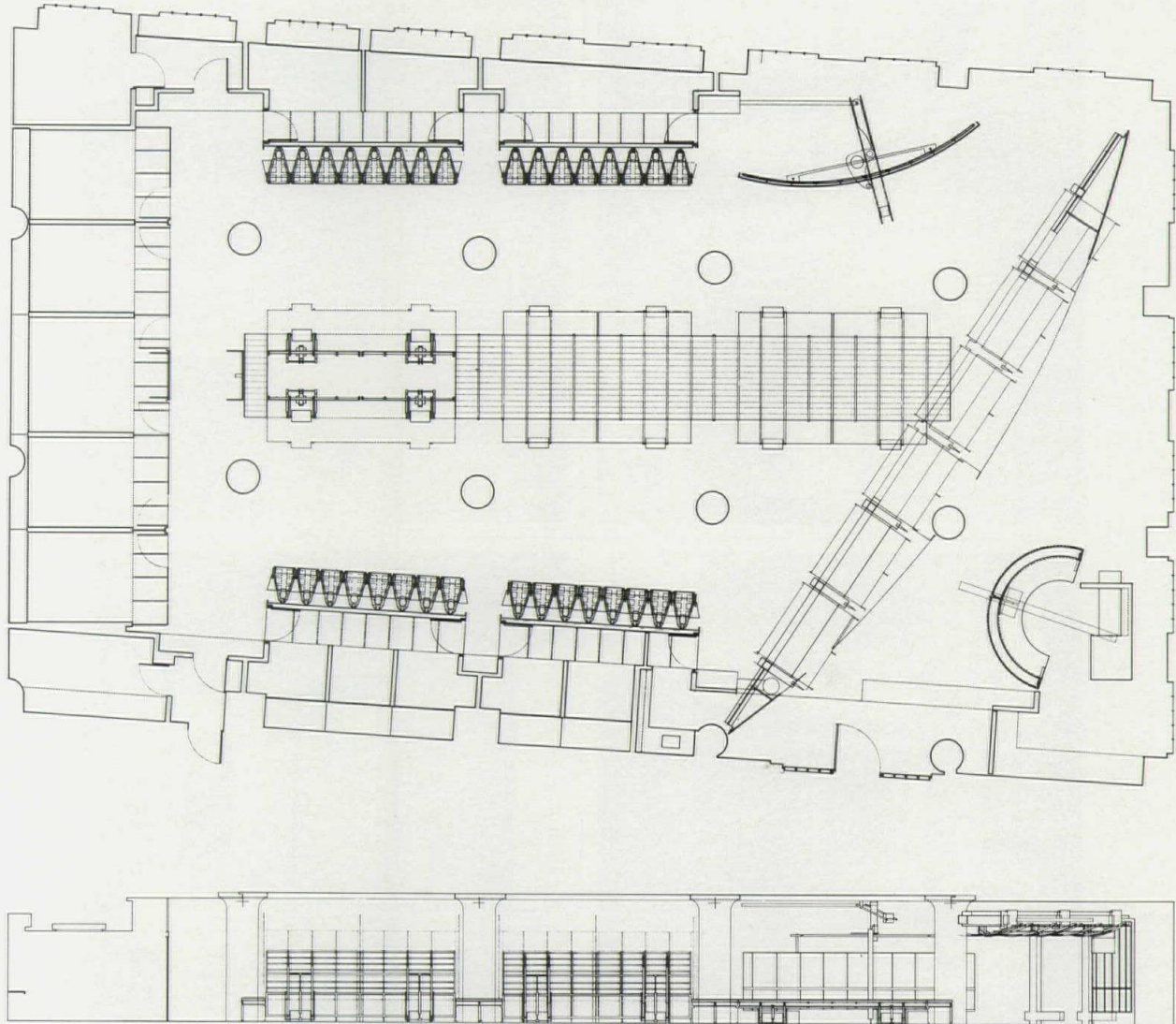






*The Leon Max showroom comprises a series of quasi-independent pieces that ring the walls of the concrete shell (plan and section below). The architects located offices along three walls—the side aisles are screened by storage units—and placed a runway for fashion*

*shows, complete with movable side frames, between existing structural columns. A curved overhead fixture defines the entrance area, leading from the reception desk (page 92 top right) to a corner conference room (photos below and opposite).*

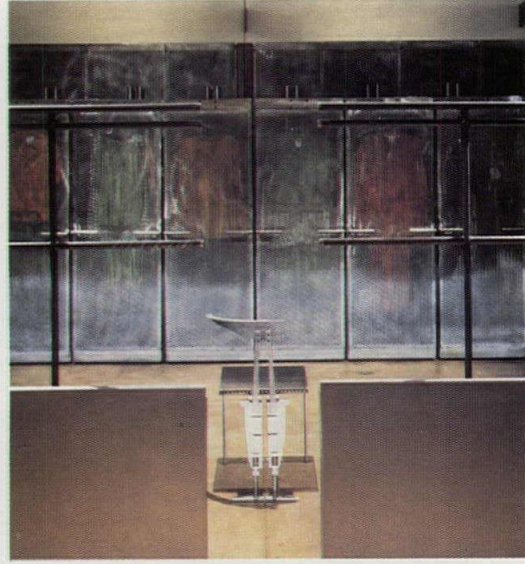
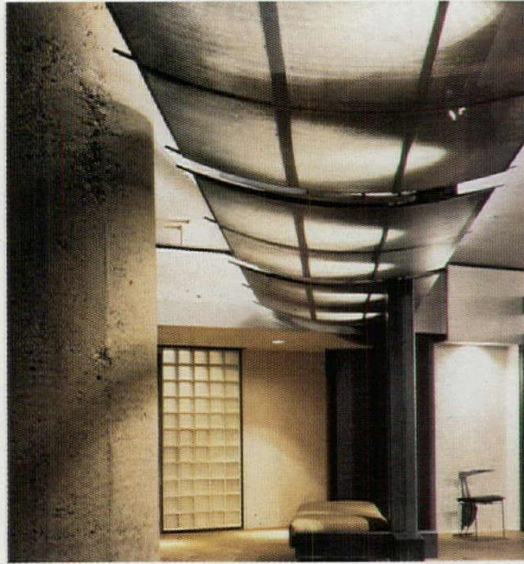




*Metal planes dominate the raw concrete showroom: a perforated metal screen suspended from the ceiling hides lighting and ducts (opposite and below left), and what appears to be a set of horizontal partitions is in fact a series of movable clothes*

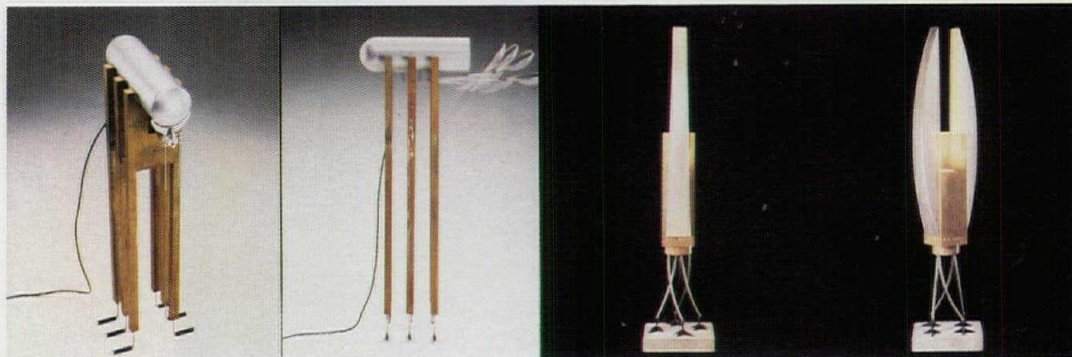
*racks neatly aligned (upper right and bottom left). Morphosis reveals its vision of architecture as a composite of "parts and pieces," as Rotondi describes it, in the discreet perimeter of offices, composed of frosted glass suspended between projecting metal fins,*

*that acts as a foil for the more exuberantly detailed elements contained within (bottom right). Although the raised wood platform is the showroom's central element, it is essentially an empty center, barely used and almost inaccessible (opposite).*



*Mayne and Rotondi's design experiments include the two lighting fixtures shown below. The "Barking Dog Lamp" (left) emits an electronically synthesized bark at anyone*

*that crosses its light path; it is a three-dimensional realization of Morphosis's notion of a "kinetic architecture that heightens the sense of danger around us."*









*A conference room is screened with plywood suspended by hinges and pivots. The painting Blue Crazy is by Eva Ohman.*

*Leon Max showroom  
Los Angeles*

**Architect:**  
*Morphosis—Thom Mayne and*

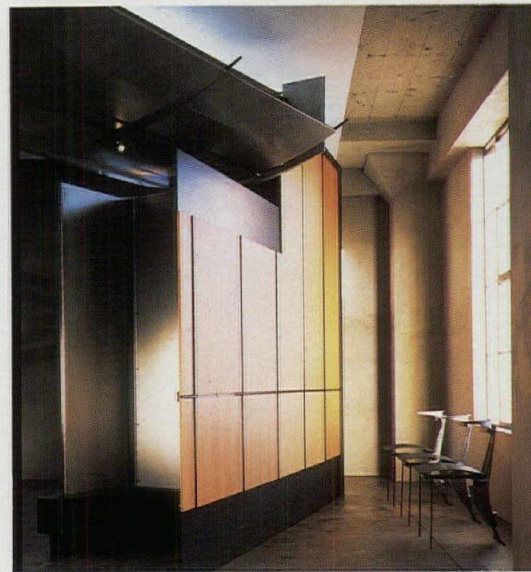
*Michael Rotondi, principals-in-charge; Kiyokazu Arai and Will Sharp, project architects; Stephanie Adolf, Craig Burdick, Andrea Claire, and Christopher Oakely, team*

**Engineers:**  
*Gordon Polon Co. (structural); Saul Goldin & Associates and*

*Marr Nixon (electrical)*

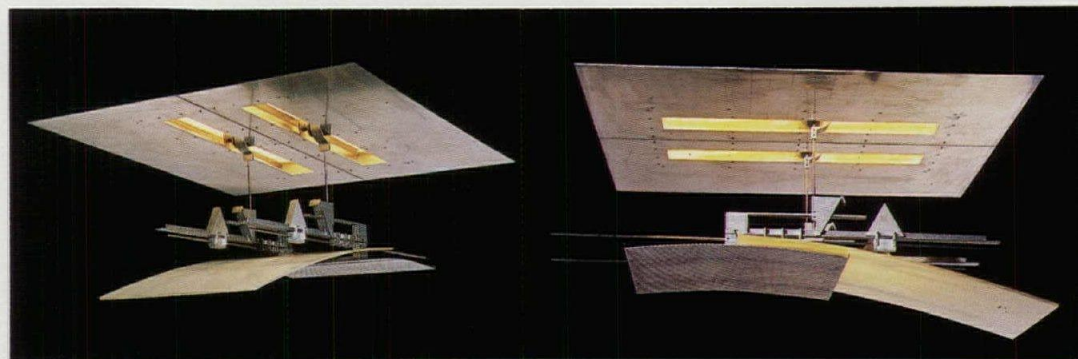
**Contractors:**  
*Metalmorphosis—Paul Brunswick (metal fabrication); Do-All Foundry (aluminum casting)*

**Photographer:**  
*Farshid Assassi, except as noted*



*Inspired by the overhead lighting systems installed in the Leon Max showroom, Morphosis designed a ceiling-mounted fixture that could be replicated for a variety of*

*applications (below). Curved metal reflectors show off the carefully crafted connections that allow the unit to float overhead like a luminous plane.*

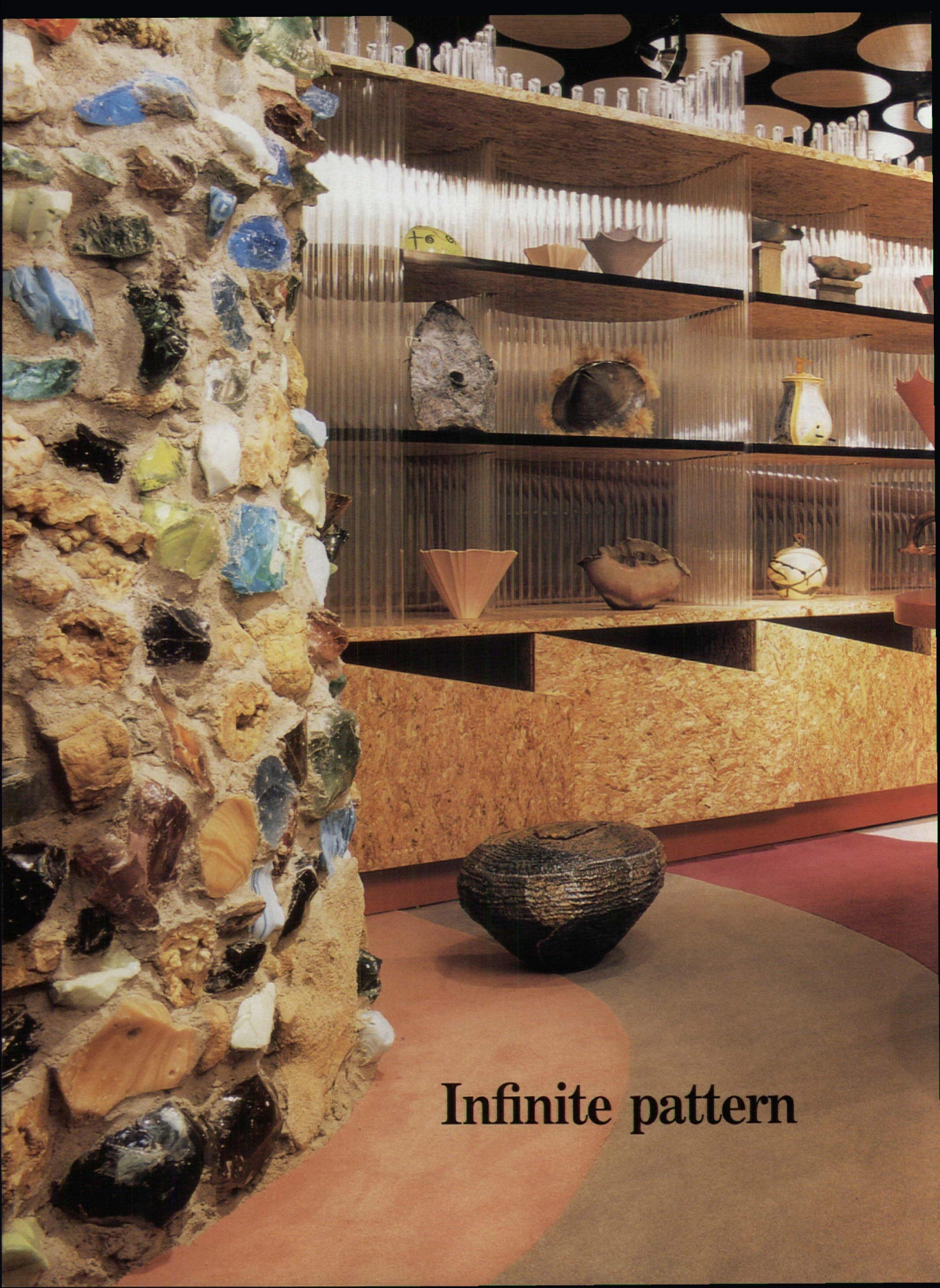


©Tom Bonner



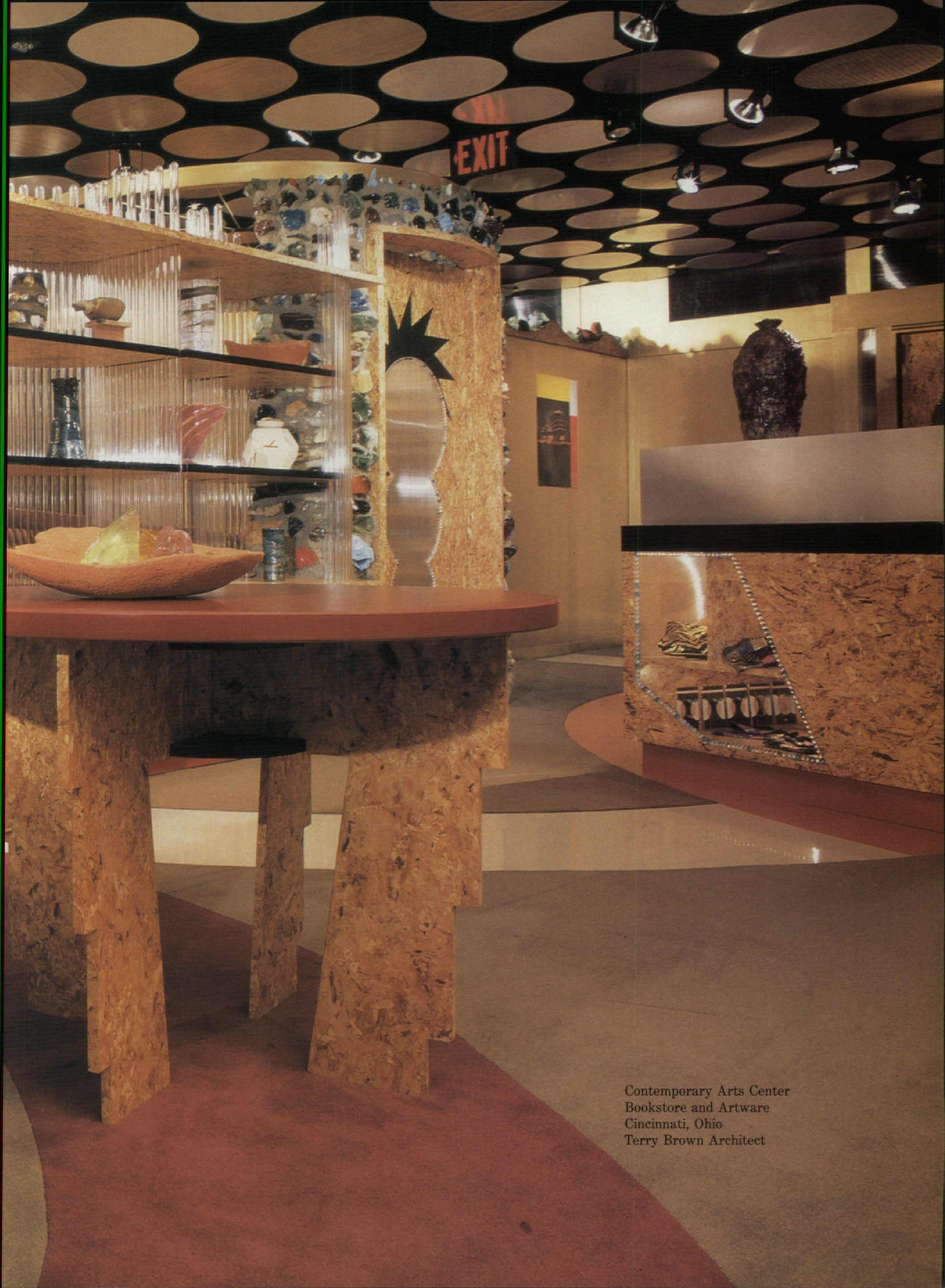






**Infinite pattern**





Contemporary Arts Center  
Bookstore and Artware  
Cincinnati, Ohio  
Terry Brown Architect

