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FEBRUARY 2000

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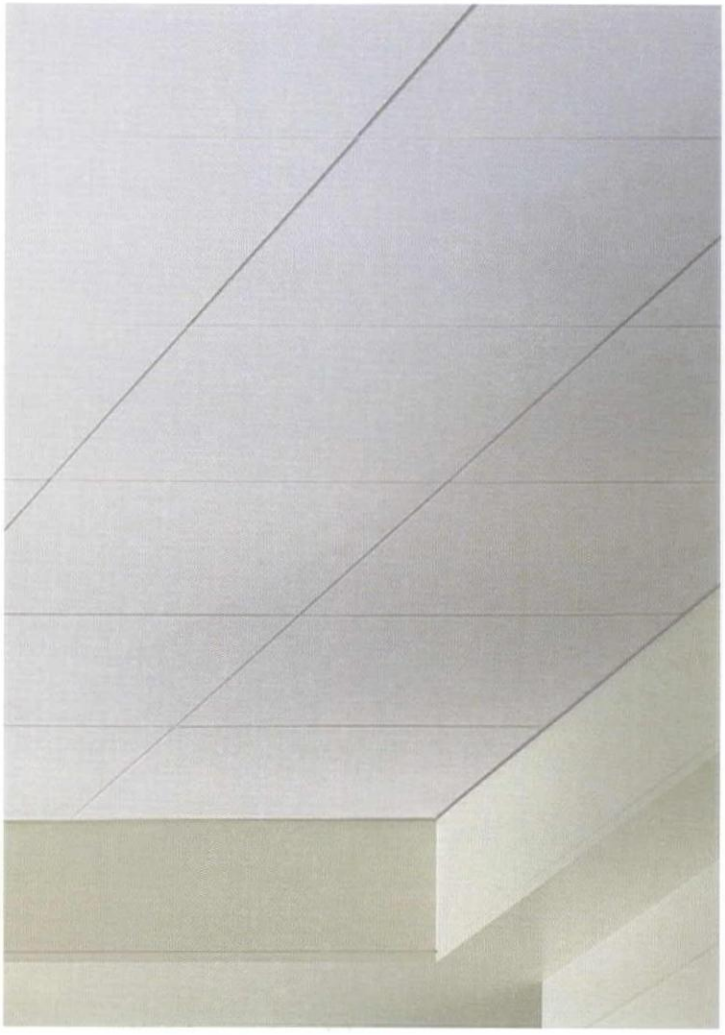
