



RECORD INTERIORS 1981

ARCHITECTURAL RECORD

MID-FEBRUARY 1981

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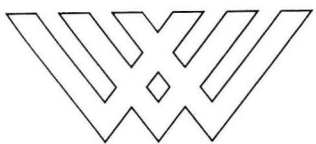
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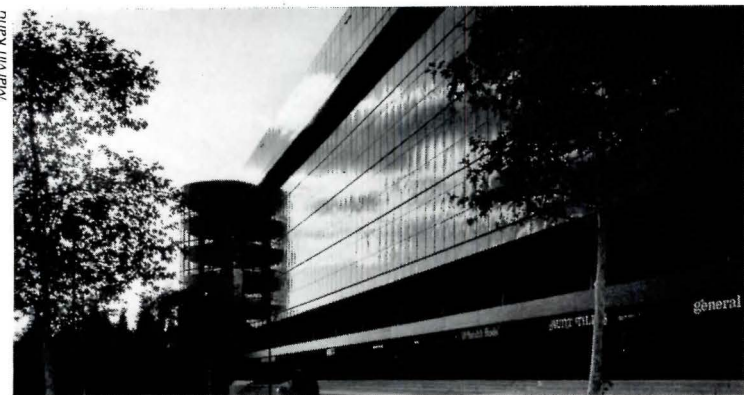
WEST WEEK '81

Like Chicago's NEOCON and New York's Designer's Saturday, Los Angeles' West Week is an annual market event for architects, interior designers, and other specifiers. From March 20th to the 22nd, the nearly 200 showrooms in the Pacific Design Center (PDC) will be open for inspection of new products, and to re-familiarize attendees with not-so-new products. The theme of West Week '81 is the Los Angeles Bicentennial, being celebrated this year.

In addition to the agenda listed at right—with events ranging from Neiman Marcus's Richard Marcus speaking on "Merchandising: Its Impact and Influence on the Designer," to Arcosanti's Paolo Soleri speaking

on "Cities of the Future"—one of the West Week '81 highlights will be an "International Design Symposium" on Saturday the 21st. The symposium is sponsored by PDC II (contract tenants who show on the second floor of the six-floor Pacific Design Center). Each of the second floor tenants have invited well-known designers to participate in the symposium, entitled "Your Turn, My Turn." Architect Richard Saul Wurman will moderate the seminar-type discussions, and after questions from the audience, each of the 35 architects and designers will be available for further questions in their sponsoring showroom. Mr. Wurman expects the Saturday morning symposium to be "a theater of communication about design."

For further information on West Week '81 contact: Shelley Black, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, California 90069 (213/659-8303).



PDC II's International Design Symposium:

ai (Atelier International Ltd.).....	Paul Tuttle
Beelner & Thomas	Rich Thompson
Brickel Associates	Ward Bennett
Castelli Furniture	Gian Carlo Piretti
Executive Office Concepts (EOC)	Henrik Lisberg
Forms & Surfaces.....	Chris Edwards
G.F. Business Equipment.....	David Rowland
Gunlocke Company.....	John Duffy
Haller Systems.....	Fritz Haller
Harbor-Benedetti.....	Paul Jezek, J. Charles Balber
Herman Miller.....	Bruce Burdick, Don Chadwick, Bill Stumpf
Paul Hoppenfeld Display	Paul Hoppenfeld
ICF Inc.	Luigi Massoni
<i>(International Contract Furnishings)</i>	
Kasparians.....	Barry Brukoff, John Follis, Emil De Piero
Kimball Office Furniture/Group ARTEC.....	Earl H. Koepke
Knoll International.....	Niels Diffrient, Joe D'Urso, Bruce Hannah
Krueger/Architectural Fiberglass	Emilio Ambasz
Palmer Garland.....	Ron Rezek
Pacific Condi Focus.....	Cleo Baldon, John Caldwell
Ben Rose.....	Ben Rose, Helen Stern
Scandiline.....	Stan Hutchinson
Sunar.....	Douglas Ball, Michael Graves, Massimo Vignelli
Stendig & B & B America.....	Tobia Scarpa
Westinghouse.....	William A. Anderson

The West Week '81 program

Friday	March 20th	Showrooms open from 10:00A.M. to 9:00P.M.		
		11:00A.M. MERCHANDISING: ITS IMPACT AND INFLUENCE ON THE DESIGNER Richard Marcus, Chairman of the Board, Neiman Marcus.		
		3:30P.M. 90 YEARS IN 90 MINUTES A multi-projector presentation of L.A.'s interior and architectural design history. Jody Greenwald ASID, IDEC, Coordinator/Design Programs, UCLA Extension.		
Saturday	March 21st	Showrooms Open from 9:00A.M. to 5:00P.M.		
		9:00A.M. YOUR TURN—MY TURN A presentation by PDC II—A morning's dialogue with designers who have influenced our office, health care, industrial and residential environments. Moderated by Richard Saul Wurman.		
		COMPUTER GRAPHICS Throughout WEST WEEK '81, the Rotunda of PDC's Grand Mall will house a fully operative display of Interactive Graphic Computer equipment.		
		12:30P.M. GLOSSARY A film by Charles Eames—an introduction to computer language.		
		12:45P.M. COMPUTER GRAPHICS AND DESIGN IN THE EIGHTIES to 2:00P.M. The basics of computer graphics—their impact on design in the 80's. Chaired by Charles M. Eastman, Professor of Architecture and Computer Science & Planning Director of Institute of Building Sciences, Carnegie Mellon University.		
		2:15P.M. COMPUTER GRAPHICS AND RETURN ON INVESTMENT to 3:30P.M. The financial impact of computer graphics: special emphasis on time savings and the value of instant access to the same (often changing) data by all departments. Chaired by Donald R. Fullenwider, Principal, Architecture Computer Group, Albert C. Martin & Associates.		
		3:45P.M. COMPUTER GRAPHICS AND HUMAN CREATIVITY to 5:00P.M. The designer's relationship to the computer: fear, resistance, freedom Chaired by Robert Parfet, Vice President, Computer Graphics, SLS Environetics.		
		5:00P.M. CHICAGO: A film by William Kovacs of a computer simulated flight through downtown Chicago. to 5:10P.M.		
		Sunday	March 22nd	Showrooms Open from 12:00 to 5:00P.M.
				12:30P.M. THE GREAT AMERICAN YANKEE BAND L.A.'s 200th Birthday Pacific Design Center's 5th Birthday, and presentation of the OTIS PARSONS SCHOLARSHIP AWARD. 1:30P.M. CITIES OF THE FUTURE A one hour lecture and slide presentation followed by a dialogue with Paolo Soleri, creator and founder of Arcosanti.



RECORD INTERIORS 1981

Good architects have always designed the interiors of their buildings. Many of them, from Robert Adam in the 18th century to Warren Platner today, have designed the furniture too. What is new is that more and more of today's architects are seeking out and performing interior design commissions—offices, restaurants, department stores, shops, showrooms and apartments in new buildings designed by other architects, or as part of the recycling of older buildings.

RECORD did a survey in 1978 which showed, as reported in the November 1980 editorial, that almost all (96 per cent) of the firms which responded to the questionnaire "sometimes" or "always" design the interiors of the buildings they plan, that over 80 per cent are involved in the interior design of remodeling/re-use projects within the firm, and that over one-quarter have a full-time interior department.

Because our readers are becoming more and more involved with interiors, RECORD is becoming more and more involved. For the past 10 years, in each January issue, we have published *Record Interiors*, a major feature intended "to recognize outstanding interiors designed by architects." We have also, in recent years, published a major interior design article almost every month. And this issue—a brand-new 16th issue devoted entirely to interiors by both architects and interior designers—is a further enlargement of our editorial commitment to interior design.

For this inaugural issue of RECORD INTERIORS we invited submissions from architects and interior designers all over the United States. Our editors traveled to search out new talent, and coax submissions from the shy ones. We reviewed 314 projects and chose 22. We also invited architects, interior designers and their clients to a RECORD Round Table (pages 83-88) to discuss such vexing questions as: What do interior designers know that architects don't know—and vice versa?

The 22 projects presented on the following pages show that these creators of interiors know a great deal—whatever their education, professional experience and degree of specialization, and without regard to whether they present themselves as architects or interior designers (several architects at the Round Table confessed that they occasionally go disguised as interior designers, if they think this is what the client wants).

Store and restaurant interiors are two categories for which a strong, memorable image counts. With this in mind, RECORD's editors selected four store interiors and two restaurants which try to be unforgettable and seem to have succeeded. Barney's, the world-famous men's store, chose Lella and Massimo Vignelli to design an entire new floor for the "high end of the line." The Vignellis transformed the space into three shops for the men's version of *haute couture*. They designed some new furniture and cabinet work for each shop and added some of their classics—furniture available as part of various manufacturers' regular lines. Designers who create furniture which becomes classic are at the high end of the line themselves. The Vignellis and the men's fashion

designers at Barney's share a common esthetic of color and texture and perhaps even of attitude and stance. It was smart of Barney's to bring them together—*haute couture* appears higher yet in a Vignelli setting.

Jazz and rock and punk records are selling very well in a Coral Gables, Florida, budget record shop because architect Charles Sieger used pink and black and shiny design motifs, straight from record jackets and the disco esthetic.

A San Francisco restaurant, *Ciao*, works because its architect, Ron Nunn, designed a space which celebrates the preparation of pasta and sauces in full view of the customers. The Backstreet Restaurant was designed by architect Mark Simon as a "visual explosion"—all the better to lure customers. He took care to make the restaurant comfortable too.

Most interior design projects call for the remodeling of an existing interior, old or new, and almost all the work chosen for this issue is in older buildings. The most important of these, architecturally and historically, is New York City's Villard Houses remodeled by Emery Roth Associates into public spaces for Harry Helmsley's new Palace Hotel. It wasn't easy to restore the opulent interiors of a 19th-century palazzo and many people of unusual skills did the work.

Another old building saved by recycling is an 1891 neo-classical school in Boston, which has been converted by developer/architect Graham Gund into a 21-unit condominium scheme. Other residential interiors include an apartment by Robert A. M. Stern, given character and shape by Stern's inimitable neo-classic quotations; a formerly banal low-ceilinged apartment in a Manhattan apartment building too new to be good, transformed by Leslie Armstrong into elegant living space; a Manhattan loft, once a long narrow volume, elaborated by architects Douglas Peix and William Crawford into a skillfully lit interplay of living and gallery space; and an apartment by Gwathmey and Siegel which shows how far this brilliant pair have veered from their "minimal-abstract" path of 10 years ago to follow a more seductive trail, the road to what they call "re-enrichment."

The RECORD jury picked ten office interiors, the largest number chosen from any category. As a group they are more conservatively designed than the shops, restaurants and apartments selected, but this is not surprising since most shops demand to be in the vanguard of fashion, restaurants need a "look," and apartments may freely reflect the idiosyncracies of both owner and architect.

Among the office interiors, those designed for larger corporations are the most luxuriously subdued, with the exception of Barton Myer's design for Alcan and Gensler and Associates' showroom for Levi Strauss & Co. The offices for the smaller firms are the most innovative, particularly the design by MORSA for the graphic film studio of R. Greenberg Associates and the law office by Marlys Hann.

The offices designed by Perez Associates for their own use typify what more and more architects seem to want—the chance to work in high-ceilinged spaces framed by 19th-century mill construction enlivened with a few post-modernist touches.

Taken altogether, the 22 selected designs are a diverse collection of work which is good because it has been performed by people of high talent, which should put to rest certain of the RECORD Round Table arguments about who is most skilled to do what. That question was never resolved, of course, as our report on the panel makes clear, but a lot of distinguished professionals told the rest of us how they see their art, how they practice it and what they think makes them good. And Round Table panelist Warren Platner reminded us of a truth that only the very best architects understand: "Interior work," he said, "is very, very difficult. But interiors are what the building is there for." —*The Editors*

INTERIORS
FOR
STORES
RESTAURANTS
AND A HOTEL

52 Barney's International Boutique, New York City
Designer: Vignelli Associates

54 The Broadwell Building, Springfield, Illinois
Architects: Powell/Kleinschmidt

56 Word of Mouth, New York City
Architects: Alfredo De Vido Associates

58 Spec's Records Inc., Coral Gables, Florida
Architects: Charles Sieger Architectural Offices

60 Ciao Ristorante, San Francisco
Architects: Ron Nunn Associates

62 Backstreet Restaurant, New Haven, Connecticut
Architect: Mark Simon of Moore Grover Harper

65 The Helmsley Palace Hotel, New York City
Architects: Emery Roth & Sons



A GROUP OF MEN'S BOUTIQUES ARE UNIFIED THROUGH STRONG DESIGN

Grappling with this large Manhattan clothing store's previously undefined image, Vignelli Associates has given Barney's a new floor with a clear message about its "high end of the line" merchandise. For this International Designers Boutique, Vignelli has produced a relaxed and inviting environment that Lella Vignelli likens to an exclusive club. She points out that the space has been given an over-all identity with consistent materials, cabinetry and lighting, while separating three clothing designers' lines into individualized areas to meet current marketing techniques.

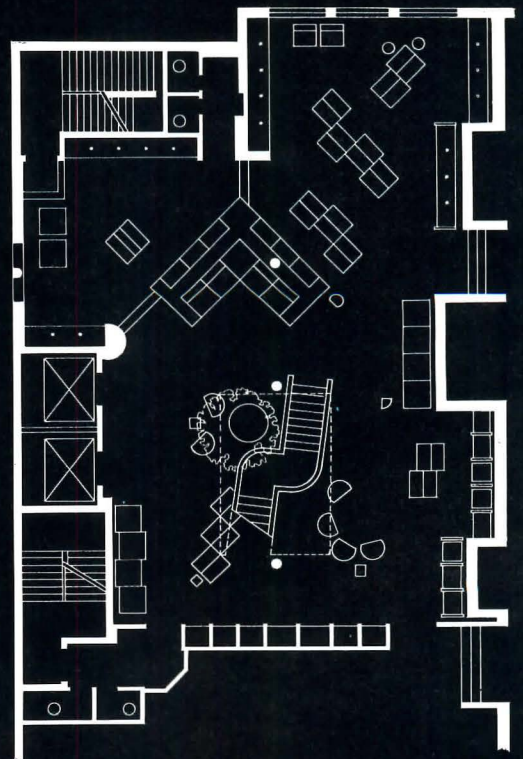
Most of the furniture and cabinets, except for the couches, can be re-arranged to expand or contract the separate areas with changing demand. Vignelli Associates has designed all of the furniture here either as custom for this space or as part of furniture manufacturers' regular lines. The firm's designers used gray as a unifying background color, selecting suiting flannel for the walls

and as covering for some of the cube-like display cases. (The remainder of the cases are oak.) Vignelli created the major unifying element with the metal ceiling, which was assembled by a neon-sign manufacturer. It contains diagonal recessed strips of lighting: cold cathode fluorescents to maintain general intensities and adjustable incandescent fixtures for emphasis on the displays. The lighting was given a Lumen award in the prestigious annual competition sponsored jointly by the New York Illuminating Engineering Society and the International Association of Lighting Designers. Most of the store's windows have been closed off; but here one was reopened and customers gain one more sense of a special place. —C.K.H.

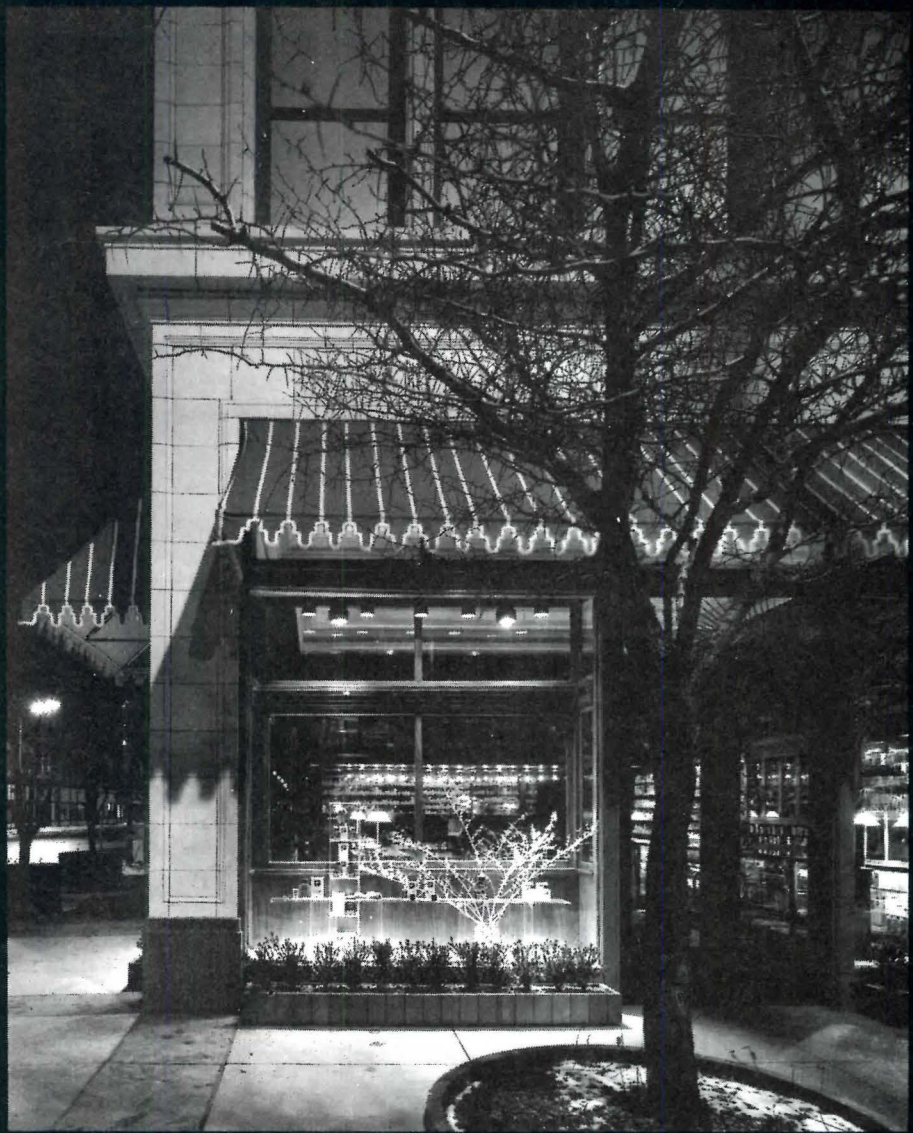
BARNEY'S INTERNATIONAL BOUTIQUE, New York, New York. Interior designers: *Vignelli Associates*. Associate architect: *Louis Mannie Leoni*. Lighting consultants: *Howard Brandston Lighting Design*.



©Peter Aaron/ESTO

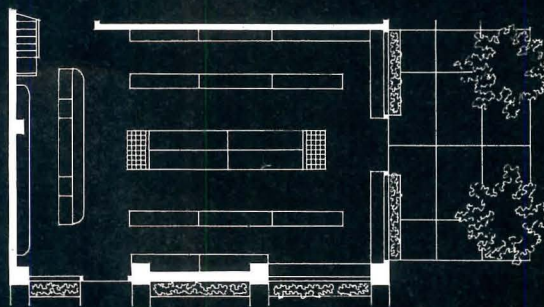


A DRUGSTORE IS REVITALIZED WITH OLD-FASHIONED ELEGANCE



Architects Donald Powell and Robert Kleinschmidt bought the 1917-vintage Broadwell Building to save it from an uncertain future. Although part of Springfield, Illinois's Central Historic District, its ultimate survival was not assured until they intervened. Located near the Old State Capitol Plaza, the corner building, with its distinctive cream-colored terra-cotta facades is a local landmark in its own right.

Powell and Kleinschmidt first restored the exterior and one of three ground-floor shops, the Broadwell Drugstore located on the corner, and shown here. Much of the interior shown here is original. And working with early photographs and the old drawings, the owner-architects reconstructed the rest, after banishing a newer soda fountain. They refinished the mahogany surfaces and restored the hardware of the pharmacy counter and wall cabinets, rebuilding the inside of the counter to meet current merchandising needs. Pieces of the original unglazed ceramic tile floor were missing or worn, and there was a chalky surface residue that could not be removed with normal cleaning. Powell and Kleinschmidt found (with difficulty) replacement tiles, and cleaned the floor successfully with linseed oil. They have used the floor's unusual pattern for graphics on everything from wrappings to advertisements. The architects have designed certain new elements in keeping with the spirit of their restoration—including the light fixtures with their blue glass shades and the leather banquettes. —C.K.H.



THE BROADWELL BUILDING, Springfield, Illinois. Owners: Donald Powell and Robert Kleinschmidt. Architects: Powell/Kleinschmidt—project manager: Don Powell; partner-in-charge: Robert Kleinschmidt; job coordinator: Gary Accord. General contractor: R. B. Evans & Company.

Hedrich-Blessing photos



A NARROW FOOD SHOP BECOMES BOTH EFFICIENT AND APPETIZING

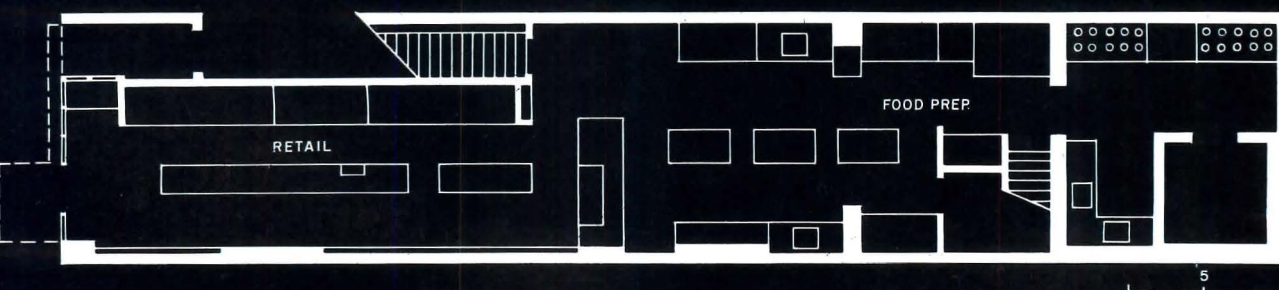
Architects Alfredo De Vido Associates have solved a problem common to high-rent districts. A tight 1,500-square-foot space was transformed into an efficient and seemingly spacious shop. For this complex scheme, De Vido had to place the high-volume sales area in a ten-foot-wide space at the front. Here, merchandise was to be displayed on both sides—so the architects devised shallow recessed cases that are only as deep as a single row of the boxes, bags and tins on the shelves, leaving maximum circulation space.