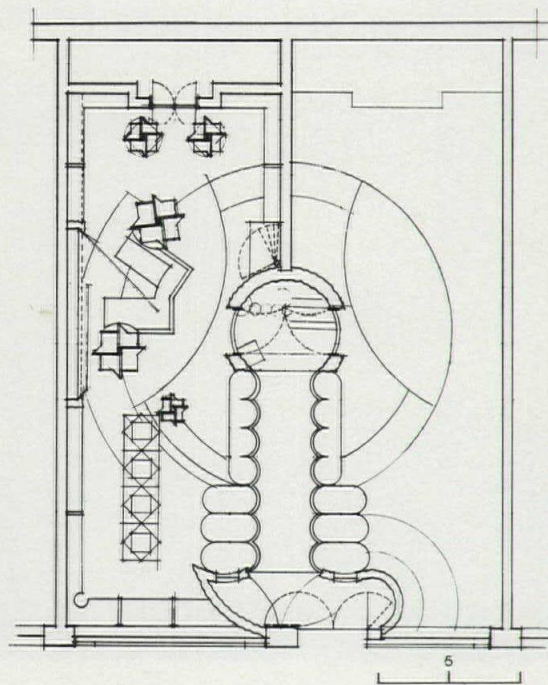
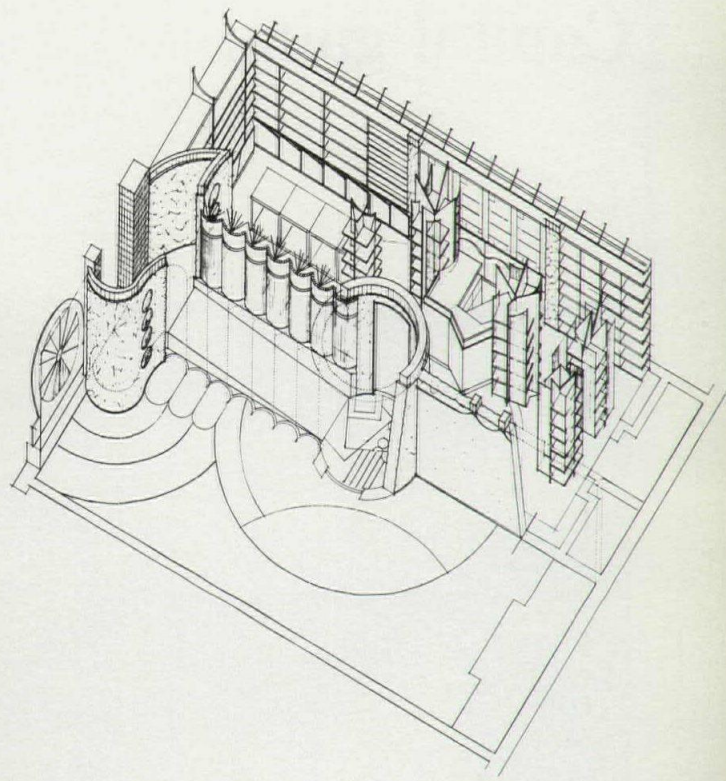
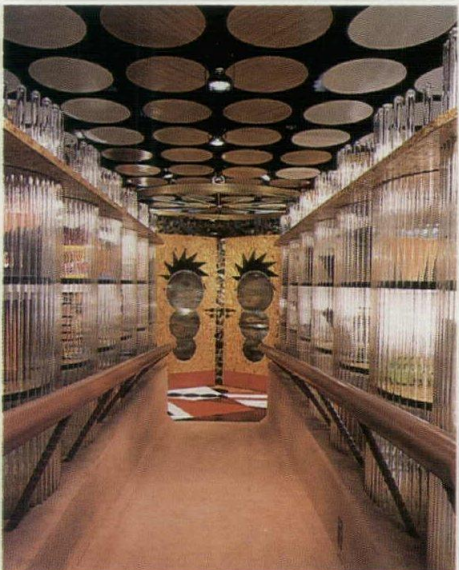






"Organic means free-form to most people," says Cincinnati architect Terry Brown. "But if you look closely at nature, you'll see very precise patterns." Brown creates his own brand of organic design—"an architecture of infinite pattern," he calls it—by deriving proportions and details from a rigorous geometrical framework, which he likens to the ornamental systems of Louis Sullivan and Frank Lloyd Wright. His Prairie School-inspired philosophy is best exemplified by a bookstore/art gallery for the Contemporary Arts Center located within the atrium of a 1970s office building. Its explosive collage of colors, textures, and patterns not only demonstrates the 33-year-old architect's definition of organic architecture, but offers a refreshing alternative to the typical Bauhaus minimalism of museum shops.

Brown based his design for the 1,800-square-foot space on the geometry of the circle (plan), separating the gallery from the bookstore by a ramped corridor (bottom). Utilizing plastic laminate donated by the Formica Corporation and other inexpensive materials, he applied curved and pinwheeled patterns to every surface, including round discs suspended from the ceiling (bottom), acrylic tubes to support shelving (middle and bottom), and circular openings encrusted with marbles (opposite). To balance machine-finished surfaces with handmade forms, the architect nestled the entrance vestibule and particleboard shop doors between cavelike concrete enclosures embedded with slag glass, geodes, and fossilized rocks (opposite). In constructing the walls himself, Brown gained further insight into his beliefs about designing space. "Architecture is about materials and building," he concludes. "It's not a very intellectual pursuit." *Deborah K. Dietsch*



*Contemporary Arts Center  
Bookstore and Artware  
Cincinnati, Ohio*

**Architect:**

*Terry Brown Architect—Terry Brown, partner-in-charge; Michael Moore, associate; Edward Twohey, Amy Lord, assistants*

**Engineer:**

*Steven Schaefer Structural Engineers*

**General contractor:**

*Gary Schaffeld*

**Masonry consultant:**

*Okoboji Masonry*

**Photographer:**

*Corson Hirschfeld*



# Capital gains



© Peter Mauss/ESTO

Robert Stern has written that “my attitude toward form, based on a love for and knowledge of history, is not concerned with accurate replication. It is eclectic and uses collage and juxtaposition as techniques to give new meaning to familiar forms and, in so doing, to cover different though not necessarily new ground.” Throughout his 25-year career, Stern has looked to history as form-giver in a variety of building types, ranging from a distinguished group of houses in the Northeast that adapt the late 19th-century vocabulary of American suburban and resort architecture, to a far-flung series of corporate projects that deftly integrate site-specific imagery with the more generic technological exigencies of late 20th-century commercial design.

For his first significant corporate-interior commission—the New York City headquarters of Capital Research Company, an old-line asset-management firm based in Los Angeles—Stern sought “the same level of detail and specificity that we bring to our residential work.” The 22,000-square-foot project occupies the 36th floor of the International Building, a major component of the original Rockefeller Center complex that is perhaps best known

for the monumental statue of Atlas that dominates its Fifth Avenue entrance. Despite its age, the building’s narrow, slablike footprint proved ideally suited to Capital’s program, which, unlike larger investment houses, did not call for vast open-plan back offices but did require a centrally located research library (page 103), gallery space for the company’s collection of contemporary art (small photo opposite), and as many windowed offices as possible for its 30-person New York staff (plan page 100).

The architecture of Rockefeller Center, especially the late-Deco-verging-on-Moderne style of the International Building, also turned out to be an apt formal wellspring for Stern’s brand of eclecticism. “We wanted to capture the *spirit* of the times,” says associate-in-charge Alex Lamis, while giving the client an enduring personal environment not always found in the here-today gone-tomorrow world of corporate interiors. Toward that end, the architects designed a textbook example of the traditional mode that Stern calls “Modern Classicism,” producing a suite whose quiet dignity owes equally to the precision of custom-designed furnishings and to an enfilade of well-proportioned



Evidence of Stern's attention to detail is found in Capital Research's reception area. White-gold inlay adorns a door surround (below left), scallop patterning enlivens custom brushed-nickel radiator grilles (below right), and the mottled surface of an architect-designed

carpet is meant to imitate crackleware pottery (opposite). Stern also designed the room's brushed-nickel and sandblasted-glass ceiling fixtures (also seen in gallery, bottom), which consist of down-facing spots surrounded by ambient PL-type lamps.

Offices for  
Capital Research Company  
New York City  
Robert A. M. Stern Architects



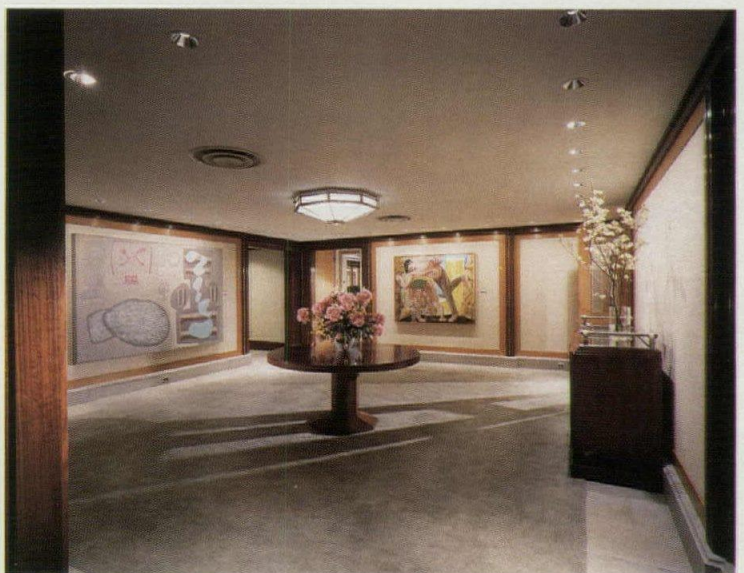
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© Peter Mauss/ESTO

public spaces that includes, in addition to the gallery, an 865-square-foot reception area (opposite) and board room (page 100).

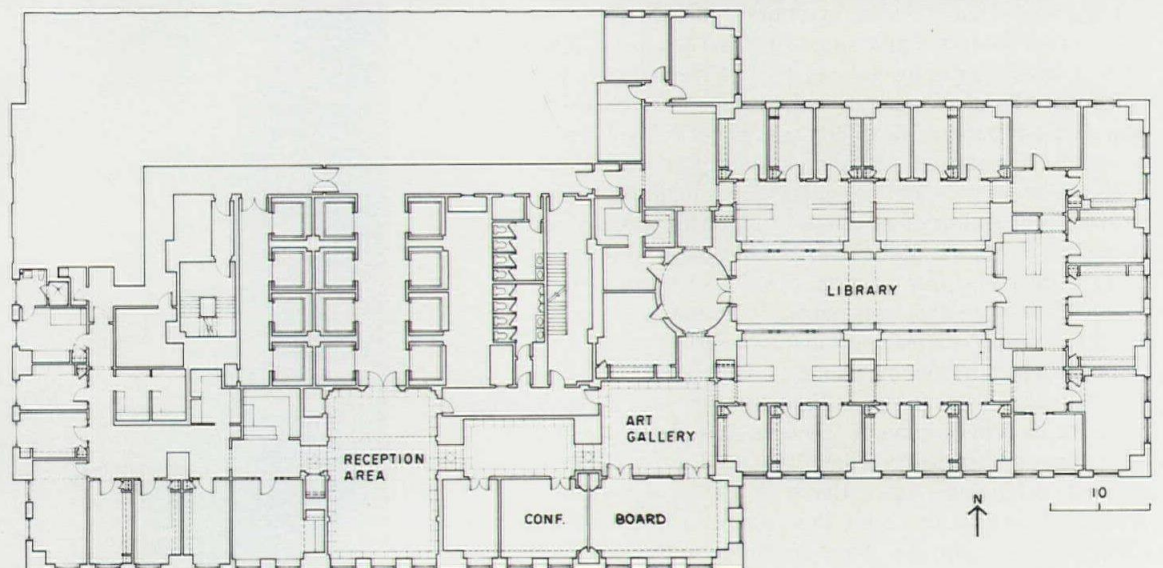
In contrast to the formal elegance of the project's public areas, individual offices are casual, with anigre-veneered workstations permitting functional flexibility and glass doors affording both acoustical privacy and visual continuity. Even the library, located at the building core and potentially an uninviting space, shares natural light and brief glimpses of midtown through bands of clerestory windows. Meticulous detailing throughout reaffirms Stern's preference for spiritual recall over outright imitation. French limestone floors and carefully matched light and dark wood finishes of anigre and bubinga subtly evoke the building's veined-marble 1935 lobby; custom upholstered furnishings, nickel-plated brass and fluted-glass light fixtures, and mirrored window embrasures reflect some of the Jazz Age glamour of the Rainbow Room, just across Rockefeller Plaza; and brushed-nickel hardware suggests a Machine Age esthetic altogether appropriate for an urban setting that has come to symbolize the artistic marriage of tradition and innovation. *Paul M. Sachner*





The 22,000-square-foot plan (bottom) comprises perimeter offices and adjacent secretarial workstations surrounding a core of public spaces—reception, board rooms, gallery, and library—and back-office areas housing a kitchen and photocopy room.

One of the most unusual spaces is the so-called “Red-Eye Room” (far left in plan), a suite equipped with a sleep sofa and full private bath that executives use to freshen up after all-night flights from the company’s home office in Los Angeles. In the main board





room, executive chairs designed in 1965 by Charles Pollock flank a custom conference table made of bubinga with leather inserts (below left and opposite). An adjacent conference room (below right) is frequently the setting for in-house lunches. Both rooms

feature Stern-designed lighting, including sconces of nickel-plated brass and ribbed frosted glass, and in-ceiling fixtures composed of spots behind glass-block sections. Stern also designed a sideboard of bubinga, nickel, and Vermont marble in the gallery anteroom (bottom).





*Stern employed a variety of schemes to illuminate office areas: standard hanging fluorescent fixtures for secretarial workstations (below), a combination of custom-designed incandescent table lamps and fluorescent fixtures behind sandblasted*

*glass in the library (opposite), and ambient fluorescent lights atop built-in wall units with task lighting below for individual offices (bottom photos this page and opposite). Clerestory windows in the library and glass doors and side lights in private offices*

*enable everyone to share natural illumination—and some striking views of midtown Manhattan. Custom-designed anigre library tables have leather tops with silver borders.*





Offices for  
Capital Research Company  
New York City

**Owner:**  
Capital Research Company

**Architect:**  
Robert A. M. Stern Architects—  
Alexander Lamis, associate-in-  
charge; Luis Rueda, Thai

Nguyen, Stephan Johnson,  
assistants

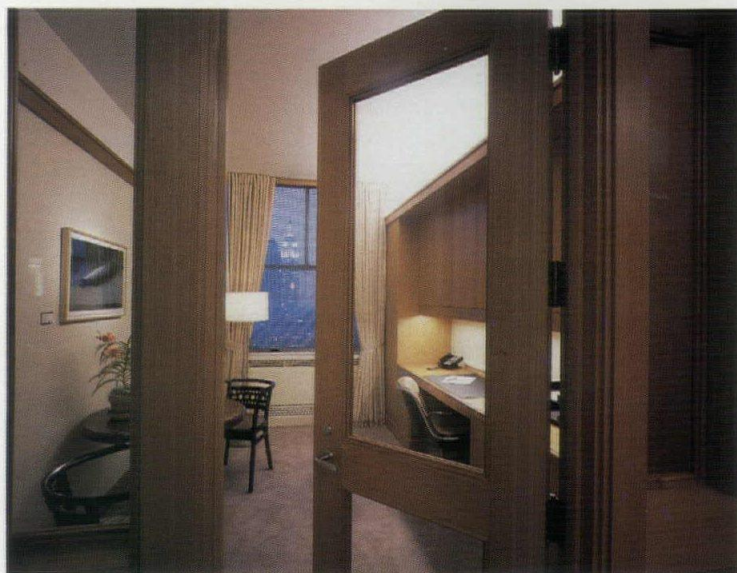
**Engineer:**  
Hartmann & Concessi, P. C.  
Consulting Engineers

**Consultants:**  
Cline, Bettridge, Bernstein  
Lighting Design, Inc. (lighting);

Teleconsultants, Ltd.  
(telecommunications)

**General contractor:**  
Herbert Construction  
Company

**Photographer:**  
©Peter Aaron/ESTO  
except as noted





# The domestic landscape

In the current boom of architect-designed domestic accouterments—from chairs to tables, china to candlesticks, flatware to picture frames, carpet tiles to upholstery fabrics, and even bed linens—what sets one manufacturer apart from all the rest? In the case of Alessi, an Italian company based in the lake region outside of Milan, the answer lies as much in its guiding philosophy as in the actual objects it produces.

To American eyes, Alessi is a distinctly Italian enterprise. Not only does it have its own ideological mission—to infiltrate “a world of anonymous products,” in the words of general manager Alberto Alessi, who sees his company as continuing in the tradition of the Weiner Werkstätte and the Bauhaus—but it is also a family business, currently run by the third generation of Alessis. Founded in 1921 by Giovanni Alessi, the company began life as a supplier of metal parts to other manufacturers. Alessi started producing its own designs in 1932 under the guidance of Carlo Alessi, whose tea and coffee services, made from brass, nickel-plated silver, and solid sterling silver, soon became the symbols of a more progressive company outlook. Not surpris-

ingly, World War II brought changes to the factory, as shortages of semiprecious metals necessitated a switch to all-zinc fabrication. Although the company had regained access to its previous material palette by 1950, by then it had also discovered the advantages of working in steel. Alessi shifted its production from handcrafted pieces made by artisans to assembly-line mass production of cooking utensils, and it began supplementing its in-house studio with specifically commissioned pieces by independent designers. Throughout the 1960s and '70s, Alessi continued to target production primarily to the hotel trade, eventually integrating some of

Italy's more innovative designers—Richard Sapper and Ettore Sottsass, to name two of the most celebrated—into the company.

The early 1980s marked a period of both intense introspection and far-flung activity for Alessi. Alessandro Mendini, architect, critic, and all-around design impresario, had been brought on as a consultant in 1979, and at his urging the company embarked on a dual program of “historical self-knowledge” and experimental research. A direct outcome of the latter project was the establishment of the *Officina* (“studio”) Alessi trademark—a separate line of more innovative pieces free from the requirements of mass production. The first physical evidence of *Officina* was an ambitious program entitled the “Tea and Coffee Piazza”—11 sterling silver, limited-edition tea and coffee services designed by an international roster of architectural luminaries consisting of Michael Graves, Hans Hollein, Charles Jencks, Richard Meier, Mendini, Paolo Portoghesi, Aldo Rossi, Stanley Tigerman, Oscar Tusquets, Robert Venturi, and Kazumasa Yamashita. Although their prohibitive price made the lavish sets

saleable only as collectors' items, the program marked both a return to Alessi's more humble artisan roots (in terms of handcrafting techniques) and a preview of the designers who would go on to bring the company a new level of celebrity. The “Tea and Coffee Piazza,” however, was meant as more than a publicity stunt for the company's higher public profile. It was one of a series of attempts to encourage the architect's influence on a more domestic scale: as Alberto Alessi confessed in his written introduction of the collection, “It does not matter if some of these coffeepots look more like buildings than coffeepots.”