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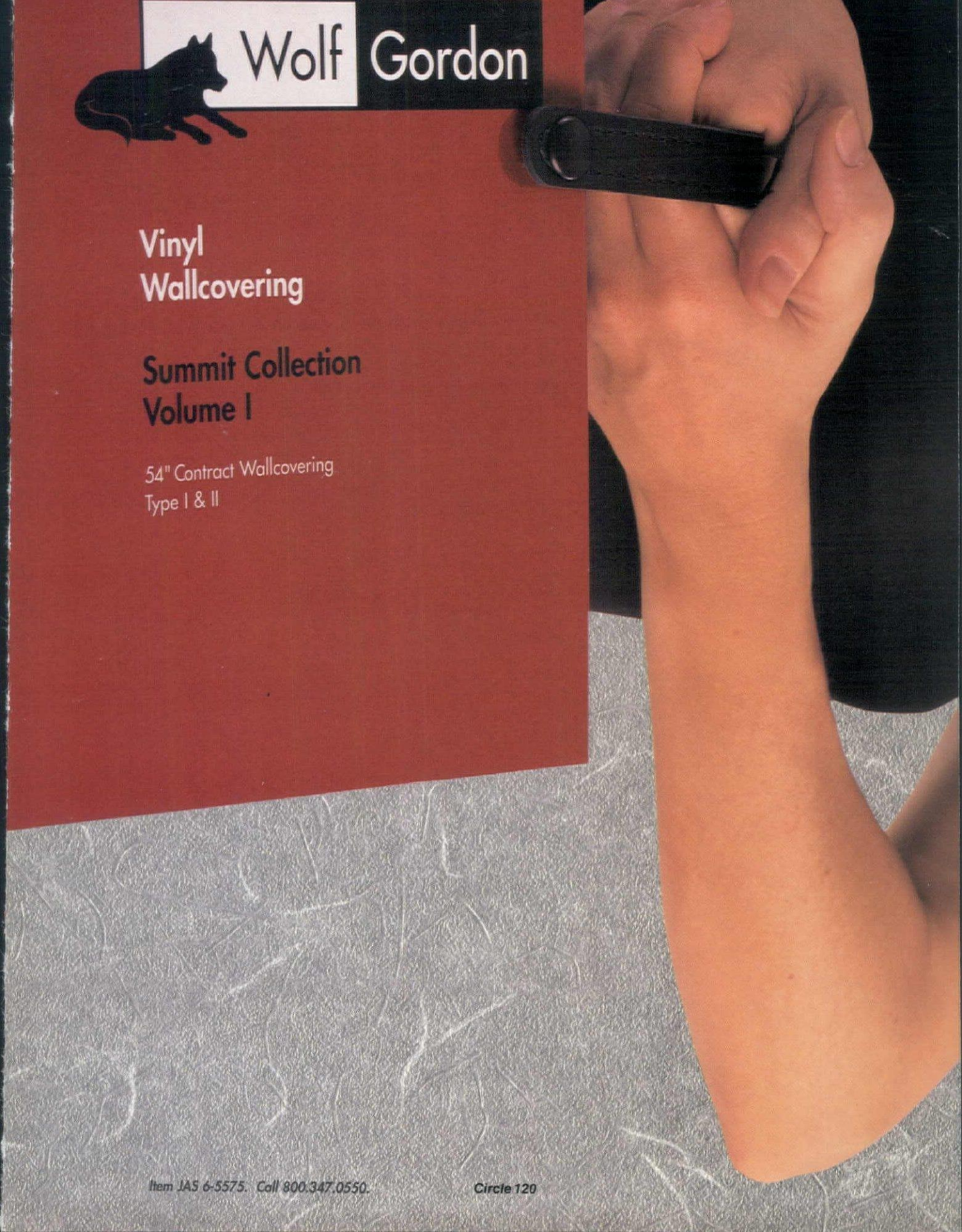
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Suspended ceiling. Grid-hiding visual. Now together, from Armstrong.

