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Issue 6:1990

New Jersey



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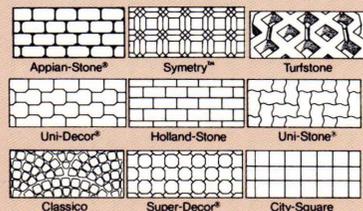
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Architecture

Vol. 26, No. 6

New Jersey

Interiors

9

An interior is, perhaps, the architectural equivalent of a portrait. Architects and designers portray their clients in styles ranging from the subtle to the bold, from the traditional to the high-tech.

The Wine Reserve

Boyd Associates

Museum of Art and Archeology,

Emory University

Michael Graves, Architect

Hertz Corporate Offices

Berger Associates, Architects and Planners, PC

Wick Builders Corporate Offices

The Kellner Group

National Westminster Bank New Jersey

Grad Associates, PA

IBM U.S. Marketing and

Services Division

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Towers Perrin Data Center

The Hillier Group

American Re-Insurance Company Offices

The Hillier Group

McCosh Health Center Library,

Princeton University

Tarantino Architect

KBVNE Office

William Dahn, Architect, PC

Interview: Patricia Conway

20

The president of a major interiors firm, Kohn Fox Pedersen Conway Associates, talks about the increasingly complex and specialized world of interior architecture.

Tight Building Syndrome

24

An expert in industrial hygiene describes ways to measure and attack the growing problem of indoor air pollution.

Inside a Modern Icon: Gerrit Rietveld's Schröderhuis

28

Project Credits

32

News

32

Cover: National Westminster Bank New Jersey, Jersey City, New Jersey.
Grad Associates, PA, Newark, New Jersey.

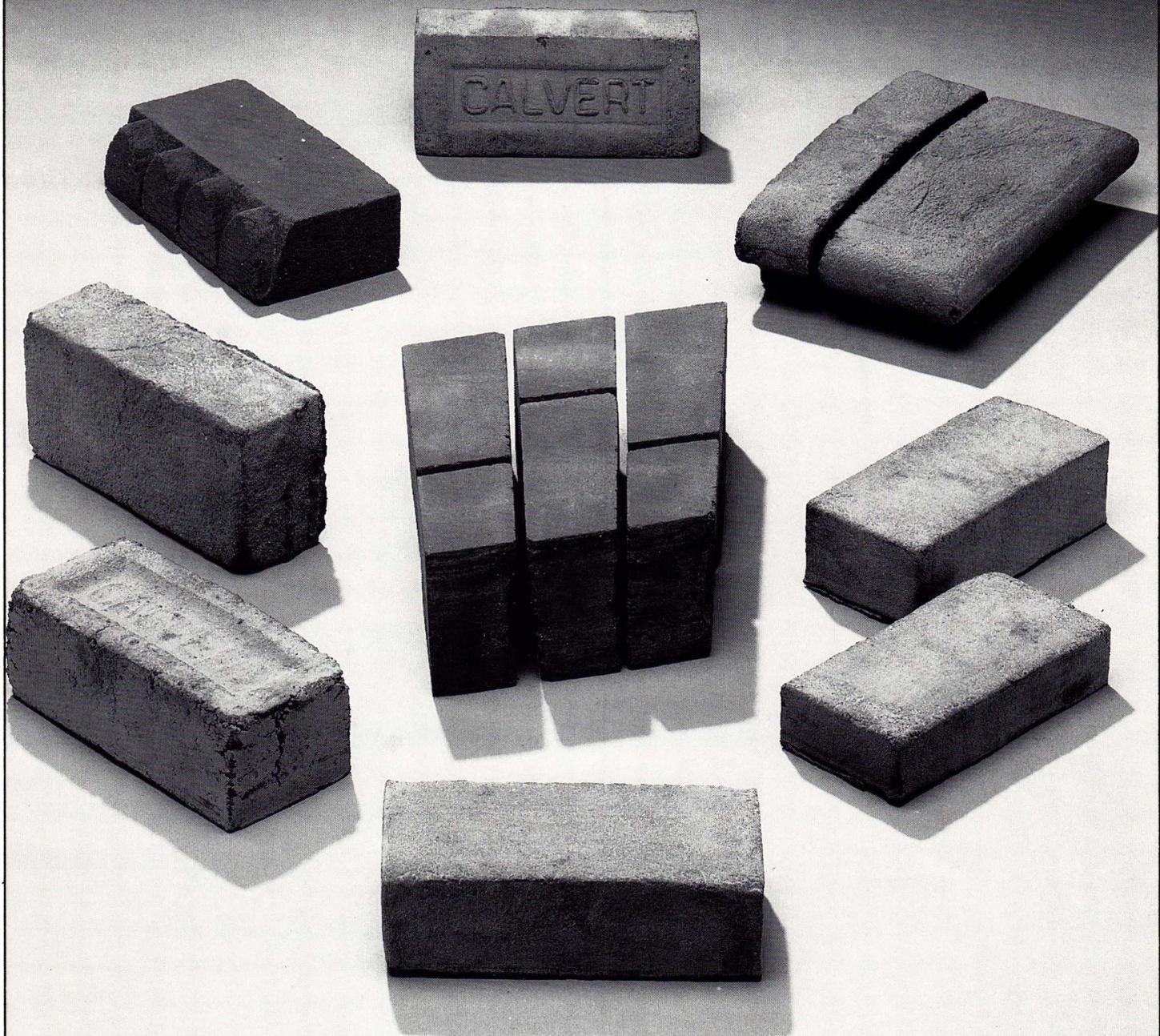
Cover Photo: Robert I. Faulkner.

Architecture New Jersey (USPS 305-670) is a publication of the New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment. The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in Architecture New Jersey are those of the writers and not necessarily those of the New Jersey Society of Architects.

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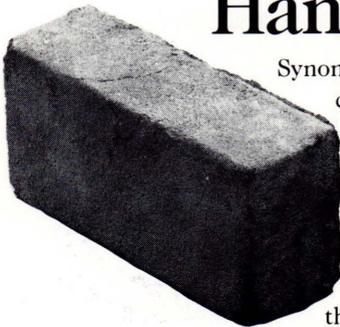
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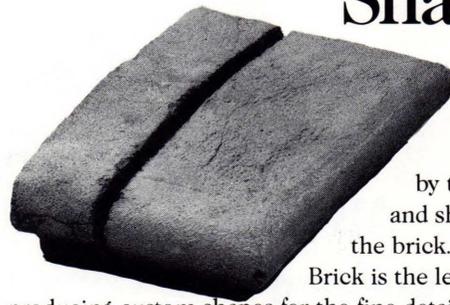
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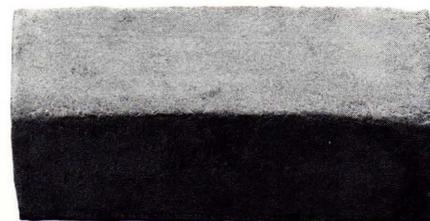
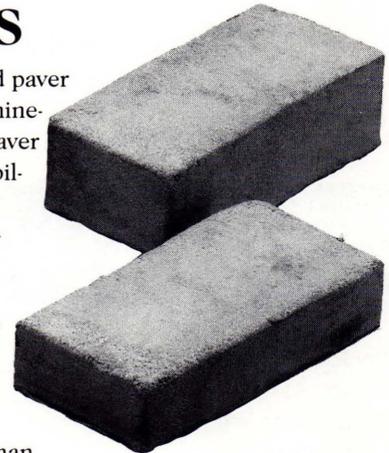
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Advertisers' Index

Anchor Interlock _____	Inside Front Cover
Bavaro Associates _____	22
Bridgewater Wholesalers _____	7
Cushwa Brick _____	4
Cushwa Brick _____	5
Delaware Quarries _____	25
Eastern Distributors _____	23
Forge Wholesaler _____	19
Four Seasons Greenhouse _____	21
Grinnell Concrete _____	26
Handilift _____	24
Hanover Architectural Products _____	Back Cover
Hanover Architectural Products _____	8
Maggiore Associates _____	6
Manufacturer Reserve Supply _____	Inside Back Cover
Mobility Medical Equipment _____	2
Newman Company, The _____	29
Quality Roofing _____	1
Robinson Group, E. _____	29
Rockland Electric _____	27
Sharp, Thomas J., and Associates _____	2
Signature Shoppe _____	7
Taylor Architectural Renderings, K. _____	31
Todd Associates _____	23

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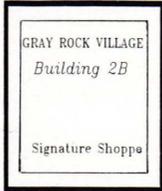
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Interiors



Interior architecture and design remain strong components of the work being done by architectural firms in New Jersey. In a market where fewer new building projects are being initiated, due to escalating interest rates and lack of available financing, this trend should continue.

Interior projects are an excellent testing ground for new ideas, as the built result is usually in place within months. This short completion time gives the architect an opportunity to apply new products and experiment with spatial ideas that can then be transferred to larger, longer-term projects.

The work in this issue includes that of firms varying in size and reputation, but each project exhibits a strong commitment to detail and functionality. They exhibit a studied application of architectural planning principles and a knowledgeable use of materials.

—GFXG

The Wine Reserve, Philadelphia, Pennsylvania

Boyd Associates, Montclair, New Jersey

Located at Rittenhouse Square in Philadelphia, this store was designed as a prototype for the Pennsylvania State Liquor Board. Since this organization is the largest importer of wines in the world, it is able to get the advice of well-known wine experts and the products of the world's leading vineyards. Thus, many fine wines are gathered in this one store—which is, however, staffed by civil servants who often have little merchandising experience. The goal was therefore to display the wine bottles in as attractive a manner as possible and to make the displays easy for employees to use.

