



Photographs by Alexandre Georges

WINDOWS ON THE WORLD

... has become known, in a very short time, as a great restaurant. The food is superb. The views—since the restaurant occupies the entire 107th floor of the north tower of the World Trade Center—are of course breathtaking. It is a private club at mid-day, and jammed; and it is easier to get a ticket to *Chorus Line* than a dinner reservation. A major part of this unprecedented success must go to Warren Platner Associates Architects for the extraordinary and extraordinarily beautiful design. Each square inch of the one-acre space received the most careful design attention—in the creation of scores of very special places, and in the execution of the rich and varied and elegant detail. Windows on the World is, in a word, masterful—W. W.



From the moment a party arrives at *Windows*, the people are treated to a visual feast that in its way is as breathtaking as the view of the harbor and city spread out below. After an elevator trip that covers the 1300-foot vertical lift in 58 seconds, diners are received in a golden reception room (shown later), then enter a crystalline gallery (previous page) in which photo-murals of New York and great pieces of semi-precious stone from around the world are reflected and re-reflected from glass arches and mirrors on the walls, floor, and ceiling. In this space, images are so kaleidoscopic that for

some the walk is like a trip through space; for others, a walk across a bridge defined only by the golden carpet. The gallery gradually widens, lighted at the far end by a luminous mass of color—which proves to be (when you arrive there) light from windows shining through the bottles stacked in the back bar. From there, is but a few steps down to tables along “The Windows” (photos above).

As the plan overleaf will show, virtually all of the perimeter space is given over to table space; and, conversely, no one dines without a view. But that is only the beginning step in



Platner's design concept of making each table—as nearly as possible—the best seat in the house." People who come to Windows on the World "expect a special occasion; they expect a special place." Platner's skill in creating that "special place"—for each of 1000 diners—is evident in all of the photos; but perhaps best expressed in the photos above of the main dining room, which seats between 300 and 350.

The principle involved is a simple one: Create relatively small intimate spaces amidst What is, in fact, a very large area by changes

in level and by enclosures that say "this space is special." To begin with, the main dining room—the largest open space—is divided into three spaces because it was positioned at the corner sharing the best night-time views uptown to the towers of New York, and to the east, overlooking the striking tracery of the lights on the East River bridges and the ship traffic on the river far below.

Throughout the spaces, further division is created by many changes of level. To give everyone a view, the tables are terraced up in steps away from the windows; and there are

even changes of level within the terraces. (The given ceiling height is 12 feet.) Finally, as the photos show, there is a rich variety of dividing enclosures separating the tables, all in fine materials and carefully detailed. Typical of the thought given by Platner to make each seat that "best in the house": the narrow strip of mirror set into the back of each banquette gives every diner not facing a window an eye-level glimpse of the view, and also catches some of the light and glitter and movement in the room—reinforcing the luminous quality of the space and multiplying the images.



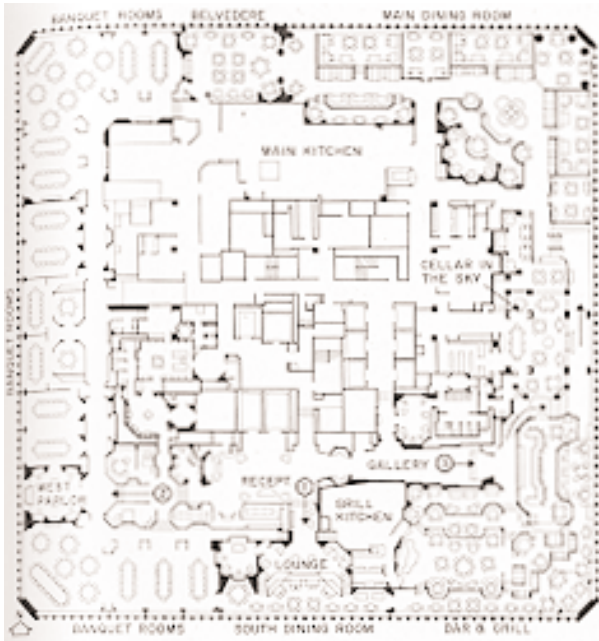
For all of the richness in detail and finishes, in plan Windows on the World is as carefully and functionally organized as an industrial plant. Upon arrival at the reception area, visitors, who are typically anxious to see the view, can take a moment to step up into the Statue of Liberty Lounge (arrow 1 in plan) which offers a spectacular panorama of New York Harbor. By raising the lounge close to the ceiling, Platner not only created a particularly Mind-boggling downward view, but gave the small lounge a great sense of importance, created a strong vertical separation between

lounge and the south dining room some eight steps below (second photo from top, at right) and (more mundanely) created space beneath the lounge for a small dishwashing room which serves the separate grill kitchen.

