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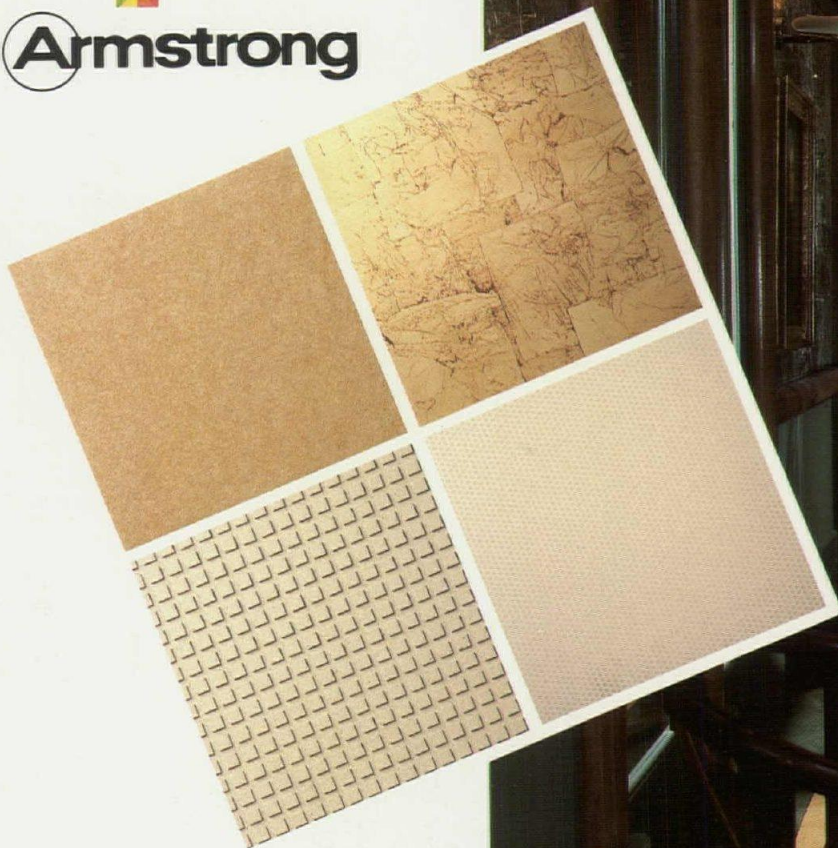
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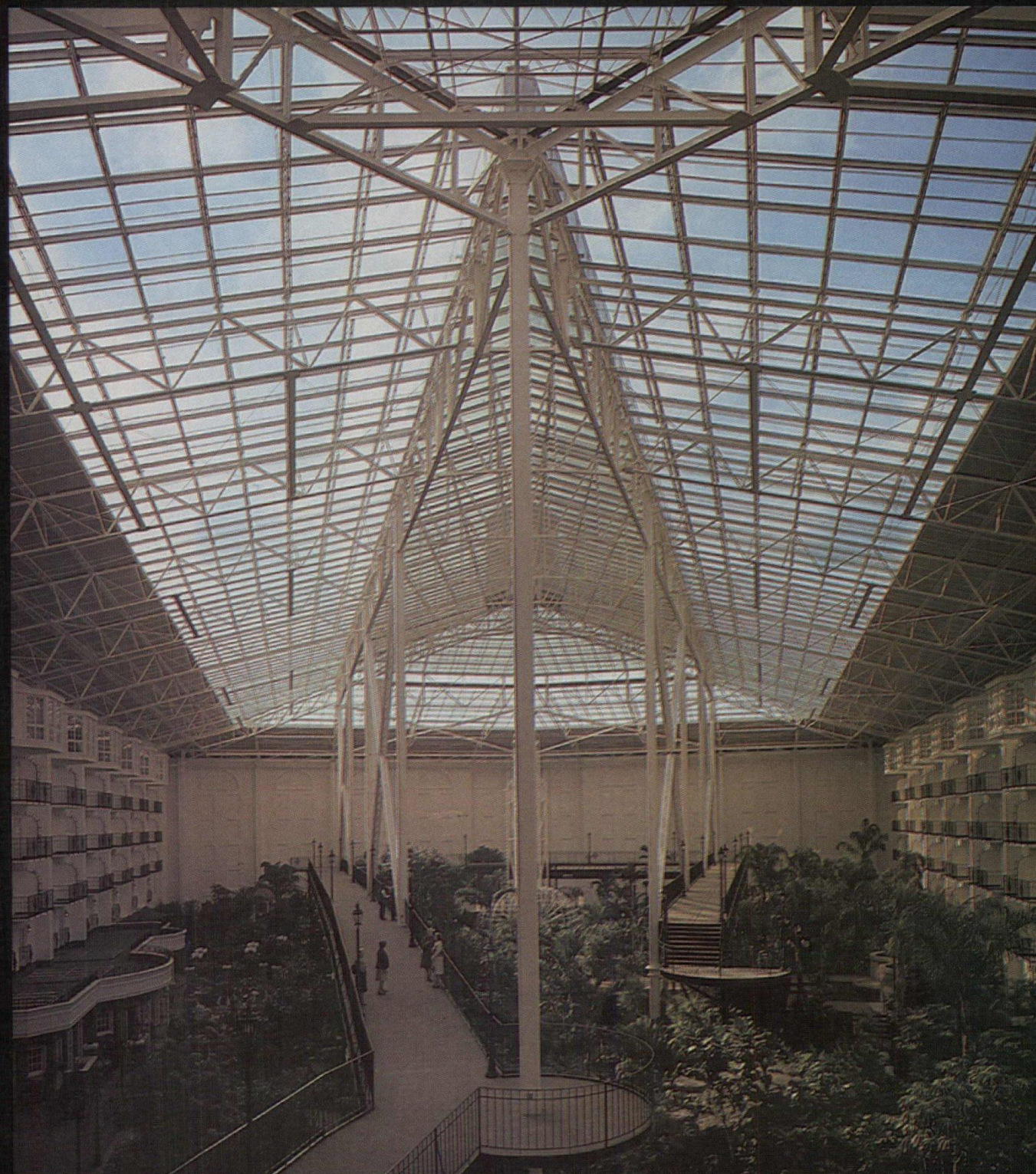
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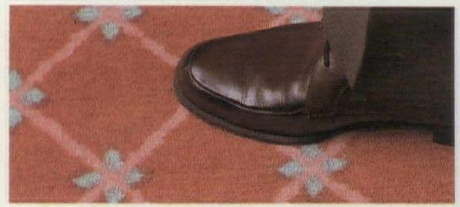


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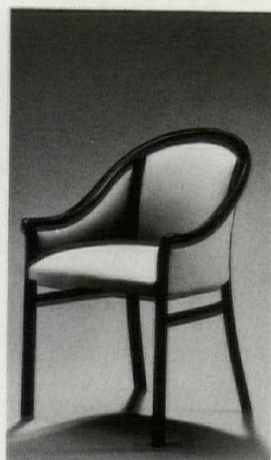
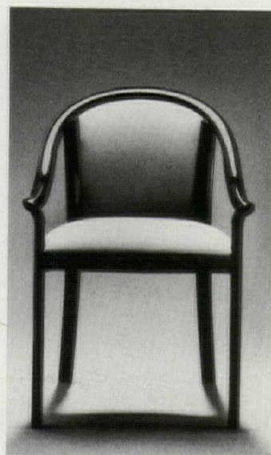
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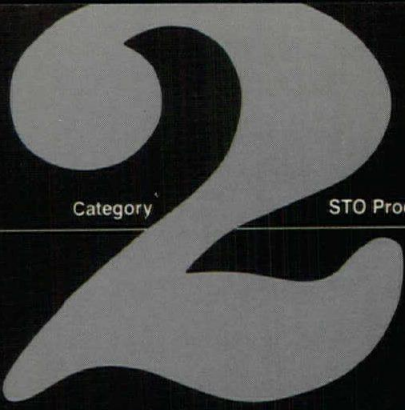
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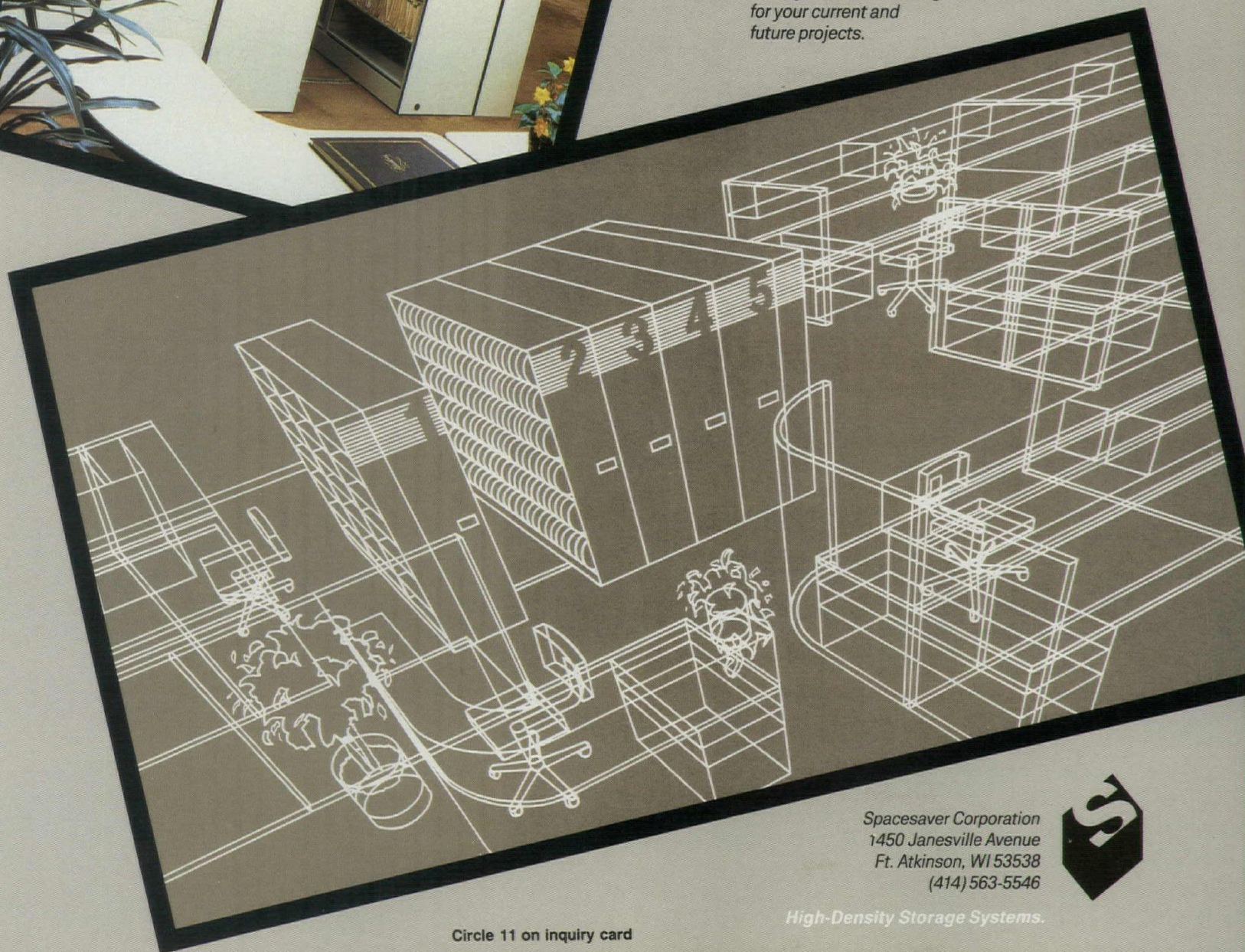
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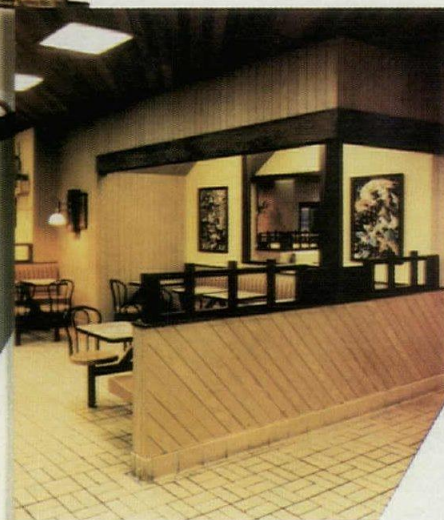
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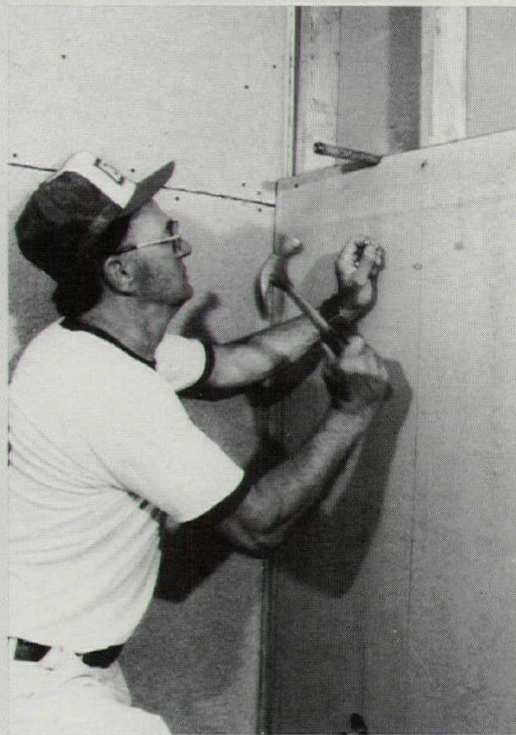
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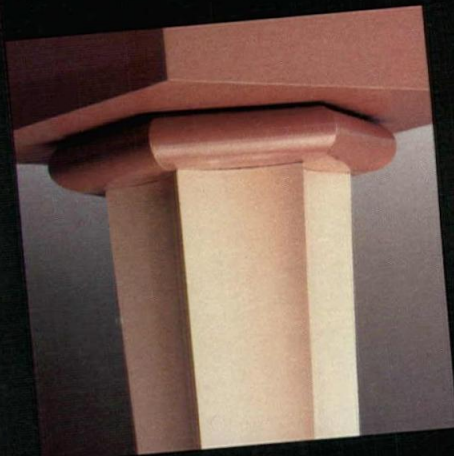
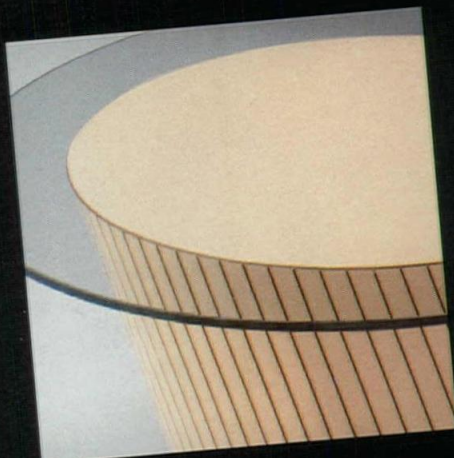
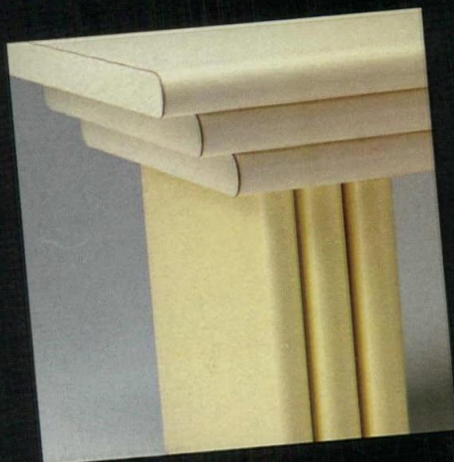
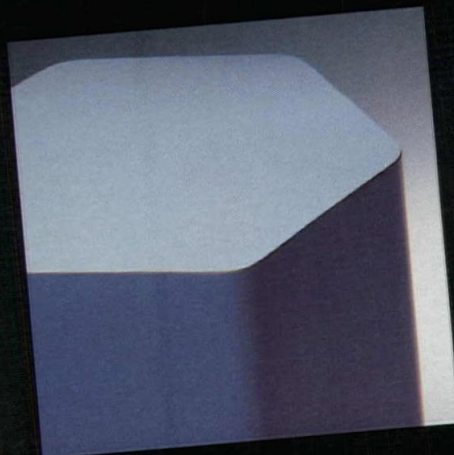
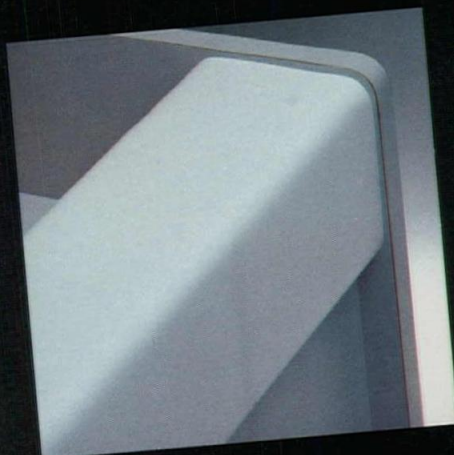
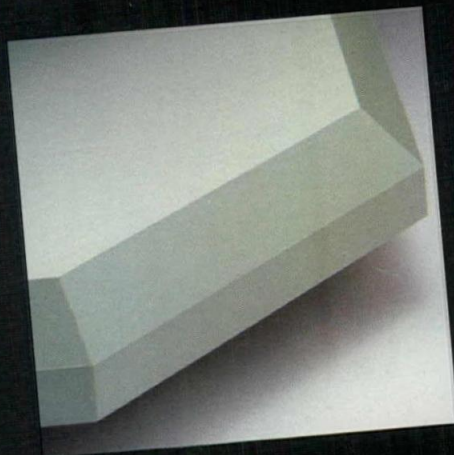
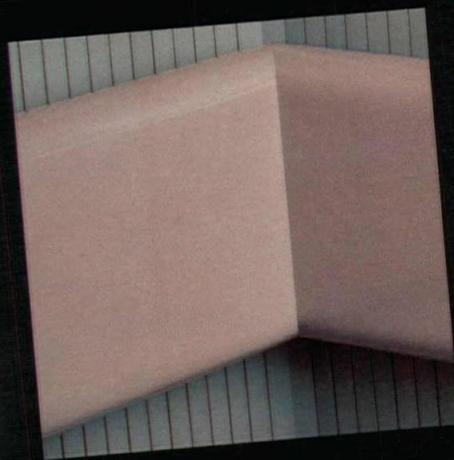
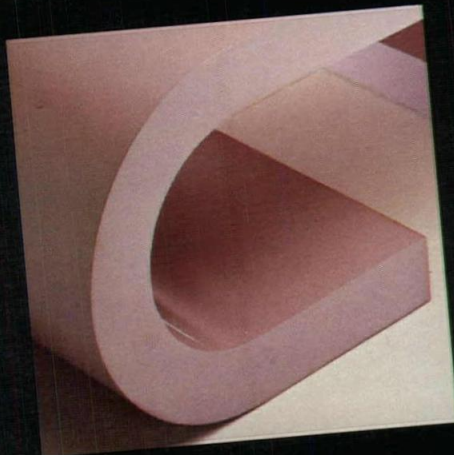
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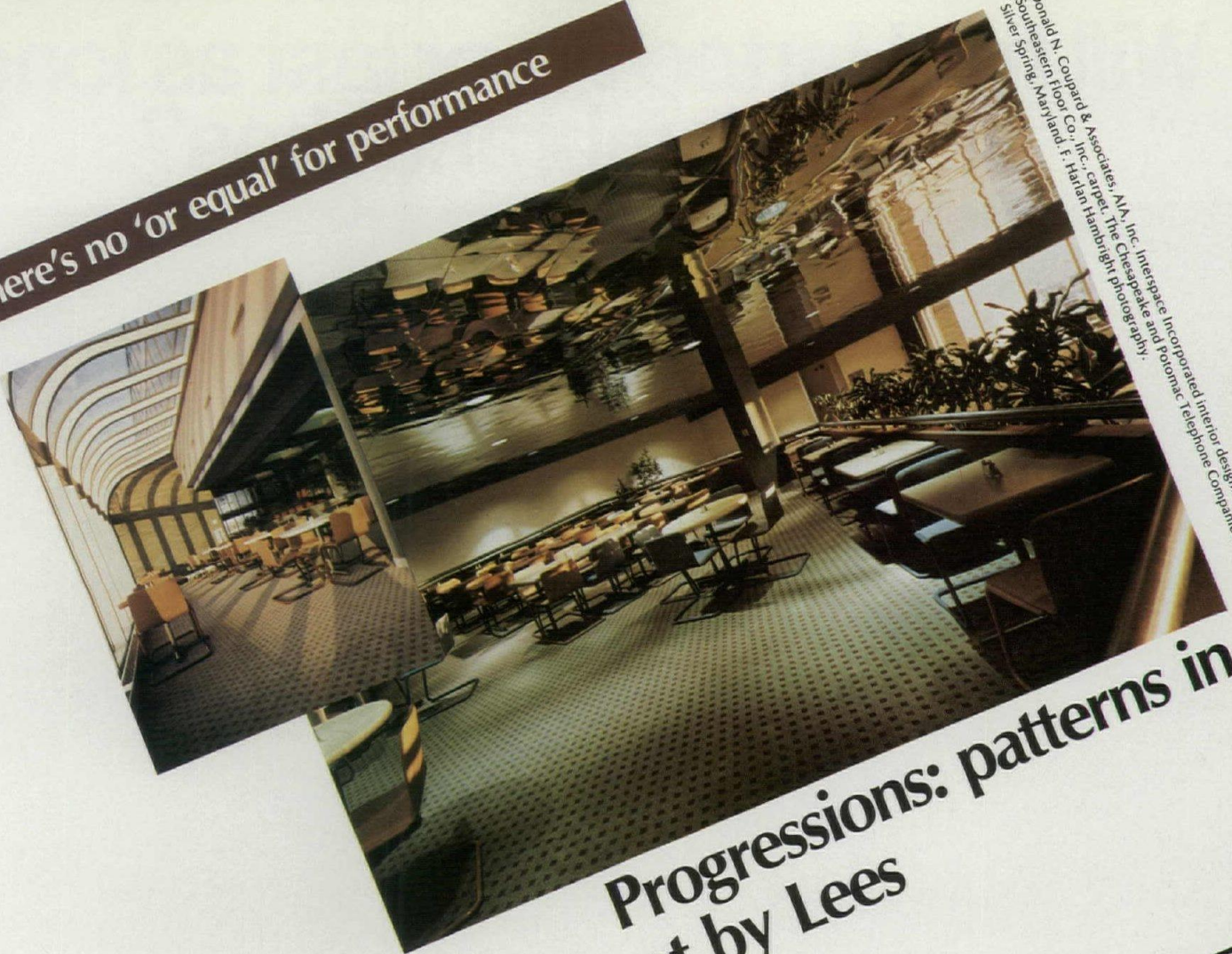
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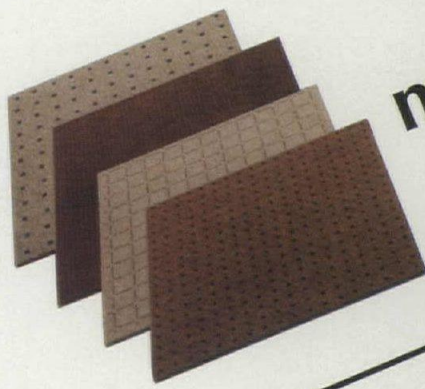
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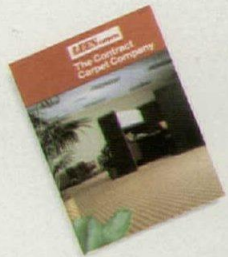
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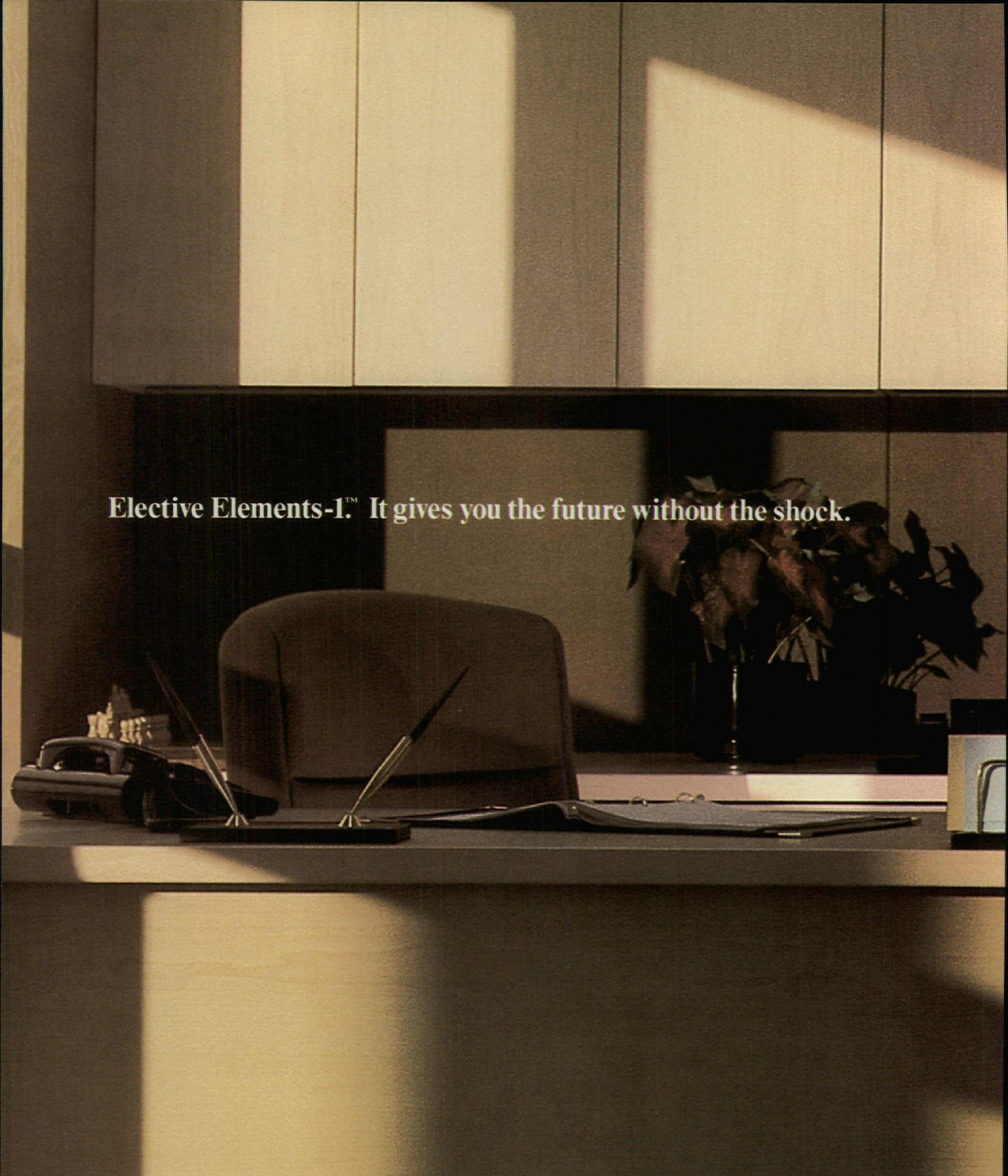
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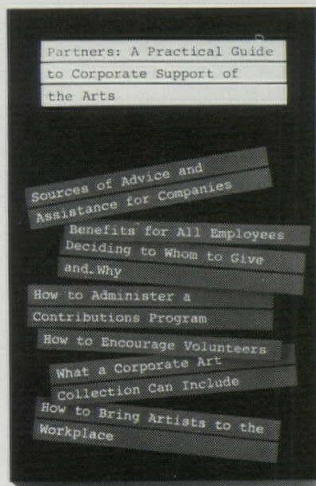
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Round Table:

The office environment—can we make better places for people to work?

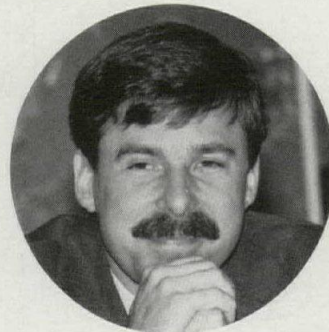
The Round Table began, as Round Tables always do, with some general questions intended to create a framework for later discussion and argument. The first question was the most general: Are our present office interiors the best we can do, or can we make better places for people to work? Are there useful alternatives from an economic sense, from the point of view of productivity, from the point of view of employee satisfaction? For example, what about the inside-out plan, putting executives in the center and leaving the window walls for support staff, conference rooms and the like; as in the Philip Morris Operations Center by Davis Brody (RECORD, March 1983)? What about non-hierarchical schemes—giving everyone the same size office, as in the new Union Carbide headquarters building designed by Kevin Roche (RECORD, October 1983)? What about giving everyone a private place to work, no matter how small, with appropriate meeting and conference rooms for group encounters? What are the alternatives?

Architect Richard Hayden had some suggestions, but first he made a point about architect commitment: "Fifteen years ago, when I first started doing interiors, most architects turned their nose up at interiors work. That is no longer the case; most architects now have a very serious interest in interior design work—it's challenging, it relates closely to people, and it's good business for us—indeed I sometimes wish so many other architects had *not* discovered what good business it is.

"To answer your question about alternatives: The inside-out scheme can work—though the best opportunities are in suburban office buildings where the floor plate is fairly large. In most high-rise buildings, with floor plates of 30,000 square feet, there tends not to be enough space between windows and core to develop ideas like that. But in any case you've got to analyze and understand the signature of the building—there are no rights and wrongs. There are plenty of ways to be creative and search out alternatives, and if we ever stop searching we'll all be useless and anybody can go out and buy furniture and put it in the space."

Architect Arthur Gensler: "First point: In our discussion, we need to remember that, by and large, the bulk of the market is multi-user buildings, and they present very different problems from the single-tenant building, the large corporate client with specific needs, specific long-range plans. Second thing we

need to remember: Architecture is so damned permanent, and interiors aren't. All you can do with a bad building is wait for the ivy to grow. One of the blessings of an interior job is that if it's lousy you can change it—which the employees usually do pretty quickly if they don't like what you've done for them. But even the best interiors need to be thought of as dynamic space which will need to be changed—especially with the amount of computerization that is moving into our offices. I still have a tendency, when I walk through a



*John Adams
Director
Facility Management Institute
Ann Arbor, Michigan*

job, to pick up and move a plant because that's not where we designed it to be; but I think our goal should be to create a setting and then let that setting tailor itself over time."

Architect Frances Halsband: "People in office environments are the same as the people sitting around this Round Table; they want some control over their environment. They aren't easily fooled—they know their open-plan office partition is not a wall and they are not comfortable about privacy and acoustics. We try to give them real desks and desk fans and lights they can turn on and off; so they can set things up the way they like it and get some work done."

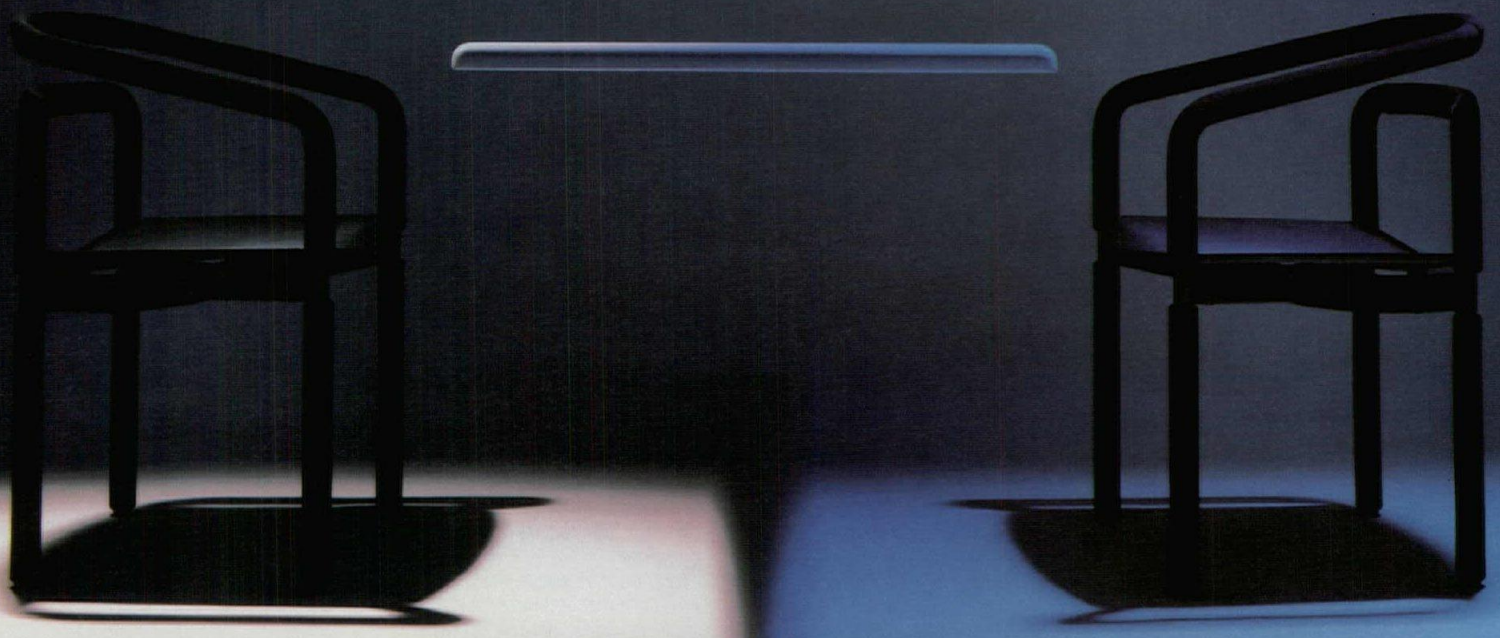
Birch Coffey of HOK: "It's true; people are looking to us to give them a set of guidelines, and within those guidelines a set of options, like Frances's desk fan, that give the employee something he or she can control individually. In a broader sense, we find clients asking about all the amenities that we design in—they are saying that

office space is not just office space, it's a recruiting tool, a statement about how we feel about the people who work here. The Philip Morris job you mentioned, where the private offices were moved to the inside, worked beautifully on that score; everyone had access to natural light, and that is a key element."

Richard Everett of Century Development, which manages 70 million square feet of space nationally, built and manages another 10 million square feet in Houston: "The planning alternatives you mentioned are very unusual in investment building. The typical investment high-rise has a core-to-window depth of 40 feet, and putting the corridor on the exterior is very inefficient because of structural interferences. But we've done interior offices: in our 71-story Allied Bank Building, we have one tenant who chose to give all executives inside offices. But they are in marketing positions and away most of the time—so the type of tenant is very important. The social structure is important. There's a problem when some executives are in open offices and the really top executives still have their offices. We tried offices all of one size and that works—except that there is a very distinct difference in quality. So these alternative schemes are rare, but they can work if the client understands what he is getting. Too often clients don't understand what they are getting; too often designers design for other designers. We have enough dissatisfied tenants that I've set up a separate division to help those tenants work with architects and contractors and phone people and all the others involved."

Karl Gruen of Union Carbide spoke about their new headquarters in Danbury: "This building houses about 3,000 people and its design really responds to the program interviews that architect Kevin Roche and I conducted with almost 200 people from the chairman to the secretarial level. Every exempt employee has a private office; there are 2,350 offices, all of them with 185 square feet. Two-thirds are square, about 13 1/2 by 13 1/2 feet. Others (see plan in RECORD, October 1983) are wedge-shaped. All exempt employees were allowed to select their own furniture and furnishings from 30 different packages that were put on display. It seems to be working very well, and we think we see improvements in productivity. We are now conducting outside research to get the response to the

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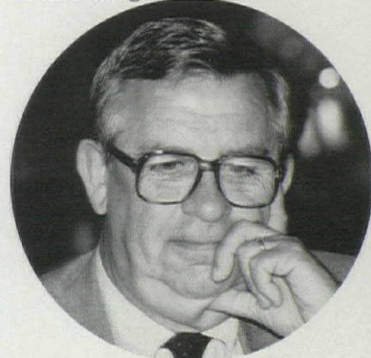
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"Not long ago, people were willing to come in and sit at nicely lined-up desks and be happy they had air-conditioning. We don't have the same people sitting there anymore."

Richard Hayden

new system, how their work spaces are satisfying their working needs, and in general how they like the environment. We expect some negatives—we did move 1,250 families to Danbury and that is bound to generate some negatives. Apparently, the lighting troubles some people—we came from a building with a luminous ceiling and the new building has task ambient. But pending the results of the research we think there is good acceptance of what is really a new kind of office planning."

Ray Fairman of CIGNA: "We seem to be coming full circle. In the



*Howard Bouvé
First vice president,
General Services Division
Bank of Boston,
Boston, Massachusetts*

1950s, Gordon Bunshaft and Florence Knoll did a building for us (the Connecticut General headquarters outside Hartford) that was much admired. It was an early example of open plan, with a uniform office size of 144 square feet with a 12-foot window. It is still working very successfully for us. But in our new building, we have intentionally gone about creating several different sizes of private office. About 12 to 15 per cent of the people in one of our divisions have private offices, and that about uses up the perimeter space. Another group required over 25 per cent private offices, and there—even with a very large atrium that is a major feature of the new building—you don't have any choice; you need both perimeter and interior offices. We think that distinctions are important—some individuals are more important in a business environment than others; our society is built that way. So different size offices, some perimeter and some interior, are in tune with the kind of culture we're all used to. . . ."

Said architect Warren Platner: "What Mr. Gruen and Mr. Fairman are saying, it seems to me, is simply what's good for some companies is

not good for others. Some corporations work one way, some work another. And that means it's important not to arrive at formulas. And there are too many formulas today: All over the world, in office building after office building, I find myself spending a major portion of the day in a windowless interior room—because most designers automatically put the conference room in a windowless space. I think that's a ridiculous idea—a ridiculous formula. People who are being encouraged to sit together and work out problems together should have ideal space in which to do their work, not left-over space. I'm designing a law office that has 17 conference rooms, and none of them are in windowless space. They are not exterior space, but they overlook a garden court with natural light and a pleasant view. That's just one example. Again, we should avoid formulas, and instead look for whatever the case in hand calls for and needs."

Architect Frances Halsband: "I think the question is not so much exterior offices and interior offices as it is a question of the ability to see outside. We can certainly design environments in which some people have an office next to the window and some people have an office away from the window and some people have no office at all, but all have that chance at least to see whether it's raining outside. . . ."

Michael Brill focused the discussion on the needs and the "culture" of the client

Said Brill, who is a consultant in human/environment research: "Ultimately, office space is a tool for the organization and by implication a tool for the individuals who work for that organization. That means that the designer—and by designer I mean architects and interior designers and the people in the organization who are responsible for the new space—have a responsibility to find out how this organization works, what it is they really do for a living. Organizations do have idiosyncratic styles, just as individuals and work groups do; and if the designers can start to understand those things in some fairly deep ways, then you get an opening scenario for design that makes sense.

"And, if you do it right, in the course of design you develop fairly deep and specialized knowledge of

an organization and how it works. That's precious knowledge and it should not just be dumped in the sea when an office is completed. If the architect can't have a continuing contract as a sort of consulting facilities manager (and I think that is one of the most valuable services a client could buy from an architect) then the knowledge should be passed on to the responsible person in the client organization like a baton. At any rate, you don't walk in with a set of fixed options. Rather, you try to find out how it might be, with the understanding that what you have done is only a kind of opening salvo of a set of changes that will continue for the life of the space."

John Adams of the Facilities Management Institute: "The question is, as it always has been: Does this space work or doesn't it work? And that's not an easy question to answer. We're becoming a knowledge-work economy, and knowledge work is highly abstract stuff, and the process we are searching for is very difficult to understand. I sympathize with the architectural-design community because, increasingly, that is the kind of help corporations are going to be asking for. At any rate, I quite agree that any esthetic premise, any program idea, any design decision that is not based on the purpose of the organization has to be completely arbitrary."

Client Ray Fairman: "Another issue—which demands that any design solution be thought of as a beginning and not as an end—is the kind of mobility and turnover of higher-level management that takes place not just because of job changes and promotions, but because of mergers and acquisitions, and because of changes in the culture of companies. And, once again, I



*Michael Brill
President
BOSTI (Buffalo Organization for
Social and Technological
Innovation)
Buffalo, New York*

would argue that the people who are coming into these new situations come with preconceptions of what kind of workspace, what kind of office, they are 'entitled to,' and that impacts a great deal on how successful the change will be."

Patricia Conway of Kohn Pederson Fox Conway: "I think the most important word I have heard today is 'culture.' The culture of a company is difficult to get at, to understand. Much of American business is going through a tremendous amount of turmoil—economic cycles are shorter, managements change more often, change in general comes faster and faster. But the 'culture' of an organization tends to outlive these things—which is why it is so important for a designer to understand that culture. I think that getting to know what it is that the people who have worked with a company have come to expect is probably the most important first step in providing them with something that they are going to be able to work with. Once you know what they expect, then you can take the next step and make the necessary changes that are being imposed on office requirements by changing technology, by escalating real-estate values, and by all of the other forces that are at work."

Michael Brill: "Are companies really different? They are if they choose to be. Those high-tech West Coast companies that all started in garages revel in being different. But it's not just newer organizations; we're involved in an enormous new building for the TVA, and that organization has as a primary goal recapturing the dream of the 1930s that made TVA happen; the dream of rural electrification and the dream of ecological and economic stability. TVA wants to use the new building to keep a kind of culture alive—and that is a very powerful design determinant. But lots of organizations don't think that way—and if you as a designer don't manage to surface those differences, then there is only a limited palette of strategies that are available to you. One strategy is simply to throw up your hands at the 'no-difference' notion, decide that they're going to change everything anyhow, and put in a highly flexible system—it's yours, you design it.' Another is to say 'Well, I know they are going to keep trying to change it, but I'm going to leave an imprint they can't change.' And that is when we build in

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"Flexibility can be a cop-out, because it leaves it to someone else to make the decisions."

Warren Platner

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"But the best way to do it is to look at the corporate culture—at the differences among clients, because they really are there. Our problem is we don't know how to ask the right question."

Architect Peter Stamberg: "One reason there are no simple answers is, I think, that a corporation's idea of its identity, and what they want in an interior or an office space, has a lot to do with the changes in the national sociological and political climate. Not so long ago things were becoming more egalitarian, more liberal. The national climate is now clearly more conservative. And I think those changes in the way the wind blows affect the way a corporation sees its identity, and what they at least say they want. . . ."

"I think what this suggests is the need for space to have the flexibility to change, but also to have a certain grace that is designed in from the beginning. One wind that is blowing right now is that clients (and designers) are so terrified of the changes that may be needed because of computers that they are sort of keeping structurally non-aggressive while hoping they are still intellectually aggressive. . . ."

Architect Richard Hayden: "In general, on a per square foot basis, it takes two and a half times longer to design an interior than it does to design a building. That's because to do a responsible job of designing an office space, we have to get to know the client. We know all about structure and stone and lighting and working with unions and scale and proportions—but we don't know a damn thing about you, the client, when we are starting. We do need to know the attitude of management, how you see your organization, what you think the government is going to do to you in the next five-year period. If I can

design an interior that will be really supportive of the goals of the client for five years, I think that's a successful job.

"And it's not just management attitudes—it's employee attitudes. Not long ago people were willing to come and sit at nicely lined-up desks and be very happy they had air-conditioning. We don't have the same people sitting there anymore—they have a completely different attitude and pay much more attention to 'me and my needs.'"

The Round Table then turned to talking with the client—and exactly who you talk to

Said Arthur Gensler: "In years past, we used to get programs from the client that were very detailed for five, 10, or 15 years out. Today, clients come to us and tell us they're taking 200,000 square feet and 'do something with it' because they don't know how they're going to use it and don't know who's going to work there. . . ."

"In years past, the client was the chairman of the board. He set the goals, we showed him everything and we got decisions and results. Today, we work with facilities managers (whatever their titles may be), and that's a good thing—but most of them have limited training and experience in design. Sometimes they call all the shots but in many cases they don't know what shots they are calling and neither do we. Not often do they have a good sense of the direction of the company. And about then, there's a big management shift, the facilities manager moves to a new job, and we designers are looking at a new set of problems.

"Given the constant changes within a corporation, I think it's increasingly important for architects and designers to have a contract that keeps them on the job after the project is complete—to cope with the inevitable changes. If we've done a good job in the first place, if we've spent all that time (and all that client money) finding out what the client organization is really about, we ought to be the ideal people to deal with change. . . ."

Client Howard Bouvé, who is first vice president of Bank of Boston's General Services Division, argued that: "If the problem once was that designers started with the chairman (and got help with fabric selection from the chairman's wife), the problem now is that designers don't get down far enough in the

organization. Typically, the designer gets down to the facilities manager and the heads of departments—but we are talking about work stations, we are talking about where people work." Responded Arthur Gensler: "We find that dealing with the people at staff level is not very useful—they are loath to try anything new, they have not been exposed to new ideas or new systems, and they are afraid to try them. . . . If you want us to talk to staff people, try to make them feel that their work has an impact on the end result, make them feel that the work station will improve their job satisfaction, then you'll have to pay us. We're not psychologists, and we're not getting paid to be psychologists."

Said Pat Conway: "I think we are



*Birch Coffey
Principal/design director
The HOK Interiors Group
New York*

paid psychologists. I think that if there is nothing else that an interior designer does do, it's psyche out the client and the client's needs. The reason that interior design costs so much more per square foot than building design is that we spend so much time trying to figure out what people, all the people in the organization, really need. One of the biggest obstacles to that is that many companies—obviously not Mr. Bouvé's—are reluctant to let a designer talk to anyone below a certain level. We try very hard to conduct interviews right in the work space. If nothing else, we walk around meeting people, we can observe the physical conditions of the work place and the expressions on people's faces—I think you can tell a happy, productive work group from a demoralized work group very easily. And that is dealing with the psychological aspects of the workplace. . . ."

Asked Bruce Hannah: "How do you take into account, once you have done the interviews, that 40 per cent of the people are going to be different by the time the client is

ready to move into the building?" Michael Brill: "Worrying about the 40 per cent assumes that programming happens just once. Programming should happen all the time. There has to be an ongoing capability in the organization to keep taking its temperature, dealing with the 40 per cent who have changed by moving day, dealing with the impact of electronics on a paper-based technology, dealing with all of the changes that corporations are subject to. Any model of design as a one-shot deal is wrong. Any model of programming as a one-shot deal is wrong. That model has to be changed, and probably the fee structure and the way we work need to be changed."

Added John Adams of Facilities Management Institute: "The management of any large organization is fraught with 40 per cent changes. Why should design and programming be more simple than life in the rest of the organization? To ask the world of business to be more simple so that it will be easier for us to do what we do is not very realistic. . . ."

The Round Table turned to facilities—the environment—as a tool of management

John Adams continued: "Facilities management is a relatively recent attitude—it's not yet a discipline or a profession. But it is an attitude—an expression of the fact that organizations have by and large neglected one of the available tools by which to manage their businesses. Until lately, the attitude has been an implicit assumption that environment doesn't really make very much difference in managing. That is changing, and that is why we see more and more people in organizations with the responsibility for facilities management. As Art Gensler points out, they are often ill-positioned in the company, they don't have the professional support systems, they don't have an AIA, they don't have accredited schools to go to. In 20 years maybe they will. But at any rate, most people in business do not perceive that to be an effective corporate executive you have to understand how the working environment functions as a tool of management."



*Stephen Channer
Executive Director
BIFMA
Grand Rapids, Michigan*



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"The difference between hiring the best people and hiring the bottom of the line is only 40 or 50 cents a square foot on a building. . . "

Richard Everett

Ray Fairman of CIGNA: "Speaking as someone who has been in facilities a long time, I think that there is a surprising group of resources on our side of the fence. We think we're a professional group that is very well equipped to work with the architects and interior designers—and we wish we would see them working together more often in ways that respond to what we think we need. In most corporations large enough to build important buildings, the CEO has many other responsibilities, and he is paid to handle *them*. He delegates the problems of getting a building designed and built." Art Gensler disagreed: "I have a high respect for facilities managers and I see their responsibilities growing. But I still think great projects in this country have come out of great CEOs, who had the courage to call a shot that nobody else would; not from great facilities departments."

The Round Table then discussed questions of flexibility, giving form to anonymous space

Said HOK's Birch Coffey: "Designers and clients are all in this together. But it seems to me that more and more clients are asking us to move ahead on a fast-track basis, which means there simply isn't time to do user interviews or research the 'culture' of the organization. They are also asking us to start on the basis of programs that are not well defined—they are looking for design solutions that leave all the options open, that don't get in the way of what's going to happen in the future."

Argued Warren Platner: "That's a trap, because that kind of flexibility is a cop-out, that kind of flexibility leaves it to someone else to make the decisions. What are you giving the client? You are not making decisions because you are saying I *can't* make those decisions because I have to maintain flexibility. And you pass all the design problems onto the client who doesn't know how to make the decisions. If you buy the idea that you have to keep everything fluid you don't solve anything and you don't make anything nice either."

"But," said Coffey, "the fact remains that we are often given 200,000 square feet for a new division which has no image, has no clearly defined work pattern. What they are asking the designer to do is interpret *that* problem, to create an identity out of their ill-defined and often collective program, to give form to a space on the basis of very little hard information. If we are asked to create something out of

nothing we have to, and we can, fall back on our skills and experience and observations about how people work, and what works and what doesn't work."

Said Michael Brill: "There may be more and more client demand for open and flexible space, and I think architects assume that what users want is big open space. But in point of fact, a fair amount of enclosure for each individual is wholly preferred and most supportive of productivity and job satisfaction. I think the architect or the designer's job is to cope with that fact and learn how you can combine the individual's desire for at least a certain amount of enclosure and privacy with the need for some openness—for instance the use of windows as a public amenity instead of a private fiefdom. There



*Patricia Conway
President
Kohn Pedersen Fox Conway
New York*

is a whole range of ideas—the development of neighborhood and town centers within office space which start to open up space where it is appropriate. I don't mean for an instant that everyone needs or should have a private office—simply that there is a minimal amount of enclosure that individuals need and should have—and that probably means a space with three or four sides, probably above standing height, for everyone, including secretaries."