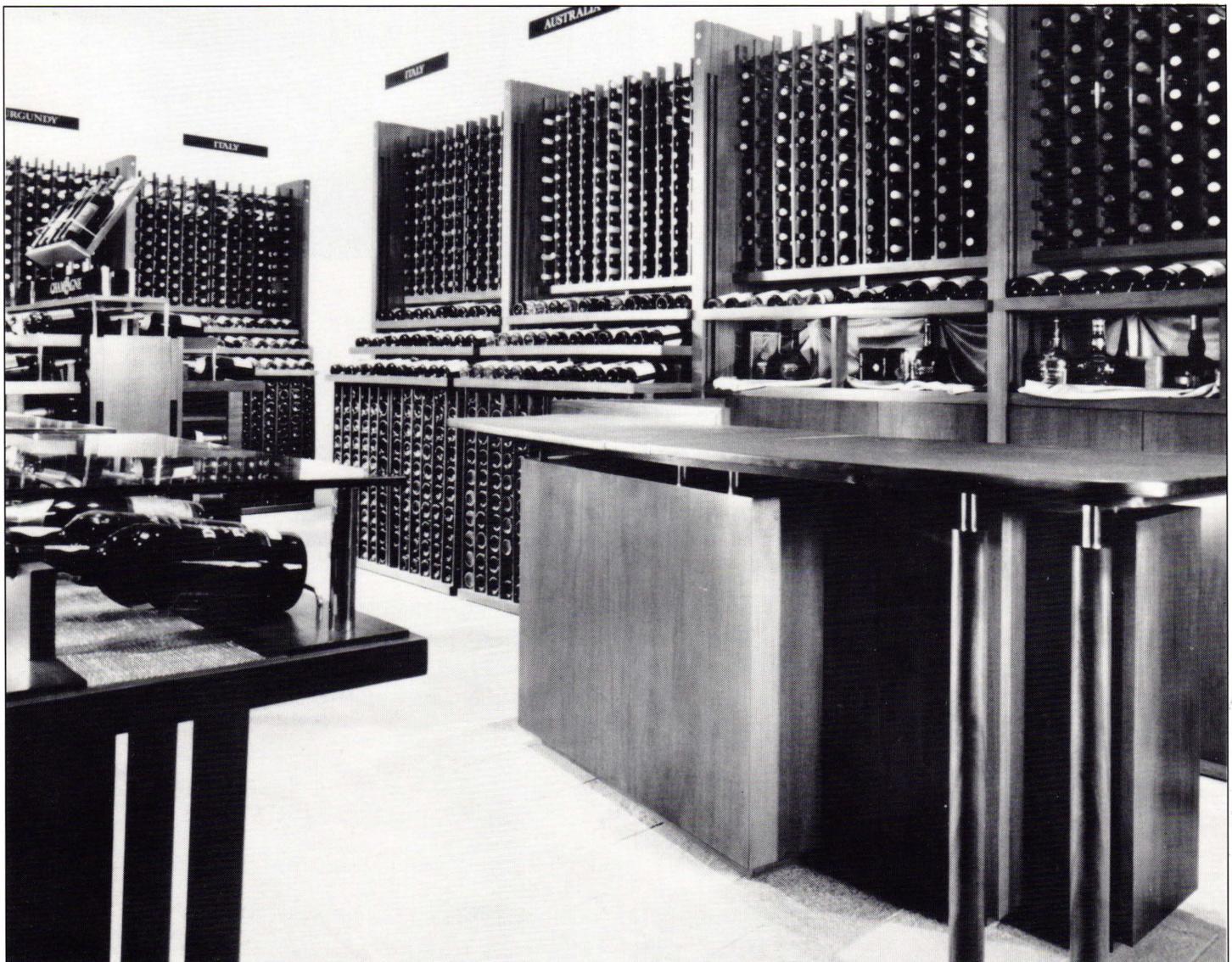
Echoing the white-plastered barns that frequently serve as wine cellars in Europe, the store has a rectangular shape,

white walls, and a quartzite stone floor. The floor is not only impervious to wine spills, but also has particles of rust and mica that sparkle in the light. Ceiling and other lighting spotlights the various wine displays, and a large sculpture of grapes marks the register.

The greatest amount of time was spent on designing the custom-made, mahogany and red-bronze wine racks. Each bottle is individually cradled to ensure proper airflow and temperature, and the slots make the task of organizing and putting bottles back easier. The varied fixtures include “music stands” in the windows and elsewhere to feature a selection of the best bottles. Fixtures are oriented toward the storefront in order to attract customers inside. □



The Wine Reserve strives to create an atmosphere of monastic calmness and simplicity, reminiscent of European wine cellars.



Photos by Durstian Saylor.

Museum of Art and Archeology, Emory University, Atlanta, Georgia

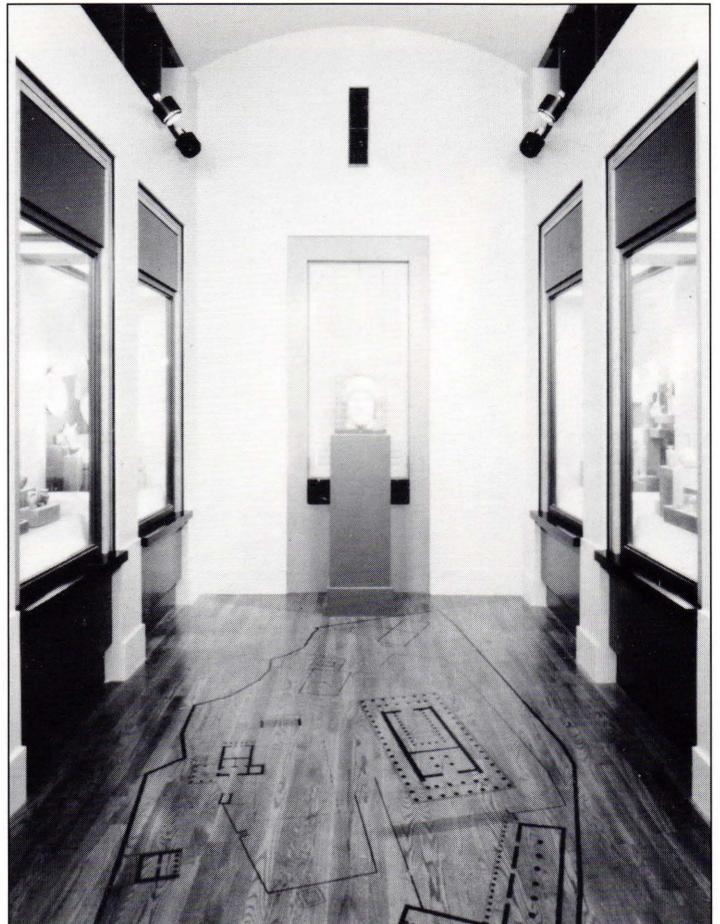
Michael Graves, Architect, Princeton, New Jersey



This project involved the renovation of one of the campus's original buildings, designed in 1916 by Pittsburgh architect Henry Hornbostel. The three-story, marble-clad structure is listed on the National Register of Historic Places.

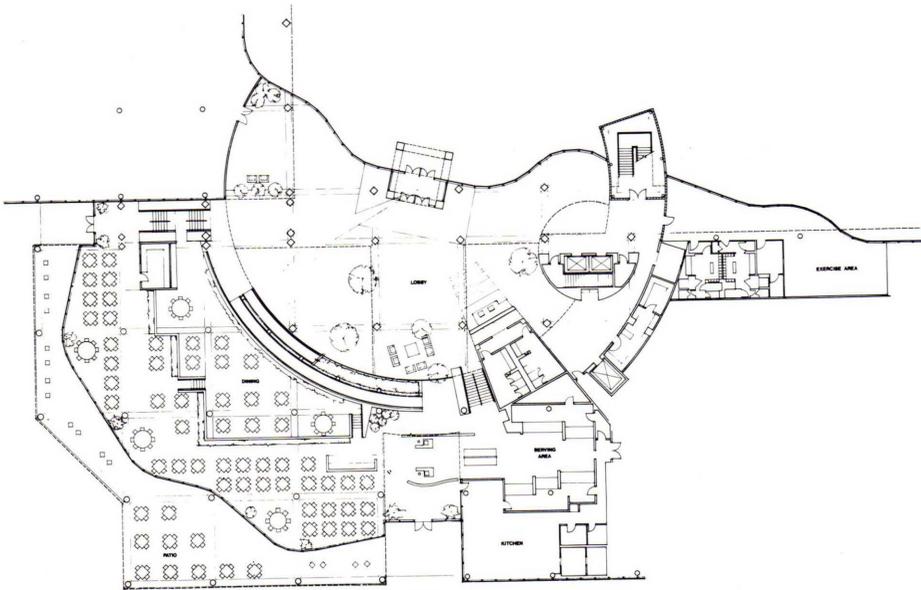
The renovation program consisted of two main components: the Museum of Art and Archeology on one side, and faculty offices for the departments of Art History and Anthropology on the other. In the museum, storage and preparation workshops are located at the basement level. The first floor is divided into galleries for the permanent installation of the archeology collection, and has specially designed exhibition cases and vitrines.

Floors are stenciled with plans of related architectural structures, such as the Acropolis in Athens and the Egyptian Temple of Rameses II. A narrow, curving, and dramatically lit stair connects the first floor of the museum with the more neutral galleries above, which are used for temporary exhibitions. □



Hertz Corporate Headquarters, Park Ridge, New Jersey

Berger Associates, Architects and Planners, PC, Newark, New Jersey



The plan shows the cafeteria and patio at lower left, the lobby in the center, and an exercise area projecting to the right.

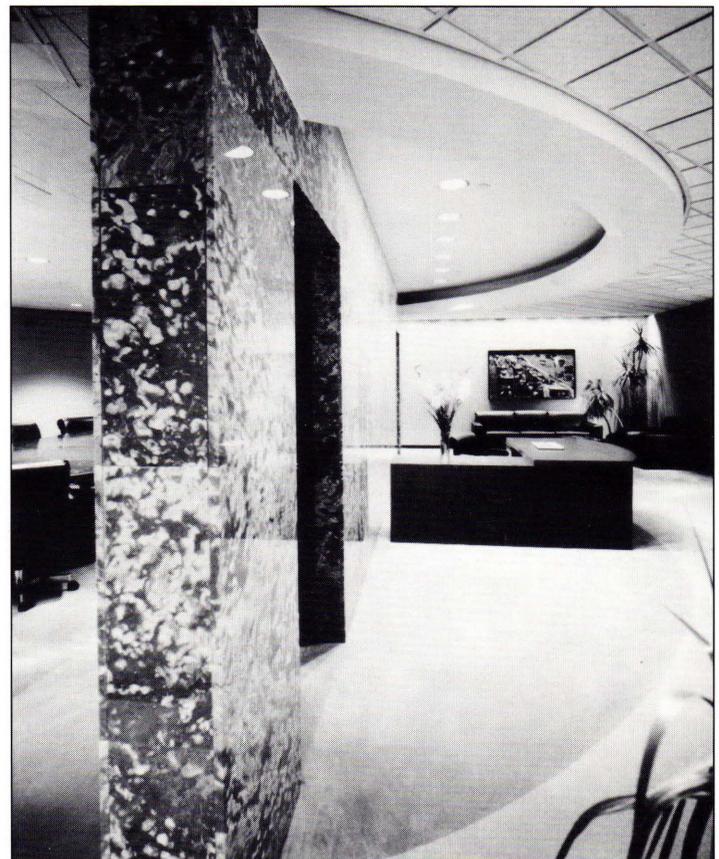
The basic idea for the interior of this corporate building was to have a central space connecting various circulation patterns and to provide openness to the wooded grounds beyond. A three-story atrium leads to the major public areas, such as a cafeteria that steps down from the atrium and out to the patio. Ramps around the atrium connect the three wings of the building. Large glass areas and the use of exterior granite, carried inside, help to unite the interior and exterior of the building.

The circular motif and the gridded floor plan are repeated in other parts of the building. Granite paving in the lobby and carpet tiles echo the grid, while the board room forms a semicircle completed by the reception area. The granite and stone of the exterior provide the color scheme for the rest of the building, with chairs and panels as color accents to the neutral grey furniture.