*Patent Pending

Armstrong

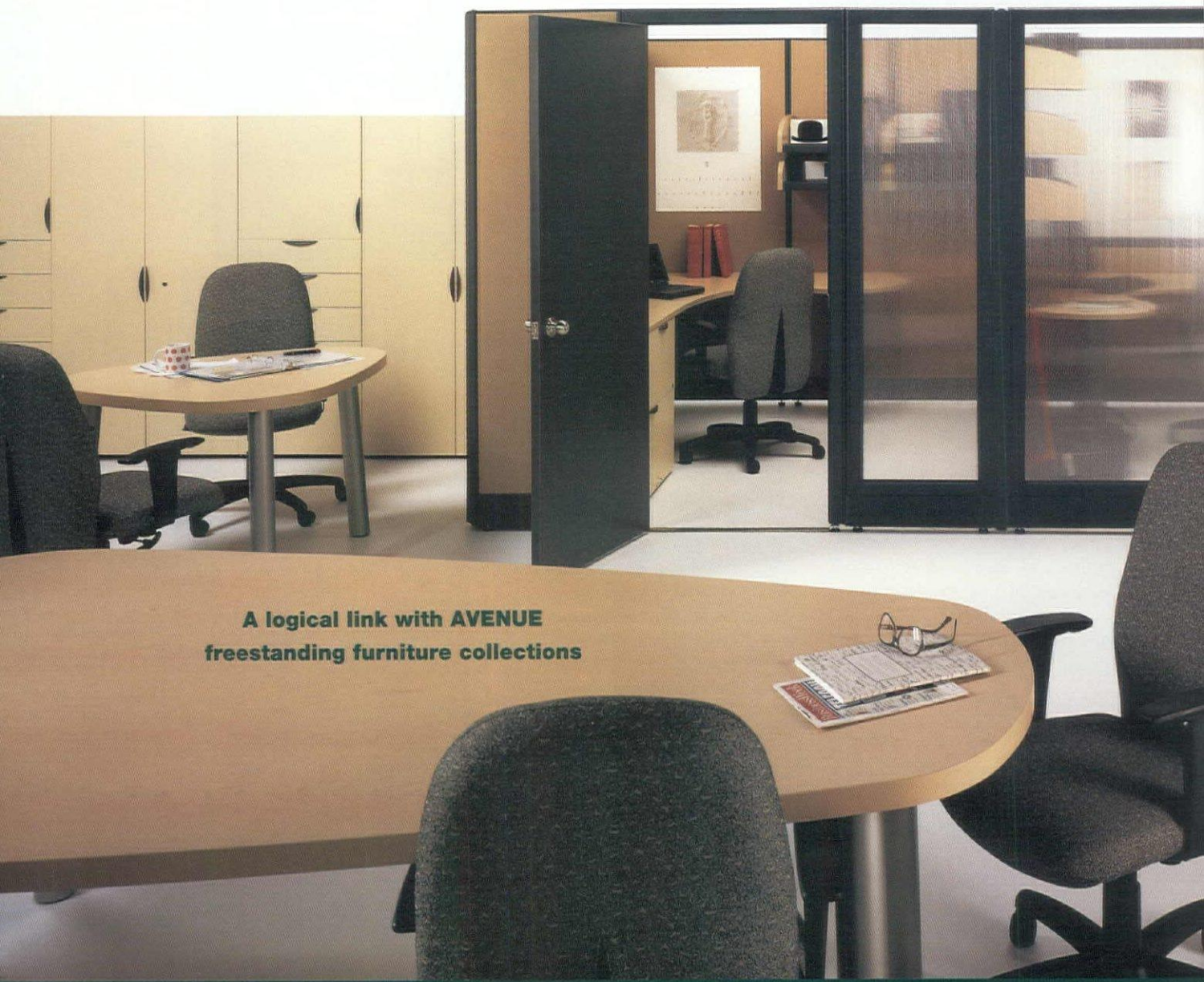
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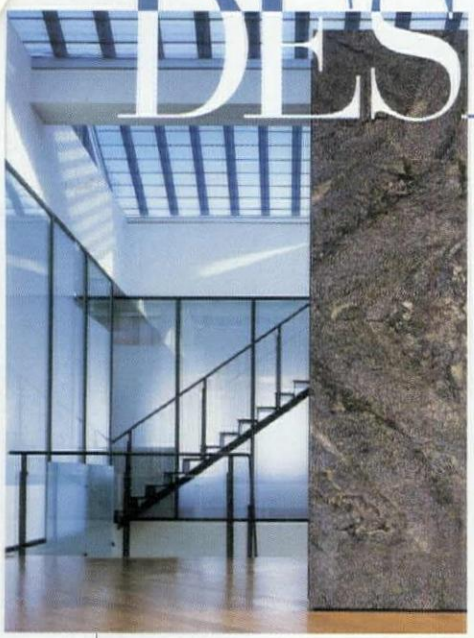
A furniture system which lets you maintain a pleasing homogeneity from office to office, without sacrificing