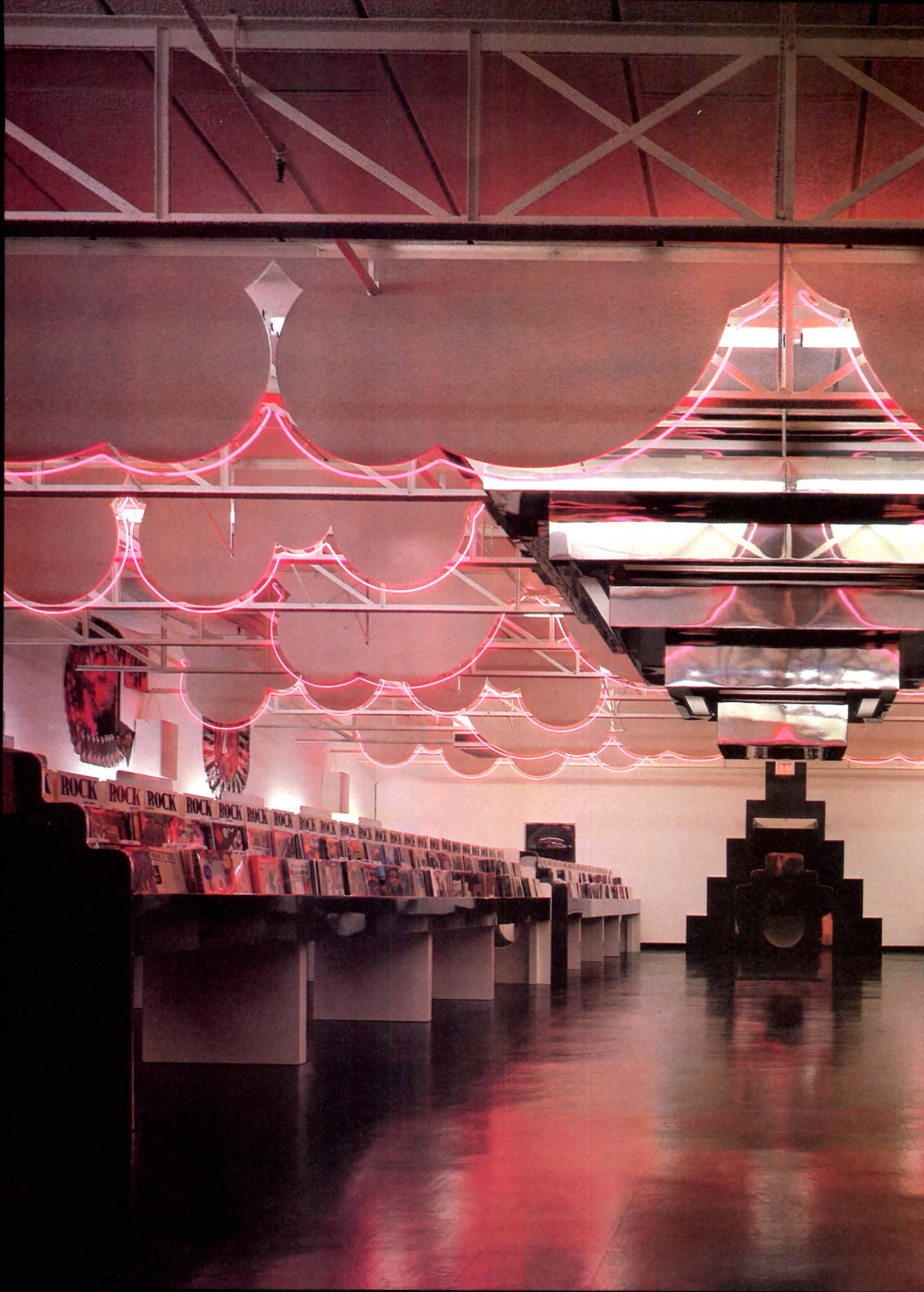
Because the shop specializes in ready-to-serve foods such as stews and ratatouille, the ability of customers to watch the careful preparation is an important sales tool. Accordingly, De Vido has placed the well-equipped kitchen in the open area towards the rear. And he has helped to evoke the imagery of a long-established shop by selecting small panes for the store-front window, a tile floor, the terra-cotta-tile, "barrel vault" ceiling, and the blackboards on which the daily specials and prices are written. —C.K.H.

WORD OF MOUTH, New York, New York. Owners: *Christi Finch, Eileen Weinberg, Paula Busch, Lisa Pollack*. Architects: *Alfredo De Vido Associates — Alfredo De Vido with assistant Susan Bower*. Graphics consultant: *Roger Whitehouse*. General contractor: *Amisco Construction Corporation*.



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EVERY CLOUD HAS A PINK NEON LINING ON THE CEILING OF A FLORIDA RECORD SHOP

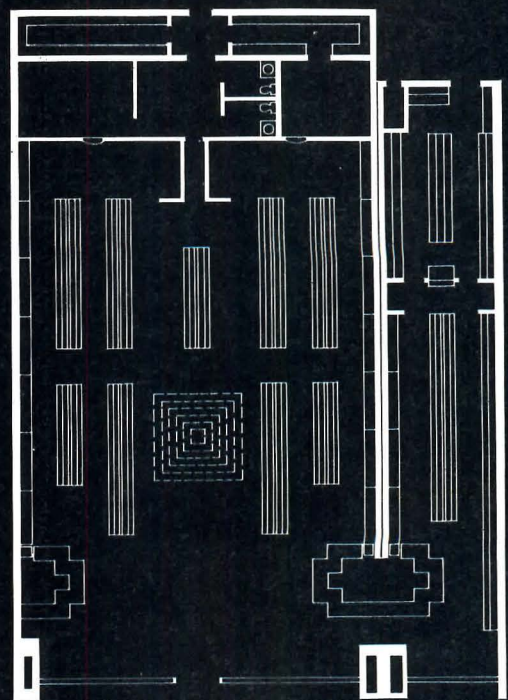
Designing sales space for phonograph disks and tapes, architect Charles Sieger sought illusion on a budget.

The renovated record store occupies 5,800 square feet next door to its old quarters. The architect, finding rows of pleasing bar joists above three hung ceilings, suspended white-painted plywood "clouds." Pink neon tubes outline the clouds in keeping with the exuberance of rock and jazz, and are reflected in shiny display cases for tapes along the sides.

The recurring ziggurat motif alludes to the merchandising of records. Bright metal plates follow the boxed structure of the display cases, and a similar stepped screen at the rear conceals a door to storage and service areas. The inverted ziggurat hung from the ceiling takes its shape from stacked record cartons, sometimes used for display.

Sieger sees the project as proof of "the power of architecture." Within three weeks of the store's opening, sales tripled, and they have continued to rise ever since—and because location, merchandise, personnel and advertising did not change, design seems to get the credit. —G.A.

SPEC'S RECORDS INC., Coral Gables, Florida. Architects: *Charles Sieger Architectural Offices—Madelin Miguez Bunster, project architect.* Engineer: *A. Jack Messulam (structural, mechanical/electrical).* Contractor: *Yoya Land Corporation.*



BRIGHT SIMPLICITY PROMISES DINERS WARM WELCOME AND GOOD FOOD

Through plate-glass windows, San Francisco's new Ciao Ristorante sends an unmistakable message to passers-by on the sidewalk: warmth, light, talk, food—all the inimitable qualities of friendly Italian *trattorias*, where customers not only enjoy their meals but enjoy being seen enjoying.

Inside, the food part of the message is equally clear. At one end of the bar, chefs mix, shape and boil pasta in a large display area, where pots of sauce and other dishes are prepared within sight and smell of diners seated on terraces around the room or at the marble-topped bar. Counters in the display area also have surfaces of marble, the material preferred by cooks mixing and handling dough. The kitchen itself is used chiefly for broiling and dishwashing.

Architect Ron Nunn believes that "people are tired of being tucked away in dark places" when they eat out. But creating a bright restaurant in this case required the transformation of a fashionably Stygian disco that earlier occupied these quarters in an old brick commercial building on historic Jackson Square.

The primary step was to strip the wall of black paint and to replace the black ceiling. The wood planking thus revealed has been painted off-white, and matches the new rubber-tile flooring that replaced dark gray carpet. The textured surface of the planked wall and the glint of brass railings add visual warmth and light to the bright decor, as do mirrors—left over from the disco—on walls and columns. White enameled industrial lighting fixtures hang over each table.

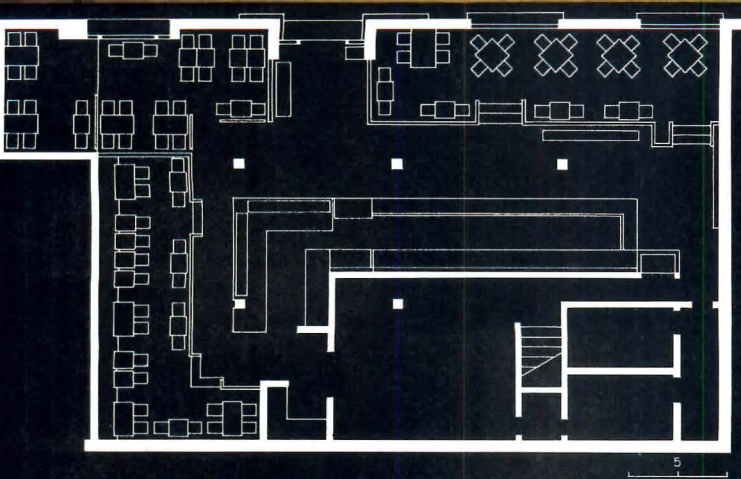
Ciao's owners, who operate other restaurants in the city, see this as a prototype for similar establishments.—G.A.

CIAO RISTORANTE, San Francisco, California.
Owners: Larry Mindel and Jerry Magnin, principals in Spectrum Foods, Inc. Architects: Ron Nunn Associates. Contractor: Filer Brothers Corp.



Russell Abraham photos







AN EXPLOSION OF CURVES AND NEON ATTRACTS DINERS TO BACKSTREET

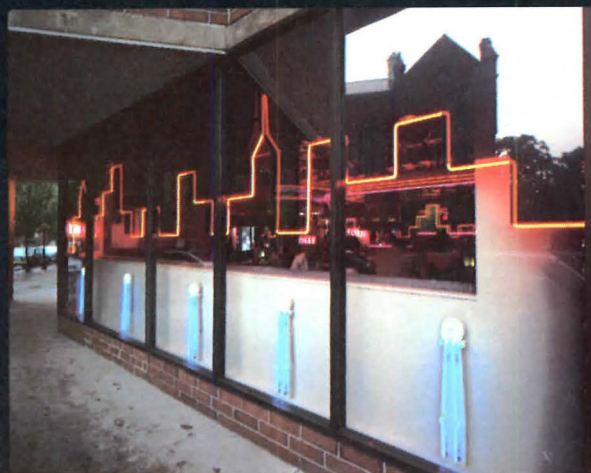
Eclecticism isn't what it used to be. No longer does the architect combine one delicate detail with another, ever so delicately. Rather he gulps both general form and delicate details, and then, like an architect, synthesizes the whole conglomeration. And if he's good at it, he will produce a feast for the eyes and *bon mots* for the knowing.

At the Backstreet Restaurant in New Haven, Connecticut, architect Mark Simon has used neon tubing both for lighting and as a source for form. The pink and orange neon around the bar is operated by a dimmer—a bit of wizardry—so that it emits a more seductive glow than normally intense neon, "like candlelight without the flicker." Tubes behind the mirror shine through clear glass where silver backing has been removed. The neon light is reflected in the bar and into the dining room by shiny pressed tin panels hung from the ceiling, in reference both to Victorian saloons and to the radiant coronas that Baroque sculptors hung above statues.

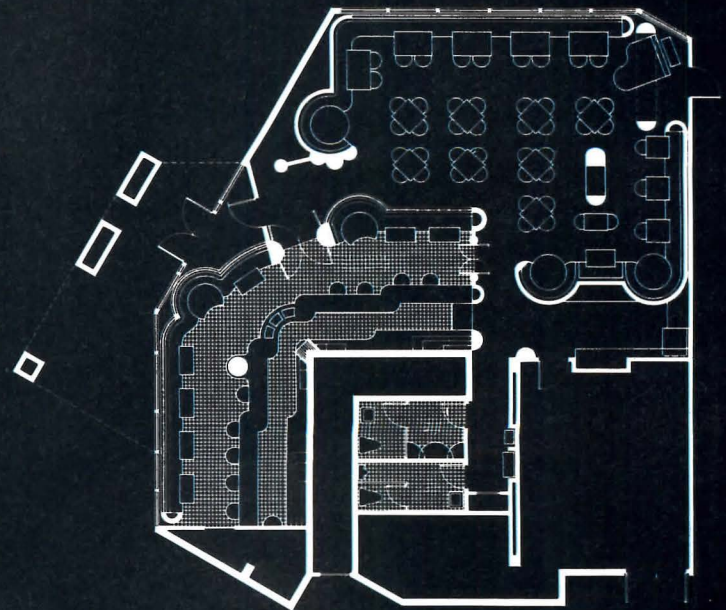
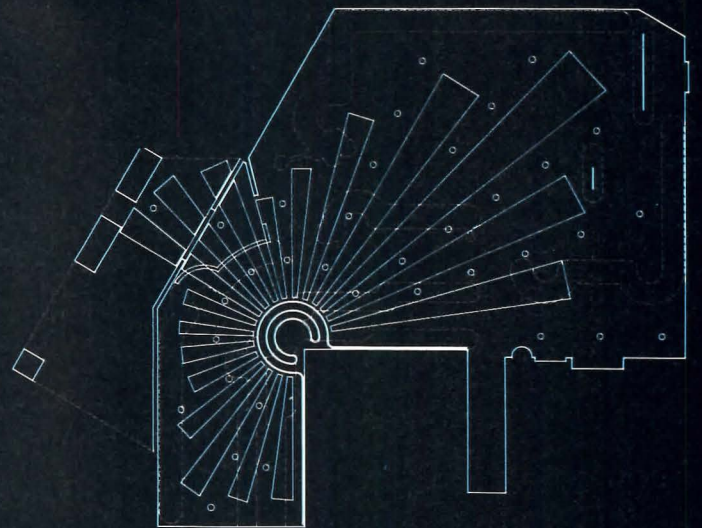
Moreover, the bar itself, the counter behind it and the neon lights conform in shape, the fat cylindrical railing recalling the lighted tubes, the bulbous corners resembling the curves taken when the glass tubes are melted and shaped.

The owners envisioned Backstreet as a visual "explosion" to excite customers at lunch, dinner and evening jazz sessions. At the same time, Simon feels that dining facilities should be "comfortable," and so gave the restaurateurs what he calls "carefully considered excess." The burst of visual impressions is tempered by soothing pastels. —G.A.

BACKSTREET RESTAURANT, New Haven, Connecticut. Owners: *Larry Oranzo and Steven Kuziel*. Architects: *Mark Simon of Moore Grover Harper, PC—Frank Cheney, project manager*. Engineer: *Fred Broberg (electrical)*. Consultants: *Lucien Adario (plants and flowers); Catherine Ferucci (graphics)*. Contractors: *Gus Dudley, Donald Langella (general); Arc Electric, Signlite and Jo-Ran Neon (electrical); Breakfast Woodworks (Louis Mackall and Kenneth Field)*.



Norman McGrath photos





BACKSTREET RESTAURANT

Among the details Simon has provided for the eyes to feast on: fat columns with fat beading (left) support a "swallowtail" swinging door. Clockwise from upper left above: another set of swinging doors clears its columns by pivoting on cantilevers hinged inside each column; obese beaded columns form partitions to direct diners and feign privacy; Art Deco ladies' room reflects semicircular table and scallop-shell sconces in a mirror box; frosted glass panels swivel to separate, or not, bar and dining room.

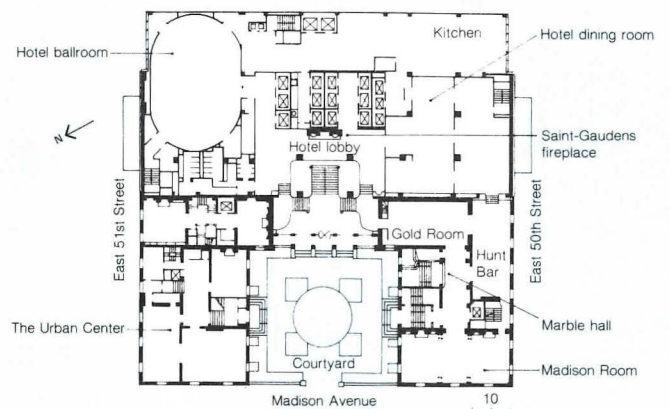


VICTORIAN TRAVELERS DUBBED AMERICA'S GRAND HOTELS "PALACES OF THE PEOPLE." NEW YORK'S HELMSLEY PALACE HOTEL RIVALS THE GRANDEST WITH INTERIORS INHERITED FROM A RAILROAD BARON'S PALAZZO.

THE VILLARD HOUSES

Preservationists girded for battle in 1974 when plans for grafting a high-rise hotel onto New York's landmark Villard Houses threatened to destroy some of the finest domestic interiors in the city. Designed in 1882 by McKim, Mead & White for railroad tycoon Henry Villard, and subsequently the home of publisher Whitelaw Reid, the south wing of the group of neo-Renaissance brownstones (across Madison Avenue from St. Patrick's Cathedral) boasts decor by Stanford White, sculpture by Augustus Saint-Gaudens, and murals by John La Farge, as well as exquisite stained glass, mosaics, plasterwork, and marquetry. Fortunately, developer Harry B. Helmsley, who leased the site from the Catholic Archdiocese of New York, was convinced that the belle-époque grandeur of the Villard interiors was an irreplaceable asset for his new Palace. All of the major rooms in the south wing have not only been incorporated into the hotel, but restored to gilt-edged splendor.

The task for interweaving old and new fabric presented the architect, Emery Roth & Sons, with a complex challenge. Extreme care was required to reinforce and protect fragile turn-of-the-century interiors during construction of the 51-story hotel tower. Ingenious planning by James W. Rhodes, Roth's project architect for renovation, salvaged decorative elements endangered by interior demolition. Individual fragments became pieces in a movable puzzle, much of which was reassembled within the new hotel. The most conspicuous transplant is the monumental fireplace de-



SAINT-GAUDENS FIREPLACE IN THE LOBBY



Steven Zanz photos



signed by Saint-Gaudens for the Villard dining room. Displaced when this room was remodeled into the Palace's Hunt Bar, it is now the focus of the Madison Avenue lobby, which occupies the central wing of the U-shaped courtyard. The north wing (not illustrated on these pages) has been converted by James Stewart Polshek and Associates into the Urban Center, headquarters and exhibition space for The Architectural League, The Municipal Art Society, and the New York City Chapter of AIA.

Before construction of the hotel began, an historic structures report was prepared by consultant William C. Shopsin, AIA, and painstaking graphic documentation, supervised by James Rhodes, recorded all extant components of the Villard Houses for the Historic American Buildings Survey. (Even though the Villard-Reid mansion had been adapted for use as diocesan offices and meeting rooms during the 1940s, most of the original fabric survived intact.) Various photographic techniques, including photogrammetry, a process developed during the Second World War for aerial plotting of terrain, provided the basis for detailed drawings. All movable items—from switchplates to chandeliers—were inventoried and placed in storage. A number of portable elements had already been lost to "sophisticated looters," according to William Weber of Rambusch, the decorating company which carried out much of the restoration and made facsimiles of missing objects. Vulnerable ornament that had to remain in place, such as coffered plaster soffits, was molded in rubber for later duplication in the new structure. Foam-topped shoring stood ready to catch ornamental ceilings; and padded, fireproof plywood shields encased delicate cabinet work and decorative masonry. As a final precaution against tremors from blasting and drilling, on-site observers kept close watch on seismic monitors.