To enhance flexibility, the office system chosen is prewired with a single power-source connection serving up to six work stations. This system is highly portable, and the flat wiring under removable carpet tiles can be relocated easily. □



A view of the ramps that follow the curving wall of the atrium.



A marble wall separates the reception area from the board room.

Wick Builders Corporate Offices, Woodbridge, New Jersey

The Kellner Group, Highland Park, New Jersey



Photo by Ambrose Cucinotta.

In order to make these third-floor spaces in a speculative office building more exciting and appealing, the architect not only added piers and changed ceiling heights with lighting coves, but also used wood and marble inlaid surfaces throughout. To emphasize the entrance, located at the end of a corridor, the interior material is brought out from within; marble piers mark a diagonal path to entrance and waiting rooms. In general, marble is used to define public areas and wood the private offices.

Patterning and color of inlaid surfaces was a special consideration. On one set of walls, granite is accented with marble lines, and on another, the opposite is true. On the latter walls, the granite stripes are visually carried across a door by means of ebony inlay. Nearby, the diamond pattern

of the marble reception desk is repeated in a diagonal ceiling grid. Rose-toned marbles are echoed in woods such as birdseye maple, and green marbles are echoed in lacquered furniture, aluminum windows, and a structural column.

The conference room, whose doors of walnut inlaid with white ash are pictured at right, is a long space with glass walls on three sides. To emphasize the glass, the solid wall is treated as a monolithic shape with a concealed door. A cove-ceiling skylight provides additional lighting.

Flooring varies according to different areas. The tile at the entrance continues into the vestibule of the offices; grey carpeting defines the reception area; and a grid pattern with border covers the conference room floor. □

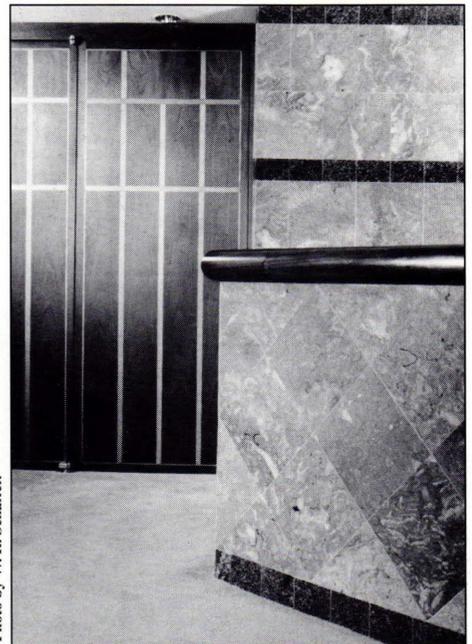


Photo by W. R. Schaffner.

National Westminster Bank New Jersey, Jersey City, New Jersey

Grad Associates, PA, Newark, New Jersey

Located at the Hudson River waterfront, this corporate headquarters for a bank occupies the top seven floors in Exchange Place Centre. Executive offices are on the two uppermost floors and general office space on the lower floors. To unify the top floors, designed in a traditional style, with the lower floors, transitional themes recur in operations areas. Common details such as cove-lit ceilings and etched-glass entry doors appear in all the elevator lobbies.

The top executive floor combines traditional furnishings with classically styled architectural elements. In the symmetrical board room, pictured on the cover and below right, a domed ceiling and glass corners with inset columns open up the space. Audio-visual equipment is hidden behind a fabric panel. The executive secretarial area, below left, adjoins the board room and includes built-in wooden files along the walls.

On the floor below are executive dining rooms, connected to the top floor by a circular stairway at the reception area. A series of archways along the corridor leads to the main dining room and private dining rooms. Special details include glass doors and wall panels — etched with a motif incorporating the bank logo — that allow light into the corridors. □



IBM U.S. Marketing and Services Division, Camp Hill, Pennsylvania

Grad Associates, PA, Newark, New Jersey

This new building combines four major branches of the corporation under one roof, so the primary design idea was to achieve a unified workplace, organized vertically by function. Offices are on the top three floors, the customer service center on the second floor, and the employee entrance on the first floor.

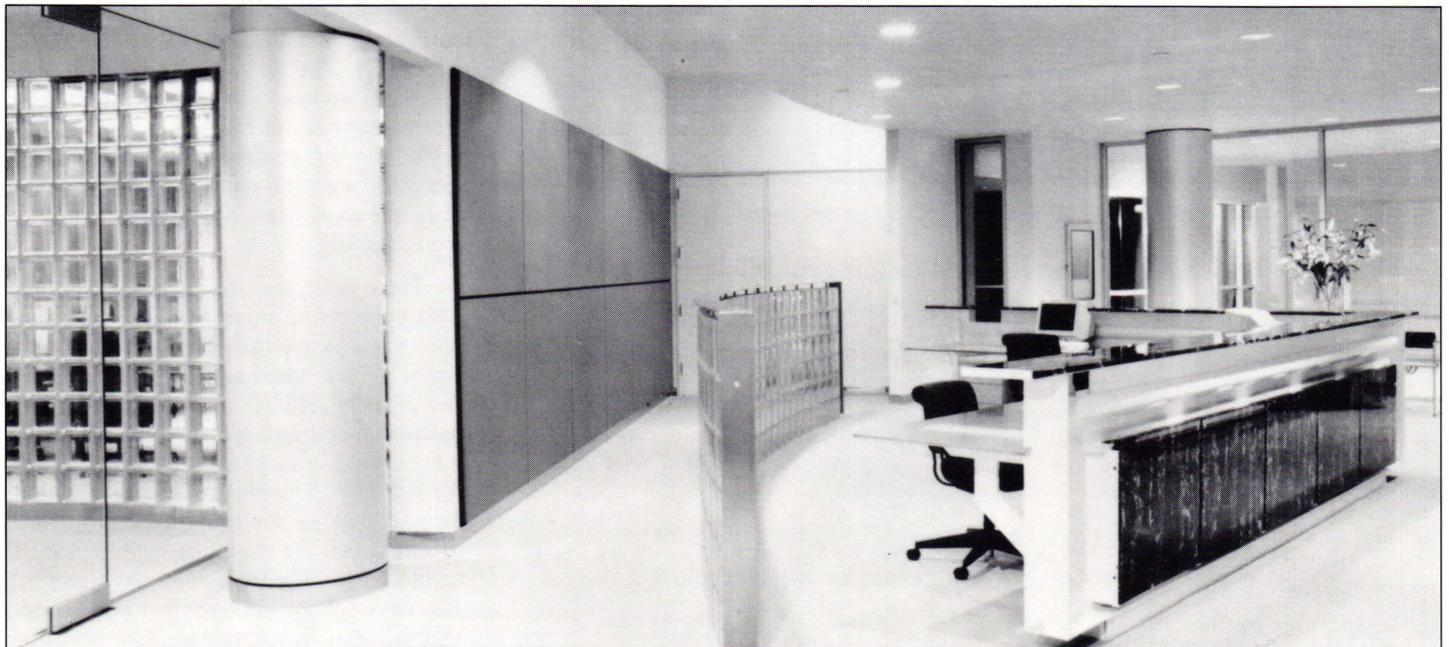
On the office floors are common areas, accessible to all, at each end of the building, and conference rooms near the elevators. Since many of the employees use VDTs, or multiple VDTs, the architects decided to furnish indirect lighting; they diverted the mechanicals to a central core so that the ceilings could be as high as possible and allow for bounced light. Each workstation has a private locker.

Products and services are marketed to customers on the second floor. It is arranged in the style of an art gallery with one room flowing to the next, in an environment whose neutral greys and whites defer to the product displays. The space circles around a center, to provide clear orientation, and creates geometric interest with intersecting angles and diagonals.

On the first floor, an employee entrance contains a message center, a cafeteria overlooks an outdoor patio, and a glass-walled lobby reveals the hills beyond. Elevators backed by glass walls also take advantage of the view. □



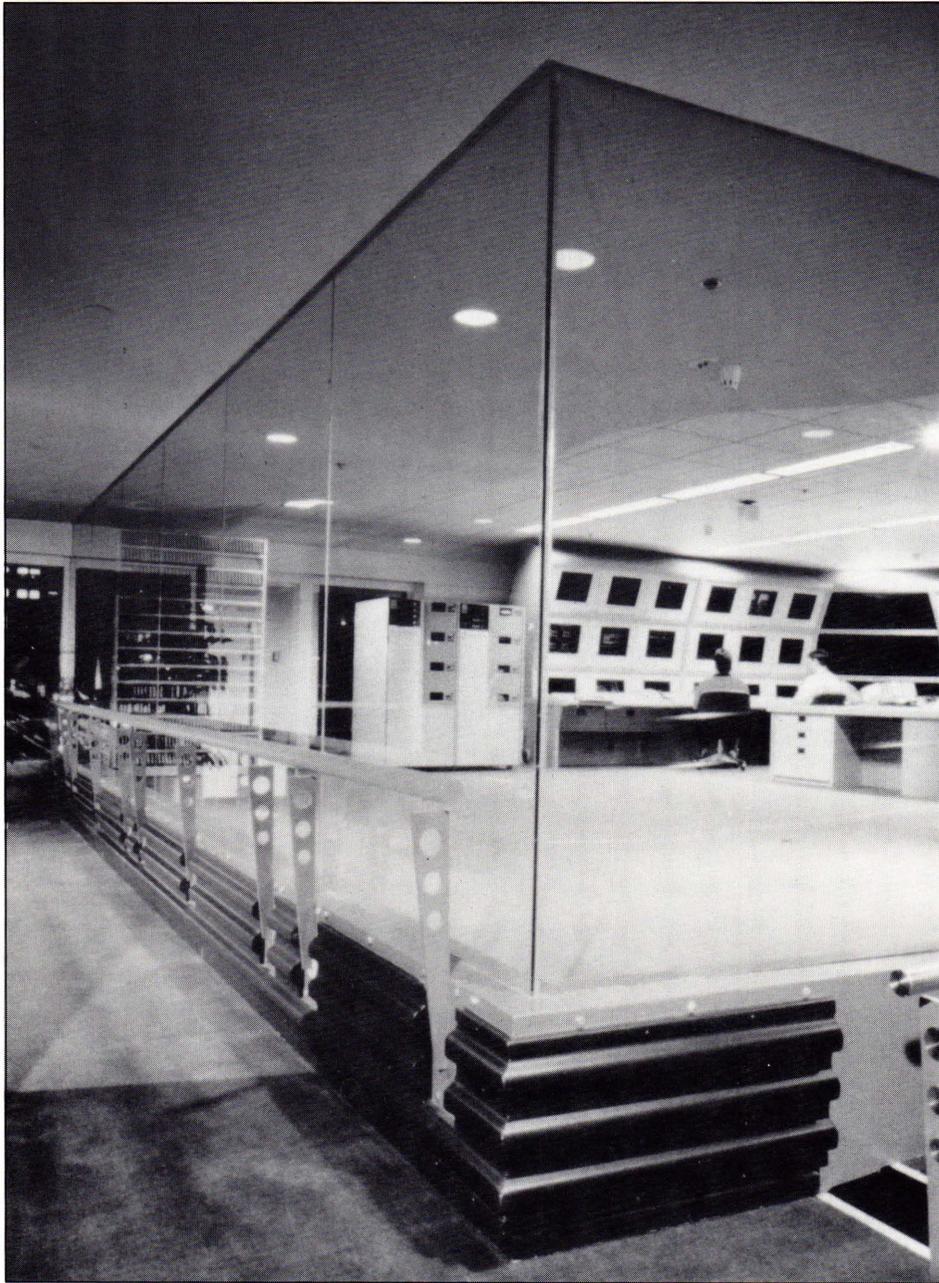
The employee entrance, a two-story space where the architectural use of stainless steel reinforces a high-tech theme.