Having had their first glimpse, visitors then move to their tables. Those attending a banquet move through a short hallway (arrow 2) to the West Parlor (photo next page). The Parlor, one of only two perimeter areas not given over to tables, serves as a reception area for the bank of banquet rooms, seating nearly 400 in total. The banquet rooms, with seating

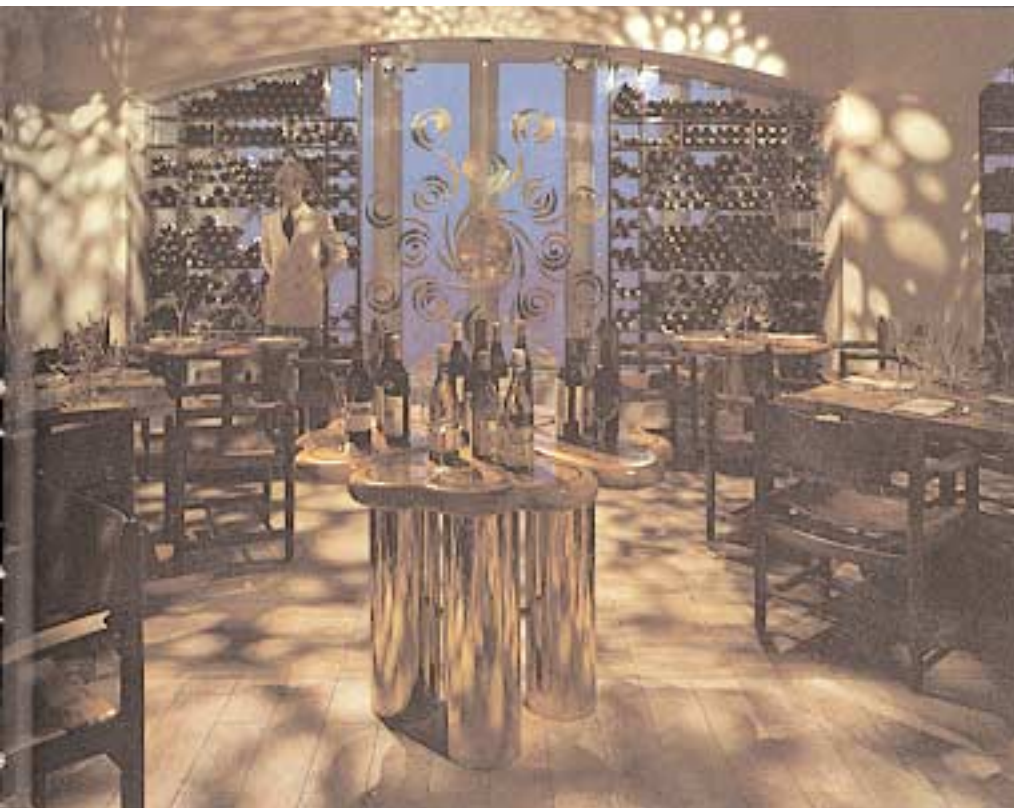
for as few as six to eight or as many as 150 stretch along all of the west wall overlooking the Hudson River, and extend around the corners into the south and north wall.

Those to be seated in the grill or the main dining room have a longer walk—and Platner's plan not only makes that walk (arrow 3 on plan) an experience in itself but minimizes any distraction or sense of bustle for those already at their place. Visitors walk through the beautiful glass gallery described earlier and pictured on page 111 and the photo top right. Those to be seated in



The Belvedere (opposite) is an elegant room, which can be used for private parties, opened to the banquet space (beyond the iris painting), or opened to the main dining room via the glass doors in the foreground. The special detailing includes the deeply sculptured ceiling, very private alcoves at the four corners, a general gold tone throughout that works well with the strong flat north light, and is accented by the gold leaf pattern on both sides of the entry door and the columns covered with gold-glazed and deeply arched ceramic tile.

The plan is described below.



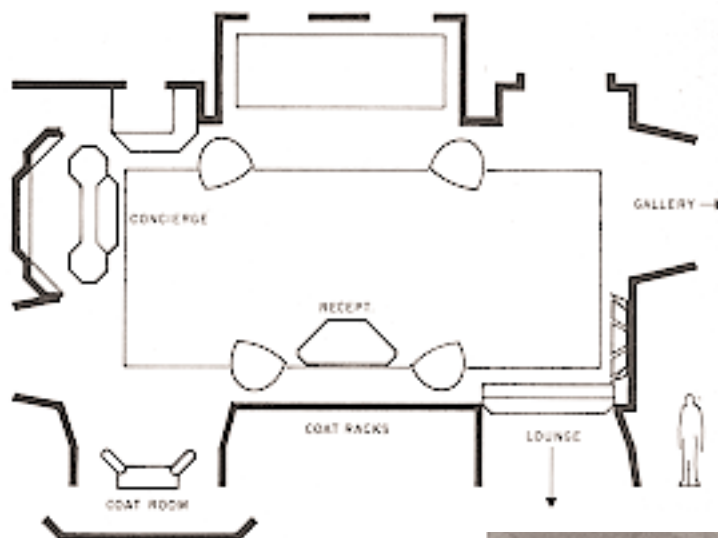
the bar or grill turn right at the end of the gallery, then move down banks of steps to the various terraced levels of that space at the southeast corner of the building. Those moving to the main dining room move left at the end of the gallery. Since it is, from that point, still a considerable walk to the dining room, Platner's plan offers the visitors another visual treat—a walk along the east windows with their view of the East River bridges, far below.

