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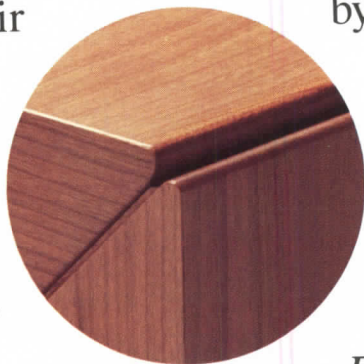
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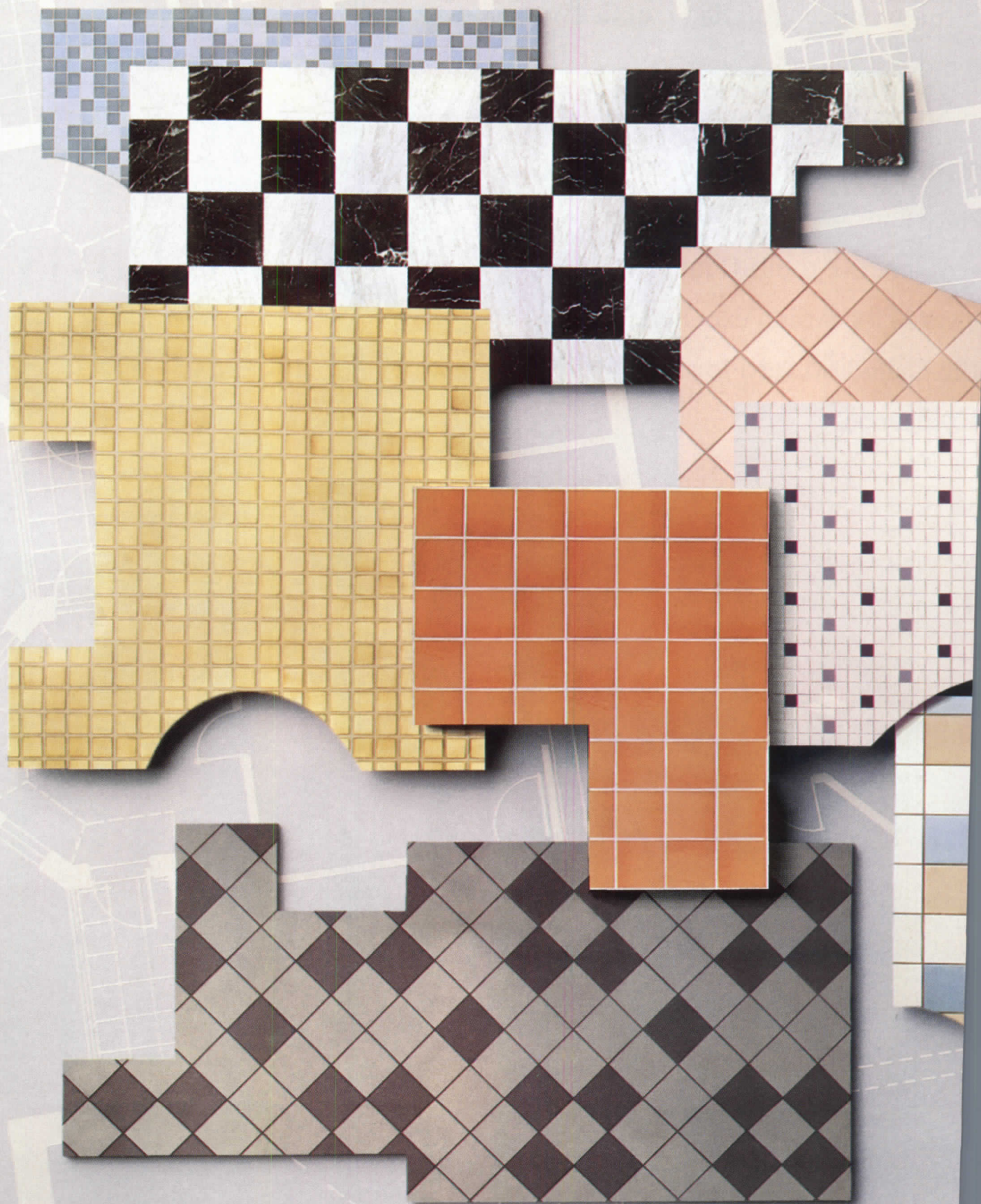
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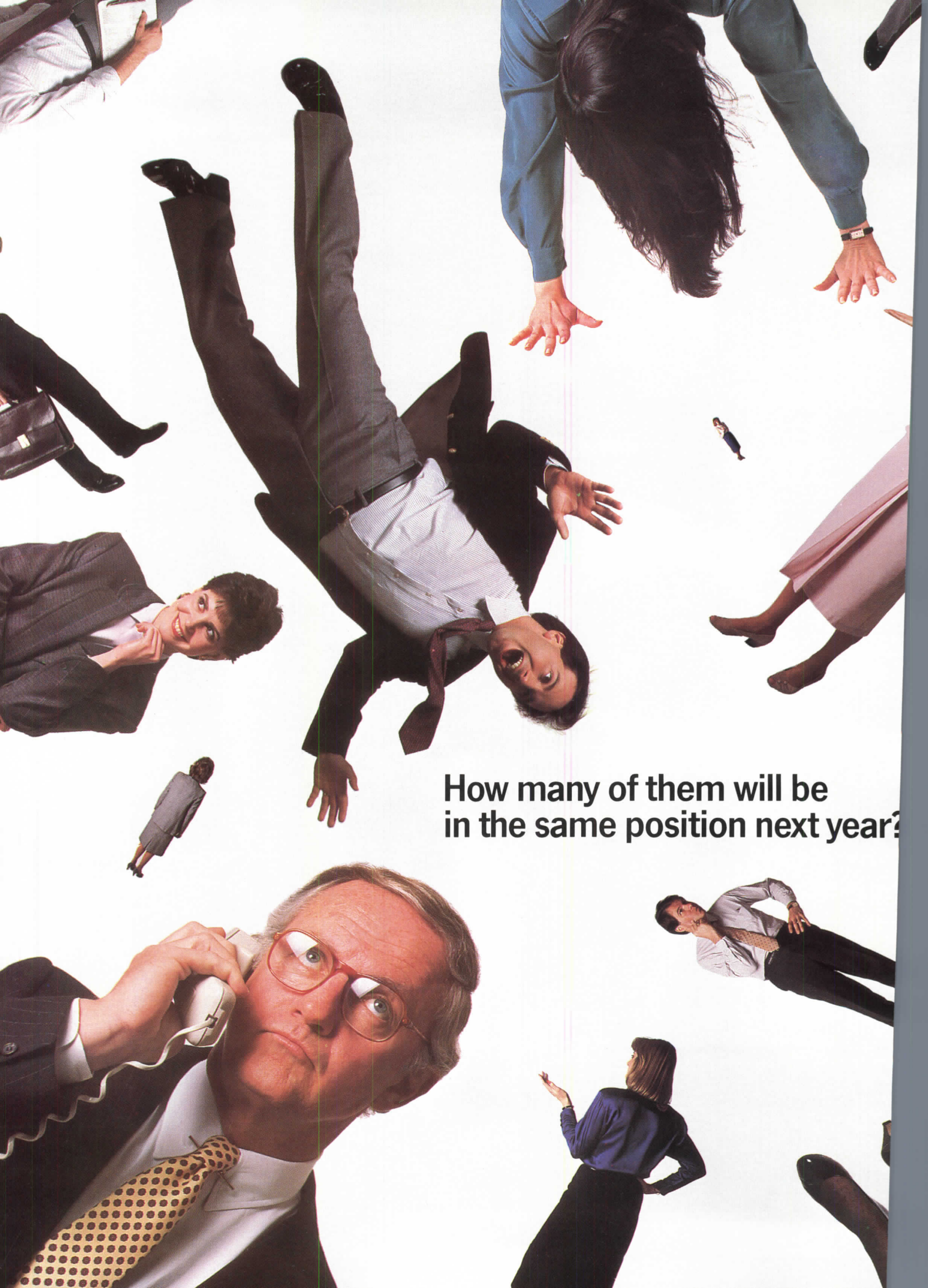
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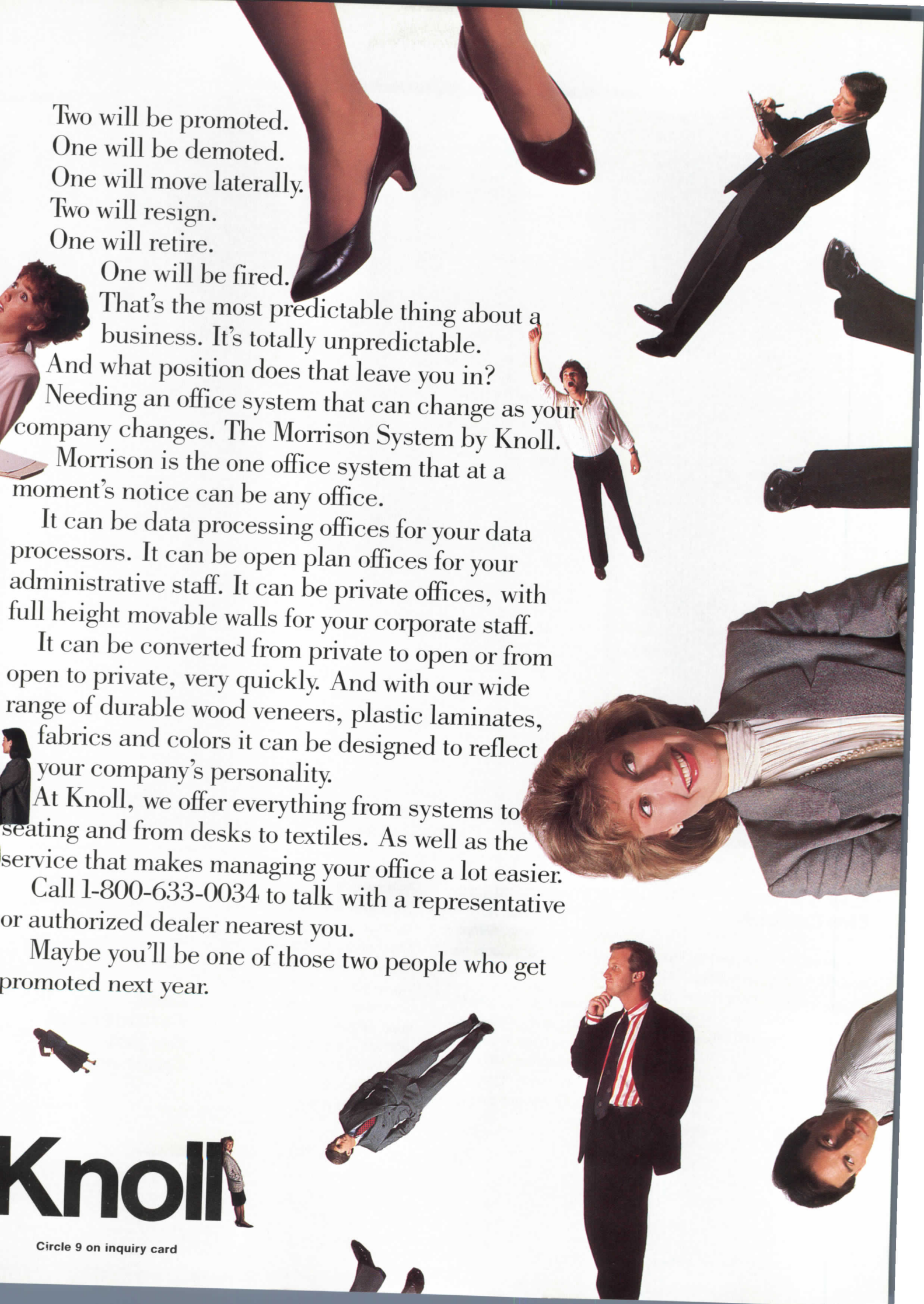
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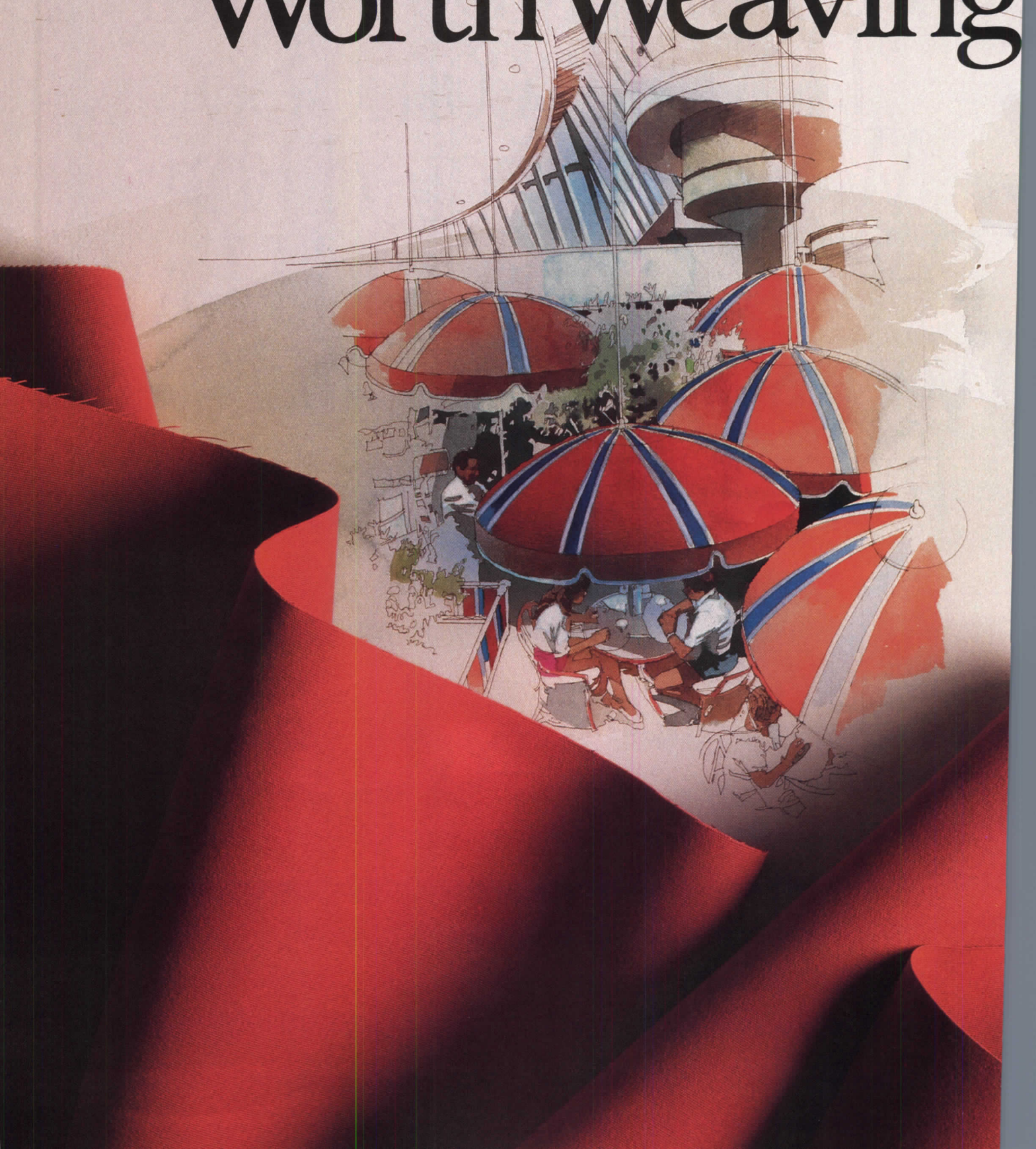


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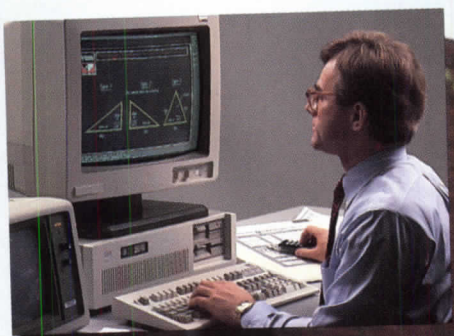
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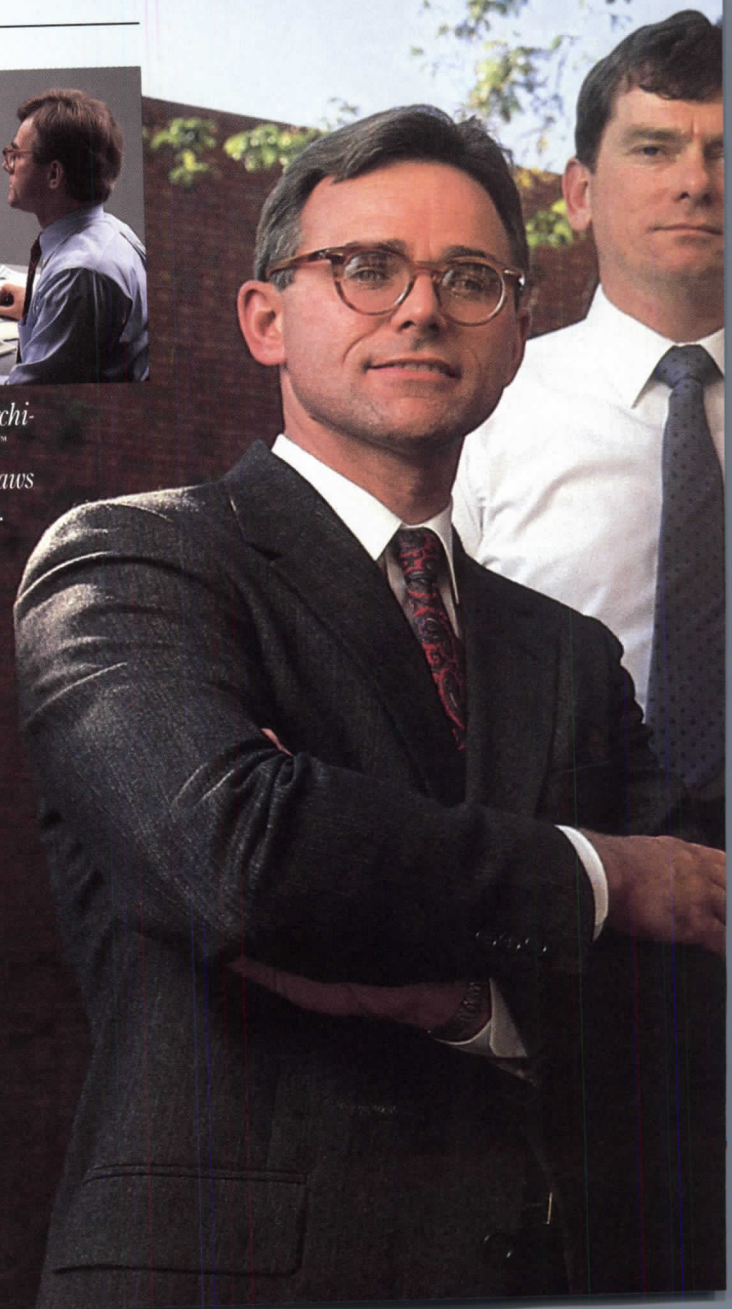


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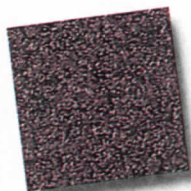
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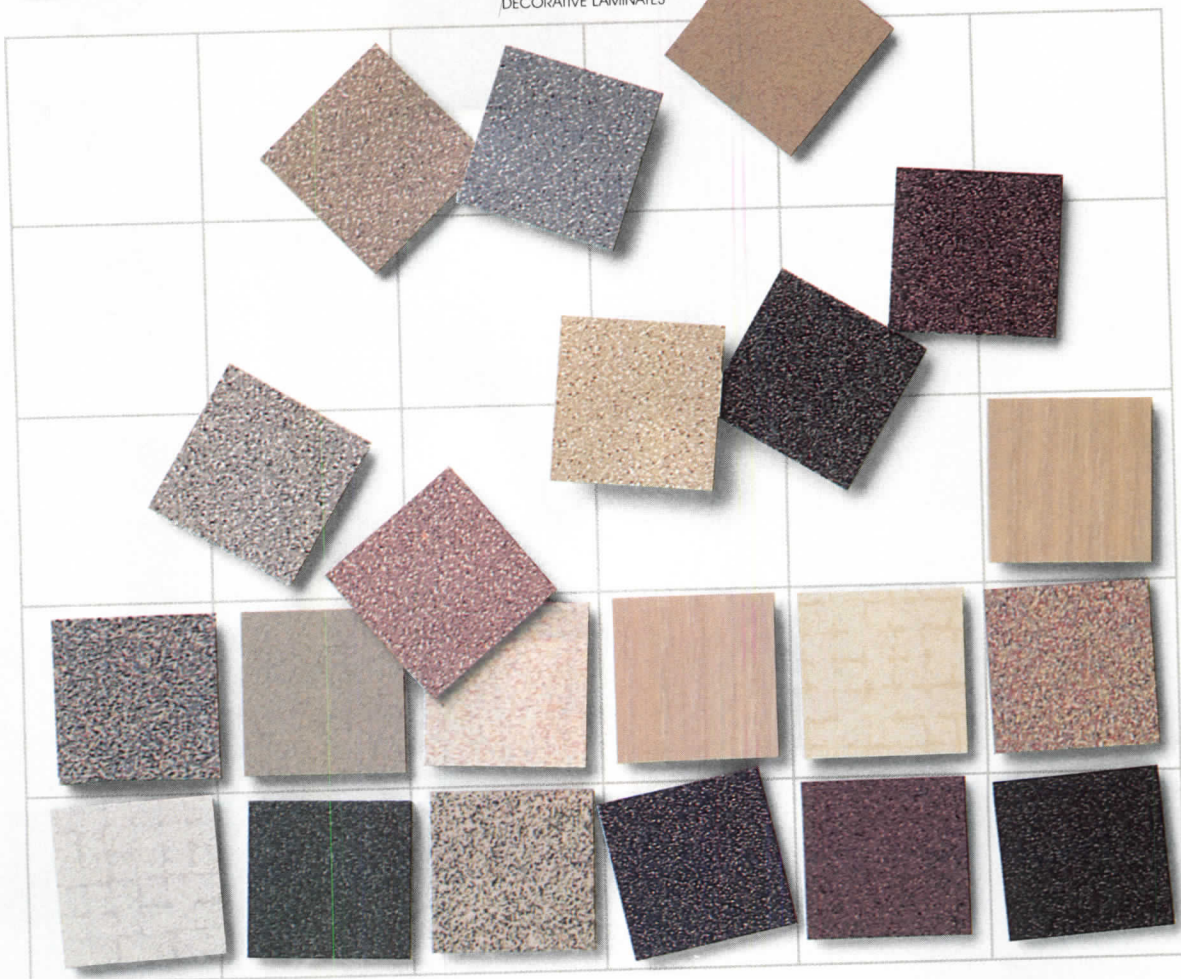
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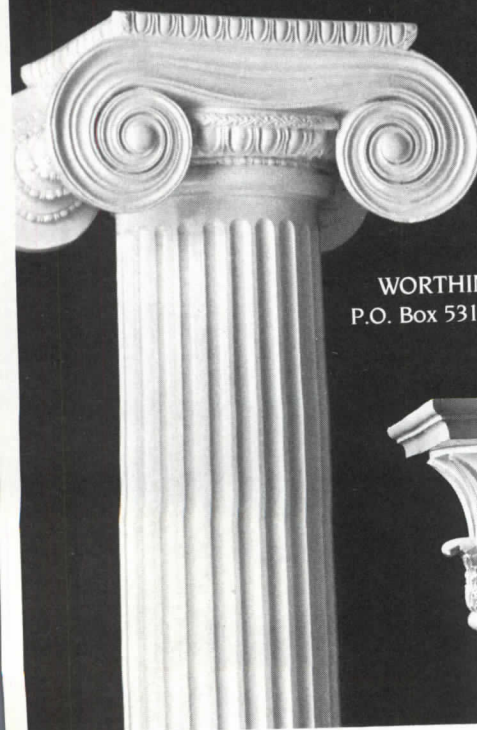
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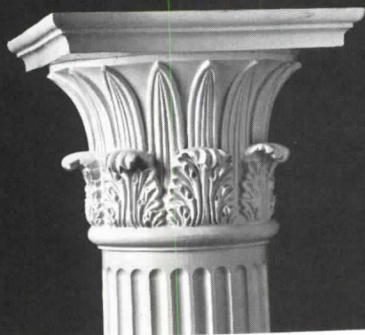
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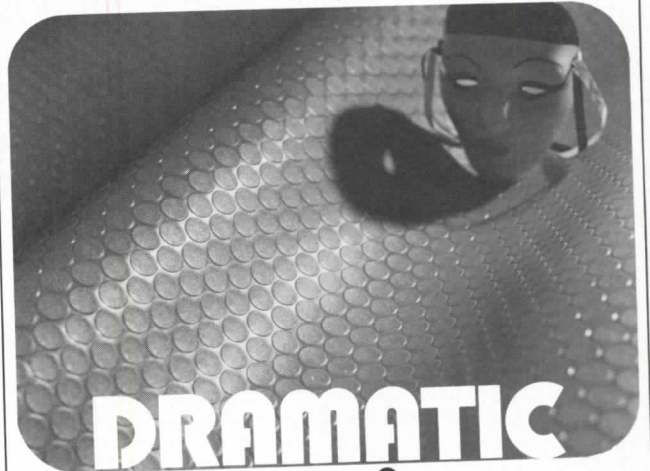