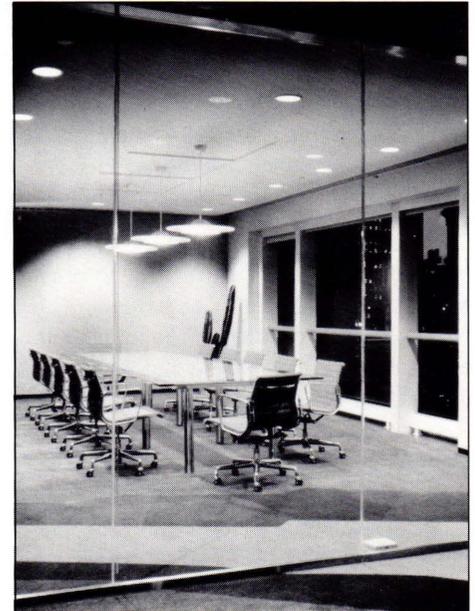
The customer service desk on the second floor is part of an interplay of geometric forms.

Towers Perrin Data Center, Philadelphia, Pennsylvania

The Hillier Group, Princeton, New Jersey



Glass walls, an elevated platform, and brightly colored railings turn a data center area into a display case.

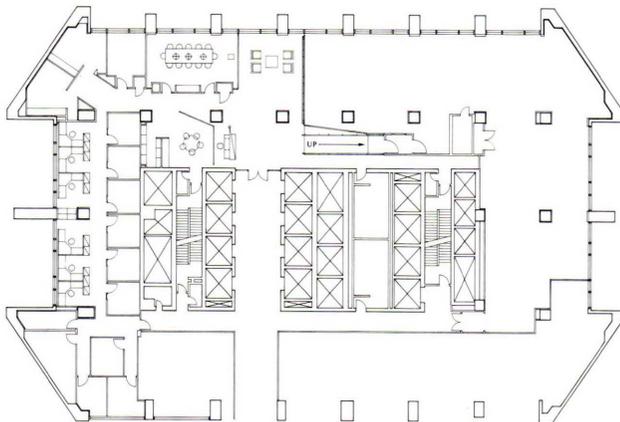


Photos by Matt Wargo Photography.

Electronically linking national and international office locations, the Towers Perrin Data Center controls the main communications network for this management consulting firm. The company wanted a setting that would impress visitors with the data center's technological capabilities.

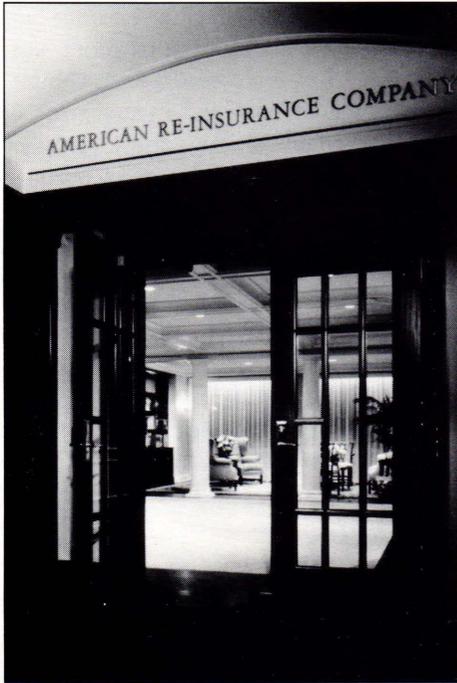
Transparency was, therefore, an important architectural issue. Glass walls surround the data center; a red handrail with plum-colored supports and a bright blue base invites visitors to step up to the technological "exhibit." A glass wall separating the conference room from the reception area and data center allows visiting clients to view operations even during a meeting.

The conference room, reception, and data center (the upper half of the floor plan shown) are united in several other ways. Green columns march through the space to the offices, and a lightning bolt pattern in red and teal, which is woven into the dark-grey carpet, extends out into the hallway. The red handrail is repeated on windows on the building's perimeter, as well as on the reception desk, made of metal, glass, ebonized wood, and marble. The desk echoes the lightning bolt shape, with a projecting, angular glass top supported by a metal column. □



American Re-Insurance Company Offices, New York, New York

The Hillier Group, Princeton, New Jersey

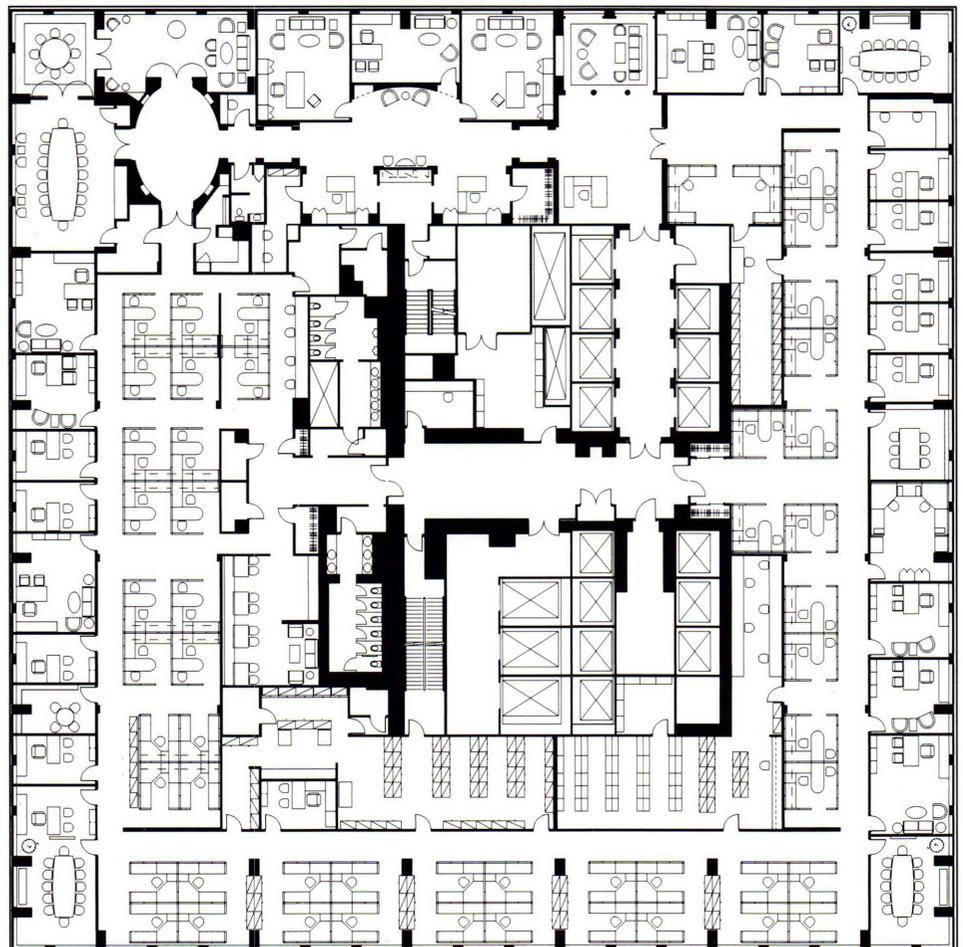
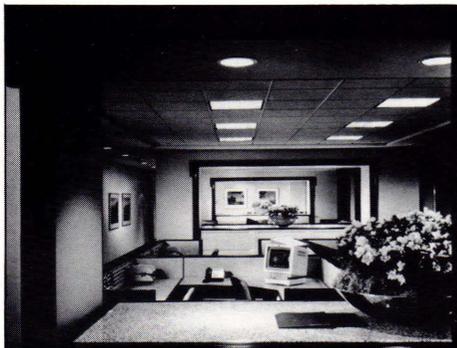


This project grew out of two different company requirements: the first, to move New York branch offices to a new location in the World Financial Center, and the second, to provide a New York City base where company officials could meet with corporate clients. The design unites the two different parts of the floor by repeating details and forms but substituting materials.

The corporate suite area, at the upper left corner of the floor plan shown, is entered at a barrel-vaulted elevator lobby and tied to a coffered-ceilinged reception area, so that visitors do not have to walk through office space. The axial plan leads to the conference and entertaining areas through an elliptical anteroom with niches (pictured below left), which serves as a breakout area and space for entertaining. Wool carpeting is featured in the wood-

floored executive suite, with a specially designed rug in the oval room and an Oriental rug in the dining room. Walls are covered in silk, and the color scheme uses furniture in blues and greens to provide accents in the golden-beige and off-white spaces.

The branch office area, comprising the major portion of the floor, uses mahogany to repeat the dark trim of the executive suite. Frosted glass on office doors echoes the glass panels used in the suite, and granite countertops surmount filing cabinets. The brass wall sconces in the suite are repeated with wall sconces on the perimeter office corridors; these sconces, along with pilasters, help break up the long hallways. Open office space (bottom edge of the floor plan) along the window walls allows clerical workers to take advantage of the natural lighting. □



Photos by Wolfgang Hoyt.

McCosh Health Center Library, Princeton University

Tarantino Architect



Photo by Bill Taylor.

An adaptive reuse of an existing but abandoned kitchen wing, this room was designed to provide the Health Center doctors with a library and an audio-visual room that could serve a variety of functions. The interior architecture derives from existing architectural conditions, to which are added custom millwork and finishings. An obsolete dumb-waiter shaft acts as a duct space for the mechanical equipment, located in the basement. Ceiling height, in keeping with both the existing space and the mechanical space required, varies: it is highest at the existing leaded-glass windows, where reading alcoves are provided, then lower at the center, above the conference table.