Warren Platner argued: "I think if people need to work together, they want to be in open space. I think if they need to work individually, it's better to put them in a private office. The idea of the open plan is good for some conditions and it's not good for others. . . ."

Platner also suggested that the prevalence of open offices is based

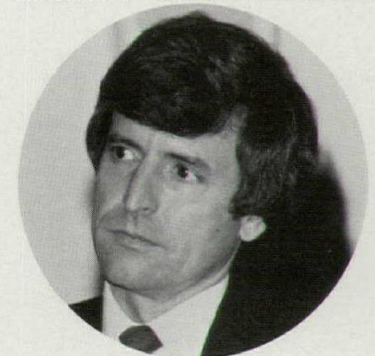
on the tax/depreciation laws, but client Richard Everett said that reason is no longer valid. Said Platner: "I don't think that open space is popular because architects like it. I think the big reason movable partitions became so popular is not that they are movable and not because they save money, but because the tax laws have favored putting money into fittings, furnishing and fixtures rather than into the building itself. The manufacturers have pushed partitions as a part of furniture systems very hard, not just because that is their business but because of the tax structure." But, said Richard Everett: "The conventional wisdom is just as Warren says, that there is a tax advantage to open space planning, but I would have to differ with that. Most people are now depreciating both systems furniture and built-in partitions over five years, arguing that even built-in walls are movable. That's an aggressive interpretation, but you can move them."

"In fact, in typical multi-tenant buildings, there is if anything a bias against open offices. In those kinds of buildings, we have an amendment to the lease called a work letter, which typically lists the building standard finish—walls, ceilings, light fixtures, everything complete. If that work letter is worth \$12, very few tenants are not going to accept that. If it's an aggressive market and I have to give a cash equivalent for that work letter, the tenant doesn't get the \$12; he only gets \$7, so that tenant has given up \$5 if he goes into systems furniture and gives up some or all of the building standard. In some markets, the landlord can offer a work letter describing the building standard, or a cash equivalent. The systems furniture industry should be lobbying for cash equivalents so clients and their designers can do whatever they want. . . ."

Richard Everett argued the need for a truly interdisciplinary effort to accomplish good office space
Said Everett: "Whether we are talking about buildings for multiple tenants—the kind of development I'm involved in—or the single-tenant corporate building, it's our job to design the best environment we can for that tenant. And that is an interdisciplinary job. I know it's been said often, but it seems true that many architects don't want to get involved with all of the disciplines that it takes to design and build an office environment—

not just the structural and mechanical engineers but the telephone people and the computer people and the business-equipment people. I have been so frustrated by this problem that my company is now building a design center in Houston intended to bring together the furniture manufacturers, the telecommunications people, the business-equipment firms, and the manufacturers of all kinds of architectural finish—so that my clients, my 70 million square feet of frustrated tenants, can come in and see what's available and—on an ongoing weekly basis instead of once-a-year conventions—be educated by the Michael Brills and people who are experts on how we make all these things fit together. My company has other things to do, but we are going into this business with the thought that maybe we can do a better job (or allow a better job to be done) for the poor tenant who can't get a phone system and can't get his telecommunication system wired. He's not getting good answers from his architect, in my opinion."

Added John Adams of the Facilities Management Institute: "If you ever mourned the decline of the general practitioner in medicine, you would have to understand what Mr. Everett is saying. I believe that clients and tenants are asking for our industry's equivalent of the general practitioner. They are frustrated at being passed from specialist to specialist. Integration is very very important, and the way some architects and other professionals work is a little bit unreal to the people who work in and pay for and try to conduct their businesses in this environment. There is really only one environment—and it's where all the



*Richard Everett
President
Century Development
Corporation
Houston, Texas*

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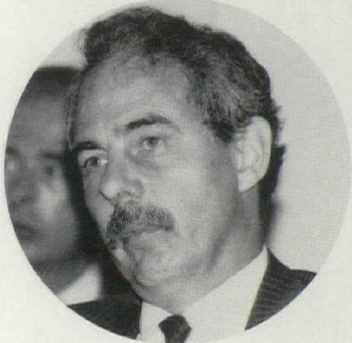
"We should think of facilities as a tool that the executives of a corporation use to accomplish the purpose of that organization."

John Adams

stuff comes together, where all of our various interests and specialties work together."

But Arthur Gensler argued that the problem is too much rush and too-vague programs

Said Gensler: "We've been talking about office space as though the only thing we're responsible for is



*J. Raymond Fairman
Assistant Director
Facilities Planning & Construction
CIGNA Service Company
Hartford, Connecticut*

the desk the person works at. I understand that research shows that 72 per cent of all phone calls don't get through the first time, which indicates to me that damn few people sit at their desks much of the time. One of the things we do in any office situation is design a lot of other spaces—conference rooms, fitness centers, cafeterias, word processing rooms and computer rooms and so on. And it is very difficult to fit these kinds of spaces into a slab of space with an eight foot 6-inch ceiling height and building standard acoustical tile and two-by-four light fixtures and carpet—especially when the clients say they need it in 30 days and ask if we can get the drawings done this afternoon. We seldom have enough time to do thoughtful design and certainly don't have time for evaluation of alternatives. Most dangerous of all is when we as architects and interior designers are handed a program that has been prepared by someone else—either a facilities manager or one of those firms who specialize in programming. Their attitude is: 'Here is the program, just start designing.' Another hazard to good design is the pre-design contracts we get handed by an increasing number of developers, which outline just what services the developer thinks need to be performed, at a preset fee—which is just a form of quasi-bidding and almost always results in the wrong scope of services. If our goal is to create better office environments, one way is for clients to make better use of

our talents and our time than most of them do. Specifically, because of the increasing use of pre-programming by others, we get on the job too late to make any thoughtful input. And then, the minute that the job is built-out and punch-listed, we're cut off. Everything we've learned about how the office works is lost. Given the inevitable changes that we've been talking about all day, there ought to be built into the fee structure some way to encourage a continuing dialogue, even if it is just an operating manual. Architects are frequently criticized for not doing post-occupancy evaluations—which I would like to do and think would be very valuable to me and to the client. But on the kinds of jobs we're talking about there is just no room in the fee structure for that kind of work."

Countered client Howard Bouvé of Bank of Boston: "But if you hear that I have a job coming up, you are sure available for lunch. I think architects could follow up with a phone call—and I maintain that no designer or architect has even done that. A lot of facilities managers visit new buildings, and they walk in and ask me what we goofed up; that's really what he's interested in because he doesn't want to make the same mistakes. That doesn't take a lot time. . . ." (Added Gensler: "He shouldn't just be interested in what went wrong; he should be as interested in what went right.")

From that, the conversation moved, inevitably, to the question of fees

Said client Richard Everett: "I have to say one nice thing about architects and designers—there is no question in my mind that as a profession they are underpaid. Whenever we have a job, we hire the very best of any kind of consultant. The difference between hiring the best people and 'the bottom of the line' is 40 or 50 cents a foot on a building, and a good structural engineer can save me \$10 a foot. I believe that most of the experienced players understand that. We've hired maybe hundreds of architects, and I've never hired one based on a low fee and I have never been turned down by an architect because of a low fee. If a person can really contribute and really help me solve my problems, he might be worth several times the going rate."

Added Michael Brill: "Once more clients understand that the design

of work space can affect the productivity and the job satisfaction of individuals, work groups, and the whole organization, then the discussion of expanded roles, expanded responsibility, and a fee structure commensurate with the skills that you bring to it *in terms of effect on the organization* becomes a very, very potent issue. We're beginning to see that the effect of an appropriately designed workplace can probably be worth up to 15 per cent of the worker's annual salary. That's not a 15 per cent productivity increase; it's something smaller than that. But if a place is designed as a tool for work (and that in no way excludes esthetics or image or corporate culture) and we can look for that kind of benefit, then the case for higher fees and an expanded range of services becomes potent. That is a benefit that accrues to the client on a continuing basis, year after year; whereas your structural engineer, Mr. Everett, offers only a one-time win."

Said Frances Halsband: "In the midst of this talk about fees and payback and productivity, permit me a romantic statement. I think the more attention we pay to the detail, to the fine grain, the better offices will be. I also think that paying attention to the detail will lead to design solutions that are more permanent. If you take the time to do something very specific, if you make the client think enough to know what is really wanted, if you really get it right, then our interiors won't get washed away and written off in taxes any sooner than the building gets written off. Most buildings survive the first whole set of depreciation, but very little furniture survives that. If somebody designed a really nice desk, surely it would survive the first redesign of the office. Maybe an executive might even take the desk with him when he moves to his



*Arthur Gensler
President
Gensler & Associates
San Francisco, California*

new and bigger office. I think a decently designed piece of furniture surely could survive a change in the title of the person who uses it."

And from there the Round Table turned to questions of design vs. standards in office furniture

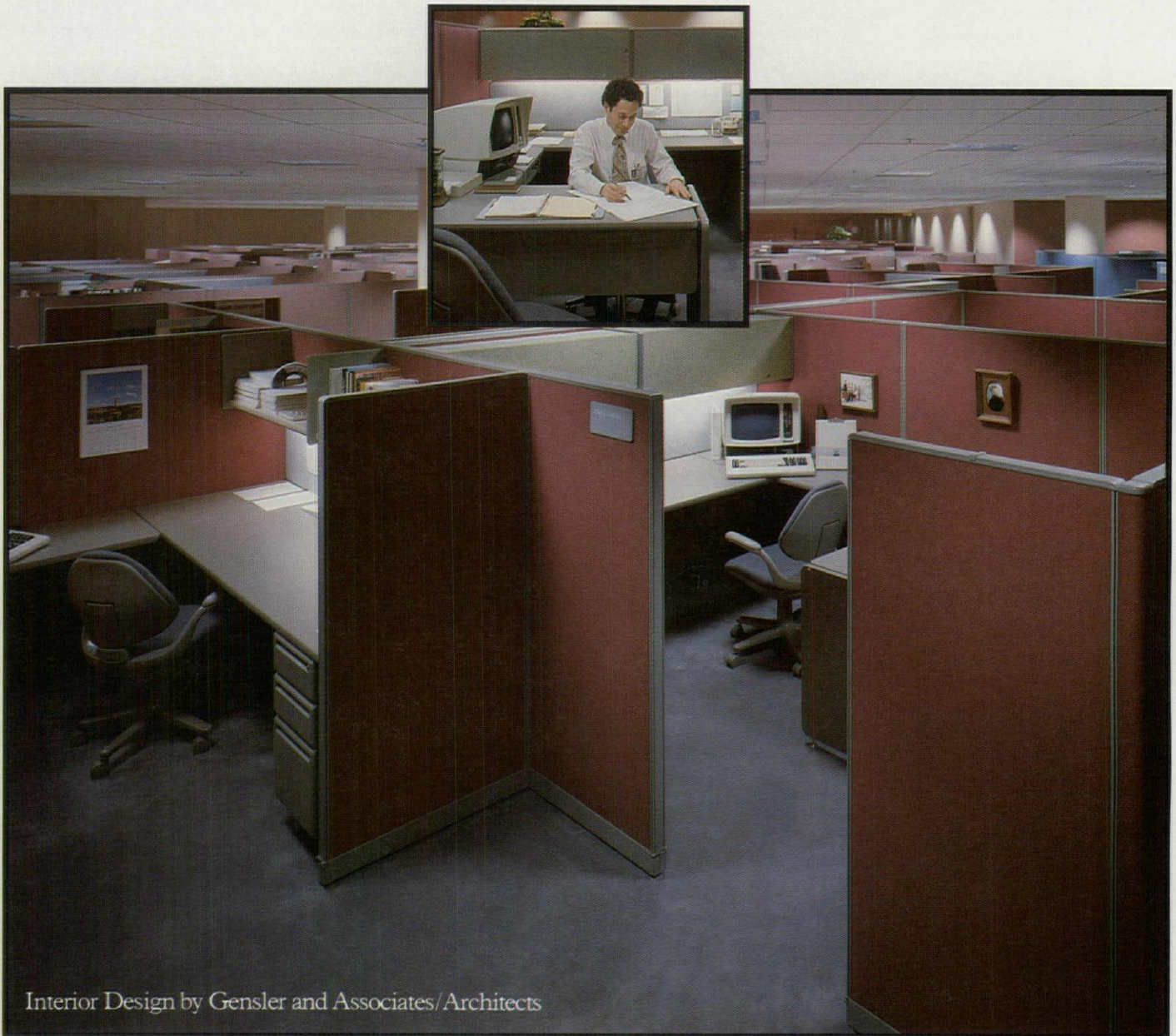
Said architect Peter Stamberg: "The question of choice of furniture and the choice of specific objects as furnishings is a double-edged sword because here we're talking about getting a committee involved with design. How could you expect a committee to choose a piece of furniture that is going to arouse someone's passion, furniture good enough that people could want to take it with them when they move up the ladder?" Responded Frances Halsband: "I disagree. If you sit on a design jury, I find that people of totally different persuasions can always agree on what's good and what's bad."

And, said Michael Brill: "Somehow the notion of standards is rearing its head. Whether standards are set by a corporate committee or by a designer, standards are a facility manager's dream. We should be fostering options and a wider range of choice; we should recognize that the people who have single-task jobs have more free floor area than the people who have more complex multi-task jobs because they require computer stands or something else extra within their assigned work station. I think Union Carbide is a wonderful experiment. . . ."

Asked for details, Union Carbide's Karl Gruen explained: "While we gave everyone exactly the same size office, all on the perimeter wall, we did offer choices of furniture. We put together furniture packages that we thought represented a broad range of esthetic tastes, but that were responsive to the office space allotted and responsive to what we learned in our interviews with employees about the need for storage and other amenities. Each individual, when he or she came to select furniture, was counseled by one of four people trained to do this job, and advised to select furniture he or she could live with for a long time, that would fit his or her particular and special work requirements and particular way of working."

Added Brill: "There are companies that give you a furniture

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Bruce Hannah

allowance and the employee can go out and buy anything he or she wants. In a sense, even the General Services Administration does that: you can select from their enormous catalog. The hooker there, of course, is the people who are selecting their own furniture don't have enough information to make the best choices, and the question becomes do you deny the use of options because there isn't enough information in the system, or do you try to pump some information into the system so people can make working choices, acknowledging the heterogeneity that exists in every organization."

"Ah, but," said Arthur Gensler, "the problem is that the guy goes in and says I love blue carpet and then before he ever gets it he's transferred. We keep talking about office facilities as though they will remain fixed; I think they have to be looked at as dynamic. My vote is for planning concepts and standards programs that set a pattern—and then being creative within those constraints. I think you can do that. . . ."

The Round Table—architects and designers alike—debated the many systems furniture options

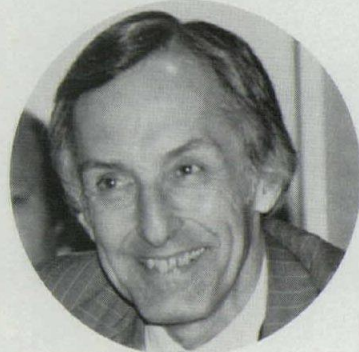
Gensler argued that there were now too many options: "It seems that every week the manufacturers come out with new components. I suppose that's so each workplace can be carefully tailored to the individual worker—whether he's left-handed or right-handed, where he wants the light to come from, whether he has 12 books or 24, whether he likes the computer keyboard on his lap or on the table. And all the furniture is now adjustable in every direction. But it's my experience that nobody adjusts it." Howard Bouvé: "We have second shifts, and therefore more than one person using a chair, usually a 90-pounder and a 200-pounder. They never adjust the chair; probably because they don't know how." Brill: "Right. They don't know how. There was a time when chairs had slotted standards and you could see that they had slotted standards and quickly figure out how to make the necessary adjustments. Now the adjustments are all hidden by corrugated rubber tubes; the information has been taken out of the system.

"What this means, of course," said Brill, "is that we have bought flexibility at great cost, and we don't use it. We haven't provided

the necessary information to the end user, or to someone who comes around and asks 'Would you like it taller, or lower?'" Bruce Hannah: "Maybe the end user doesn't care. For 60 years or so we made desks in two heights—26 inches and 29 inches. Were there a lot of complaints?"

Peter Stamberg suggested that the new problem is that the nature of office work has changed so much: "Working with the computer is a lot less friendly for most people. Watching television for nine hours a day is very different from working with a computer all day; one is for enjoyment, the other is work-related."

Said Steve Channer of BIFMA: "Since the furniture industry set up its partnership with the electronics industry, we've been under a lot of heat to supply the right adjustments not just for tables and chairs, but the right pitch for the back of the chair and the right tilt for the computer screen. The major problem is educating the user and educating the employer to show the user how to adjust his equipment properly. Right now, the Congress (with the prompting of the unions) is saying that the furniture companies are not manufacturing the right furniture. I'd argue that the right furniture is available—but too many employers are putting computers on a table like this one in front of me and dragging a chair out of the storeroom—and then getting complaints about backache and neck ache and eye strain. So right now we're working on new guidelines for making functional adjustments to furniture so that it can accommodate very nearly



*Karl Gruen
Manager of Site Operation
Union Carbide Corporation
Danbury, Connecticut*

everyone. And then the job is to educate the user—which is the job of the furniture companies and the facilities managers."

Arthur Gensler asked: "Given the amount of *existing* furniture out there, why can't we get equipment that fits the existing environment rather than equipment that only works in a new environment?" Channer: "That's a good point." But, said Everett: "I would remind you that if you took the total gross revenues of the systems-furniture manufacturing industry, the sum would not approach IBM's *net* revenue. My point is that the electronics companies are not lying awake worrying about our industry; nobody here impresses them that much. We have got to work together and you can't really say, as much as you might want to, that it's their problem. They say it's our problem, and they're probably closer to right."

Some panelists wondered out loud about the effect on offices of increasing regulation.

For example, said client Howard Bouvé, "listen to some of the ideas that are before the legislature in Massachusetts: A work station that is 'ergonomically correct'—but no definition of what 'correct' is. Background noise below 65 decibels. After two hours of moderate visual demand, a 15-minute break; after one hour of continuous visual demand, a 15-minute break—that's a 25 per cent reduction in work time! 'Measures of performance made available by new technology shall be prohibited'—which means you can't count key strokes to see how fast a person is typing. All VDTs will be maintained twice annually. Maximum time at VDT: five hours per day. Employers intending to introduce computer hardware or software costing more than \$5,000 will give six months written advance notice to affected employees. And one of the bills calls for an annual eye exam, with the company paying for new glasses or lens changes. . . . We can't let this kind of legislation become the law."

"What you are seeing," said John Adams of FML, "is the labor movement turning its attention away from its traditional domain, the factory floor, to the clerical operations in banks and insurance companies. It's fertile field for the unions. What we need to be concerned about, of course, is that the office environment, instead of being as well designed as we know how to do it, becomes an object of government regulation. Government standards, I probably don't need to remind this group,



*Frances Halsband
R.M. Kliment & Frances Halsband
Architects
New York*

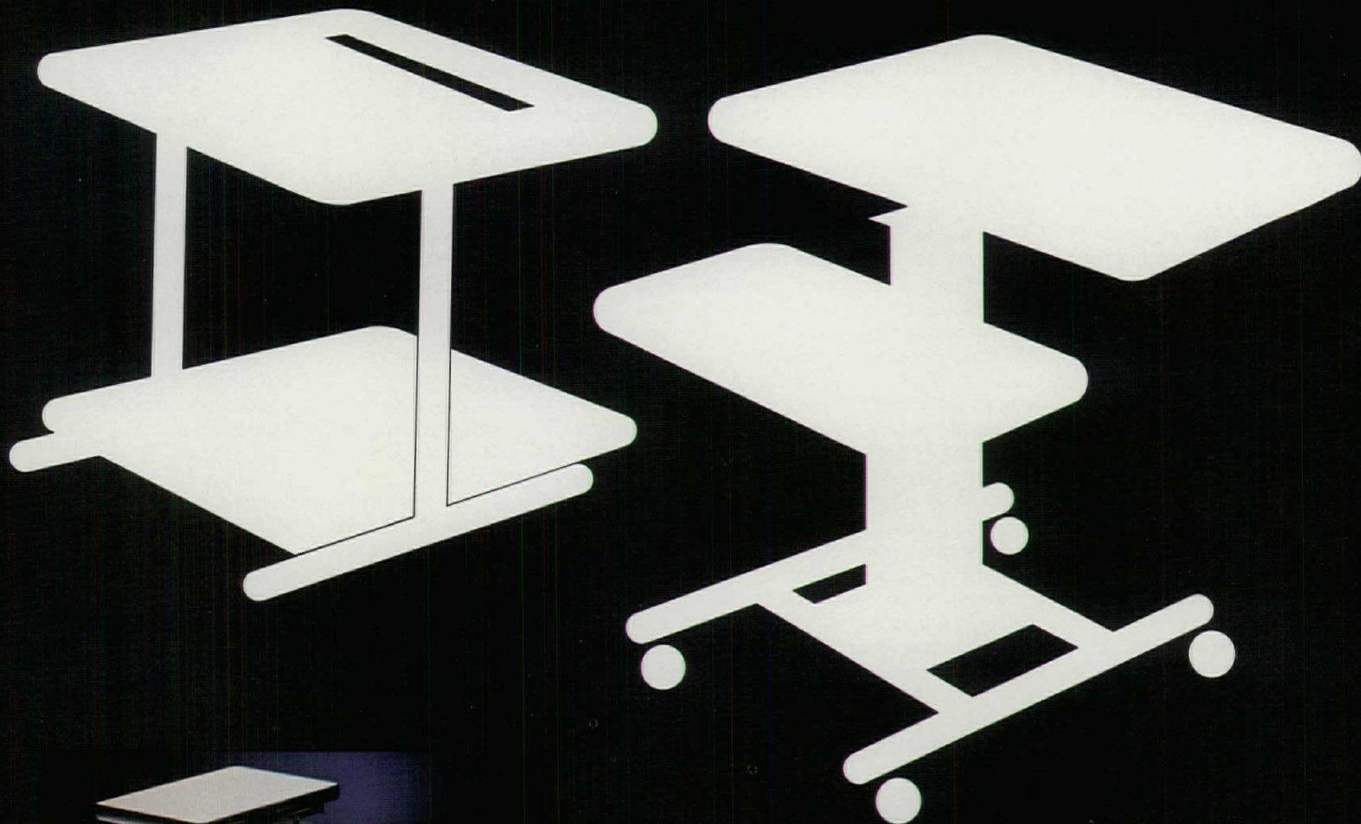
start out as defining minimum levels of performance and usually end up as maximums in the marketplace. At any rate, it should be clear to everyone involved that we do not have nearly enough research to set any kind of reasonable standards, and setting standards of this kind would be very premature.

"There is a rise in complaint levels associated with VDT use; that's not because the VDTs are bad or the furniture is bad, but because of the greatly increased numbers of hours of use of VDTs."

Michael Brill: "The kind of legislation that Mr. Bouvé talked about has come almost entirely out of the European worker movement; the white collar unions there are much more powerful than they are here. Almost all of the legislation powerfully overstates the issues and problems from the use of VDTs—it's a political issue, not a technical one. At the same time, we should clearly understand there are some very real problems. Posture problems seem to be very real and they can affect health. There does seem to be a higher proportion of VDT users with eye irritations, but an awful lot of non-VDT users have eye problems too; there is data missing, like the incidence of these problems in the general population, lumberjacks, college professors, magazine editors. It is clear that the movements promoting this legislation are basing it on kernels of truth, though I think what they are really concerned with, what is really unacceptable to white-collar groups is the notion that as machines come in the front door jobs go out the back door. There is now legislation passed or in front of 30 per cent of the states and the Congress—and I think people at forums like this and every affected

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"In my case, I think clarity is the most important end result."

Frances Halsband

organization or manufacturer should try hard to sort out what's right, do what's appropriate, and then fight like hell to have these issues more intelligently assessed—because otherwise they won't."

The Round Table turned back to the question of whether furniture is getting too complicated

Said Frances Halsband: "When I get into my office, I have to remember the access code to get into my electronic dialer to call somebody in California. I have to remember the access code to use my word processor, and I have to have an access code to use the computer down the road. I don't want to have an access code to get into my chair or change the height of my desk. That's too much. I think that maybe there is a relevant level of complexity and choice in furniture but I think the furniture industry has gone too far. For our last client, we invented a wonderful thing. It's called a gravity filing system, and what it is is a two-drawer file that fits under somebody's desk and if they don't want it there they slide it over to where they do want it. It's all done with gravity and requires no instructions. It comes in many colors, fits in most modular situations, and holds any size paper, even computer paper. . . ."

But, said BIFMA's Steven Channer: "Simplification would clearly be the easy way for the manufacturers to go. But there's pressure for us to make three sets of chairs—a little chair, a medium chair, and a big chair, each with adjustments up and down, fore and aft, tilting back and all—to accommodate 100 per cent of the population. The adjustment features on most chairs are rather easy to use. The industry is also providing more adjustment features for work surfaces, to adjust for keyboard height and terminal height, separately when required." "Doesn't one adjust to the other?" asked Halsband. Bruce Hannah explained: "With a very short person, you have to adjust the chair so his or her feet rest properly on the floor, then bring down the table height to accommodate the chair height." Brill: "But all this is for the people who work steadily at their desk—who do machine-based or machine-driven work and are essentially tied to their cockpit."

"And," said Peter Stamberg, "we really do need to address the problem of the increasing mass of information that comes and goes in most offices. There's a lot of paper lying around, a lot of paper that doesn't really fit in files or the overhead cabinet."

Architect Richard Hayden:



*Bruce Hannah
Cold Spring, New York*

"Lighting is another problem. I think it's been a mistake for the furniture industry to become lighting designers. A lot of systems just haven't worked, a lot of bad jobs have gone in, a lot of money has been wasted. The reason is simply that there is a lot more to lighting than being able to see the piece of paper. There are the psychological issues of having some drama in the space, some sparkle. There has been an incredible expense already in the development of open planning and systems furniture—and I think the learning curve for the furniture industry is going to be a very expensive learning curve."

A Round Table auditor representing a major manufacturer asked this question: "The end users do have problems which we are trying to address with what you are calling needless complexity and options. Are you architects and interior designers really interested in being educated as to the need for 'all those options,' or are you absolutely not interested in being involved? If design and form is what you want, and you aren't interested beyond that, we should know that."

Pat Conway answered: "I don't think that anyone here would ignore the functional requirements of the program or the installation that he or she might be confronted with. I think the criticism you have been hearing is what seems to be the inordinate level of complexity. The question is how much real choice we are getting out of those complex options. I think a lot of us feel that it can be boiled down to two or three basic options or approaches, all of which have to be evaluated not only on the basis of flexibility and adjustability, but of cost, of esthetics, of concerns for status. I do feel that there has been over-

response; and that there will be some simplification as more and more people learn how to use computers and how to live with them. The question for both the facilities managers and us designers is do we want to spend the next ten years exploring the probably infinite number of combinations now on the market? Perhaps the best solutions don't come out of that exploration, but from taking a larger view of the problem."

Mike Brill had some suggestions about that larger view: "I believe the proliferation of magic tables and chairs with all of the cranks is a palliative; I think the problem is that systems furniture grew up in a paper-based environment. But the nature of the work done in offices has changed a lot—so the lighting needs to be different, the work surface has changed from horizontal to a vertical screen, and you don't need all those bins. I'm not beating on the manufacturers; we're all at a point of transition and no one has rethought the office in terms of what it might be like. Why should the bloody computer terminal sit on a table? Maybe it should swing out of the way like your dentist's light, so it goes away when you don't want it. Computers are not getting simpler, they are getting more complicated, and many people are now using multiple screens. We've never had to deal with those kinds of problems before and they are not going away. We're in a kind of holding pattern. We haven't seen the emergence of the next level of what the office work station should look like."

Furniture designer Bruce Hannah: "At most installations I have visited, there is no such thing as a desk surface anymore. It's all covered with information-gathering equipment. To even suggest we could control it at this point is beyond us. I think that our job now is to make the environment, which all this new information-gathering takes place in, as wonderful as possible."

An end-of-the-day round robin reinforced some of the day's major ideas—and added a few new ones

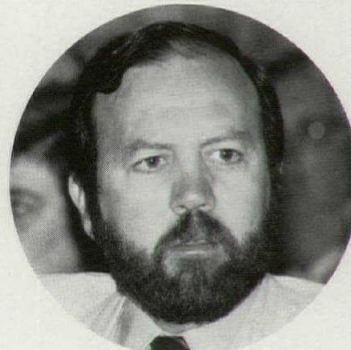
Howard Bouvé: "I think most of us get too involved in what we're doing, and need to spend more time looking at the big picture. If we don't work together, the legislators will do it for us and that's the worst thing that could happen. The amount of change that takes place is probably inevitable, but I do think 'flexibility' is a French word meaning 'don't make me make a

decision until I absolutely have to.' While I constantly knock the architect, I think the most important idea we discussed today is the idea of an ongoing relationship between client and designer after the job is finished. . . ."

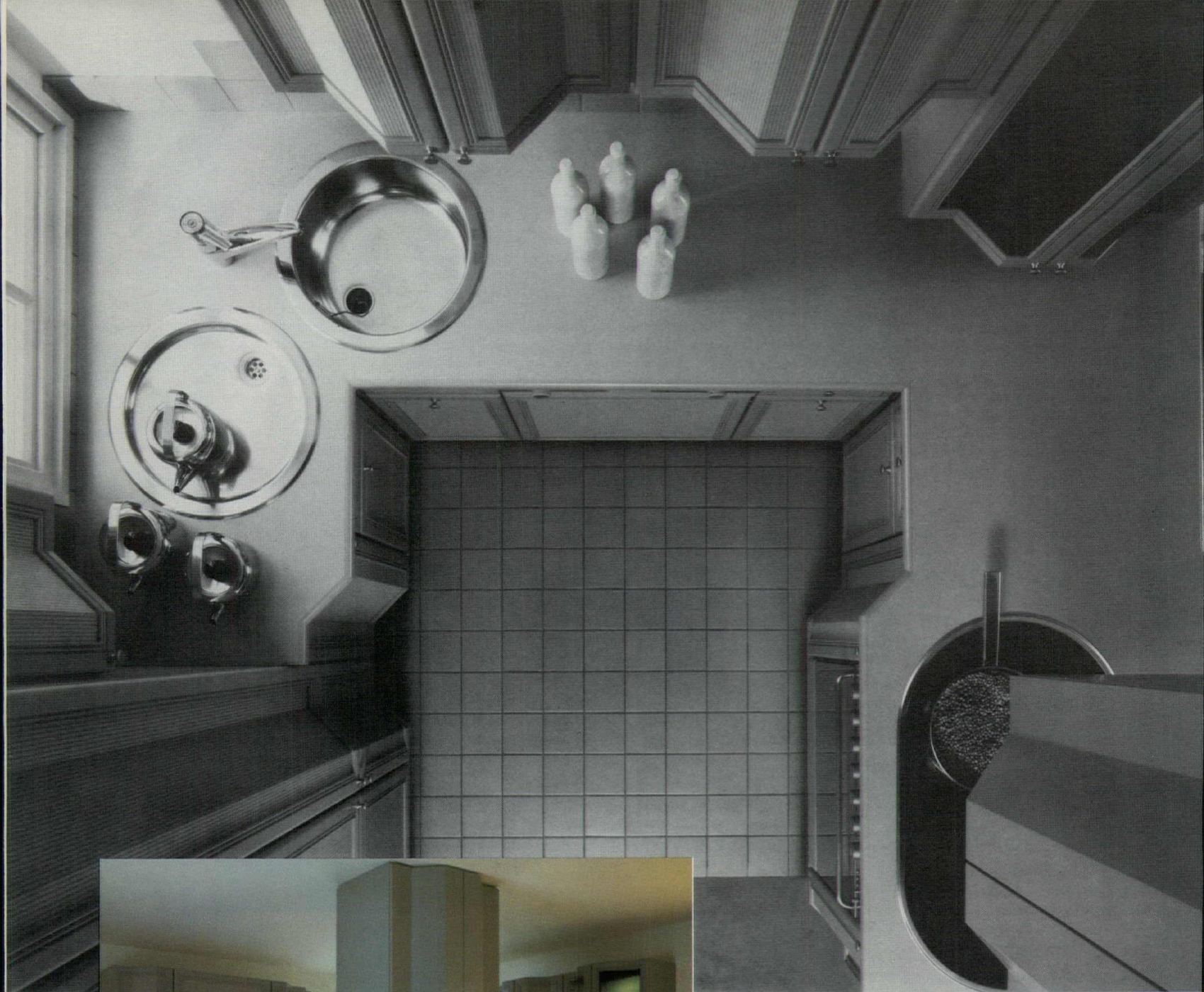
John Adams: "I would like to reinforce the idea that facilities management is not managing facilities, it's not presiding over facility assets, it's managing organizations *through* facilities. We all should think of facilities as a tool that the responsible executives of an organization use to accomplish the purpose of that organization. That's a fundamental distinction, and I ask for patience and support for this growing profession by the design community."

Peter Stamberg: "The first and basic question was: 'Are our present office interiors the best we can do?' The answer is clearly no, and I hope we never think what we are doing now is the best that can be done. No matter how much information we are able to gather, we need to remember that all of this information is based on what's happening today, as opposed to what will be happening tomorrow—which we all know is going to be very different."

Richard Hayden: "We talked a lot about computers in the office environment, but not about how we can use the computers in our own offices. Each time we start a new project at the program stage, we gather the information, enter it in the computer—not just the facts and figures, the costs and financial data, but the psychological data. If we stored all that data in a careful



*Richard Hayden
Swanke Hayden Connell & Partners
New York*



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"Good offices, like a good pair of Levi's, ought to get better as you use them."

Arthur Gensler

way, we could provide facilities managers with all the data on the building in a very useful fashion. It's just as mechanical engineers have done for years—the building managers sit with the designer often enough that by the time the building is complete they really know how to run the systems. One of our clients is now set up with the right hardware and software to run and use our data on a continuing basis once the project is complete. That is I think a very good expansion of the architect's service—it's helpful to the client, it assures that we know of any failures, and it creates an ongoing relationship with the client."

Furniture designer Bruce Hannah: "Too many times what we put into a building doesn't create a space, it destroys a space. In the end, we have to think about design and not go crazy about whether chairs or tables or keyboards go up and down. Our job in the end is to create, if we can, a wonderful San Marco Square, where people can go and work with real pleasure. That would give a new meaning to job satisfaction."

Frances Halsband: "I believe that we all need to go into a project with a vision of our own of what it's all about and what it is that we are trying to do. Each of us tends to bring a different sense of that vision, so we need to work together to achieve the best end result. I think that in my own case *clarity* is the important end result, and my way of achieving that is to get into as much specific detail as possible and yet not get bogged down in complexity for its own sake."

Karl Gruen of Union Carbide: "My limited experience with our very large and complex project suggests that when we as the client use our skills well, when we manage well, we get good results; and when we don't do our job as managers in bringing all of the professionals and experts together

we have problems—budget problems and time slippages. I see developing, certainly in our company, a recognition that there is an important bottom-line impact on how these buildings are built and how we manage them and use them. The other thing that has been underscored for me is how much we can learn from the entrepreneurs like Richard Everett. These developers are very profit-oriented, but they are willing to pay for and support good design, quality design; and they are also anxious to make sure their tenants have a full range of the services they are going to need to occupy and use those spaces. I think we corporate clients can learn a good deal from the Richard Everetts."

Arthur Gensler: "Three points: As I said before, I believe sincerely that the CEO of an organization has to look at his office facilities as one of the most important things he has to manage, because people are your most important asset and how you use those people—which is directly related to the work spaces you provide for those people—is so critical to the success of any organization. Two, I think—again as I said before—that we as architects and our clients need to define the right scope of services for each job, which might be different for every job. Most importantly, I think we should be involved in some kind of post-occupancy or intermittent re-evaluations, so that all the things we have learned in designing a space are not lost to the client with what now seems mostly just a baton pass. Third, our role as designers is to create a really wonderful work environment—and good offices, like a good pair of Levi's, ought to get better as you use them. . . ."

Client Ray Fairman: "As you know, I've just come off a building project where the team approach was, I think, very successful. I think the members of the team can expand or redefine their roles if they approach the client wisely from the marketing viewpoint and the contractual viewpoint. Maybe you designers and support people need to redefine the broader role you want and how it should be paid for. Most often, most of the money gets spent by the time we come to the end and need that post-occupancy evaluation and counsel on operating the new facility. And I agree those things would help us

make a good building into a better long-range tool for the business. . . ."

Client Richard Everett: "As a major client for architecture, I would hope that you designers would continue to work for a better understanding of the business community and its needs—in such diverse areas as economics, marketing strategies, the effects of work letters, open-space planning or its alternatives, the effects of telecommunications and computers. I hope that all of the people in this



*Peter Stamberg
New York*

room, and their counterparts all over the industry, would find better ways to communicate and work together because the client needs all his problems solved—not just his space problems. That's what he is demanding and crying out for; he wants to know how everything fits together." (Said Arthur Gensler: "The split-up of AT&T has had a devastating effect. When you plan today, nobody even knows where to put the phone room and how to get the wire to the guy's space. Today you don't even know whom to ask.") And, said Everett: "Things are moving so fast in telecommunications that there are real problems getting worse daily. But we've got to catch up with them in a way that the client or the tenant can make the decisions he needs to make.")

Pat Conway: "For the architects represented here, one of the most satisfying things about doing interior work is that it is the place where the profession most directly touches people. I think that creative planning, thoughtful design, can help people manage by giving them the right kinds of spaces to generate the kind of communications that, in turn, result in greater productivity. And I think that the secret of good design is, ultimately, a good client. A good client has aspirations, a philosophy, cares about his employees, has an ability to make decisions—and there

is no substitute for that. There is also no way that a designer can impose those qualities on a client who is unwilling to accept them. . . . I think that more than ever we have to produce environments that are human and help people overcome the anxieties that today's proliferation of technology is creating—and that means spaces that are esthetically pleasing, and spaces that give employees a sense of community. . . ."

Birch Coffey: "Pat is right—the design problems today are people problems. Office design is one of the most exciting challenges we have in the design community for the reason that people's expectations of their work environment are accelerating enormously. People are demanding more; they want more from us. And we must meet that challenge."

And, with the last word, Michael Brill: "It's clear, of course, that the design of the office matters profoundly. It affects the productivity and quality of work life of individuals, of organizations, and, if you think about it, of the economy as a whole. And we have problems. It's interesting that in response to the opening question—'Can we improve the office environment'—nobody said we don't know *how*. What has been said is we can't do this or that because of some kind of institutional or role problem. We don't get enough money; we don't have enough time; we are not asked to do that. I don't think there is any dearth of solutions; the expertise and the capability exist to get far better facilities than we have. But we all seem to feel locked into roles that are less than fully effective in serving the kind of client base we have got. The architect, the interior designer, the facilities manager, the developer, the product manufacturer are straining at new roles, trying to redefine their roles. It's going to take us a while to sort out how these roles can be restructured so that problems don't fall through the cracks and so that we can in fact get the office work spaces that folks need. Meanwhile, we can't say 'It's not my problem.' We can say it individually, but we can't say it collectively—because collectively we are a kind of service industry whose job it is to provide a set of tools for organizations so they can do their work."

Which is not, it seems to me, a bad goal or a bad last word. . . W. W.



*Warren Platner
Warren Platner & Associates
New Haven, Connecticut*

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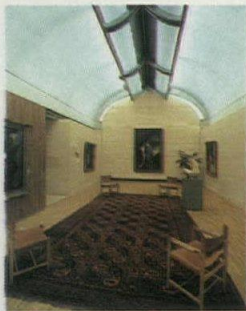


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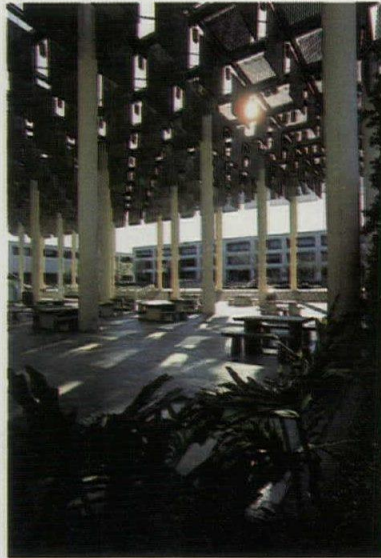
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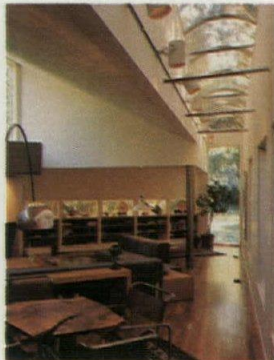


