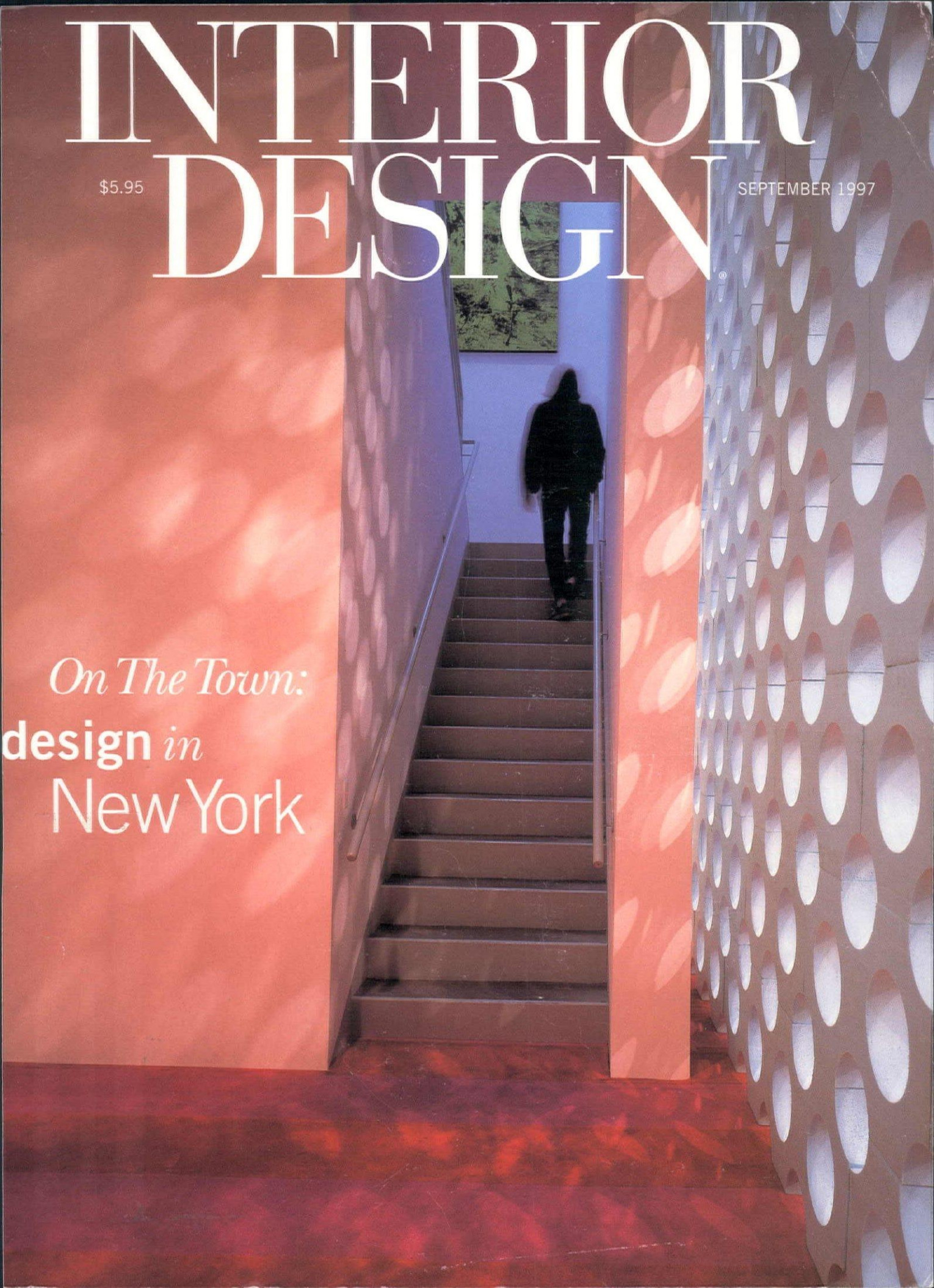
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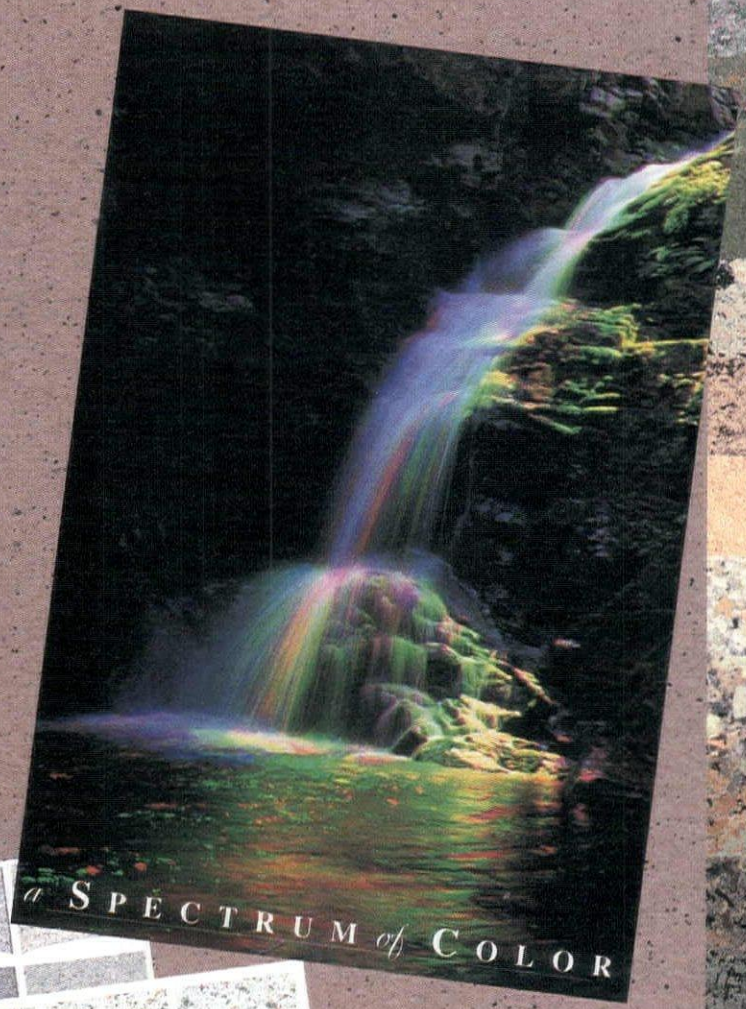
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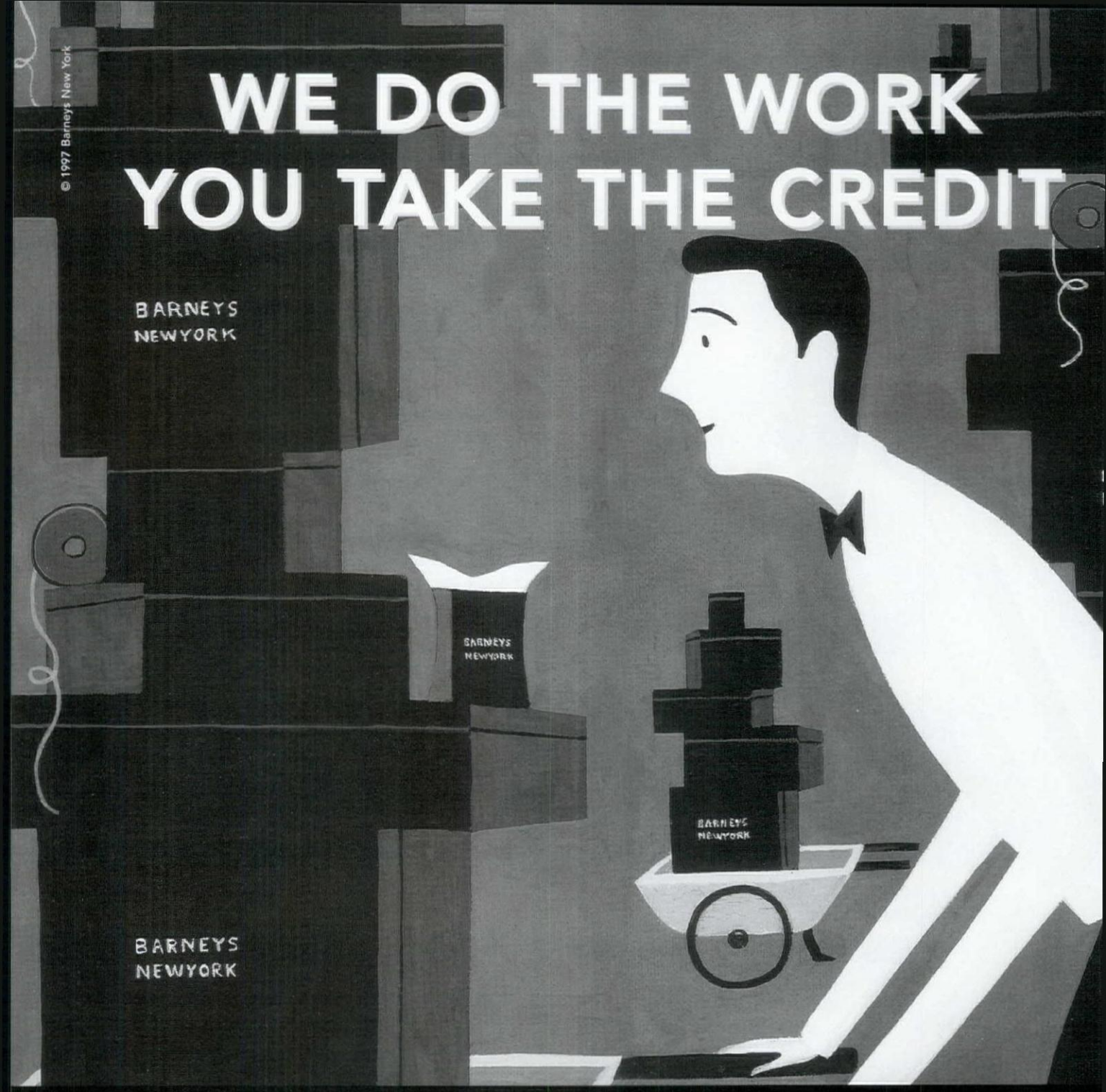




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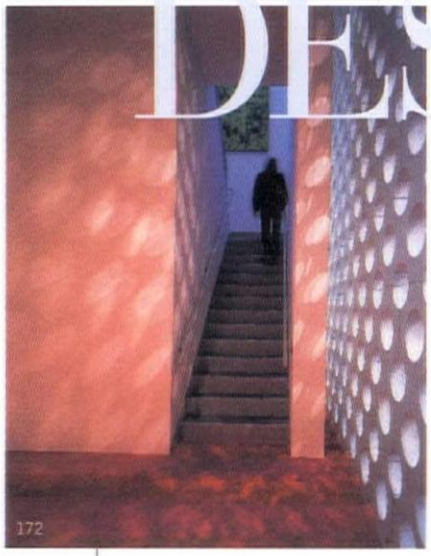
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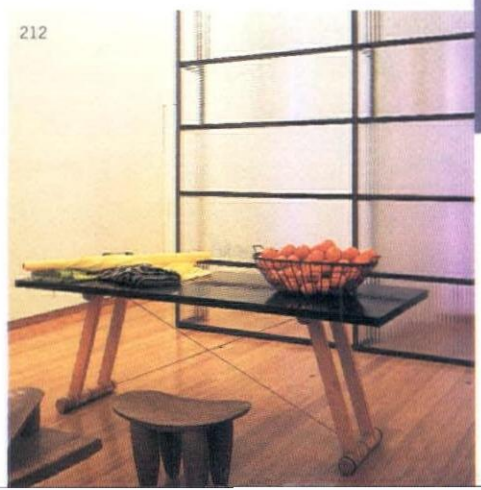
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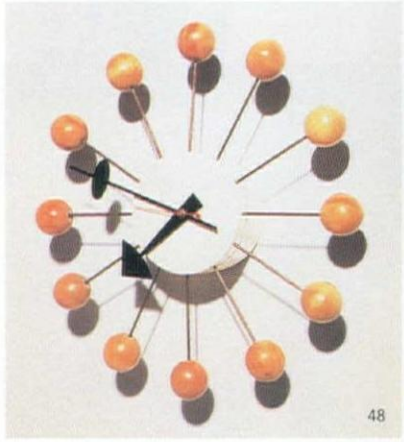
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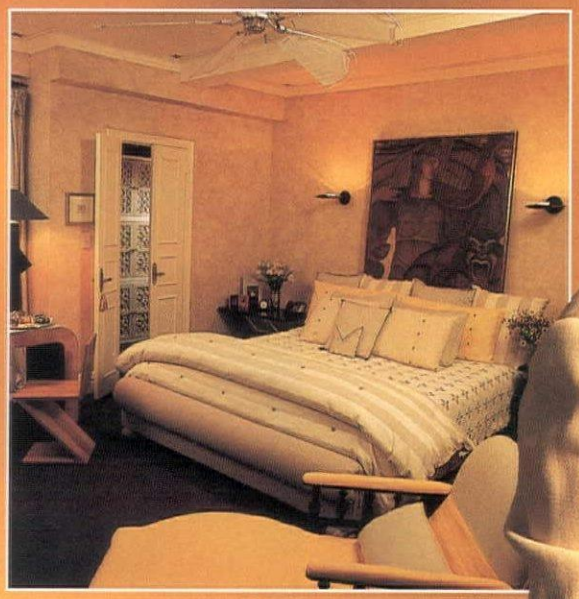
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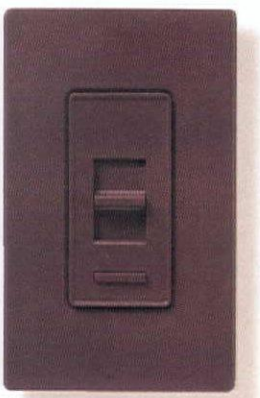
The upcoming issue features a collection of residential and restaurant interiors. Projects include the San Francisco residence of Larry Ellison by Seccombe Design Associates and the Sonoma Valley house that this magazine's editorial director, Stanley Abercrombie, has designed with partner Paul Vieyra. Restaurant interiors include Miguel Calvo's design for Continental and Adam Tihany's interiors for Jean-Georges. Also of interest are semi-annual sections on hospitality interiors and kitchen and bath design.

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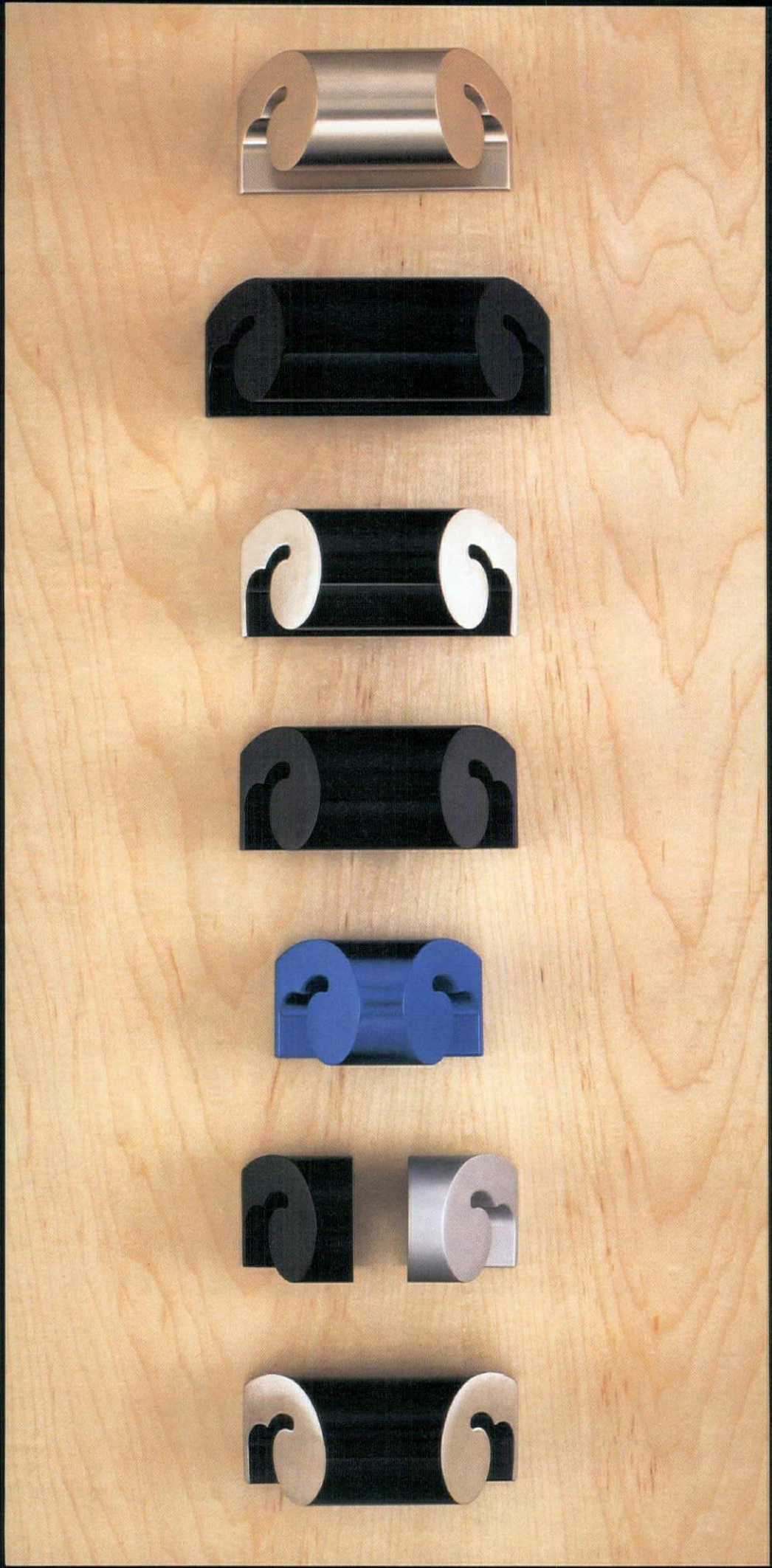
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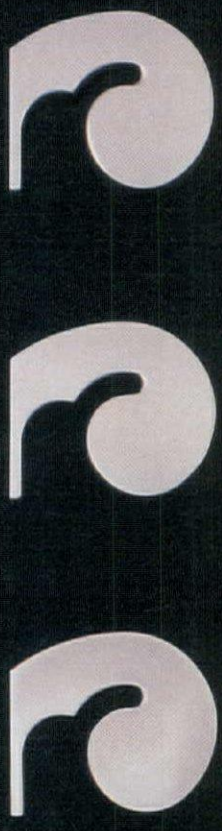
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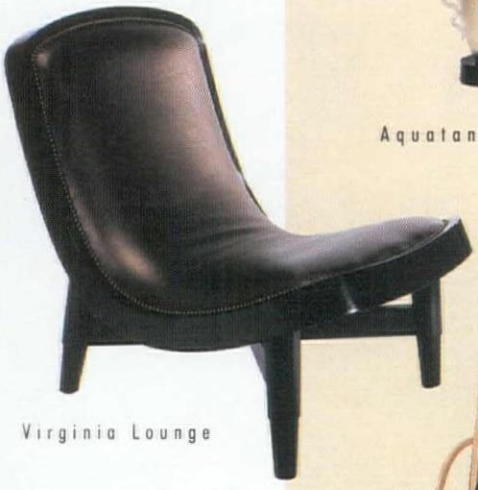
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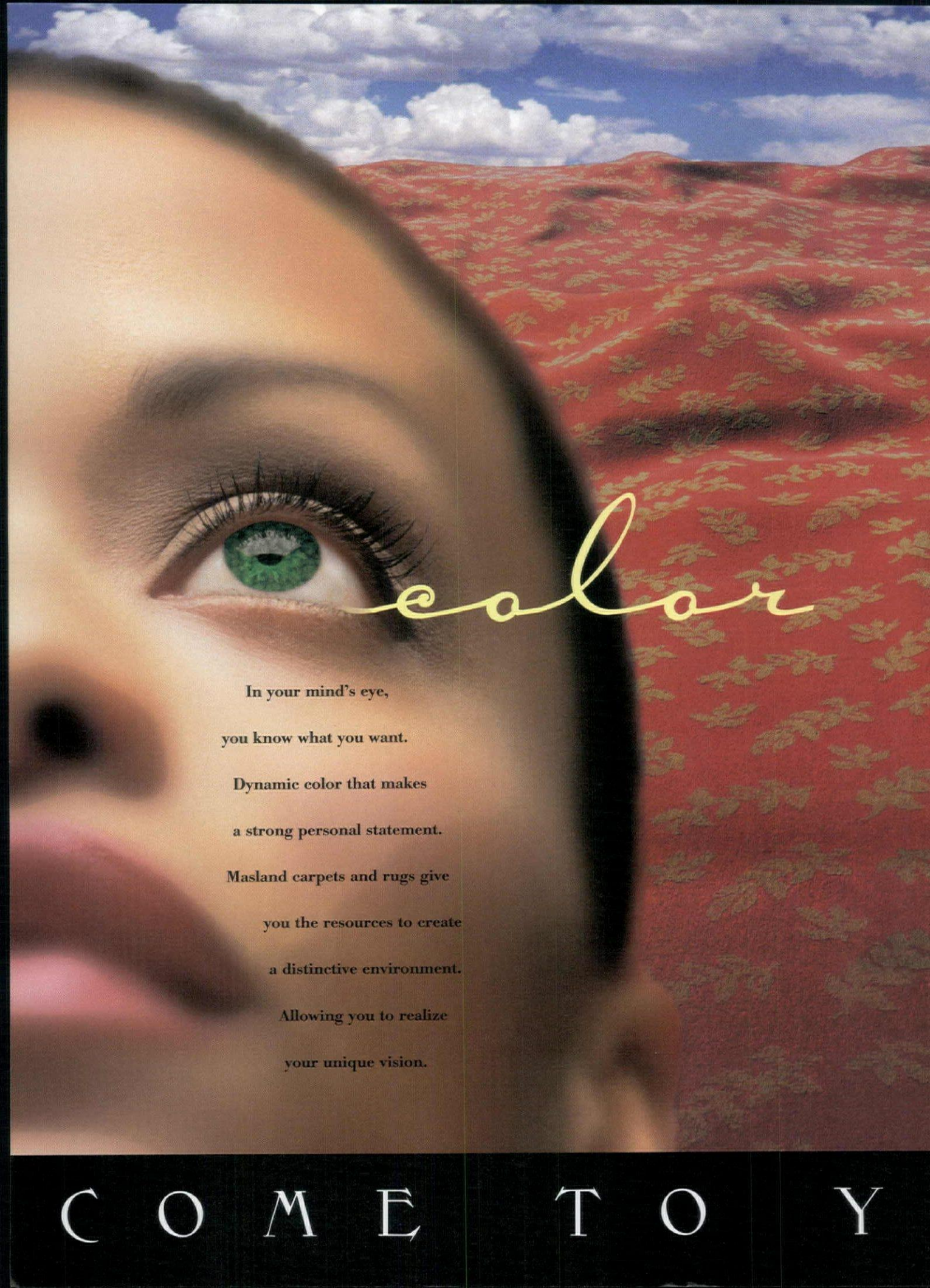
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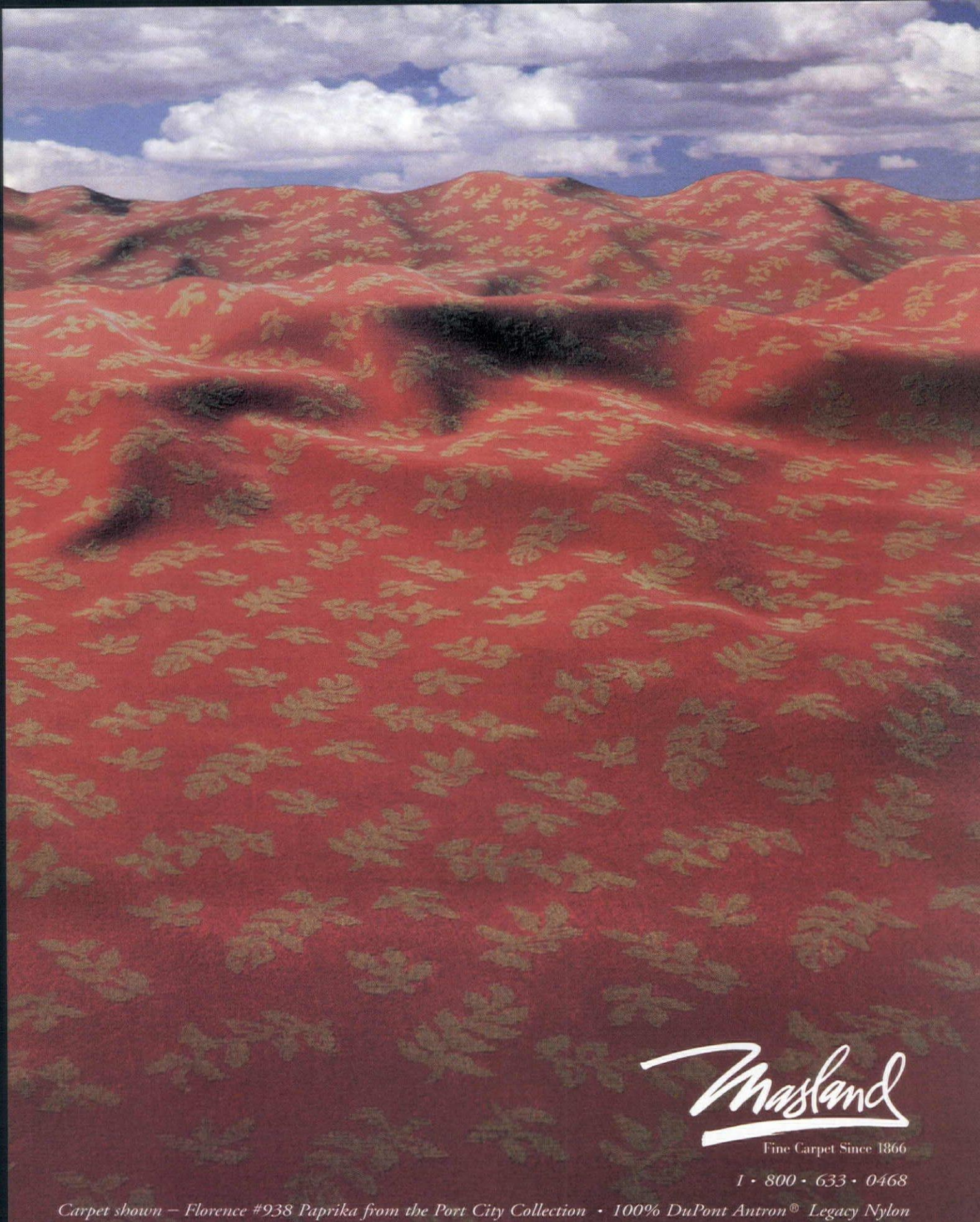
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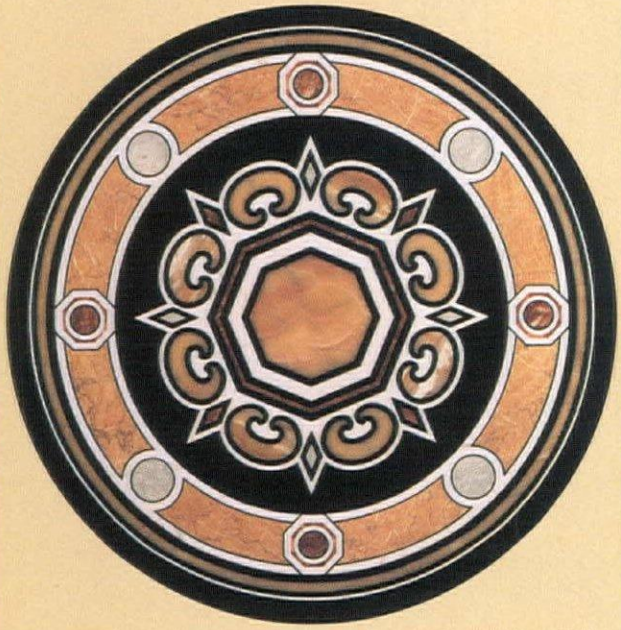
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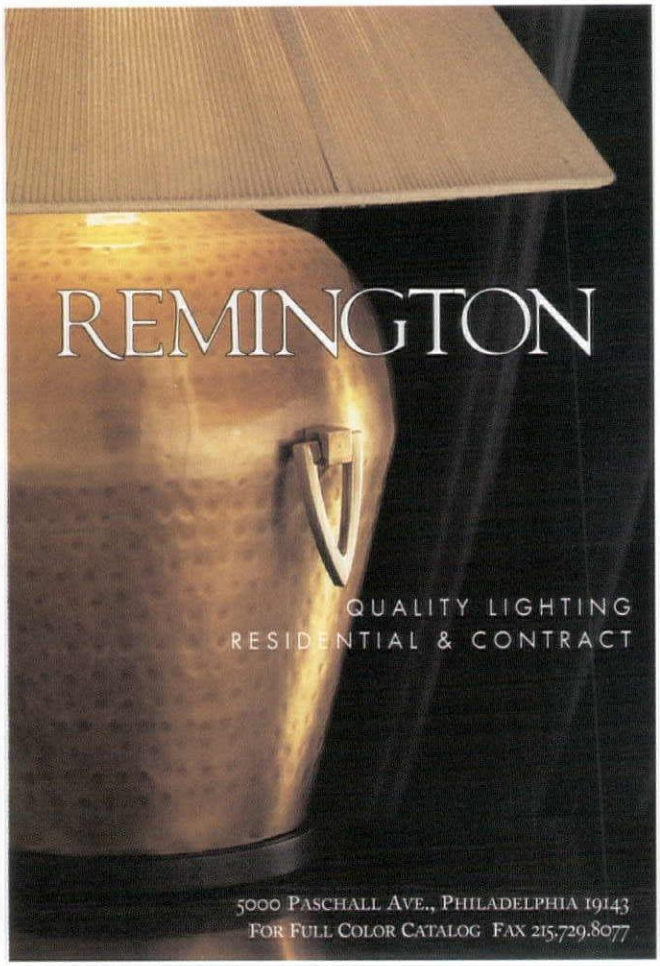
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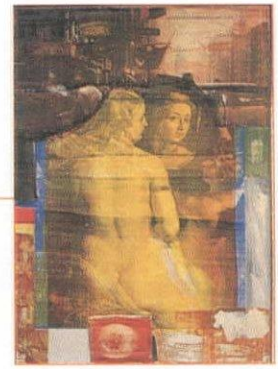
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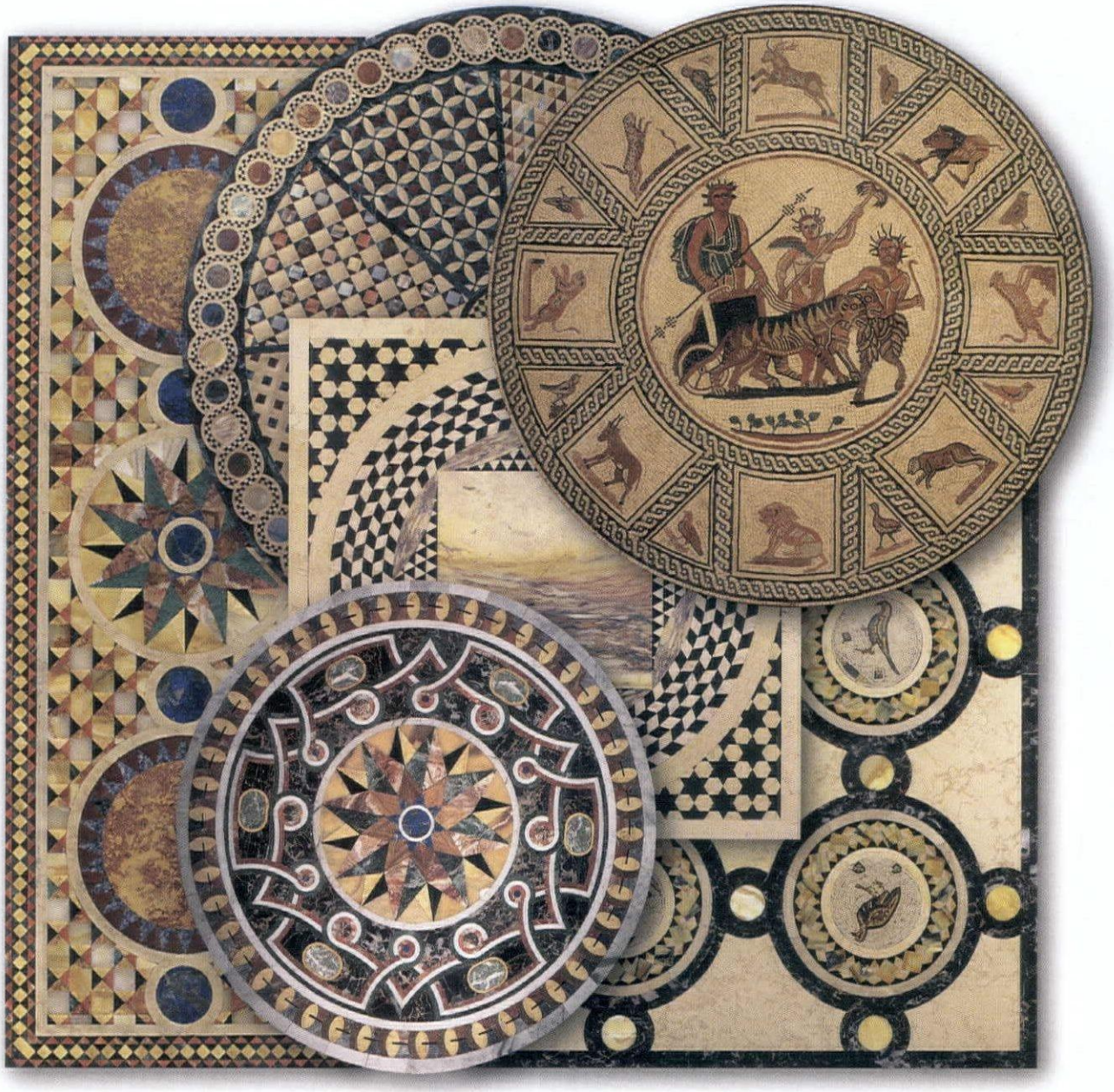
6–Nov. 9	*Frank Lloyd Wright: Drawing Inspiration from Nature,* Chicago Botanic Garden, Glencoe, IL , (708) 848-1976
17	ASID Expo '97, Fort Washington Expo Center, Philadelphia, PA, American Society of Interior Designers, (215) 568-3884
17–21	The First Paris International Ceramics Show, Hôtel Dassult, Paris, France, (212) 688-0027
19–21	Los Angeles Art Show, John Wooden Center, UCLA, Los Angeles, CA, Fine Art Dealer's Association, (800) 656-9278
19–28	Designer's Fare, Abigail Adams Smith Museum, New York, NY (212) 980-9352
19–23	INTERGIFT, Madrid, Spain, IFEMA, (305) 444-9500, (212) 423-3840
19–Jan. 7	*Robert Rauschenberg,* Solomon R. Guggenheim Museum, New York, NY, (212) 423-3500
20–Jan. 4	*The Work of Charles & Ray Eames: a Legacy of Invention,* Vitra Design Museum, Germany, (49) 76-21-702-200
20–Oct. 5	11th International Antiques Show and Market, Modena Exhibition Center, Modena, Italy, Italian Trade Commission, (404) 525-0660
21–23	Furniture & Decorative Accessory Market of New England, Fitchburg Royal Plaza Trade Center, Fitchburg, MA, KEM, (954) 454-0777
22–27	Feria Internacional Del Mueble, International Furniture Fair, Valencia, Spain, (34) 6-386-1100
25	Collections '97/'98, Designer's Walk, Toronto, Ontario, (416) 961-1211, x223
25–28	INDOBEX, International Building & Construction Exhibition, Jakarta, Indonesia, Reed Exhibition, (203) 840-5359
30–Oct. 5	CERSAIE International Exhibition of Ceramics for Building Industry and Bathroom Furnishings, Bologna, Italy, Italian Trade Commission, (404) 525-0660
30–Jan.11	*Design for Life: A Centennial Celebration,* Cooper Hewitt National Design Museum, New York, NY, (212) 860-6868



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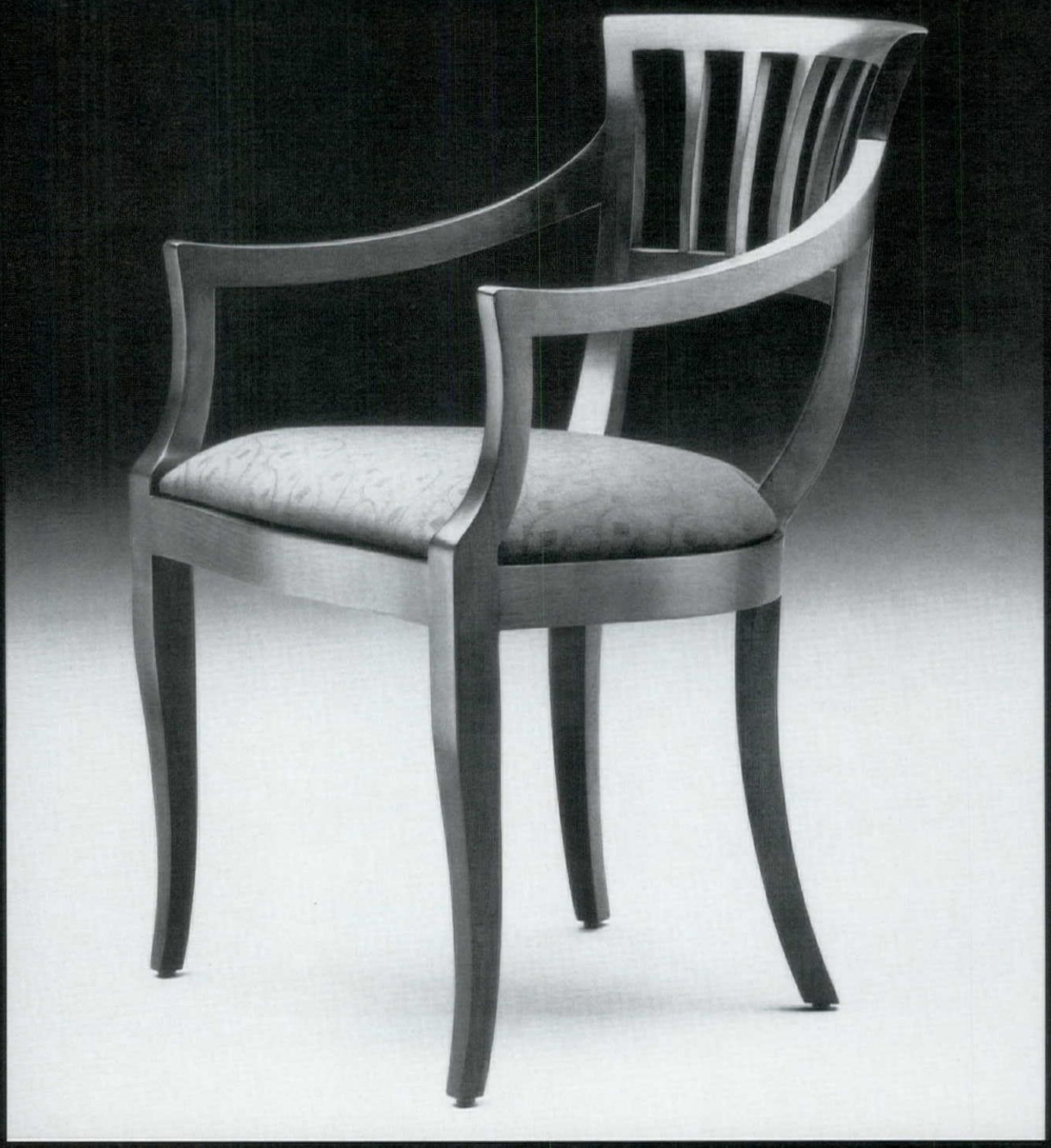
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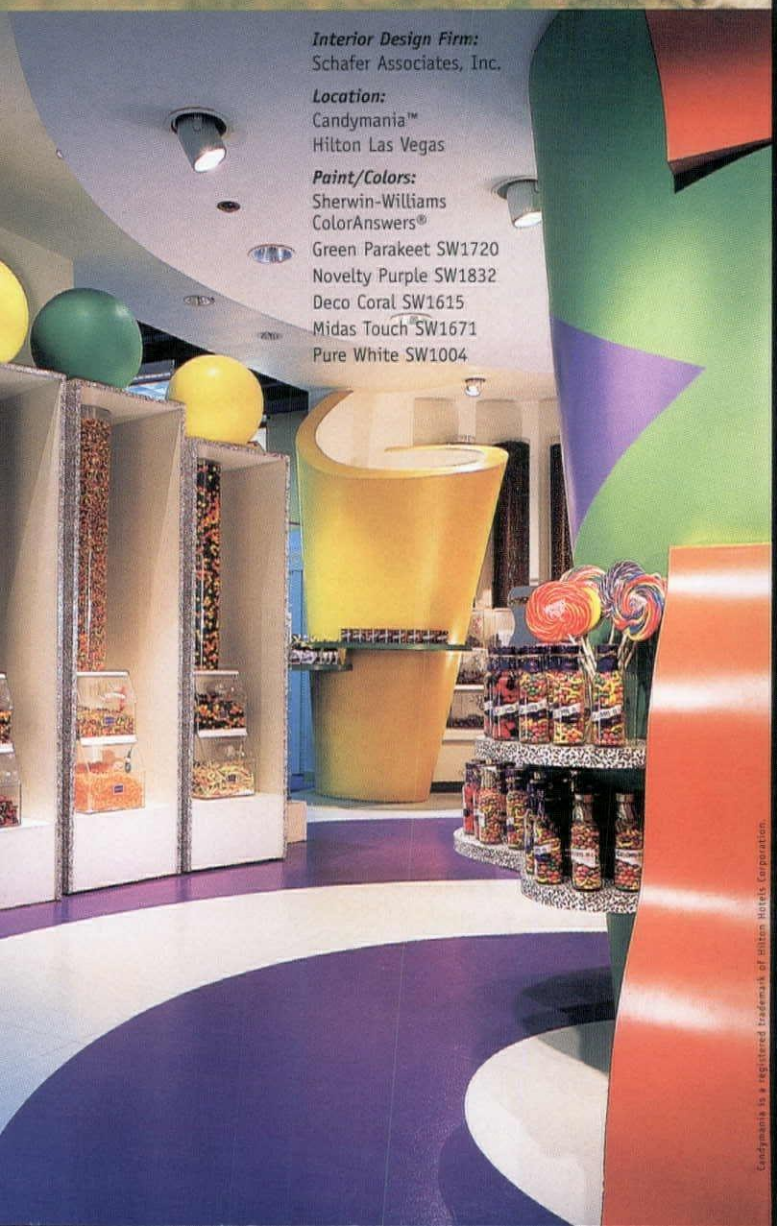
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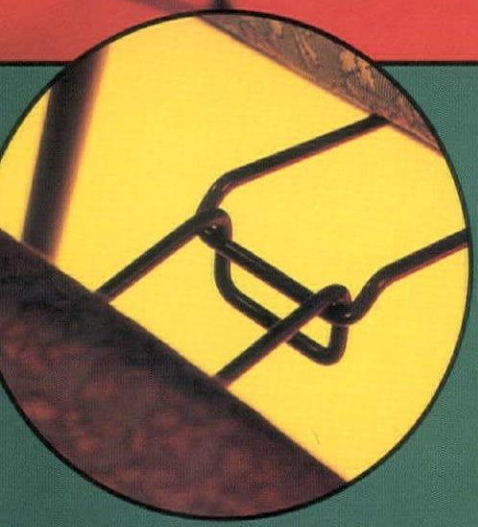
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calendar *Continued*



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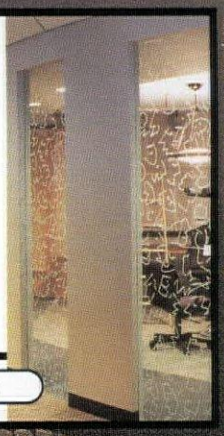
5–7	Furniture & Decorative Accessory Market, Orange County Convention Center, Orlando, FL, KEM, (305) 454-7777
3–5	SUN Outdoor/Casual Furniture Market, Rimini, Italy, Italian Trade Commission, (404) 525-0660
4–12	Casa Su Misura Household Furniture & Accessories Show, Padova Fairgrounds, Padova, Italy, Italian Trade Commission, (404) 525-0660
5–6	World Workplace '97, Dallas, TX, International Facility Management Association, (713) 623-4362
5–8	New York Home Textiles Show, Jacob K. Javits Convention Center, George Little Management, (914) 421-3200
7–9	*New York Design: International Perspectives*, D & D Building, New York, NY, (212) 759-5408
10–13	Abitare Il Tempo Classical Furniture & Lighting Show, International Interior Design and Decoration Fair, Verona Fairgrounds, Verona, Italy, Italian Trade Commission, (404) 525-0660
10–13	XXIst International Chair Exhibition, Udine, Italy, Promosedia, (39) 432-74-56-11
11–13	Design for Living Expo, Fort Meyers, FL, Design Center of the Americas, (954) 920-7997
12– Jan. 4	*Geoffrey Beene*, The Toledo Museum of Art, Toledo, Ohio, (800) 644-6862
14– Dec. 15	*Alexander Noll Retrospective*, Galerie de Beyrie, New York, NY, (212) 219-9565
15–18	BPIA Industry Event, Dallas, TX, Business Products Industry Association, (800) 542-6672
16–24	International Home Furnishings Market, High Point, NC, (910) 889-0203
17–19	RESTORATION/Chicago '97, Chicago Merchandise Mart, Chicago, IL, (508) 664-6455 or (800) 677-6278
17–19	Chicago Design Show, Chicago Contemporary Furnishings Show, The Merchandise Mart, Chicago, IL, (800) 677-6278

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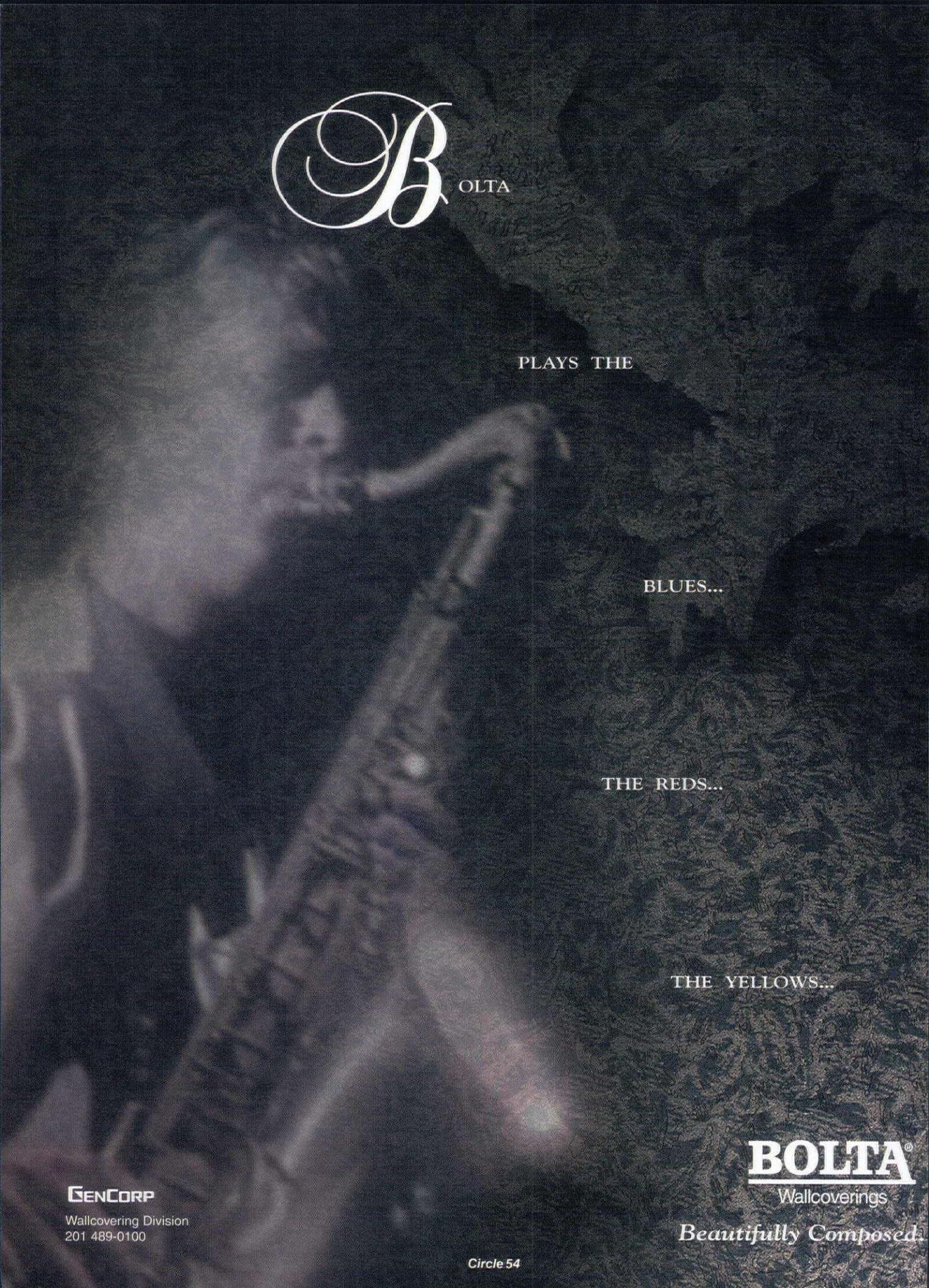


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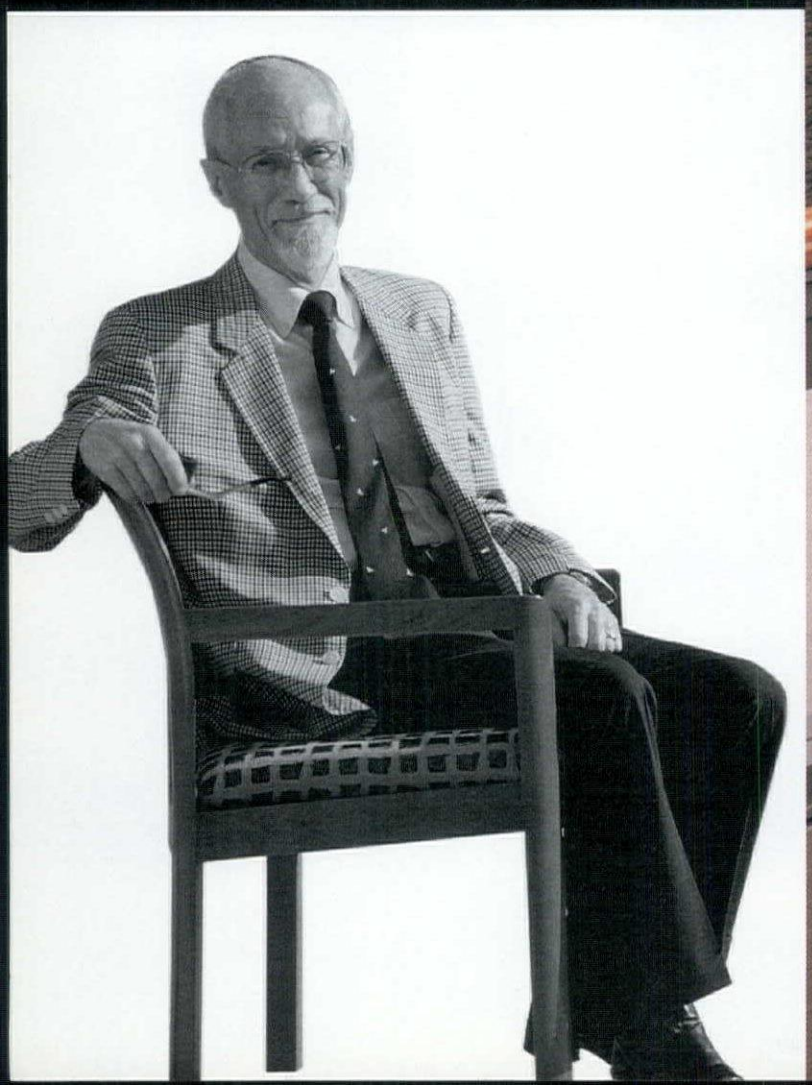

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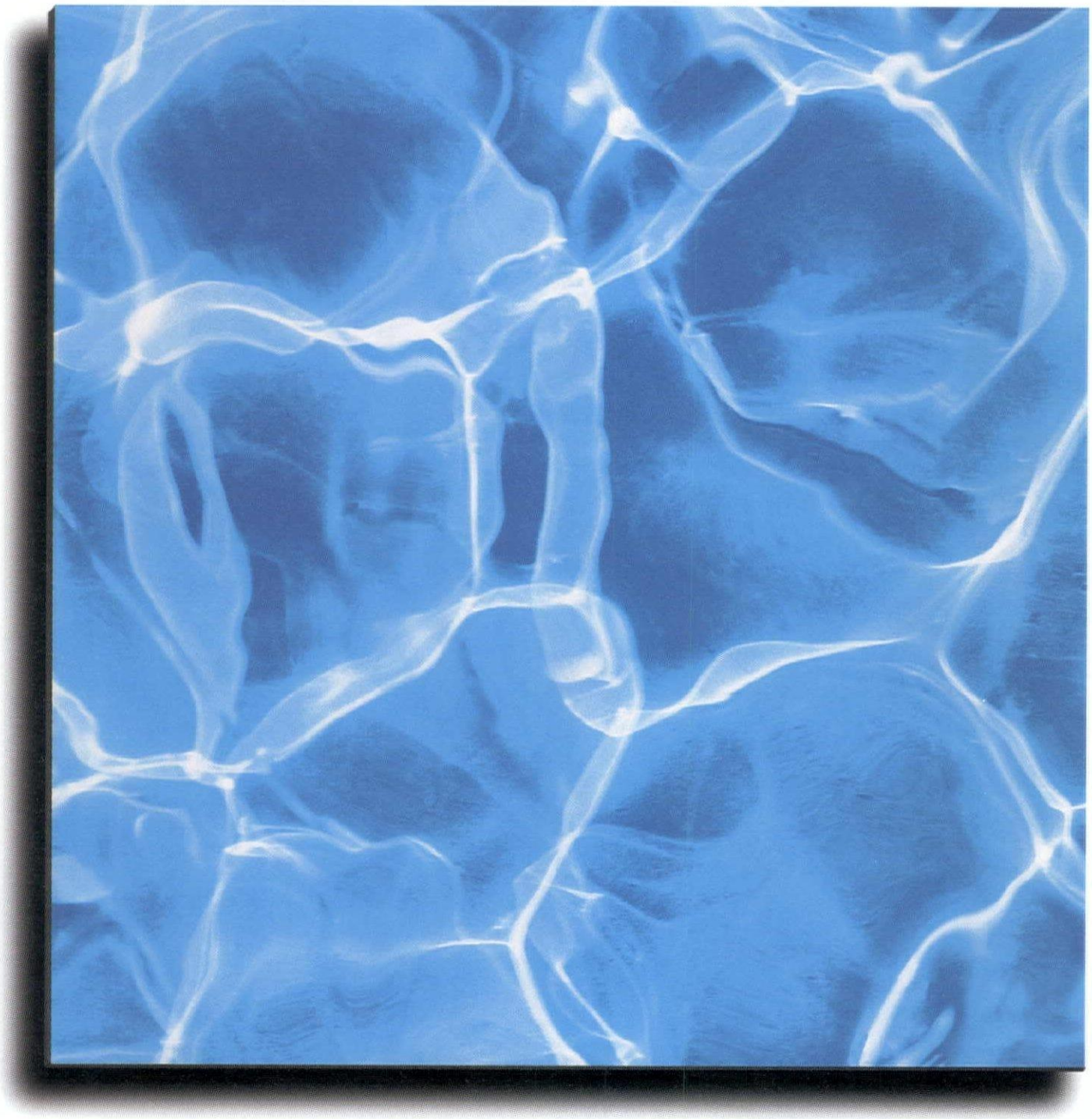
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Shelly DiLauro, Designer
Robert Borders & Associates
Newport Beach, California





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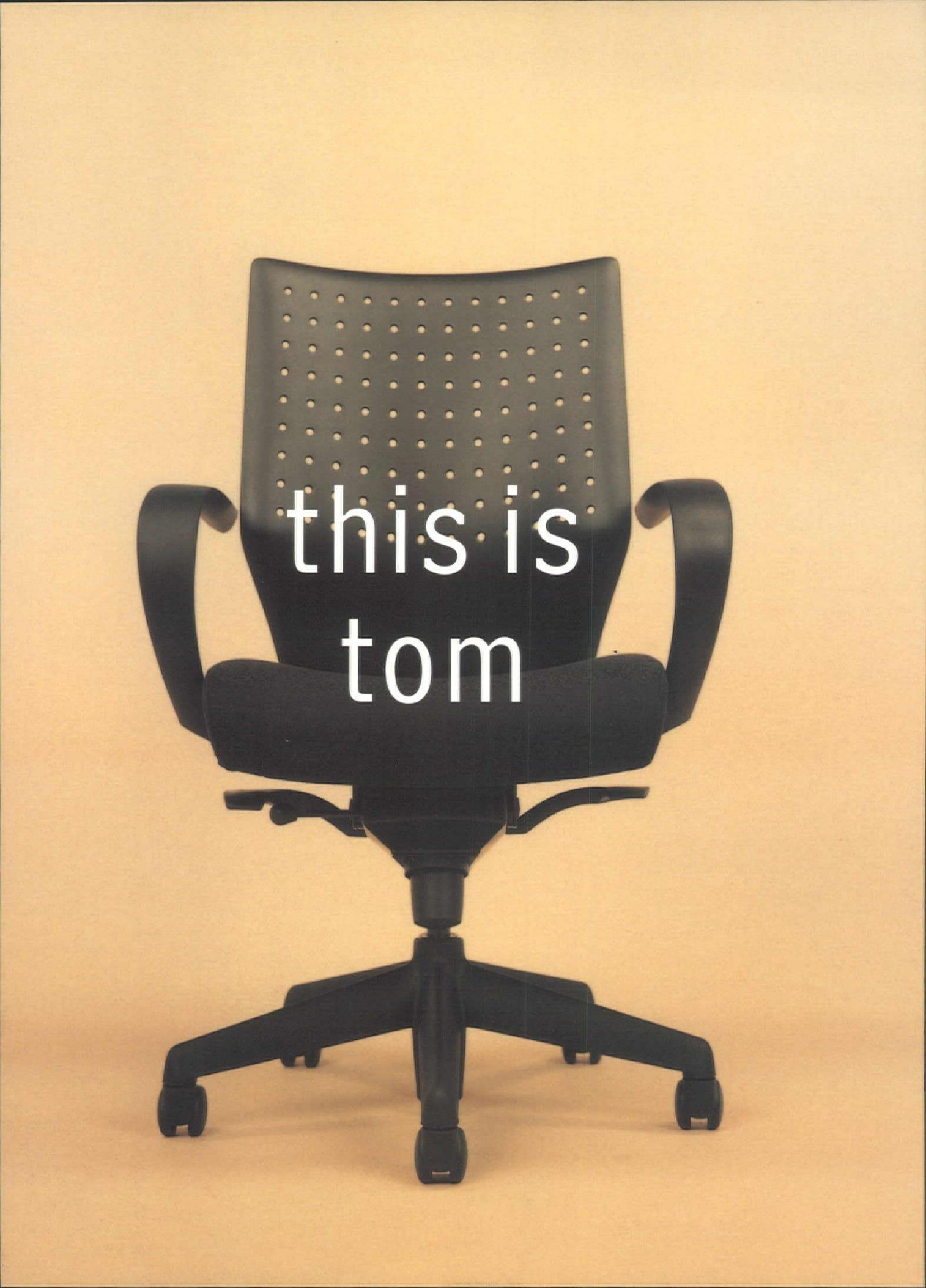
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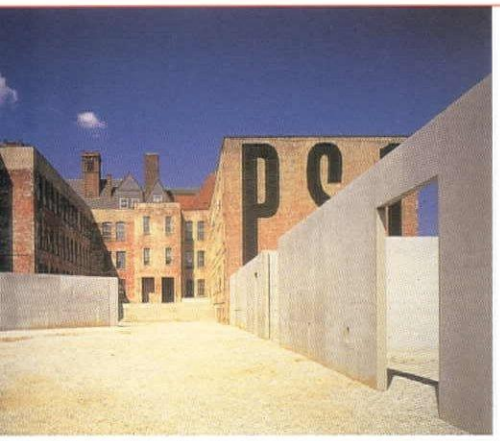

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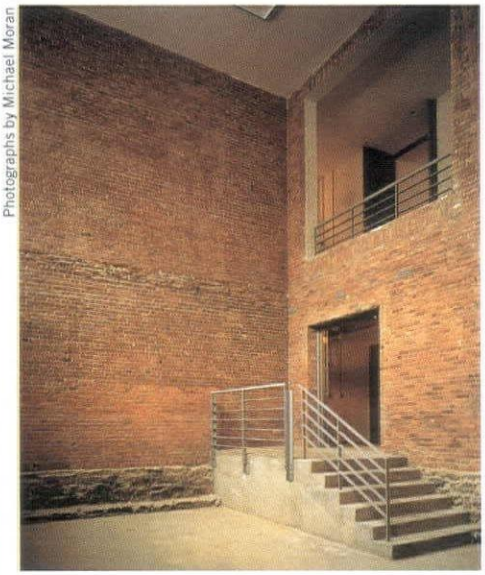


Art School

P.S.1, the contemporary art center in Long Island City, NY, dedicated to the production, presentation, interpretation and dissemination of the work of artists in all media, has had a reduced presence on the contemporary art scene for the last three years due to a massive rebuilding program. Frederick Fisher, the Los Angeles-based architect, has been the man behind the $8 million renovation, considerably expanding the facilities and transforming the once deserted, Gothic Revival public school into a 100,000-sq.-ft. center, 80 percent of which is devoted to exhibitions and public use. Its dormancy now over, P.S.1 reopens to the public on October 29th with installations in all the available spaces. The exhibition schedule for the inaugural year features the recreation of various works from the landmark "Rooms" exhibition of 1976 by its original artists, as well as several retrospectives, surveys, thematic group exhibitions and artists' interventions.

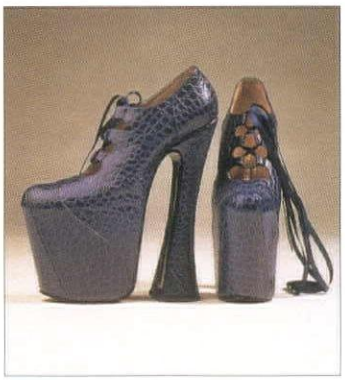
Above: Fisher's new outdoor galleries and entrance for P.S.1 in Long Island City.

Below: New double-height exhibition gallery.



Photographs by Michael Moran

Isn't practicality an aesthetic decision about life?—Ettore Sottsass









Objects of Affection

"A Grand Design: The Art of the Victoria and Albert Museum" opens its five-city, North American hejira on October 12th at the Baltimore Museum of Art, which co-organized the show with the V & A. The exhibition includes 250 remarkable objects, organized into six thematic sections ranging from the "Industrial Arts and the Exhibition Ideal" and "An Encyclopedia of Treasures: The Idea of the Great Collection" to "The Empire of Things: The Engagement with the Orient" and "National Consciousness, National Heritage, and the Idea of Englishness," which in sum document 2,000 years of human effort in art and design. Included are such diverse artful artifacts as a da Vinci notebook, Dickens's original manuscript of Bleak House, Mughal miniatures, Japanese Raku and lacquer ware, furniture by Thomas Chippendale, Charles Rennie Mackintosh and Eileen Gray, a Han Dynasty jade horse, and a Christian Lacroix evening dress. After closing in Baltimore on January 18th, 1998, the show travels to Boston, Toronto, Houston, San Francisco and, for the millennium, the V & A.

Clockwise from above: 15th-century Flemish hand reliquary; platform shoes by Vivienne Westwood, 1993–94; mid-19th-century chalice designed by A.W.N. Pugin and manufactured by John Hardiman & Co.; 1864–65 armchair designed by Robert Adam and made by Thomas Chippendale.

Jack Lowery Dies

Jack Lowery, the respected former national president of the ASID, nationally known interior designer and professor at the Fashion Institute of Technology, died on June 27th from complications following heart surgery. He was 70 years old. Lowery established his namesake, New York-based design firm in 1964, after five years of working with Henry Dreyfuss and seven years with Tom Lee, Ltd. His firm's projects spanned the full range of contract and residential projects. Among his more unique associations was that with Lever House, where each year for 44 consecutive years he designed an annual Christmas Carousel for its headquarters on Park Avenue. A memorial service was held on July 10th; a celebration of his life will take place in New York this fall. Contributions may be made to the Jack Lowery Commencement Award at the Fashion Institute of Technology.



Finger Lickin' Good?

The new "Colonel on a Bench" sculpture is now available as a decorative element for all Kentucky Fried Chicken franchisees to season their interiors and/or exteriors. Made by Interior Systems, Inc. of Fond du Lac, Wisconsin, this "three-dimensional, rotationally cast sculpture" sits on an environmentally correct bench made from 100 percent recycled materials. J. Seward Johnson, eat your heart out!

How do you reach them with you



ortfolio? *With Ours.* Coming in October.

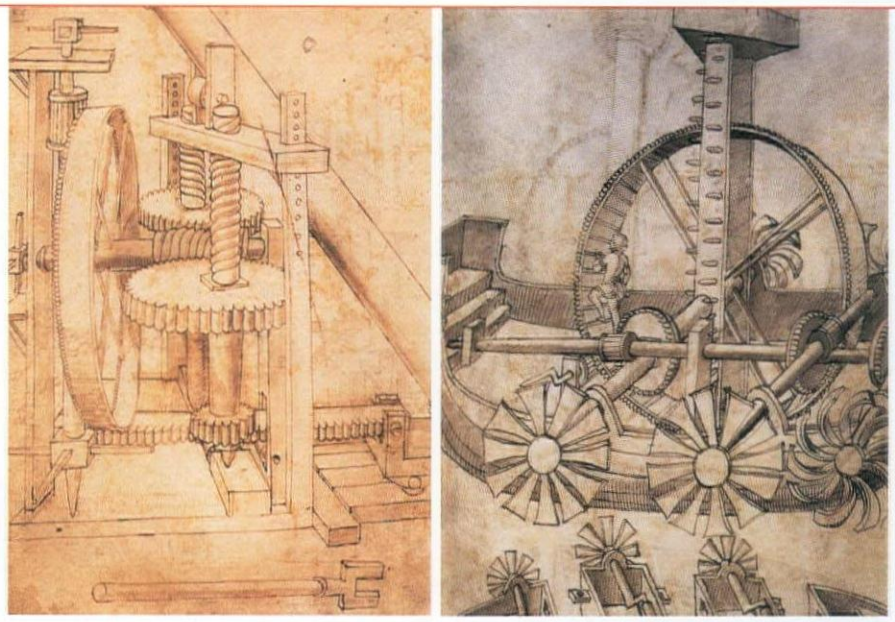
Back to the Balkans

"Susret/Encounter: Artists and Refugees" opens September 8th at the New York School of Interior Design. This is the U.S. premiere of an exhibition of work by female refugee artists from Bosnia who have hand-crafted tapestries, rugs, quilts and other textile arts (below). Their work was fostered by a partnership with the Academy of Applied Arts in Vienna; the Austrian Consulate in New York is cosponsoring the show, which closes October 18th.



School Daze

Exhibitgroup Giltspur, the leading exhibition marketing agency, has announced calls for student entries to its '97 Launch Your Career in Exhibit Design competition. The first, second and third prize winners will receive tuition scholarships of $7,500, $5,000 and $2,500, respectively, for the study of design. In addition, each of the three winners will receive a paid internship at one of the firm's 17 North American design studios/production facilities. Winning entries will be shown at the 1998 Exhibitor Show in Las Vegas. The competition is open to students who will be sophomores or juniors enrolled at an accredited college or university in the 1997-98 academic year. The entry deadline is Monday, December 1st, 1997. The august jury panel includes, among others, Margo Grant Walsh of Gensler, Michael Donovan of Donovan and Green and Chee Pearlman of *I.D.* Magazine. To receive an entry kit, mail your name, address, telephone number, name of school and current year in school to: Launch Your Career Competition '97, Exhibitgroup/Giltspur, 201 Mill Road, Edison, NJ 08817-3801, or e-mail: launch-career97@e-g.com, or phone (212) 724-4444.



The Souls of the New Machines

"Mechanical Marvels: Invention in the Age of Leonardo" is due to open on October 24th at the Liberty Street Gallery in New York's World Financial Center. Organized by The Institute and Museum of the History of Science and Finmeccanica and curated by Professor Paolo Galluzzi, director of the Institute and Museum and a professor of the history of science at the University of Florence, the show presents 50 working models of the machines contrived by the artist-engineers of the Italian Renaissance who lived in the century bounded by, on the one hand, Filippo Brunelleschi's construction of the dome of the cathedral of Florence (1420-36) and the death of Leonardo da Vinci (1519) on the other. In addition to the full-scale working models, built with the same materials and construction techniques as those used by the 15th-century masters, the exhibition also includes drawings that document the machines' genesis and small-scale models of the same machines fabricated with modern materials and operable by the visiting public. The multi-media portion of the exhibition makes extensive use of advanced computer animation programs, which put the machines into context and offer simulations of their applications.

The exhibition—which argues that Leonardo, while a unique figure in the history of both art and science, was not an isolated phenomenon—consists of three sections. The first focuses on the remarkable Filippo Brunelleschi (1377–1446). The second, which addresses the artist-engineers of Siena, concentrates on the work of Mariano di Iacopo, known as Taccola (1382–1458?), and Francesco di Giorgio (1439–1501). The third is devoted to Leonardo da Vinci (1452–1519). The show runs through March 1st, 1998.

Above: Francesco di Giorgio's drawings for a column lifter (left) and a paddle boat.