A dark-grey blackboard and pulldown projection screen are located within the millwork. The hinged, movable grill over the blackboard echoes at reduced scale the grid of the bookshelves, as well as the grid of the mullioned windows. □

KBVNE Office, Englewood, New Jersey

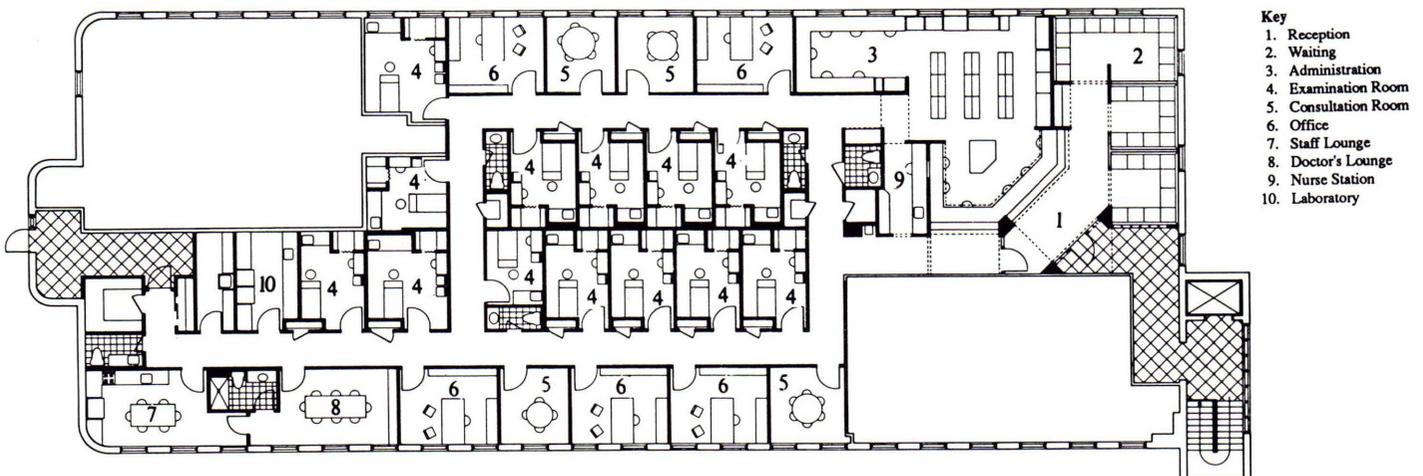
William Dahn, Architect, PC, Hackensack, New Jersey

This expansion of an existing OB-GYN clinic required that the administrative area be next to the waiting room. By clustering examination rooms in the center core, with windowed consulting rooms and offices on the perimeter, any conflicts

between circulation areas for doctors, support staff, and patients are minimized.

To make the corridor areas less institutional in character, lighting comes from wall sconces rather than ceiling lights, and

the color scheme is in shades of peach and pastel green. The waiting room is designed to have an open but intimate feeling, with clusters of chairs and varying ceiling heights. □





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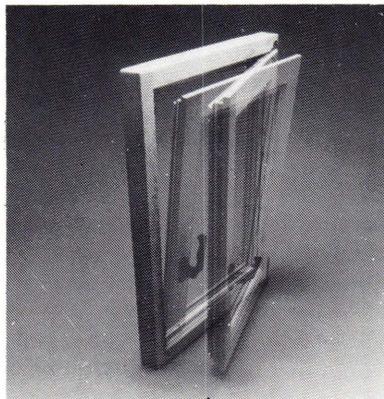
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Interview: Patricia Conway

by Nora Odendahl

On the shelves of Patricia Conway's office stands a miniature version, in wood, of a classic urban form—the clock tower. This small-scale “tower” is an appropriate symbol for Conway, who has, as it were, brought an urban perspective indoors. Trained as an urban planner, she now is in charge of programming for Kohn Pedersen Fox Conway Associates, Inc., a New York City firm specializing in interiors.

Conway first gained her expertise in pre-design analysis by working on environmental impact reviews and on large site developments, many for corporations moving to the suburbs. But when she and her three partners started the architectural firm of Kohn Pedersen Fox in 1976, the market had shifted to urban areas — speculative office buildings, high rises, and interiors. “Therefore I shifted my interest in planning from the larger scale, macro planning, down to building planning,” said Conway in a recent interview at her office. In 1984, Kohn Pedersen Fox Conway Associates was formed as an interiors firm independent from the architectural firm. Today, Conway is president of KPFC Associates, which has over one hundred employees and does about eighty-five percent of its work on buildings designed by architectural firms other than KPF. (She has also written two books, *Ornamentalism: The New Decorativeness in Architecture* and *Design and Art for Everyday: The New Craft Movement*.)

As Conway explained, KPFC has always made a distinction between traditional interior design and an architectural approach to interiors. “It has become almost mandatory to have an architectural background to do interior design for large office projects,” she said; in fact, about three quarters of KPFC's staff has at least a bachelor's degree in architecture. Conway's impression is that the traditional interiors firm takes “a much more two-dimensional approach to design,” i.e., space planning, color coordinating, and the ordering of furniture. In contrast, she observed, “We spend as much and usually a great deal more time actually designing and detailing the architectural finishes, coordinating with structural engineers, and shaping the space with the mechanical engineers. We also order the furniture, but the process is a different one. It's a different service.”

For many of KPFC's clients, the services may include much pre-lease planning for a new building (or one to be completely renovated). “Frequently we are working with the developer even before the building is designed to make sure that it will ultimately meet the needs of the client, who in that case is usually a lead tenant or a joint venture or equity partner in the deal,” said Conway. “We find ourselves building everything from the inside of the outside wall—often starting with just raw insulation.” With the need to accommodate automated office systems and provide lighting suitable for VDT work, interior architecture has become increasingly demanding in technical as well as design terms. And as the cost of remodeling an interior escalates, clients want “a creative solution that will enable them to make changes without ripping their space out every couple of months” —and they are willing to spend the extra money for such a solution.



Given the scope and complexity of its interiors projects, KPFC has developed an organizational structure similar to that of its progenitor architectural firm. Rather than being organized departmentally, KPFC works on a team or atelier basis. The one exception is the resources group, whose members deal with textile design, furniture systems, artworks, and so on, and who are “plugged into” project teams as needed. (The layout of KPFC's offices reflects this organization; like the part-

ners' offices, a resources library containing fabric, tile, carpeting, and glass samples lies inbetween the two wings of studios.)

Conway noted that KPFC was deliberately created with partners in four different fields of expertise: business development, administration and project management, design, and planning. Today the firm has eight partners, equally divided between management and design. A partner is assigned to each project and actively involved in it on a day-to-day basis. Each project also has a backup partner and an associate (or partner) in the role of designer and manager.

In keeping with her role as a planner, Conway emphasized that “the firm has complete control over a project from the earliest programming information until we move the client in.” She is part of the small, high-level team that embarks upon a project by doing pre-lease analysis, and she works closely with designers on the project's programming. “I feel very strongly,” she said, “that the great value of programming is in its translation to design, and the only way you can do that effectively is to make sure the same person who is doing the programming has heard the information straight from the client.”

On some elements of a project, however, KPFC does work with experts outside the firm. For example, Conway explained how the firm provides custom lighting and fixtures: “We use our own design solutions but we work with lighting consultants to determine that we are achieving the right lighting level, that we're using the right fixtures.” The firm also employs outside cabinet makers to execute its furniture designs; in other cases it collaborates with furniture makers on design of pieces. KPFC has worked with other artists and craftspeople, such as sculptors, glassworkers, and metal workers, and has sometimes purchased antique pieces of various types. The firm's own offices, which have a calming, almost Oriental quality, are a case in point: they include rugs, doors, and wooden furniture commissioned from various artists.

A final aspect of KPFC's organizational operations is its relationship to Kohn Pedersen Fox, Architects. On some major projects for which the user and owner are the same, the two firms go

after the job together. "Often," said the president of KPFC, "we do so when the client's request for proposals includes the desire for a firm that can do both architecture and interiors so that everything will be completely coordinated." For example, KPFC's space-building team worked at KPFC's offices during a joint project for the ABC network (which included the design of everything down to the china in the office cafeteria), and a KPFC interiors team went over to the architectural firm when the two companies undertook a project for Proctor and Gamble. For such joint enterprises, said Conway, "The two processes are absolutely parallel."

According to Conway, KPFC has not adopted any one particular style, but it does have certain attitudes about how to create interior spaces. "Our interiors are extremely carefully put together. We usually work with very subtle color palettes and a lot of emphasis on lighting. There's a tremendous desire to bring light through space and hence a fairly extensive use of glass in all forms — patterned, etched, beveled, mullioned, gridded, to allow for lighting to penetrate into the interior, to give sparkle to the space."

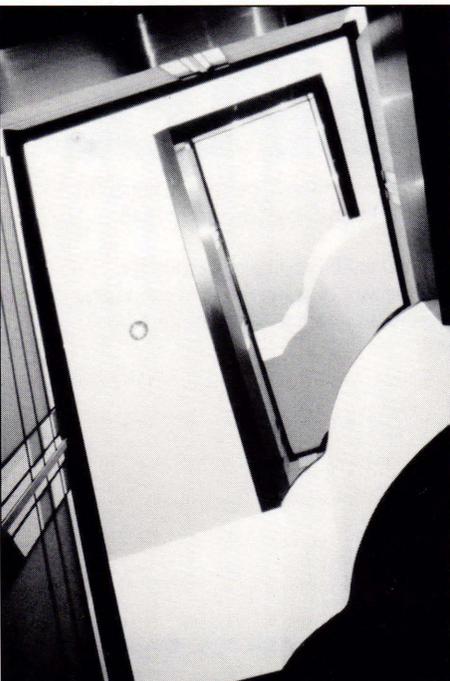
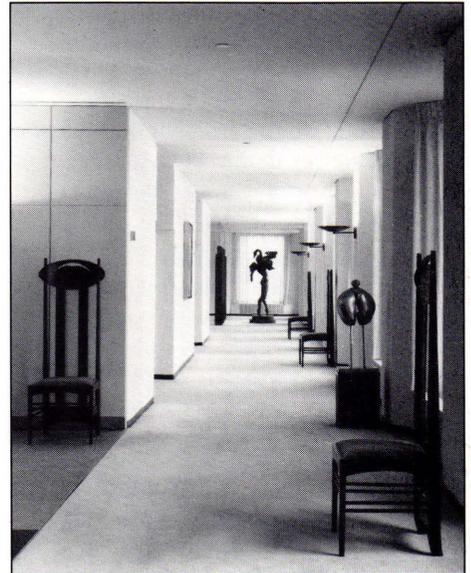
An example of KPFC's work, illustrated here, is the offices of FCB/Leber Katz Partners, an advertising firm. As described by Judy Swanson, AIA, the project's design partner, the goal was to take advantage of the views of Central Park, and therefore the offices include

wide circulation spaces along the building perimeter. These halls also serve as a gallery for works of art. On the three-story staircase, shown here from its base, is a balustrade with a pattern of sandblasted glass and black lines. That motif is repeated in the design of glass walls at the reception area and in the doors; even typical office doors have a datum line in the sandblasted glass panel, so that visitors can peek in through the "slot" and see if the office is occupied.