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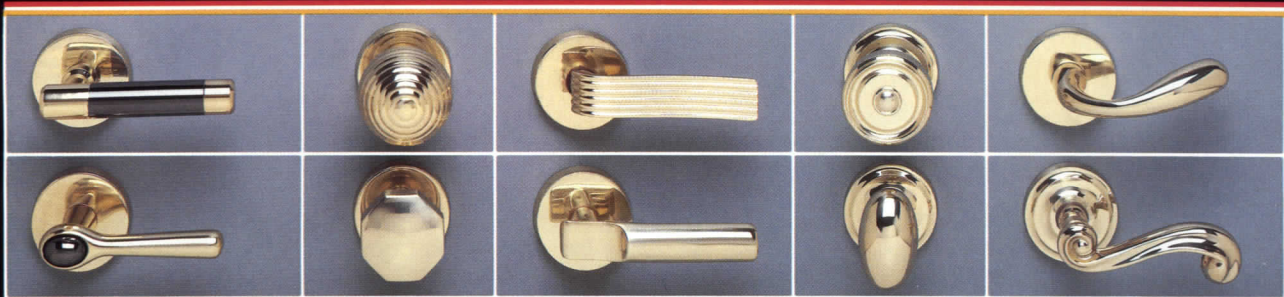
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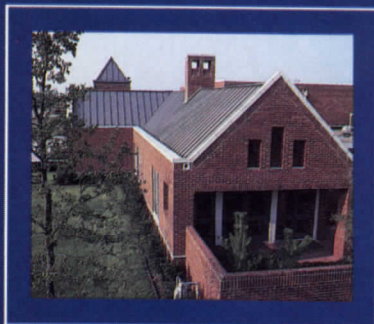
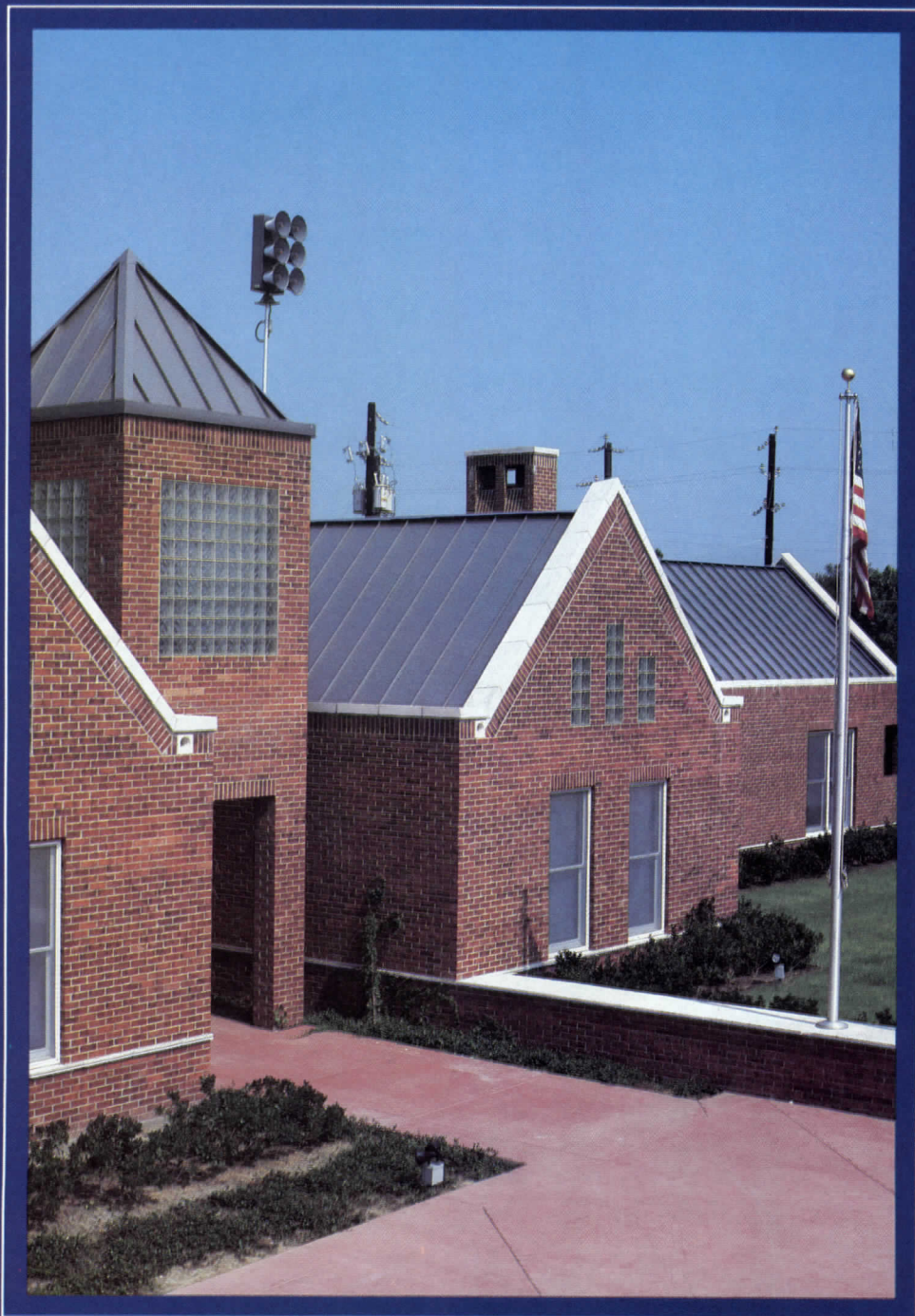
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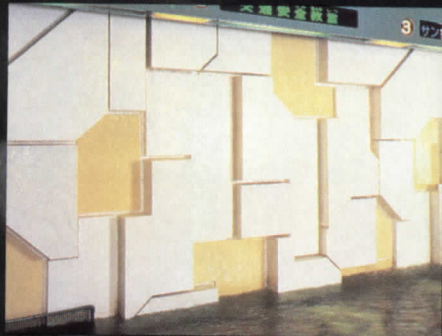
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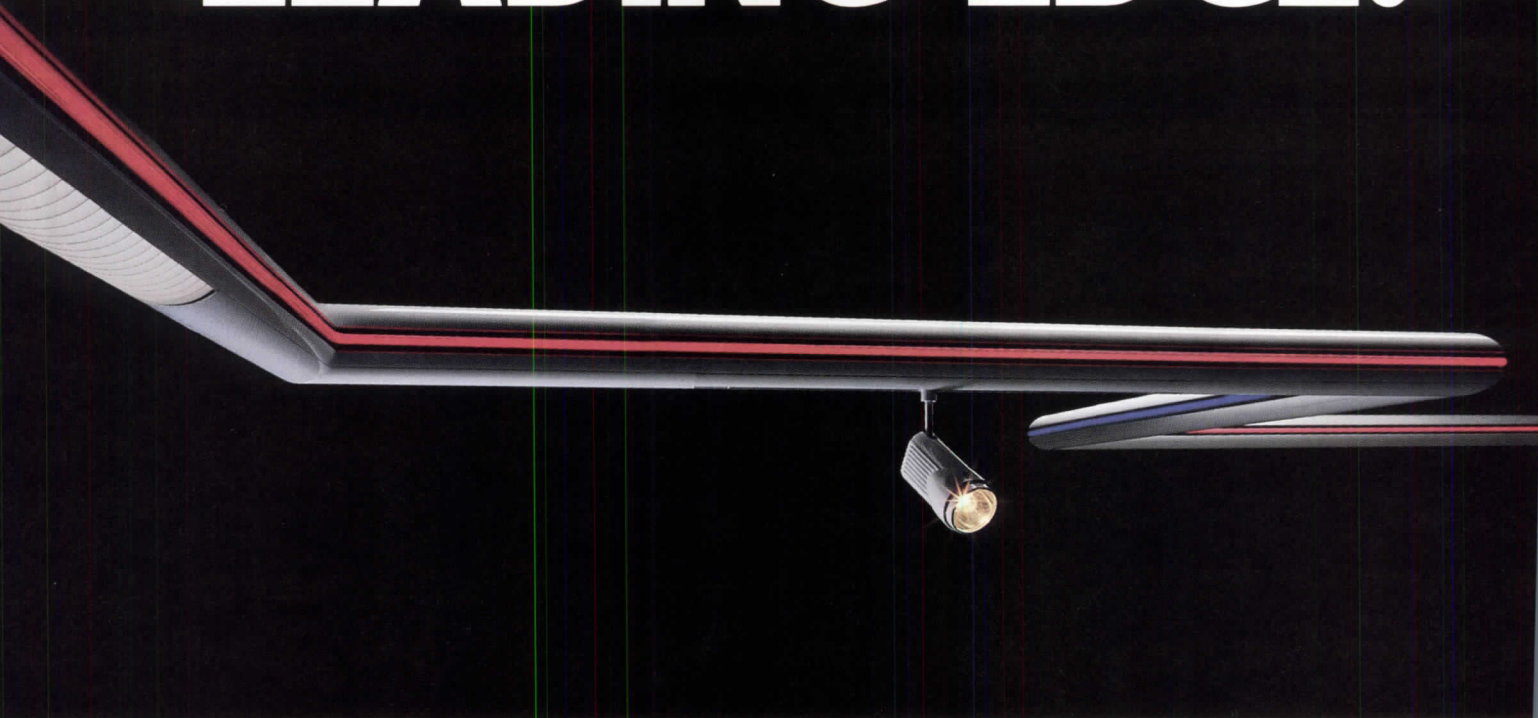
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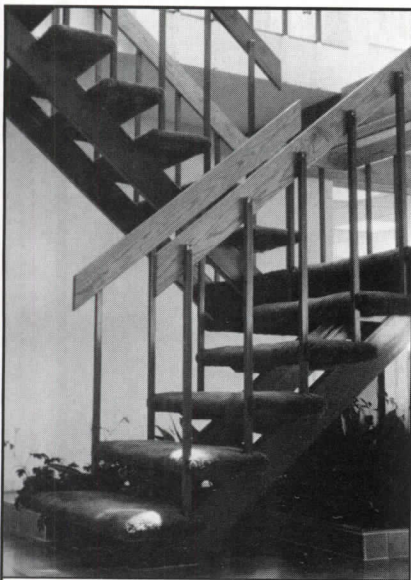
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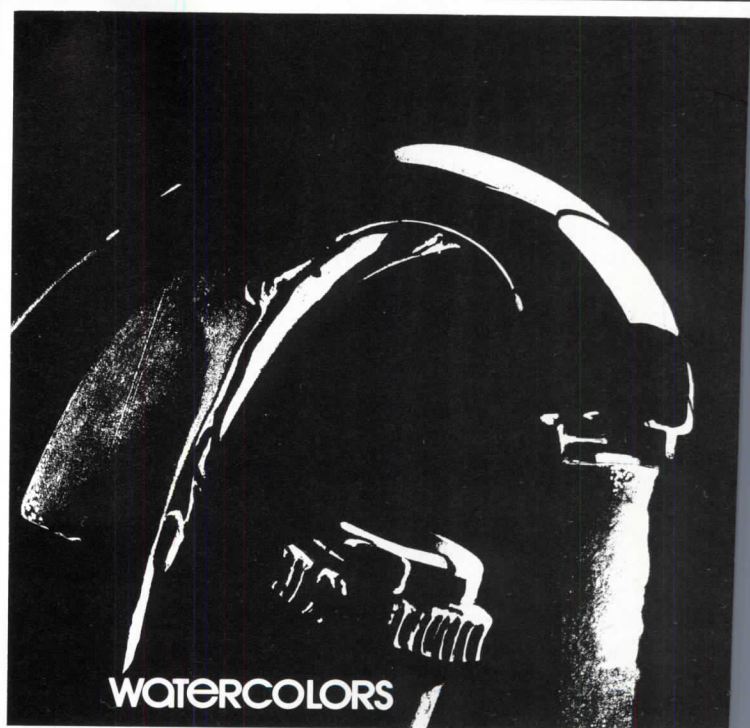
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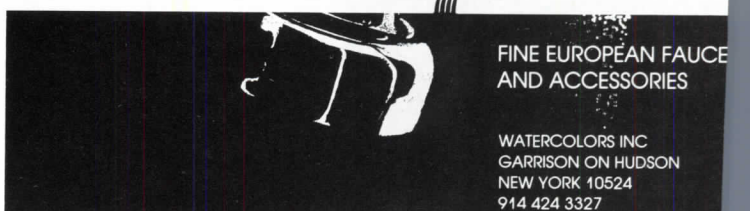
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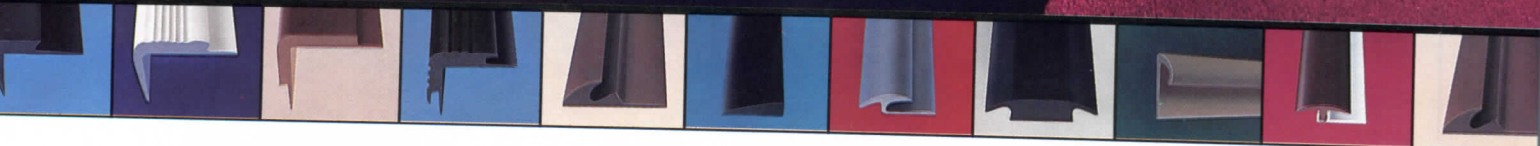
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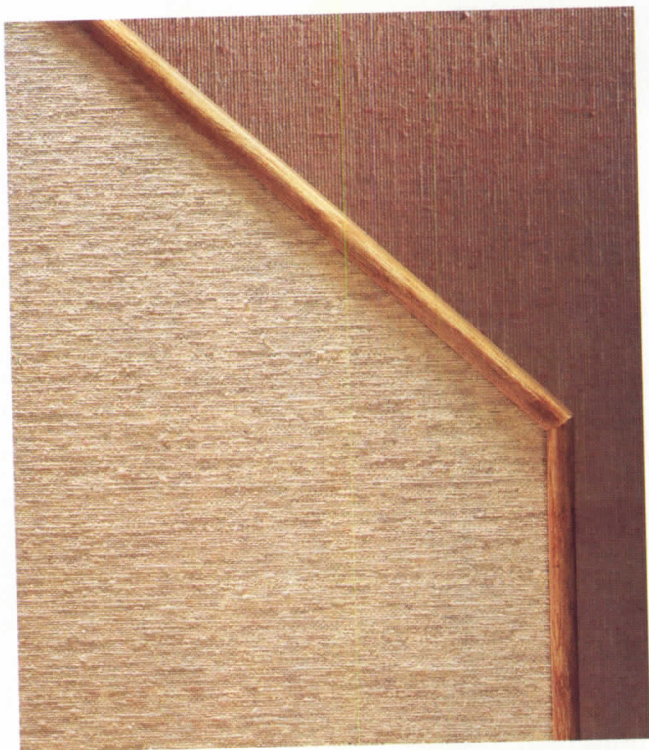


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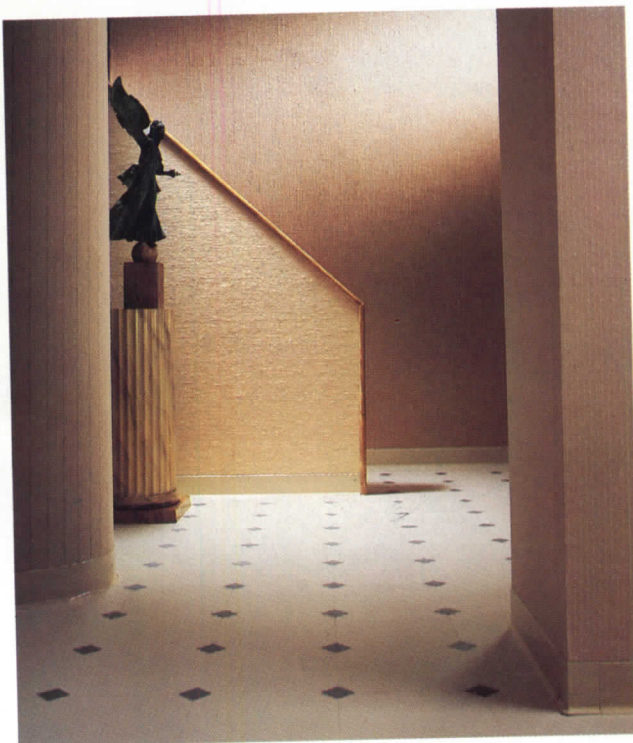
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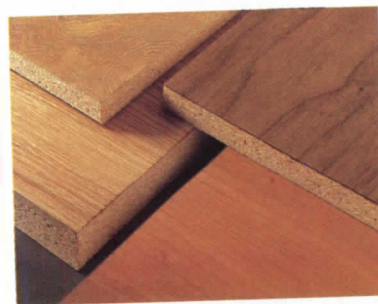
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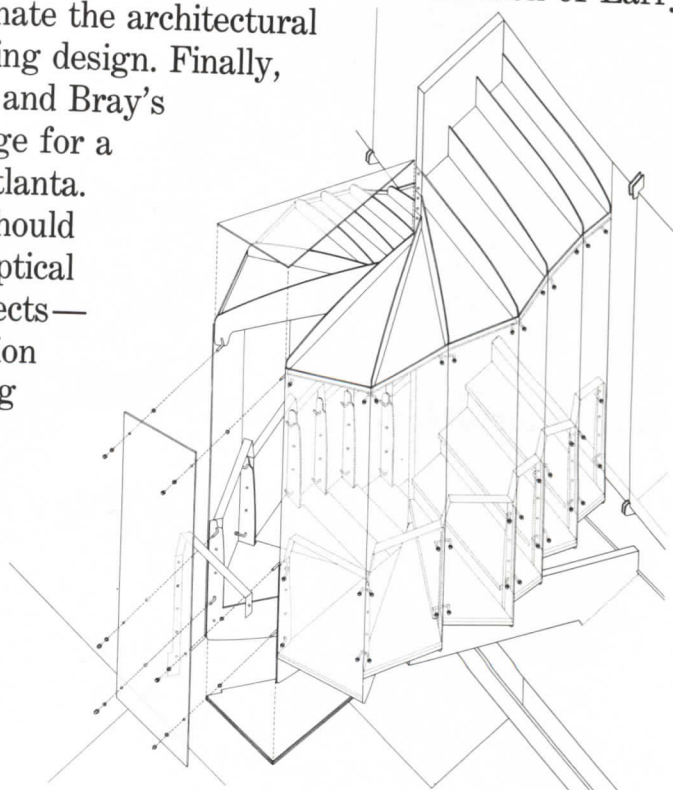
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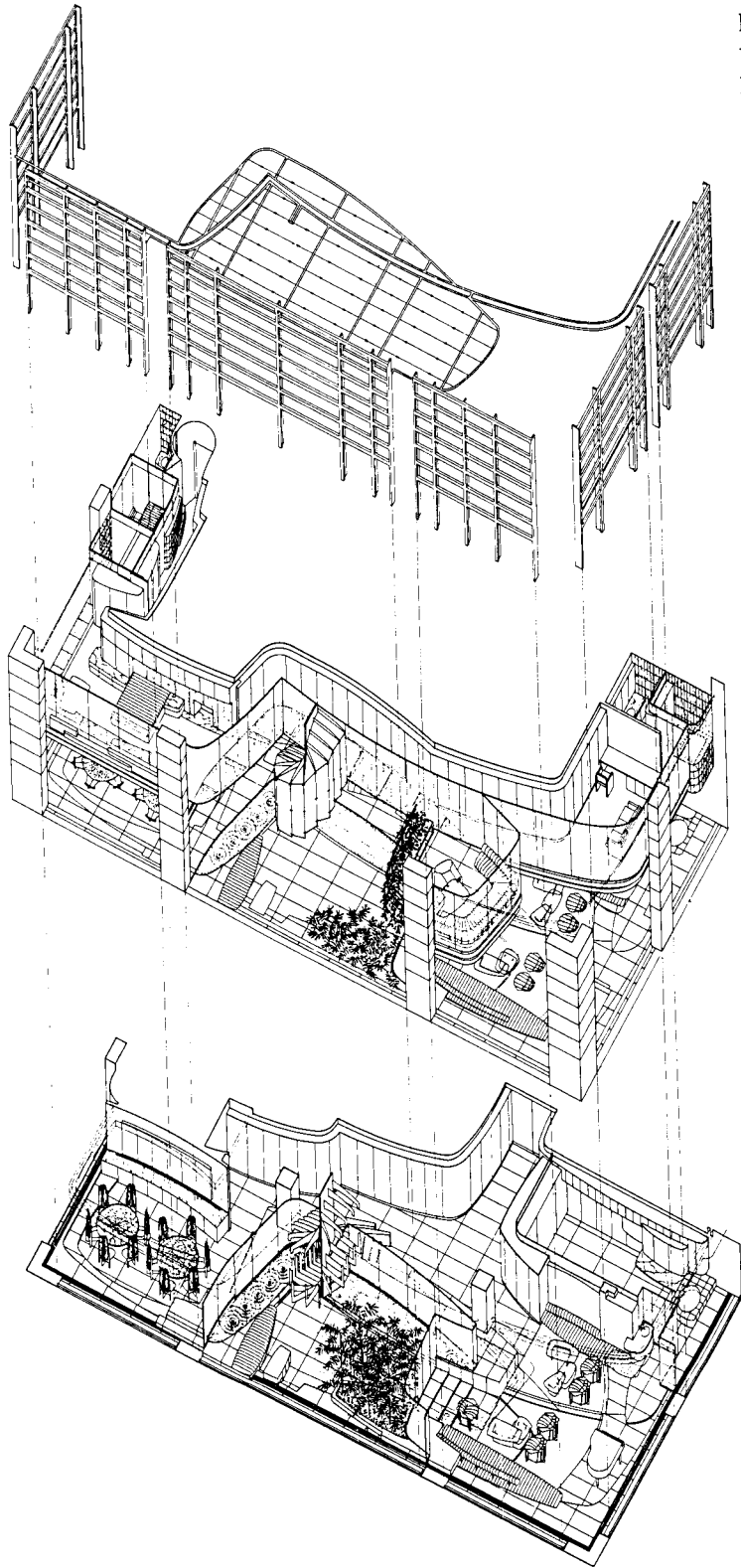
When Record's editors began researching the projects featured in this year's RECORD INTERIORS, we discovered that the poolhouse designed by Tod Williams Billie Tsien & Associates and the offices designed by Shelton, Mindel & Associates were commissioned by the same client. Jerry Spiegel, a Long Island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

Deborah K. Dietsch



*Stair detail, Chicago apartment,
Krueck & Olsen Architects*

Perpetual motion



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

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

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

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



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











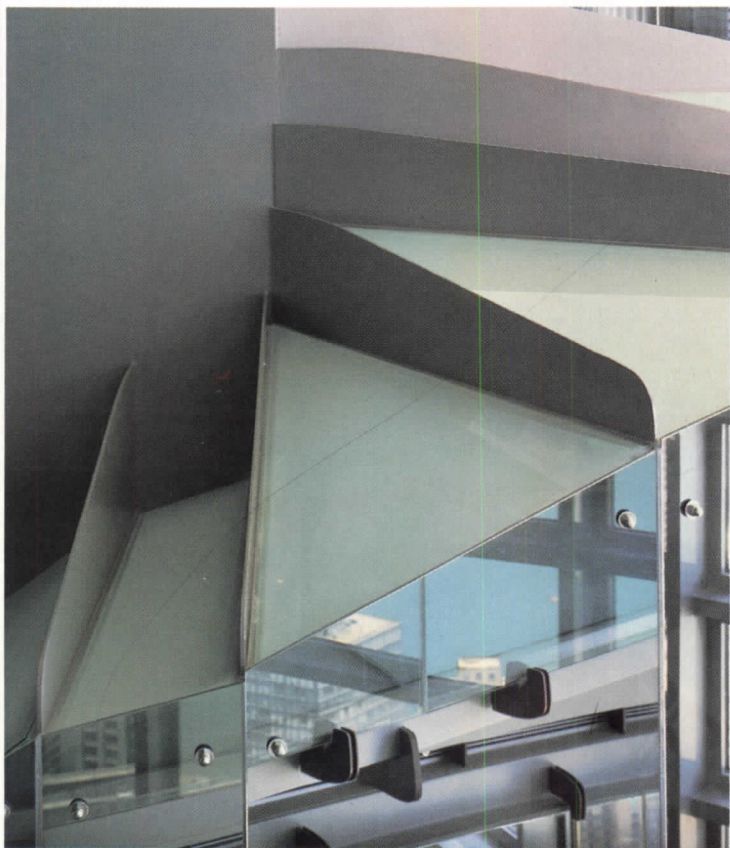
The main staircase rises from a polished granite platform off the foyer, which is separated from the atrium by a glass wall (below). A walk through the lozenge-shaped passageway at the top of the stairs leading to the bedroom and study is as disorienting as a funhouse

(opposite). The floor is constructed of a 1-1/4-inch-thick sandwich of textured and tempered glass, the walls are finished in mirrors and reflective car paint, and the ceiling is a laylight to a rooftop skylight, backlit at night by cathode tubes.