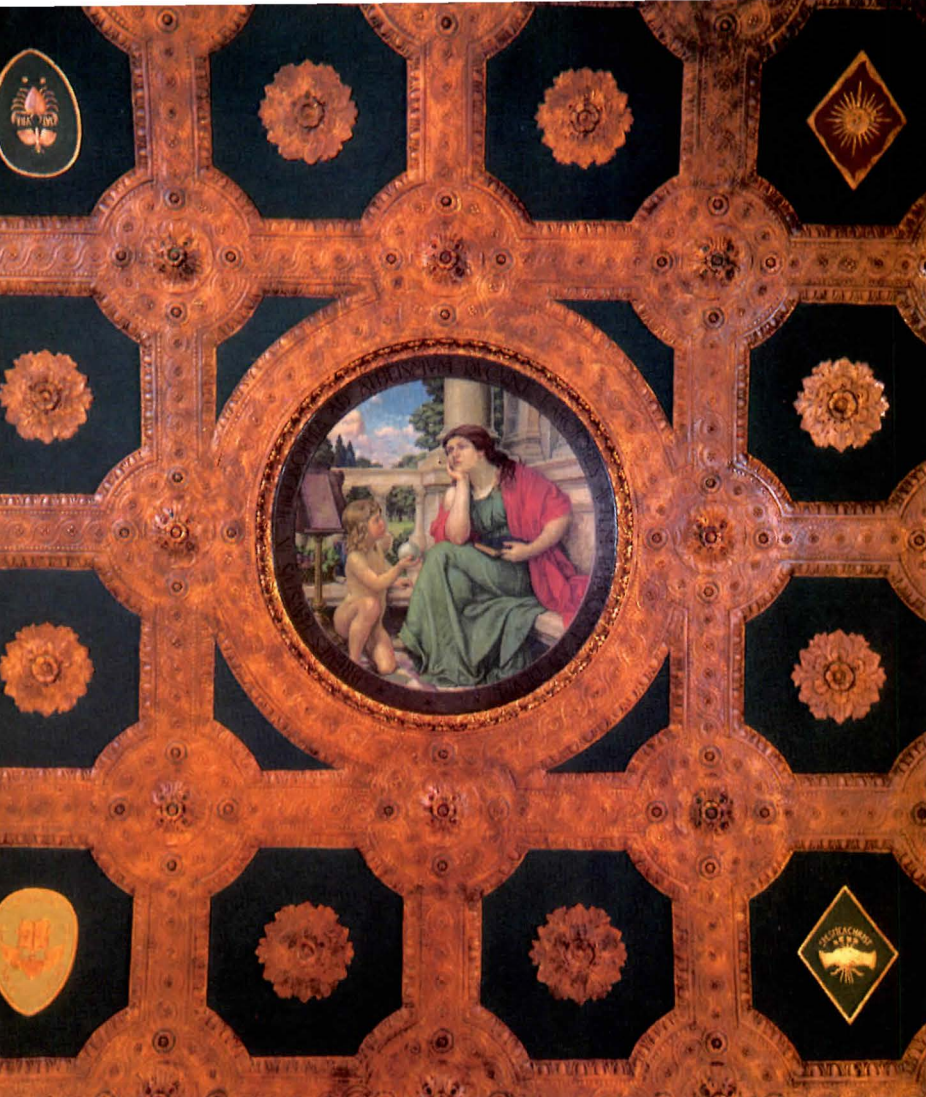
Once the dust had cleared, teams of artisans began piecing the puzzle back together. "We always took the course of least interference," says architect Rhodes, "just brushing off or cleaning whenever possible, and restoring or replacing only where it could not be avoided." The most impressive cleaning job was performed in the Villard entry hall, a marble-walled staircase and loggia embellished with opalescent leaded glass, mosaic floors and ceilings, and a zodiacal clock in bas-relief, designed by Saint-Gaudens. Application of solvents, poultice, and polish restored the inlaid surfaces to lapidary purity. Different cleaning techniques were needed for the Hunt Bar ceiling, which is clad in elaborate panels of molded Lincrusta, an oil-based papier-mâché used by Victorian decorators to simulate tooled leather.

The filigree of Stanford White's barrel-vaulted ceiling in the Music Room (now the Gold Room, where breakfast, tea, and cocktails are served) was regilded with three different finishes to replicate the original spectrum of tones: 13- and 23-karat gold leaf, and Dutch metal (a compound of brass and copper). Harry Helmsley "got carried away with the beauty of the Gold Room," says his wife



THE GOLD ROOM (ABOVE); THE MADISON ROOM (BELOW)





LIBRARY CEILING DETAIL (ABOVE); HALL CLOCK (BELOW)



Leona, president of Helmsley Hotels. "He told the workmen not to baby the gold leaf, but to use as much as they could." Armorial stained-glass casements had always been the chief source of illumination for the glittering reliefs, but now faced a solid wall of the new tower. In order to avoid the even glare of artificial back-lighting, which "killed" the subtle texture of the glass, white boxes behind the windows were lined with crumpled aluminum foil, whose reflection approximates the scintillation of sunlight. Additional lights were mounted at cornice level to enhance the clarity of two newly-cleaned lunette murals by John La Farge. Figurative roundels by academic painter George W. Breck on the water-damaged ceiling of Whitelaw Reid's library (now a conference room) were also restored, along with plaster coffers studded with the colophons of famous publishers.

Recreating the French Classical elegance of the main drawing room (now the Madison Room, a cocktail lounge) involved James Rhodes and interior designer Sarah Lee, of Tom Lee, Ltd., in a formidable game of hide-and-seek. Removal of built-in office cabinets revealed superb onyx chimneypieces, and a marble niche turned out to be hinged for use as a secret door (formerly a discreet exit for the bored host, it now connects to a fire stair). Fan-coil units, which elsewhere in the building are tucked inside antique chests or behind shutters or wall paneling, are here concealed below marbled windowsills. Upholstery fabric, hangings, and rugs had to be ordered to match marble veneers whose glaucous hue changed markedly as additional layers of grime were rubbed away. The original furnishings of the house had long since been dispersed, and the Helmsleys and Sarah Lee agreed that an archaeological replica of all original fittings would be a futile—and impractical—exercise of scholarship. Instead, they sought to evoke the aura of the Gilded Age without disappointing the expectations of present-day hotel guests. "We had to respect the treasures of the Villard House, but we knew we weren't doing a museum display," says Mrs. Lee. "Photographs survive of the interiors when they were first installed, and people would be appalled by the heavy draperies, deep valances, and fringes that all seem so depressing today. I have a hunch that it's prettier now than it was when the house first opened."

THE HELMSLEY PALACE HOTEL, New York, New York. Architects: *Emery Roth & Sons, P.C.*—*Richard Roth, Jr.*, partner-in-charge; *John Secreti*, project architect; *Vijay Kale*, designer; *James W. Rhodes*, project architect for the renovation. Engineers: *Irwin G. Cantor* (structural/foundation); *Meyer, Strong & Jones, P.C.* (mechanical/electrical); *Cerami and Associates, Inc.* (acoustical); *Howard Brandston Lighting Design, Inc.* (lighting). Interior design: *Tom Lee, Ltd.*—*Sarah Lee*, executive designer; *Warren McCurtain*, project designer. General contractor and cost consultant: *Morse/Diesel, Inc.* Subcontractor for interior restoration: *Rambusch* (plasterwork, painting, marble, mosaics, gold leaf); *John Langenbacher Co., Inc.* (woodwork); *Remco* (marble).

INTERIORS FOR APARTMENTS

- 70 The School-House, Boston
Architects: Graham Gund Associates, Inc.

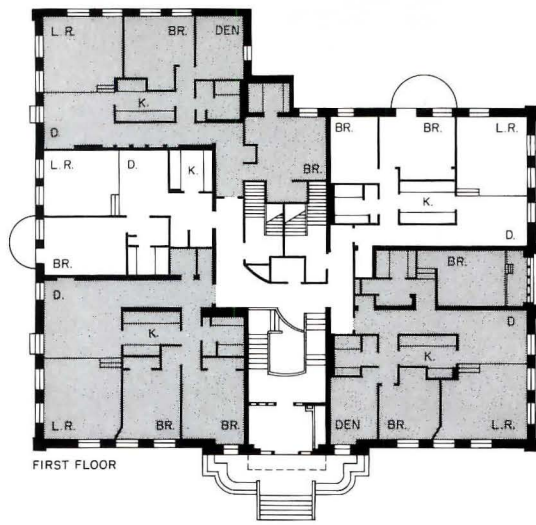
- 74 Private Apartment, New York City
Architect: Robert A.M. Stern

- 76 Krasnow Apartment, New York City
Architect: Leslie Armstrong of Armstrong Childs Lang

- 78 Loft Residence, New York City
Architects: Peix & Partner

- 80 Apartment, New York City
Architects: Gwathmey Siegel & Associates





THE FALL AND RISE OF A 19TH CENTURY SCHOOLHOUSE

Population shifts and desegregation efforts permanently recessed the Charles C. Perkins Elementary School in Boston eight years ago. Lacking a distinguished architectural pedigree to ensure its preservation, the 1891 neoclassical building could have been routinely razed without a murmur of dissent. But an ailing economy and a growing interest in maintaining the complexion of established neighborhoods turned the tide on such short-sighted demolition. This modest schoolhouse, with its sound structure and well-proportioned facades, is precisely the kind of building now considered not only salvageable, but in many cases economically and esthetically preferable to new construction. (For two similar examples of school conversions, see *RECORD*, March 1980, pages 118-119.)

The five-story, ocher-yellow brick building occupies a corner site on St. Botolph Street, and with its schoolyard (now parking lot) provides welcome relief from the attached red-brick row-houses that line the block. In recent years, the neighborhood had taken a downward spiral; subsequently, a community group was formed to return St. Botolph's to residential respectability. Developers were persuaded to upgrade rental property, the Boston Housing Authority con-

structed housing for the elderly, and young professionals were attracted by the prospect of row-house ownership.

The community group then turned their attention to the abandoned Perkins school. A city-sponsored development/design competition offered the property for \$90,000 to the team whose proposal would contribute most to the St. Botolph revitalization effort; stability of the program and low visual impact of the re-use were prime considerations.

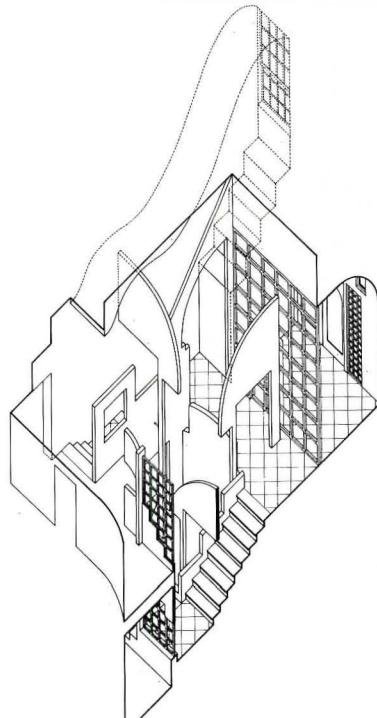
Cambridge architect Graham Gund, with affiliate School-House Condominiums Inc., was chosen from a field of five. As both architect and developer, Gund presented impressive credentials: his role as developer/architect for the Hyatt Regency Hotel in Cambridge (*RECORD*, October 1977) established his economic clout, and his skillful renovation of an 1886 Boston police station—

transformed into the AIA Honor Award-winning Institute of Contemporary Art—secured his reputation for adaptive use.

Gund's winning proposal specified a 21-unit condominium scheme, which met with great favor because of the perceived stability of condominium owners. And, just as the community group mandated, the exterior of the building has been left alone, altered only by new greenhouse windows and deep ocher paint for the mullions and casements of the new windows.

But once past the repainted legend—"Charles C. Perkins School A.D. MDCCCXCI"—design architect Gund clearly sharpened his pencil. The lobby (photos below and left) has been conceived as a "metaphorical garden," an abstract interpretation of elements found in nature. Although the lobby/garden may generically owe a debt to the Sunar murals of Michael Graves, Gund subscribes to no such didactic predilections: "It is not so much an architectural language like Graves's work, but rather, it's more intuitive." Gund's "metaphorical garden" would not be an appropriate choice as a subject for the current wave of architectural criticism; it doesn't presume to be "high" art.

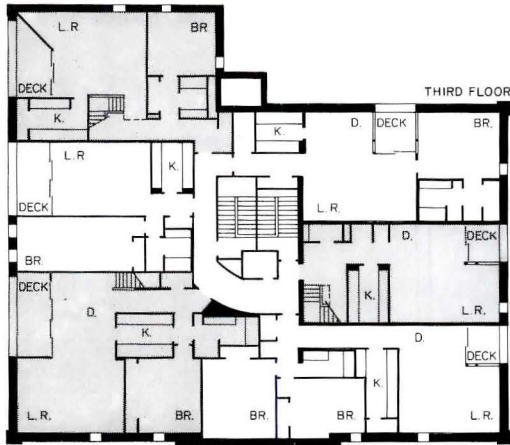
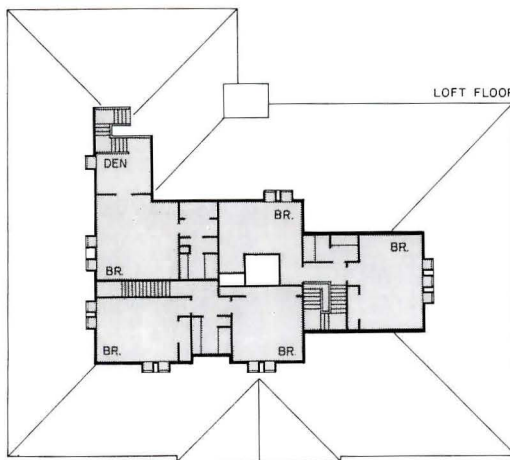
The lobby/garden is entered through a



THE SCHOOL-HOUSE

glass-enclosed trellis that serves as the vestibule wall. The image that directly confronts a visitor is depicted in RECORD's cover photograph—a rich assemblage of form and color intended to echo nature. The tongue-in-cheek scenario goes something like this: in the distance a pale tangerine sunset sweeps down past billowy clouds to the daffodil-yellow elevator doors. Granite stepping stones lead past a giant brown boulder shaded by trees; yellow stalactites hover above. A chrome handrail becomes a tortuous vine leading down past the blue waterfall that empties into a rock formation. It is fantasy architecture served up with equal portions of whimsy and wit. The architect's intent was clear: create a unique public space that engages the eye and offers surprising perspectives from every bend in the garden path, and open up a two-story volume that will make entry and circulation an enlivening experience. The "garden" photographs beautifully but deceptively—the fullness of the two-dimensional composition belies the airiness of the three-dimensional space.

Having flaunted his design panache, architect Gund moves on to the formidable demands of real estate. The 21 condominiums have been exceptionally well-fitted into



the old schoolhouse, with each of the original ten classrooms adapted to a single residence. New spaces were carved from the attic and below-grade levels to bring the total to 21. Living rooms have been pushed to the corners—to take advantage of double-exposure from the oversized windows—and elevated for a more comfortable relationship with the high window sills (top photo, near right).

The renovation and re-use of the Perkins school is meritorious on many counts. The preservation of the building's exterior respectful of an established street, the lobby/garden offers a delightful public space for residents, and the condominiums provide new tax revenues while adding 21 families to the neighborhood. Not at all bad for a commonplace structure that would have once been deemed worth only the attention of a wrecking crew. —C.K.G.

THE SCHOOL-HOUSE, Boston, Massachusetts
Owner: School-House Condominiums, Inc. Architects: Graham Gund Associates, Inc.—design team: Graham Gund, Peter E. Madsen, David T. Perrin, Jane R. Harrington, Leonard J. Bertaux. Consultant: LeMessurier Associates/SCI (structural). Landscape architects: Carol Johnson Associates, Inc. General contractor: Erland Construction, Inc.

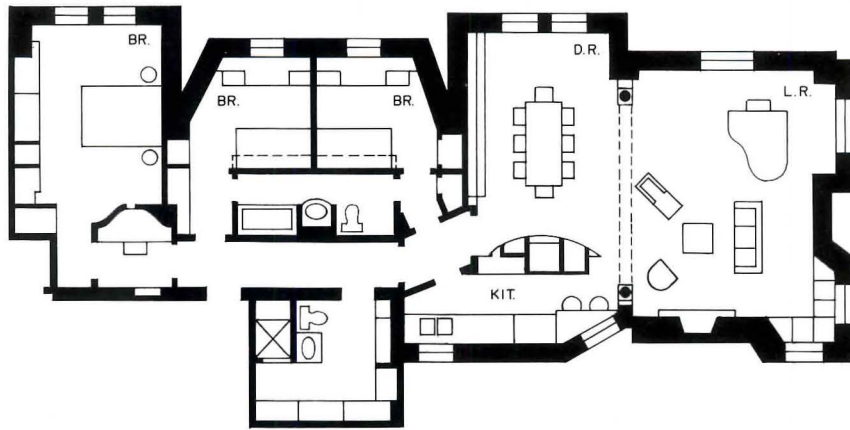




The photographs on this page give a sampling of spaces in the condominiums. The two photographs below show one of the duplexes carved from the attic over the former school's gymnasium, with portions of the heavy roof trusses exposed along with the brick of the bearing walls; the recessed outdoor decks are amenities for these upper-level units.

The slope of the roof provides a variety of room volumes, and light has been welcomed in by roof windows—causing marginal disorientation in rooms without other windows. The high level of finish and detailing is atypical of built-for-sale condominiums, but with selling prices at \$100 per square foot, the quality of construction seems appropriate.





REMINTED IN THE COIN OF POST-MODERNISM

Robert A.M. Stern's distinctive thumbprint is visible not only in the post-modern elements that give this renovated apartment its primary design character, but in the sound planning that led to the thoughtful redistribution of its spaces. The small bedrooms and bath, for example, were fashioned from space left behind when the kitchen was moved to its present location where it adjoins both dining and living spaces. Stern has devised a curved screen (photos opposite page top and below right) that protects the kitchen's privacy while allowing it to project into what had been surplus circulation space. A second screen (photos opposite page bottom left and center) designed for a similar purpose, creates a small, semi-contained workspace in the master bedroom where one of the owners, a novelist, can maintain a sense of privacy as she works.

This apartment, which occupies space in a venerable and beautifully maintained building off Gramercy Park, enjoys three exposures. A built-in seating unit in the living room (see plan) exploits two of these exposures and offers fine views down to the park.

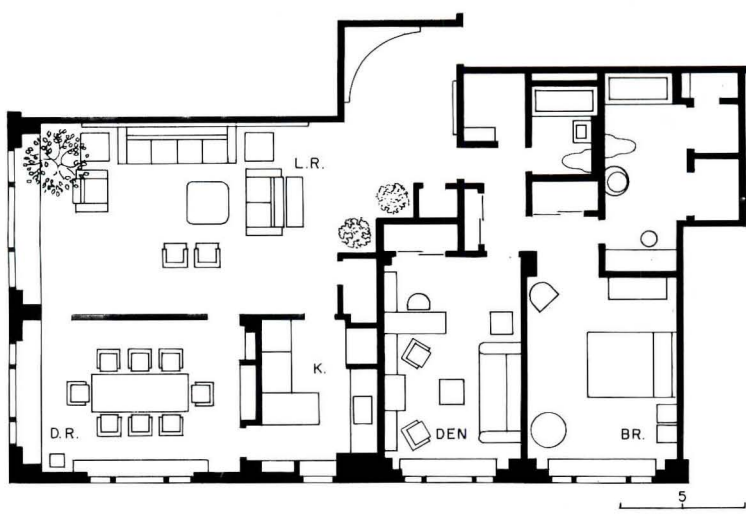
Many existing surfaces and finishes remain. Stern has added decorative detail, most of it thematic, in an effort to give character and definition to the spaces. If its application is here and there ironic, the decoration works well within the existing shell. It adds richness where before there had only been blandness, and a sense of design purpose where none had existed before. —*B.G.*

PRIVATE APARTMENT, New York City. Architect: Robert A. M. Stern—Mark Mariscal and Alan Gerber, assistants; Ethelind Cobin, assistant in charge. Contractor: Woodworking.

E. Stoeklein photos







FOR ARTWORK—OWNED AND BORROWED

Architect Leslie Armstrong's commission was on behalf of a couple recently arrived in New York from California who wanted what was a rather banal, badly chopped-up, two-bedroom apartment on Fifth Avenue transformed into a formal, elegant living space with adequate provision made for an extensive art collection. Armstrong took space from the existing master bedroom (improving its proportions in the process) to enlarge the bath so that it could double as a dressing and exercise space. The second bedroom was converted to a study and the existing kitchen was completely refitted to suit the clients, who are both gourmet cooks. The apartment was also completely relit—mostly with track lighting—to effectively display a collection that includes work by several prominent modern masters. The apartment's slightly

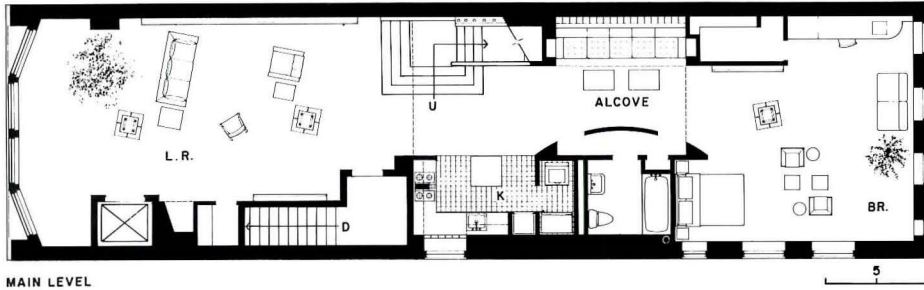
awkward entrance area was eased by the removal of an obstructing coat closet and its replacement with a curved table, a shift that not only smoothed out the spatial flow but set up a long diagonal through the living room to what must be the centerpiece of this (or any) collection. The diagonal establishes a view—and after dark it is a thrilling view—across Fifth Avenue to the Metropolitan Museum and into its glass-walled annex where the celebrated Temple of Dendur is nightly bathed in a warm, bewitching glow of light.—B.G.

KRASNOW APARTMENT, New York City. Architect: *Leslie Armstrong of Armstrong Childs Lang*. Owners: *Mr. and Mrs. Robert Krasnow*. Lighting consultant: *Carroll Kline, Incorporated*. Contractor: *Sheppard Pollak Incorporated*.

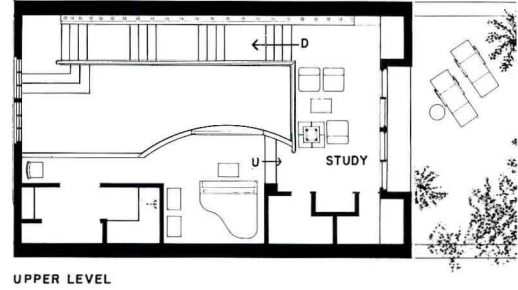
©ESTO Photographics







MAIN LEVEL



UPPER LEVEL

FRESH IMAGES IN OLD CHELSEA

This loft conversion in New York City's Chelsea district was commissioned by two art dealers who wanted a flexible space for living, entertaining, and showing off works of art in a setting more intimate and more residential in character than ordinary gallery space could provide. Architects Douglas Peix and William Crawford reshaped the existing long, narrow volume to accommodate their client's needs, and developed the lively and beautifully modulated series of subspaces shown in the photographs below and right.