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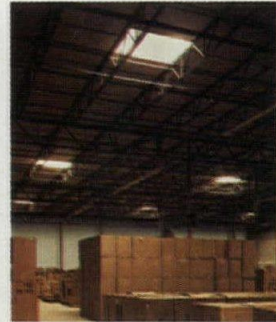
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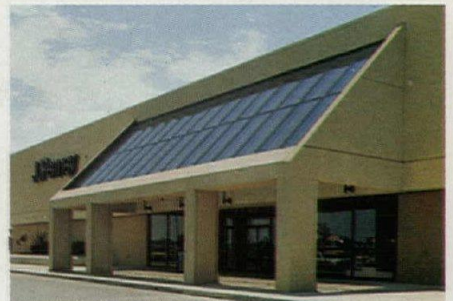
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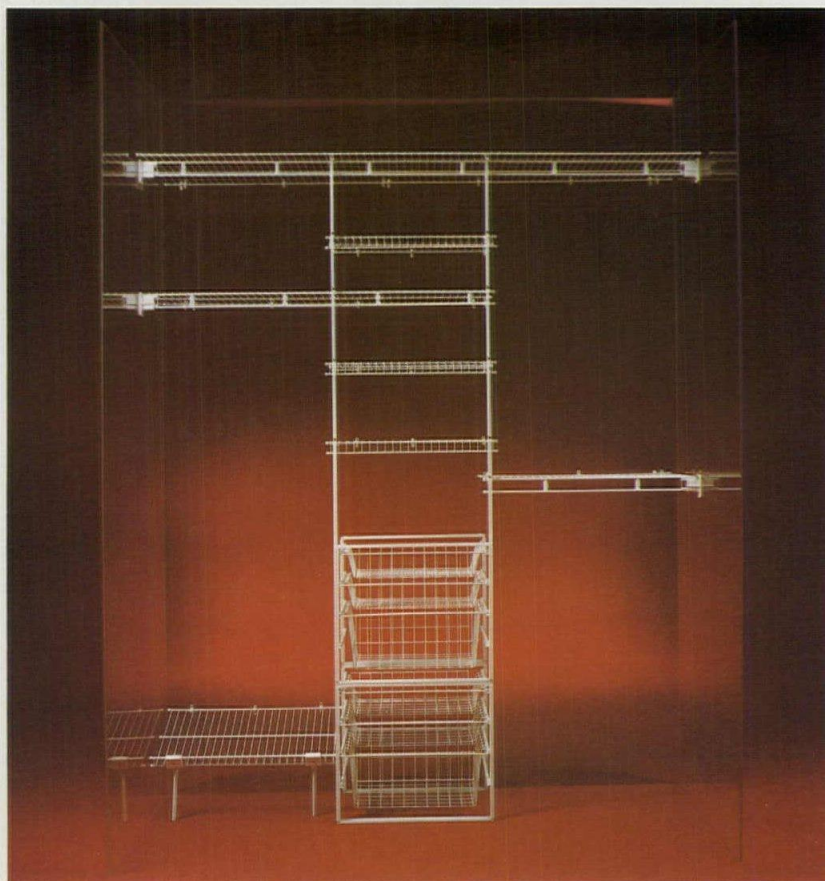
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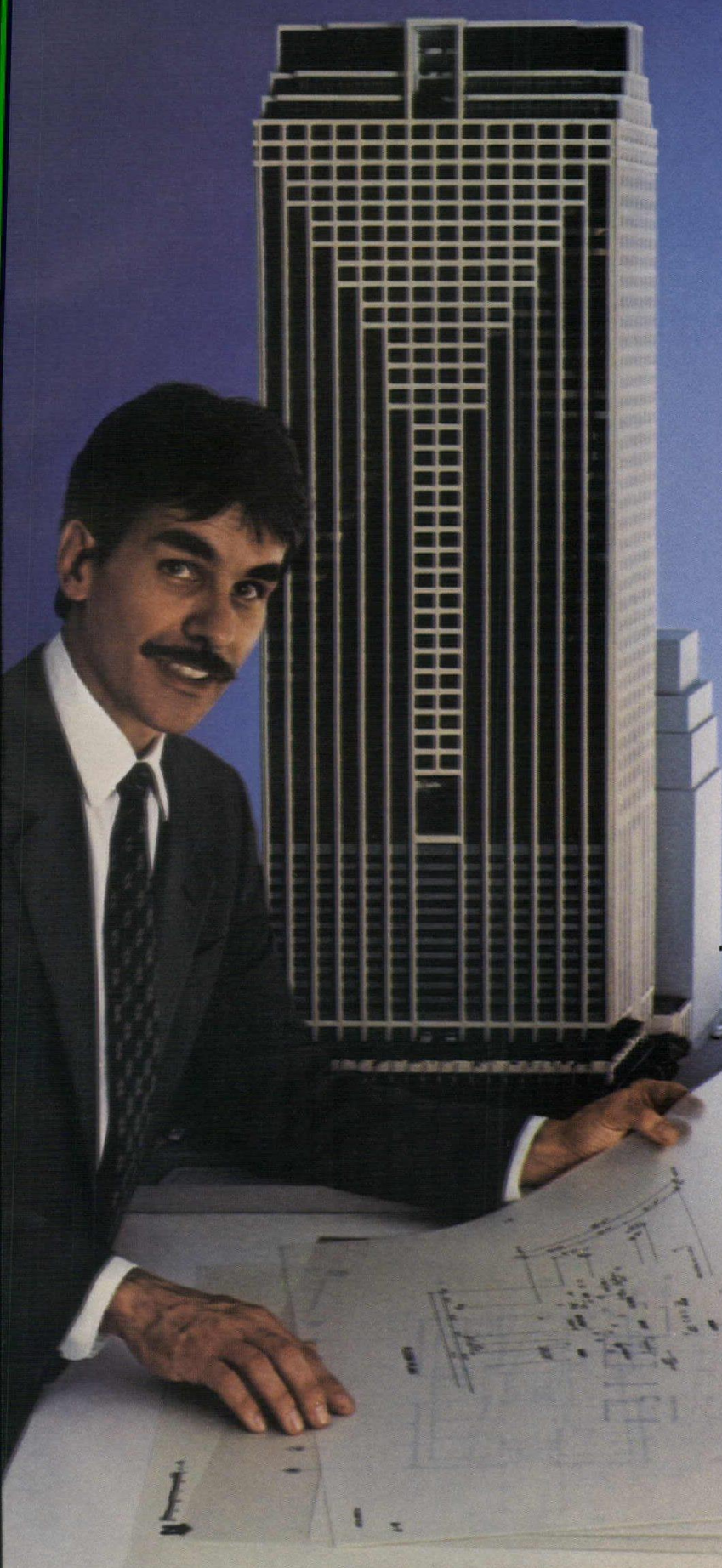
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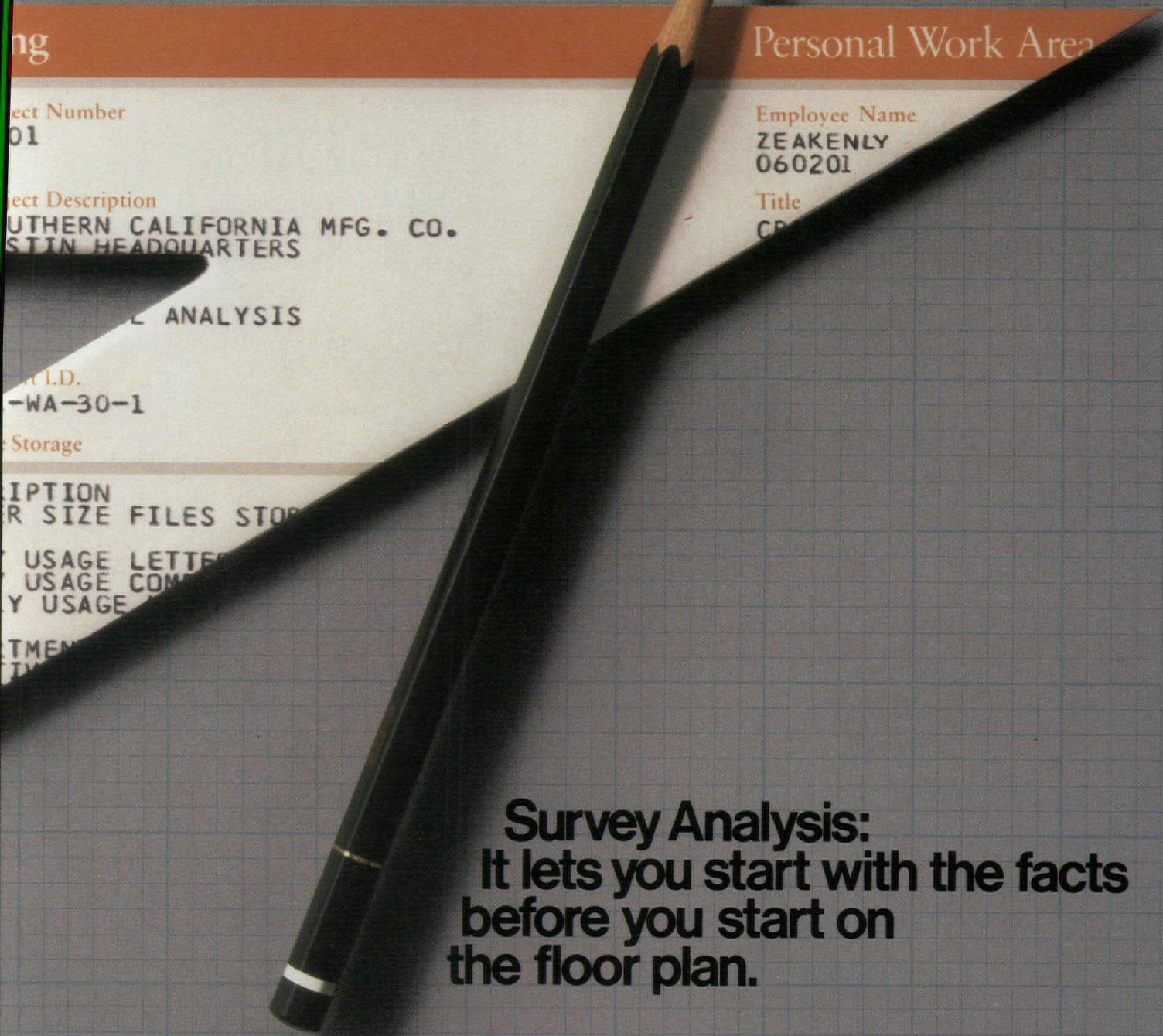
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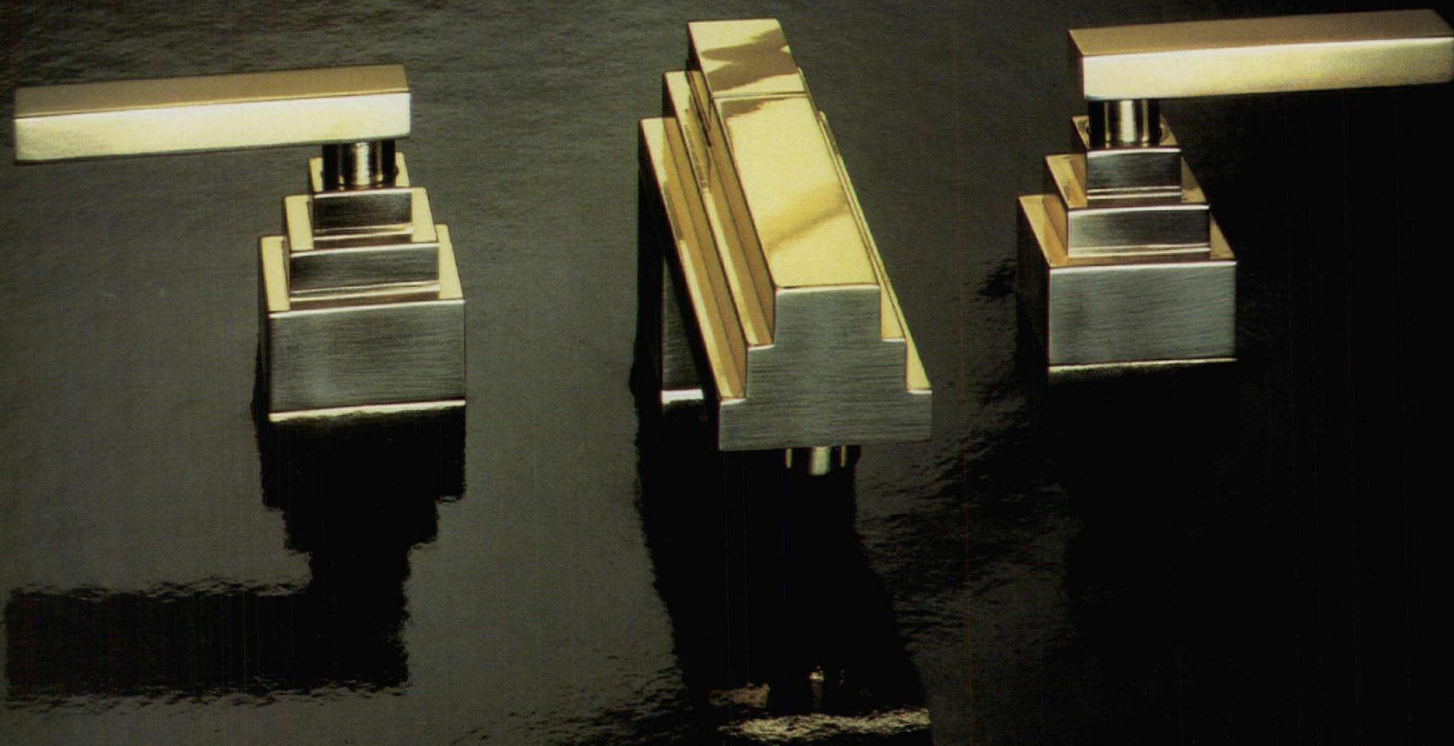
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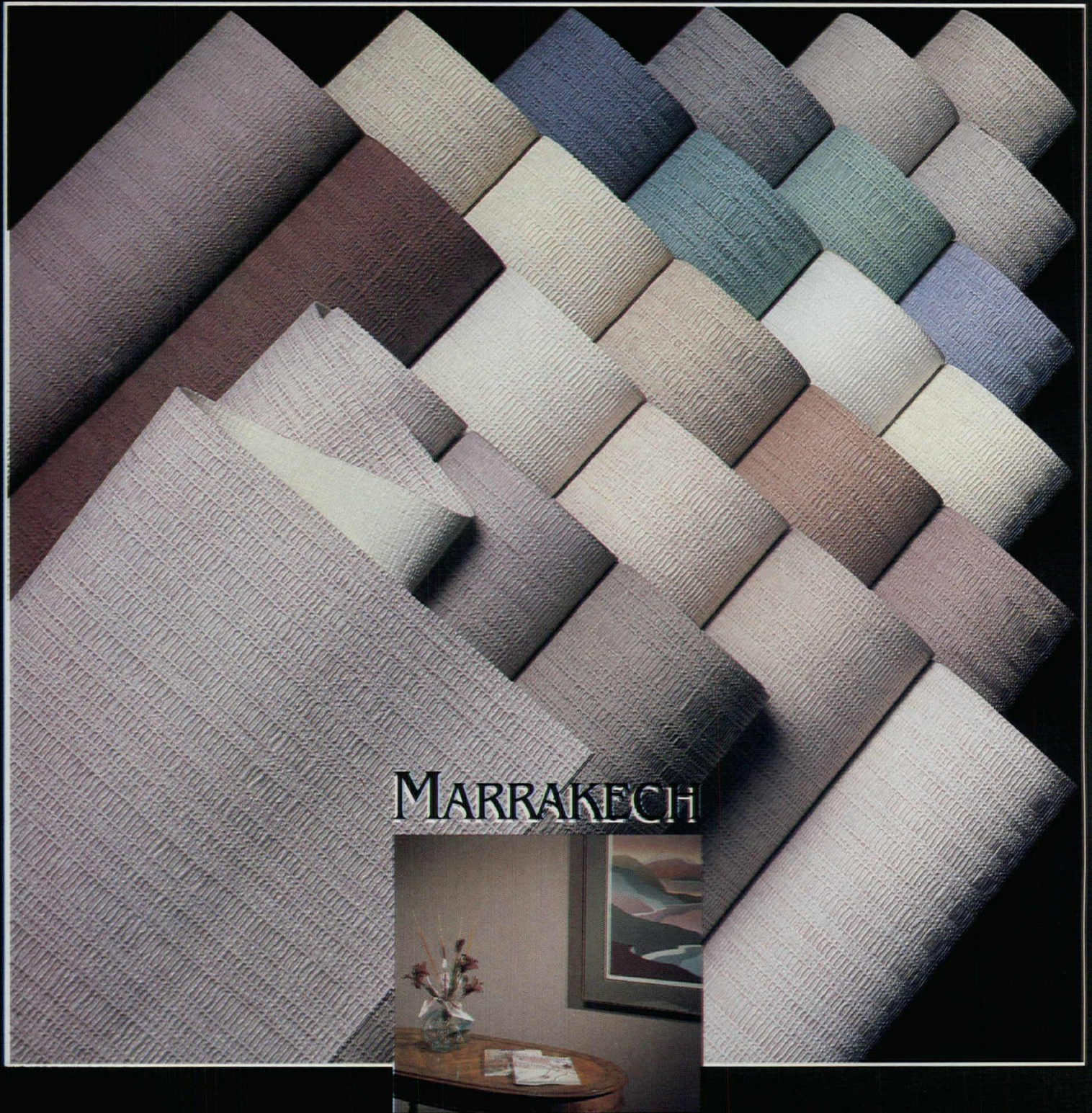
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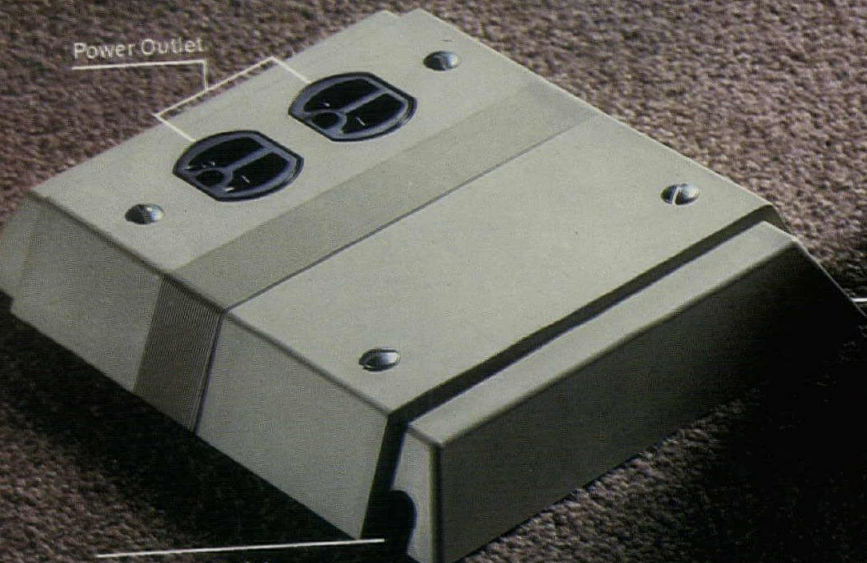


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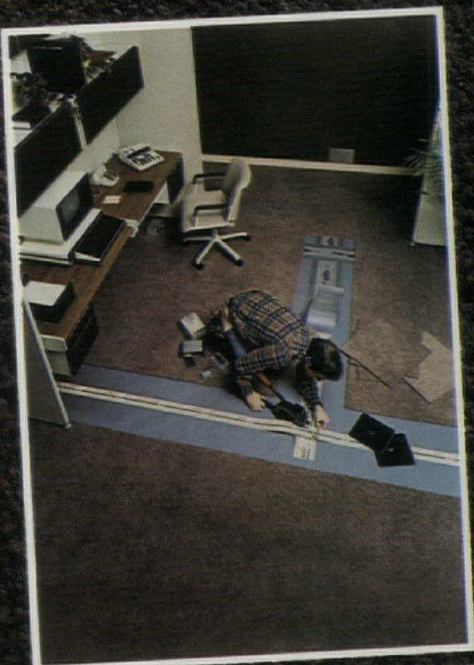
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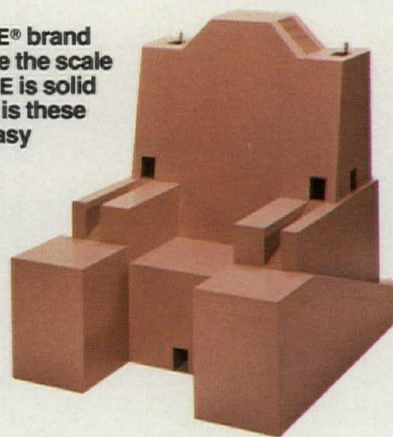
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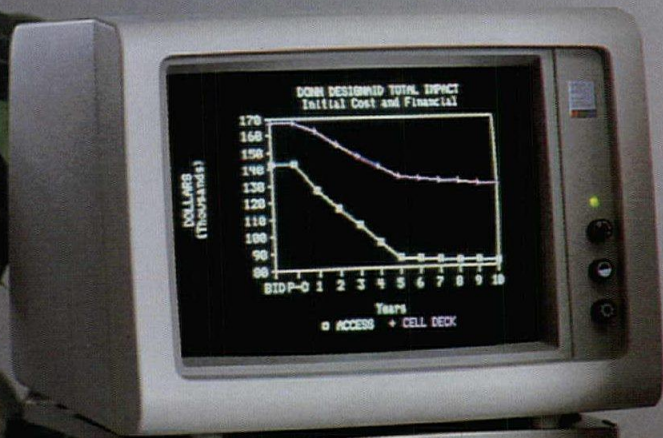
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**“And I can
prove an
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costs less in
your office.”**

John S. Gabriel

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Manager, DesignAid



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Everyone knows access floors offer more. But many people think they cost more, too.

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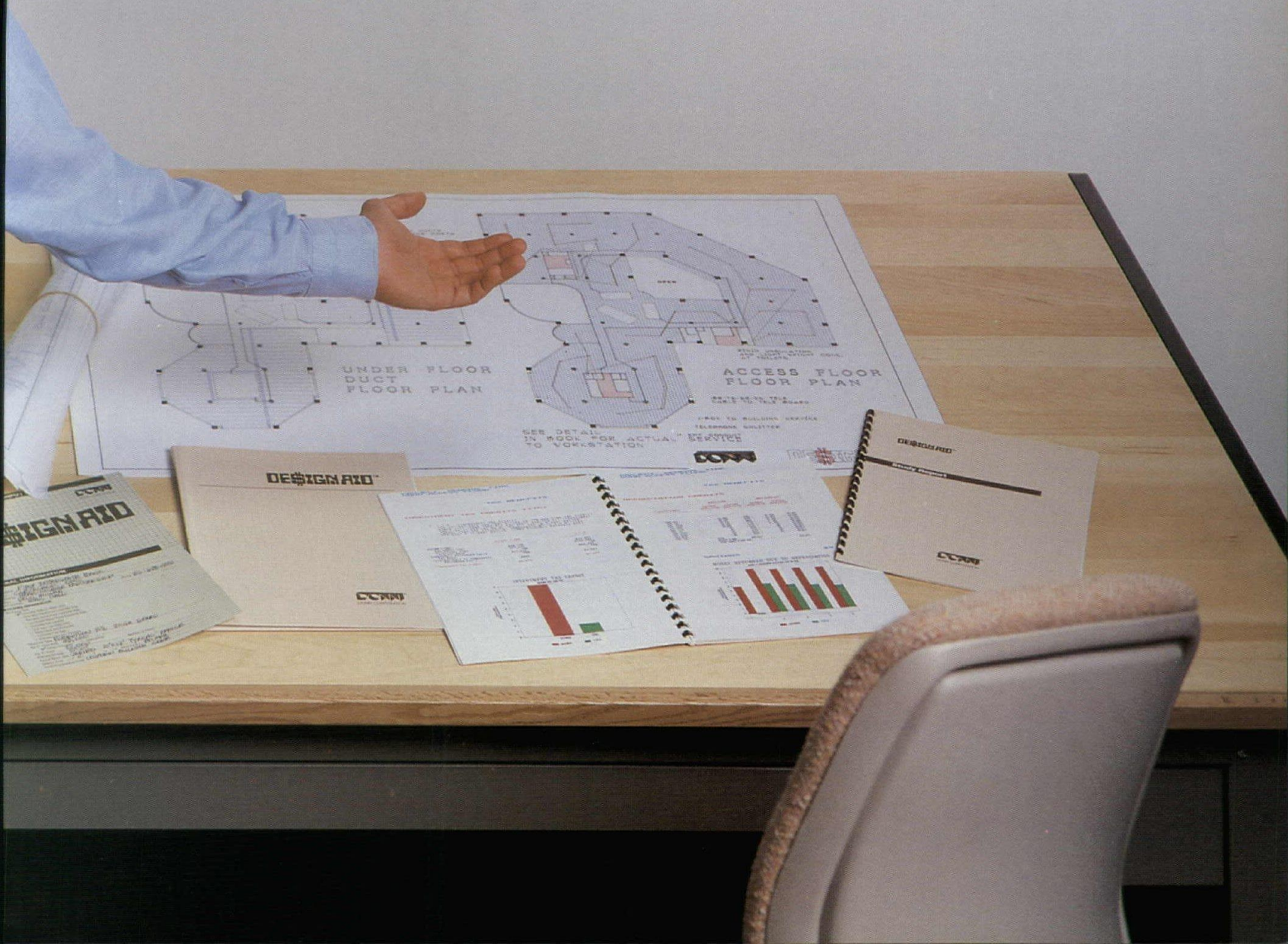
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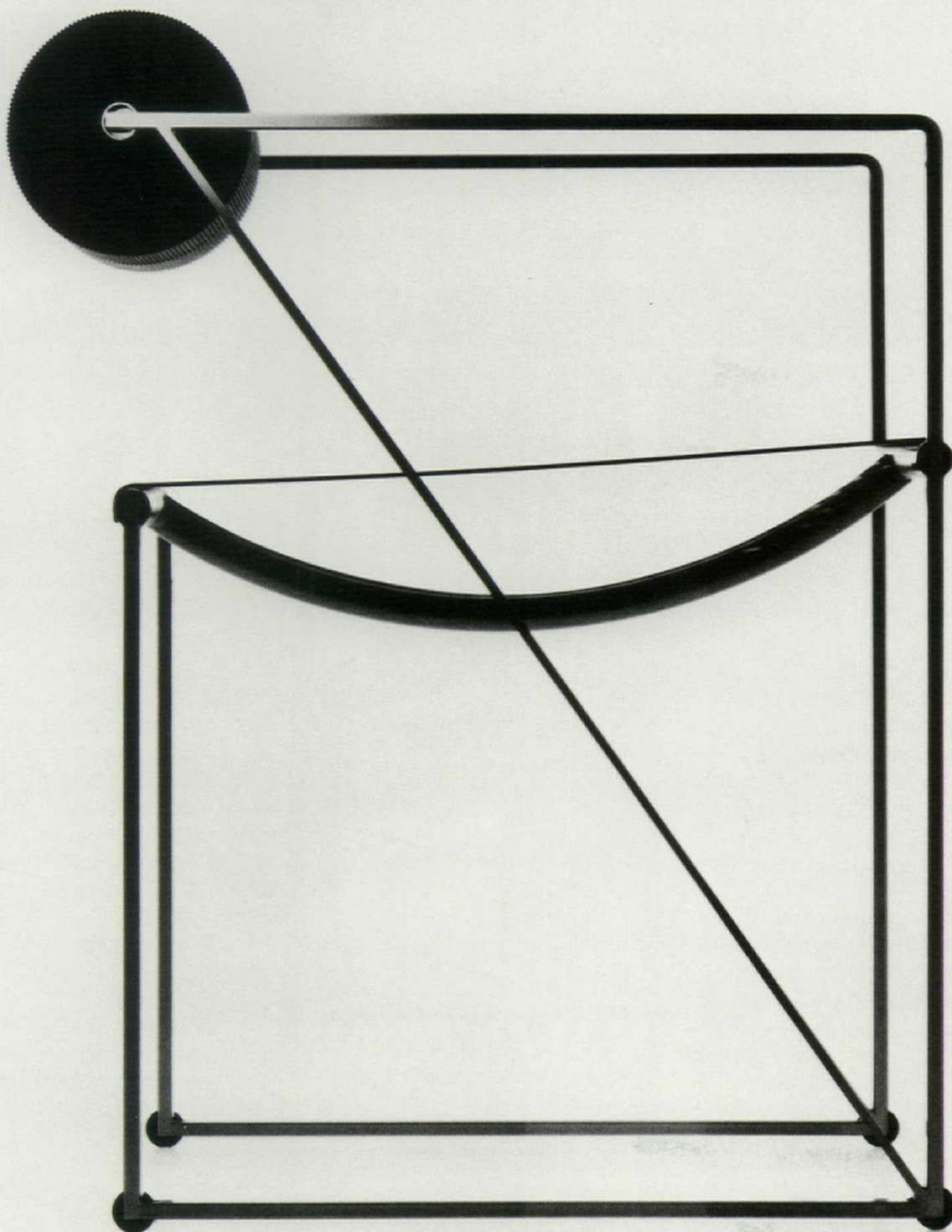
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The Seconda Armchair
Design: Mario Botta, 1982

"...what he (Botta) has produced
might logically be called the first
important object to emerge out of
the rationalist movement." —
Paul Goldberger, New York Times



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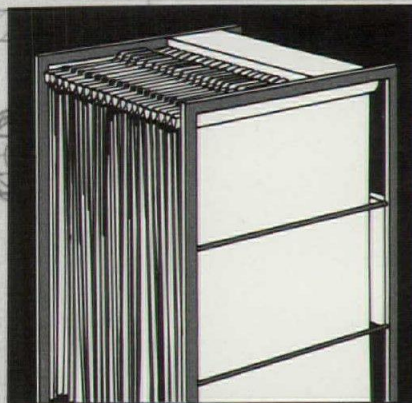


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**When storage
space becomes
critical**



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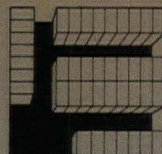
TAB-TRAC[®] maximizes use of valuable floor space by putting files on wheels.

This high-density storage system with its unique mobility eliminates non-productive aisles by creating an access aisle only when and where it is needed. You can save up to 50% in floor space... or double filing capacity without doubling the space.

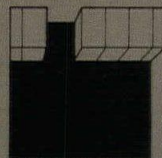
TAB-TRAC suits any office environment with a selection of woodgrain or decorator color panels. Sections move easily, plus you can choose from Manual, Mechanical-Assist or Electrical systems depending on filing requirements.

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TAB handles the total package from design support to installation and service. Your local Sales Representative is trained and ready to provide planning assistance in selecting the system that ideally fits your office plan. Look for us in the Yellow Pages under "Filing System Supplies," or write us at 1400 Page Mill Road, Palo Alto, CA 94304.



BEFORE



AFTER

Consult Sweet's Section 10.20

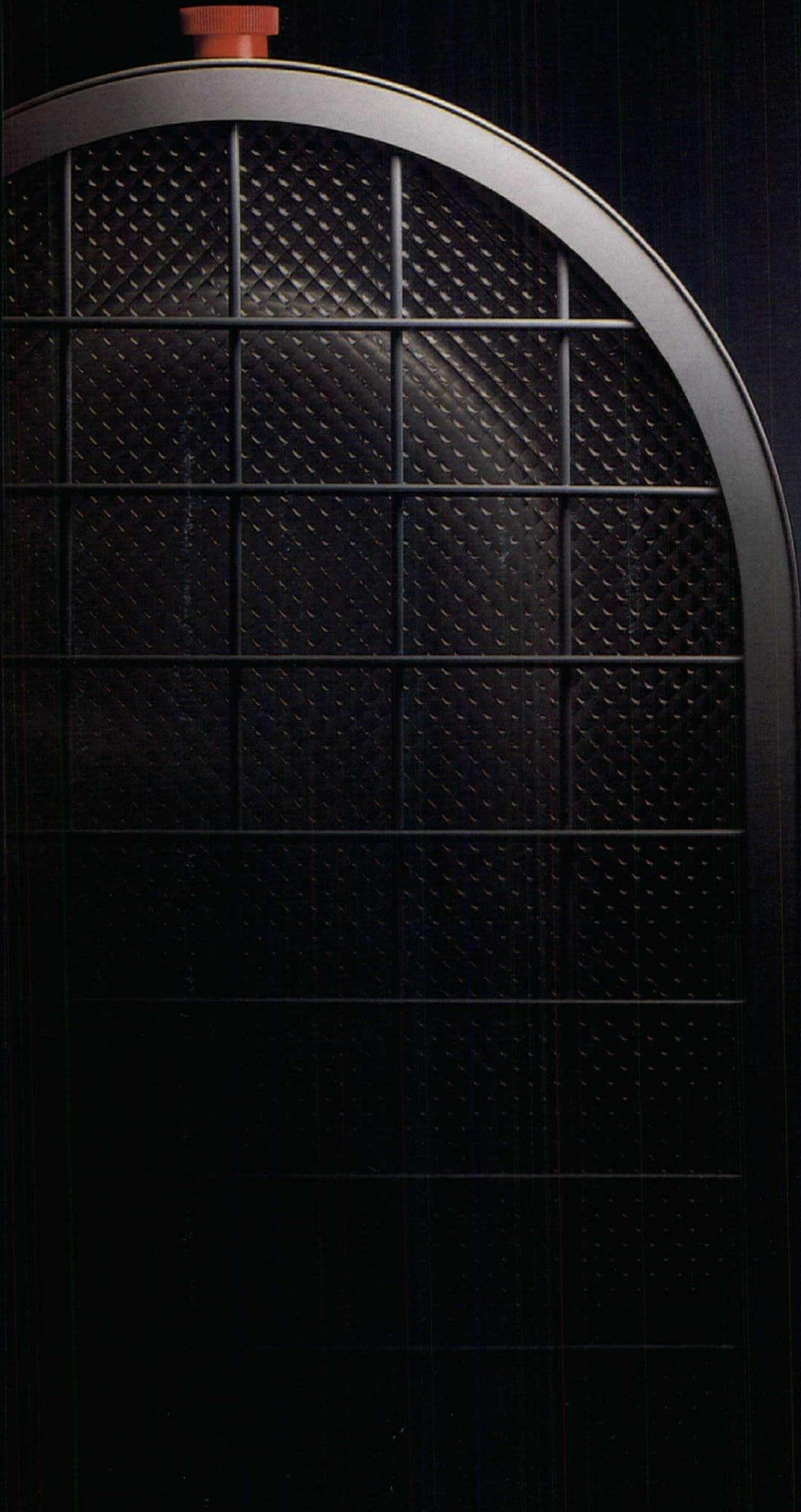


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L I G H T R N



Meet Mary.
And Mary Sue.
Two members of a
quartet of sleek
new luminaires from
the creative team
of Walker/Group and
David A. Mintz, Inc.

Meet the winner of the
1983 IBD Gold Award
and the ASID
Product Design Award.

Meet Mary and friends
from Lightron.
Lighting that
helps create
the environment
it illuminates.

walker group inc
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Lightron of Cornwall, Inc.
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Each faucet's luxurious features are crafted in the finest European tradition. Choose from our new Polished Brass finish or old world

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Part of our exclusive Boutique Collection of decorative faucets, the new Moen Widespread sets the highest standards of elegance and performance for the lavatory, tub and shower.

The new Moen Widespread. Faucets that are more than beautiful. More than meet the eye.







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*Du Pont registered trademark. Du Pont makes fibers, not carpets.

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CAN OFFER THEIR CLIENTS INCREASED
HOME SECURITY AT LOW COST.**



burglar alarm systems, can be added, and will cause all the lights in the house to flash on and off at 3-second intervals when the alarm is tripped.* When the alarm stops, all the lights stay on. Interflash, too, operates with existing wiring.

Leviton's "security through lighting" concept offers greatly increased security at surprisingly low cost.

Call or write today for Leviton's free Home Control System brochure. Leviton, 59-25 Little Neck Parkway, Little Neck, N.Y. 11362. (212) 229-4040, Ext. 6384.

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*Available in January 1985

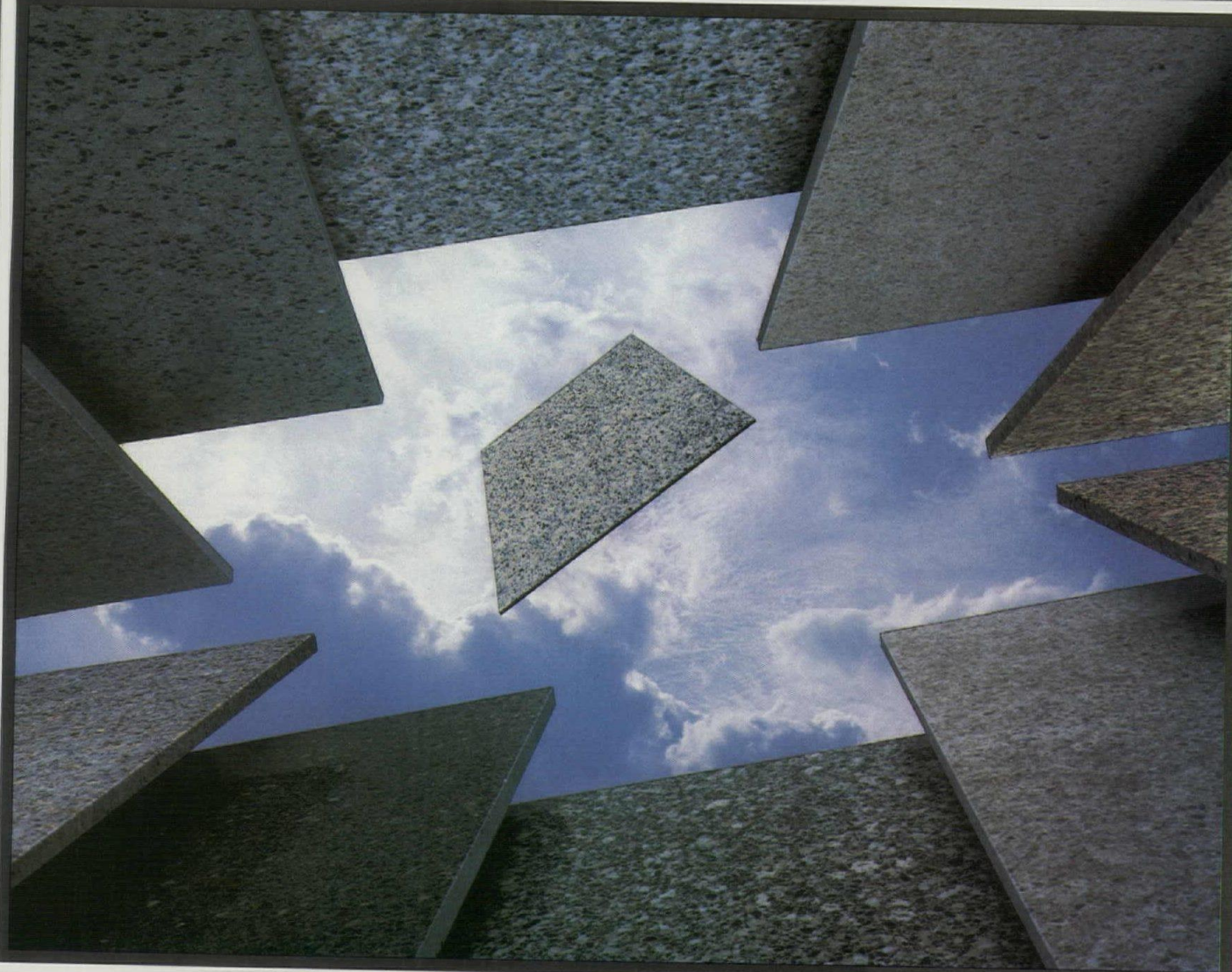
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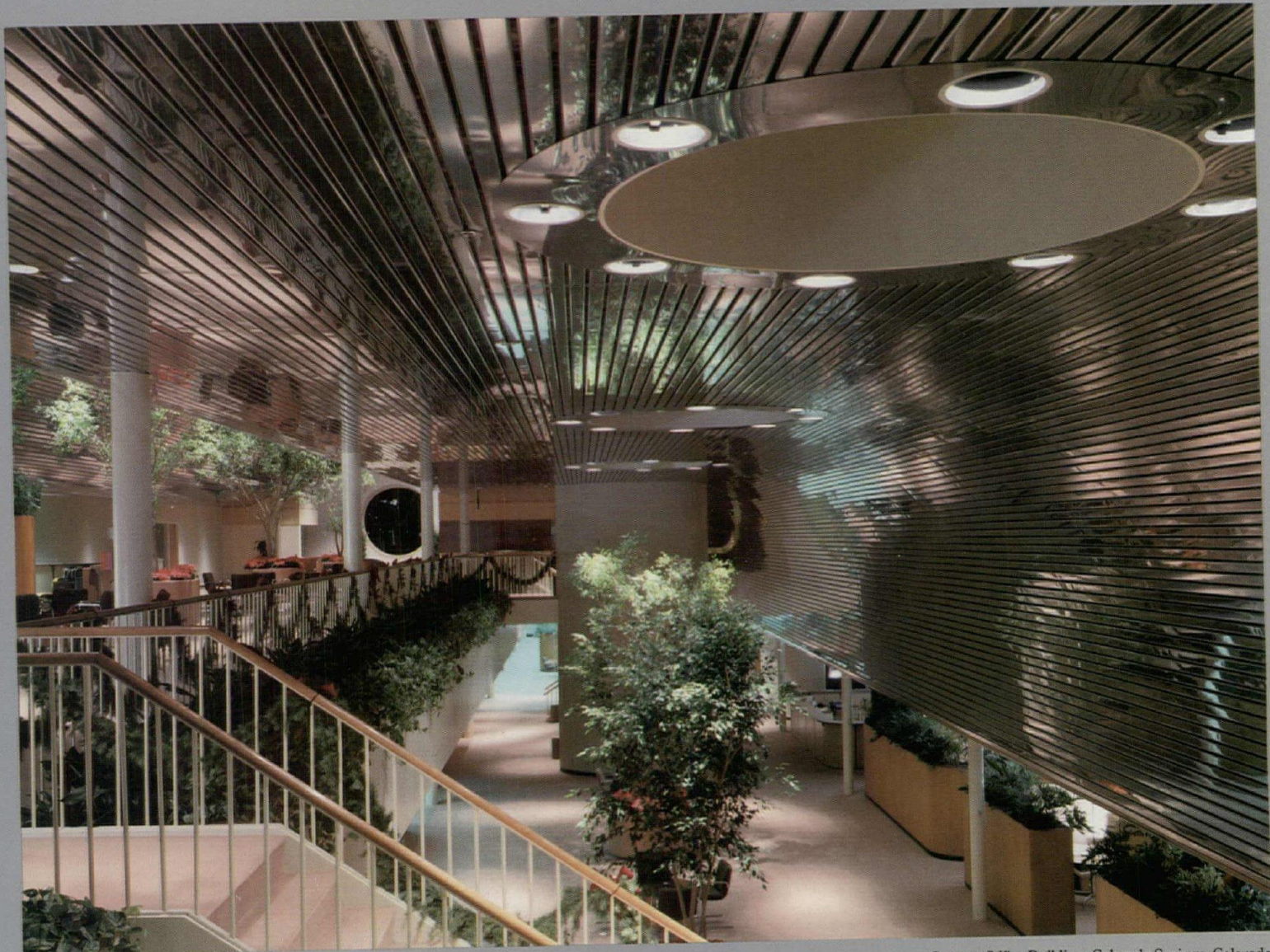
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Contractor: Paul Jensen Corporation

Current Office Building, Colorado Springs, Colorado

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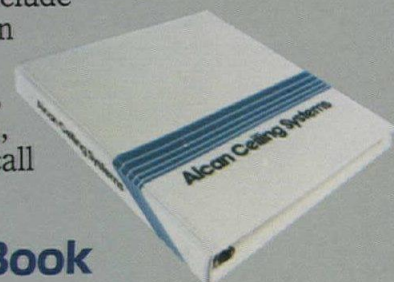
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Everything works together in an Alcan brand ceiling because it's a system engineered for component compatibility. We offer incandescent and fluorescent lights, air supply and return boxes, and a full selection of acoustical materials.

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Design: Heinz Wirth

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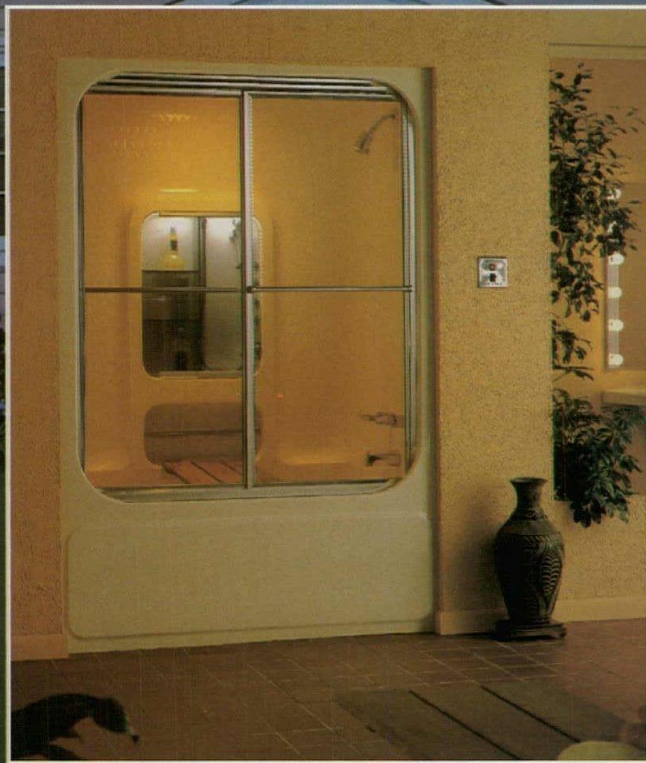
THE MAIN ATTRACTION.

This year homebuyers are paying more attention to bathrooms than ever before. And so are smart builders and architects. They know that sometimes all it takes to turn an ordinary house into a hot seller is an impressive, luxurious bath with all the amenities.

Fortunately, Aqua Glass makes it easy for you to give buyers what they want.

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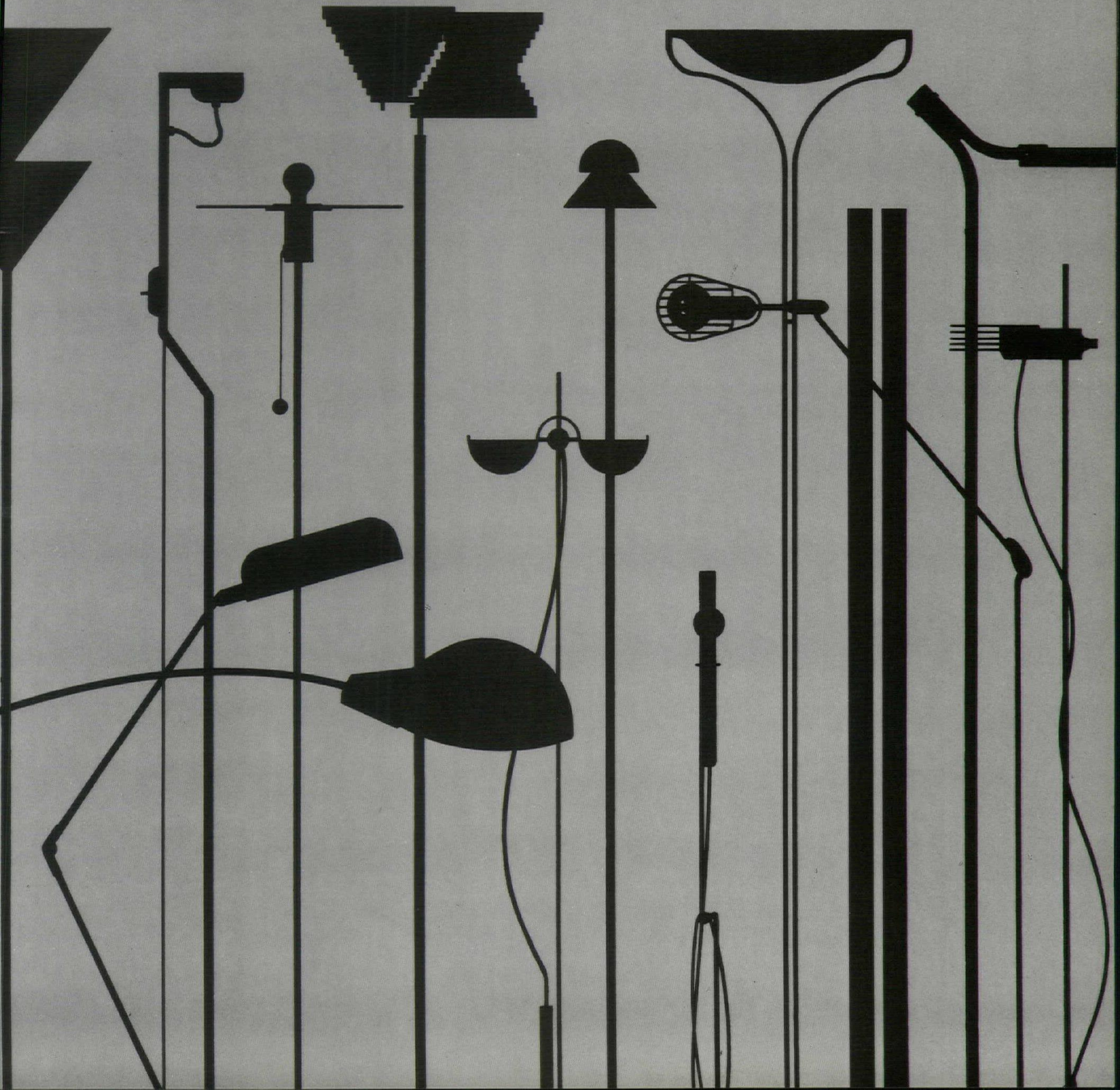
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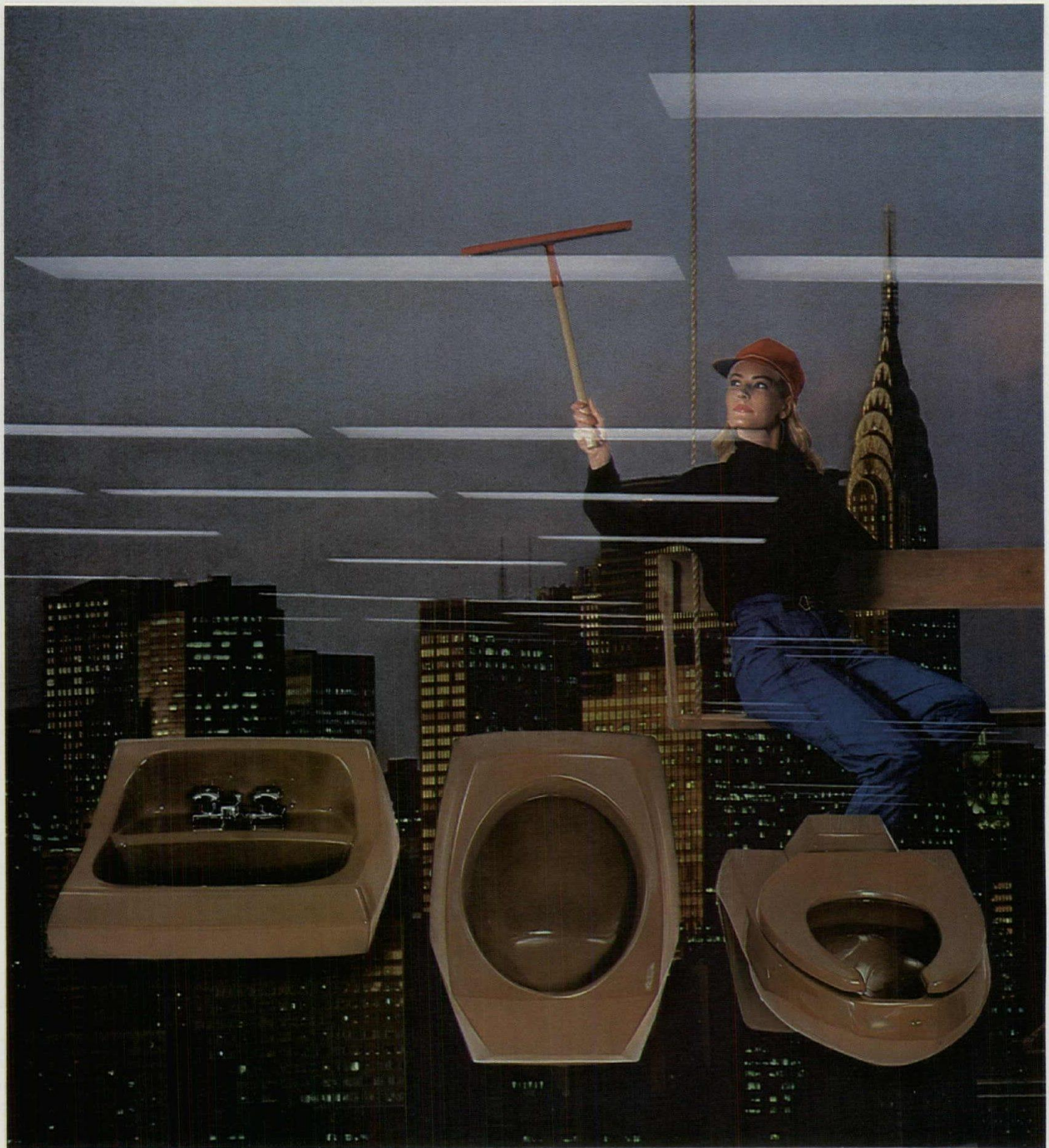
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THE BOLD LOOK
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Somerset, NJ - Atrium No. 2: exterior cladding with polished ceramic granite

Architects: The Spector Group, North Hills, NY



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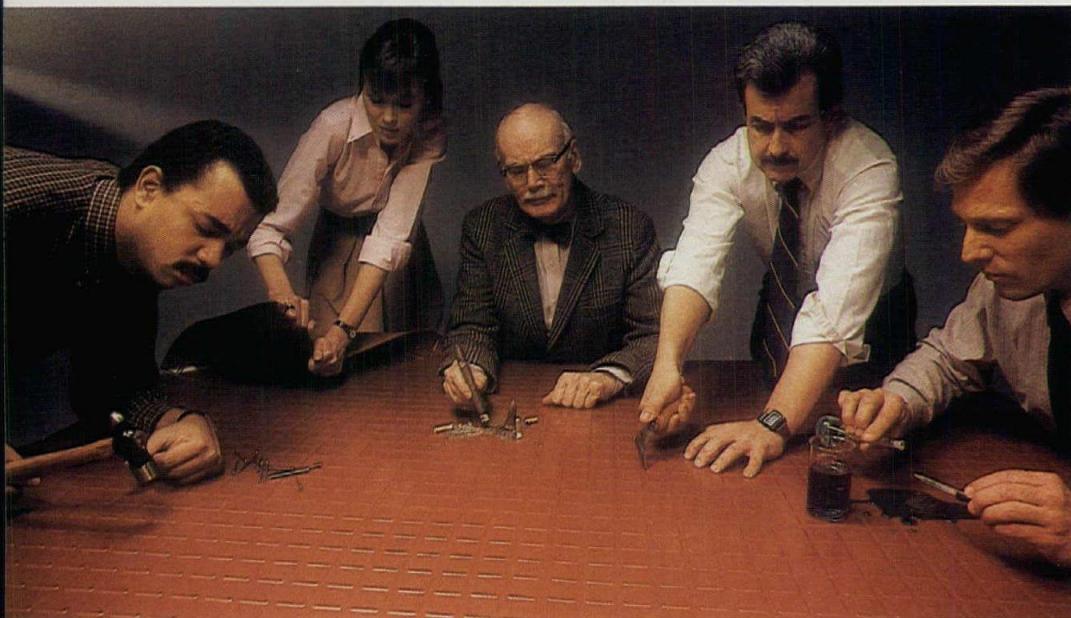
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A lot of architects have strong feelings about rubber studded flooring. And who can blame them? They've been victimized by inferior products that failed to stand the test of time.

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When it comes to rubber studded flooring, be specific.

Anaheim Stadium was. When they wanted to reduce the frequency of injury due to slips and falls, they specified Endura—200,000 square feet of it. (And not a single fall has been reported since.)

You'll also find Endura in post offices, airport terminals, laser laboratories, retail stores, locker rooms, auto showrooms, and residential kitchens.

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For more information, call the Sweets Buyline at 800-447-1982. In Illinois, phone 800-322-4410.

Endura® rubber studded flooring is different, however. It does precisely what it says it does—it *endures*.

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Record Interiors 1984

It is not only fair but fitting to begin at the end, with architect Steven Holl, whose renovation of a Manhattan apartment closes this issue. For when Holl—during an interview to discuss the hows and whys of his work—suavely shifted from subject specific (the apartment) to subject general (interior design), he touched upon the heart of the matter now at hand: “Interiors commissions can be exploratory, individualistic, obsessive, because interior design has more license for individual exploration than, say, at the other end of the spectrum, urban design.” Though Holl obviously speaks for himself, and no less obviously for the Fifth Avenue co-op he renovated for a very sympathetic client, his apologia is a fitting prelude to this 14th annual RECORD Interiors. Not because the 14 other architects and designers whose work was selected for inclusion in this year’s issue share Holl’s personal architectural agenda, but rather because they adhere to the basic idea of interior as fitting ground for individual exploration. They, not unlike this year’s jury of RECORD editors, take it for granted that any competent architect or interior designer can make intelligent furniture and finish choices, can ensure that the lighting and hvac are at the requisite levels, can plot a circulation path of least resistance. . . can conveniently situate the plumbing. More important, and more impressive, than a simple task successfully completed or a basic problem neatly solved, is the attempt to push beyond the programmatic and planning rudiments; to imbue blank space not simply with function but with character. Which is, after all, the difference between real estate and architecture. If, in the following 72 pages, some of these attempts show signs of being perhaps *too* individualistic, *too* exploratory, *too* obsessive. . . signs, in other words, of a reach exceeding a grasp, then surely the shortcomings must be measured against the aspiration. And though it’s small consolation, as Arthur Gensler prosaically pointed out at this year’s Round Table (page 33), “Unlike a [building] which is so damned permanent, one of the blessings of an interior job is that if it’s lousy you can change it.”