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

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



1



2

Close-up views of stairs and furniture reveal Krueck & Olsen's meticulous detailing: the steel bracket-hung, faceted mirrors (1 and 4) and glass treads (3) of the spiral staircase; perforated steel-backed dining chairs and a table topped by tempered and

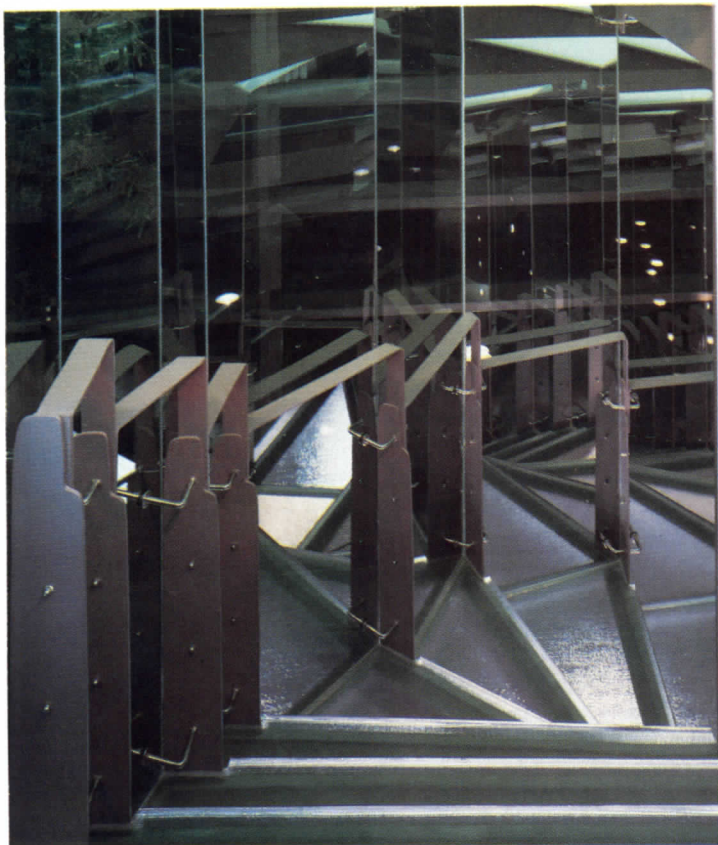
shattered glass and a mirror (2); brass-studded aluminum tables in the living room (5); overlapping granite steps leading to an exercise room (6); stainless-steel club chairs (7); and quirk-miter-jointed granite facing on the steps and landing (8).



5



6



3

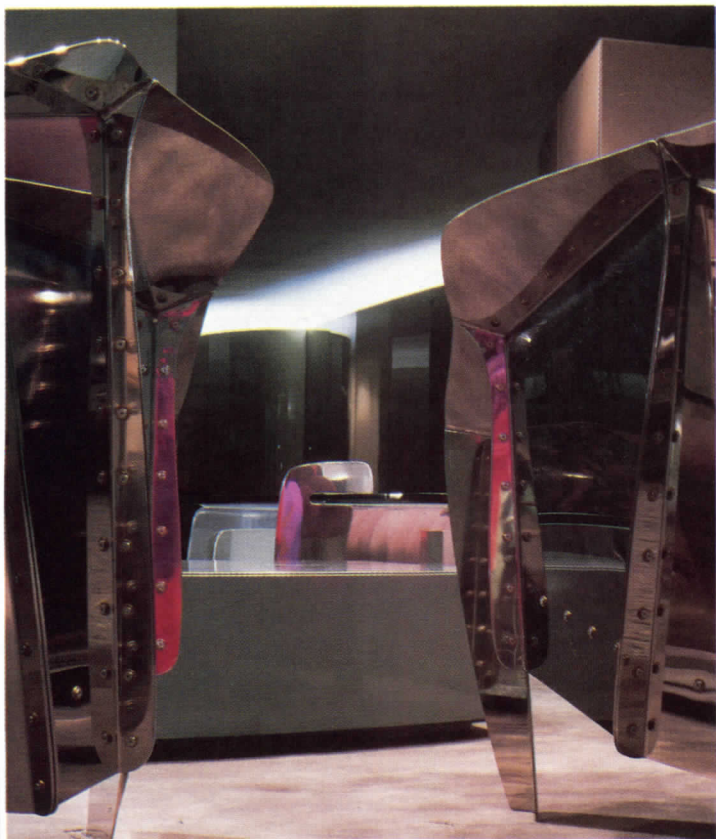
*Apartment (Untitled #1)
Chicago
Architect:
Krueck & Olsen Architects—
Ronald Krueck, Keith Olsen,
principals-in-charge; Michael
D. Robinson, Mark P. Sexton,
project architects*

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



4

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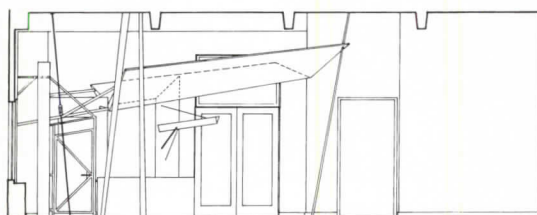
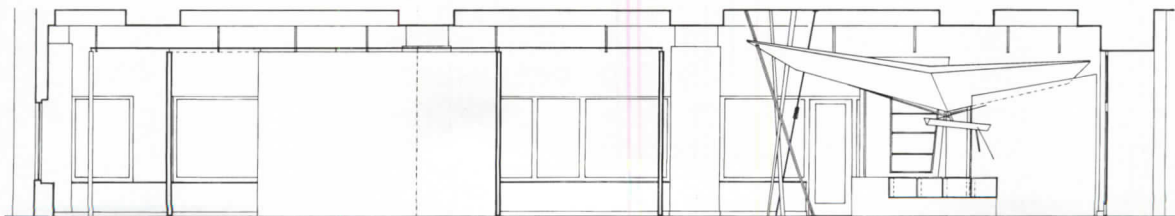


8

Art on the rise

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

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





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



*New Visions Gallery for
The Bureau of Cultural Affairs
Atlanta*

Owner:
*Bureau of Cultural Affairs,
City of Atlanta*

Architect:
*Scogin Elam and Bray
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and Mack Scogin with Lloyd
Bray; Criss Mills, Susan Desko,
Sean McLendon*

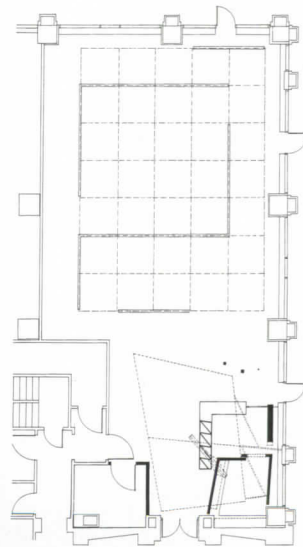
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Uneasy edges

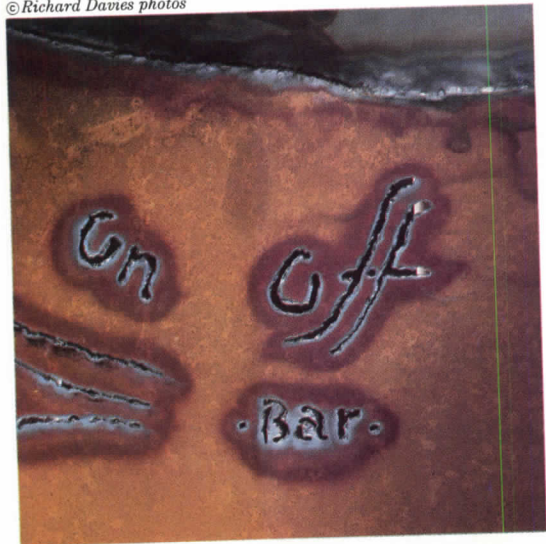
By Janet Abrams

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

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

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

©Richard Davies photos



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

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

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

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

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

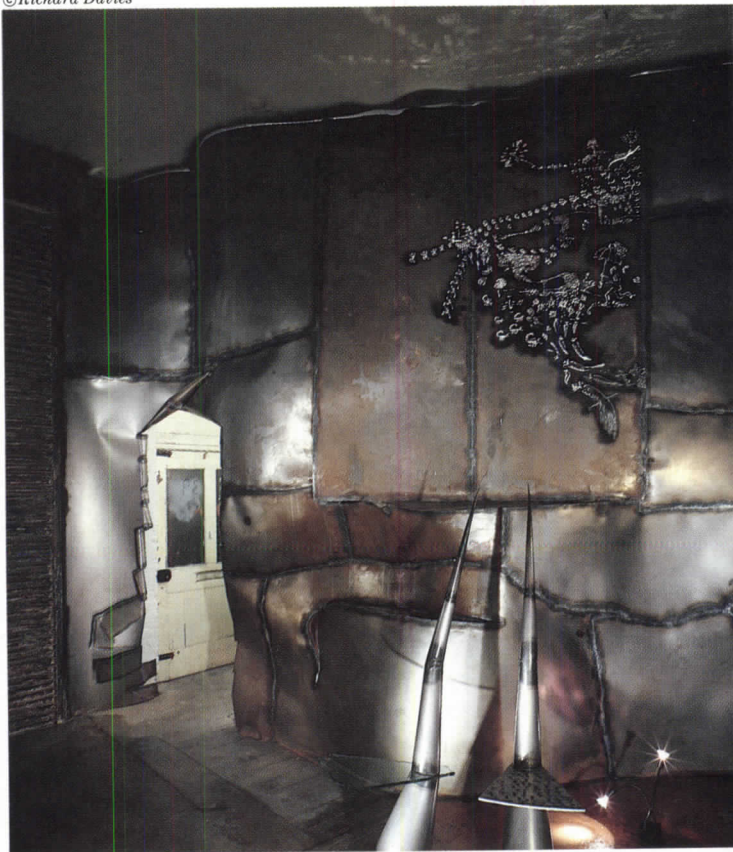
©S. Muto photos



One Off

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

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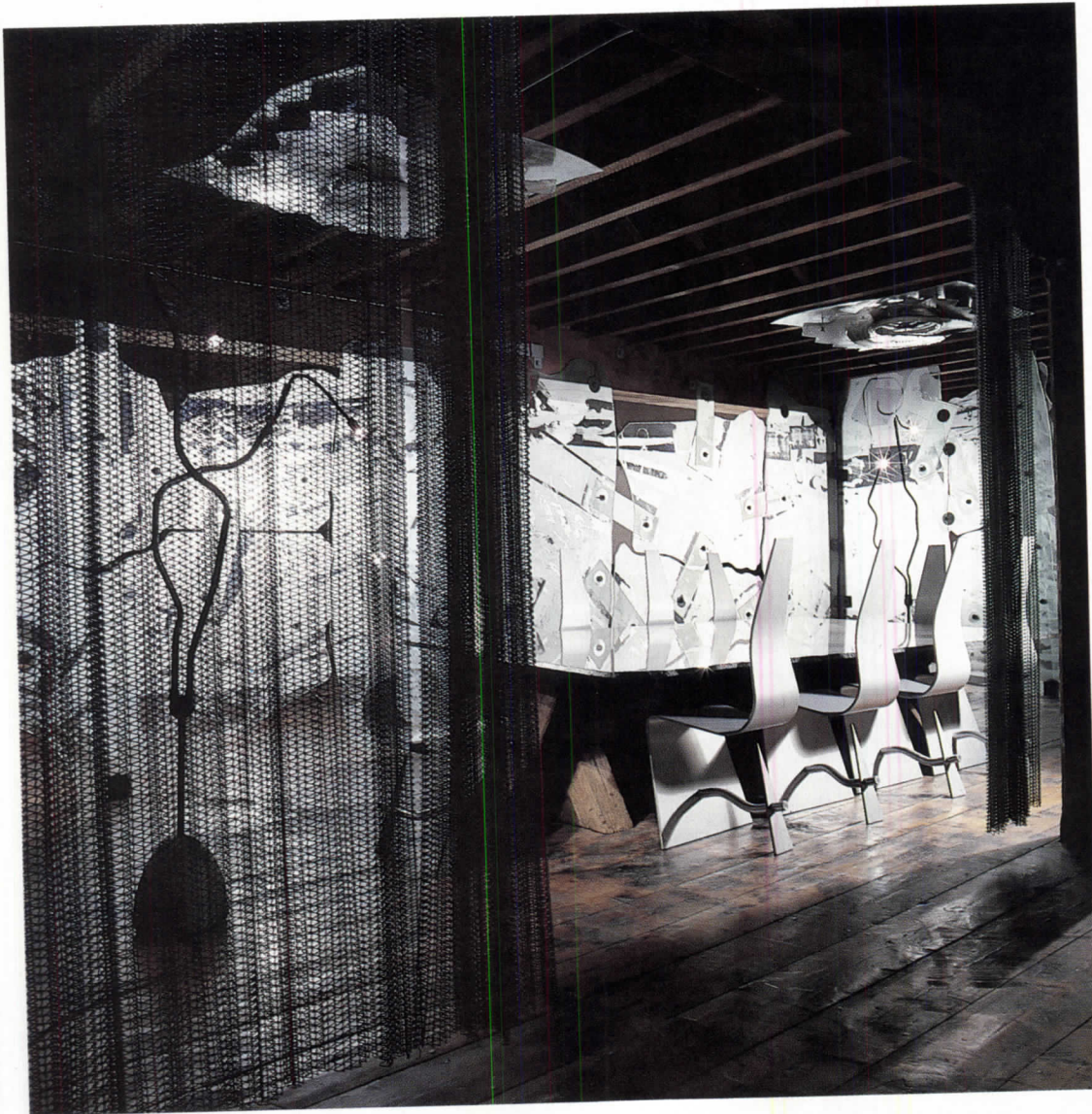
Architect:
Ron Arad
Fabrication:
*One Off Ltd. — Ron Arad,
Shawn Crown, Ian Whittiker,
Simon Scott*
Photographer:
*©Richard Bryant, except as
noted*



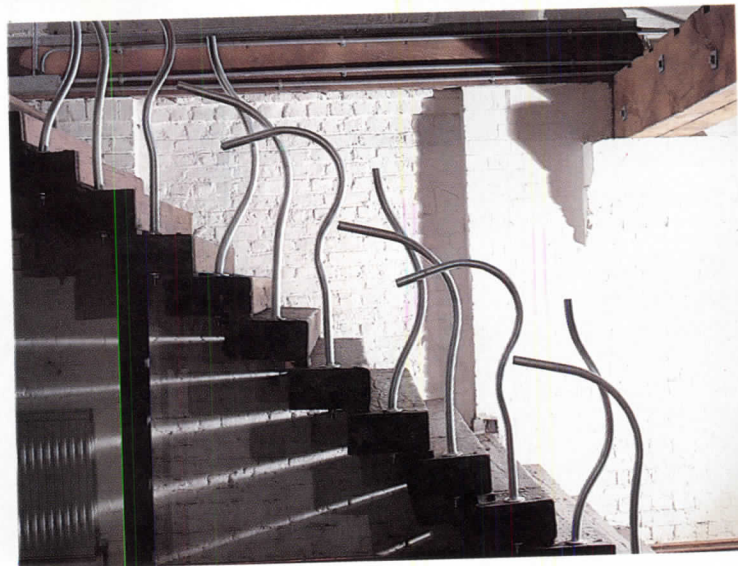




The Bureaux



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



Architect:

Ron Arad

Fabrication:

*One Off Ltd. — Ron Arad,
Shawn Crown, Ian Wittiker,
Simon Scott*

Photographer:

©Richard Davies

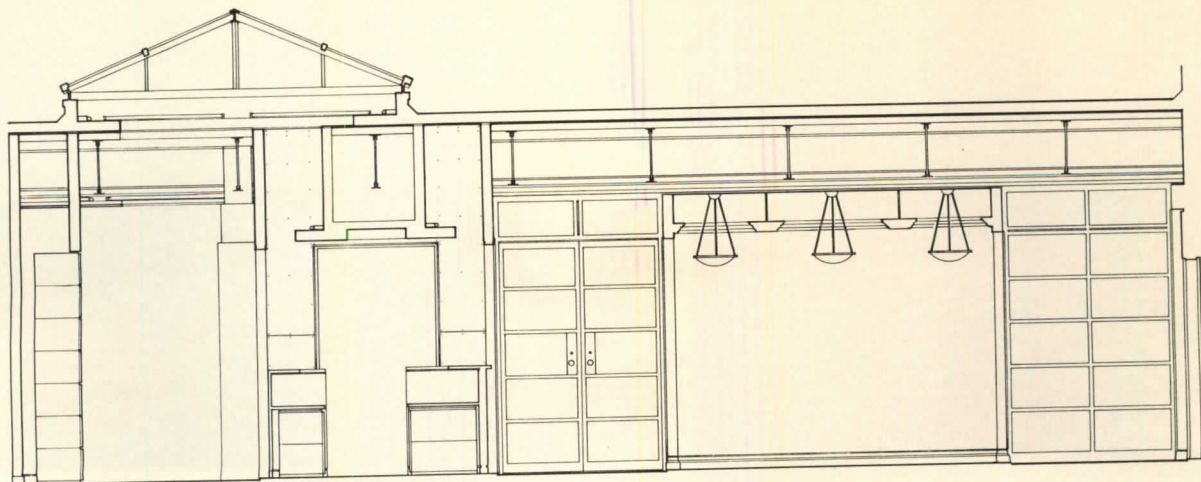


Trompe l'oeil verité

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

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

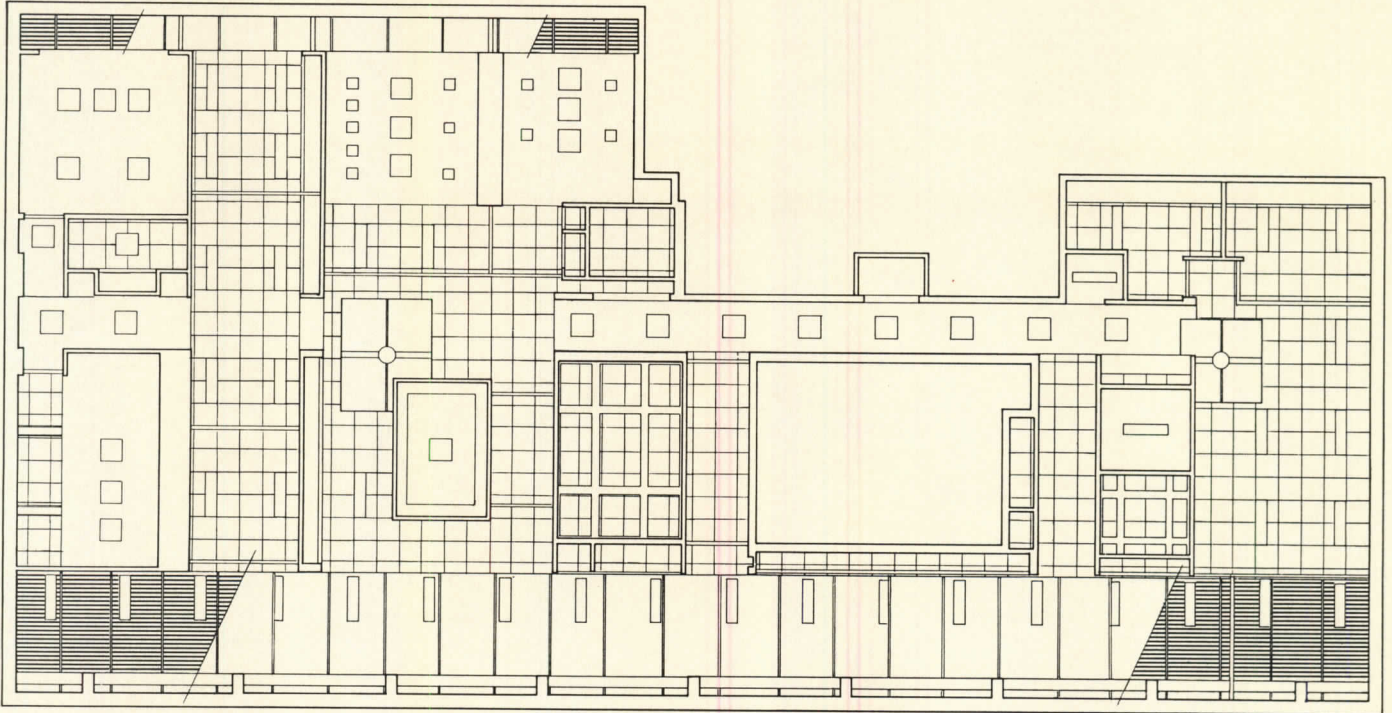
The shifting, permeable planes lend the spaces an animation stopped short of restlessness by the sophisticated simplicity with which the architects deploy familiar materials. Though they grade "levels of finish" from high to low, in an esthetic sense the only level is high. Whether a generic curtain-wall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



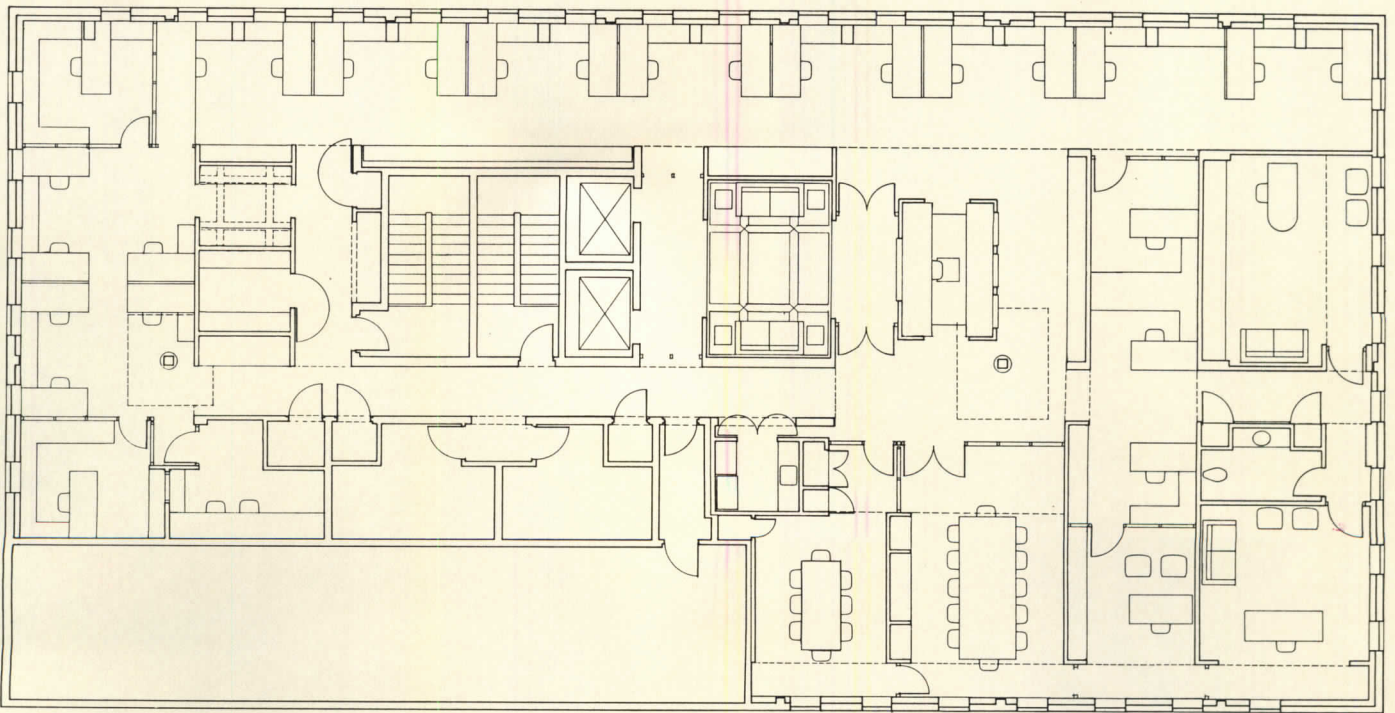


Although the plan (bottom) disregards the bays suggested by the building fenestration, new spaces necessarily skirt the elevator/firestair core. The false-coffered lobby adjoining the vaulted, "skylit" reception tempietto (opposite left) opens via gridded doors of

scaled-down, "shopping-mall" curtain wall to a service passage and, opposite it, a parallel floor-long allée of open workstations. Varied ceiling heights and treatments (reflected ceiling plan below) animate and differentiate spaces throughout.



REFLECTED CEILING PLAN

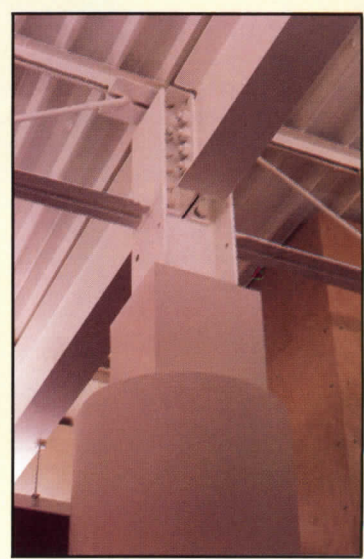


FLOOR PLAN



The necessary evil of awkwardly placed columns at either end of the floor became a virtue with their allusive transformation to "trees" reaching from islands of grassy carpet to a metal-deck "sky" (plan opposite bottom and above right). The nuts and bolts

of exposed connections with intersecting trusses (detail at right) contrast with capitals of pristine cubes atop chubby, girdled shafts.