The location of the bathroom and kitchen at the waist of the volume was fixed by existing plumbing lines. The architects shaped

the back and front spaces as bedroom and living room respectively, adding a new skylight over the rear of the living room to balance the light streaming in from bow windows at the front. Over the bedroom, originally a double-height volume, the architects created a series of small spaces including a study that opens to an attractive terrace—a terrace that offers panoramic view of the cityscape to the south. All these upper level spaces are reached by leisurely climb up a wide and elaborately detailed stair that in a very real sense gives the design its centerpiece. Under the stair is a narrow alcove with banquette seating that serves as a dining

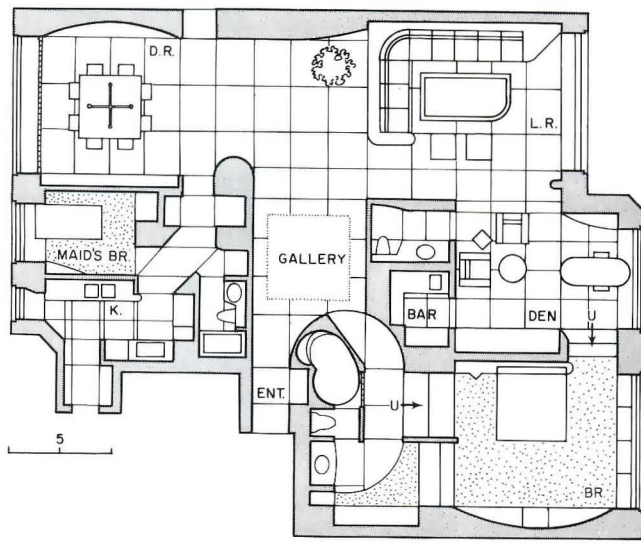
space and, across from it, the door to the bathroom is shielded by a gently swelling form that offers a purposeful contrast to the curve alongside the stair. One curve is in plan, the other in elevation, but together they bring emphasis to the transition space and ease the sense of movement through it. Another modulating device—and a particularly flexible one—is the pair of "light columns" mounted on casters that can bring spot lighting to wherever it is needed. —B.G.

LOFT RESIDENCE, New York, New York. Architects: Douglas Peix & Partner—Richard Ayotte, associate. Contractor: Altschuler Construction.

Robert Perron photo







A SIGN OF THE TIMES

The chronicle that traces the work of Charles Gwathmey and Robert Siegel from 1970 to 1980 documents more than the incremental evolution of a single firm. It could also be viewed as a credible gauge for calibrating the distance architecture has traveled in the decade just past. The length of that journey can be measured by drawing a line from any one of Gwathmey/Siegel's early projects to the apartment shown here. The contrast between the pure, crisp, austere honed *objet d'architecture* and the sensual materials, wash of color, and contextual richness of this apartment reflects not only this firm's development, but suggests the general transformation of the last 10 years.

Charles Gwathmey refers to the early work as "minimal . . . abstract," and he prefaces the current work by noting: "We're at a point now where architecture is being re-evaluated. . . . We're interested in the re-enrichment of the work—making it more complex—but also maintaining the clarity and the rigor of the spatial order." Mr. Gwathmey is as good as his word. These photographs of a California bachelor's New York apartment provide a fair indication of the "re-enrichment of the work," and the plan makes clear that the "rigor of the spatial order" has been

assiduously maintained.

The existing space—in a bland, blond-brick "luxury" apartment building—had little more to recommend it than rhapsodic views across Central Park: aluminum windows, structural columns, and service/plumbing cores were necessarily permanent.

Within the container they were given, Gwathmey/Siegel organized a decidedly "open" plan that develops around the central service core (housing a guest bath and a bar, see plan). The gallery, living area, den, and bedroom radiate around this ostensibly square core, with the clockwise circulation suggested by a curved wall flanking the entry (photo below, far right): the curve serves to direct circulation off axis, into the expanse of the gallery and toward the living area. In plan, the square (with its guest bath and bar) is a rectangle, truncated by the only visible fragment of an implied oval (see plan) that contains the master bath, dressing room, and kidney-shaped terrazzo shower. The curved wall and the definition of the oval are reinforced in the carpet-line of the dressing room.

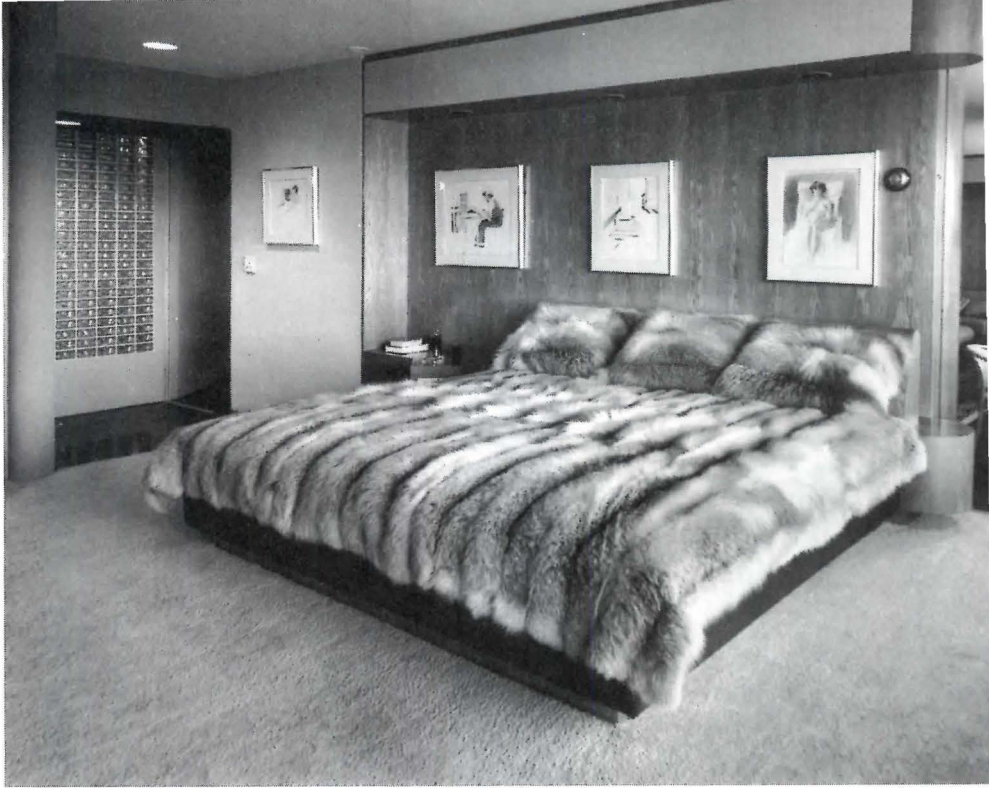
The kitchen and maid's room are appropriately isolated from the suggested circulation pattern, while the dining area—a square alcove off the gallery—recalls the entry's



Norman McGrath photos







curve with a bowed south wall and sky-blue barrel-vaulted ceiling.

The two structural columns have been sheathed in stainless steel, and their polished surfaces serve as vertical punctuation marks to demarcate living, den, and sleeping areas. This tripartite division is reiterated above the windows by the three mirrored light troughs that indicate the layering of spaces.

Having established the plan and circulation, Gwathmey/Siegel employ built-in furniture systems, responsive to the function of each room: wall paneling and an L-shaped couch/bookshelf for the living area; bookshelves and a cantilevered desk for the den; a

cabinet that contains bed, storage, and wall paneling for the bedroom. Above each of these fixtures—including the wall system in the dining area—a linen-covered fascia band further delineates the applied, installed quality of the furniture systems. The distinction is important because the furniture systems serve the dual role of defining the spaces diagrammatically, and providing the appropriate amenities. The white-oak veneer is signature Gwathmey/Siegel—providing richness, texture, and material variety to counter the taut geometry of the polychromed canvas-covered walls.

Charles Gwathmey is an outspoken

exponent of what he refers to as "holistic design: loosely translated, this means that from the moment you enter the door, every surface, finish, and detail has been scrupulously attended to. And that's just as it should be; with less control, the sensuality of the colors and the richness of the materials would have lost their subtle elegance and become ostentatious.—C.K.G.

APARTMENT, New York, New York. Architects: Gwathmey/Siegel & Associates—project architect: Jose Coriano. Engineers: Thomas A. Polise (mechanical). General contractor: All Building Construction. Cabinet maker: Bachmann and Dunn.

APARTMENT GWATHMEY/SIEGEL & ASSOCIATES

The materials and finishes that have become the trademarks of Gwathmey/Siegel interiors, are employed here with particular effectiveness. The glass block in the dining area is a response to air shaft views and the mis-alignment of the windows in the living and dining areas. Appropriate to the general richness of the apartment, large slabs of verde antique marble replace the familiar sand-colored tile or oak flooring. The palette is especially satisfying: subtle hues of gray, green, and pink create depth, density, and definition. The client's art collection—Léger, Magritte, Hans Hoffman, Morris Louis, David Hockney—is well-placed amid the warm wood, polished stainless steel, marble, and textured fabrics. The bedspread is fox fur.



ARCHITECTURE AND INTERIOR DESIGN: CONFLICT, COOPERATION, QUALITY

In the cause of understanding, and perhaps relieving, the dichotomy between architects and interior designers, RECORD held a Round Table to which were invited architects (many of whom undertake interior-design commissions), interior designers (many of whom are registered architects), and experienced clients who work all of the time with both groups. Here is part of what they had to say:

The early comments at the Round Table sounded the note that would dominate much of the discussion—some of the architects arguing strongly that architecture and interior design could and should not be separate; the interior designers arguing that there were circumstances in which they should or had to be separate. Architect Charles Gwathmey opened by saying: "It begins with how one perceives and interprets the nature of space. If you take a holistic approach to the design of buildings and see the design of buildings as a manifestation of their spatial organization, the concept of not designing the space simultaneously with the building is just not conceivable. Through the ages, good architects have always designed their buildings as a function of the space they enclosed. The split between architects and interior designers is a philosophical split. . . ."

"In recent years, there has been a cultural change that has made necessary new building types—specifically the massive office building. It is difficult to approach as a total architectural commitment because it is an economic phenomenon—it lacks content. It requires a different perception—and so far it has involved bringing someone into the building after it is complete to create some illusions and install a programmatic and useful environment. That is very different than designing the institutional building, the building which has specific programs and specific users—here the architect is obvi-

ously able to respond in a more holistic manner. In those kinds of buildings, the architect can be sensitive to and aware of and work from all the programmatic intentions in the history of architecture. I am one of those architects who believe that understanding and responding to all the environmental implications of the design is part of what we have to do. Other architects are happy creating boxes; and other architects and designers are happy creating spaces within those boxes. I don't think that is art, I think it is accommodation."

The first question, then, was what do we do about designing those anonymous buildings?

Norman DeHaan, an architect who practices interior design, asked, "Does that mean you would refuse a commission to do a speculative office building, where you have no control of the space, or a rental apartment tower, where you have no control of the apartments?" Gwathmey: "Buildings like this are a problem for us. But I think an architect can determine a strategy in the design of an office building or an apartment that will establish the quality of the light, the whole sequence of entry and circulation—can at least set up a framework for others doing interior design."

But interior designer Joseph D'Urso argued that the framework or character seldom is established: "In these speculative kinds of buildings—which are indeed a new building type in the history of design and building—the standardization and the conformity established by economic pressures are so incredible that it is very difficult to add character in any way. I see very little attempt in the design of these buildings to analyze the ways they will be lived in or worked in—and I think interior designers most often begin with problematic spaces on every level."

Interior designer Jack Lowery, who does many office-building interiors, pointed out the

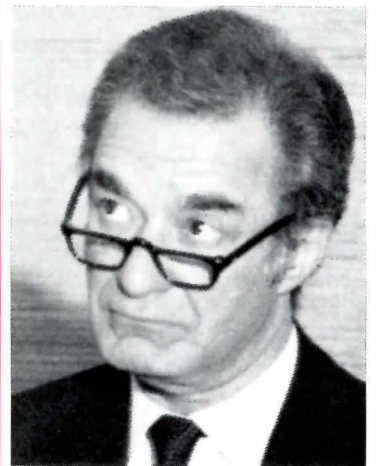
design difficulties inherent in constantly changing office needs: "A good architect, perhaps working with an interior designer, could create a particularly desirable, beautiful, homogenous space that reflects the particular character or image of that company and its people. But today, even a corporate headquarters of the best kind must be thought of in somewhat the terms we approach speculative office space. Word processing, changing work loads, more emphasis on the needs of workers at all levels—all that means on-going design."

Real estate consultant Doug Nicholson agreed that in many large and complex buildings:

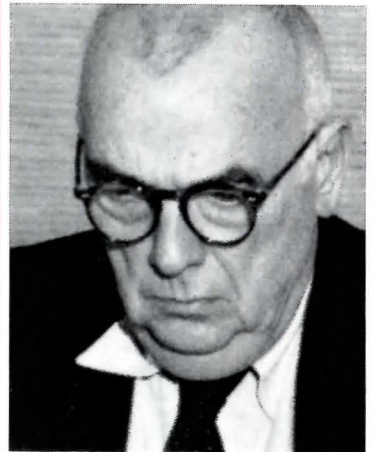
"... there is no way to conceive of the building all at one time, because too much is going to have to change over time. . . . I do not think that the architect or interior designer can conceive what will happen with two thousand people over thirty years of time. The office building is probably the most extreme—it is a whole social structure that on move-in date is vastly different from what it will be in six months or three years or fifteen years."

Marvin Affrime: "I have made an effort to bring to bear on the field of interior design all the disciplines that I learned in studying architecture. We try hard when working with architects to make the most of our combined efforts. But most of our work remains in those money boxes out there—those office buildings to make money—and I think it is great sport to take those boring boxes and try to make something exciting and real with the interiors."

Space planner and designer Larry Lerner risked this view (and the ire of many of the panelists): "I think the interior design of a large corporate structure, whether it is speculative or for a known tenant, has nothing to do with architecture. It is a totally different discipline. Example: We were the first consultant in on the Sears Tower—to study whether or not



Marvin Affrime
The Space Design Group



Davis Allen
Skidmore, Owings & Merrill



J. P. Andrews
Westinghouse Electric Corp.

"As client, our job is to protect the esthetic and design clarity; to protect the design truths of the architect and the interior designer as we work together in solving the problem within the budget."

—Joseph Baum

Sears needed a new building. The building was completed in 1973, and we are still working there. We employ people who just don't belong on architectural staffs—behavioral psychologists, management consultants. These are areas that architects have very little interest in. . . . The act of designing the envelope really is not related to the act of providing the environment for the occupant of a large corporate structure. . . ."

Joseph Baum, restaurant consultant, talked about the "social use of space. . . ."

"Our most successful jobs [and he cited as examples The Four Seasons and Windows on the World] have, I think, been the result of a happy marriage of architects and interior designers. At Four Seasons, [interior designer] William Pahlman contributed a great deal to Philip Johnson's over-all concept of the space. And much depends on the clarity of the program. Without that, you are always involved in ruffling feathers, deciding on the greater good of the design. As client, our job is to *protect* the esthetic and the design clarity; protect the design truths of both architect and interior designer as we work together in resolving the plan, the functional use of the space, the clarity of movement within the space—all within the budget."

Ken Walker introduced the idea of measuring just how good interior design is

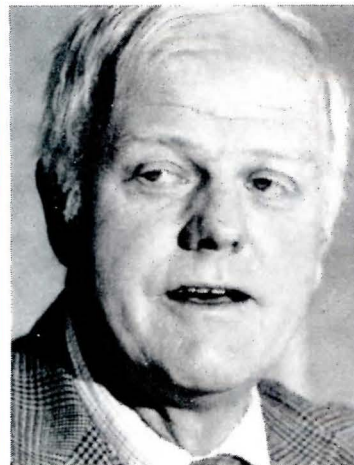
"Too many architectural firms get into interiors simply because they get a job to do some interiors. That is to me disheartening, because I think there is an incredible amount of thought process and experience that is required to be good at interior design. The kind of experience and insight that Joe Baum discussed in the design of his restaurants. What kinds of talents are needed? What really makes for a successful interior design—and a successful interior design firm? And how are we willing to define



Leslie Armstrong
Design Coalition



Joseph Baum
Joseph Baum Company



Jack Beyer
Beyer Blinder Belle

that? There is a great deal of interior design talent around this table—but a great variety of different kinds of firms.

"And how do we define success? If an office job works well, the client may hire you again. If it is not successful, no one will ever see it or hear about it—only the user suffers. Everybody is doing corporate offices . . . but if you look at restaurants or hotels or retail work you will find it is done by only a handful of firms—I think because in that highly visible, accessible work the success of design can be measured by the commercial success of the project. . . ."

Architect Hugh Jacobsen:
"It is art! It has to be art!"

"I was very pleased when the right words were said first thing this morning by Charles Gwathmey. Since then I've gone through waves of depression and fury—depression caused by the complexity, and fury at the lack of anyone once mentioning art. I still believe that when a building, or an interior, is finished—when something has been made out of nothing—you ought to be able to stand back and say 'There, after 2000 years of Western civilization, is what we can do.' Are those office buildings out there the best we can do?"

"Today, we quickly dismissed that stuff called art, and addressed ourselves to those monuments to our recent history out there. Lou Kahn said that the difference between a good architect and a bad architect is that they both solve the problem they set out to solve—except the bad architect solves the wrong problem! It seems to me we have had a lot of discussion this morning about the wrong problem. Is the hospital the glorification of the corridor? Does it necessarily have to be dated, like a Dodge Dart, two years before it is finished? Is it really a machine? Do clients know anything?"

"I have had 21 years of experience with clients. But the only people I ever feel like losing

an architectural argument to is an architect—and not all of them.

"Think of the buildings where you can feel the architect's hand through the hardware, through the furnishings, through the lighting—it is incredible. Even with today's bigger and more complex buildings, full of systems analysis and economic constraints, the architect needs to be the man on top—and always *is* the man on top of any great building—who says yes or no. He should have five votes to every one of the owner's votes. I believe that, I really do believe it.

"I am a GP. Americans loathe GPs. Clients loathe GPs. They love specialists. When I did the Roger Miller King of the Road Motor Inn in Nashville, Tennessee, Roger never would have hired me if he had known I was doing a library at Dunbarton Oaks for Harvard University. And vice versa. My brochure is a loose-leaf notebook, and when someone says, 'What do you do?' I shuffle out what I think he is interested in.

"It is up to us to determine what the right problem is to solve."

Architect Leslie Armstrong added this: "I have a small firm, and with bigger projects I hire structural engineers, mechanical engineers, graphic designers, and sometimes an interior designer. If I can't do it all, I can run it all. I can keep my over-all visions.

"Maybe the problem for architects is that the public, and many clients, cannot relate to architecture, but can relate to interior design. Simply by virtue of being alive, they know about interior design—they have houses full of furniture. It may be the wrong kind of furniture—but at least they know the language of chairs, tables, wall coverings, pictures and carpets. But they don't know the language of architecture and space and circulation and programming." Ms. Armstrong offered this solution: "People are scared of going to an

"The architect needs to be the man on top, and always is the man on top of any great building, who says yes or no. He should have five votes to every one of the client's votes. I believe that, I really do believe it." —*Hugh Jacobsen*

architect. So I don't have the word 'architecture' in my firm name anymore. And when I go to see a prospect, I put my little loose-leaf notebook together to show them what they want to see. If they want a decorator, they can pretend I'm a decorator. I know that I am an architect and will bring that discipline and scope to the project—but I go in drag. I am an evangelist. I want the architect's vision and sense of responsibility to be understood by the public—and when I have the job I try to help them understand."

Interior designer Jack Lowery: "I've had one client—a bank—for fifteen years. Years ago, we set an over-all design conception, and since then I've worked with numerous architects designing various buildings under this over-all concept. Thus we are working in a team circumstance—and I *do* think there is a danger of creating a camel instead of a horse if you don't have one guiding intellect.

"But why shouldn't the interior designer be the guiding intellect on a project if he has the understanding of what the client thinks and how the people who are part of the project react?"

Is the polarization really necessary?

"I am having difficulty," said interior designer Margo Grant, "with the implied polarization of architecture and interior design. I thought that died when I got out of architecture school. I guess that is because I had training in an architectural school, but specifically in interior design, and I have always worked within the envelope of architectural practice. I have great difficulty in understanding why there is a polarization—or why we are trying to create one."

Joe D'Urso: "I share Margo's frustration with this endless need to label ourselves and play roles—especially, I think, on the part of a lot of architects. I find that people who are constantly dealing with this subject—saying

the architect this and the interior designer that—are often the ones who are the most insecure and perhaps the ones who have the most problems in dealing with what they are really trying to do.

"It is also dangerous to be condescending about clients. I find that most of my clients, who have nothing to do with design, often have incredible insight into problems that I as the professional don't see.

"Finally, I think perhaps the biggest problem is positioning ourselves—whether we are architects or designers—so we can really make decisions that make projects work given today's very tight economic and time situation. I am working now on some housing, and it astonishes me how many decisions are made with little research, indeed little thought, because 'we have to keep the project moving.' There's seldom time to ask: 'Wait a minute. Before we order those windows, are they the right windows?' Or 'Look, if we changed the heating system, we can improve the window system.'"

Jack Lowery: "I think part of the trouble with architects is that they really have not won the public. I happen to work entirely in contemporary design. But I have had many clients say: 'We don't want a cold, austere interior. We want it to be warm'. . . . There are a lot of Chinese Chipendale corporate interiors. They could have been done in a contemporary idiom that would have related to the building and to the corporate image; but obviously the client wanted 'romance' and 'warmth' and some sense of historical background or connection—and those rooms we don't like therefore exist."