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VOLUME 71 NUMBER 2

INTERIOR DESIGN



COVER Soho loft by Architecture Research Office. Photography: Paul Warchol



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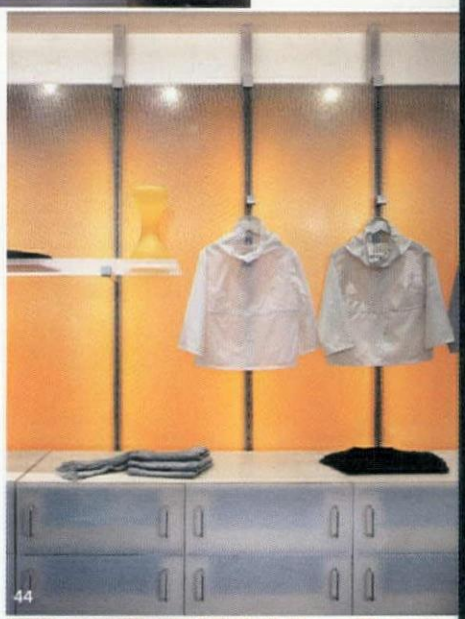
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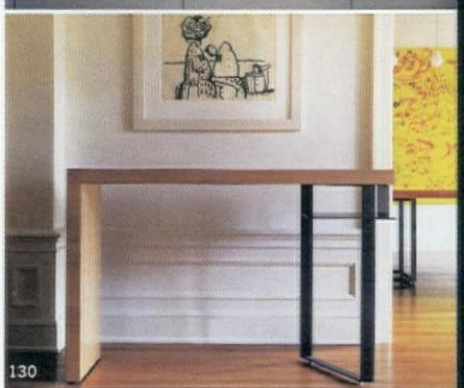
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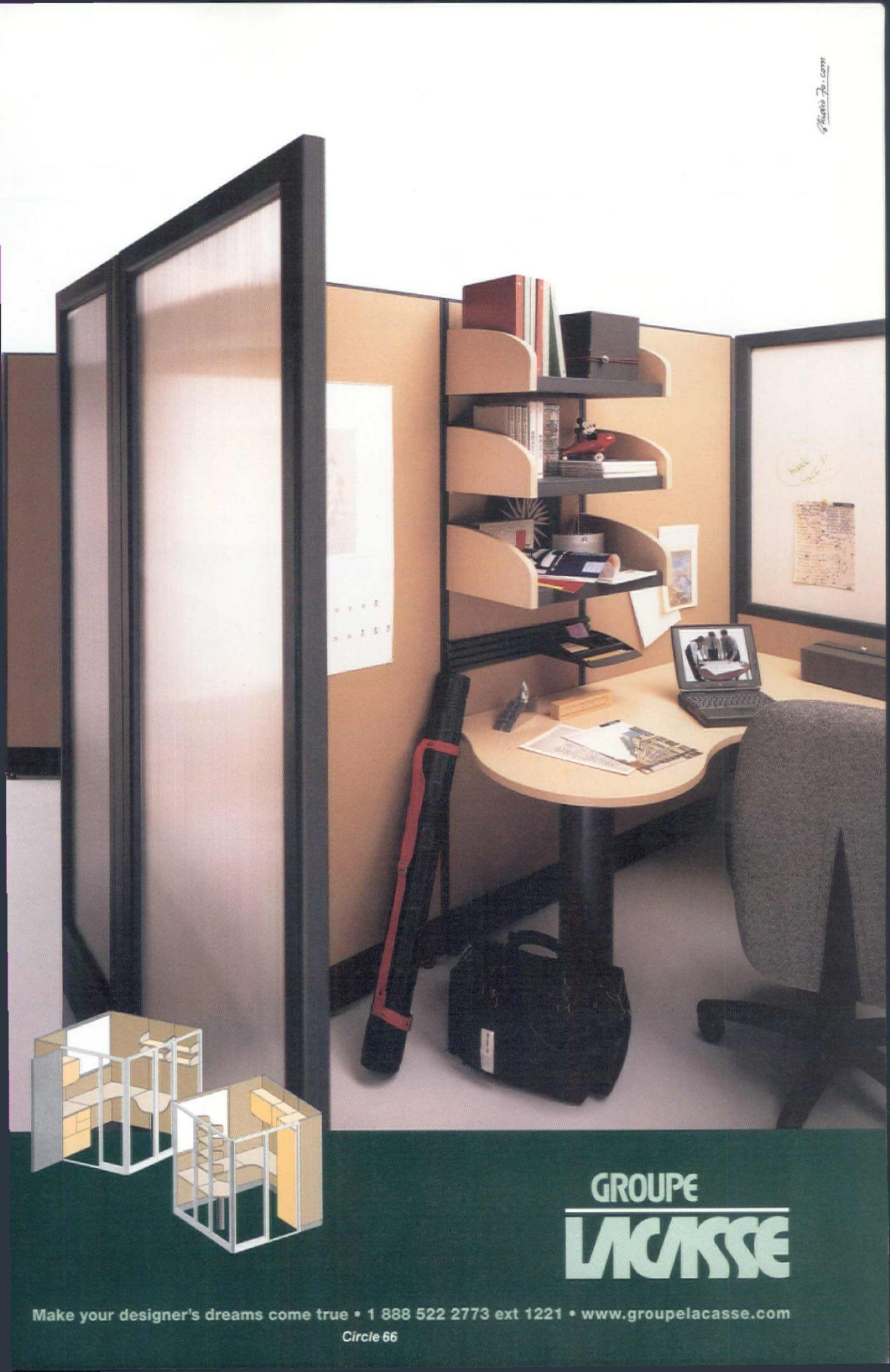
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PHOTOGRAPHY (TOP TO BOTTOM): PAUL WARCHOL; PETER MAUSS, ESTO; PAUL WARCHOL

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IN THE INDUSTRY

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Second International Architectural Exhibit and Auction to benefit SCI-Arc; Archeworks' Millennial Lecture Series; *Orders of Architecture/Origins of Ornament* on view at the Gallery at the New York School of Interior Design; AADA sponsors 12th annual Art Show in New York; New York AIA chapters to present educational programs for aspiring design professionals; Kohn Pedersen Fox serves as local executive architect for MoMA's new building project; Colby Museum of Art opens its new Lunder Wing.