The least highly finished—and most appealing—space within the office floor is the open allée (photos above) occupied by the firm's entry-level sales staff. The high, white-painted, exposed deck-and-truss ceiling meets an interior arcade that marches along the exterior wall

to the rhythm set by the parade of workstations, syncopated against the offbeat of original windows framed by paneling of waxed birch plywood. The warmth of the wood, intensified by the bright green carpet with its lighter scattering of birch leaves, is cooled by the neutral

tones of interior walls and workstations, which substitute gradations in surface reflectivity for color. Both desk system and carpet were designed by the architects.



ven such highly finished
aces as the conference rooms
bove) peel away at the
indow wall to echo the skeletal
reatment of the open work
ea, magnified by transparent
nnecting doors and end-wall
rriers. The peek-a-boo ceiling
ins a drywall layer that

reveals its supernumerary role
with openings through which
lighting fixtures fall from the
"true" acoustic ceiling above.

*Spiegel Associates Offices
Jericho, New York*
Architect:
Shelton, Mindel & Associates—



*Peter L. Shelton, Lee F. Mindel,
partners-in-charge; Randall
Pregibon, project architect*

General contractor:

Spiegel Associates

Woodworking:

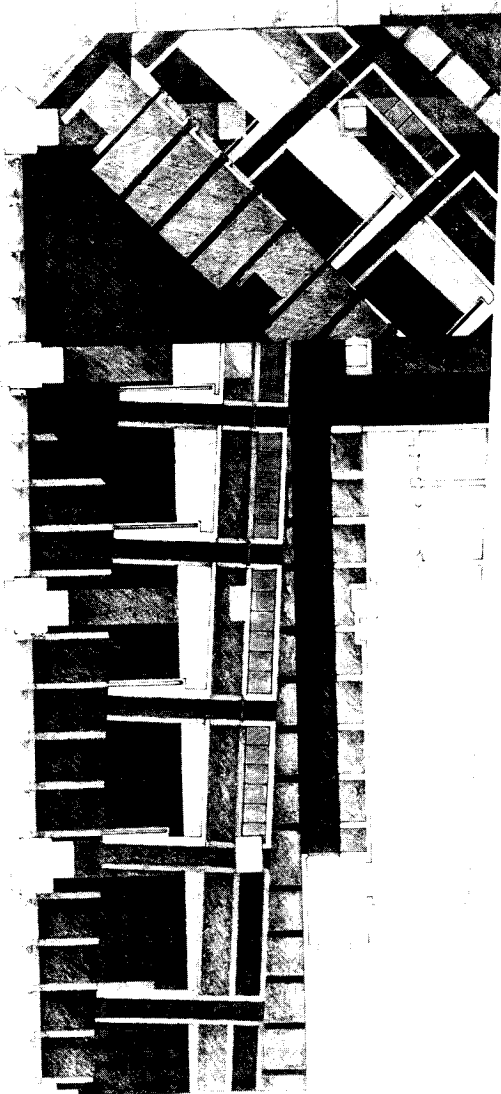
Progressive

Photographer:

©Dan Cornish/ESTO

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

Prime dislocation



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

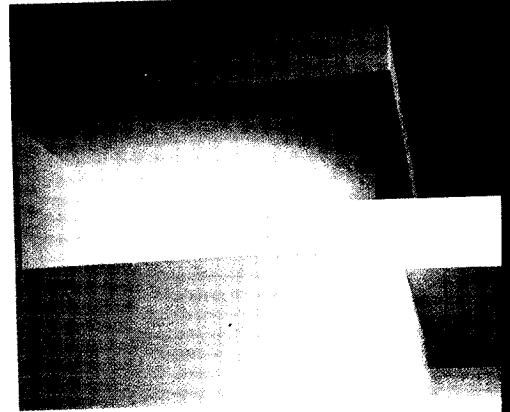
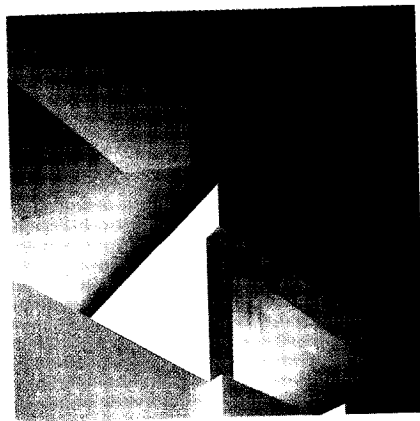
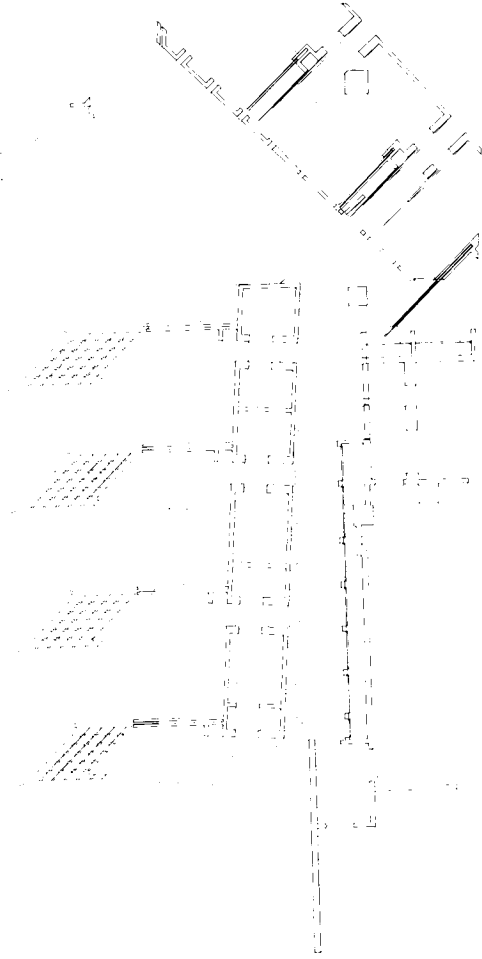
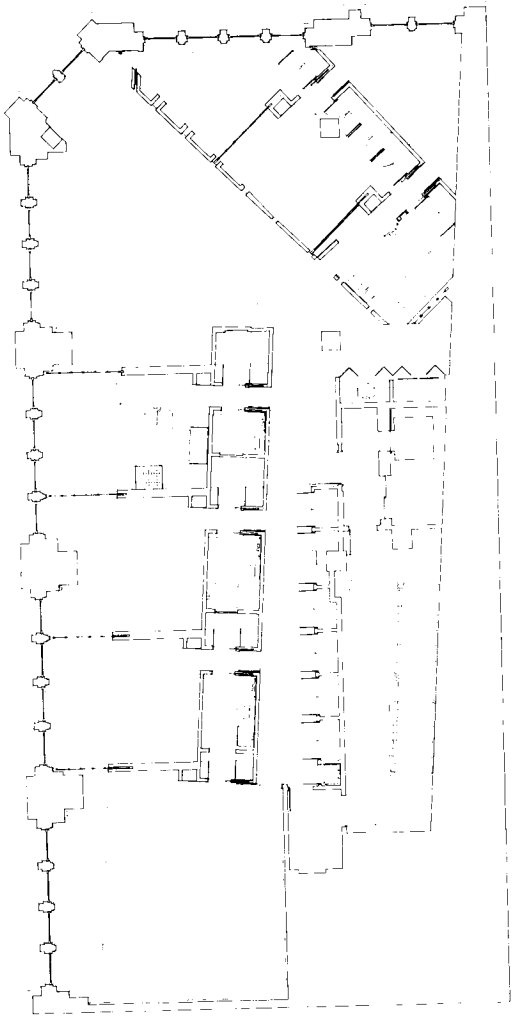
As a study model for the larger project, the Fuller/Toms loft echoes the site-specific intersections of Ohio State, which unifies the surrounding town and campus grids in a bold matrix. Eisenman also derived the organization of the New York City residence and studio from the configuration of its context—a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

Deborah K. Dietsch



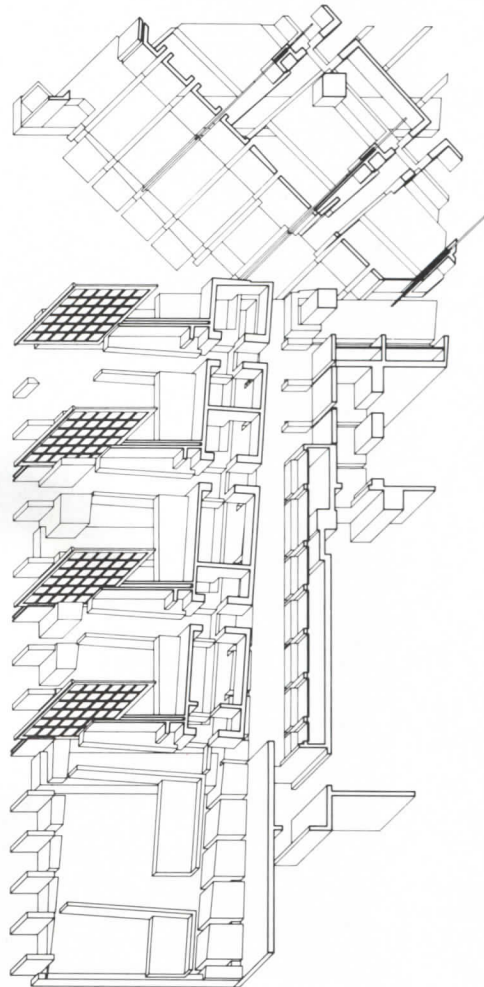
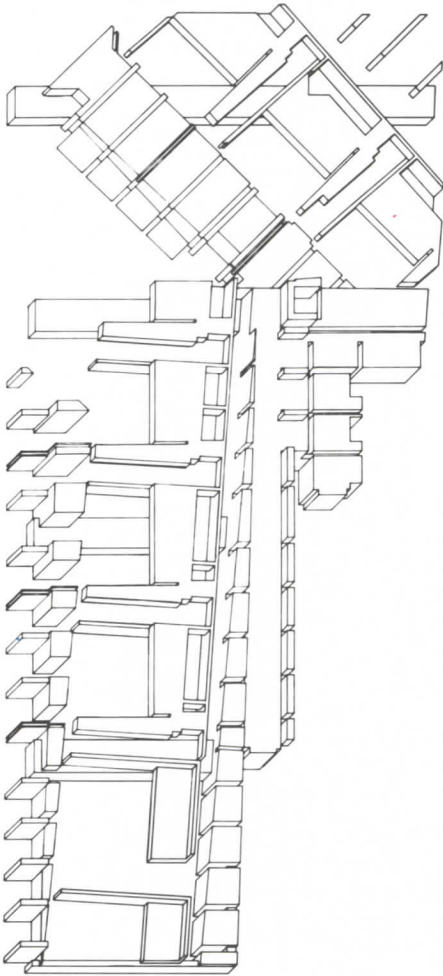
At the center of the loft, Eisenman inserted a strip of services—a kitchen pantry, bathrooms, and closets—parallel to the gently splayed angle of the existing party wall (plan). Between these modules and the frontage along Bleecker Street and the frontage along Bleecker Street, a series of “moving”

rooms was enclosed by sliding partitions of translucent glass that extend to the window mullions (axonometric below). These spaces consist of a painting studio and workshop at the rear, a bedroom, and a kitchen. At the western end, the architect segregated a library.



study, and master-bedroom/
bathroom suite (top of plan
and axonometrics) by placing it
at a 45-degree angle to the rest
of the loft. The resulting
triangular space between the
two geometries is used as a
dining/living area. To
emphasize this spatial

segmentation in section,
Eisenman embellished the
intersections between
partitions (details opposite)
and suspended iciclelike soffits
down the length of the loft to
create a forced perspective
(axonometrics and details
below).



To dramatize the "rupture" between the public and private realms of the loft, Eisenman crowned the living area with angled "stalactites" (opposite) and framed an intimate sitting area with a screen that slides out from the bedroom. The dining alcove opposite this

space is furnished with a table and chairs designed by sculptor Donald Judd (below). The floating appearance of the partitions is emphasized by recessed bases painted to match the maple floorboards.



"Color used to serve as notation in my work to signify discrete objects or functions," explains Eisenman. "Now I view it as integral with form, an entity that changes according to the light." Though the architect originally specified subtler complementary tones for the sliding panels that transform the spaces at the perimeter into "moving" rooms, the clients

insisted on painting the gridded frames bright pink and green to underscore the contrast between permanent and flexible walls. Extending from kitchen to painting studio, the screens are gradated from dark to light vermillion to strengthen the forced perspective created in plan and section (overleaf).









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

*Fuller/Toms Residence
and Studio
New York City*

Architects:

Eisenman Architects—Peter Eisenman, principal-in-charge; Yorgancioglu Architects—Faruk Yorgancioglu, principal-in-charge; Ragip Erdem, David Winslow, James Brown, project team

Engineer:

John Altieri Associates

General contractor:

Richard and Candy Harder; Glen Hamilton, assistant

Cabinetry:

Jim Cooper and Ichiro Kato

Color consultant:

Don Kaufman Color

Photographer:

©Elliott Kaufman



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

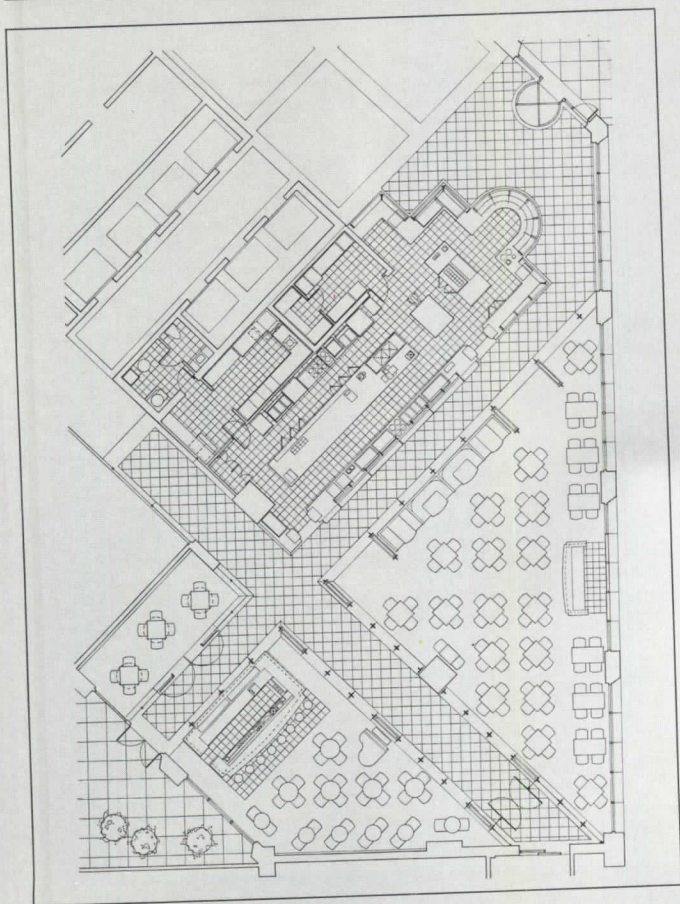
Lean cuisine

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

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

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

Paul M. Sachner



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



The multipaned window wall that Larry Rouch designed for a row of retail shops in the office-building lobby was partially sandblasted inside Tony Harvey's Place to seclude a small private dining room located next to the bar (below). The components of the

restaurant's uplighting system—steel plate, halogen luminaires, acrylic sheet, and stainless-steel cable—underscore Rouch's stated goal of "expressing industrial craft in an unromantic, unnostalgic way" (drawings and photos opposite).



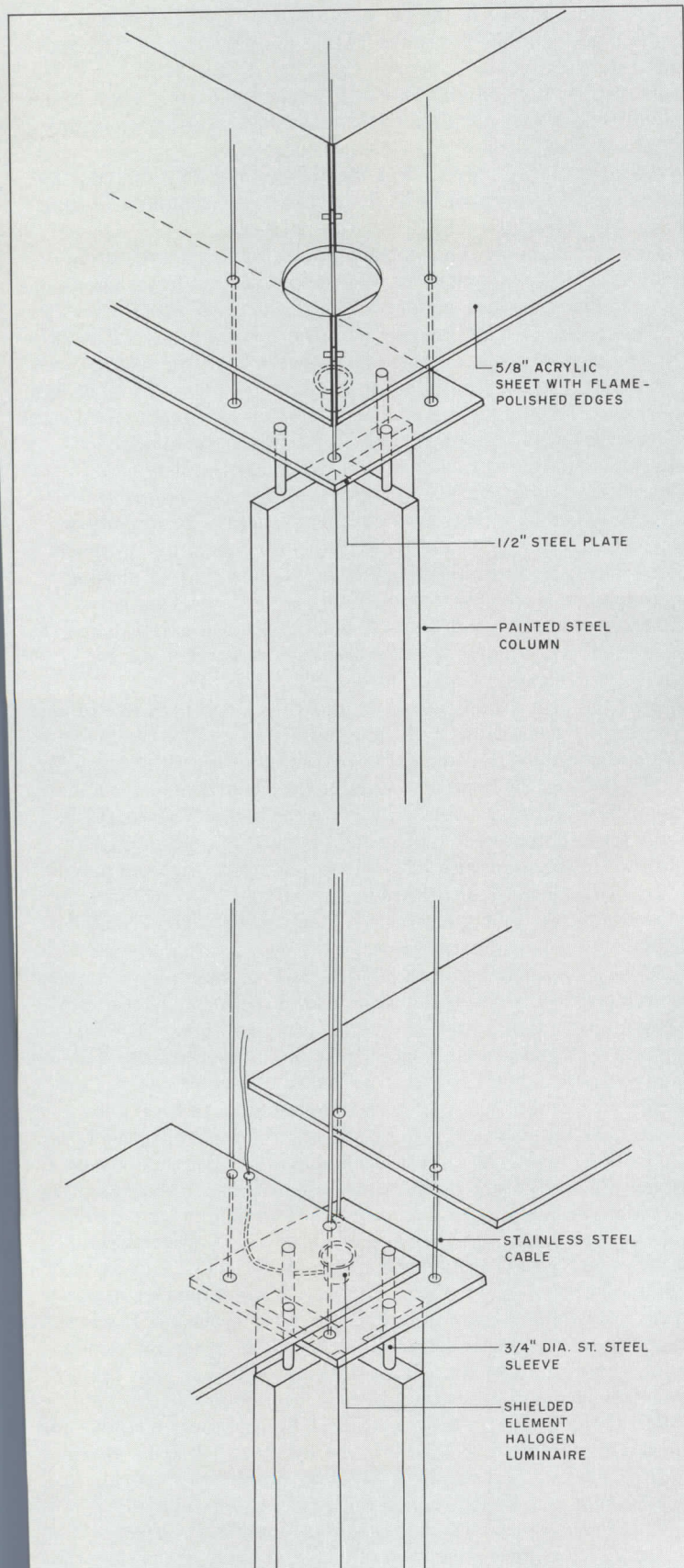
*Tony Harvey's Place
Milwaukee, Wisconsin*

Designer:
*Larry Rouch & Company—
Larry Rouch, principal
designer; Walter Schacht,
project manager/designer;
Brent Rogers and Peter
Brunner, project architects*

Affiliated architect:
*Heike/Design Associates—Cliff
Neumann, project manager*
Consultants:
*Light and Space Associates
(lighting)—Peter Barna;
Stewart-Jaeschke (food-
service)—David B. Stewart;
Heike/Design Associates*

(construction management)

Photographer:
*©Don Dubroff/Sadin
Photo Group*



Corporate details

© Paul Warchol



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

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

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

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

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

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

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

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

©Peter Aaron/ESTO



MONY Financial Services World Headquarters

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







Evidence of KPFC's interest in architectural craft, designed both in-house and by outside artisans, is found throughout MONY's communications floor. A low-back bench (left) and side table (bottom left) are from the workshop of artist Wendy Stayman, while custom wall

paneling (bottom right) and an archival display case (opposite bottom right) were designed by KPFC associate Richard Kronick. Kronick also designed the massive board-room table (opposite top and bottom left), which features an intricate diamond-patterned inset of

anigre, ebony, brass, and mother-of-pearl. Side chairs (bottom left), a circular vestibule table (background, opposite top right), and a reception-room torchère (top right) are reproductions of original Eliel Saarinen designs.





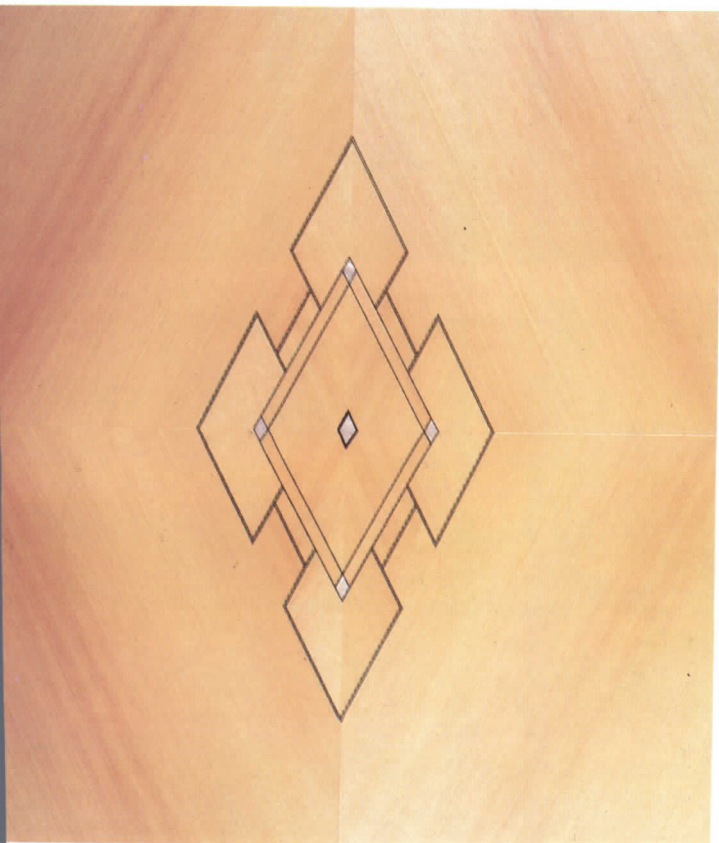
*MONY Financial Services
World Headquarters
New York City*
Architect:
*Kohn Pedersen Fox Conway
Associates—Miguel Valcarcel
and Patricia Conway, partners-
in-charge; Richard Kronick,
project designer; Ruxandra*

*Panaitescu, project manager;
Rodolfo Castillo, master
detailer; Henry L. Warner, job
captain; Max Chiu Holtz,
Theodora Kosar, Thomas
Lawson, Catharine Tarver,
project team*
Engineers:
Alfred Selnick P. E.



*(structural); Syska & Hennessy
(mechanical/electrical)*
Consultants:
*Cini-Little Associates (food
service); Cline Bettridge
Bernstein Lighting Designs
(lighting); Joiner-Rose Group
(audio-visual); Robert Schwartz
& Associates (specifications);*

*Shen Milsom & Associates
(acoustical)*
Construction manager:
H. M. Hughs Co.
Photographer:
©Paul Warchol



Executive offices for an investment partnership

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

Architect:

Kohn Pedersen Fox Conway Associates—Judy Swanson, partner-in-charge; J. Woodson Rainey, project designer; Ruxandra Panaitescu, project manager; Rodolfo Castillo, master detailer; Henry L. Warner, job captain; Melanie Ide, Paula Rice, Gabriella Schumacher, Deborah Young, project team

Engineer:

Cosentini Associates (mechanical/electrical)

Consultants:

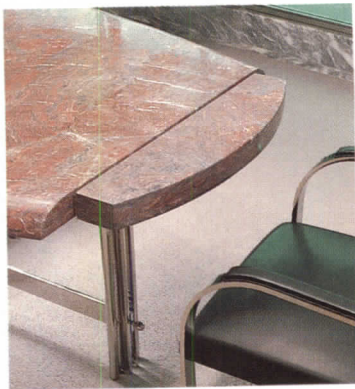
Cline Bettridge Bernstein (lighting); Shen Milsom & Associates (acoustical)

Construction manager:

Linbeck Construction Corp. (owner's representative); A. J. Contracting Co.