Charles Gwathmey: "You have to admit that you are espousing the notion of the ordinary; that is to say, what people know is what people should get. You are talking about accommodation, and I am talking about extension—about extending the



Norman DeHaan



Joseph D'Urso
D'Urso Design

Margo Grant
M. Arthur Gensler Jr. and Associates



client's references." Lowery: "You can raise people to the highest degree, but you can't do it by talking down to them—and I think that is what the architectural community has tended to do in terms of interior spaces."

Doug Nicholson asked the final question of the morning, and in many ways it (and Gwathmey's answer) summed up the frustrations of the morning session: "Charlie, you said in effect, that office buildings are aberrations—therefore dismiss them. Because you cannot run the whole thing—dismiss them. I think that is wrong on both those counts. They are too much a part of our landscape to be dismissed, and there can be a major influence by the architect on the interior spaces even if he is not the person doing the spaces."

Gwathmey's response: "You know I don't believe that the office building per se is not a worthy project. Instead, I believe it is a project not yet dealt with as an art form. It is a project of accommodation, of economic means—but it has not yet been dealt with as an art form. And that is the challenge. . . ."

Warren Platner reminded the Round Table that "interiors are what the building is there for."

"You don't build a building to get a monument up in the sky. You build a structure to create interior spaces usable for a specific purpose. So the real focus of the architectural profession should be on interior work. I don't think it is. I think everyone here shares to some extent the same feeling: that interior work is being neglected by architects. The question is why.

"I don't think it is lack of expertise. A good architectural education, a classical architectural education, gives them the disciplines: structure, mechanical and electrical, the systems. Design, of course. The history of architecture, of style, of art. Some training in art, in painting and sculpture. So when young people come out of school they

"I would remind us all that interiors are what buildings are built for. You don't build a structure to get a monument up in the sky. You build a structure to get interior spaces usable for a specific purpose"
—Warren Platner

have a sound basis on which to start practice of a profession in which all those disciplines can be used. All of those disciplines are necessary to good interior design, and without them you really don't know what you are doing.

"I think one reason more architects don't focus on interior work is that it is very, very difficult. It is more difficult than doing the building that houses those interiors. In interior work you have to deal more with people—with their psychology, with what makes them comfortable. And this is, in my experience, harder than dealing with structure and building systems.

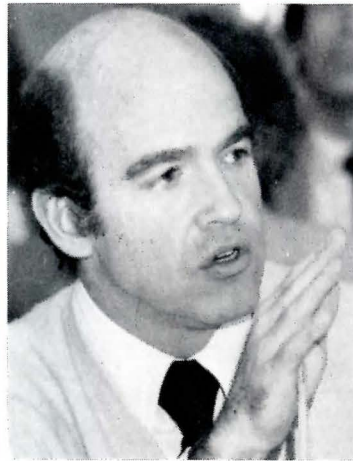
"Another element is that while designing interiors is very, very difficult, it is not perceived that way by the public. The public believes there is a sort of occult science in getting a building up—it is just beyond the comprehension of most people how you plan and design and build a building. But anyone can do interior work. Anyone's wife can do interior work!

"Architects, like everyone else, are interested in attention. It is one of the main ways we get work. It strokes our ego. And it is quite clear to me that architects feel that a given amount of effort spent on building structures, compared with the same amount of effort on interior design, is far more productive in terms of accomplishment and attention. It is not a matter of skills, it is a matter of predilection. . . .

"I still like, and actively pursue, doing both. . . ."

And so the discussion turned to skills—to individual skills

Architect Phil Andrews of Westinghouse: "Let me try to state simply the Westinghouse position as a user of design services. When I was in that business [as head of Westinghouse's Corporate Design Group], our objective was the pursuit of excellence. Our position was that ninety per cent of a successful project was hiring the right people. We did not hire firms; we



Charles Gwathmey
Gwathmey-Siegel Architects



Richard Hayden
Swanke, Hayden, Connell & Partners



Rick Hendricks
General Services Administration

hired people. I think that the perception we have is that the architect is the conductor of an orchestra that includes multiple skills. I have a great deal of difficulty distinguishing interiors from building design from mechanical systems, because they are all integrated as architecture."

Rick Hendricks of GSA: "This morning I watched members of the professions go at each other; and what I think I saw was individuals stating their own philosophies and then generalizing from that—as if their skills were common to their profession, which I do not find to be the case.

"The root issue is as Phil Andrews described it: It is the skills—the individual skills. At GSA, we are looking for a program-assist kind of service, and a design-solution service. We are looking for someone who can be more than an architect or more than interior designer; who can be the leader of the design process. Surely any of the illustrious group at this Round Table can be that design leader; however, not all members of their profession could. . . . You have to pick the right people, not by their particular professional titles but by their skills."

Developer Tibor Hollo: "For my company, it begins even before programming; with thinking out the nature of the project. Some will be engineering-intensive, some will have more esthetic requirements. Some will live or die on interior design. That will reveal what we really need as to skills. I believe that there has to be one person orchestrating that endeavor throughout. We do not find many professional firms who possess those orchestrating skills."

Another major client of professional services—Larry Whitman of The Rouse Company—reinforced his fellow clients' views: "We are—like Mr. Baum—oriented toward the design of spaces for people to feel comfortable in. We want them to

shop and spend money. What kind of skill produces that kind of space? I don't know that it is possible to identify a particular skill. What we are looking for is a person who understands the quality of the environment we are trying to achieve—whether or not such work is in his or her portfolio. And he must be able to identify those design elements that attract people and then not lose those elements, not lose the humanity of the space, in the face of enormous budget pressures from us, the developer. If you have been to Harbor Place in Baltimore or Faneuil Hall Market in Boston you have seen that what gives the buildings their vitality (and note that one is a re-use, one new construction) are the people who are there doing business. It is not chaotic—there is an organization, a spread, flow, an edge—and Ben Thompson [the Cambridge, Massachusetts architect who designed both for Rouse] is responsible for that. He is capable of helping define an over-all concept, and then following through every detail of everything you can see. We have not been able to find many professional firms—architects or interior designers—who have that quality."

"We want a designer/architect of integrity enough to fight for his esthetics, not ours. . . ."

So said Joseph Baum. "Once we have created a conceptual context, we look for the architect or designer. We have learned enough to realize that we cannot change a good architect's or designer's basic styles—so we have to be sure we choose the appropriate architect, the appropriate designer, in our terms. Recognizing that, we want an architect/designer of integrity enough to fight for his esthetics, not ours. It is hard for me to imagine LaFonda del Sol without Alexander Girard, or The Four Seasons without Philip Johnson and William Pahlman, or Windows on the World without Warren Platner.

"There should be one guiding intellect on any project. But today's world almost requires the committee, so we have a world that is pretty much of a camel instead of a horse. . . ."

—Jack Lowery



Tibor Hollo
Florida East Coast Properties

"We look for more than skills—we look for motivation. It has a great deal to do with how important our job is to them. We need to give them the assurance that the design will be something they can be proud of when it is finished. It is our motivation, in concert with theirs; it is a partnership. I do not regard that lightly. I don't believe that at Windows on the World there is anything that Warren did not want there. There may be things he wasn't able to get, but there is nothing that he did not want."

Are different interiors produced by architectural firms and interior design firms?

Said architect Davis Allen: "I don't like this discussion of differences. I am really interested in design, and I have considerable respect for good architects and good interior designers—people doing things in different ways. We have a very clever designer working with us who majored in French! I look for talent and imagination and flexibility and the ability to gain from experience, and I don't believe in molds. . . ."

Norman DeHaan: "I think the palette of the interior design profession tends to be a little broader, because it tends to be more subjective than the objective approaches of architecture. I think the client has a whole different reaction to the process of doing the inside of a building. Many interiors people find it difficult to become part of a building team because they are dealing with different expectations on the part of a client."

Joe D'Urso: "Client's expectations need to be talked out. We have to question what people think of as basic sociological needs. Executives expect to have a certain amount of the budget spent on their offices; the desk has to be in a certain price range. This gets us into a lot of trouble, because we find really important public spaces are being cut back to the point where they are starved for character and quality. I'd like to see more client execu-

tives say 'I know I am of value. I don't need an \$8,000 desk to put me in a position of power and authority.'"

Architect Richard Hayden: "The education of the client—gaining his understanding—is essential to getting your design implemented. I have come up against some pretty definite clients who had some definite ideas about what they wanted in their interiors—and when I found out what it was they wanted, I found that I had neither the talent nor the desire to do that kind of interior. Then you must resign the job. . . ."

During a question period, auditor Martha Kaihatsu of Stendig asked a telling question of Warren Platner: "Within the context of your esthetics, would it be possible for you to design a Wild West Room?" Answered Platner: "As long as you accept that design starts with logical thinking, and that you must proceed from there, and that logical thinking can accept references in terms of character and how a place feels—as long as you accept those disciplines I would say 'Yes,' a Wild West Room is a perfectly reasonable objective. I have never done a Wild West Room, you understand; but in the abstract I see no harm in starting from that reference." Interestingly, both Ken Walker and Charles Gwathmey agreed.

Is an architect, strictly on the basis of having an architectural degree, qualified to practice interior design?

That question was raised by auditor Sherman Emery, editor of *Interior Design*. "No, I would think not," answered architect Leslie Armstrong. "There is a lot about interior design that you don't learn in school. When I have been on school juries, I have been amazed at how undesigned the interiors are. In the course of three or four or five years, there is a lot you haven't time to learn; indeed much of architecture must be learned during the internship period." Phil



Jack Lowery



Hugh Newell Jacobsen



Douglas Nicholson
Building Programs International

Larry Lerner
Environetics



Warren Platner



"I don't believe the office building per se is not a worthy project. Instead, it has been a project of accommodation, of economic means—but it has not yet been dealt with as an art form. And that is the challenge." —Charles Gwathmey

Andrews disagreed: "I think you need to ask yourself, was Thomas Edison qualified to invent over a thousand things in his lifetime with no education? I don't think you can put a certain time framework on being qualified or excluded from doing anything." Warren Platner: "I don't think there is any amount of time in school that is magic; though obviously, the more time given to any subject, the better. I have a five-year bachelor's degree in architecture, and I would like to see my school add a sixth year to focus on many of the things that are not covered in five. I don't think students have much feel for materials, I don't think they have any feel at all for light. I am creeping up on the subject of interiors by what I am saying, but you can see I would also include much more emphasis on what is inside the structure and the character of those spaces. . . . So, No—having a degree does not qualify you, but it certainly starts you off in a direction—good or bad."

Jack Lowery: "What Sherman is exploring is that there are very good schools with three- and four-year curriculae that deal specifically with interior design. Again, four years of study will not necessarily make you a fine interior designer, but it gives you a great deal more specific practice and experimentation in solving the design of interiors than the architecture student has. Architectural firms who do interior design are hiring these graduates."

Sherman Emery, who raised the question of education: "I don't know that there is any one answer. Maybe the clients have the best answer in that they don't care what you call yourself, whether you are an architect, or an interior designer, or a what-have-you—if you are qualified to do the job and serve his needs, that is what is most important. The reason I raised the question is that I have found that schools of architecture and schools of



Philip Seibert
Hugh Stubbins and Associates Inc.



Kenneth Walker
Walker/Group Inc.

Larry Whitman
The Rouse Co.



interior design just don't seem to get together in their curriculum. It seems to me that ideally an interior designer and an architect should start out with the same basic education for two or three years—and then decide which way they want to go. Then I don't think there would be any need for Round Tables like this, because there would not be any dichotomy, any conflict. . . ."

In a closing round-robin there was at least agreement on the goal: design quality

Client Phil Andrews: "I would like to strike a blow for optimism despite some of today's confrontations. I happen to believe that over the past ten years or so there has been a tremendous increase in the quality of the built environment—both in architecture and in interiors. I think clients are becoming much more sophisticated and knowledgeable, and I think there is a long list of clients who *do* insist upon quality—even though there are also some who don't understand or appreciate quality and frankly are not interested in it. But I am surely encouraged by what I see. . . ."

GSA's Hendricks: "I agree that the market for good design is growing—as evidenced by the fact that the government no longer looks on design as a frill or something that you patch on later or something that mysteriously happens. More and more people—even in government!—understand that good design yields a real dividend, even in the speculative marketplace."

Architect Jack Beyer: "A final thought on training. I don't think my education was delinquent in preparing me to think about and design interior spaces. Perhaps it was a bit shallow in how to fill the spaces with furniture and other elements of interior design or decoration; but I think that to say that an architect is ill equipped to deal with interiors is to say that he is not a good architect. . . ."

Phil Seibert, who heads interior design at Hugh Stubbins and

Associates: "The essential is to define the problem, and then solve it with style and character and grace—and maybe some artfulness. It really doesn't matter whether the person who solve the problem is by training an architect or interior designer or anything else. . . ."

Margo Grant: "I believe we all strive for the same goal, which is design excellence. When we are good, the project will be a good project. Design excellence demands tremendous physical and mental energy—a degree of energy that defies definition and description. I think there are times when we have a great deal of power, and times when we have a great deal of fun, and times when we have a great deal of frustration. But I guess that is why we do what we do. . . ."

And Norman DeHaan: "I came out of my education—with Mies at IIT—believing that architecture is like religion: It requires true believers. And obviously there are a lot of true believers around this table. I think very few people disagree with the basic tenets of architecture; but I think that architecture, like religion, goes through periods when it gets completely screwed up by its disciples—and I think that is really what we are talking about here today. We represent different disciplines. We all have our own little basic tenets. But I think it is going to smooth out in the end. I think we are all optimists, or we would have cut our wrists a long time ago. . . ."

And so the Round Table ended—with plenty of disagreements left, plenty of frustration left over questions of "accommodation vs. extension," and perhaps no closing of the gap—even at this Round Table of highly skilled and renowned architects, interior designers and clients. But perhaps this debate will stir some thinking about conflict, and cooperation and the goal of design quality. Perhaps that is all a Round Table can be expected to do. —W. W.

INTERIORS FOR OFFICES

- 90 Perez Associates Offices, Wabash Coffee Warehouse, New Orleans
Architects: Perez Associates
- 94 Rolm/New England Sales and Demonstration Office, Boston
Architects: Crissman & Solomon Architects Inc.
- 96 Law Office, New York City
Architect: Marlys Hann
- 98 Executive Office, Arlington, Virginia
Designers: dePolo Dunbar Inc.
- 100 R/Greenberg Associates, New York City
Architects: MORSA
- 102 SmithKline Corporate Headquarters, Philadelphia
Designers: Daroff Design Inc.
- 104 Regional Offices for Tnemec Company, Boston
Architects: Michael Rubin & Henry Smith-Miller
- 106 Standard Brands International Division, New York City
Architects: Swanke Hayden Connell & Partners
- 108 Levi Strauss & Company Showroom, Atlanta
Architects: Gensler and Associates/Architects,
Friedman Sagar, McCarthy
Miller & Associates
- 110 Alcan Canada Products Ltd. Offices, Toronto
Architects: Barton Myers Associates

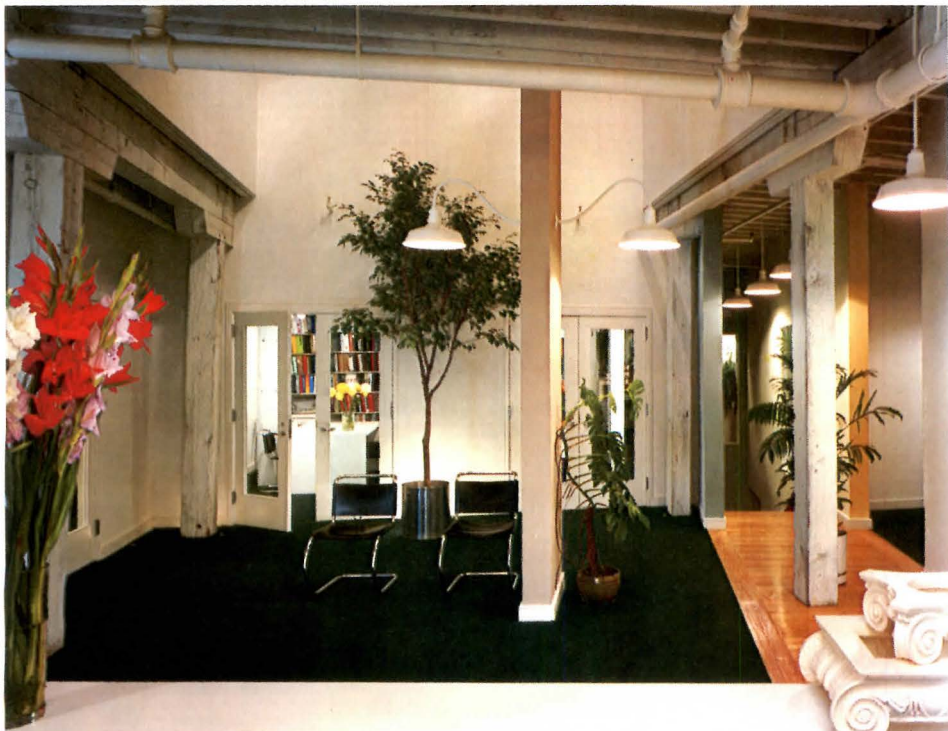
WAREHOUSE REHABILITATED INTO ARCHITECT'S OFFICES

Architects Perez Associates have transformed a 19th-century coffee warehouse in New Orleans into office space for themselves. This three-story-high brick warehouse (left), once used to process coffee beans, is located in a light industrial warehouse district near downtown New Orleans and across from the firm's controversial Piazza d'Italia project done with Charles Moore. This area is now booming with new construction and other rehabilitation projects.

While most of the work was quite conventional, straightforward rehabilitation, the most exceptional aspect is a superimposed slice of "post-modernism" in a specially designed stair system, demonstrating the compatibility of this style with 19th century mill construction. The stair weaves through all three floors on a diagonal (see drawings overleaf). The stairway is bordered by five parallel wall planes—two at the first floor entry level, two on the second floor and one on the third floor—which are painted in five muted colors, one for each wall. The south-facing surface of each plane is painted a darker shade, and the north-facing surface a lighter shade. As the light changes during the day, the painted stairway becomes a chameleon, reflecting colors upon colors to create a varied palette. The remainder of the space is painted white.

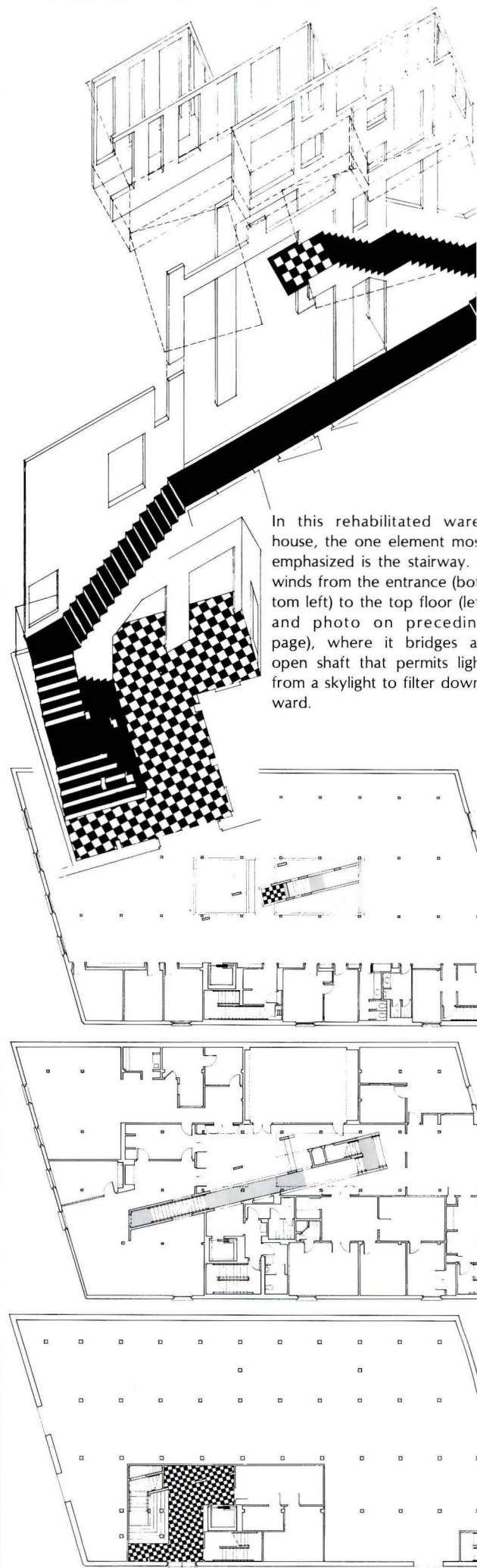
This remodeled office represents more than a new and more suitable image for the architectural firm; it demonstrates the personal commitment of Perez Associates to the redevelopment of inner New Orleans. —J.N.