In recent years, the company has effectively banked on the power of such associations—a longing for everyday objects of familiar shapes and forms—and, perhaps inadvertently, the peculiarly 1980s obsession with acquiring the latest designer object. Alessi continues to select some of the world's best-known architects to produce icons for the home. Aldo Rossi, for example, has tapped into our nostalgia for archetypal forms with his “La Cupola” espresso maker, a miniature of the generic domed cathedral that inspired it (drawing opposite) and an instant

monument for the tabletop.

Michael Graves, on the other hand, relied on whimsy for his tea kettle, whose 1985 introduction coincided with the architect's fame among the general public, making the kettle, complete with a whistling red bird spout cap (page 107 center), the water-boiler of choice for his new-found following.

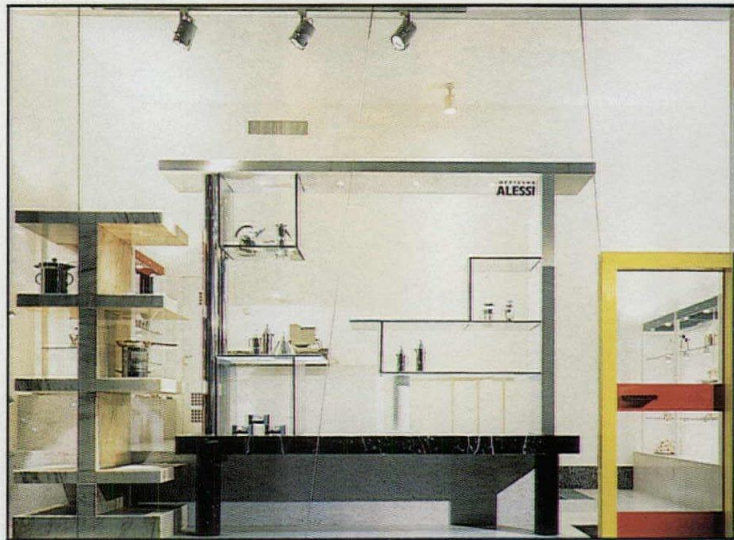
Visual antics aside, Alessi takes itself very seriously. “For Italian designers, everything is a political action,” Emilio Ambasz recently noted. As curator of the 1972 exhibition “Italy: The New Domestic Landscape” at New York's Museum of Modern Art, Ambasz witnessed

first-hand the dual impulse of Italian design—intimidatingly serious polemic couched in appealingly humorous form, which for Alessi is a particularly precarious balance given that the company's distribution is truly international (the United States represents only a modest 5 percent of sales).

What does the future hold for Alessi as the company enters the '90s? In addition to working with established designers, Alessi has also wisely chosen to introduce some lesser lights to the public. It now acts as both a purveyor of sought-after talents whose work is otherwise mostly out of reach to their audience, and as a mentor for the up-and-coming designer. In the end, the ultimate success of an Alessi product is not measured by the position it occupies on a highboy or a coffee table, but by its place on the stove or its owner's wrist. Though often as refined and sculptural as works of art, these items are intended, first and foremost, for more practical applications, rescued from anonymity by the way they marry prosaic function with high-style form.

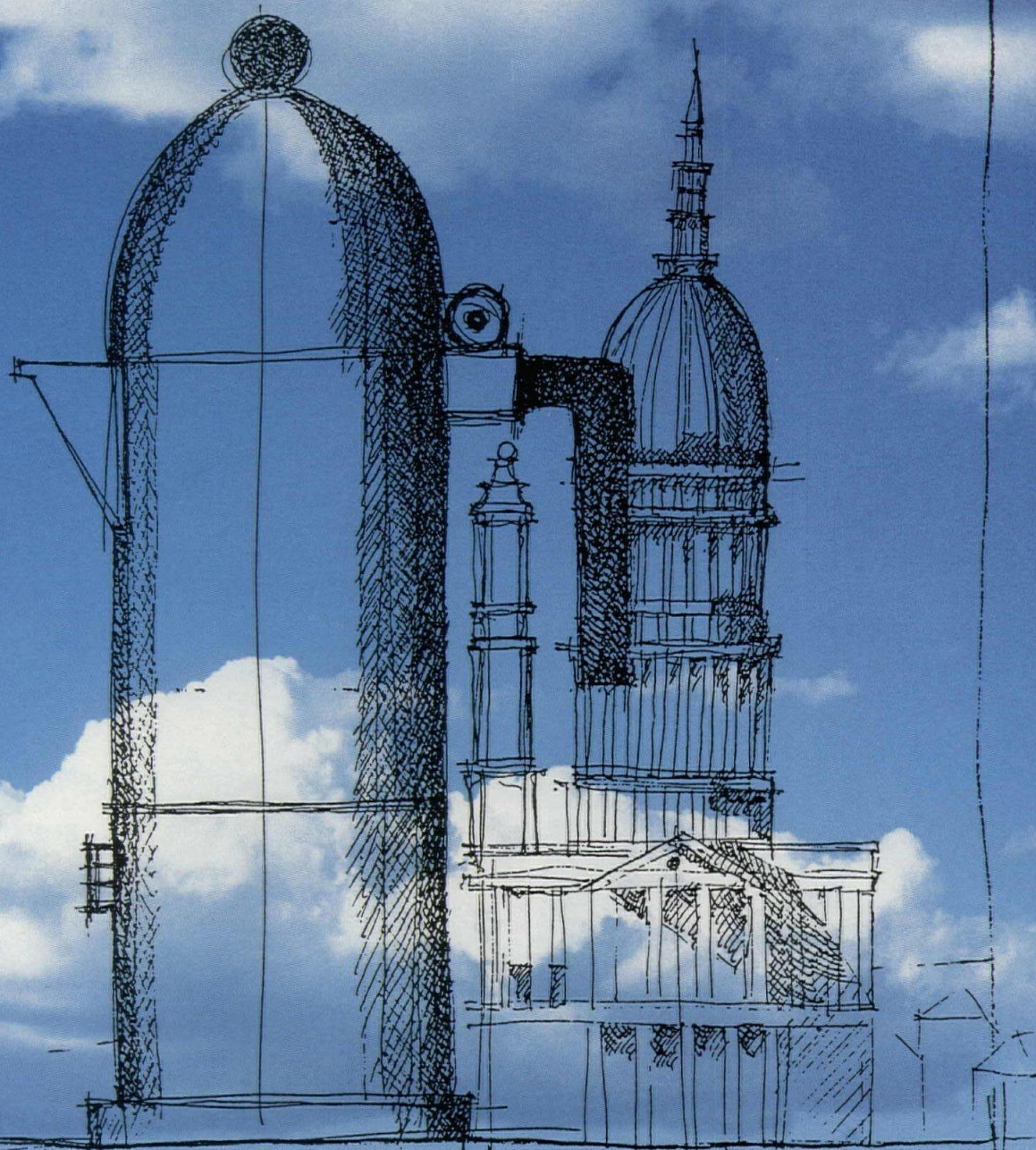
Karen D. Stein

Santi Caleca



Alessi's flagship shop in Milan, designed by Sottsass Associati

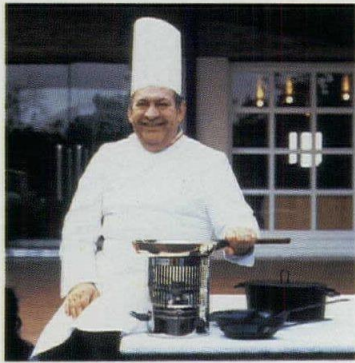




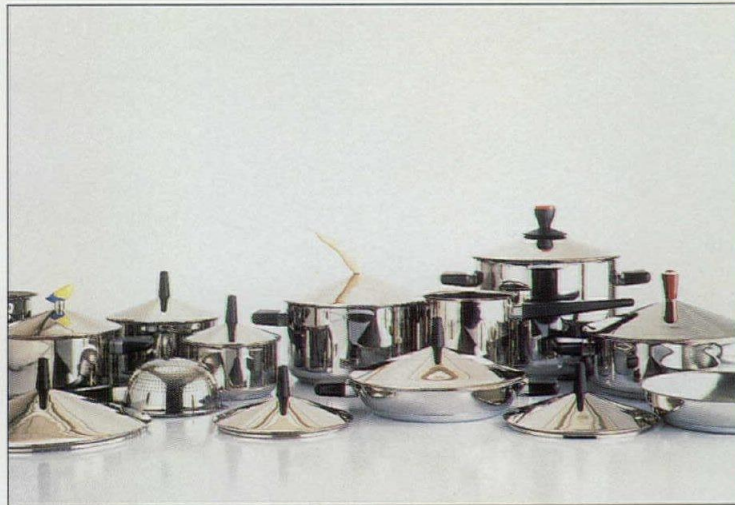
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Company profile:  
Alessi





*In recent years, Alessi has developed two very distinct reputations: as producers of top-of-the-line kitchenware and as purveyors of designer objects. Sometimes the two agenda overlap, as they did in 1979, when Richard Sapper embarked on a program of designing a series of cooking utensils. After consulting with master chefs, including Angelo Paracucchi (above) and Pierre and Michel Troisgrois (opposite, bottom right), Sapper developed a collection based on two principles. First, all items were to have the same general shape regardless of their*

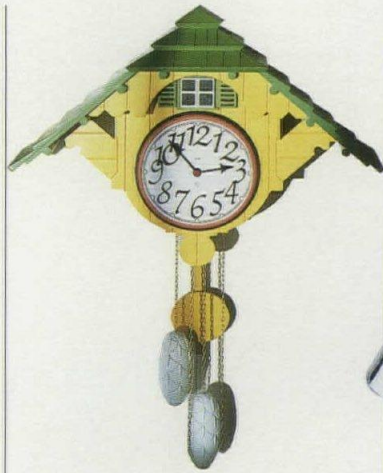


*Cookware by Alessandro Mendini, with optional knobs*

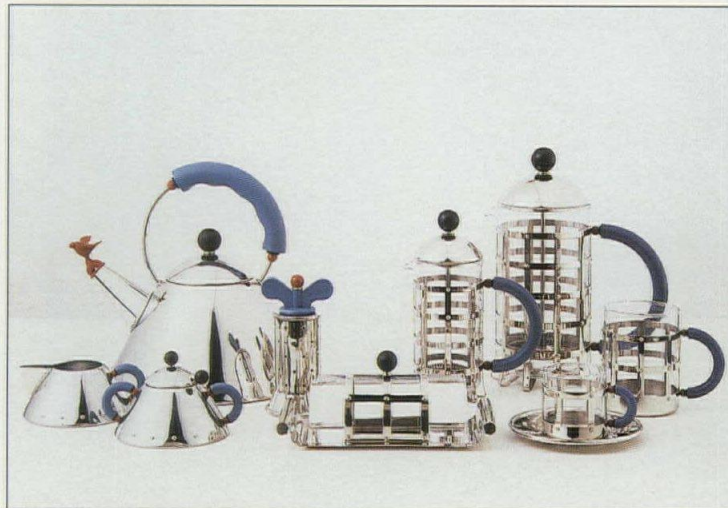


*particular culinary function. Second, and by contrast, each item would be made of the material best suited to its culinary function—stainless steel for stock pots, strainers, and colanders; black iron for frying pans; and enameled cast iron for roasting pans. What resulted was an assortment of pots and pans unified by their overall form and such specific details as lids and handles. After establishing the Officina line in 1983, the company began producing certain items on a smaller scale. The “Tea and Coffee Piazza” marked Alessi’s first major foray into the world of tabletop items created by an international roster of architectural luminaries (the ram’s head teapot—below left—is part of Charles Jencks’s set). Officina also offers licensed reproductions—such as the 1989 reissue of Bauhaus designer Marianne Brandt’s cocktail shaker, first produced in 1925 (top left). Alessi*



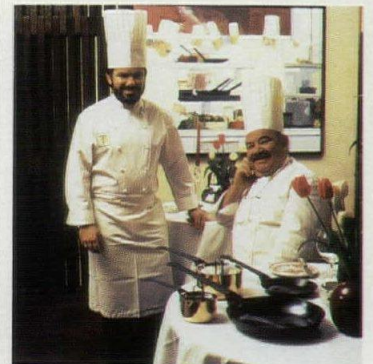


recently began producing timepieces, beginning with Aldo Rossi's Il Momento wristwatch of 1987 [RECORD, August 1988, page 74] and Robert Venturi's wall-mounted Cuckoo Clock (top left). In the past year, three designers have produced Alessi timepieces: Richard Sapper, with Uri-Uri, (opposite top right), Mario Botta, with his Eye (opposite, bottom right), which will be formally unveiled this month during the annual Salone del Mobile in Milan, and former Memphis member Matteo Thun (below left). Rossi's Il Conico



Tea and coffee services by Michael Graves

kettle with creamer and sugar bowl (above right) are just some of his latest designs. Other repeat designers include Achille Castiglioni, whose oil and vinegar cruets of 1984 (below right) will soon be joined by a watch, and Michael Graves. Last year, Graves's 1985 kettle was made into a tea service by the addition of accessories; this year Graves adds press-filter coffeemakers (left). The 1989 introduction that is perhaps most characteristic of the company, however, is Alessandro Mendini's series of pots and pans. The lids have changeable handles designed by some of the brightest stars in Alessi's pantheon—Graves, Mendini, Philippe Starck, Arata Isozaki—and one newcomer, Yuri Soloviev of the Soviet Union (opposite center).







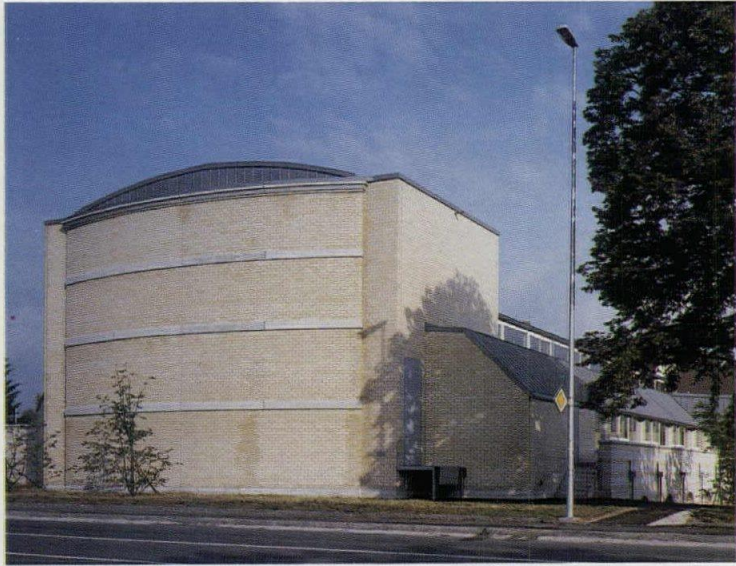
**Perfect pitch**



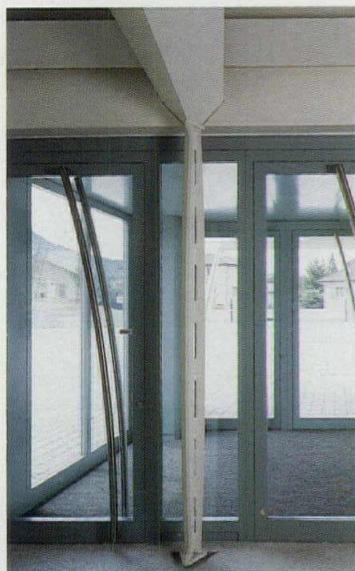


Bärenmatte Community Center  
Suhr, Canton of Aargau,  
Switzerland  
Santiago Calatrava, Architect/  
Engineer, with Hertig &  
Partners, Associated Architect





The conventionally arranged masonry stage house and the zinc-clad, gable-roofed auditorium (top) belie the spatial drama within the Bärenmatte Community Center. The cantilevered roof of the outdoor amphitheater (above)—supported by a single column and prevented from overturning by two triangular steel plates—is more typical of Santiago Calatrava's virtuosic approach to structural form. The foyer is divided from the main auditorium by giant metal facets, which are in fact pairs of hinged doors (opposite and preceding pages).



The built work of Santiago Calatrava's fledgling practice has to date been mainly confined to bridges and such atypical architectural assignments as stairways and canopies [RECORD, August 1986, pages 130-139]. But what bridges and canopies! His arches soar, supported only by the most attenuated of steel sinews; the bridges seemingly leap, restrained only by voluptuous concrete haunches. Conventional engineering practice increasingly relies on computers to analyze larger, easier-to-build supporting members, even if such an approach is inevitably less expressive and often less structurally efficient. The Spanish-born Calatrava, on the other hand, uses models—which may be of marble, chromed metal, and steel cable, or such found objects as wood blocks, metal clasps, and balls of twine—to uncover the gestalt within the problem at hand. As colleague Marcel Mieli wrote in *The Daring Flight*, a recent monograph on Calatrava, "[the projects] are devoid of any emphasis on their role as prototypes, as models for mass production." Moreover, he points out that Calatrava distrusts "the generative power of [construction] methods," being fascinated instead with the poetic dimension inherent in the way loads are carried to the ground.

The recently completed Bärenmatte Community Center, in Switzerland, represents Calatrava's work on a slightly larger architectural scale. In collaboration with architect Hertig and Partners, he focused his efforts on the roof of the center's music hall. "I wanted to do a structure that was part of the room, something very clean and not complicated," says Calatrava. He developed a system of arches which, in addition to supporting the roof, also acoustically diffuse sound and softly refract both outside light and artificial light (pages 112-115). The apparently massive shells (they are actually made of steel less than 1/4-in. thick) express the compressive loads applied from above, and four tightly stretched cables resist tensile forces at the bottom chord of each arch. Calatrava designed faceted pairs of aluminum-clad wood doors mounted on tracks between the foyer and hall that provide additional sound-attenuating surfaces. When they are swung into place within the sloping soffit—which contains a gasket—the hall is acoustically sealed (opposite). He also helped to develop a system in which the level of floor sections can be changed to adapt the hall's shape to various types of performances.