The particular means by which the firms represented here chose to pursue their particular goals are as diverse as even the most confirmed pluralist could wish, i.e., Record Interiors is not this year, nor has it been in the 13 years just passed, an issue devoted to a single stylistic theme. We believe that what serves our readers best—and reflects our readers’ interests most accurately—is not an annual (or monthly, for that matter) hyping of one style, one trend, one *ism*, but rather balance, perspective, diversity, the richness of variety. . . in short, we strive for an accurate overview of the current state of architecture and interior design. Our editorial outlook is, as always, catholic—welcoming \$10-per-square-foot and \$750-per-square-foot budgets, welcoming 600-square-foot restorations and 58,000-square-foot new constructions, welcoming programs that call for essentially a new paint job and programs that call for the intricate accommodation of 915 people, and welcoming styles and aspirations that run the gamut, not from a to b (as Dorothy Parker quipped of Katharine Hepburn’s emotional range), but from the rather hermetic academic exercise to the conservative confines of corporate America. The issue here is pursuit of excellence, not esthetic empathy. Consequently, we include architect Emilio Ambasz’s sleek and slightly surreal environment for the New York office of a Belgian bank, as well as Bentley LaRosa Salasky, Design’s transformation of an apartment in Manhattan from bona fide blandness to a home so sweet your grandmother could love it. We include Peter Michael Marino’s and RKT&B’s Carlo Scarpa-inspired concrete jungle for avant-garde fashion doyenne Norma Kamali, as well as the rigors of classicism as idiosyncratically worked out by by Peter Rose, Erik Marosi, and William Steinberg for Montréal barristers and solicitors. We include an unlikely chorus of anthropomorphic display cases in a Seattle boutique designed by Larry Rouch, as well as anything-goes L.A. style as seen through the peripatetic eye of Eric Owen Moss, who allegedly found inspiration for his remodeling of a branch bank in such disparate locales as Chandigarh and Sesame Street.

It is not only fair but fitting to end with the beginning, with SITE Projects’ new offices in Louis Sullivan’s only building in New York City (cover). Though preserving Sullivan’s highly ornamented column capitals was high on the firm’s list, a close second was introducing a unique blend of SITE-specific wit and wisdom. And though the plaster is missing from the lath-and-plaster partitions SITE introduced, which guarantees that acoustical and visual privacy are kept to the barest minimum, we allow the firm its experiment. For whether you consider that experiment a poetic success or an impractical failure, SITE leaves us with an image we should all find familiar: A professional tableau vivant—someone bent over a desk, working, one likes to think, to make something better when good enough would have probably done. *Charles Gandee*

Silk fringe







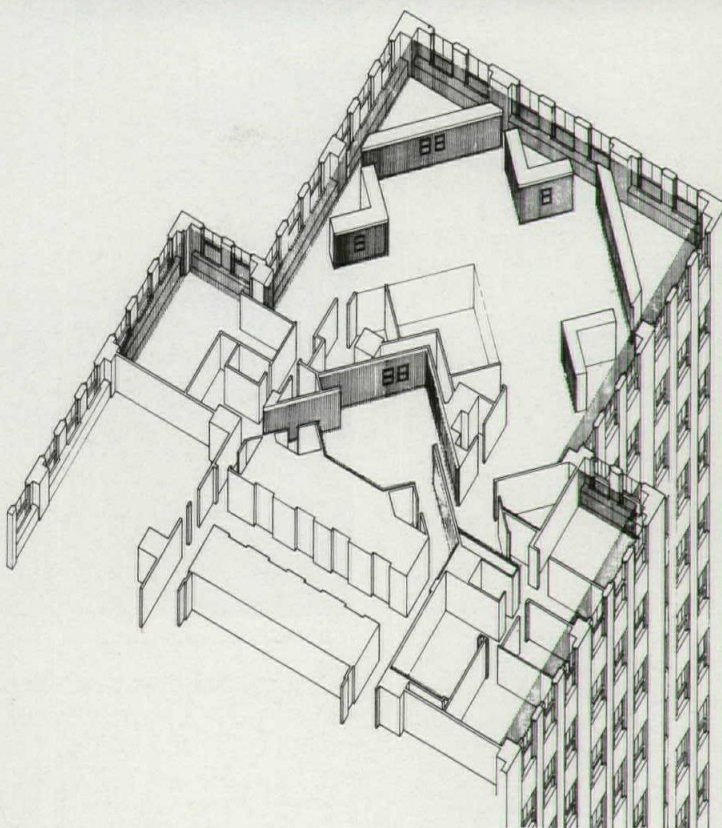
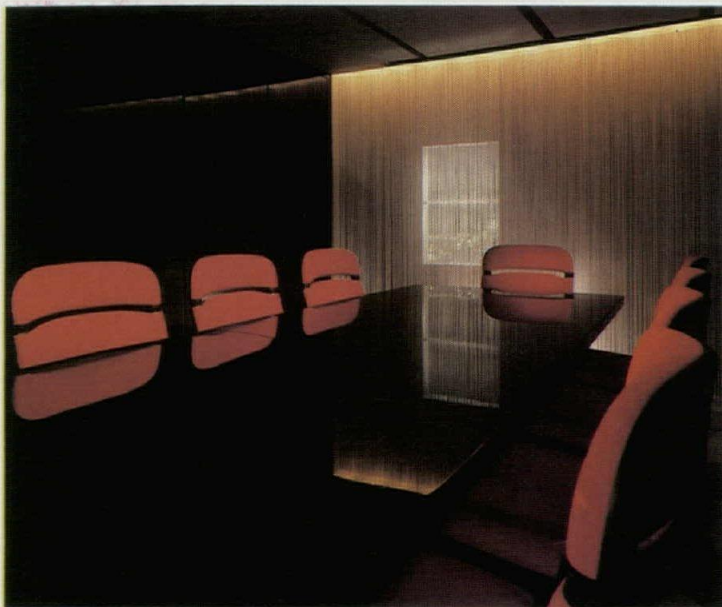
The association of architect Emilio Ambasz and the Banque Bruxelles Lambert has included three offices for the international banking firm, all three designs having common basics such as sleek black-and-white lacquered tables and red upholstered chairs. In each office, however, the designer has drawn on differing local contexts to make the spaces at home. In Milan, the decor includes Corinthian columns and Baroque arches and niches. In Lausanne, it includes surrogate windows that frame paintings of fog-shrouded Alps. In New York's Rockefeller Center, where the bank recently opened another new office, Ambasz found still another ambience.

"When one thinks of New York," he says, "especially Manhattan, one recalls vividly images of tall buildings. However, this landscape of the mind rarely matches what we observe in reality. Tall buildings in New York hide in many cases other tall buildings. Seldom is there enough open space to provide a foreground for the contemplation of their facades. All this notwithstanding, their presence is pervasive, and although we cannot see them, they still directly permeate our perception of the city. My design sought thusly to evoke these images of New York City within the bank's offices. My hope was that those entering the bank would, for an ineffable instant, discover there that which they have always longed for but had, until then, rarely seen in its full splendor. I thought it was befitting for a foreign institution such as the Banque Bruxelles Lambert to make the gesture of opening 'windows' and turning its walls transparent so as to bring back the cityscape. I believed that such a gesture on the Banque's part would be perceived as a goodwill offering to its clients visiting from abroad, and as a friendly expression of its desire to become integrated as part of the city."

Surrogate windows certainly play an important part in the bank's design. Nonetheless, the first thing to attract one's eye here are the hazy white walls, created by yards and yards of floor-to-ceiling silk fringe. The phrase *silk fringe* may call to mind such things as Victorian decorative excess or even unladylike dress. But in Ambasz's hands, the hangings call to mind such words as *silken*, *lyrical*, *opulent*. The fine silk twine, hung in two layers about three inches apart, surrounds the reception area (on preceding spread), as well as much of the office space within.

The surrogate windows, however, ultimately make more difference to the space's character than silk fringe and lacquer. Though the reception area is tiny (200 square feet) and buried deep inside the building, its "windows" overlook distant sunny views of midtown Manhattan, dissolving the walls so that the room seems to encompass the whole island. Because silk strings curtain the view, it is not apparent that they are in fact *trompe l'oeil*—photomurals curved behind openings in partitions and lighted from below. Similar surrogate windows reveal themselves in the board room (top right) and interior office space. Private offices around the periphery, on the other hand (opposite), get the real thing—real views of real buildings seen through real windows in real weather. "The cycle is thus completed," Ambasz observes. "We have gone from illusion back to reality."

Behind the triangular reception area and the L-shaped computer room back of it (axonometric drawing right) lie the open-plan offices of the operational support personnel. Their furniture is as finely designed and finished as the rest of the office, though one must remember that this is a workplace, and the shiny, pristine surfaces photographed here inevitably attract desk equipment and piles of paper. It should be reported that even under these conditions the minimalist approach holds up: the space seems open, bright and—well, lyrical. *G. A.*



In Banque Bruxelles Lambert's open-plan office (top), objects that appear to be silk-fringed cubes are in fact partitions around semiprivate offices at the perimeter (opposite page). The silk fringe serves to veil cutouts that designer Ambasz calls "surrogate windows," which reveal photomural scenes of Manhattan skyscrapers. At the same time, silk fringe on the outside walls veils real windows in the perimeter offices to open views of Rockefeller Center. At the inside corner of the open offices, the computer room (at far right of the photo below right), which is enclosed for air conditioning, has dark glass walls with vertical mirrored stripes. The ceiling is covered with two layers of translucent fabric; the lower layer, colored pearly gray, is separated by four inches from the upper white layer to effect a moiré pattern overhead. Custom-designed carpet tiles overlie flat wiring.



Banque Bruxelles Lambert
New York City

Owner:

Banque Bruxelles Lambert

Architects:

Emilio Ambasz & Associates

632 Broadway

New York, New York 10012

Emilio Ambasz, principal; Robert C.

Krone, project architect

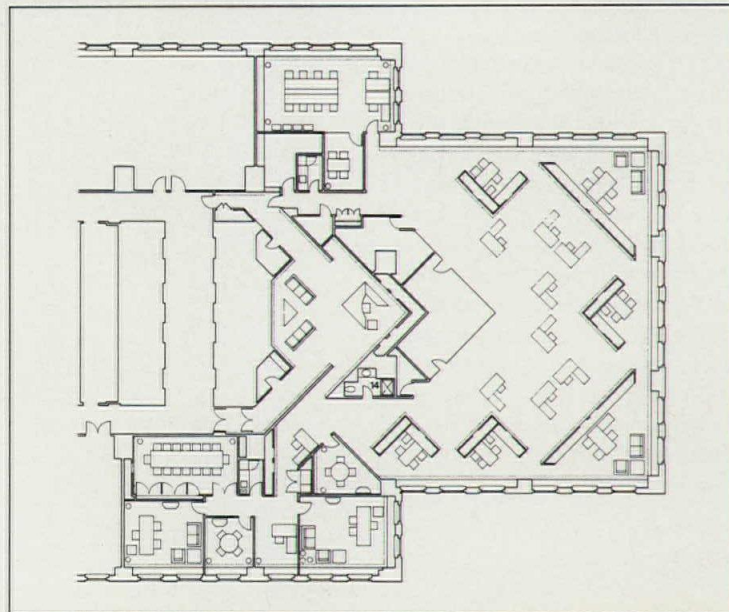
Engineers:

Edwards & Zuck, P. C.

(mechanical/electrical)

Photographer:

©Paul Warchol



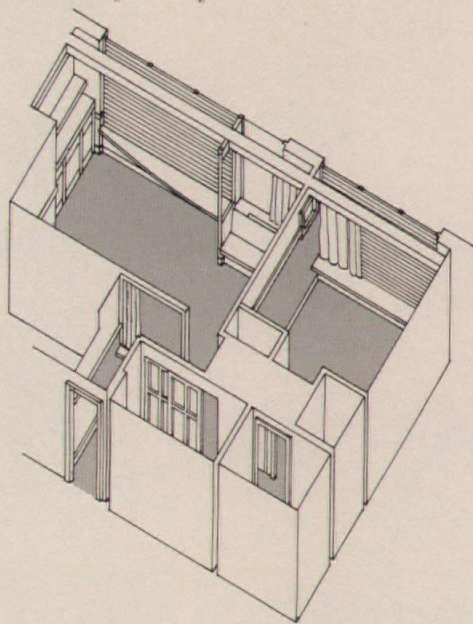


Cozy corner



"The whole project started out very small," says magazine editor Catherine Harris, who lives here. "I had bought this one-bedroom apartment and thought, 'Gee, I don't even know where to put a couch, some book shelves, the TV.'" For Ms. Harris, as for many young New Yorkers dwelling in close quarters, the niceties of home decoration mattered less than personal comfort, efficiency, and a sense of ample space and light. The chief asset of the apartment when she acquired it was a south-facing window wall overlooking midtown Manhattan; the L-shaped layout, eight-foot ceilings, and vestigial trim were typical of countless postwar high-rises. Ms. Harris asked Bentley LaRosa Salasky, Design to help her organize these bland surroundings into "a clean-edged space, modern to some degree, but also one that would accentuate the beauty of old things I might collect. I was probably much more traditional in my taste than their usual customer. In my mind's eye," she remembers, "I envisioned the sunniness of a Greek island house, all pastels and whites—though, after a lot of friendly back-and-forth conversation with Ron, Sal, and Franklin, the place actually came out subtler, more English."

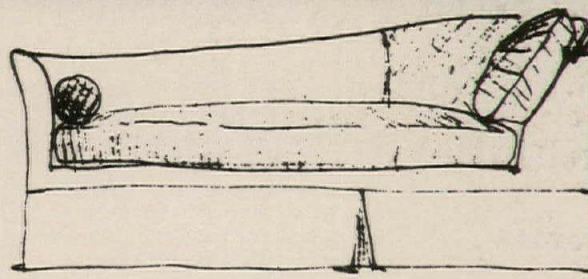
The overtone of Edwardian sweetness and light that pervades the Harris apartment is applied with a sure but delicate hand, reflecting the designers' conviction that they should give their client a distinctive framework to embellish over time, unhindered by a packaged scheme ordained to the tiniest detail. In any case, given a 30-foot expanse of glass along the two main spaces, it seemed preposterous to install full-fledged period rooms. Bentley LaRosa Salasky retained the existing plan, with a few critical changes, and focused instead on the architectural impact of surface pattern, color, transparency and reflection, and nuances of scale in elevation. By using molding and wallpaper to define wainscots, picture rails, and friezes, they expanded the perceptible range of interior volumes. "It seemed natural to put another layer of paper on top of gypsum board," says Franklin Salasky. "We didn't want to deny the modern building type in the decoration." A mirror above the storage unit (photo left, background), a counter inside the entry (photo left, foreground), and a glazed interior window into the bedroom (top left in photo right) establish diagonal vistas—both real and illusionary—that further enrich one's experience of spatial complexity. The mirrored cupboard and a built-in banquette (photo right), reminiscent of mantel and inglenook, combine with a custom-made sofa (sketch opposite) and table (photo right) to evoke turn-of-the-century home comforts. Deftly framed, the ribbon window fits right in, almost as though it were an open porch facing a Main Street of skyscrapers. *D. B.*





Following the principles of Japanese domestic design, Bentley LaRosa Salasky juggled the scale of confined spaces and small surfaces to extend their apparent reach. The gently busy patterns of wallpaper, upholstery, rug, and window hangings animate the room in the manner of an interior by Vuillard (or, more aptly, Fairfield Porter: the painted floor is an American touch, intended to suggest the ambiance of a Victorian porch). Catherine Harris's heirlooms and more recently acquired antiques mingle with versatile pieces designed by the architects. Their mahogany and maple demilune table (above) can be turned with its straight edge parallel to the built-in settle when friends come for dinner (the banquette seat lifts for storage). The custom-made sofa bed (photo opposite and sketch right) has an asymmetrical ridge that harks back to the serpentine

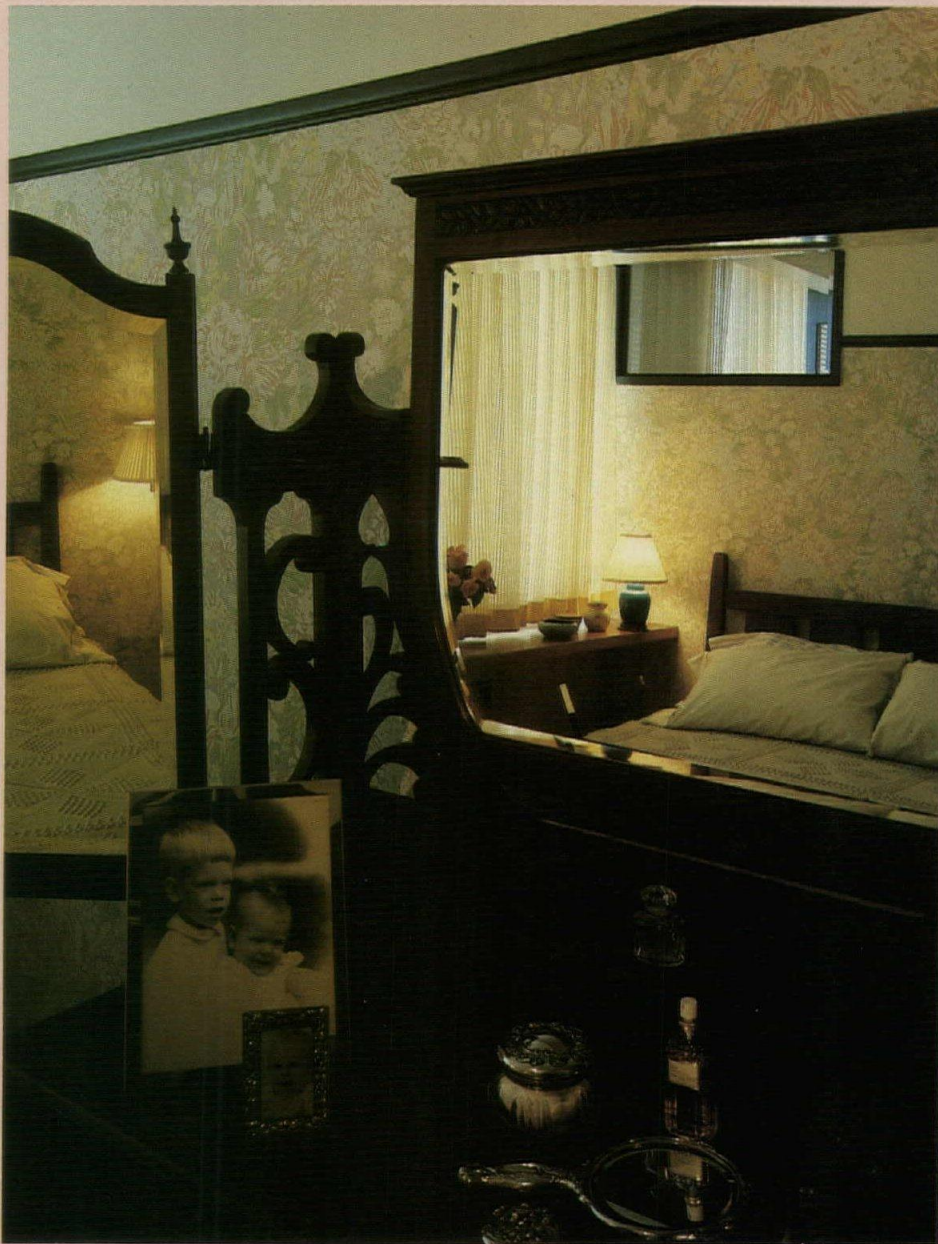
contours of a 19th-century fainting couch. These seemingly casual furniture groupings deliberately accentuate diagonal vistas that further stretch one's spatial perception—as does the ambiguous interplay of a mirror (opposite) and two windows, one external and one internal. A softly curved mahogany sill and a dropped lintel were added to the existing strip window to counteract the vertiginous sweep of the high-rise view. The provocative beveled pane set into the wall between living room and bedroom (above) is often mistaken for a mirror. "Guests are fascinated by the trompe l'oeil effect," Ms. Harris reports. "Judging by the number of people who stand on chairs to look through, I'd say half the world are voyeurs."





Through the looking-glass window, the bedroom reveals more tricks with scale. Dark painted horizontal moldings diminish the uncozy verticality of a boxlike cubicle. Having used a small-patterned wallpaper in the larger room, the architects hung a large pattern in the smaller space. Matched to the peaches-and-cream palette specified by the client, the bedroom paper is a full-blown bouquet that at first

glance looks hand-painted. Reflecting on this divergence from modernist restraint, Franklin Salasky notes, "People like the pattern. They think they shouldn't but they do."



*Catherine L. Harris Apartment
New York City
Designers:
Bentley LaRosa Salasky, Design
160 Fifth Avenue
New York, New York 10010
General contractor:
Anthony Sgroi, Custom Fabricators
Photographer:
Timothy Hursley*

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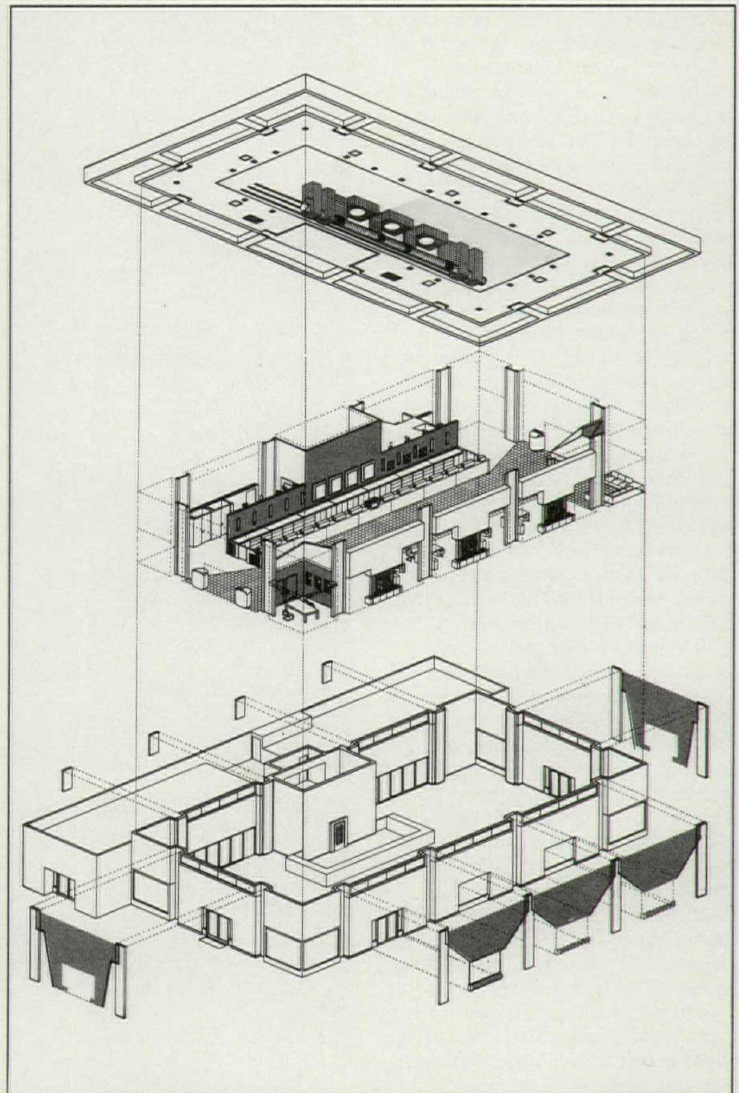
Bank job

World Savings
Los Angeles, California
Eric Owen Moss, Architect

We would understand if America's sixth largest savings and loan association (which also boasts, not incidentally, America's second largest branch office system) simply adopted one signature satellite bank model, and then, in the not-so-great tradition of fast-food restaurants, cloned that inevitably ersatz-Georgian model over and over *and over*. We wouldn't like it, perhaps; we wouldn't think it very creative, perhaps; but we would understand. Happily, however, America's sixth largest savings and loan association, i.e., Oakland-based World Savings, doesn't require our understanding, at least on that score, as its president and co-CEO, Ms. Marion Sandler, doesn't subscribe to the one-style-fits-all theory so popular with so many of her professional peers. Instead, Sandler opts for the less well-traveled corporate course of commissioning frequently young and innovative, and even more frequently under-employed, architects to design her company's tri-state network of offices—one-at-a-time style. Under Sandler's direction, some 125 World Savings branches have sprouted over the last 15 years, with architectural results, not surprisingly, ranging from the merely above average to the extraordinary. (Though Tim Vreeland, William Turnbull, Thom Mayne and Michael Rotondi may beg to differ, the best of the lot is probably Frank Gehry's elegantly-glazed cubic composition in Burbank.)

The latest entry in Ms. Sandler's bursting architectural portfolio is Eric Owen Moss's renovation of an existing World Savings outpost on the corner of Wilshire Boulevard and Alvarado Street, in the helter-skelter Los Angeles neighborhood of Westlake. Though Moss, whose work to date might best be termed "energetic eclectic," was "a little far out" for Sandler (well, he did design a house that looks alarmingly similar to the distinctive funnel hat of '60s cartoon personality Tom Terrific), she felt confident that a tight budget, a meticulous program, and the watchful eye of World Savings' in-house construction experts would keep the Santa Monica-based architect's wildly creative talent in check. She was right, of course, as those at the helm of corporations with assets of over \$8 billion so frequently are.

After four months of design, design review, and design revision, architect and client came to rest on a relatively modest renovation scheme that satisfied not only the bank's requirement for 14 teller stations, six new accounts desks, and expanded vault and safe depository facilities, but also the architect's requirement for a little esthetic indulgence. As the before and after axonometrics (right) reveal, the former was accomplished easily enough: Moss simply moved the door to the vault off to the side, extended the existing line of teller counters and new accounts desks, and flanked the latter with companion pavilions (one open, the other closed) which respectively house a public lounge and a private conference room. Though the World Savings powers-that-be must surely have admired the economy of their architect's restrained planning moves, one suspects that as the explanations for the appurtenances to those planning moves unraveled, corporate eyebrows raised in Oakland. For instance. If you stand in the center of the bank and look north to the teller counter (left), you will notice that there are essentially three elements at work: at the top, a massive—nay, monumental—lighting-and-air-handling-equipment container; at the center, a perforated wall with cameras mounted on top; and at the bottom, teller counters. Reasonable enough. But for Eric Moss, the giant lighting-and-air-handling-equipment container is a direct descendent of the whale carcass on display in New York's Museum of Natural History ("all inferences drawn are appropriate"); the cameras mounted on the perforated wall (itself an "exercise in how to make holes and bumps in/on walls") recall "Darth Vader on patrol"; and as for those red plastic laminate insets framing the teller counters. . . well. . . "If you cut through somebody's arm, it bleeds." When questioned on the appropriateness of his references at World Savings, a never-at-a-loss-for-words Eric Moss eloquently concluded: "King Lear's fool told a few jokes too, huh?" C. K. G.



Since the branch bank Eric Moss was invited to renovate was structurally sound, exterior modifications were kept to a cosmetic minimum: the building's 1968-vintage double-cantilever corners and recessed columns (called out in orange glazed

brick) were simply overlaid with a new graphics package featuring Broddingnagian-scale, powder-blue mushroom columns, purportedly inspired by a visit to Louis Kahn's assembly building at Chandigarh.

Eric Moss's eye-catching renovation of a 16-year-old World Savings bank transforms what was "a sort of third-hand, L. A. version of Mies's museum in Berlin," according to the architect, into something decidedly more up-to-the-architectural-minute. After dispensing with such telltale signs of the '60s as orange "accent" walls and turquoise carpeting, Moss inserted his own idiosyncratic brand of architectonic character. For instance: the bank's south wall (right)—formerly distinguished only by an aluminum frame door, two plate-glass windows, and four structural columns decked out in wood-grain plastic laminate—has now been joined by a parallel companion wall (pulled two feet inside the bank) which reflects the new columnar order applied to the exterior (axonometric, previous page). The new wall (actually more partition than wall) features a deliberately pockmarked "knock-down" finish, which unfortunately lost some of its intended texture when painted. (The color was allegedly inspired by "rocks and trees and bushes and mountains and lizards.") The three pairs of columns punctuating World Savings' new south wall each frame misty glass-block views of cactus gardens, which are not only low-maintenance, but also in keeping with the prickly "spirit" of the Westlake neighborhood, notes Moss. Although the window wall is essentially linear, it billows outward into three dimensions at each end to form a pair of pavilions, modeled not-so-loosely, confesses a not-contrite-in-the-least Moss, "after Charles Moore's 1962 house in Orinda." Looking north to the neat line-up of tellers (right), we espy Moss's tour de force, a 60-foot-long combination lighting-and-air-handling-equipment container suspended from what was once a luminous ceiling. Moss characterizes the massive assembly as "big and slightly clumsy, but friendly... like Snuffle-upagus." Moss's "Snuffle-upagus," unlike the one on TV's Sesame Street, wears a red-gridded vinyl wallpaper coat to ensure that he/it not be read as some vestigial piece of Centre Pompidou-style high-tech on the loose from Paris. "On a primitive modernist level," adds the



SOM alumnus, "it is also a designation of the east-west axis through the bank." The expansive baby-blue wall behind the teller counters (shielding the vault, safe-depository facilities, and staff offices) is modulated by a series of glazed windows, pass-through openings, and something akin to bas reliefs. (For those who suspect that the aluminum Xs over many of the bank's interior windows are yet another rendition of the now all-too-familiar postmodern favorite, i.e., Roman grilles, Moss is quick to identify their lineage as traditional diamond-cut windows.)

"The Man of Wilshire and Alvarado" construction (facing page) is an homage to the bank's immediate environs, which were succinctly characterized by a passing policeman who stopped Moss during a site visit and matter-of-factly noted: "If you stand on this corner for 24 hours you can get anything on earth you want." The comment so captivated Moss that he felt compelled to "celebrate" it. With legs crossed Charlie Chaplin style, and torso and head all decked out in official World Savings' plans and elevations, Moss's man patiently stands. But, alas, not on the corner of Wilshire and Alvarado. For though Moss intended the hardboard and cardboard cubist-inspired construction to adorn an honored wall in the bank, the bank passed. And so "The Man of Wilshire and Alvarado" was asked to move along please... to the Santa Monica office of Eric Owen Moss, Architect.

World Savings
Los Angeles, California

Owner:

World Savings

Architect:

Eric Owen Moss
1337 Ocean Avenue, Suite X
Santa Monica, California 90401
Nick Seirup, project associate;
Martin Mervel, Leslie La Mere,
Frank Daniel, assistants

Engineers:

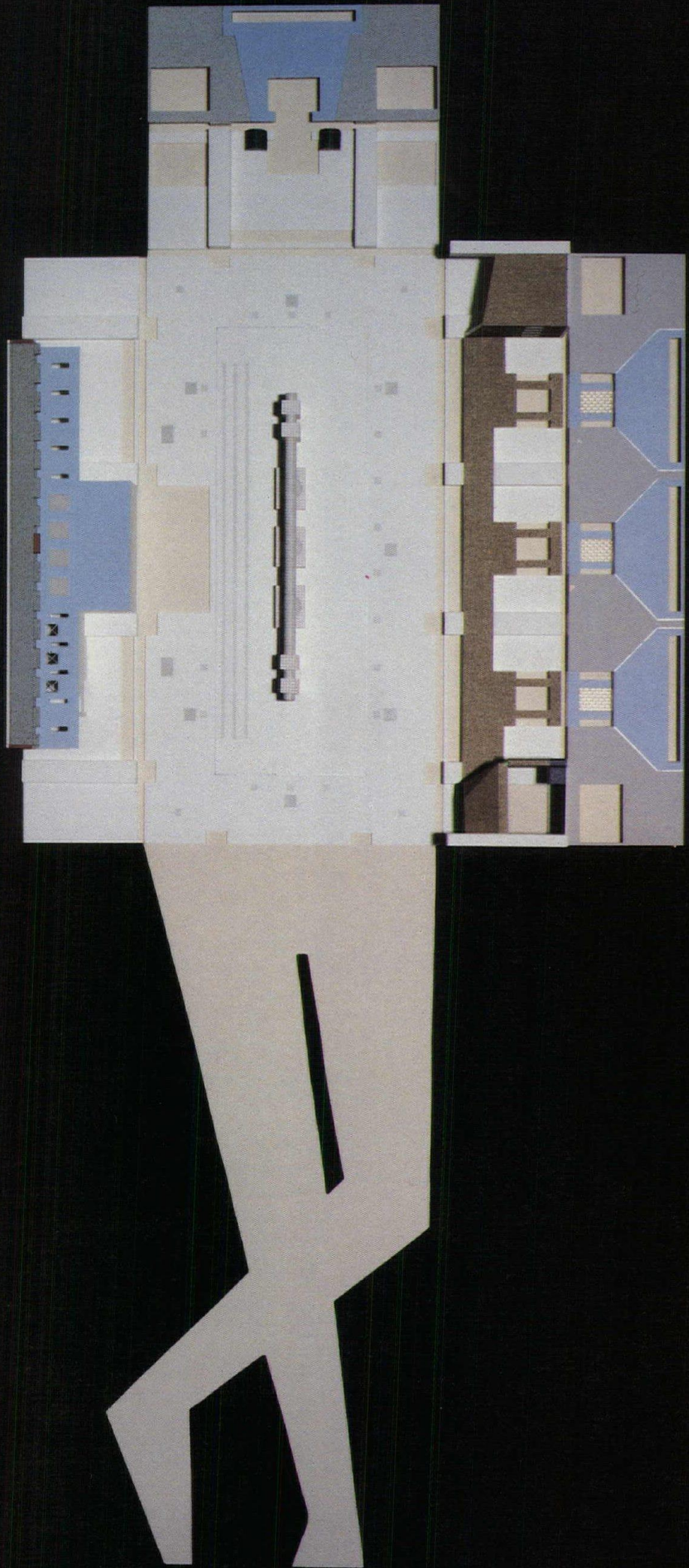
George Kobayashi (structural); Mel
Bilow (mechanical); Adel Hallis
(electrical); Mel Bilow (hvac)

General contractor:

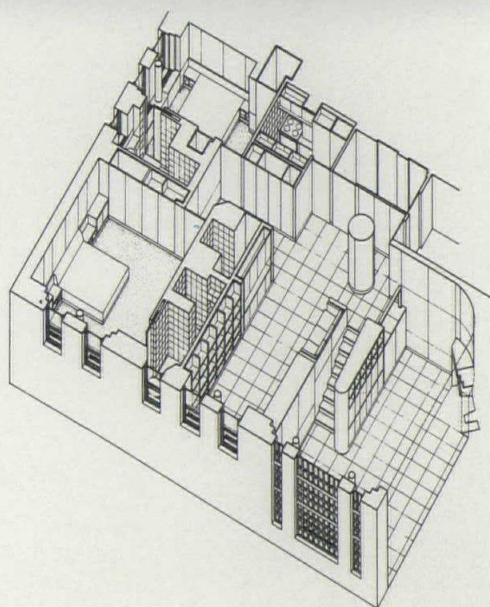
Allied-Interstate (F. Wayne
Christensen)

Photographer:

Tim Street-Porter



Art and architecture



Charles Gwathmey and Robert Siegel are at that point in their careers where we would understand if they categorically declined apartment interior commissions, passing them along—with the altruistic largesse afforded the very successful—to younger and leaner firms with plenty of time on their hands to figure out kitchens in Park Avenue co-ops. And yet they don't. Not, one hastens to add, because their firm needs the work. On the contrary: Gwathmey Siegel & Associates' 40-member staff frequently burns the midnight oil on an enviable collection of Ivy League college buildings, contract furniture marts and show rooms, late additions to offices, parks... and those signature summer houses. Gwathmey and Siegel continue to add pages to their residential interiors portfolio because the individual entries occupy a very special place in the professional heart of their designer, partner Gwathmey. They are for him, as they are for his clients, both luxury and necessity. For it is here in these consistently "cost-withheld-at-client-request" apartments—commissioned by movie stars and record moguls, Wall Street tycoons and Hollywood producers—that Charles Gwathmey works out whatever's on his constantly evolving architectural mind: the nine apartments the 46-year-old architect has designed and built over the last 15 years have effectively served as prototypical esthetic testing grounds—for a new palette, a new idea, a new twist on a familiar turn. Consequently, those of us who make it our business to anticipate the direction of architecture as charted by Gwathmey Siegel & Associates, now know precisely where to look for early signs of change.

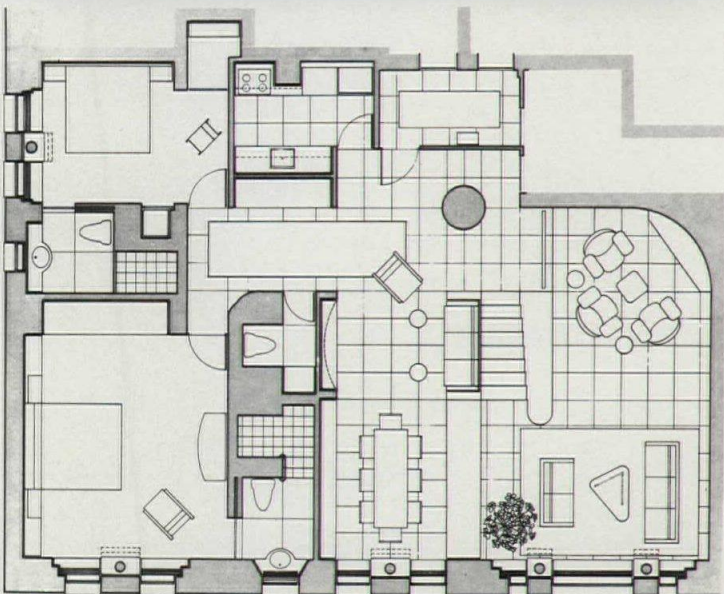
Case in point: the Manhattan pied-à-terre of a Spanish financier, who prefers (in addition to anonymity) that his nights in New York be spent in the reassuring comfort of familiar surrounds. The preference is all the more understandable, considering that a hotel suite, no matter how grand, could not accommodate the Braque, the Calder, the Dubuffet, the Giacometti, the Miró, the Moore, the Soutine, and the four Picassos that he so enjoys seeing on his trans-Atlantic business trips. Not surprisingly, considering the collection, accommodating the art supplied the client's brief with the element of interest otherwise missing from the simplest of residential programs. Rather than attempt to transform the apartment into an uptown branch of the Museum of Modern Art, Gwathmey and client elected to maintain its residential character; so the issue then became, "How do you display major (in both stature *and* scale) works of art in what, at 2,100 square feet, is a relatively minor-scale apartment?" The apartment supplied the answer by means of its one distinguishing feature—a living room sunken six feet lower than the rest of the apartment. A wall separating the height-and-a-half room from the entry-level dining room was easily enough dispensed with, which opened up what was formerly a series of discrete rooms (entry, living, dining, corridor) into one expansive space where, not incidentally, a 10-foot-high Picasso looks not the least bit out of place (overleaf). The application of Gwathmey's beloved white oak to walls *and* ceiling not only ensures that the space is cohesive, but that we perceive it as a single volume (axonometric left). On closer inspection, however, that volume becomes complex—breaking down by means of stalagmitelike gray-lacquered cabinetry rising from green slate floors to demarcate, and provide amenities for, distinct functional areas (once rooms). While the new open-plan and volumetric container are bona fide "modern," notes Gwathmey, their articulation is... well, not quite so modern. For though traditional cornices, crown moldings, chair rails, baseboards, and mantelpieces have not been meticulously recreated, they have at least been conspicuously recalled in the detailing. Which brings us to Gwathmey's current, self-avowed preoccupation, "the possibility of the enriched dialogue between abstraction and traditional reinterpretation of space and object." Judging from this space and object, the dialogue is substantially more than possibility for Gwathmey. And if the great oak columns boldly punctuating the window wall facade appear to be leaning toward the literal? Perhaps we should take that as a sign. *C. K. G.*







Over the last 13 years, Gwathmey Siegel & Associates has earned a reputation as master of detailing and construction. Though obviously a budget best left undisclosed figures prominently into the picture here in the Manhattan pied-a-terre of a European art collector, money alone doesn't ensure almost flawless wood-, stone-, and lacquer-work. Tyrannical supervision by designer Charles Gwathmey and his trusty assistant Jose Coriano, however, do. Design moves were made with no less finesse. Consider, for example, the asymmetrical bullet-shaped cabinet dividing the entry from the living area (photo right): notice how it progressively notches inward, as if in syncopated rhythm with the stairs. The move was made not only to make it appear as if the black slate steps had been quarried out of the gray lacquer mass, but also to shift the cabinet's nose a few inches over—on axis with the oak column that designates the window wall pier (plan below, photo previous spread). Or notice the graceful sweep of the fireplace corner (photo facing page): the curve ensures that our eye not be stopped (as it was by the former dead-end 90-degree corner) until it has taken in the entire volumetric container. The single-volume perception is critical, as the apartment was conceived as a protective, umbrella-like enclosure. The articulation of the ubiquitous white oak paneling assists in the realization of that goal: stepped corners, deep reveals, 2-ft 3-in. sills, column capitals stepping down to connect ceiling and wall—all are intended to impart a sense of density, depth, solidity, permanence, enclosure. Even the window wall, with its variegated fenestration, participates: Gwathmey gambled his high-modern reputation with decidedly un-high-modern columns

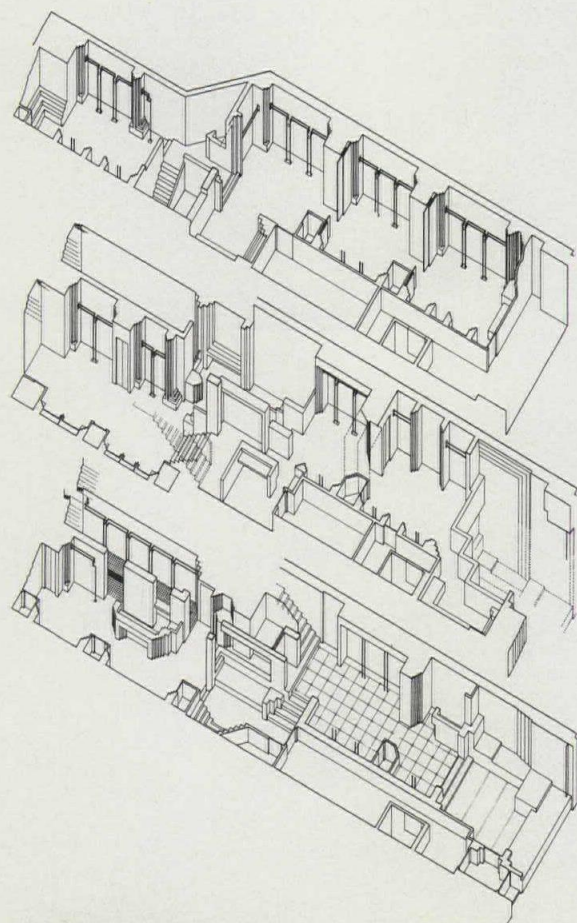
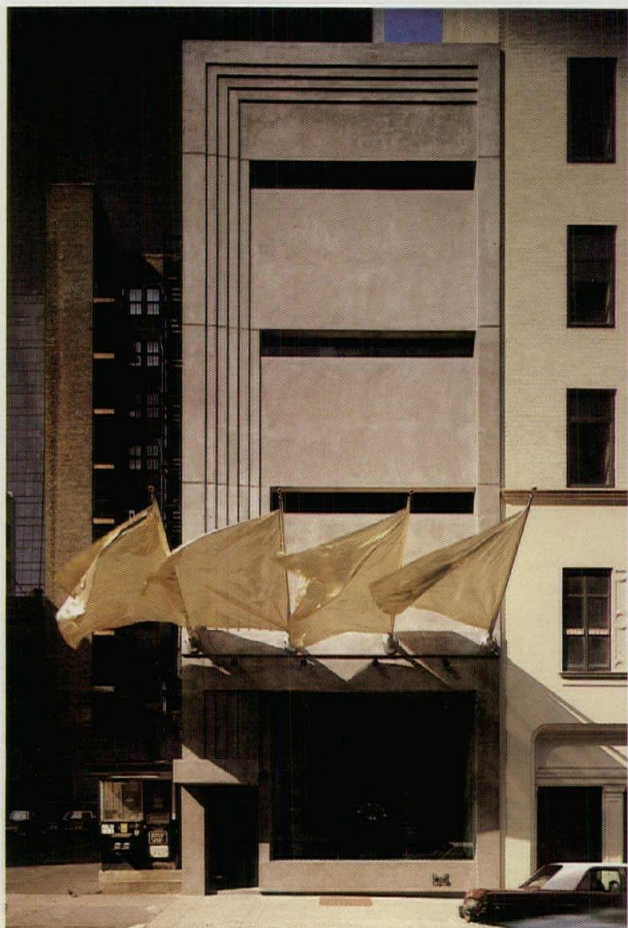


that could be, thanks to capitals and bases, the pride and joy of even the most hardened postmodernist. The columns are intended, adds a soon-to-be-frequently-grilled-on-the-subject Gwathmey, to not only "modulate the window wall 'facade,' but reinforce its density." (The columns and, in fact, the window wall facade, re-emerge intact in the bathrooms and bedrooms [plan below] as a unifying device to recall the "public" spaces in the "private," where the material palette otherwise changes from wood and slate to plaster and carpet.) In keeping with Gwathmey's current interest in 20th-century furniture classics, the furniture selections are an eclectic combination of styles and periods, of original pieces and reproductions: they range from licorice leather Emile-Jacques Ruhlmann chairs to Josef Hoffmann stools, from Charles Pfister's 1971 Weyerhaeuser sofas to Isamu Noguchi's recently-back-in-production 1947 coffee table, from Gustav Stickley dining chairs to a Gwathmey-designed, but Stickley-inspired, dining table (photo left). Alas, the only weak link in an otherwise very strong chain is the lighting, which, considering the art, would have surely benefited from the expertise of a consultant: "Mistake," concludes a not-likely-to-make-it-again Charles Gwathmey.

Manhattan apartment
 New York City
Architects:
 Gwathmey Siegel & Associates
 475 Tenth Avenue
 New York, New York 10018
 Jose Coriano, project architect
Engineer:
 Kallen and Lemelson (mechanical)
General contractor:
 All Buildings Construction
Photographer:
 Norman McGrath



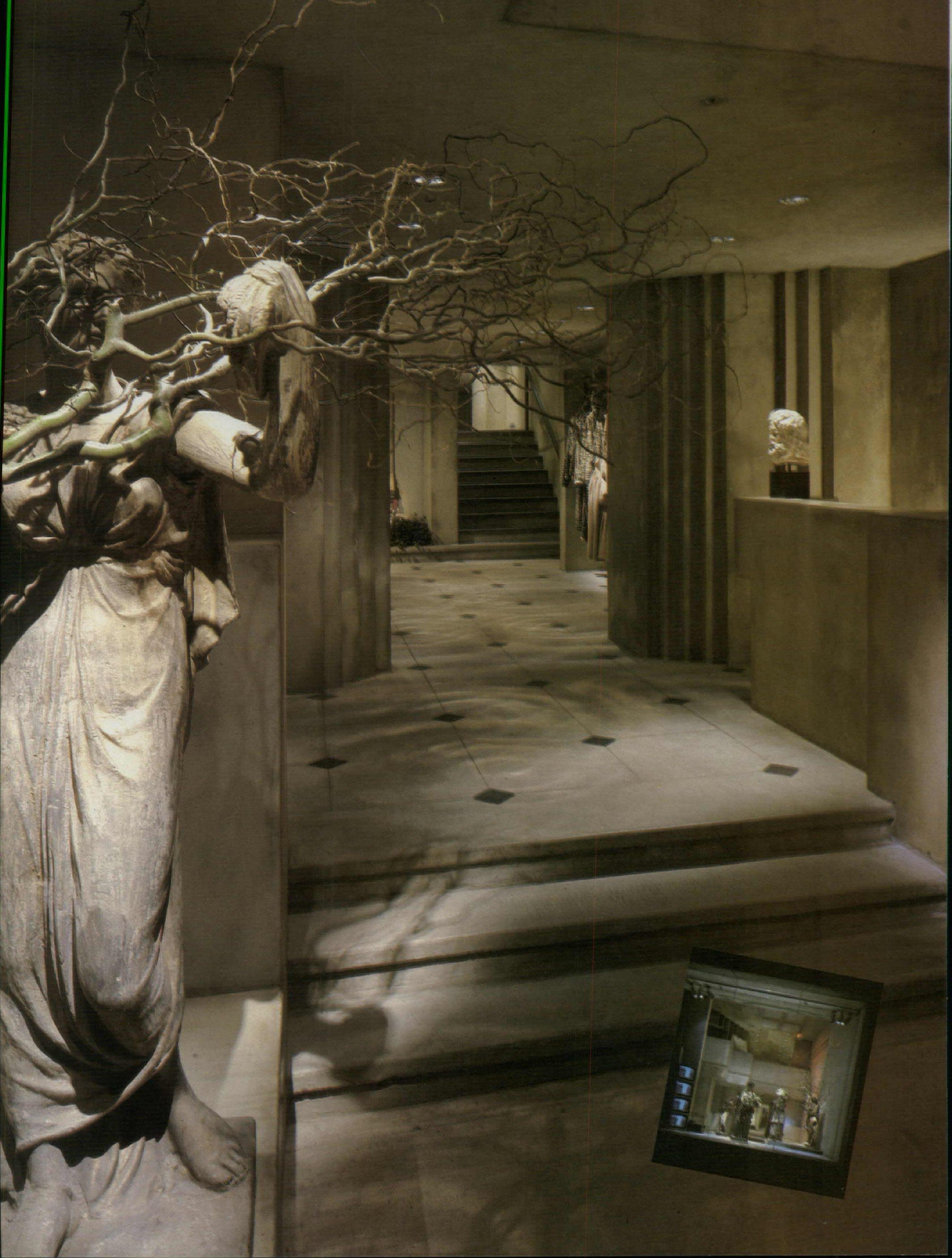
The elements of style



Behind the front window of OMO Norma Kamali, zinc statues of the Four Seasons, draped in classical garb, dance to the frozen music of time. Ms. Kamali, a resolutely independent fashion designer ("OMO" stands for "on my own"), has temporarily banished standard mannequins from her premises. She prefers to show her clothes in action on live models, recorded on videotapes which play continually on monitors throughout the store (inset opposite). The video of her fall and holiday lines now on view includes a characteristic vignette: backed up by a supper club combo, a Kamali-clad torch singer croons, "I've got shoulder pads for my man to cry on. . . ." The outré blend of drop-dead glamour and deadpan irony, nostalgia and wit, is vintage Kamali, a style that is equally evident in her sleek gowns and baggy sweatpants, pailletted snoods and white lace tee-shirts. Fittingly, when she contemplated remodeling a gutted Manhattan brownstone into a shop, workrooms, and offices (having outgrown her previous quarters across the street), Kamali dismissed the obvious options for chic décor. "Fashion has a nervous quality," she explains. "It appeals to moods and senses that change rapidly. The architecture I like least is the kind that looks like fashion: you know you're not going to want it next season. It's scary to think of disposable buildings."