Tour de France

Following its design-oriented trips to Japan and Italy, Architects Abroad announces its third endeavor: a 15-day sojourn through France, anyone's idea of a dream holiday. Add an introduction to some of the country's most esteemed architecture and design talent, and the trip becomes a learning experience par excellence. *Architectour*, as the excursion is called, is organized around a menu of activities that allows participants to pursue individual interests. The broad outline for the itinerary is as follows: The first week is spent in Paris, where options include tours of Mitterand's "Grands Projets," visits to Parc de la Villette and several new satellite towns, plus tours of design monuments and more intimately scaled private residences and boutiques. Scheduled close encounters with Andrée Putman, Dominique Perrault, Christian de Portzamparc, Jean Nouvel, Odile Decq and Benoit Cornette, among others, add a personalized dimension. The Paris phase is followed by three days in Lyon. Visits to projects by Santiago Calatrava, Renzo Piano and Jean Nouvel as well as a tour of Le Corbusier's La Tourette monastery count as promised highlights. Participants then opt to spend the remaining days in one of three regions: the Loire Valley and Brittany, Alsace-Lorraine, or Provence and the south of France. Tours and lectures will be scheduled in each region. *Architectour* France is offered in two sessions: October 24th to November 7th or November 10th to 24th. The 15-day package costs $3,990, with flights leaving from New York or Boston. —EC

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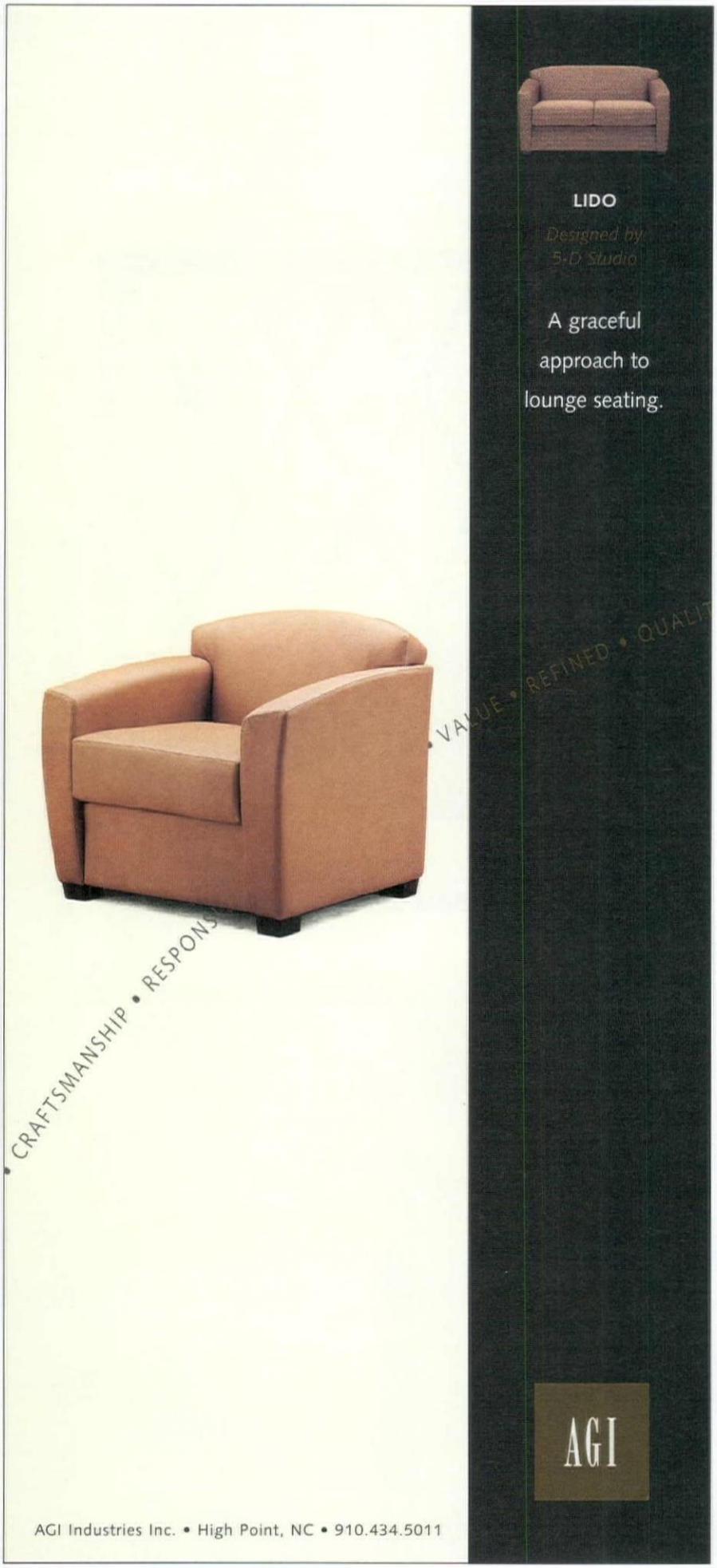
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Circle 124



Circle 37

forum *people*

Oculus Inc., a full-service architectural, strategic planning and interior design firm based in St. Louis, Missouri, has announced the appointment of **Heather Powell** as interior designer. Prior to joining Oculus, Powell was a staff designer at Illinois State University in the Facilities Planning Department.

Charles Buck & Associates, an executive search consultancy based in Manhattan, has announced the appointment of **Paula Gould** as vice president. Prior to joining the firm, Gould was a senior account executive at *Interior Design* magazine for nine years; she also spent several years managing consumer and special interest publications for an international publishing representative firm.

David Revere McFadden has been appointed chief curator and vice president of programs and collections of the **American Craft Museum,** New York, effective October 1st, 1997. McFadden, currently the executive director of the Millicent Rogers Museum in Taos, New Mexico, was for 17 years a major force behind the collections and exhibitions at the Cooper-Hewitt, National Design Museum, Smithsonian Institution.

Cole Martinez Curtis and Associates, the Marina del Rey, California-based interior design firm, has appointed **Carl N. Turnbull** to the position of senior vice president, Mark Sherman to the position of senior associate, and **Colleen Neilson** to the position of associate.

John R. Edwards has joined the Dallas office of **RTKL** in the position of associate vice president. Prior to joining the firm, he was a director of architecture for the Hauseman Group and principal in his own Atlanta-based practice. **Steven E. Loken** has joined the firm's Chicago office as associate vice president; prior to this position, he was a senior vice president and management principal with the Chicago firm of Anthony Belluschi Architects, Ltd.

House Reh Burwell Architects of Houston, Texas, has announced the following staff additions: **M. Carol Vick, Ross O. Lillie, Lester Antoine Jr.** and **William W. Berkley.**

ERRATUM

In the June issue, the name of Michael Chandris, partner of Celebrity Cruises, was misspelled.

BERNHARDT TEXTILES



Marypaul Yates



Teri Figliuzzi



Jennifer Eno

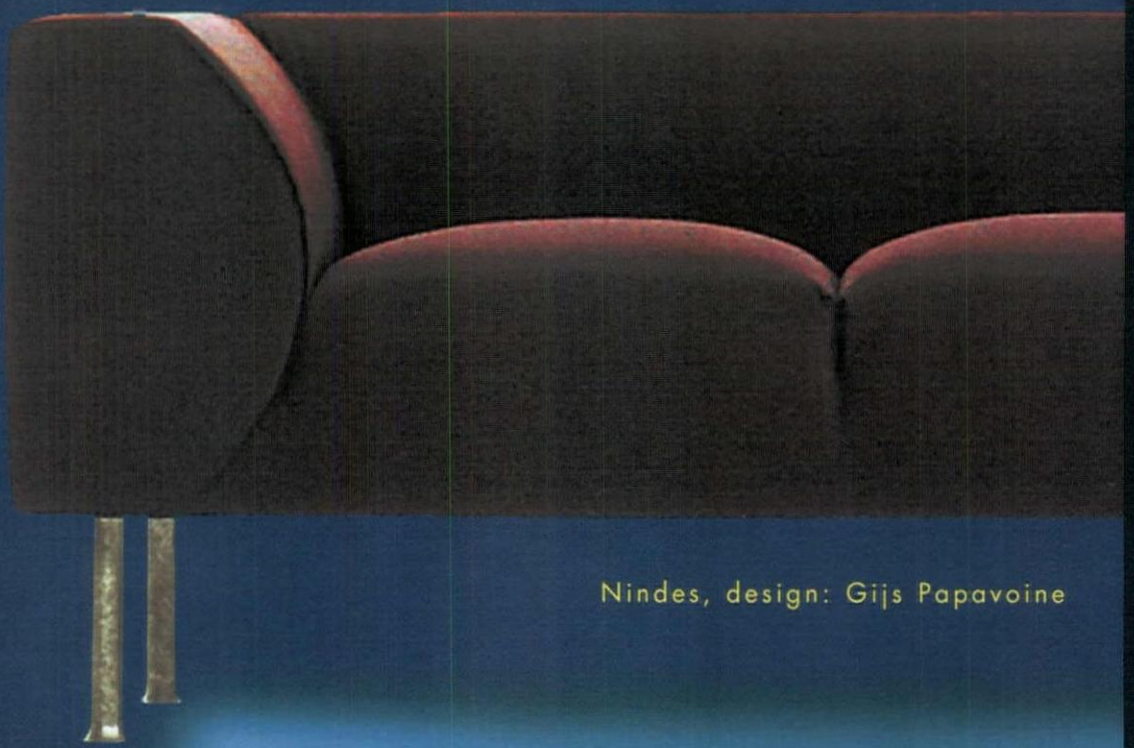


Brenda Brady

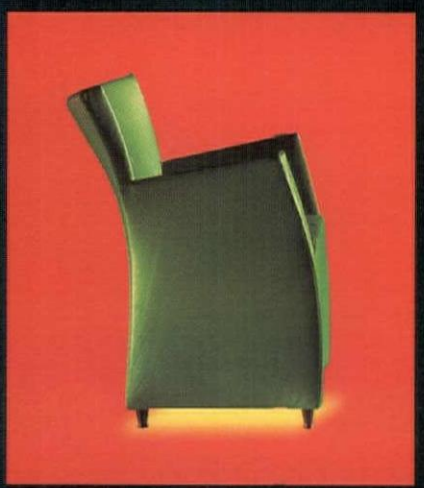
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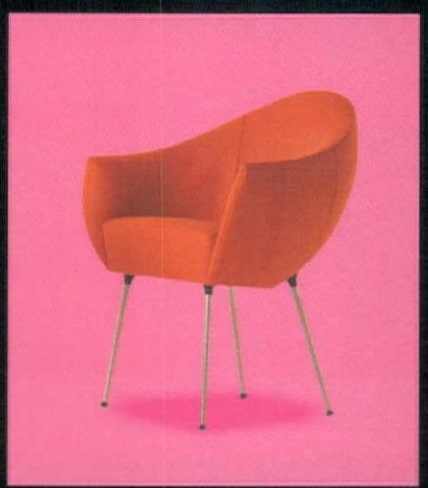
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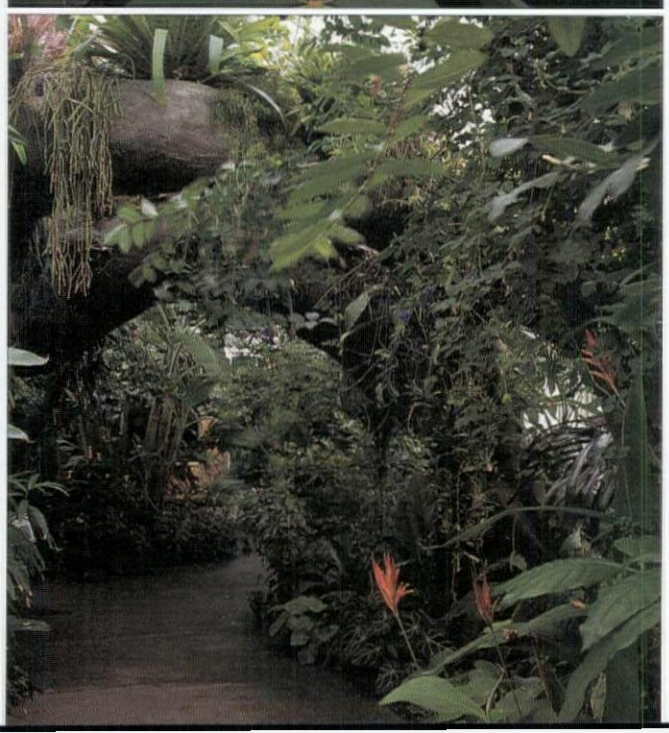
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Circle 152

Tiptoe Through the Palm Trees The reconstructed Enid A. Haupt Conservatory at the New York Botanical Garden is a crystalline palace of horticultural delights.







WITH THE REOPENING of its Victorian-era glass house in the Bronx, the New York Botanical Garden is, once again, an oasis for flora fans and scholars. The centerpiece of the garden's seven-year master plan for capital projects and program development, the Enid A. Haupt Conservatory was restored by architects Beyer Blinder Belle with exhibition designer CLR Design Inc. and structural engineers Ove Arup & Partners.

Because the original building, an Italian Renaissance-style, glass-and-metal confection by greenhouse designers Lord & Burnham, has required extensive repairs since its completion in 1902, the restoration had to be kitchen sink-thorough to ensure the longevity of the conservatory. The four-year, $25-million project, funded by longtime horticultural philanthropist Enid A. Haupt along with other private donors and the City of New York, included reconstruction of the exterior shell; repair or replacement of all cast iron and steel structural components; replacement of 17,000 panes of glass; installation of ADA-compliant systems of egress; improvements to electrical and mechanical systems; and the installation of a computer-operated misting and environmental controls system.

Like its structure, the conservatory's exhibition spaces and installations have been thoroughly revamped. Its new permanent exhibition, "A World of Plants," employs a "storyline method of plant display," allowing visitors to experience plant life in recreations of natural settings rather than in species groupings. An assemblage of interconnected pavilions arranged in a C-shaped plan and encompassing 42,400 sq. ft., the conservatory houses the Palms of the Americas Gallery (a rotunda 90 feet high and 100 feet in diameter), four main environmental settings (lowland and upland tropical rainforests and deserts of the Americas and Africa), and galleries for exotic subtropical and aquatic plants and seasonal flower shows. —*Abby Bussel*

PHOTOGRAPHY: JOHN M. HALL

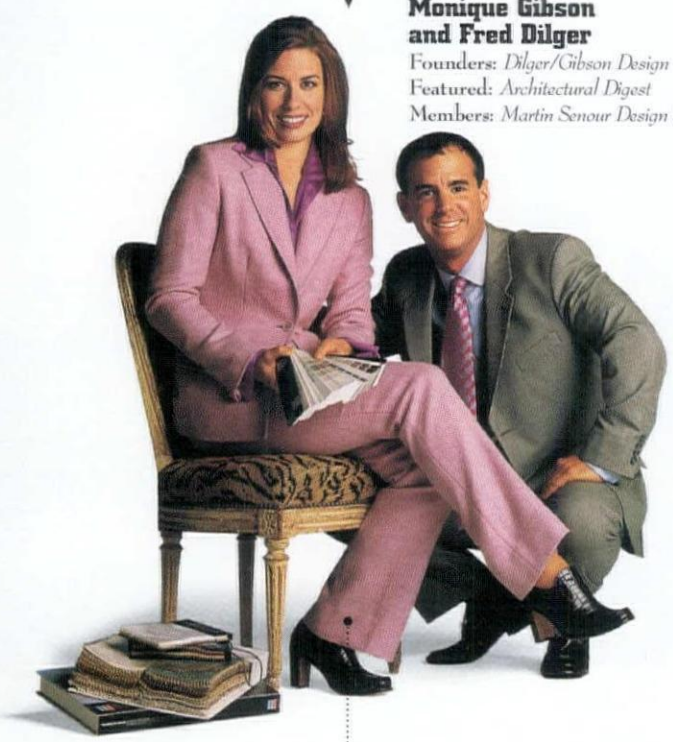
Left: Visitors can explore lush plant life in the conservatory's permanent exhibition, "A World of Plants," where flora is displayed in recreations of natural settings rather than in species groupings.

Above and opposite: Interior and exterior views of the conservatory's newly reconstructed shell.



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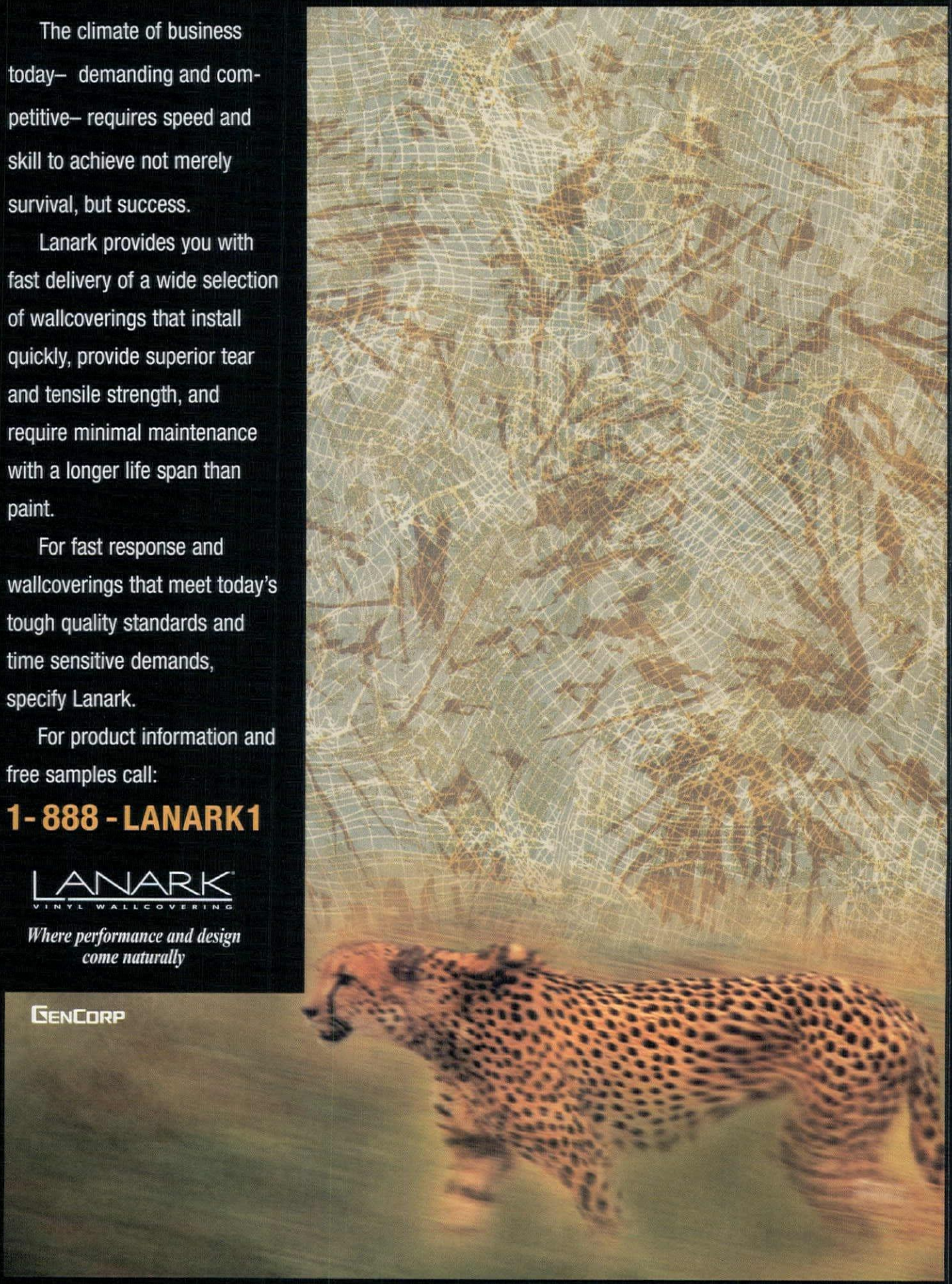
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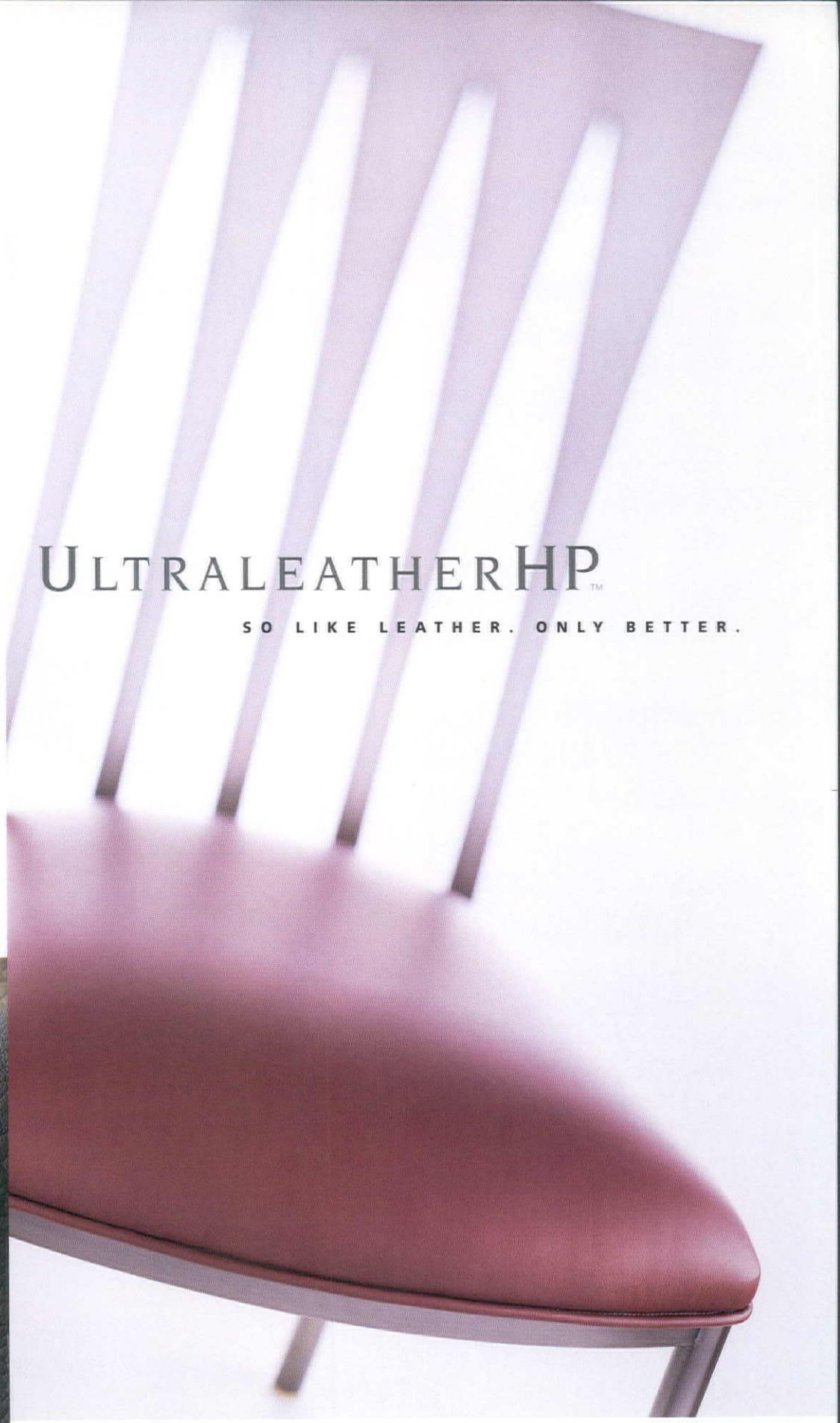
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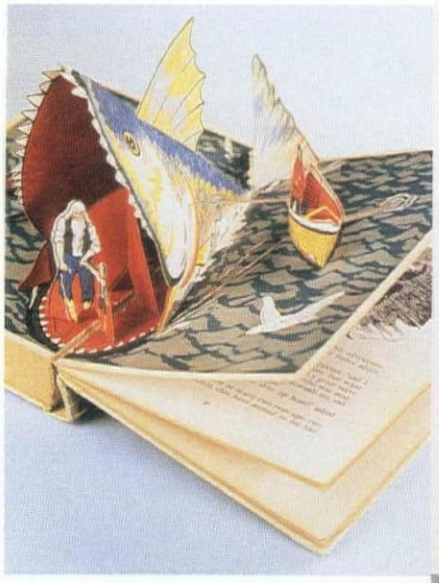
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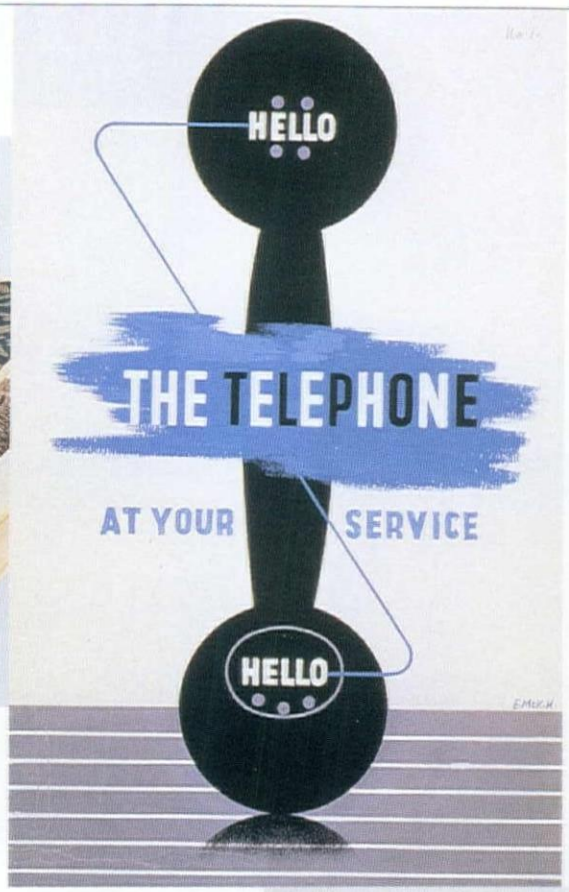
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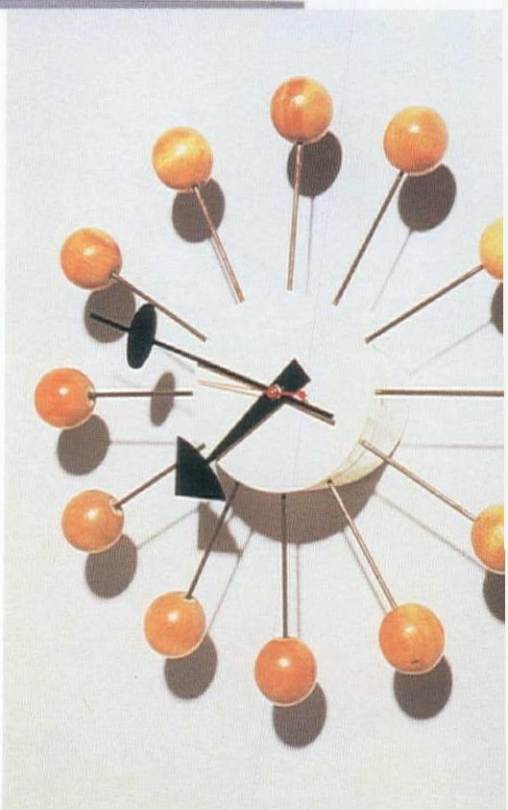


Cooper-Hewitt, National Design Museum, celebrates its centennial with a major exhibition.

One Hundred Years of Attitude

"Designs for Life: A Centennial Celebration" opens on September 30th, launching with a big design bang the Cooper-Hewitt, National Design Museum, Smithsonian Institution's year of centennial festivities. The exhibition, which includes 200 works from the museum's collection of nearly 250,000 items, addresses the role of those objects in the context of both the elevated and the banal activities of daily life. The show also celebrates the form and function of the objects as objects, and in so doing makes a case for the "critical role of design in human experience throughout the ages."

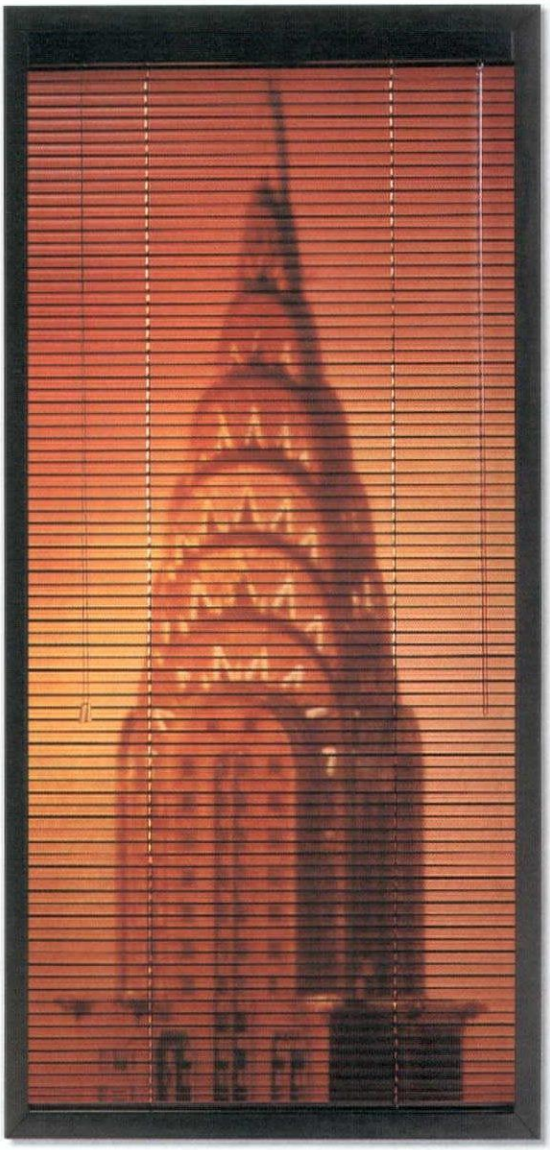
Curated by Susan Yelavich, assistant director for public programs, and Gillian Moss, curatorial chair and assistant curator of textiles, the exhibition has been organized around three themes: design for daily life, design for shaping space and design for communication. On view are applied arts and industrial design artifacts, textiles, wall coverings, drawings, prints, rare books and archival material in an installation designed by architect Leslie Gill and graphic designer Stephen Doyle. As museum director Dianne H. Pilgrim noted, "This exhibition defines our identity as the only museum in the United States devoted exclusively to historical and contemporary design through an extraordinary cross section of objects collected over the last 100 years." The show remains on view at the museum, 2 East 91st Street, through January 11th, 1998. —JN



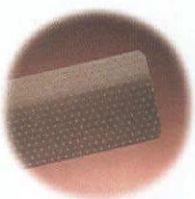
Clockwise from top: 1933 Pop-up Pinocchio with illustrations by Harold Lentz, 1937 poster for the British General Post Office designed by Edward McKnight Kauffer, 1949 Ball Clock by George Nelson Associates, and illustration from 1903 Kyoto Art Society book of tea ceremonies.







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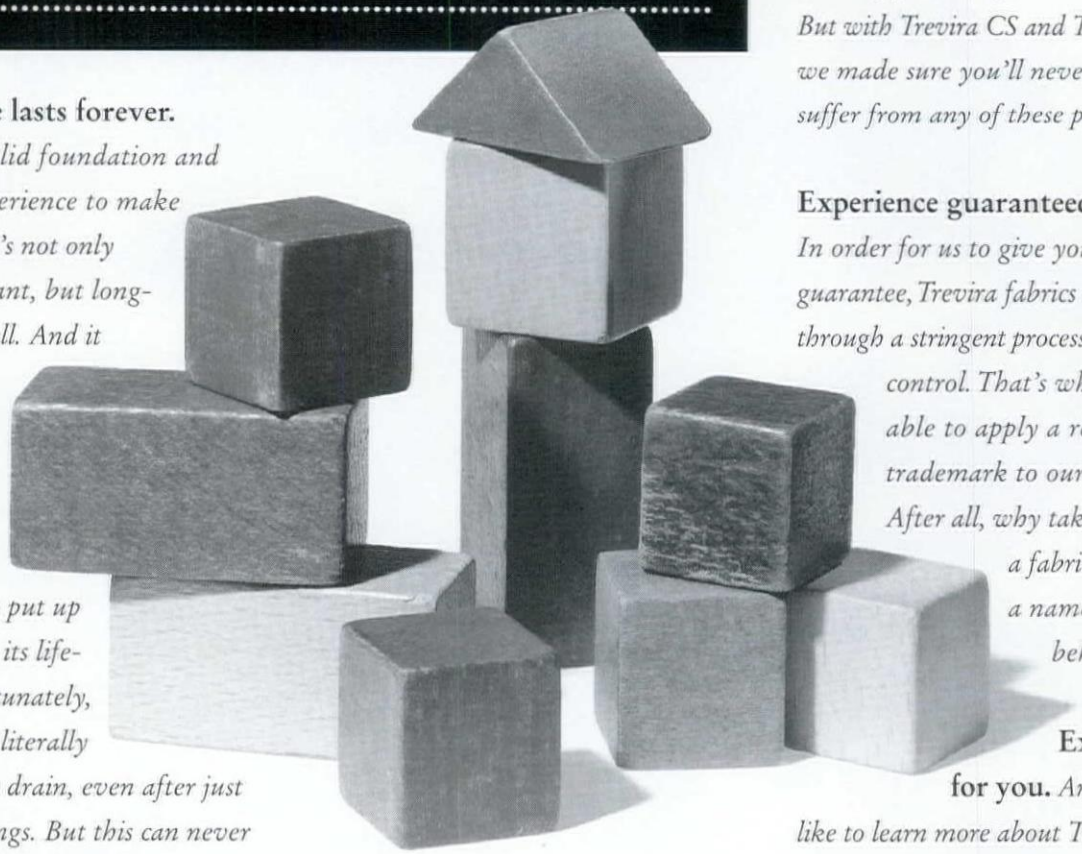
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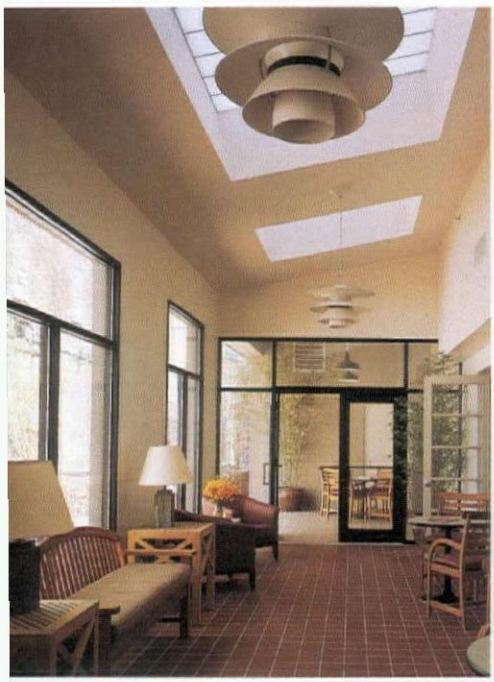
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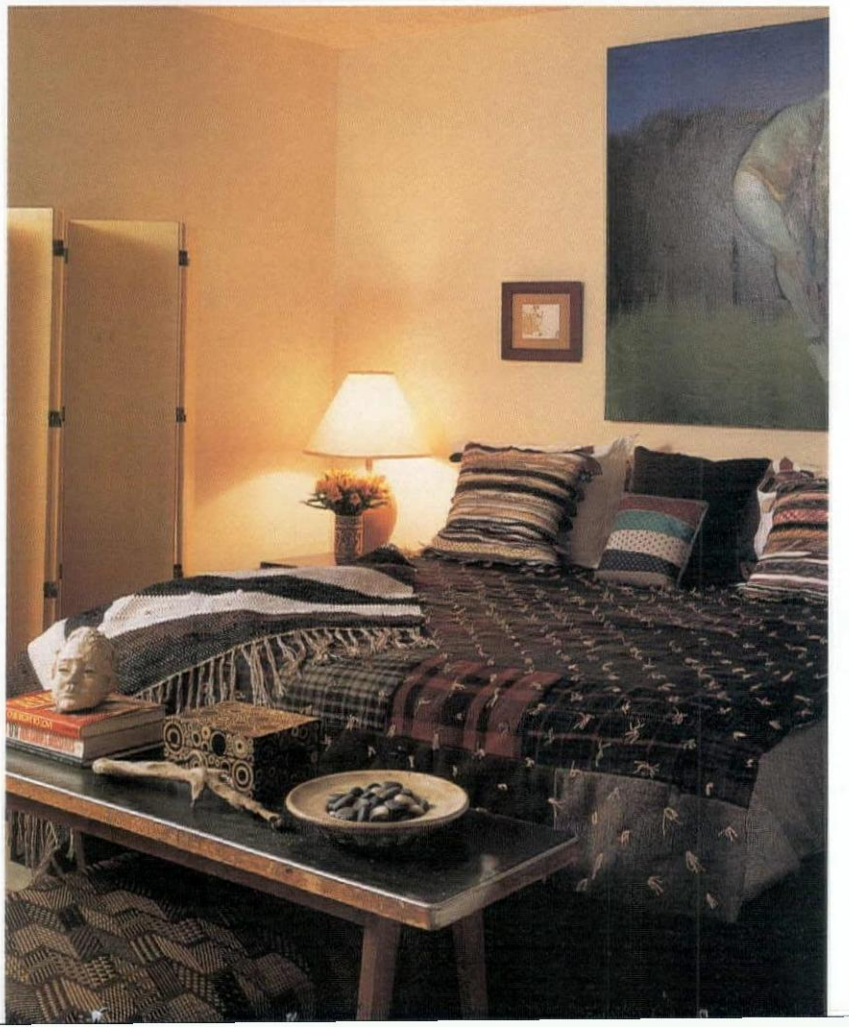
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Civil Disobedience

Housing Works' treatment center/residence for homeless people with AIDS/HIV, a collaborative effort led by Alan Wanzenberg and the late Jed Johnson, is defiantly innovative.





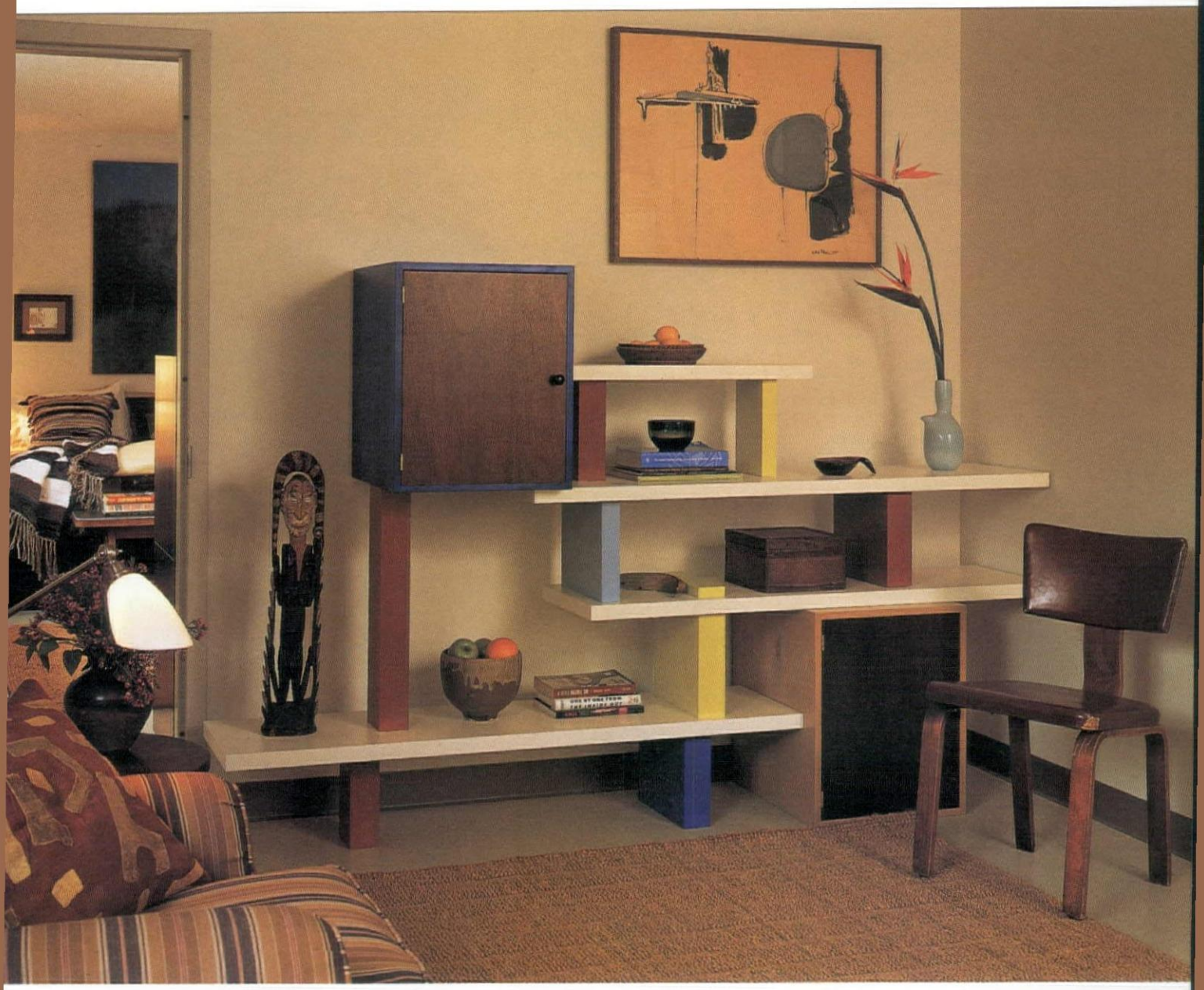


THOREAU WOULD BE PROUD. The Ninth Street Day Treatment Center and Residence in Manhattan's East Village for homeless people living with AIDS and HIV, as architect Alan Wanzenberg points out, belies reality. From overcoming political and financial obstacles to offering an unconventional combination of services and emphasizing the value of design, the creators of the Ninth Street project have upped the ante for institutional facilities of all stripes.

That's the good news. The bad news is that, as the magazine goes to press, the building is complete but unoccupied, thanks to a bureaucratic blockade at the NYC Department of Human Resources' Division of AIDS Services. Housing Works, New York's largest nonprofit provider of housing and social services for homeless individuals with AIDS and HIV, must secure a contract with the division before it can operate under its new roof. Despite the fact that the building was funded—and thus officially blessed—by federal, state, and city agencies, its 36 efficiency apartments stand empty.

Once this last of many hard-earned victories is won, the brand new six-story, 33,460-sq.-ft. building on the corner of Avenue D faces a big question: will it work? Avoiding the antiseptic look, feel, and programmatic structure of a typical institutional facility, Ninth Street aims to prove that design matters. "We wanted to design a place where people would want to live," says project architect Scott Cornelius, "not a last resort."

The signs look promising. The building's red brick cladding and terra-cotta ornament resemble that of other structures in the area, making it an integral part of the neighborhood, not an appendage. Its light-filled atrium lobby has the grandness of scale usually associated with upscale buildings. Clear sight lines throughout the building work double duty; sliding glass doors between the dining room and smoking lounge, for example, both provide a sense of community spirit and ensure that the staff can supervise and secure the premises.



Similarly, the organization of functions works to mediate between the building's diverse programs. The first two floors contain public spaces including dining room, job training, sun porches, doctor/exam rooms, waiting areas, physical therapy, and offices. The residential portion of the project is located on the third through fifth floors; each has a lounge to generate community spirit and a laundry room to encourage independence. In their design and furnishings, the apartments received the kind of care from which developers of market-rate housing might learn. Each Housing Works apartment, for example, is outfitted with custom-designed modular storage units with black-, cobalt-, or mustard-colored finishes that are durable but lightweight so that they can be rearranged by residents. Unlike the pinks and blues of 1980s institutional design, a palette of earth tones is employed throughout the building.

The project, from fund-raising through construction and outfitting, was completed despite the vagaries of the system because, as Housing Works co-executive director Keith Cylar sees it, "a collective community of people rose to the occasion." (Along with Cylar, founding members of Housing Works include Eric Sawyer, Charles King and Jinny Shubert.) Architect Alan Wanzenberg of Alan Wanzenberg Architect P.C. and interior designer Jed Johnson of Jed Johnson Associates, who was killed in the crash of TWA Flight 800 last year, committed their time and energy to the project from its inception in →

Opposite, above: Views of the light-filled atrium lobby and common areas supply ample evidence of the designers' concern for building a sense of community through thoughtful design.

Above and opposite below: Custom modular storage units, vintage decorative objects and artworks conspire to impart a decidedly noninstitutional ambience in the center's apartments.

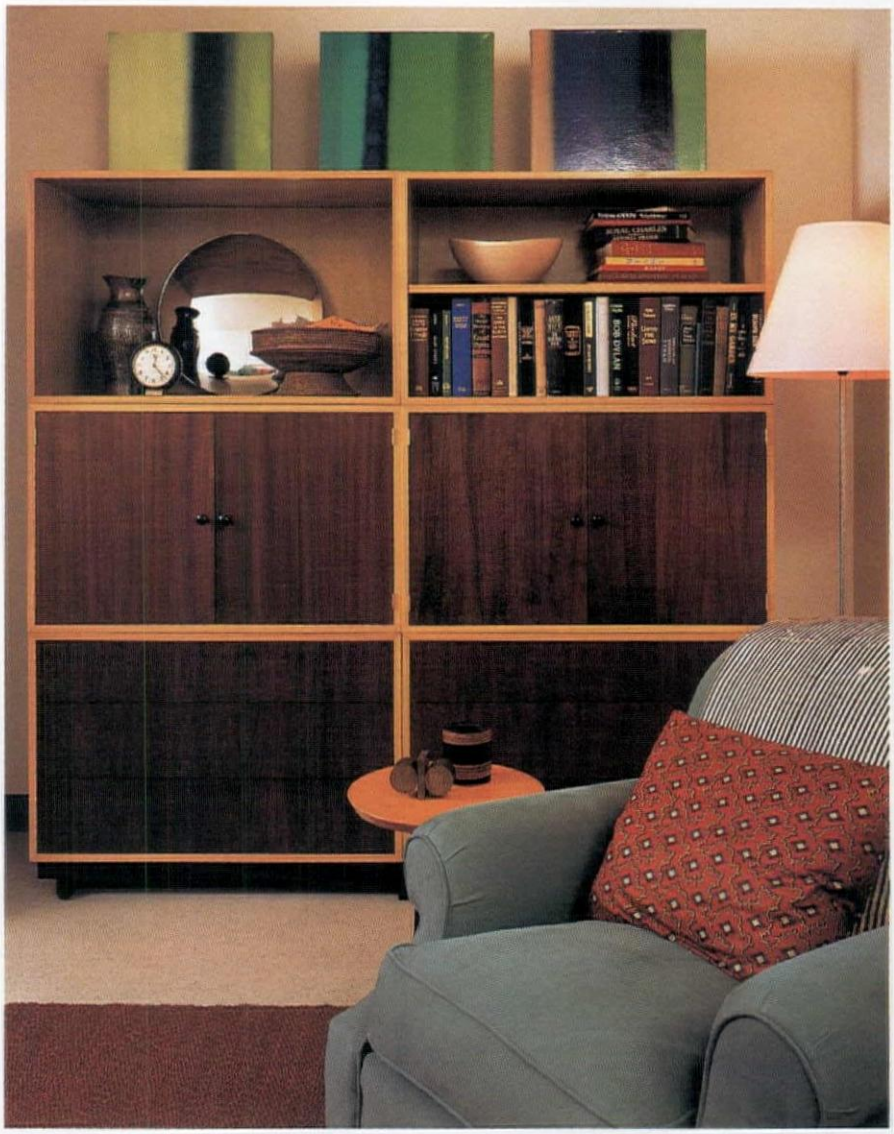
PHOTOGRAPHY: JOHN M. HALL

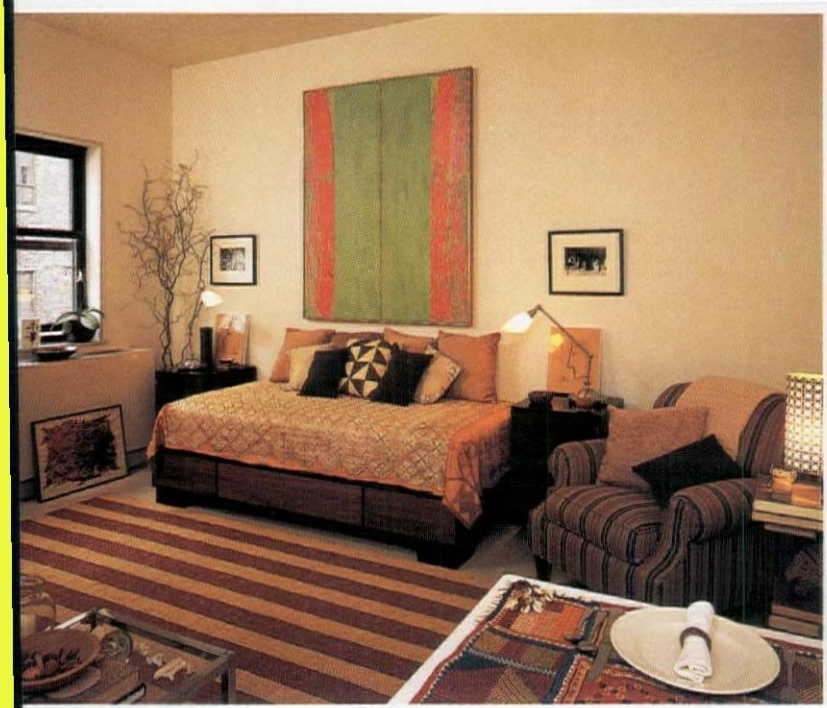
1990. Their team included project architect Scott Cornelius, Susan Cummings, Buzz Kelly, Mark Glen, Don Cantillo, and Peter Brotherton, among others. Both firms worked, in part, on a pro bono basis. Others who gave their time, lowered fees, or in a variety of ways, went beyond the norm, include Procida Construction, Frank DeBono Construction, Peace Valley Tile, Edwina von Gal, Roger Miller Gardens, Town & Gardens, and Greg Yale Landscaping Illumination.

Housing Works' ongoing "Furnish a Dream" fund-raising campaign to furnish Ninth Street has, to date, resulted in donations totaling $426,321, a portion of which is earmarked for the Jed Johnson Memorial Fund for ongoing maintenance. The list of companies that donated goods and services, nearly all secured by Lonni Tanner of the Robin Hood Foundation, includes Crate & Barrel, Workbench, Artemide, Italiana Luce, Elizabeth Eakins, Steelcase, Souveran Fabrics, Smith & Hawken, and many others. (To make a donation, contact Lorri Bein at Housing Works, (212) 645-8111, ext. 155.)

Built in "a spirit of idealism," says Wanzenberg, Ninth Street is the exception. If it proves to be a success, it should become the rule. —AB

Right and below: A consortium of concerned individuals and companies donated time, money and goods to create this most atypical facility.







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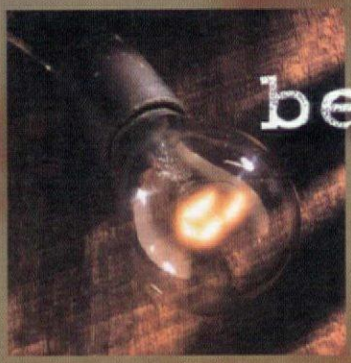
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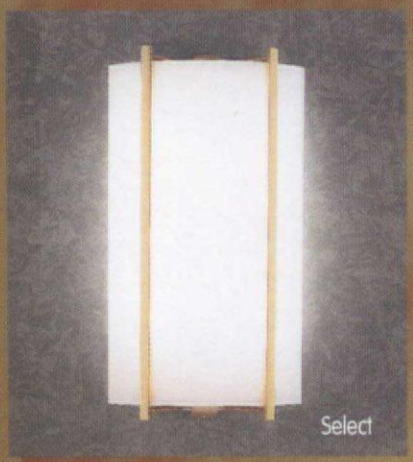
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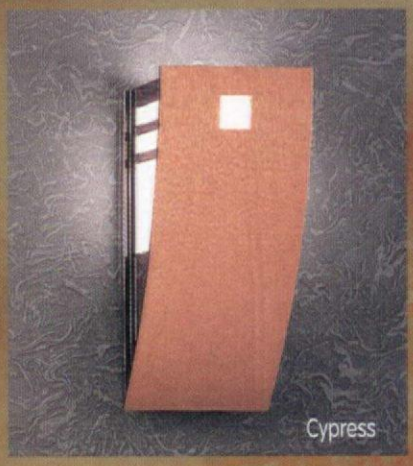
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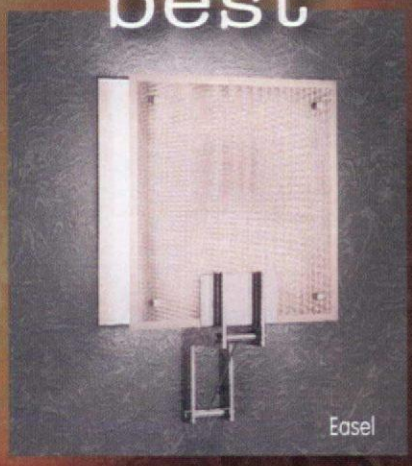


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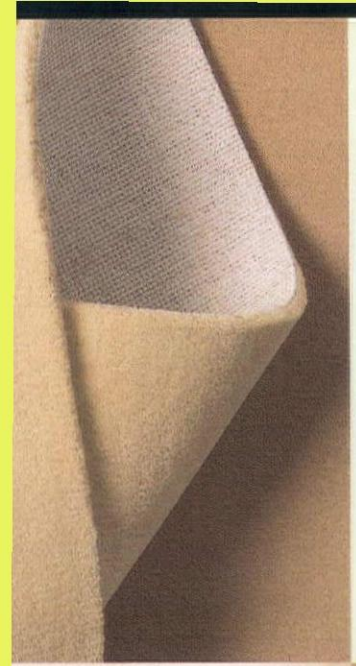
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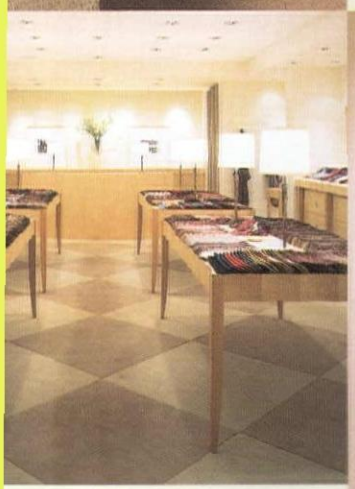
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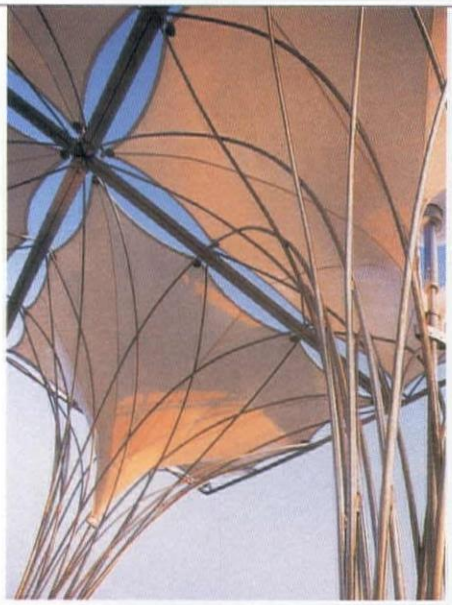
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Building on a Diet

Foregoing brick and mortar for fabric and cable stays, FTL, now celebrating its 20th anniversary, has designed lightweight shelter for athletes and rockers, runway models and sea birds.

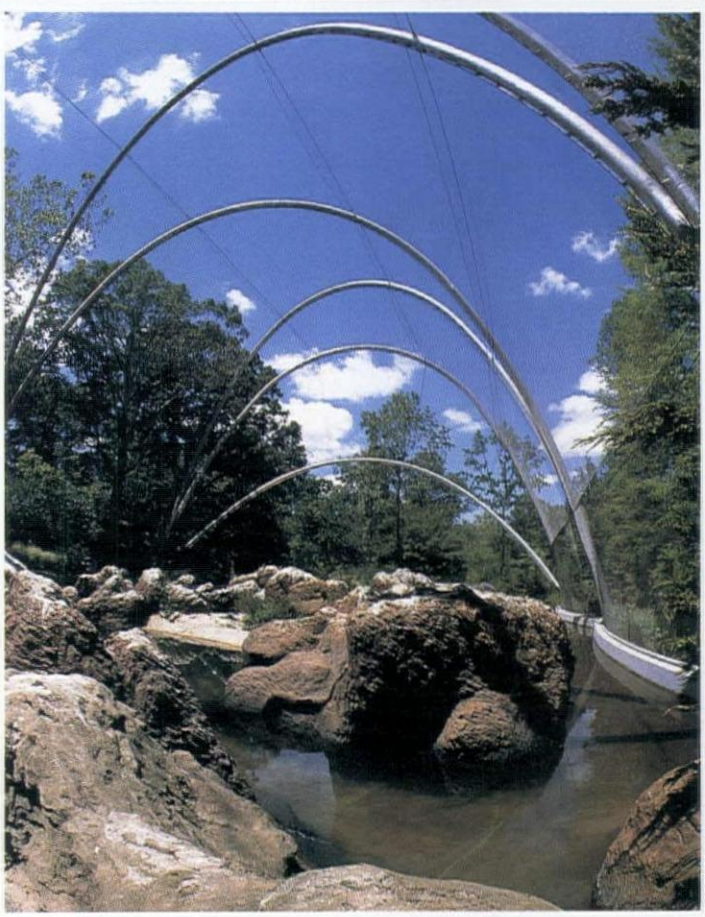


IT ALL STARTED with a small group of inquisitive, not to mention entrepreneurial, students enrolled in the architecture program at Cornell University. The time was the 1970s. The object of their inquiries: tensile structures. The result: a professional portfolio of more than 1,000 projects, from the temporary—the National Symphony Orchestra Acoustical Shell in Washington, the Atlanta Olympics venues, and the biannual fashion show tents in New York—to the permanent—DKNY's New York showroom and the Aitken Sea Bird Aviary at the Bronx Zoo.

This year, Todd Dalland and Nicholas Goldsmith celebrate their 20th anniversary, a prolific collaboration inspired by design-inventors, from Buckminster Fuller and Frei Otto to Paolo Soleri and Archigram. FTL began as an after-school business, with fellow students Denis Hector and Alex Neratof, and quickly evolved, with the help of Dalland's engineer brother, Ross, and two industrial sewing machines, into a full-fledged architecture and engineering firm. (The original firm name, Future Tents Limited, was changed to prevent misperceptions about the nature of "tents.") Now known as FTL/Happold, a partnership established with British engineers Buro Happold, the firm has never veered from its original investigation of flexible structures that sit lightly on the land.

Projects on the boards include deployable classroom buildings for New York City schools and solar-powered pavilions for an upcoming exhibition at the Cooper-Hewitt Museum. Much of their work can be found in *FTL: Softness, Movement and Light* by Robert Kronenburg (Academy Editions, London, 1997). —AB





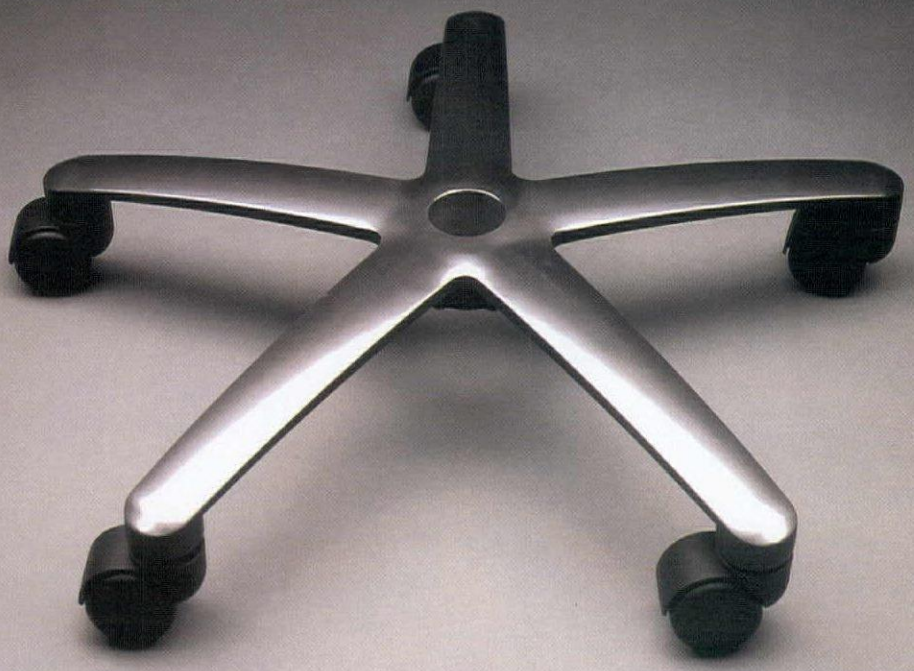
Michael Lent

Clockwise from top left: Experimental models for fabric skyscrapers; Detail and view of tensile structures for the Staten Island Esplanade, New York; Staten Island Esplanade, New York; Aitken Seabird Aviary, Bronx Zoo, New York.

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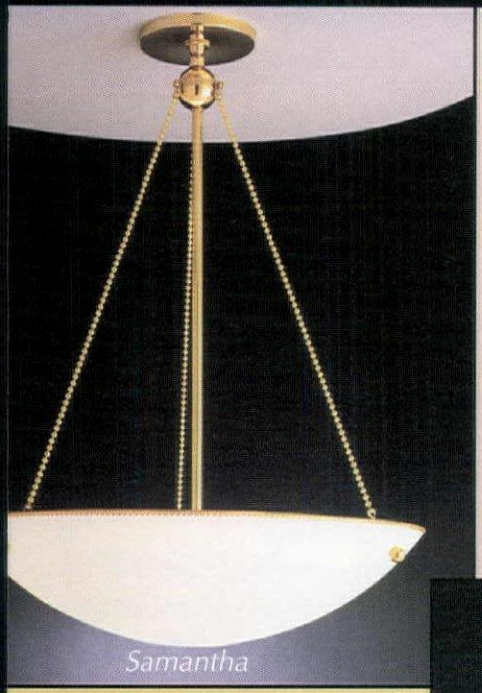
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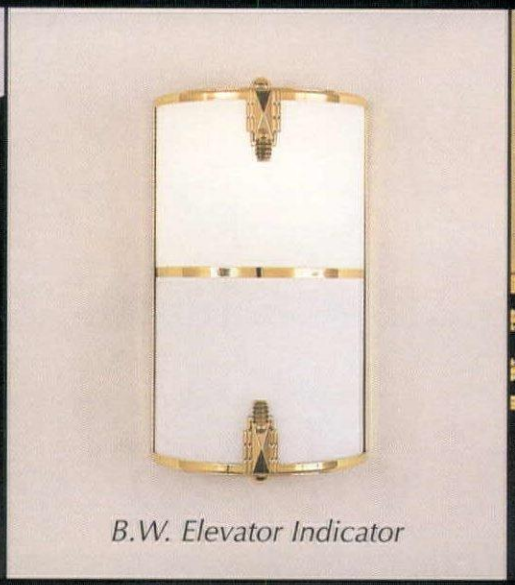
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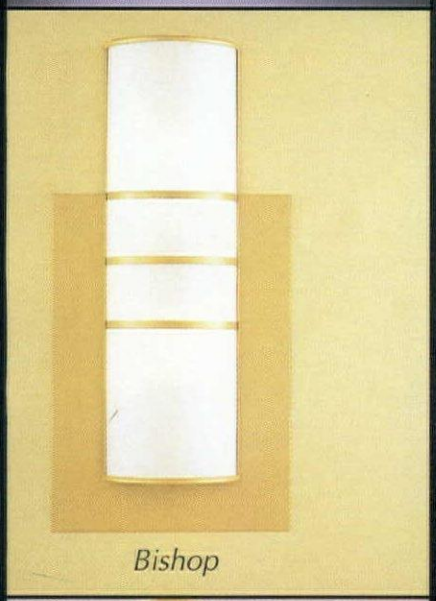
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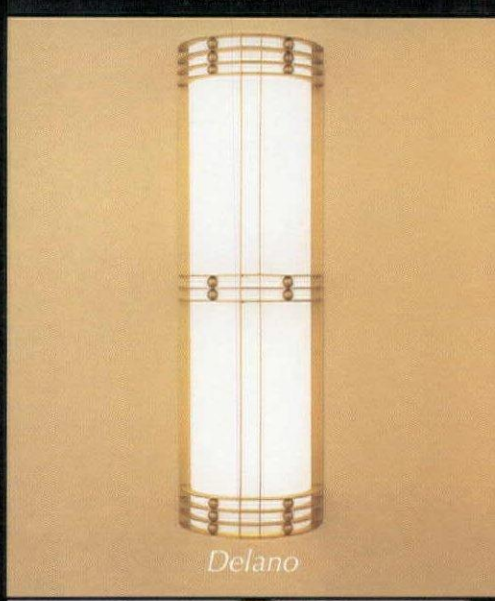
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PierceMartin brings the Far East to the Northeast with the opening of its D & D Building showroom.

Orient Express

PIERCEMARTIN, the Atlanta-based specialist in manufactured rattan, wicker, hand-wrought iron furniture and antiques from the Pacific Rim countries, has recently opened a 1,250-sq.-ft. showroom on the 14th floor of New York's D & D Building, bringing a wonderful Eastern sensibility to the Upper East Side. The showroom shows off the company's signature approach to design, blending the different sensibilities of various Asian artifacts with contemporary production pieces. The items span the quite remarkable colonial-island range from temple doors and furniture to seating and tea things.

The company, under the direction of Joe Blount and Chip Cheatham, reflects the particular passions of its founders. Blount is a trained antiquarian, via Sotheby's London immersion program in the decorative arts; he's owned one of Atlanta's top antiques firms, Wynfield House Antiques, since the mid-1980s. Cheatham, an interior designer by training, worked with Rattanworks (PierceMartin's predecessor) since 1979. Their partnership coalesced in 1990, when Blount acquired Rattanworks and changed the name.

Furniture and accessories are displayed in artful vignettes that blend antique and modern, enforcing the casual, elegant and refined approach that both Blount and Cheatham take to the firm's collections. —JN

PHOTOGRAPHY: JOHN M. HALL











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Circle 111





Pillow Talk: Morton & Company

Jill Braufman has revivified the premier antique pillow resource.

ONE OF THE haute decorating world's favorite haunts has long been Terry L. Morton's souk of a pillow showroom, tucked upstairs at 146 East 84th Street in Manhattan. Morton, until his death in 1995, dealt in cushions covered in rare antique textiles from the 17th through the 19th centuries. His showroom was a treasure chest, with Aubusson, Flemish and Brussels tapestries, needlepoints, embroideries, beaded petit points, silks, cut velvets, paisleys and even Fortuny prints culled from secret sources around the world.

When Jill E. Braufman acquired Morton's inventory after his death, the 500-pillow collection was on the verge of liquidation. Braufman, herself an interior designer and a textile-loving patron of Morton's, has rechristened the firm and revivified both the showroom and the collection.

Braufman's vision of the future of Morton & Company expresses itself clearly in the redesigned showroom. The collection of pillows—kept to a total of approximately 500—is organized on shelves by type and by colorway, so that clients can see the range and depth of the offerings as easily as possible. Braufman also sends pillows out on approval. While adhering to Morton's aesthetic sensibilities and textile connoisseurship, as well as his dictum of one-of-a-kind designs, she has extended the range of offerings to include some unusual strong geometrics, more linens and casual styles. She also has a vast library of tassels and fringes, many of which are also antiques. As she says, "What makes them special is the quality that the textiles lend to what's usually viewed as a simple, decorative commodity." —JN



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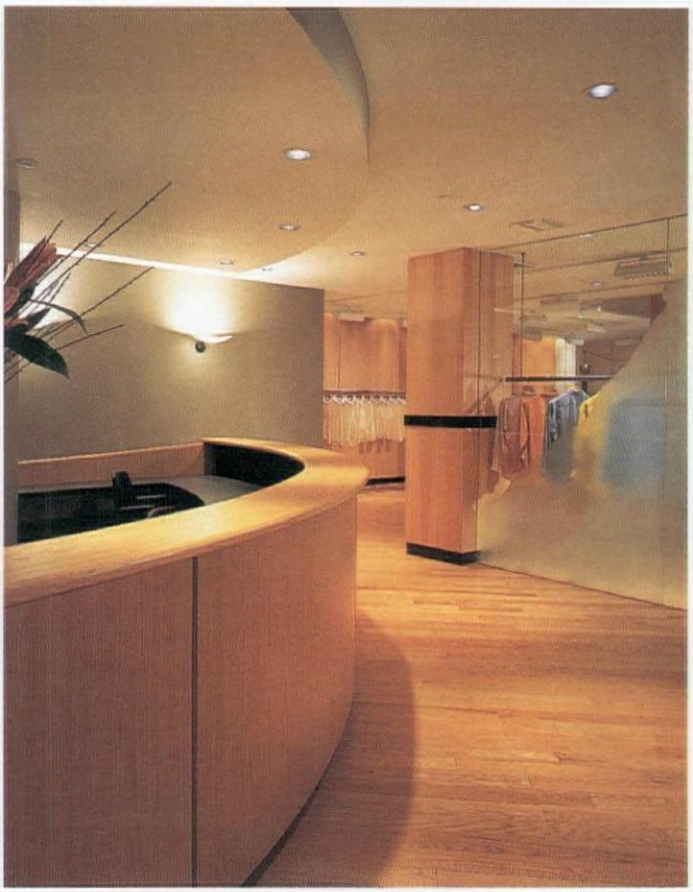
Bigger and Better

Tecny Group almost doubles the size of a fashion showroom, immeasurably improving the sum of its parts.

FACED WITH THE enviable inconvenience of needing larger space so as to keep pace with business growth, Morelle Products Limited, makers of sportswear for women (only shirts are unisex), turned to Solomon Asser, chief of the Tecny Group, to handle expansion and assimilation of new and old premises. With great luck, the client had been able to make the wanted enlargement by absorbing adjacent square footage, upping 4,800 sq. ft. to 8,000 sq. ft. and giving him use of the entire floor. All this in Manhattan's west-side garment district.

Not only was Asser to fuse existing and added territories; he also was encharged with updating and improving the older portion, doing so without seeming to make either sector more, or less, important. Materials, specifically oak and sand-blasted glass, were carried over in varying shapes. Oak is used for flooring throughout the showroom and office; it appears as cladding for two of 15 columns between the entry zone and the showroom. At the reception desk, yet another of the vertical uprights extends, as it were, its supportive role by becoming a focal point among interior elements. Of painted drywall, it repeats the rounded sweep of the desk and overhead ceiling curve. Colors, as is the norm for apparel showrooms, are kept to non-competitive neutrals. Extant lighting in the display center was replaced with color-corrected fluorescents. Asser designed the stainless steel hang rods and cables affixed directly to the concrete ceiling. In the interest of economy, he notes, many elements from the starter setting were reused.

Stephen Shwe shares credit for design. Work overall took about seven months. —MG







Clockwise: Rounded-out column at reception desk is treated as focal design point; Principal's office with brought-along pendant; Stainless steel rods and cables, designed by Asser, uphold apparel in showroom.