Photographer:

©Peter Aaron/ESTO







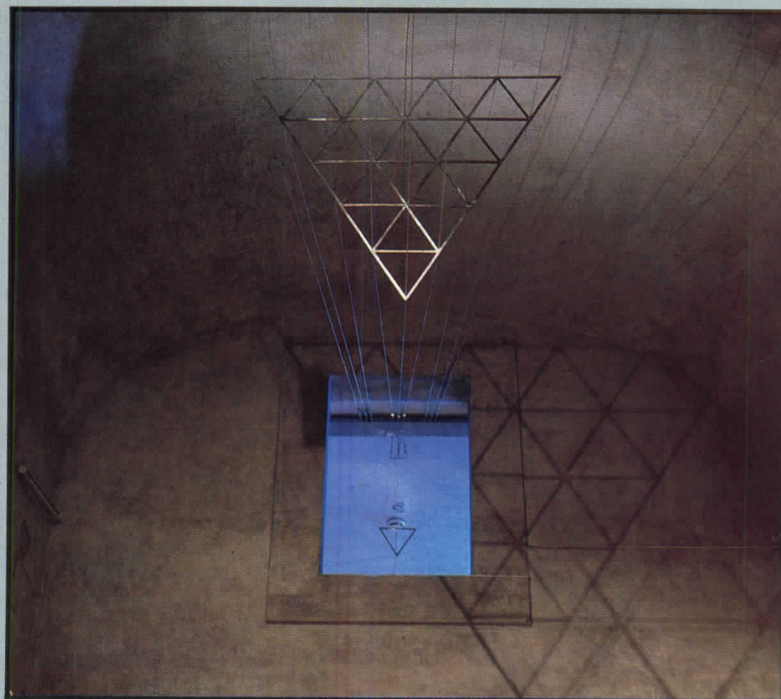
Lighting installation
and products
Ingo Maurer and Team,
Designers

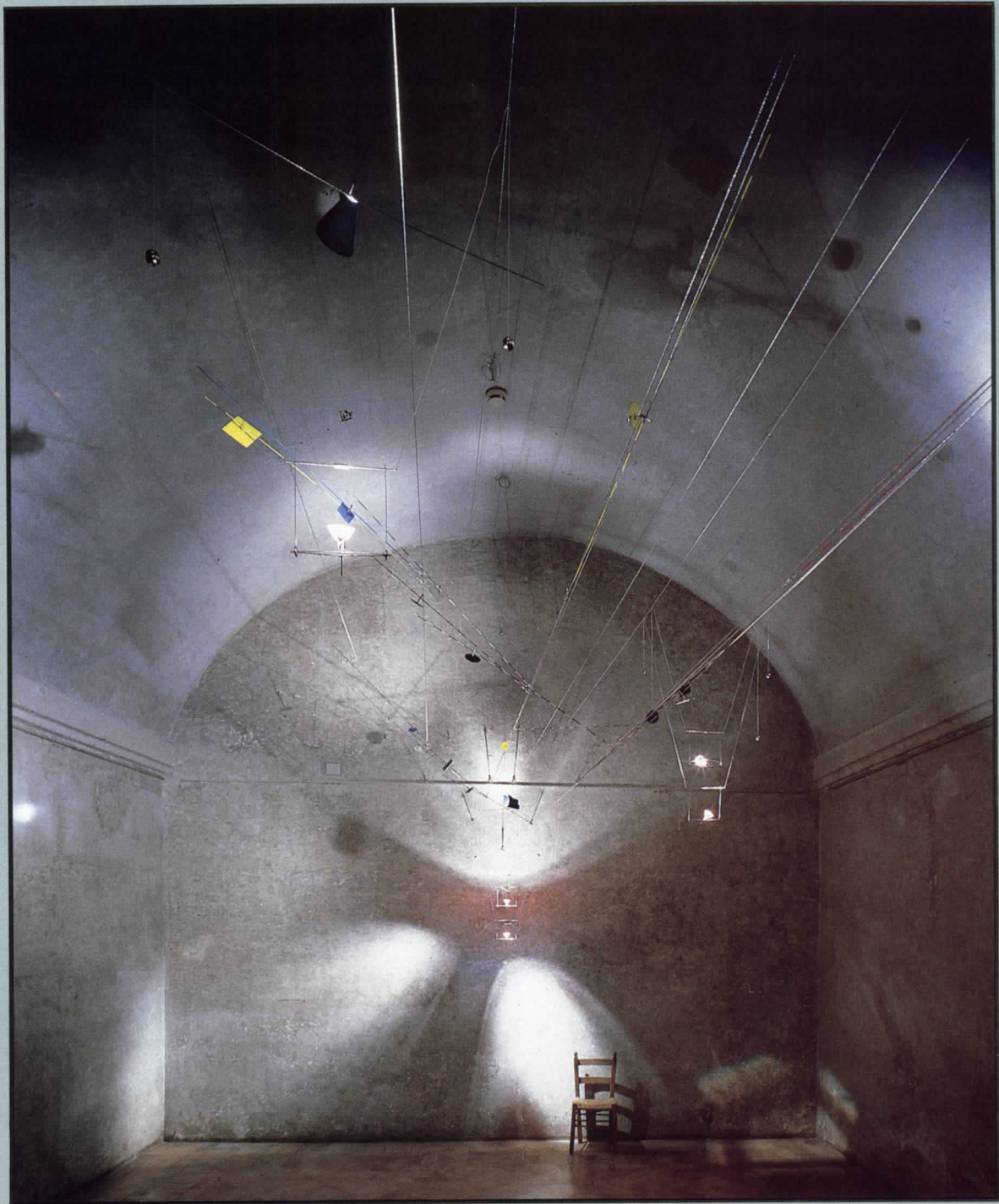
Light fantastic



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

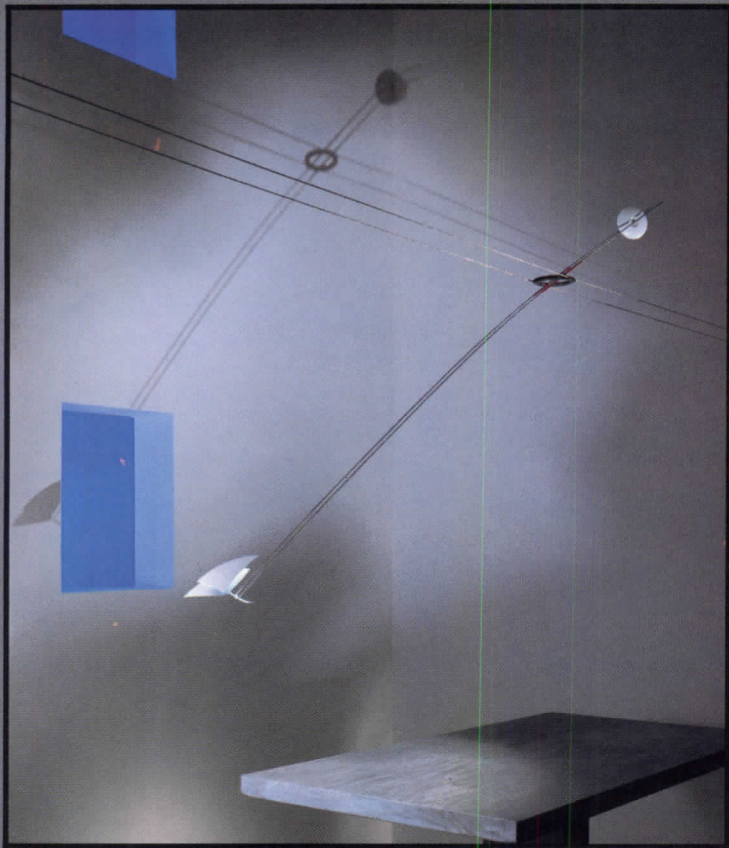
Continued on page 104





For a temporary exhibition at the Villa Medici in Rome (pages 100-103), Ingo Maurer spanned one room with electrically conductive wires shored with triangular braces (opposite, bottom). He draped the wires with trapezoidal elements holding metal-screened halogen

bulbs, which he balanced with spherical counterweights. In an adjoining archway (opposite, top), Maurer placed bulbs among an assemblage of metal rods and brightly painted shades to create a light mobile reminiscent of Alexander Calder.



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

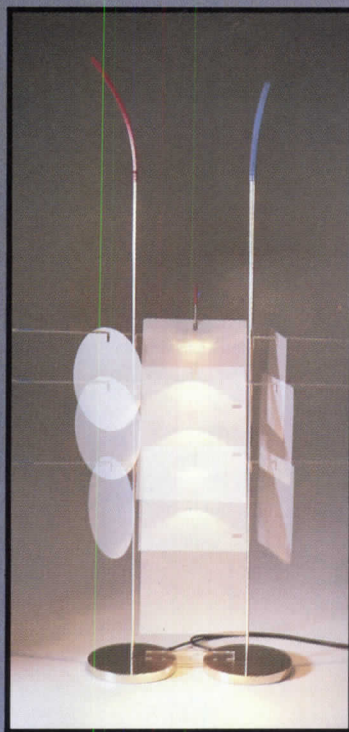
K. D. S.

Designers:

Ingo Maurer with Bernhard Dessecker, Bernd-Axel Kluge, and Franz Ringelhan

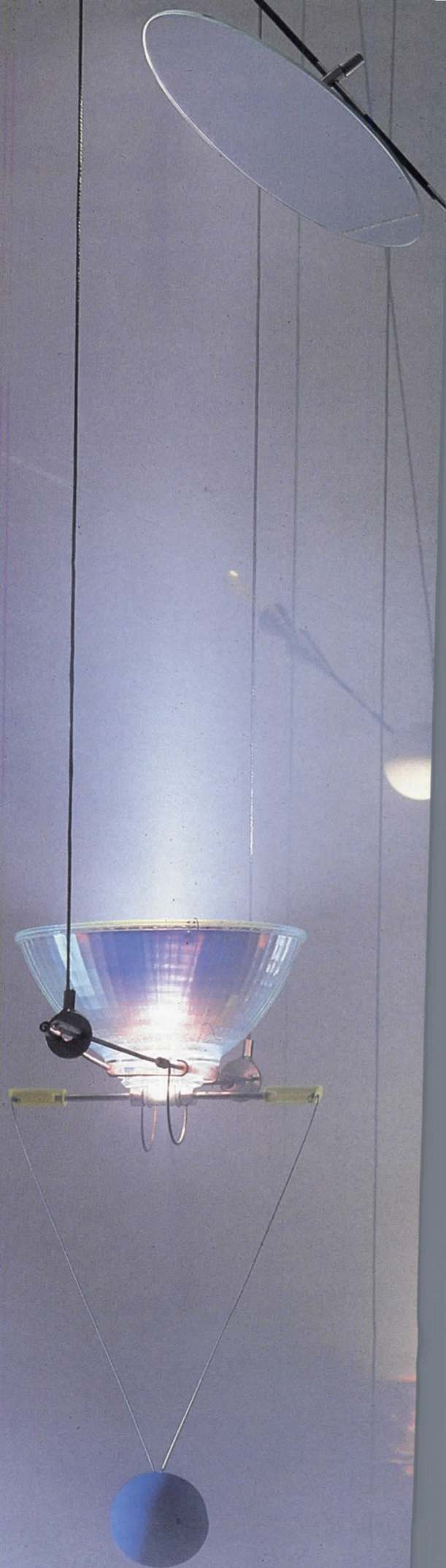
Photographers:

Tom Vack and Corinne Pfister, this page except as noted; Giovanna Piemonte Cipparrone pages 100-103



Christopher Thomas

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





Artistic liaisons

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

By Julie Iovine

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

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

The Spiegel poolhouse by Williams and Tsien wasn't a textbook collaboration either; "simultaneous commission" is a more apt description. The original proposal presented to Williams and Tsien was to design a new building containing a lap pool and whirlpool

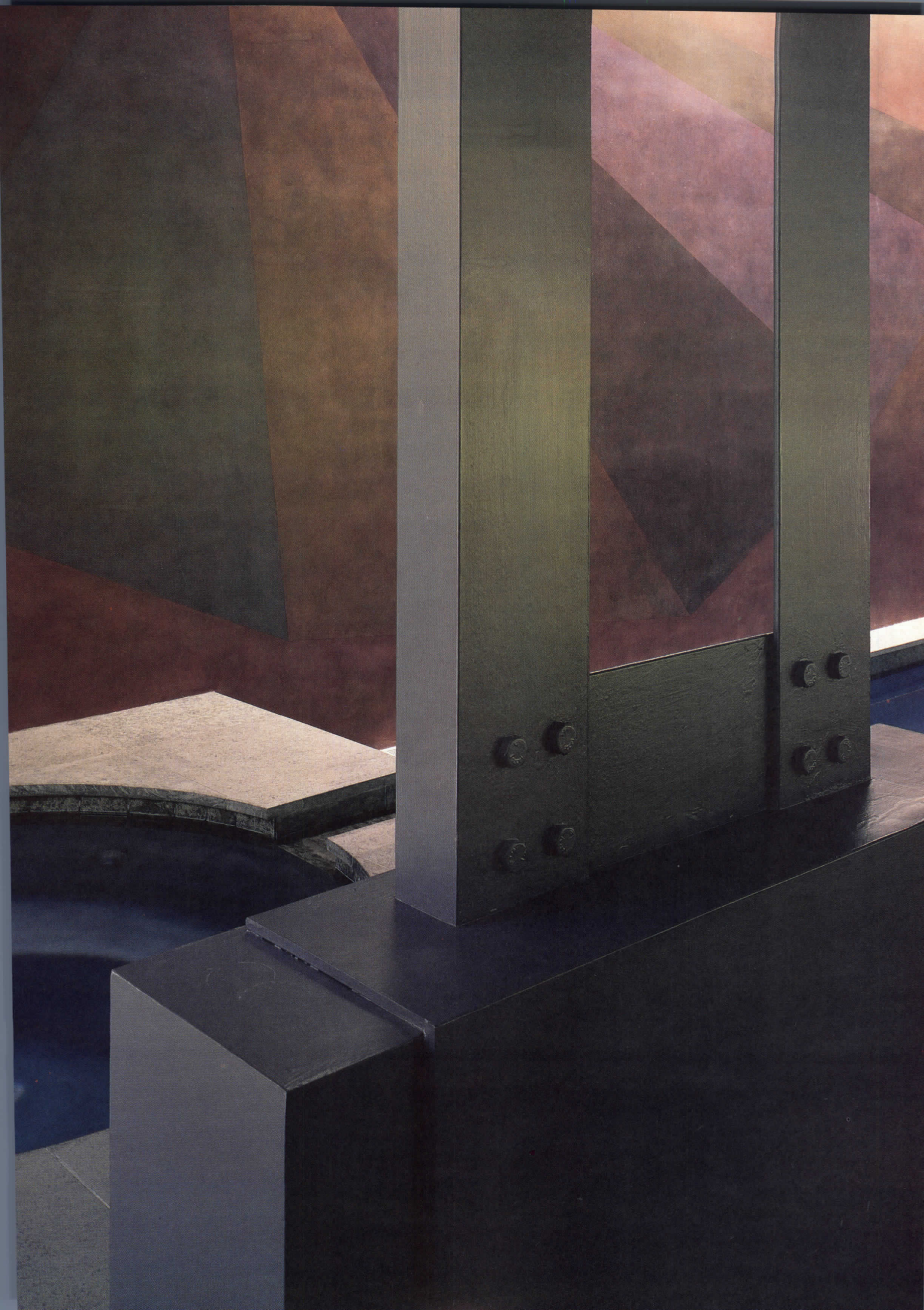
adjacent to the master bedroom of a 1961 Breueresque house on Long Island. The clients, Emily and Jerry Spiegel, are active collectors of contemporary American and German art, including paintings and sculpture by Andy Warhol, Joseph Beuys, and Jenny Holzer, as well as a superb collection of black-and-white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

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

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

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

Julie Iovine is a senior editor at Northwest Portfolio.





Spiegel poolhouse

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

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

Architect:

Tod Williams Billie Tsien & Associates—Tod Williams, Billie Tsien, principals-in-charge; Annie Chu, associate

Engineers:

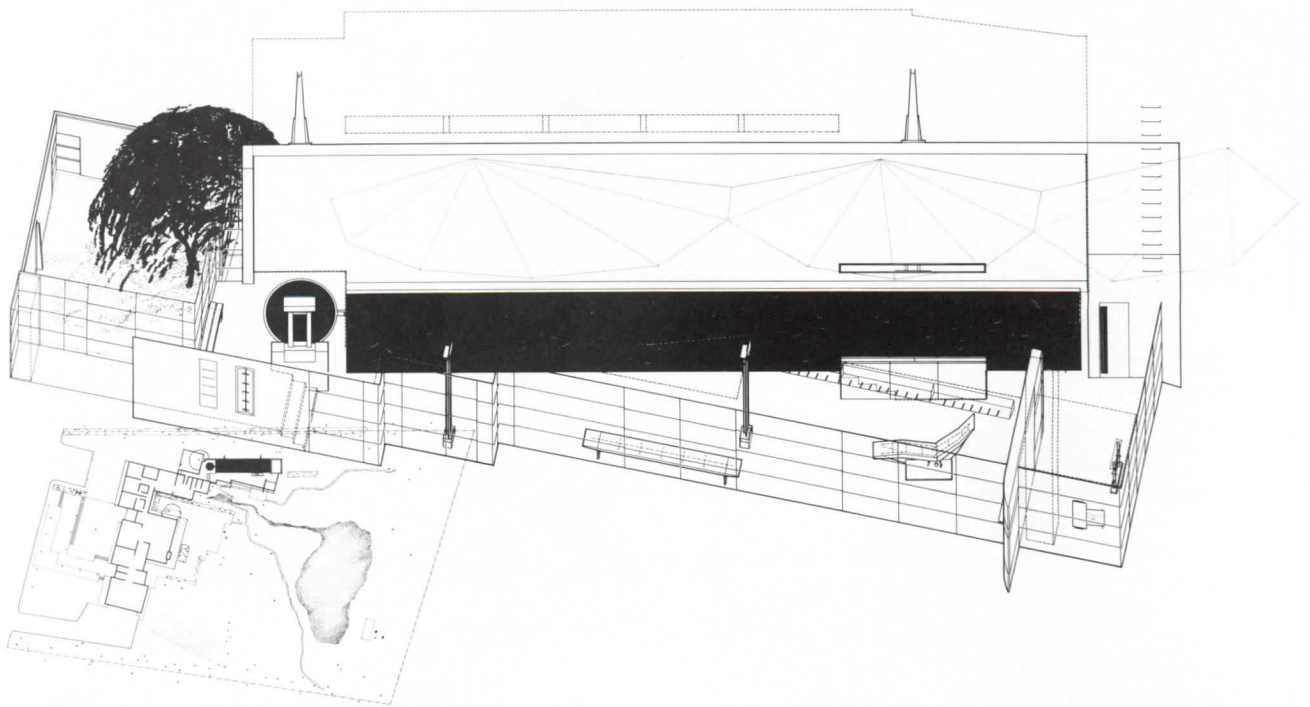
Frank Taffel & Associates (structural); Peter Szilogyi (mechanical)

General contractor:

Roy Anderson Associates

Photographer:

©Michael Moran







Three telephone booths

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

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

Designers:

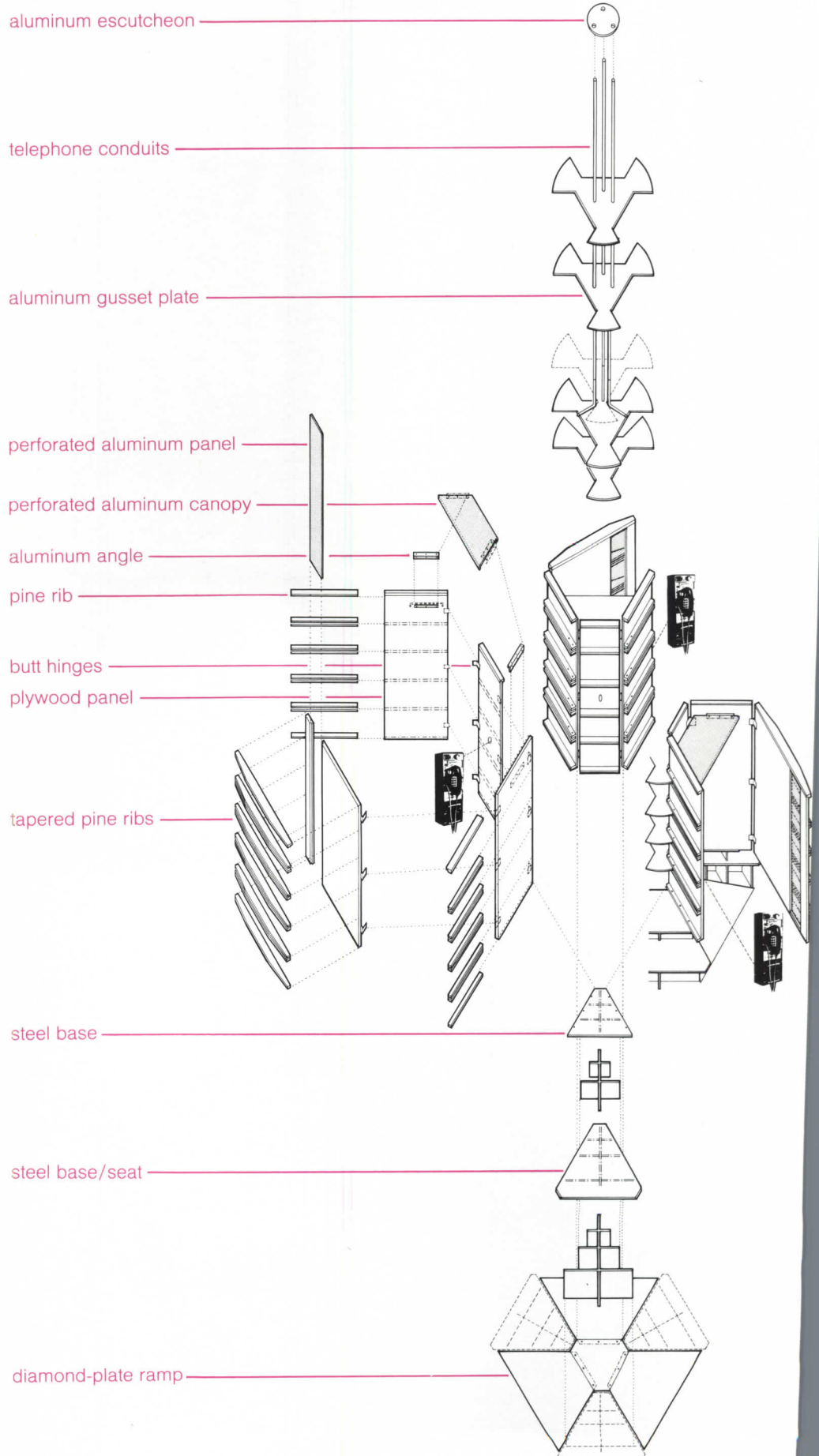
Tod Williams Billie Tsien & Associates in collaboration with Mary Miss—Annie Chu, Rick Gooding, Dan Nation, assistants

Fabrication:

Steven Iino (woodwork); Metal Forms (metalwork)

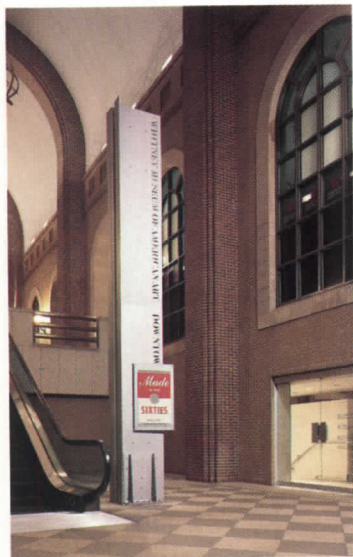
Photographer:

©Michael Moran





Whitney Museum Downtown

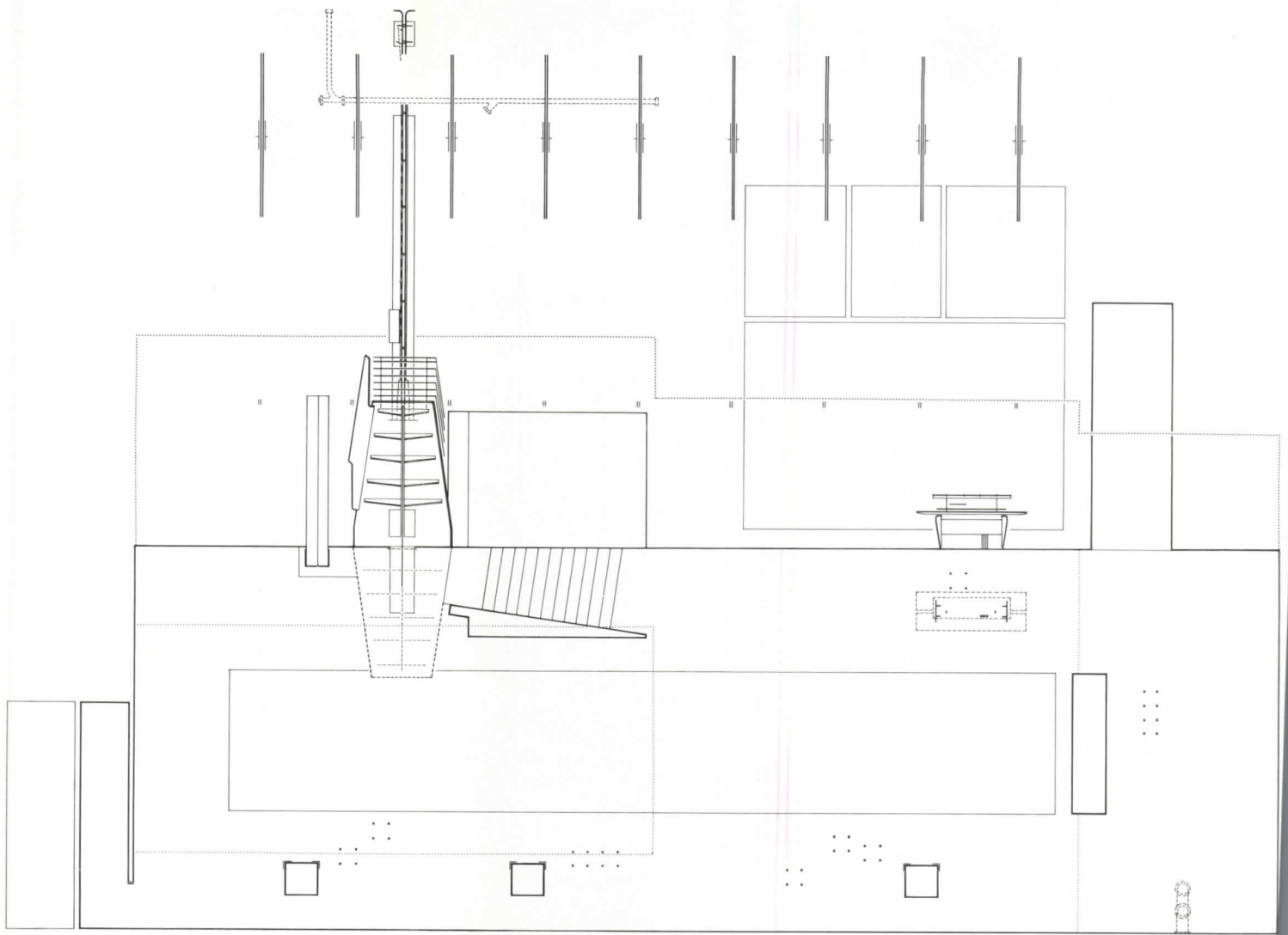


In designing the Whitney Museum Downtown near Wall Street, Tod Williams and Billie Tsien realized that room for architectural gestures was severely limited by a 3,000-square-foot interior and, therefore, pared down their design to only the most essential elements. To draw attention to the museum's inconspicuous location in a sunken plaza beneath a card shop, the architects positioned a 20-foot-high marker column to announce the entrance at the base of an escalator (left). On entering, the visitor crosses an aluminum-plate threshold that leads directly onto

a cantilevered balcony overlooking the entire gallery (opposite). The drama increases as the visitor turns, disappears behind a freestanding wall, and descends a gently splayed stair to the other key element in the interior: an information desk with its own cleverly cantilevered projection, which supports a video monitor, telephone, and brochures (below). Reminiscent of the work of Pierre Chareau and other early Modernists, the aluminum-clad balcony and desk are subtle intrusions within the gallery, providing a needed hint that this space is, indeed, *designed*. J. I.