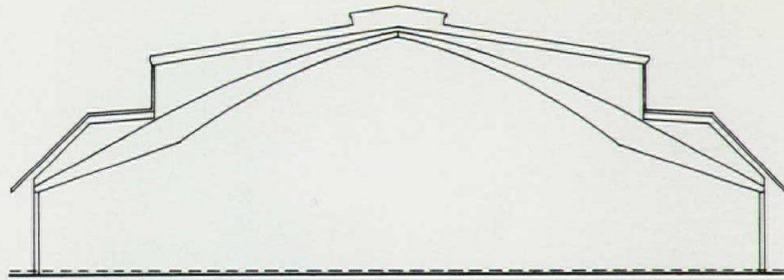
What Calatrava rarely expresses in his built work are the *connections*—the gusset plates, rivets, and bolts that are so often the stuff of so-called High Tech. He sees these elements as a means to an end rather than expressive of the process of structural support. Thus, within the concert hall, the cable-to-arch fitting is hidden within a sinuously formed scoop (page 117) and the arch-to-column connection is made on a tiny bearing plate, its bolts nearly invisible (bottom left). "This connection could have been thinner still," Calatrava observed, "but we chose the size for visual reasons."

Although Calatrava's flamboyant virtuosity is entirely his own, the fluid melding of structure and form echoes the work of Antonio Gaudí in Barcelona, where Calatrava maintains an adjunct office. He could even be seen as extending the Catalan tradition of the Guastavinos, craftsmen whose turn-of-the-century domes and vaults built of overlapping layers of tile seemed impossibly thin and light. But Calatrava's work also reflects his Swiss education and professional experience (his main office is now in Zurich); of Bärenmatte he says: "It is in a way very rational." We would have to agree. *James S. Russell*





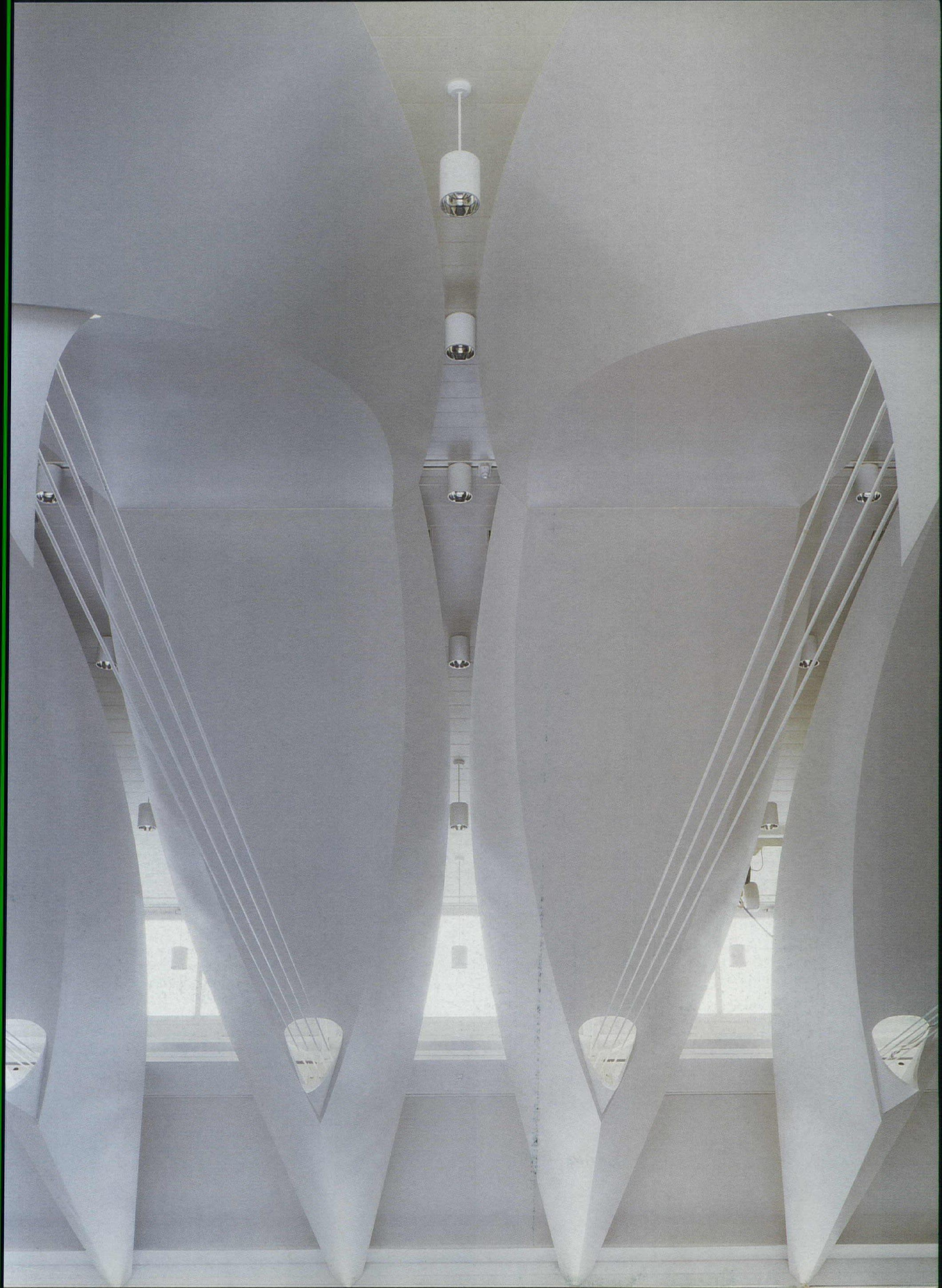




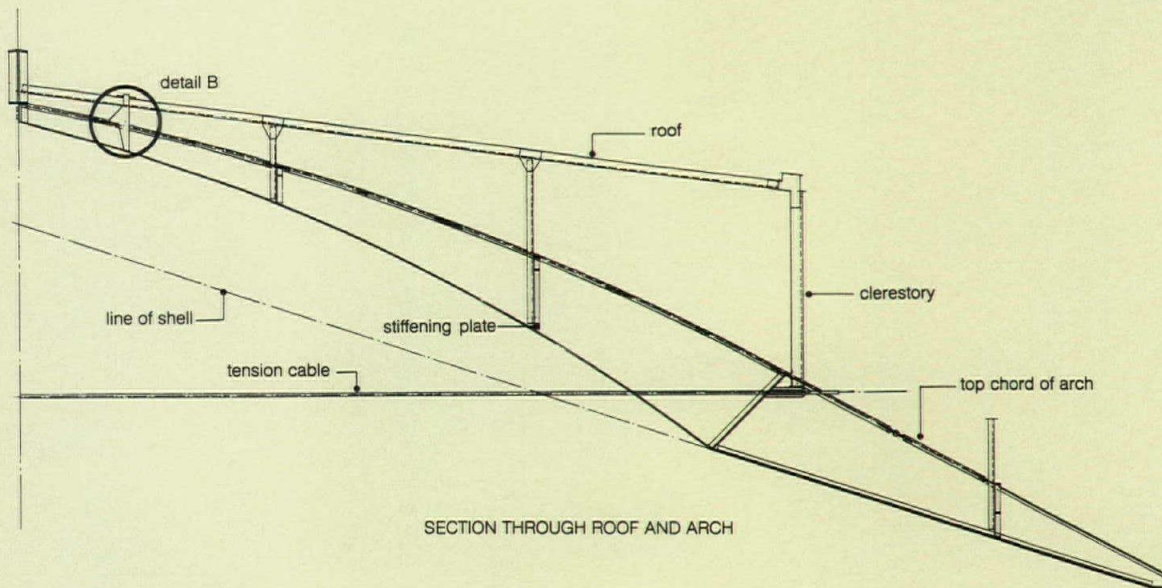
*The main hall of the community center, primarily intended for musical performances, is spanned by a series of composite, articulated arches. The ribs' gently curved surfaces refract natural light from clerestories not visible from within the room (the gaps between provide a place for light fixtures), and their rhythmic V-shaped sections diffuse sound (opposite). Tension cables suggest an ephemeral horizontal plane.*



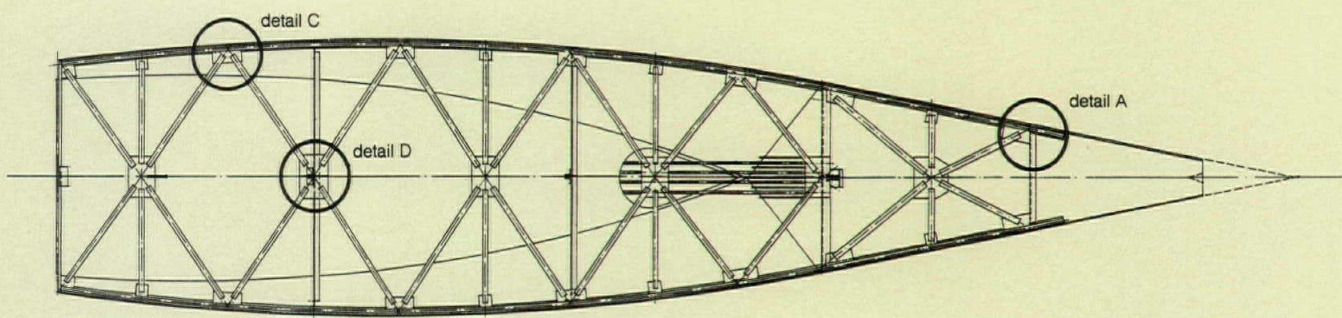




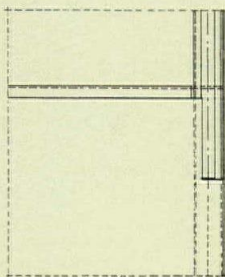
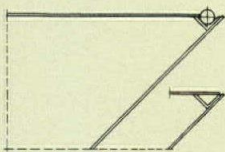




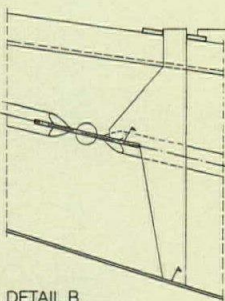
SECTION THROUGH ROOF AND ARCH



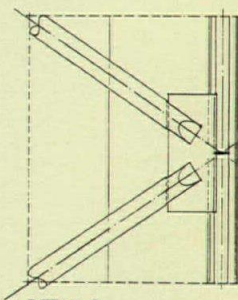
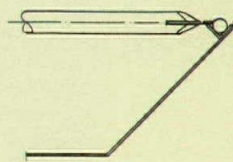
PLAN OF ARCH



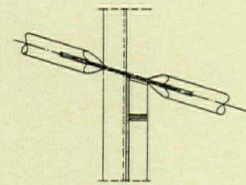
DETAIL A



DETAIL B



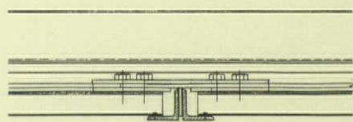
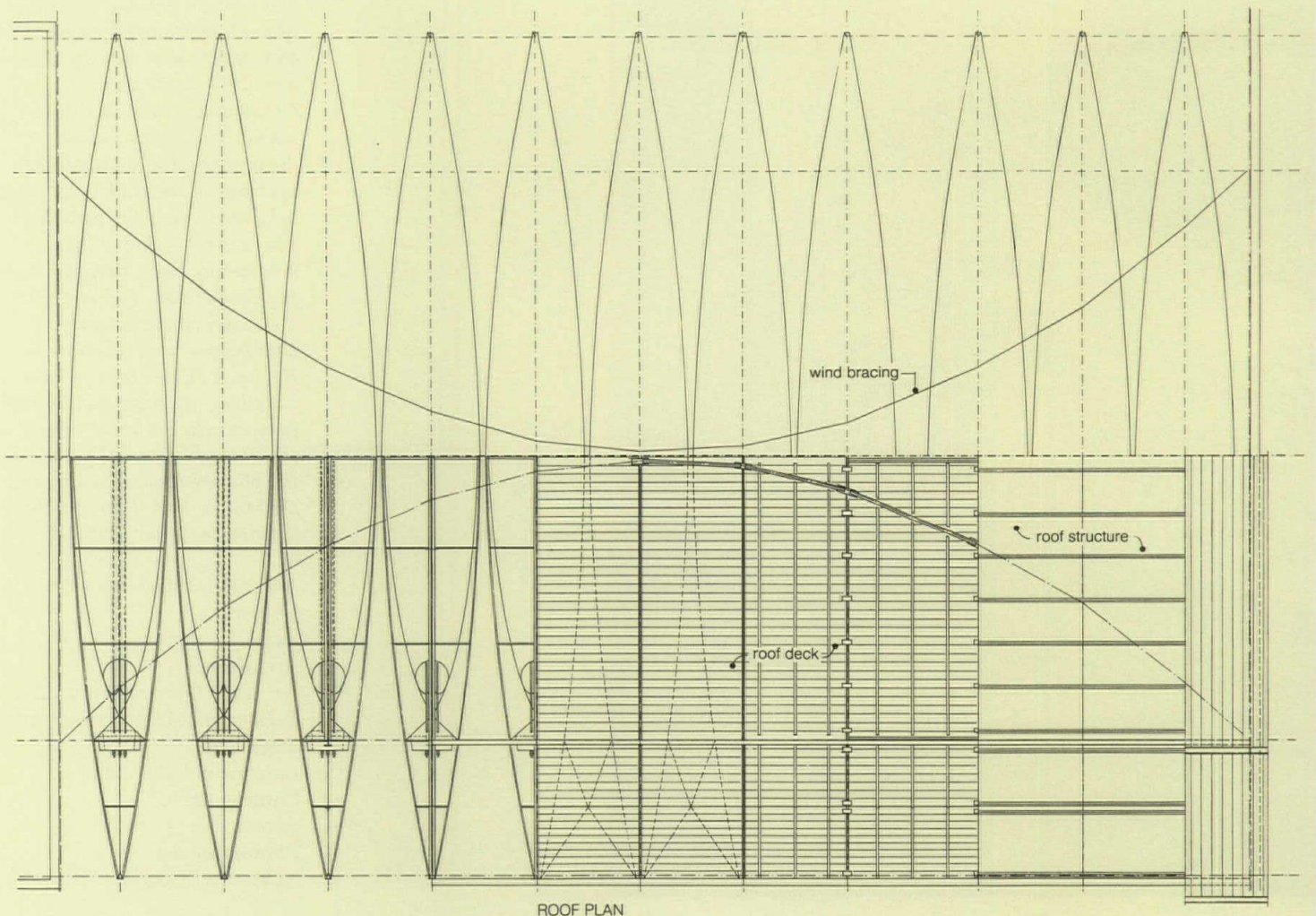
DETAIL C



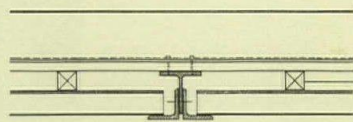
DETAIL D

*The arches are a composite, with V-shaped box girders stiffened by vertical plates, extensions of which support the roof structure (section top). A diagonal lattice of pipe members provides additional horizontal stiffening at the top of the arch and anchors the tension cables (plan and details). Swelling to about nine feet in width at the center of the space, the shells are supported at each end by tiny 5-in.-wide columns (page 110).*

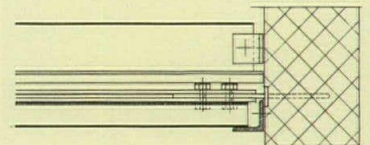




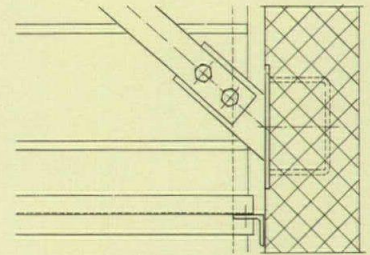
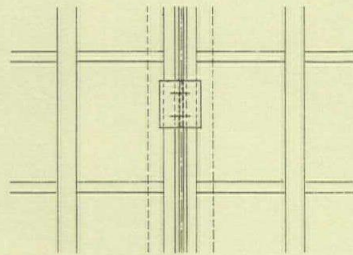
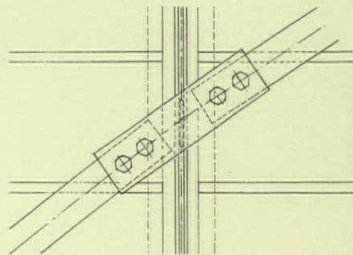
WIND BRACE CONNECTION  
SECTION/PLAN



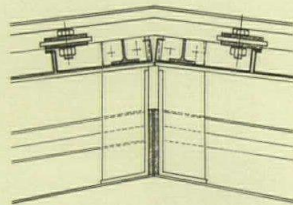
ROOF STRUCTURE  
SECTION/PLAN



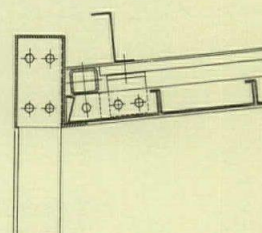
MASONRY END WALL CONNECTION  
SECTION/PLAN



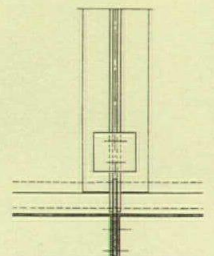
*Resembling in plan nothing so much as stringed instruments, the steel-clad arches are ganged together by curved wind-bracing elements (plan and detail above). The voids within the arches contain sound-absorbing material, which can be added to or removed to suit various performance needs. The substructure of the metal roof was handled more conventionally. It consists of tubular-steel members and pairs of angles (details right).*



ROOF PEAK SECTION



ROOF EDGE SECTION



ROOF EDGE PLAN





*Connection details, the subject of endless attention from other technically oriented designers, are often suppressed in Calatrava's work. A case in point: the tension cables disappear within a sculpted opening in the arch's steel shell (opposite), which is also the source of an ethereal glow emanating from invisible light fixtures within. Though not in the same dramatic vein as Calatrava's contribution, Hertig & Partners' sensitive handling of spaces within the community center is evident in the powerful spatial presence of the poured-concrete stair and the simple handling of pipe handrails (below and left).*

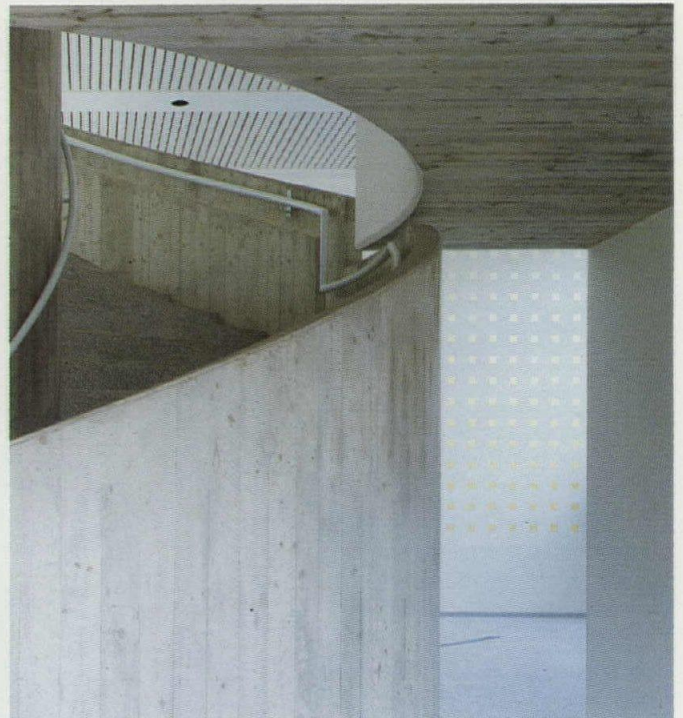
*Bärenmatte Community Center  
Suhr, Switzerland*