In her discussions with architects Peter Michael Marino and Rothzeit Kaiserman Thomson & Bee, who collaborated on the design of her new headquarters, Kamali voiced a desire for strong, almost monolithic forms enclosing a sequence of intimate spaces that invite discovery. Instead of the conventional retail luxe of chrome, polished marble, lacquer, and exotic inlays, she wanted understated, plain materials that would emphasize the sensuous variety of her own wares. "We talked about Stonehenge and worn frescoes," recalls Peter Marino. "We talked about pre-Christian art, not postmodern." And they talked about cement, a material Kamali already prized as a display background, not only for its esthetic properties but as a direct reference to the New York sidewalks where she finds daily inspiration. For the architects, this intuitive sculptural approach to spatial planning and the contrast of elegant artifacts against raw materials immediately invoked the spirit of Carlo Scarpa. They showed pictures of the Italian master's buildings to Kamali, who found their densely textured idiom highly sympathetic. The lessons of the maestro (and, to a lesser extent, of his own mentor, Frank Lloyd Wright) are as apparent in the rugged plasticity of the interior as they are in the crisp, receding planes of the facade (photo left).

Inside, hand-troweled cement plaster takes on a nacreous patina under mottled light; shadowed facets suggest the ziggurats and fluting of some archaic shrine—with more than a glimmer of art deco theatrics. Outside, behind Kamali's signature gold lamé banners, stucco was honed to a fine edge—"pleated like fabric," observes Carmi Bee of RKT&B. The shape of the rooms within the three-level store emerged from the architects' perceptions of how Kamali wishes customers to encounter her clothes, which range from moderately priced sportswear to costly evening couture. Although the tiered layout gives each line of merchandise a special domain, it also links these spaces through a circuitous promenade and overlapping vistas, with amusing still lifes of accessories to lighten the journey (overleaf). Even the sanctum sanctorum devoted to evening clothes is open to browsers, assuming they are bold enough to penetrate a monumental portal (page 117). Kamali often descends from the sewing machines and desks upstairs to talk with customers, or rearrange flowers, hats, or shoes. In every part of the store she has found the stone-colored palette and weighty geometry to be an ideal foil to merchandise. "Everybody warned me the cement would seem cold," she says. "The workmen told me, 'It looks like a tomb.' But people are comfortable here, they love the feeling of being brought into another world." The seasons turn, and Kamali already envisions the store as the setting for a spring video entitled "A Day in the Life of a Shop Girl." *D. B.*







"Norma didn't want glitzy or precious materials, or anything trendy," says Peter Marino. "She wanted something that would last." Interior walls and ceilings are cement plaster troweled over metal studs and lath; floors are poured concrete with steel inlays. "The cement itself suggested ways of being used," observes Kamali, echoing Louis Kahn. "It's a natural direction, like when I'm working with a piece of chiffon that drapes beautifully. I wouldn't make big puffy sleeves out of it." To intensify the monolithic aspect of the three-story shop, lighting tracks were molded into the ceiling and all counters and fixtures were hand-made as integral parts of the architecture. Clothing hangs frontally as well as sideways from a dual system of nylon-coated pipes. Hat racks are raw steel with brass ends. Concrete provides a neutral foil for every fabric from African mud cloth (left) to lace. The cubist landscape sets off still lifes of hats and the other accouterments that Kamali composes. Complex level changes and intriguing glimpses from one space to another encourage wandering. "Norma herself wanders through the store constantly and talks to customers," says Carmi Bee. "She's eager to know what they really want. It's the sort of thing architects should do."

A tile floor laid in the pattern of swimming-pool lanes lends a whimsical touch to the bathing-suit department (near right). The double-height space covers part of the converted brownstone's former back garden. Slate-paved steps rise to the balcony for one-of-a-kind evening clothes, framed by a prosceniumlike doorway (opposite).

*OMO Norma Kamali
New York City*

Owner:

Norma Kamali, Inc.

Designers:

Peter Michael Marino Design

450 West 31st Street

New York, New York 10001

Peter Michael Marino

Michael Dobbs

*Rothzeit Kaiserman Thomson &
Bee, Architects*

36 West 62nd Street

New York, New York 10023

Carmi Bee, Carl Kaiserman

Engineers:

Robert Silman Associates

(structural)

Goldman Sokolow Copeland

(mechanical)

Ironwork fabrication:

John Savittieri

General contractor:

All Building Construction

Photographer:

©Paul Warchol





Earthly delight

Beeby House
Argyle, Wisconsin
Thomas Beeby and Kirsten
Peltzer Beeby, Architects



"Admire a large estate," wrote Virgil, "but work a small one." Chicago architects Tom and Kirsten Peltzer Beeby heeded these wise words when they purchased a former one-room schoolhouse in 1976 and slowly proceeded to convert the late-19th-century structure, which since 1961 had been used by a local farmer as a calf barn, into a country retreat. Although the tiny 600-square-foot building lies on just one acre of land, its hilltop setting provides expansive, estatelike vistas across the rolling dairy farmland of southwestern Wisconsin. After they had opened up an enclosed porch, laid a new plank floor, and replaced some bead-and-board wainscot damaged by the resident cows, the Beebys decided to retain the single-room configuration of the interior (plan below) and set out to embellish the wood-paneled walls with an elaborately stenciled paint job, a task that took three years' worth of weekends to finish. Clearly inspired by both the brightly colored handwork of local Swiss- and German-descended craftspeople and the vernacular patterned art of the Pennsylvania Dutch, the stenciling consists of stylized carnations, lilies, thistles, roses, sunflowers, grapes, and birds—an abstraction of nature depicted beneath a deep sky-blue ceiling and standard industrial light fixtures enameled, appropriately, sun yellow. Green-painted trim and a collection of rustic furniture purchased within a 20-mile radius of the site complete the pastoral effect. Tom Beeby notes that when he and Kirsten initially saw the place, it seemed like the ideal complement to the family's year-round apartment at Mies van der Rohe's 900 Lake Shore Drive. Claims Beeby, "It's the perfect house." *P. M. S.*

Beeby House
Argyle, Wisconsin
Restoration architects:
Thomas Beeby and Kirsten
Peltzer Beeby
1126 North State Street
Chicago, Illinois 60610
General contractor:
Kuhne Construction Co.
Photographer:
©Howard N. Kaplan

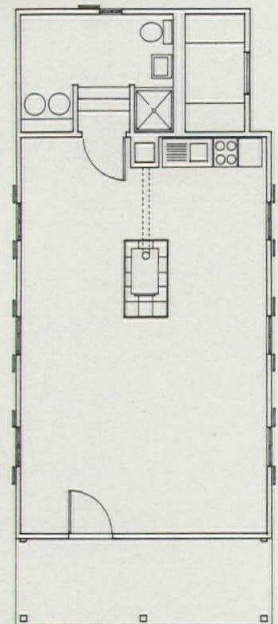






Image building

The Continental Corporation
Corporate Headquarters
New York City
Duffy Incorporated, Planners and Designers

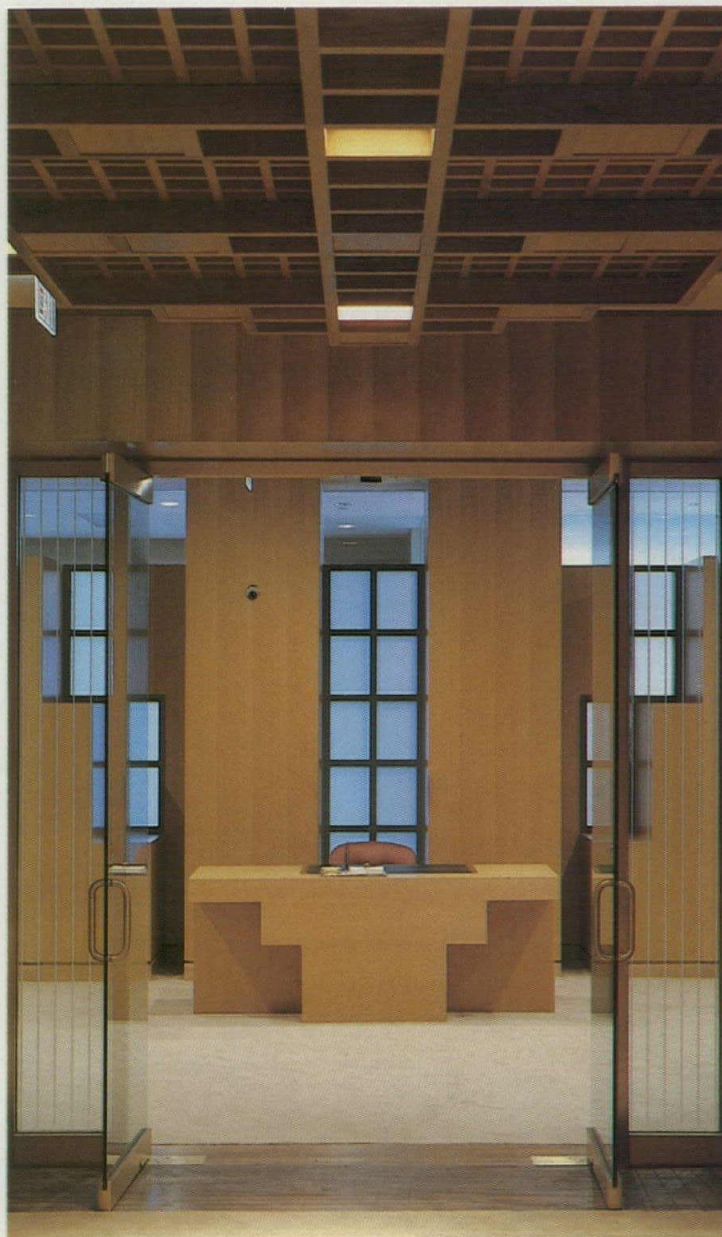
A crooked little street with a quaint name in New York's financial district, Maiden Lane, is home to many of the nation's insurance companies which, in keeping with the conservative nature of a venerable industry, flourish in the dark-paneled precincts of buildings that reflect the solidity and substance of a bygone age. So it was with The Continental Corporation, which, as it flourished, had overflowed into several satellite locations. When a new glass tower was built at the end of Maiden Lane, overlooking the East River, Continental seized the opportunity to consolidate, buying the building and keeping 17 of the 41 floors—nearly 400,000 square feet—for itself. It then chose Duffy Incorporated, a firm it had worked with before, to design a home office befitting a corporation that admits to assets of over \$1 billion.

If the magnitude of Continental's assets is intimidating, a visit to its executive offices is not. Duffy had a substantial budget to work with, and they created offices that are light, airy, inviting—even as they are elegant and luxurious. Much of the interior design was inspired by the building itself, a slender glass-sheathed tower with chamfered corners notched so that they read as giant bay windows from within (plans pages 122 and 123). Layouts were planned to leave these corners open, with interior corridors bending into them so that windows are visible the whole length of the floor. This pattern is broken on the top floor, which is given over to dining, meeting and mechanical areas.

The light, contemporary look of the new offices does not mean that Continental has turned its back on tradition. "They talked a lot about the materials they wanted, and of course they're used to wood," says Robert Buckley, Duffy's vice president/director of design. "We wanted to give them what they asked for, but to do it in a little more inventive way." Thus, while the palette chosen for the offices was the same as that of the building's lobby—light oak, brass and marble—on the executive floors the oak paneling is inset with silk panels or the grain is manipulated to create subtle patterns, the brass is echoed in the warm gleam of fine hardware, and the granite becomes an occasional accent on counter or credenza top.

In the three years from the start of the project to the first move-in, Continental's board chairman retired and his successor began a massive reorganization. Says Buckley: "He told me recently that it was not an opportune time to be spending so much money on a building. But on the other hand, the timing couldn't be better, for we had expressed with the space what was really happening with the company. The new corporate headquarters gave the employees a tremendous shot in the arm and also let the world know: 'Continental is going in a new direction.'" What better tribute to the power of design? *N. G. G.*

© Peter Aaron photos except as noted

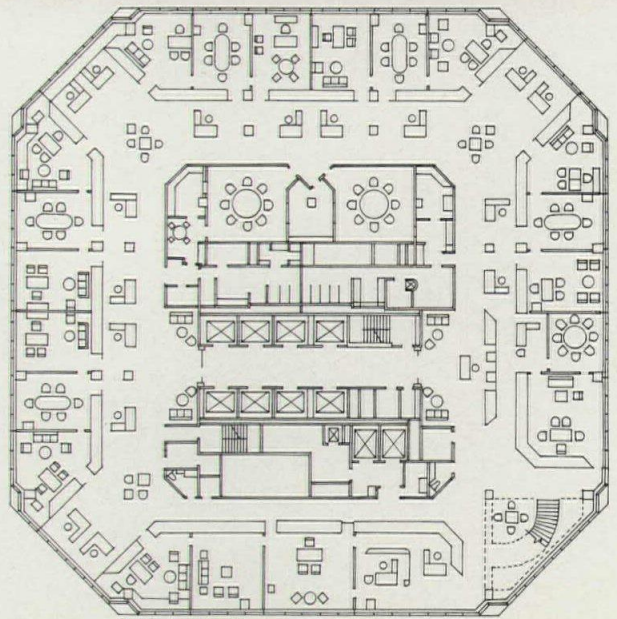


Reception areas exhibit the almost Japanese sense of light, order and serenity that characterizes Continental's executive offices. Daylight visible behind reception desks draws visitors as they leave the elevator (employees can bypass reception areas and enter at opposite end of elevator lobby using card readers). Detailing was influenced by Mackintosh, Hoffmann "and even Wright," says

Duffy's Robert Buckley. Striations on glass entry doors catch the light and echo patterns of light fixtures and wall panels; they also offer a decorative way of handling distraction markings. Specially designed ceiling fixture houses lighting and sprinklers and lowers 15-foot height of top-floor elevator lobby (photo opposite). Security cameras were left visible in the reception areas at the client's request.

Corner of 40th floor (below), which is where top executive offices are located, shows how the open secretarial area enhances the interior space. Clerestories and glass panels provide additional natural light and also make paneled walls seem like freestanding furniture—further contributing to the light, airy feeling of the office. Versatile file system permits drawers to be reversed and open into executive

office. Examples of careful detailing evident throughout this job: the veneer insets marking office door at right and the finishing on the structural column at center. One of the offices adjoining this area is shown in the photo at top left on the facing page. As the plan below left shows, most offices are roughly the same size—about 400 sq ft. Executives have a choice of furniture, color and layout. Between each pair of offices

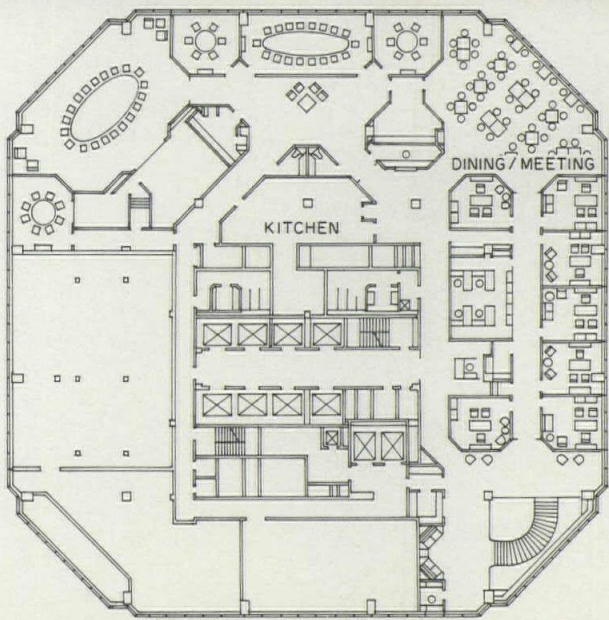
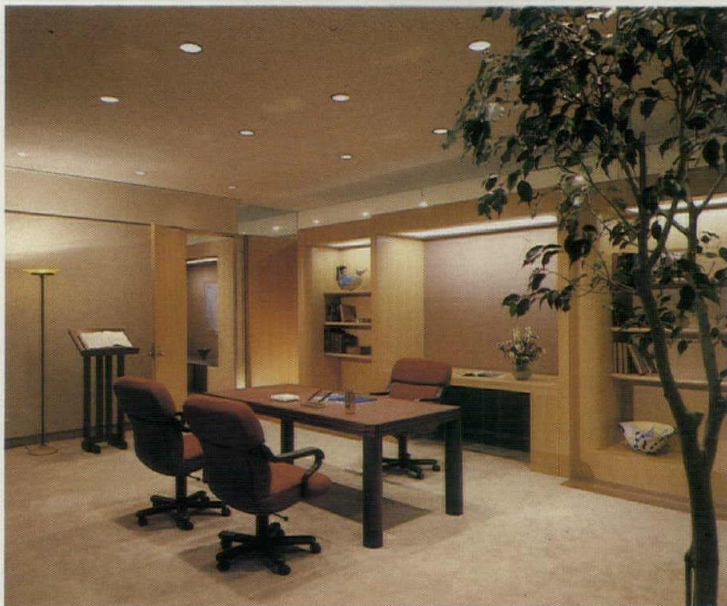


40TH FLOOR

is a small conference room for spur-of-the-moment meetings. A suite of offices for the chairman of the board occupies most of the south side of the 40th floor; his desk and dictionary stand (photo below left) were designed by Duffy Incorporated, as were the desk and table in the president's office and private conference room (photo top right). The Hoffmann chair in the foreground is one of a number of

fine pieces used on executive floors; Hans Wegner chairs can be seen at the head of the stairway in the photo bottom right. This stairway links the executive offices with the dining/conference floor above (plan below right). David Hockney's "Brooklyn Bridge"—part of an extensive corporate art program—overlooks both the stairway and the real Brooklyn Bridge just outside the window.

© Elliot Fine



Fifteen-foot ceiling height on the 41st floor (made necessary by the mechanical equipment housed on the south and west sides of the building) provided the opportunity for some unusual detailing. The photo of the board room foyer below shows how silk panels (which, incidentally, are on clips so that they can be removed for cleaning) are inset into the oak paneling in such a way that the paneling

suggests a base molding, chair rail and crown molding. The elevator lobby multipurpose light fixture (photo page 120) has been repeated here and in the main board room (visible at rear and in photo on facing page); the reception area light fixtures are used again in the conference/dining room visible at right.



Board room location in northwest corner was the result of a number of studies to determine what would provide the best proportions and view—luckily done early enough so that a structural column could be eliminated. “Because we had developed a number of options, Continental knew what was involved and why it was worth the money to make this change,” says project manager Peter Darmohraj. There is

a large rear-view projection room behind the wall at right, which opens to reveal projection screens and writing surfaces. Controls are housed in the lectern and also in the table base (both lectern and mahogany table—“a venerable type of wood to use”—were designed by Duffy Incorporated). The imaginative play of oak grains seen throughout the offices shows clearly in this room, where cross-grain

banding was used to designate doors. The 15-foot ceiling height of the board room was made to appear lower by the lintel effect on the windows. Grilles above filter the light and create lively tracery on the walls—a device also used in other conference rooms and in the dining room.



*The Continental Center
New York City*

Owner:
The Continental Center Associates

Designers:
*Duffy Incorporated
One World Trade Center, Suite 1745
New York, New York 10048
J. O'Neill Duffy, principal-in-charge; Robert D. Buckley, director of design; Peter Darmohraj, R. A., project manager; Donald C. Eliassen, project designer; Saleem Khatri, Mary Nowogrodzki, Refaat Zakhary, Robert Sindorf, Ramon Tan, Qurban Hussain, Jamie Roper, Mary Lou Clarke, project team*

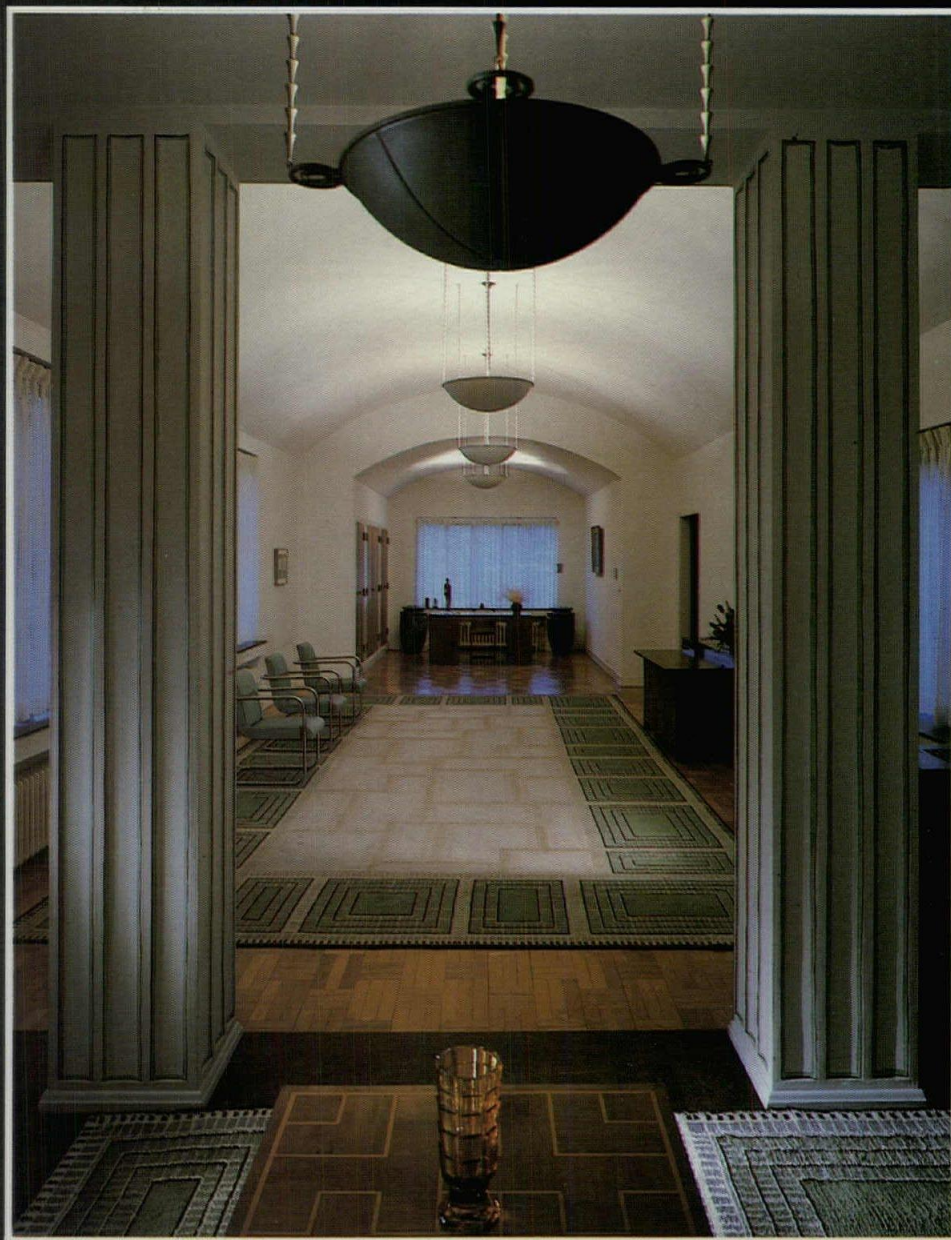
Engineers:
*Jaros, Baum & Bolles (mechanical);
Thornton-Tomasetti, P. C.*

(structural)
Consultants:
Jules Fisher & Paul Marantz, Inc. (lighting); Peter George Associates (acoustics); Cini-Grisson Associates (food service); Douglas Drake Gallery (art); Smith Meeker Engineering Co. (audio-visual)

General contractor:
*Fishman Construction Corp. of
New York*

Photographers:
*© Peter Aaron/ESTO
© Elliot Fine*

All in the family



If the studio that Eliel Saarinen designed in 1928 for his own house at the Cranbrook Academy of Art is a bit too spartan to be called a jewel box, it nonetheless exemplifies Saarinen's commitment to the integration of architecture and the decorative arts. The transitional design of the 960-square-foot studio and adjoining lounge reveals Saarinen's European Arts and Crafts roots, as well as the more "modernistic" influences of the contemporary Art Deco movement—a combination of tradition and innovation that current architects have come to admire and emulate. It was not always this way. Before Academy president Roy Slade came to Bloomfield Hills in 1977, previous directors had divided up the barrel-vaulted space into small rooms and had removed nearly all the original furnishings. Guided by photographs

that appeared in the December 1930 issue of *ARCHITECTURAL RECORD*, Slade and former Cranbrook curator John Gerard took down partitions to uncover the room's distinctive fluted columns. Academy metalsmith Richard Thomas then reinstalled four original inverted-dome light fixtures, while a single surviving leaded-glass panel served as a model for the refabrication of French doors off the lounge. Although many of the furnishings—including a studio rug by Loja Saarinen, tubular metal chairs by Eero Saarinen, and a veneered occasional table and chest by Eliel Saarinen—were retrieved from other locations on the Cranbrook campus, the lounge rug and couch cover had to be rewoven. As "modern" as ever, the resulting ensemble epitomizes Saarinen's, and Cranbrook's, ideal of timeless design. *P. M. S.*

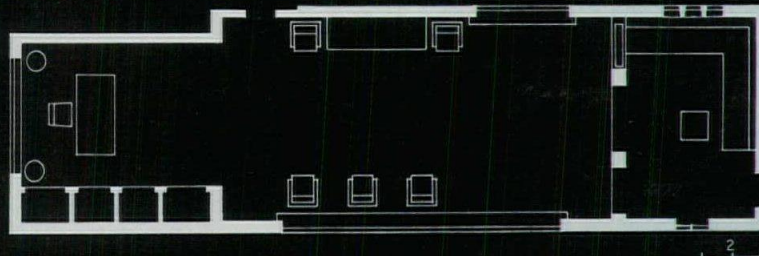
Restoration of Eliel Saarinen's Studio
Cranbrook Academy of Art
Bloomfield Hills, Michigan

© Balthazar Korab photos



Geometric patterning employed by Eliel Saarinen in the design of leaded windows inspired Cranbrook president Roy Slade to complete a group of paintings that now adorn the walls of the restored studio lounge (above). The lounge originally functioned as an informal conference area for Saarinen and his students, and its inset wood bench draped with a heavy rug was a feature that the

architect used frequently in his interior work. Fluted columns uncovered during the restoration form a gracious entryway into the studio (opposite). A current crop of Cranbrook students, supervised by Slade, carefully painted the columns and nearby window surrounds with green and black lines that harmonize with the overall color scheme of the two rooms.



Dressed for success

Stanley Korshak
Chicago, Illinois
Himmel/Bonner Architects

Before the ready-to-wear likes of Neiman-Marcus, I. Magnin, Lord & Taylor, and Bonwit Teller built their emporia along Chicago's smart North Michigan Avenue, fashionable white-gloved matrons and their debutante daughters headed for the hushed confines of Stanley Korshak, the city's premier purveyor of *haute couture* where, as the old retail adage goes, if you had to ask how much it cost. . . well, there was always Carson's down by the Loop. Times change and although Stanley Korshak still vends some of the priciest goods in town, it now does so out of a striking new store that comprises a collection of 12 leased boutiques selling everything from desk sets to designer furs.

Stanley Korshak's new ambiance is the creation of architects Scott Himmel and Darcy Bonner who, in a burst of youthful exuberance, have designed an interior that reflects both European influence and Chicago tradition. Just after they were hired for the job, Himmel and Bonner were sent off to look at boutiques in Italy, where they were particularly taken by the work of Carlo Scarpa, whose idiosyncratic juxtaposition of materials, finishes, and details seemed like a logical late- (not post-) modern extension of Chicago's Miesian heritage. Korshak, however, is no slavish imitation of any one past master, but is rather a compendium of "modernist" forms lushly interpreted to suit the tastes of the carriage trade. Although the cubist quality of white-painted millwork (below) and the structural expression of lacquered steel columns embedded into the veined marble of an elliptical rotunda (opposite page) reveal an awareness of recent architectural history, such details as brushed steel display racks, discrete store signage, and a vertical rotunda fountain (whose rushing sound "always makes the store seem busy even when it isn't," notes Bonner) are ingenious little tours de force that owe less to past precedent than to the architects' own imagination. Striving to avoid what they feel are the clichés of current American retail design, Himmel and Bonner resisted the urge to lay out the store on a 45-degree angle (made all the more tempting by the hexagonal shape of the space; see plans page 132) and instead stuck to a rational grid. Moreover, when it was time to design the eye-catching rosewood, steel, and glass elevator (overleaf), they eschewed the hackneyed solution of placing the cage in the center of the rotunda and opted to position it in a corner at the end of a secondary axis.

While some might contend that the architects crammed 50,000 square feet of architecture into 30,000 square feet of space, the visual cacophony may be partly due to the fact that 12 strong-willed boutique managers all had the last word in the way their merchandise is displayed. But no matter: the women in white gloves still seem right at home. *P. M. S.*



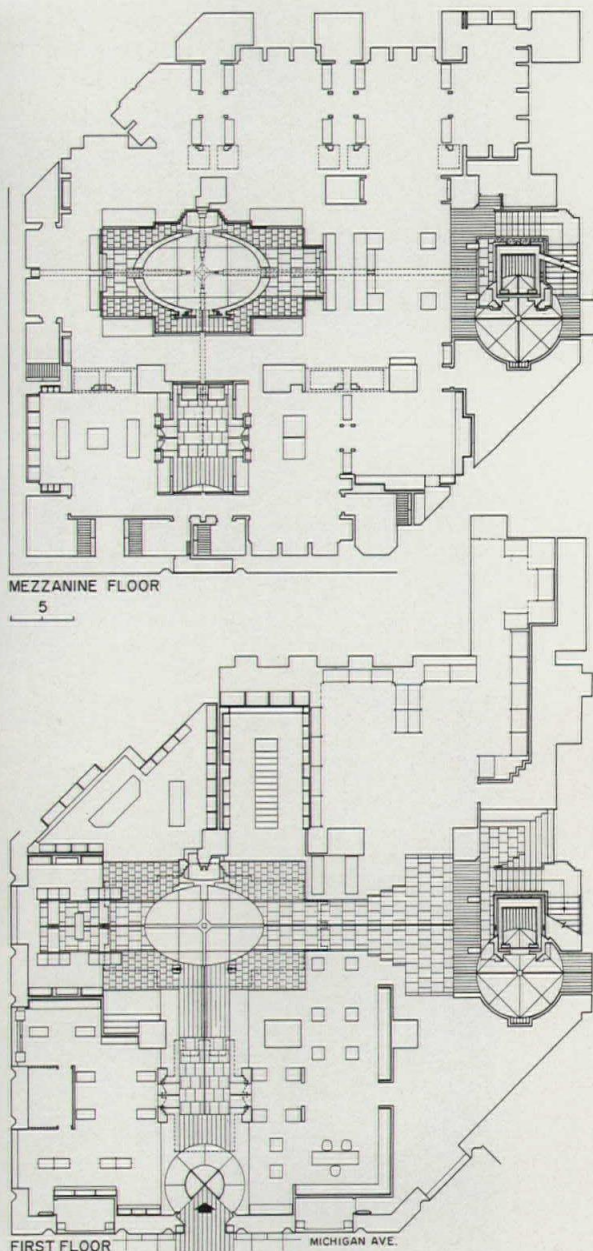








Crisp modernist geometry and a luxurious combination of marble, rosewood, steel, and glass characterize the design of a stairway and elevator shaft (above). In a bit of visual virtuosity the architects completed the green and white square-within-a-circle marble patterning on the floor of the lobby inside the elevator cab (opposite page).



Stanley Korshak
Chicago, Illinois

Architects:

*Himmel/Bonner Architects
205 West Wacker Drive
Chicago, Illinois 60606
Darcy Bonner, Scott Himmel,
principals; John Beidleman, project
architect; Peggy Smolka, Chun
Cham, Darrell Griest, project
assistants*

Associated architects:

Lawrence Berkley & Associates

Lighting:

*David Winfield Willson and
James Cooper*

General contractor:

Capitol Construction Co.

Photographer:

*©Barbara Karant/Karant &
Associates*

LAFLEUR, BROWN, De GRANDPRÉ



STANLEY
KORSHAK

STANLEY
KORSHAK

STANLEY
KORSHAK

STANLEY
KORSHAK

UP

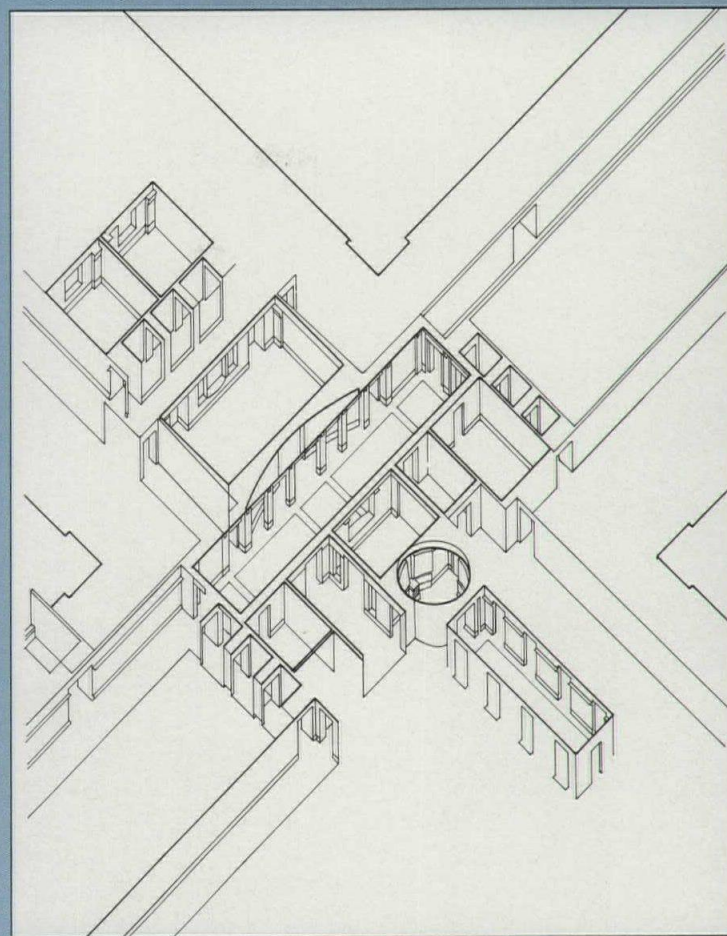
The majesty of the law

Offices for Lafleur, Brown, De Grandpré,
Barristers & Solicitors
Montréal
Peter Rose, Erik Marosi, William Steinberg, Architects

The affinity between lawyers and classical design is axiomatic; the style's inherent order, intricate canon of rules, and adherence to precedent appeal to the legal mind. A visit to the Montréal office of Lafleur, Brown, De Grandpré, Barristers & Solicitors, supports this truism and confirms another: namely, that the language of classicism is eternally subject to reinterpretation. Peter Rose, Erik Marosi, and William Steinberg, who designed this 31,000-square-foot interior, are practiced exponents of this language. They found the classical idiom particularly appropriate here, not simply as an esthetic but also as a systematic visual code for a complex functional program.

Situated on the 37th floor at Place Ville Marie, the offices occupy three wings of the tower's cruciform plan, a layout that immediately confronted the architects with the need for an elevator lobby entrance that would distinguish the lawyers' premises from those of tenants in the fourth wing (plan page 138). The austere dignified portal that serves this purpose also frames a rotunda (left), whose articulation in turn announces a vocabulary of forms that unifies the entire office. Besides ornamental details such as ball feet and finials, a marble slab, and doors enriched with curved kick plates and stainless-steel studs, these leitmotifs include the somber, almost funereal illumination and the axial parti, which are modulated subtly in the rooms beyond to demarcate the firm's internal hierarchy. The spaces grow progressively brighter as one moves from "public" reception and conference areas toward the "private" domain of the lawyers' individual offices. Symmetrically framed vistas, junctions, and termini direct circulation through discrete functional zones. The rotunda exemplifies the adroit interlocking of these systems. Curved wall planes guide arriving clients toward the reception desk to the left of the central niche, while lawyers and other staff can bypass visitors in the waiting room by entering a doorway to the right. The narrow window behind the vase opens a vista through the waiting room (photo right) into a transverse gallery that links the two side wings (overleaf). By enriching the walls with built-in bookcases, a shallow apse, pillars, a coffered ceiling, and other classical embellishments, Rose, Marosi, and Steinberg transformed what might have been a dreary passageway into an imposing hall. Subsidiary corridors are less ornate, relying for effect on repetitive bays and the modeling of baseboards, door frames and cornices.

The configuration of offices acknowledges the need for lawyers to work close to their secretaries. Unlike the standard law office, where assistants' desks and files crowd the passageways, this plan locates secretaries in alternating open bays, clearing room for circulation and flooding the halls with light—even when attorneys' doors are shut. (When one turns away from the view to walk back towards the main lobby, the architectural vistas and decorative details help to compensate for long stretches of windowless enclosures.) The bay system also integrates the library, filing, accounting, and paralegal departments into the over-all scheme. Managing partner Jean M. Tardif is duly impressed by the logic of the layout. Above all, he and his colleagues appreciate the architects' understanding of legal work: "Each lawyer's office is like a cocoon," says Maître Tardif. "It is a place where he can retreat from the *va et vien*, the coming and going, and do what a lawyer is supposed to do, think." *D. B.*





The grand transverse hall affords a stately point of orientation where the three office wings intersect. A busy circulation space on workdays, this dignified gallery can also serve as a banquet room or formal salon for receptions. Dim lighting, keyed to the palette and modeling of the classical decor, seems to heighten the sunlit brilliance of the radiating corridors (as in the background of this photo). On the right, glazed

bookcases flank an interior window into the waiting room; on the left, behind the colonnade, a shallow niche frames a doorway to the largest of a suite of conference rooms. Both of these openings reinforce a cross axis, helping to define the hall as a room complete in itself, and not merely a linear corridor. The full garniture of classical details used throughout the project is present here, as befits the

focal importance of this "public" chamber. The repertoire includes an idiosyncratic order with Issorio Verde bases and "capitals," and inset balls (of the sort that carry many a Baroque obelisk); segmental arches, repeating the curves of rotunda and apse; Roman grilles; and friezes. Elsewhere, in keeping with the less ceremonial demeanor of "private" spaces, only selected motifs modulate the prevailing grid.





Within the limitations of their budget and available craftsmanship, Rose, Marosi, and Weinstein sought to lend gypsum-board enclosures an air of substance, density, and volumetric richness. Throughout the project, they varied cornices, wall and soffit articulation, and uprights to modify standard ceiling heights. In the main board room (top photo), they achieve this end with a colored frieze and stepped coves. Furniture and cabinets designed by Marosi and Weinstein—adorned with dark walnut veneer and marble, garlands, roundels, and Roman grilles—adds another, palpable, layer of refinement to the classical ensemble.

Offices for Lafleur, Brown, De Grandpré, Barristers & Solicitors
Montréal

Architects:

Peter Rose Architect
1315 de Maisonneuve West,
Suite 1000
Montréal H3G 1M4, Québec

Peter Rose, Erik Marosi,
William Steinberg
Engineers:

Keith Associates

(mechanical/electrical);

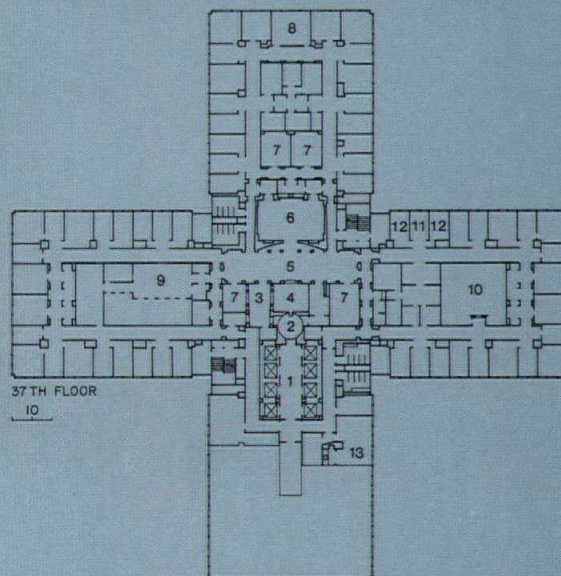
Nicolet Chartrand Knoll
(structural)

General contractor:

P. & R. Desjardins
Construction Inc.
Jean-Pierre Proulx, project
coordinator

Photographer:

Norman McGrath

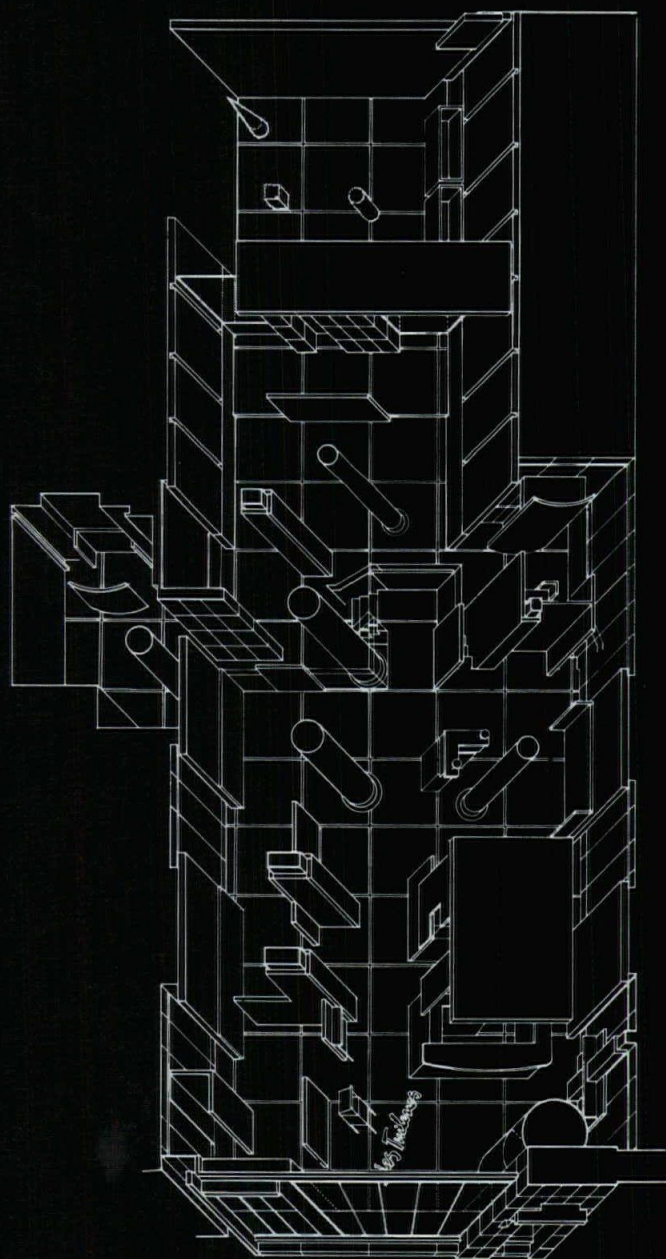


1. Elevator lobby
2. Rotunda
3. Reception
4. Waiting
5. Grand hall
6. Main board room
7. Conference room
8. Partners' lounge
9. Library
10. Filing
11. Typical secretarial bay
12. Typical lawyer's office
13. Staff lounge/kitchen



Les Tuileries
New York City
Diane Lewis, Peter Mickle and
Christopher Compton, R. A.,
Designers

Monochrome made vivid



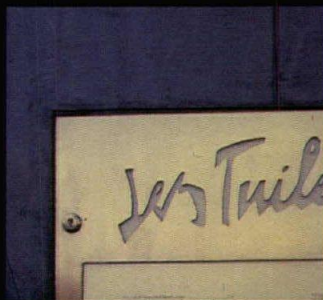
Like all other streets in Manhattan, 59th Street changes character from block to block and from building to building. But between Fifth and Eighth Avenues, the stretch in which Les Tuileries restaurant neatly fits, it is perdurably Central Park South, with calm, self-assured facades overlooking the leafy park and with easefully sophisticated interiors.

Before she could deal with issues of decor for the restaurant, however, designer Diane Lewis confronted a most peculiar volume burrowed beneath an apartment tower: a 36-foot-wide space, unequally divided between two existing buildings, encompassing two structural systems as well as mechanical equipment. Despite these immovable intrusions, Lewis was determined to achieve an "indeterminate containment," allowing the diner's eye and spirit to wander freely. This freedom could be accomplished straightforwardly at the front and the back: tall glass pivot doors at the sidewalk command a view of Central Park's foliage in the front, and tall glass windows carry the interior space into an outdoor garden at the back.

Causing the too too solid side walls to recede called for more subtle measures. A series of panels—lacquer, marble and taffeta—are staggered along the facing walls to dissolve its planar unity. Moreover, Lewis, taking an admired stratagem from Italian practice, wanted freestanding furniture placed well away from the walls. Thus, apart from separate tables, a number of freestanding panels throughout the room provide backs for gray plush banquettes and a degree of privacy for dining tables. Even at the sides, other freestanding panels interpose space between the walls and banquettes. Mirrored panels mounted along the cornice line further dissolve the walls' solidity, suggesting that other restaurant volumes lie on the other side of partitions.

The color scheme at Les Tuileries is deliberately monochromatic—black, white, dark gray and what Lewis calls "no-color" lacquer and taffeta panels. Though the designer enlivened the monochrome with an occasional bright red freestanding panel, she feels that the truly important colors in a restaurant are transitory—food, wine, people. The materials conform to a "New York City palette" of terrazzo, marble, granite and steel. Amidst all this rectitude, the bar and the maitre d'hôtel's desk exhibit the kind of jazzy savoir-faire one expects to find in New York City: pale veined marble for white stripes, negro marquina marble for black stripes.

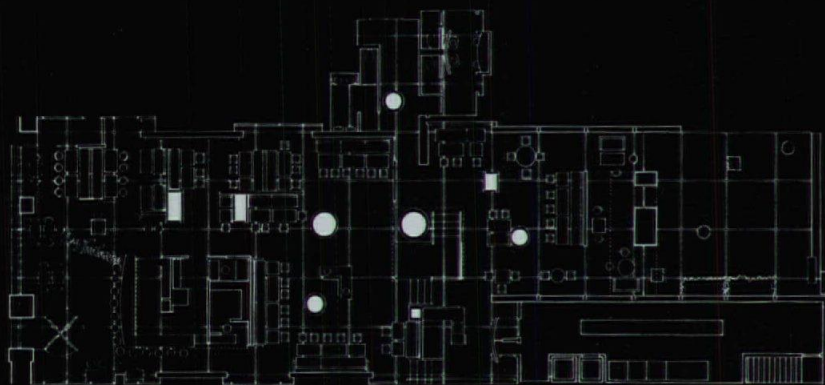
The designer also fabricated the restaurant's logotype, basing it, she admits somewhat ruefully, on a recollection of a 1950s French liquor ad. Set into the terrazzo floor (opposite), it demarks the boundary between bar and restaurant proper. *G. A.*





Turning variform columns—a structural given—to the purposes of design, designer Lewis assigned personalities to their shapes (plan below). The rectangular columns she regarded as “attracting” other elements; they thus serve as objects around which tables and chairs gather. The round columns, on the other hand, “repelled” other structures, so that in one case terrazzo steps and stainless steel

railing skirt the columns at a respectful distance (photos top opposite); in other cases, round columns simply stand in isolation. To break up the monotony of the long side walls, Lewis mounted panels at different horizontal planes (drawing bottom opposite), overlapping them so that their exposed edges clearly distinguish their materials—pale taffeta and gray or “no-color” lacquer.



Les Tuileries
New York City

Owner:
Les Tuileries, Inc.

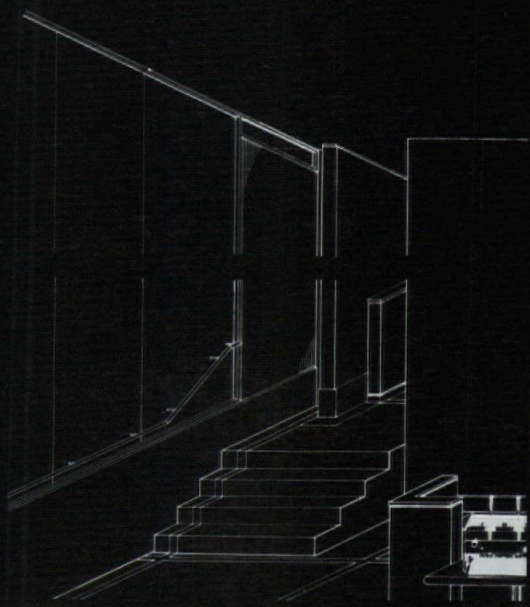
Designers:
*Diane Lewis, Peter Mickle and
Christopher Compton, R. A.
Diane Lewis and Peter Mickle
77 Irving Place
New York, New York 10003*

Christopher Compton
126 Fifth Avenue
New York, New York 10011

*Diane Lewis, designer; Jay Hibbs,
Mary Murray, Tom Lindbergh,
team*

General contractor:
Wanco Construction

Photographer:
©Paul Warchol



© Dick Busher

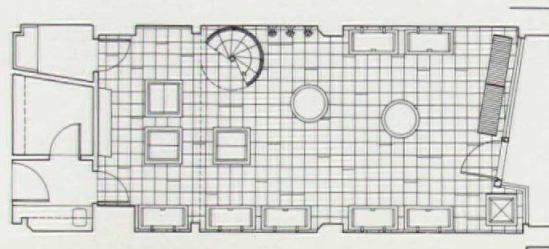
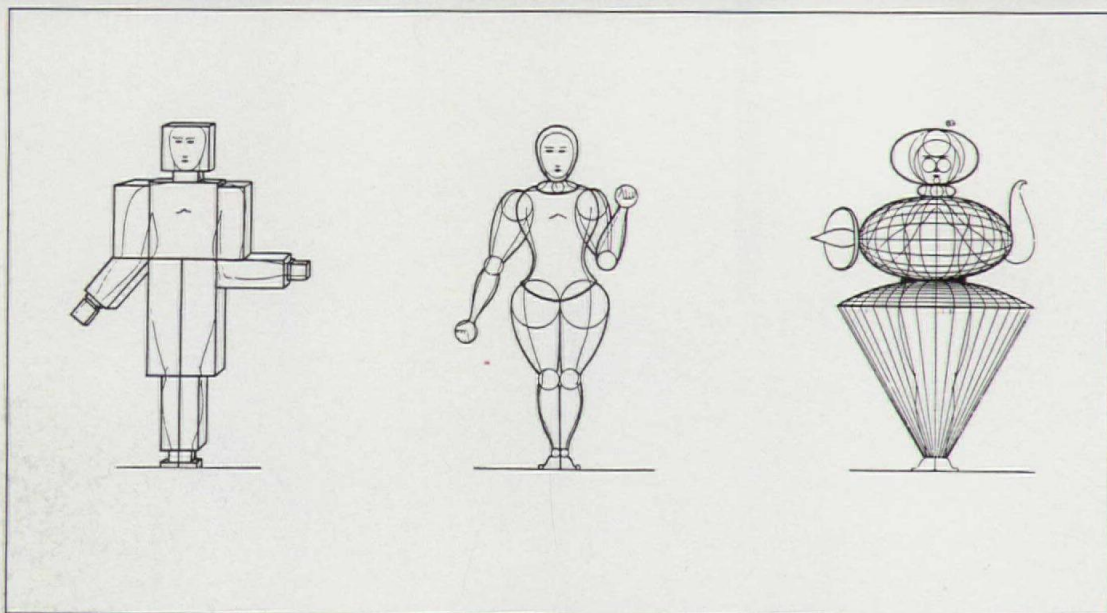


Rarity and exquisite detail are the stock in trade of FINI, a women's accessories shop in Seattle. Proprietor Camilla Nowinski applies the epithet "unique" advisedly when describing such one-of-a-kind items as a cobra-skin clutch, an African agate necklace, or an iridescent rubber belt. Larry Rouch has ensconced her treasures in a setting adapted to monthly changes of inventory, daily rearrangement of displays, and sundry kinds of merchandise; yet he has also defined a measured framework for the whims of fashion.