PEREZ ASSOCIATES OFFICES, WABASH COFFEE WAREHOUSE, New Orleans, Louisiana. Architects: *Perez Associates—R. Allen Eskew, project architect.* Engineers: *Morphy, Makofsky & Masson* (structural); *Warren G. Moses and Company* (mechanical/electrical). Cost consultant: *Huey Breaux Estimating Service.* General contractor: *Gurtler Hebert & Co., Inc.*



Alan Karchmer photos



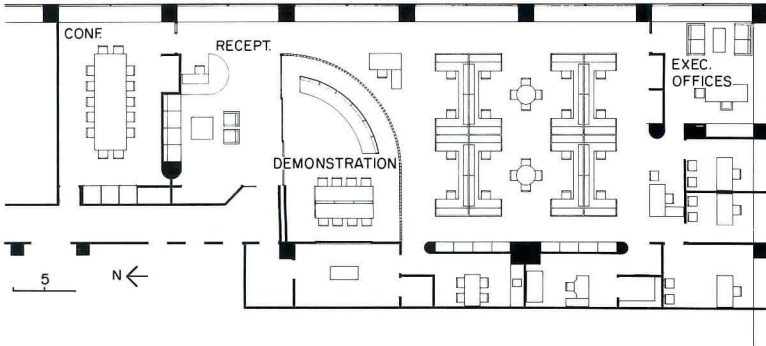




BOSTON OFFICE IS SHOWCASE FOR COMMUNICATION FIRM'S PRODUCTS

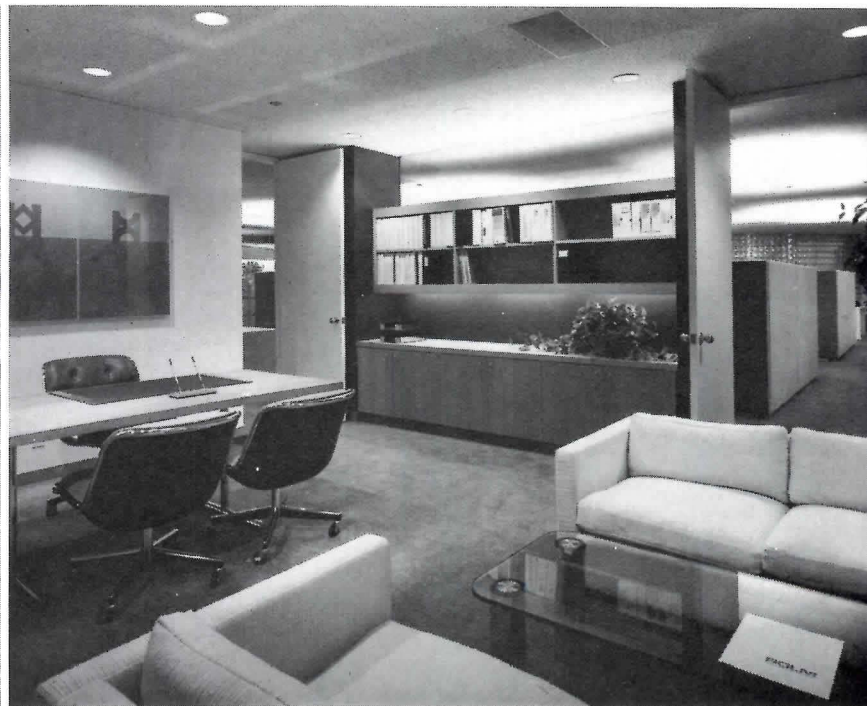
Faced with the problem of what kind of design would be most appropriate for the Boston sales office for this manufacturer of computerized telecommunications equipment, architects Crissman & Solomon created a contemporary background in which the focus is on demonstration of the instruments. To this purpose, the products are displayed behind a clear glass wall and in front of a curved glass block wall (bottom right). The third wall in this space (see plan) folds back to exhibit the behind-the-scenes computer switch room. The reception area, while not large, appears expansive. There are unobstructed views of Boston including the Custom House Tower, the harbor and beyond to Logan Airport. In addition, the wall which separates the reception area and the conference room has a deep mirrored recess with a built-in green sofa. The mirror reflects the curved glass block wall and the furniture and equipment in the demonstration room. The remaining half of the 6,000-square-foot office has an open plan with 16 work stations for sales representatives (below center), and private offices and support facilities along the perimeter (the executive's office is shown bottom, far right). The architects have used such classic contemporary furniture as Breuer's Wassily chairs. Except for the emerald green wall and sofa, colors and finishes are in quiet shades. —J.N.

ROLM/NEW ENGLAND SALES AND DEMONSTRATION OFFICE, Boston, Massachusetts. Architects: *Crissman & Solomon Architects Inc.*—Lynda Lloy Hack, interior designer. Engineers: *Francis J. Linehan, Jr. & Associates* (mechanical/electrical). General contractor: *Turner Construction Co., Special Projects Div.*



©Steve Rosenthal photos







A PLAYFUL SATYR SMILES AT SOLEMN ATTORNEYS

Visitors to the law offices of O'Neill Borges Gerstein Queler in New York are surprised to face a smirking satyr on the keystone of a triumphal arch centered in the bay facing the entrance (photo above right). Perhaps its smile comes from knowing that architect Marlys Hann has designed a very workable and well-tailored office despite stringent budget and time restrictions. In any event, the interiors are characterized by a strong sense of procession, of solid forms taking measured steps in a highly structured space, that is dignified and exciting at the same time.

Architect Hann has honored the preference of attorneys for giving perimeter offices to partners and associates, whose secretaries are stationed immediately outside. Her lively interpretation is achieved by placing design elements in subtle opposition. A thin wall of translucent glass that encloses perimeter offices is played off the dense rectangular solids which conceal building columns and provide closets. These floor-to-ceiling forms,

finished in a glossy white, are in turn contrasted with partial-height secretarial enclosures in a sand finish. Light is concentrated on work surfaces, so that less critical areas have appropriately lower levels. This otherwise subdued setting is accented with Belgian tapestries, art prints, a classic urn at the reception desk, and of course, the satyr on the arch.

Tables designed by architect Hann, upholstered seating, and carpet—all in gray—unify the office even as they mitigate the hard lines and planes of the drywall. (The same softening effect is accomplished on the public corridor side by a row of false cylindrical columns.) The result of this study in contrasts is an interior that looks costlier than it is. One doesn't have to be a satyr to appreciate that. —R.Y.

LAW OFFICE, New York, New York. Client: *O'Neill Borges Gerstein Queler*. Architect: *Marlys Hann*. Contractor: *A J Contracting*.



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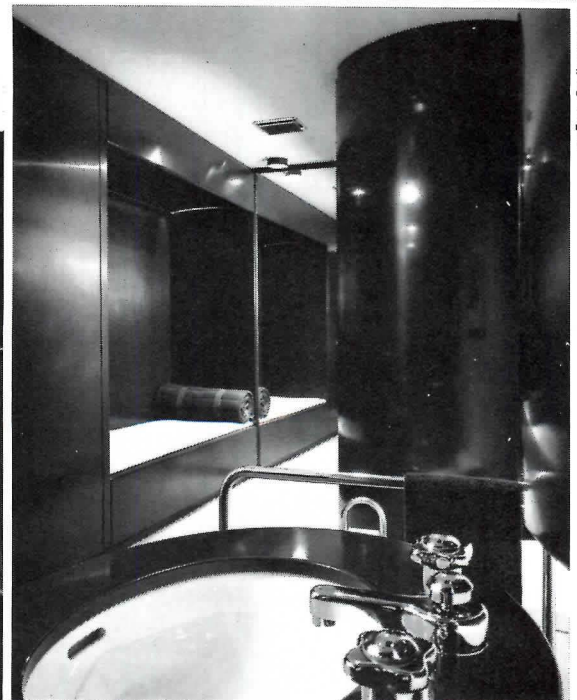
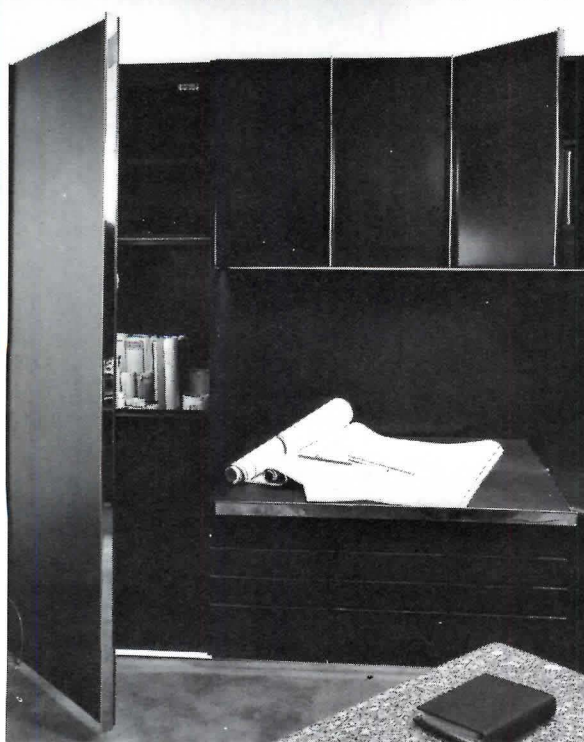
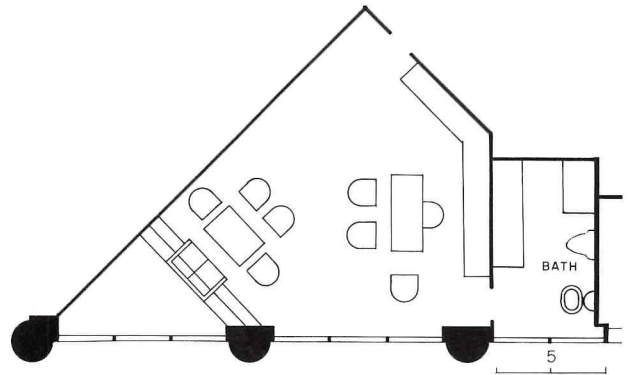
Businessmen with a cultivated taste for the arts can be powerful catalysts in architecture. Such was the case in the design of an executive office for a businessman in Arlington, Virginia, by dePolo Dunbar. The client, a knowledgeable art collector, commissioned an original design to exemplify the esthetic character of our time.

Many design studies produced an elegantly simple space in which the triangular plan has been divided into basic areas for paperwork and for people. Paperwork and related activities are contained around a table desk with seating flanked by a continuous counter with storage above and below. A lounge grouping for presentations and quiet discussions occupies the corner of the building, which is raised three steps to function as an observation platform overlooking a scenic view of Washington, D.C. A small bath is located behind the counter wall.

This interior has a high degree of coherence. The carefully detailed and sculpted furnishings are all designed (except for the desk chair) for this installation by dePolo Dunbar to reflect the client's belief in precision and order. A lighting design of utility and drama uses down lighting, cove lighting, wall washing, and cold cathode. Original art was selected from the client's collection to provide focal points and transitional zones between paperwork and people. It would be hard to imagine the space without its works by Rothko, Calder, deKooning, and Morris Louis; art and architecture have become one interior design. —R. Y.

EXECUTIVE OFFICE, Arlington, Virginia. Designer: *dePolo Dunbar Inc.*—*Lydia dePolo, partner-in-charge and designer; Jeff Budge, project manager and design assistant.* Consultants: *General Engineering and Assoc. (mechanical/electrical); INC Consultants, Ltd.—James Nuckolls (lighting).* Contractor: *Charles E. Smith Building Corp.*

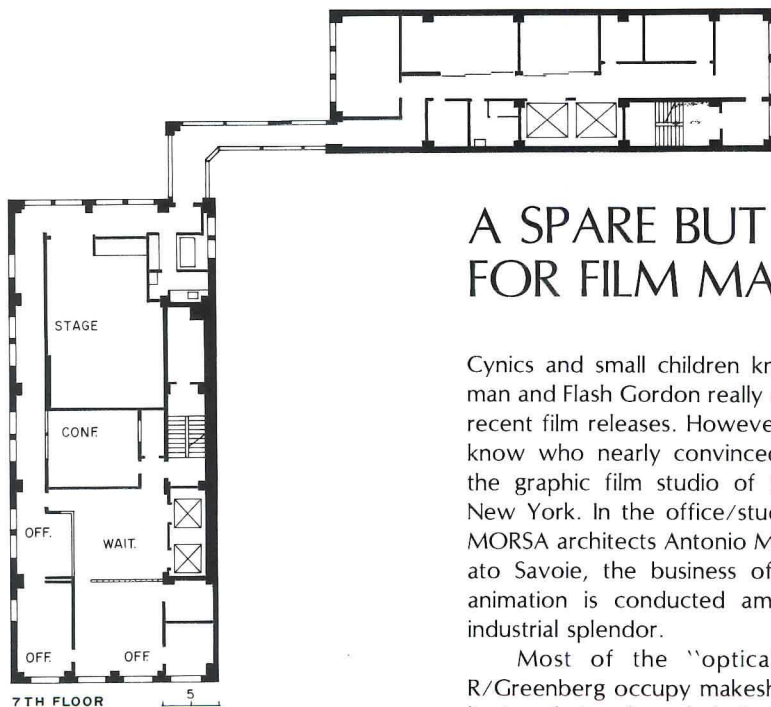
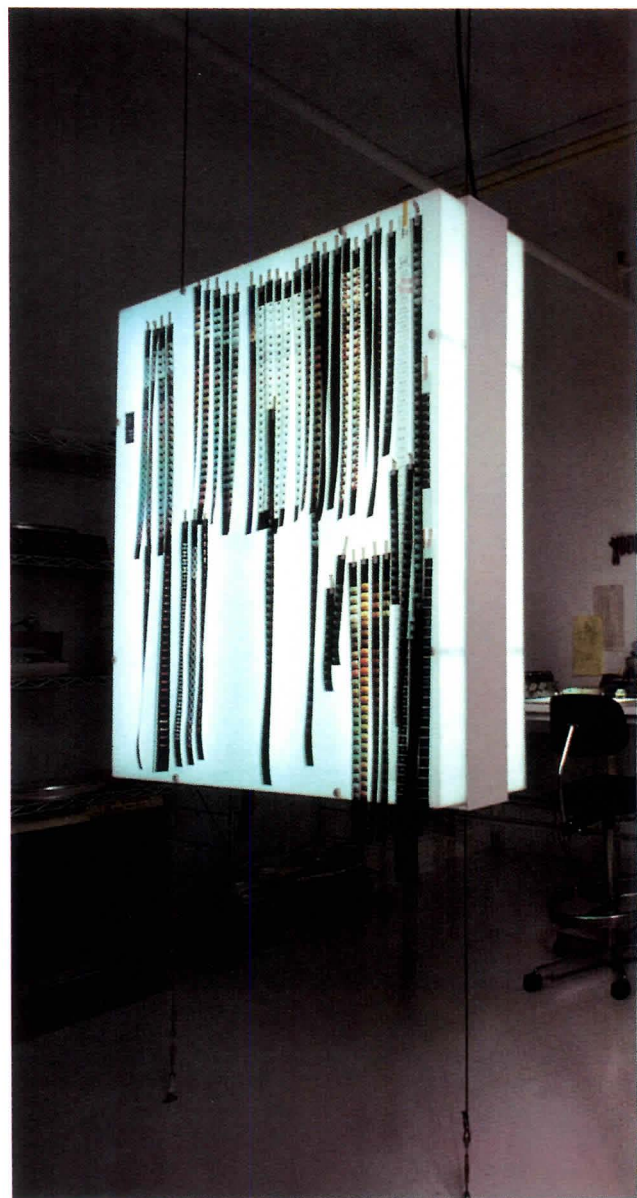
FINE ART MEETS ARCHITECTURE IN AN EXECUTIVE OFFICE



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Gerhard Gscheidle photos



A SPARE BUT LIVELY STUDIO FOR FILM MAKERS

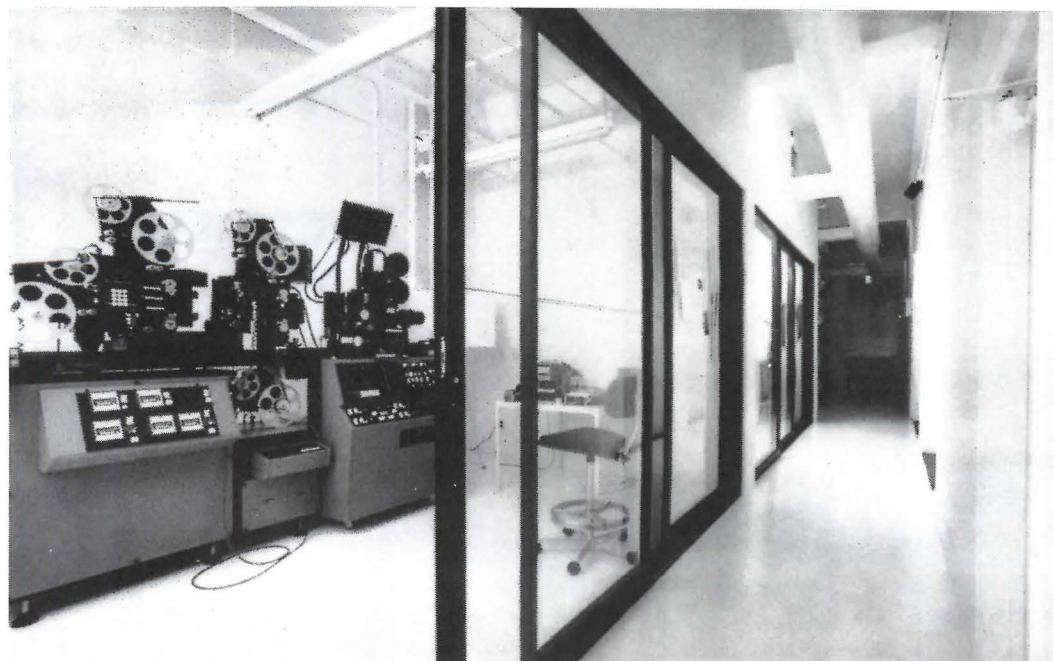
Cynics and small children know that Superman and Flash Gordon really didn't fly in their recent film releases. However, they may not know who nearly convinced them, namely the graphic film studio of R/Greenberg in New York. In the office/studio designed by MORSA architects Antonio Morello and Donato Savoie, the business of special effects animation is conducted amidst an austere industrial splendor.

Most of the "optical houses" like R/Greenberg occupy makeshift quarters. Believing that a formal design could improve operations and enhance morale, the brothers Robert and Richard Greenberg, partners in the business, commissioned MORSA a few years ago to help move their rapidly growing concern from a townhouse into an industrial building. Now, with more work, R/Greenberg has taken a second floor in the building. Creative work is located in the older space; business and production are accommodated in the new MORSA design.

Morello and Savoie have separated business from production in a plan that reflects the idiosyncratic form of the building. Business activities, including a reception room, accounting office, conference/screening room, and private office, constitute the front half of the space. The back half, centered around a device called an optical printer, houses technical provisions in a highly controlled environment.

Industrial glass in various tints, sliding glass doors, and a corridor lined with fluorescent tubes like the colors of the spectrum are some of the sensitive uses of standard industrial materials that seem custom made. The entire project, from design to occupancy, took just two and one half months, which might seem miraculous to anyone but a client who can make men fly. —R.Y.

R/GREENBERG ASSOCIATES, New York, New York.
Architect: MORSA-Antonio Morello and Donato Savoie. Contractor: Installed Systems.





Designing a corporate headquarters office is not unlike painting a portrait. As an innovative and successful multinational marketer of health care products, SmithKline Corporation in Philadelphia, sees itself as a progressive yet solidly dependable business. It is to the credit of its interior designer, Daroff Design Inc., that SmithKline's new headquarters embodies the increasingly complex nature of a modern corporation in so eloquent a design.

The client's program called for 180,000 square feet of space on eight floors of an office building with a narrow window wall-to-core depth and notched perimeter walls at either end. As the plan of the executive floor shows, Daroff has exploited the geometry with a secondary 45 degree rotated grid, created islands of space to provide transition zones and a variety of spaces, and established strong circulation patterns.

These plans are then imple-

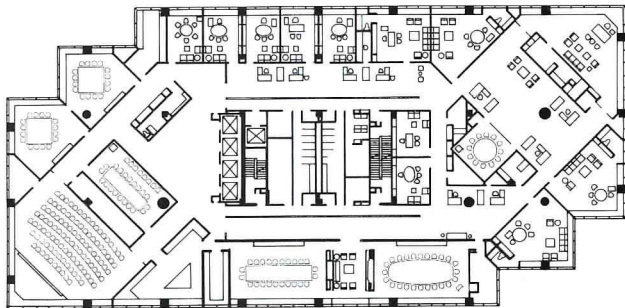
mented with a palette of rich materials, carefully chosen to accentuate more common ones, in essentially monochromatic compositions. When these accent materials are revealed against neutral shades of taupe or putty, they glow like jewels. In the client's words, this is "an investment in employee comfort, dignity, and productivity." —R.Y.