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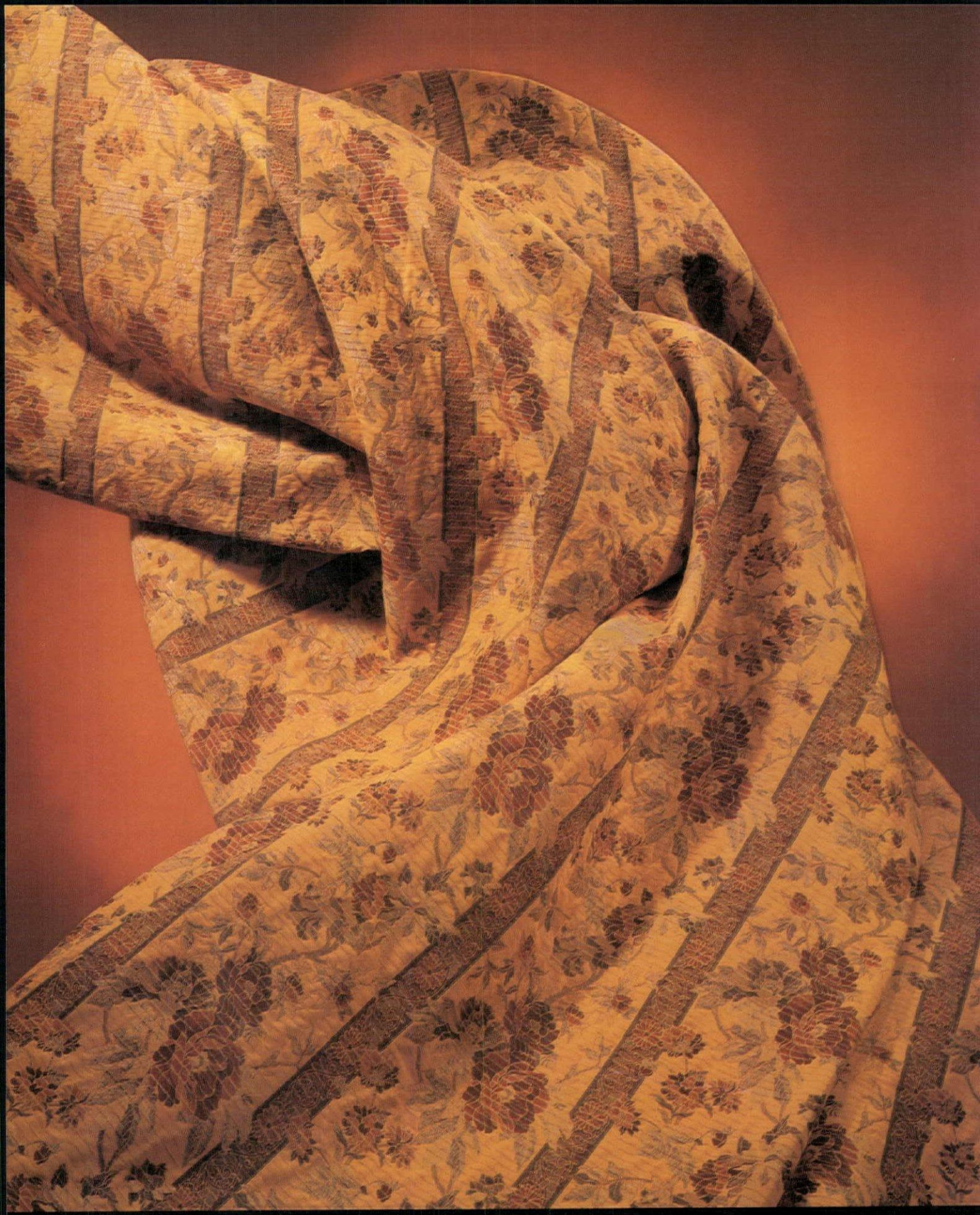
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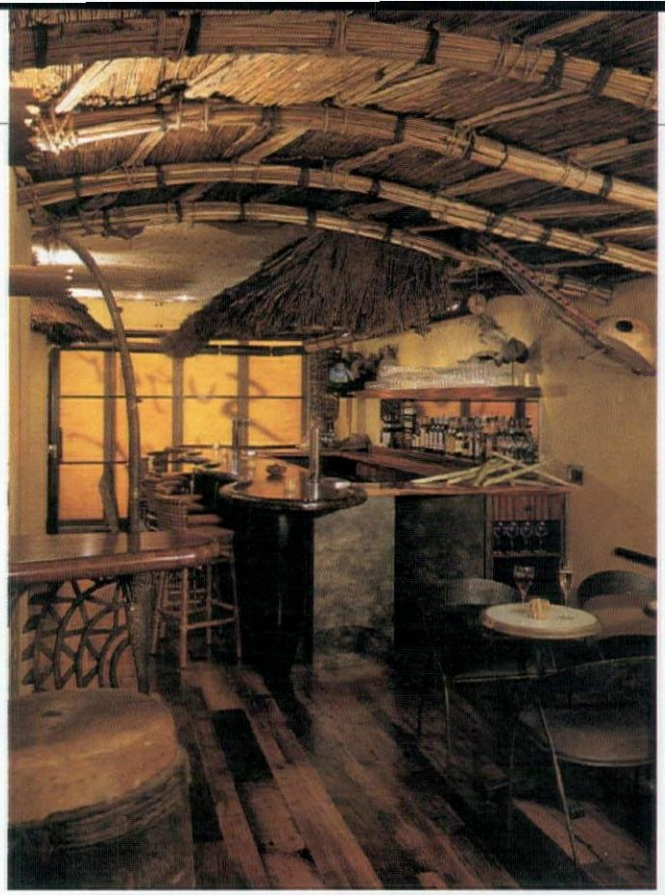
Peter Pulice and Philip Williams of Pulice/Williams Architects collaborate with client Nick Ashford on his latest venture, The Sugar Bar.

Solid as a Rock

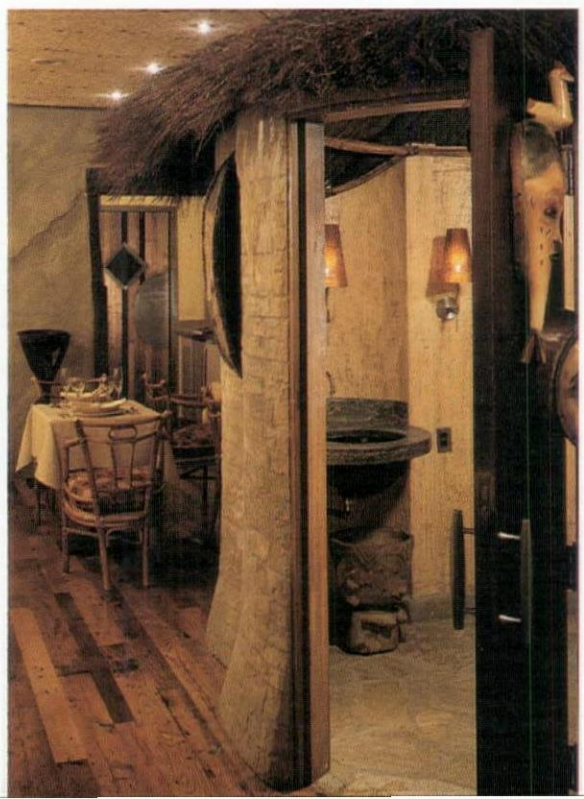
NICK ASHFORD, ONE half of the pop music world's legendary team of Ashford and Simpson, has long had his hand in Manhattan's restaurant and club scene. His latest Upper West Side venture, a 1,600-sq.-ft. bôite called The Sugar Bar, was designed by Pulice/Williams Architects of New Jersey. Jan Boger of Ashford's own staff served as project manager.

The Sugar Bar, which inhabits a converted storefront at the base of one the city's characteristically mixed-use brownstones, has, like many new restaurants, been, well, "themed." Designed with the tribal cultures of Africa in mind, and also designed as a showplace for Ashford's extensive and fascinating collection of tribal art and artifacts, the restaurant incorporates building types—particularly huts and roof thatchings—used in various regions of the continent. The most obvious expression of this cultural appropriation is in the design of the restrooms, which are huts that extend out into the room. The rear structural bearing wall of the interior was removed; the entire opening, leading to an enclosed garden, has been reframed with new steel beams for support.

Stained and pigmented plaster walls, hung with some remarkable artifacts, enclose a long and narrow dining space. The lighting is custom designed. Glass murals from the Normandie, which once graced the ocean liner's Grand Salon, have also been installed in a nook at the rear of the space. —JN







Top: The storefront window was removed and the opening expanded; four alabaster panels, with the restaurant logo sandwiched between layers, pivot 360 degrees. The 20-ft. bar is snake-shaped, and veneered in goucalo alves with a solid bubinga edge.

Above: Various types of thatching and roofing from different tribal cultures have been incorporated into the interior. The long, rather narrow dining space ends in a nook backed by glass panels from the Normandie. That rear space has been designed to be used as a stage, when desired.

Left: The bathrooms are enclosed in circular huts with thatched "hats." Random pieces of slate have been set into a mud base and then sealed. Art and artifacts from Ashford's collection have been deployed throughout the interiors.

DINING CHAIRS: **MCGUIRE**. FABRICS: **DONGHIA**. WALL BASES: **NUMETAL SURFACES**. LIGHTING: **CSL; LIGHTOLIER**.

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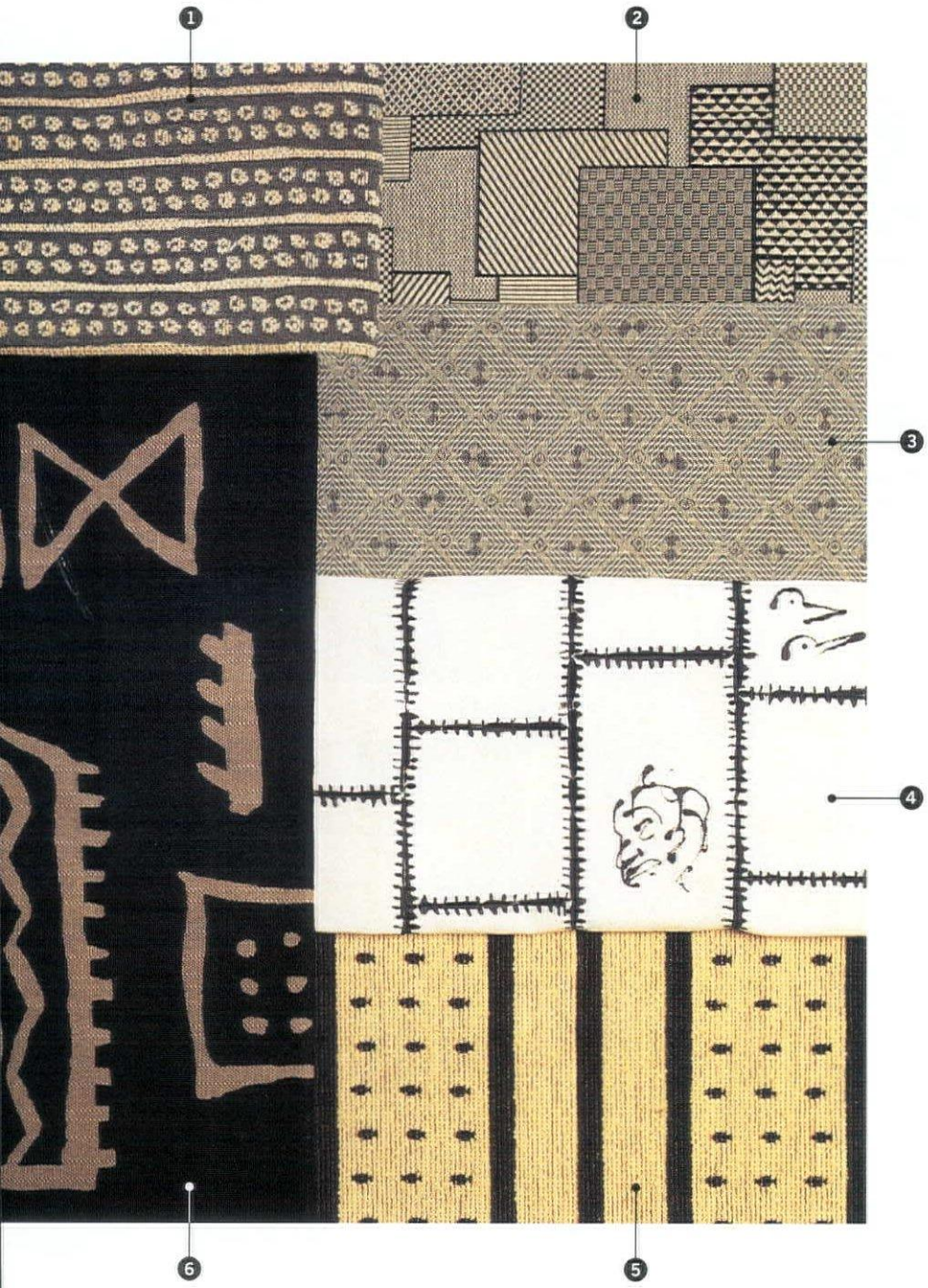
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TRIBAL TEXTURES

Woven and printed fabrics inspired by African textiles are emerging in both the contract and residential markets. Photography by James Worrell



1. Bergamo: Roussillon is of cotton and is woven 57 in. wide. It comes in ten colors from Sahco-Hesslein. Bergamo, 7 West 22nd Street, New York, NY10011. **circle 321**

2. F.S. Contract: Kuba Patchwork, based on African textiles from the Art Institute of Chicago collection, is composed of cotton and polyester for contract use. It has a 13-in. vertical repeat. F.S. Contract, 79 Madison Avenue, New York, NY 10016. **circle 322**

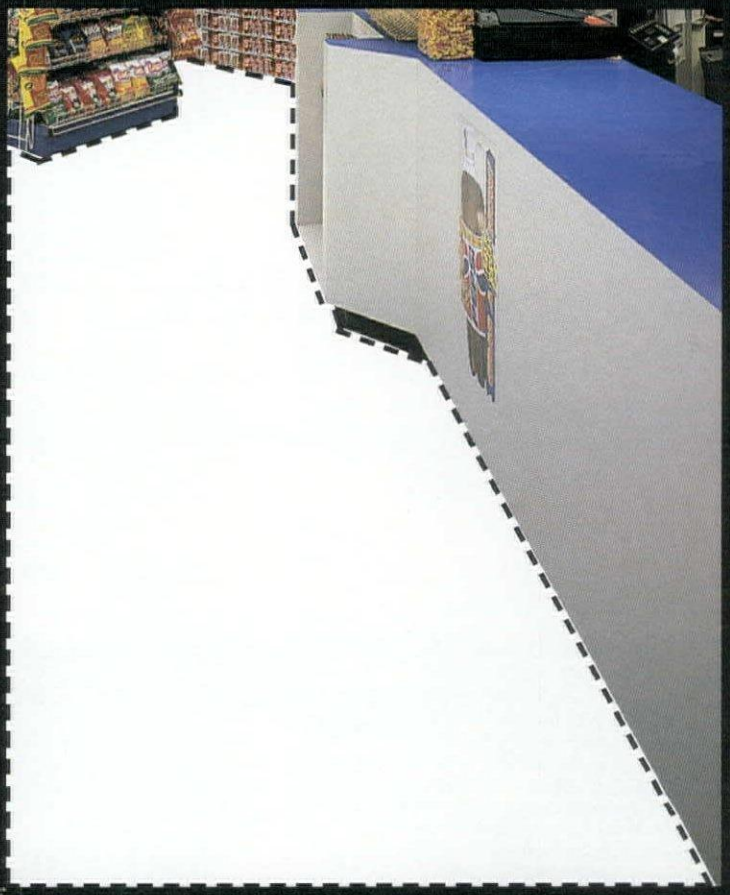
3. F.S. Contract: Kuba Diamond, also from the Art Institute of Chicago collection, is made of cotton, polyester and viscose for contract use. It has a 3.7 in. repeat. F.S. Contract, 79 Madison Avenue, New York, NY10016. **circle 323**

4. Jacob Alexander: This hand-painted and stitched canvas fabric is based on tattoos of African tribes in sub-Saharan East Africa. The face images depict the people of the area. Custom capability is offered. Jacob Alexander, 1026 Masonic Avenue, San Francisco, CA 94117. **circle 325**

5. Decorator's Walk: Straight Path, a 54-in.-wide, 62 percent cotton and 38 percent polyester tapestry weave, comes in the illustrated color only. Decorator's Walk, 245 Newtown Road, Plainview, NY11803. **circle 326**

6. Hinson: A newly released, large-scale cotton print, Mogambo is offered in the illustrated color as well as in khaki and white. Hinson & Company, 27-35 Jackson Avenue, Long Island City, NY11101. **circle 324**

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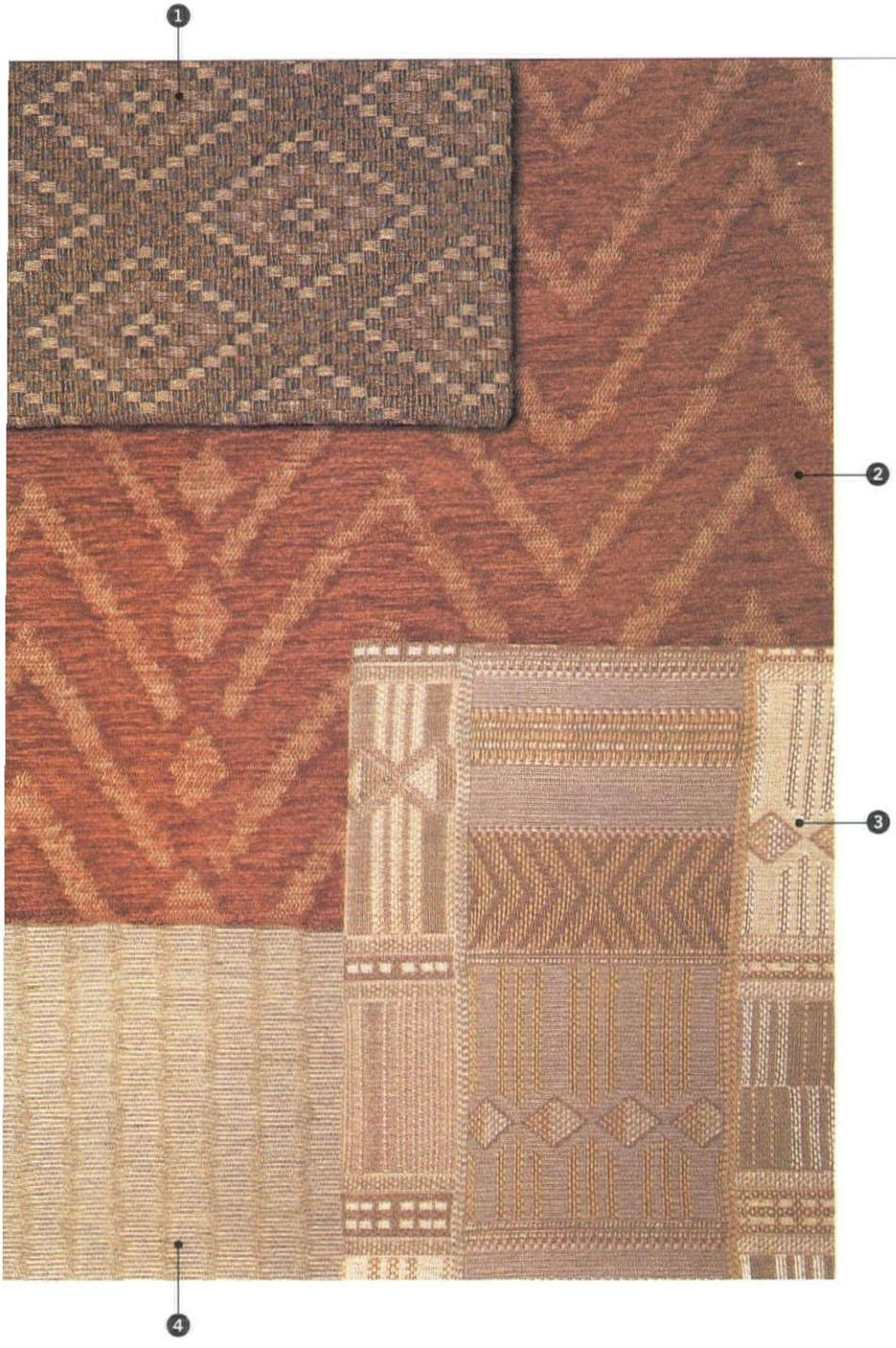
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1. Pollack: Encore, designed by Mark Pollack, is woven in the U.S. of 59 percent cotton and 41-percent viscose. The fabric is reversible. Pollack & Associates, 150 Varick Street, New York, NY 10013. **circle 327**

2. Donghia: Danse Afrique is woven of cotton and comes in four colors. It has a 23-in. repeat. Donghia, 485 Broadway, New York, NY10013. **circle 328**

3. Schumacher: Ashanti is a woven fabric of 71-percent cotton and 29 percent rayon. It has a 13¾-in. repeat. Schumacher, 79 Madison Avenue, New York, NY10016. **circle 329**

4. Knoll: From Symbols of Secrecy, a group of upholstery fabrics inspired by traditional African fabrics, Mopti, which means "marketplace," is a jacquard weave evoking the look of bamboo. Of linen, cotton and polyester, it is for upholstery use and is 55 in. wide. KnollTextiles, 105 Wooster Street, New York, NY10012. **circle 330**

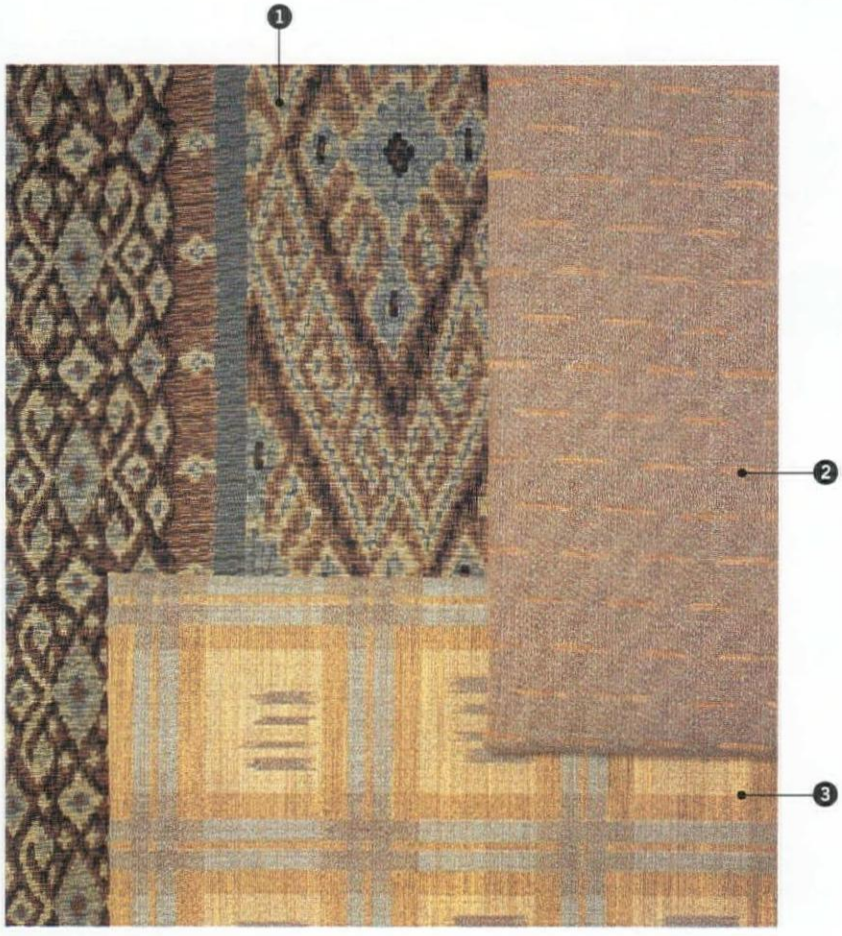


1. Carleton V: Bakuba, a cotton weave with a raised velvet surface on a petit point ground, has a 7¾-in. repeat. Carleton V, 979 Third Avenue, New York, NY10022. **circle 316**

2. Schumacher: Kente, in sand, is printed on cotton and has a 36-in. repeat. Schumacher, 79 Madison Avenue, New York, NY10016. **circle 317**

3. Pollack: Tribal Texture with a linen pile was woven in France in a 51-in. width. Pollack & Associates, 150 Varick Street, New York, NY 10013. **circle 315**

4. Schumacher: Kinshasa is woven of 60 percent rayon and 40 percent cotton with a vertical repeat of 5¾ in. and a horizontal repeat of 6¾ in. Schumacher, 79 Madison Avenue, New York, NY10016. **circle 314**



1. Brunschwig & Fils: Style 51228 is printed on a dobby background of 65 percent cotton and 35 percent viscose with a 13-in. repeat. Brunschwig & Fils, 979 Third Avenue, New York, NY 10022. **circle 318**

2. Larsen: Dashing, a reversible fabric, is offered in six colorways and is suited to heavy-duty contract use. Larsen, 233 Spring Street, New York, NY10013. **circle 319**

3. Larsen: From this Fall's Vernacular collection comes Kasuri, a reversible plaid, reminiscent of an ikat but woven on a jacquard loom. The 50-percent cotton, 45-percent polyester and 5-percent nylon fabric is suited to heavy duty contract use and comes in six colors to coordinate with Dashing, above. Larsen, 233 Spring Street, New York, NY10013. **circle 320**

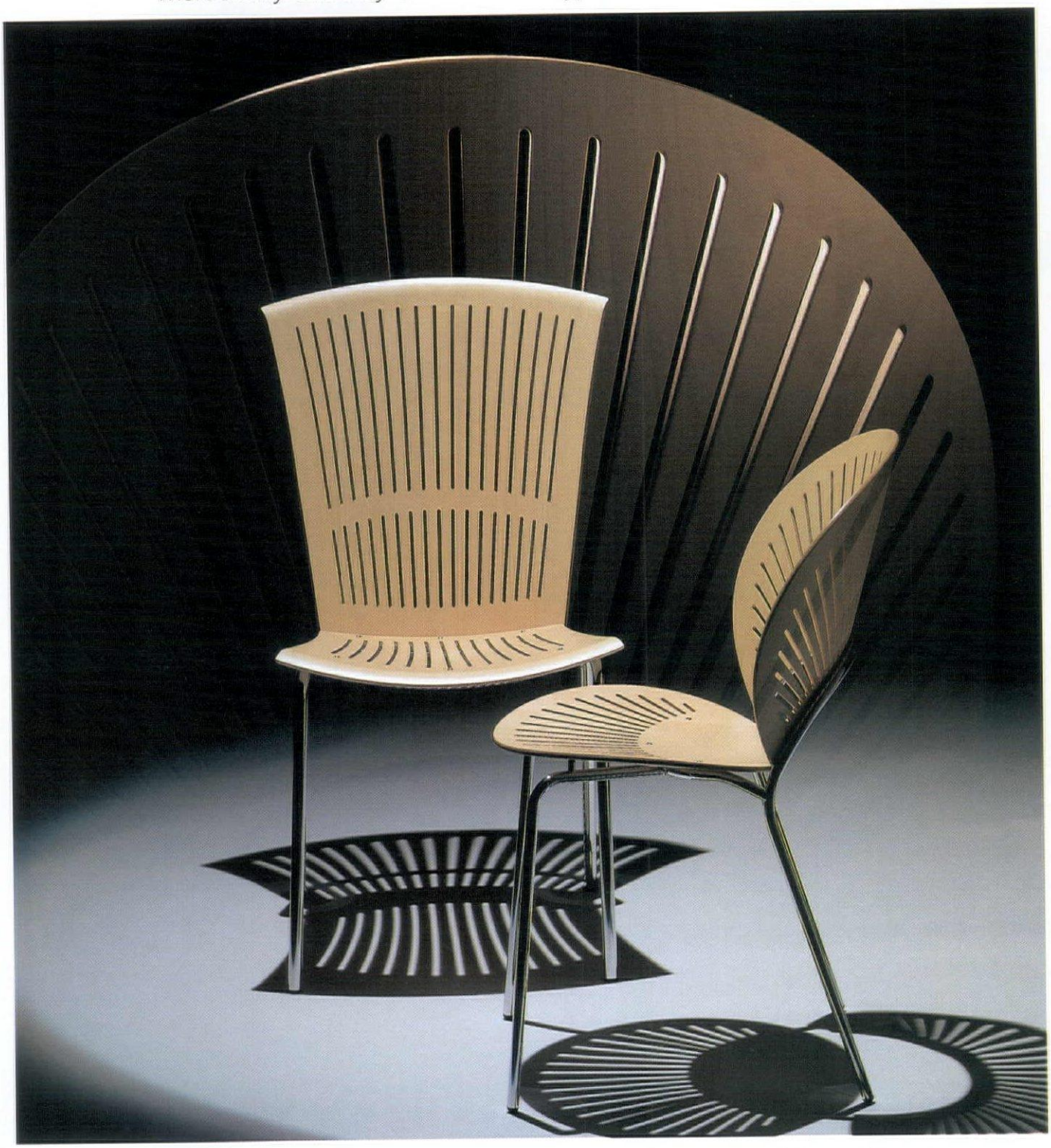
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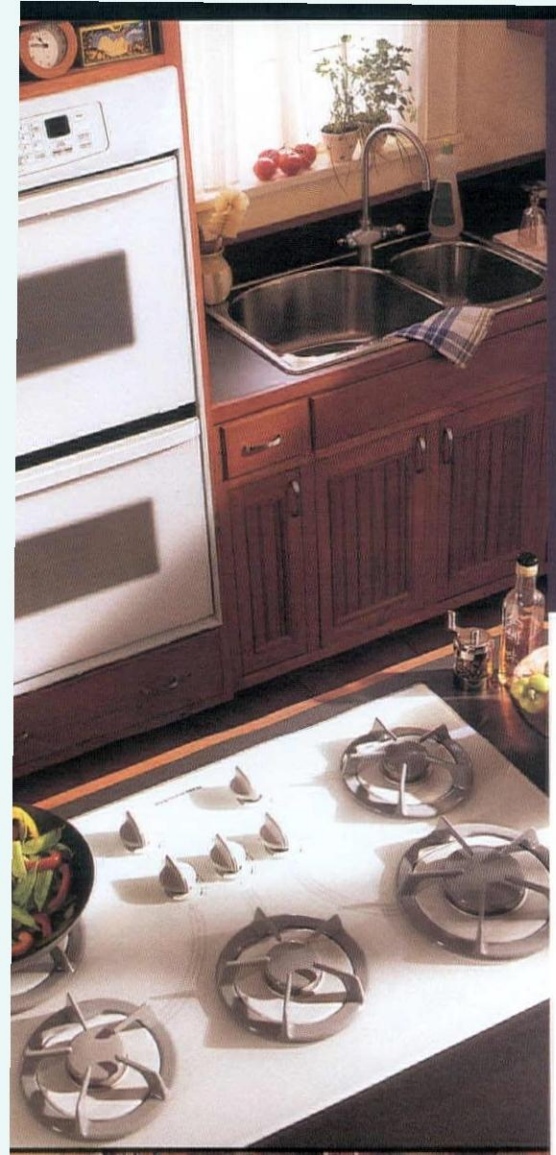
1. Boussac: A simple cotton two-tone woven stripe, 7125-02, is made in France in a 57-in. width. Boussac, 979 Third Avenue, New York, NY 10022. **circle 309**

2. Schumacher: Kente, in the Cinnabar coloration, is screenprinted on cotton. It has a 36-in. vertical repeat. Schumacher, 79 Madison Avenue, New York, NY 10016. **circle 311**

3. DesignTex: Inspired by West African stripweavings used as blankets, ceremonial decoration and robes, Zebu comes in five colors. DesignTex, 200 Varick Street, New York, NY 10014. **circle 313**

4. Larsen: Kasuri, from this fall's Vernacular collection, is a modern twist on an ancient fabric. Made of 50 percent cotton, 45 percent polyester and 5 percent nylon, the reversible fabric can be used for heavy duty contract upholstery. Larsen, 233 Spring Street, New York, NY 10013. **circle 312**

5. Bergamo: Dundee, from Sahco-Hesslein, comes in five colors and is made of viscose and cotton. Bergamo, 7 West 22nd Street, New York, NY 10011. **circle 310**

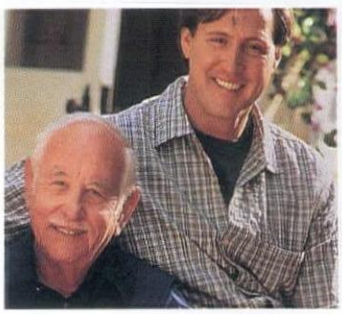




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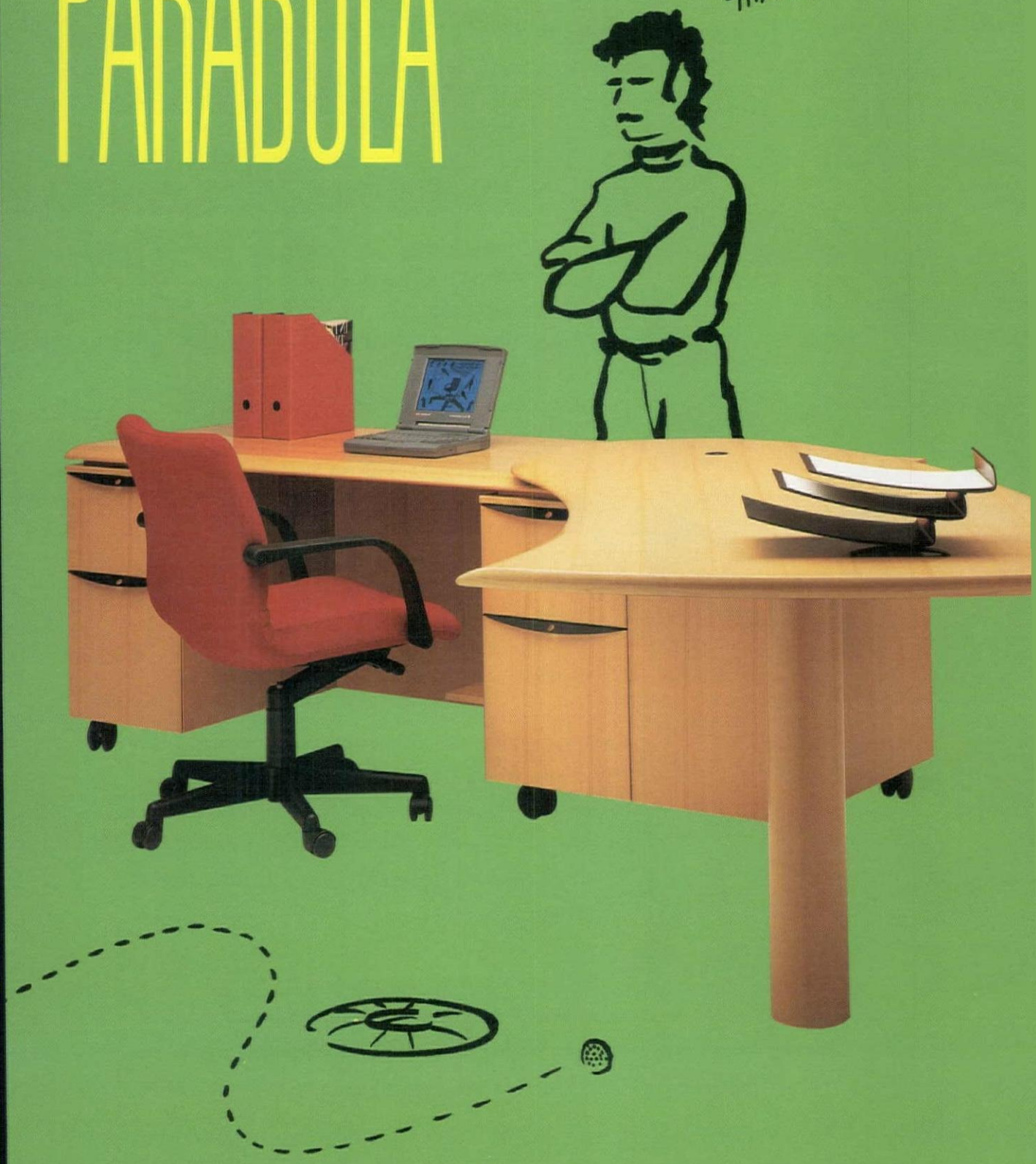
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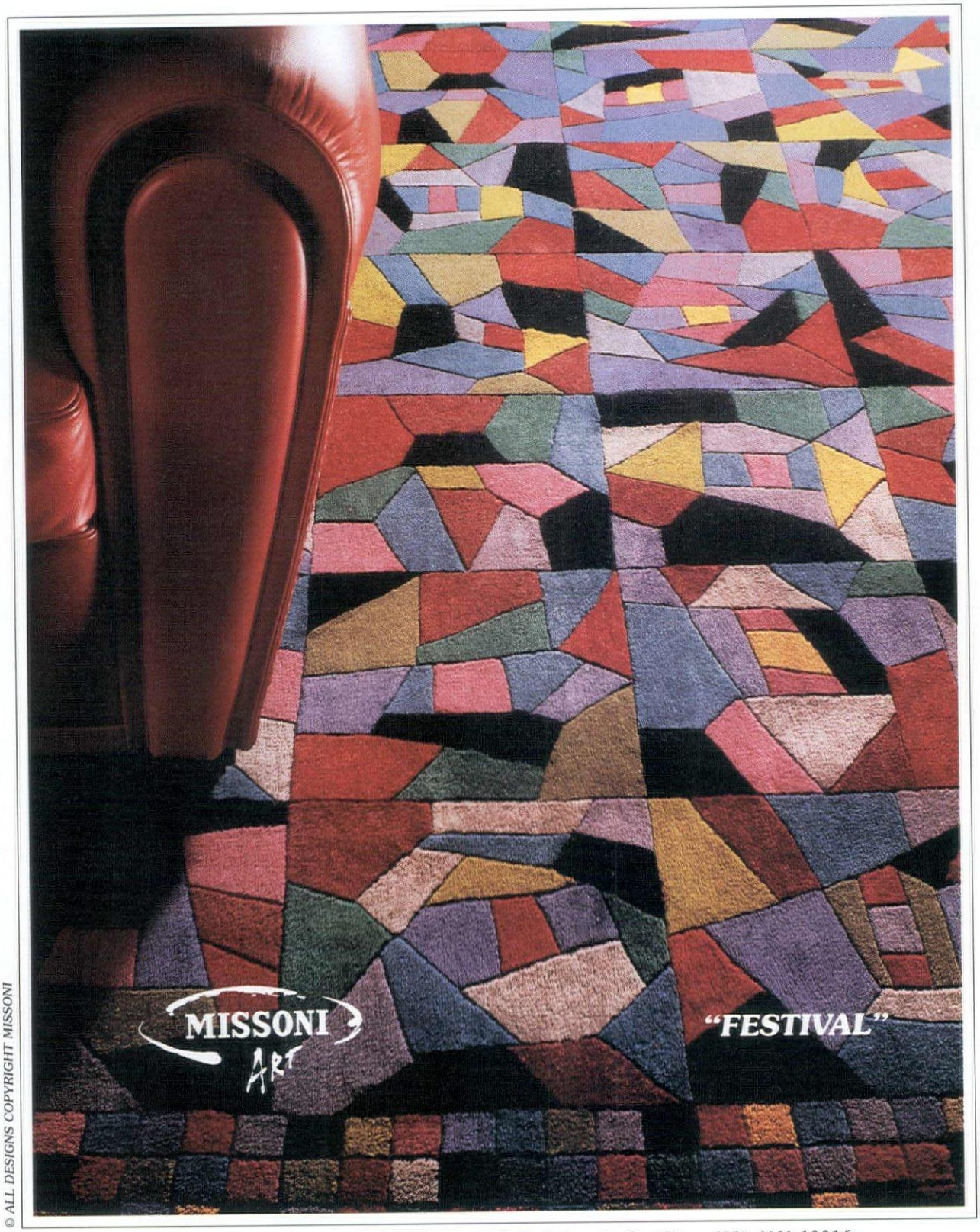
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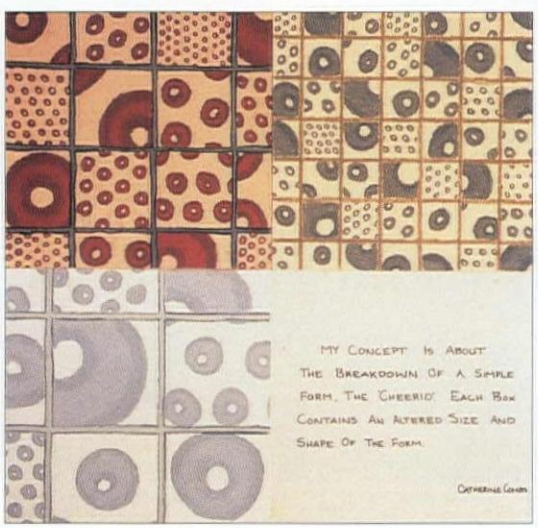
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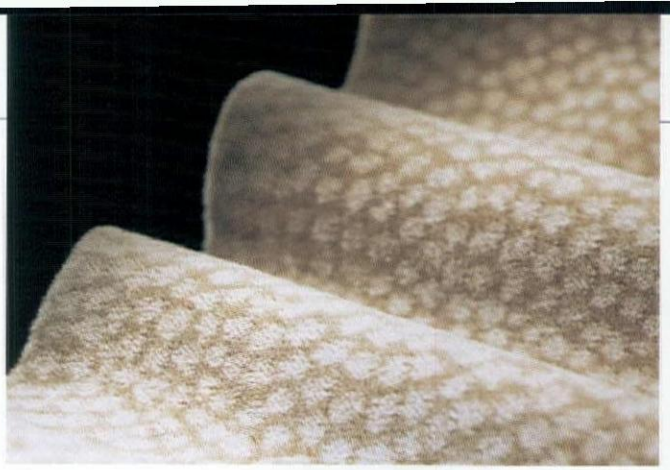
STUDENTS CAN BE RATHER rambunctious. At least that was what Design-Tex was hoping for when the company approached the interior design students at Pratt Institute and gave them two weeks to come up with some ideas that could eventually be turned into fabrics. The graduate and undergraduate students were asked to express their concepts on presentation boards in any medium they chose. Susan Lyons, vice president of design, was not looking for anything in particular, but rather was hoping to be dazzled by some new approach that would propel the textile firm from its ordinary path. After all, the 1 + 1 division that these fabrics were to be produced for is Design-Tex's more experimental line. Some of the more intriguing ideas—at least verbally—were the use of comfort foods (i.e., fries, hamburgers and a Coke) as a design motif; another was an abstract combination of Hebrew and Arabic alphabets to create a hopeful representation in fabric of a Middle East peace accord.

From the initial presentations, about 12 boards were taken back to the design studio and further narrowed down to the work of five students. At this point, Lyons discussed possible constructions, seeking translations that would achieve the students' visions as well as create viable commercial products. Blankets, representing all color possibilities, were then ordered. Students were permitted to pick favorite colors and reject others. Keeping these choices in mind, Lyons made the final color selection with her perspicacious eye for cross-coordination within the group, as well as within market trends.

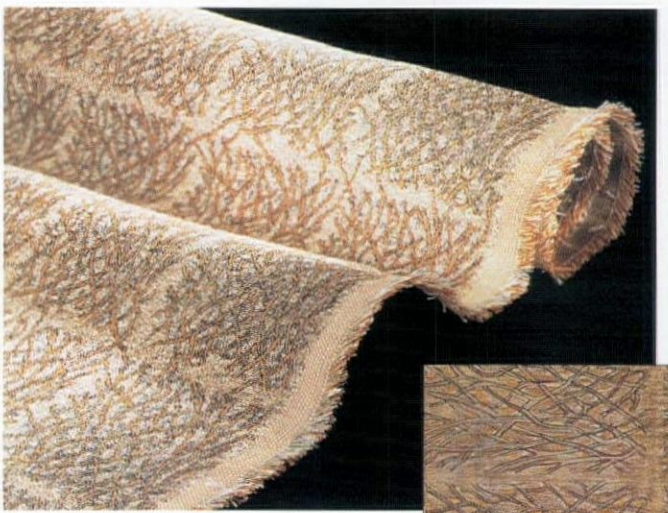
Shown are Catherine Combs' Cheerios-inspired Loop-de-Loop, with its coordinating Loopy Texture. Bubble-Bubble by Seung-Pok Choi is a mohair and cotton representation of endless beads of water. Jung Han Kim wanted "to capture the quiet magic of ice-covered tree branches" in his design called Miss You. **circle 304**

Above: Pratt students Howard Falconer, Jungsook Lee, Seung-Pok Choi, Jung Han Kim and Catherine Coombs





Bubble-Bubble by Seung-Pok Choi



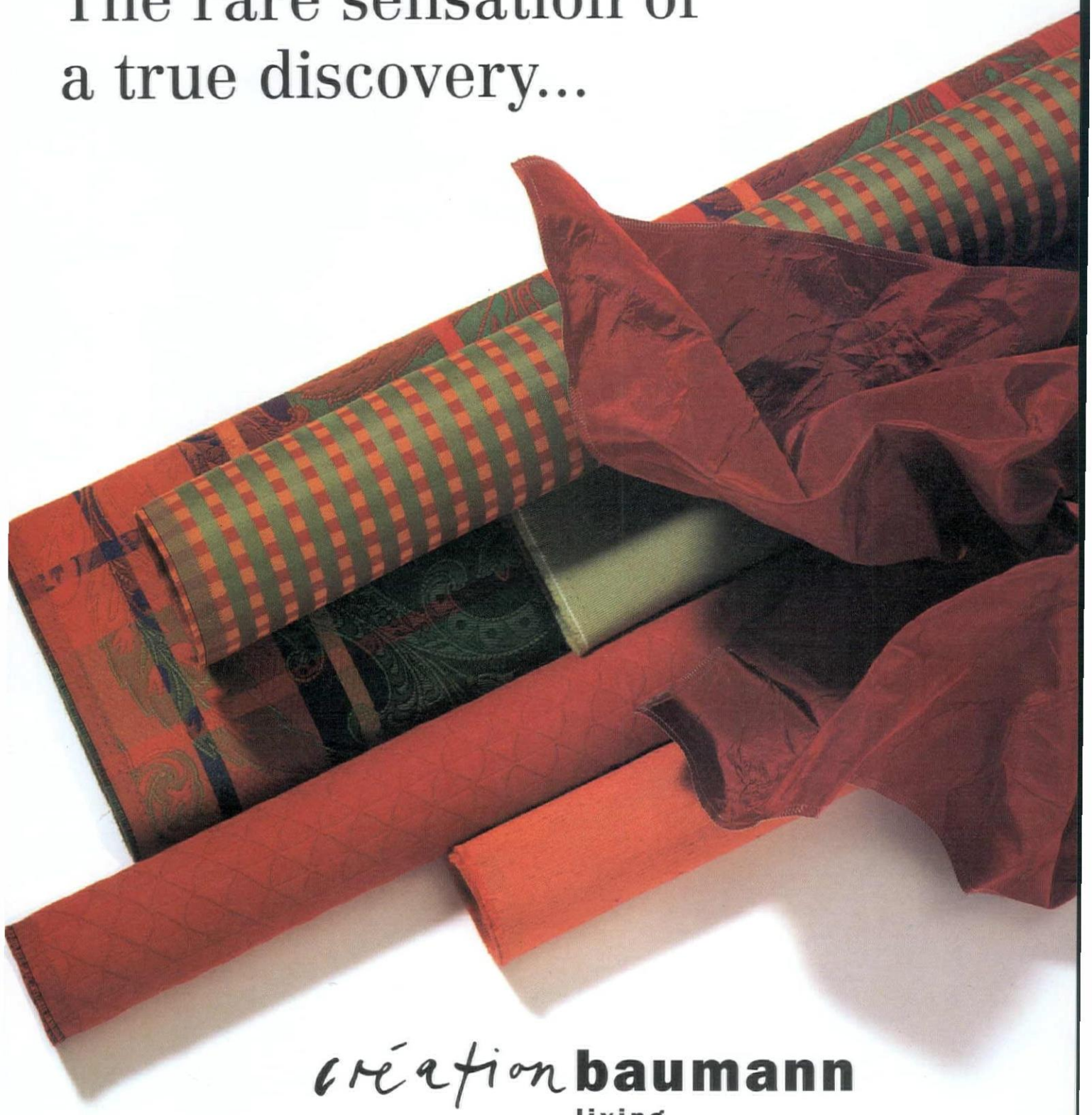


"Miss You captures the quiet magic of ice-covered tree branches," says Jung Han Kim.



Loop-de-Loop by Catherine Coombs was inspired by Cheerios.

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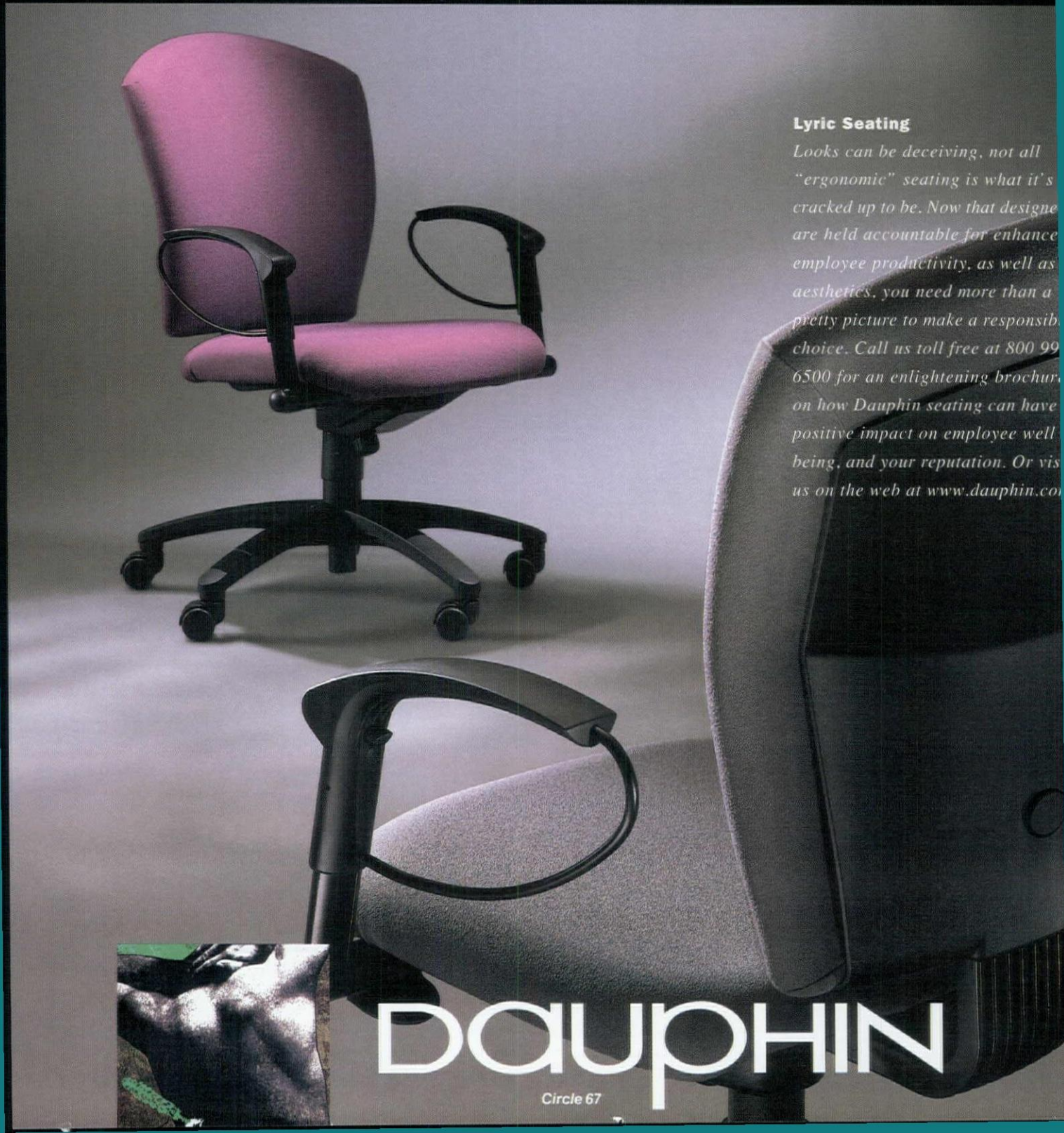
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Circle 63

ACCOUNTABILITY

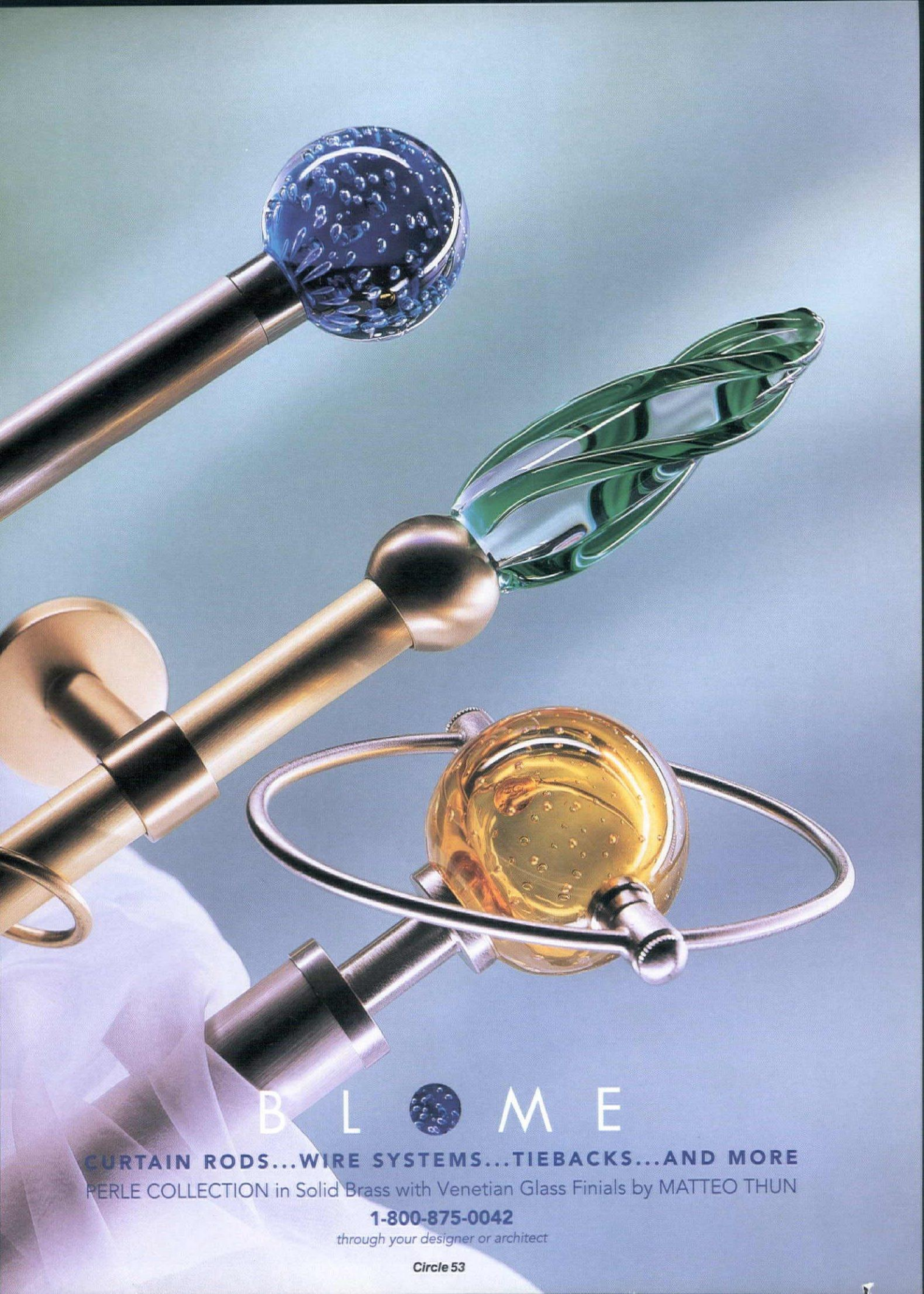


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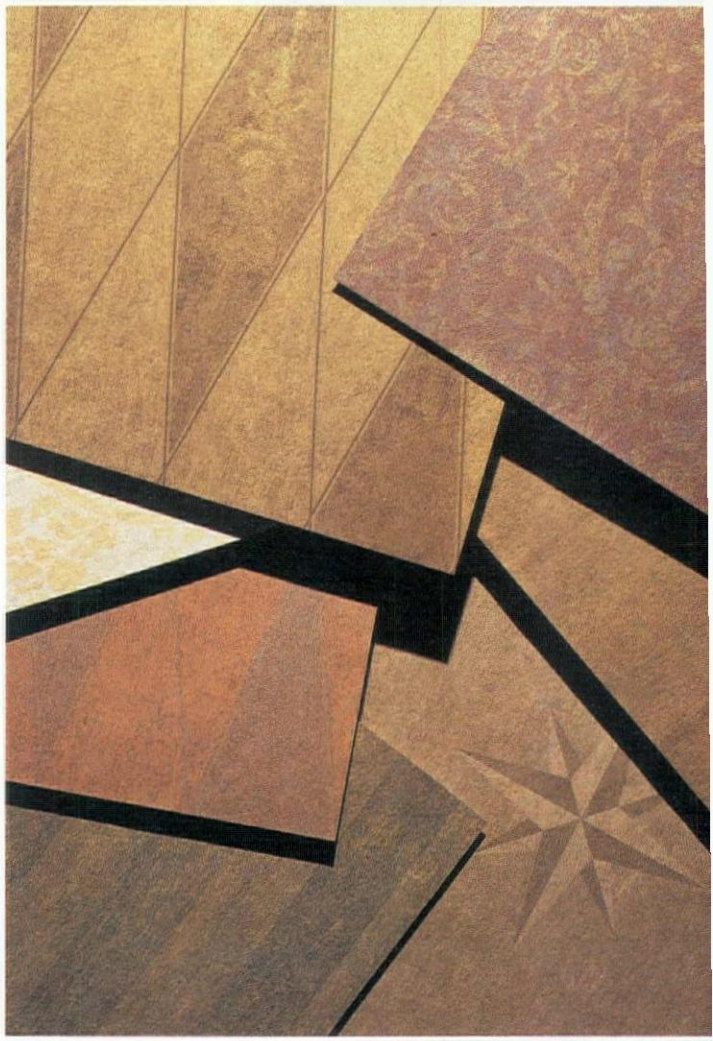
Spunky Vinyl

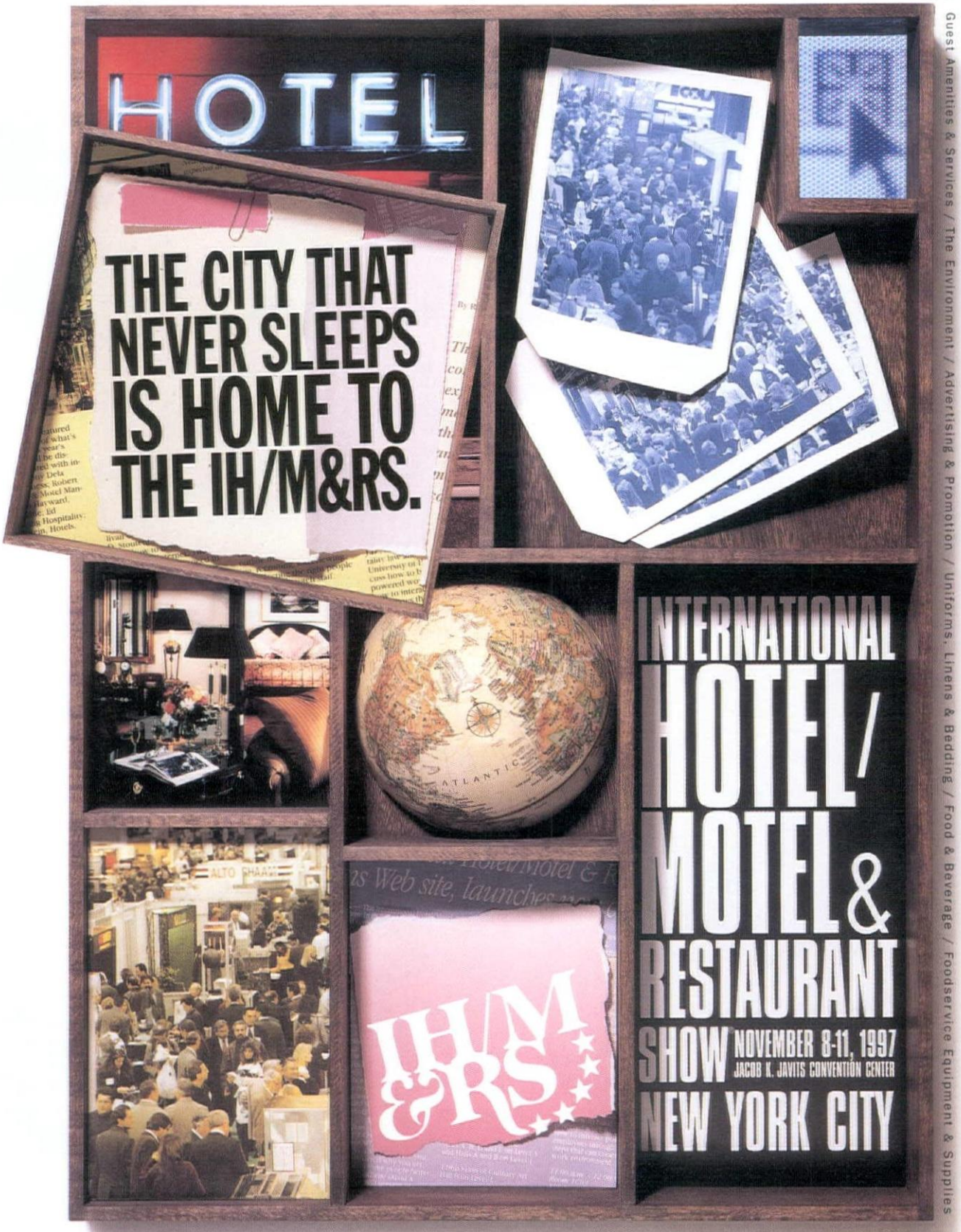
TO DESIGN INTRIGUING vinyl wall coverings may sound like the hard part, but to Patty Madden, who has been pushing against the tide of bland vinyl wall covering design for years, the difficulty often boils down to finding words to describe what she has done. For her most recent collection for J.M. Lynne, called the Etruscan Series (which is unique in its saturation of color and large yet subtle patterns), she pondered exactly how to describe these color options. "One I call Sterling Cream—not that I have any idea what that really is, but the color reminds me of rich, warm, soft colors coming out of a beautiful silver creamer." Then there is Gilded Sapphire, a deep midnight blue with gold and bronze; Copper Sage; Brick with Chalk; Pomegranate; and the list goes on.



It's no wonder the colors were hard to name because, while rich in tone, they tend to shift depending on viewing and lighting angles. Madden has developed a technique to layer one color over another so that they read through each other, creating hard-to-pin-down, impressionistic, weathered colorings. Big as the patterns may be, they are printed over these grounds in a translucent metallic, which virtually disappears when viewed from some angles and pops out wildly at others. But the saturation of color is definitely unusual to the vinyl wall covering industry. "I have always wanted to create these colors," confesses Madden, "but manufacturers have been afraid. So I took [mock-ups] to design firms, and they loved them. More color and bigger pattern—albeit subtle—is what they were looking for."

This convinced J.M. Lynne to invest major capital in the rotogravure rollers needed to produce these eight 54-in.-wide patterns in 100 skus. The larger-scaled patterns include: Cameo Diamond, a neoclassic design in a diamond grid; Etruscan Tapestry, an intricate lacy damask; Strictly Ballroom, a more pronounced damask; and Finial, a thin Pompeiian stripe. J.M. Lynne, 59 Gilpin Avenue, Smithtown, NY11787. **circle 302**





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House of Hase

ON THE PIANO NOBILE of an old brick building on New York's Wooster Street sits the shop and, below that, the studio of Todd Hase, a relatively new immigrant to the shores of high-end classic furniture design. "I think that having my studio next to the showroom is part of what has made us so successful," says the designer, who opened his namesake operation with his business partner (and wife) Amy Hase exactly two years ago. "Designers come in, discuss their ideas and needs, and I can design for them directly."

Todd Hase, an interior designer, initially made furniture for his own clients when he couldn't find it elsewhere. From five pieces of upholstery offered locally two years ago, his line has grown to over 100 pieces, including tables, lighting, casegoods and fabrics represented nationally.

"I think there is a real calming quality about these pieces," Hase says. "They won't dominate a room, and they work as easily with antiques as with modern designs." Hase, whose family is in the antiques business, traces his influence from Directoire (itself a modernist movement away from the reigns of Louis) to French Deco (which was Directoire-influenced). But Hase's attitude is to simplify and modernize yet again, while emphasizing structure by using quality construction. A majority of the upholstery features self-welting details to emphasize seaming and enhance the shape. "This really shows the construction; these details have to be made perfectly or they don't look good. It takes a lot of work to be this simple," he says. Non-upholstered furniture (up to now occasional tables, recently added wood-based lighting, and soon-to-be introduced casegoods) is likewise characterized by an unadorned simplicity that shows off the natural grain of macassar, sycamore or figured anigre marquetry veneers.