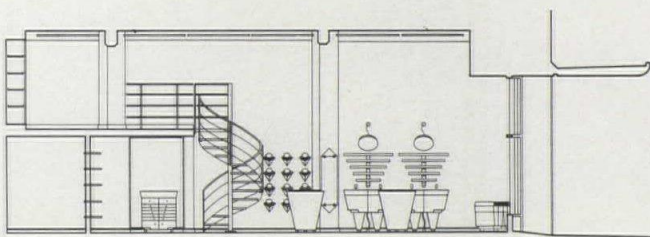
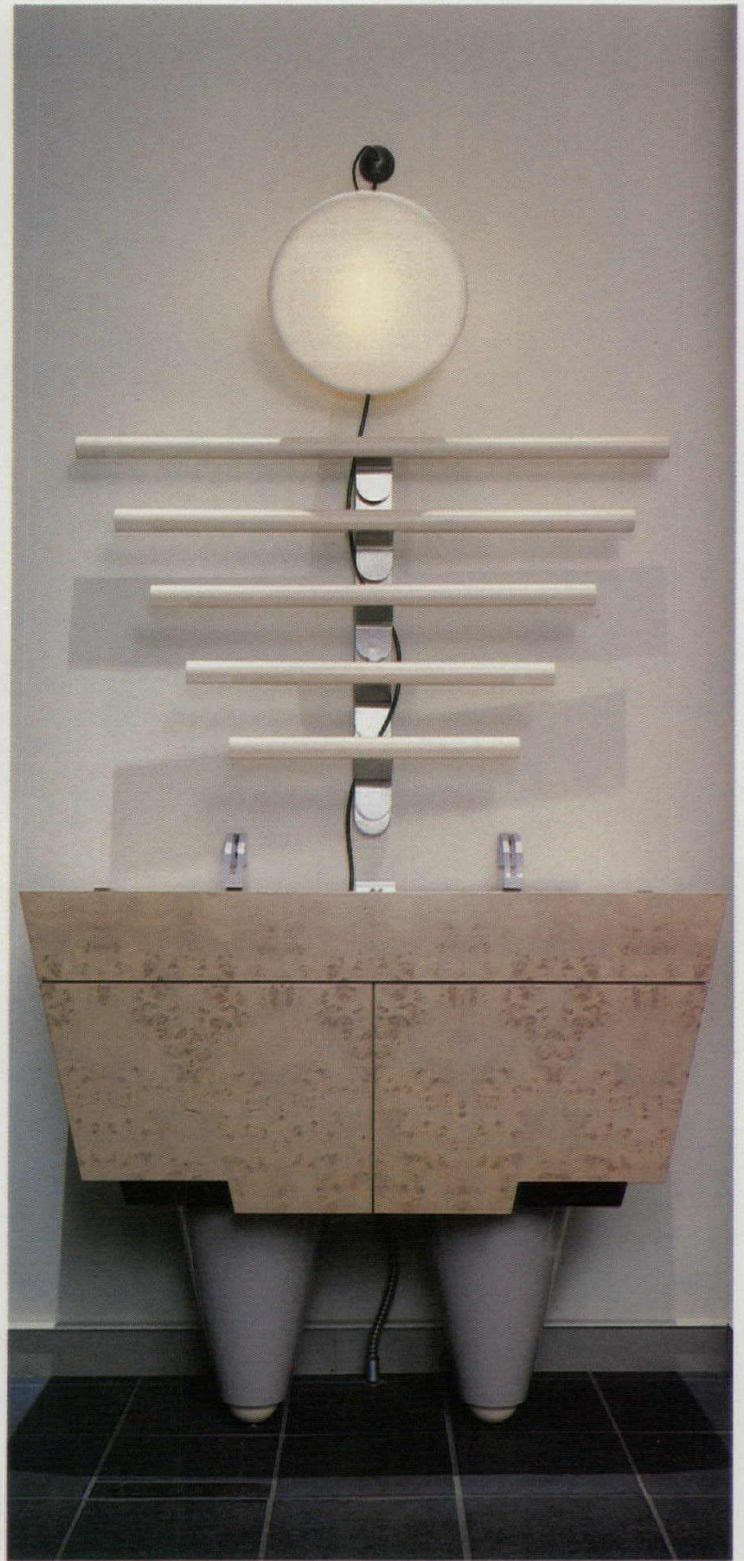
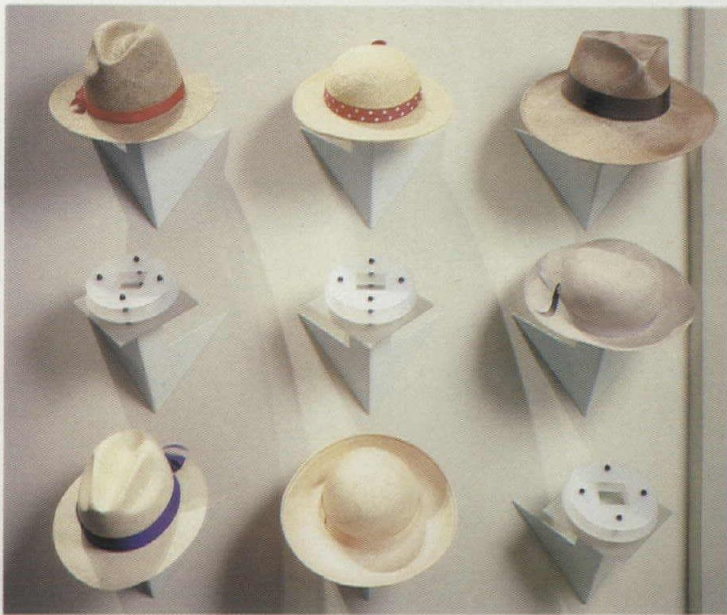
From the start of the project, limitations built into Ms. Nowinski's rented space necessarily focused Rouch's design on surfaces and fixtures rather than major renovation. The terms of the three-and-one-half-year lease forbade removal of an existing mezzanine and storefront; walls and ceilings of plaster over concrete and hollow tile precluded hidden wiring except through the floor slab. Optimistically, Rouch saw the boxlike enclosure filled with the promise of an empty theater: "The store is the stage where figure, gesture, costume, and expression are choreographed and rehearsed for the spontaneous drama of the street," he says.

The curtain rises on a chorus line of anthropomorphic display furniture (detail far right): the head is a lamp veiled in raw silk; the rib cage, horizontal dowels of lacquered poplar; the vertebrae, steel and rubber clips; the spinal column, flexible conduit; the pelvis, a vitrine clad in mappa burl.

Even bedecked in current finery, these archetypal figures betray a mixed lineage that embraces Cycladic mother goddesses and Kachina dolls, samurai armor, and the Bauhaus stage costumes of Oskar Schlemmer (drawings near left). And every other custom detail in FINI—from the slate floor "interwoven" with marble to the plexiglass-and-steel hat racks—takes its cue from the totemic figures' Euclidean proportions. It is a classic theme in the eternal search for beauty, but also, says Ms. Nowinski, a timely invitation to "find yourself." *D. B.*



Chris Eden/EdenArts



FINI
Seattle, Washington
Owner:
Camilla Nowinski
Designer:
Larry Rouch & Company
210 Third South
Seattle, Washington 98104
Larry Rouch, designer-in-charge; Garreth Schuh
and Stuart Arentzen,

assistants; Steve Day,
presentation drawings
Engineers:
Swenson Engineers (structural);
Steve Marvich (electrical)
General contractor:
Krekow/Jennings/Millett
Photographers:
Chris Eden/EdenArts;
© Dick Busher



High-tech, high touch

Offices for Technimetrics Inc.
New York City
Peter L. Gluck & Associates,
Architects

It is perhaps a sign of the technological times that the former premises of a 24-hour job printer specializing in boilerplate for Manhattan's legal and financial communities should now house a preview-of-the-'90s, "no-paper" (a staff of more than 80 people is served by only four secretaries) enterprise specializing in developing and selling computerized data bases for the investment industry. And it is perhaps a sign of the architectural times that the high-tech firm's distinctly of-the-moment offices should with no sense of incongruity be inserted in a distinctly of-the-past red-brick shell on the New York waterfront just a few blocks below the recently prettified South Street Seaport.

The shell in fact is two buildings: a five-story brick structure built in 1906 as a warehouse, with timbering sturdy enough to later carry the weight of presses and typesetting equipment, and an adjoining six-story steel-framed building added by the printer in 1956. In the larger, turn-of-the-century building closely spaced wood columns produced a virtual forest of massive timber trunks—a structural circumstance that was a controlling factor in the layout of the converted buildings.

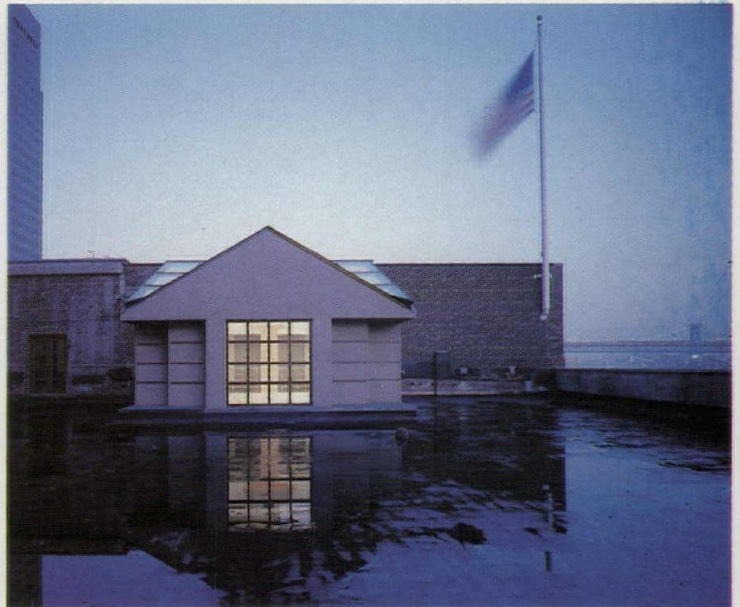
But the design was also influenced by more congenial considerations. If the tools of its trade are electronic, Technimetrics' business nonetheless relies heavily on a cadre of highly paid, in-demand, mostly young professionals whose expectations of a "fulfilling lifestyle"—*mens sana in corpore sano*—extend to the office, prompting the client to specify in addition to the goes-without-saying amenities of an elegant and efficient working environment a snare of other physical perks: a kitchen/dining area, saunas, an exercise room, even a squash court.

More challenging—and more rewarding—for the architects, however, was the request that the firm's new quarters serve as a showcase for its president's fine and extensive (125 works at last census) collection of contemporary art, which was to be integrated with the building interiors. "There were times," says Peter Gluck, "when we weren't sure whether we were designing offices or a gallery."

The architects first stitched together the disparate structures by placing the circulation core at the juncture between the two, then, mindful of the elevated drive that cuts the building off from the East River waterfront it faces, turned its spatial organization upside down: servant spaces on the two lower floors, which are also designated for future expansion; computer operations on the third floor; and "people spaces" above. (To free the roof of the old warehouse for recreational use, mechanical equipment was relegated to the second-floor service area.) The fourth and fifth floors, devoted respectively to sales and research, are linked to one another and to the sixth-floor dining room and executive suite by an outsized ziggurat-like stair capped with a glazed skylit extension from the 1956 building to the roof of the adjoining warehouse.

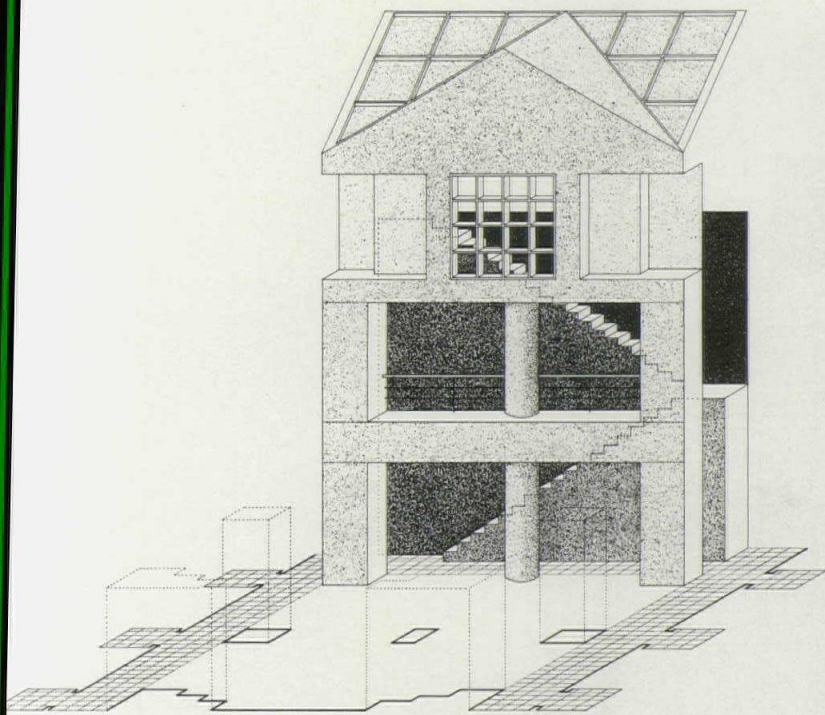
Forced by the warehouse structure's larger footprint to place the bulk of the office functions there, the designers made a virtue of the defect of its maze of columns by using them to outline the principal spaces and circulation routes. On the "people" floors, offices, conference rooms, and ancillary areas surround a central space bounded by elaborated pillars that at once disguise and exaggerate the columns, creating a protected oasis punctuated by "view slots" revealing the pervasive art. In the corridor between, paintings hang on fabric-covered panels that alternate with niches for greenery and sculpture or with glazed wood-framed bays opening to perimeter offices. Throughout, the insistent forms and colors of the art are offset (and set off) by a predominantly neutral palette accented with muted tones of salmon-pink and blue, and an occasional splash of heather.

Although the end product is marked by extraordinary richness and verve, the transformation from printing plant to high-tech offices was accomplished with modest means: "It's all done with drywall and paint," says architect Peter Gluck. To those ingredients add spatial manipulation of a skill verging on sleight-of-hand and a keen eye for the telling detail and the *couleur juste*. M. F. G.



When relocating the main building entrance to conform to the new circulation pattern (the only major exterior surgery performed) resulted in the awkward placement of the structural columns in the entry foyer, Gluck & Associates finessed the problem by adding a central pair of mock columns, one eroded in imitation of a cut-away architectural detail (photo opposite). The generous porch frames a strongly horizontal grid broken by the squared-off panels of the doors, a motif repeated on the office floors. The entry finds its proper culmination six stories up in the temple-like extension (photo top) that roofs the stairwell with a skylight shed intersected by a gable, solidly capping the mini-atrium while bathing it in natural light.



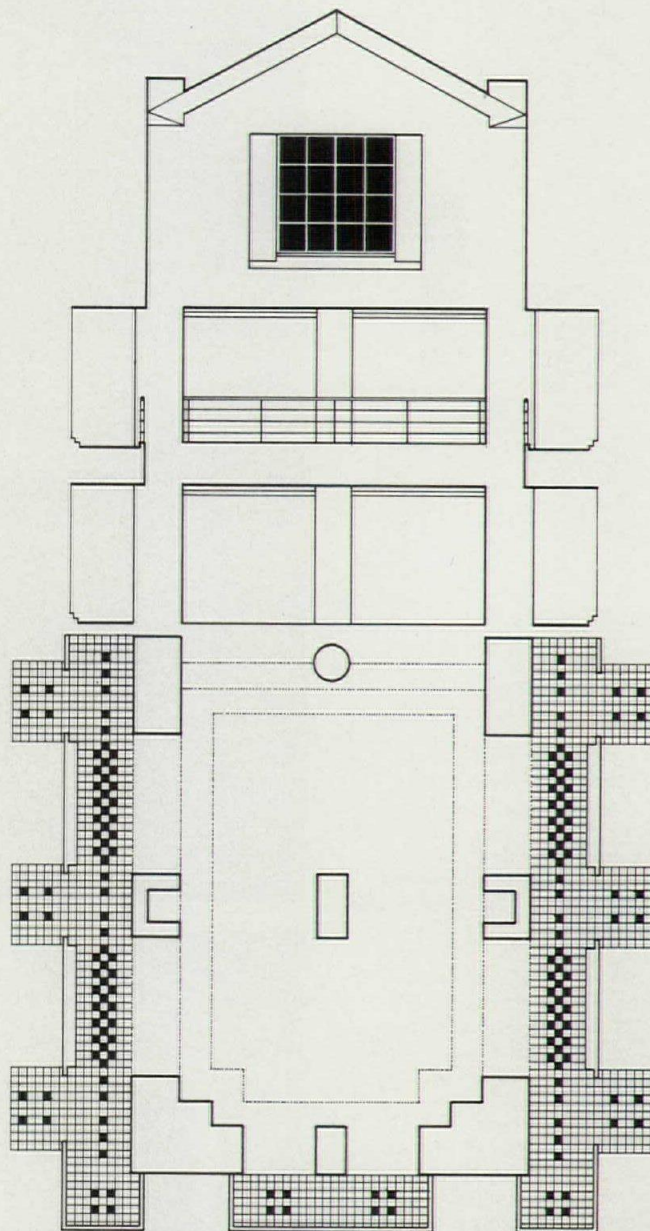


Although it in fact occupies relatively little space, the light-filled stairwell (photo opposite) linking the fourth and fifth floors of the Technometrics headquarters with the penthouse above is the indisputable visual and spatial focus of the "people" spaces it joins. Detailed with restraint, the stair nonetheless achieves a monumental quality through the exaggerated ziggurat profile of its treads and risers and the sleek lines of its gray ship's-rail banister (a pickup of the horizontal grid motif also found in the side windows of the upper penthouse extension). The central space of the fifth-floor research department is given over to an informal lounge and conference area that prominently displays a pine sculpture; the fourth-floor sales department is centered by the company's sole clerical area, the domain of its four secretaries. The encircling corridors are "galleries," where paintings lit by low-voltage projectors hang on panels that rest on stepped pedestals rising from a patterned tile floor. Between the panels, glazed wood-framed bays open to paired offices.



A small private conference room adjoining the president's sixth-floor office (photo opposite) typifies the elegance and wit that pervade the Technimetrics headquarters. The restrained furnishings, including an architect-designed table with a black Canadian granite surface set in a black-lacquered frame, are played against a frieze depicting "The Fall of Man," a poignant tale of accumulating woes that ends

predictably with the enthronement of Woman. The architects also designed hanging lighting fixtures (see photos at bottom of preceding page and page 146) featuring frosted glass dishes rescued from the discard heap of a Macy's renovation.



80 South Street
New York City
Owner:
Technimetrics Inc.
Architects:
Peter L. Gluck & Associates
19 Union Square West
New York, New York 10003
Kent Larson, associate-in-charge;
Peter L. Gluck, Kent Larson, Jamie
Cali, design team
Engineers:
DeSimone, Chaplin & Associates
(structural); Thomas A. Polise,
Consulting Engineers (mechanical)
Construction manager:
Pavarini Construction Company,
Inc.
Photographer:
©Paul Warchol





A new site for SITE



A dramatic entrance to the SITE offices is a gallery for the display of current work (see overleaf). Displays continue along the partitions of the principals' offices (top photo), where they are augmented by works by various artists (photo above). The sculpted capitals of Sullivan's columns are visible throughout the office, and the sculpted back of the front door pediment (right) is a feature of the conference room.

On Greenwich Village's almost legendary Bleeker Street is the only building by Louis Sullivan in New York City—an industrial loft structure that, even if decidedly lower cost, is still discretely bedecked with some of Sullivan's vigorously sculptural ornament. The building has been cited as a landmark and gently restored.

SITE has recently moved its offices into the building's commodious, high-ceilinged second floor. One was prompted to ask, "Why Sullivan for SITE?" (For the firm's repute rests on sometimes startling themes of "unbuilding," as they call it, rather than on restoration.) "But I'm a Chicago boy," responded SITE's James Wines. "I grew up admiring Oak Park, Sullivan and Wright. This is the only Sullivan here, and this is the most charismatic floor."

The floor's "charisma" rests in large part on 21 tall columns with Sullivan-ornamented capitals—which SITE has painstakingly restored—and on broad banks of "Chicago Style" windows. These have become a major focus for the design of the new offices, with partial partitions to expose the columns, and different intensity uplights to direct the eye.

But, not to lose their image of "unbuilding," the partial partitions are made of unplastered, metal plastering-lath—an intellectual joke that also provides an extremely interesting, semi-transparent screen to define and separate activities, yet promote a greater sense of space and "democracy" among the 20 people on the staff (see cover). Needless to say, extreme care was required in the installation of lath, fasteners and conduits to give the elegant end result.

To emphasize the original function of the building, a monochromatic industrial look has been stressed—from the use of simple industrial shelving and work tables to exposed ducts. Everything has been painted white, including a white stain "frosting" on the sturdy wood floors. Wines adds, "We also did a number of 'Sullivan' things—with linear motifs in moldings, cornices, ducts, hanging light boxes." Old doors and hardware of the period were used. The furniture is either institutional turn-of-the-century pieces they were able to find, or units they design and make themselves. A big conference table being made is of steel legs fastened with hefty studs, and a glass top over squares of fragments or plaster casts of Sullivan decorative motifs.

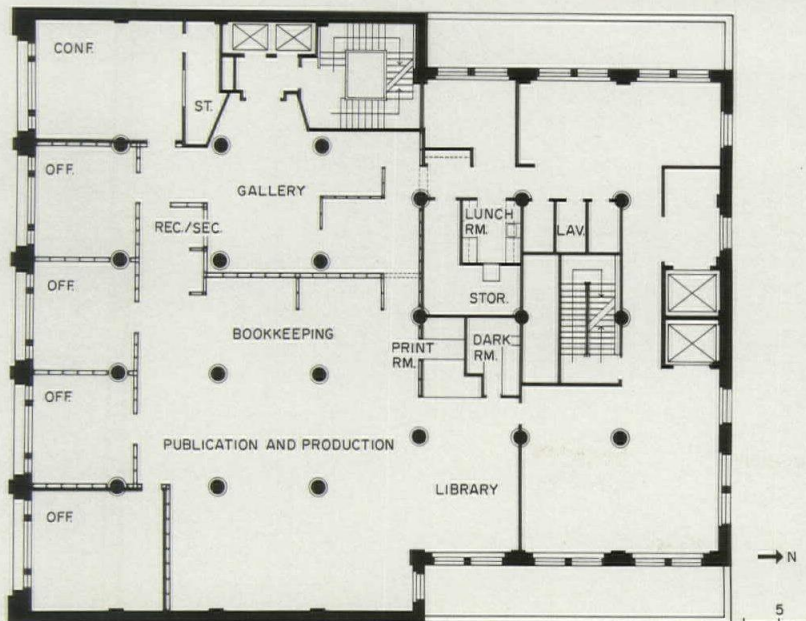
The plan is fairly simple and straightforward: a big gallery for the spotlighted display of SITE's work; offices for the principals and a conference room ranging the front windows; a very ample adjoining space for general design; and back rooms for model and craft shops. Surveying it all, Wines mused, "We have a deep lesson to learn from Sullivan. He had a dynamic, sculptural energy, and made decoration an intrinsic part of structure." The SITE offices also reflect this. *H. L. S.*



SITE Office
New York City
SITE Projects, Inc., Designers



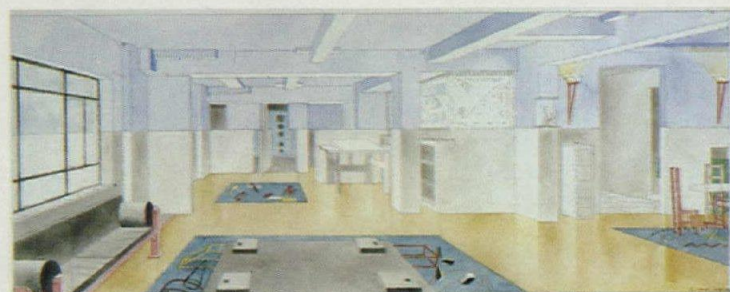
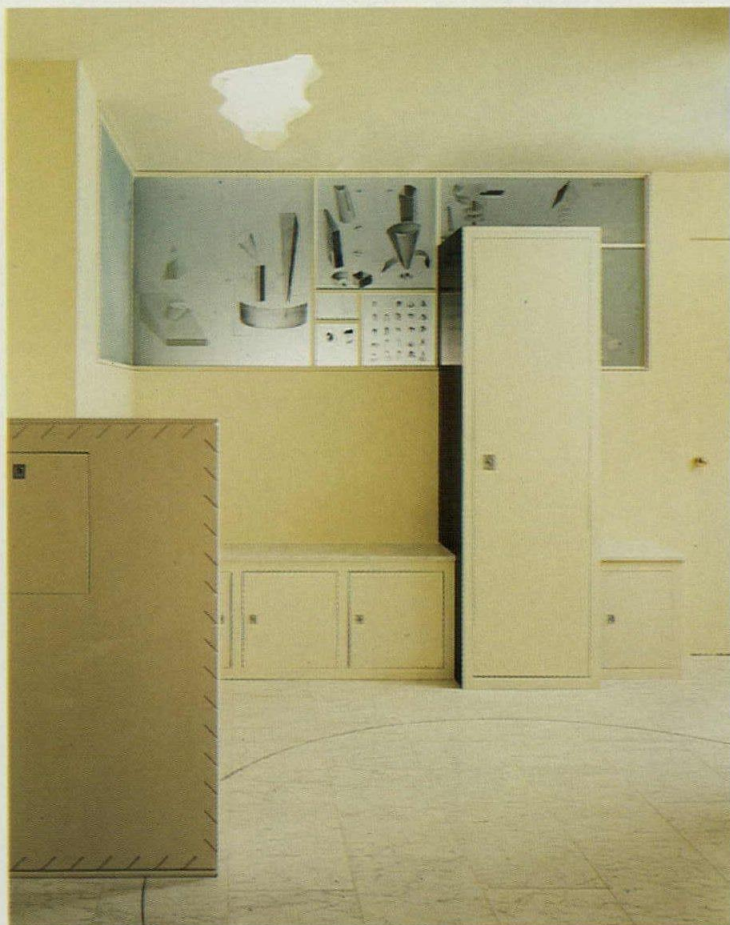
*SITE Office
New York City*
Designers:
*SITE Projects, Inc.
65 Bleeker Street
New York, New York 10012*
*Alison Sky, Michelle Stone, James
Wines, principals; John de Vitry,
architect, director of architecture;
Joshua Weinstein, architect,
director of design development;
Wendy Tippetts, job captain*
Engineers:
Mariano D. Molina, P.C.
Lighting consultant:
Diane Berrian Viola, IALD
Contractor:
*Gordon Construction
Corporation—John Denninger,
field supervisor*
Photographer:
©Peter Aaron/ESTO







Homework



Architect Steven Holl's gallery-quality watercolor (above) offers not only an impressive testimony to his considerable skills in two-dimensions, but a wide-angle perspective of the L-shaped apartment he designed for architecture student Andrew Cohen. The detail of the foyer (top) reveals the apartment's architectural themes in signature-Holl sandblasted glass. The bright moonlit cloud carved into the foyer ceiling is intended to contrast sharply (in the cold, harsh quality of its fluorescent light) with the soft, warm quartz glow found elsewhere.

When Andrew Cohen, a first-term student in first-year studio at Columbia University's Graduate School of Architecture, not-so-casually mentioned to his instructor Steven Holl that a "friend" of his might be interested in having his apartment renovated, the unsuspecting Holl offered reams of published work. When a week later Cohen revealed, "that friend I told you about. . . well, that was me," Holl warily trekked to the proposed site. After a tour of the gold-shag-carpeted "rabbit warren," Holl—thinking he would put an end to the nonsense—concluded: "Andrew, we're looking at a quarter of a million dollars here. *At least!*" To which a completely unimpressed Cohen replied: "Then we'd better get started."

Andrew Cohen is not just a client of Steve Holl's, but a fan. And his interest in renovating his apartment was not just a desire for the ne plus ultra in student digs, but an opportunity to continue the dialogue he and Holl had begun at school. The unusual circumstances of the project are important, because client and architect share an unorthodox agenda. Holl explains: "This is not a model apartment. . . it wasn't designed to win any 'Better Homes for Better Living' award. . . it is an exploration in architecture." Understood.

With the commission fresh in his mind, Holl took a vacation to hometown Seattle, where, from a window on Puget Sound, he couldn't help but compare the Northwest's mesmerizing broad horizon with the insistent verticality of Manhattan's skyline. In the architect's eye, New York's verticals needed a "dialectical counterpoint," and so he scribed the western horizon on the Cohen elevations he had very luckily remembered to bring along. This strong horizontal band—actually, a 5/8-inch brass channel—became the literal tie that binds the open plan Holl introduced after completely gutting Cohen's three-bedroom "warren." To organize and define the apartment's three primary living areas, Holl looked to the three elemental modes of composition: linear, volumetric, and planar: "They're a guide, a discipline, a means to get somewhere else with some sort of clarity." Since spacious comfort was of most concern in the living area, this zone received the volumetric treatment; since the den needed a drafting table for the architecture-student client, the planar mode seemed appropriate; and since Holl was already mid-development on a table base composed of slim square metal tubing, the dining area became linear. Further developments of the chosen themes range from, in the dining area, a pendant light fixture and chairs modeled on original Shaker ladder-back designs to, in the living area, an idiosyncratic rendition of a classic couch and a massive coffee table that doubles as a flat file (overleaf). At Cohen's insistence Holl designed carpets for each area that decoratively reiterate the linear, volumetric, and planar modes/motifs. Which left the foyer *sans* mode. Fortuitously, an existing column slicing through the center of the room (plan page 160) supplied the missing link: the column, a rather surreal element (because, though immovable it never functioned as the air shaft it was meant to be) suggested "intersection" as the foyer's theme. This idea is realized in the tall stereo cabinet slicing through to the den (photo left), in the correspondence desk (complete with airmail notches) pulling through to the dining area, and in the L-shaped marble bar wending its way first into the kitchen and on into the dining area.

Holl is concerned, and justifiably so, that the apartment might be misread only as an academic exercise in the elemental modes of composition. He would prefer that the issue of craftsmanship be emphasized, as his larger interest is "the reconstitution of craft in architecture." Toward that end, Holl is tireless in his praise of the plasterer who stapled lath to the exposed slab, beams, and walls, and then spread integral color plaster "like butter"; of the sculptor who devised the figurative cast-aluminum doors to the bar (overleaf); of the carpet weavers who patiently calculated cut pile, overstretch. . .

Of his own craft Holl remarks: "Andrew's apartment may be a fluke, but it's not a dead end. . . there were some explorations here that lead on." We wait—with considerable eagerness—to see where. *C. K. G.*



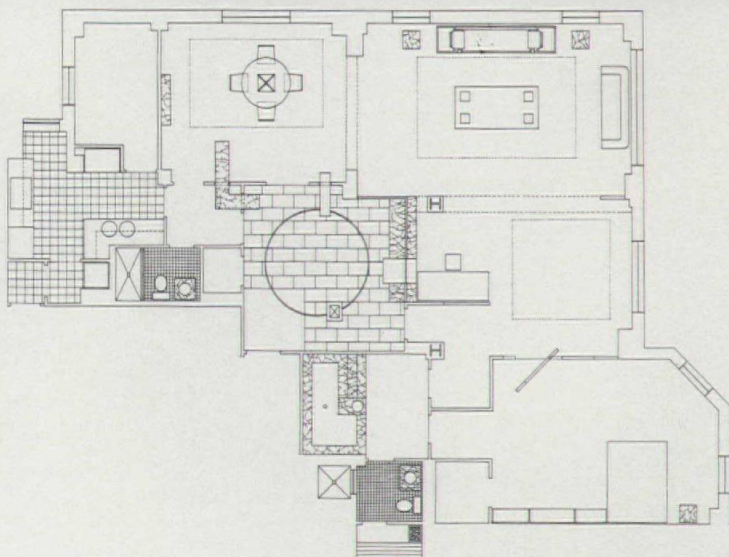




Since his client is a bachelor, and the issue of privacy is of secondary (or no) concern, architect Steve Holl felt justified in inserting a very open plan into the three-bedroom Fifth Avenue co-op he was invited to renovate. Though the new plan bleeds dining into living and living into den, the three areas are made distinct by Holl's allegiance to the three elemental modes of composition (linear, volumetric, planar) in their respective design, furnishing, and detail. The "linear" dining area (previous spread and photo right) comes complete with linear light fixture (composed of straight, wavy, and zig-zag lines), linear table (featuring, Janus-style, the "Golden Section" from one side, a medley of criss-crossing diagonal lines from the other), linear chairs (modeled on original Shaker ladder-back designs which feature a four-inch tilt away from the table), and linear marble shelf (which functions as sideboard). The "volumetric" living area (photo above right and facing page) comes complete with a somewhat suspicious looking couch (replete with overstuffed leather cylindrical and rectangular scaled rectangular coffee table (which does double duty as flat file). And, finally, the "planar" den (photo right) boasts a very planar drawing table. The unifying device for the three areas is a narrow channel that runs around the L-shaped apartment: dividing the white finished plaster of the lower 4 feet 9 inches of the apartment walls from the fresco-like integral color plaster above, the acid-treated brass line was also intended to read as horizon line, in counterpoint to the looming verticality of the skyscrapers visible through the upper portion of the sandblasted (no curtain) windows. (On a purely pragmatic level, the



5/8-inch brass channel also functions as plaster screed.) Obviously, since the channel is intended as "horizon line," the mottled blue plaster on the ceiling and upper portion of the walls is intended as cloudy sky. Toward that end, Holl designed "butterfly" sconces that cast a warm glow (sunset?) up through their sandblasted "wings" to the random slab and beam configuration revealed when the existing coved ceiling was ripped out. The "sky" conceit has been further enriched by the addition of small cubic "Euclidean" cloud formations attached to the beams with carefully fabricated lath. The three carpets designating the three main living areas were intended to read as deep blue lakes; their individual patterns echo the linear-volumetric-planar themes—"Leger-style," according to Holl. When seated on the couch (photo below), one has a very good view of the bedroom through a T-shaped pivot door. The T-shape was chosen to re-emphasize the apartment's "horizontalness." The question of material palette was of great significance to Holl, who felt it incumbent to make even the most casual visitor aware of what he refers to as "material essences." For example: in lieu of the more common oak, Holl chose cork for the floor; though he admits that either would have provided the same sought after "warmth," we are accustomed to wood, and therefore wouldn't notice it as a material. Cork, on the other hand "is curious and wonderful enough." The inlaid stone panel above the couch, the deliberately scruffy copper-oxide-treated brass speaker grilles, the intricately detailed and ornamented sandblasted glass foyer window. . . each reinforces the quirky material richness of an extraordinary palette.





Though architect Holl draws an elaborate analogy between the monumental "night stand" that occupies a substantial portion of the only free wall in Andrew Cohen's bedroom and the music of Bela Bartok, even the non-musicologist—even an architect, for example—will be able to appreciate the fastidious proportions and rhythms of carpenter Perry DeAngelis's tour de force. As in the other areas of the apartment, the idea here is, again, mode of composition—which, because the bedroom opens off of the den, is planar. The cabinet was "composed" on a logarithmic spiral proportioning system, which is evident in drawers that get progressively smaller and smaller and smaller. The five square openings (actually door pulls) have, according to Holl, "something to do with some sort of analogy I was trying to make to the pentagonal scale." Whatever.

Cohen Apartment
New York City

Owner:

Andrew Cohen

Architect:

Steven Holl, Architect
655 Sixth Avenue, #214
New York, New York 10010
Steven Holl, principal; Mark
Janson, Joe Fenton, project
architects

Engineer:

Paul Gossen (structural)

Consultants:

Mike Metz (cast-aluminum
sculpture); Halton Hall, Albert
Semhouse (plasterers); Jorge
Rodriguez (sandblasted glass); Perry
DeAngelis (cabinetmaker); Pace
Furniture (furniture); Edward
Fields (carpets); Mark Nugent (light
fixtures); Ed Vandrak (lacquer)

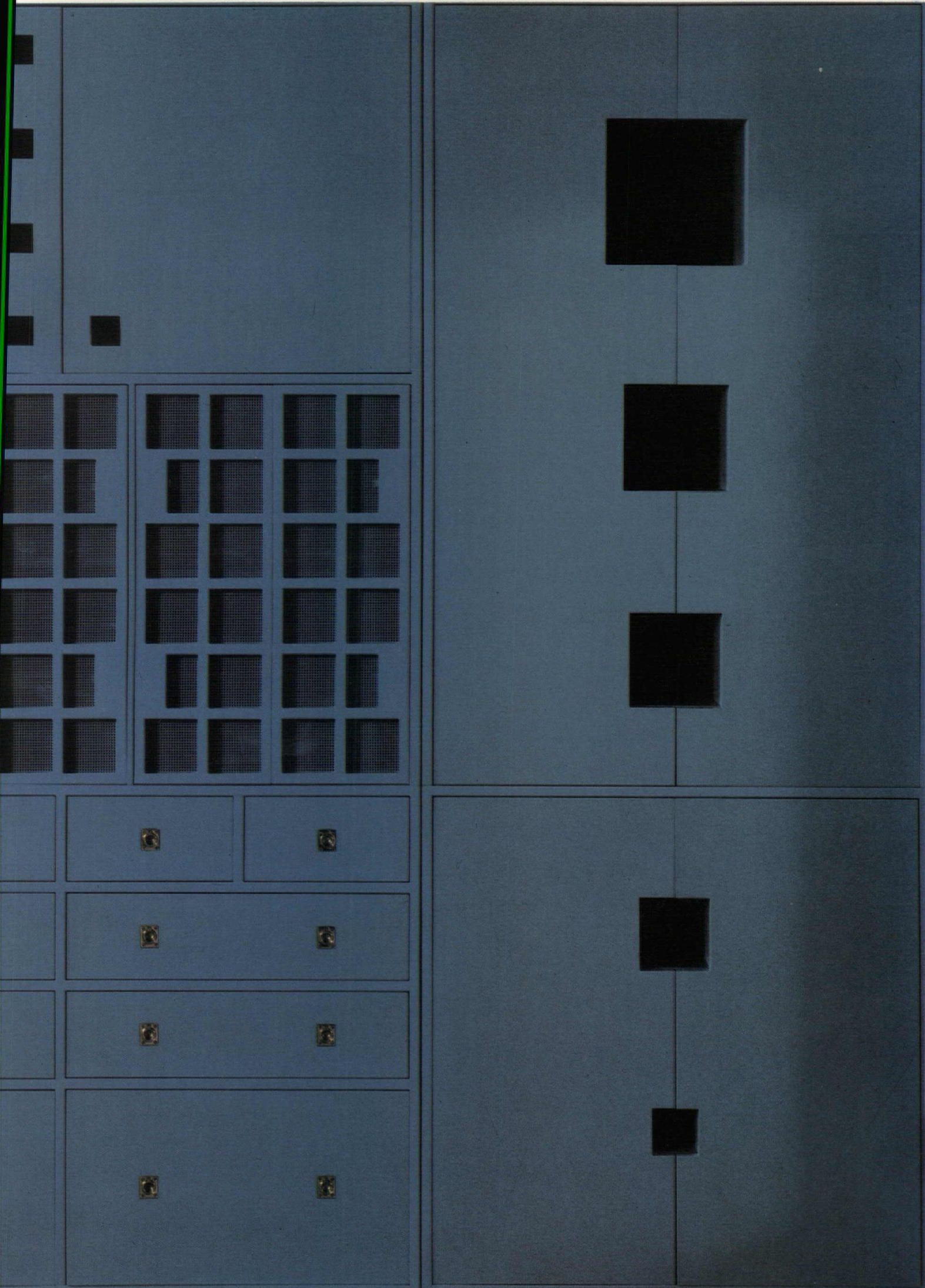
General contractor:

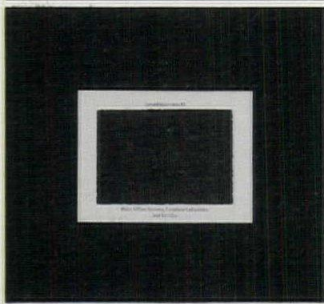
Purdy Construction

Photographer:

©Paul Warchol



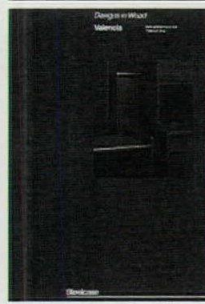




Furniture

Office systems, filing and storage units, seating and tables, and the separate collections of several designers including Graves, Vignelli, and Diffrient are shown in a 128-page color catalog. Photos of each line are accompanied by descriptions and dimensions of individual pieces. SunarHauserman, Inc., Norwalk, Conn.

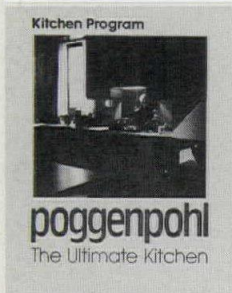
Circle 400 on reader service card



Office system

A 12-page color brochure describes the Valencia wood office system. Recent additions to the collection, including vertical cabinetry and lateral files, printer tables, and deep credenzas are shown. Mahogany or a light- or dark-oak finish can be specified. Steelcase, Grand Rapids, Mich.

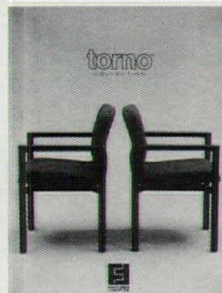
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Kitchens

A 44-page color catalog illustrates appliances, sinks, counter tops, drawer units, and a selection of laminate or wood cabinet fronts—all components of the manufacturer's kitchen program that can be combined according to specification. Photos of color choices are included. Poggenpohl USA Corp., Allendale, N.J.

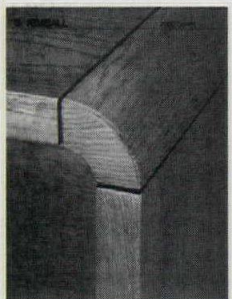
Circle 401 on reader service card



Seating

The Torno collection of modular lounge, conference, and managerial chairs—all with built-in lumbar support, a flexible back, and a padded one-piece double shell seat—is shown in a 12-page color brochure. Photos of available wood finishes are included. Fixtures Furniture, Kansas City, Mo.

Circle 407 on reader service card



Office furniture

The 7000 Series of solid oak furniture is featured in a 10-page fold-out brochure. Conference tables and executive pedestal desks are shown with swivel-tilt and posture chairs. Dimensions and available finishes are listed. Kimball Office Furniture Co., Div. of Kimball International, Jasper, Ind.

Circle 402 on reader service card

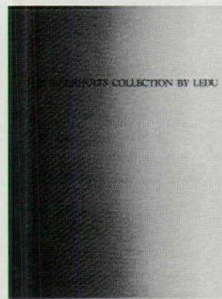
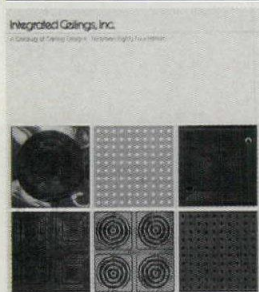


Table lamps

Fagerhults, a collection of Swedish lamps, is featured in a 10-page color brochure. Basic desk lamps and high-tech or sculpted models are included in the line. Available finishes are shown. Ledu Corp., Trumbull, Conn.

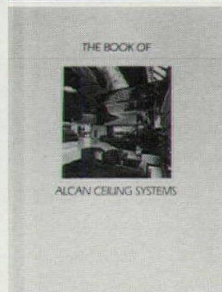
Circle 408 on reader service card



Ceilings

A collection of ceiling design elements including Clipons, Banners, Spacecube, and Imprints is featured in a 28-page color brochure. Photos of different skylight and skyvault forms that use fluorescent lighting are shown in the literature. Integrated Ceilings, Inc., Los Angeles.

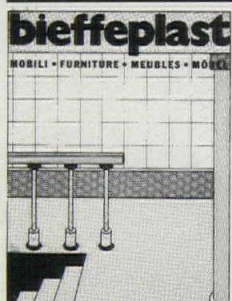
Circle 403 on reader service card



Ceiling systems

A color brochure provides information on the manufacturer's linear aluminum ceiling systems. Design options and available finishes of integrated ceiling systems are shown. Illustrations of several applications are included. Alcan Buildings Products, Warren, Ohio.

Circle 409 on reader service card



Furniture

Italian-designed chairs, tables, dumbwaiters, mirrors, modular bookshelves, and stools are featured in a 12-page color brochure. Dimensions and available finishes of each product group are listed. Bieffe U.S.A., Inc., New York City.

Circle 404 on reader service card



Shutters

Handmade and custom-ordered interior wood shutters are illustrated in a 16-page color booklet. Recessed and wall-mounted models are shown. Both types feature movable louvers, shutter rabbeting, and spring-loaded catches. Benchmark Shutters, Tampa, Fla.

Circle 410 on reader service card



Hardwood flooring

The Natural Collection of unfinished contract hardwood floors, made from red and white oak, are illustrated in an 8-page color brochure. The solid oak and the laminated plank and parquet series are described. Lists of dimensions and special features are included. Bruce Hardwood Floors, Dallas.

Circle 405 on reader service card



Furniture and textiles

German-designed textiles and furnishings are featured in a 34-page color brochure. Inspired by the design tradition of the Deutsche Werkbund and the Bauhaus, the collection includes couches, chairs, tables, lamps, and fabrics. Modern Bauhaus Interiors, Philadelphia.

Circle 411 on reader service card
More literature on page 169.

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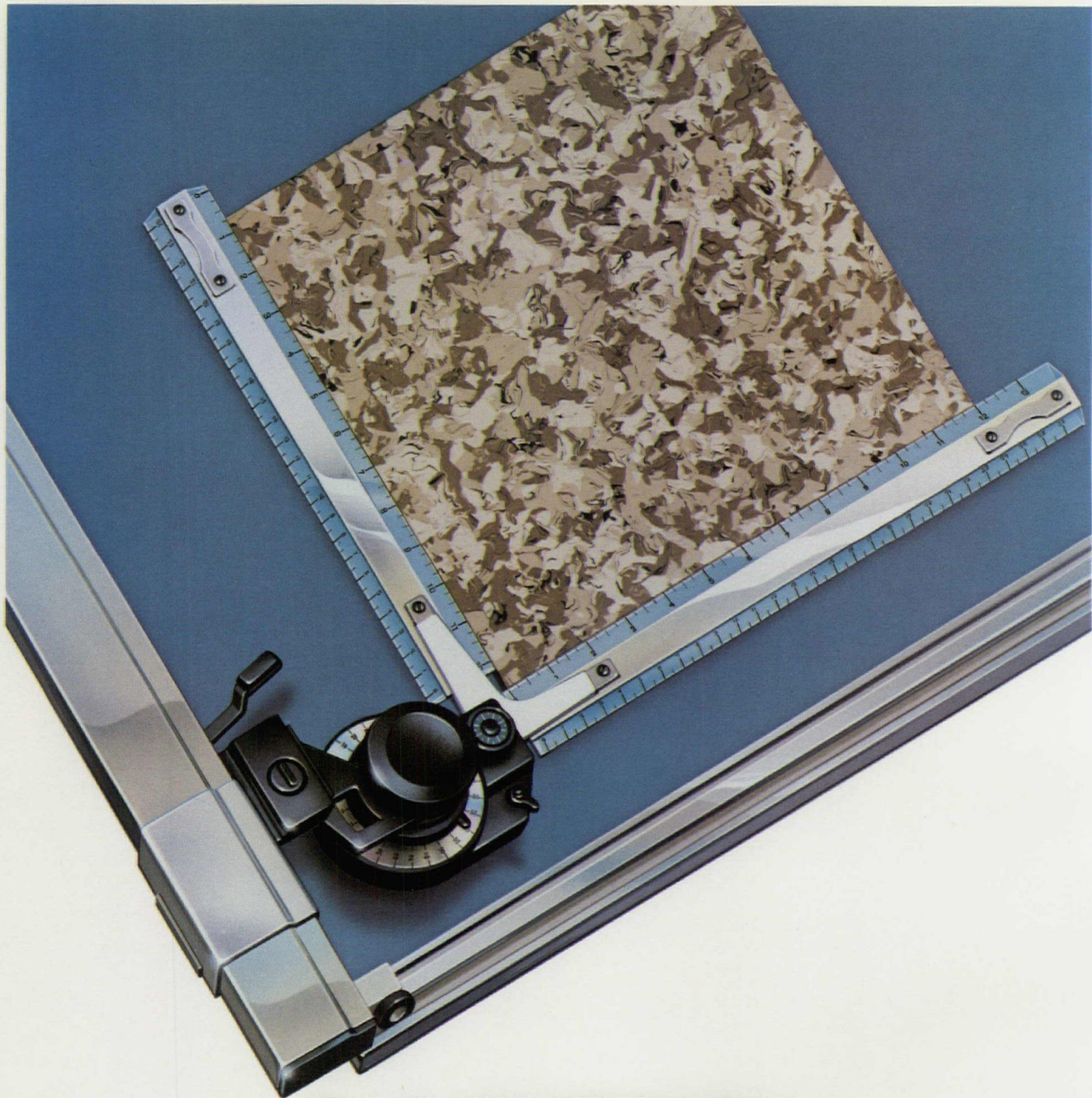
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And VPI solid vinyl tile shows its quality year after year. It keeps its good looks under hard use, and even abuse. It resists indentations and

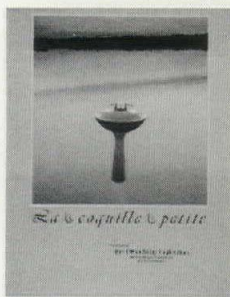
shrugs off most common chemical spills. Its resiliency makes it easy on the legs. And it stays attractive with routine washing and spray buffing.