At times, like any architectural firm, KPFC encounters projects that involve preservation as well as new design. Conway cited the example of recently completed law offices in the Second Mercantile Exchange, formerly a U.S. Customs House. Here, the designers retained an important staircase and reception-area woodwork, and picked up the stair's motifs in the newly added reception desk and corridors. The design also retained the perimeter offices' wooden doors and soundproof walls with built-in shelving, even though a complete restructuring might have given a more efficient

plan. "Any time we come across an installation that has even a shred of quality or interest about it, we've done everything we could to retain it," remarked Conway. She added that she opposes the violation of landmark interiors, and

Continued on page 22



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Interview: Patricia Conway

Continued from page 21

would like to see more interior architecture thus designated.

In addition to such corporate, executive, and legal offices, the firm also does typical office spaces, hotels, lobbies and public spaces, residences (mainly for existing clients), and base-building rehabilitation, and has even done an art gallery and interiors for the Lighthouse for the Blind organization. "We think it's important to do a variety of work because that's how you keep fresh, that's how you learn," said Conway. "The knowledge you accumulate in one area can begin to translate into other areas and you start getting a much richer product."

Versatility has economic as well as aesthetic advantages, given current business conditions. Conway commented, "The effects of a recession on any given market are felt very early on by the interior design business. When you have a large number of corporations leaving the area, as we do here in New York City, it's foolish to say that you expect the growth of your firm to be in corporate interiors." Since a client will usually only hire an interiors firm from outside its own region if the firm's specialized expertise is con-

sidered worth the extra expense, or promises to save money in the long run, such a firm is wisest to concentrate on its immediate region, in Conway's opinion. She does not see such clients as investment bankers, traders, or brokerage houses as likely to be offering many new opportunities in the Northeast, and predicted that the building of hotels will also suffer from recession woes. Work for the city, state, and federal government will be similarly affected. However, Conway observed, legal firms are continuing to grow and move, and therefore creating interiors projects. And she noted that ironically, "Some of the work that we're seeing is coming from shrinkage and consolidation, in the aftermath of overly optimistic ventures."

The recent decline in the Northeast economy has exacerbated a central issue in interiors work: professional licensing. When architects are busy with many building commissions, said Conway, they regard interiors as "second-class work to be done by second-class people, but as soon as the economy turns down, they hang out their 'interior design' sign...At this point it is an unfortunate political situation. The obvious solution is to have an examination to qualify people to do interior design-architecture, but make architects as well as interiors people take it,

and make it specific to the profession."

On the subject of training for a career specializing in interiors, Conway had high praise for some interior design schools and programs, but as a single approach would recommend a degree in architecture. "Generally speaking, architecture schools offer a certain amount of intellectual rigor, historical underpinning, and discipline, and they put a value on general liberal arts training—many of the better schools require an undergraduate degree before you can enroll in the architectural program....Then if you want to, you can specialize in something like textile design or lighting design."

Conway's own training and specialization in planning has focussed on initiating projects. But how does she evaluate the end result? What makes a successful interior?

"I think that photographs are particularly deceptive when it comes to interior space," the president of KPFC reflected. "The success or failure of an interior is experiential, not just graphic or visual, although of course the visual qualities are a part of the experience. The space has to work right acoustically, has to keep people warm and cool in the proper amounts, at the right time of year. It has to facilitate communication; it has to be planned

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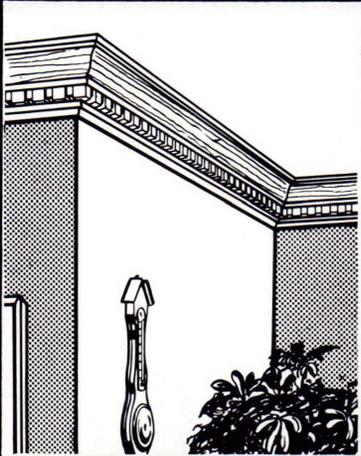
in such a way that the people who should be working closely together are not separated by elevator banks and so on; it has to have a very clear orientation. Circulation paths should be strong, well organized."

The success of an interior is also measured, according to Conway, on a thematic level. She explained, "There needs to be a big idea about how this company or this firm is going about its business, and that idea has to translate into some sort of design statement that is then carried through very consistently. If you get too many little ideas, the message is garbled. If you don't have any big ideas, it's pretty

dull." As an example, Conway mentioned the first project she did with William Pedersen, an office for a Lutheran life insurance company. To evoke the idea of Christianity, the building made a connection with its rural setting: deep planters with large trees lined the lower level and a skylit roof throughout allowed changing natural light to permeate the building.

"The best solutions," she concluded, "are the ones that most forcefully express the personality of the client, that do the best job in making the client more efficient and productive. And most important, that people enjoy being in." □

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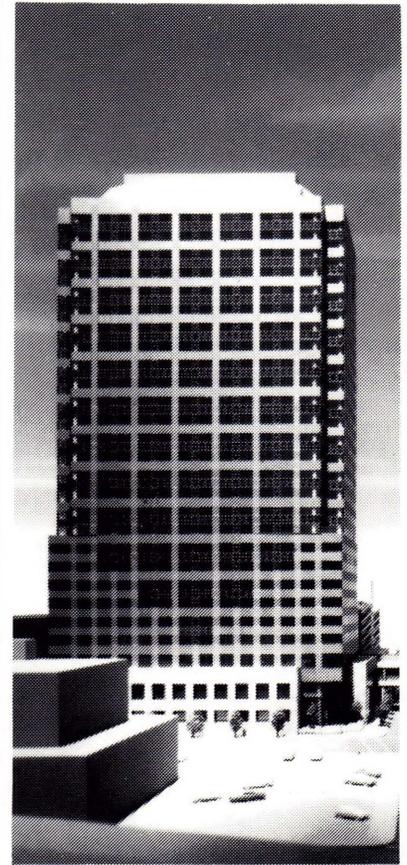
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Tight Building Syndrome

by David Kichula

As awareness about the quality of our environment has grown, increasing attention has been directed toward the air that we breath indoors. At the same time, improved energy efficiency in buildings has made us more dependent on mechanical ventilation equipment to provide adequate fresh-air exchange in occupied spaces. Moreover, the number of potential indoor air contaminants grows daily, as synthetic chemicals, microorganisms, and physical agents are recognized to cause discomfort to the people who live and work in these buildings.

The cumulative effect of these factors is now widely accepted as a set of symptoms frequently associated with the term "tight building syndrome." Headaches, nausea, drowsiness, and upper respiratory irritation are the most common symptoms. The effect is generally transitory, improving when people leave the building at night or on weekends, and worsening when people return to work or school. Although not known to develop into a chronic health problem, the symptoms can

affect concentration and productivity, and alter our perception of our own state of health.

The contaminants that contribute to the syndrome are numerous and varied. Building materials and furnishings can off-gas volatile organic chemicals such as formaldehyde, toluene, xylene, aliphatic hydrocarbons, aldehydes, and ketones. Copy machines can contribute hydrocarbons and ozone. Smoking produces all sorts of chemical by-products, including carbon monoxide, nitrogen oxides, ammonia, and hydrocarbons. Biological agents such as mold and bacteria are ubiquitous in nature, and can accumulate to elevated concentrations simply because occupancy is dense, or when dirt and/or moisture are allowed to persist. Finally, the occupants themselves are sources of bacteria, odors, and carbon dioxide.

Strangely enough, air testing is not the primary tool in evaluating the problem. Most of the contaminants described above will be present in extremely low

concentrations, typically more than one thousand times lower than the permissible exposure limits established by OSHA for industrial workplaces. Measurement is difficult, and meaningful evaluation of the analytical data is virtually impossible with the present limited understanding of cause and effect.

We do know, though, how to relieve the symptoms of indoor pollution. Providing adequate fresh, outdoor air to building occupants and keeping building systems clean and in good repair have clearly relieved these symptoms. The first step in evaluating the problem, therefore, is a survey of the building and its ventilation systems.

Measuring the performance and efficiency of HV/AC systems is central to the evaluation. The amount of fresh, outside air distributed to building occupants must be adequate to ensure personal comfort. The American Society of Heating, Refrigeration, and Air Conditioning Engineers (ASHRAE) has recommended

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that 20 cubic feet per minute (CFM) of fresh air be provided per occupant in office building settings. They have recommended as much as 60 CFM per occupant for smoking lounges. Since existing building codes, and most construction, have historically specified only 5 CFM per occupant, it is not surprising that complaints regarding space-induced stress have arisen. These complaints are intensified by settings where windows cannot be opened to allow infiltration of fresh air.

Equally important is the distribution of fresh air. Whereas the original design of HV/AC systems may have provided sufficient push/pull to get air to all spaces, subsequent space or system alterations may have completely changed system function. In addition, supply diffusers may be closed when occupants complain of cold or drafts. In sum, even a well-designed HV/AC system may be changed beyond recognition by a couple of years of well-intentioned, or even unintentional, modification.

A survey of the ventilation system is

essential to identify these problems. The amount of make-up fresh air must be determined, either by direct measurement of flow over intake louvers, or by an indirect method of tracking carbon dioxide levels over the course of the day. Since carbon dioxide is the chief by-product of human respiration, its accumulation over the course of the day signals that inadequate exchange of fresh air is occurring. Recirculated air does not reduce the level of carbon dioxide and other contaminants. Fresh air is needed.

The distribution of fresh air can be determined by measuring the output of individual diffusers. All supply diffusers should provide flow in the 100-200 CFM range. When a flow of less than 100 CFM is present, some problem with the push of supply fans, the pull of return fans, or a balance of the two is present. This situation produces the well-known “dead space” effect that is so common in many buildings.

The remedy for ventilation problems is to get fresh air to the starved spaces. The solution may be as simple as balanc-

ing the existing system, or as complex as upgrading fans, ductwork, or make-up louvers. Installing exhaust fans will not work unless fresh air can be drawn into the space. Often, the existing system performs well if it is allowed to function as designed, but supplementary heating or cooling may be necessary to allow normal function. In addition, space alterations must be examined closely to ensure that the push/pull function is not short-circuited by the construction of partitions.

The second major aspect of the building survey, apart from examining HV/AC systems, is the evaluation of moisture and cleanliness. Water accumulation, whether from roof leaks, condensation, or drip pans, cannot be tolerated. The moisture provides the essential ingredient for microbiological growth, which can then produce a wide range of hypersensitive and allergic reactions in occupants. Such growth is most notable in HV/AC condensation pans and sumps. If standing water is present, mold and bacteria can proliferate and be distributed around the building.