Since the beginning, the Hases have offered naturally colored mohair (their personal favorite fabric) as a standard cover. Recently, they expanded the fabric offerings to include silk taffetas in a similar range, as well as raw linen/silk blends. They have also taken on the representation of the well-known wool suiting fabric line of Loro Piana, which includes camel hair and cashmeres. "This line is really renowned for its tailoring ability," notes Amy. "This is why we love to work with it on our upholstery." Todd Hase, 51 Wooster Street, New York, NY10013. **circle 301**

PHOTOGRAPHY: IGOR VISHNYAKOV



Carmen Bergere



Josephine Bergere



Big Dragon Lamp

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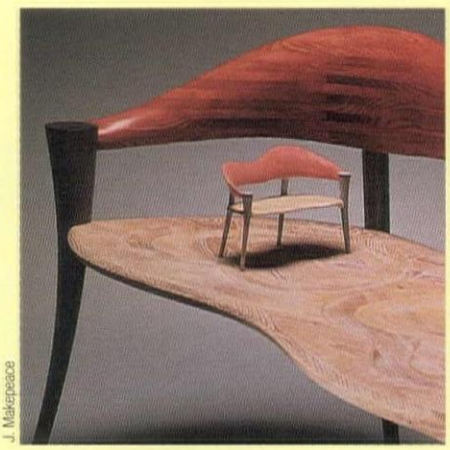
The Merchandise Mart

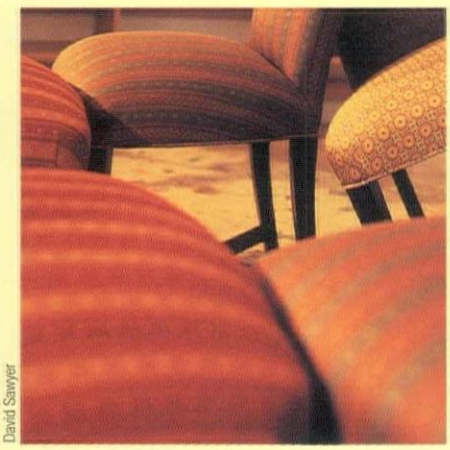
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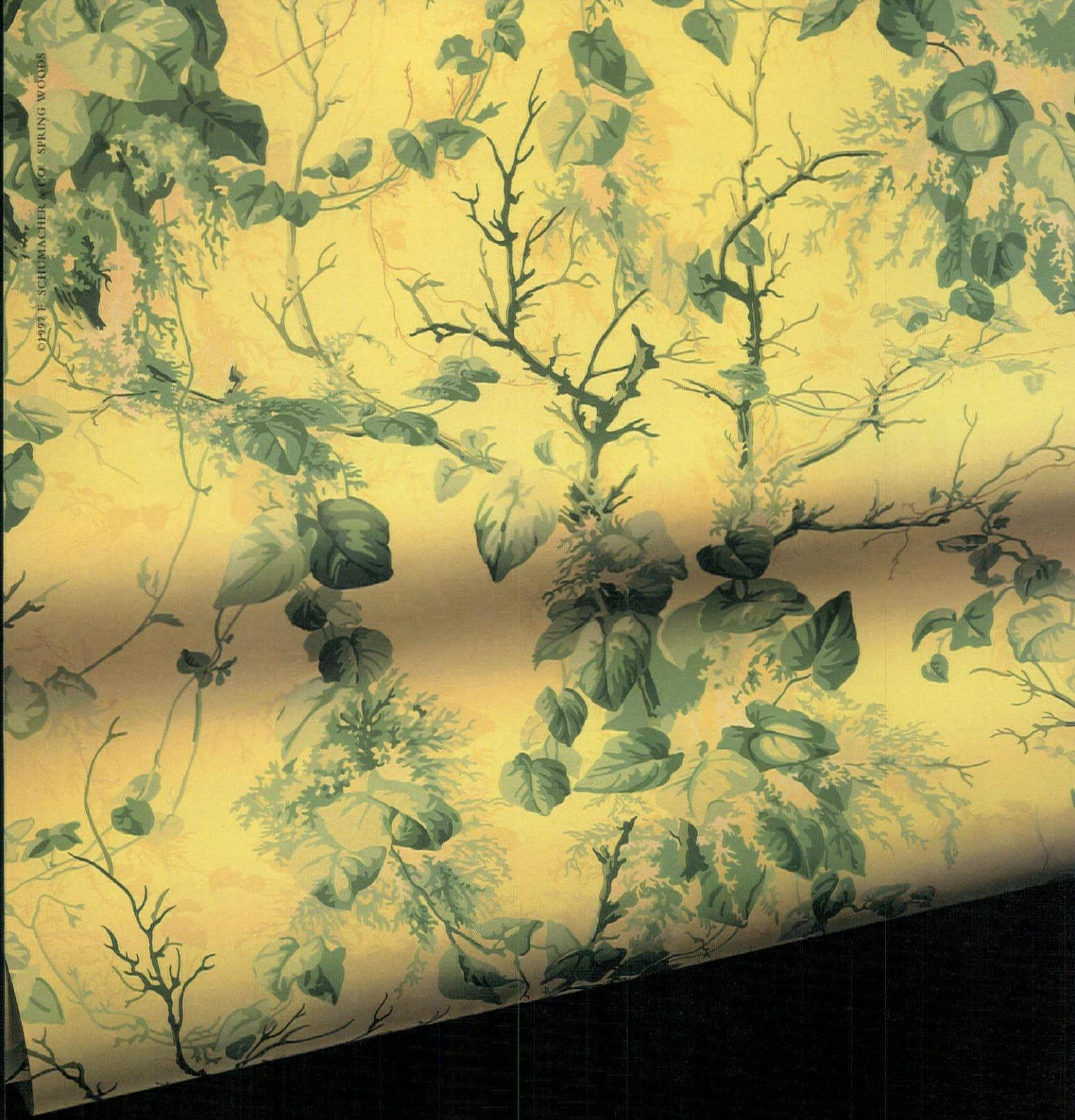
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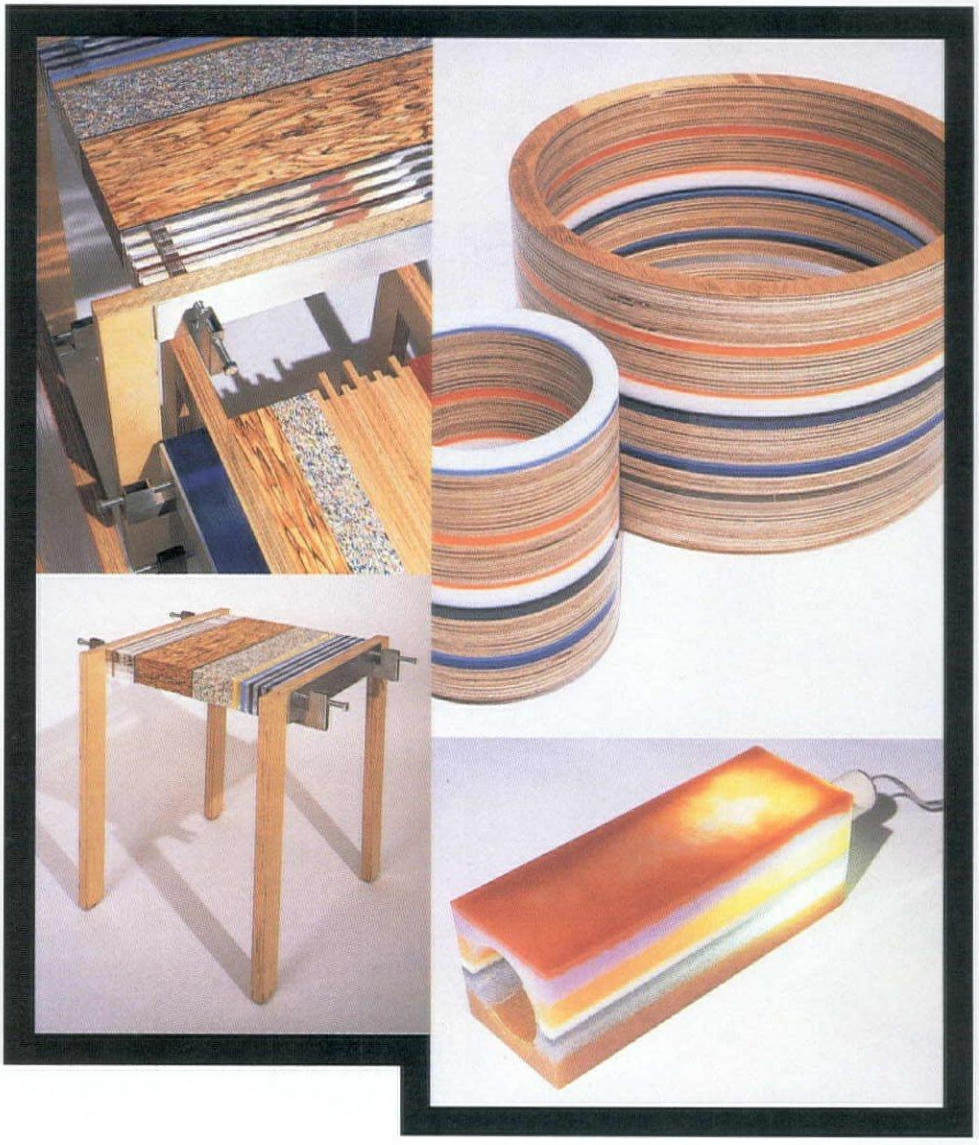
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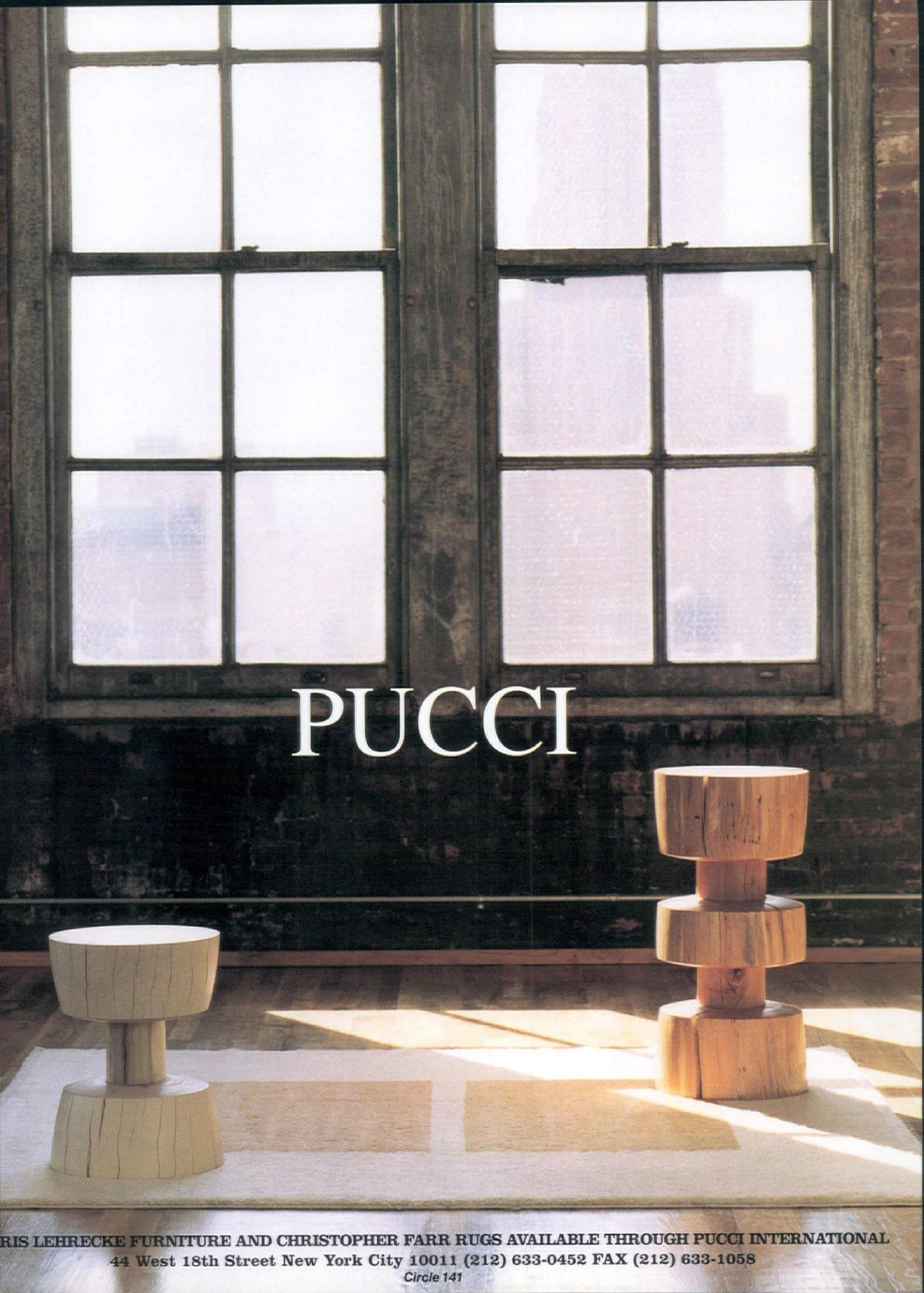
JUSTIN KELLY OF Kelly Construction Company has collected over 13,000 glass lantern slides originally made around the turn of the century for projection with kerosene lanterns. He has created a medium for display of these 4 by 3¼ in. images in various custom-made objects, including the illustrated screen on wheels that combines colored glass from Bendheim with a choice of a bronze, aluminum, steel or stainless steel structure. Kelly has also made shutters and framed accessories with the slides, and he has the ability to recreate transparent positives of photographs from a personal collection. Kelly Construction Company, 157 Hudson Street, New York, NY 10013. **circle 305**



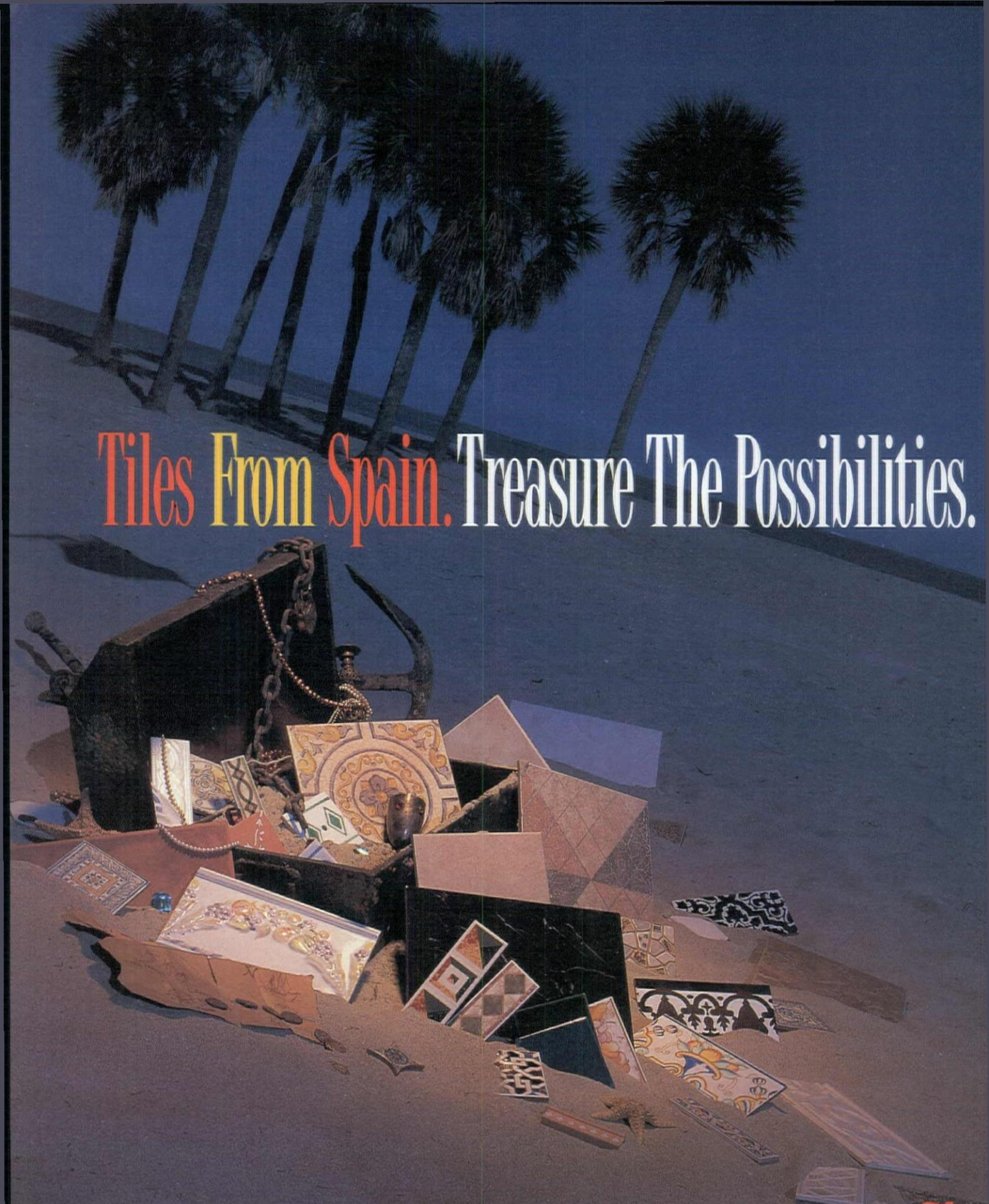
Material Man

TO MAKE THE illustrated vessels (far right), Harry Allen, industrial designer and architect, has laminated plastic and wood together, "turning" the materials on a lathe for shape. Because this process is expensive and difficult, Allen decided to secure the striations under pressure of custom-designed clamps, rather than glue. "This also freed me to use a much broader range of materials that aren't normally glueable, including recycled plastic," he says. Using this method, Allen has made a series of side tables that could be taken apart and rearranged, with patience, like a Chinese puzzle. Other experimental work includes the illustrated lighting fixture (bottom right), housing a compact fluorescent lamp within layers of colored silicone rubber. These prototypes are all on view at his studio and made to order. Harry Allen & Associates, 25 East 4th Street, New York, NY 10003. **circle 308**


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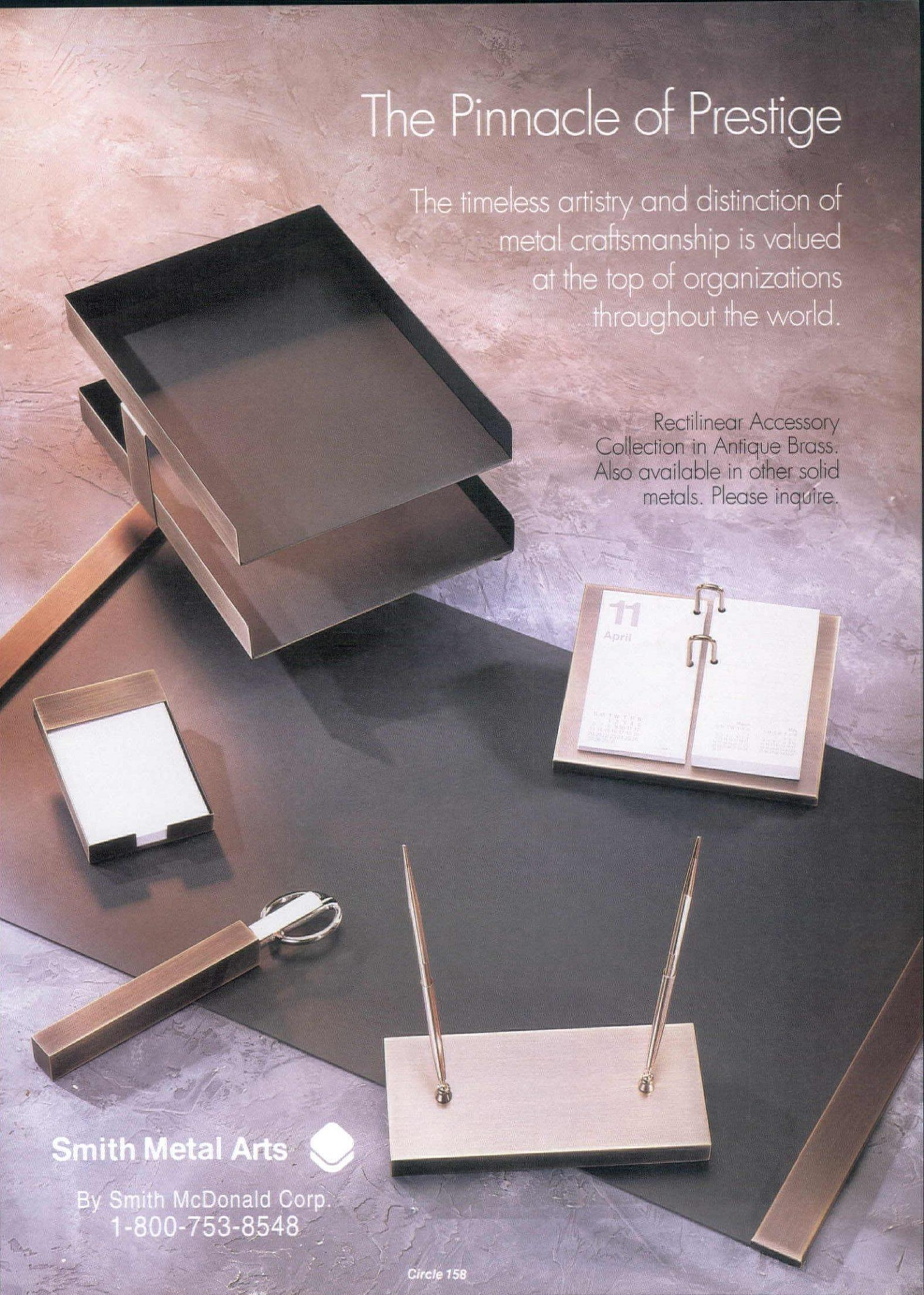
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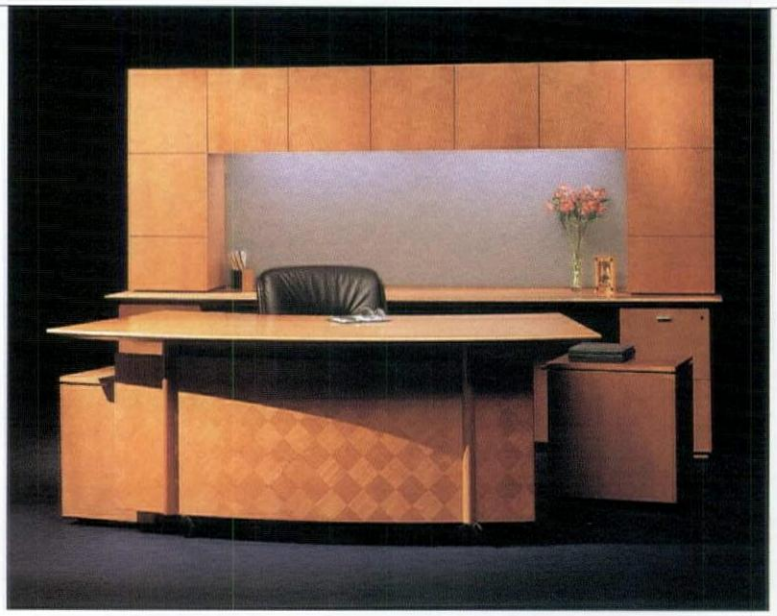
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Gemini designed by Edward F. Weller, III

Unboxing Halcon

CURVILINEAR SHAPES, mobility and mixture of materials and textures are three key elements of Edward F. Weller, III's Gemini collection of executive furniture for Halcon.

The idea of curved work surfaces appealed to Weller for space efficiency and comfort. Bowing the outer edges towards the user makes them more accessible; it also packs more surface area into a given space and gives a feeling of enclosure. "I grew up working under Davis Allen," says Weller, who spent 13 years of his career at SOM and now has his own firm, E.F. Weller and Associates. "Allen taught me how to think outside the box." A comment to be taken figuratively, but, in this case, literally.

Mobility is also important. By putting desks and pedestals on wheels, users can easily reconfigure an office for meetings or varying work situations.

Then there are the abundant choices of materials, including a new horizontal surfacing product called Star Stone. This wood composition material, similar in price to wood veneer is a cost-effective alternative to stone, although it is not trying to emulate it. Other new materials added to the Halcon palette include four choices of diamond-patterned wood veneer, or perforated metal for modesty panels. Rolling pedestals have corrugated rubber sides, which also protect against banging. These may be mixed with Halcon's traditional woods and Chemcolor metallic lacquer finishes.

With darker veneers and rectilinear desks, Gemini works quite well in conservative offices. Mainly used in private offices ranging in size from 12½ ft. by 10 ft. up to 15 ft. by 15 ft. (and beyond), Gemini can also be used in open spaces with the work wall functioning as a dividing spine. Weller shares design credit for Gemini with his design staff. Halcon, 1811 Second Avenue, NW, Stewartville, MN 55976.

circle 303



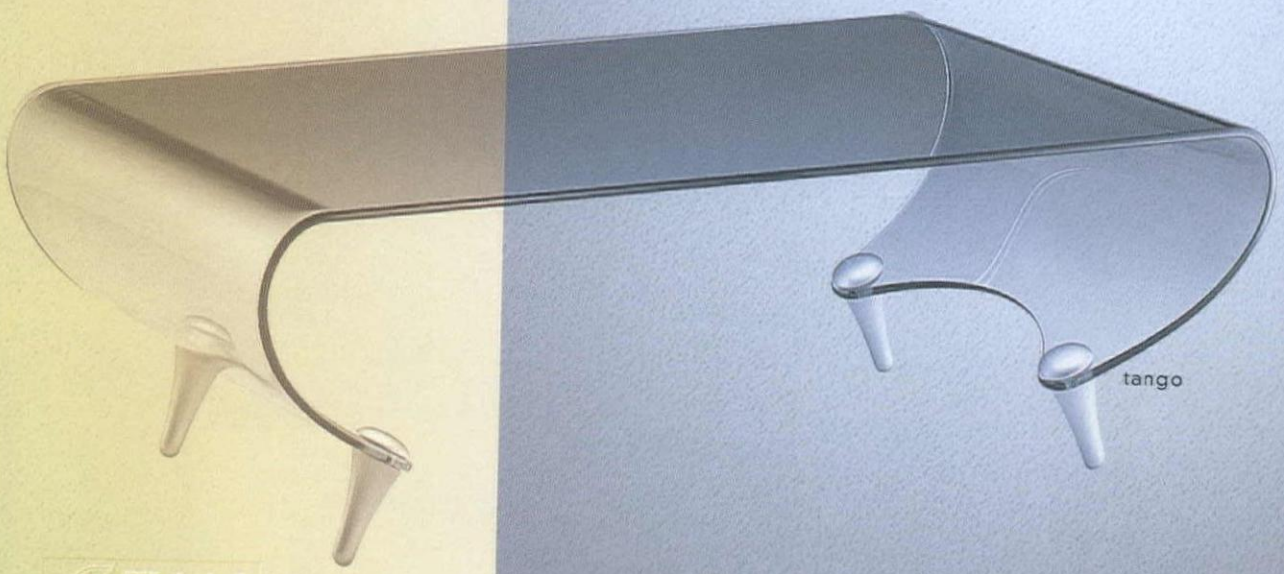
Materials include perforated metal with pearwood



Diamond veneer on modesty panel and rubber covered pedestal







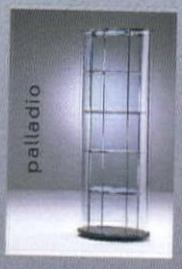
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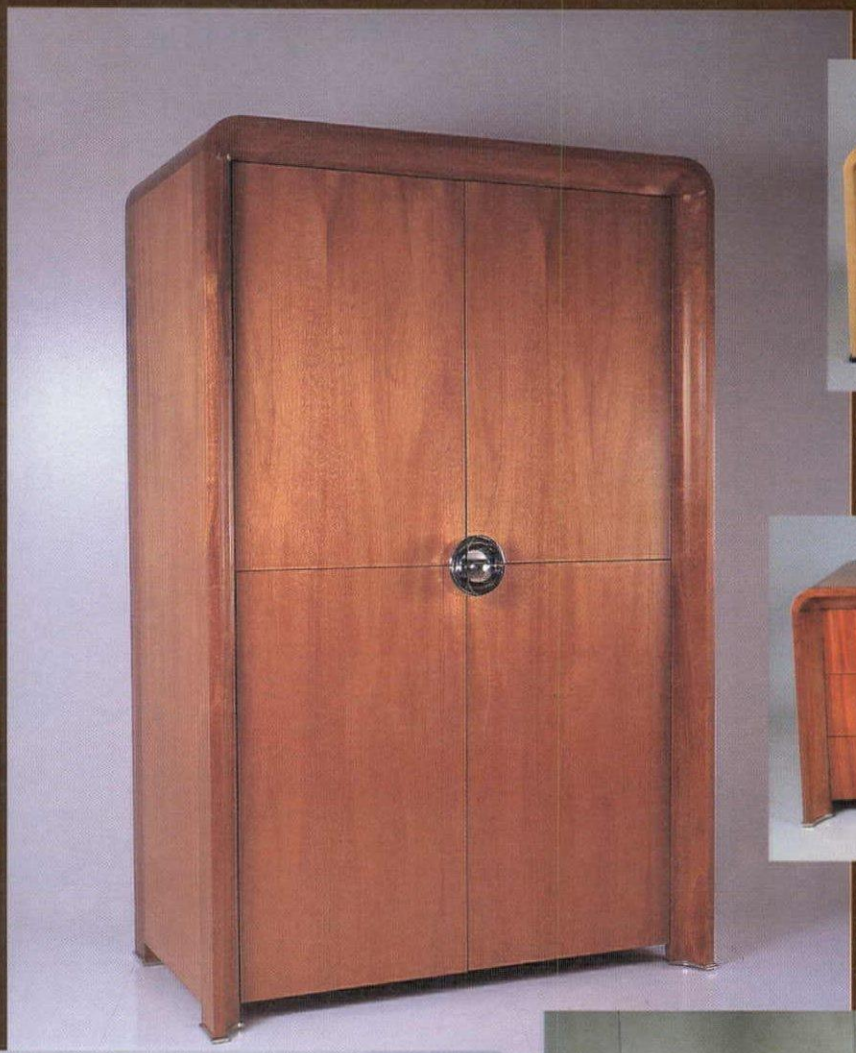


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Circle 129

Tiles from Spain

THE 15TH EDITION of Cevisama, the Spanish tile show in Valencia, clearly demonstrated that Spain has been modernizing its tile production capability for some time now, broadening its product offerings from terra-cotta to all the latest products, such as porcelain stoneware and large format tiles for wall and floor, and a wide variety of "decoratives" that add interest to large expanses of tile.

Stone looks, widely available in the market already and ever popular in the U.S., are being constantly improved in both ceramic and porcelain materials. Rusticated, weathered effects, such as "tumbled" edges, were popular. To increase interest, some companies were adding incised decorations to simulate ancient stone rubbings.

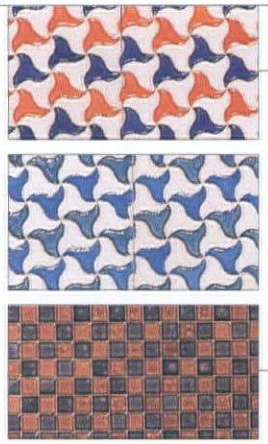
Mosaics continue to be popular. A new technique to achieve this look with less installation cost was developed by Gres Catalan. Their extruded tiles were embossed with "grout" lines and decorated to look like broken shards of pottery, á là Gaudí.

Relief motifs, both embossed and raised, were seen throughout the show and used on both walls and floors. At Rosa Gres, a glazed terra-cotta relief tile rested on a plain flat tile to create a double thickness of relief. Natucer, which makes cast porcelain tile (as opposed to pressed), was able to create truly three-dimensional effects with this method, and had some lovely examples offering an old-world effect. Cast marble resin tiles, used for accent trims by several manufacturers, created a very convincing carved limestone look.

Although there has been a tremendous amount of modernization in Spanish tile production over the past few years, many firms are nonetheless looking to the past for design inspiration. "Hydraulic pavers" (painted concrete) were a type of tile pervasive in European houses at the turn of the century. Several of the Spanish companies were emulating these designs. There were at least three companies making these same tiles in three different ways: Ceramicas Ferret was using the traditional concrete production; Ceramicas Penarroya was making them in ceramic; and Pamesa was making them in glazed and screen-printed porcelain.

Traditional Moorish patterns were also being kept alive. Messaque Rodriguez (available through Country Floors), the official restorer of Islamic monuments, has been making traditional painted Moorish tiles in the old way for many years. The company has recently been experimenting with contemporary designs based on the traditional patterns.

Presented here are some examples from the fair. For distribution information contact the Trade Commission of Spain, 2655 Le Jeune Road, Suite 1114, Coral Gables, FL 33134. **circle 307**

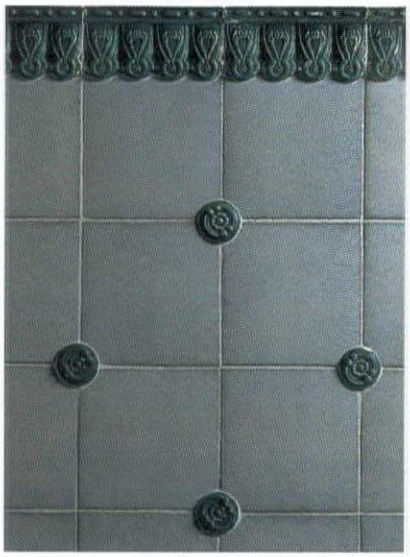


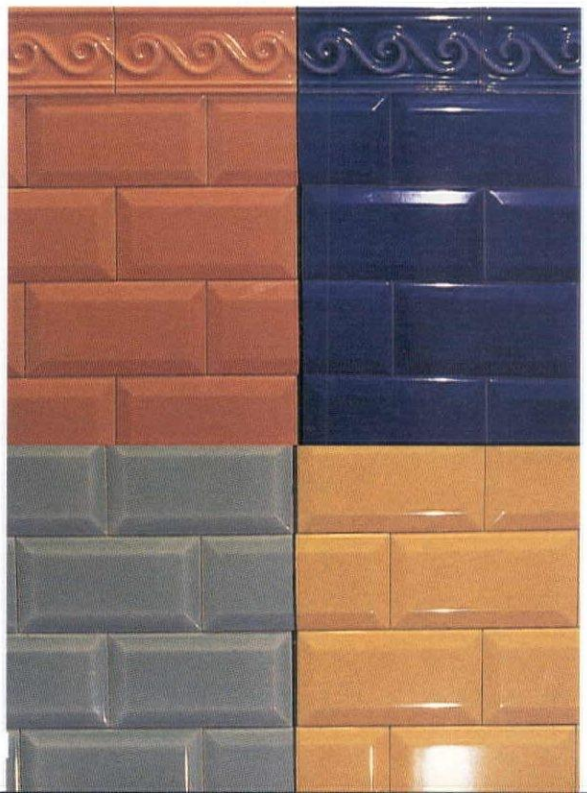
Messaque Rodriguez, official Islamic tile reproducers, were making modern examples.

Pamesa made "Hydraulic pavers" of porcelain.



Natucer's cast porcelain tiles





Adex's glazed tiles with beveled edges had an old world look in many colors

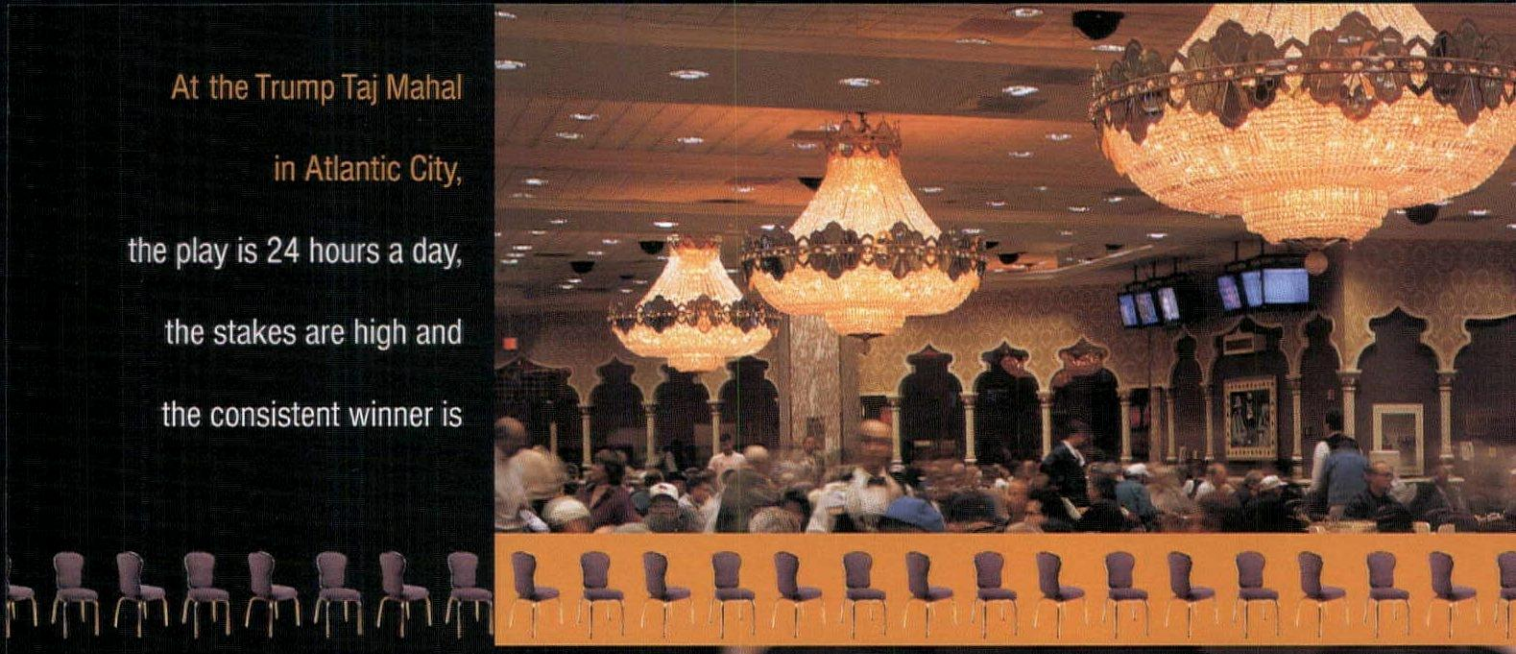
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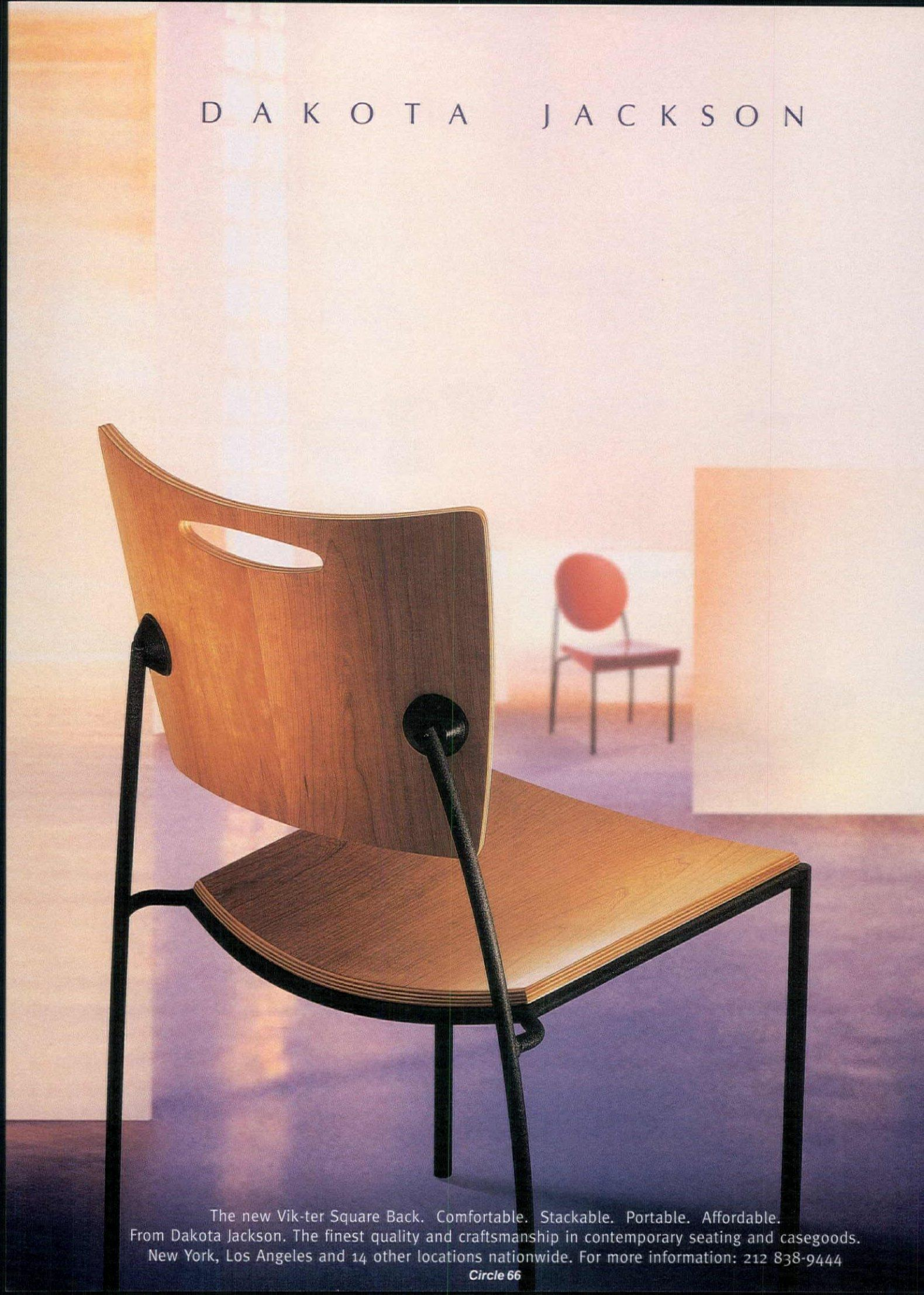


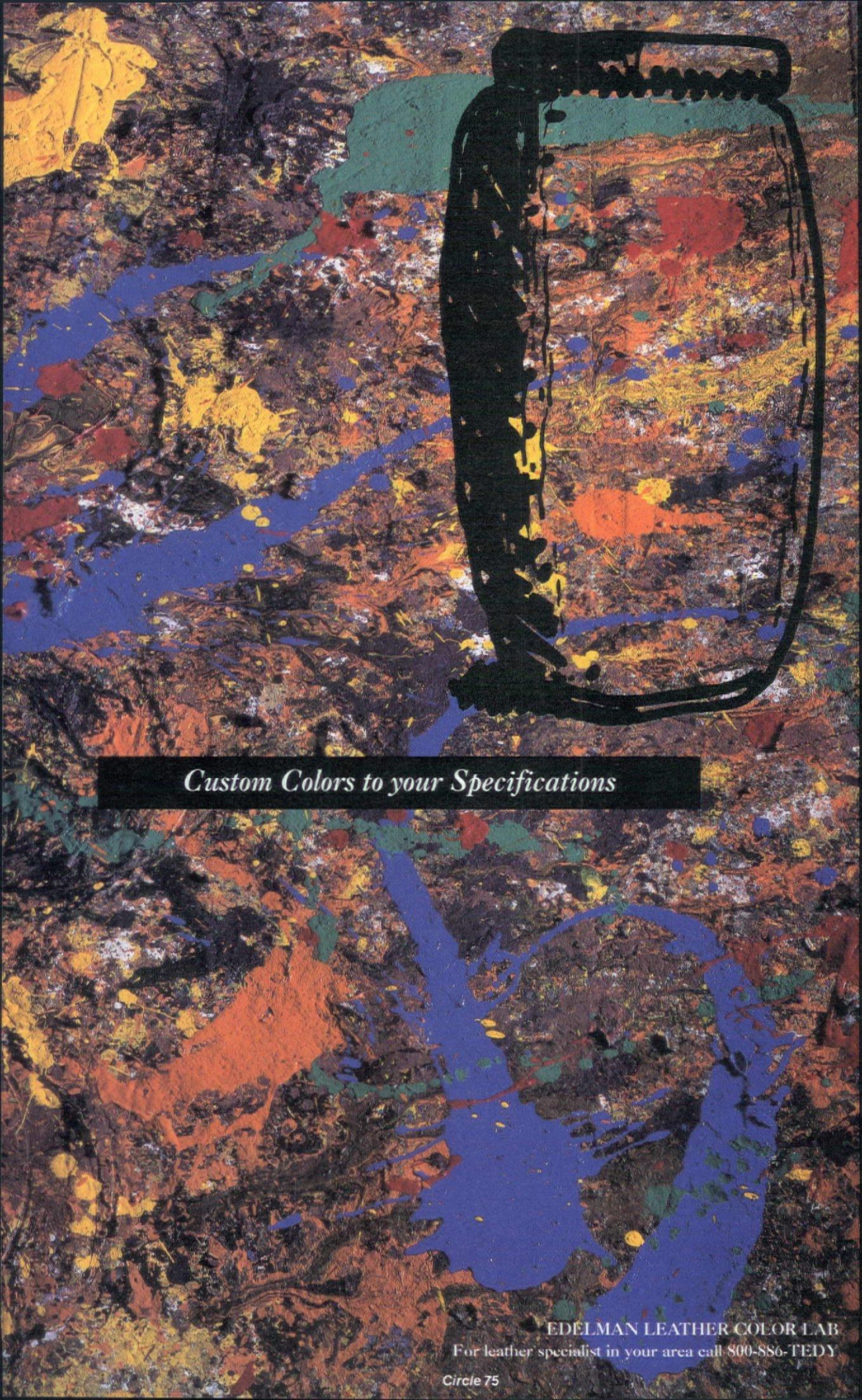
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A Road Trip?

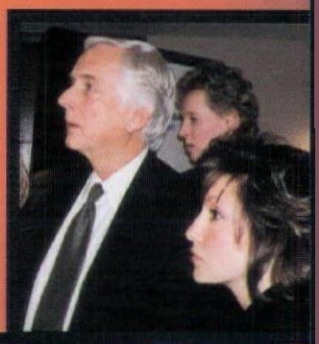
detroit

Forecast 21 – Detroit

How can we educate clients and other professionals that good design translates to good business? One perception that designers want to change is that clients and other professionals can effectively design a space; they do not need design professionals. "We need to help people understand that design is a knowledge-based industry," said one Forecast 21 member. "It is not simply about selecting attractive furnishings."

Other professionals—architects, accountants, contractors and real estate brokers—who influence clients and potential clients need to become advocates for the importance of design. Members noted that the media also need to be educated on the function and value of good design.

To find out more about a program this group is considering that would educate the public on the advantages of working with design professionals, visit **www.steelcase.com**.







Forecast 21 – Los Angeles

West Coast designers see technology, more collaboration and teaming, and flattened corporate structures as evidence that work is definitely changing.

The new horizontal structure of the organization is being expressed in corporate campuses which are replacing high-rise architecture. These new structures better support collaboration and group communication. The emphasis is on mobility and flexibility. Lower construction budgets reflect the shift in emphasis from drywall and hard construction to furnishings.

"Our profession is challenging us to create environments that 'push the envelope, but don't tear it.' While we want to give clients environments that support new ways of working, we don't want the spaces to be so extreme and visionary that people are uncomfortable in them," commented one participant.

Designers' work has a critical impact on efficiency, productivity and our entire economy. To enhance the value of design in the client's mind, designers need to educate them about the connection between space and business results.









los angeles

forecast 21 roundtable Sponsored by: IIDA INTERIOR DESIGN MAGAZINE Steelcase®

On a Roundtable?

Forecast 21 Roundtables are forums for design professionals where sharing ideas and exploring issues lead to actions that benefit the design professions.

These are summaries of recent meetings across the country. For more information about these Roundtables go to www.steelcase.com and select the NEWS area of the site.

cleveland

Forecast 21 – Cleveland

Educating aspiring interior design professionals and making design firms more approachable are two key initiatives to enhance the profession. Supporting students and professors by visiting sites, critiquing projects or speaking on college campuses translates to better prepared future designers and increased accessibility to surrounding communities.



The members acknowledged progress they had made on three major goals: increasing client awareness, manufacturer awareness and broker awareness.



Read more about the activities they undertook to achieve these goals at **www.steelcase.com**.

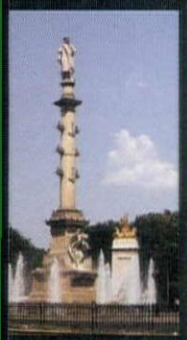


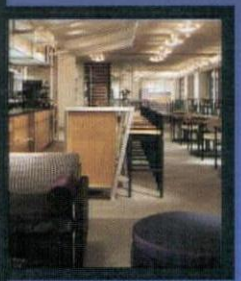




Forecast 21 – New York

Raising the awareness of the value of design services is primarily an educational challenge. Real estate brokers, who are often the client's initial contact, do not thoroughly understand the full scope of what designers do. Clients too are not aware of how designers can support their business success by creating effective work environments that increase workers' performance. The group agreed that the more they can educate the real estate community about the value of design services, the more likely the broker will be to recommend designers to their clients.







Working collaboratively with real estate brokers will help:

- establish trust between architects and clients
- identify problems and questions clients have before negotiations begin
- educate clients about what designers and brokers can and cannot do
- lead to more effective project teams and better results for the client

new york

For more information, visit the following Web sites: www.steelcase.com • www.iida.com • www.cahners.com/mainmag/ID.HTM

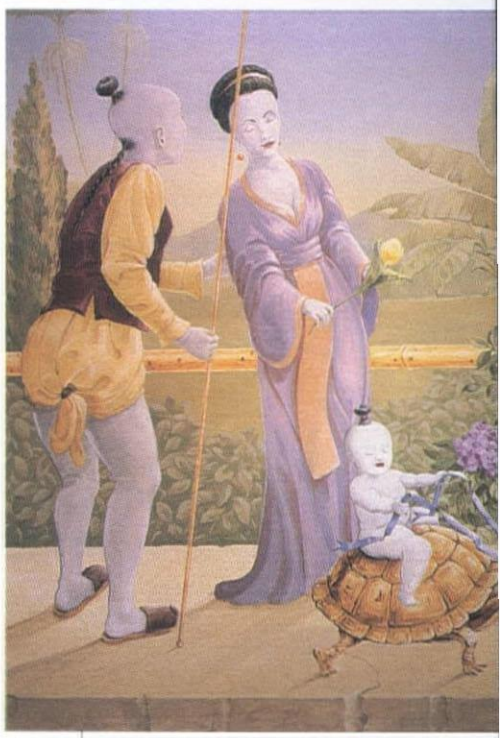
Silver Anniversary

THE 25TH ANNUAL KIPS BAY Boys & Girls Club Decorator Show House designers swept into 603 Park Avenue. Built for the sugar king Thomas A. Howell and his family and completed in 1920, the design of 603 Park has variously been attributed to two New York firms of the period: John W. Cross of Cross & Cross, and Walter Lund and Julius Gayler. Howell lost a fortune when sugar prices plummeted in 1921; he subsequently sold the house to the coal baron James W. Ellsworth, who died in 1925. From 1927 until her death in 1985, the house was the private domain of Mrs. Ray Slater Blakeman, the granddaughter of painter William Morris Hunt. Sited on a corner, the neo-Federalist house has a narrow but light-filled interior. Each room overlooks Park Avenue. This year was the house's third as host for the Kips Bay extravaganza. To celebrate the 25th anniversary of the event, the roster of designers includes some participants from the affair's inauguration a quarter of a century ago as well as some new additions to the select list of those who qualify for participation in the country's most prestigious show house. Every year, the house includes decorative details that make one sigh, swoon or laugh with delight. Here are a few of them, with rooms to follow. —JN

PHOTOGRAPHY: LYNN MASSIMO



James Rixner designed his and hers master bathrooms; hers, which had a sweet little boudoir en suite, was lit by this elegant Lalique pendant fixture.



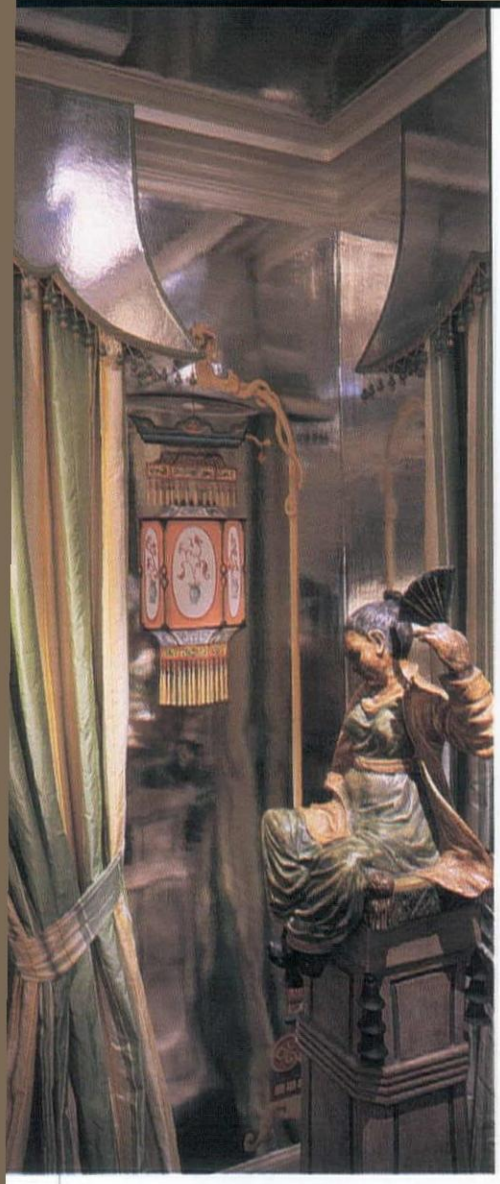
Joel Demayne Allen's "Fantasia" on the third floor eschewed dancing hippopotami, creating instead a chinoiserie fantasy.



This swirly, glass-topped table lent a piquant note to the serene, blue-green fantasia of Alexandra Stoddard's "Writer's Atelier" at the top of the house.

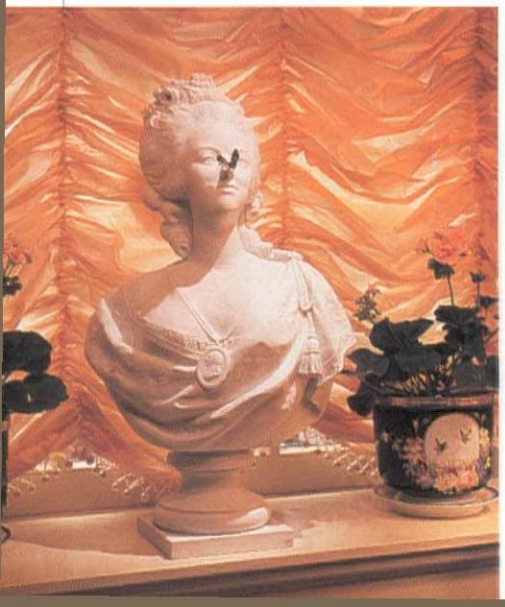


This fetching amethyst glass chandelier in Mario Buatta's "Garden Room" had one ruby red replacement shade, which made it all the more memorable.



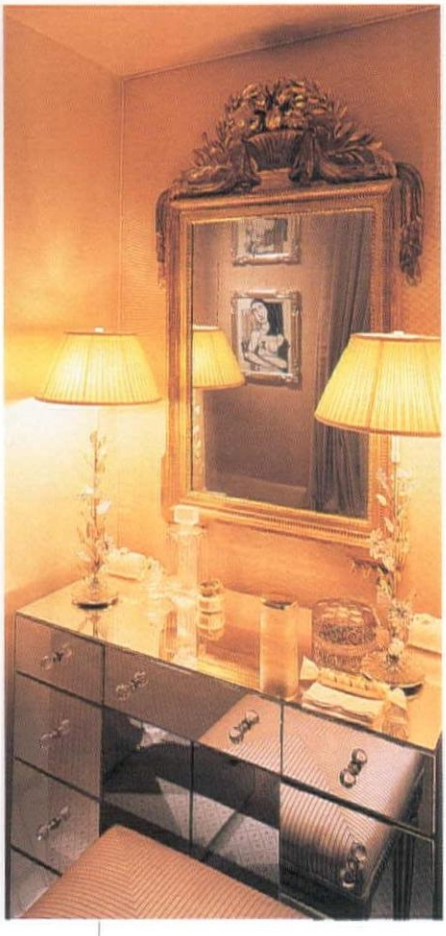
Richard L. Ridge and Roderick R. Denault paid homage to the house with their "Silver Anniversary Breakfast in the Morning Room."

Wagner Van Dam Design & Decoration turned the tiny first-floor powder room into a garden grotto.



The chandelier in Wagner Van Dam's powder room drips, albeit delicately, with crystals.

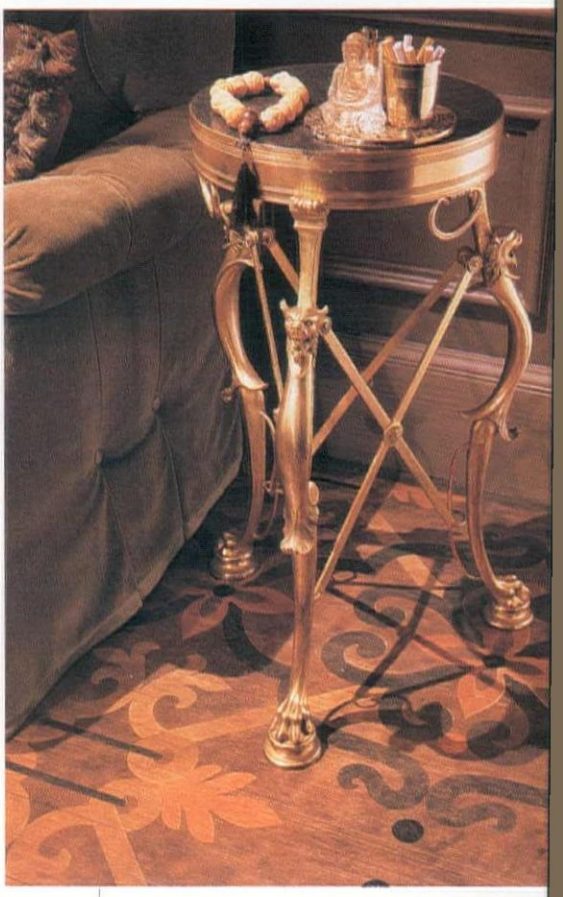




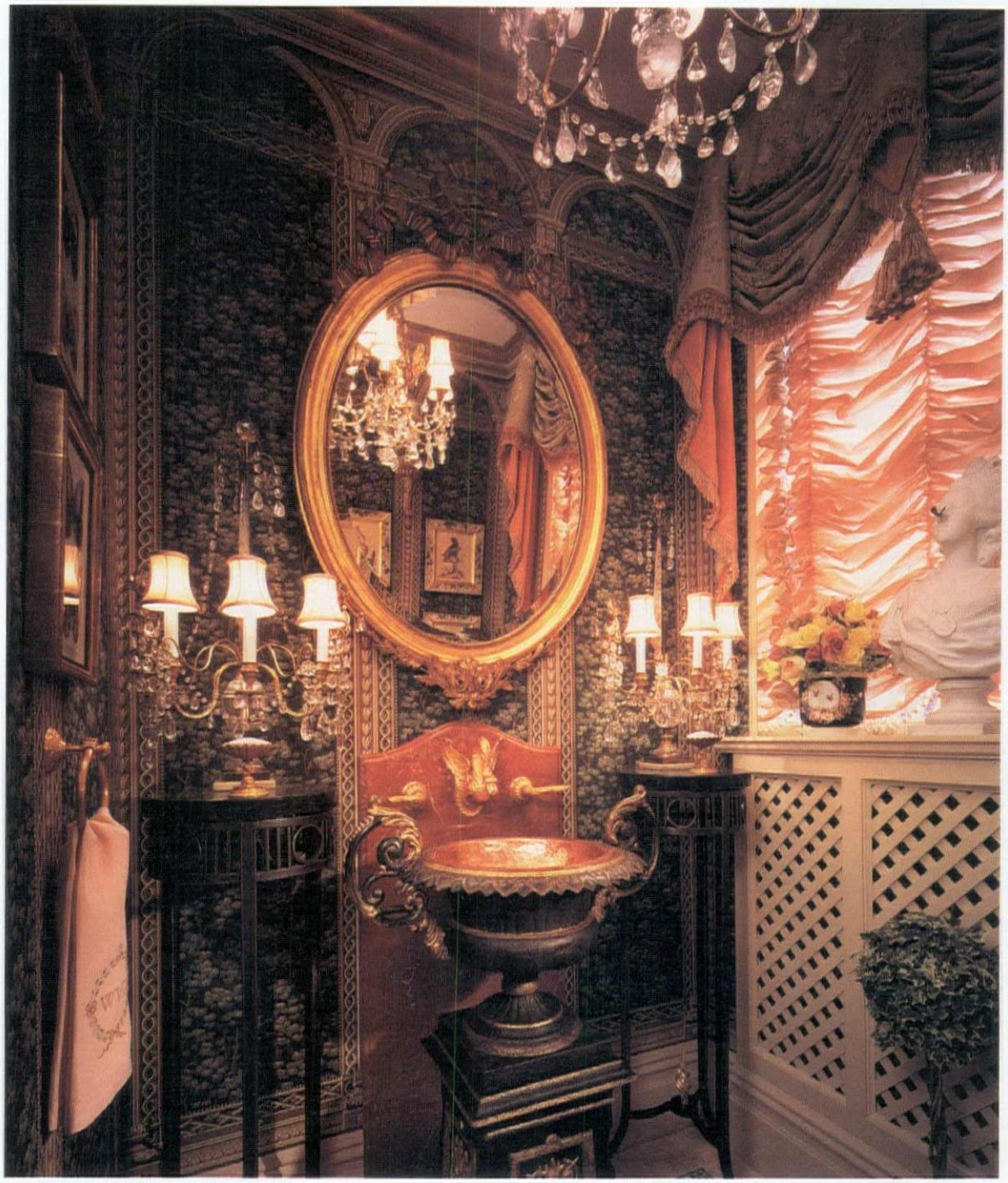
The lady's master bathroom by James Rixner included a mirrored vanity topped by lamps with crystal petal ornaments.

Anderson, Papachristidis, Raeymaekers' design for "Le Petit Salon" had a bouquet of greens beyond compare. Particularly charming were the gingham valance lining and ceiling.





Anderson, Papachristidis, Raeymaekers stencilled the floor with arabesques similar to the table's legs.

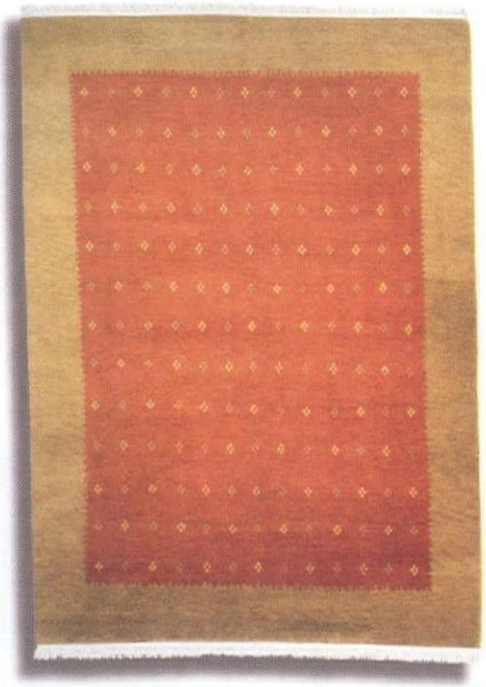


Wagner Van Dam Design & Decoration

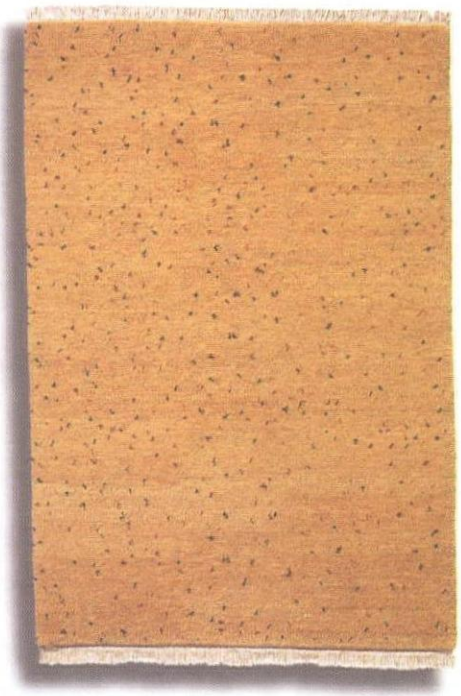
ANGELS AND INSECTS flocked to the first floor powder room, dancing along the surfaces and alighting in the most unexpected places. On the theory that less is a bore, Ron Wagner and Timothy Van Dam planted this room with remarkable objects and cultivated them into a grotto of considerable, if rather operatically scaled, grandeur. Bravi: Traviata meets Butterfly on Park Avenue.

EMBROIDERED HAND TOWELS: **PENN FLETCHER.** JARDINIERES: **TIFFANY & CO.** LOUIS XVI MIRROR: **DOYLE ANTIQUES/HUDSON ANTIQUES CENTER-ALAIN PIOTON.** MEISSEN VASES: **KENTSHIRE GALLERIES.** 19TH-CENTURY GARDEN URN, MOTH SPECIMENS, WROUGHT IRON PEDESTALS: **WAGNER VAN DAM.** FRAMING: **BARUCH PICTURE FRAMING.** WINDOW FABRICS, TRIMMINGS: **SCALAMANDRÉ.** LOUIS VI CHANDELIER CANDELABRA: **NESLE.** CUSTOM SHADES: **JUST SHADES.** CUSTOM COPPER SINK: **LOUIS HELLENBERG'S SON.** WATER CLOSET, SINK AND TOILET FITTINGS: **SHERLE WAGNER.** WALLPAPER: **F. SCHUMACHER & CO.** PAPER HANGER: **MITCHELL EHRLICH.** GILDING OF CROWN MOLDING: **NEIL C. LAYNE STUDIO.** PAINTING AND GILDING URN: **NAM M. THAI STUDIO.** WINDOW VALANCE, AUSTRIAN SHADE: **WHITE WORK ROOM.** FLOOR: **ANN SACKS TILE & STONE.** BACKSPLASH, TABLETOPS: **DESIGN SUPPLY.** MILLWORK: **SFA LEINOFF.** ELECTRICAL: **CAMBRIA ELECTRIC CO.** GENERAL CONTRACTOR: **HOWARD HAIMES.**

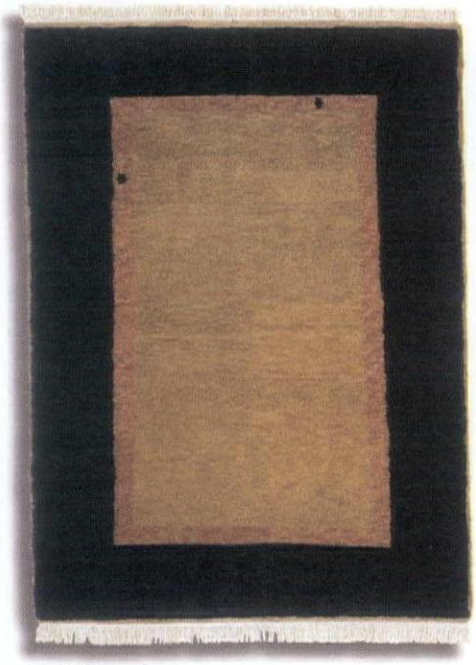
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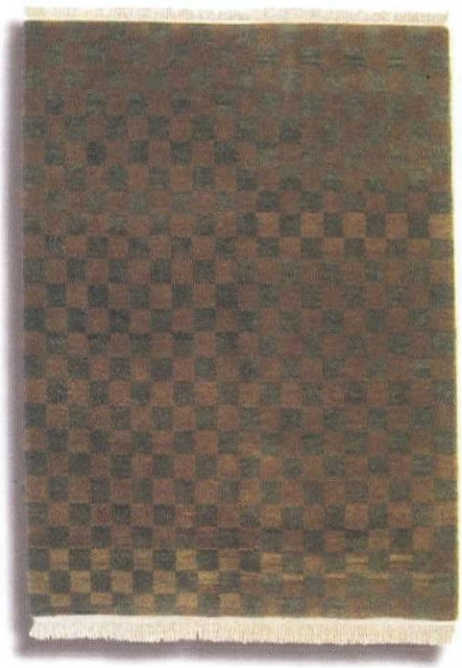
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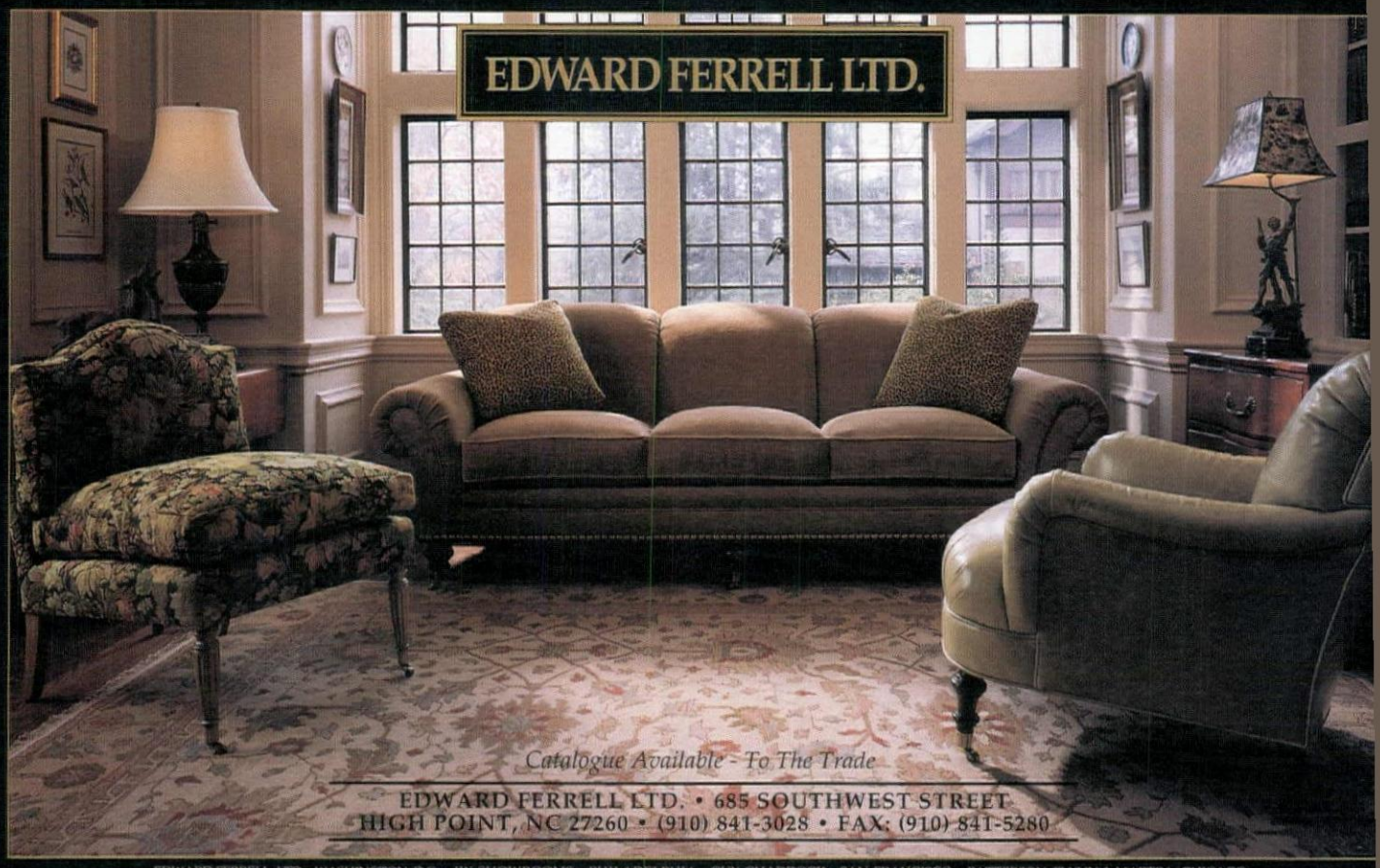
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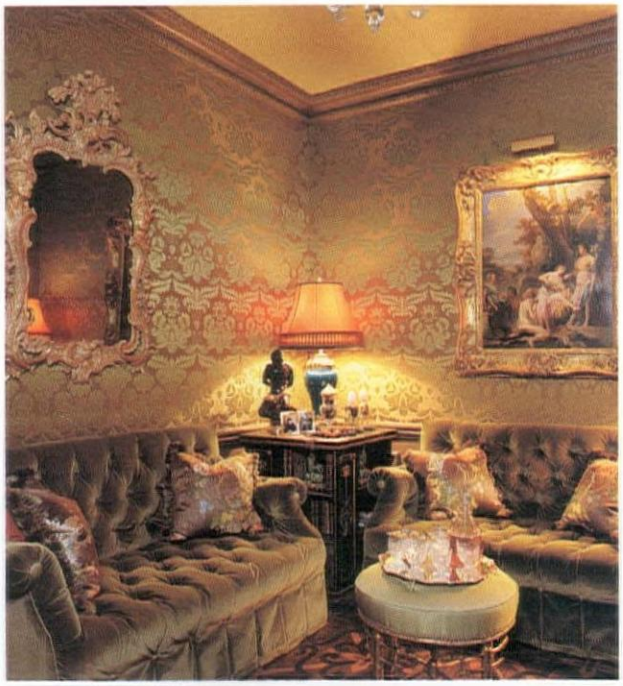
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Anderson, Papachristidis, Raeymaekers

ALEX PAPACHRISTIDIS AND TONI RAEYMAEKERS played quite profoundly and subtly with scale in their petit salon on the fourth floor. They also layered pattern upon pattern, choreographing a dance for the eye over the multiple personalities of all the elements savored in this space.

CHANDELIER: **NESLE.** ACCESSORIES: **HOFFMAN GAMPETRO; JOHN ROSSELLI.** TOLE CABINET, GILT WALL BRACKETS: **HYDE PARK ANTIQUES.** OCCASIONAL TABLE, GEORGE III ARMCHAIRS, FAUX BAMBOO TABLE: **FLORIAN PAPP.** MIRROR: **KENTSHIRE GALLERIES.** SEVRE VASES: **CHARLES J. WINSTON.** FABRICS: **OLD WORLD WEAVERS.** BRONZE DORÉ GUERIDON: **MRS. MACDOUGALL.** PAINTED FLOOR: **ANDY HOLLAND STUDIO.** LAMPSHADES: **ORIENTAL LAMP SHADE.** THROW PILLOWS: **ARABELLE TAGGART.** WALL, CEILING UPHOLSTERY: **PEE WEE PADILLA.** TUFTED SOFAS, CHAIRS: **LUTHER QUINTANO.** TRIMMINGS: **M&J TRIMMING.** ARCHITECT: **BRIAN O'ROURKE.** FLOWERS: **BARDIN PALOMO.** CANDLES: **SLATKIN & CO.** SCONCES: **MARVIN ALEXANDER.** CURTAIN FABRICATION: **NEW YORK DRAPERIES.** MOLDINGS: **HYDE PARK MOLDINGS.**

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Circle 69



Richard L. Ridge & Roderick R. Denault

MIRROR, MIRROR, MIRRORED WALLS, which is the most fabulous room of them all? For Kips Bay's 25th anniversary, Ridge and Denault mylar-plated the walls of their fourth floor morning room to approximate the appropriate precious metal. The shiny surfaces reflect the room's fantastic light, as well as its trove of objects and countless patterns. Hand-painted wall murals interrupt the seamless shine, applying the thematic motif to the room's final frontier.

CHINOISERIE FIGURES: **JOHN ROSSELLI.** CHINA, CRYSTAL, STERLING PLACE SETTINGS, 18TH-CENTURY DEMI-LUNE, LOUIS XV SIDE CHAIRS, SILVER CANDLESTICK LAMPS: **DESIGNERS' PRIVATE COLLECTION.** ORMOLU CLOCK: **TIME GALLERY.** ALL FABRICS: **OLD WORLD WEAVERS.** LOVE SEAT: **STARK FINE FURNITURE.** LOUIS XV BERGERE, LOUIS XVI SILVER-PLATE TABLES: **LEWIS MITTMAN.** CHINESE CHIPPENDALE-STYLE CHAIRS: **AGOSTINO ANTIQUES.** SPOT LIGHTS: **GRACIOUS HOMES.** CHINESE MURALS: **DIANNE WARNER-ROBERT GAREY.** FAUX MARBRE: **JOSEPH STALLONE, SKINNER INTERIORS.** FLOWERS: **L'OLIVIER.** PAINT: **RALPH LAUREN.** PILLOWS, REUPHOLSTERY: **ANN ALDERMAN.** AREA RUG: **STARK CARPET.** STAIN PROTECTION: **FIBRE SEAL.** FLOOR FINISHING, CABINETRY, WALLCOVERING INSTALLATION: **SKINNER INTERIORS.** DRAPERIES: **WINDOW MODES.** MYLAR WALLCOVERING: **FIRST EDITION.**

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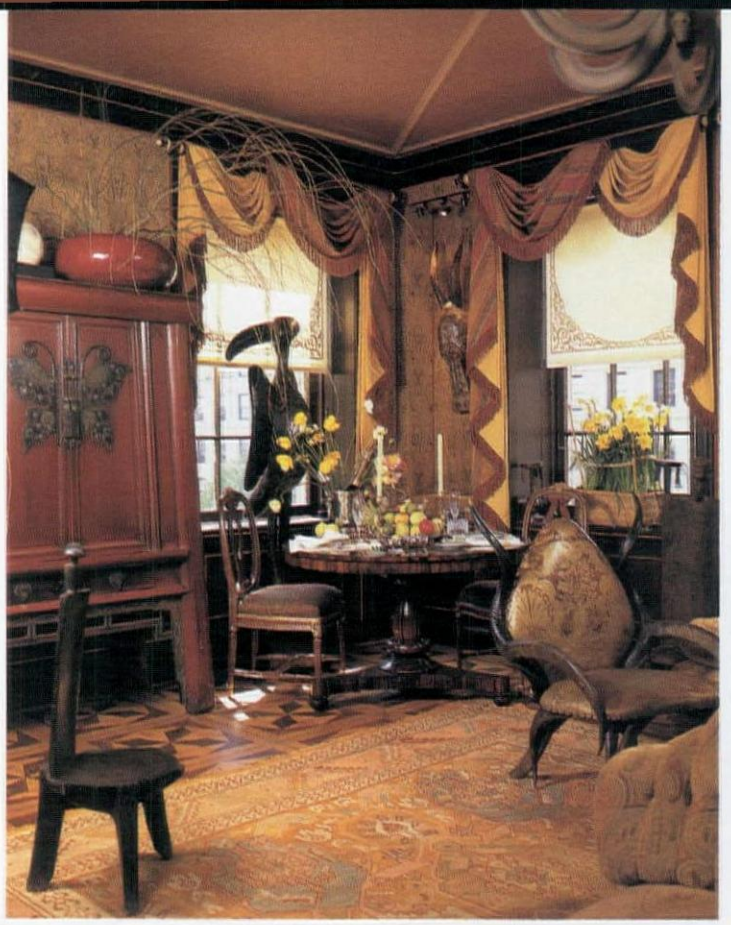


David Barrett

L'AFRIQUE, C'EST CHIC in this paisley park of a third floor library. Drawing design inspiration and elements from many cultures and several continents, Barrett created an encyclopaedic experience of an interior that captivated visitors with the depth and breadth of its world beat.