**Architects:**  
*Santiago Calatrava with Hertig & Partners, Associated Architect*

**Engineer:**  
*Calatrava Valls, SA*

**Contractor:**  
*Jakem AG*

**Photographer:**  
*©Jeremy Cockayne/ARCAID*









Headlands Center for the Arts  
Sausalito, California  
David Ireland, Mark Mack, and  
the Interim Office of  
Architecture, Designers/  
Architects

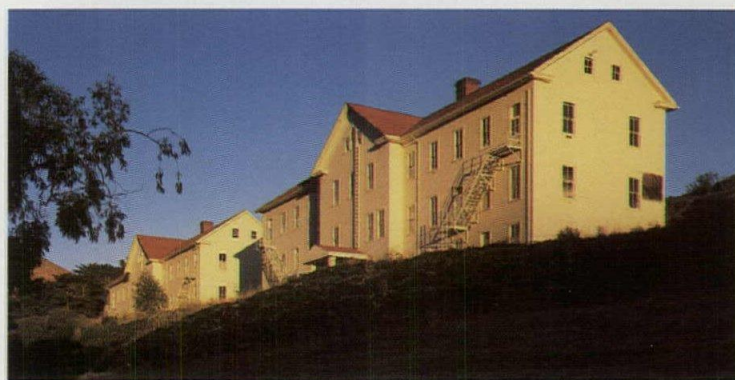
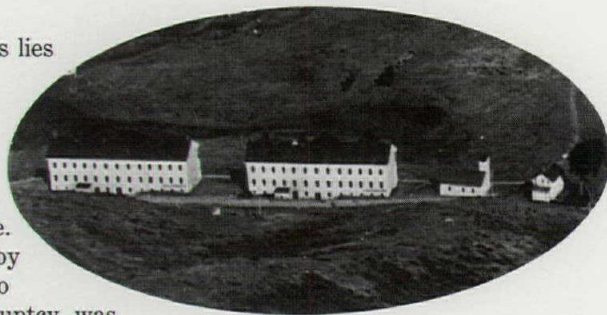
## Brave new world

The tract of land known as the Marin Headlands lies just north of San Francisco, a 20-minute drive from downtown over the Golden Gate Bridge. A seemingly endless expanse of rolling hills, deserted beaches, and grassy meadows, this pastoral landscape belies a history as scarred as the winding dirt roads that crisscross its face. Once Indian territory, in 1841 it was organized by Don Guillermo Antonio Richardson into "Rancho Saucelito," which, following Richardson's bankruptcy, was subdivided and used as dairy farms until 1866, when the United States Army purchased the property for the sole purpose of "seaport fortification." For some 100 years, the Headlands' valleys served as a protective cloak for military enclaves like forts Baker, Barry and Cronkhite (inset photo), and as surveillance systems became more sophisticated after World War II, its hills were camouflage for specially secured zones like Battery Bravo—a launching pad for surface-to-air missiles. The Headlands effectively retired from military service on May 26, 1972, when President Richard Nixon and General Secretary Leonid Brezhnev of the Soviet Union signed the ABM treaty, which, among other things, banned nuclear weapons from densely populated areas. By the early 1980s the army had completely withdrawn from the Headlands, turning over 13,000 acres of prime Bay Area real estate to the National Park Service (NPS) for public use.

To administrate the Headlands, the NPS established the Golden Gate National Recreation Area (GGNRA). The GGNRA in turn looked to nonprofit organizations to conceive of uses for the some 300 new buildings under its domain. With a characteristically Californian mix of optimism and pioneer spirit, the local art community gave vision to an ambitious program to remake the Headlands into a great backyard for San Francisco. After much public debate, the Headlands Center for the Arts (HCA) was officially established in 1982, and Fort Barry was assigned as the home of a brand-new public-art program "dedicated to exploring and interpreting the relationship between place and the creative process." In addition to providing a forum for artists' talks and exhibitions, the HCA funds an artist-in-residence program that encourages the development of innovative work.

In 1986, HCA's enlightened board of directors invited artist David Ireland to examine its headquarters, Building 944, a dilapidated barracks built in 1907 (left in photo below), and to transform its boarded-up second-floor dormitory and day room into public meeting spaces (the adjacent twin building was given

*Continued on page 120*









*Continued from page 118*

over to artists' studios—this page middle and opposite bottom).

Far from put off by the structure's advanced state of decay, Ireland, who has been described as an "urban archaeologist," began a process that he claims is "not a restoration, but a recovery or reclamation." For over a year Ireland and a team of volunteers scraped layers of paint from the walls and stamped-tin ceiling to uncover what he calls "a rather unfortunate skin." Working with sandblasters, solvents, sandpaper, and even dental tools, the crew was able to reveal a stunning bare-bones shell that bore remarkable traces of its 80 years. Rather than purge the rooms of their troubled past in order to conform to more pacifist present-day needs, Ireland preferred to let old and new commingle. Though he repaired moldings and replaced broken window panes, Ireland chose, for example, not to cover cracks in the plaster, which he speculates are concussion marks caused by gun-blast reverberations.

HCA's executive director, Jennifer Dowley, compares Ireland's methods to those of a painter: "Decisions were made in equal intensity throughout the project; we didn't know what it would look like until it was finished." An unexpected discovery of aqua and sea-foam green among the nine identifiable coats of paint removed was just some of the evidence of social change revealed along the way. Once stripped to Ireland's satisfaction, the walls of the East Room (opposite and page 121 top) were hand-rubbed with floor wax, giving them a white, matte-finished sheen, while the Rodeo Room (this page top and pages 122-123) was saturated with eight coats of urethane to infuse it with the appearance of being bathed in perpetual sunlight. In collaboration with San Francisco-based architect Mark Mack, Ireland designed curved bleacher-style benches that deliberately contrast with the gridded regimentation of the East Room. In the Rodeo Room matching "headless" tables accommodate the HCA's democratically run planning meetings.

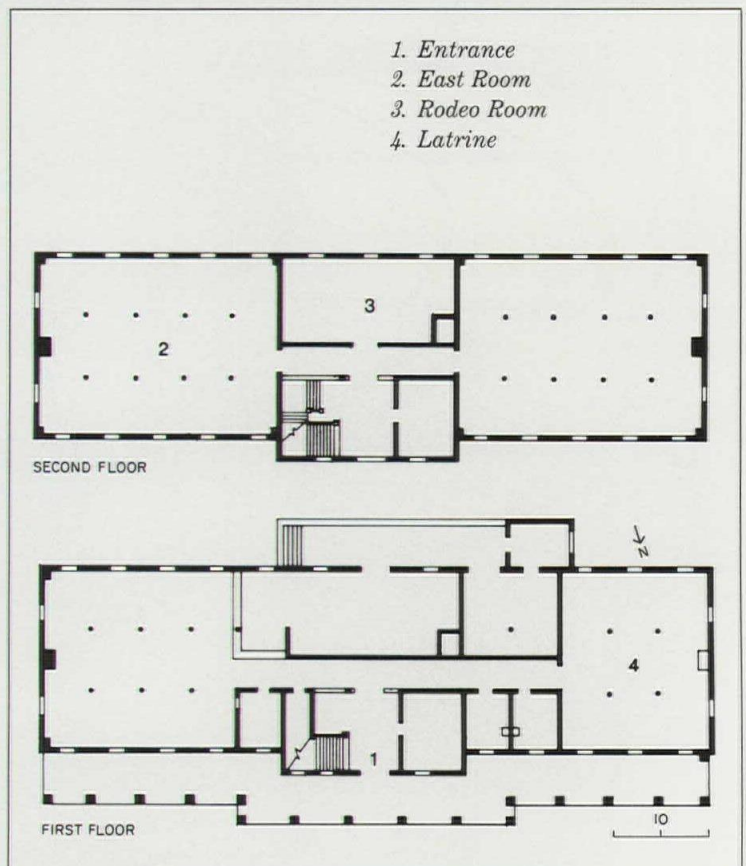
In 1987 the HCA invited architects Bruce Tomb and John Randolph to renovate a 1940s-vintage latrine into a workable, coed bathroom. Although the program seemed simple enough, the issues were, by virtue of their highly personal nature, rather complex. Chosen by the HCA for their "respect for raw materials," according to Dowley, the architects approached the commission with a combination of frank pragmatism and artistic invention that proved ideally suited to the program (pages 124-125). For Tomb and Randolph, the existing conditions—a line of seven urinals, 10 toilets arranged in two back-to-back rows, and 15 sinks—were "testimony to the military's ability to break down individuality," in Randolph's words, by disregarding any semblance of privacy. Like Ireland, however, the architects chose to adapt the space to contemporary civilian needs without obliterating the past. Since most of the copper pipes servicing the urinals had been stolen, they basically tidied the fixtures up, and posed them, Duchamp-like, against a newly cast concrete wall that forms a continuous band around the entire room. Tomb and Randolph suspended the remaining plumbing from the ceiling to create what appears to be a center-line through an adjacent partition, and to dramatize the acoustical effects of water running through the pipes. Quarter-inch-thick Japanese steel plate—whose ironic presence in a former World War II strategic defense post was not lost on the architects—form linear partitions on one side of this supposed center-line and more curvaceous enclosures on other (these larger stalls also meet handicap requirements). At the behest of the NPS historian, the architects retained ceiling-mounted radiators, integrating these architectural curios into their portrait of arrested decay, which, paradoxically, appears decidedly up-to-date.

By carefully peeling off layers of history, Ireland, Tomb and Randolph have unmasked Fort Barry's hidden past; in the process, they have revealed that despite its advanced age and rather ordinary features, Building 944 is a natural beauty.

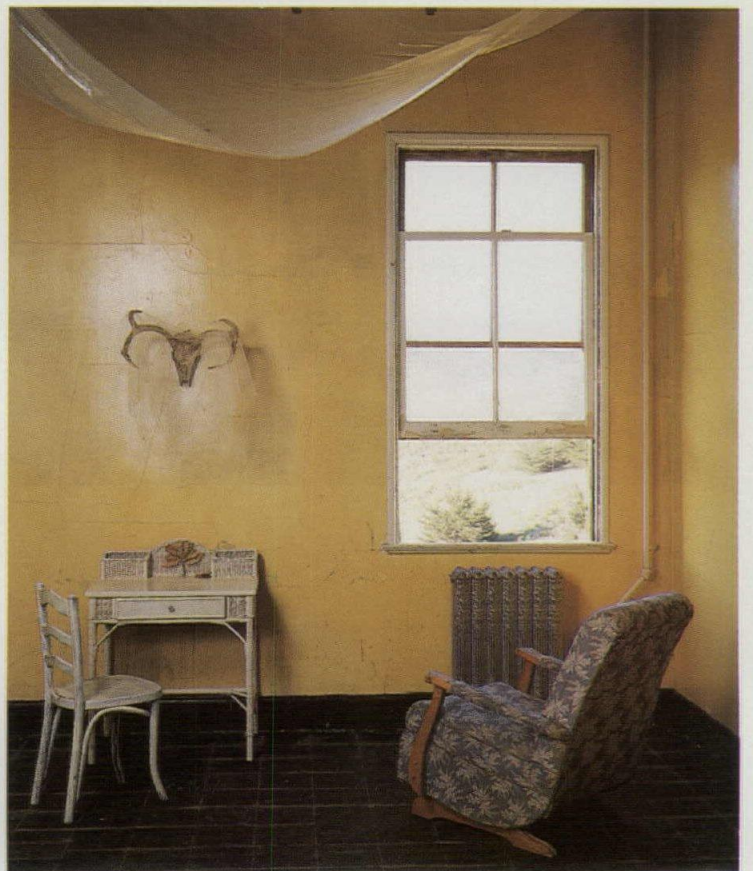
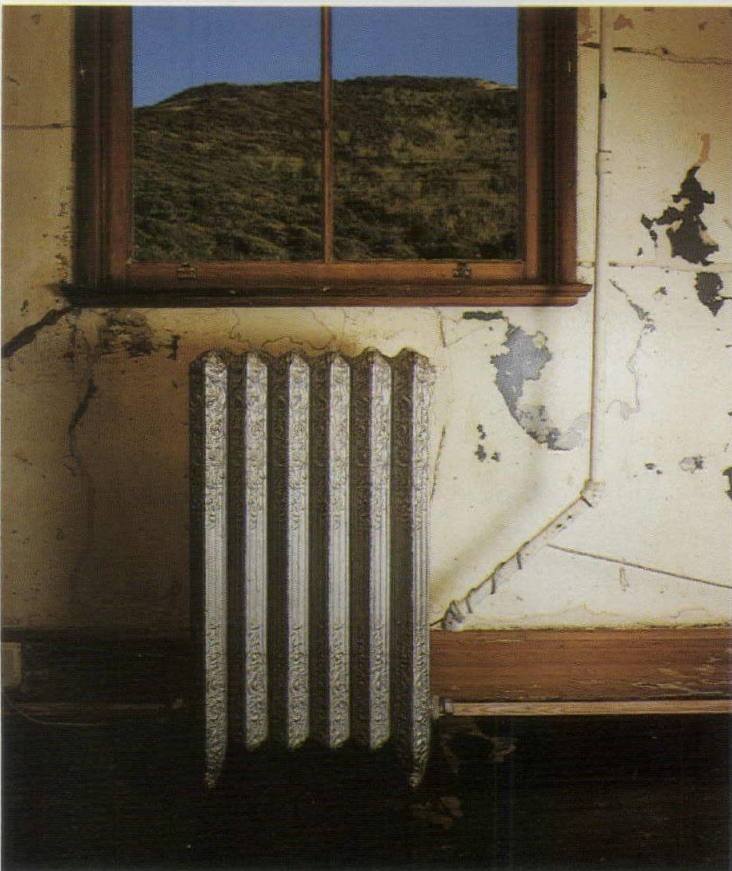
*Karen D. Stein*



1. Entrance
2. East Room
3. Rodeo Room
4. Latrine













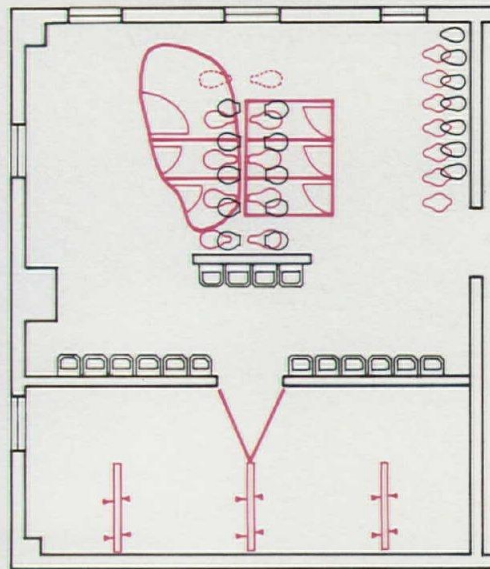
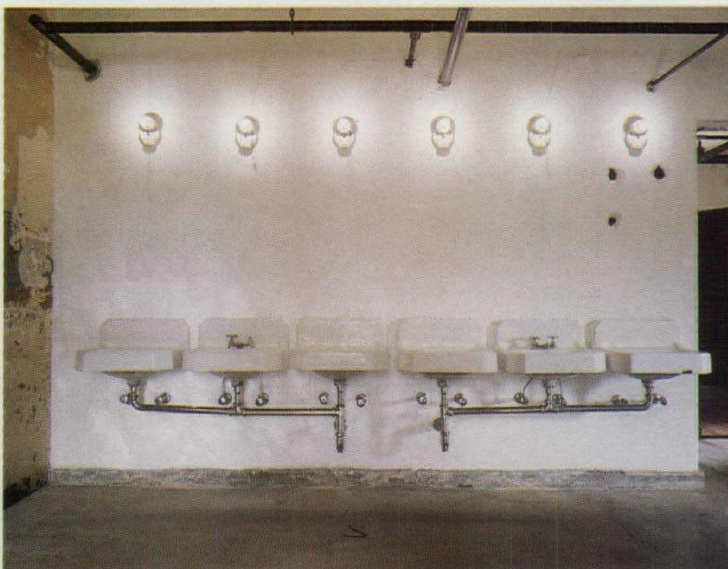
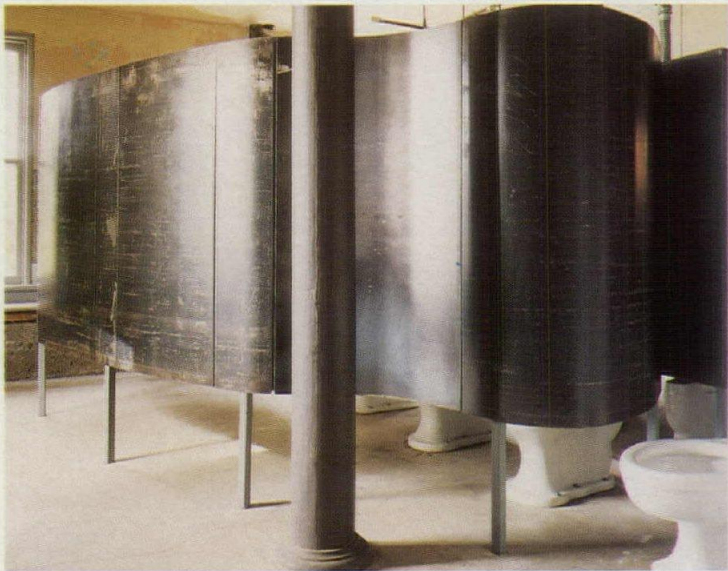






In their conversion of a 1940s latrine into a coed bathroom, Bruce Tomb and John Randolph grappled with issues of privacy and regimentation (plan below shows their scheme overlaid on existing conditions). The architects left a row of nonfunctioning urinals (top) as a symbolic reminder of previous conditions (nearby windows deter visitors from using them). Like the faucetless sinks dispersed among working models (bottom), the urinals now act as decorative objects that stand in dramatic contrast to the rows of functioning toilets screened by armorlike 1/4-inch-thick steel enclosures (middle). Tomb and Randolph's architecture of contrasts is further apparent in the curved and planar partitions, sculptural figures set off by the stark backdrop of stripped and excavated walls (opposite).