Continued on page 31

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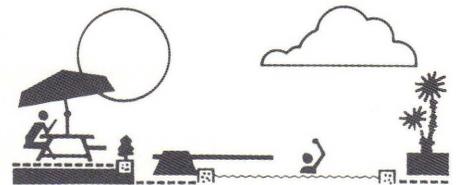
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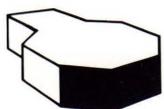
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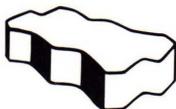


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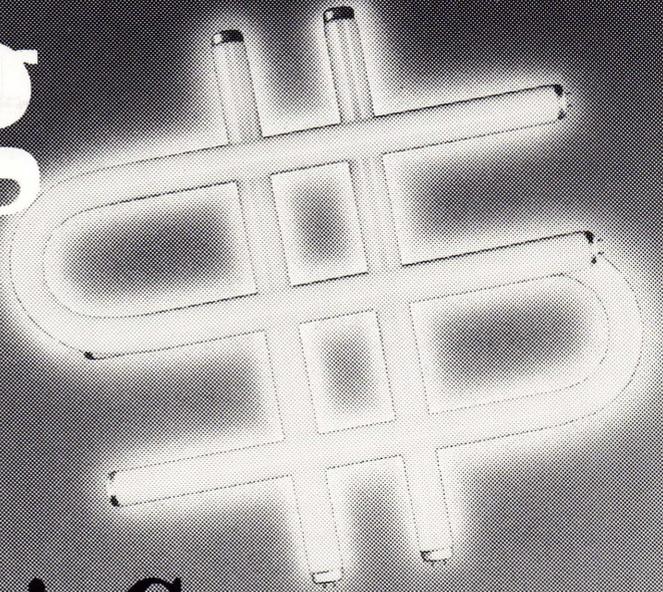
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Inside a Modern Icon: Gerrit Rietveld's Schröderhuis

by Regan Young, AIA

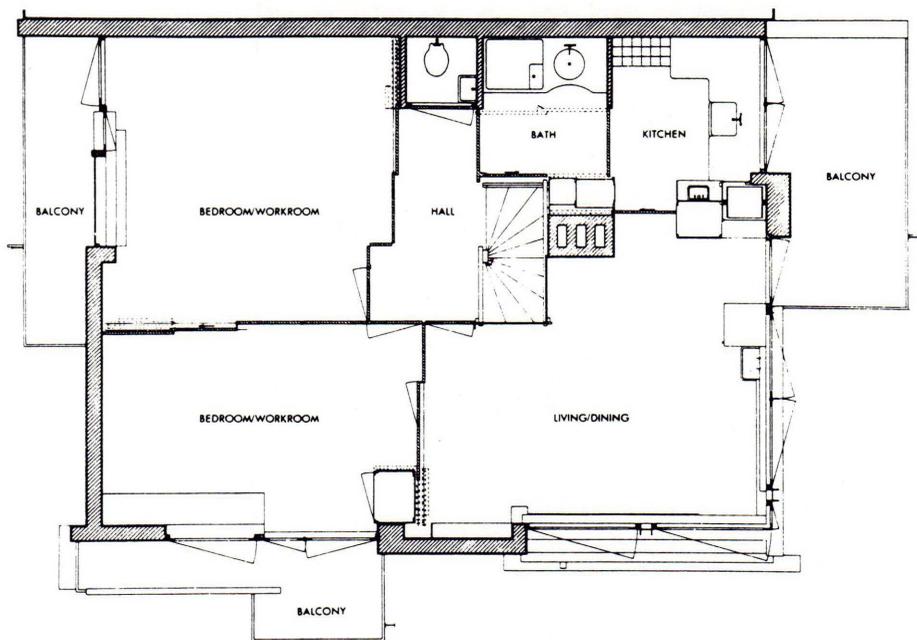
Since its construction in 1924, the Schröder house in Utrecht, Holland, has been one of the most renowned pieces of architecture of the twentieth century. Its lively exterior has been examined and lauded as the most direct three-dimensional expression of De Stijl painting, and perhaps the most direct translation of any painting movement into a building. But until the recent passing of Mrs. Truus Schröder-Schräder, the house's original owner and lifelong occupant, a personal examination of the interior was not possible. Since then, the house has been completely restored and is now open to the public.

Inside the Schröderhuis we see spatial and programmatic innovation somewhat independent of the famous external sculptural creation which contains it. This innovative interior is in no small measure attributable to the client. After being widowed in 1923, Mrs. Schröder-Schräder found herself in a position, financially and personally, to realize her vision of a new home for herself and her family. Her program was to reject the size and formality of her husband's house in central Utrecht, and to use modern technology to create a home which was more flexible, more functional, and more in touch with nature.

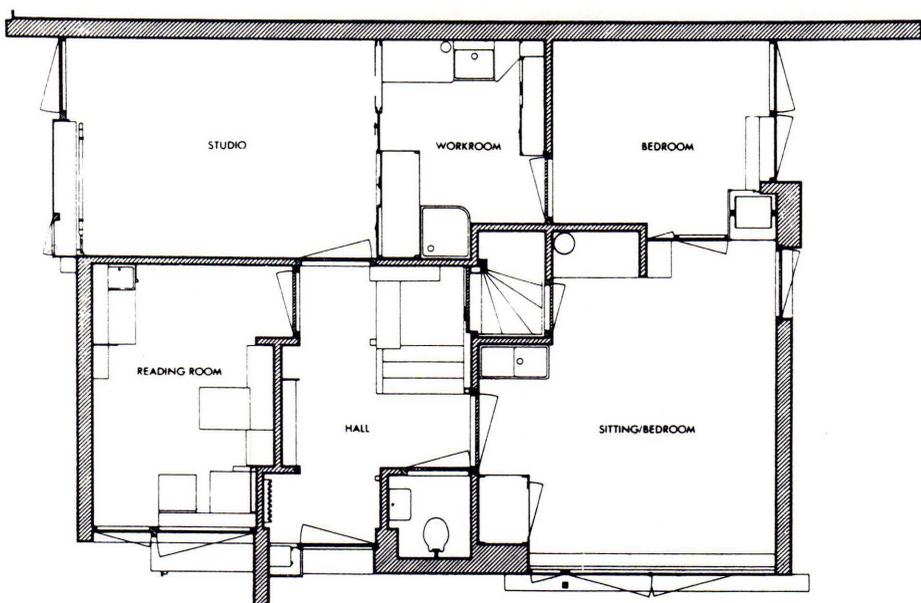
To effect the environment Mrs. Schröder-Schräder envisioned took clever manipulation of building codes. For this reason, the first floor is somewhat ordinary (as prescribed by code): fixed walls and defined rooms. It was only on the second floor, labeled "Attic" on the permit drawings, that this new living space was realized. By folding and sliding partitions, this "piano nobile" is ingeniously divisible into as many as six rooms, including three bedrooms with washbasins. During the day, the walls recede, bathroom and stairwell enclosures fold away, and beds convert to couches, creating a single, sun-filled space. On both floors, almost every room has direct access to a private balcony or garden.

To work with her on this project Mrs. Schröder-Schräder engaged a family friend, Gerrit Rietveld. Rietveld was not an architect by training, but a cabinetmaker. It is on the interior of the Schröderhuis that this is most evident, for it is full of modern gadgets. Mail was delivered to a transparent double-entry mailbox at the door. Grocery deliveries were announced

Continued on page 30



First Floor Plan



Ground Floor Plan

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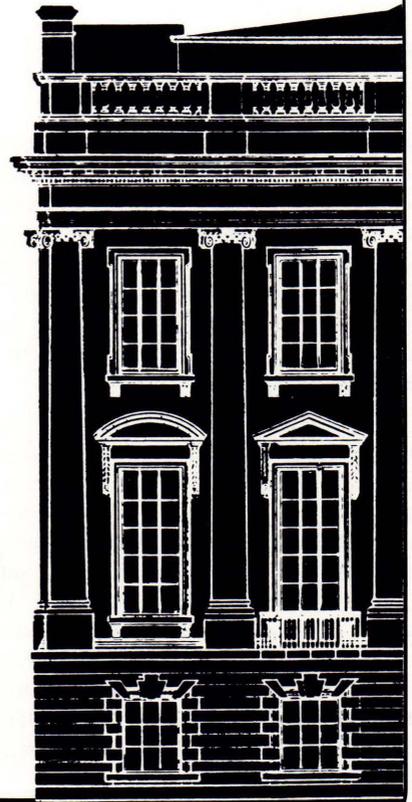
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Inside a Modern Icon: Gerrit Rietveld's Schröderhuis

Continued from page 28

from the door to the upstairs living spaces through ingenious speaking tubes. Much like Le Corbusier's later bread delivery system at Unité d'Habitation, an externally latching window allowed the delivery person to set the groceries inside, upon a folding shelf designed for that purpose. Food prepared in the downstairs kitchen was taken upstairs by a dumbwaiter.

Upstairs, Rietveld's cabinetmaker origins and artistic aspirations are most obvious in the folding and sliding partitions. Quoting Vincent Scully, "A linear and planar clarity of separate parts has been combined with continuously shifting sets of spatial relationships." Thus, on the interior, the modern ideal is achieved. This was also a case of the architect responding to the client's program. While Rietveld wanted a completely open interior, Mrs. Schröder-Schröder had a family to raise.

And raise a family she did. Over the course of her life many changes were made to the interior. Mrs. Schröder-Schröder never got a car, so the space designed for a car became a studio. After the children left home, the downstairs kitchen and library were converted to rent to boarders for extra income. Her bedroom upstairs next to the bath (updated with a modern tub) became the kitchen, and, of course, the original De Stijl paint job was lost. Happily, all these modifications were undone in the recent renovation.

As revolutionary as the Schröderhuis appears next to its neighboring masonry rowhouses, in touring the house today one feels its many connections to Western artistic traditions. While there are many, and more obvious, Dutch examples of the

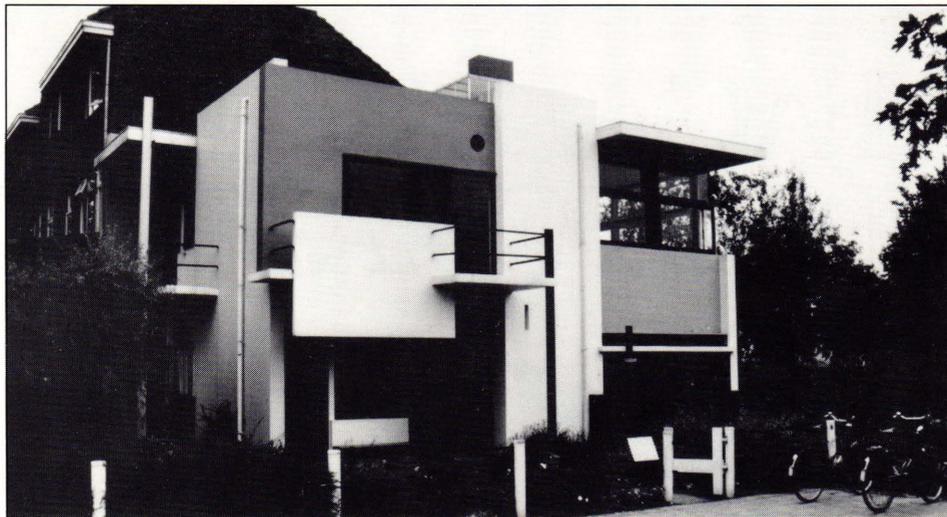


Photo by Regan Young

influence of Frank Lloyd Wright, particularly in the Prairie style houses which began to appear after the Wasmuth publication of his work in 1910, Wright's impact here is equally strong. The aforementioned plastic geometry, the dissolution of exterior shell, the flowing interior space, and the desire for contact with nature are all strongly reminiscent of Prairie School architecture. Standing on the Schröderhuis balcony one is reminded of Wright's Robie House built in Chicago in 1908. The similarity of feeling and intent must have been even more evident when both houses were new, since both were situated on the southern edge of their respective cities, overlooking a flat, domesticated landscape.