CHINA, CRYSTAL AND SILVER TABLE SETTING, PICTURE FRAMES: **CHRISTOFLE.** AFRICAN ART, PAINTINGS: **DESIGNER'S OWN COLLECTION; GALLERY TALISMAN AFRICAN ART.** ANTIQUE TEXTILE CUSHIONS: **JANE MITNICK & SCOTT RUBY.** REGENCY TABLE, CONSOLE: **AGOSTINO ANTIQUES.** SEATING, FURNITURE, SCONCES, WOOD CHANDELIER: **DAVID BARRETT, INC.** FABRICS: **LEE JOFA.** DRAPERY LINING, CHAIR FABRIC, TRIMMINGS, CEILING PAPER: **MULBERRY AT LEE JOFA.** EMBOSSED LEATHER: **RAMBOUILLET TAPESTRIES AT ESPACE TRIANON.** ORIENTAL RUG: **STARK CARPET.** STENCIL PILLOWS, SHADES: **PINTURA STUDIO.** GILDING: **LONGWORTH AND MEYER GILDING & PATINAS.** FIREPLACE TOOLS: **DANNY ALLESSANDRO; EDWIN JACKSON.** FLORAL DESIGN: **DAVID MADISON.** LAMPSHADES: **RUTH VITOW.** BOUILLOTE LAMP: **BAGUES LIGHTING AT ESPACE TRIANON.** FLOOR LAMP: **JOHN BOONE, INC.** ACCENT LIGHTING: **STUART E. BLOOM, SEB LIGHTSTYLES, INC.** HARDWARE: **GRACIOUS HOME.** PAPER INSTALLATION: **HORST MANZAU.** A/V EQUIPMENT: **MICHAEL ORIO, ELECTRONIC MEDIA DESIGNS.** DRAPERY FABRICATION: **CREATIVE WINDOWS.** CUSTOM DRAPERY HARDWARE: **VAN GREGORY AND NORTON AT CARLETON V.** TRANSLUCENT SHADES: **WINDOW MODES.**

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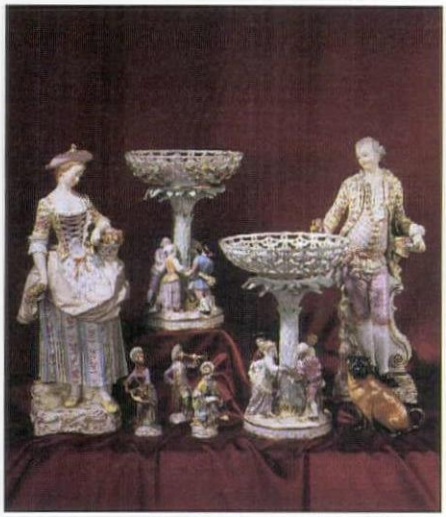
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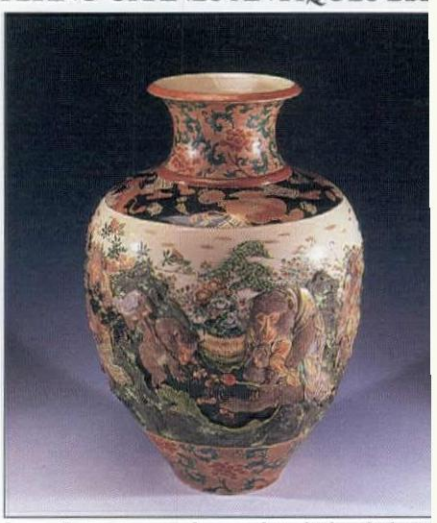
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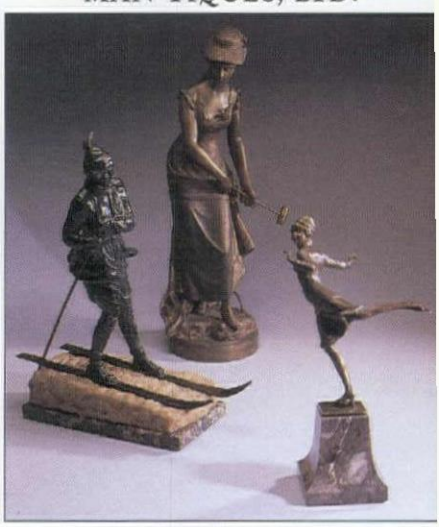
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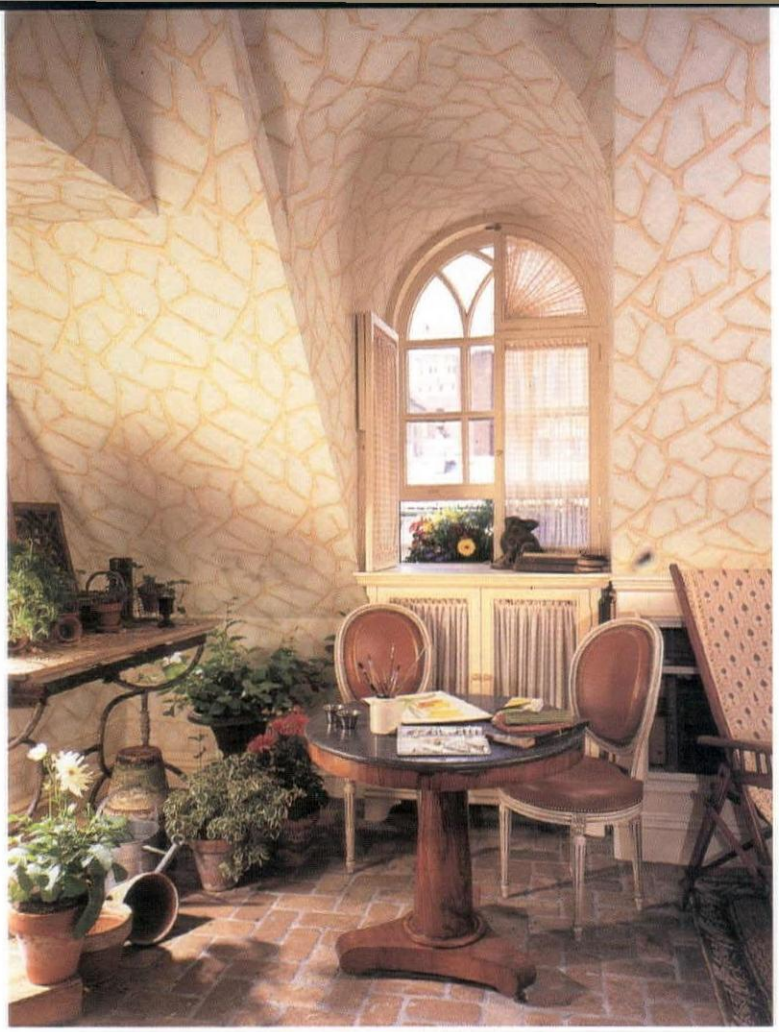
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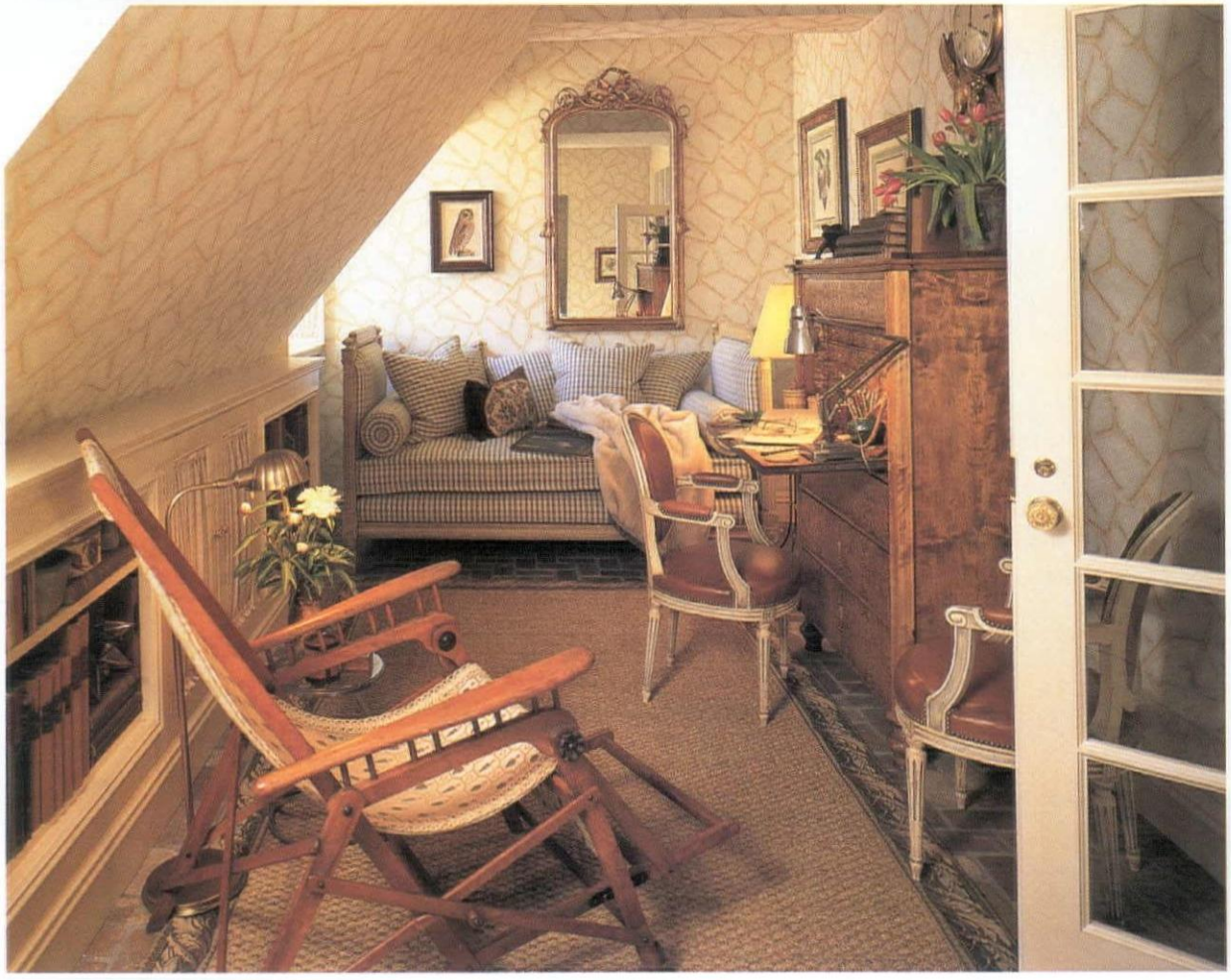


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PRISCILLA ULLMANN, one of the designers of the inaugural Kips Bay Show House, and Katherine McCallum have cultivated a not-so-secret garden in their bower on the fifth floor. Vine-covered walls enclose a place designed both for repose and for tending to a passion for growth of the not-so-personal kind.

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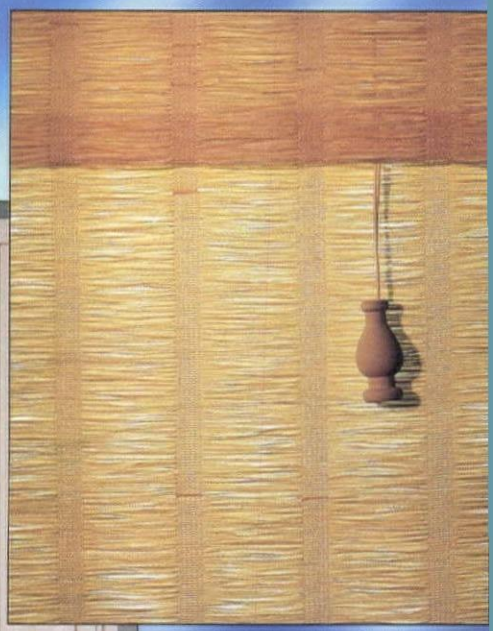


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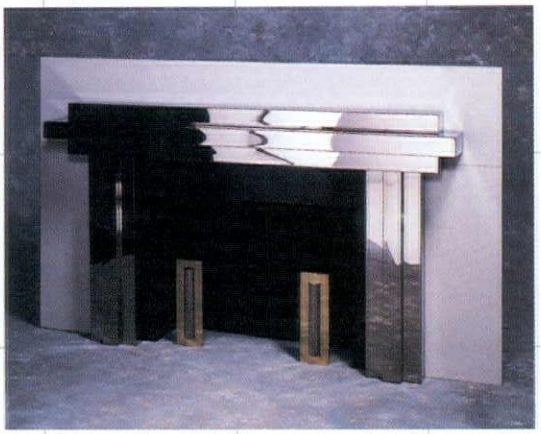


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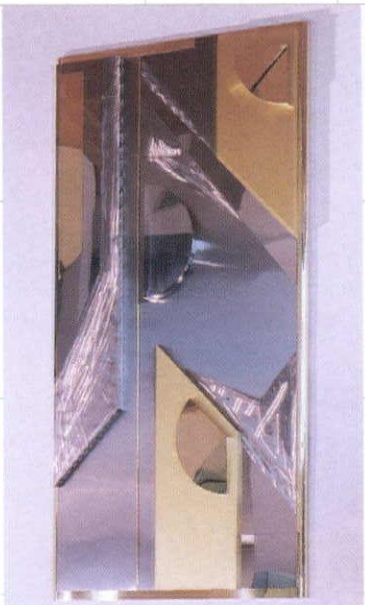
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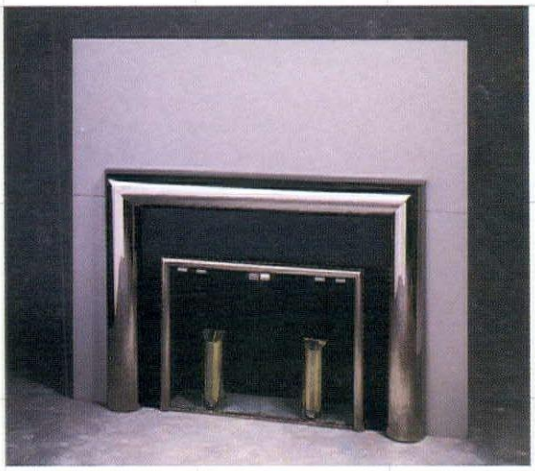


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Cliff-hanger tales from the show house circuit can thrill and chill, but it's the business aspects that make or break the show house experience.

Behind the scenes at the show house

A FOREST OF 15-FT. PALMS arrives unannounced. One designer demands changes in another's color scheme. The worst ice storm in history hits the morning when there's only two hours scheduled to deliver the entire contents of two rooms. Custom moldings crash after an installer, who's had one too many, uses caulk instead of glue. The most coveted room turns out to be the main route for all the trades working in all the other rooms. The vendor sells the one-of-a-kind loaner the design concept has been built around. Completed rooms are suddenly inundated by fireplace soot or sawdust from last minute changes in a neighboring space. The knob falls off the front and only door on opening night.

These are the kinds of tales that show house organizers and participating designers chuckle over, proud of their ability to tackle mishap with humor, ingenuity and speed—and to squeeze a good story out of situations that would make normal people gasp—but it is the professional nuts and bolts—insurance, contracts, cash outlay, publicity—that have the power to make or break the show house experience.

EXPECTATIONS According to Kevin Clark, a design consultant and show house organizer based in New York, a true fondness for a charity that will benefit from ticket sales often tops the list of reasons for a designer doing a show house, followed closely by a strong attraction to the property, and the opportunity to experiment with concepts or materials that no client so far has been willing to bankroll. Lower on the list are the chance to pick up new clients, a process Clark calls "a crap shoot. There can be 5,000 to 30,000 people looking at your work, but they are not normally ready to begin a project."

In 25 years, Beverly Ellsley, a designer based in Westport, CT, has done a dozen show houses; the first, which netted no clients at all, introduced her to a painter who did her ceiling in return for her doing his window display, which led to the job that "got me started in business." In 1996, Ellsley walked away from the Kips Bay Show House with nine clients "and still growing." A newcomer to the show house experience, 15-year design veteran Mary Katherine Taris, owner of MKFT Interiors in Memphis, recently spent $12,000 to complete the grand foyer in the Brooks Museum League Show House in Memphis, less in the hopes of finding instant clients and more to gain the exposure that can develop a stronger client base over the long term, to cite in bios and references, and to allay the feeling that "if I didn't do it, I'd always wonder. Anyone going into a show house to get clients—that's a delusion."

SPONSORSHIP Clark believes established philanthropies and groups that have done at least three or four show houses are the most likely to run well organized, well publicized events. Contracts between the designer and the show house, he says, should cover restrictions on photography, time allowed to prepare rooms (usually two to four months), responsibility for the condition of structural elements, restrictions on choice of electricians, plumbers and other trades, what changes the designer may or may not make to the space. "Designers should be forthright about planned changes. Before pouring concrete over hardwood flooring," he says, "I would ask." The show house is responsible for building codes and regulations regarding public events. Veterans of the process recommend checking security arrangements, previous attendance numbers, and transportation and parking before making a commitment. "It matters to me who the other designers are," says Claudia Lummis, owner of CM Interiors in Houston.

In many areas of the country, show houses, with or without charity participation, are developer driven, and participating designers are expected to flatter existing tastes in order to move the units. In Utah, where a great deal of condo development is under way, along with spec house building in the high six- to seven-figure range, a developer may pay designers to produce what is more a model home than a show house. The ASID Intermountain Chapter is trying to establish a location to showcase designer-driven work, but up until now, according to Bruce Finlinson, chapter president and head of design for the Church of Jesus Christ of the Latter Day Saints in Salt Lake City, the cutting-edge shows there have been conducted by Mormon establishments, which hold three- to six-week open houses for their many new or renovated properties. "The Temple has more freedom to establish trends," says Finlinson, noting that for many consumers, the first sighting of Donghia is likely to take place at a Mormon open house.

Lummis notes that, while designers "absolutely like most to push the envelope," a developer-driven show house, which might come with preselected carpet and paint, may still be preferable to one in a private home "where you have to do the rooms to suit the owner and your reputation is on the line."

This year, San Diego ASID's 24th in the show house game and its first paired with St. Vincent de Paul Village, the site is an adventurous "bombed-out industrial building with pigeons flying through," according to Sandra Wagenaar, head of Wagenaar Design Group and co-chair of the event that opened August 31st. The developer, who hopes to sell residential lofts, secured the windows, cleaned the floors, took care of the electrical and plumbing and other safety features, set aside $5,000 per loft against which the designers can turn in receipts for allowed purchases, and has been open to negotiations on design elements to be left behind.

San Diego ASID has a Design Approval Committee of four designers, each in charge of a group of show house participants, making sure they turn in their boards, color palettes and fabrics, and checking that the design follows through during installation; it is possible, says Wagenaar, for a designer to convince the DAC to approve a late inspiration. Wagenaar expects designers to behave professionally "with a capital P," but realizes "everyone is kind of stressed and has to be dealt with patiently. In misunderstandings, the DAC is judge and jury. The members are respected, they have a lot of show house experience and they are not allowed to do a room. Clarity is important because some people feel they have much more power than they really have." San Diego ASID is considering marketing a package to guide would-be show houses.

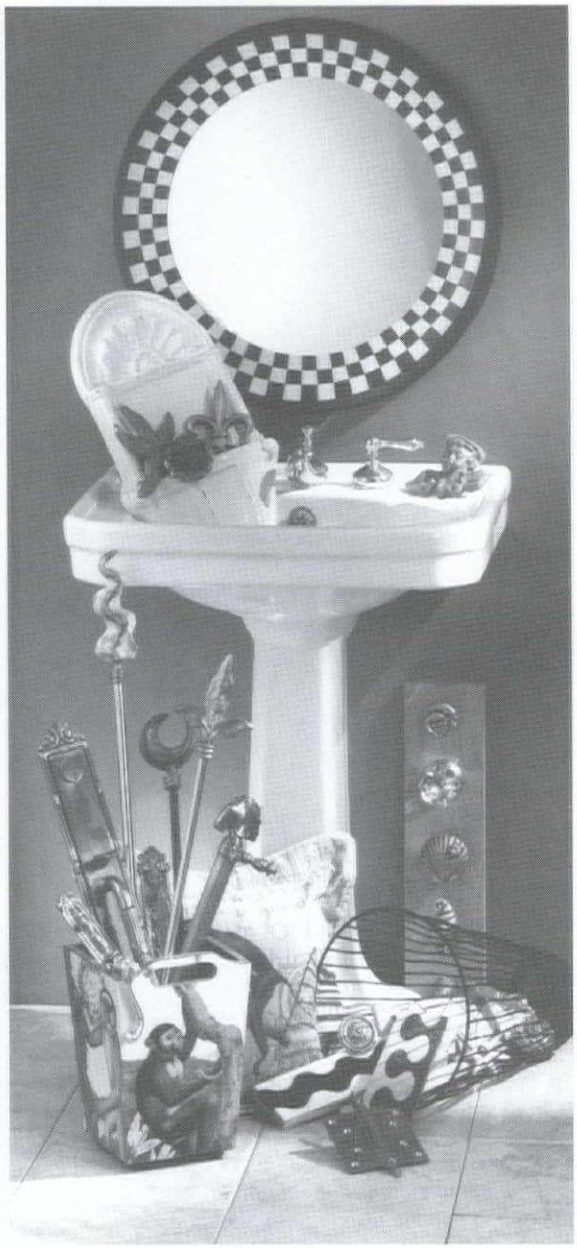
MAKING THE CUT Kevin Clark says organizers generally begin by inviting a list of designers—from the area and culled from ASID, magazines and word of mouth—to view the site and make a presentation.

At Kips Bay, designers who have worked on the house in the past (and are permitted to participate only every three years) can apply by letter; newcomers must submit portfolios. A committee whose membership varies each year selects about 15 of the 100 possible applicants; to forestall lobbying, both the committee and a designer who serves in an advisory capacity are anonymous.

Since each site comes with its own special circumstances, San Diego ASID has developed a variety of ways to assign rooms. If a house becomes available early enough, two or three designers will be asked to make blind presen-→

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tations for each room. At other times, a cards-in-the-hat routine is used: ASID professional members go first, with some passing if they lose their ideal rooms. Allied members go next. "Then," says Wagenaar, "if there are any rooms left, we beat the bushes."

As a novice, Taris had scoped out enough show houses to come to at least one conclusion: "I only would do entrance or living room or possibly the kitchen. If you took a poll, people couldn't tell you much about what they saw in the other rooms."

EXPENDITURES Entry fees can range from $150 to well over $1,500, which may or may not include journal space, four tickets and gala tickets. In lieu of an entry fee, the San Diego Designer Showcase requires a $250 deposit as leverage to ensure the rooms are restored. At Kips Bay, the deposit is $2,500, refundable at show's end, and the designer may purchase two pages in the show journal at a low rate.

Clark believes the show house organization should carry liability insurance, and individual designers should arrange for their own liability, as well as workman's comp, shipping insurance and coverage of objects, including the period before and after the show, either as a rider to an existing policy or a separate special-events policy. The Memphis show house charged no entrance fee but levied $100 for a rider on its liability policy from each designer, which didn't help Taris when a 1904 pier glass she'd borrowed tipped over on the sidewalk after the show house had closed, and the trucker's carrier balked at paying off. "Always make sure you have your own insurance," she warns.

Diantha Nype, one of the doyennes of Kips Bay, says the cost of designing a show house room can run from $5,000 to $60,000, depending not on materials or detailing, but on how much work a designer can obtain on a volunteer basis. While most designers see show houses as a way of establishing their reputations, Nype believes they should wait until they've made the kind of name for themselves that would inspire workrooms and installers to donate services in exchange for being associated with the designer in a public venue, in the journal and in the list of credits posted in the rooms. As far as she's been able to tell, the bigger the designer's name, the smaller the outlay required.

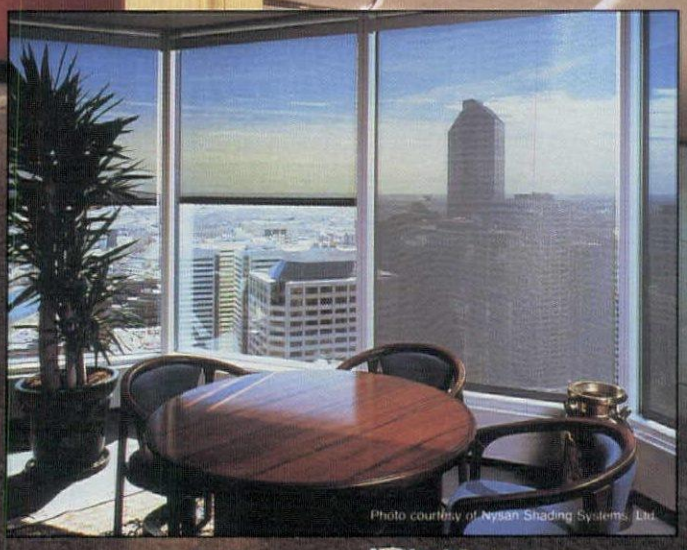
PUBLICITY A good show house, says Clark, will have a marketing budget that covers advertising, posters, the placement of articles and notices, and calls and mailings to the charity's membership and community groups. Ideally, he says, the designer should direct any photography, but it is next to impossible to control local press and national shelter magazines. If the show house does its own shoot, he says, the designer should find out how the pictures will be used. A major shelter magazine photographed Taris's setting, with the proviso that the room not appear in any other venue, including awards submissions, until after publication, leaving her to figure out the legal uses of the professional photography for which she personally paid $3,000.

Wagenaar recommends that designers commission their own photography for other placements and for postcards, and that they send show house announcements to past and potential clients. In San Diego, the designers are expected to be on hand for special group tours scheduled for the first week, during special parties, on Friday nights and all day Thursday. The rest of the time, docents take over. Over the course of four show houses in eight years, Robbie Harbert, owner of Robbie Interiors in Solana Beach, reports, "Every contact I made at the show house I did was someone I talked to in person." Nype feels one of the most important promotional strategies is having the designer or someone from the designer's office in the room to "explain who Ruhlmann was and why it's extraordinary to have five Ruhlmann pieces. Volunteers are not as informed." —*Judith Davidsen*

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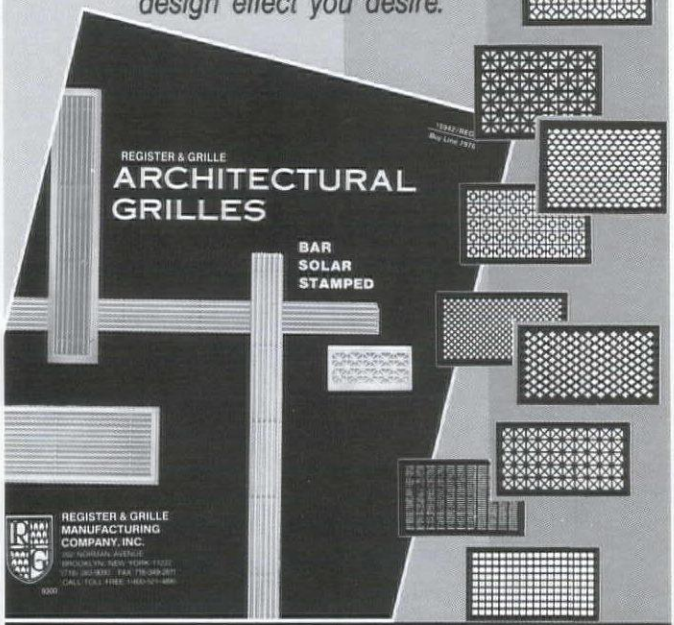
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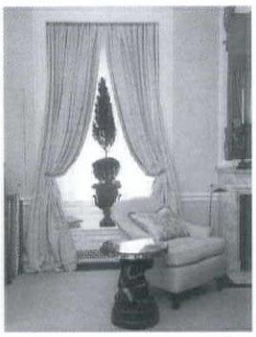
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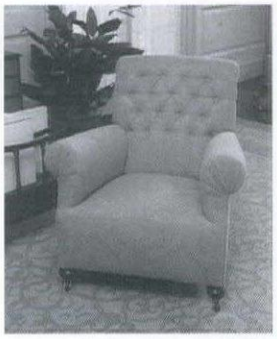
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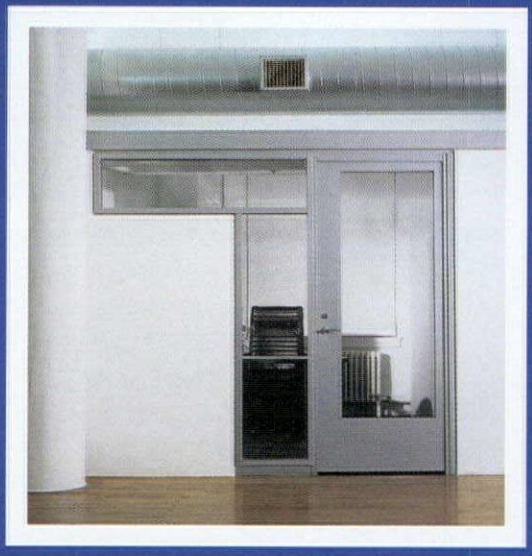
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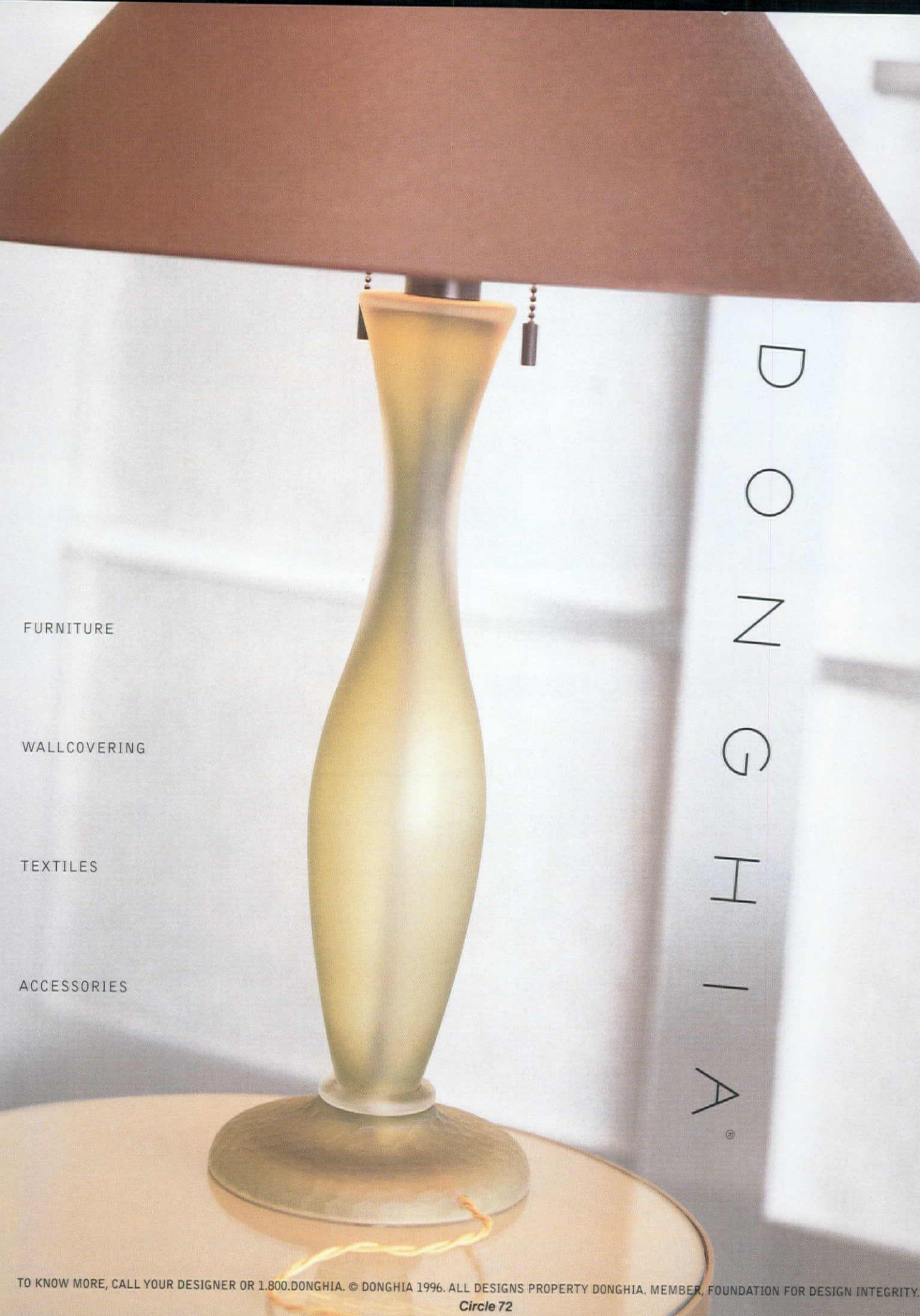
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September 1997

Change, *Change,* Change

God help you if you're looking for an affordable apartment in Manhattan today. In case you haven't heard, New York is in the middle of a boom that rivals, and in some respects surpasses, the maelstrom of development that characterized the mid-1980s. The socioeconomic and cultural forces that have always shaped the cityscape itself and the quality of life within its neighborhoods continue to exert their power. It's just that these tectonic shifts and cultural eruptions are now taking place at warp speed. The kind of large-scale mutation that used to evolve slowly over decades can now be measured in years or even months.

Consider SoHo. When artists and galleries in the late 1960s began to colonize what was formerly an area devoted to light manufacturing, they were urban pioneers homesteading in an industrial wasteland. Slowly, very slowly, a critical mass of community developed. It took a decade for SoHo in its new incarnation to coalesce. It took another decade for the neighborhood to achieve its full flower of commercial success and cultural chic. And then, as if overnight, SoHo was malled: the very artists and galleries that reinvented it were forced out by the appetites of a ravenous economy. The idiosyncratic visions that drove the engine of SoHo in its Golden Age have been superceded by those businesses that now define "anywhere America."

Moving to the westernmost fringes of Chelsea, amid the bleak marginalia of the city's edge, those same artists and galleries have found for the time being a hospitable and energetic environment. Just how long the new Chelsea arts district can maintain its sense of separateness from the crass commercialism of encroaching superstores, entertainment complexes and theme parks remains to be seen. As prominent art critic David Rimanelli points out in this month's report on the art world's manifest destiny, it took a mere two years for Chelsea to supplant SoHo completely as the premier venue for viewing contemporary art in New York, if not the rest of the world. Already, however, the signs of Chelsea's future assimilation into the wider commercial stream of the city are emerging: million dollar coops have quickly been developed in former warehouses and garages, and sales are brisk. Chelsea Piers, the mammoth sports and entertainment center along the Hudson River, is threatening to jump the divide of the West Side Highway as it proves to be a major destination point for the bridge and tunnel crowd as well as city inhabitants.

This rapid state of evolution is not isolated in one section of the city. Migration, gentrification and commercialization have always been part and parcel of this city's magnificent life. What seems to be different at the verge of the millennium is the very pace of the city's rate of metabolic change. One can only hope that it's not moving so rapidly that we wake up one morning to find ourselves somewhere unrecognizable from the delirious New York of our dreams and memories. —*Mayer Rus*

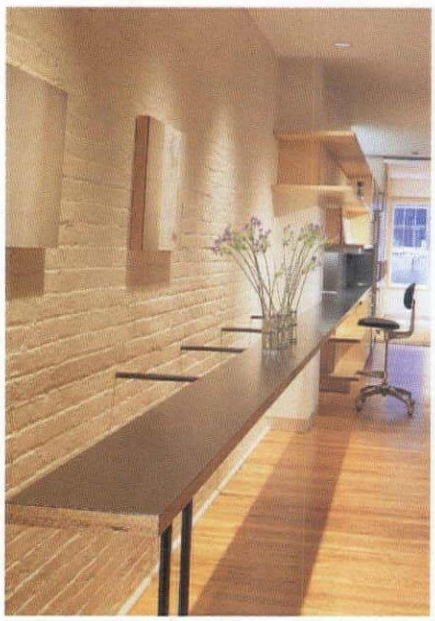
Resolution: 4 Architecture improves loft living for a client in Tribeca via a subtle design crafted from off-the-shelf materials.

Light Box

THIS IS ONE of those projects that started with a query about the kitchen and ended up including everything, even the kitchen sink. The 1,700-sq.-ft., one-bedroom Tribeca loft has been completely reinvented as a living space by the New York-based firm Resolution: 4 Architecture in what Joseph Tanney, firm principal, calls a true collaboration with the client. "He's educated in design, so every choice and decision was discussed at length with him," Tanney related. "He had seen a health club we had done in Miami, and originally came to us to redo the kitchen cabinets. The project grew. Eventually, we ended up designing the interior and also lots of furniture, including the bed and dining table."

Tanney, with colleagues Robert Luntz, John DaCruz and Clay Collier, resolved to completely gut the client's existing interior, a space designed by an architect approximately 15 years ago. Once the client had decided to push the project beyond a mere kitchen cabinet renovation, he expounded a program with fairly minimal stipulations: one bedroom and a gourmet entertaining kitchen. Light, or rather the lack of it, was also an issue: because the loft was on the building's third floor, and because the only windows were at the front of the space, the access to daylight was rather restricted. Tanney and crew put in two new windows at the rear of the loft, which helped considerably.

The designers began to organize the deep and narrow interior in zones and layers. "At first," Tanney explained, "we attempted to relocate the kitchen to the front of the space, which didn't work. It had to remain toward the rear of the loft because of the placement of the plumbing." They then decided to pack out one edge of the volume for storage →



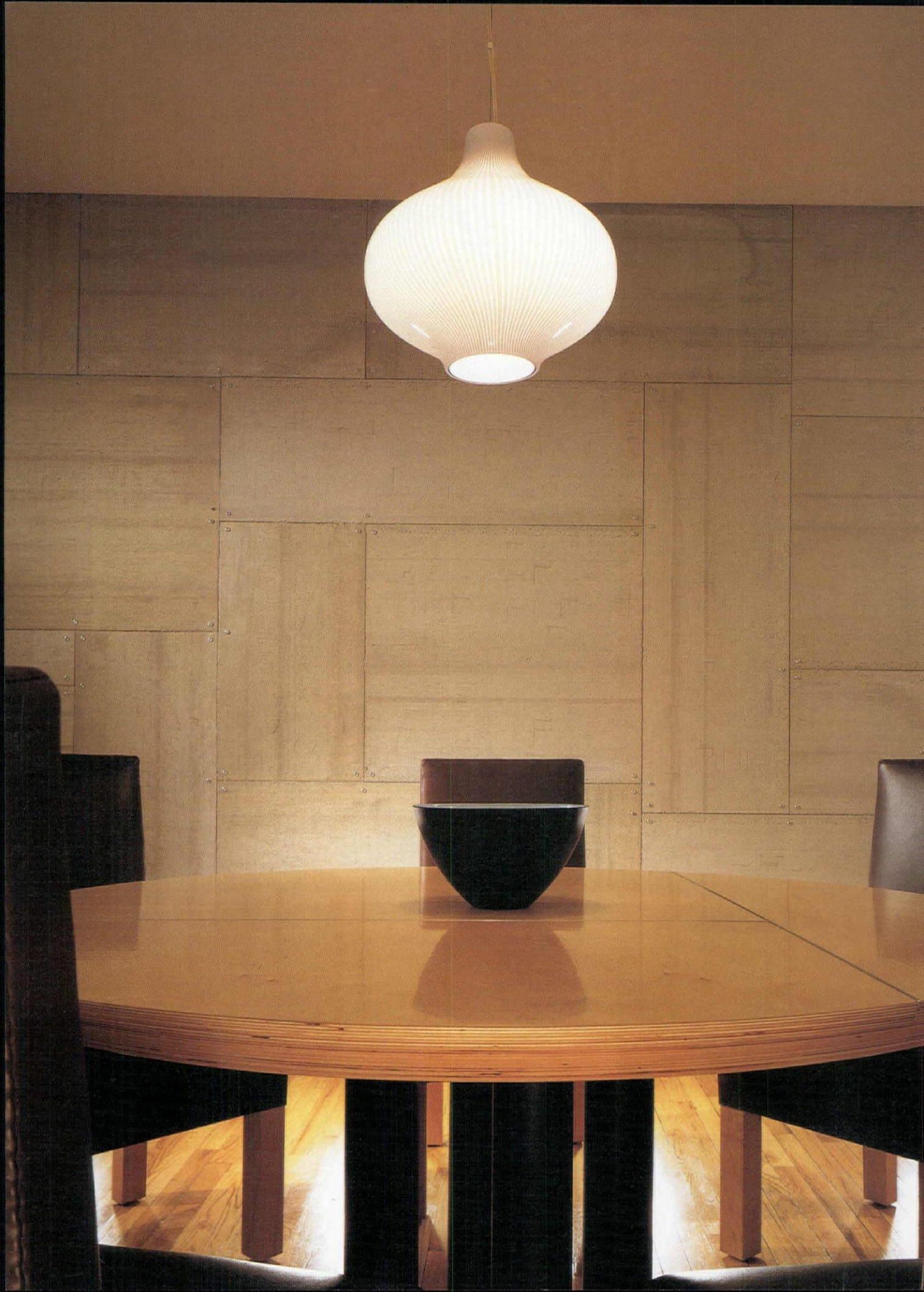
Left: The designers left one side wall of the loft unfaced, but painted. A shelf was constructed as a sideboard or for display.

Opposite: The central core of the loft has been organized into areas by use, with living "room" up front, succeeded by the dining area; the public portion of the space terminates at the kitchen.

CARPET: **ABC CARPET**. LIGHTING: **BEGA; ARTEMIDE; LIGHTOLIER; HERA; RON REZEK; VENINI; TSE TSE**. CUSTOM DOOR FRAMES: **UNISTRUT**. WINDOWS: **MARVIN**. WALLS, SURFACES: **DUROCK; HOMASOTE**. PAINT: **BENJAMIN MOORE**. ACRYLIC PANELS: **LUMACITE; KALWALL; POLYGAL**. SOFA, LOUNGE CHAIRS, DINING CHAIRS: **ROY MCMAKIN**. PHOTOGRAPHS: **UTAA BARTH FROM TANYA BONAKDAR GALLERY**. FURNITURE CONSULTANT: **BRAD DUNNING**.

PHOTOGRAPHY: PAUL WARCHOL





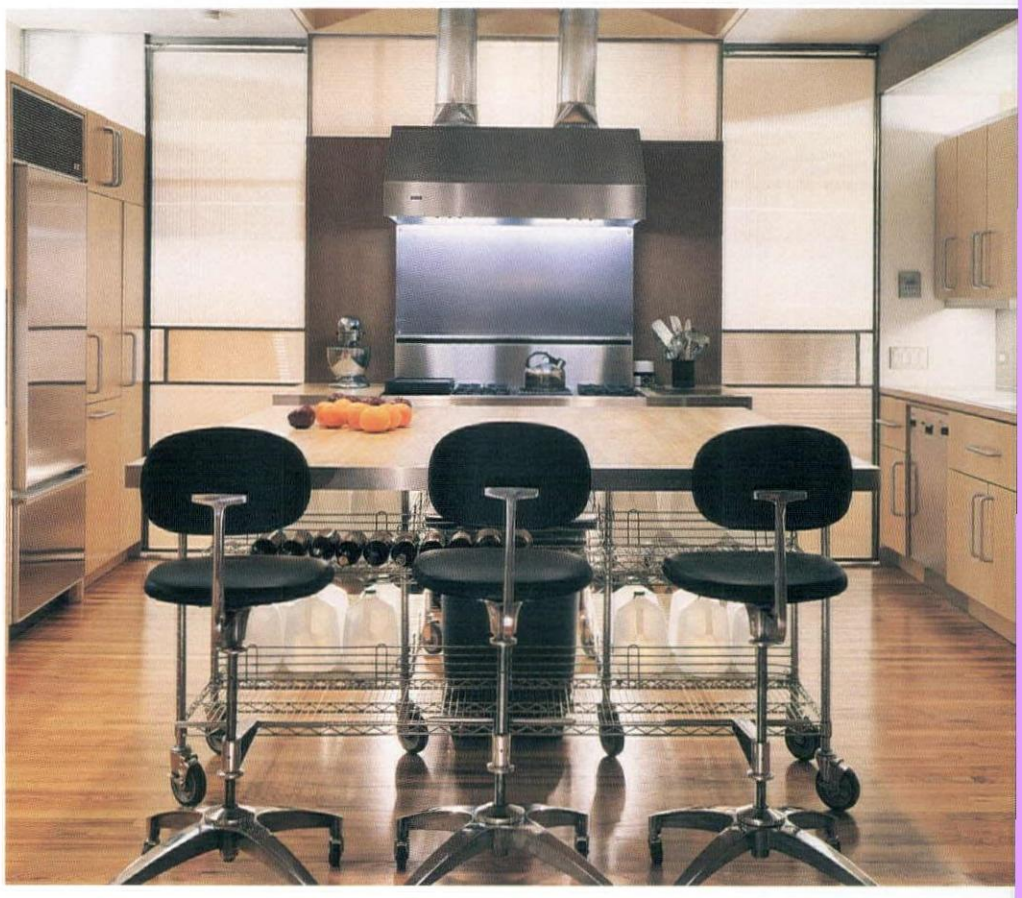
and cabinetry, and the other, which housed the elevator shaft and stairwell, with two bathrooms. "These are classic issues in New York lofts: storage and stair placement. We extruded the stair tower and carved out the space for two bathrooms along the perimeter wall. This creates a great swath of space, which we divided several times along the perpendicular. The resulting areas were organized by use," Tanney continued.

The bedroom, separated from the public living spaces by a vertical plane, is sited beyond the hearth of the residence. One side of the vertical divider forms the terminus of the kitchen, and contains the stove. The obverse serves as the headboard for the bed. That dividing element is flanked by sliding Polygal panels, which, when extended, completely close off the rear of the loft while still allowing the passage of light. Other devices and materials aiding the penetration of light into the interior, or creating the illusion of luminosity, are doors made of Unistrut-framed Lumacite and dividing walls of Lumacite and Kalwall.

The hearth, as Tanney explains it, is a solid mass with the oven and cooktop as its core. The designers have concocted a kitchen island from Metrowire and butcher block. Movable kitchen furniture—i.e., a rolling table—is also made of Metrowire; it serves as additional work space and as a gathering place for guests.

Tanney describes the progression of areas as a procession of geometric solids in a neutral core: "The coffee table, the dining →





Opposite: The designers faced a portion of one wall with Durock; they also designed the dining table.

Right, above: The orientation of the living area has been turned towards the media wall, which was designed as a composition with open spaces that act as light boxes. The ceiling is a composition of Homasote elements. The coffee table is custom.

MUSIC SYSTEM: **SONY; ADCOM; SONANCE; APOGEE.** TELEVISION: **XANTECH.** INTERCOM: **LEE DAN.**

Right: The kitchen has been designed for serious cooking. The designers created a kitchen island and movable kitchen furniture of Metrowire. The oven serves as the hearth of the residence. Sliding Polygal panels extend from the cooking unit to close off the rear of the apartment.

REFRIGERATOR: **SUB-ZERO.** GAS RANGE, HOOD: **VIKING.** DISHWASHER: **MIELE.** SINK: **ELKAY.** FAUCETS: **SPEAKMAN.** KITCHEN STOOLS: **THROUGH WYETH.**





table and the kitchen island are defining objects in space—a rectangle, a circle, a square—proceeding down the center of the interior." The materials facing a number of surfaces are humble, and oddly elegant: the palette has been reduced to Durock and Homasote, as well as exposed, but painted, brick. One wall of the dining area has been faced in Durock. The Homasote ceiling plane is consistent except in the living area, where the designers layered Homasote panels of various sizes in an unusual and subtle collage. They also "reoriented the living room with a media wall, which creates a strong vertical element. The wall of shelving contains spaces that act as light boxes and are meant to be left open."

Tanney and his team also went to town with light sources, composing an assortment of types. "We used linear indirect light, and floods, and spots, and halogens, and incandescent sources. There are lights in the ceiling, the cabinets and underneath, as well as path-like fixtures along the wall."

Throughout the process, Tanney reports, "the client was on a pilgrimage to find the pieces to make a collection. In addition to those elements we designed specifically for this space—the dining table, the cocktail table, the bed and stools—the client has assembled a wonderful array of furnishings." That collection includes modern American classics by T.H. Robsjohn-Gibbings as well as contemporary designs by Roy McMakin.

The project took six months, and virtually everything was built on site with stock, off-the-shelf materials. The budget, not including furniture, ran to $75 per sq. ft.

—Judith Nasatir

Above: The loft's two bathrooms abut each other, separated by a plane constructed of Kalwall.

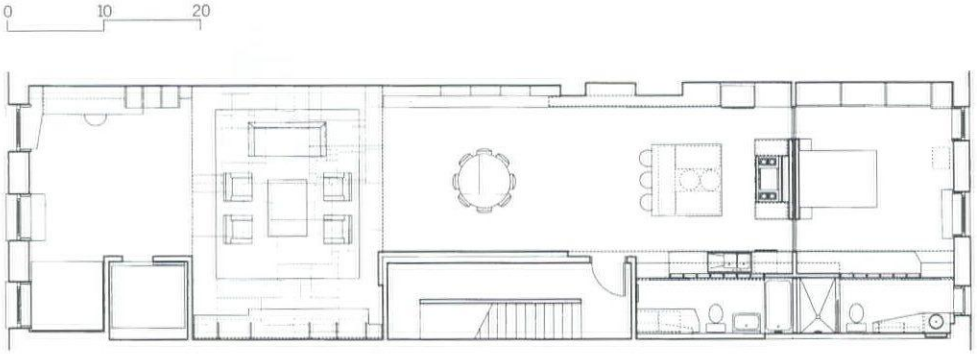
TUB: **AMERICAN STANDARD.** TOILET: **KOHLER.** SINK: **JUST; AMERICAN STANDARD.** SHOWER HEAD AND FAUCETS: **SPEAKMAN; CHICAGO.**

Left: A wall of built-in storage is made from the Baltic plywood used throughout the interior. The upper portion of the wall between the bedroom and the master bathroom is of Lumacite.

TILE: **AMERICAN OLEAN.** HARDWARE: **ROCKWOOD.**

Opposite: The custom bed incorporates the vertical plane between the kitchen and the bedroom as a headboard. Sliding Polygal panels can extend to each wall, enclosing the area but allowing the light to flow between the spaces.




0
10
20

Architect Elizabeth O'Donnell and decorator Michael Canter create a highly textured loft providing both open and intimate spaces for a couple with different personalities.

Material Culture

MICHAEL CANTER'S INVOLVEMENT with the illustrated project began not with a call from the clients but with the request from his good friend and sometimes collaborator Elizabeth O'Donnell, who asked that her former colleague (earlier they worked together at a well-known architecture firm) help out with lighting design. Construction hadn't begun then, but her conceptual program was in place: the 4,000-sq.-ft. residence, in a converted 1890s building on Manhattan's Ladies' Mile downtown, was to accommodate wide-open public spaces facing south, but, in marked contrast to customary loft design, also to encompass intimately small and private rooms to the rear. Some months later she finalized her selections of unusually rich→

Below: Peek from entry to dining platform beyond original oak columns held to beams with iron connectors. Aluminum wall bracket is typical O'Donnell touch.

Opposite: Pivoting mirror near entry catches clear views to southern Manhattan. Though original building structure was left intact (right down to cracked brick), early-1980s window frames and sills were replaced with mahogany.

TABLE: **GALLERY 532**. TABLE LIGHT: **FULL HOUSE**. MIRROR: **ANN MORRIS ANTIQUES**. PAINT THROUGHOUT: **PRATT & LAMBERT**. GENERAL CONTRACTOR: **REGELE BUILDERS**.

PHOTOGRAPHY: JOHN M. HALL







materials for the architectural framework, a strong presence that demanded an equally individualistic yet complementary composition of colors and furnishings. This was when she called Michael Canter once more, requesting that he become her de facto partner encharged with decoration, a term he, like Billy Baldwin, prefers to fancier labels.

Acting, in O'Donnell's temporary absence, as spokesman, Canter retraces the project's evolvement. The client couple, young and successful, had entrusted the job of converting the just-purchased flat to O'Donnell, recommended by a business source. They wanted spatial freedom not only for its exhilarating sense of non-confinement but also for its adaptability to varied kinds of entertainment ranging from parties for 300 business and personal friends to small family gatherings or quiet evenings *à deux*. As found, the early '80s-"designed" interior was hardly inviting nor conducive to the wanted image. There was, Canter recalls, a "centrally located bathroom in shades of raw steak, a pre-fab tin ceiling, fake Victorian mantel," and more in a rather less than enchanting vein. All of this was excised, though the original bare-bones structure—the raw oak columns, worn brick walls and unfinished ceilings—was completely preserved. The overhead planes were sandblasted, the rest was merely cleaned. Also exempt from remedial treatment was the master suite with terrace above.

O'Donnell's space plan allocated the entire 60-ft.-long southern window wall of the boot-shaped space to the living area →

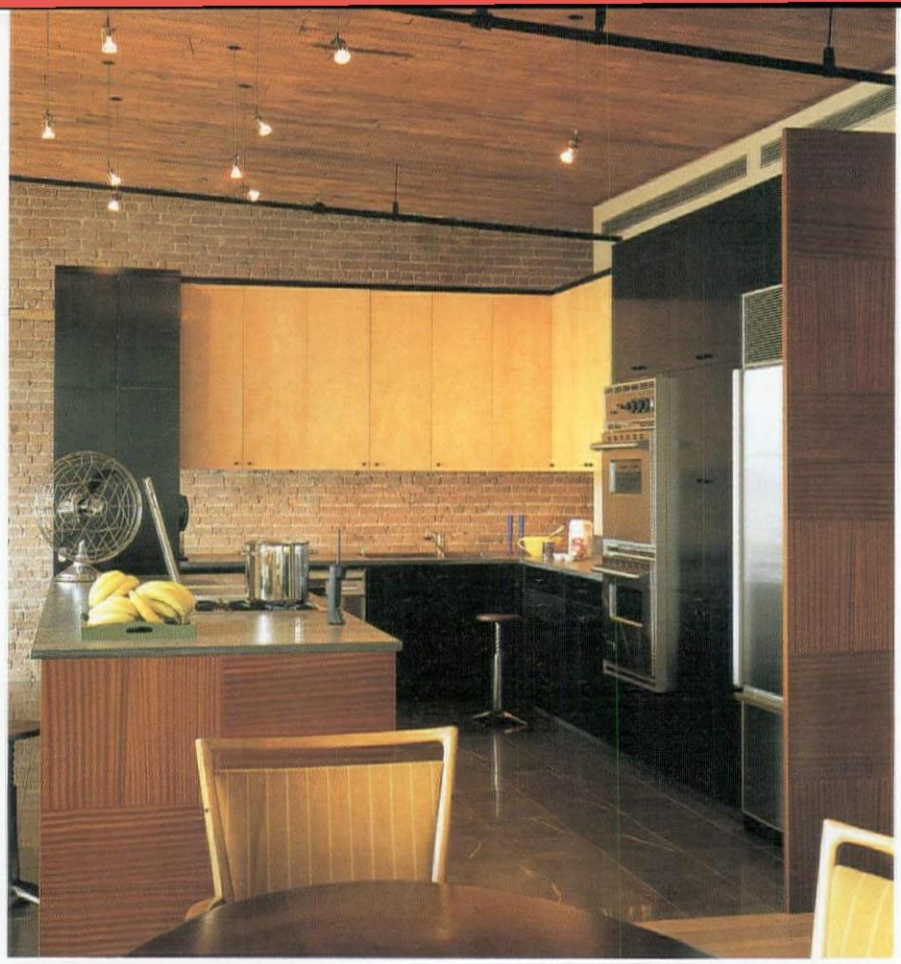
Opposite: Westernmost part of living room focuses on seating emblematic of the 1940s/'50s and recreated through custom design. Pre-war German floor lamp came from now-defunct shop; 1915 Arts and Crafts table, client's own, is oldest piece in flat.

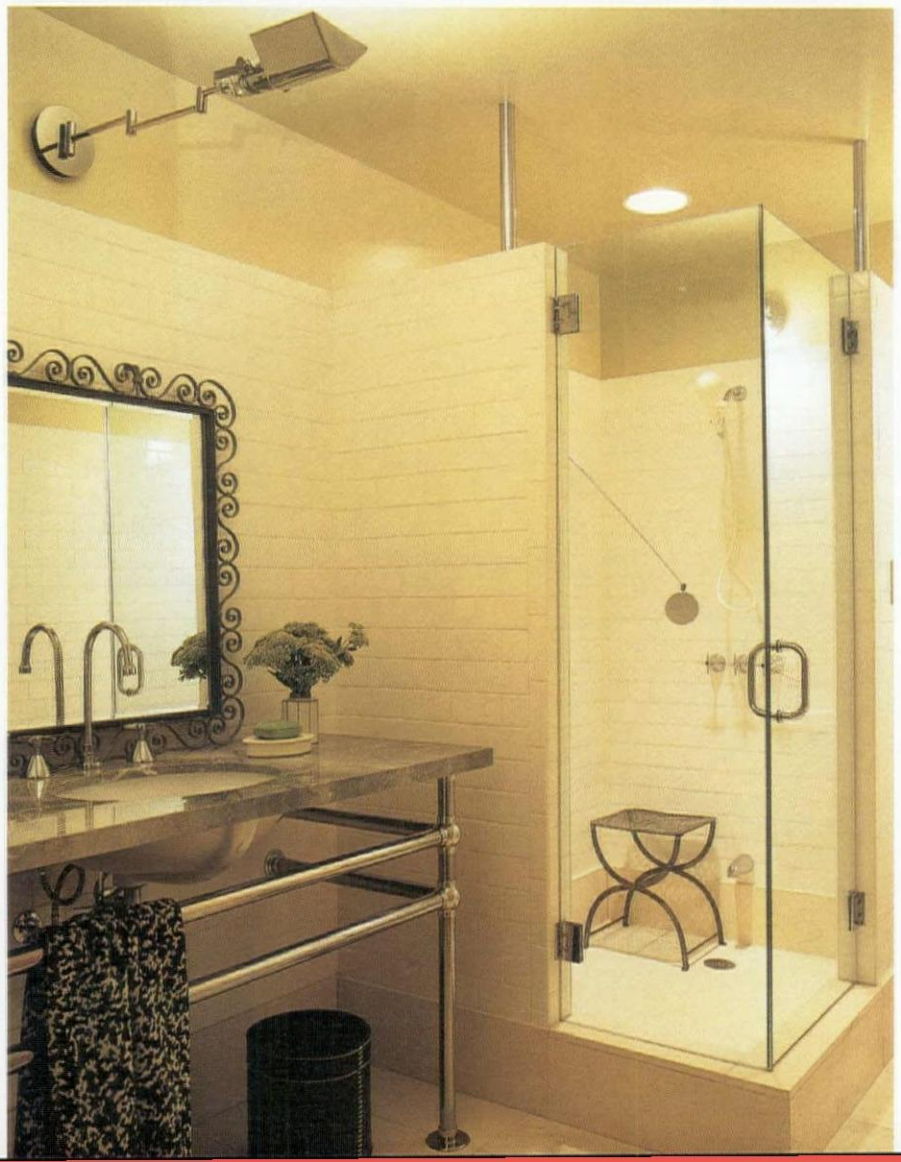
CUSTOM SOFA, LOUNGE CHAIRS: **PARK & SERPICO**; FABRICS: **CLARENCE HOUSE** (SOFA); **MANUEL CANOVAS** (CHAIR). AKARI LAMP: **THROUGH ISAMU NOGUCHI MUSEUM** (LONG ISLAND CITY, NY). ROBSJOHN-GIBBINGS TABLE: **280 MODERN**. WOOD CHAIR: **CHRIS LEHRECKE FURNITURE THROUGH PUCCI INTERNATIONAL**. CUSTOM CARPETING: **STARK**.

Below: Three-steps-up dining room and kitchen are delineated by almost five-ft.-tall cabinetry topped with railing for counters on reverse side. Two-tiered side table is Milanese.

CUSTOM CHAISE: **PARK & SERPICO**; FABRIC: **CLARENCE HOUSE**. HIGH-BACK CHAIR: **DONGHIA**. "SPIKE" CHAIRS: **1950**. JACQUES ADNET FLOOR LAMP: **ROBERT ALTMAN ANTIQUES**. LARGE VASE: **ROOMS & GARDENS**.







embracing, via natural light influx, the three-steps-up dining room and kitchen. Next in line is a block of utility rooms: laundry, maquillage repair, full bath for guests and mechanical works. Last comes the library, serving also as sitting room for two adjacent guest chambers. From front to back, the sloping roof forms a ceiling swath descending from 15 to nine feet.

According to Canter, O'Donnell's forte lies in thoroughly understanding her clients' wants and quickly organizing their desiderata into a clearly defined architectural program. Inevitably, personalities figure in the assessment process too. In this instance, the loft's owners seem to epitomize the proverbial opposites-attract syndrome: he's the sort who likes black leather sofas and dark woods, relishes elegance de luxe, loves to zoom about on his Ducati motorcycle, and comes across as reticent and sophisticated. She, on the other hand, favors light cheerful colors, opts for comfort bordering on cozy, is gregarious and has an outgoing warm nature. Yet both responded with pleasure to O'Donnell's choice of sensuously sophisticated cabinetry and millwork utilizing sycamore, maple, mahogany and ebonized ash along with stonework and aluminum.

The architectural envelope completed, Canter stepped in to do his thing. Instead of going the almost formulaic loft-design route leading to all-white backgrounds, he introduced pale blue for one partition, gold-tinged cream for all others, and muted tones for fabrics. All upholstered seating, described as formally shaped and softened with light quiet colors, is his own design, as is the 40-ft.-by-12-ft. living room rug. The floor covering reflects his sensitivity to scale and balance: bands of large patterns alternate with plain field-colored strips, a ploy that keeps the carpeting from being overwhelming.

Returned from Berlin and Oslo, O'Donnell has the wrap-up word. Pride and pleasure are in her voice as she talks about the "powerful materiality" of the rough and robust shell, offset by the new "crisp, formal and more finished insertions" of cabinetry and construction detailing that make the place extraordinarily beautiful and comfortable. From first meeting to finish, the job took about a year and a half.

—Monica Geran

Opposite, top: Multiplicity of architecturally inserted woods is seen in kitchen: ribbon-striped mahogany for the counter façade, Italian slate for the top, sycamore and ebonized ash for light and dark cabinets respectively.

STONEWORK THROUGHOUT: **STONE SOURCE**. TABLE: **CHRIS LEHRECKE FURNITURE THROUGH PUCCI INTERNATIONAL**. DINING CHAIRS: **FRED SILBERMAN**. STOOLS: **ANN MORRIS ANTIQUES**. CEILING LIGHTS: **LIGHTOLIER**. COOKTOP: **GAGGENAU**. OVEN: **VIKING**. REFRIGERATOR: **SUB-ZERO**. FAN: **LOST CITY ARTS**.

Opposite: Guest bathroom contains nickel-plated brass vanity designed by O'Donnell and wrought-iron framed mirror by Canter. Stool is client's own.

SCONCE: **NESSEN**. CUSTOM MIRROR: **WILLIAM SOMERVILLE**. CUSTOM SINK UNIT: **THE BRASS SMITH**.

Above: Canter-designed mirror border in guest room consists of hand-peeled maple saplings.

BEDS: **PETER ROBERTS**. BENCH: **CHRIS LEHRECKE FURNITURE THROUGH PUCCI INTERNATIONAL**. CUSTOM MIRROR: **PETER HOFFMAN CUSTOM CABINETRY**. ROMAN SHADE: **BRUNSCHWIG & FILS** (FABRIC); **STUDIO M** (FABRICATION).



Architect Deborah Berke works with democratic ideals and everyday, sturdy materials to construct a parks administration office in New York's Battery Park City.

Basic Instincts

THE LOVELY GREEN SPACES and recreation facilities of Battery Park City, a sprawling, mixed-use development built on landfill in lower Manhattan, are administered and maintained by the Battery Park City Parks Corporation. Formerly housed in a group of trailers on empty building lots, the agency recently gained a new headquarters designed by Deborah Berke. The office occupies a 23-ft.-high volume originally intended for a triplex movie theater at the base of an apartment building. The plan of the space was determined by the existing structural grid and its definition of three equal bays.

Working with project architect Scott Specht, Berke introduced a new slab at sidewalk level and held the floor away from the perimeter in specific locations to establish a set of double-height spaces. According to Berke, the client was chiefly concerned with uniting the agency's diverse work force—administrators, maintenance workers, horticulturalists, recreation specialists—within a single, unified environment. "We created double-height connections," Berke says, "to avoid an upstairs/downstairs situation. Every gesture was about making the place a whole rather than an environment segregated by job description." These vertical openings not only establish visual continuity between different parts of the program—workshops and equipment storage below and offices above—but also bring abundant daylight into lower-level spaces.

On the upper floor, a reception area occupies the entry bay. The central bay houses offices and work rooms for the maintenance, horticultural and recreational departments, and the far bay holds a meeting room and conference space/lounge with views to the Statue of Liberty. The meeting room's sliding glass windows let workers lean in and speak with field managers; the conference space is lined with comfortable benches that, according to Berke, "are meant to invite naps after a hard day's work."

Hallways were designed as "active work space and not just circulation." Flat files and reference cabinets are topped with generous surfaces for reviewing plan documents; these areas communicate across windows to directors' and staff offices on either side of the hall. Hinged maple shelves pivot →



Left: The stair to the lower level was positioned just beyond the reception/waiting area.

INCANDESCENT WALL AND CEILING FIXTURES: **STONCO.** WIRE MESH PANELS: **McNICHOLS CO.** LATERAL FILES: **STEELCASE.** STRUCTURAL ENGINEER: **ROSENWASSER GROSSMAN CONSULTING ENGINEERS.** ACOUSTICAL CONSULTANT: **JAFFE HOLDEN SCARBOROUGH.** LIGHTING CONSULTANT: **I.P. GROUP, INC.** MECHANICAL, ELECTRICAL, PLUMBING ENGINEER: **ATKINSON KOVEN FEINBERG.** GENERAL CONTRACTOR: **CLARK CONSTRUCTION CORPORATION.**

Opposite: A double-height space at the perimeter connects offices above with workshops below. Acoustically engineered windows minimize sound transmission to spaces above.

STEEL ACOUSTICAL WINDOWS: **OVERLY INC.** FLUORESCENT AND HID FIXTURES: **NATIONAL LIGHTING CO.**

PHOTOGRAPHY: PAUL WARCHOL



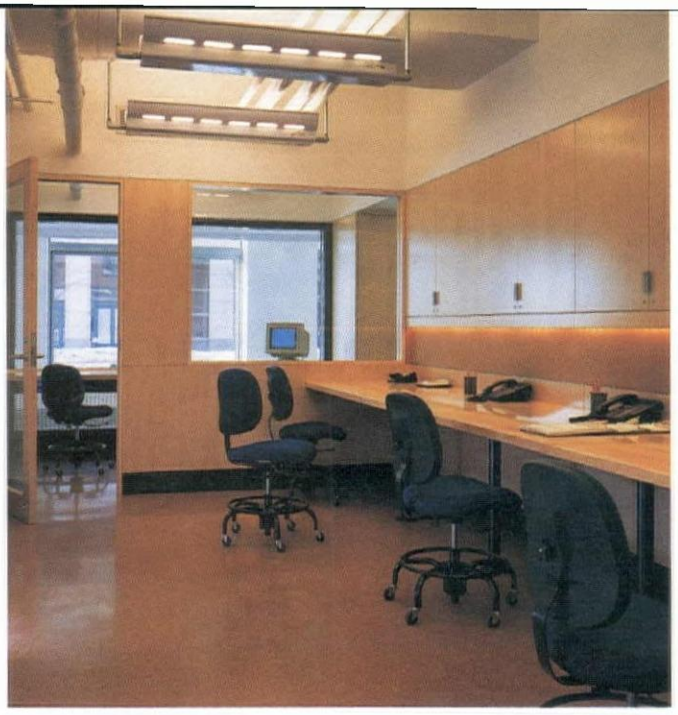


up to provide additional work surfaces when necessary.

On the lower level, Berke connected the space with an existing parking garage ramp to allow for the passage of snow blowers, tractors and electrical maintenance vehicles. New concrete block walls were built. Specific zones were developed for woodworking and paint removal shops, mechanical equipment, lockers, washing machines, and storage for recreational equipment.

Sturdy, unfussy materials—polished concrete, cork, solid maple, concrete block—stand up to heavy use while gracefully accepting the inevitability of stain and damage. According to Berke: "The materials are very raw, but they're really well suited to the wear and tear this place gets, guys who walk down the hall with snow shovels and all."

—Henry Urbach





Opposite: A bench wraps the conference room. Plumbing lines for the apartment building run through the space (the cinema originally planned was supposed to have dropped ceilings). Rather than lose valuable ceiling height, Berke left the pipes exposed and introduced patterned glass windows at clerestory level to conceal them from outside.

CORK FLOORING: **IPOCORK.** PATTERNED GLASS: **BENDHEIM.** CHAIRS: **THONET.** MAPLE TABLE: **DEBORAH BERKE ARCHITECT;** FABRICATED BY **MEAD AND JOSIPOVICH INC.**

Above: In the staff offices, continuous maple work surfaces are held on steel brackets.

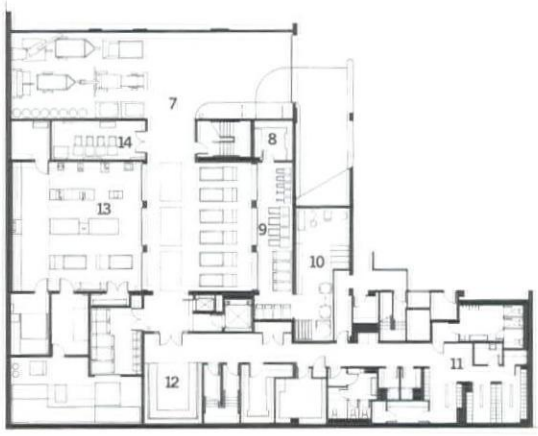
DOOR HARDWARE: **SCHLAGE.** CHAIRS: **BIOFIT INC.**

Right: Work surfaces and storage cabinets line the passage between directors' and staff offices. Glass floor panels bring additional light into below-ground spaces.

CABINET PULLS: **SUGATSUNE U.S.A.** GLASS FLOOR PANELS: **CIRCLE REDMONT INC.**



UPPER LEVEL



LOWER LEVEL

1 ENTRY
2 RECEPTION
3 OFFICE
4 PANTRY
5 CONFERENCE
6 OPEN TO BELOW
7 EQUIPMENT STORAGE
8 TOOLS
9 EQUIPMENT
10 STORAGE
11 LOCKER AREA
12 LOUNGE
13 WORKSHOP
14 WASH DOWN AREA

0 10 20 40


kirshenbaum bond & partners

The New York agency Kirshenbaum & Bond gets grown-up yet spirited headquarters by Asfour Guzy Architects.