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185 DESIGNERS AND PHOTOGRAPHERS IN HEALTH CARE

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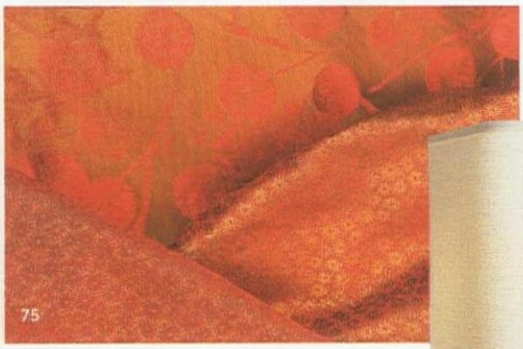
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COMING NEXT MONTH
The March issue of *Interior Design* highlights entertainment and media spaces including work by Ross Anderson, Emerson & Troop, Barbara Barry, and Gerner Kronick + Valcarcel Architects. Residential projects include work by Janson Goldstein and Olson Sundberg Architects. March will also feature a mini-magazine that examines the business practices, organizational structure, and latest openings of Four Seasons Hotels and Resorts.



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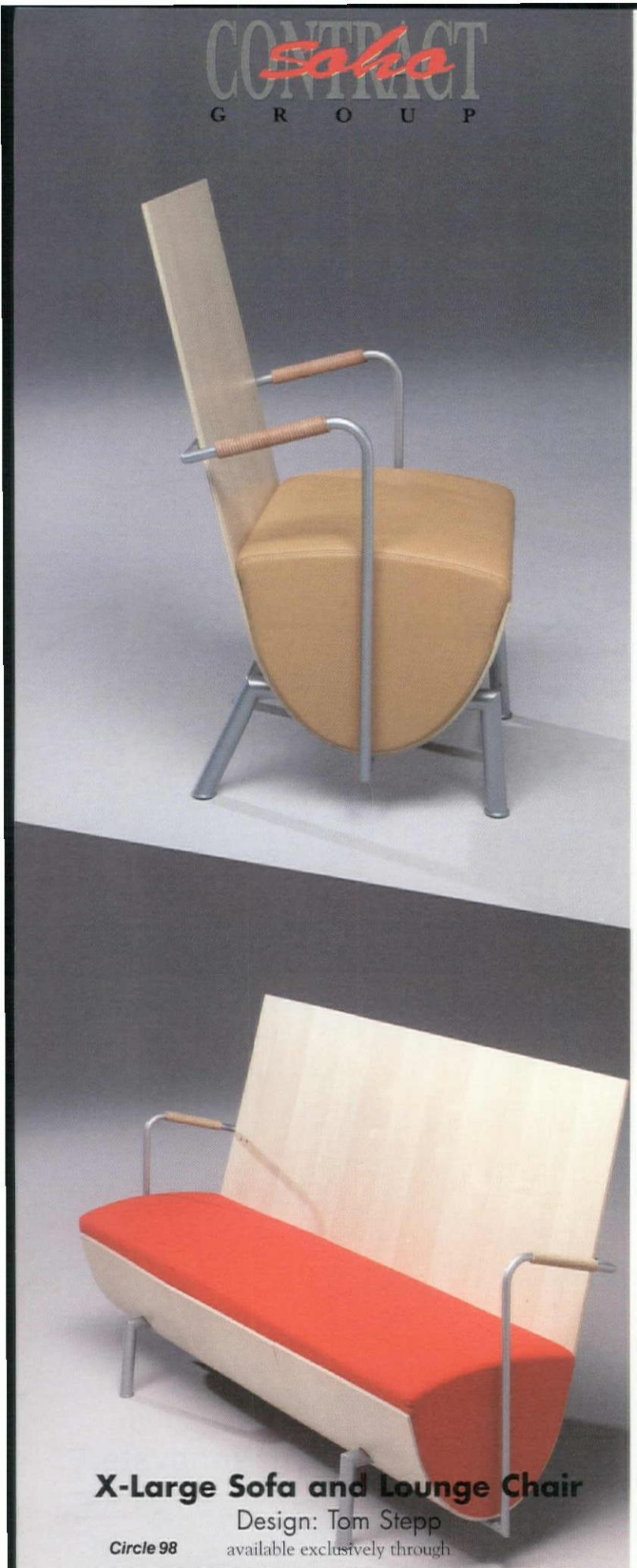


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JUNIOR DESIGNER
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EDITORS AT LARGE
Andrea Loukin
Abby Bussel