**Building 944**  
 Headlands Center for the Arts  
 Sausalito, California  
**Owner:**  
 Headlands Center for the Arts,  
 with the National Park Service  
**Designers:**  
 David Ireland ("The Rooms")  
 with Mark Thompson and John  
 Matthias, project managers;  
 Michael Bartlett, Phoebe  
 Bartlett, Machele Civey,  
 Thomas Joseph, Sono Osato,  
 Marguerite Thayer, team.  
 David Ireland with Mark Mack  
 ("The Furniture") with Nina  
 Smith (drawings), Patrick  
 Fitzgerald (metal) and Poco  
 Prieto (wood). The Interim  
 Office of Architecture ("The  
 Latrine Project")—Bruce  
 Tomb, John Randolph with  
 John Matthias, project  
 manager; Mark Pauline, Kai  
 Klaasen, Dan Lowery, team;  
 South Park Fabricators (metal)  
**Photographer:**  
 ©Richard Barnes,  
 except as noted











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## The Norwegians call it “split.”

“The thing you do with slate is split it. Marble, granite, limestone and all the rest are cut after they’re quarried, but the most important characteristic of slate is its ability to split. That’s why the Norwegians just call slate *Skifer*, “split stone.”

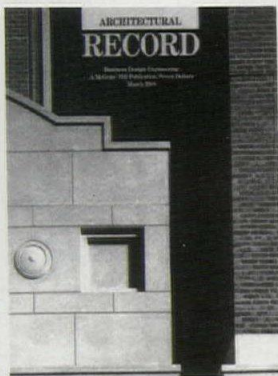


After you get the slate out of the ground, you have to break it to find the grain, and then someone like J.J. Beayon, with me in the picture, starts to split it, by hand, dividing by two over and over again. The machine hasn’t been invented


that can do it as well as the expert human hand and eye. We still have 85% waste before we get precisely cut and trimmed 3/16- to 1/4-inch hand-split slate shingles or 1-inch “Heavies.” We import a little slate, too, Green Mountain Mist from Norway. I’ve been to their quarries 1,000 miles north of the Arctic Circle. We quarry and split in similar ways.

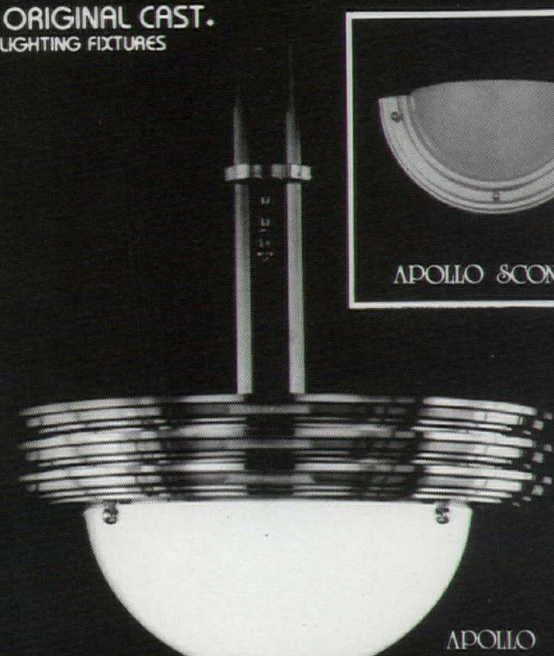
## Rowes Wharf was fun, and we all did it with a lot of pride.

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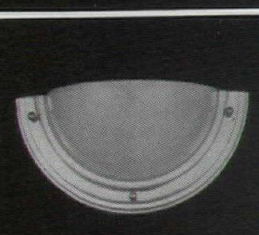


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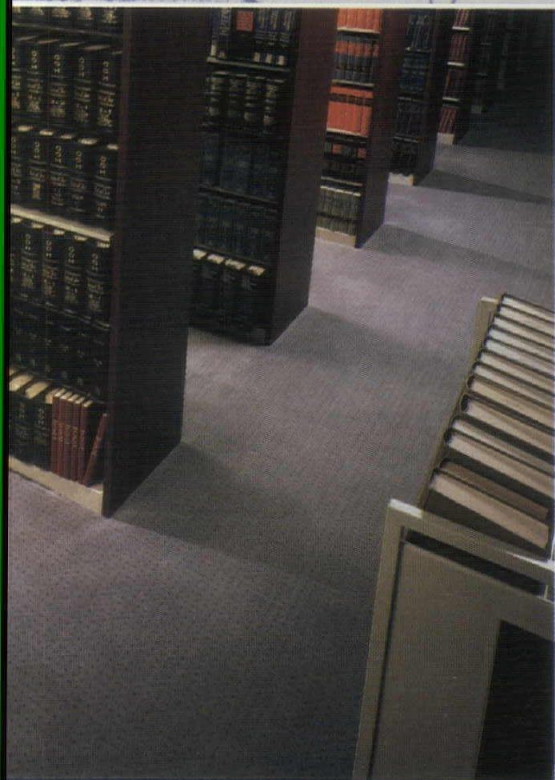
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## New products: door and cabinet hardware

### Hands on

Hardware must justify its pride of place in the decoration of doors and cabinets with ease of use. Here are some well-designed pieces that do just that.

1. Forms + Surfaces' functional family of knobs, pulls, stops, and coat hooks is made of warmly tactile Neoprene in gray, black, and red.

2. A somewhat more austere esthetic, Baldwin's new International Guild lever handle designs work with a coordinating cabinet hardware collection.

Pieces are solid brass in a choice of polished brass and chrome.

3, 4. An ongoing series of architectural entrance and passage sets from Italian manufacturer Fusital includes Gae Aulenti's sinuous hollow curve and an offset lever by Achille Castiglioni (gold- and chrome-finish versions pictured). Most fittings are solid cast brass in polished or paint finishes.

5. Working in the Cast-Iron District of New York City, not in Milan or Santa Barbara, artist/designer David Zelman has developed a line of polished stainless-steel cabinet pulls and towel holders. The fittings, though small, exhibit a machine-tooled precision: cylinders roll and bars can be moved from right to left.

*Products continued on page 132*



1



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4

1. Forms + Surfaces, Santa Barbara, Calif.

*Circle 300 on reader service card*

2. Baldwin Hardware Corp., Reading, Pa.

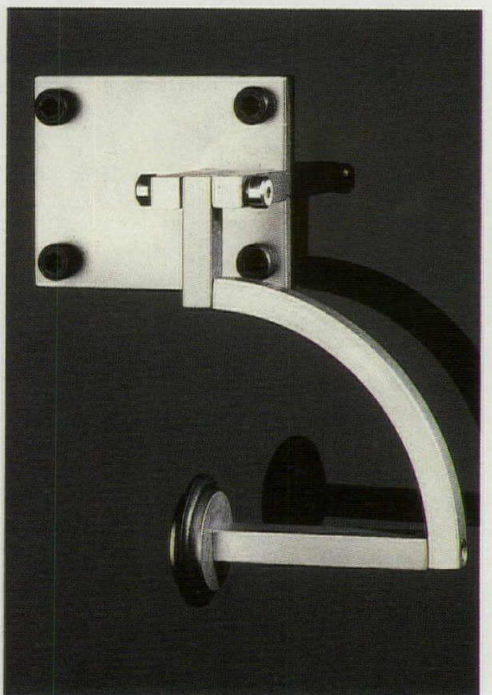
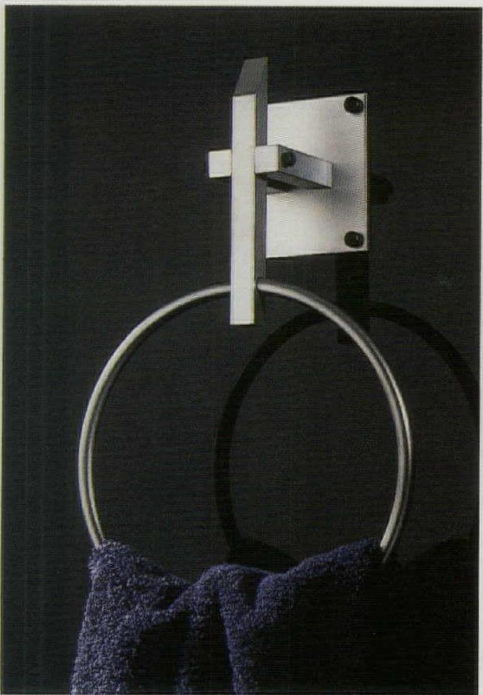
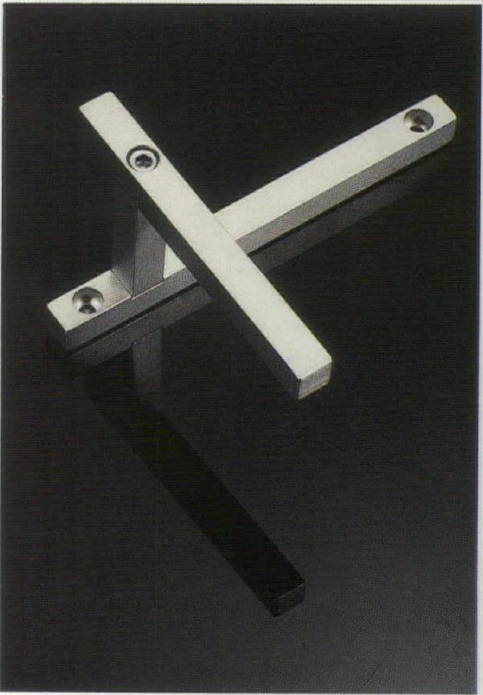
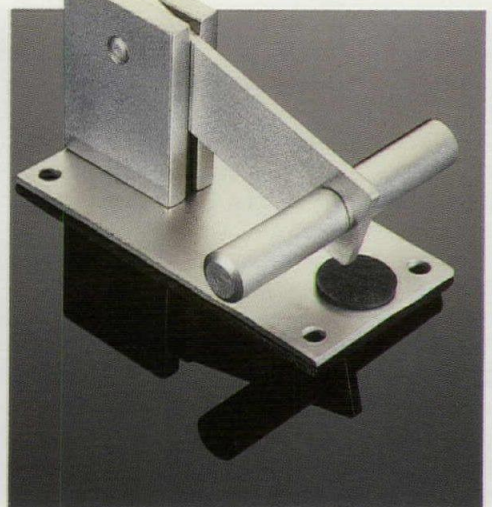
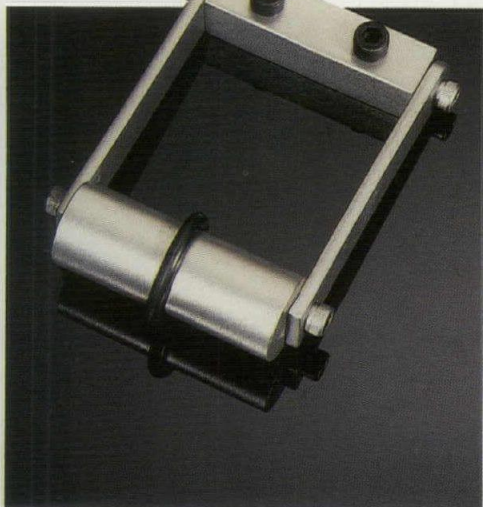
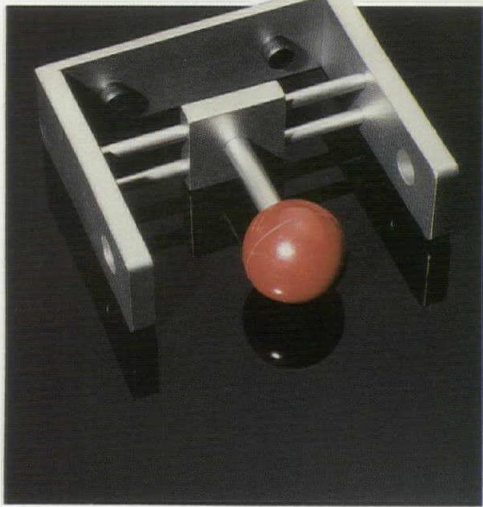
*Circle 301 on reader service card*

3, 4. Valli & Colombo USA Inc., Duarte, Calif.

*Circle 302 on reader service card*



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5. Clockwise from upper left: a knob that doubles as a robe hook; two drawer pulls; two towel holders; and another pull that can be right- or left-handed. Prologue 2000, Inc., New York City.  
*Circle 303 on reader service card*



# New products: Designer's Saturday

*Autumn in New York—always a stimulating time, but especially so during Designer's Saturday. The annual contract show will take place October 12-14, with member firms and the design press sponsoring seminars, exhibits, and social events at four major venues in the city. For information: (212) 826-3155.*

## 1. Office seating

A new ergonomic chair line, A2 Z offers all sorts of comfort functions—forward tilt, seat and chair-back height adjustments, swivel/tilt—all controlled by easy-to-reach levers. Domore Corp., Elkhart, Ind.

Circle 304 on reader service card

## 2. Heavy-traffic carpeting

For commercial and institutional floors, Petra looped carpeting is guaranteed not to ravel or delaminate, and offers integral antibacterial protection that never needs to be reapplied. Lees Commercial Carpet Co., King of Prussia, Pa.

Circle 305 on reader service card

## 3. Sand-cast aluminum

One of a series of tables developed by Bob Josten for ICF, the Grid coffee table has an aluminum base subtly textured by the casting material itself. International Contract Furnishings, Inc., Orangeburg, N. Y.

Circle 306 on reader service card

## 4. Valse luminaire

Aptly named Tango by its designer, Stephan Copeland, this work lamp articulates sinuously on a unique arm of parallel jointed aluminum tubing. The proportionately small pivoting lamp head consists of a rigid white internal reflector shielded by a soft, translucent diffuser, both offered in several color combinations. The lamp offers table-, clamp-, or panel-mount bases. Atelier International Lighting, Long Island City, N. Y.

Circle 307 on reader service card

## 5. Upholstered side chair

Orlando Diaz-Azcuy describes

his Corvo chair as simple, friendly, and humanistic: certainly a worthy goal for a piece of furniture. Shown here with two different arm shapes, the side, conference, or dining chair offers many upholstery and frame-finish possibilities. Steelcase, Inc., Grand Rapids, Mich.

Circle 308 on reader service card

## 6. Worsted wool

Rated for both upholstery and vertical use, British-made Elements has a small-scale (1-in. repeat) two-tone pattern available in 13 colorways. Brayton Textile Collection, High Point, N. C.

Circle 309 on reader service card

## 7. Executive-seating series

Geoff Hollington's new chair for Herman Miller aims for high levels of both comfort and status. There are five versions: high- and low-back work chairs with arms, two side chairs, and a lounge chair with a matching ottoman. Herman Miller, Inc., Grand Rapids, Mich.

Circle 310 on reader service card

## 8. Work at home

A clever union of good looks and function, Richard Sapper's Secretaire conceals a complete home office. A fold-down, counter-balanced work surface can be used at seated or standing heights, and there is enough space for a PC monitor, keyboard, and printer. Unifor, Inc., Long Island City, N. Y.

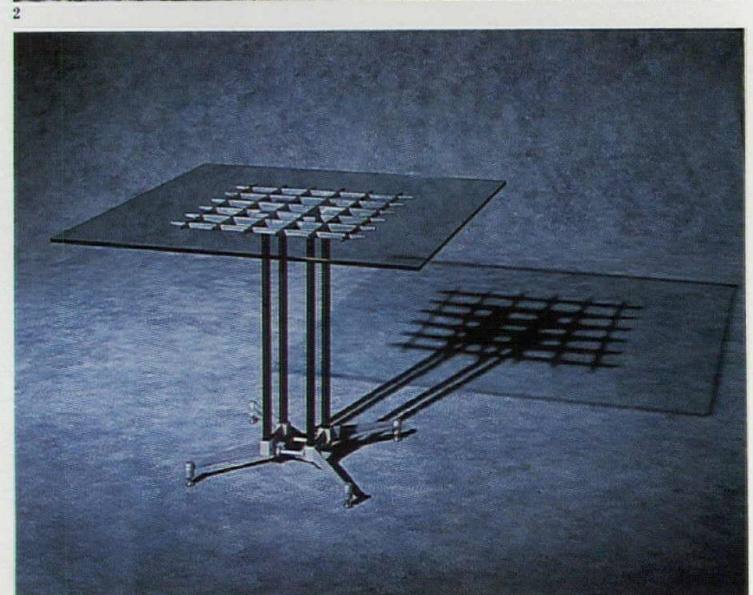
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## 9. Wire management

A new cable-access system for 8900 Series Desks is said to provide unlimited opportunities to run concealed electrical and computer cable, and to supply this service at worksurface height. The wire-management troughs of the system components—desk/table shell assemblies, L-returns, and credenzas—link together to maintain this concealment. Allsteel, Inc., Aurora, Ill.

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Continued on page 134





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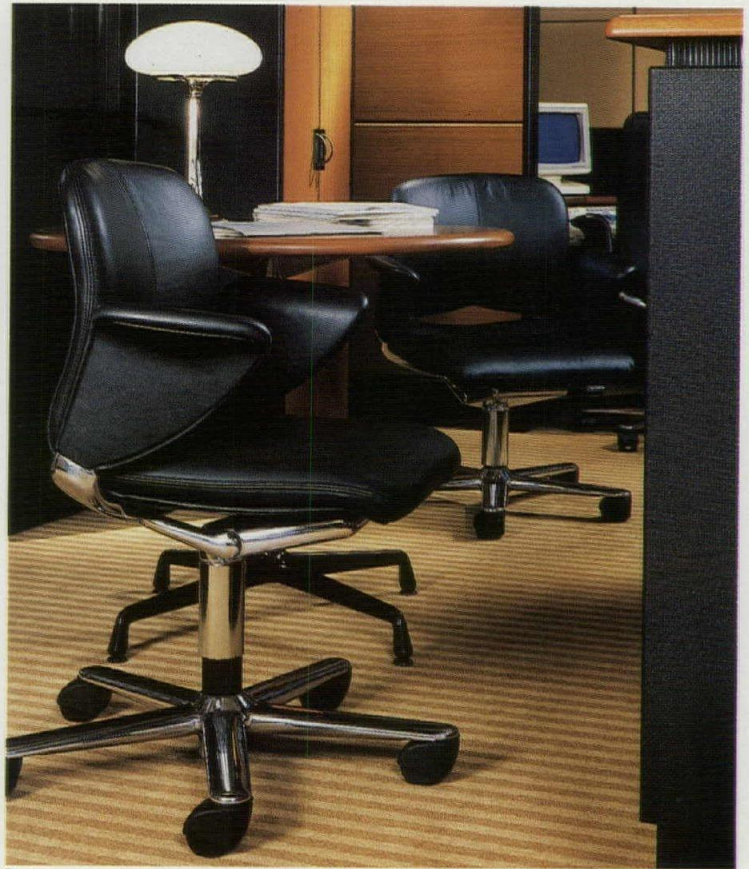
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## New products: Designer's Saturday *continued*

### 10. Minimalist revival

Moda's, a double-seat bench designed by Brunati and Zerbaro, is from a new Italian-made table and chair collection based on simple forms and materials. The 47-in.-wide piece has a steel frame, with seats upholstered in leather, as shown, or fabric. Palazzetti, Inc., New York City.

*Circle 313 on reader service card*

### 11. Marquetry details

This table-desk, from Dar/Ran's C.E.O. Collection, has a 3-in.-thick top decorated in a choice of veneer and marquetry patterns. It is shown here with suspended box drawers, available as an option. Dar/Ran Furniture Industries, High Point, N. C.