The Medium is the Message

KIRSHENBAUM & BOND, just ten years old with founding partners still under 40, broke into the advertising world with irreverent print campaigns for such clients as Kenneth Cole, Charivari and the *Daily News*. Initial successes led to explosive growth. New talent, new clients plus healthy doses of serendipity have brought the agency to another level. Now a big-league player with yearly billings quoted at $225 million, up from a mere $200,000 at inception, the agency counts Moet & Chandon, Hennessey Cognac, Hartz Mountain, Target, Prudential Healthcare and U.S. West Interactive among its diverse clientele. Clearly, the existing 20,000-sq.-ft. SoHo headquarters, described by principal Richard Kirshenbaum as "chaotic and piecemeal," had become inadequate in terms of both physical space and desired aesthetic. The availability of two partial floors totaling 15,000 sq. ft. above the existing two floors sent agency principals to Asfour Guzy Architects in continuation of a collaboration begun in 1992. Expansion, renovation and establishment of a unified visual statement constituted the architects' mandate.

With spaces to occupy floors three through six and accommodate a staff addition of 100 upon completion, the project, albeit planned as a cohesive entity, was effected in phases. Agency work was to face minimal interruption.

Both client and architects recognized similar challenges within the dense program developed, says K&B creative director Bill Oberlin, as a strategy following agency interviews with former and present clients plus employees. The impression left by existing spaces, Oberlin continues, was "that we were too young, too brash, unstable and vulnerable." To counter all that, the agency's new incarnation would be, according to Kirshenbaum, "beautiful but not excessive. Our clients had to be comfortable." Elaborating on the theme, Peter Guzy credits the agency team for realizing that "design of their space is like making a marketing statement to →

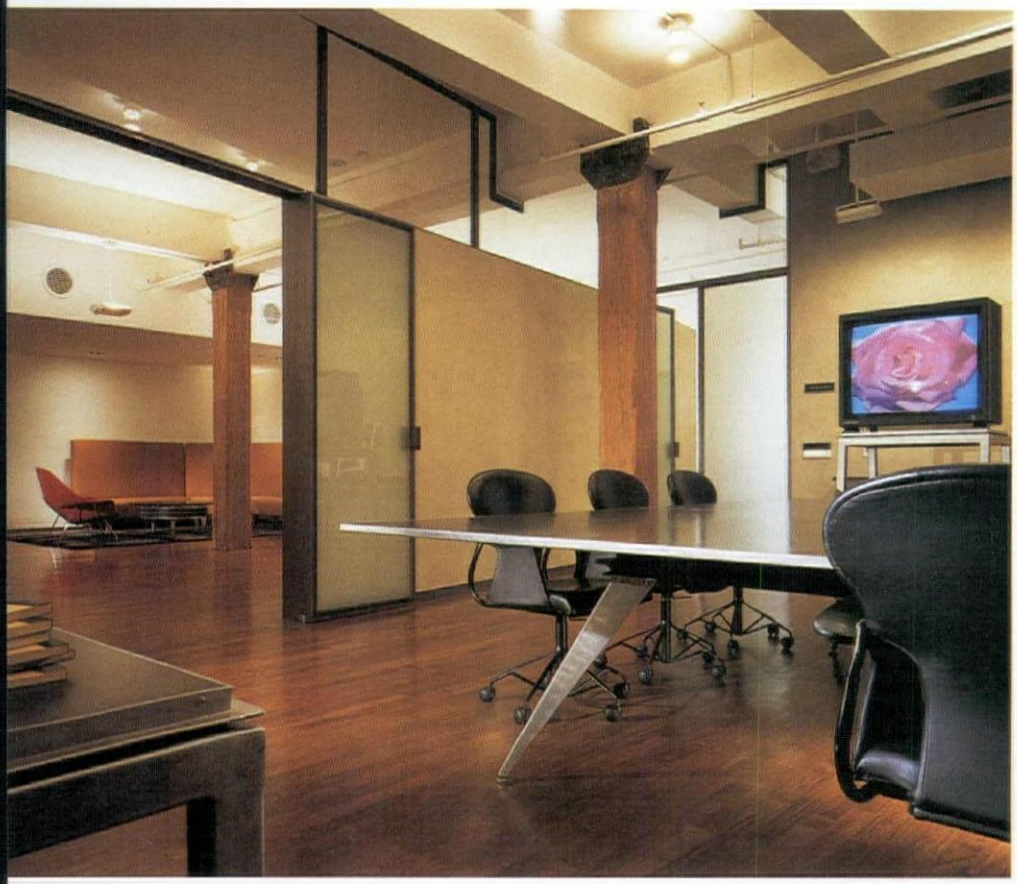


Opposite: An open sight line extends from the entry portals through the lobby to the conference room and window wall. The recessed logo contributes to the prevailing tone of understatement.

Right: No trophy wall brags of the agency's achievements. Homage is paid to clients with arresting images edited from their campaigns.

CHERRY FLOORING: **HAYWOOD BERK.** LIMESTONE FLOORING: **STONE SOURCE.** TINTED PLASTER: **ART-IN-CONSTRUCTION.** LIGHTING FIXTURES (THROUGHOUT): **ELLIPTIPAR; MODULAR; LOUIS POULSEN; FONTANA ARTE; LUCE PLAN; FLOS; HALO.** STEEL AND GLASS DOORS, FRAMING SYSTEM: **KERN/ROCKENFIELD.**

PHOTOGRAPHY: PAUL WARCHOL





the clients." The visual impact, all agreed, would be modern and of the future without being overly edgy. Within an essentially generic loft aesthetic of exposed structure and spare planes, the architects proposed a clean and striking environment. It was to be built of limited materials and based on intricate connections plus a delicate balance between open and closed spaces.

Established working methods required a solution fostering a team approach; the creative staff, account execs and media buyers would work in close proximity. To control the density effect in accommodating a workforce of 200, the scheme called for open areas for interaction as well as places for informal brainstorming sessions with or without advertising clientele.

A critical planning decision centered on keeping the reception zone large and relatively empty. While not necessarily the most efficacious use of space in financial terms, the open section, says Oberlin, "feels big, quiet and seriously artful." Guzy compares it to the Piazza San Marco. Like the figurative heart of Venice, this area, coupled with its conference room, forms a reference/orientation point as well as expanse of great calm within the otherwise crowded and frenetic headquarters. In more pragmatic terms, the lobby sets the tone of the agency. Both the loft aesthetic and the sensitive intervention are apparent, as well as the slightly irreverent air established by the quirky salon setting. Given the generous proportions of the area, the architects designed a super-scaled sofa 19 ft. long and five ft. high to ground one corner of the room. A cocktail table of stainless →

Above: The conference room, set off from reception by a partial wall, has a 9-by-11-ft. custom table of stainless steel and German linoleum, a "non-precious material with no associated baggage," says Guzy.

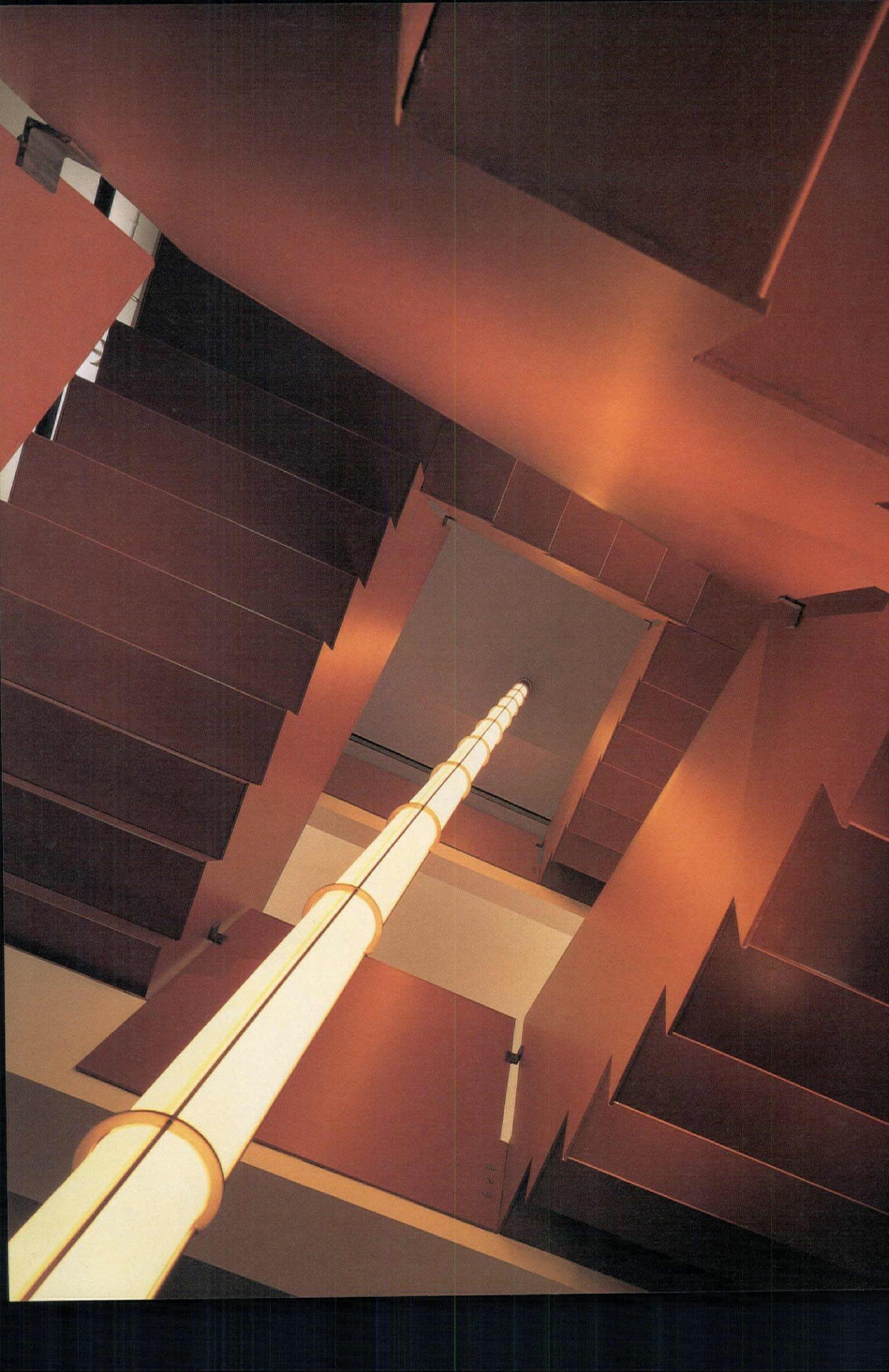
CUSTOM TABLE, T.V. STAND: **KERN/ROCKENFIELD.** LINOLEUM: **DLW.** CHAIRS: **ICF.**

Left: Relatively empty, the fourth-floor reception zone has a corner seating area dominated by an overscaled sofa. Behind the custom desk, Polaroid portraits of employees create a unique and personalized work of corporate art.

CUSTOM SOFA: **PARK-SERPICO.** RUG: **ODEGARD.** LOUNGE CHAIR: **KNOLL.** CUSTOM DESK, COCKTAIL TABLE: **KERN/ROCKENFIELD.** LINOLEUM: **DLW.** GOLD UPHOLSTERY FABRIC: **KNOLL.**

Opposite: A steel and laminated glass framing system plus integrally tinted plaster are the primary materials of the architectural intervention. This view shows the scrim-like effect looking into the conference room.





steel and German linoleum has quotes by the partners hand-lettered on the black top surface. And the desk, of the same materials, is, says Guzy, "neither too fortress-like nor too open and dainty. It has strange proportions—thick in the middle and deep and short, measuring five ft. by three ft."

The greatest project challenge, however, was tied to the multi-floor situation. Vertical circulation meant either an elevator or stairwell as the primary movement spine. Partners Guzy and Edward Asfour opted for the latter, envisioning it as "the vertebrae of the agency," to orient visitors and draw staffers. The stairway, which came to be a treadmill of perpetual activity, adds Kirshenbaum, "has a cohesive effect on the agency." Another challenge imposed by the multi-floor site had to do with overcoming status discrepancies. This was to be an egalitarian interior. No floor would feel like a satellite outpost. Although site specific, the problems encountered in this project, Asfour and Guzy acknowledge, were fairly standard issues in office design. Their solution, however, aims for a new model in dealing with vertical circulation, work spaces and providing opportunites for company-wide interaction.

The plan held the key, particularly in its accommodation of multipurpose breakout/meeting/private spaces. These take the form of mini-conference or brand rooms, the latter devoted to single accounts. Positioned in the core and furnished either as an informal lounge or strategy room with table and chairs, these areas, say the architects, "allow for a home base with which a large team can identify." They also replace the local coffee shop. As the installation had only one conference room, employees heretofore had to go off premises in search of a communal place to play with ideas in an informal manner.

In a refreshing downplay of corporate ego, Kirshenbaum & Bond has none of the self-congratulatory campaign reprints or trophies cluttering the entry and lobby. Changing visuals come instead from a three-dimensional collage composed of isolated images from ad work suspended on a network of steel cables. Visuals also come from the works of exhibited artists who find dedicated patrons in the agency's principals. One component of the client brief stipulated, says Kirshenbaum, "that the space feel like an open gallery where the arts could be celebrated."

Open work spaces line the perimeter, giving window access to the majority, not just the privileged few. The work station system, designed for flexibility and economy, combines standard industrial shelving for structural components with maple veneer plywood panels for dividers plus cork for tack surfaces. Exposed electrical conduits and outlets are affixed to the vertical members of the shelving system to reduce installation expense. An open metal trough incorporated in the structural system accommodates communication and data wiring. The panels, which provide privacy yet allow for the transmission of light, are of translucent fiberglass, framed in maple and supported by standard plumbing pipe and aluminum brackets. On a subliminal level, the translucent material also cuts down on claustro- →



Opposite and right: The stairway snakes around a totemic light pole, connecting three floors of the agency in accordance with a variance. The stairway itself is created to hold design interest from underside as well as front views. The 40-ft.-high light pole is made of resin-coated fabric, supporting tension cables and a series of stainless steel rings.

CUSTOM LIGHT POLE: **METALUM THROUGH MSK ILLUMINATION.** STEEL FABRICATION: **LEE CONSULTING.**

phobia. A related scrim-like treatment characterizes the interior framing articulating divisions between public and work areas. Developed to soften the distinction between these zones, the system employs both hot- and cold-rolled steel with laminated glass panels to create passageways, some as wide as nine ft., plus enclosures. Integrally tinted plaster—thankfully deployed with a restrained hand—plus Brazilian cherry flooring complete the limited materials palette.

Designed for flexibility and economy, the model, concludes Guzy, "provides a new type of environment that allows for an easy flow of the agency's work and helps give the sense to people that they work in a special place." Concurring, the client comes forth with the unsolicited and ultimate compliment. "I would work with these architects again. That's not true for many of them."

The project was completed in two-and-a-half years with final construction costs cited as $1,250,000. In addition to principals Peter Guzy and Edward Asfour, credit extends to Matt Read, Fredrik Svenstedt and Jiwook Kim. Alexander Isely was the graphic design consultant. —*Edie Cohen*

Below: Each floor has a partner's office tailored to personal tastes. The illustrated office of Jon Bond shows an executive style strong on informal meetings, short on formal desk work and conferences. Lounge seating creates a residential air.

SEATING, SIDE AND COCKTAIL TABLES: **DIALOGICA.** STOOL: **CHRIS LEHRECKE THROUGH PUCCI INTERNATIONAL.** RUG: **ENTREE LIBRE.** UPHOLSTERED SEATING: **MELODROME.**

Opposite: Fifth-floor landing shows work station configurations distinguished by fiberglass panels that provide privacy, allow light infiltration and help to alleviate claustrophobia.

WORK STATIONS: **CHRISTIANA MILLWORK.** PAINT (THROUGHOUT): **BENJAMIN MOORE.**



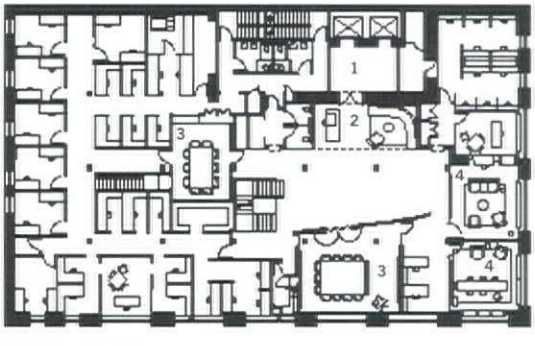


1 ENTRY
2 RECEPTION
3 CONFERENCE
4 PRINCIPAL'S OFFICE
5 BRAND ROOM
6 OPEN WORK SPACE

0 10 20 40



FIFTH FLOOR



FOURTH FLOOR

A/R Architects designs new offices with a view for a financial management firm in lower Manhattan.

Capital Investment

CERTAIN INTERIORS SEEM to have, upon completion, no other possible solution than the one usually reached after reams of trace and buckets of sweat have been expended: the plan so clearly resolves the constraints of the program, the furniture so obviously serves the users, the lighting so clearly works, the materials palette so instantly conveys an image that logic would seem to predetermine the design. Of course, it's never so simple, even if it may look as if it were. Designers Kimberly Anguil Eckland and David Rush, principals of the young New York-based firm A/R Architects, have devised such interiors for their client's 18,000-sq.-ft. offices.

The client, a financial management firm, stipulated several clearly defined needs for its new interiors: an open office program with several private offices, a boardroom, several conference rooms, a trading room, reception area, mailroom, technology center, pantry and cafe. The building itself—a mirrored glass tower with chamfered corners—also dictated a direction for the designers to pursue. Given the floor's rather peculiar outline, as well as spectacular views, the wealth of natural light and the client's request for a predominantly open interior landscape, Eckland and Rush decided to locate all services in the central core and create a wide swath along the perimeter for various types of working spaces.

The reception area begins to establish the materials palette—in particular the thematic pattern of straight grain sapele and pomele, another type of sapele—used throughout the interior's public spaces. Eckland and Rush have, well, gone with the flow, establishing a curved wall that divides the reception area from the working heart of the interior; the obverse of that wall, a sweeping 121-ft.-long arc joining the two wings, has also been faced with the rhythmic pattern of the two species of sapele. The other side of that aisle is punctuated by sliding doors of the same wood. The boardroom is on axis with reception. Smaller conference rooms occupy the building's chamfered corners. The sole private executive office fits happily into the planned procession of conferencing areas. →

Opposite: The reception area lies on axis with the boardroom so that public space opens directly onto semi-private space for meetings and receptions.

CHAIRS, TABLE: **BERNHARDT.** LEATHER: **SPINNEYBECK.** RUG: **A.R.T. RUGS OF PERSIA.** DRAPERY FABRIC: **GRETCHEN BELLINGER.** BOARDROOM CHAIR: **VECTA.**

THROUGHOUT: WOODWORK: **WILLIAM SOMERVILLE.** DRAPERY, WALL PANELS: **DFB SALES.** MECHANICAL/ELECTRICAL ENGINEER: **G.C. ENG, P.C.** TECHNOLOGY CONSULTANTS: **EXIMIN TELECOM; CHELSEA TECHNOLOGIES.** A/V CONSULTANT: **SMITH-MEEKER.** LIGHTING CONSULTANT: **SUSAN BRADY.** FLOORING: **BROOKLYN CARPET EXCHANGE.** ARTWORK CONSULTANT: **VICK CORPORATE ART.** FLOWERS: **SABINE ROY.** SIGNAGE: **BUDGET SIGNS.** LIMESTONE: **DESIGN SUPPLY.** CARPET: **MONTEREY.** METAL, GLASS WALLS: **ACME.** PAINT: **POLYMYX; BENJAMIN MOORE.** LIGHTING: **ZUMTOBEL; LUCIFER.** CEILING TILES: **ARMSTRONG.** HARDWARE: **FORMS & SURFACES; TYDIX.** CONTRACTOR: **STRUCTURE TONE.**

PHOTOGRAPHY: MARCO LORENZETTI, HEDRICH BLESSING





With so few enclosed rooms, Eckland and Rush developed a hierarchy within the work stations. According to the designers, the Unifor system has been a standard for the client because of the high quality of materials, aesthetics and flexibility. "The product's modular nature allowed us to create a compatible double-size management work station that incorporated a small satellite table to be used for in-house meetings or additional work space," they explain. The larger stations inhabit the layer of space closest to the perimeter walls, while the smaller stations range off the interior aisle. Nevertheless, the relatively low, 40-in. height of the panels ensures that everyone has access to the light and the views.

Eckland and Rush devised a color palette of cool olive and grayed-green tones that plays off the pear wood surfaces of the office furniture and the darker tones of the sapele, which together with limestone floors, aluminum panels, and metal and glass walls form a calmly serene environment. All the door and window cuts have been lined with 1/4-in.-thick aluminum plates.

According to Eckland and Rush, the client's program also stipulated an upgrading of its existing technology systems. Among the high-tech elements new to this space are the boardroom's state-of-the-art video conferencing system, the installation of light sensors in all rooms to maximize efficiency and limit waste, and the use of a surface-mounted Wiremold 4000 system directly beneath the system panels instead of the installation of a raised floor. Considerable care has been taken to install lighting adequate to the needs generated by the use of so many computer screens. Solar shades with Mylar backing help reduce glare from endless windows.

A/R served as both the tenant representative and the architect, and therefore provided full-service project management in addition to design. David Salomon served as project architect. *—Judith Nasatir*

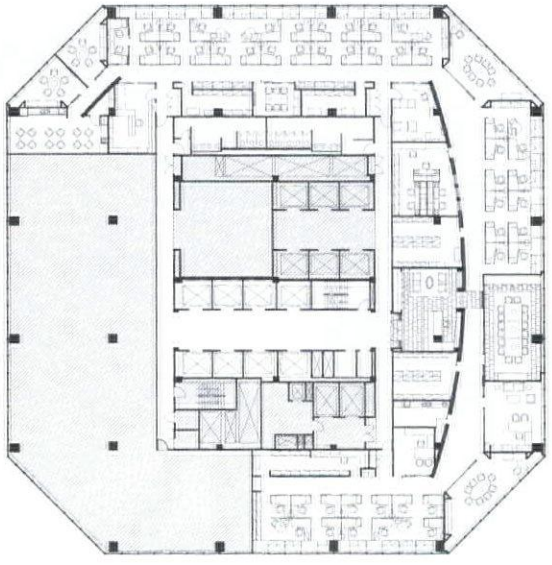


Opposite: A 121-ft.-long curved wall arcs through the space and contains the core. The detailing of the sapele paneling has been intricately devised, framing 36-in. figured pomele panels with 12-in. quartersawn straight-grain elements.

WORK STATIONS: **UNIFOR.** PANEL FABRIC: **KNOLL.** DESK CHAIRS: **HERMAN MILLER.** CHAIRS: **GEIGER BRICKEL.**

Above: Private office at terminus of arc.

DESK: **UNIFOR.** CHAIR: **HERMAN MILLER;** LEATHER: **CORTINA.** GUEST CHAIRS: **KEILHAUER;** FABRIC: **DONGHIA.**



Paula Cooper joins the migration from SoHo, settling into a spectacular new gallery by Richard Gluckma

Chelsea Passage

A PIONEER IN the art world's colonization of the once ramshackle commercial and industrial neighborhood of SoHo, Paula Cooper opened her gallery on Prince Street in October, 1968, with a characteristically provocative show, "Benefit for Student Mobilization to End the War in Vietnam," which included such luminaries as Carl Andre, Dan Flavin, Robert Ryman, Robert Mangold, Sol LeWitt, among others. Twenty-eight years later, in October, 1996, Cooper joined the burgeoning migration of galleries to the raw fringes of Chelsea, the most significant change in the geography of the New York art world since the advent of SoHo. What had begun but two years earlier as a mere strip of galleries on 22nd Street—Matthew Marks was the first, followed by Pat Hearn and Morris Healy—has since expanded north to 26th Street and south to 15th Street, as more and more galleries jump on the Chelsea bandwagon, in the process rapidly transforming it into the pre-eminent neighborhood for contemporary art in Manhattan.

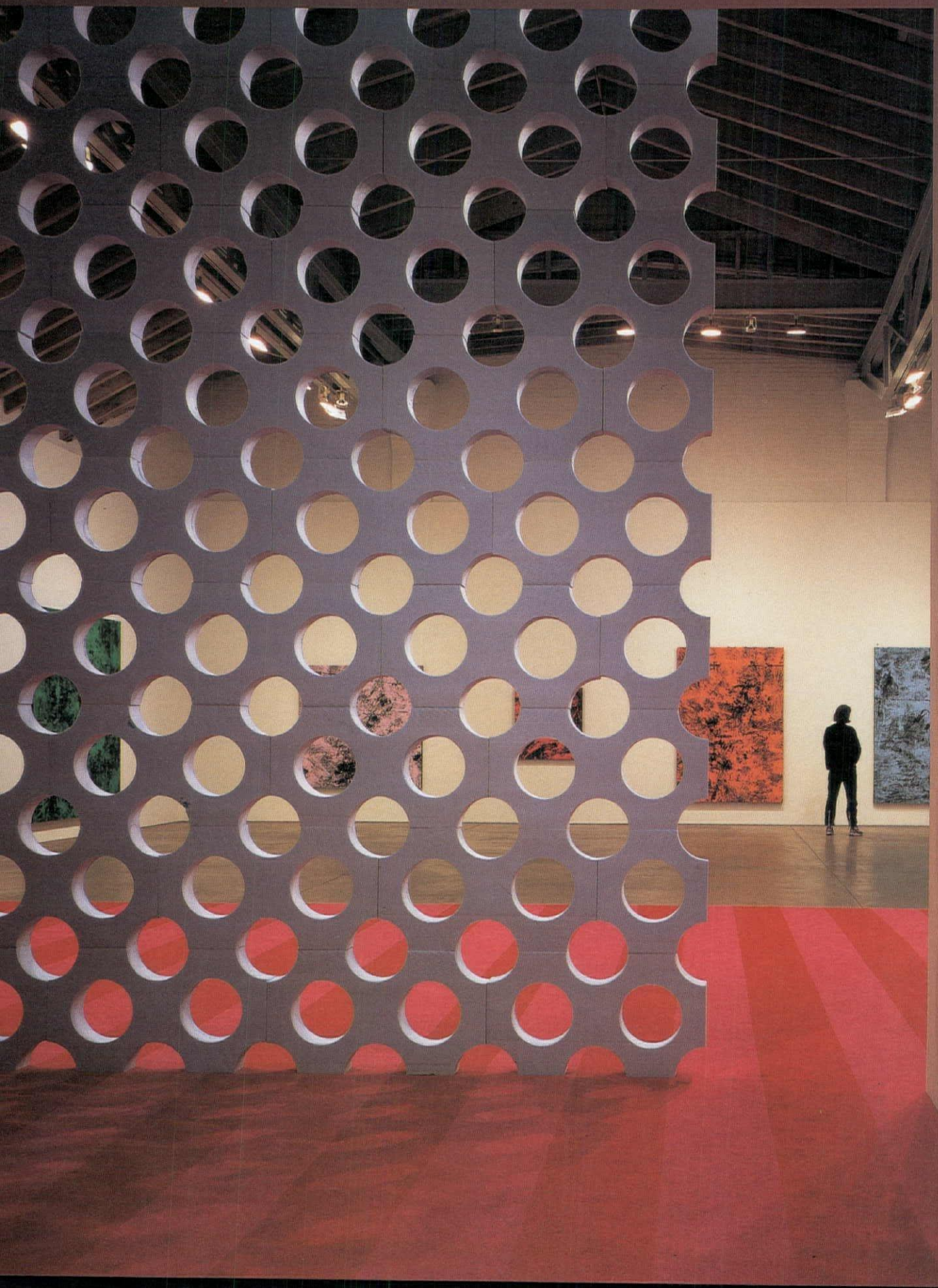


Two reasons are most frequently cited as impetus for the move: the ascendancy of retail in SoHo, turning the area into an open-air shopping mall; and the availability of large spaces in Chelsea at a fraction of the going rate in SoHo. With her new space on 21st Street, Paula Cooper certainly takes full advantage of the latter opportunity. Whereas her previous space on Wooster Street was sufficiently roomy but architecturally quite ordinary, the Chelsea gallery, designed by architect Richard Gluckman (with project architect Elizabeth Rexrode), is easily one of the most dramatic of such spaces in New York. Gluckman is an old hand at designing with art in mind; his many projects include the Andy Warhol Museum in Pittsburgh, the Georgia O'Keeffe Museum in Santa Fe and the Dia Art Foundation. Many have commented on the cathedral-like quality of the Cooper gallery, which was Gluckman's invention entirely; the raw space, prior to renovation, was only a shell. "The renovation was extensive," Gluckman says. "There was no structure in front, no floors, the roof was in bad condition. It was the barest of skeletons." →

Left: Tony Smith's monumental metal sculpture Moondog *(1964), installed in the main gallery. Tinted, terazzo-ground concrete floor provides a rich, neutral surface for display. Photo: Tom Powel.*

Opposite and cover: Artist Rudolf Stingel created a color-saturated environment with perforated screen for a show of his paintings in early 1997.

PHOTOGRAPHY: PAUL WARCHOL





The entry to the gallery is quite simple, with extensive shelving for books and catalogues for sale and a reception desk. It opens out to the soaring expanse of the main gallery and its stunning vaulted ceiling. "Paula deals with a lot of sculpture, so one of her main concerns was for a large, uninterrupted space," says Gluckman. "She wanted a column-free space—something one doesn't usually find in SoHo." Gluckman removed the two columns in the Chelsea space and inserted two steel trusses to support the existing wood roof structure, clearing ample space for even very large sculptures. "For the ceiling, we used a split truss, so as to avoid shoring up the building," Gluckman explains. "It's very economical. We used existing pilasters that we found on the original site." The ceiling is now equipped with skylights that can be opened or closed, depending on what quality of light is desired.

So far, the main gallery has been given over to large-scale works: a mini-retrospective of Carl Andre for the gallery's opening, an installation by Rudolf Stingel, and, as the pièce de résistance, Tony Smith's monumental sculpture *Moondog* (1964), one of the most impressive shows of its kind in recent years. But how well will smaller, more intimate works fare in this setting? Gluckman remains sanguine: "I think that sometimes very small works can hold their own in a large space. But the function of the smaller gallery is precisely to accommodate that kind of work." The alcove gallery has housed a more modest Smith sculpture, the creeping *Smog* (1969), as well as works on paper and maquettes by the sculptor Robert Gober. A discreet stairway between the entry and main gallery leads to the upstairs offices, where a window looks out on the main gallery.

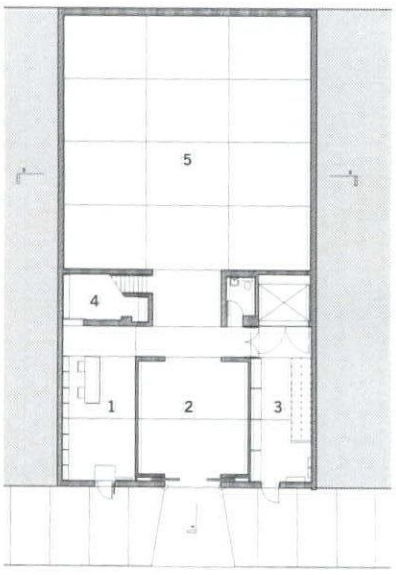
The success of the new Paula Cooper gallery can be measured by how well it has accommodated very different sensibilities; with each major exhibition, the gallery itself seems transformed, from the chapel-like (some would say sepulchral) ambience of the Andre show, to the loud and playful buoyancy of Stingel's installation. Perhaps the greatest success so far was in the Tony Smith show: the hulking, even slightly menacing *Moondog* stands over seventeen feet high. The gallery, however, never seemed cramped.

—David Rimanelli

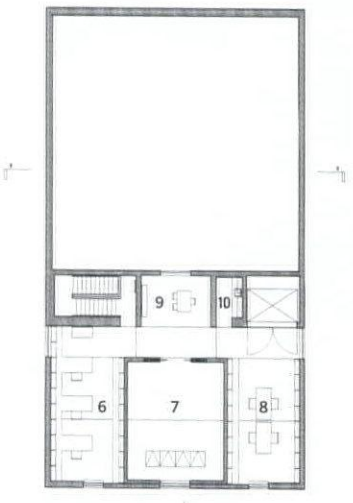
Opposite: Mezzanine contains a showroom, offices and library. A window overlooks the main gallery.

Above: The office zone features unpainted exposed brick walls in contrast to the painted white box of the showroom at the center of the mezzanine.





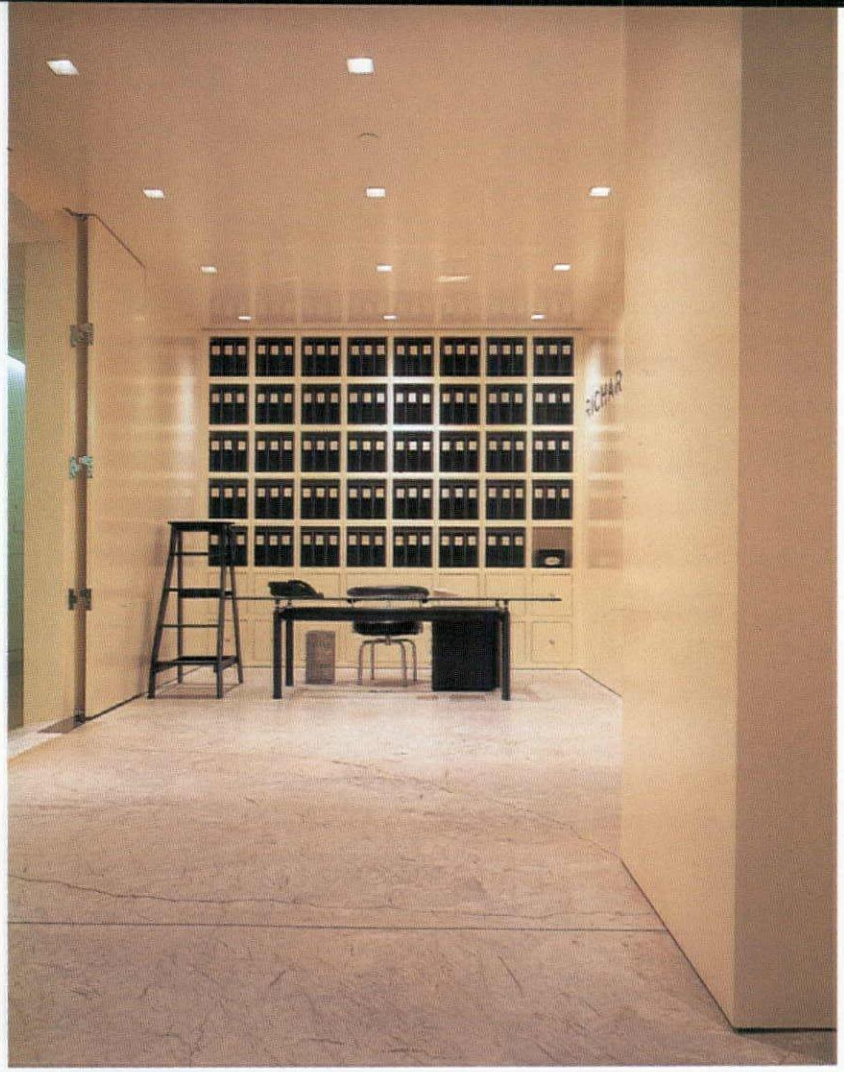
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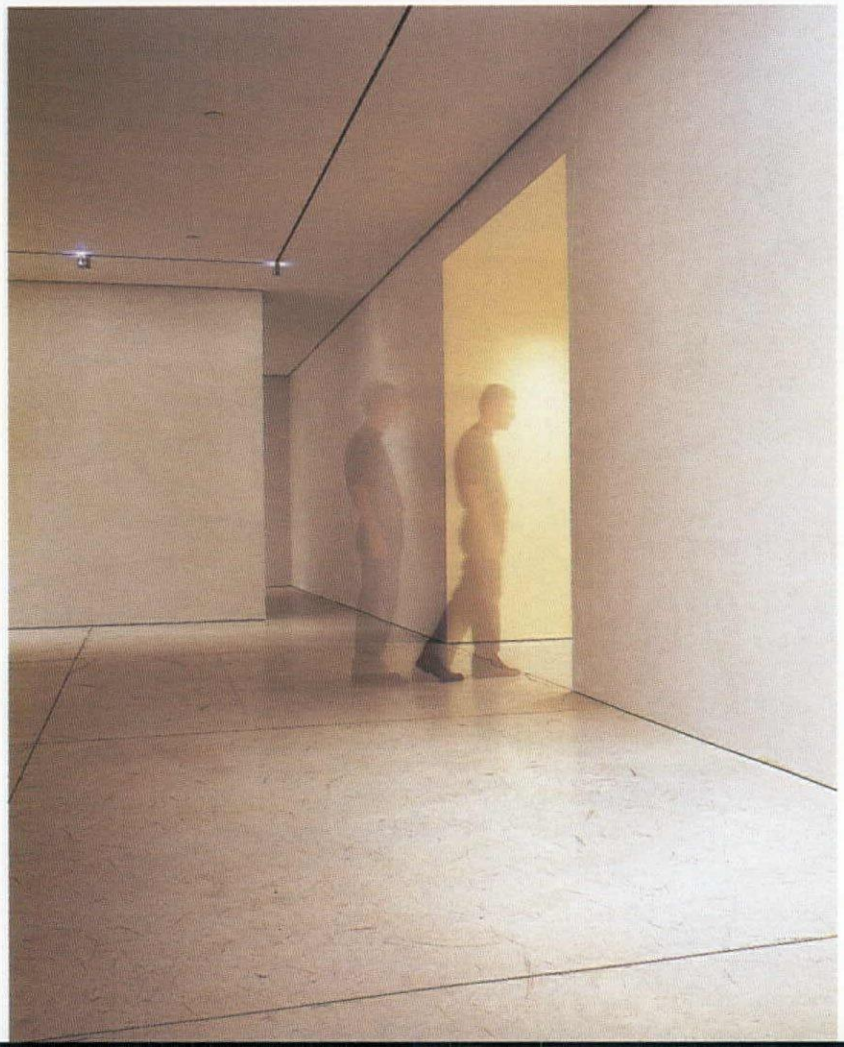


MEZZANINE

0 10 20 40

1 RECEPTION/BOOKSTORE
2 SMALL GALLERY
3 RECEIVING
4 STORAGE
5 MAIN GALLERY
6 ADMINISTRATIVE OFFICES
7 SHOWROOM
8 LIBRARY
9 OFFICE
10 KITCHENETTE





Uptown Girl

FOR BETTER OR WORSE, Mary Boone is the dealer who epitomized the speculative '80s art world. Her gallery in SoHo seemed to have been explicitly designed with intimidation in mind. And with a roster of high-powered American and European painters, she achieved the sort of iconic status usually reserved only for titanic artists. In the very different aesthetic and economic climate of the '90s, interest in her gallery seemed to flag. So with the exodus of galleries from SoHo to Chelsea under way, Boone made the unexpected but perhaps canny decision to relocate uptown, in the more established, even staid environment of the 57th Street gallery scene. Boone took a space previously occupied by another commerical gallery at 750 Fifth Avenue, and handed the renovation over to Richard Gluckman, with whom she had also worked on her West Broadway space. "Paula Cooper's gallery is very tall, and Mary's very compressed, which actually suits the kinds of work they show," Gluckman says. "Paula's more involved with sculpture, Mary with painting. Mary knew the limitations of the building, which are ceiling height and columns. What she wanted was a beautiful, well-proportioned space. Towards that end, I decided to make the most of the apparent limitations, maximizing the columns rather minimizing them. In terms of desirable proportions, I think it worked out very well." The project architect was James Slade. *—David Rimanelli*

This page and opposite: Gluckman's work for Mary Boone walks softly but carries a big column. His forte is reducing space to its barest essentials—beautifully detailed and proportioned—without the glitz of the current "minimalist" craze.

PHOTOGRAPHY: PAUL WARCHOL

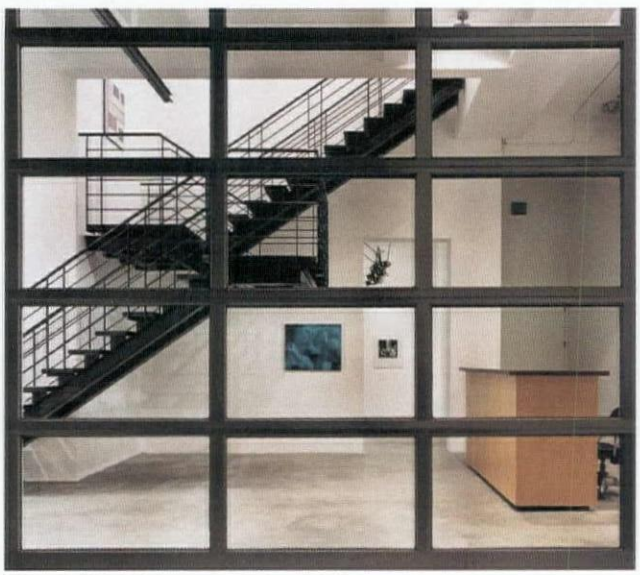
With the help of Richard Gluckman, Mary Boone shifts gears and neighborhoods.



Ways of Seeing

1100 Architect's design for Metro Pictures in Chelsea rethinks the gallery experience.

AFTER MORE THAN a decade in SoHo, Metro Pictures joined the great migration of galleries to Chelsea in 1996, opening with an exhibition of photographs and objects by Louise Lawler. Lawler, who has been a Metro staple since the gallery's beginning, is best known for her photographs documenting the institutional context of artworks: images of paintings and sculptures installed in home and office settings, classical statuary wrapped in plastic in dark warehouses, an elegant woman's manicured hand holding up an early Picasso assemblage, the reflection of a Frank Stella Protractor painting in a museum's highly polished floor, etc. For Metro's Chelsea inauguration, Lawler created a series of large-scale Cibachromes focusing on the changing context of her own gallery, presenting pictures of its new 24th Street site before and during its renovation. The subject of the pictures is the transformation of a decrepit former parking garage into the pristine space in which these very pictures would hang. With deft economy, Lawler trains her ironical gaze on herself and the institution that works to further her own career, enriching itself in the process.



Metro's transformation was accomplished by 1100 Architect, under the direction of David Piscuskas, partner-in-charge, and Juergen Riehm. The gallery has had an historic commitment to difficult, often conceptually inclined art, showing, among others, Cindy Sherman, Robert Longo, Laurie Simmons, Mike Kelley, Tony Oursler and the late German artist Martin Kippenberger. Entering the vast open space of the gallery's former Greene Street location, the viewer was permitted no cushion, no mediation between the street and typically very confrontational artworks: you would just walk in and find yourself face-to-face with, say, a Sherman dismemberment picture or a scatological John Miller sculpture. In designing the Chelsea space, 1100 provided exactly the kind of entry that was lacking in the largely undifferentiated SoHo space.

"Helene was very concerned that they have an entry, rather than being suddenly thrust into the gallery," Piscuskas remarks, referring to Helene Winer, who runs Metro with her partner, Janelle Reiring. This entry runs perpendicular to the two large galleries on the left and a smaller viewing room on the right. The main visual element in this entry is a dramatic black, double-cantilevered steel staircase that leads to the second-floor viewing room, offices, and storage. "Helene and Janelle knew 1100 did beautiful staircases," Piscuskas says with evident satisfaction. "We tried to hide as much as possible its means →

Left: The gallery's exposure to the street is exploited through glass panels offering views into reception and exhibition spaces.

Opposite: View through the enfilade of primary gallery spaces, here installed with the Louise Lawler exhibition that inaugurated the new space.

STAIRCASE: **ALLIANCE WELDING.** CARPENTRY: **PROMASTER.** CABINETRY: **JORDACHE WOODWORKING.** LIGHTING: **STONCO; LIGHTOLIER.** STRUCTURAL ENGINEER: **KENT NASH/ROBERT SILMAN ASSOCIATES.** CONTRACTOR: **SPK LEWIS.**

PHOTOGRAPHY: MICHAEL MORAN





Above: Rough masonry walls constrast with finished construction in the lounge/reception area for the second floor offices and viewing rooms. Seating is from Lost City Arts, Eames stools are from Herman Miller.

Opposite: The double cantilevered steel staircase provides a dynamic connection between first and second levels. Artwork is by Louise Lawler.

of support, without going so far as to make it appear frightening to use. And we set it off to the side, so that upon entering you don't have to deal with it." The staircase provides an element of surprise and excitement that counterbalances the meditative calm appropriate to the galleries and viewing rooms.

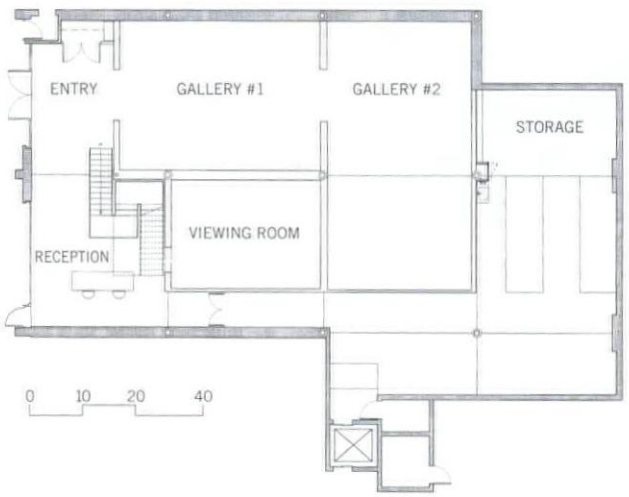
Because the optimal gallery design recedes from view so as not to compete with the art on display, galleries typically manifest a bland, homogenizing look, so details are especially important in distinguishing an excellent rather than a run-of-the-mill space. "We achieved a differentiation of rooms through variations in the thickness of walls, the proportions of openings, and trimmings in wood," Piscuskas notes. "It's a tricky thing, creating an environment you can meander through yet also maintaining the integrity of individual spaces. I think these are more museum-quality spaces than the average SoHo gallery." Helene Winer concurs: "I'm unendingly amazed at how well the space works, given how reductive it is. We had one overriding concern, that this space correct the problems of our SoHo gallery—too large an exhibition space and insufficient office space, in short. Now we have several fluid, flexible spaces. Art galleries tend to be rather forbidding, intimidating places. We feel that our new space works against that tendency."

Lighting is, of course one, of the most important issues for any gallery. It varies considerably, from the track lighting that is almost synonymous with SoHo, to the cold fluorescent lighting often favored in Germany. At Metro, 1100 aimed for a modified combination of these divergent approaches. Rather than fluorescents, they employed quartz-halogen bulbs. "We wanted a general illumination that would be consistent for any large-scale work," Piscuskas explains. "That's easier to achieve with quartz-halogen, but it wasn't sufficient for the additional punch necessary for certain works, for example Cindy Sherman's large black-and-white photographs. So we added conventional track lighting."

The shift of galleries from SoHo to Chelsea is more than a matter of simple geographical location. In some respects, the very experience of looking at art will be changed. "Because of the architecture in Chelsea, the look of galleries will change," comments Winer. "This space is so structurally substantial compared to what we had in SoHo, where galleries typically have a rather insubstantial, spindly quality. Masonry is in."

—David Rimanelli







Urban Atelier

Architect Diane Lewis activates space in her New York studio.

WHEN ARCHITECT DIANE LEWIS first saw the Washington Square area duplex, she felt like she was entering "an old workshop in a medieval city." The late-19th-century carpenter's shop, more recently the studio of a fashion photographer, was raw—without finished floors, heat, or lighting. Interested in retaining the rustic quality of the historic shell, Lewis also wanted to accommodate a diverse range of activities while keeping the sense of a large, open room on each level. Through a number of sensitive surface treatments and articulate planning moves, she created an inspiring and efficient setting for her design research. The two floors were developed with distinct programs—living above, office below—yet they function together to create a unified space that is, at once, a library, an archive and an atelier.

Lewis poured a 3/4-in. white concrete subfloor, and left it exposed to present a crisp, planar counterpoint to the rough masonry and wood container. She kept the walls as found to maintain their intriguing texture and traces of color. The ceiling was left untouched on the lower level. On the upper floor, above the open living area, Lewis inserted insulation and Sheetrock panels between exposed ceiling beams.

Once the container was ready, Lewis developed a number of extremely specific architectural insertions that float, within a free plan, to establish distinct zones of activity. New wall planes built of MDO—a waterproof, paper-coated plywood with no exposed grain—are double-sided and multi-purpose; they act as storage spaces, planes of display, and spatial dividers. According to Lewis, "I never build walls that are just partitions. Every wall I build has some program." →



Opposite: On the living level, an aluminum and glass table by A. Skurman is surrounded by white leather and tubular steel furniture. Paintings are by Joan Waltemath and Babette Allina. Note the negative corner detail where walls planes meet.

CONSTRUCTION: **PIERRE LOUAVER**

Right: Painting next to fireplace is by Taro Suzuki. White canvas drapes are reflected in the mirror.

DRAPES: **MONTE COLEMAN.** BERTOIA CHAIR: **KNOLL.**

PHOTOGRAPHY: PAUL WARCHOL

Where these walls meet, Lewis worked with a negative corner detail. This modernist spatial trope was most famously explored by Mies van der Rohe; it emphasizes planes rather than volume to suggest the mobility and reach of modernist space. "The negative corner is always potentially explosive," Lewis says, "gesturing towards a space where elements are free." Interior space was further activated with sliding wooden partitions that can be used to enclose or expose bath and sleeping areas.

Fixed walls were positioned with respect not only to internal needs but also with strict reference to window openings of the architectural container. Aligning new with preexisting boundary conditions allowed Lewis to explore "how the site affects the interior, how force fields are knitted together." She elucidates her treatment of the site as an active design element by comparing interior space to the brain. In her words, it is a container "saturated and oversaturated with impulses," a device for mediating, filtering and representing forces that come from outside.

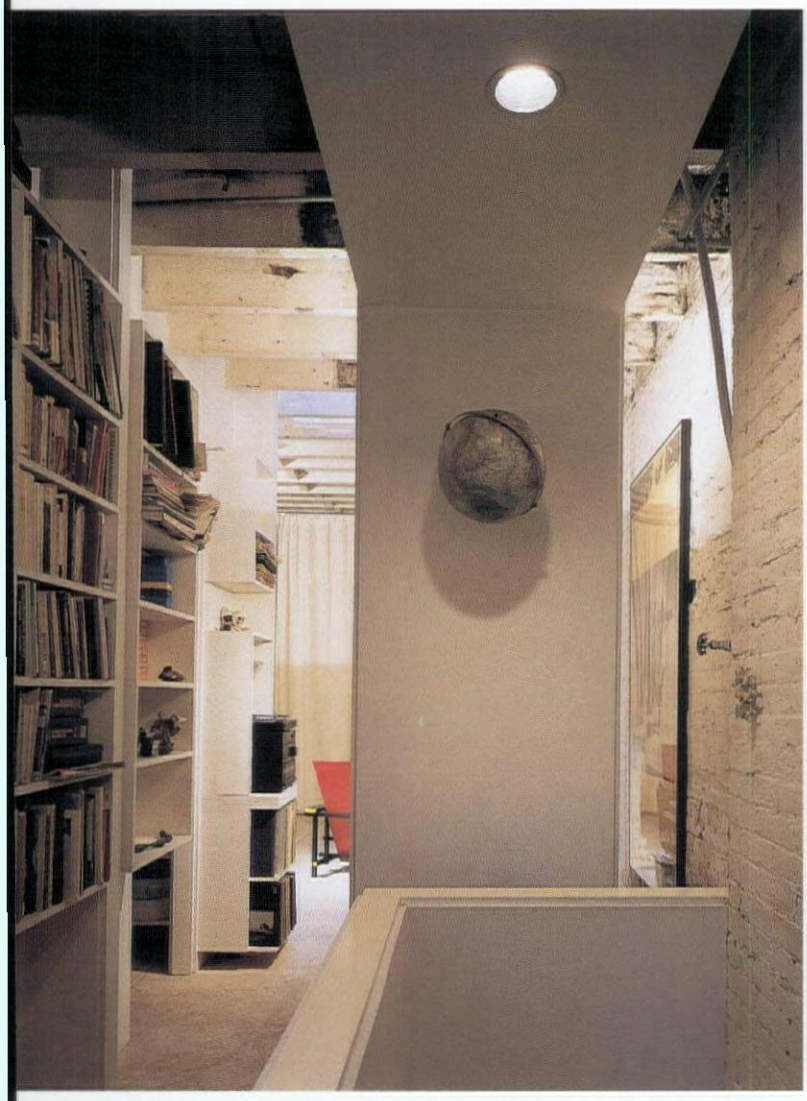
Living here has allowed Lewis a feeling of contiguity among the various aspects of her daily life. Descending each morning, as she puts it, the architect moves down from →

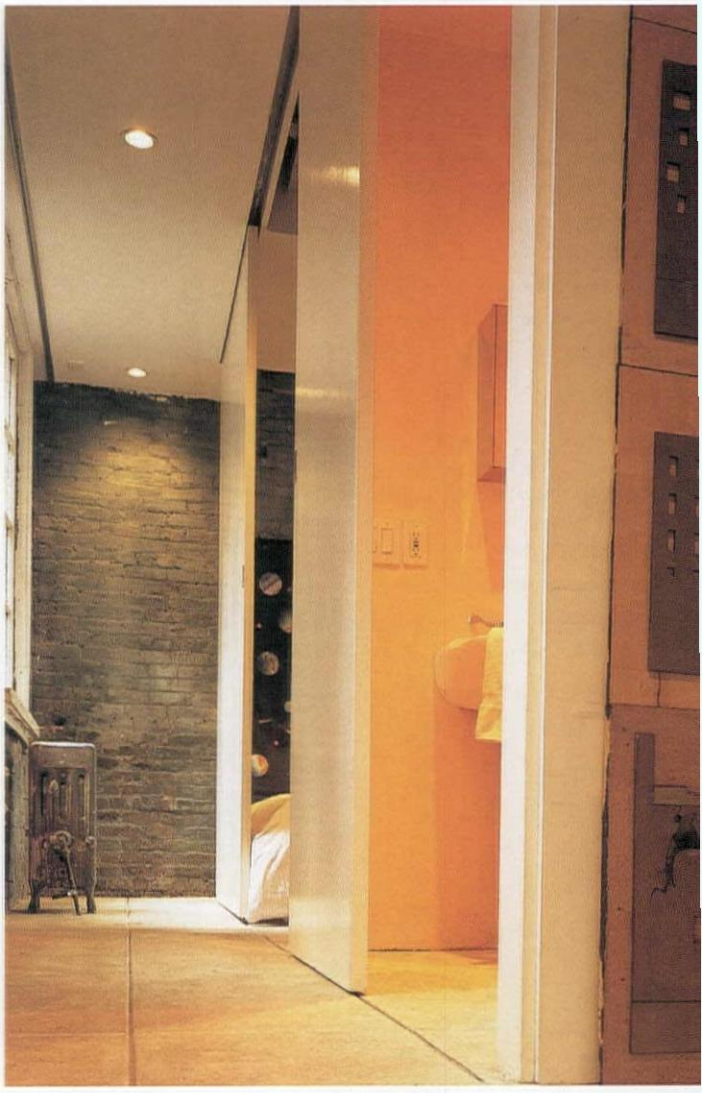
Below, left: Lewis built a soffit above areas of greater programmatic specificity, including the stairwell, bathroom, and sleeping area. Beyond the stairwell, she suspended a globe; it reminds her that "this is the first era in which we've seen the earth from far away, and that has a lot to do with what it means to practice architecture today."

LIGHTS: **LIGHTOLIER.**

Below, right: The bathroom and sleeping area can be enclosed behind sliding wood doors. Mounted on the wall in the foreground are relief elevation models from Lewis's project for a Kunsthalle on New York's East 5th Street.

Opposite: Eileen Gray's tubular steel table with white laminate top is flanked by galvanized steel cafe chairs. Above is Lewis's design proposal for an Institute for Freedom of the Press in Berlin.







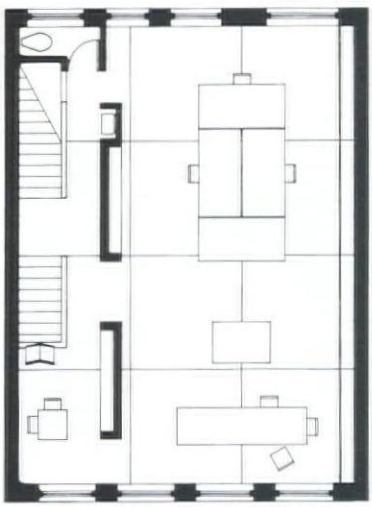




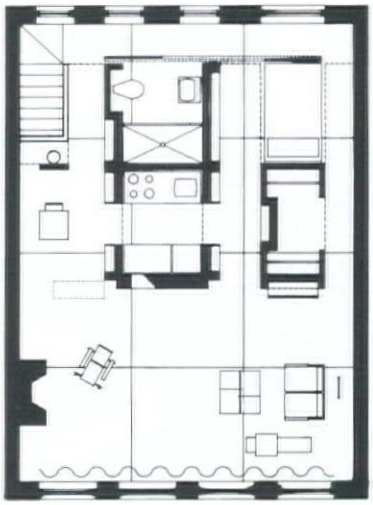
living space to studio; later in the day, she descends to the street to go work on architectural projects or teach at Cooper Union nearby. Climbing again to her atelier at the close of each day, she is reminded of an "urban voyage" she discovered at the Manhattan residence designed by William Lescaze. There, Lescaze positioned the living space not on the first or second floor, but at the very top of the brownstone to create an interior enclave removed from the rush of the metropolitan streets below. *—Henry Urbach*

Opposite: Lewis works with her employees around a common work surface. Unlike the offices of Richard Meier and I.M. Pei, where she apprenticed and felt "like a cooped-up hen," the shared surface offers the feeling of what Lewis calls "a shared repas." *In the foreground is an early model for the Kunsthalle project; at the rear, below the Piranesi drawing, is a model for an editorial boardroom.*

Above: At the entry to the studio, Lewis displays a model for her Cooper Union student housing competition of 1989. Not all of the architect's projects are on display: big baskets keep rolls of drawings and other materials in order and within reach.



FIRST LEVEL



SECOND LEVEL



Hassan Abouseda's reconfigured two-bedroom apartment in Greenwich Village sings with colors that dance with the daylight.

In Living Color

PROBABLY THE GREATEST advantage for a designer designing his own residence is that time exists for taking proper measure of all the ephemeral, atmospheric qualities of the interior: how the light changes over time; how it moves through the space; what happens in different seasons and the transitions from one to the next; how loud the street sounds are; which corners are best for which activities or objects, and so on. Inhabiting any space for a time before making changes has become something of a luxury for most involved in the process of interior design. When it's possible, however, it often leads to a different resolution for the problems of living and the variables of place than might otherwise be the case, simply because the understanding of and emotional response to it have greater depth and resonance.

That premise certainly seems to be true for Hassan Abouseda, a New York-based architect, furniture designer and proprietor of HAF, his namesake SoHo furniture store, who acquired his two bedroom, 1,400-sq.-ft. apartment in 1992 and spent some considerable time in it prior to launching the design process that led to its present state. "The views were the primary selling feature," he reports. The apartment is on a high floor in a building in the West Village, and has wonderful exposures in three directions.

Coming to terms with the actual—even organic—properties of the different rooms in the apartment, as well as their relationships to one another and to the entirety of the space, happened naturally over time. Even so, the inherent nature of the interior almost snuck up on Abouseda, requiring him to rethink his initial approach to its redesign: "At first I tried to combine everything into one large room. But I realized it just wouldn't work. The character of the two main public rooms are simply too different. The living room is very classical and symmetrical, with the fireplace exactly placed in the center of the one wall. The dining room inhabits the angle of the building. It's like a Fritz Lang set, with corners and angles everywhere." →



Left: Abouseda painted his living room a deep blue purple. The color changes over the course of the day from "blueberry to plum." A Nan Goldin photograph hangs next to the fireplace.

RUG: **TUFENKIAN**. CHAISE LONGUE: **HAF**. WOODWORK, BUILT-INS: **GEORGE PALUMBO FOR WOOD ENTERPRISES**. SPECIAL FINISHES: **REBECCA SPIVACK/SUPERIOR FINISH**.

Opposite: Abouseda created an arcade to formally separate the dining and living rooms while allowing visual unity. The artworks are by Nan Goldin, David Roberts, Ivan Verra and Hassan Solomon.

DINING TABLE: **HAF**. OCCASIONAL TABLE: **KNOLL**.

PHOTOGRAPHY: JOHN M. HALL





Once Abouseda revised his approach to the apartment's space planning, he began to craft the spatial devices that would reshape the interior to its, and his, greatest advantage. "I decided to make an arcade, like a screen, between the living and dining room," he noted. The arcade, which descends on one side into the living room, has created a formal separation of spaces while providing visual access to the whole.

Abouseda made several other structural enhancements to the interior: "The apartment used to have a huge entrance hall and a tiny kitchen. I wanted a working kitchen because I cook a great deal. I appropriated about one-half the foyer into the kitchen. I also turned one of the bedrooms into an office, which doubles as a guest room when necessary. That room had a rather rinky-dink door, so I put in a new, larger door and frame. This set up a cross axis with the living room, and also helped to give a new sense of the windows wrapping around the apartment," he explained.

The explosion of colors, and the juxtapositions of hue to hue, took Abouseda a considerable amount of effort and time to resolve: "I painted everything six times. In the beginning, I had very little color. Parts of the apartment were beige on beige, with ivory trim. The dining area was originally a bright red, and the living room was green. The red was a problem, though, because not only was it the wrong red, but it didn't work with the mahogany moldings. I'd →



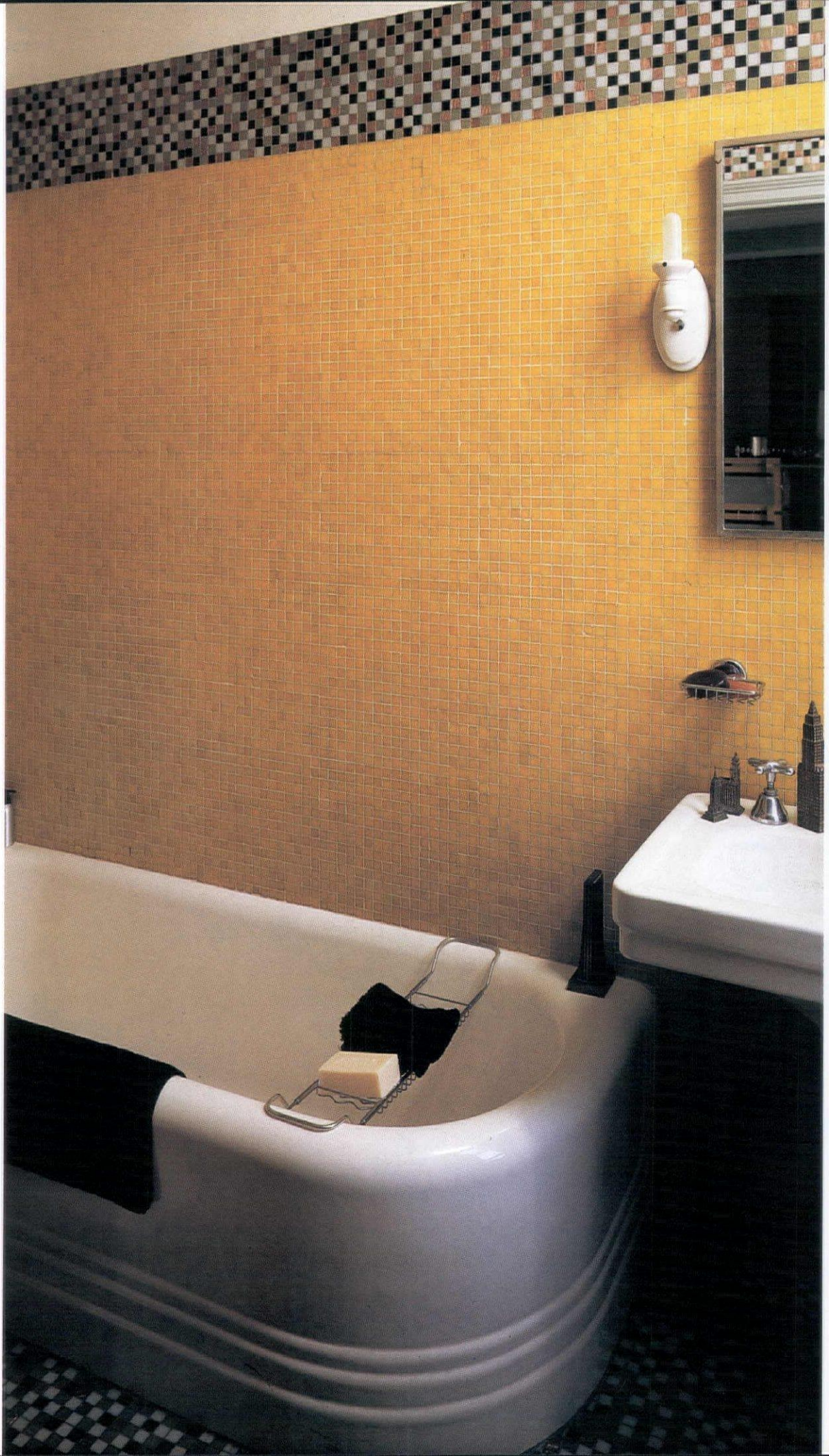


Opposite: Abouseda's office doubles as guest bedroom. The HAF sofa converts to a bed. Artworks are by Lionel Feininger and Mary Meagher. The carpet is a family heirloom. Tables are vintage John Stuart. The Rietveld chair is one of several modern classics scattered throughout the interior.

FABRICS: **DONGHIA**. NOGUCHI LAMP: **AKARI**.

Above: Abouseda had a bar built in along one wall of the living room. Compartments are painted in different shades, adding to the layering of colors in the apartment. The bar door containing liquor bottles pivots to close the unit. The artwork is by Thomas Hart Benton.

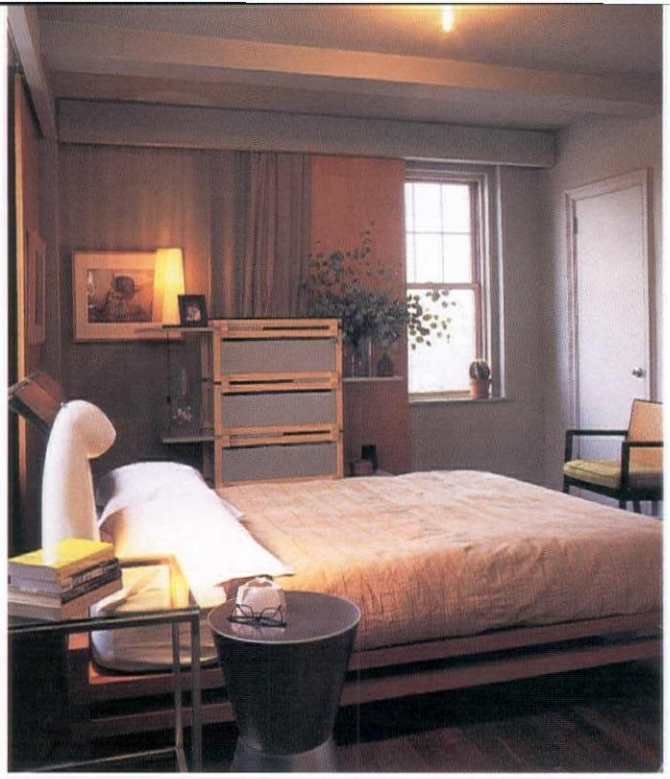
Right: All the rooms have a view, including the office. Lounge chair is one of Abouseda's designs.



decided to use structure to delineate color—installing mahogany moldings everywhere—which is the reverse of the usual."

"After living with it for a while, I decided that the dining area should have colors and materials that refer to the outdoors. I used unfilled granite pavers for the floors—like a sidewalk—and finally painted the room yellow. Then you descend into the indoors, with the dark woods and deep purple walls of the living room. I learned that you have to keep adding color. You can't have just one strong color: everything has to be at the same level. And you can't start using the same colors, because then it's too matched. The Persian carpets helped to teach me that. They have color upon color upon color, and they work," Abouseda continued.

He furnished the apartment with a combination of pieces that include his own designs, classic post-war American designs, early modern classics and family heirlooms (including the carpets). "This has been a very organic process. I've done it very incrementally, over a long period of time. I spent a lot of time learning and understanding the light. I like the way it animates these hybrid colors, and the way the apartment changes depending on the time of day." —*Judith Nasatir*





Opposite: Abouseda retiled the walls of his bathroom with glass tiles from Bisazza.

Above and right: The bedroom has windows on two walls. The bed and chest of drawers are Abouseda's own designs for HAF.

DRAPERY FABRIC: **DONGHIA.** DRAPERY FABRICATION: **GARY LIPPS, HOUSE OF LIPPS.** TABLES: **AD HOC; PORTICO.**



1 ENTRY
2 KITCHEN
3 DINING
4 LIVING
5 OFFICE
6 BEDROOM

For a loft renovation in midtown Manhattan, LOT/EK Architecture makes

Post-Industrial Strength

THE JUNKYARDS OF Elizabeth, New Jersey, are not as abuzz with architects and designers as, say, the D & D Building. But Ada Tolla and Giuseppe Lignano go where others don't to discover innovative ways of working with the discarded materials of post-industrial America. Their New York studio, LOT/EK Architecture, embraces the strange familiarity of everyday refuse—consider their jaunty lamps made of Tide and Clorox bottles—and adapts it to perform basic architectural functions in nuanced ways. "We want to work with what already is there," explains Lignano, "to provoke a dialogue between desire and chance."

For a 2,000-sq.-ft. studio renovation in Manhattan's garment district, LOT/EK confronted a common problem of loft design—how to establish privacy without losing spatial openness—as well as the challenge of designing a live/work space that accommodates both well. According to their clients, photographer Steven Miller and set designer →

Below: Set perpendicular to the metal plane, a pipe carries bundled electrical cords to provide lighting and electric supply to the work station. Doors of old recycled refrigerators open to create additional surface area, which Jones and Miller also use for dining. The charcoal drawings are by Christine Jones. The tubular aluminum and vinyl chairs were designed by Warren MacArthur.

Opposite: The aluminum partition runs the loft's entire length. Chopper, an American Staffordshire terrier, feels at home on the polished concrete floor.

PHOTOGRAPHY: PAUL WARCHOL



tial moves with improbable industrial readymades.