SMITHKLINE CORPORATE HEADQUARTERS, Philadelphia, Pennsylvania. Designer: *Daroff Design Inc.* — *Karen Daroff, principal-in-charge of design; Norman D. Holloway, vice president, production; Paul H. Morrow, project manager; Chuck Dreisen, job captain; Kazuhito Makita, Richard Muchnik, Alina Jakubski, project team; Virginia Gehshan, director of graphic design.* Consultants: *James Ruderman (structural); R.J. Sigel (mechanical/electrical); Bolt Beranek and Newman (acoustical); Lighting Design Collaborative (lighting); DDI Architects (cost); DDI Graphics (graphics).* Contractor: *Turner Construction.*

SMITHKLINE OFFICES: A PORTRAIT OF THE CORPORATION

Tom Crane



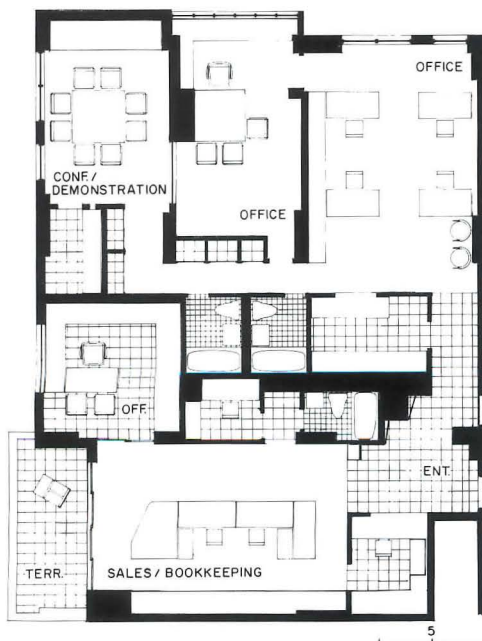


Norman McGrath photos (except where indicated)



Norman McGrath photos

BOSTON TNEMEC OFFICE EXPERIMENTS WITH FINISHES



Since showrooms can be testing grounds for the client's products, the Tnemec paint manufacturer helped shape the character of its new Boston showroom by using one of its special high gloss finishes. Experimentally applied on interior surfaces for the first time here, the coating had previously been developed for the transportation industry and widely used on exterior aluminum and steel surfaces because of its hardness, its resistance to abrasion, impact and chemicals, and because of its color retention. Used on walls and ceilings throughout the offices, the 96 per cent high gloss white paint reflects, often with a shimmering quality, any object close to it, particularly the matte black furnishings in the executive offices. A nearly black entrance (above and right) provides a sharp transition from the building's lobby outside to the offices within. Another surprise is the Tnemec-coated mannequin poised with paint can in-hand, its image reflected to the entrance by a mirror. — *J.N.*

REGIONAL OFFICES FOR TNEMEC COMPANY, Boston, Massachusetts. Architects: *Michael Rubin & Henry Smith-Miller, Architects—Michael Rubin, partner-in-charge.* General contractor: *Gonnella Brothers, Inc.*







MODERN INTERIORS WHERE LESS CAN STILL BE MORE

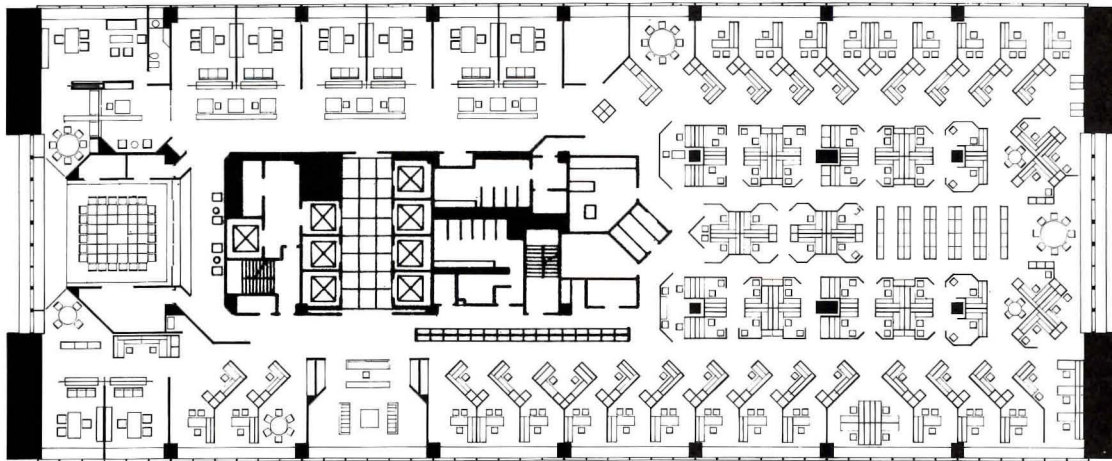
It is an idea as old and as new as the Modern Movement: take exquisite building materials, form them into utilitarian components of exacting proportions, and set them firmly into the vortices of bold spatial volumes. While not so ambitious a project, the offices for Standard Brands International Division in New York, by the architects Swanke Hayden Connell, follow this philosophy to a similar conclusion. Standard Brands draws its strength from the restrained use of quality materials to create a broad, majestic interior.

Guiding the architects in the planning of the executive suite, conference room with kitchenette, and general office was a sympathetic and supportive client. Standard Brands wanted the division to be a showcase for contemporary design. There were specific requests too. Security would be discreetly enforced through control of access. Light from the window walls would penetrate the interiors as far as possible, to secretarial as

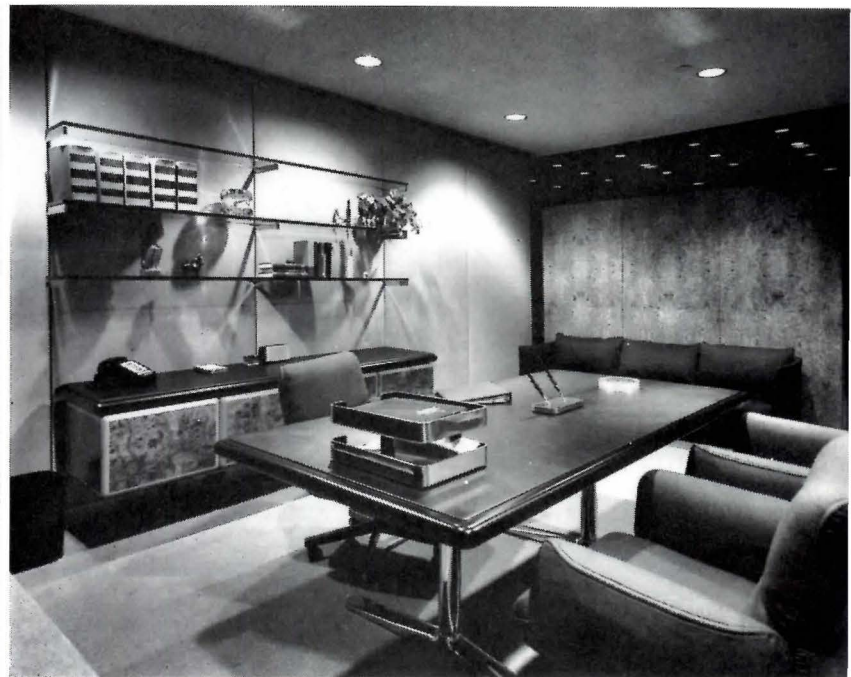
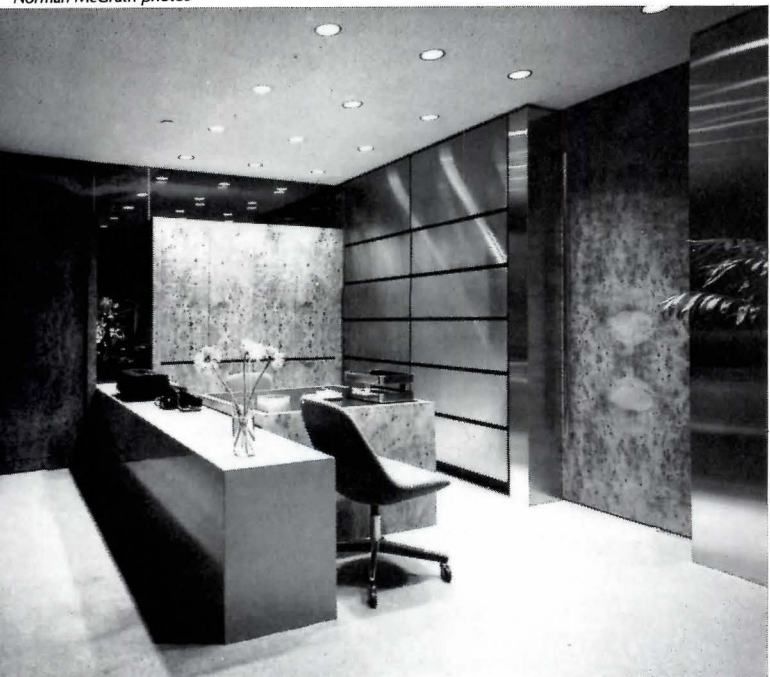
well as executive offices. At the advice of the architects, task/ambient lighting would be installed for the first landscape office in the client's history.

The basic planning grid is enriched by fine materials, applied sparingly but to maximum effect. Drama and orientation are provided by variations in the plan—such as 45 degree rotations in the landscape; in the elevations—such as clerestories in perimeter offices; and in focal points—such as art work. As is amply demonstrated here, the understated elegance of the Modern Movement should remain in style for years. —R.Y.

STANDARD BRANDS INTERNATIONAL DIVISION, New York, New York. Architects: *Swanke Hayden Connell & Partners*—E. Connell, partner-in-charge; H. Collins, project manager; W. Brown, design director; O. Duke, project designer. Lighting consultant: *INC Consultants Ltd.*—Jim Nuckolls. Contractor: *A J Contracting.*



Norman McGrath photos





LEVI'S ATLANTA SHOWROOM CREATES EXPANSIVE ILLUSION THROUGH FORM AND COLOR

Because of a tight squeeze in fitting an unusually large number of work areas into their client's showroom in Atlanta's Apparel Mart, the architects took an uncommon design stance by treating the reception area and secretarial bays as the focal points rather than emphasizing the display areas. Four divisions of Levi Strauss & Company, each with its own office, conference and display requirements, had to be ingeniously inserted into an area of approximately 9,800 square feet. In an attempt to create the illusion of a more expansive office, the architects have used form and color to good effect. To make the reception area seem larger, they dispensed with entrance doors and substituted a mechanical roll-up door into the entry soffit (top left). The reception area also features a zig-zag wall set on a diagonal, which further increases the sense of space and directs visitors to the reception desk and then beyond to the offices. Colorful wall panels are painted in gradations of red. The office spaces of each of the four divisions are connected by a single long inner corridor. One wall of this walkway is faced with floor-to-ceiling mirrors to make it appear wider and heighten its interest as a space (bottom left). At the entrance to each division is a secretarial bay (right), specially-designed with a lacquered framework which almost reaches the ceiling. Each of these is a different color for divisional identification, and also serves as a colorful accent against the white office background. In the clothing display rooms (not shown) special attention was given to flexibility with adjustable tables and sliding magnetic display panels. —J.N.



- 1 Reception
- 2 Inner Corridor
- 3 Secretarial Stations

LEVI STRAUSS & COMPANY REGIONAL SHOWROOM, Atlanta, Georgia. Associated architects: *Gensler and Associates/Architects, Friedman Sagar, McCarthy Miller & Associates—Don Kennedy, Orlando Diaz-Azcuy, Derek Claudius, Darwin McCredie, George DeWitt, Charles Uehrke, John Bricker, project team.* General contractor: *Allied Interior Constructors, Inc.*

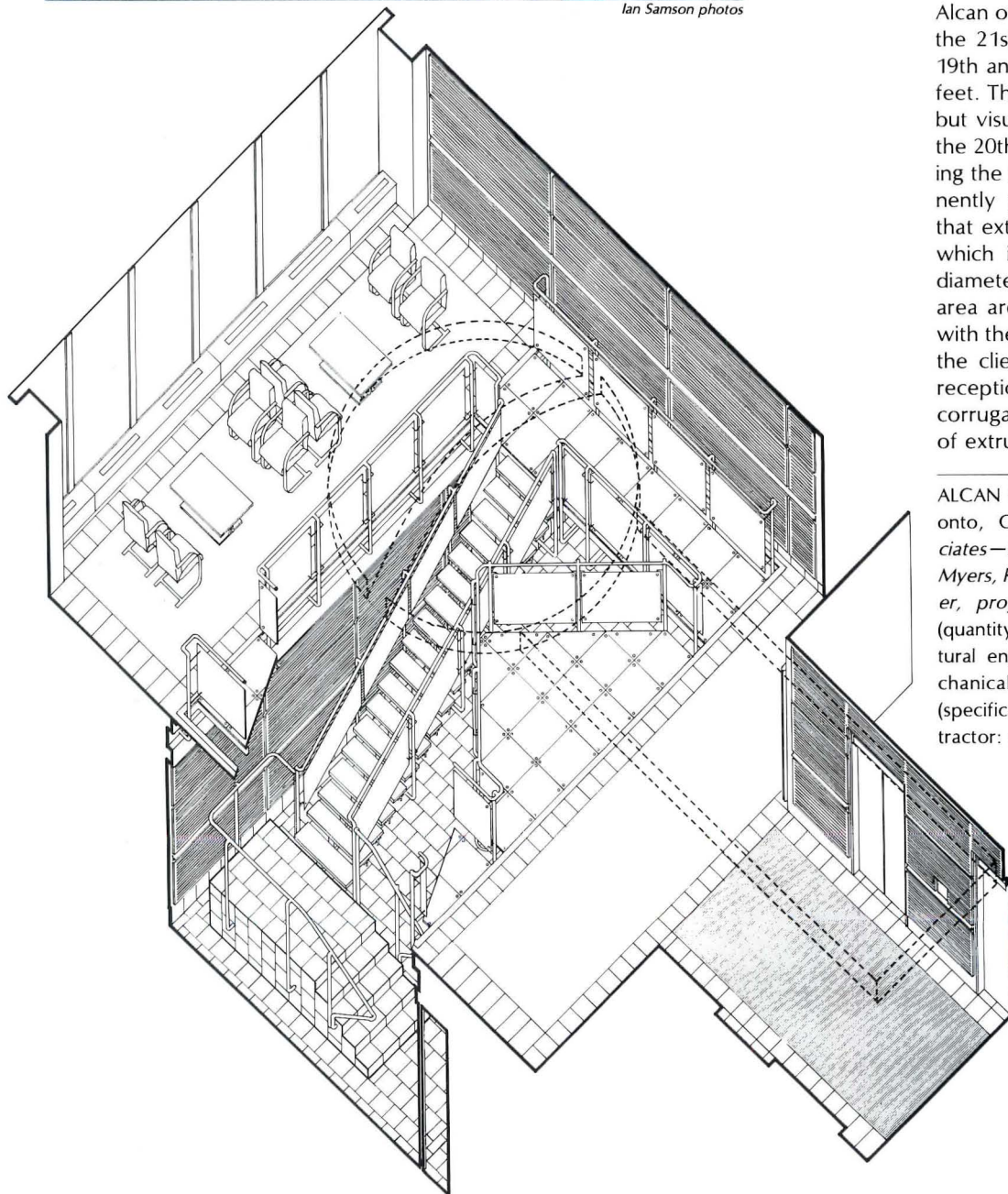




Ian Samson photos

HIGH-TECH DESIGN HIGHLIGHTS NEW OFFICES IN TORONTO

A successful earlier design for the Toronto offices of Alcan by Barton Myers (formerly Diamond and Myers) was the only encouragement the client needed to retain the same architect to redesign the offices after acquisition of additional space. Located in the Royal Trust Tower (one of three towers by Mies van der Rohe in Toronto-Dominion Centre), Alcan originally occupied the 20th and part of the 21st floors; now they occupy the entire 19th and 20th floors, with 37,000 net square feet. The focal point of the redesign is a small but visually effective main reception area on the 20th floor with an open stairwell connecting the two levels. A reception desk is prominently positioned on a V-shaped platform that extends over part of this open stairwell, which is further emphasized by a 20-foot-diameter dome. The finishes selected for this area are primarily aluminum—a natural tie-in with the aluminum products manufactured by the client. The walls of the elevator lobby, reception area and stairwell are clad with corrugated aluminum paneling and the stair is of extruded aluminum. —J.N.

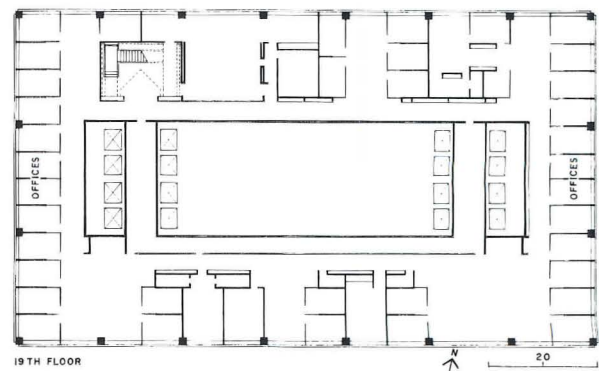
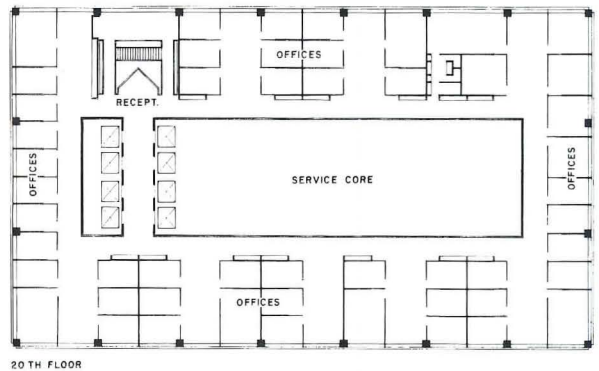
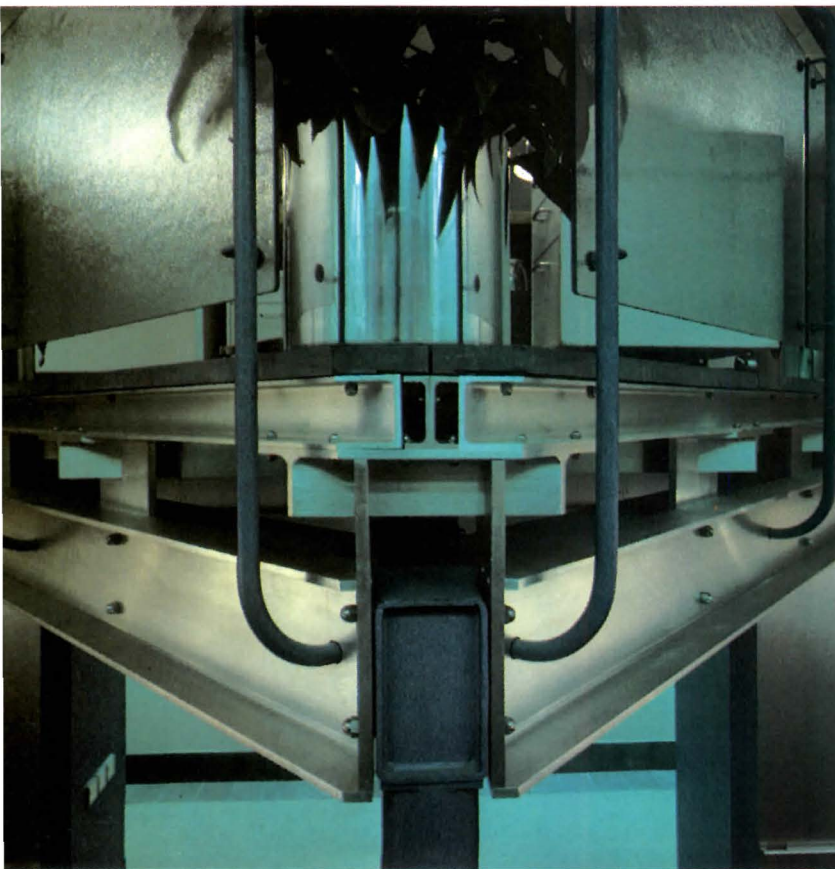
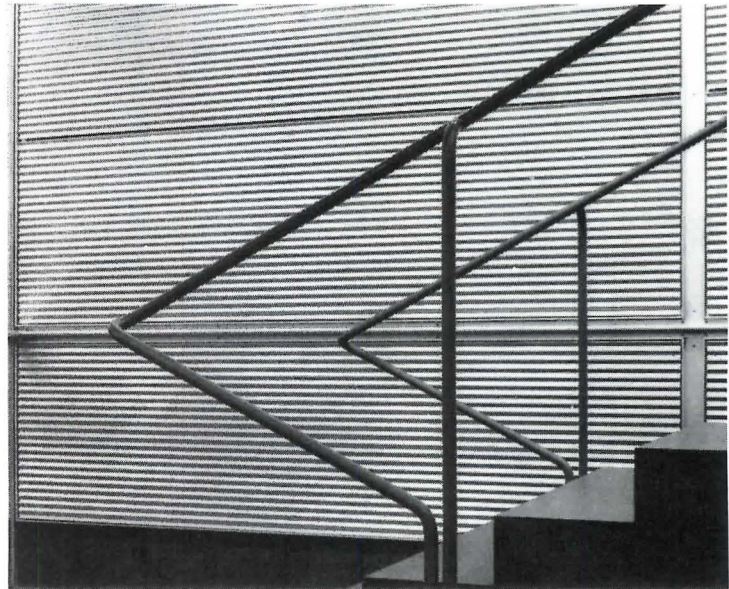


ALCAN CANADA PRODUCTS LTD. OFFICES, Toronto, Canada. Architects: *Barton Myers Associates—Donald Clinton, project architect; Barton Myers, Kristine Martin, Shirley Blumberg, Paula Fisher, project team.* Consultants: *A.J. Vermeulen (quantity surveyor); Carruthers and Wallace (structural engineer); H.H. Angus and Associates (mechanical/electrical engineers); Joseph Cadloff (specifications); Karen Wilkin (color).* General contractor: *Gillanders Construction Ltd.*

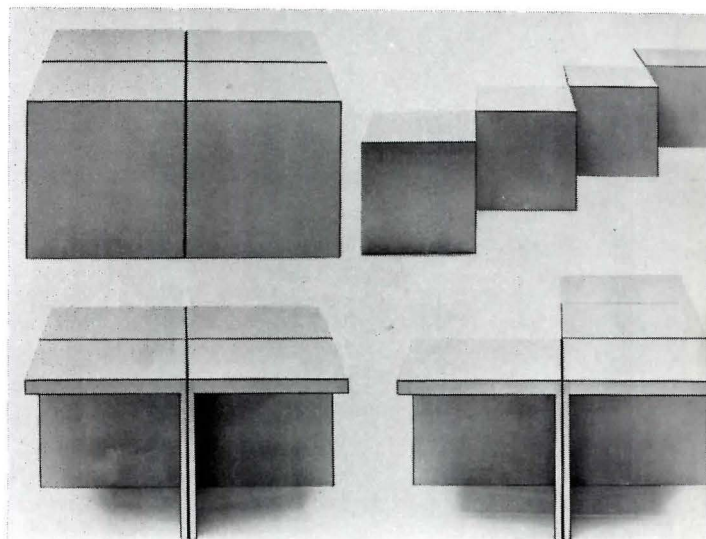




The Toronto offices for Alcan Canada Products Ltd. are housed in a rectangular high rise building with a central service core, around which the architects mixed perimeter offices and small office groupings. These latter bays open up views to all workers. The conference room (left) is paneled in black cherry, with aluminum reveals and chair rails. Custom fabricated sliding aluminum doors permit spatial flexibility. The "high tech" style in the reception area (shown on previous pages) has provided some handsome details such as the connection of the receptionist's platform and structural column (bottom left), and the stair itself (below).