VPI solid vinyl tile. Micro-squared to fit, manufactured to keep looking fit. Available in 12" x 12" tiles and a variety of handsome colors and patterns. For information write VPI, 3123 South 9th Street, P.O. Box 451, Sheboygan, WI 53081. Or call 414-458-4664.

2108

vpi FLOOR PRODUCTS

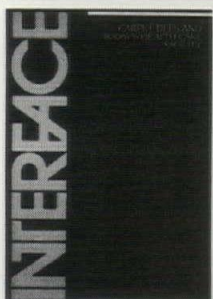
Circle 69 on inquiry card



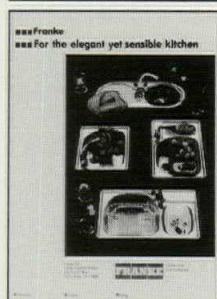
Bathroom fixtures
La Couquille Petite bathroom fixtures, including a pedestal lavatory, centerset and spreadset faucets, a mirror, and tub and shower accessories, are shown in a 4-page fold-out color brochure. Photos of polished brass, bronze, pewter, and chrome finishes accompany the text. The Broadway Collection, Olathe, Kansas.
Circle 412 on reader service card



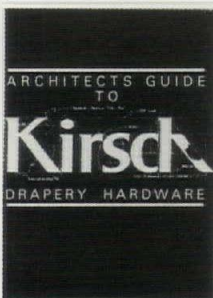
Blinds
Bali blinds, made from aluminum and available in any specified shape and in a selection of 100 colors, are shown in 12-page color brochure. The product's ability to reduce solar heat gain is discussed in the literature. Marathon Carey-McFall, Montgomery, Pa.
Circle 418 on reader service card



Carpet tiles
The *Interface* carpet tile system, designed for health-care facilities, is featured in a 12-page color brochure which emphasizes the product's maintenance properties. *Interface* comes in 18-in. squares that are fusion-bonded to five layers of fiberglass-reinforced vinyl. Interface Flooring Systems, Inc., LaGrange, Ga.
Circle 413 on reader service card



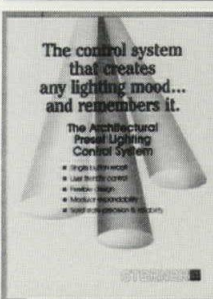
Kitchen accessories
An 8-page color catalog features the *Prestige*, *Compact*, and *Classic* lines of sinks, faucets, and other accessories. Custom-fitted pieces, including drain trays, dish drainers, and cutting boards, are also included. Diagrams of each sink line are shown. Franke, Inc., North Wales, Pa.
Circle 419 on reader service card



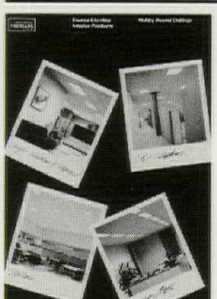
Drapery hardware
A 28-page guide to drapery hardware includes information on heading and track drapery systems and on power, draw cord, and cordless operation. Diagrams, suggested specifications, and performance data on each product group are featured in the literature. Kirsch, Sturgis, Mich.
Circle 414 on reader service card



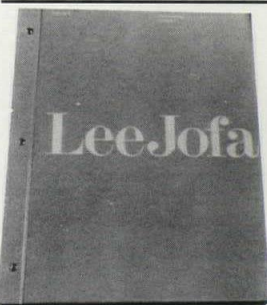
Undercarpet wiring
The transition connector of the PDC undercarpet wiring system, which is claimed to reduce the number of necessary components, is featured in an 8-page color brochure. Installation photos of the entire system and ordering information are included in the literature. Hubbell Wiring Device Division, Bridgeport, Conn.
Circle 420 on reader service card



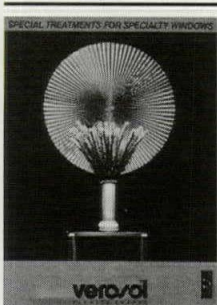
Lighting control system
A control system that can be preset to create desired lighting levels is described in an 8-page fold-out brochure. Schematics of a lighting designer's station and a dimmer rack are included. Sterner Lighting Systems, Winsted, Minn.
Circle 415 on reader service card



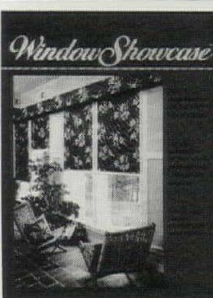
Ceiling panels
Glass cloth acoustical ceiling panels, designed for installation in a flush-reveal grid system, are shown in a 6-page color fold-out brochure. Sound control, thermal performance, and surface durability of the product are discussed. Owens-Corning Fiberglas Corp., Toledo, Ohio.
Circle 421 on reader service card



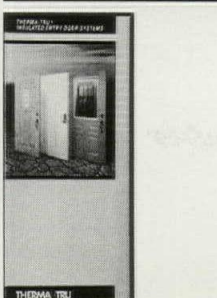
Wallcoverings
A new book of the manufacturer's line of wallcoverings features 12 recently introduced prints. Included in the collection are small-scale patterns and stripes printed on vinyl or paper. Lee Jofa, Carlstadt, N.J.
Circle 416 on reader service card



Shades
Metallized shades, said to reduce summer heat build-up through sun reflection and lower winter heat loss because of their insulating value, are illustrated in an 18-page color brochure. Custom-cut sizes and shapes are shown. Verosol, Pittsburgh.
Circle 422 on reader service card



Window insulation
Window Quilt insulating shades are now available in a selection of changeable fabrics. A 6-page fold-out includes diagrams explaining how to guard against heat loss in the winter and how to lower heat gain in the summer. Several fabrics are shown. Window Showcase, Div. of Appropriate Technology Corp., Brattleboro, Vt.
Circle 417 on reader service card



Doors
The manufacturer's line of doors, including steel insulated entry doors, patio doors, and the new *Fiber-Classic* fiberglass insulated entry door, is illustrated in a 20-page color mini-brochure. Information on the measuring of entryways and the proper sizing of doors is given. Therma-Thru Corp., Toledo, Ohio.
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A framework for change. In the business world, change is constant. Big change..“Tele



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the heart of “System R” is the frame, giving

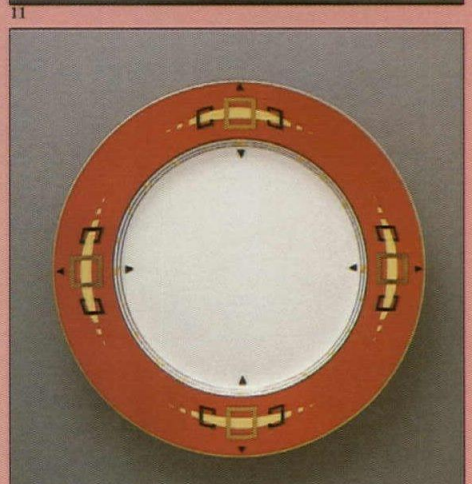
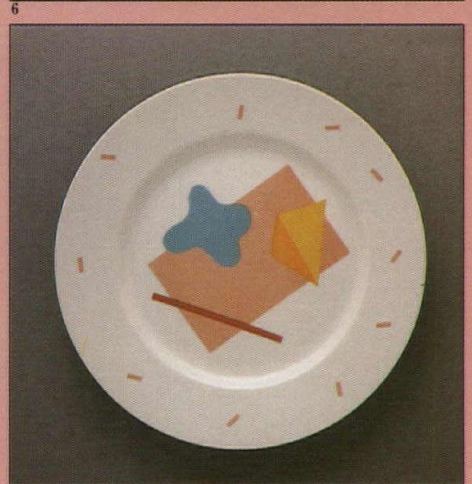
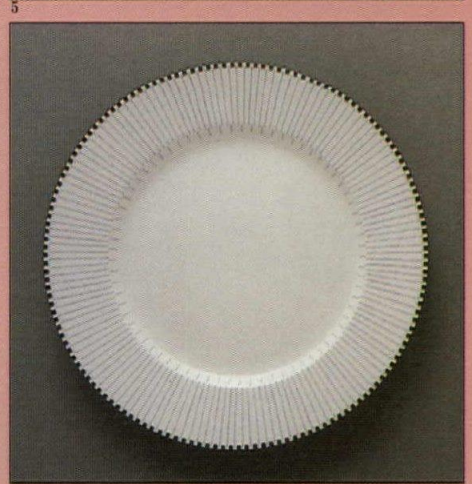
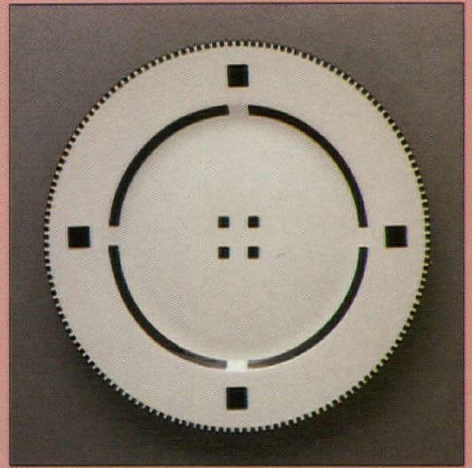
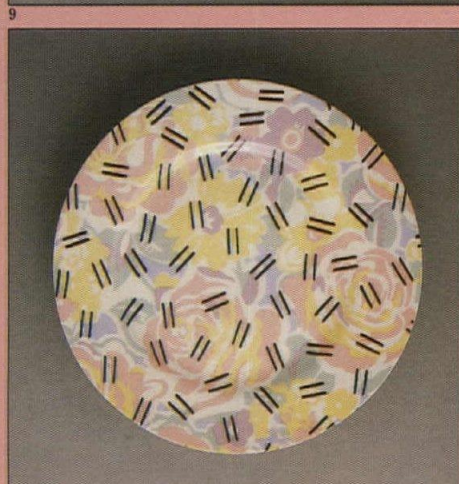
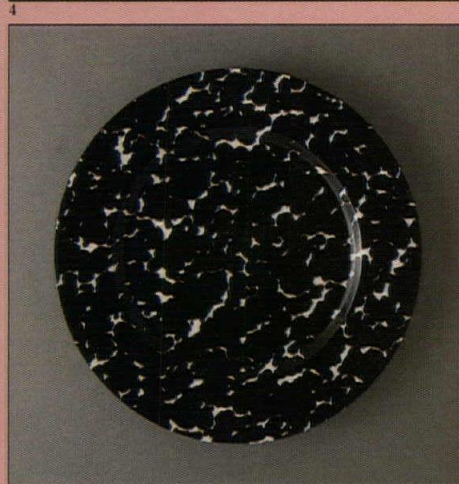
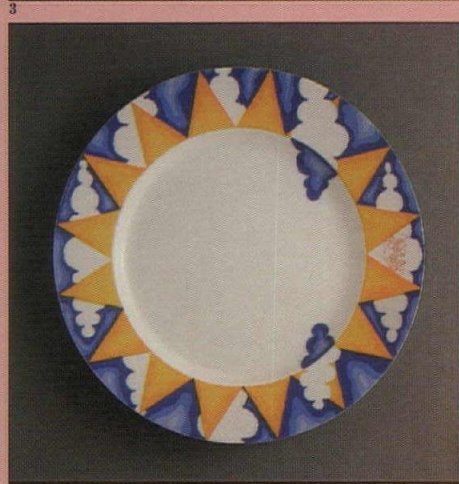
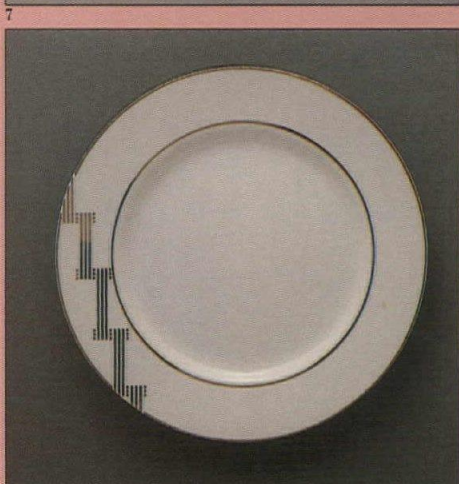
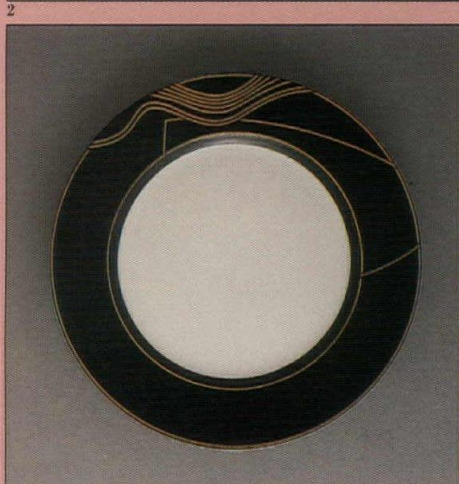
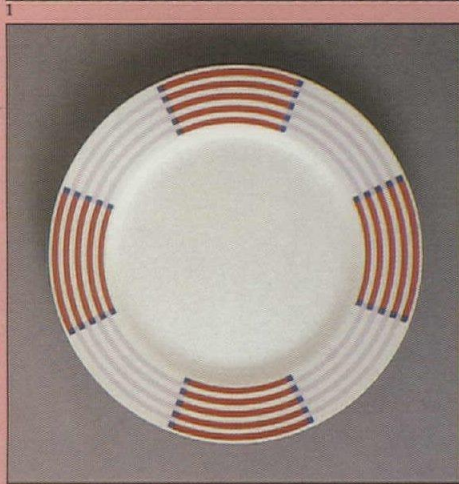
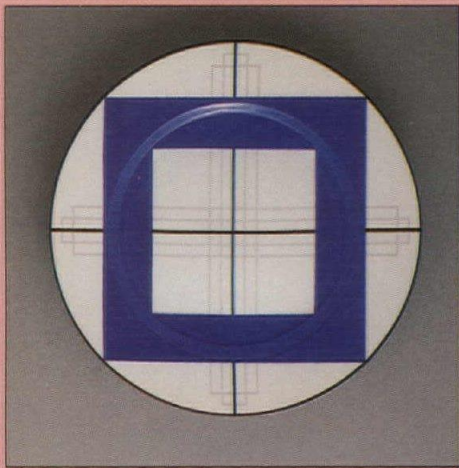
components and

power distribution within the system. And

1. Richard Meier: "Joseph"
2. Richard Meier: "Anna"

3. Stanley Tigerman: "Heaven"
4. Stanley Tigerman: "Sunshine"

5. Gwathmey Siegel: "Tuxedo"
6. Gwathmey Siegel: "Rays"



7. Arata Isozaki: "Stream"
8. Arata Isozaki: "Eight Bridges"

9. Robert Venturi: "Notebook"
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11. Laurinda Spear: "Miami Beach"
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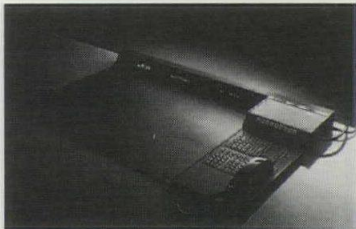


Bathroom accessories

Made from an extra-heavy gauge of stainless steel and cast in bronze, a collection of maximum security accessories is intended for use in facilities subject to vandalism. The line includes mirrors, clothes hooks (shown), shelves, soap dishes, and toilet paper holders available in satin and polished stainless steel or polished chrome or bronze finish.

Bobrick International, N. Hollywood, Calif.

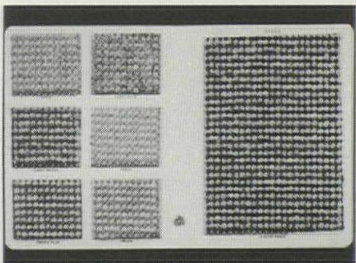
Circle 301 on reader service card



Desk pad

The *System 600* electronic desk pad has a 24- by 38-in. work surface attached to a digital clock, calendar and calculator with dual memory, and a communications center which can accommodate nine telephone lines and automatic dialing for 112 20-digit phone numbers. It is powered by 110V AC and is available with brown or black leather covering. Smokador, Roselle, N. J.

Circle 302 on reader service card



Carpet

The *Iscara* carpet collection features a tweed-like pattern that is available in seven color schemes, including light beige, light brown, peach, French blue, mauve, hunter green, and white. Made of 100 per cent wool, it can be specified as a finished rug or ordered for wall-to-wall installation. Stark Carpet, Corp., New York City.

Circle 303 on reader service card

More products on page 177

Built-ins Build sales

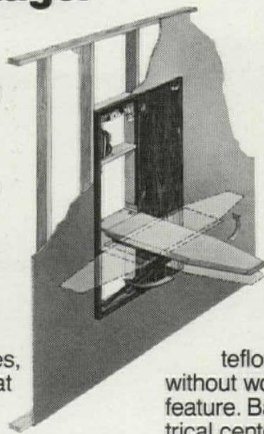


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teflon cover. Standard Model comes without work light and adjustable height feature. Basic Model comes without electrical center and adjustable height feature.

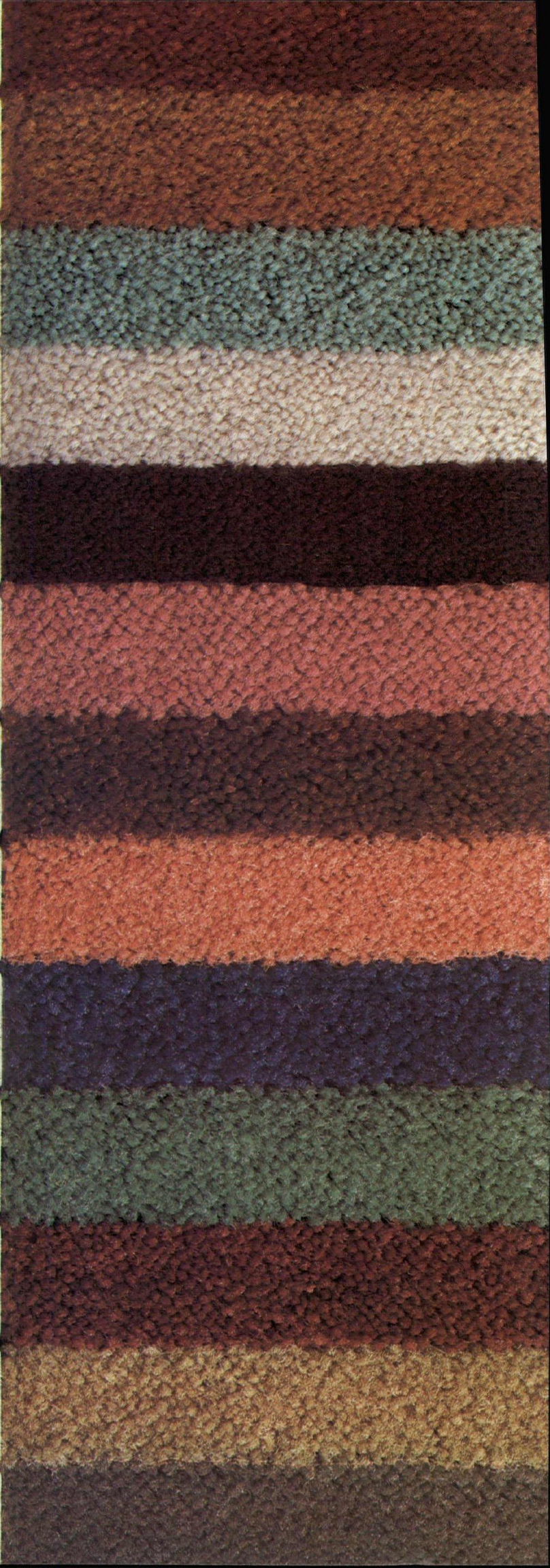
If you know SICO, you know we make it right, with first class design, materials and workmanship. And that reflects on your unit. New construction or remodeling, build in a SICO Room Makers® Ironing Center and build sales.

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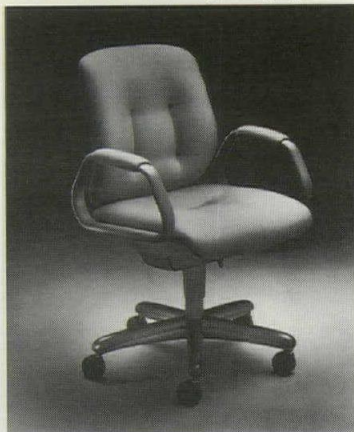
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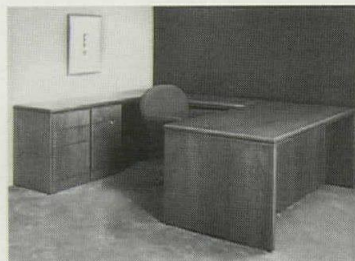
Circle 73 on inquiry card



Chair

The *Professional* model is an addition to the *ConCentrix* line of ergonomic office seating. Posture-contoured for comfort, it is able to accommodate a variety of body types and sizes through an adjustable seating mechanism. The chair can be specified in one of 300 available fabrics. Steelcase, Grand Rapids, Mich.

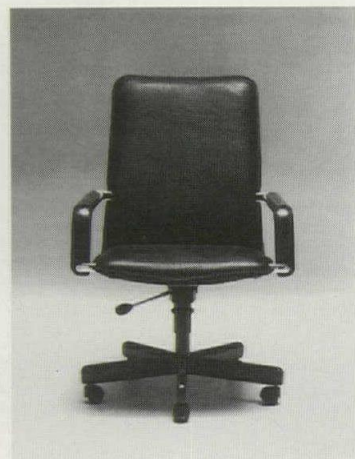
Circle 304 on reader service card



Office furniture

The *Vestra* collection of office furniture includes desks, credenzas, and tables. The units are available in walnut or cherry and feature a rounded edge trimmed with dark hardwood solids. Hardwood House, Rochester, N. Y.

Circle 305 on reader service card



Chair

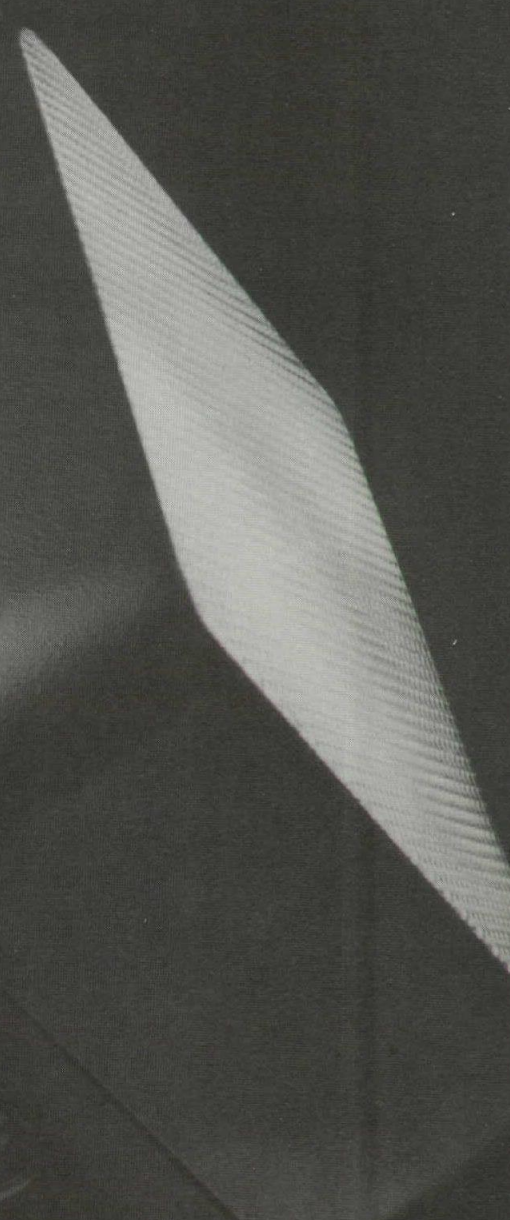
The *Beta* series office chair features an outer frame of 11-ply, oval-shaped bent plywood. It is covered in aniline leather and has several available finishes, including oak, walnut, black lacquer, and opaque colors. Davis Furniture, Inc., High Point, N. C.

Circle 306 on reader service card
More products on page 179

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Detroit Symphony House

Photograph by Beth Singer, Birmingham, MI



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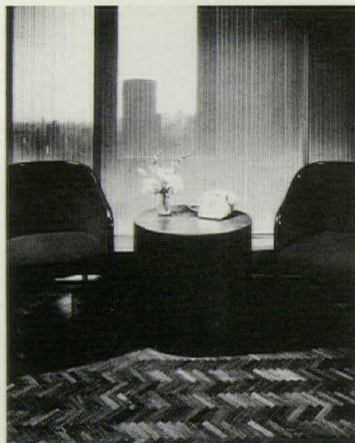
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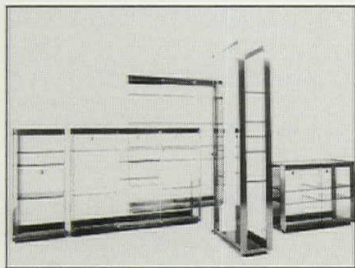
Products continued from page 177



Shade

Tech Shade is a roller shade that is said to reduce solar gain without disrupting a clear view of the outdoors. The shades are made of flame-retardant fabrics, woven with vinyl-coated yarn, and are available in 18 color/weave combinations. Color-matched operating mechanisms can be specified. Levolor Lorentzen, Inc., Lyndhurst, N.J.

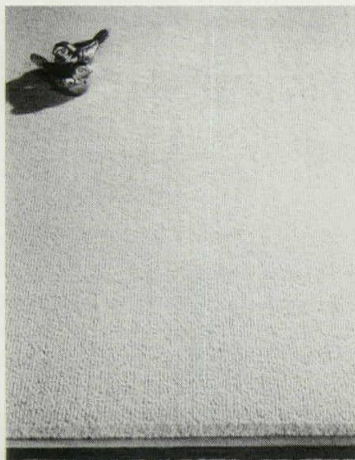
Circle 307 on reader service card



Cabinets

The *Bisante* collection consists of low, medium, and high units with steel frames, hinged glass doors, and adjustable glass shelves. Brass shelf supports fit into the frame. A halogen lighting system is optional. Stendig International, Inc., New York City.

Circle 308 on reader service card

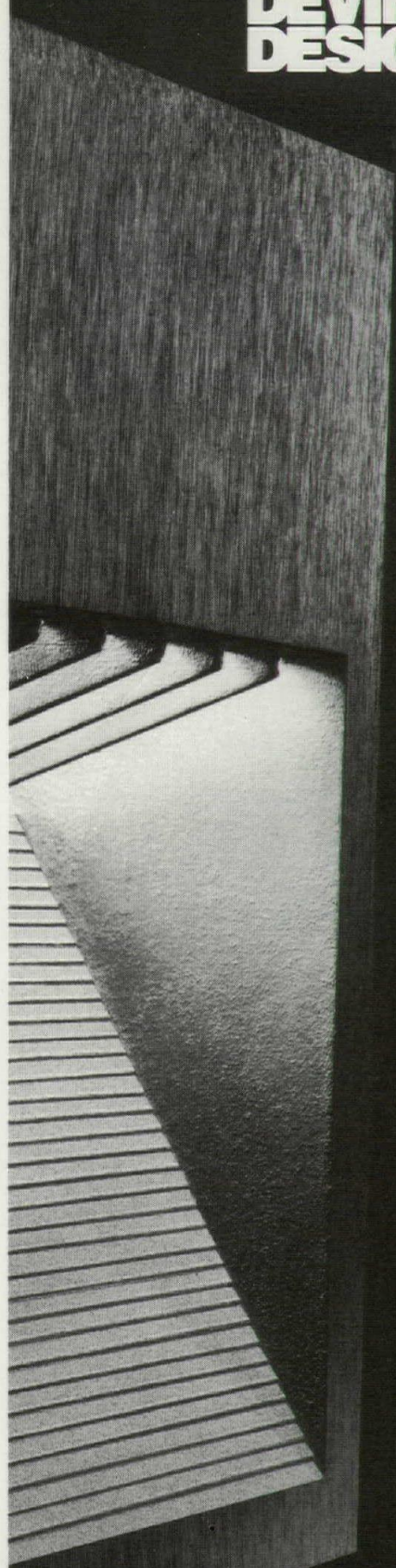


Carpet

Mariarden, an addition to the manufacturer's line of saxony wool carpets, features a dense plush pile of 100 per cent wool. The carpet is available in 24 colors, including muted gray tones and light pastels, and is said to be mothproof and soil resistant. Masland Carpets, Carlisle, Pa.

Circle 309 on reader service card
More products on page 181

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By Eliminating Fireproofing of Series 900 Decks... Substantial Savings
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Raceway's new Fire-Rated Afterset eliminates fireproof spraying under a Series 900 Cellular Deck. In Series 700 and 800 Decks it typically reduces "spray-on" to a minimal $\frac{3}{8}$ ". Since the blend ratios are usually at least 60% cellular to 40% non-cellular, more than half the building is thus relieved of the enormous cost burden of a heavy "spray-on" coating.

FIRE-RATED AFTERSETS ARE MUCH MORE ECONOMICAL AND VERSATILE THAN PRESETS

Until now, the only way to reduce "spray-on" in Series 700 and 800 Decks was to install fire-rated preset inserts in a rigidly aligned, modular configuration. Few deck manufacturers offer this alternative which is limiting, since the savings earned from reduced "spray-on" are consumed by numerous unused inserts. The Open Office Plan, with its random placement of work stations, increases the number of unused inserts to the point of counterproductivity—especially where

a single baseboard in services several work stations. The Raceway Fire-Rated Afterset requires you to pay only at the activated locations. It eliminates the constraint of limitations. The designer may consider virtually any brand of fire-rated Afterset capable of activation with a single baseboard. Difficult field installation problems are eliminated or minimized. The building process is simplified, improved and speeded. Learn more about this important development from Raceway Components, Inc., the acknowledged leader in through-the-floor penetration technology.

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Chair

The *Margherita* chair, designed by Italian Sergio Moscheni, features a lacquered solid bentwood construction. The hide seat is connected to the frame by steel bearing rods. The chair is 21 1/4 in. by 19 5/8 in. by 28 in. Skema, Milan, Italy.

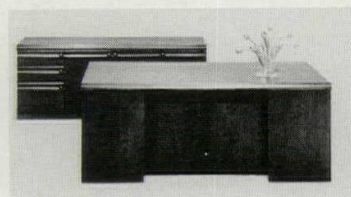
Circle 310 on reader service card



Office furniture system

The *Sequel* system of wood office furniture includes acoustical panels, storage components, and desks and credenzas that stand alone or attach to panels. All components are available in several widths and depths. VectaContract, Grand Prairie, Tex.

Circle 311 on reader service card

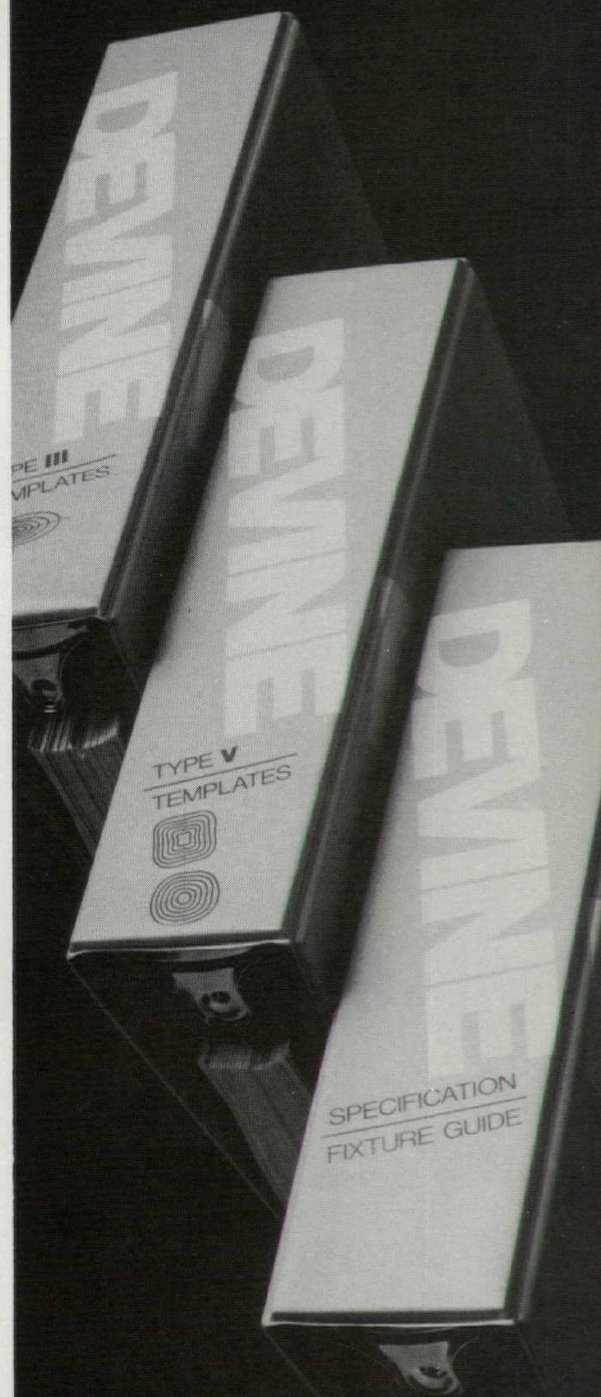


Office furniture

The *Coda* collection includes desks, credenzas, executive and conference tables, personal computer extension returns, and an ergonomic seating system. The components are available in white maple, Honduras mahogany, American black walnut, and light, medium, or dark white oak. Spherical drawer pulls also come in ivory, frosted glass, and bronze finishes. Lehigh-Leopold, Div. of Litton, Burlington, Iowa.

Circle 312 on reader service card
More products on page 183

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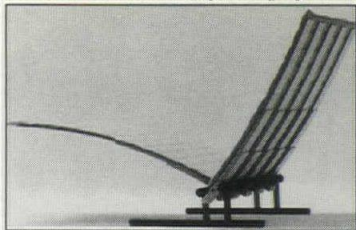
The feeling is remarkable. The yarn is Trianti. It's a new generation of multi-strand, textured fiber glass yarn from PPG Industries. And it has just allowed Kirsch designers to create a wider range of patterns—from open designs to heavy homespun—but all soft to the touch. These new Kirsch vertical blinds give you more choice in control of sunlight, and each has been treated with a soil release, so dust shakes loose or whisks away with a vacuum brush. Firesafe? A given with fiber glass. Colorfast, too.

Contact your Kirsch representative to see current color choices and new patterns. And touch PPG's soft new fiber glass yarns.

PPG Industries, Inc., One PPG Place, Pittsburgh, PA 15272.

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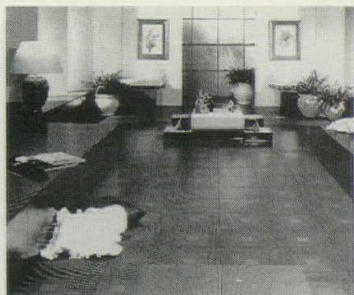




Chaise

A cantilevered chaise has a body frame made of birch plywood and a base of galvanized black steel. The frame's layered batters are slipped into pockets in the channeled upholstery. The chaise is 35 in. high, 58 in. long, and 25 in. wide. DSI Design Selections International, Inc., New York City.

Circle 313 on reader service card



Tile

The *Italian Graffiti* series includes a selection of tile in geometric patterns ranging from straight fine lines to squares, diamonds, and plaids. The tile is suitable for floor and wall applications and can also be used outdoors. Piemme of the Americas Ltd., New York City.

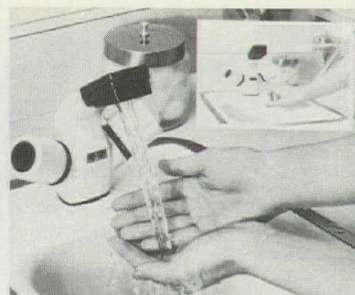
Circle 316 on reader service card



Suedes and fabrics

The manufacturer's new line of coverings for furniture and walls includes pigskin suedes and 100 per cent wool or cotton, or cotton and viscose combination fabrics. The suedes come in 10 colors and measure approximately 30 in. by 40 in. The fabrics come in four colorways and are 51 or 52 in. wide. Brunswick & Fils, New York City.

Circle 317 on reader service card



Automatic faucet

Auto-flow has an infra-red beam that senses the presence of hands when they are placed under the faucet and automatically dispenses water of a pre-selected temperature. Water flow stops when hands are removed. Continental Systems Corp., Los Angeles.

Circle 318 on reader service card
More products on page 185

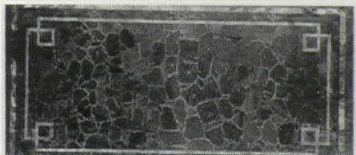
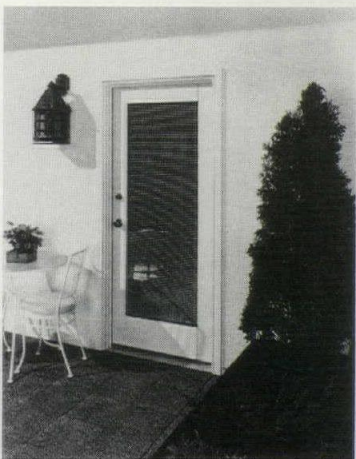


Table tops

Mineral stone table tops, ranging in shape and size from circles of 16 in. in diameter to rectangles of 43 in. by 84 in., can be specified with bases of steel, brass, or matching stone. Available stones include sodalite, dolomite, serpentine, onyx, and calcite, and the tops come in bright blues, reds, and greens or in beige, peach, gray, and black. Milestone Products, Ridgewood, N. J.

Circle 314 on reader service card



French door

A single French door has a fixed exterior pane and a removable interior glass panel that are separated by a 13/16-in. insulating space. Exterior surfaces have an aluminum cladding coated in a choice of white or dark brown enamel, and interior surfaces are veneered and can be painted or stained. Pella Windows and Doors, Pella, Iowa.

Circle 315 on reader service card

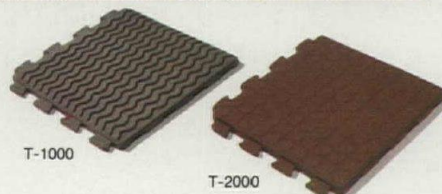
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T-2000

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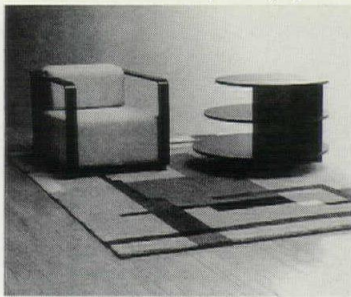
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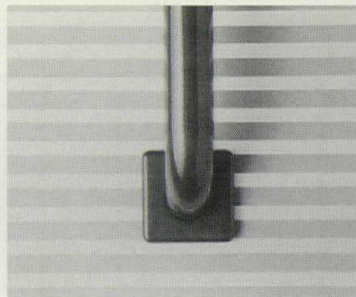
For our brochure, "The Privacy Option for open plan offices," contact Modernfold, P.O. Box 310, New Castle, Indiana 47362 or call (317) 529-1450. In Canada, write P.O. Box 399—Station E, Toronto, Ontario, M6H9Z9 or Telex: 27-2285.

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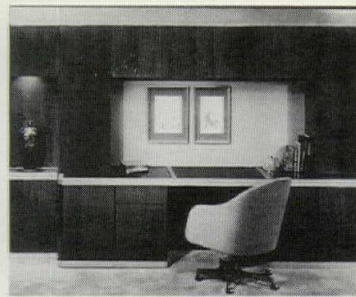
Chair and table

The *Monza* armchair and *Novocomun* side chair, both designed by Italian rationalist Giuseppe Terragni in the 1930s, are part of a revival collection of the architect's furniture. The chair has a black lacquered wood frame and is available with gray canvas upholstery. The table can be specified in lacquered wood or in varnished palm root veneer. Furniture of the Twentieth Century, New York City.
 Circle 319 on reader service card



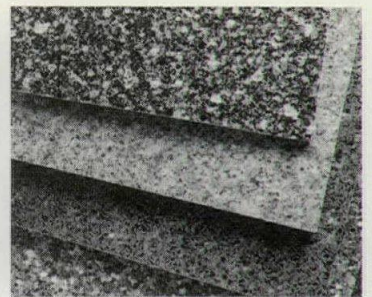
Grab bars

Stainless steel grab bars for bathroom fixtures can be plated with a variety of coatings. The selection includes brass, pewter, copper, and bronzetone metallic finishes, in addition to powder epoxy in standard colors of white, yellow, blue, brown, and black. Tubular Specialties Manufacturing, Inc., Los Angeles.
 Circle 322 on reader service card



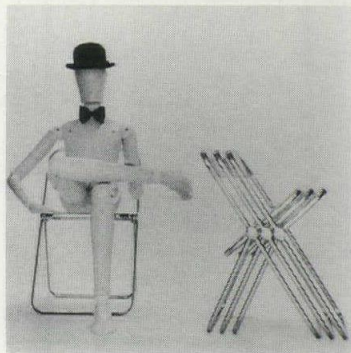
Office furniture

Facets executive office furniture features geometric-shaped units with angled corners, framed at the base and top by anigre veneer borders and wenge wood inlay. Components of the line include desks, open and closed shelving, and file and storage cabinets. Helikon Furniture Co., Taftville, Conn.
 Circle 323 on reader service card



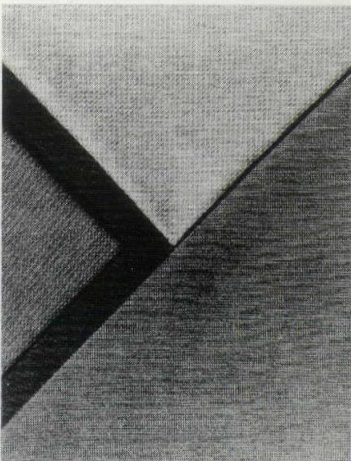
Flooring

ArmStone flooring tile is made of 90 per cent marble combined with a proprietary polymer system. Designed for commercial flooring and walls, the tile has a stone-like appearance and is available in 18 colors with either a polished or matte finish. ArmStar, Lenoir City, Tenn.
 Circle 324 on reader service card
 More products on page 187



Folding chair

Plia has a tubular steel frame and a colored or clear celluloid plastic seat and back that are fixed to the frame by a folding mechanism. The frames are available in a polished chrome finish, a brightly colored epoxy, or a white nylon coating. Castelli Furniture, Inc., Bohemia, N. Y.
 Circle 320 on reader service card



Fabrics

The *Avian* collection of fabrics features hand-screened silk prints, matelasses, and jacquards for both residential and commercial applications. The collection includes 30 styles and 281 colorways. Boris Kroll Fabrics, New York City.
 Circle 321 on reader service card

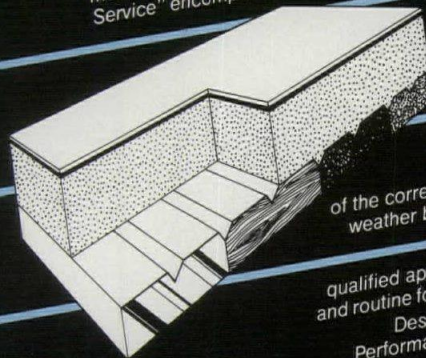
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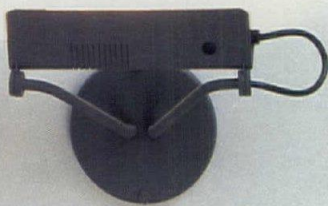
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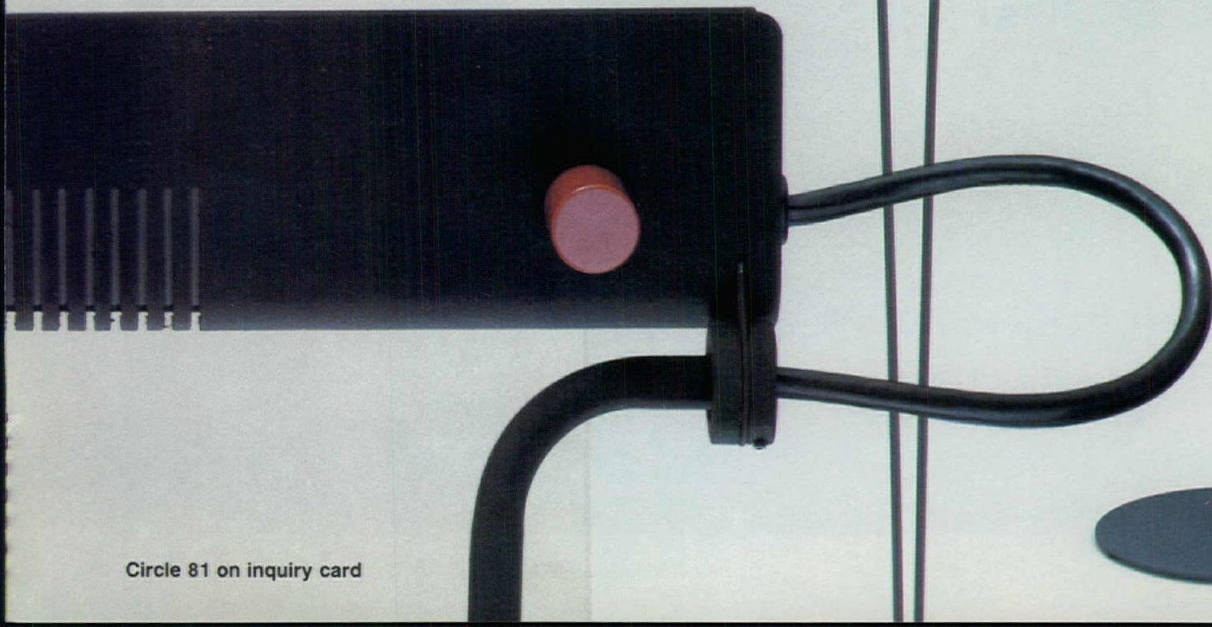
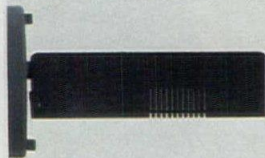
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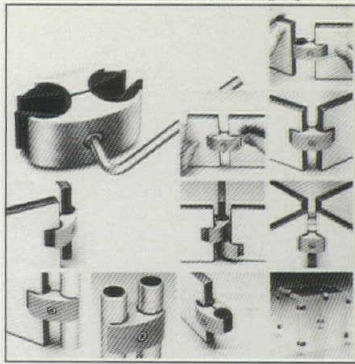
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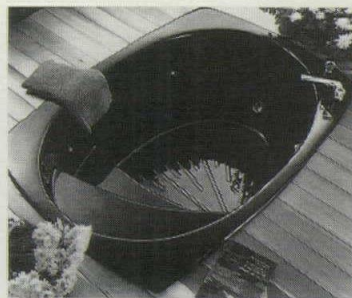


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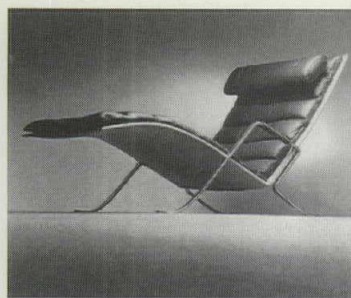
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Panel and shelf connector
Brushed stainless steel jaws with padded inserts can hold shelves or panels of wood, acrylic, glass, or other materials at any angle between 90-270 deg. The connectors can accommodate panels of 3/16-3/4 in. or tubing. Klem, Div. of the Nimlok Group, Morton Grove, Ill.
Circle 325 on reader service card



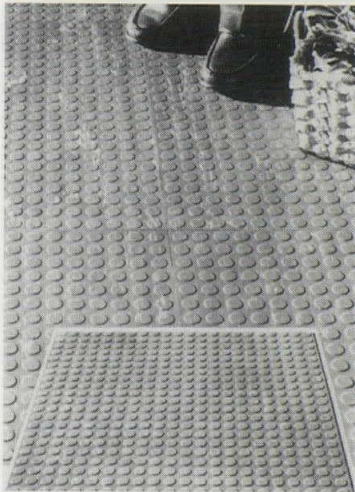
Whirlpool
The *Dresden Cascade* whirlpool comes in a two-step model (shown) that has six fully adjustable jets, chrome fittings, a pump, and a timer. Available in various shapes, sizes, colors, and designs, the whirlpools are made of reinforced acrylic. GlasTec, Middlebury, Ind.
Circle 328 on reader service card



Chaise
The German-designed *Grasshopper* chaise is part of the *Kill* collection. The oval-shaped frame supports a linen platform with seat and back cushions. Leather is wrapped around the armrests and is sewn around each cushion pocket. The chaise can be used with or without an adjustable headrest. Ambienti, Redondo Beach, Calif.
Circle 329 on reader service card



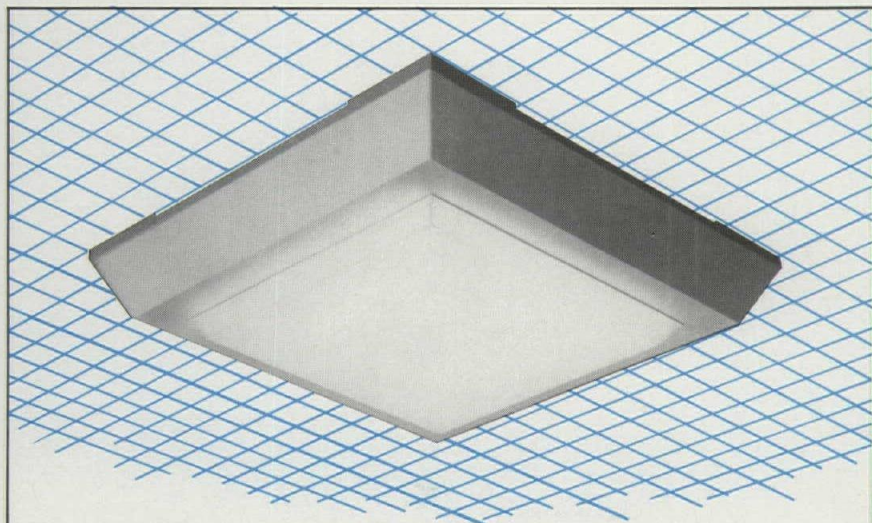
Wallcoverings
Heatherton, an addition to a line of vinyl wallcoverings, is available in 27 color schemes. It weighs 20.5 oz per lineal yard, is intended for heavily trafficked public areas, and is covered by the manufacturer's five-year guarantee. L.E. Carpenter & Co., Wharton, N.J.
Circle 330 on reader service card
More products on page 189



Rubber floor tiles
Rubber floor tiles with 3/4-in. diameter discs raised .025 in. are designed to ease cleaning and improve the safety of floor surfaces. The tiles are cut in 24-in. squares and are available in 10 marbled colors. Musson, Akron, Ohio.
Circle 326 on reader service card



Chairs
The *Prague* side- and armchair has a frame of hand-worked steam-bent beech wood. The seat and back are made of hand-woven cane that is sewn through the frame. The side chair is 18 in. wide and 32 in. high and the armchair is 20 in. wide and 32 in. high. Both chairs are available in a natural beech or a medium walnut finish. Loewenstein, Ft. Lauderdale, Fla.
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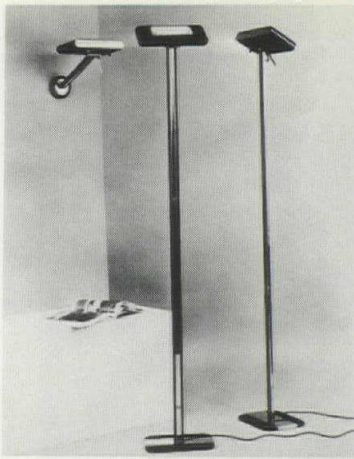
Durasan. Anything else is just an imitator.