That stretch of "window walk" creates the only interior dining space—the Cellar in the Sky—and it received a very special treatment

of its own (photos just above). Its entrance is announced with a flourish of brass handrails, which continues onto the gold leaf of the glass doors. Within, deeply arched ceilings frame glass walls, and those walls are lined with the supply of banquet wine in geometric wire racks. The "walls" of bottles offer glimpses of the spaces outside; and give the room an extraordinary light, supplemented by lighting designed to give the dappled effect visible in the photos.

Another "special place" is the Belvedere (photo opposite), described in the caption.





Careful detailing everywhere: At left, the West Parlor, which serves as a reception room for the banquet area. As everywhere, every element in the room from the rug to the lighting fixture was designed by the architect. Below left: a detail in the reception area, beginning the repetitive pattern of reflected and re-reflected images. Below: the concierge's desk and the reception table. At right, the men's room and the coat desk, designed to seem to provide the services of a personal valet. The highly mechanized coat racks are Out of sight to each side. Opposite: the bar.



Part of the sense of "special occasion, special place" created at Windows on the World is the sense that everything received careful design attention. And it did. For example, the iris painting (previous spread) covers what, in fact, are quite handsome doors to the banquet rooms; but because it is a painting of flowers—symbol of hospitality—it creates a background for an elegant dining room; whereas doors, visible at both ends of the room would have suggested that it was a passageway.

Other evidence of Platner's effort to make everything "special":



The photo at left shows the sculptured table which serves as a reception desk at noontime when the restaurant as a club; and simply as a decoration at night. It is backed by a gold-leafed wall, on which are gold globes strongly top-lighted. The pointillist pattern established here is repeated everywhere through the restaurant—in the carpet, in tile tufting of much of the upholstery, in wool and silk tassels applied to the fabric in the (dining alcoves). This consistent decorative element enriches all of the spaces without distracting from the essential architectural forms.



Another strong element: the pattern of the window wall at the Trade Center is of course pervasive—in a pattern of 27 inches of glass to 13 inches of solid wall. In such large spaces, this pattern read, to Platner's eye, "like a picket fence;" and so, at each column, he placed an ivory plastic-laminate half-tube, "creating the effect of an open colonnade without windows."

In the bar (photo above), Platner created another private world, set back from the windows but raised so that everyone shares the view.

This same design attention is evident everywhere. And the result is that Windows on the World is not just wonderful, but works.

WINDOWS ON THE WORLD and **THE CLUB AT THE WORLD TRADE CENTER**, North Tower, World Trade Center, New York City. Architects and designers: *Warren Platner Associates Architects—associates of Warren Platner on this project: Robert Brauer, Harvey Kaufman (project architect, design), Jesse Lyons (project architect, construction), Mark Morgaridge, Paul Sargent, Lee Ahlstrom, Gordon Black, Anita Holland-Moritz, Ron Grantham.* Consultants: *Cini-Grissom Associates (kitchen), Skilling Helle Christiansen*

Robertson (structural), Jaros Baum & Bolles (mechanical), Joseph Loring & Associates (electrical), Emery Roth & Son (building code), Vance Jonson (special graphics), Milton Glaser Inc. (menu graphics). Owners: *Port Authority of New York and New Jersey.* Operators: *Inhilco, a subsidiary of Hilton International.* Project management: *Joseph Baum.* All art was conceived or designed by the architect. These artists collaborated in realization of the artwork: *Emily Elman, Ross Elmi, Panos Ghikas, Alexandre Georges, Vance Jonson, Susan Leites, Paul Linfante, Fred Werner, Haruo Miyauchi and, from Platner's office, Lee Ahlstrom, Gordon Black, Anita Holland-Moritz, and Harvey Kaufman.*



Postscript: Platner also designed the observation deck atop the south tower of the World Trade Center. It is a very different design for a very different purpose—but the same design attention and skill is evident. In this space—designed to handle 3 million visitors a year who arrive in 55-passenger elevators the size of a boxcar—the finishes are tough and durable: the floor is heavy, and heavily embossed, rubber mat; the ceiling—in a move to “put the money where it counts”—is left exposed, and the seating is all fashioned from nylon-coated steel tube and expanded steel mesh. The perimeter space is treated here as “a

street in the sky”—and ingeniously designed to avoid conflict between the crowds who want to stop and look at the view, and the crowds who want to move on. As shown in the photo above, Platner raised the circulation space two feet above the slab, but right at the windows left a strip with steps down and steel benches. Thus one group can sit at the windows and another can stand behind, out of the circulation pattern because of the shape of the rail. On the interior wall of “the street,” (right) is a strong and lively exhibition.