PUSH
HERE
GC

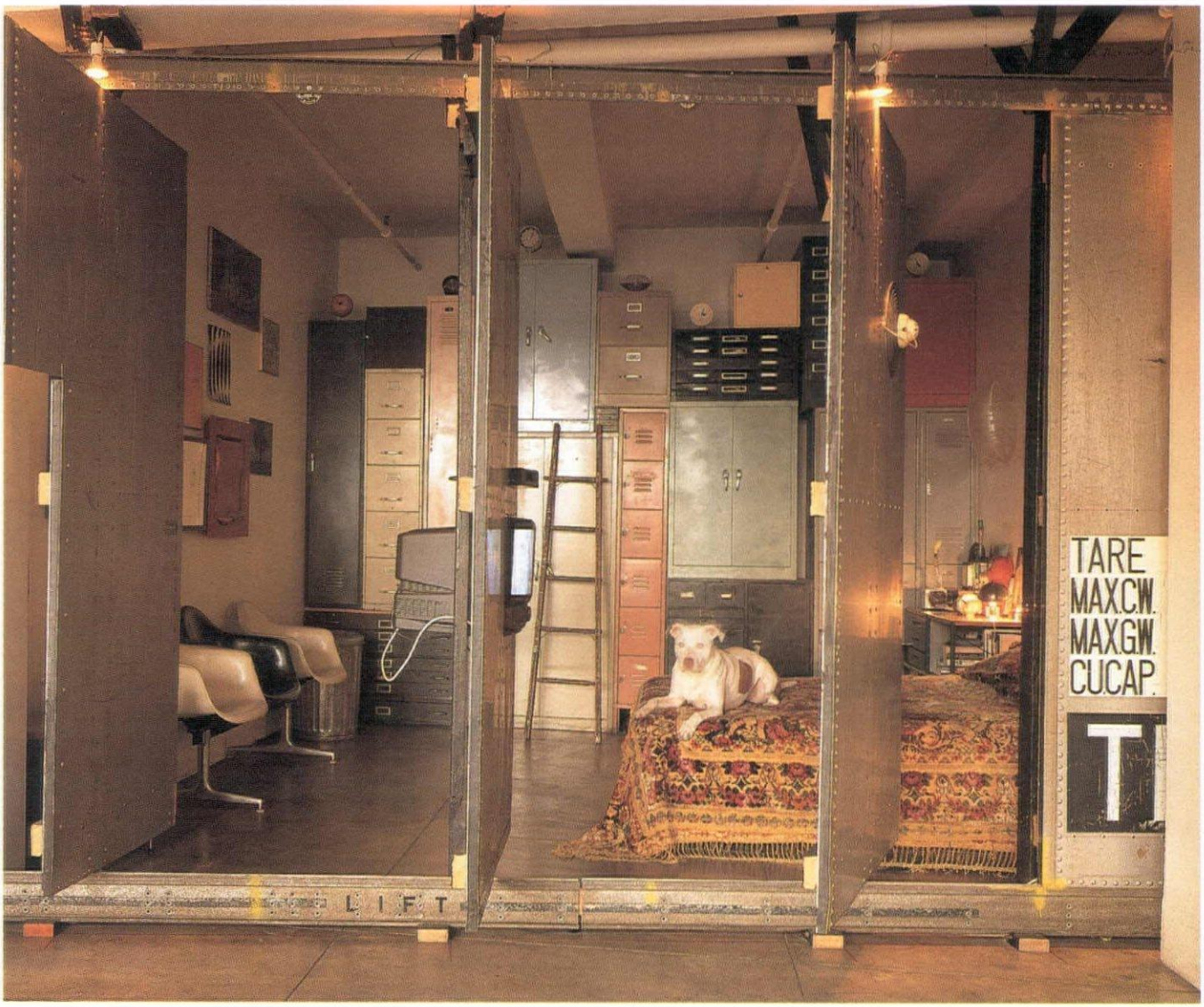
Christine Jones, the important thing was to maintain the beauty of a big, light-filled space but still be able to close off sleeping, cooking, and bathing areas. "We didn't want to battle with a domestic environment," says Jones. "We needed a space that was work-friendly." When not at their upstate New York home, Miller points out, "we're working pretty much all the time."

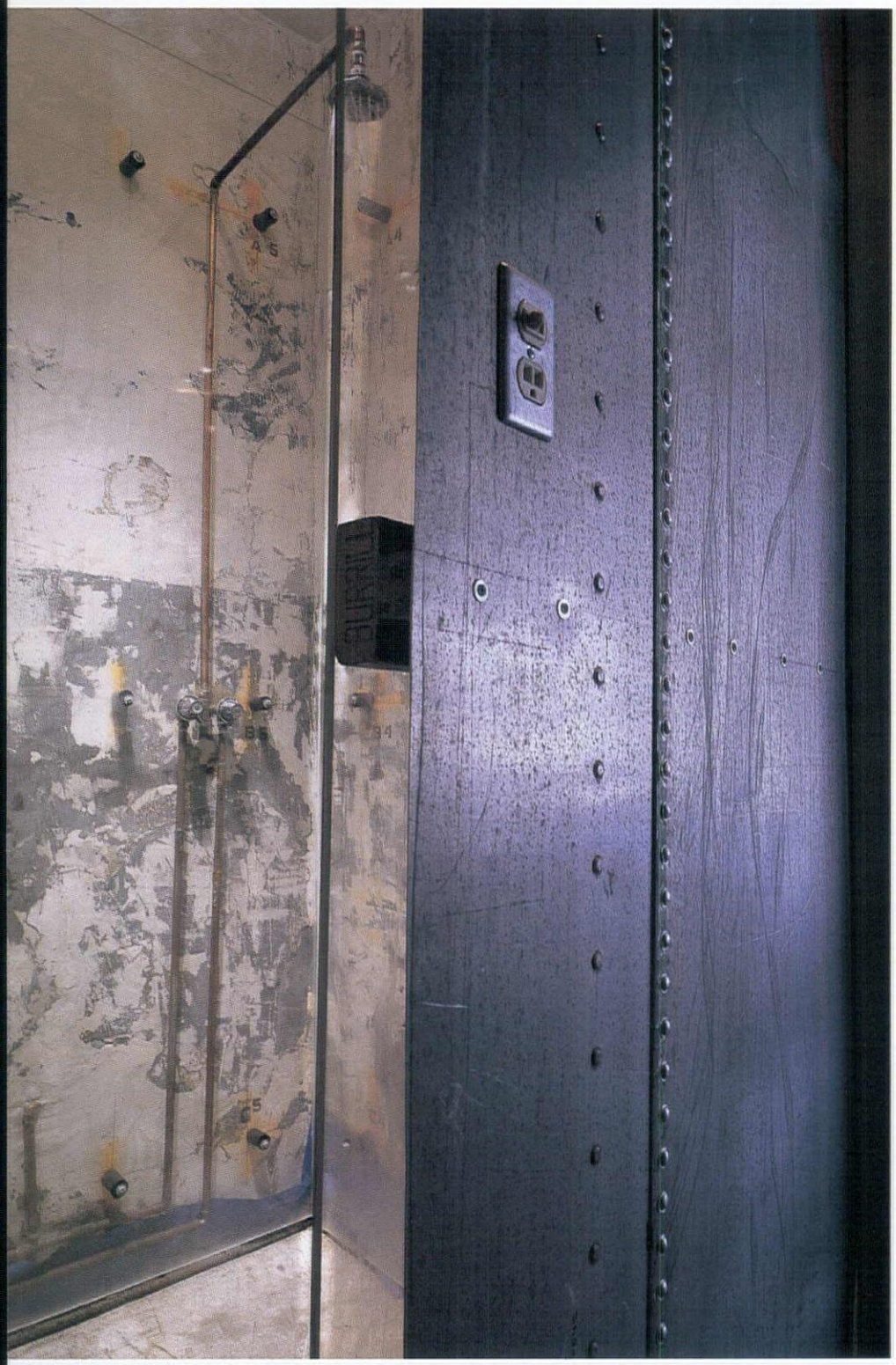
LOT/EK restored the architectural container to a smooth, neutral condition and set about the task of differentiating interior space. "The project had to work with the industrial quality of the loft," says Tolla. "The window runs the whole length of the apartment, and that gives a very definite scale and horizontal emphasis." So they arrived at the idea of inserting an entire, forty-ft.-long side of an aluminum shipping container as the major organizing device. Slicing through the space, the metal plane separates domestic activity from the work area before terminating in the bathroom, where it divides shower and toilet from an anteroom wash area.

Lignano and Tolla then cut a series of incisions into the plane to produce hinged and pivoting panels that permit various degrees of physical and visual continuity. Three full-height panels rotate to open the bedroom →

Opposite: Miller and Jones piled up metal filing cabinets and lockers in lieu of built-in closets. On top of the assemblage are desk clocks designed by George Nelson.

Below: Miller is an avid collector of contemporary art as well as mid-century furniture and decorative objects. Visible in the bedroom is a seating unit designed by Charles and Ray Eames for O'Hare International Airport. Other works of art include pieces by Adam Fuss, Mark Sheinkman, and George Stoll, purchased from Morris-Healy gallery.





while smaller hinged panels lift to reveal kitchen equipment. Additional panels near the bathroom conceal storage cabinets for photographic equipment. When the panels are closed, nothing about the space behind is exposed save for the partial volumes of cooking appliances and illuminated faces of electronic equipment.

On the studio side of the wall, the plane's silvery surface is marked with enigmatic graphics, traces of its past life on the high seas. On the bedroom side, its stud structure is expressed, along with the wooden scaffolding that holds it in place "like a billboard," says Tolla. The exposed structure nods to the more intimate scale of the bedroom while the container's aluminum rails further articulate a subtle sectional shift at the threshold.

In the work area, a big unit constructed of particleboard set on four refurbished refrigerators consolidates all activities to a single, hybrid element. Mounted on casters, the work surface/dining table/storage element can be moved anywhere within the large open space. The old refrigerator and freezer compartment doors conceal stored items; they can also be propped up to provide additional surface area.

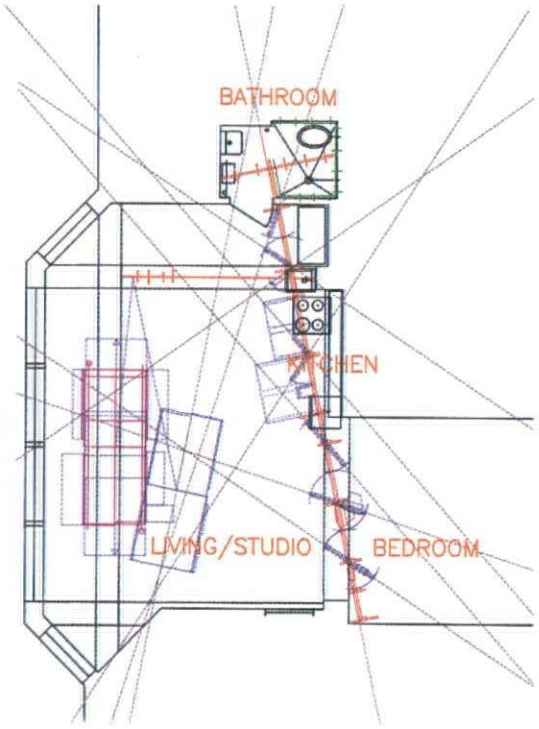
LOT/EK's readymades have been remade to perform feats of spatial transformation. Swinging doors, pivoting panels, hinged canopies: interior space is fluid here, poised to renegotiate the delicate relations between work and rest, storage and display, intimacy and disclosure. Lignano neatly captures the project's bold wizardry: "We brought in a whale," he says, "and, once it was beached, we made everything out of it." —*Henry Urbach*

Left: LOT/EK stripped the painted concrete walls and hung a waterproof lining of acrylic panels to create a post-industrial, mottled shower stall.

Opposite: The panels above the kitchen equipment open like a car hatchback. Overhead canopies give the kitchen spatial definition when in use. When the wall is closed, sink, oven and shipping container graphics are revealed as a wall relief at once extravagant and blunt.




FLAMMABLE
GAS
PULL
HERE


BATHROOM
KITCHEN
LIVING/STUDIO
BEDROOM





For the office of a market research firm in New York, architect Joel Sanders reenvisions the rules of sight.

Sight Unseen

"As architecture constructs visual relationships, it works to shape social relationships," says Joel Sanders, a practicing architect in New York and director of the graduate program in architecture at Parsons School of Design. "We normally think of architecture as an object we look at, but I'm also interested in the ways architecture controls how we look and frames what we see." Sanders' project for Ziment Associates, a family-owned market research firm in Manhattan's Flatiron district, focuses on a set of strategic design moves that extend visual opportunities usually denied by conventions of office planning.

Working with project architect Marc Tsurumaki, Sanders spruced up the architectural shell and organized the 10,000-sq.-ft. space into three major zones. The largest area contains open and semi-enclosed offices; this zone is adjacent to a multi-purpose space that functions as lounge, meeting area, and a space for special events. A long corridor lined with service and storage spaces terminates at an executive office suite. Between the two office zones is the "focus facility," a suite of rooms where focus groups meet; a moderator typically interviews six or more consumers while clients, seated in the adjacent viewing space, watch the proceedings through a one-way mirror.

Two major ideas guided the development of the plan. "We wanted to create permeable membranes to allow individuals to regulate their own degree of enclosure," says Sanders. "We also wanted to establish →

Left: Fiberglass panels pivot on steel posts, making and unmaking the boundary between the bull pen and the multi-purpose space. In the foreground, work tables are shared by staff and managers. Soffits carry task lighting and fluorescent lights, diffused through white translucent visors, above.

PIVOTING STEEL AND FIBERGLASS SCREENS: **ACME DESIGN.** CABINETRY: **CASTLE WOODCRAFT.** RECESSED COMPACT FLUORESCENT LIGHTS: **LIGHTOLIER.** BULLET ALUMINUM TABLE LAMP: **TROY, NEW YORK.** RUBBER BAND SCULPTURES: **REGENERATION, NEW YORK.**

PHOTOGRAPHY: PETER AARON, ESTO



loosely programmed areas that allow for free interchange and dialogue."

Boundaries were made, then loosened, at multiple scales. The dividing lines between bull pen, multi-purpose area, and conference room are made of pivoting fiberglass panels. Doors to private offices, made of the same translucent panels, gently expose interior activity as silhouette. On a smaller scale, individual work spaces have been separated with storage cabinets that float just above the height of what Sanders calls "the seated gaze." This "vision slot" undermines the usual claustrophobia of confined cubicles; it also gives individuals, when seated, the voyeuristic pleasure of seeing across the space without being seen in turn.

Plan relationships were reinforced by carefully manipulating the architectural section. Rather than installing a dropped ceiling, Sanders and Tsurumaki maintained maximum ceiling height, left ductwork exposed, and hung a series of discrete soffits with recessed downlighting above specific areas. A jaunty elliptical soffit gives definition to a reception area; lean trapezoidal planes hover over work spaces.

Reversing expected socio-spatial hierarchies, Sanders and Tsurumaki gave the best light and views—wonderful southern and eastern views of downtown Manhattan—to the workers in the bull pen and whoever happens to share the multi-purpose space. "The client originally wanted to wrap the peri- →



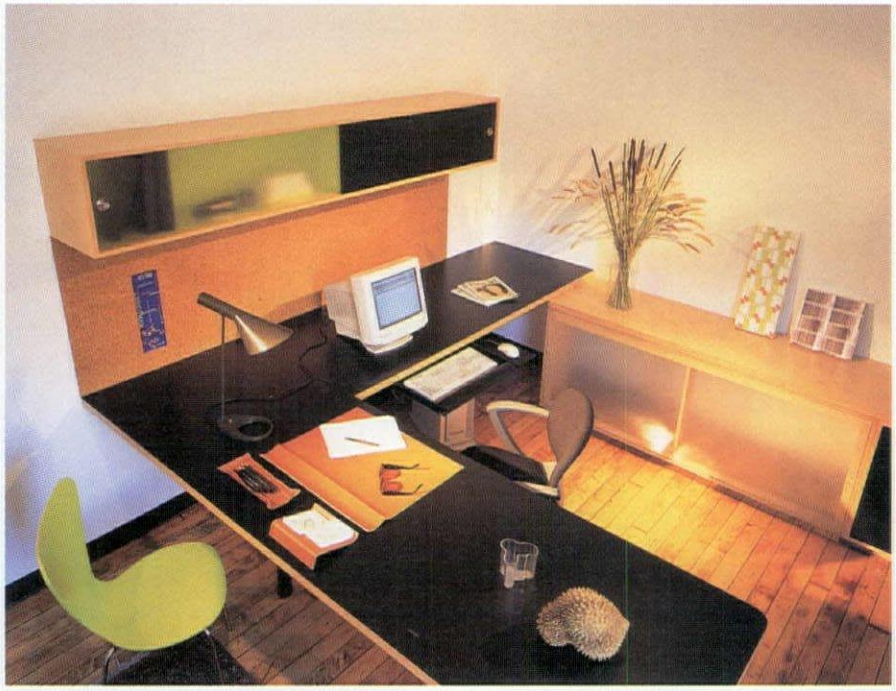


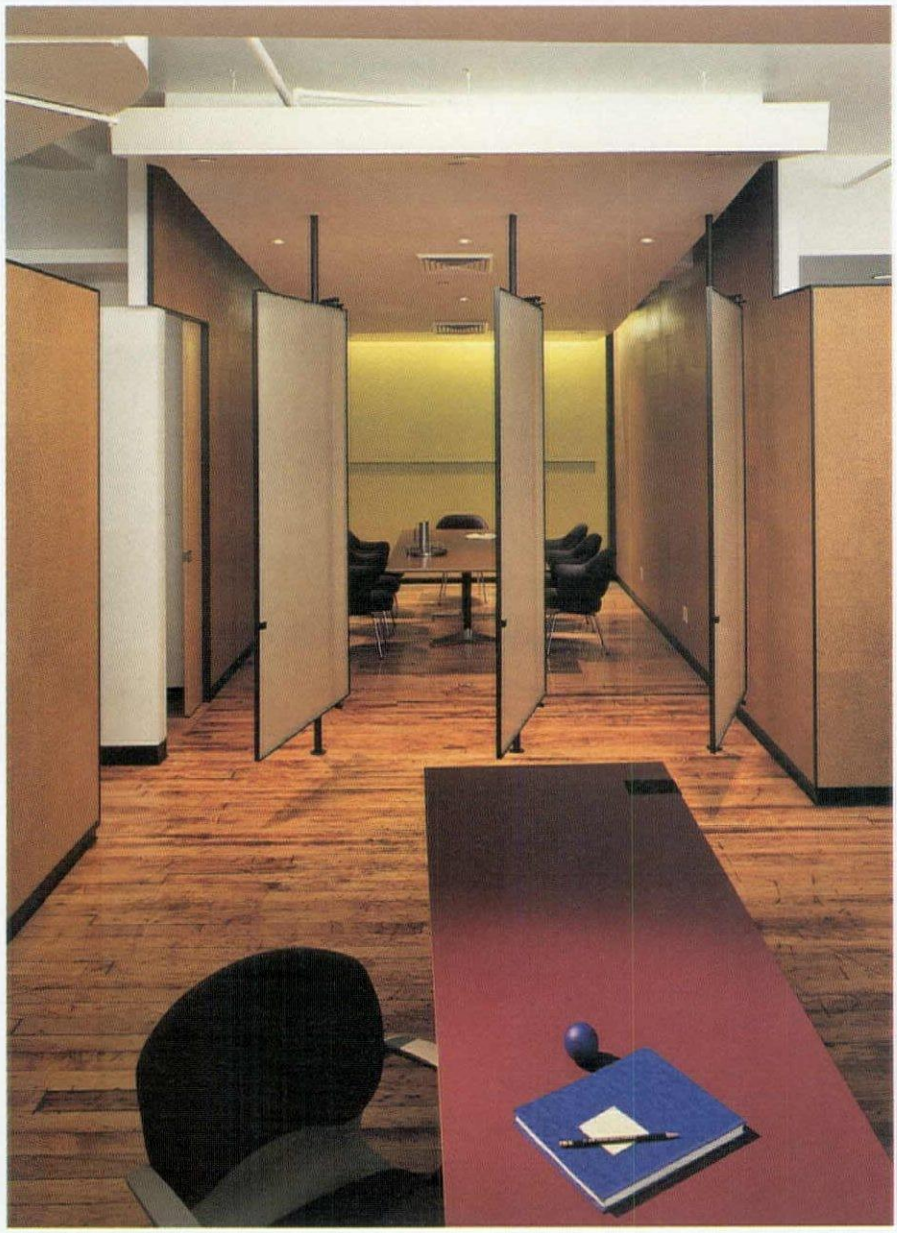
Opposite: The multi-purpose zone contains a reception area, as well as loosely placed tables and chairs used for informal meetings, relaxation, and special events. The painting is by John Pozzi.

OFFICE AND SAARINEN CHAIRS: **KNOLL**. EAMES ALUMINUM GROUP TABLE BASES AND VINTAGE FLORENCE KNOLL SOFA: **TODD HEGG, MINNEAPOLIS**. JACOBSEN CHAIRS: **ICF**. WHITE GLASS PAPERWEIGHTS, ULTRASUEDE PILLOW AND BARBINI GLASS DISH: **TROY**. FLOWERS: **FLOWER SHOP, NEW YORK**.

Above: Work station cabinets offer open and closed storage space. Seen through fiberglass, their chartreuse interior casts a blurry glow. Cabinets float six inches above office partitions to permit views across the space from a seated position.

Right: Pivoting fiberglass panels filter daylight while mediating relations between adjacent spaces.





meter with private offices and imbed open areas at the center," says Sanders, "but they were extremely receptive to our ideas about a more democratic plan." Managers' offices, adjacent to the bull pen, "borrow" light from their surroundings. Instead of situating principals' offices along the choice perimeter, the architects exploited an irregularity of the floor plate to create a cozy executive wing at the rear.

Sanders and Tsurumaki made clever use of inexpensive materials and finishes to deal with a very limited budget. Where they might have specified sandblasted glass, they used fiberglass panels; where they might have lined offices with wood veneer paneling, they used cork tile that absorbs sound and provides ample pin-up space. Resources were allocated to those design moves that, according to Sanders, "make a difference": the pivoting screens, birch plywood cabinets, and vintage furnishings.

Across the spectrum of architectural scales—from room dividers to cabinet doors—boundaries have been articulated and transgressed to reflect a more open and playful vision of office life. Departing from traditional ways of organizing space that fix hierarchies among people, Sanders invites us to take another look at the politics of interior space. —*Henry Urbach*

Left, above: The executive offices offer ample work surfaces, cork pin-up boards and storage space, including a low cabinet with sliding fiberglass panels. The digital art is by Rory Crichton.

VINTAGE JACOBSEN LAMP AND LEATHER DESK SET: **TROY.**

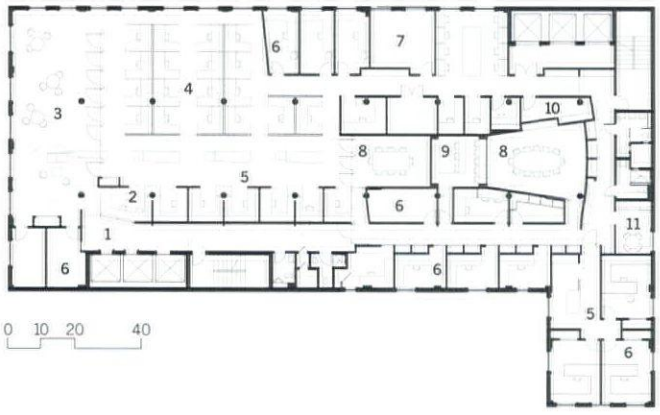
Left: The conference room can be closed off behind pivoting panels. In the foreground is one of a set of communal work surfaces.

SAARINEN CHAIRS: **KNOLL.** VINTAGE EAMES ALUMINUM GROUP CONFERENCE TABLE BASE: **TODD HEGG.**

Opposite: The partners of family-run Ziment Associates share a cozy meeting area. The silkscreen is by Alexander Scott.

HOMEGARD GLASS VASES AND LAUREL STANDING LAMP: **REGENERATION.** ITALIAN GLASS HANGING LAMP: **TODD HEGG.**

1 ELEVATOR LOBBY
2 RECEPTION
3 WAITING AREA
4 BULL PEN
5 MEETING AREA
6 OFFICE
7 HVAC
8 CONFERENCE
9 VIEWING ROOM
10 COMPUTER ROOM
11 PANTRY



Security Counsel

Designing elegant offices for an entrepreneur's business,

Martha Burns shows that security measures can become invisible.

RECOMMENDED BY A previous client, designer Martha Burns met the principal of an entrepreneurial family business—commodities, real estate and diamonds are prime interests—two years before before actual design work began. Site location was the initial quest. For 24 months, give or take the odd week, joint efforts concentrated on scouting Manhattan's midtown area, looking for a suitable place to rent or buy within the confines of 47th/57th Streets and Sixth/Park Avenues. The search ended at the westside Time Life Building, where three contiguous floors totaling 27,000 sq. ft. proved to be just right for the wanted venue. Not only did the space provide unity for formerly separated divisions; it also offered fine views, 14½-ft. slab-to-slab heights allowing optimum light deployment and ceiling articulation, and proximity to many of the global firm's New York-based customers. And perhaps best of all, the place, earlier a private club, seemed made to order for assuring internal security. →

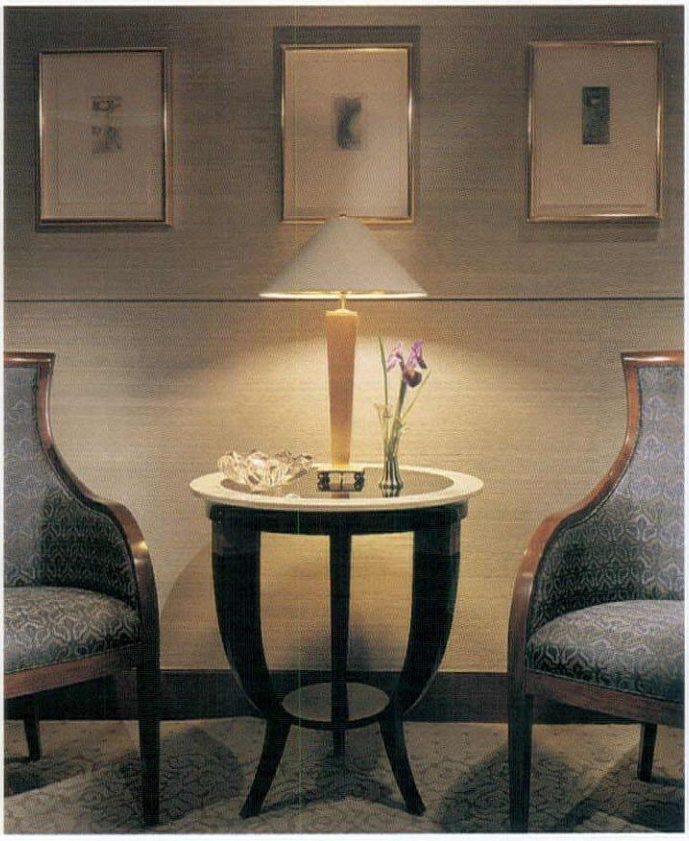
Below: Vignette from waiting area focuses on sculptural quality of furniture; chairs suggest Biedermeier lines, table brings to mind Jacques-Émile Ruhlmann.

RUGS: **JACK LENOR LARSEN.** WALL COVERINGS: **F.S. CONTRACT.** TABLE: **JOHN BOONE.** CHAIRS: **HBF;** FABRIC: **POLLACK.** LAMP: **HRS.** FRAMING: **GERLACH FRAMES.** WOOD FLOORS: **MSI/PERMAGRAIN.**

Opposite: Executive office, topped with cove lighting in open-grid formation, accommodates work space, seating and conference areas for vari-sized groups.

MILLWORK: **EBNER WOODWORK.** SOFA: **HAMILTON;** FABRIC: **MANUEL CANOVAS.** CLUB CHAIR: **BERNHARDT;** FABRIC: **RODOLPH.** COFFEE/END TABLES: **JOHN BOONE.** LAMPS: **HORCHOW COLLECTION.** CONFERENCE TABLE AND DESK: **SMB/DATES WEISER.** CHAIRS: **BAKER, KNAPP & TUBBS;** FABRIC: **JACK LENOR LARSEN.** WINDOW TREATMENTS: **JIM THOMPSON; DFB SALES.**

PHOTOGRAPHY: PETER PAIGE







The wanted criteria having been ascertained, Burns was given the go-ahead for the job, with security measures topping the priorities list. The means to this end already were in place: access by public elevators goes to the 46th floor, whence transfer to private lifts takes the visitor to the client's triple-tiered premises starting one flight up. On each level, proprietary corridors start and end with closed doors, a situation approximated inside. Thus as the visitor, escorted by a staff member, advances, sensor-activated portals serially open; then the "man-trap" system locks the door left behind.

And what, one might well ask, has all this electronic vigilance to do with interior design? Quite a lot, just by seeing to it that none of the security measures is apparent to the casual eye. What visitors do see is an uncommonly handsome office environment that looks serene and thoroughly civilized. This, of course, is precisely what Burns resolved to attain. After removing two mezzanines and installing new wiring plus HVAC, she set about implementing her client's vision, based on his love for custom-designed quality furniture, antiques, and warm neutral chromatics. Among woods, makore and steamed beech predominate in public spaces; mahogany and mahogany burl are found in private enclaves; and cherry or maple is used for floors. Furniture, notes Burns, is sculptural, most pieces having "forms unto themselves." There is a residential flavor, but no one predominant style: Some items allude to Ruhlmann's Art Deco, others to bourgeois Biedermeier, and still more are just plain good taste. Strength through simplicity could be said to be her overriding theme.

Lighting is mostly ambient. In executive office suites containing zones for work, meetings and other tasks, indirect illumination comes from cove lights within an open grid under the white Sheetrock ceiling; lamping here is by thin fluorescent tubes.

In contrast to the introductory phase, a mere six weeks' ration was allocated for design development and drawings; all together, work time spanned six months.

—*Monica Geran*



Opposite: As applies generally, custom cabinetry combines makore cornices and bases with other wood infills, in this case steamed beech.

SOFA: **HAMILTON FURNITURE**; FABRIC: **GRETCHEN BELLINGER**. SIDE CHAIRS: **BAKER, KNAPP & TUBBS**; FABRIC: **JIM THOMPSON**. TABLE LAMPS: **HRS LAMPS**. UPHOLSTERED CLUB CHAIR: **JACK LENOR LARSEN**.

Above: Conference table, also used for breakfast meetings, is of mahogany with burl inlay.

TABLE, SIDEBOARD: **ARTHUR BRETT**. CHAIRS: **SMITH & WATSON**; FABRIC: **JACK LENOR LARSEN**. PENDANT LIGHT: **BALDINGER**. MIRROR: **POTTERY BARN**. LIGHTING CONSULTANT: **MIKE CASTELLI OF HILLMAN DIBERNARDO**. HARDWARE CONSULTANT: **GLEEZEN ASSOCIATES**. FURNITURE DEALERS: **WB WOOD; EMPIRE OFFICE EQUIPMENT**. CONSTRUCTION MANAGERS: **NEW YORK CITY BUILDERS GROUP**.



mustard

sunflower

ochre

lemon

dandelion

canary

chardonnay

topaz

buttercup

mango

pineapple

gold

taxi-cab

turmeric

banana

butterscotch

daffodil



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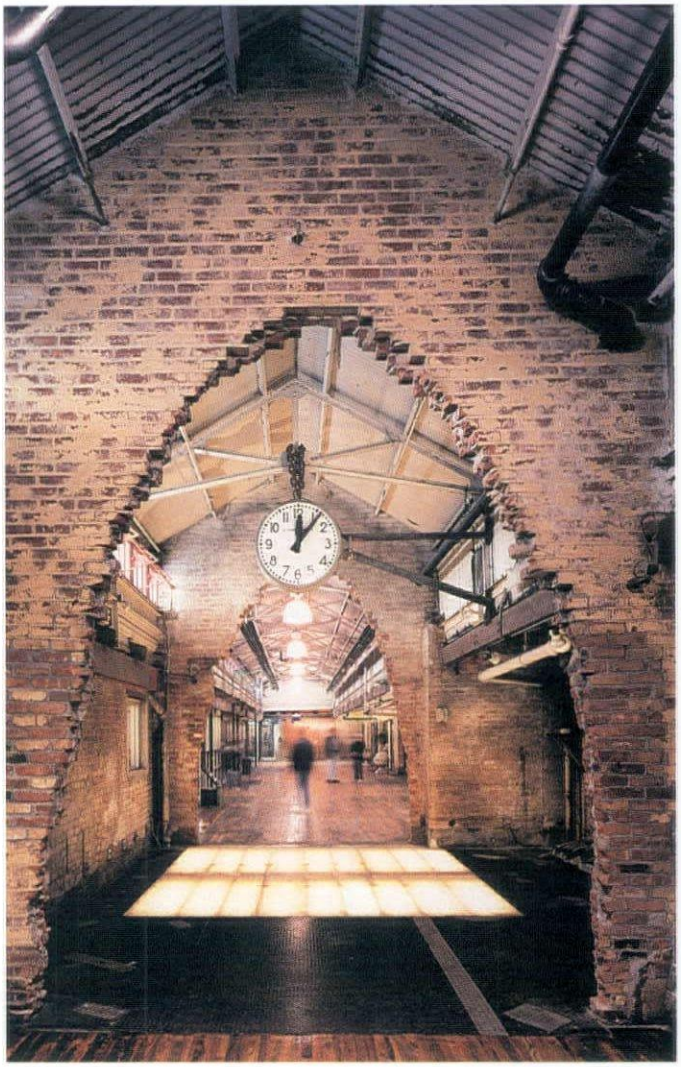
Super Market

Home to gastronomically inclined vendors, Chelsea Market, designed by Jeff Vandeberg, is a new one-stop-shop for hungry locals.

OFFER SOPHISTICATED FOOD at reasonable prices and they will come. And come they do to Chelsea Market, Manhattan's latest answer to the food court. Like the city's wildly successful network of al fresco farmer's markets, Chelsea Market has found a new use for a neglected space, this one located at the juncture of three neighborhoods, and, in the process, has brought together local food-related vendors and an eager clientele.

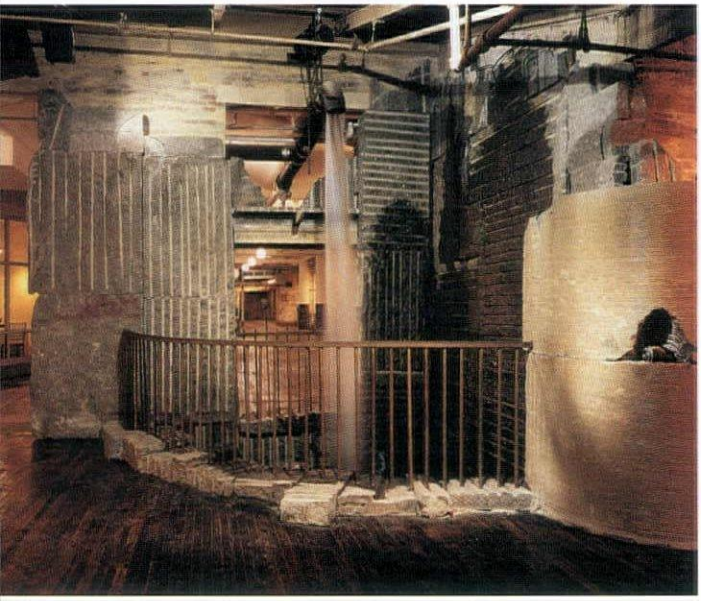
Architect Jeff Vandeberg was invited by the Around the Clock Center to cobble together 18 buildings that at one time housed the National Biscuit Company along West 15th Street. As the farmer's markets take over underused parking lots and other stretches of paved terra firma, Chelsea Market has reclaimed a derelict industrial complex that sits between the meat-packing district, Chelsea, and the West Village, creating an anchor for new activities in this overlooked locale.

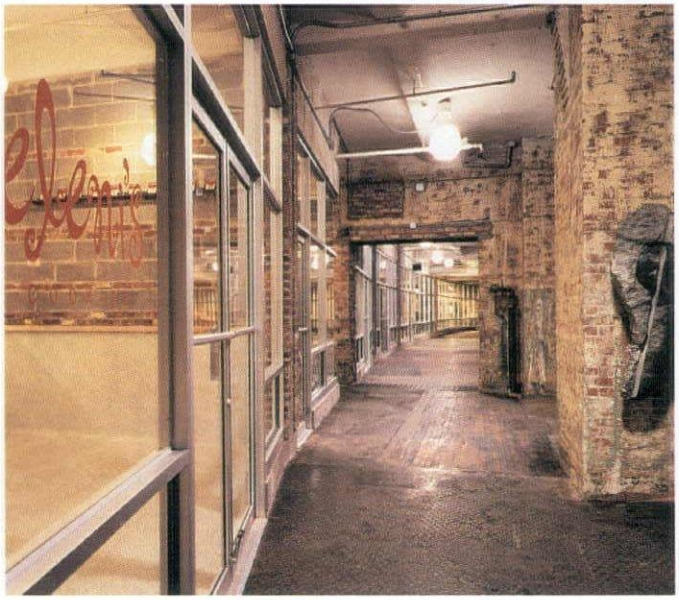
The market's 800-ft.-long concourse is carved into the biscuit company's former block-long accretion of brick buildings, which date from the 1890s to the 1930s. Merchants, selling everything from lobster to cheesecake, are housed in sparsely outfitted spaces behind a glass and aluminum wall along the south edge of the complex. Aside from the wall, Vandeberg and his crew of welders, masons, sculptors, and structural engineers worked to maintain the integrity of the old buildings, allowing new openings, for example, to show the structures' original methods of construction. Using existing materials and objects found on site, Vandeberg has created an otherworldly venue for food aficionados, part medieval tunnel, part light and airy modern edifice. —*Abby Bussel*



Right and below: Vandeberg and his team went to great lengths to preserve the structure, texture and spirit of the old buildings. A glass and aluminum wall separates shops from the pathway odyssey.

PHOTOGRAPHY: JAMES SHANKS







Studio Morsa combines a modern product with a vintage setting in the Rodney Telford shop, SoHo.

Modern Mode

MAXIMUM CUT, MAXIMUM STYLE, minimal intervention. The maxi/mini terms in this sense refer respectively to the clothing designed by Rodney Telford and the shop he has established on the corner of Greene and Grand streets in New York's SoHo district. Telford, who launched his first women's clothing collection in 1990 and subsequently built an enviable distribution network in the better department and specialty stores, opted for consolidation. No more wholesale. As of a year ago, the Telford label, with one or two exceptions, is limited to the name-bearing boutique. Designed by Antonio Morello and Donato Savoie, principals of Studio Morsa, the shop is as crisp and straightforward as Telford's signature tailored garments.

The site within a historic 1877 cast iron structure was one the Morsa partners knew well. Seven years ago they had created its former incarnation as the showroom for the Italian furniture line Zero. For this go-around, Morello and Savoie opted for a basically unadorned space drawing on enrichment from intrinsic architectural elements plus a few strong gestures of their own. The pressed tin ceiling was restored, as was original woodworking with mirrored insets towards the store's front. Morsa's insertions took their cues from the clothing—"special, simple, almost Oriental pieces," according to Morello. Thus the genesis of the bamboo strip flooring purchased in Thailand; likewise, the steel and ribbed glass screen—a kind of stylized shoji—that fronts the dressing room in a most seductive manner. The clothing—both collection garments and their less expensive counterparts—hangs on a custom fixturing system composed of sandblasted steel bars, support cables and glass shelving. African benches, figure-elongating mirrors framed in steel, indirect lighting from sconce and recessed floor sources plus a Morsa table first designed in 1971 complete the 1,500-sq.-ft. interior package. Out of camera view are an office and a below-grade cutting/production/alteration space that confers an atelier quality to the operation.

Completed in two months, the interior consciously defers to both the clothing and the women who wear it. In doing so, understatement here only underscores the shop's definition of modern style. —*Edie Cohen*

Opposite: Below an ornate pressed tin ceiling, a backlit screen of steel and ribbed glass provides a provocative front to the dressing room. Mirrors leaning against the wall are a shopper's dream: they make everyone appear taller and thinner.

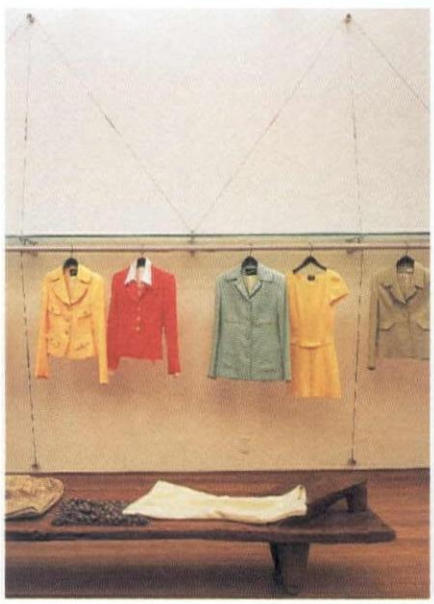
Below, left: Morsa-designed table is a tensile construction with a removable black rubber top on an ash base. Recessed floor spots line the perimeter.

Below: Telford's impeccably tailored jackets and dresses are shown on a custom dixplay fixture.

CUSTOM LIGHTING FIXTURES: **INGO MAURER.** CUSTOM STEEL WORK: **STEEL CRAFT.** CUSTOM DISPLAY FIXTURES: **MANUFACTA.** MIRRORS: **MARX GLASS.** MORSA TABLE: **BELLINI.**

PHOTOGRAPHY: PETER MAUSS, ESTO





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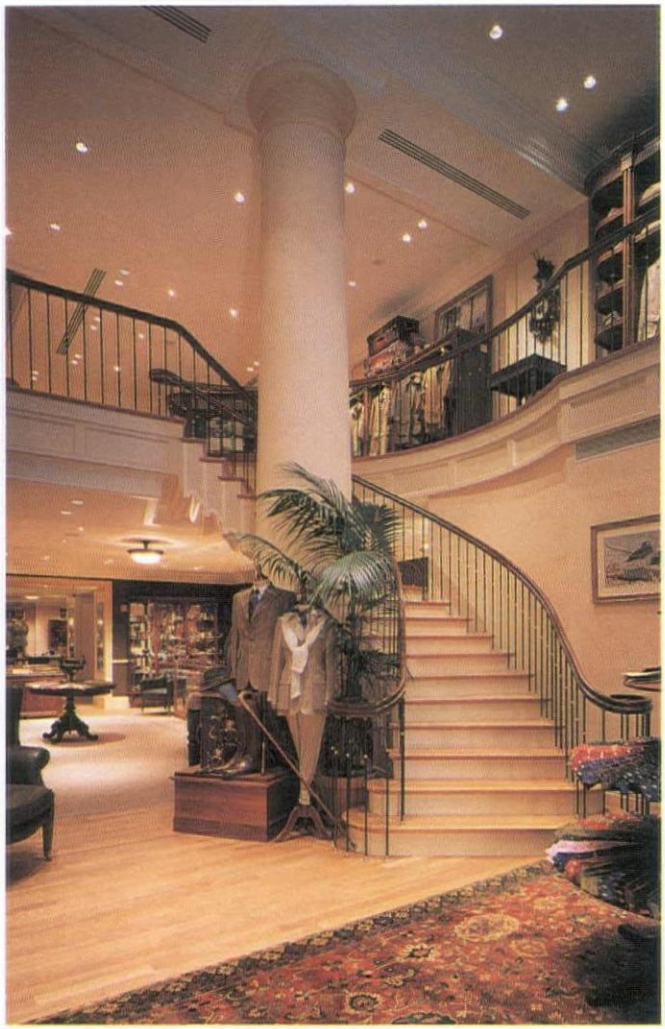
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Brand + Allen Architects renovate a midtown New York building for Holland & Holland's hunting world.

Hunting and Gathering

In Europe, Holland & Holland is synonomous with big guns. The British operation, now owned by Chanel, caters to sportsmen and hunting enthusiasts with its pricey collection of rifles, clothing, antiquarian books and suitable accessories. There is a flagship store in London, one in Paris, and now a counterpart in New York. To mark its initial retail presence in the U.S., the company purchased a seven-story, 18,000-sq.-ft. commercial building on East 57th Street and engaged Brand + Allen Architects to renovate the former multi-tenant structure into a single-occupant entity. San Francisco-based, the architecture/design firm had completed numerous boutiques for Chanel, and all involved felt a continued association to be a natural progression. →

Left: The tinted plaster, crown moldings, curving stairway and oak flooring at the entry create a townhouse atmosphere given varying interpretations throughout the store. The front space is for gift items, gun display and items from the clothing collections. To the rear is the Safari Room dedicated to clothing.

Below: View of the third floor, home of women's clothing and men's shoes. Walnut for framing and millwork plus imported sisal form the background materials.

PHOTOGRAPHY: MARK SAMU



Clearly, circulation presented the principal challenge. With five of the seven floors to be used for sales, visual as well as physical linkage was deemed a priority to draw people inward and upward. Since the building was but 25 ft. wide, perceptual expansion was also a must. Thus, states principal Chris Harrelson, fire stairs and the elevator were repositioned (the former to the rear, the latter to the center) and the obligatory grand, curving stairway was planned for the front, now treated as a two-story volume to counter the restricted width. The stairway, which spans three floors, plus a large, non-structural column immediately express the vertical connection, while a third-floor ceiling opening, infilled with a custom skylight fixture, provides a visual link to the fourth-floor book department. Throughout each floor, windows were installed to afford views into adjacent rooms and establish horizontal circulation to supplement the vertical connection. While the pathway through the store is strongly evident, it is not dictatorial. It is a meandering pathway, according to design team member Steve Perry, meant to encourage browsing by the store's clientele.

Fittingly, the interior reflects a townhouse feeling with references to the clubby English atmosphere established in the shops abroad. In fact, design for some of the display fixtures and finish selections are credited to Peter Marino's design of the London establishment. While each sales floor differs subtly from the others through materials and individual furniture/display elements, overall cohesion prevails with integral plaster, antiques, Oriental rugs plus millwork of mahogany or walnut forming the all-pervasive scheme.

Design and construction phases were of a year's duration. All-inclusive costs are quoted as $450 per sq. ft. The design team also included Ingrid Schoenlank and Eric Brand. —*Edie Cohen*

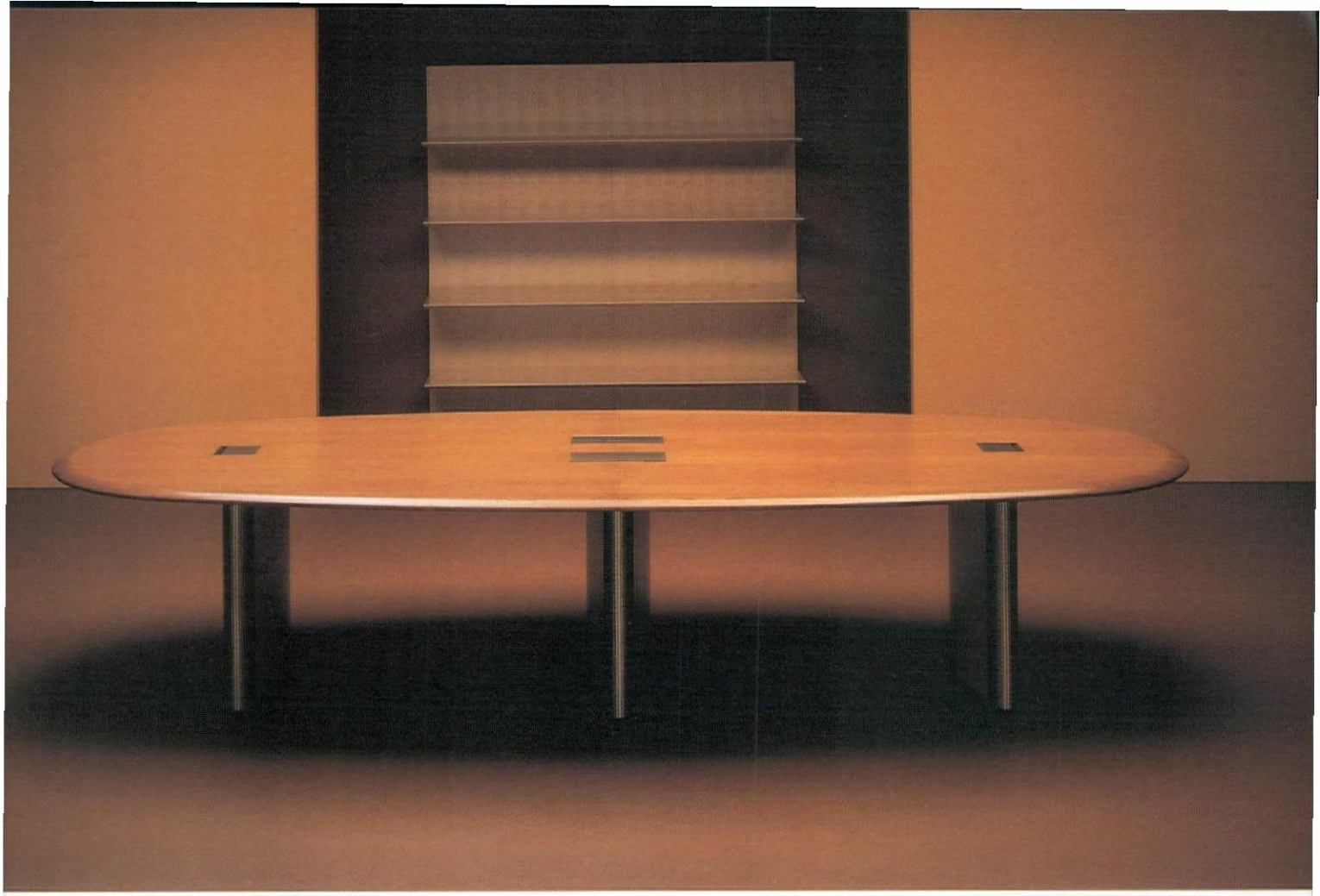




Above: A second view from the entry looks toward the fireplace.

Left: The second floor accommodates luggage and outerwear. Custom display fixtures here and throughout the store were fabricated in London.

ARCHITECTURAL MOLDINGS AND WOODWORK: **CUSTOM INTERIORS.** CUSTOM DISPLAY FIXTURES, MILLWORK: **COLIN ANGELL LTD.** (LONDON). LEATHER UPHOLSTERED CHAIRS: **PETER DUDGEON** (LONDON). SISAL: **DERRY TREANOR LTD.** (LONDON). ORIENTAL RUGS: **ABC CARPET & HOME.** SCONCES: **JOHN BOONE.** CUSTOM CEILING FIXTURES: **JEAN MICHEL DELISLE** (PARIS). ARCHITECTURAL LIGHTING: **HALO; REGGIANI; MODULAR; LUCIFER.** RAFFIA WALL COVERING: **DONGHIA.** FABRICS: **KRAVET; WAVERLY.** WALL COVERINGS: **PLACIDE JOLIET DIFFUSION** (PARIS). CUSTOM ORNAMENTAL METALS: **COORDINATED METALS.** PAINT: **BENJAMIN MOORE.** STRUCTURAL ENGINEER: **TOR, SMOLLEN, CALINI & ANASTOS.** MEP ENGINEER: **ATKINSON, KOVEN, FEINBERG ENGINEERS.** CONTRACTOR: **HRH CONSTRUCTION INTERIORS.**



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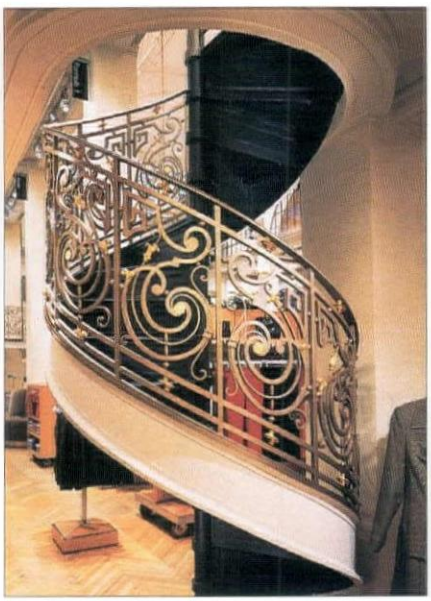


Unusually extensive research by The Phillips Janson Group precedes the renovation of a landmark building for Benetton's New York flagship store.

Design by Detection

DESIGNED BY ERNEST FLAGG (1857–1947) and completed in 1913, the Charles Scribner's Sons Building, on Manhattan's Fifth Avenue, was sold by the eponymic publishers in August 1984; two months later, when the business was merged with Macmillan, the retail spaces were vacated. Another fine book store assumed tenancy not long thereafter, but left the premises upon expiration of the lease. In 1982 and '89 respectively, exterior and interiors of the École des Beaux Arts-educated architect's legacy were officially landmarked; and in 1988, Benetton Corporation bought the 12-story structure, initially using 5,000 sq. ft. for its Sportstyle Group (May 1994, *Interior Design*) on a high floor and, in late in '95, allocating 13,000 sq. ft. on a total of four levels for the new Benetton U.S. flagship store. Once again the job of design and, in this instance, historic restoration, went to The Phillips Janson Group, with Dennis Janson as principal in charge and Bashir Zivari as project architect.

From the briefing supplied by spokesman Zivari, the picture emerges of a grand and distinguished building's decline after ownership changed in '84. It was a gradual →

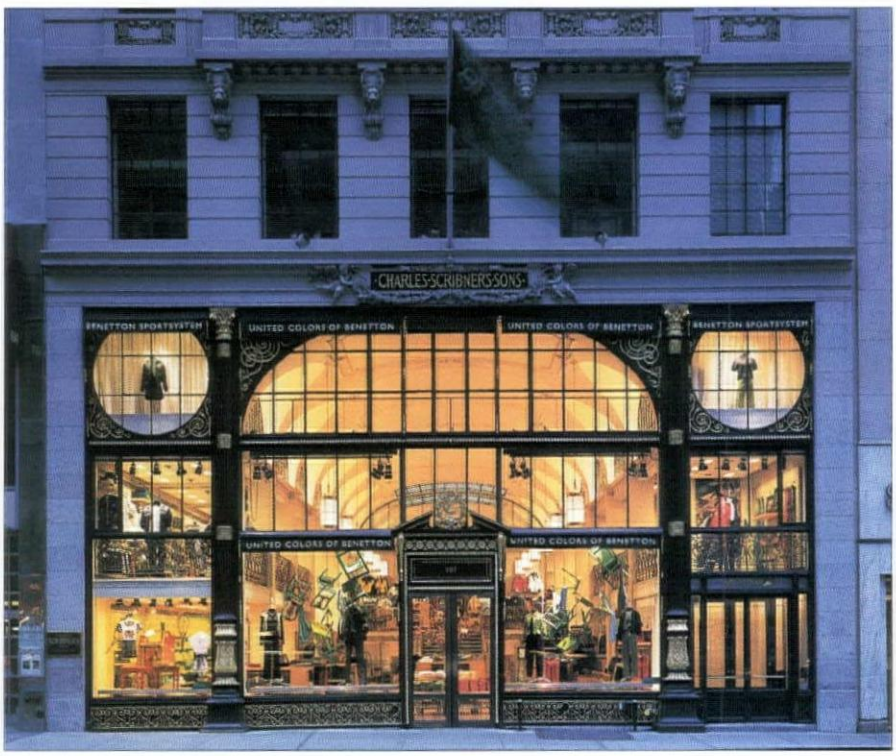


Opposite: Bronze paint and gold-leafing reanimate the grand stairs connecting main sales floor with balcony. Ribbed/wired-glass partition marks way down to dressing rooms. Skylight was unboarded and made to look more beautiful than ever; egg and dart as well as bead and reel ceiling moldings were preserved.

Above: Detail of serpentine stairs, one of a pair rising from ground floor to balcony.

Below: The building façade was cleaned and gilded; front door had to be replaced.

PHOTOGRAPHY: PETER MAUSS, ESTO

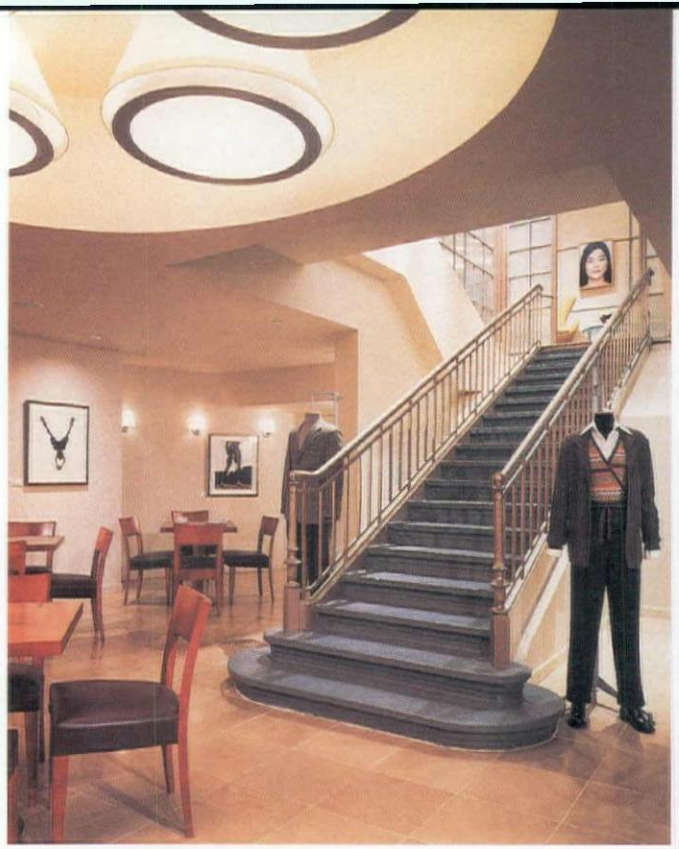


process of deterioration, brought about by unbenign neglect and inadequate maintenance. But with the advent of Benetton, bent on establishing a prestigious quality image for its American flagship store, thorough rehabilitation inside and out became the goal. Areas contained within the scope were the street-level retail floor with balcony devoted to fashions and sporting goods; dressing rooms just below; and a café yet another flight down.

The designers' resolve to concentrate on faithful replication was based on extraordinarily extensive research, calling for visits to different archives, examination of records at the N.Y.C. Landmarks Preservation Commission and Princeton University (where Flagg documents are kept), perusal of books and photographs, and analyses of finishes. Original specifications were sought and found; some sleuthing was less scientific, like determining that an unpainted part of a wall meant, as indeed was the case, the erstwhile presence of a too-large-to-move piece of furniture, specifically a bookcase now reinstated in its mid-balcony position. Tracking down the wanted evidence was, says Zivari, a real detective story.

Their homework done, the designers first set about restoration and replacement of three sets of stairs—incredibly, one of these had been stolen and carted away—with special emphasis on the imposing rear-positioned staircase with ornate metalworked railings. Repainting with bronze paint and gilding of floral forms were the prime means of rejuvenation; treads are of marble, risers of painted steel. A pair of spiraling stairs leading to the balcony also was repaired. Next came the matter of reinstituting original wall finishes and colors, a bit of a challenge since reported applications of Caen stone turned out to be porous plaster saturated with umpteen layers of paint. They fielded the problem by faux painting. All freestanding display fixturing was replaced with shelving; white oak flooring was refinished; and limestone now upholds traffic in the café. Only lighting, not counting retention of the twelve pendants dating back to the Scribners, was updated with visibly modern fixtures combining incandescents and fluorescents so as properly to illuminate the architecture and displayed fashion goods. The 20-ft.-high volume's crowning glory is the reglazed skylight, celebrating, as Zivari sees it, a beautiful procession of light. All-inclusive job time spanned about 15 months.

—Monica Geran





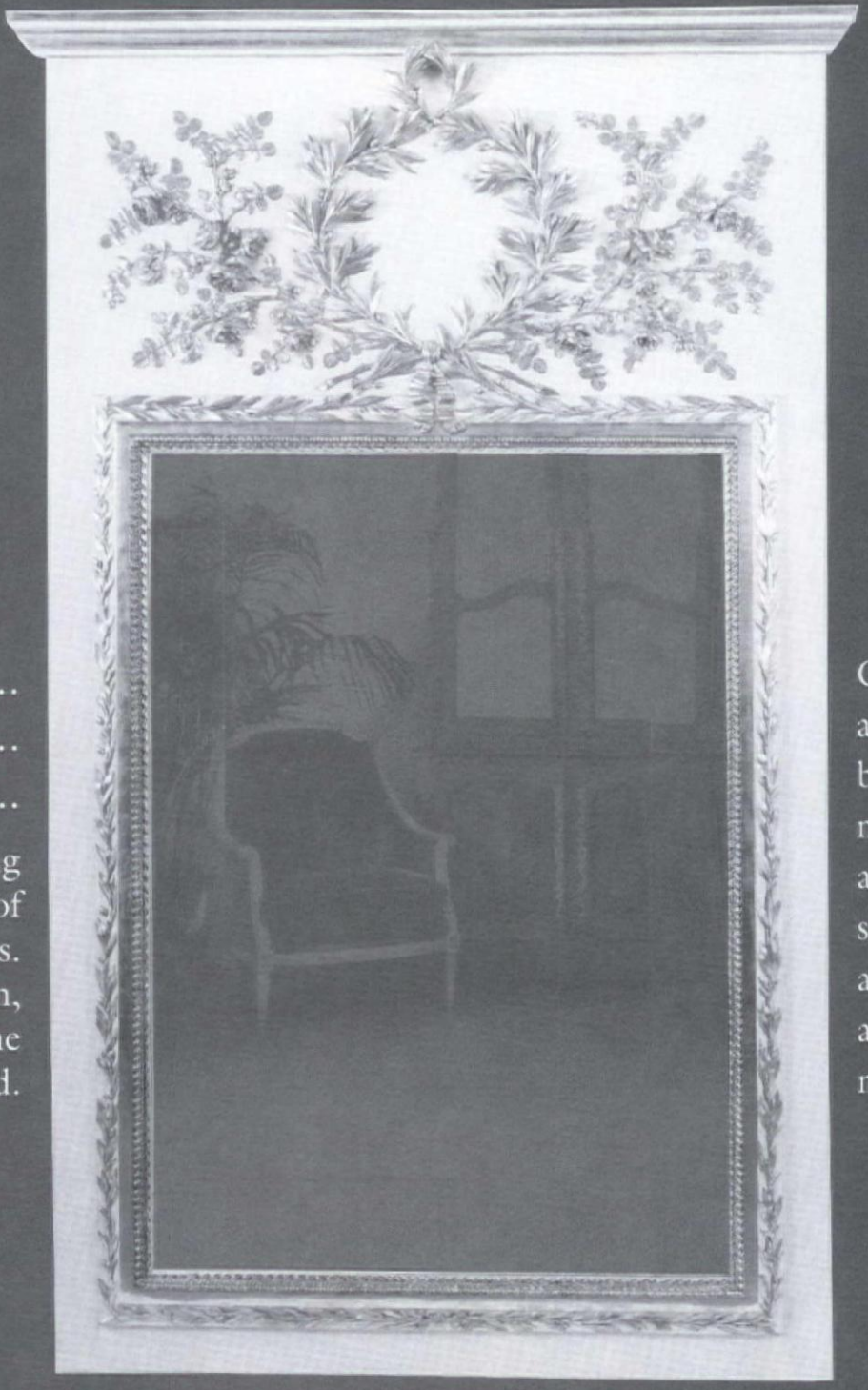
Top: Café, Italianized into É Caffe, is at lowest level. Consultant Alberto Rivera of Rivera Design is credited with fixturing and design of cafe and dressing rooms.

Above: One-flight-down dressing rooms under glass flooring on level above. Benetton model photographs are set against steel-gridded drywall.

METALWORK: **EDELMAN METALWORKS.** WOODWORKING: **ISLAND ARCHITECTURAL.** CAFÉ TABLES/CHAIRS: **ANDREU WORLD THROUGH PALAZZETTI.** JACOBSEN CHAIRS: **MODERNICA;** FABRIC: **UNIKA VAEV.** COFFEE TABLE, DISPLAY FIXTURING: **LA BRUNA INDUSTRIES.** CUSTOM PAINTING, GILDING: **TERRA FIRMA.** FLOOR REFINISHING: **HAYWOOD BERK FLOORING CO.** LIGHTING: **LOUIS BALDINGER** (CAFÉ); **LIGHTLAB** (CLAMP LIGHTS); **NATIONAL LIGHTING; REGGIANI** (RECESSED); **ARTEMIDE** (SCONCES); **LUTRON** (DIMMING). GLAZED PARTITIONS: **RUDY ART GLASS.** WINDOW TREATMENT: **YOMA** (FABRIC); **DRAPERIES FOR HOME & INDUSTRY** (WORKSHOP). LIGHTING CONSULTANT: **HILLMAN DIBERNARDO & ASSOCIATES.** GENERAL CONTRACTOR: **AMERICON, INC.**

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The Rockwell Group helps define a new marketing approach for Best Cellars in New York.



In Vino Variation

IT TOOK THE confidence of world-renowned wine experts guided by the creative logic of a fabulous designer to finally rip down the pretenses surrounding the wine retailing industry. Best Cellars, New York, as invented by clients Joshua Wesson and Richard Marmet, and designed by David Rockwell, represents a radically new way to push the grape.

The goal was to take the fear out of buying wine. No bottle was to cost more than $10, and customers were not to be confused or intimidated by the process of selection. "We started by taking a tour of all the other wine stores in New York," begins Rockwell, "and found them all equally confusing. There was no way of understanding where things were without sales help, and once you found what you wanted, you had to bend way down to get it." That was what not to do. To find the solution, Rockwell turned his eye towards other industries with a better track record for display and merchandising of diverse products.

Pushing display to the walls of the 800-sq.-ft. store and doing away with the ubiquitous wine bins, Rockwell made the stock the decorative element. The traditional categorizations of grape varietal and region were eschewed for more direct everyday descriptions such as "fresh," "soft," "luscious," "fizzy," etc. Color-coded signs (with graphics by Hornall Anderson Design Works) organize the bottles accordingly. A sample bottle of each wine is placed at eye level on a wall rack



under its appropriate sign, calling attention to the wonderful diversity of their shapes and sizes. Remaining stock is stored in the cubby holes directly under this display. Light, emanating from behind the bottles, sets their bottoms aglow in a multitude of juicy tinctures. "We tested this first," assures Rockwell. "It doesn't harm the wines." Additional stock is kept in drawers under the display.

Ripe for national expansion, this concept in wine retailing is a prototype for a planned chain. Design team credit extends to Sam Trimble, associate in charge, Tim Archambault, project manager, and Lorraine Knapp and Alice Yiu, interior design.

—Andrea Loukin

MILLWORK: **DESIGN FABRICATORS.** ENGINEER: **BECHT ENGINEERING.** PLASTER: **VISIONS IN PLASTER.** CONTRACTOR: **INTEGRITY CONTRACTING.** FURNITURE (HANDCRAFTED BY RICHARD FUHRMAN): **PORTICO.** LIGHTING CONSULTANT: **FOCUS LIGHTING.**

PHOTOGRAPHY: PAUL WARCHOL



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Circle 165

Kenne Shepherd designs men's and women's shops in New York for Ferragamo's extensive collections.

Made In Italy



AUDREY HEPBURN WORE THEM. So did Marilyn Monroe, Sophia Loren and the Duke and Duchess of Windsor. These are among the glamorous figures who wore Ferragamo shoes, and their images—in black and white photographic blow-ups—lend tacit product endorsement to merchandise that needs none in Ferragamo's year-old women's shop at 663 Fifth Avenue. At the nearby men's store on the ground floor of Trump Tower, the famous faces are replaced by that of Salvatore Ferragamo—less famous, of course, but the man responsible for the international operation consisting of 35 stores plus 374 points of sale. Kenne Shepherd, on the strength of her work as the New York architect in collaboration with John Pawson for the Calvin Klein shop, was hired for the Manhattan jobs.

The projects, completed consecutively, relate visually not only to each other but also to Ferragamo shops worldwide in keeping with standards and imagery developed in Italy by the Ferragamo family and Florentine architect Roberto Monsari. Varying site conditions and merchandise requirements, however, differentiate each project and constitute the main scope of programs for individual shops. Generally, Ferragamo stores approach their retail areas as a series of suggested rooms, the largest of which is always the shoe salon. Other semi-enclosures accommodate the label's growing product mix—briefcases and luggage, ready-to-wear, accessories, handbags and ties. →





Top: Vitrines in the limestone and granite facade have framed vignettes to filter views from the street through the women's store at 663 Fifth Avenue.

Above: The long rectangular configuration is articulated with partition-like display fixtures, a secondary ceiling plane plus wool carpeting on Kinawa granite flooring. Custom seating comes from Italy.

Left: While display fixtures adhere to standards developed in Italy, their dimensions are altered to fit American site conditions. Custom rug is imported.

DISPLAY FIXTURES: **RICHTER + RATNER.** LIGHT FIXTURES: **MODULAR; RAMBUSCH; A+L LIGHTING; ARTEMUS LIGHTING; LSI; HERA LIGHTING; KIM LIGHTING; GARCY LIGHTING; LINEAR LIGHTING; LIGHTOLIER.** LAMPS: **PHILIPS; GE.** HARDWARE: **MODRIC.** CARPET: **PATTERSON, FLYNN, MARTIN & MANGES.**

PHOTOGRAPHY: TOSHI YOSHIMI

In both men's and women's shops, the same custom fixtures double-function as articulating devices and display vehicles. Made of beige lacquered panels and fabric-wrapped shelves within black lacquered frames, the units, which contain integral fluorescent and halogen lighting, form the principal intervention. Supplementing these are freestanding cases, tables, tie and pillow fixtures. Other pre-determined conditions call for a cool neutral envelope, custom leather-upholstered lounge seating (cream in women's stores, black in men's), plus floor coverings with linear graphics that help to define space. Shepherd's task focused on developing floor plans and schematic designs plus working with Ferragamo's New York headquarters to accommodate specific display and stock requirements. In short, she made the pieces of the puzzle fit.

Apart from the Ferragamo brief, Shepherd opted to make lighting a strong design component. Collaborating with Johnson Schwinghammer, she created what she terms "light boats" to be suspended two feet below the primary ceiling height. "They add a level of complexity" to the interior, she says, while providing both uplighting and spotlighting for display below. They also serve to reinforce the architectural conditions of each site—whether it be the long gallery-like configuration of the women's shop or the L-shaped selling space of the men's store.

Ferragamo's women's store comprises roughly 5,500 sq. ft. of ground-floor retail space with 7,000 sq. ft. of stock and support areas located on basement and mezzanine levels. The men's operation, site of the former women's shop, has 2,500 sq. ft. of selling space, with an additional 2,100 sq. ft. devoted to stock and support areas.

The design team of Teresa Planes, Ben Teran, Alex Mal and Joanna Ceglarska shares credit with Shepherd. —*Edie Cohen*





Above: Ground-floor selling space in the men's store is of L-configuration wrapping around a stairway leading to the upper-level stock and support areas. The tie fixture was developed to create a colorful wall of silk.

Right: An imported sisal rug on existing Pietra Serena flooring helps to break up the floor expanse.



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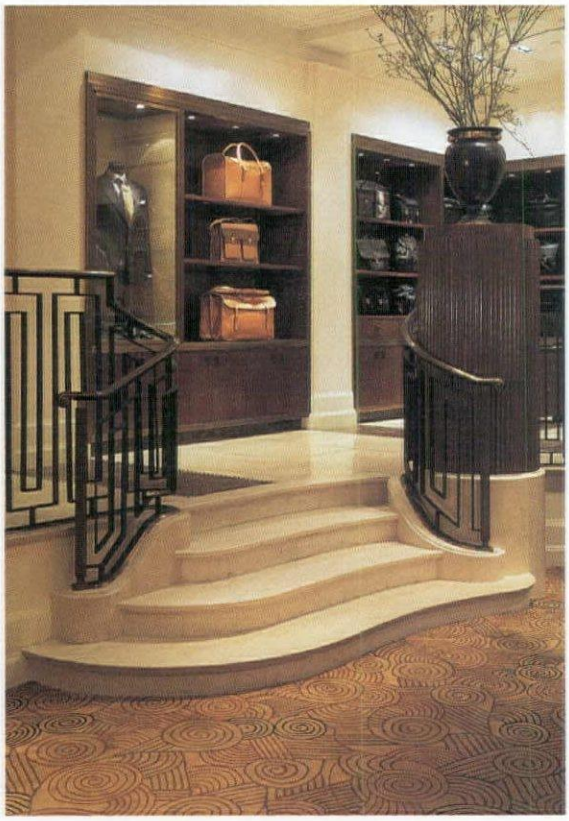
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Circle 88

Stephen Miller Siegel oversees renovation and expansion of Bergdorf Goodman Men's first floor.