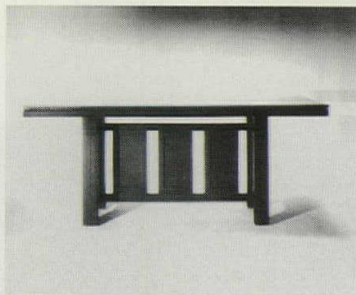
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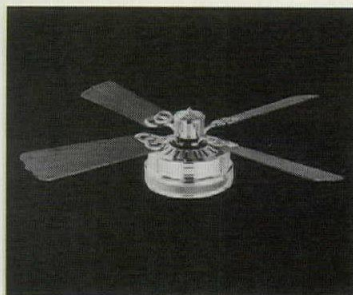
Grass Cloth Parchment—an original pattern by Durasan. Humphrey Bogart imitator provided by Signature Talent.



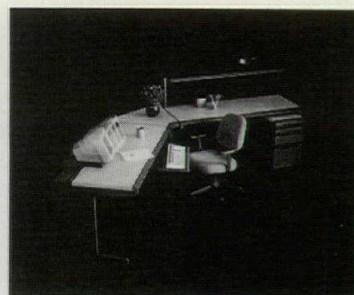
Lamp
An Italian-designed lamp, finished in black with polished brass or stainless steel trim, is intended for both residential and contract interiors. It is available in floor- and wall-lamp models, with a 6-in. by 12-in. reflector to focus the 300W halogen light where desired. Nessen Lamps Inc., Bronx, N. Y.
Circle 331 on reader service card



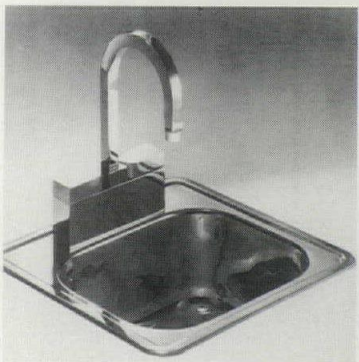
Dining table
A dining table is part of the *Ora* collection designed by David Estreich. The table has a base made from rectangular panels and scored, square-bottom legs—both in solid maple—and a granite top. Two sizes are available. The Pace Collection, Long Island City, N.Y.
Circle 334 on reader service card



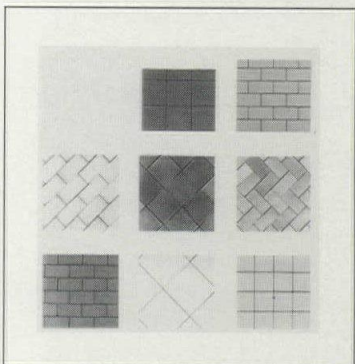
Ceiling fan
The *Close-to-Ceiling* fan can be located five inches closer to the ceiling than standard models, providing additional head room. It comes with a light attachment and is 11 1/4 in. high and 52 in. wide. Thomas Industries, Inc., Louisville, Ky.
Circle 335 on reader service card



Work surfaces
The *Syntrax* system of table tops was developed to permit flexibility in the arrangement of workstations. The system includes electronic tops and an articulating arm, mounted beneath the work surface. The surfaces have beveled edges and are available in several colors. All-Steel, Inc., Aurora, Ill.
Circle 336 on reader service card
More products on page 191



Bar sink
The *Argo* bar fitting is a new addition to the manufacturer's line of bathroom accessories, kitchen fittings, and furniture hardware. Designed by Stanley M. Paul, the unit is available in polished or brushed chrome, brass, and gold finishes. Paul Associates, Long Island City, N.Y.
Circle 332 on reader service card



Tile
Five new series of extruded ceramic tiles intended for residential and commercial uses have been introduced by this manufacturer of bathroom fixtures. Available in 18 earth-tone colorways, the series are said to feature high durability, resistance to acids and alkalis, and low water absorption. Villeroy & Boch, Pine Brook, N.J.
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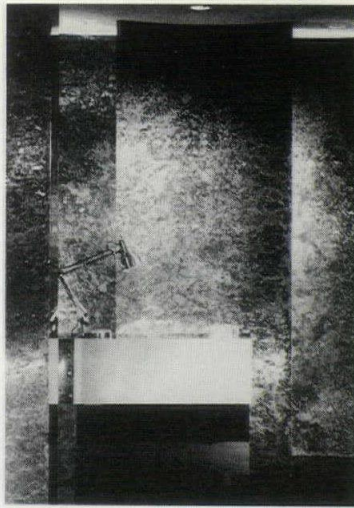
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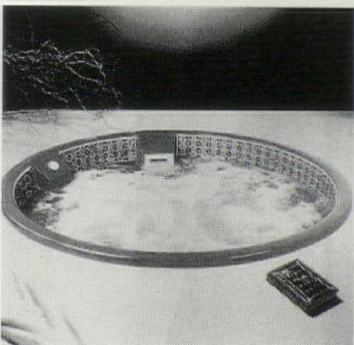
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Metal-faced laminates

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Circle 337 on reader service card



Spa

The new *Boca Raton* spa features seating capacity for four to six adults. Made of acrylic with a ceramic tile trim, the circular spa has a diameter of 80 in., an internal depth of 38 in., and a water capacity of 350 gal. Standard features include 54 air bubbler holes, five water jets, and a 24-hour programmable clock. American-Standard, New Brunswick, N.J.

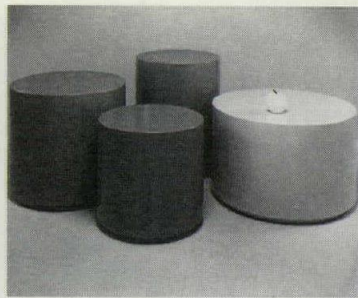
Circle 338 on reader service card



Modular seating

The *Encompas I* lounge group has six separate elements, including four seating units, a low table, and an ottoman that can be arranged in several flexible configurations. The units can be specified with natural, medium, or dark oak trim. Carolina Seating Co., Div of US Furniture Industries, High Point, N.C.

Circle 339 on reader service card



Drum tables

A collection of fiberglass drum tables is available in curvilinear and cylindrical forms. They feature a recessed plinth base, with non-skid texture to reduce carpet slide. The tables come in 28 different sizes and 25 colors. Peter Pepper Products, Inc., Compton, Calif.

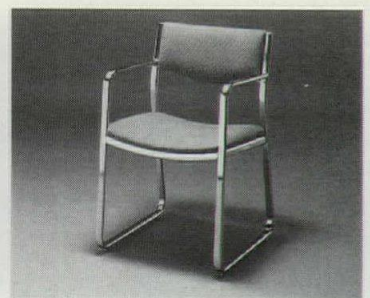
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Spout

An addition to the manufacturer's line of faucets, the *Crescent* spout comes in polished chrome and gold, brushed chrome and gold, or polished brass with an epoxy-coated finish. Widespread lavatory and deck-mounted models are available. Kohler Co., Kohler, Wis.

Circle 341 on reader service card



Chair

A steel-frame side chair made of ovate shaped tubular mirror chrome polished steel is a version of the manufacturer's earlier wood-frame chair. Steel elements permit on-site assembly, and a ganging device allows chairs to be attached in groups. Marden Manufacturing, Inc., Chicago.

Circle 342 on reader service card

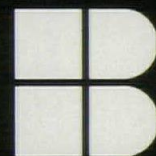


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Manufacturer sources

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 92-97

Banque Bruxelles Lambert by Emilio Ambasz & Associates
Pages 92-93—Ceiling: Chicago Metallic (throughout). Sofas: Poltranova (Saratoga). Tables: Custom by architects. Lamp: O'Luce (Atollo). Chair: Krueger (Vertebra). Carpet tiles: Custom by architect, Lees (throughout). Perimeter lighting: Sirrah (Garbo).
Page 95—Board table: Custom by architect. Seating: Krueger (Vertebra).
Page 96—Desks: Simon (Sullivan). Chairs: Krueger (Vertebra). Desk lamps: Sirrah (Tomos). Column fixtures: Artemide (Megaron).

Pages 98-101

Catherine L. Harris Apartment by Bentley LaRosa Salasky, Design
Page 98—Paint: Benjamin Moore. Wall coverings: Philip Graf. Window blinds: Levelor. Rocking chair: Gustav Stickley, Jordan Volpe Gallery. Rug: Stark Carpet Co. Side tables: Wood & Hogan.
Page 99—Banquette upholstery: Brunschwig & Fils. Ladderback chair: Roycroft.
Pages 100-101—Drapery fabric: Henry Cassen. Drapery fabrication: William Heina.

Pages 102-105

World Savings Bank by Eric Owen Moss, Architect
Page 102—Tile flooring: Marazzi. Wallcovering: Wall-Pride. Plastic laminate surfaces: Nevamar. Interior partitions, gypsum wet plaster: Portland Cement. Gypsum drywall: U.S. Gypsum. Paints and stains: Sinclair. Closed circuit television cameras: North American Video Corp. Teller counter director: Rudale. Ceiling diffuser: Air Distribution Products. Aluminum framed windows: Aerodyne.
Page 103—Glazing: Pittsburgh-Corning.
Page 104—Carpet: Karastan. Seating: Stendig.

Pages 106-111

Manhattan pied-à-terre Gwathmey Siegel & Associates, Architects
Page 106—Flooring and counter surfaces: Vermont Structural Slate. Downlights: Lightolier (throughout). Paints and stains: Anton Sattler, Inc. All architectural woodwork, (ceilings, paneling and cabinets): Custom by architects, fabricated by Yuenger Woodworking Corp.
Page 107—Locksets: Baldwin Brass.
Pages 108-109—Sofas: Knoll International (Pfister).
Page 111—Fireplace equipment: Jackson Fireplace.

Pages 112-117

OMO Norma Kamali by Peter Michael Marino Design RKT&B, Architects
Page 112—Exterior concrete: Mohawk Colorama Stucco. Metal doors and frames:

Kawneer. Windows: PPG.

Page 113—Tile floor: Custom by designer. Recessed lighting: Edison Price. Wall and ceiling finish throughout: Mohawk Colorama Stucco. Display fixtures and railings: Designed by Peter Michael Marino, fabricated by John Savviteri Furniture (throughout). Inset photo—Recessed track lighting: LSI.

Page 114—Track lighting: Edison Price.

Carpeting: Wunda Weve (throughout).

Page 116—Ceramic tile floor: Integrity.

Pages 118-119

Beeby House by Thomas Beeby and Kirsten Peltzer Beeby
 Paint: Pratt & Lambert.

Pages 120-125

The Continental Corporation by Duffy Incorporated
Page 120—Wood grid treillage lighting fixture: Custom by architect, fabricated by Capitol Cabinet Corp. Hanging fixture:

Bergen Art Metal Works. Interior entry doors, brass frames and etched glass: Custom by architect, fabricated by Allied Bronze Corp. Door pulls: Forms and Surfaces. Hinges: Rixon. Mortise locksets: Russwin (Ronde Deluxe). Carpeting: Bigelow (throughout). Downlights: Edison Price. Wood railings, architectural woodwork and cabinets: Custom by architect, fabricated by Capitol Cabinet Corp. (throughout).

Page 121—Reception desk: Custom by architect, fabricated by Walter P. Sauer & Sons. Desk chair: Knoll International. Desk accessories: Smokador. Door pulls: Forms and Surfaces.

Page 122—Windows: PPG (throughout). Recessed downlights: Edison Price (throughout). Cove lighting: Bergen Art Metal Works. Wall mount lighting: Linear Lighting. Desks: Knoll International. Lounge chairs: Dunbar. Low table: ICF. Vase: Smokador. Wallcovering: Knoll International. Indirect lighting: CGL. Ceiling tile (throughout): Armstrong

(Travertone 80).

Page 123—(top left) Desk: Knoll International. Desk chair and pull-up seating: Brickel. Upholstered armchairs: Brickel. Accessories: Smokador. (bottom left) Table desk and book stand: Custom by architect, fabricated by Walter P. Sauer & Sons. Standing lamp: Atelier International (Jill). (top right) Desk: Custom by architect, executed by Walter P. Sauer & Sons. Swivel chairs: Knoll International (Diffrient). Armchair: ICF (Hoffmann). Table: Stendig (Bruno). Wallcovering (in niche): Jack Lenor Larsen. Wallcovering: Carnegie Fabrics. (bottom right) Wallcovering: Knoll International. Armchairs: DSI (Hans Wegner, Peacock Chair). Table: Stendig (Eileen Gray)

Page 124—Wallcovering: Knoll International. Lounge seating: ICF (Josef Hoffmann, Villa Gallia). Table: Custom by architect, fabricated by Walter P. Sauer & Sons.

Page 125—Wallcovering: White American

Continued on page 195

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Manufacturer sources continued from page 193

Oak by Capitol Cabinet Corp. Board table and lectern: Custom by architect, fabricated by Walter P. Sauer & Sons. Seating: Brickel.

Pages 126-127

Eliel Saarinen Studio
Restoration by Cranbrook Academy of Art
Page 126—Light fixtures: Originals by E.F. Caldwell. Carpets: Studio Loja Saarinen. Armchairs: Eero Saarinen. Chest: Eliel Saarinen. Urns: Pewabic Pottery, Detroit.

Page 127—Leaded glass: Saarinen design, fabricated by Thompson Glass, Detroit. Couch cover: Loja Saarinen, rewoven by Kay Dawson. Veneer table: Eliel Saarinen, executed by Tor Berglund. Rug: Copy of original, supplied by Ministry of Education of Finland.

Pages 128-133

Stanley Korshak
Himmel/Bonner Architects

Page 128—Downlights: Prescolite. Marble floors: Freda SpA., installed by Continental Marble (throughout). Lacquer pedestals, light fixture: Capitol Fixture Co.

Page 129—Railings: David Architectural Metals (throughout). Track- and down-lighting: Lightolier. Sandblasted glass: LaSalle Glass. Display fixtures: Bernhard Woodworking Corp. Fountain: Kim Lighting Products.

Pages 130-131—Elevator: Westinghouse. Enclosure: David Architectural Metals. Downlights: Halo. Mirror: LaSalle Glass.

Pages 134-139

Offices for Lafleur, Brown, DeGrandpre, Peter Rose, Erik Marosi, William Steinberg, Architects

Page 134—Signage: Custom by architect. Paints and stains: C.I.L. Glass (throughout). Panel doors: Custom by architect, fabricated by P & R Desjardins Construction. Locksets: Russwin/Corbin. Pedestal table: Custom by P & R Desjardins Construction. Carpet: Gilt Edge Carpet Ltd. (Executive Antron III). Light Sconces: C.I.L. (Alostar).

Pages 134-135—Sprinkler caps: Chemetron Fire Systems (Unspoiler).

Page 135—Downlights: Lightolier (throughout). Marble: Issorio Verde, installed by P & R Desjardins Construction. Glass-door cabinets and all architectural woodwork: Designed by architect, fabricated by P & R Desjardins Construction, Jean-Pierre Proulx, project coordinator (throughout). Sofa: Sandiego. Artwork: George Mathieu.

Page 138—(upper) Conference table: Erik Marosi and William Steinberg, fabricated by P & R Desjardins Construction. Seating system: SL-1 by BCSI. Painting: Alain Collier. (middle left) Table: Erik Marosi and William Steinberg, fabricated by P & R Desjardins Construction. (middle right) Chest: Erik Marosi and William Steinberg, fabricated by P & R Desjardins Construction. (bottom) Wall sconce: C.I.L. (Alostar).

Pages 140-143

Les Tuileries Restaurant
by Diane Lewis, Peter Mickle, Christopher Compton, R.A.

Page 141—Terrazzo flooring: Ed Cohen. Striped marble bar and stand: Custom by architects. Banquettes: Custom by architects, fabricated by Millillo Upholstery. Chairs: Atelier International (Le Corbusier). Paints: Glidden.

Pages 142-143—Stainless steel railings: Treitel-Gratz.

Pages 144-145

FINI
Larry Rouch & Company

Page 144—Ceiling suspension system: Unistrut. Surface panels: WilsonArt. Ornamental Iron by George. Display fixtures and cabinets: Custom by architect, fabricated by Ballard Ornamental Iron Works, Ballard Sheet Metal Works, Kurt Beardslee/Design Workshop, Erickson Manufacturing, Krekow/Jennings Millet, Steve Marvich Electrical. Shelving (in rear): Lucite SAR. Door hardware: Sargent. Hinges: Blumcraft. Seating: Charvoz. Recessed and track ceiling fixtures: Halo.

Page 145—(top left) Desks and cabinets: Custom by architects. Laminate: WilsonArt. Legs: Ironmonger. Screen panels: Diamond Perforated Metal. Knobs: IW Industries. Desk lights: Dalca. Carpet: Mand Carpet Mill (Consulate).

Pages 146-151

Technometrics, Inc.
Peter L. Gluck & Associates

Page 146—(top) Window: Kawneer. Skylights: EPI Architectural Systems. Roofing: Owens-Corning. (bottom) Entrance: Kawneer (aluminum framing) Doors: Custom by architects. Door pulls: Baldwin. Suspended ceiling: Armstrong. Gypsum wallboard: U.S. Gypsum. Hardware: Rixon.

Page 147—Tile flooring: Sinzig-Agrob porcelain pavers. Latex wall paint: PPG. Carpet: Scott Mills (Folio 7). Wallcoverings: Wolf Gordon. Broken column sculpture: Richard Saari.

Page 148—Standing lamp and lounge chairs: Atelier International.

Page 149—(top) Office system: Atelier International (Marcatre). (bottom) Table: Custom by architect, fabricated by The Homestead Cabinet Makers. Ceiling swivel lights: Capri. Wood and glass entry door: Custom by architect, fabricated by The Homestead Cabinet Makers. Seating: Atelier International.

Page 150—Acrylic on canvas: Douglas Bond.

Page 151—Table: Custom by architect, fabricated by The Homestead Cabinet Makers. Chairs and lamp: Atelier International. Carpet: Bentley Mill (Oxford). HVAC Unit: Trane. Ceiling frieze: Tom Otterness.

Pages 152-155

Site Office
Site Projects, Inc.
Ceiling track fixtures: Lightolier (Dramalux 7361). Metal studs: Superstud. Trim and Lath: USG. Tin cornices: Standard Tinsmith. Floor finish: Last-N-Last. Desk lamp: Luxo. Drafting table: Custom by architect. Column capitol restoration: Rocco-Noto Sculpture Studio.

Pages 156-163

Cohen Apartment
Steven Holl, Architect
Page 156—Cork flooring: Cork-O-Plast.
Page 157—Couch, chairs and tables: The Pace Collection (throughout). Carpets: Custom by architect, Edward Fields.

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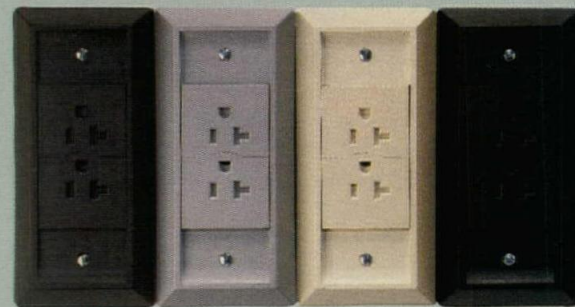


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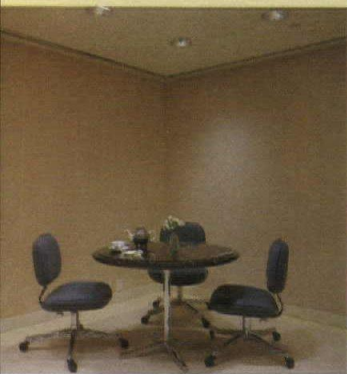
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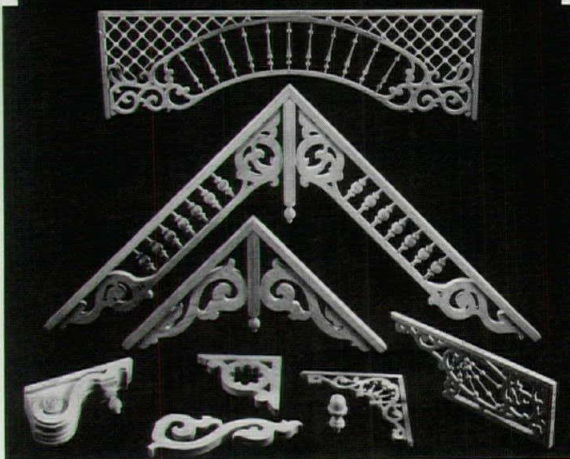
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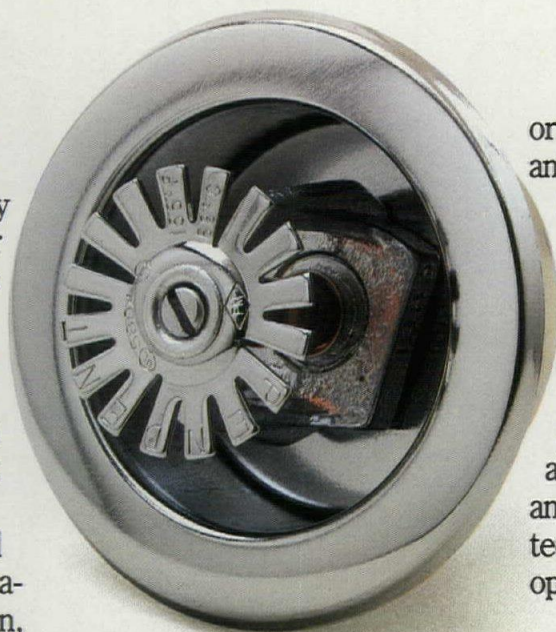
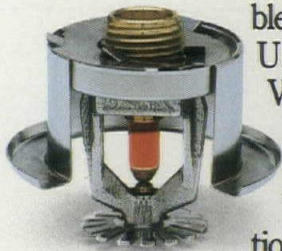
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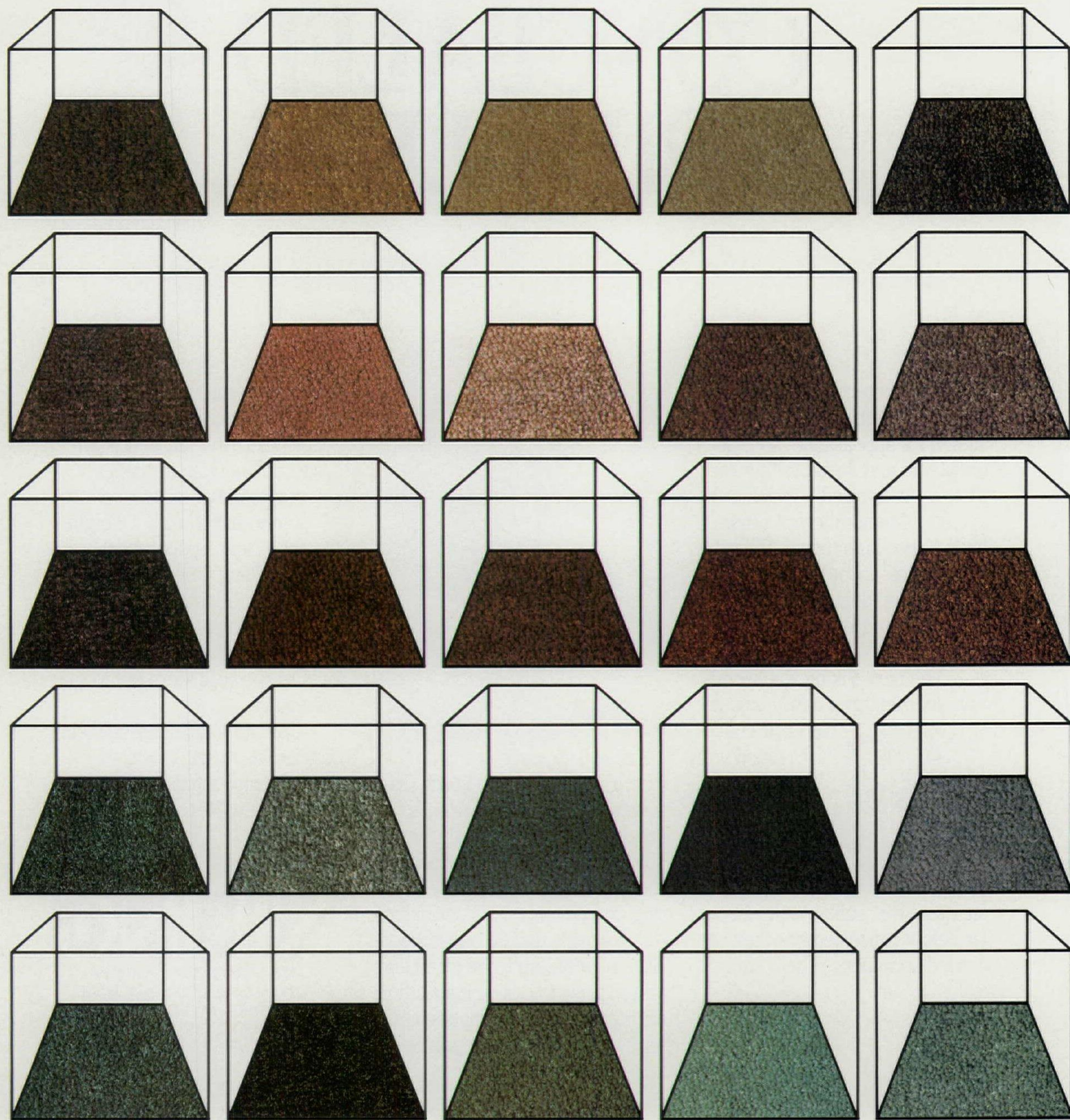
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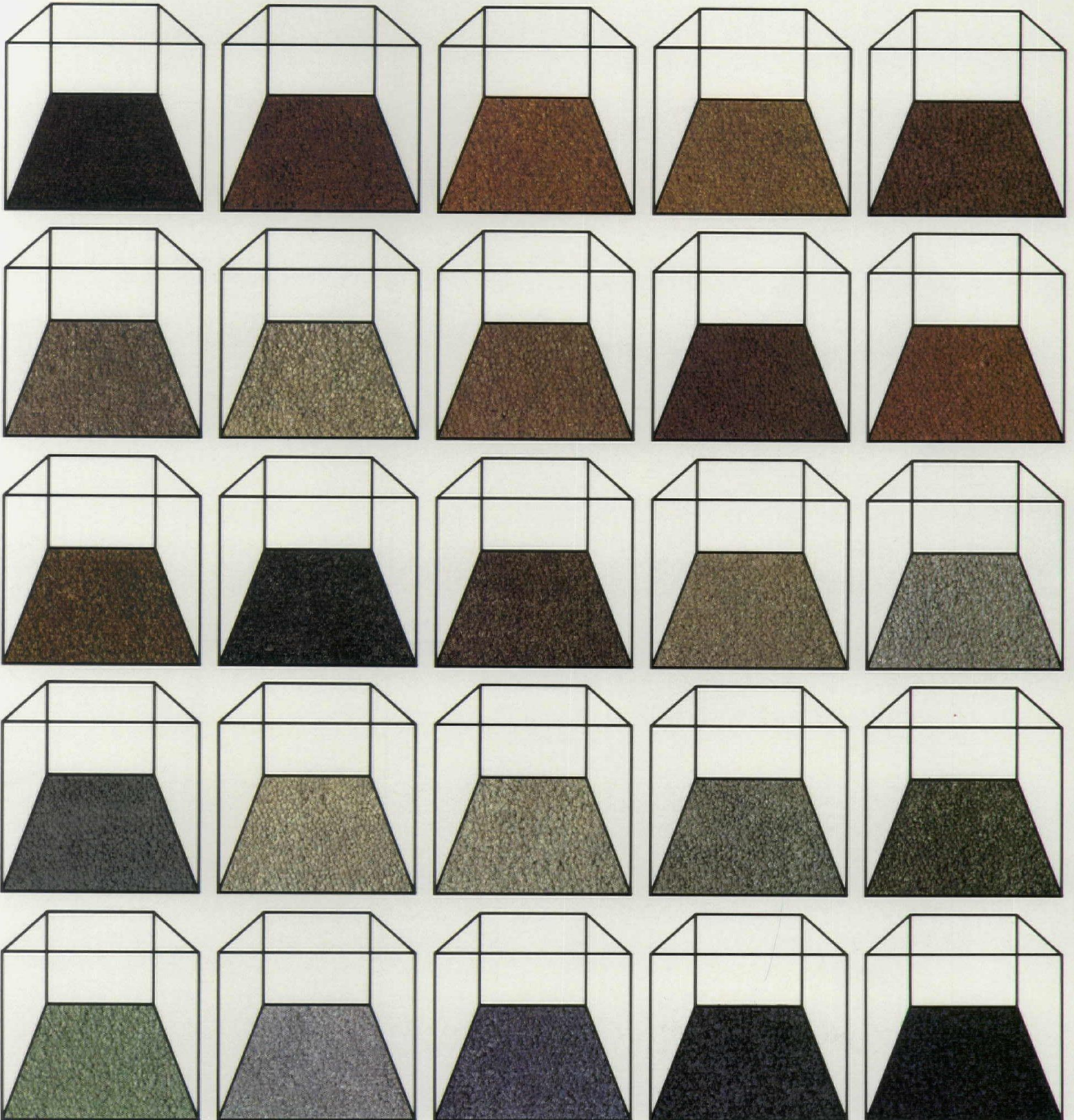
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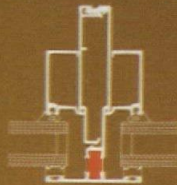
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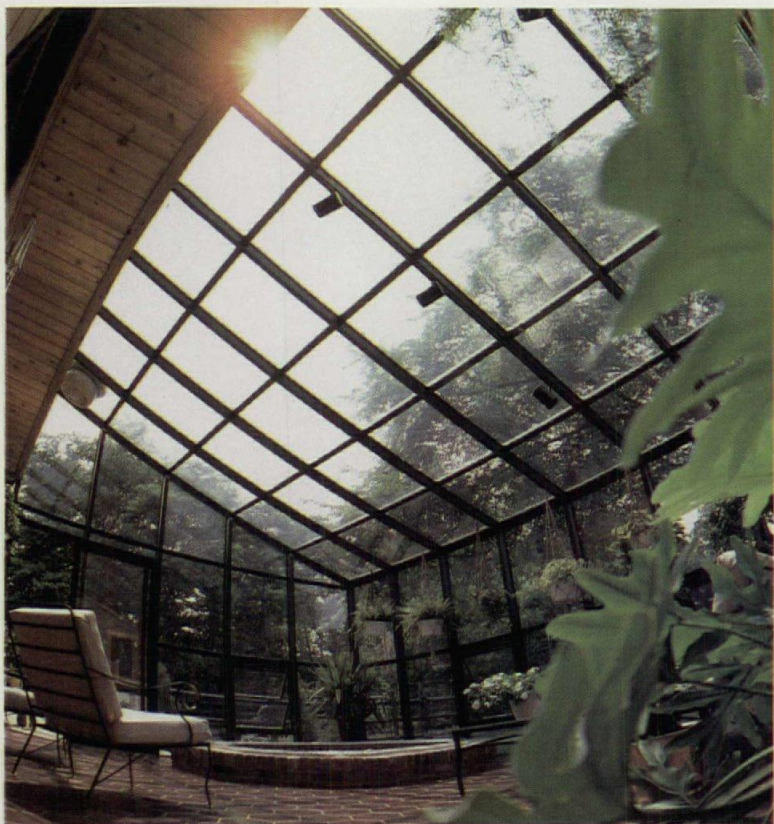
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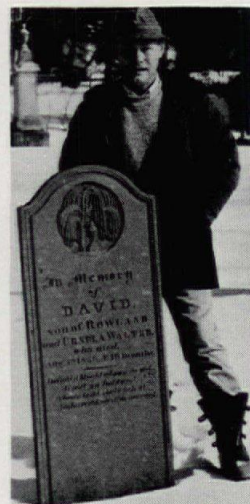
Not long ago, every house (and most of the outhouses) in Fair Haven, Vermont, had a slate roof

"The first slate roof in Vermont was for a barn. It was sold in 1848 by quarry owner Alanston Allen, who agreed to wait one year for payment, and 'if in the meantime the roof should

break down from the weight of the slate,' he was not to be paid and would be liable for all damages. Needless to say, the barn did not 'break down from the weight of the slate.' (Young architects, pay attention! Not only is a slate roof beautiful and virtually indestructible; standard 3/16- to 1/4-inch slate shingles, as installed with a proper lap, weigh about 850 pounds per square, well within the capacity of any conservative framing system.) That 1848 roof was in fine condition until a few years ago, when the state straightened the road south of town right through the barn. So much for history and tradition.

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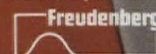
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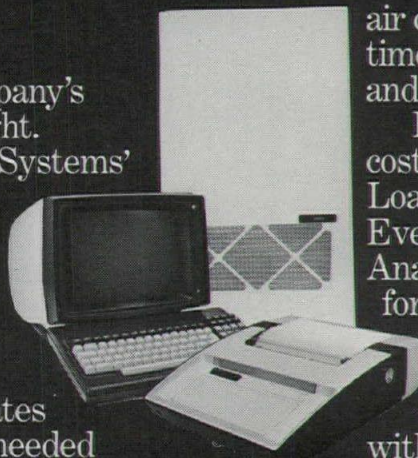
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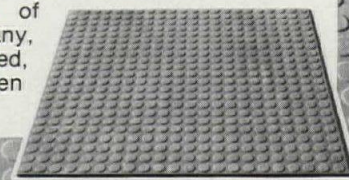
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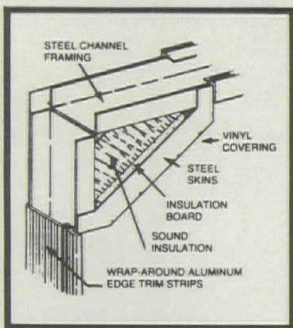
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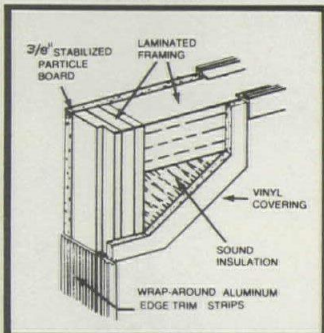
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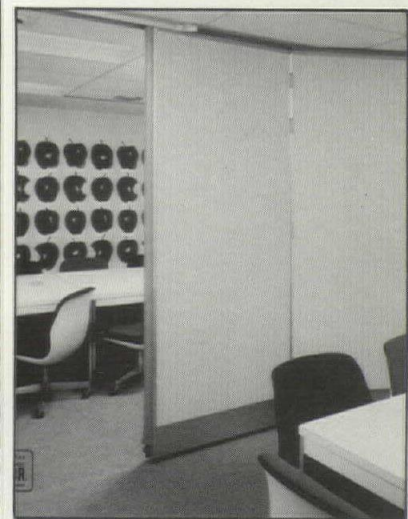
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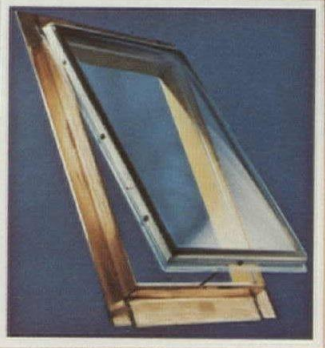


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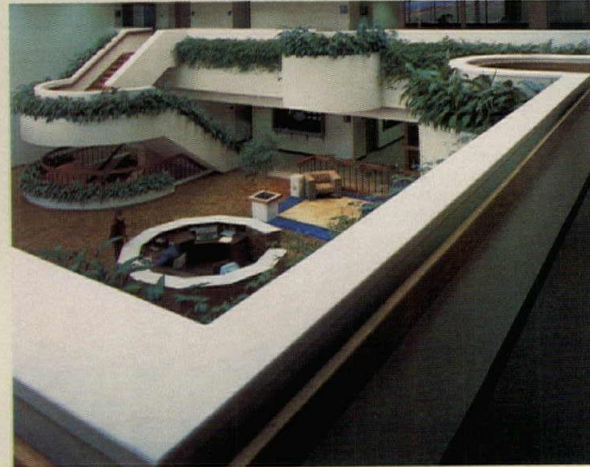
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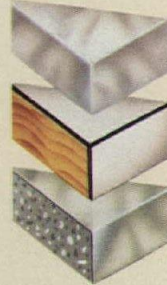
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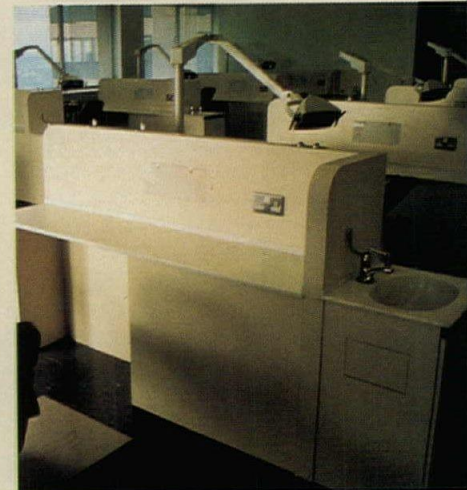
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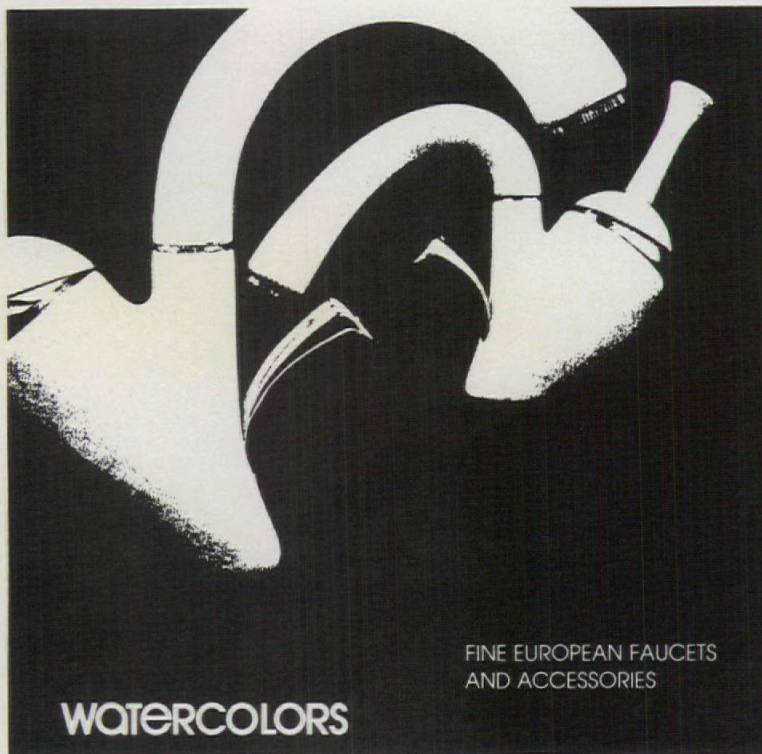
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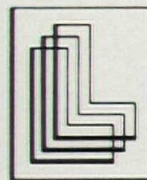
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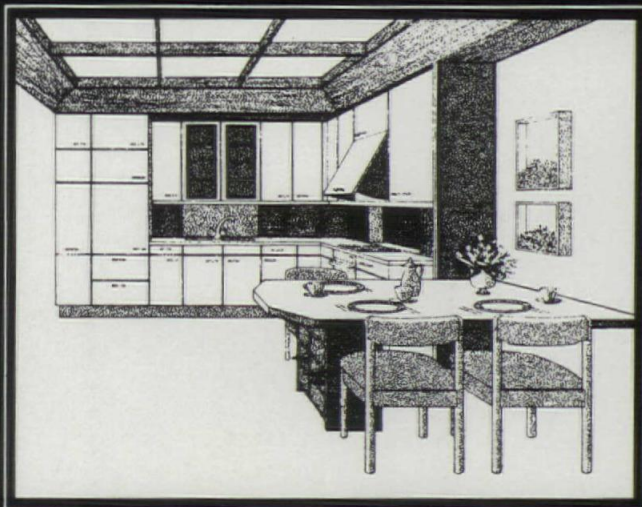
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Hartco, **32**; *18* [G-D-L]
(615) 569-8526
Haworth, Inc. **42**; *30*
(616) 392-5961
Holcombe & Hoke Mfg. Co., **213**; *104*
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Hopes Architectural Products, Inc.,
17; *8* [G]
(716) 665-5124
Howe Furniture Corp., **44**; *31*
(212) 826-0280
Huntington/Pacific Ceramics, Inc.,
32Wa; *24* [G]
(714) 371-5320

I
IDCNY, **48**; *34*
Impo Glaztile, Inc., **32Eh**; *23*
(312) 333-1800
Innocrete Systems, **40**; *29* [G-E]
InsulShutter, **200**; *94*
(603) 352-2726
International Contract Furnishing,
Inc., **73**; *50*, **194**; *88*,
204-205; *97*
(212) 750-0900
Iron-A-Way, **212**; *101* [G-L-D]
(309) 266-7232
Italian Tile Center, **29**; *15*
(212) 980-8866

J
Jason/Pirelli, **165**; *67* [G]
(201) 227-4904

K
Karastan Rug Mills, **202-203**
(212) 980-3434
Kawneer Company, Inc., **206-207**; *98*
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Kenall Mfg., **195**; *89*
(312) 463-8500
Kentile Floors, Inc., **38**; *28* [G-I]
Kentucky Wood Floors, Inc., **218**;
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Koch & Lowy, **186**; *81*
(212) 786-3520
Kohler Co., **86**; *61* [E]
Kraus & Sons, Inc., **32Eg**; *22*
(212) 620-0408
Kroin, **83**; *6* [G]
(617) 492-4000

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Laminated Glass Corp., **218**; *112*
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Lees Carpets, **31**; *17*
(1-800) 523-5647
Lehigh-Leopold, **Cov IV**; *122*
Leviton Mfg., **80**; *56*
(212) 229-4040
Levolor Lorentzen, Inc., **53**; *34* [G]
(201) 460-8400
Lighting Associates, Inc., **85**
(212) 751-0575
Lightron of Cornwall, **75**; *52*
(914) 562-5500

M
Manville Corp., Holophane Div.,
20; *10* [G-L-I-E]
(303) 978-4900
Masonite Corp., **27**; *13* [G-D-L]
(216) 343-6621
Metropolitan Furniture Corp. **34**; *26*
(415) 871-6222
Mid-State Tile Co., **87**; *62* [G]
Modernfold, **184**; *79*
(317) 529-1450
Monsanto Co., **8-9**; *5* [G-E]
(314) 694-2672
Musson Rubber Co., R.C., **212**; *102*
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N
Naturalite, Inc., **54-55**; *36* [G-L-I]
(1-800) 527-4018
Nessen Lamps, Inc., **200**; *95*
Nora Flooring, **209**; *100* [G]
(812) 273-1852
Norco Windows, **222**; *116*
(715) 585-6311

P
Panelfold, Inc., **5**; *3* [G-L]
(305) 688-3501
Pass & Seymour, **66**; *45*
(315) 468-6211
Paul Associates, **62**; *41*
(212) 755-1313
Pawling Rubber Corp., **183**; *78*
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(1-800) 431-3456
Photographic Specialties, **189**; *83*
(612) 332-6303
Poggenpohl USA Corporation, **219**;
114
PPG Industries, Inc., Fiberglas,
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R
Raceway Components, Inc., **180**; *76*
(201) 661-1116
Roppe Rubber Co., **193**; *87* [G-D]
(1-800) 537-9527
Roto Frank of America, Inc., **32Ee**;
21 (1-800) 243-0893

S
Santile International Corporation,
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(713) 688-1862
Sedgwick Lifts, Inc., **200**; *92*
Sico, Inc., **175**; *72* [G-L]
(612) 941-1700
Spacesaver Corp., **21**; *11*
(414) 563-6362
Stanadyne Moen, **77**; *54*

(G) General Building & Renovation
(green)
(E) Engineering & Retrofit (brown)
(I) Industrial Construction &
Renovation (blue)
(L) Homebuilding & Remodeling
(yellow)
(D) Contract Interiors (white)

Steelcase, Inc., **58-59**; *39*
(1-800) 447-4700
Stendig, Inc., **10-11**; *35*
(212) 838-6050
Sto Industries, **12-13**; *123* [G]
(802) 775-4117
Stow/Davis Furniture Co.,
32Eb-32Ec; *20*
Sub-Zero Freezer Co., **216**; *108* [G-L]
(608) 271-2233
Summitville Tiles, Inc., **68**; *47* [G]
Sunar/Hauserman, **198-199**; *91*
(203) 866-3100
Sun-Dor Co., Inc., **216**; *107*
Sun System Prefabricated Solar
Greenhouses, **208**; *99* [G-L]
(516) 543-7600
Super Sky Products, Inc., **2**; *2*

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Tab Products Co., **76**; *53*
Thomas Industries, Inc., **187**; *82*
Trans Ceramica, **88**; *63*
Trendway, **Cov III**; *121*
Tri-Guards, Inc., **192**; *86* [D]
(312) 537-8444

U
Unika-Vaev USA, **18-19**; *9*
(212) 750-0900
Unistrut Space Frame Systems,
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(313) 721-4040
United States Gypsum Co., **28**; *14*,
72, *49* [G-L-I-E]
(312) 321-4180

V
Valli & Colombo, Inc., **212**; *103*
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(1-800) 423-7161
Ventarama Skylight Corp., **213**; *105*
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(516) 931-0202
Vermont Structural Slate Co., **208**
(1-800) 343-1900
Viking Corp., **201**; *96* [E]
(616) 945-9501
Vinyl Plastics, Inc., **168**; *69* [G]
(414) 458-4664

W
Watercolors, Inc. **216**; *109*
(914) 424-3327
Weather Shield, Inc., **178**; *75* [L]
White Office Systems, **32Ef**; *124*
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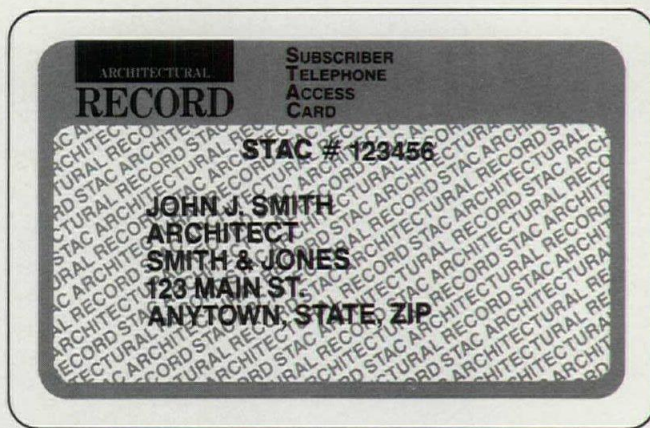
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