CONTRIBUTING EDITORS
Judith Davidsen
Henry Urbach

ASSISTANT TO THE EDITOR
Natalie Rakow
212-519-7258

PRODUCTION MANAGER
Paula Gordon
212-519-7401

REPRINTS Duane Billek 800-323-4958

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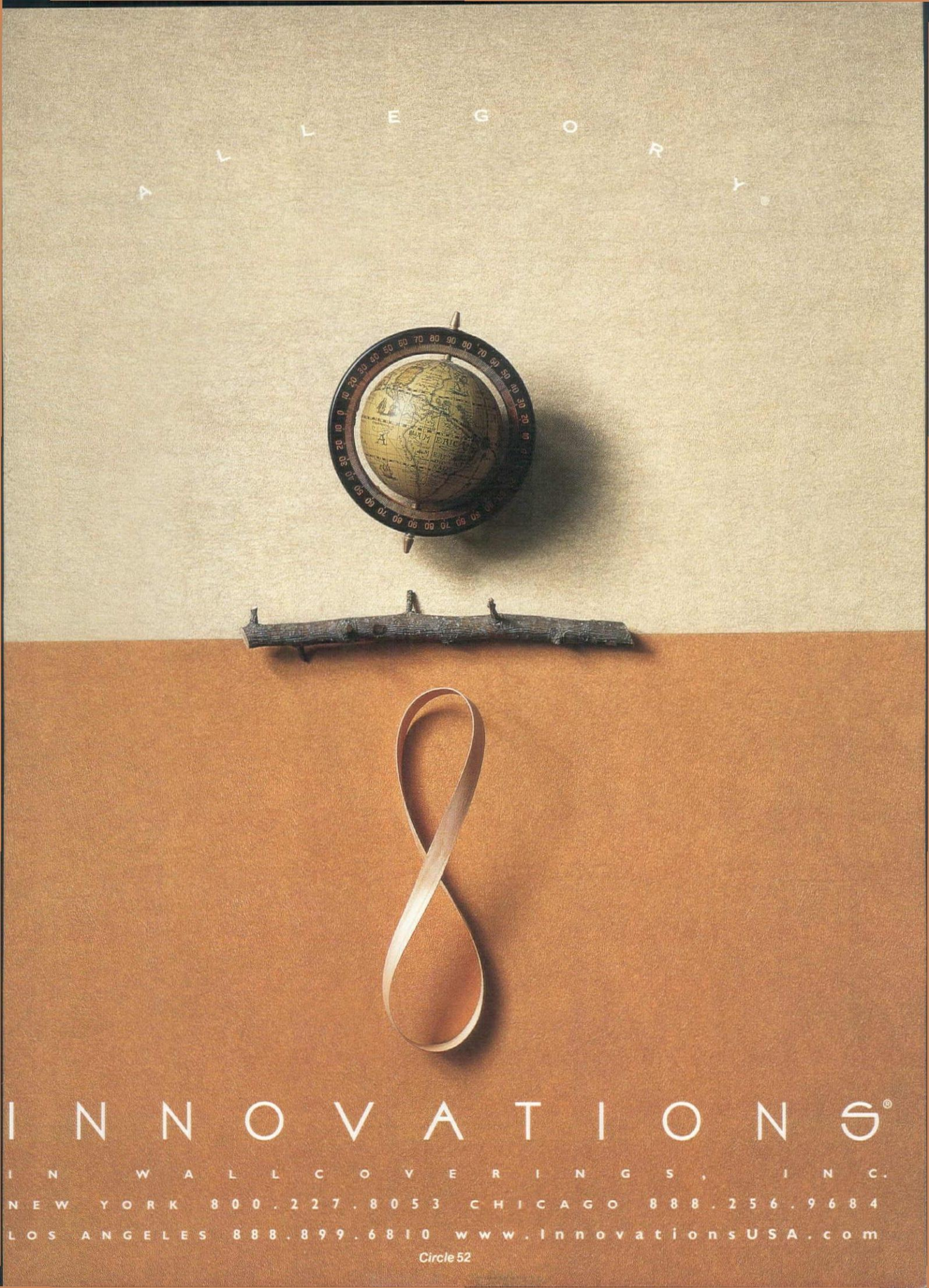
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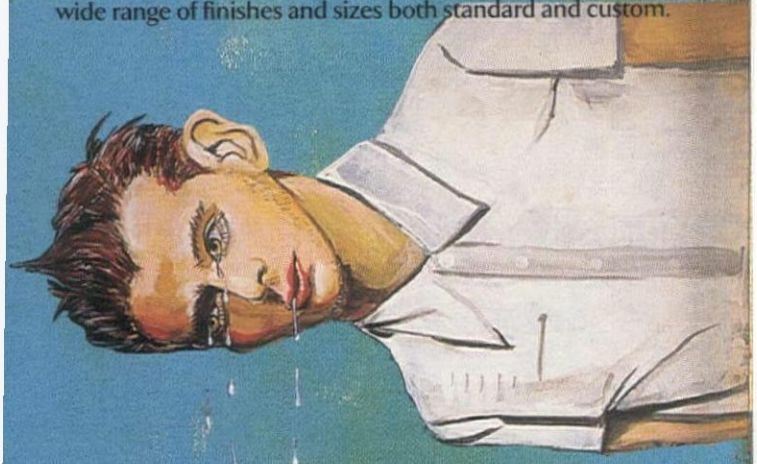
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212-519-7254