The plan/elevation of the Whitney's downtown branch (above) reminds us that it is a classic "white box" after all. This realization is easily subverted, however, by the architects' detailing of the entrance balcony (below left), the information desk (below

right), and an aluminum "spine" of nine "ribs" that supports track lighting to supplement perimeter fixtures (opposite). The repeated use of aluminum as a unifying material throughout the interior intensifies the few crucial architectural gestures.



Whitney Museum of American Art, Downtown

Architect:
Tod Williams Billie Tsien & Associates—Tod Williams, Billie Tsien, principals-in-charge; Annie Chu, associate

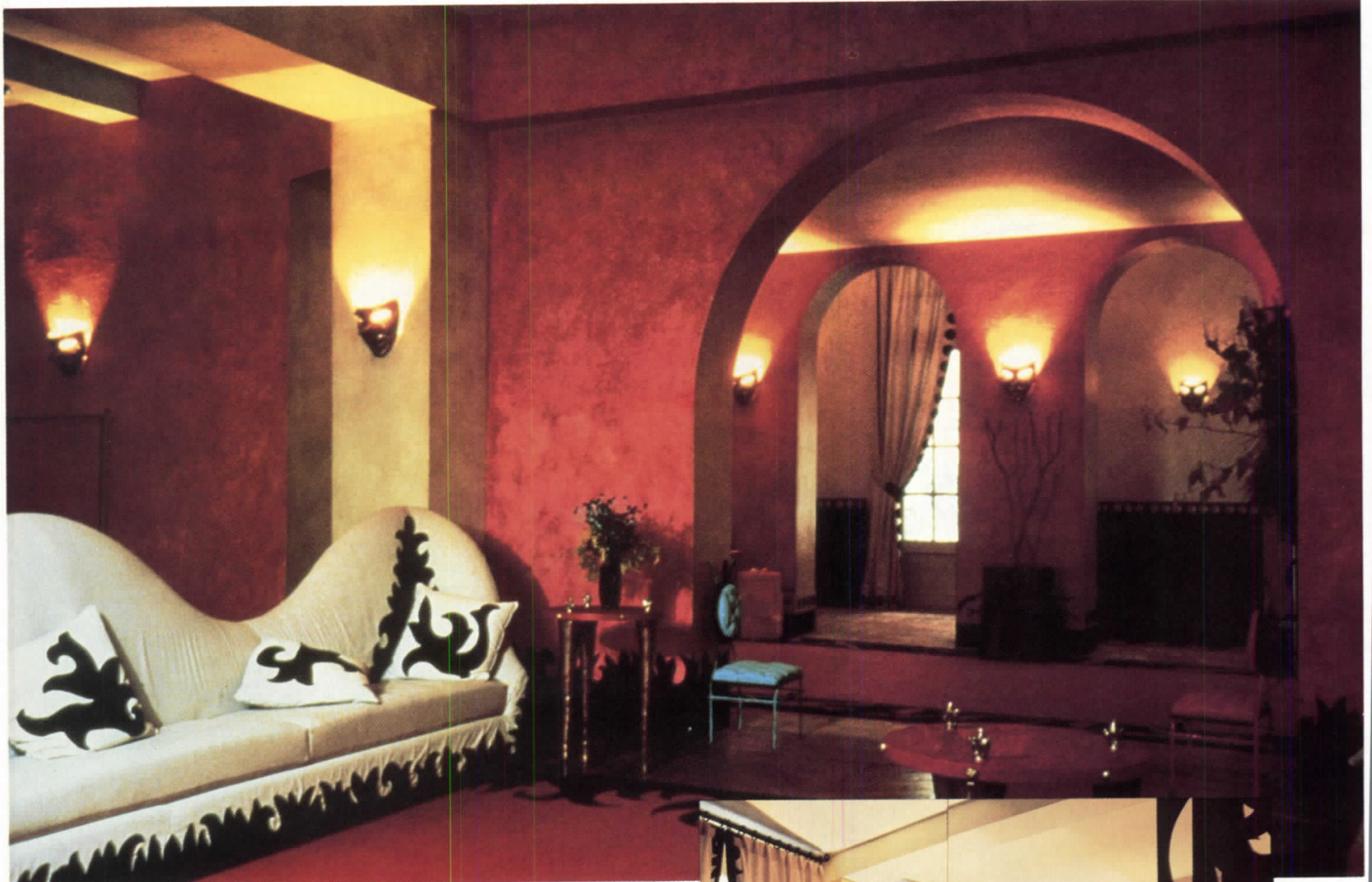
Engineers:
Weiskopf and Pickworth (structural); Cosentini Associates (mechanical)

Consultants:
Rick Shaver (lighting); Vignelli Associates (graphics); Bolt Baranek Newman (acoustics)

General contractor:
Structuretone, Inc.

Photographer:
©Michael Moran

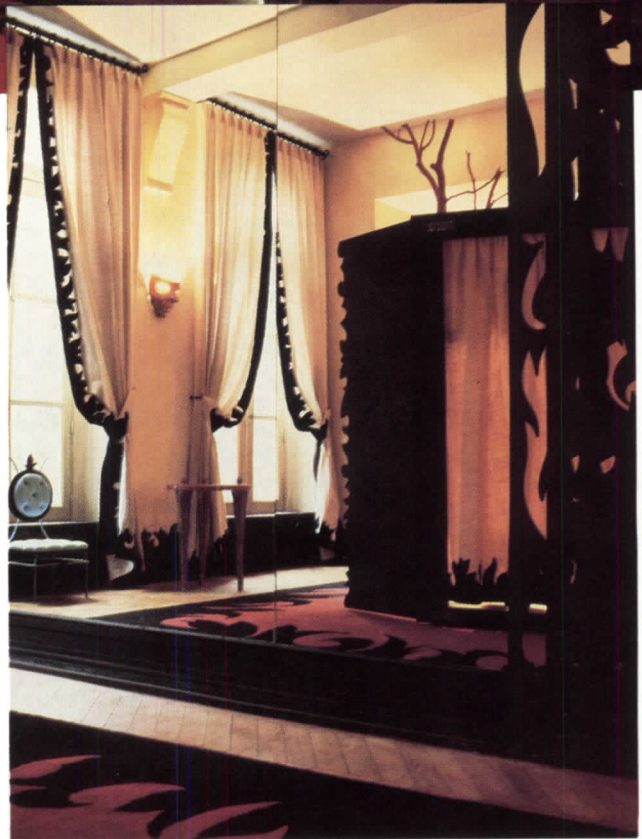




© Charles Dolfi-Michels photos

B.G.

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



Primitive style

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

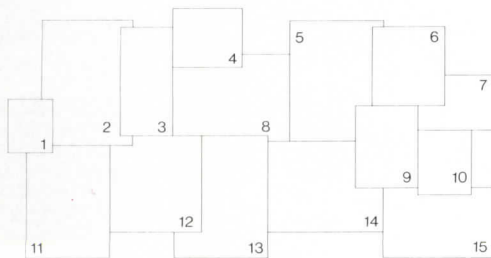
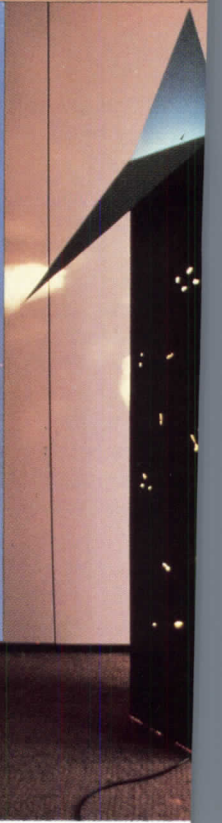
The childlike sophistication of Bonetti and Garouste's design is comparable to the creations of a favorite client, haute-couturier Christian Lacroix, whose recent line of crinoline bubble skirts prompted an incredulous chorus of "How do you sit down in *that*?" Unconcerned by similar responses, Bonetti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

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

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

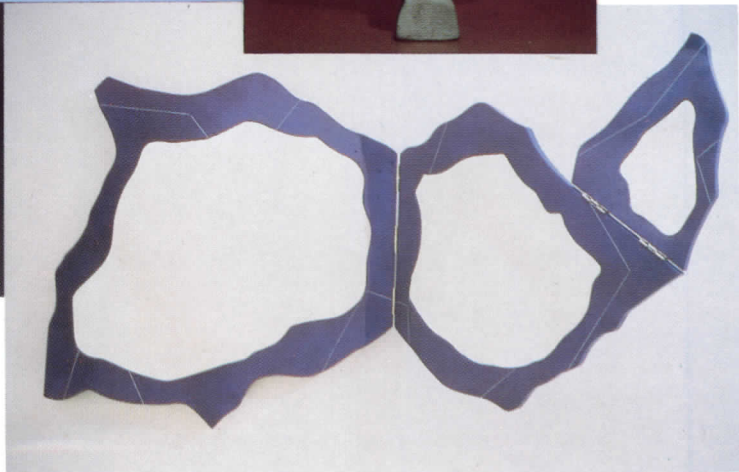
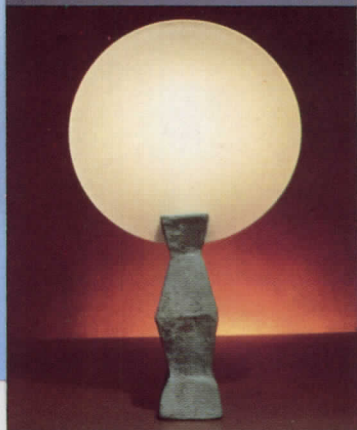
Karen D. Stein





An excerpt from the growing furniture portfolio of Mattia Bonetti and Elizabeth Garouste underscores their fascination with materials. Besides conducting experiments with "primitive" resources—dried grass, twine, and rock (figures 8, 9, and 11)—they also draw from

a more refined palette of goldleaf, silver plate, and bronze. Every object shown on these pages was a collaborative effort unless otherwise noted. Many of these items are available at *Furniture of the Twentieth Century* in New York City. 1. Triangle wall sconce;



manufactured by Néotù, 1983

2. Lands cabinet, designed by Elizabeth Garouste; Néotù, 1986
3. Napoli lamp; Néotù, 1987
4. Stained-glass table; Néotù, 1988
5. Forks table and Oriental Garden rug; manufactured

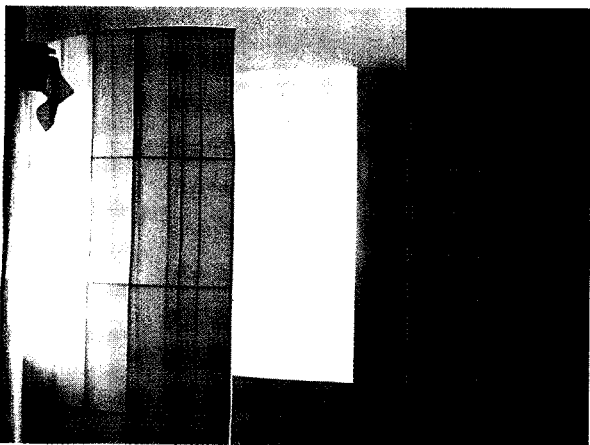
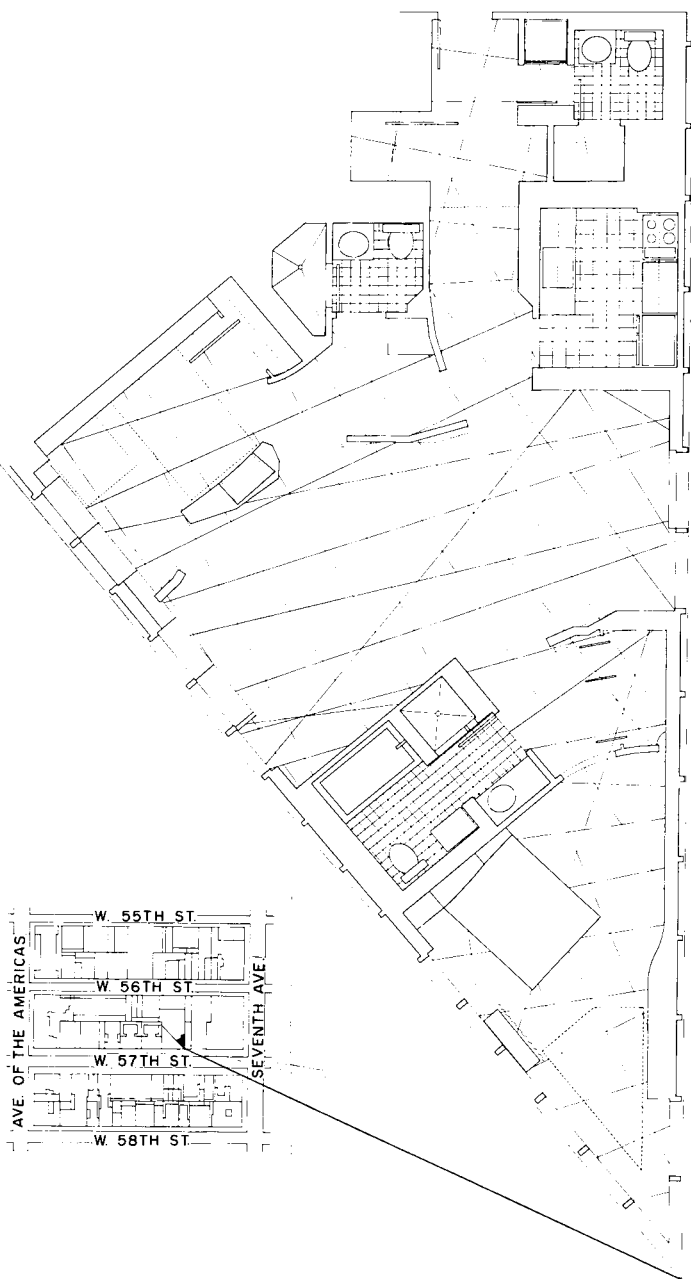
by En Attendant Les Barbares, 1986

6. 1,001 Nights chair; Néotù, 1986
7. Dogon chair; Néotù, 1988
8. Rock table; Néotù, 1983
9. Barbarian chair; Néotù, 1981
10. Moon lamp; En Attendant Les Barbares, 1985

11. Imperial Prince chair; Néotù, 1985

12. Méduse clock, designed by Mattia Bonetti; Néotù, 1986
13. Prism lamp; Néotù, 1983
14. Day and Night chair; Néotù, 1988
15. Big Bear mirror; Néotù, 1985

Skin and bones



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

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

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

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





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



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



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

*Metropolitan Tower Apartment
New York City*

Architect:

Steven Holl Architects—Steven Holl, principal-in-charge; Stephen Cassell, project architect; Lorcan O'Herlihy, Atsushi Aiba, assistants

Consultants:

Rohner Furniture (woodwork)—Stefan Rohner; Hand Fabrications (metalwork)—Tom Hand; Tina Aufiero, Christopher Cosma (cast-glass lighting); V'Soske, Inc. (carpeting); Designer Glass Incorporated (sandblasted glass); J. Scott Anderson (draperies)

Photographer:

© Richard Bryant





New products

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

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

1. Mixed floor plans

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

2. Mixed periods

Artist Sheila Klein saw a context of the distant past, the not-too-long ago, and the future. Oblongs, surrounded by standard carpet tiles, were

dotted to suggest linoleum; black dashes represent Persian rugs as delineated by computer. The gray and white upholstery fabric was hand-painted with red, blue, purple, and chartreuse “distressed brush strokes.”

3, 4. Mixed geometries

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

5. Mixed whites

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

6. Mixed textures

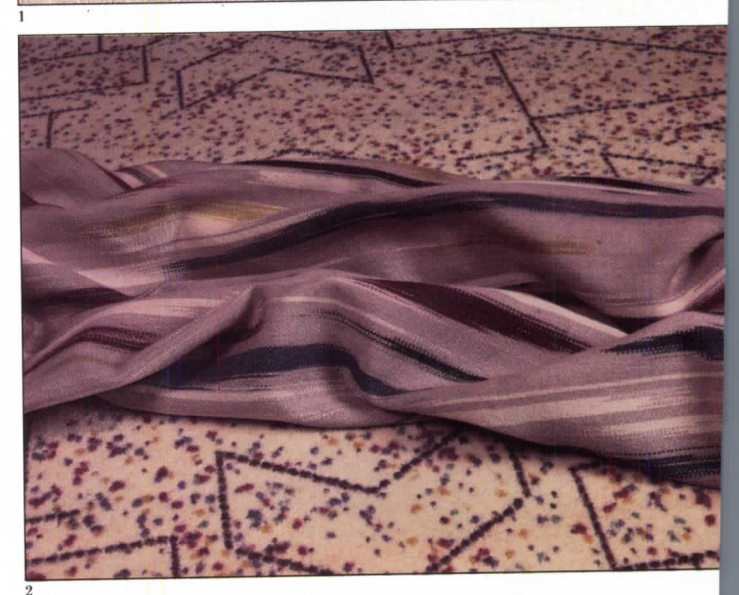
Architects Krueck & Olsen designed a carpet with a cut-pile ground of eggplant and dark green, gridded with raised lines of lighter, reflective looped yarns. The accompanying fabric has a decided, though distinctly different, texture: colored melon and blue-gray, it combines iridescent and reflective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

7, 8. Mixed office supplies

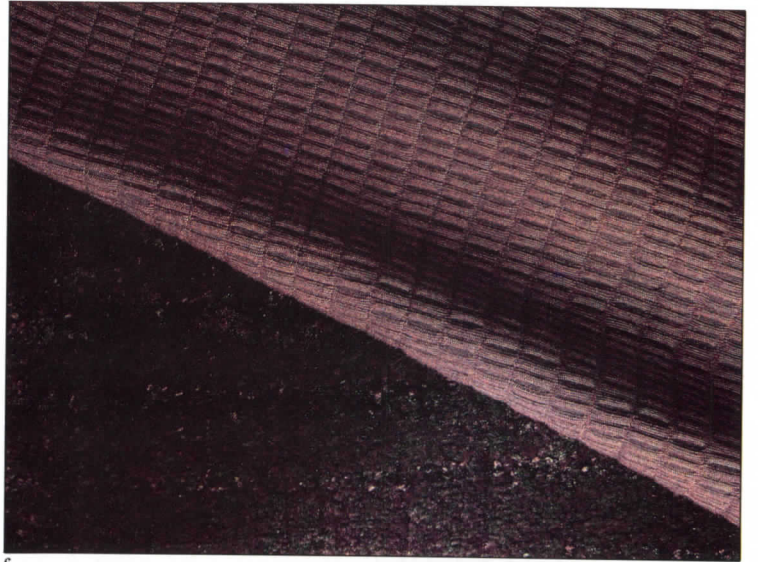
Architect Laurinda Spear of Arquitectonica devised a floor of aqua-green carpet tiles sprinkled with more deeply textured tiles bearing overtufted images of office supplies—paper clips, rubber bands, staples, and the like. The complementary double-weave green tweed has an irregular pattern of intersecting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

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More products on page 137

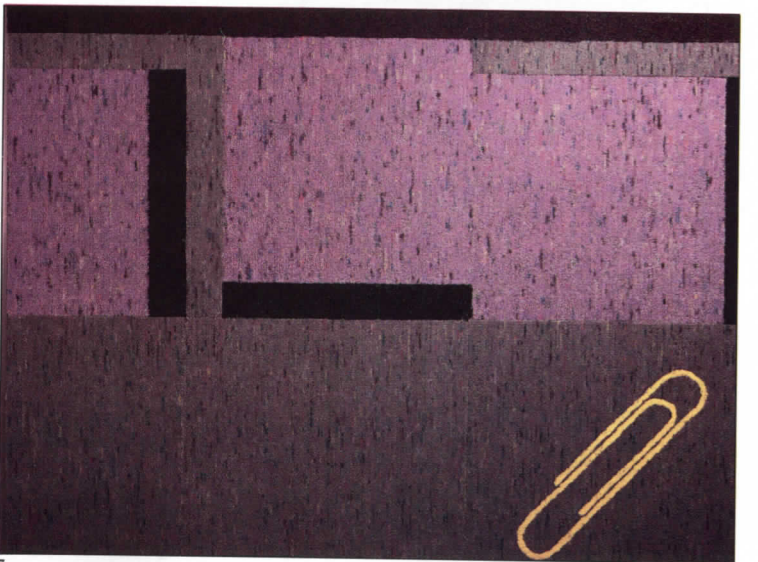
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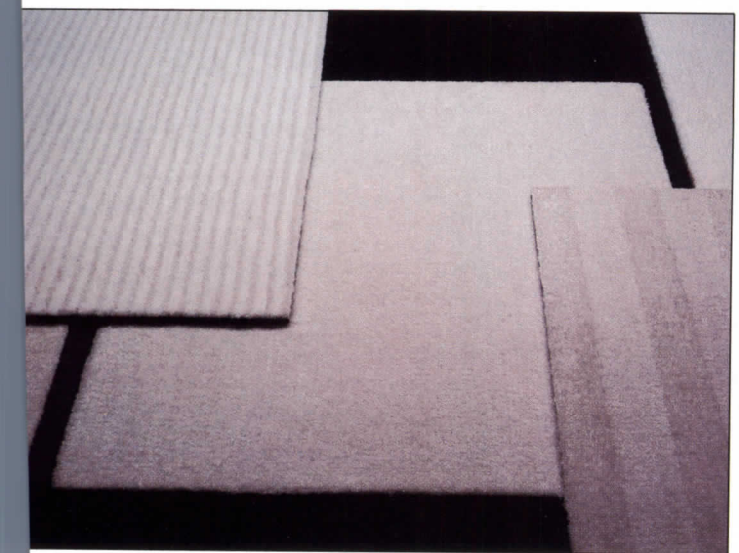
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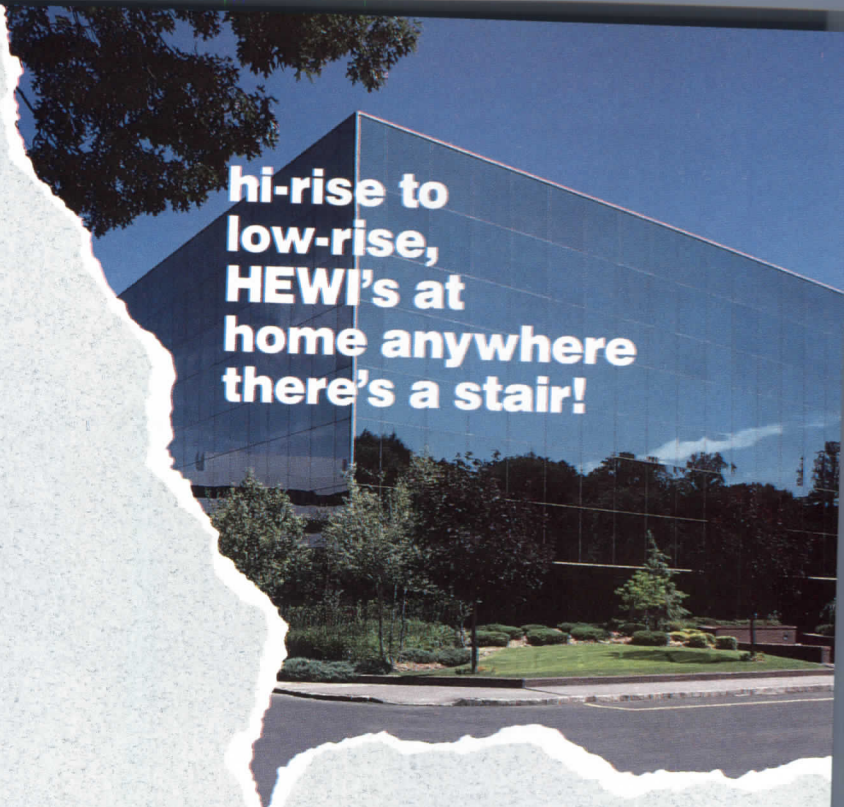
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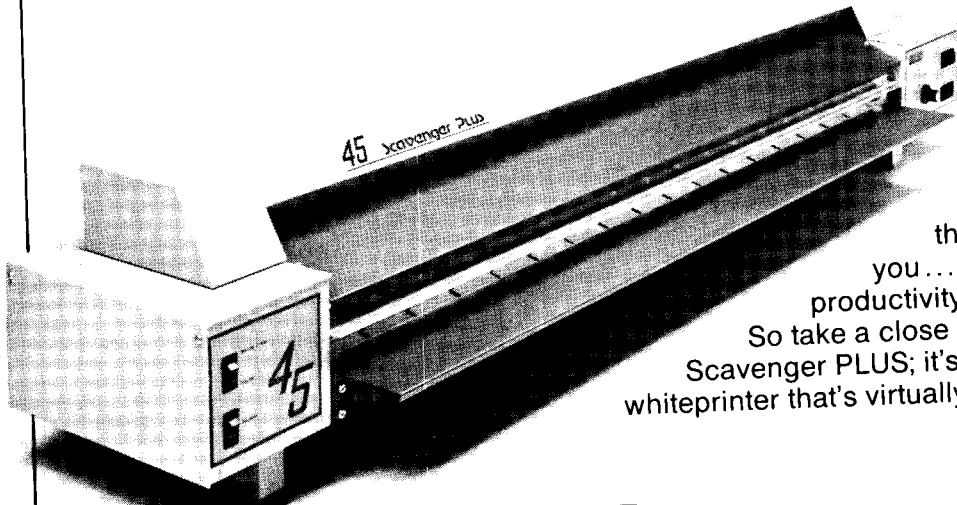