For more information, circle item numbers on Reader Service Inquiry Card, pages 155-156



New furniture from a venerable house

Connoisseurs of contemporary industrial design may be excused for passing up a humble eight-sided ashtray proclaiming itself a *Ruheplätzchen für brennende Zigarren* ("resting place for burning cigars"). However, Philip Rosenthal, the manufacturer of the plate with a cigar painted in the middle, founded his company in 1879 on designs like this. Today, Rosenthal AG, a name synonymous with the Studio Line of contemporary ceramics, glass, and cutlery created by such well-known designers as Walter Gropius, Tapio Wirkkala, and Michael Boehm, now includes furniture.

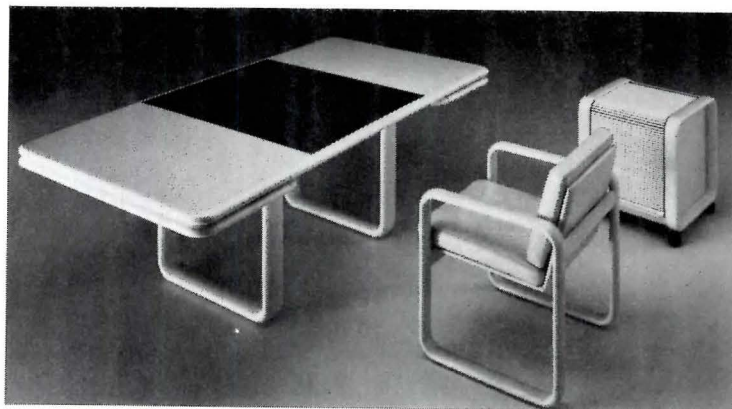
The new collection carries on the tradition of the Studio Line. That is, noted designers have been commissioned to create original solutions to basic interior design problems. Pieces designed by Cini Boeri, Vico Magistretti, Massimo Vignelli, Burkhard Vogtherr and others are characterized by strong, even startling designs, functionality, and consistently high craftsmanship.

Vogtherr's "Hombre," for example, is a group of desks,

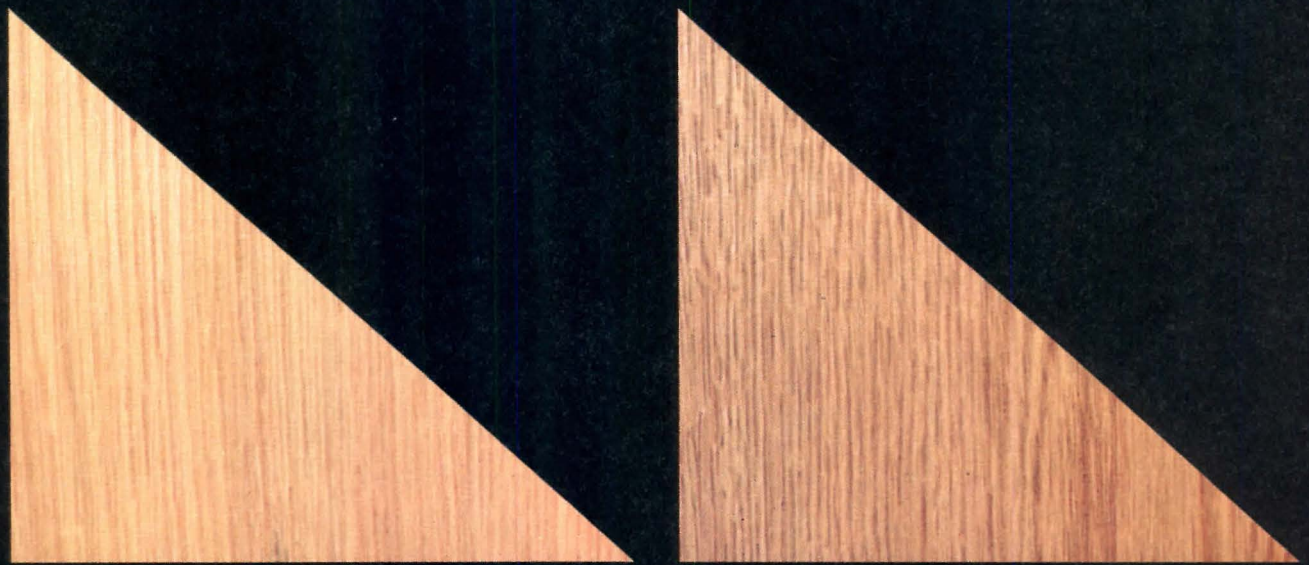
storage units, conference tables, and seating supported on solid wood sled runners. Magistretti's "Pan" features tables on cylindrical wood legs and a memorable three-legged armchair with an anthropomorphic image. By contrast, Vogtherr and Herbert Ohl's "Kontur" uses rectangular loops of chromed steel to form the bases for tables of glass, wood or leather, and for a chair, armchair and settee covered in leathers or fabrics.

"Good furniture is the pleasing synthesis achieved by the creative teamwork of artists, designers, and technicians," says company chairman Philip Rosenthal. Exuberant and free of theoretical dogma, the first furniture introductions are true to his word. Modernism has been a rationale for problem solving at Rosenthal rather than a rigid esthetic formula. This attitude has kept the Studio Line fresh and meaningful to designers and the public for 30 years. It is evident in Rosenthal furniture as well. ■ Turner Ltd., New York City.

more products on page 119



Shown: Pan, circle no. 300 (top left); Domino, circle no. 301 (top right); Hombre, circle no. 302 (middle above); Kontur, circle no. 303 (above).



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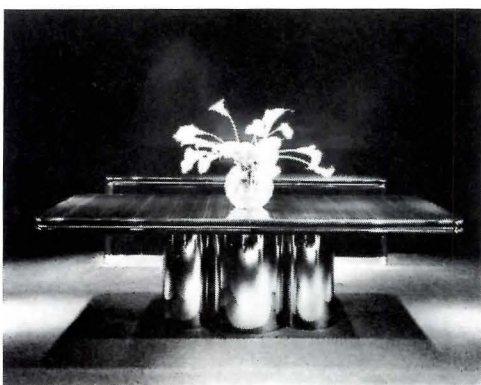


MODULAR LOUNGE / The 17½-in. seat height of these "Magnus" lounge units make them "easy to get up from"; back and arms are softly rounded and accented by stitching that outlines the supportive cushioning underneath. Basic units are a corner/end element and an armless unit, which may be combined into an L- or U-shaped configuration. Designers: Lindau and Lindekrantz. ■ Stendig Inc., New York City.

circle 305 on inquiry card

PLUMBING FITTINGS / Designed by Stanley M. Paul for Paul Associates, the "Argo Basin Set" has a graceful curved high-rise spout set into a rectangular chrome base. Winner of a Special Citation in the Resources Council, Inc., Product Design Awards program. ■ Paul Associates, New York City.

circle 306 on inquiry card

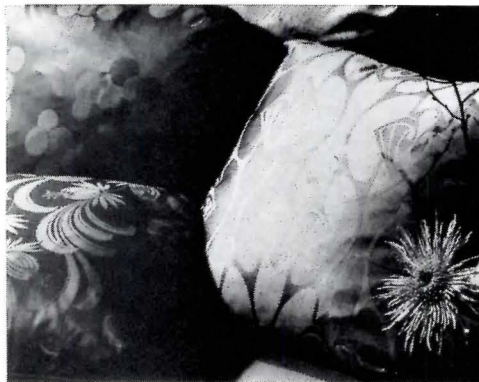


EXTENSION TABLE / Set on a triple column base, this "Radial Extension Table" features a mahogany top with steel reveal edges. As shown here, the top measures 42-in. wide by 96-in.-long; fully extended, the table is 136-in. long. Designed by Stanley Jay Friedman for Brueton Industries, Inc, it is a Resources Council, Inc., Design Award winner. ■ Brueton Industries, Inc. New York City.

circle 307 on inquiry card

DISPLAY SYSTEM / Bruce Carney's "Pipe and Junction" system uses the parts shown here to construct a suspended spaceframe, room divider, shelf display, clothes rack, etc. The system won The Resources Council's "Roscoe" award in the *Architectural Materials* division. ■ Integrated Ceilings, Inc., Los Angeles.

circle 308 on inquiry card



COTTON WEAVE / Made of 100 per cent mercerized cotton jacquard, Inger Elliott's "Amoy Chamask" decorative fabric incorporates floral and geometric designs in an Oriental context. A Resources Council, Inc., Design Award winner. ■ China Seas, Inc., New York City.

circle 309 on inquiry card



OFFICE INTERIORS / TriCircuit ERA-1 panels, part of the UniGroup office system, can simultaneously power convenience outlets, special equipment and lighting on three separate electrical circuits. Panels and furniture components combine to provide flexible executive, administrative and clerical work stations. ■ Haworth, Inc., Holland, Mich.

*circle 310 on inquiry card
more products on page 121*



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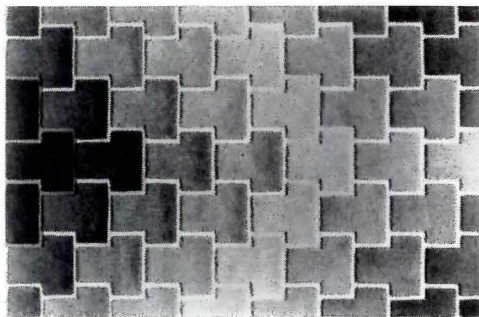
Circle 43 on inquiry card

FLOOR PLANTER / Manufactured of *Trexiloy* aluminum alloy, a metallic with fine finishing characteristics and excellent corrosion resistance, Paul Mayen's round planter is practically "square": 18-in. in diameter by 17-in. high. The interior is sprayed and baked *Teflon*, for planting directly in the container if so desired. Finish options include polished chrome, satin bronze, and polished brass or copper. ■ Architectural Supplements Inc., New York City.

circle 311 on inquiry card

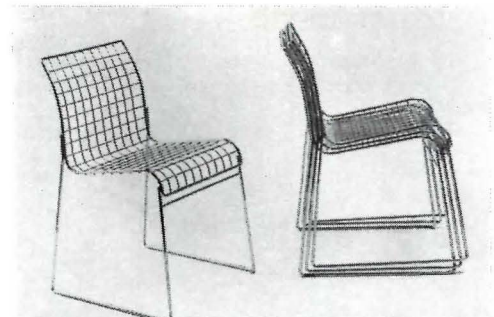
CONTRACT SEATING / Warren Snodgrass's "Continuum Stacking Chairs" are carefully-detailed wood-framed units for conference, guest and large group applications. Polyfoam seat and back upholstery is flame-retardant. All versions are 24- by 23- by 30½-in., offered with either white oak or black walnut frames. A Resources Council, Inc. Product Design Award winner. ■ Stow/Davis, Grand Rapids, Mich.

circle 312 on inquiry card



WOOL RUG / "Natural Progressions" area rug uses a combination of pile heights and textures in various color shadings to produce a dramatic, contemporary pattern. The all-wool carpet was designed by Mary Vaudoit. A Resources Council, Inc., Design Award winner. ■ Decorative Carpets, Inc., Los Angeles.

circle 315 on inquiry card



METAL STACKING CHAIR / A lightweight, casual seating unit, the "Minette Grid Stacking Chair" is made of chrome-plated steel for use inside or out. It is a Jan Ekselius design, and a Resources Council, Inc., Design Award winner. ■ Beylerian Ltd., New York City.

circle 316 on inquiry card

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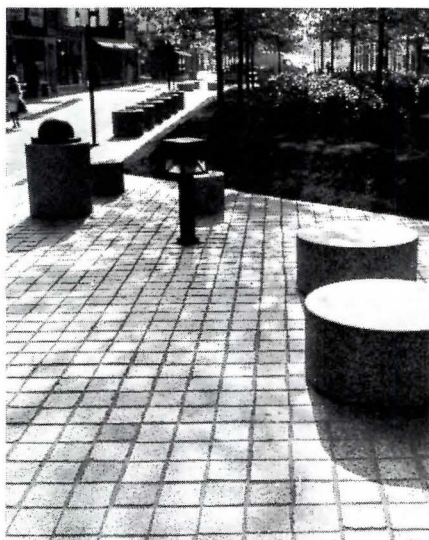


MARBLE TOP TABLE / A classic Italian design from the sixties, the "Darius" table has been updated with a flush top in smoked or bronze glass, or in marble as shown here. The frame remains the same: large diameter tubular steel legs with a flat steel top, chromed and polished to a mirror finish. Square and rectangular tables are offered, in either a low, 14¼-in.-height, or a dining/desk version. ■ Stendig Inc., New York City.

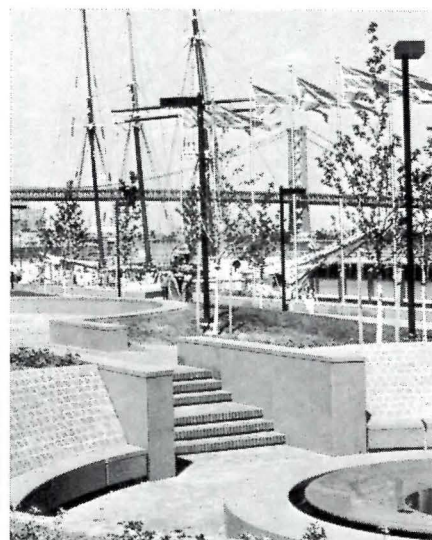
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ACRYLIC LAMP / The "Lozenge" table lamp has a hand-sculptured lens that when lit, appears to radiate its own light energy, and expands the feeling of space and motion within a room. It was designed by Mark P. Eckman for *Les Prismatiques*, as was the acrylic prism vase pictured. A Resources Council, Inc., Design Award winner. ■ Les Prismatiques, New York City.

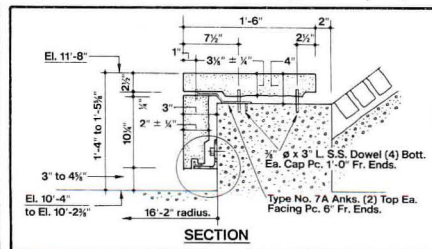
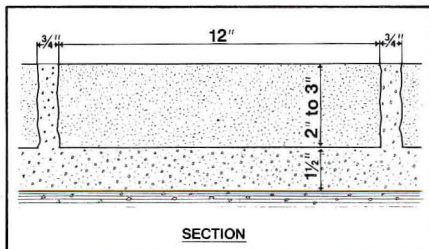
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Architect: Joe Karr & Associates, Chicago, IL
Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA
Project Architect: Vincent Maiello, Philadelphia, PA



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OFFICE LITERATURE

For more information, circle item numbers on Reader Service Inquiry Card, pages 155-156



WALLCOVERINGS/FABRICS / A fully-illustrated color brochure on the "Donghia" collection of wallcoverings and companion fabrics shows 21 designs in 92 colorways. All are graveure-printed on fabric-backed, scrubbable or washable vinyl, Mylar, Tessitura and Kraft paper grounds. ■ James Seeman Studios, Div. Masonite Corp., Garden City Park, N.Y.

circle 400 on inquiry card



GLASS BRICK / A color brochure covers all of this manufacturer's current and upcoming glass brick product line, including standard, thin-line and solid glass units. Special brick such as solar reflective blocks, virtually indestructible *Vistabrik*, and lighter-weight *Delphi* and *Decora* patterns are featured. Physical property data is charted. ■ Pittsburgh Corning Corp., Pittsburgh.

circle 401 on inquiry card



OFFICE FURNITURE / A six-page brochure on the *Designscape* office features "before/during/after" installation sequence photos to demonstrate the system's easy adaptability to existing layouts. Hang-on components and acoustical screens work with existing desks to create functional, private areas. Fire-resistant and standard fabric colors are shown. ■ Conwed Corp., St. Paul.

circle 402 on inquiry card



OPEN AREA SEATING / A color brochure shows designer Hans Krieks' "Multiple Choice" modules in six possible variations. Line drawings illustrate all five seat, back and table units; basic installation methods are explained. ■ Helikon Furniture Co., Inc., Taftville, Conn.

circle 403 on inquiry card



ARCHITECTURAL LIGHTING / *Guth's* literature packet on "The Designer's Collection" describes various types of recessed downlights and wood-trimmed surface fixtures for lighting boardrooms, offices, restaurants and other commercial applications. Also included is an eight-page catalog covering the "Reflections" indirect lighting system. ■ Guth Lighting, Div. General Signal, St. Louis, Mo.

circle 404 on inquiry card



WINDOW TREATMENTS / From *Flexalum*, the "World of Window Beauty" booklet illustrates as many as four different treatments for a single window. Blinds are used in combination with draperies, valances, panels and wallcoverings, each version creating a unique look for the room. ■ Hunter Douglas Inc., Totowa, N.J.

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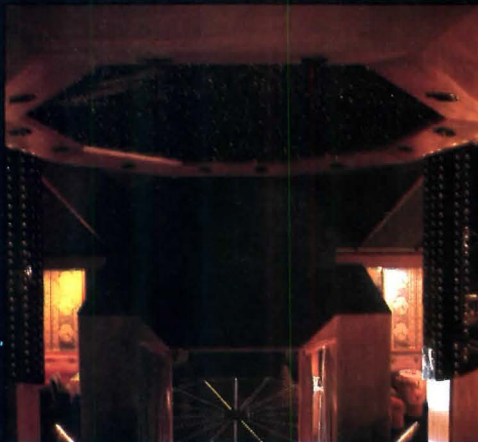
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1. TIVOLI® **light curtains** are sometimes all that is needed to redecorate a room as was the case at the Hotel Toronto.

2. TIVOLITE® **bulbs**: 24 volt bulbs at only 2½ watts* accent this lobby ceiling at the Beverly Hills Ramada Inn.

3. This TIVOLI® **chandelier** graces the lobby of a luxurious condominium.

4. The TIVOLI® **lighted handrail** can provide emergency lighting** as well as sparkling elegance.



5. TIVOLI® "**Starlite**" panels brings "the out of doors in" here in this elegant ceiling.

6. TIVOLI® **tubing** acts as an attractive, safety** step light.

7. TIVOLI® **light tubing** combines "superior" with "safety"*** in aisle lighting.

8. TIVOLI® **aisle extrusion**.

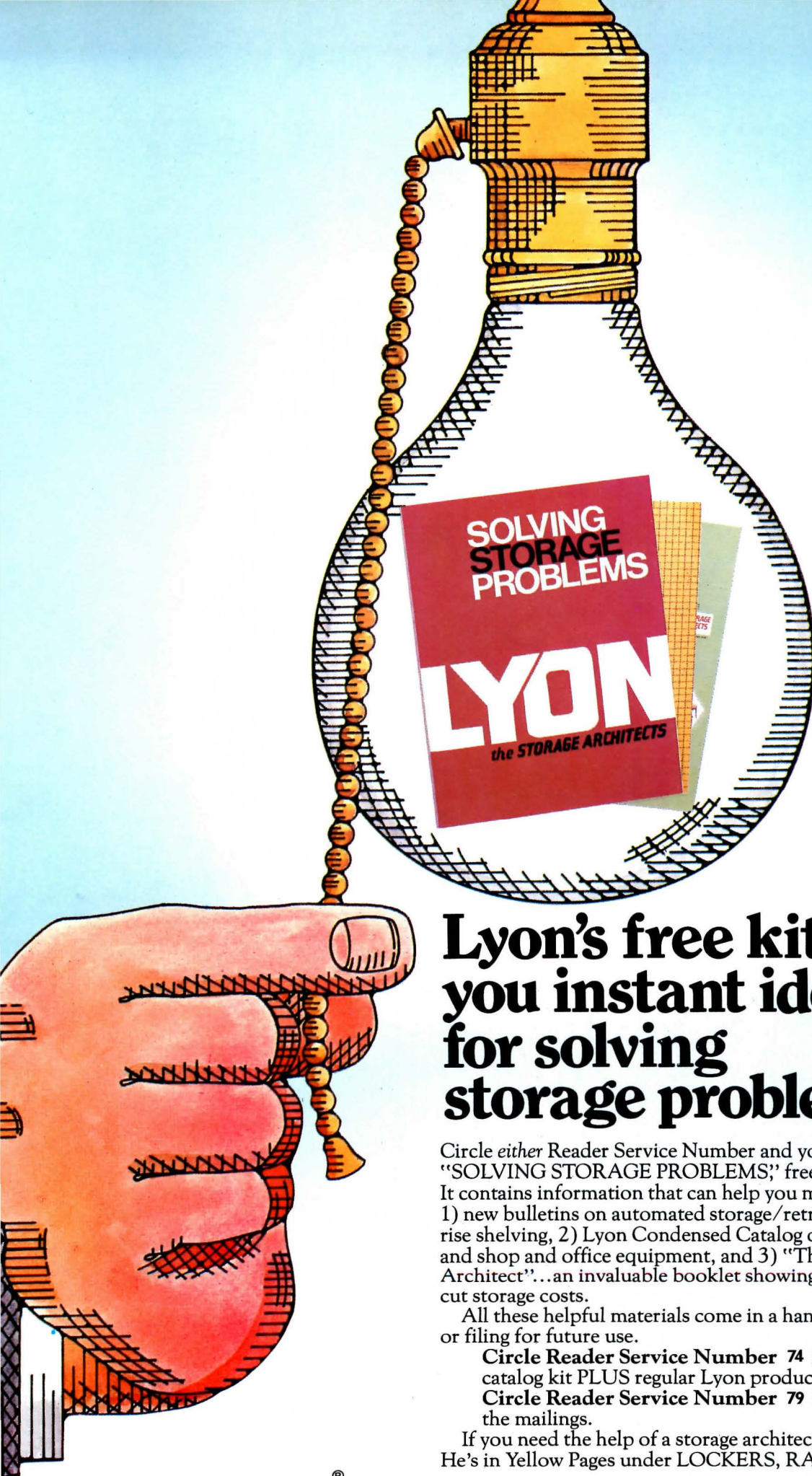
9. TIVOLI® **carpet extrusion**.

*120 volt — 5 watt TIVOLITE® bulbs with a 200,000 hr. (22 yrs.) life expectancy are also available.

**Most TIVOLI® low energy lighting can be incorporated into the emergency lighting circuits.

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