*Circle 314 on reader service card*

### 12. Wood-finish palette

A new wood program available for all Places office furniture, the Anegre Collection provides five natural wood finishes and five tinted washes, designed to coordinate with all of the system's existing trim colors and fabric options. An African hardwood, Anegre has a light color and straight grain that readily accepts stains of any value, from Pearl City, a warm white, to Newberry, a deep plum. Haworth, Inc., Holland, Mich.

*Circle 315 on reader service card*

### 13. MR-16 spotlight

Luigi Manzoni has finished the inside of his die-cast aluminum spotlight with a distinctive specular coating that illuminates the shape of the bulb holder. For track use, the lamp has an integral transformer, and adjusts vertically through 90 degrees. Two different lenses offer monopoint or canopy illumination; the fixture comes in white or graphite colors. Reggiani USA, New Windsor, N. Y.

*Circle 316 on reader service card*

### 14. System enhancements

New panel fabrics, trim colors, and an expanded line of wood veneers and laminate surfaces will be offered in Equation office

system components. Also pictured is an easier-to-use beveled front edge for file cabinets. Westinghouse Furniture Systems, Grand Rapids, Mich.

*Circle 317 on reader service card*

### 15. Orientation

A contract textile collection in several constructions—screenprints, cut- and loop-pile, jacquards—Asian Arbor includes Parterre, a translucent play of slender cypress trees brocaded with gold quimpe over a smaller grill pattern. Jack Lenor Larsen, New York City.

*Circle 318 on reader service card*

### 16. Systems sofa

An almost sybaritic addition to Knoll's Morrison office system, the Morrison sofa can be ordered either 60- or 72-in. wide.

Designed to be supported within an alcove formed by standard system panels, the sofa's steel frame is attached to the vertical panel connector track at the desired height, just like a worksurface or a flipper file. The Morrison sofa can be covered in leather or fabric. Knoll International, New York City.

*Circle 319 on reader service card*

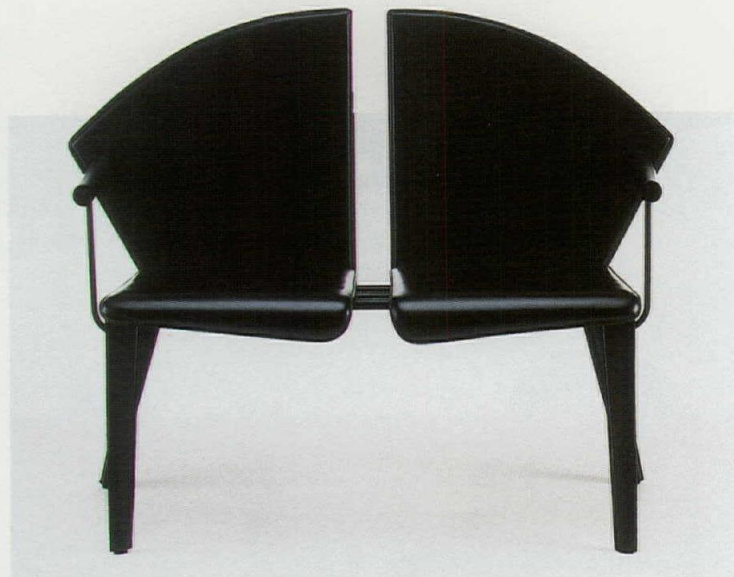
### 17. Interior wall cladding

Paleo panels, made of an integrally pigmented, incombustible mineral material, have the colors and texture of natural stone. Square and rectangular tiles, with beveled edges and mitered corners, may be cut and detailed using standard woodworking equipment, and are installed on any smooth interior surface with construction adhesive. Ready-made trim, corners, and molding pieces come in three edge treatments: contemporary, traditional, and stepped. The surface is finished with a clear, dirt-repellent matte lacquer.

Forms + Surfaces, Santa Barbara, Calif.

*Circle 320 on reader service card*

*Products continued on page 141*



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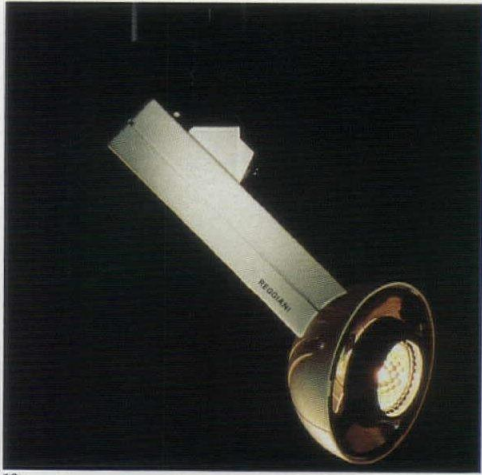
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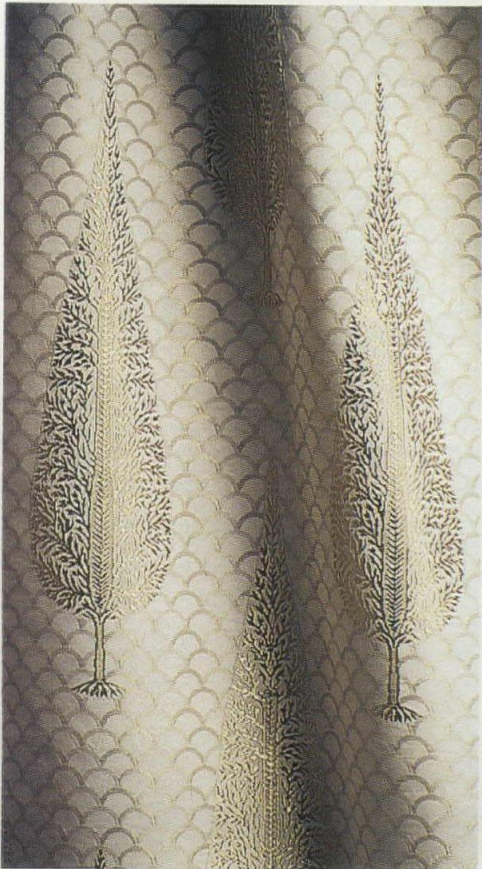
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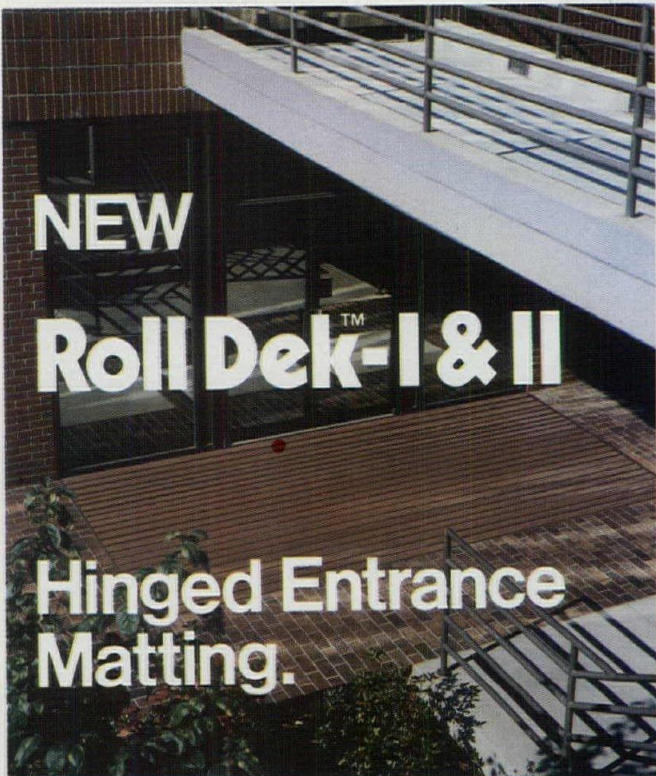


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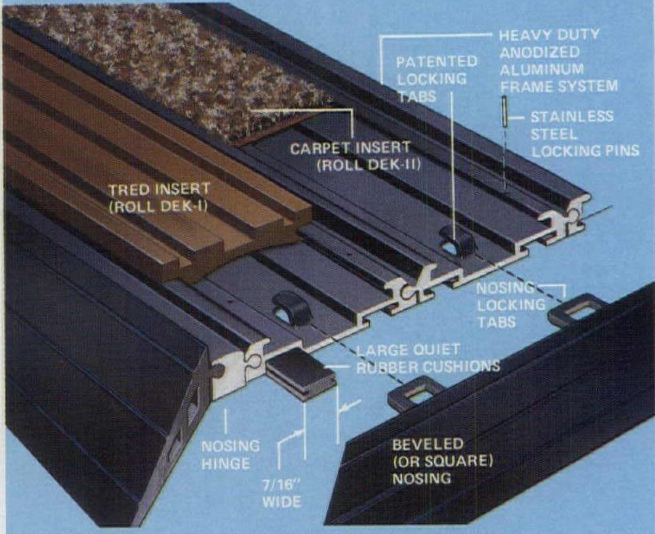
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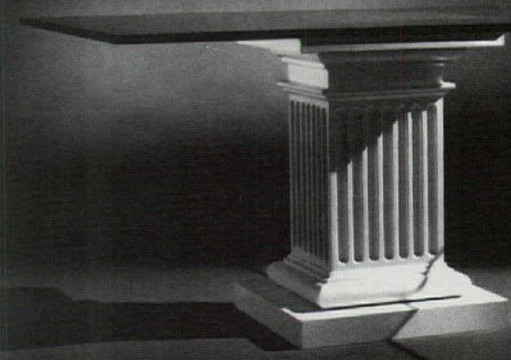


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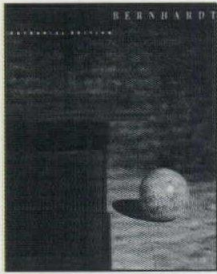
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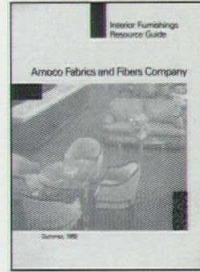




### Traditional furnishings

A full-color brochure displays CEO-level classic-style office furnishings, broken-pediment cabinets, and double-pedestal desks with striking wood-grain patterns. Bernhardt, Lenoir, N. C.

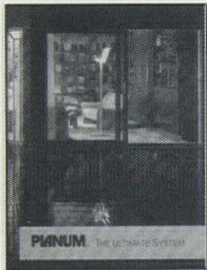
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### Textile resource

A 20-page Interior Furnishings Resource Guide lists sources of carpeting, upholstery fabric, and wallcoverings made with Marquesa Lana and other polypropylene yarns. Amoco Fabrics and Fibers Co., Atlanta.

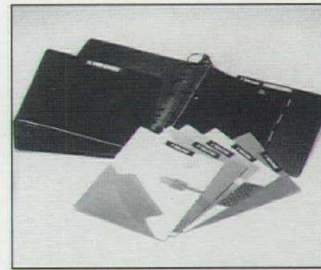
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### Custom storage

Ingenious German-made cabinets for home and office are illustrated in a 24-page catalog. Freestanding wall units come in both laminate and wood-veneer finishes. Planum, Inc., New York City.

Circle 401 on reader service card



### Office furnishings

Trendway is offering a series of redesigned new-product brochures, fabric swatches, posters, and other materials that incorporate more colorful graphics. Trendway Corp., Holland, Mich.

Circle 407 on reader service card



### Computer-intensive

A design guide on new Dynamix workstations shows how the system combines the advantages of open-plan furniture with space-saving cluster layouts. Rosemount Office Systems, Lakeville, Minn.

Circle 402 on reader service card



### Contract seating

Highlights of office seating and wood casegood design such as the Anthro chair are illustrated in a 12-page brochure that focuses on customer service. The Harter Group, Chicago.

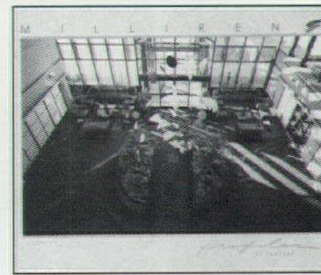
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### Carpet matting

Pile-tread lobby walk-off mats and stainless-steel gratings are featured in an eight-page color brochure. Also shown: wood and fiberglass site amenities. Kadee Industries, Inc., Bedford, Ohio.

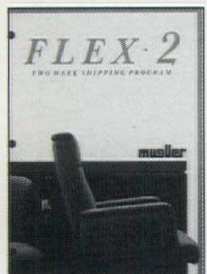
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### Modular carpeting

A 32-page portfolio features on-site color photography of modular carpet installed in offices, hospitals, airports, and convention centers; design credits are listed. Milliken, LaGrange, Ga.

Circle 409 on reader service card



### Quick-ship furniture

A 16-page catalog on the Flex-2 program features an expanded range of lounge seating and guest chairs, tables, desks, and storage units offered on a two-week lead time. Mueller Furniture, Grand Rapids, Mich.

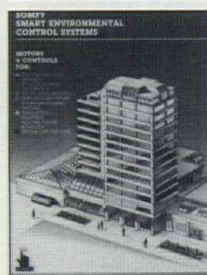
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### Upholstery guide

A specification kit includes performance data, a source guide, and application case histories showing Cordura nylon used on walls and seating in stadiums, schools, and hospitals. DuPont Co., Wilmington, Del.

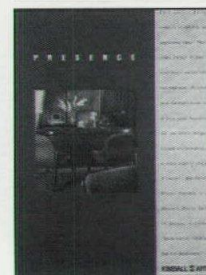
Circle 410 on reader service card



### Motorized shading

A brochure discusses Smart Environmental Control Systems: motorized operators for rolling shutters and doors, awnings, and other interior and exterior shading devices. Somfy Systems, Edison, N. J.

Circle 405 on reader service card




### Executive suite

One of a series of contract case studies features on-site photos of wood-framed chairs and executive casegoods specified for the Boston offices of a large real-estate firm. Kimball Office Furniture, Jasper, Ind.

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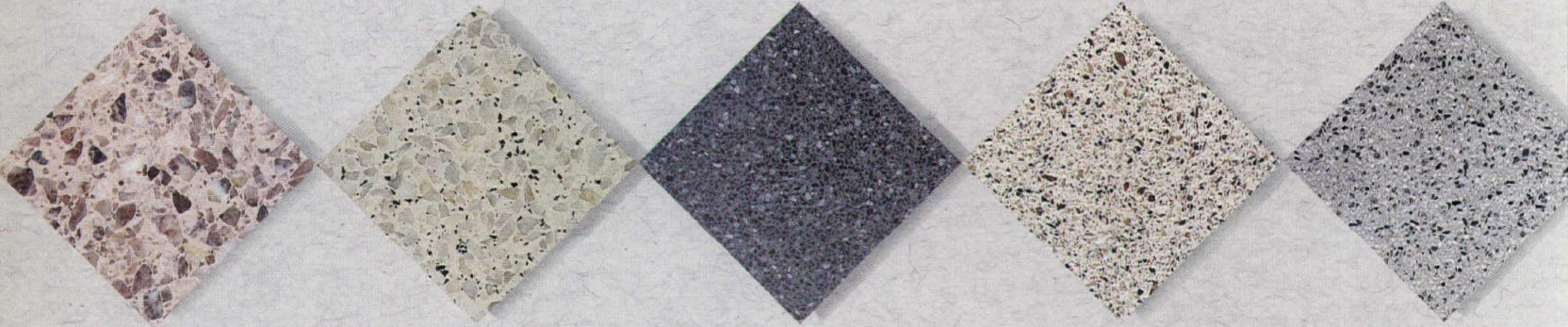
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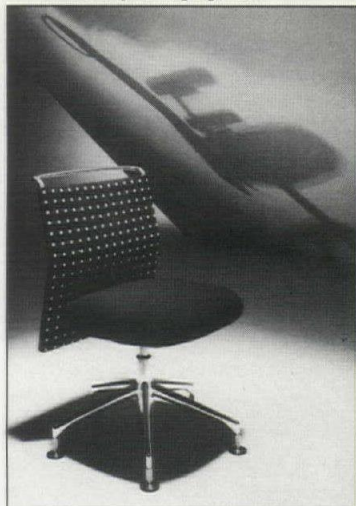
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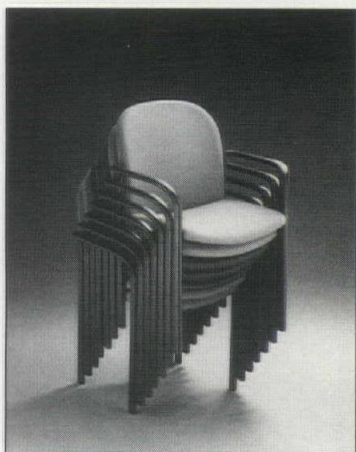




**Italian design**

A distinctive, elongated rectangular back gives Antonio Citterio's new task chair a futuristic look. Despite its slender appearance, the stretched-fabric back is fully supportive. Pneumatic ergonomic function controls are located under the upholstered seat. Vitra, New York City.

Circle 321 on reader service card



**Versatile stack chair**

Robert/Bernard's Contura chair is now offered in a sleek, compact version that can stack seven high. Described by the maker as budget-conscious seating for guest and public-area use, the chair is designed with oval steel legs, rounded self-skin urethane arms, and a fully upholstered back. The Gunlocke Co., Wayland, N. Y.

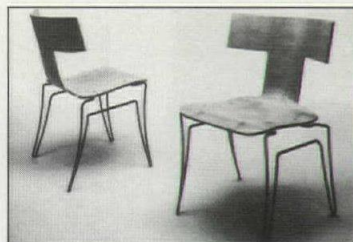
Circle 322 on reader service card



**Contract chair series**

A stacking chair, made with elastomeric fabric stretched over a lightweight metal frame, has

been added to the System 28 seating line. Comforto, A Haworth Co., Kalamazoo, Mich. Circle 323 on reader service card



**Sculptural stacker**

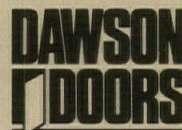
Shaped from two pieces of curved plywood, the Academy side chair sits on a base of bent steel that has been coated to reduce clatter. Donghia Furniture, New York City.