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SALES ASSISTANT
Xiang Ping Zhu
212-519-7265

SALES COORDINATOR
Ellen Skehan
212-519-7332

ASSISTANT TO THE PUBLISHER
Donna Accorso
212-519-7262

BRANCH OFFICES

NEW YORK
Gayle Shand 212-519-7270 • Kathy Harrigan 212-519-7251
Suzanne Greene 212-519-7250 • Lauren Hwang 212-519-7273

PHILADELPHIA
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ATLANTA
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CHICAGO
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1350 East Touhy Avenue
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tel: 847-390-2093 *fax:* 847-390-2815

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LOS ANGELES
Jim Moreland
21006 Devonshire Street, Suite 200-202, Chatsworth, CA 91311
tel: 818-701-7782 *fax:* 818-701-1697

ENGLAND
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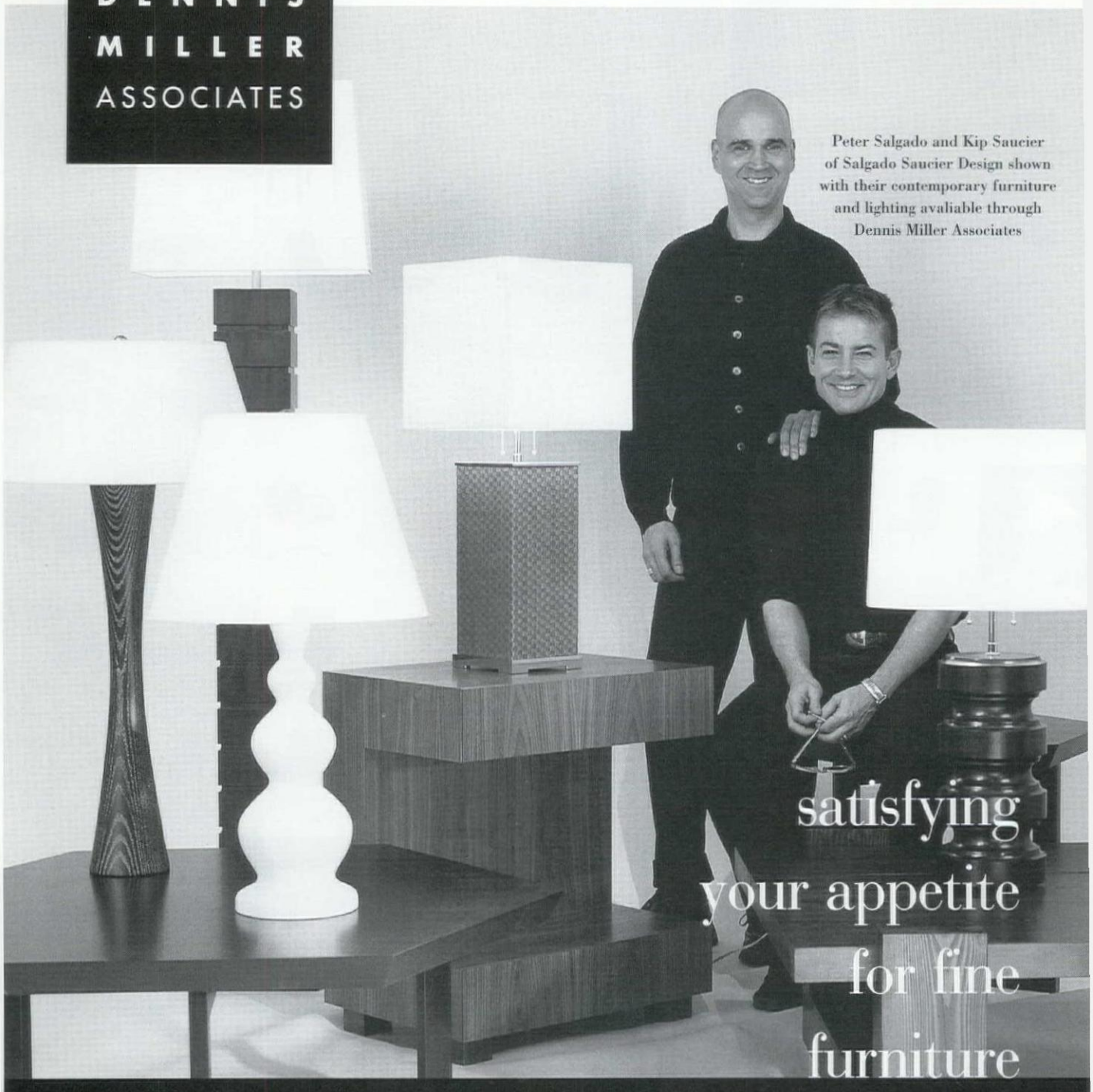