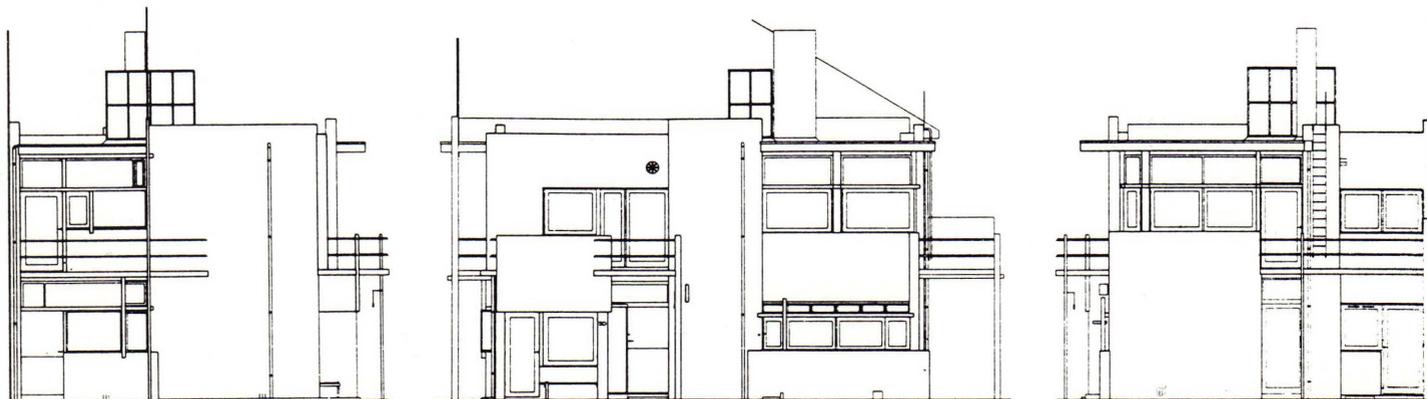
Although the Dutch painter Piet Mondrian is often cited as the direct source for Rietveld's vocabulary, it seems in some ways this little house is a descendant of Van Gogh as well. The most obvious similarities are the tendencies toward abstraction and the use of pure color. In the Schröderhuis, as in the work of Van Gogh, an explosive expression of energy is invoked, with a violent isolation of elements. Finally, Van Gogh would talk about "painting the infinite" in his art.

The Schröderhuis language of floating lines and planes seems to be attempting to depict very much the same thing.

Although it seems hard to believe, this incredible combination of the practical and the visionary was almost lost to us. Rietveld felt his architecture was to be built for its time, serve its purpose, and then be destroyed. He would have had the house torn down upon the client's death. Mrs. Schröder-Schröder outlived her architect, however, and bequeathed the building to a public trust. Now renovated, its interior and exterior can continue to inspire us. As our understanding of the house's architecture and craftsmanship increases, the fame of the Schröderhuis will increase as well. □

Correction

The photos in Architecture New Jersey Issue 5: 1990, page 21, of the West End Avenue Building should have been credited to Steve Lopez.



Tight Building Syndrome

Continued from page 25

Wet ceiling tiles, carpeting, and insulation can have the same effect, although usually on a more local scale. Moisture problems must be corrected as soon as they are discovered.

The same is true of dirt, which is also an excellent growth medium for biological agents. The accumulation is again most evident in HV/AC duct work. Filters must be kept in place and changed regularly. Carpets should be cleaned routinely. Attending to housekeeping on a timely basis avoids longterm problems.

The survey should also include specif-

ic point sources of contaminants. Inside, copy machines, process operations, and chemical storage areas can be significant sources. Outside, vehicle exhaust, smokestacks, and process operations produce contaminants that can enter the building. While certainly less common than the ventilation and housekeeping problems discussed above, these sources should be identified and evaluated. Air testing is useful to measure carbon monoxide, volatile organics, and oxides of nitrogen and sulfur, when a specific source has been identified.

The problem of tight building syn-

drome is real, and should not be ignored. A building survey should be performed, and the adequacy of ventilation and housekeeping evaluated. By recognizing the sources of employee discomfort, solutions can be implemented that will enhance health and well-being. The net effect is a more cooperative, efficient, and productive workplace. □

David Kichula is a vice-president of Princeton Testing Laboratory and manager of the company's industrial hygiene division.



Grad Associates, PA, is the new name of the 84-year-old Newark architectural firm, which had been known as The Grad Partnership since 1971. *Harry B. Mahler*, FAIA, is the chairman and CEO. Members of the management committee of the reorganized firm are *Dennis A. Posen*, AIA, president; and *John D. Doran*, AIA, executive vice-president. Other Grad principals who were named vice-presidents of Grad Associates are: *Howard N. Horii*, FAIA; *Lowell Brody*; *Kenneth B. Pearce*, AIA; *James Gilseman*, AIA; *Vasant Kshirsagar*, AIA; *Joan Ross*, and *B. Allen Trousdale*, AIA.

Michael Graves, FAIA, of Princeton, was a 1990 AIA Design Award recipient for the Clos Pegase Winery in Calistoga, Napa Valley, California.

Short and Ford and Partners, Architects, in an expression of the broader ownership of the firm, is the new name of the Princeton firm previously known as Short and Ford Architects. Firm principals include *Michael Farewell*, AIA; *Charles A. Farrell*, AIA; *Jeremiah Ford III*, AIA; *James A. Gatsch*, AIA; *Michael J. Mills*, AIA; and *William A. Short*, FAIA. The following promotions are announced: *Douglas R. Wasama*, AIA, has become a senior associate. *Carl K. Burns*, AIA; *Jay Johnston DeJong*; *Mark Kirby*, AIA; *Gerard Meagher*, AIA; *Lorine Murray-Mechini*, AIA; and *Anne Weber*, AIA, have been promoted to associates.

Paul Gallis is now with the office of David Leibowitz of New York City.

M. Neville Epstein, AIA, serving as a consultant to Northampton Community College for a National Endowment for the Humanities grant, recently led a faculty study group in a seminar entitled "The Idea of Freedom: European Roots, American Expression." The seminar explored how American architecture of the 19th Century developed its own innovative and influential styles of expression, and responded to the technological changes of the times. Mr. Epstein is a principal of Geddes Brecher Qualls Cunningham Architects of Princeton and Philadelphia.

Edward N. Rothe, FAIA, has been asked by AIA to represent the New Jersey Region on the campaign committee of the American Architectural Foundation. A capital campaign to raise \$3.5 million for the restoration of AIA's Octagon building is underway. The fundraising effort is called "1,000 at \$1,000," in which \$1,000 gifts will be recognized by engraved

bricks in the Octagon garden. Gifts may be made as a one-time donation or a three-year pledge.

Kolbe and Poponi, PA, of Cherry Hill, announces the promotion of *David N. Lummis*, AIA, PP, to president, and *Robert J. Ignarri*, AIA, PP, to vice-president of the firm. *Edward M. Kolbe, Jr.*, AIA, and *Nestore Poponi*, AIA, PP, are remaining with the firm as senior business directors.

Marvin B. Jacobson, AIA, of CUH2A, Princeton, will chair the national AIA Committee on Architecture for Justice as of January 1991. He currently serves as the committee vice-chairman.

George J. Kimmerle, AIA, announces the opening of his architecture/planning/interiors firm in Morristown.

Guy Geier, AIA, managing principal at The Hillier Group, Princeton, was a recent speaker at a meeting of the New Jersey Chapter of the American Association of Cost Engineers. His talk focused on energy conservation in building design. In October, he will speak at the annual meeting of the International Facility Management Association (IFMA). The title of this presentation will be "Interior Architecture — It's Not Just Space Planning Anymore."

J. Robert Hillier, FAIA, founder and CEO of The Hillier Group, Princeton, was named a juror for American Institute of Steel Construction Annual Awards Design Competition, United States Postal Service National Honor Awards for Facility Excellence, and Long Island Chapter of the AIA Architectural Awards. Hillier was also invited by the New York Society of Architects, the Reason Foundation (of Los Angeles), and the Virginia Society of Architects to speak at upcoming meetings.

J. Robert Hillier, FAIA, and managing principal, *Barbara A. Hillier*, were invited by Cornell University to teach "Conference Center Concept and Management" as part of the university's hotel school summer program. Co-sponsored by the International Association of Conference Centers (IACC), the professional development seminar is the first of its kind to be offered in an academic setting, and is designed for conference center professionals and those who must have a basic understanding of the conference center business.

John C. Chadwick, AIA, RIBA, has been named associate partner of Ronald Schmidt & Associates, PA, Hackensack. □

The Wine Reserve:

Hugh A. Boyd, project architect

Museum of Art and Archeology, Emory University:

Michael Graves, FAIA, *principal architect*
Theodore L. Brown, *associate in charge*
Patrick Burke, *job captain*

Hertz Corporate Headquarters:

Fred Rosen, AIA, *project designer*
Lewis Myerson, AIA, *project manager*
Kathy Mason, *designer*
Donald Bliss, *lighting consultant*

Wick Builders Corporate Offices:

Gabriel Kellner, AIA,
in association with
Peter C. Lanpen, AIA

National Westminster Bank New Jersey:

Jean Ross, ASID, *principal in charge of interiors*
Susan Santiago, ASID, IBD, *senior designer*
Ed Ruiz, *senior designer*
Jeannette Palma, *staff designer*

IBM U.S. Marketing and Services Division:

Vasant Kshirsagar, AIA, *principal in charge*
Robert McNamara, AIA, *project manager*
Marius Calin, *design architect*
Terri Hammil, *interior designer*

Towers Perrin Data Center:

Barbara Hillier, *principal in charge*
Helen Morrow, *project designer*
David McHenry, *project manager*

American Re-Insurance Company Offices:

Brenda Nyce-Taylor, *project designer*
Ken Lill, AIA, *project coordinator*
Douglas Dixon, *project manager*

McCosh Health Center Library, Princeton University:

Lawrence Tarantino, AIA, *principal*
Sharon Tarantino, *interior designer*
Robert Westling, *project designer*
Maitland Jones, *project designer*

KBVNE Office:

William Dahn, AIA, *principal in charge, assisted by*
Robert Krieger
Horacio Patrisso
Ali Qureshi
Darren Mercer □