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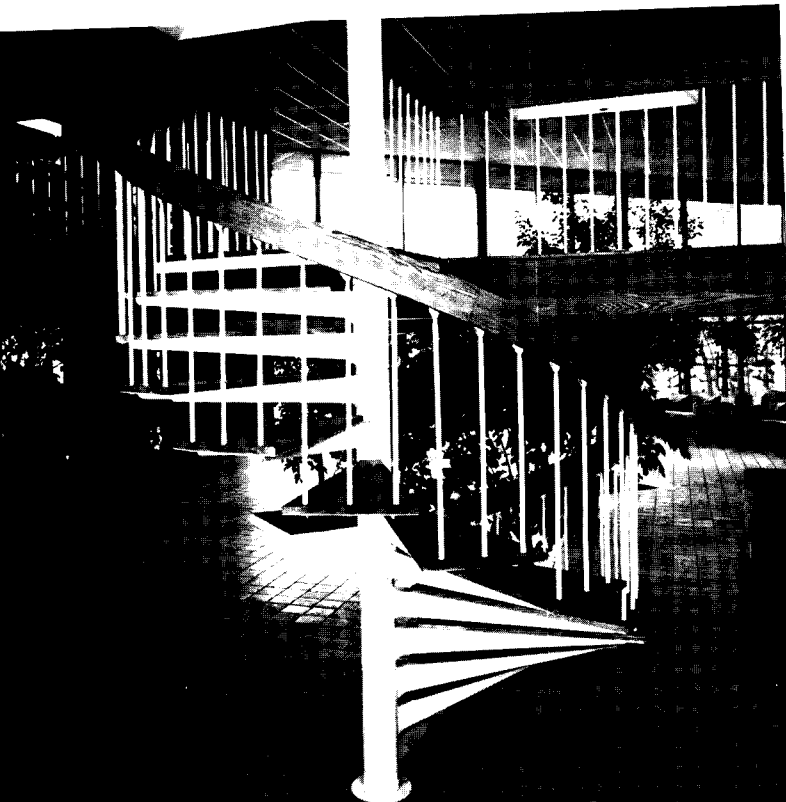
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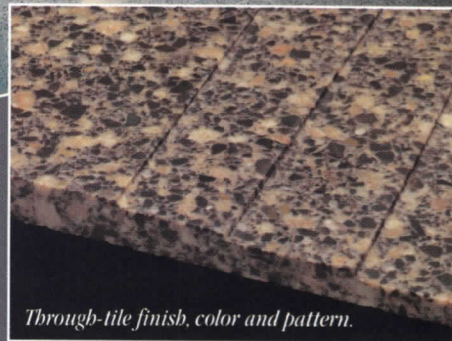
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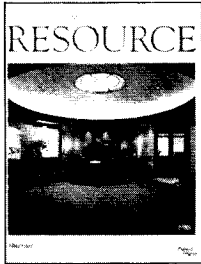
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Carpet specification

A Commercial Resource Guide cross-references all broadloom carpeting made from Anso nylons by construction, gauge, performance characteristics, colors, and patterns. Allied Fibers, New York City.

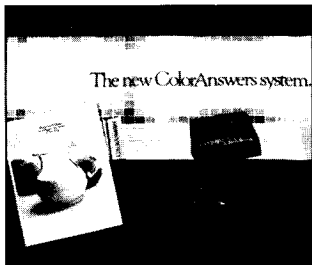
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Wood ceilings and walls

A color brochure describes the Woodgrille preassembled ceiling and wall panel system, made of solid wood in a variety of species and finishes. Architectural Surfaces, Inc., Chaska, Minn.

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Interior paints

An 8-page brochure describes the ColorAnswers professional paint-specification program, which offers over 800 shades grouped by color family and reflectance values. Sherwin-Williams Stores Group, Cleveland.

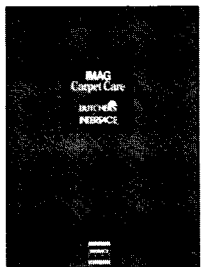
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Demountable partitions

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

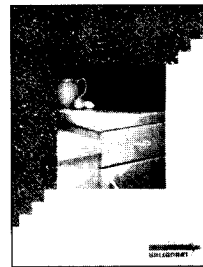
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Carpet maintenance

A 12-page brochure outlines carpet-care methods and products suggested to extend the new appearance and useful life of Interface carpet installations. The Butcher Polish Co., Marlborough, Mass.

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Decorative laminates

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

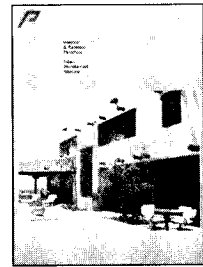
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Acoustical panels

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

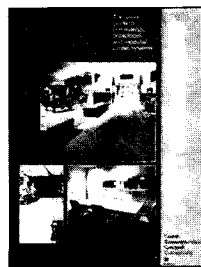
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Stucco finishes

An architectural bulletin describes integrally colored finishes, such as Powerwall fiber-reinforced stucco and all-acrylic Colorcoat, for both interior and exterior applications. Powerwall Corp., Phoenix.

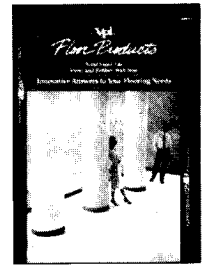
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Commercial carpeting

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

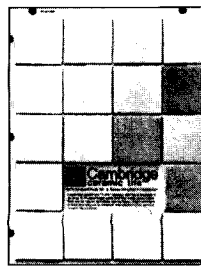
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Vinyl flooring

Six patterns of solid vinyl tile for commercial, health-care, and institutional floors are shown in a 16-page technical brochure. A matching and contrasting cove base is included. Vinyl Plastics, Inc., Sheboygan, Wis.

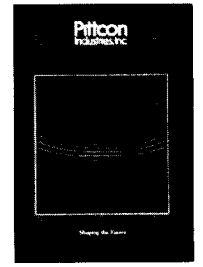
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Ceramic tile

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

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Drywall detailing

A 34-page Softforms catalog describes the system of stock extrusions as an economical means of creating custom details, coves, and curved edges in drywall construction. Pitcon Industries, Inc., Riverdale, Md.

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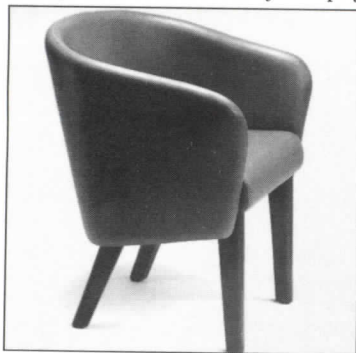
Model 561 combination refrigerator/freezer

Model 550 combination unit featuring bottom drawer freezer

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

All 500 Series models shown feature new Eurostyled interiors

New products continued from page 129



Contract seating

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

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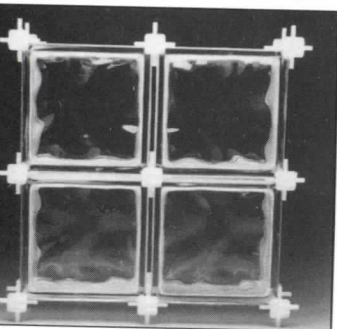


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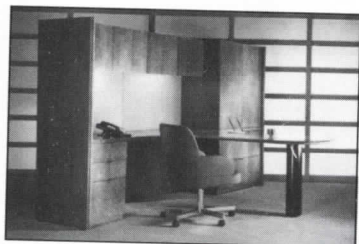
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Glass-block accessory

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Cherry-wood office components

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

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Continued on page 139

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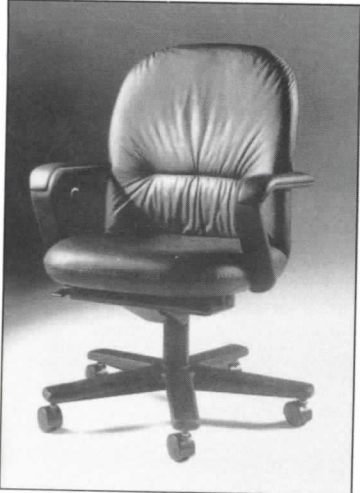


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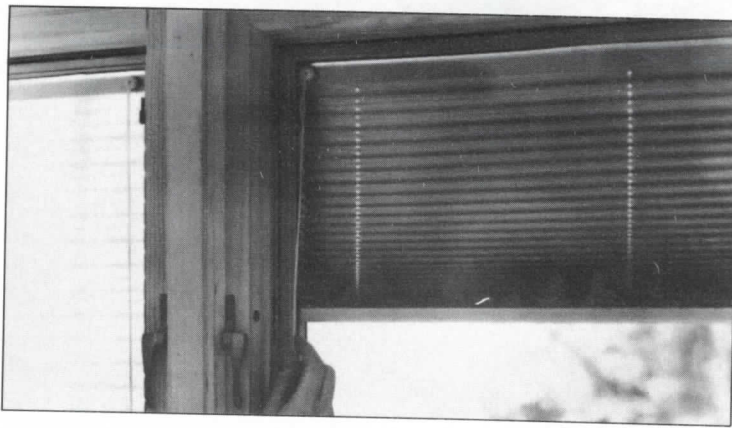
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Circle 51 on inquiry



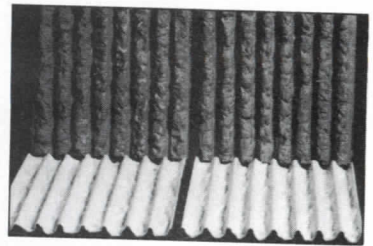
Executive chair

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



Pleated-shade inserts
Opaque or sheer fabric shades fit between the double panes of *Pella* windows and doors, and

can be raised for an unimpeded view or lowered for sun control. Rolscreen Co., Pella, Iowa. Circle 307 on reader service card




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



Resilient flooring

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


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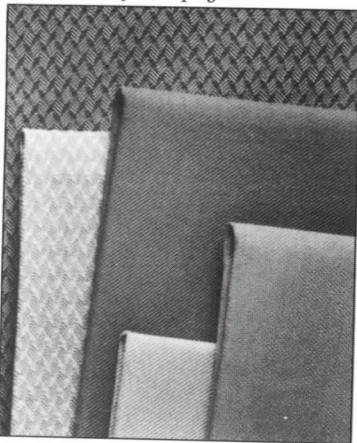
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Health-care upholstery

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

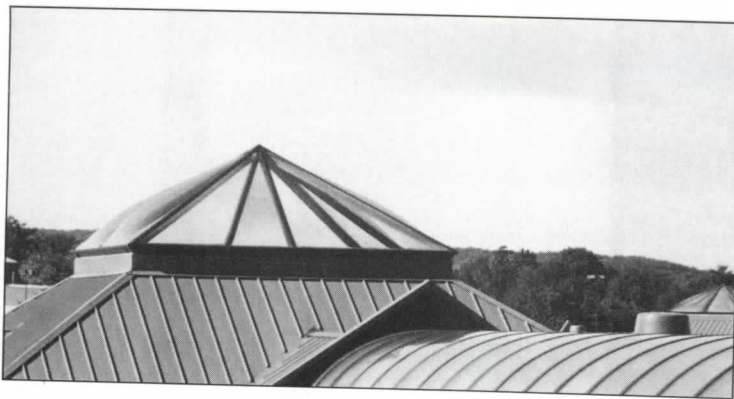
Circle 309 on reader service card



Guest chair

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

Circle 310 on reader service card



Three-dimensional skylights

Standardized to reduce costs and delivery times, small-scale architectural units made from stock 3- and 4-in. aluminum tubes

include the octagonal pyramid pictured, as well as ridge, double-pitched, and other shapes. Wasco Products, Sanford, Maine. Circle 311 on reader service card



Space-efficient office

The *Trianon* office furniture line is described as very flexible, combining the space-saving benefits of the circular core concept with the higher level of privacy of more traditional rectangular enclosures.

CenterCore Inc., Plainfield, N. J. Circle 312 on reader service card
Continued on page 143

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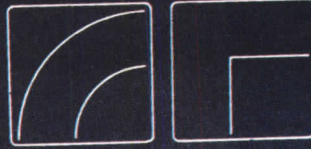
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Continued from page 141



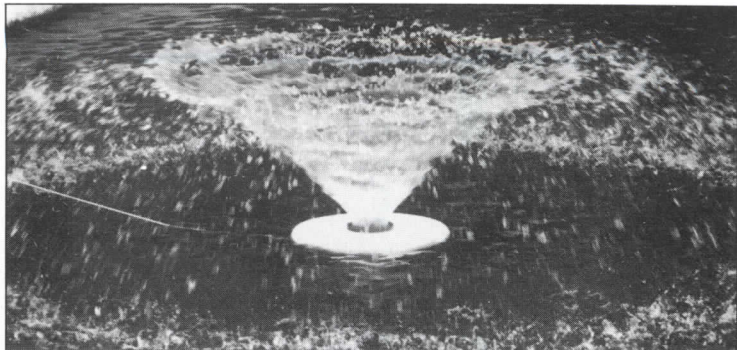
Solar shading

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



Rated wallcovering

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



Water feature

Part of an extensive line of aerators, the *Instant Fountain* improves the water quality of landscape ponds while providing various dramatic spray displays.

The floating mechanical pumps are easily installed, self-contained units; options include lighting and an ornamental cover. Barebo, Inc., Emmaus, Pa. Circle 315 on reader service card



Lounge seating

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

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RAPIDOGRAPH® RENDERING

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

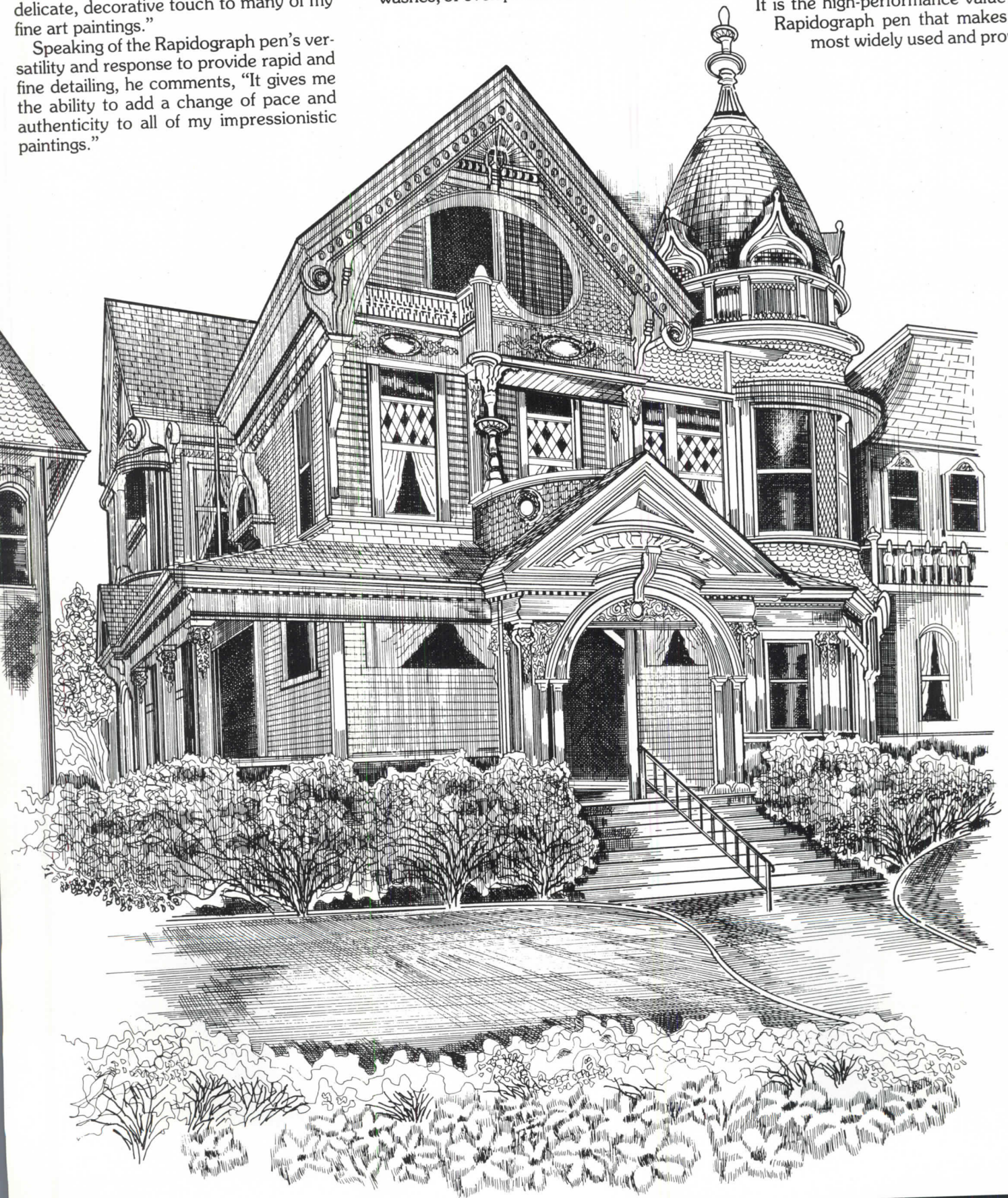
"The Rapidograph® pen has been a mainstay in all of my architectural drawings," says artist Shankman, "and adds a delicate, decorative touch to many of my fine art paintings."