Sartorial Splendor



IT WAS A FIFTH AVENUE store without a Fifth Avenue entrance. When Bergdorf Goodman expanded its empire across the avenue to build a men's counterpart to the beloved women's store—New York's shrine to fashion and the fashionable—the site had in its midst a small jewelry store that just wouldn't sell out. But if any maxim holds true, it is the one stating that nothing is forever. The holdout's lease was up some six years after BG Men opened in August 1990 (see *Interior Design*, January 1991). At this point the store gained not only 2,000 sq. ft. of floor space, but also invaluable frontage on Fifth Avenue. Integration and a new entrance were not enough. It was time for a first-floor makeover. Bergdorf's executive team of Dawn Mello, president, and Stephen Elkin, chairman, tapped Stephen Miller Siegel (despite his status as primarily a residential designer) on the strength of work at the neighboring Wathne shop.

Left: At the new Fifth Avenue entry, a landing and steps of creamy Botticino marble with insets of brown marble are inspired by counterparts in French hotels, says Siegel. The blackened steel and bronze railing is based on an expanded Greek key motif.

Below: View of the newly integrated 2,000-sq.-ft. selling space, architecturally defined as the main floor's focus.

CUSTOM RUG: **PATTERSON, FLYNN, MARTIN & MANGES.** MILLWORK AND CABINETRY: **GOEBEL FIXTURE CO.** MURALS: **TWO WORLDS ARTS.** LIGHTING DESIGN: **JOHNSON SCHWINGHAMMER.** STRUCTURAL ENGINEERS: **ROBERT SILMAN ASSOCIATES.** MECHANICAL/ELECTRICAL ENGINEERS: **ALTIERI SEBOR WIEBER.** CONTRACTOR: **SWEET CONSTRUCTION.**

PHOTOGRAPHY: PETER MAUSS, ESTO

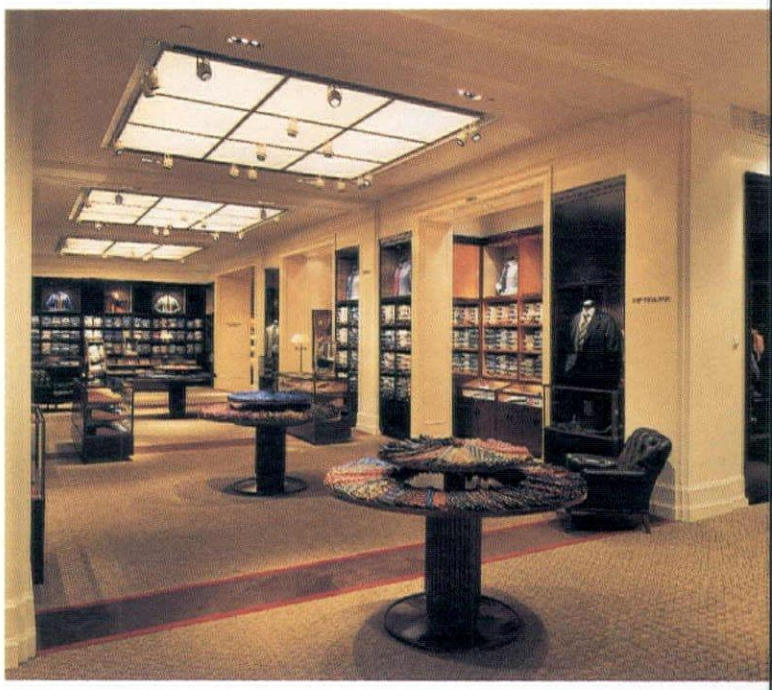


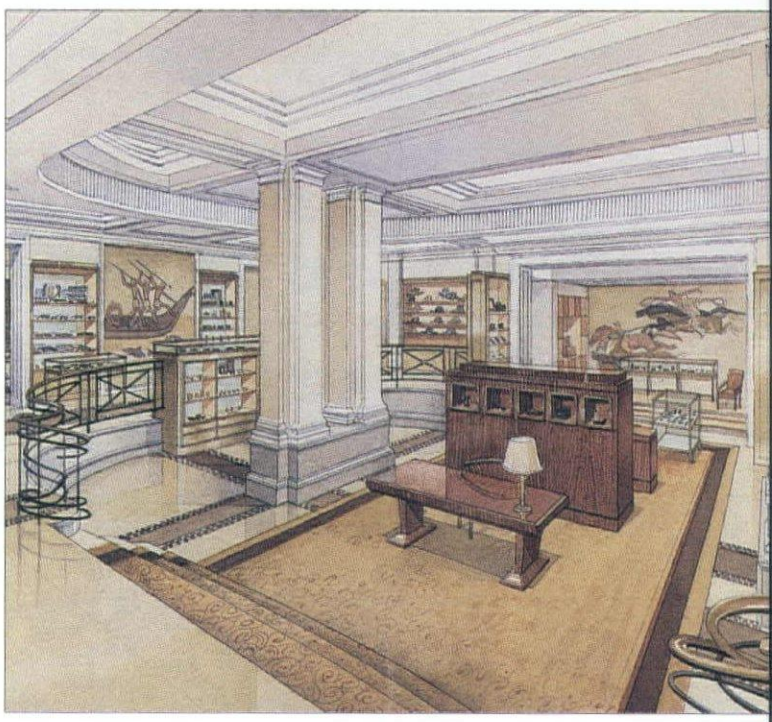
"The problem for me," says Siegel in recounting existing conditions, "was that the floor was dark, it had no focal point and you couldn't see the merchandise well." Creating a Fifth Avenue entrance to take over prime position from the existing 58th Street entry would, of course, provide that focus, while a wholesale re-evaluation of the floor's envelope, fixtures and furnishings would update the image from fairly traditional to modern. For Siegel, the modern movement had its roots in the decade spanning the 1920s to '30s in both New York and Paris. For inspiration and information gathering, he was dispatched to the City of Light at the project's start. He returned with a clear sense of shapes, detailing and proportions to be translated to the New York installation.

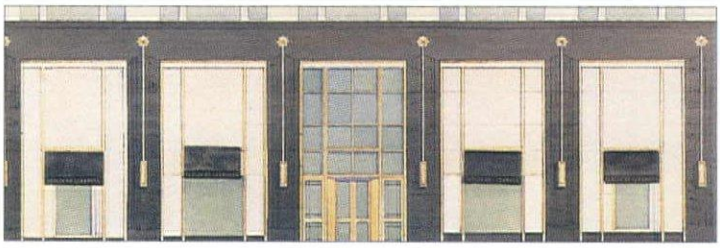
His first issue, however, was structural. Siegel had the floor slab of the new area lowered two ft. to correspond to the dropped floor level adjacent to the 58th Street entry. To achieve balance plus a semblance of classical proportions within this new area, he added a series of columns to supplement the lone existing column. Now the progression through a new double-height Fifth Avenue portal, down a run of gracefully curving marble stairs to the architecturally defined selling space, provides a sense of arrival.

While Bergdorf's management determined merchandising adjacencies and required fixtures, Siegel developed a light and richly textured backdrop to enhance the emphatically upscale collections that would grace the first floor. Names like Loro Piano, Connolly Leathers, Stephen Dweck jewelry and Aqua di Parma fragrances figure into the mix as do Turnbull & Asser and Charvet, whose existing areas would be redecorated but not substantially altered. For the rest of the first floor Siegel created a creamy white backdrop with accents coming from gold and terra-cotta/red tones plus black. Typically, floor and ceiling detailing are linked. A coffered plane reflects the central selling floor, covered with a densely patterned carpet whose swirl motif derives from a vintage lacquered panel. In the men's furnishings department, located east of the store's existing rotunda, a skylight-type fixture common to museums tops floor space, while the carpet pattern of fields and borders refers to the lighting configuration. When it came to fixtures, Siegel might have been creating fine furniture. Freestanding vitrines are crafted of mahogany and anigré with antiqued brass fittings; mahogany wall units are set into recesses to provide a clean elevation with minimal imprint upon floor space. Decorative murals—gold leaf and lacquer on gypsum board—are interpretations of versions that once graced the Normandie liner.

Working with Siegel on the nine-month project were Duane Dill, Beth Kelley, Christine Markatos and Charles A. Schmitt. Gilula Associates was the project manager. *—Edie Cohen*







Top: The men's furnishings area is treated as a wide allée offering a clear circulation path to the escalators. Treatment of the floor and ceiling planes establishes a series of bays that aid merchandising.

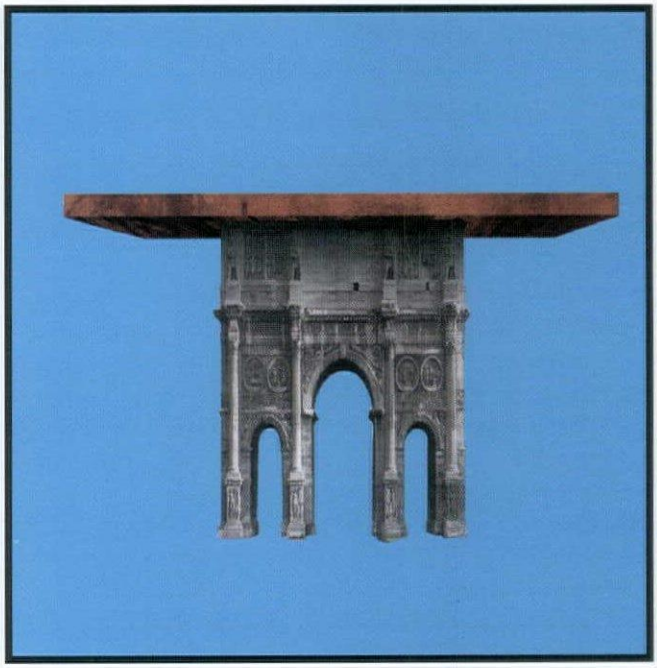
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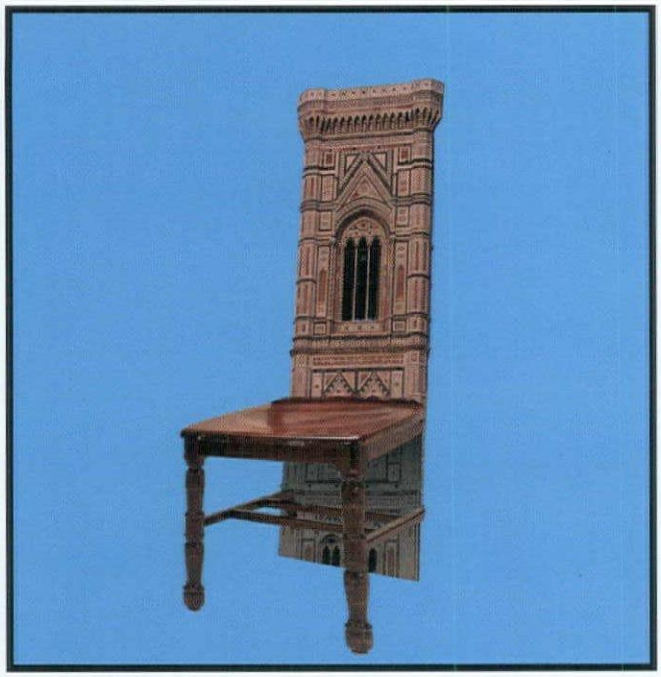
Above and right: Renderings of the new Fifth Avenue facade and the focal selling area establishing a new sense of arrival.

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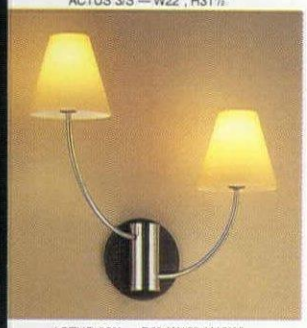
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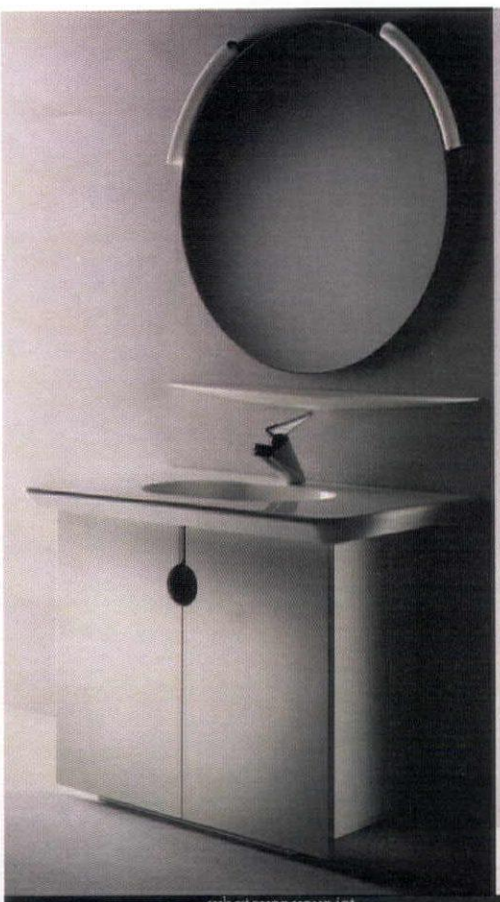
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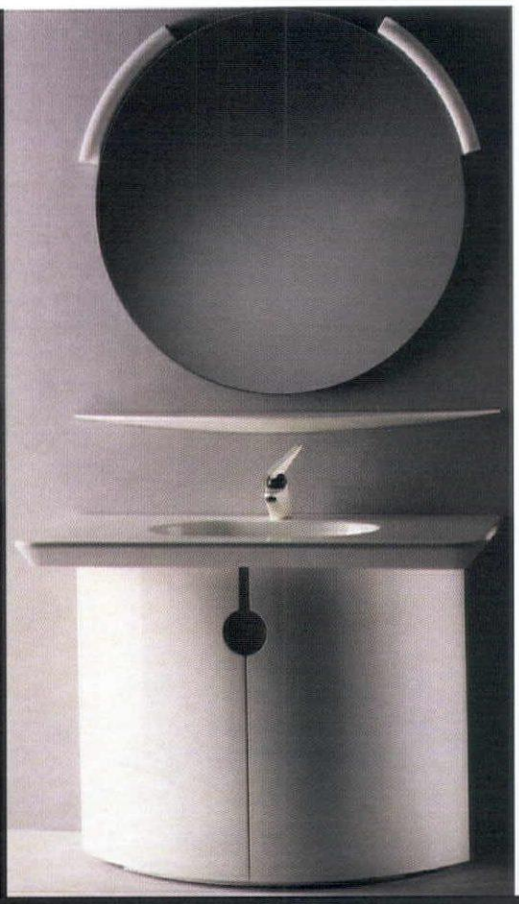


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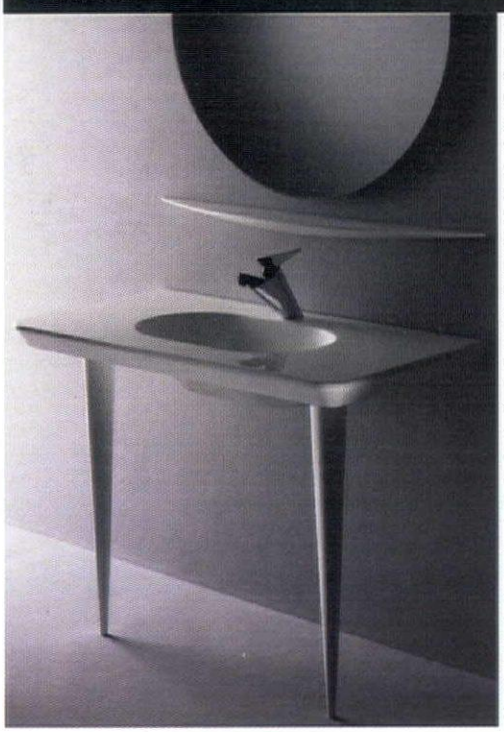
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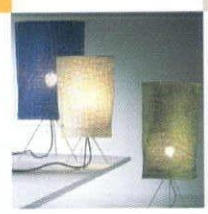
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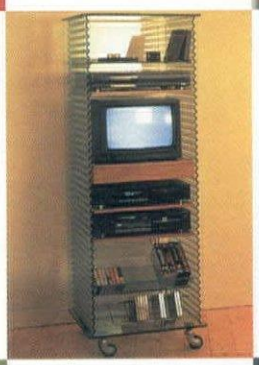








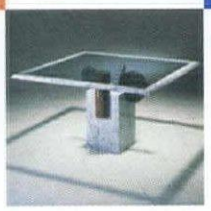


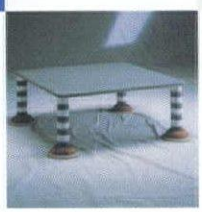


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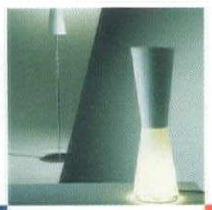




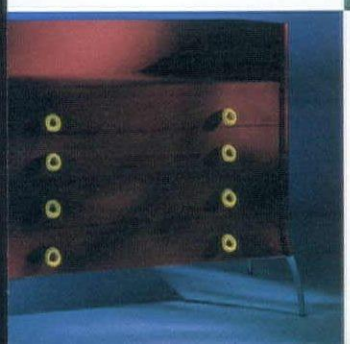




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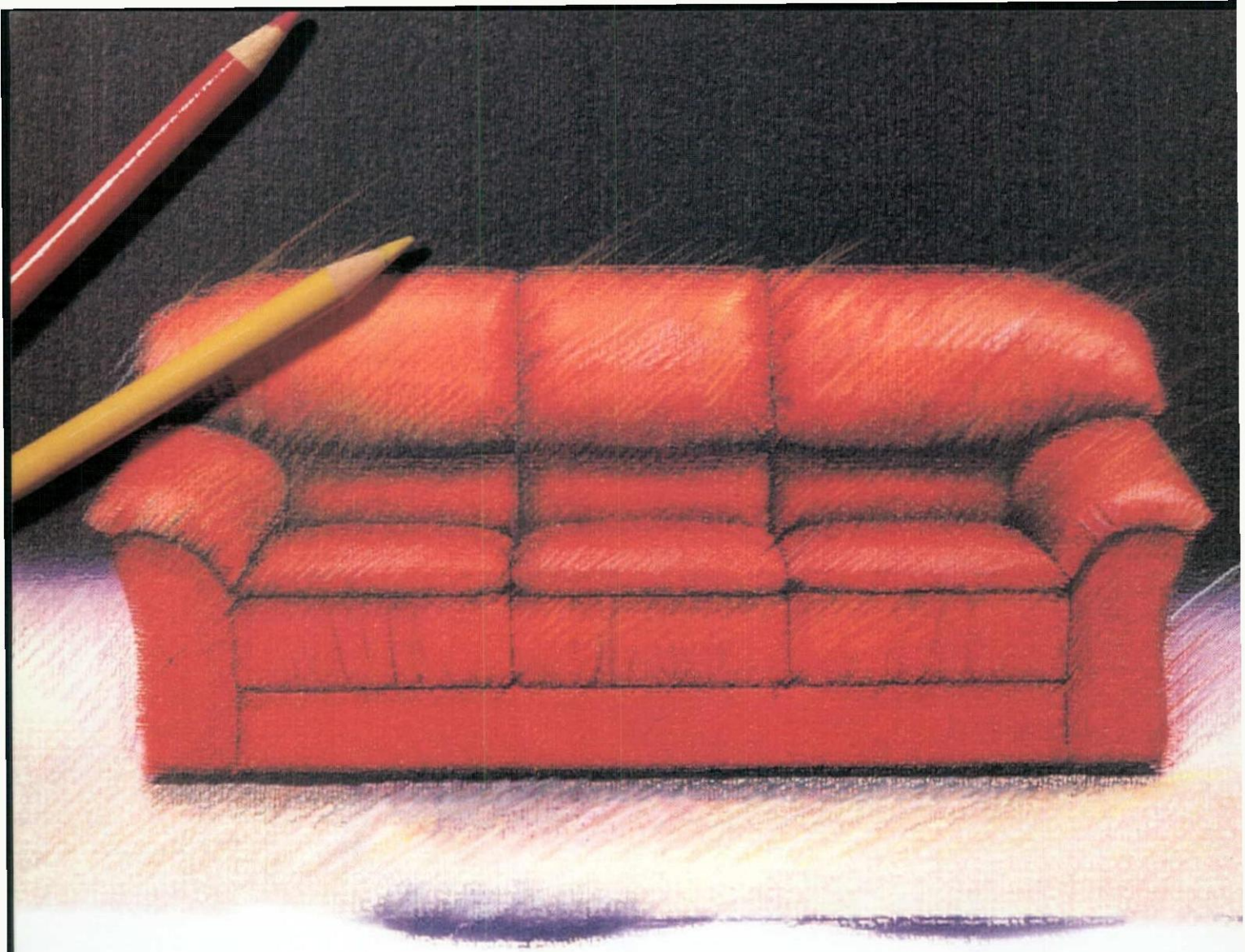
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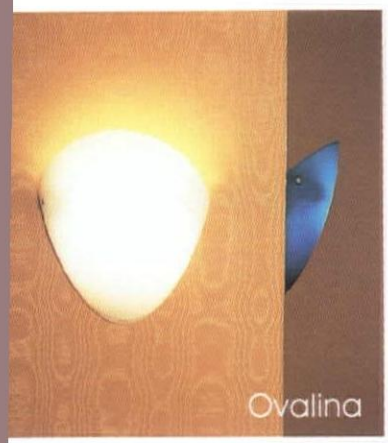


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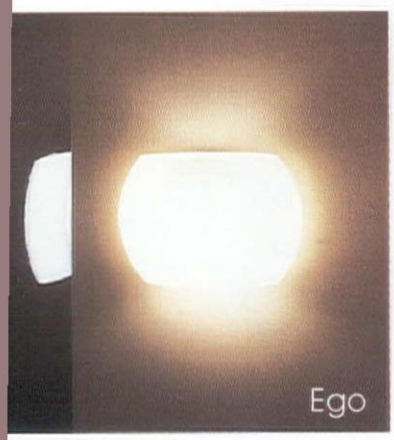
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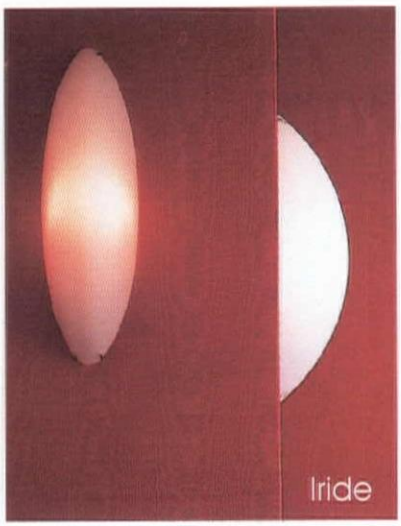


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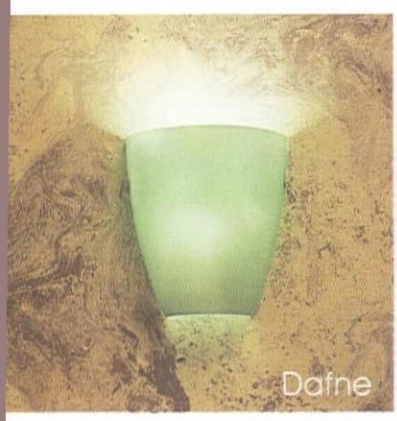
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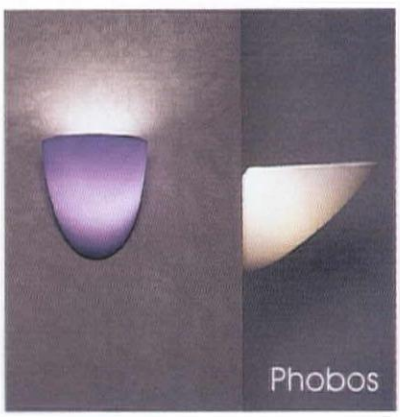
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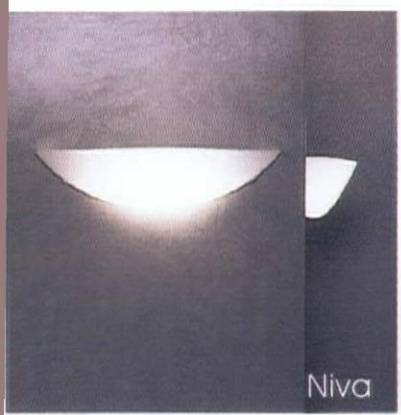


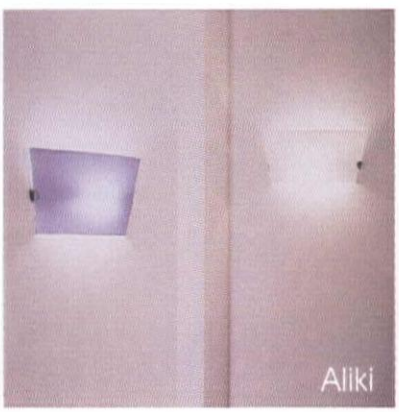


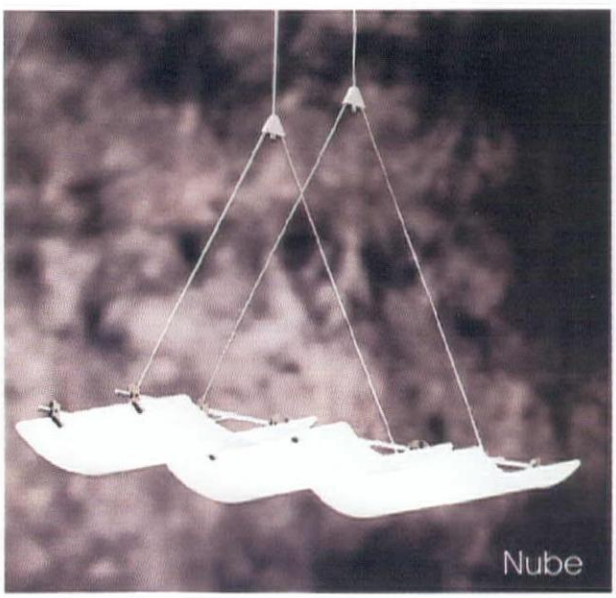








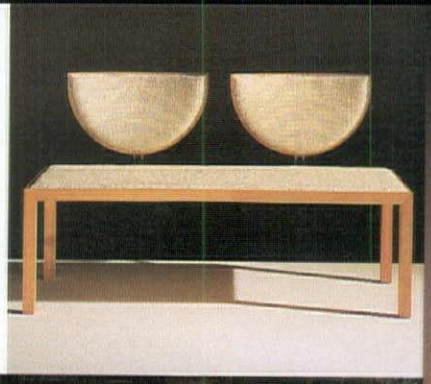




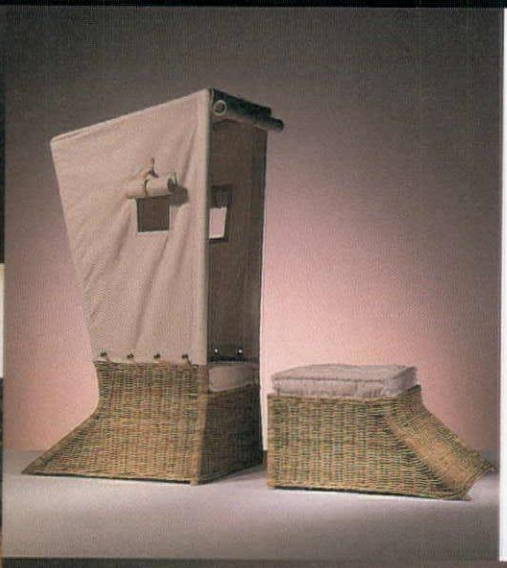
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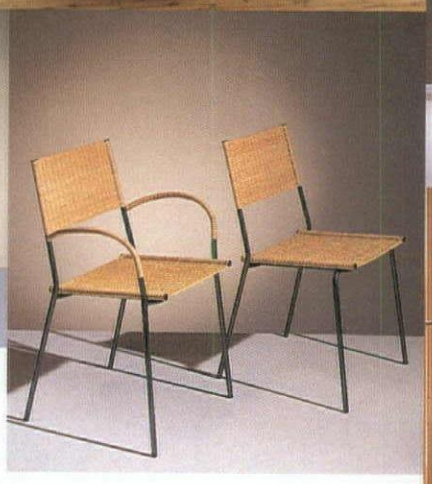
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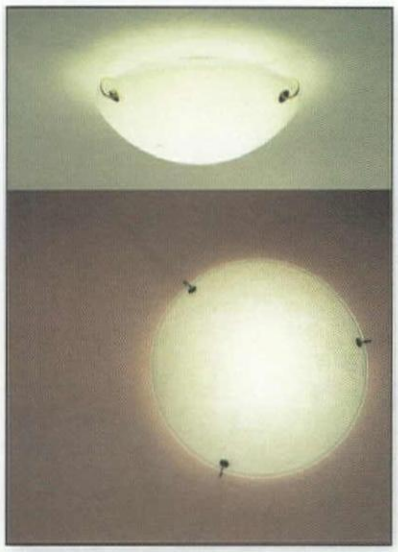
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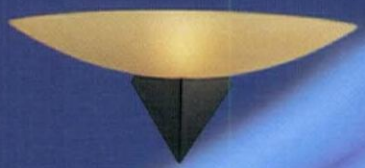

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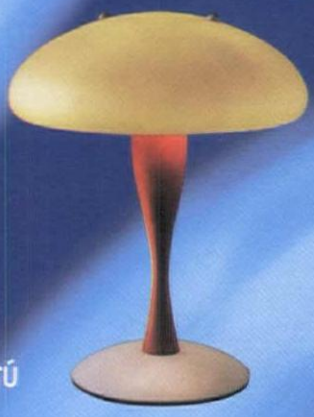

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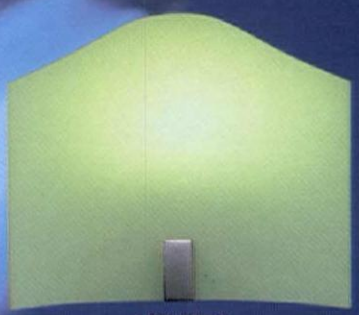

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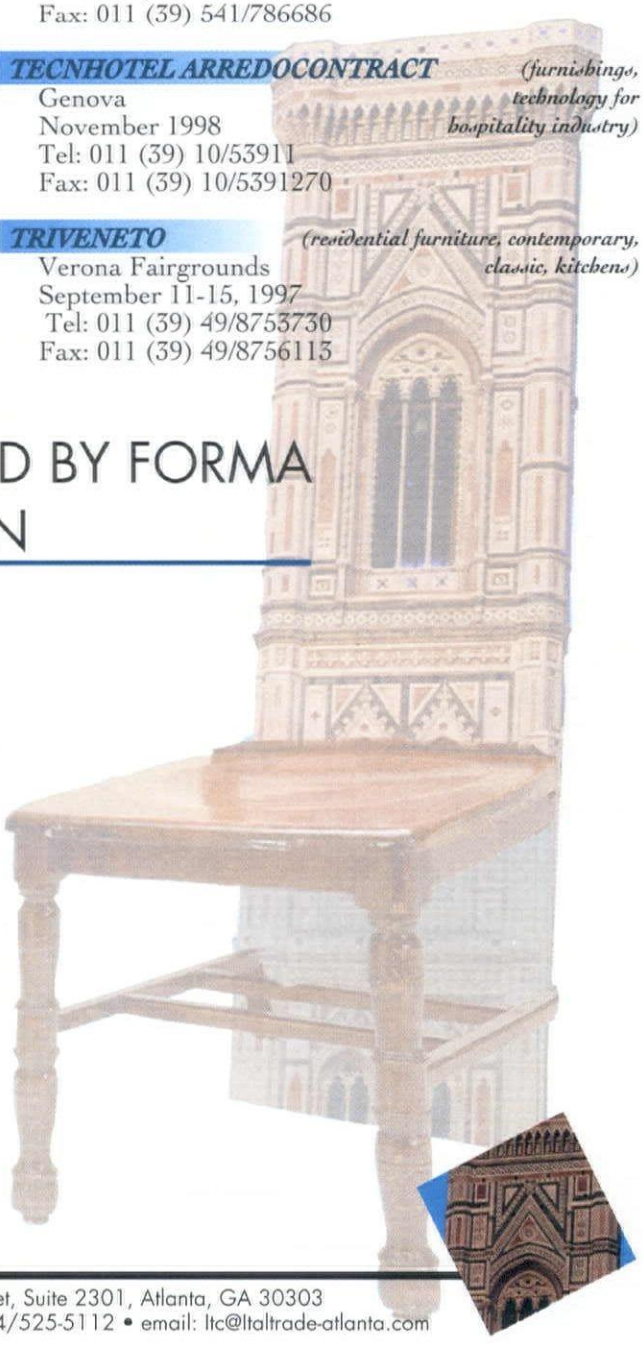
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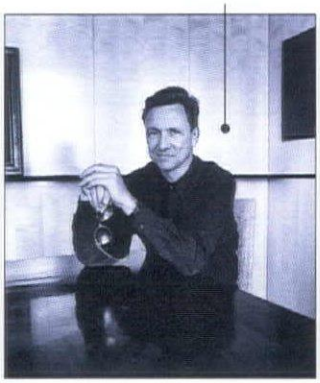
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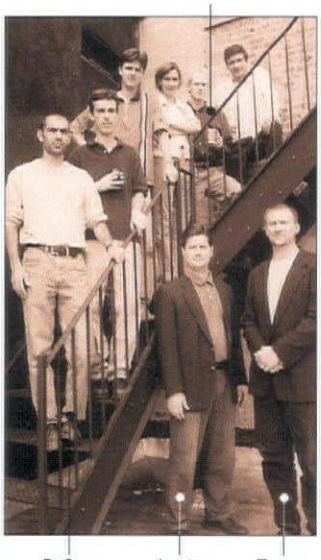
form & function

designers *in this issue*

Gluckman



Collier



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Richard Gluckman, AIA, (Paula Cooper and Mary Boone Galleries, page 172) founded his namesake firm in 1977. A graduate of Syracuse University, Gluckman has served on the board of directors for The Andy Warhol Foundation for the Visual Arts and has taught at Syracuse and The Graduate School of Design at Harvard University. He is currently a member of the Architectural Advisory Board at P.S. 1, The Institute for Art and Urban Resources in Long Island and the Alumni Advisory Committee at Syracuse. Project team members for the Paula Cooper Gallery include project architect **Elizabeth Rexrode**, **Jill Hanson** and **Gregory Yang**. The structural consultant was Ross Dalland, MEP consultants were Frank Gerety & Associates and the contractor was Eurostruct. **James Slade** served as project architect for the Mary Boone Gallery. The mechanical engineer was Robert Derector and the the contractor was Clark Construction. Richard Gluckman Architects, 145 Hudson Street, New York, NY 10013, (212) 925-8967.

Resolution: 4 Architecture (Tribeca Loft, page 144) was formed by **Joseph D. Tanney** and **Robert L. Luntz** in 1990. Prior to establishing the firm, Tanney was with the offices of Gwathmey Siegel and Associates and Peter Eisenman Architects. Luntz was with the New York offices of Perkins and Will, Gwathmey Siegel and Beyer Blinder Belle. **John DaCruz** and **Clayton Collier** served as project architects on this job. Resolution 4: Architecture, 150 West 28th Street, Suite 1902, New York, NY 10001, (212) 675-9266; 116 Alhambra Circle, Coral Gables, FL 33134, (305) 448-6553.

Canter



O'Donnell



Elizabeth O'Donnell and **Michael S. Canter,** AIA, (Manhattan Loft, page 150) each the head of a self-founded design firm, have occasionally collaborated on jobs, a hold-over from days when they worked together at Paul Segal Associates. Both were graduated from the Cooper Union for the Advancement of Science and Art; he opened his creative shop in 1989, she did so five years later. Award-winning O'Donnell, an associate professor adjunct at her alma mater, has acted as project architect for domestic, commercial and gallery spaces. Canter specializes in luxury residential construction, renovation, decorating and product design. Elizabeth O'Donnell Architect, 306 East 5th Street, Suite 4, New York, NY 10003, (212) 807-0127. Michael S. Canter, AIA, Architecture and Decorating, 10 Downing Street, New York, NY 10014-4740, (212) 691-3542. →

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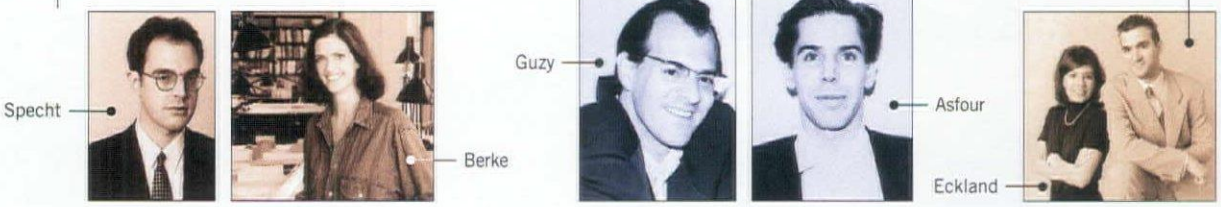
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Deborah Berke (Battery Park City Parks Corporation, page 156) studied architecture at the Rhode Island School of Design and built a number of houses and public buildings in Seaside, Florida, before establishing her office in New York in the mid-1980s. Her practice has grown to include urban planning projects, institutional buildings, commercial interiors for fashion and advertising industry clients, and loft, apartment and house commissions. Berke developed the retail design concept for CK/Calvin Klein Worldwide and is currently constructing a branch library for the town of Hope, near Columbus, Indiana. She has taught architecture at the Institute for Architecture and Urban Studies, the University of Maryland, and RISD, and is currently teaching at Yale University. Her book, *Architecture of the Everyday*, a collection of essays and projects co-edited with Steven Harris, is scheduled for publication this fall. **Scott Specht** was project architect for the Battery Park job. Deborah Berke Architect, 211 West 19th Street, New York, NY 10011, (212) 229-9211.

Asfour Guzy (Kirshenbaum + Bond, page 160) was founded in 1988 as a multi-disciplinary firm to handle a wide range of project types. Current work includes offices for TVT Records, a photographer's studio and residence in Hudson Valley, The Blue Ribbon Bakery and Cafe in New York, Manhattan residences plus the renovation of a Connecticut warehouse for the corporate offices of the art publishing company Chalk and Vermilion. Principal **Edward Asfour** began his career at Skidmore, Owings & Merrill, San Francisco, and subsequently taught at the Swiss Federal Institute of Technology in Zurich and at Ohio State University in Columbus. He studied at the Architectural Association, London, and with O.M. Ungers in Berlin after earning an architecture degree at Syracuse University. Partner **Peter Guzy** began his career at the office of Werner Seligmann, Cortland, NY, and also taught at the same facility in Zurich, where he established his own office for five years before joining Asfour. Guzy earned his degree in architecture from Cornell and completed a fellowship at the American Academy in Rome. Asfour Guzy, 594 Broadway, New York, NY 10012, (212) 334-9350.

A/R Architects (Financial Management Firm, page 168), a full-service architecture, project management and interior design firm, was founded in 1996 by **Kimberly Anguil Eckland** and **David Jon Rush**. The two attended the University of Michigan, where Eckland received a B.F.A. in interior design and Rush received a B.S. in architecture. Eckland received an M.Arch. from the University of Wisconsin-Milwaukee; Rush received his M.Arch. from Yale University. **David Salomon** served as project architect; he has a B.S. from Rutgers and an

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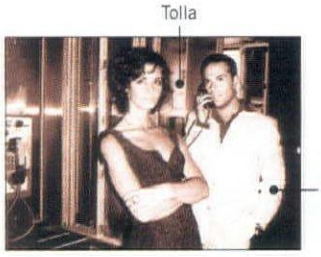
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1100 Architect (Metro Pictures Gallery, page 178) was founded in 1983 and is managed by its two principals, **David Piscuskas** and **Juergen Riehm**. Piscuskas earned degrees from Brown University and U.C.L.A., has taught at Parsons and the University of South Florida, lectured at Pratt and Columbia. Riehm was educated in Trier and Frankfurt and worked for several German firms before coming to this country in 1983. Project team included Maria Gray, Carmen Lenzi, Todd Martin, Brendan Cotter and Bruce Irwin. This fall Monacelli will be producing a monograph of the firm's work. 1100 Architect, 435 Hudson Street, New York, NY 10014, (212) 645-1011.

Diane Lewis (Own Residence, page 182) Diane Lewis studied architecture at the Cooper Union and, after winning a Rome Prize in Architecture, apprenticed in the offices of Richard Meier and I.M. Pei. In independent practice since 1982, she has pursued a wide range of built and speculative projects. An associate professor of architecture at Cooper Union's School of Architecture, she has also taught at the University of Virginia, Yale University, Harvard GSD, and the Architectural Association in London. Diane Lewis Architect, 11 East 10th Street, New York, NY 10003, (212) 388-0094.

Hassan Abouseda (Own Residence, page 188) was born and raised in Cairo, Egypt. He received both a bachelor's degree and a master's degree in architecture from M.I.T. Subsequent to working for Linea 5 in Boston and WBTL and Associates in New York, he opened HAF in SoHo, where he sells his furniture. He is currently teaching both furniture and interior design at Parsons School of Design. Hassan Abouseda, HAF, 79 Grand Street, New York, NY 10013, (212) 925-3100.

LOT/EK (Manhattan Residence, page 194) was founded by Italian-born **Ada Tolla** and **Giuseppe Lignano**. They graduated in 1989 from the University of Naples in Italy, and soon after headed for New York to study architecture as visiting scholars at Columbia University. The Manhattan-based firm took form within Columbia's theoretical and experimental milieu. The firm's constructions include art projects, furniture and various New York apartments. LOT/EK, 55 Little West 12th Street, New York, NY 10014, (212) 255-9326. →



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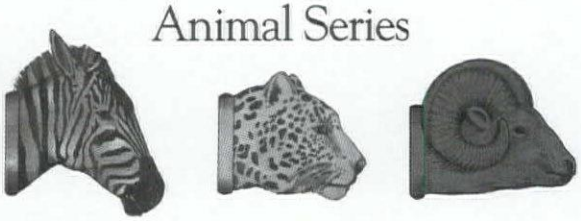
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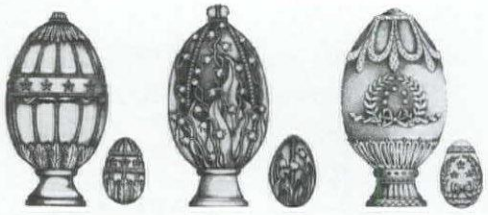
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Animal Series



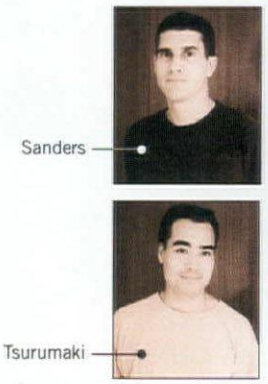
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Joel Sanders Architects (Ziment Associates, page 200) was founded in 1987. The firm has completed a wide range of residential, commercial and institutional projects, ranging from speculative installations to built commissions for the public sector. The firm's work has been recognized with numerous design awards and exhibited at the Museum of Modern Art in New York, the Wexner Center for the Arts in Columbus, Ohio, and the Barcelona Museum of Contemporary Art. **Marc Tsurumaki** is a graduate of the School of Architecture at Princeton University; he teaches design at Parsons School of Design and the New Jersey Institute of Technology. Sanders, a graduate of Columbia University's School of Architecture, apprenticed with Kohn Pedersen Fox Associates before opening his own practice. He is currently the director of graduate architectural studies at Parsons School of Design and the editor of *Stud: Architectures of Masculinity* (Princeton Architectural Press). The project team included **Kim Yao** and **Joanne Liou**. Joel Sanders Architect, 13 Vestry Street, New York, NY 10013, (212) 431-8751.

Martha Burns (Entrepreneur's Offices, page 206), since completing the illustrated project, has given up her own design studio to become a part of NBBJ, a 600-people firm with offices in New York, Seattle, Columbus, San Francisco, Los Angeles and Raleigh, NC. At NBBJ New York she will oversee operations together with Pamela Jenkins. Burns, holder of a M. Arch. degree from the Yale School of Architecture, was president of Fox & Fowle, previously working with HOK. Among her recent jobs were Bausch & Lomb World Headquarters, the Inwood Country Club and assignments for NYU Medical Center. NBBJ, 85 Fifth Avenue, New York, NY 10003, (212) 924-9000.

Jeff Vandeberg (Chelsea Market, page 211), a Dutch-born architect, has been in private practice in New York since 1973. He received his B.Arch. from the University of Nebraska and pursued graduate studies at the University of Michigan, Ann Arbor, before moving to New York to work for Marcel Breuer and Associates. He has taught at Pratt Institute and was a recipient of the S.A.R.A. Award of Excellence. Project associates were **Jason Popkin** and **Jonathan Waller**. Jeff Vandeberg Architects, 873 Broadway, New York, NY 10003, (212) 228-4321.

Studio Morsa (Rodney Telford, page 212) was established 22 years ago by partners **Antonio Morello** and **Donato Savoie**. Their New York-based operation has completed projects worldwide—from retail work at the World Trade Center, lofts in SoHo, shops in Miami Beach and restaurants in Washington, D.C., Pasadena and Virginia, to a variety of installations on Hokkaido, Japan, Sicily and islands in the Caribbean. Current projects include private residences in Nevis, St. Barthelemy and Catalunya, Spain, plus lofts in New York's Tribeca and SoHo regions. Morello was educated in Italy and Argentina; Savoie, an American educated in Italy, began his career in New York as an urban designer. Studio Morsa, 247 Centre Street, New York, NY 10013, (212) 226-4324. →

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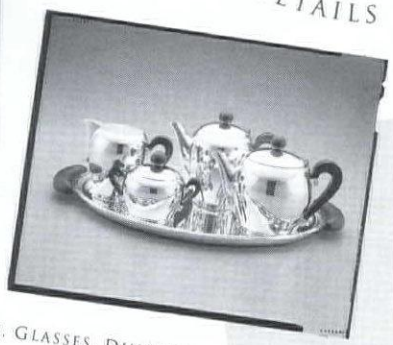
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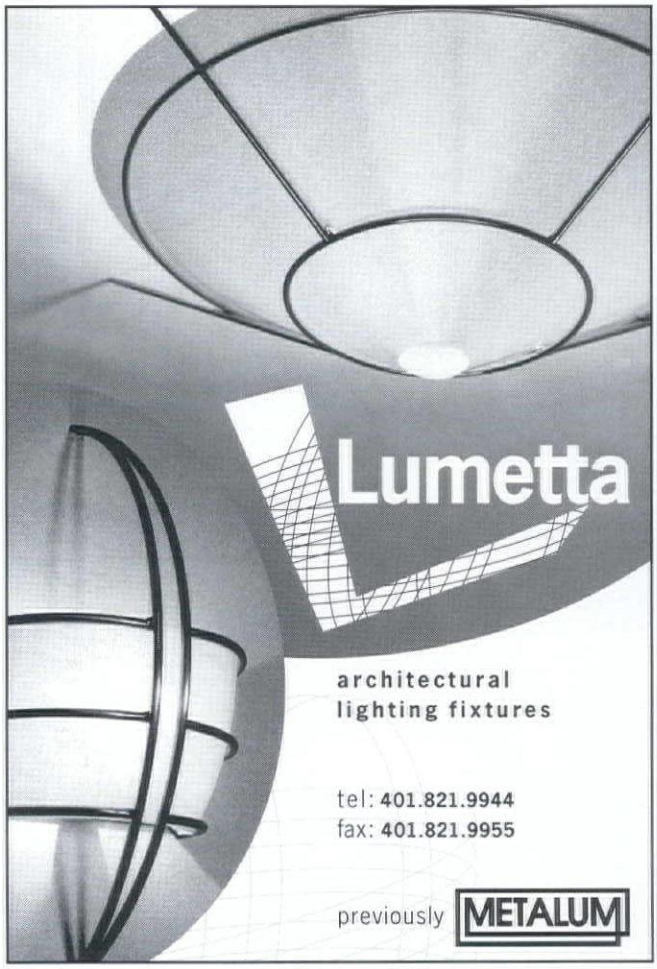
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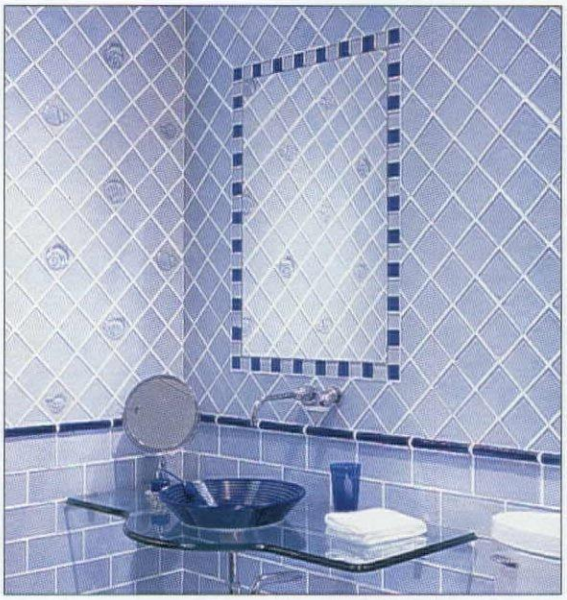
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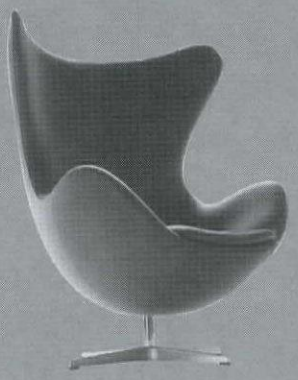
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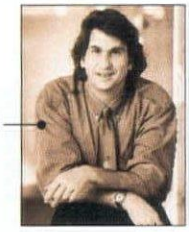


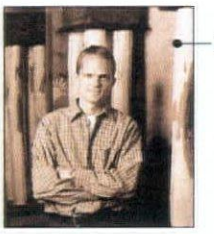
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Brand + Allen (Holland & Holland, page 215) is an architecture/design firm specializing in retail work. Current commissions include projects for Chanel, Gucci, Coach, Hugo Boss, Burberrys and Aquascutum. The firm maintains offices in Houston and San Francisco, where **Chris Harrelson**, a graduate of the University of Houston College of Architecture, is a managing and design principal. Brand + Allen Architects, 900 North Point Street, San Francisco, CA 94109, (415) 441-0789.

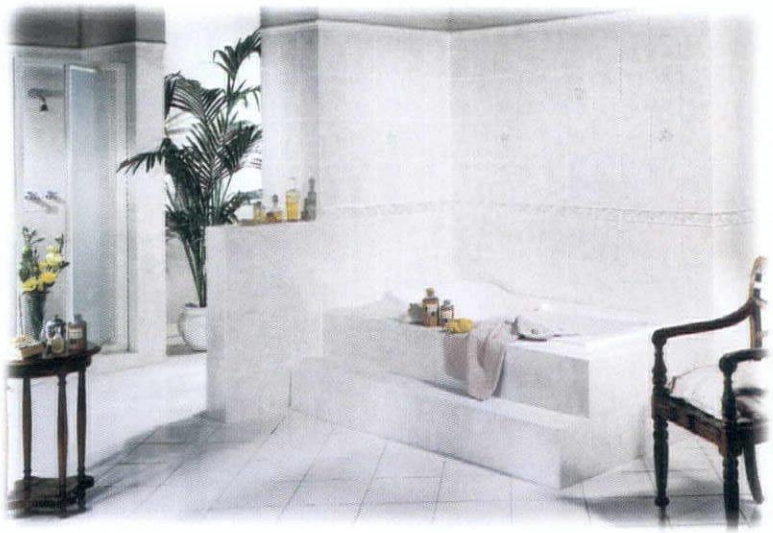
The Phillips Janson Group (Benetton Store, page 218) is a New York-based architecture and interior design firm founded in 1979, with regional offices in London and Greenwich, Connecticut. The firm's credits include interior design and planning for corporate offices, retail stores and broadcast studios in addition to a broad range of project types for institutions, real estate owners and not-for-profit organizations. Key personnel responsible for the Benetton store project included **Dennis Janson** and **Bashir Zivari** and **Alberto Rivera** of Rivera Design. The Phillips Janson Group, 11 West 42nd Street, New York, NY 10036, (212) 768-0800.

Rockwell Architecture, Planning and Design (Best Cellars, page 222), headed by **David Rockwell**, is a full service design firm with over 160 staff members. Best known for highly dramatic interiors, much of the firm's work has centered on the concept of architecture as theater. Rockwell, born in Chicago, earned his B.A. in architecture at the University of Syracuse and went on to study at London's Architectural Association. **Sam Trimble** is a senior associate at the firm. Previously with Peter Marino, he received his B.A. in architecture from Cornell and his M.Arch. in 1990 from Harvard. Rockwell Group, 5 Union Square West, 8th Floor, New York, NY 10003, (212) 463-0334.

Kenne Shepherd (Ferragamo, page 225) founded her firm in 1993 to concentrate on retail and commercial work. She has designed several projects for Ferragamo including shops in South Coast Plaza, Costa Mesa, CA, Chicago, Bal Harbour and the recently completed installation in Beverly Hills. Currently, she is working on stores for Nicole Miller and Little Switzerland. Shepherd's previous associations were with Owen & Mandolfo plus the Seattle office of NBBJ. Kenne Shepherd Interior Design and Architecture, 18 East 16th Street, New York, NY 10003, (212) 206-6336.

Stephen Miller Siegel (Bergdorf Goodman Men, page 228) established his firm in 1992 to concentrate on retail and residential projects. He has completed interiors for the New York Wathne store and, in the residential category, has current commissions for East Hampton and Westchester residences plus several New York apartments. Additionally, he has completed a design study for gallery spaces at Sotheby's. Having earned an architecture degree from Tulane University, he began his professional career working for Peter Marino and I.M. Pei. Siegel's work has been widely published in the consumer press. Stephen Miller Siegel, 41 East 57th Street, New York, NY 10022, (212) 832-5400. →

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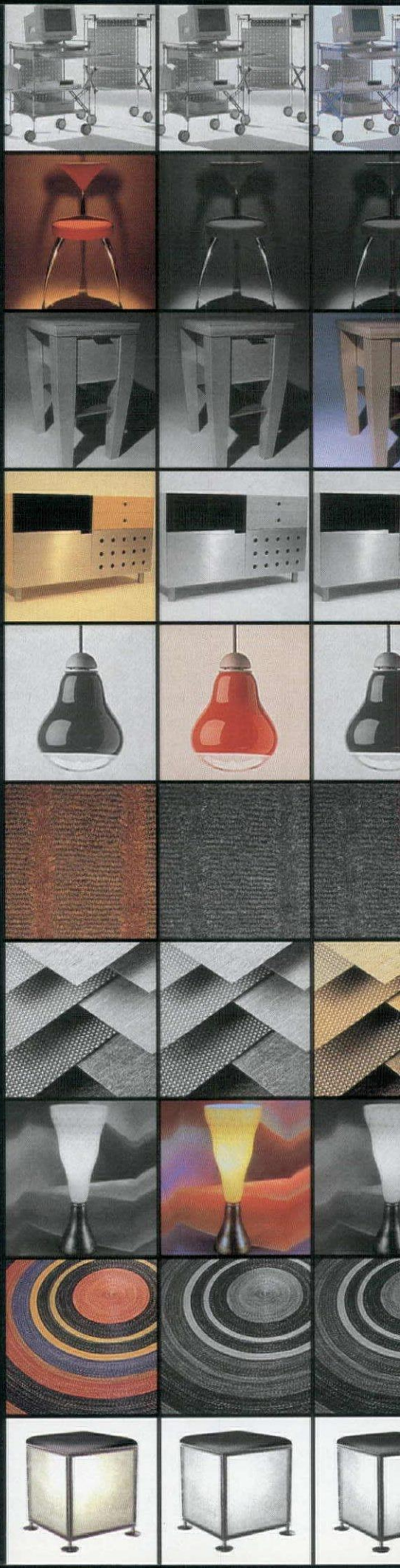
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Morton & Co. (Showroom, page 70), 146 East 84th Street, New York, NY 10028, (212) 472-1446.

Tecny Group, Inc. (Morelle Products Ltd., page 74), 124 East 40th Street, Suite 603, New York, NY 10016, (212) 697-4040.

Pulice/Williams Architects (Sugar Bar, page 78), 344 Broad Avenue, Leonia, NJ 07605, (201) 461-5154.

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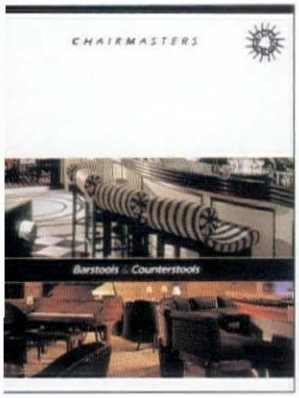
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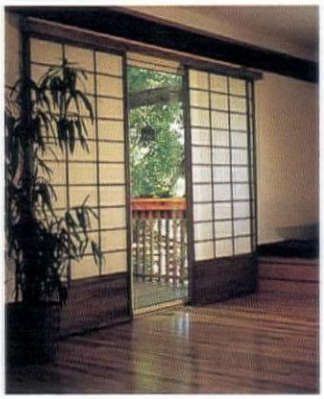
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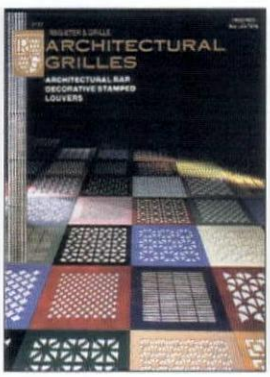
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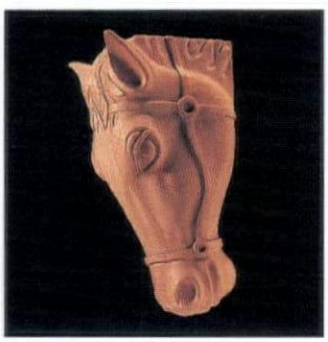
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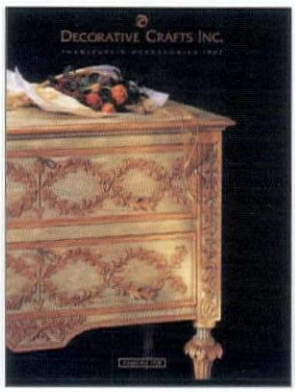
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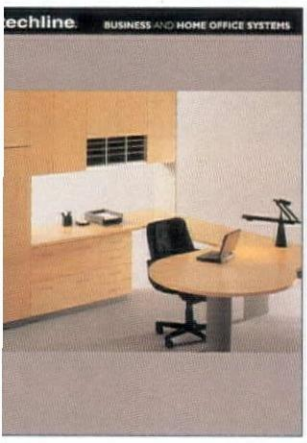
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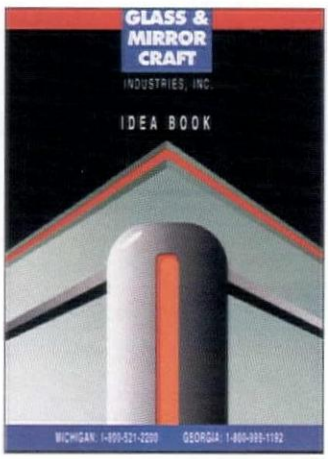
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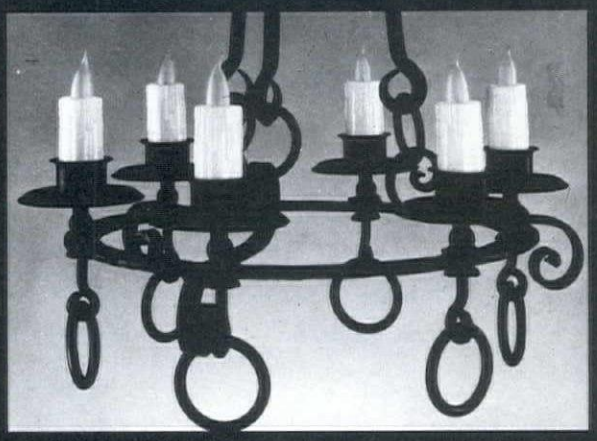
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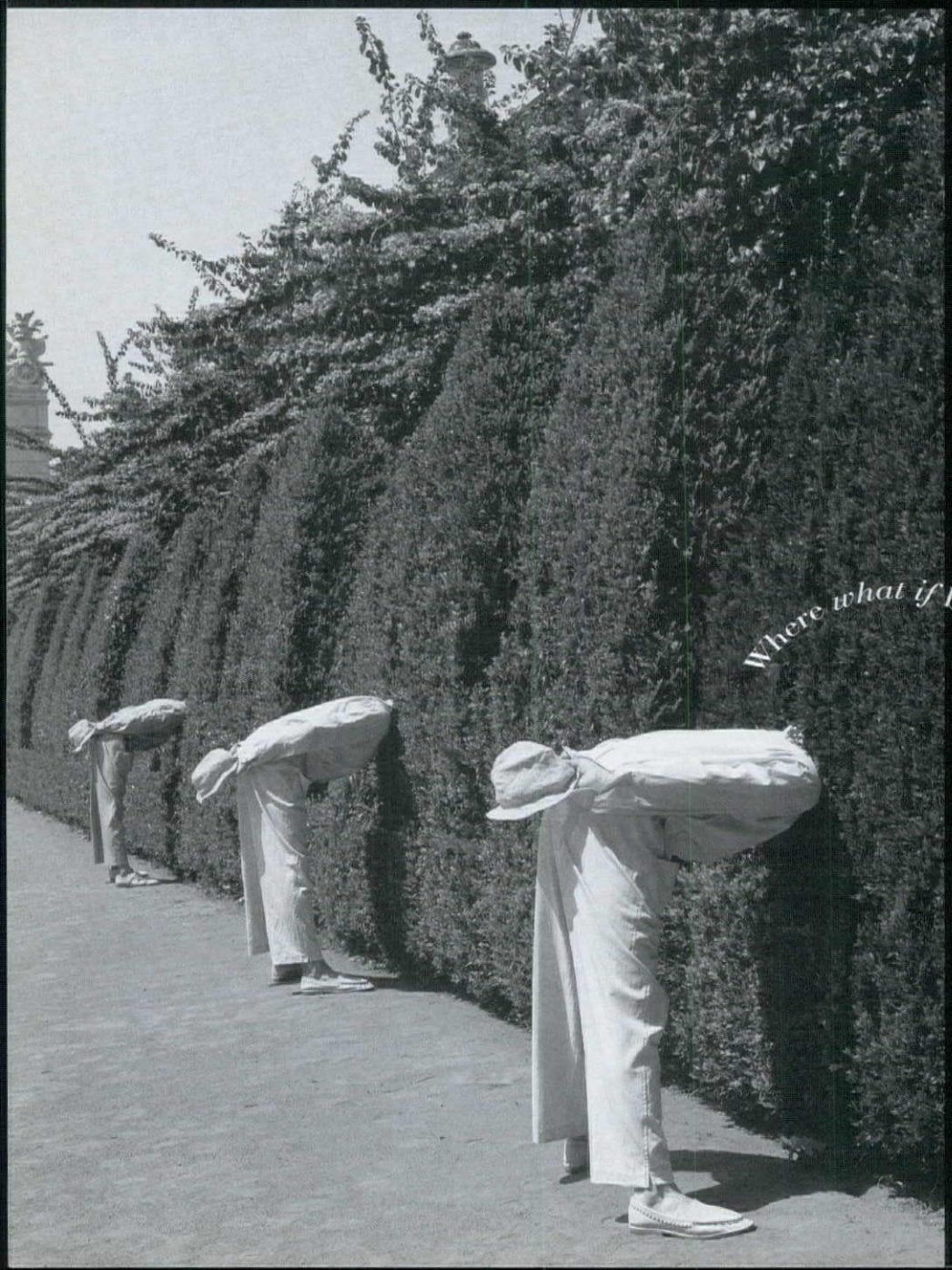
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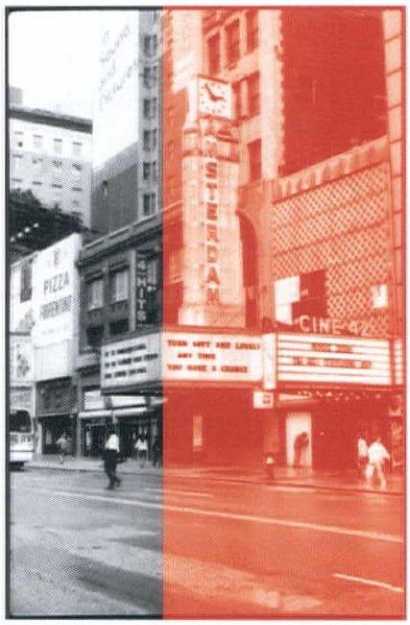
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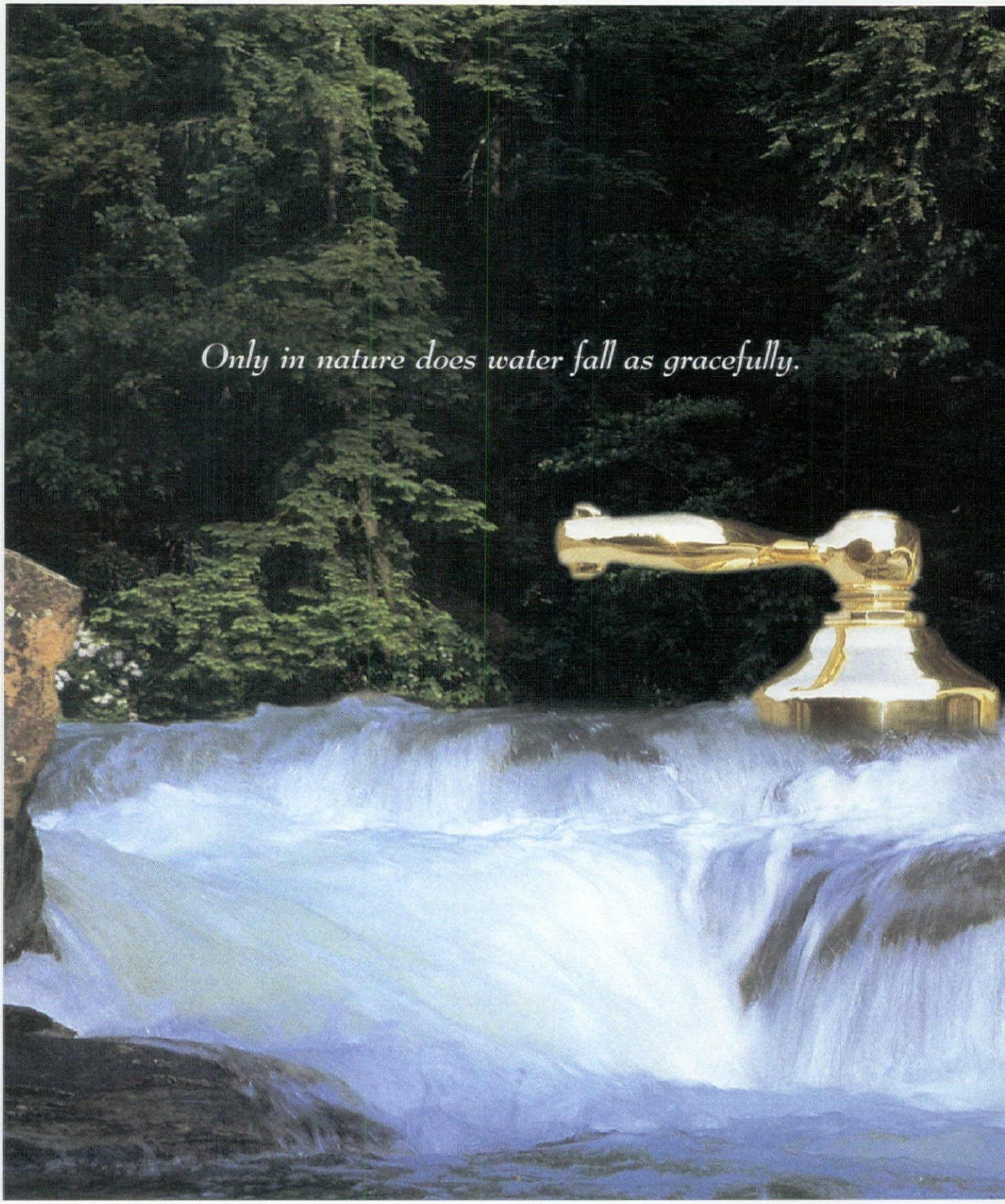
A Heck of a Town

WE REALIZE THAT Disney bashing has become all too fashionable of late. But hey, let's face it, we're nothing if not fashionable. A once fertile zone for all manner of depravity and debauchery, 42nd Street has now been made safe for an entirely different species of pervert: the tourist. The New Amsterdam Theater, lavishly restored by Hardy Holzman Pfeiffer for the Disney-Eisner industrial complex, is now a mere mouse-dropping's throw away from the Disney superstore. Much of the rest of this once deliciously derelict urban artery has been slipped a Mickey, stripped and sanitized, awaiting the promised efflorescence of theme restaurants and "branded merchandise" purveyors. Perhaps we would be less opposed to all this redevelopment if it addressed the theme that the area has long expressed. The new Madame Tussaud's Wax Museum, for example, should limit itself to mannequins of New York's finest sex offenders and serial killers. A suitable theme restaurant might be called "The Seamy Underbelly," and offer such delicacies as Crack-or-Jack and Tenderloin of Beef with XXXtra Virgin Olive Oil. Just a thought.



CHELSEA, TOO, SEEMS to have lost its edge. The legendary Chelsea Hotel, site of Warhol's delightfully deviant cinematic epic *Chelsea Girls* as well as Sid and Nancy's last stand, is now flanked by an S & M theme restaurant. The "community" is outraged by the restaurant's sign, which features a vaguely 19th-century image of a woman bound and gagged. Christopher Street has moved uptown to Eighth Avenue, currently awash in gay pride and rainbow flags (not our favorite decorative ornament), where seedy bars and dumpy restaurants once offered refuge from the assault of chic so prevalent elsewhere on the Manhattan grid. A new kind of self-indulgence prevails: beauty salons and gay-themed tchatchke shops offer every available service, from body waxing to, well, body waxing. To the conservative eye, it still has a smutty edge, albeit one with a fresh family values gloss. As the ads say, "This ain't your grandpa's gay bar."

WE HOPE ALL this dyspepsia doesn't leave one with the impression that we think New York is anything less than the Greatest City on Earth. Of course it is. Maybe it's just our glass-half-empty *weltanschauung* that leaves us with the nagging impression that there's a downside to plummeting crime rates and zealous prosecution of quality-of-life felonies and misdemeanors. It's all very nice that our fair city is experiencing a millennial economic boom, but we hesitate to call it a Renaissance. *–Addison DeWitt*



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