Circle 324 on reader service card  
Continued on page 143



**Dawson's DesignerDoor System Makes Stainless or Muntz Metal Entrances Truly Affordable**

DesignerDoor is a unique component entrance system available in stainless steel or muntz metal. Componentry is the key word. Fully pre-engineered, the system is erected on site much like a stick system, with doors fully assembled and all frame sections factory cut to specifications and supplied with necessary fasteners. The only difference between DesignerDoor entrances and Dawson's custom engineered, custom fabricated entrances is that frame joints are exposed compared to "ground and polished." The result of component design and pre-manufacturing is low cost. This is the answer for tight budget projects that need an impressive entrance without the high cost of custom preparation. For complete information, call or write:



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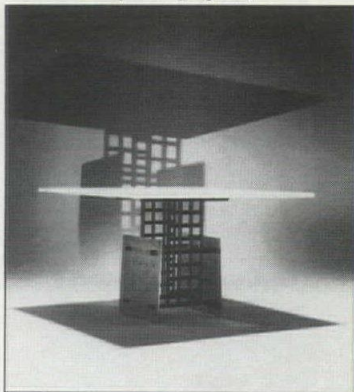
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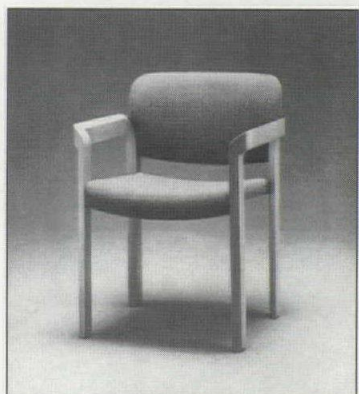




**Japonism**

Stanley Jay Friedman used the joinery techniques of Japanese architecture in the connections of the Mara table's steel panel base. Brueton Industries, Inc., Long Island City, N. Y.

Circle 325 on reader service card

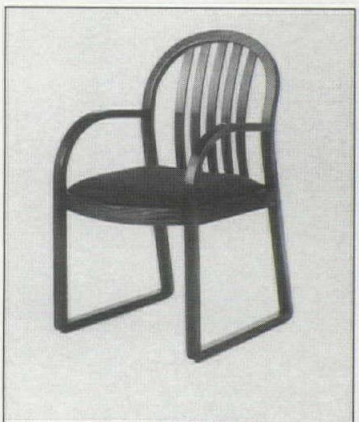


**Compact curve**

The Continuum Chair by Warren Snodgrass uses a single piece of laminated wood for each arm and front leg, forming a stackable angled curve.

Stow & Davis, Kentwood, Mich.

Circle 326 on reader service card



**Guest seating**

A slat-back and open-arm configuration gives John Caldwell's sled-base side chair an airy, spacious feel. Several stain and paint finishes are offered.

Thonet, Chicago.

Circle 327 on reader service card



**Passive ergonomics**

The comfortable flex of the Paragon office chair is achieved within the supporting shell itself, formed of a composite polymer that responds easily and individually to each user. Seat height is adjusted by a fingertip control placed in the chair arm. The new chair has been designed by Bruce Hannah and Tom Baer with large-scale casters offered in five bright accent colors.

The Shaw-Walker Co., Muskegon, Mich.

Circle 328 on reader service card

Continued on page 145

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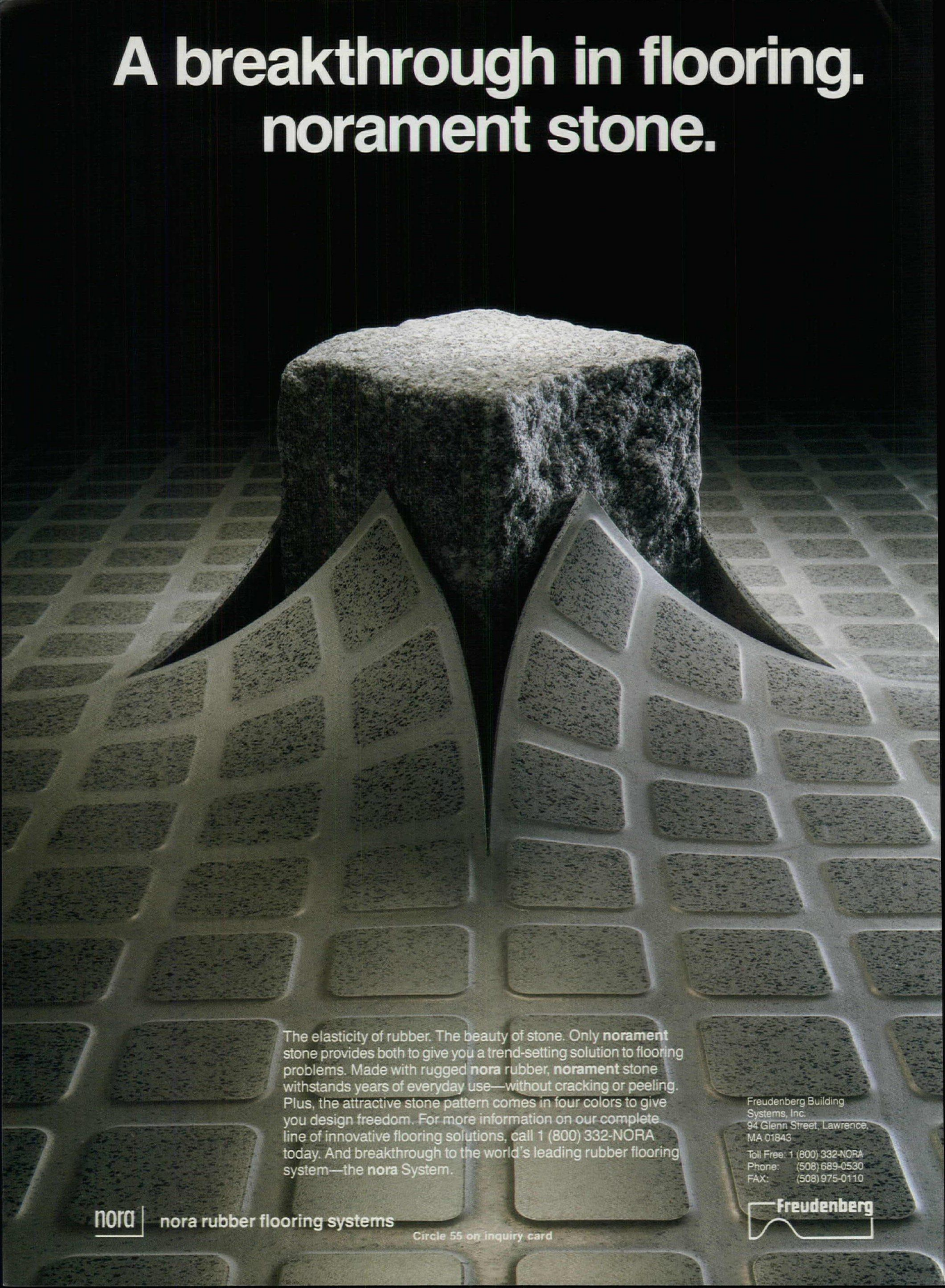
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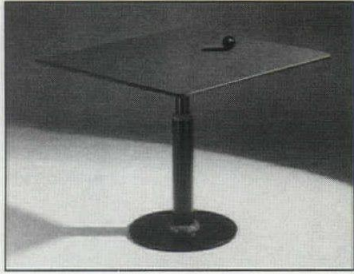
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**Freudenberg**



Continued from page 143



**Proportional solution**

With a thin-edged top set on an upwardly tapering metal pedestal, the McCoy Table has a floating appearance that reverses the more usual heavy top/skinny leg look. Bases and collars come in matching or contrasting colors. Howe Furniture, Trumbull, Conn. Circle 329 on reader service card



**Occasional bench**

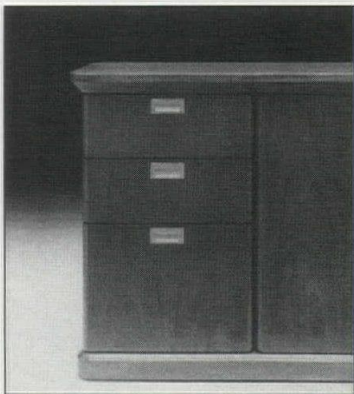
Glenn Gee designed this upholstered, solid-maple bench as an extension of his original

Lattice Table series. It comes in a variety of finishes and fabrics. Charlotte, Inc., Belding, Mich. Circle 332 on reader service card



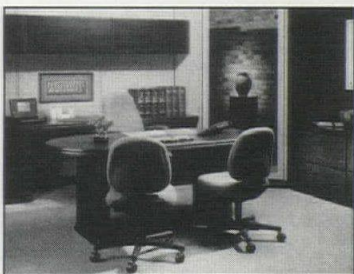
**Lounge seating**

British-designed and Canadian-made, the new Optima seating line includes high- and low-back chairs, sofas, and the club chair pictured. Biltrite Nightingale, Inc., Mississauga, Ont. Circle 333 on reader service card Continued on page 147



**Transitional desks**

The Emperor Desk pictured is part of a new wood office series offering five distinctive edge and drawer-pull details within a standardized case design. All are available on a 45-day shipping cycle. Tuohy Furniture Corp., Chatfield, Minn. Circle 330 on reader service card



**Wood veneer surfaces**

A full line of desks, credenzas, and overhead storage units, the new Invitation office system provides natural wood veneers and trim options on all components. The program also includes task and ambient lighting fixtures. American Seating, Grand Rapids, Mich. Circle 331 on reader service card

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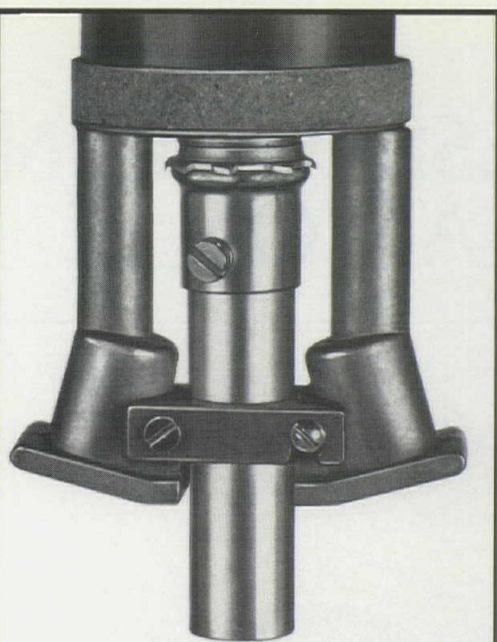
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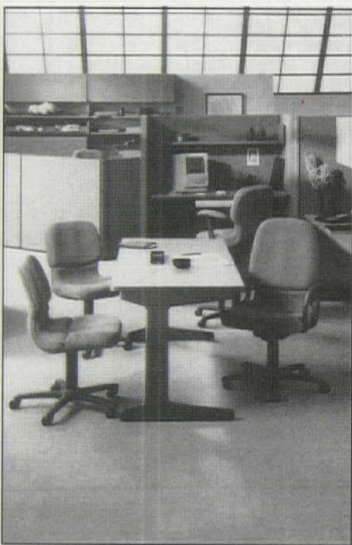
Continued from page 145



### Slip-resistant vinyl

Step Master vinyl composition floor tile has a raised, textured surface in a nondirectional geometric pattern. It is designed to reduce slip-and-fall hazards in food stores, lobbies, and other areas prone to spills. A Premium Excelon tile, Step Master comes in buckskin, mushroom, and slate colors. Armstrong World Industries, Lancaster, Pa.

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### Coordinating components

A new line from the Quorum division of Marvel, Unison Office System panels, worksurfaces, storage components, and accessories have been specifically designed to integrate with other office systems already in place. Unison components are said to be "plug-compatible" with Herman Miller Action Office furniture, and are available on a four-week lead time. Quorum Office Furniture, Chicago.

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# RECORD HOUSES 1990

The editors of ARCHITECTURAL RECORD announce the 35th 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, 1989. Winning entries will be featured in the 1990 RECORD HOUSES. Other submissions will either be returned or scheduled for a future issue.

Submissions should be mailed to:  
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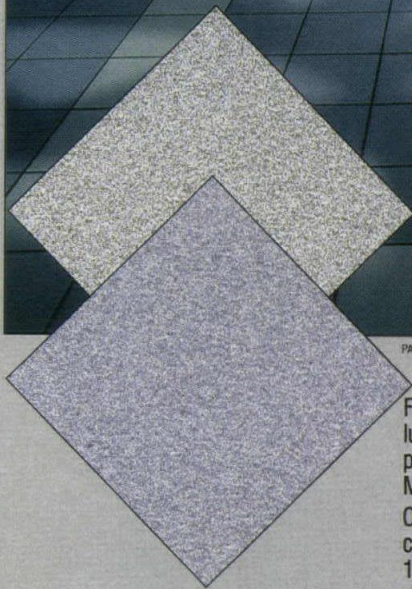


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# MARAZZI CHALLENGES TIME



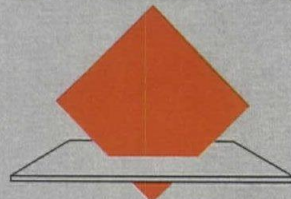
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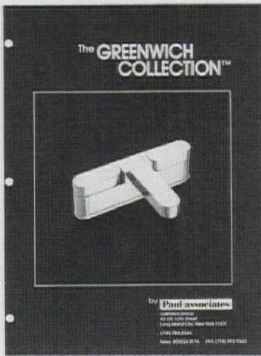
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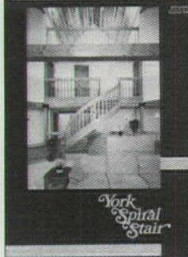
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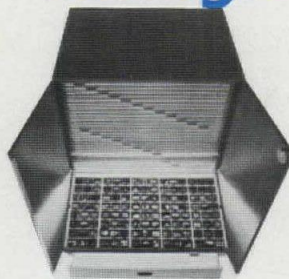
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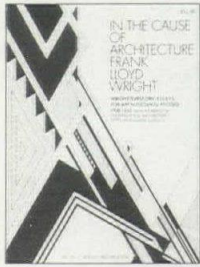
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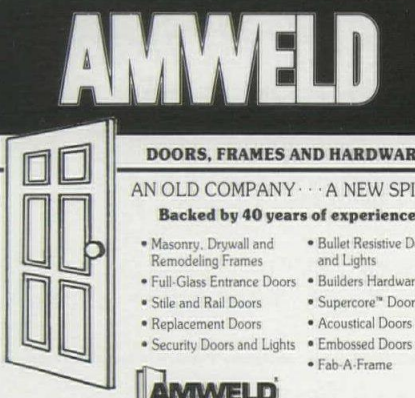
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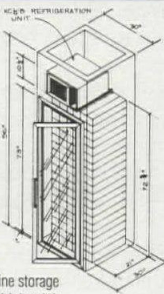
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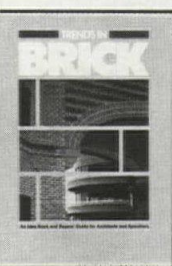
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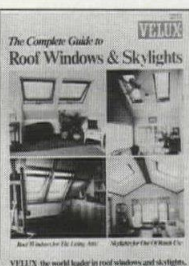


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## CONTROL PLENUM SYSTEMS FOR AIR DISTRIBUTION:

# Plagued by the 'Sick Building Syndrome' or annoyed by drafts? The cure may be right at your feet.

*Distributing air through an access floor can result in a healthier, more productive, comfortable and cost-effective office environment.*

When it comes to heating and cooling, tradition abounds: use ductwork in the ceiling plenum to introduce and remove air from the office space below. For a number of financial and health-related reasons, however, ceiling air distribution may be a tradition that needs re-thinking.

In recent years, poor quality of air in offices—deemed the “sick building syndrome”—has received considerable attention. The American Journal of Medicine reports that billions of dollars are spent every year in medical costs, due to respiratory infections often caused by poor quality air. This widespread problem has some experts predicting that indoor air quality monitoring will be mandatory by the end of the next decade.

With over 500 air pollutants residing indoors (according to Environmental Protection Agency reports), energy conservation efforts to seal buildings and reduce air infiltration/exfiltration are one reason why buildings get “sick.” A building needs to be constantly purged of pollutants, and replaced with fresh air to assure good overall air quality.

The other problem employers and building owners face is lost productivity through non-uniform distribution of air. According to BOSTI research, one of the most frequent and disruptive complaints concerns hot-cold temperature fluctuations. Workers close to the diffuser may be in a cold draft, while a person a few feet away may be too warm. This is because the low-temperature, high velocity ceiling diffuser concept is not effective in open-plan office layouts featuring movable workstations.

The ideal air distribution system would benefit its inhabitants by maintaining a more consistent temperature and purging air contaminants more thoroughly. Here is a list that addresses these needs in detail:

**User-friendly:** Has controls for increased worker comfort.

**Air quality:** Removes air pollutants quickly and effectively from comfort zone.

**Air Control:** Gives mechanical engineers the ability to provide workstations with proper airflow and temperature.

**Draft-free:** Able to deliver air at lower velocities and less extreme supply temperature.

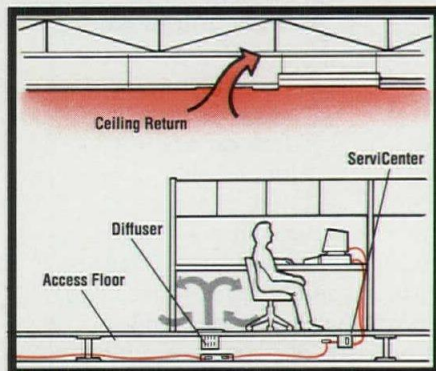
**Flexible configuration:** Diffuser outlets may be easily moved to conform to changing office layout.

**Initial cost:** Less ductwork may reduce slab-to-slab height to lower building cost.

**Operating expenses:** Makes energy consumption cost-effective through life of building.

**Compatibility:** May be integrated with other user services, such as wire and cable distribution for power, data and telecommunications.

The air distribution system that satisfies all these criteria is the DONN® Control Plenum System from USG Interiors. Designed to work with DONN Access Floors, the air concept functions “upside-down” to provide a more comfortable, cleaner, and healthier environment, as well as a more cost-effective way to distribute air.



Relocatable diffusers in access floor introduce supply air at temperatures to cool work zones easily, while stale air is exhausted through ceiling returns.

Pioneered by Krantz of West Germany and used in office and computer room applications for years, the control plenum system accomplishes all these objectives by eliminating the diffusers and ductwork in the ceiling and bringing air up through the floor. The air travels through a pressurized access floor plenum and is delivered into the workspace through high induction diffusers. Within each outlet are “twisting” air jets which mix room and cool supply air. The process is so efficient that little sensation of draft or temperature change can be felt even when only inches from the diffuser.

Feeding the supply air from below generates an upward current—the same direction as the “thermal lift” produced by warm machines, lamps and people. The warm, stale air and air pollutants are directed to the ceiling return and exhausted, leaving no stagnant air in the workspace.

The lack of major ductwork in the ceiling or floor can lower building costs by reducing slab to slab height. And with an investment in the flexible DONN Access Floor System, long range costs for office reconfiguration are also brought under control. Using no hardware, maintenance personnel may easily and quickly move the floor panel and diffuser assembly as a unit. Wiring is also simplified when the access floor system includes the user-friendly DONN ServiCenter™ outlets. These outlets and panels allow all electrical, data and communications services to be easily brought from the underfloor plenum to accommodate work stations in any configuration.

For more information about the DONN Control Plenum System or the USG Leasing Program now available, write to USG Interiors, 101 S. Wacker Drive, Chicago, IL 60606-4385. Or call 1-800-522-3666. Dept. ARM989

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