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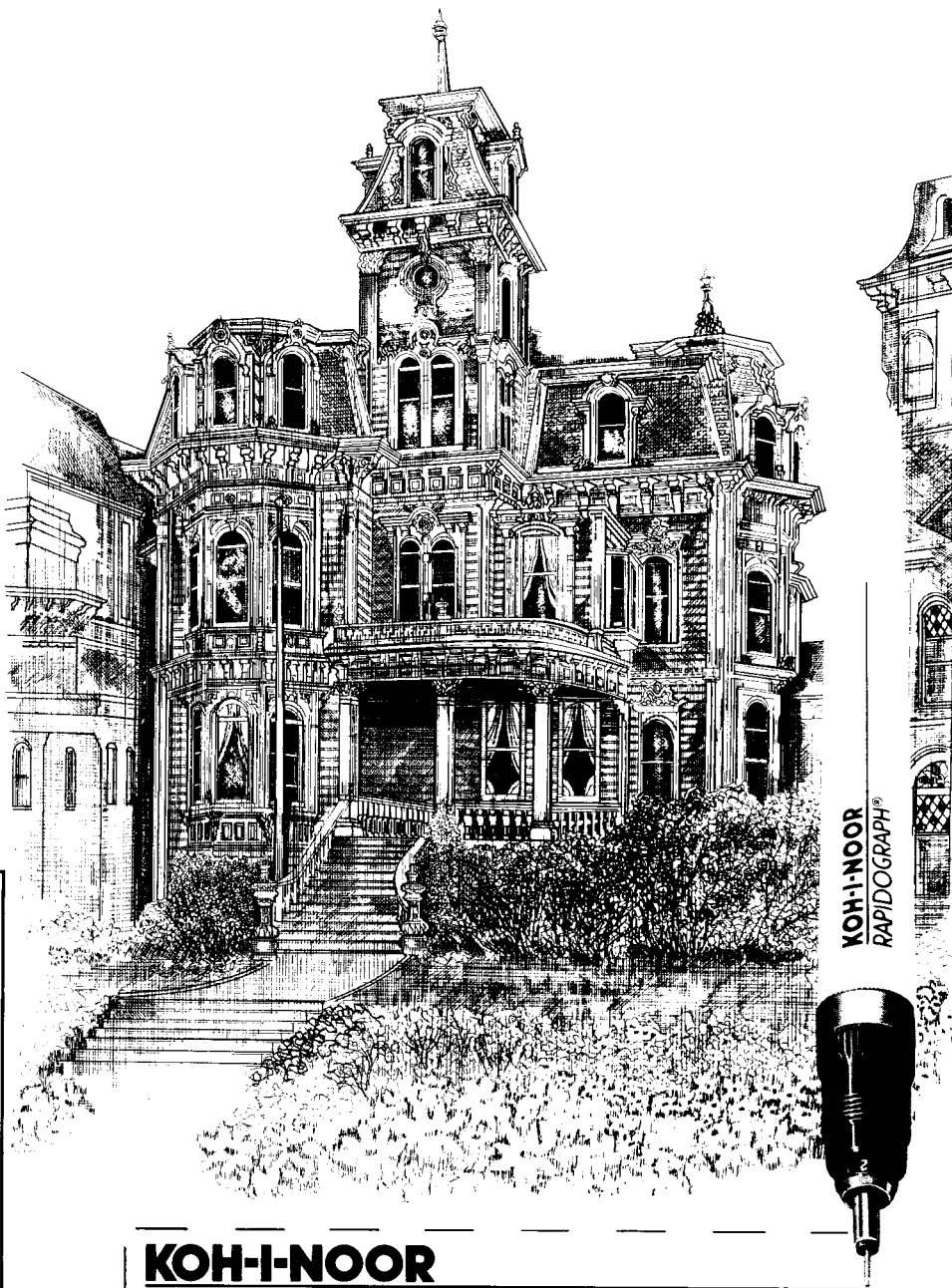
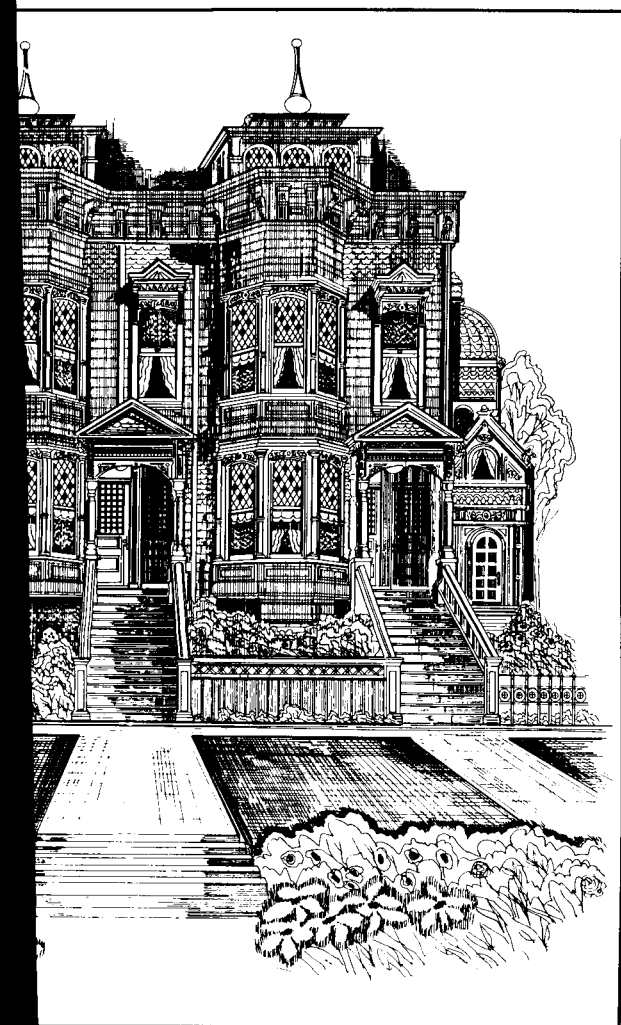
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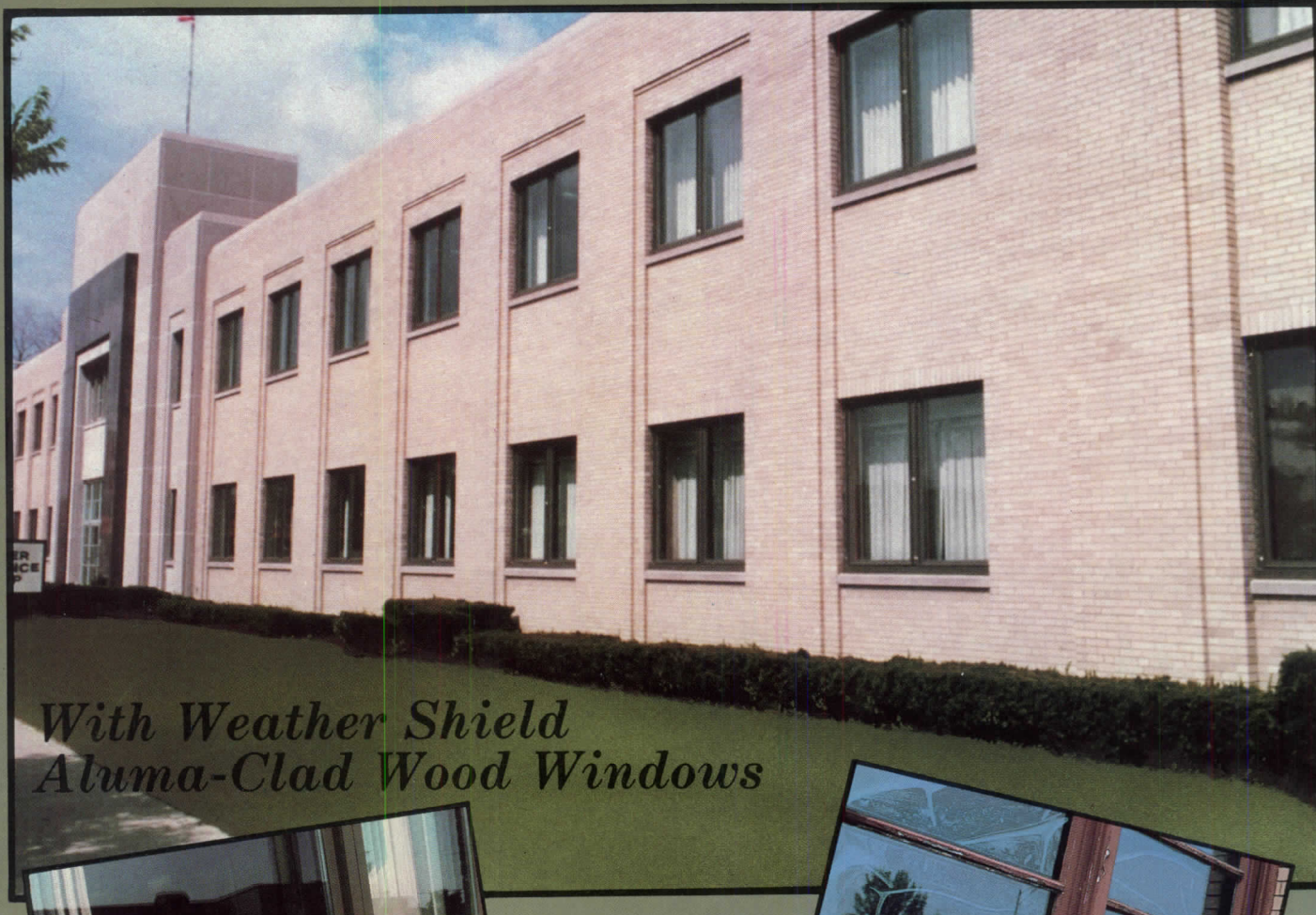
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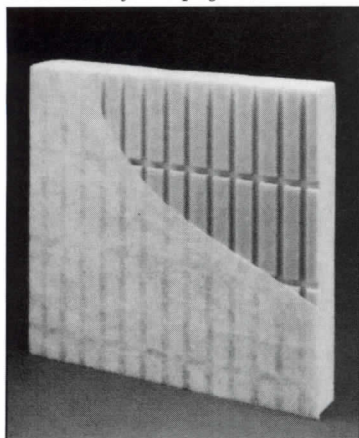
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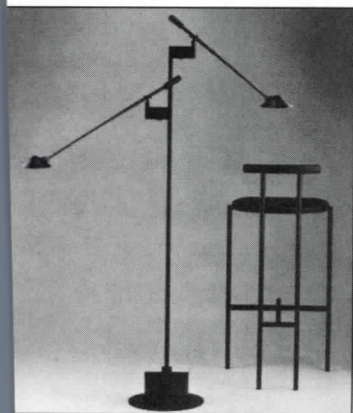
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Circle 317 on reader service card



Floor lamp

The new double version of Robert Sonneman's Feather light, the Feather Feather stands 55-in. high. Both counterbalanced 48-in.-long arms rotate fully; the structure uses 50-watt bi-pin halogen bulbs. George Kovacs Lighting, Inc., New York City.

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Manufacturer sources

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

Pages 50-59

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

Pages 60-63

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

Pages 72-77

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

Sources continued on page 152

1	Exxon
2	General Motors
3	Mobil
4	Ford Motor
5	IBM
6	Texaco
7	E.I. du Pont
8	Standard Oil (Ind.)
9	Standard Oil of Cal.
10	General Electric
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Sources continued from page 151

Pages 78-87

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

Pages 88-91

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

Pages 92, 94-97

MONY Financial Services
Kohn Pedersen Fox Conway
Associates, Inc., Architects
Entrance, curtain wall, and
stainless-steel panels: Diamond
Architectural. Marble floor:
Ameristone/Malcolm Swanson.
Elevator cabs: Stuart-Dean Co.,
Inc. Paints and special coatings:
Hudson Shatz Painting Co., Inc.
Paneling, wood doors, and
custom cabinetry: John
Langenbacher Co., Inc. Lockset
Baldwin Hardware Corp. Hinge
Stanley Hardware. Closers:
Russwin Div., Emhart
Industries. Door operators:
Dorma Door Controls, Inc.
Stairway wallcovering: Donghi
Ceiling fixtures: custom by
architects, fabricated by
Winnona Studio of Lighting.

Page 96—Side table: Wendy

Stayman, artist. Coffee tables:
Bruce Volz, artist. Custom
carpet: Mortwest Mills. Wood
flooring: Coughlin Wood Floors

Torcheres: Arkitektura.

Page 97—Boardroom table,

Sources continued on page 151



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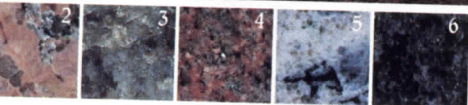
The editors of ARCHITECTURAL RECORD announce the 34th annual RECORD HOUSES awards program. This program is open to any registered architect; work previously published in other national design magazines is disqualified. There are no entry forms or fees, although submissions must include plan(s), photographs,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

Submissions should be mailed to:
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New York, New York 10020



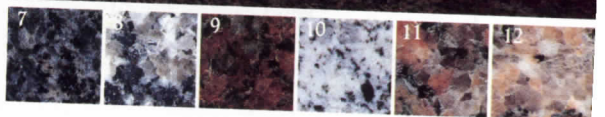
1. Radiant Red
2. Osage
3. Cold Spring Green

4. Lac du Bonnet
5. Lake Placid Blue
6. Academy Black



7. Charcoal Black
8. Rockville
9. Carmelian

10. Sierra White
11. Sunset Red
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Sources continued from page 152
 display cabinet: custom by
 architects, fabricated by Walter
 P. Sauer & Sons, Inc. Fiberglass-
 reinforced gypsum cove ceiling:
 Formglas, Inc. Vestibule
 wallcovering: Silk Dynasty, Inc.
 Console: Peter Spadone, artist.
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 Larsen, Inc. Vestibule chairs:
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Investment partnership
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 Co., Inc. Ceramic frit glazing:
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Locksets: Sargent Mfg. Co.;
 L. B. Foster Co. Hinges:
 McKinney Mfg. Closers: Norton
 Door Controls; Scovill Security
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 Firemark, Inc. Stainless-steel
 ceiling and panels: Milgo
 Industrial, Inc. (custom).
 Reception desk: John A.
 Savittieri Furniture. Pull-up
 chairs: Knoll International. Silk
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 Marble floor and wall panels:
 Domestic Marble & Stone Corp.
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 Wool carpeting: Edward Fields,
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 Recessed lighting: Edison-Price,
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 Peerless Lighting Corp.

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Spiegel poolhouse
 Tod Williams Billie Tsien &
 Associates, Architects
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 Co. Hinges: Stanley. Cabinet
 hardware: Modric. Built-up
 roofing: Brai-Intec. Scuppers,
 custom light fixtures, and
 columns: Metal Forms. Paints:
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 Moore & Co. Stainless-steel wall
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Three telephone booths
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Whitney Museum Downtown
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 Stanley. Concealed closers: LCN.
 Operators: Rixson-Firemark.
 Exit devices: Von Duprin. Wood
 chair: Tavern Island Chair by
 Tod Williams for ICF. Custom
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 Steven Lino (woodwork).
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Metropolitan Tower apartment
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 Furniture. Custom metalwork:
 Tom Hand/Hand Fabrication.
 Cast glass light fixtures: Tina
 Aufiero and Christopher Cosma.
 Coffee tables and other glass:
 Designer Glass, Inc. Rugs:
 custom by V'Soske. Candlestick:
 Steven Holl for Swid Powell.
 Draperies: J. Scott Anderson.
 Reading lamp: Artemide
 (Berenice).

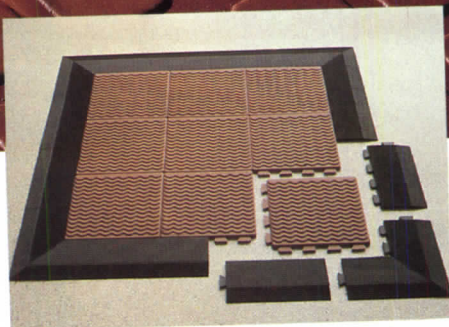
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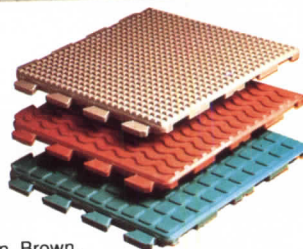
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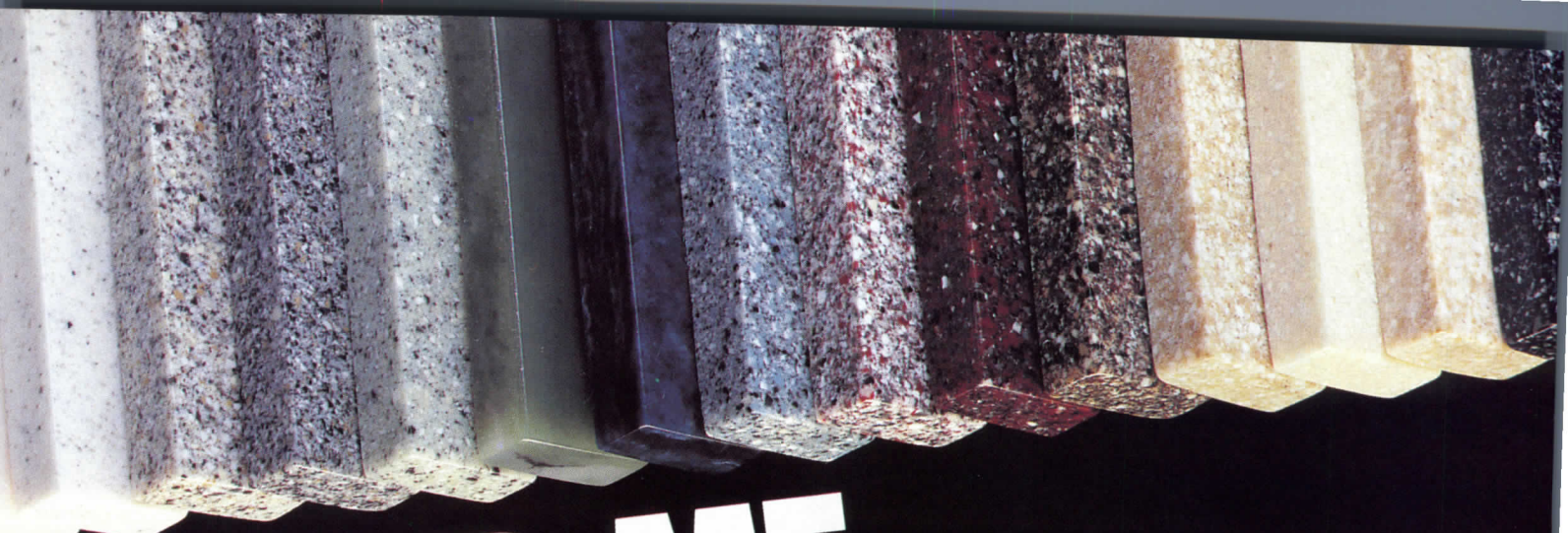


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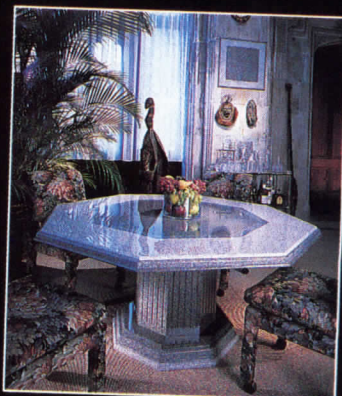
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Designed by Kraft Kitchens, Honolulu



Cobble Court, New York
Designed by Michael Love, ASID



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



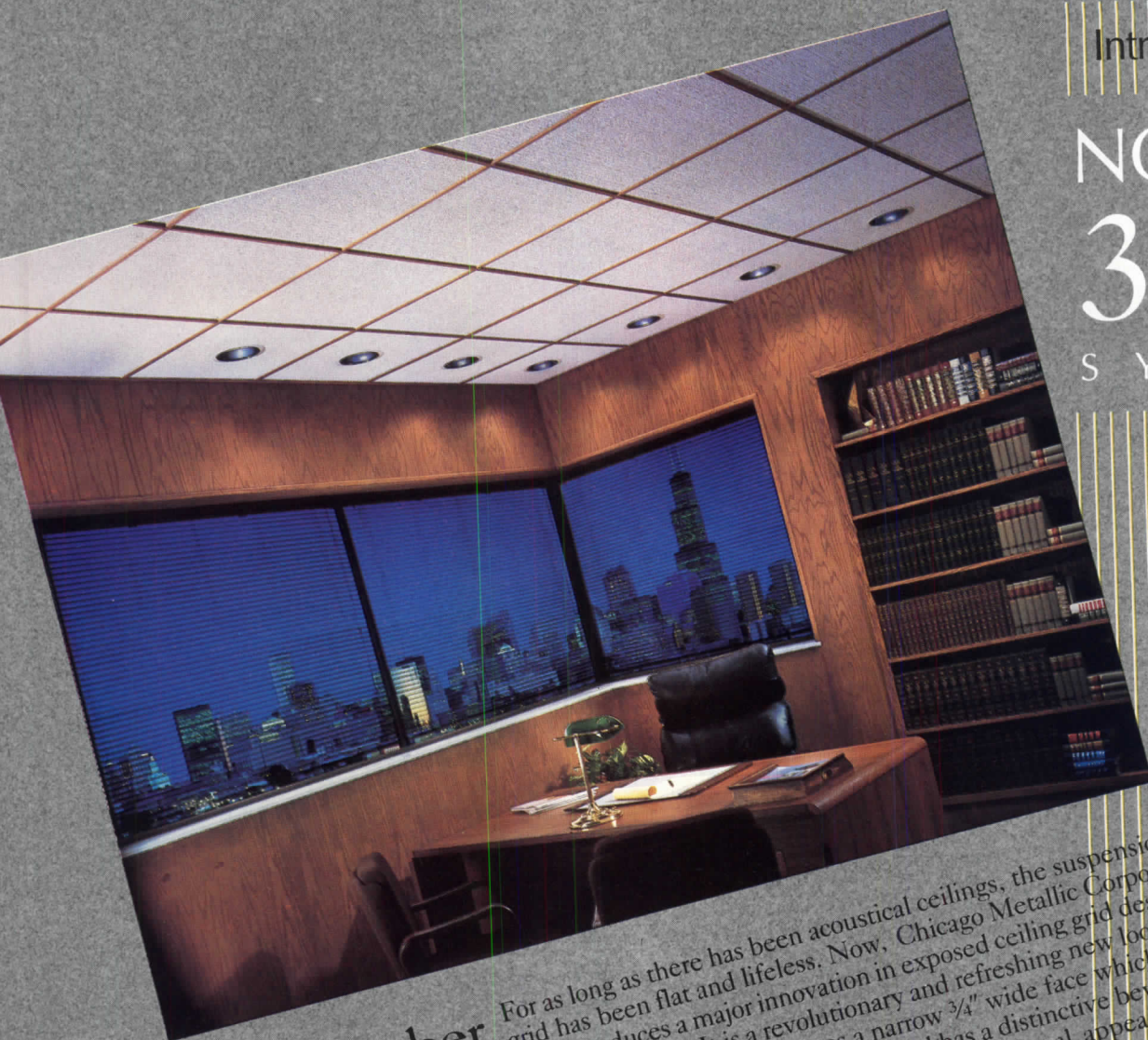
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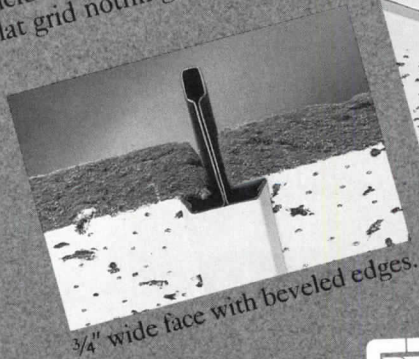
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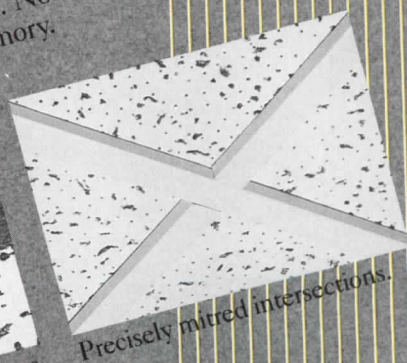


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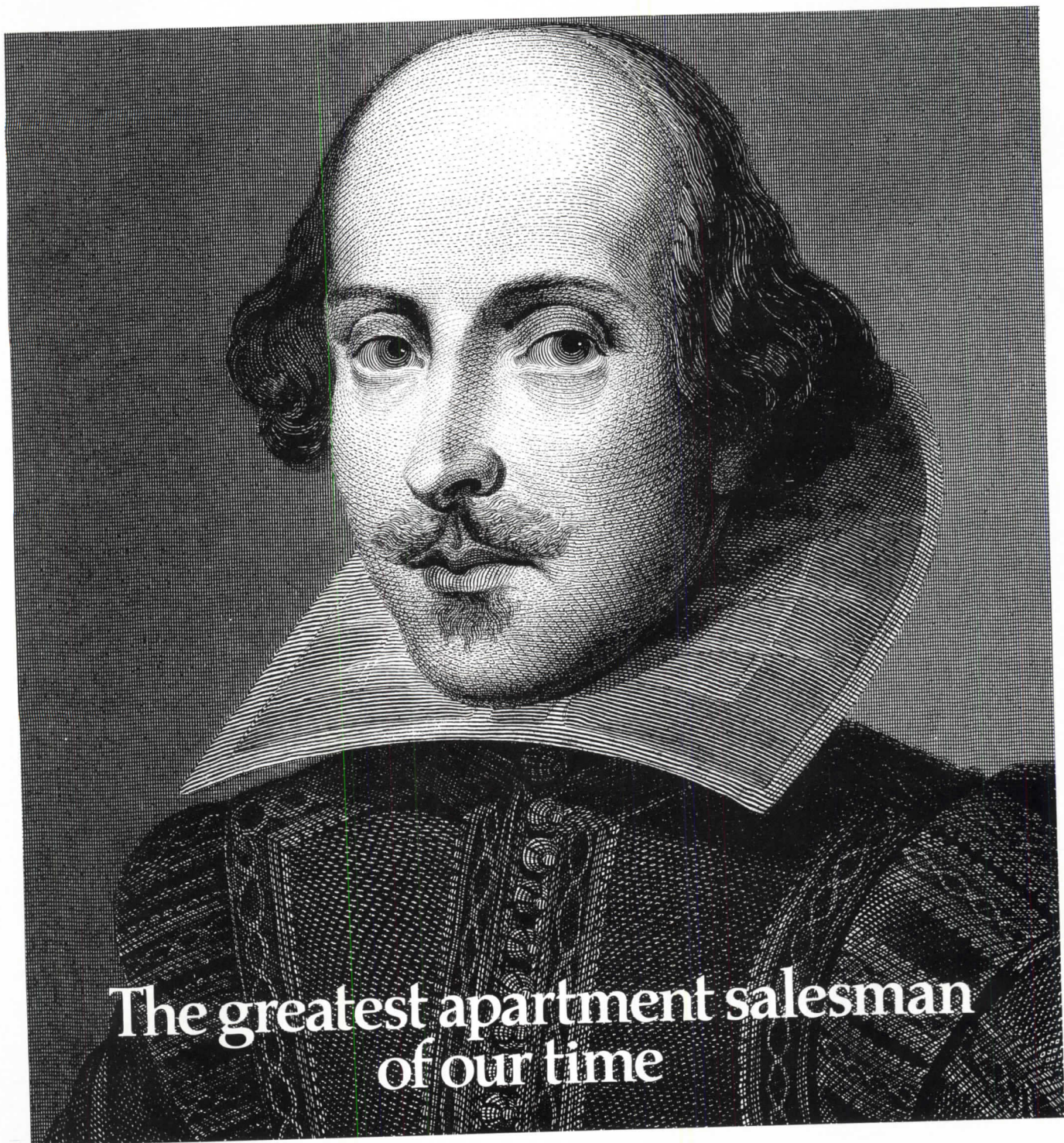
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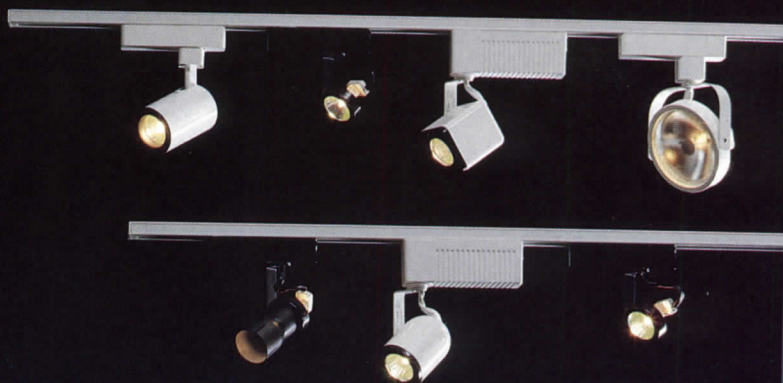
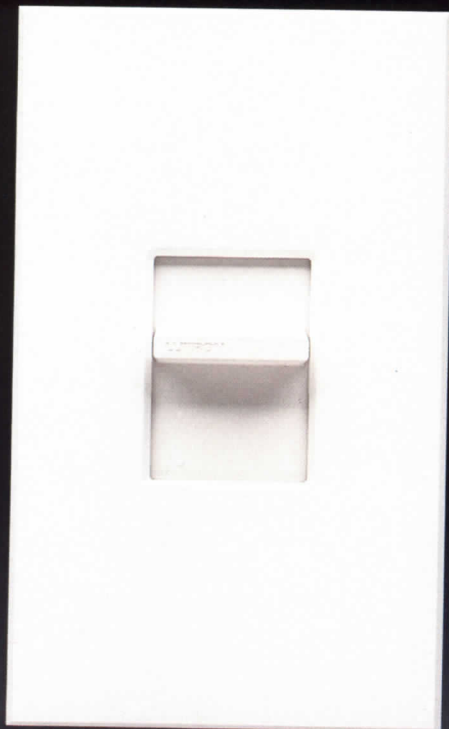
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