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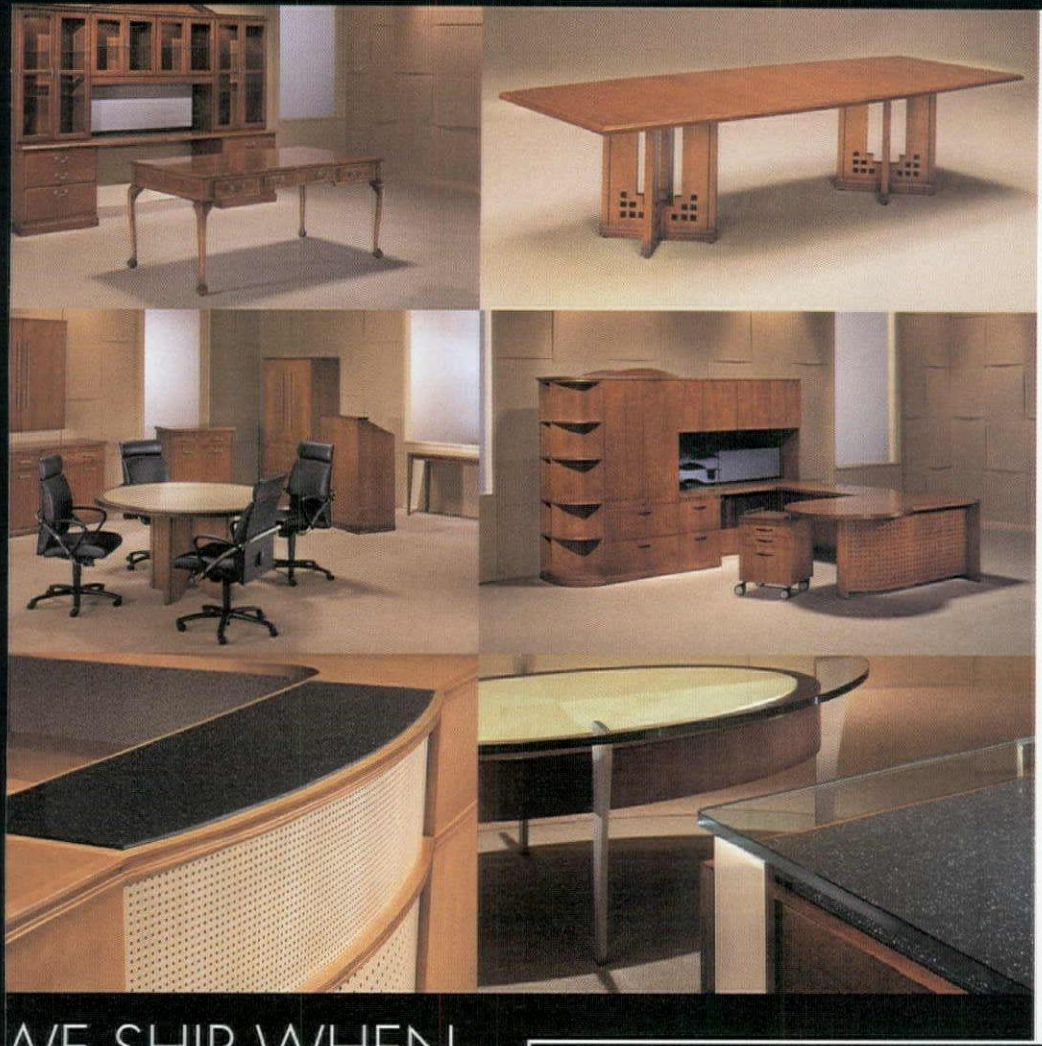
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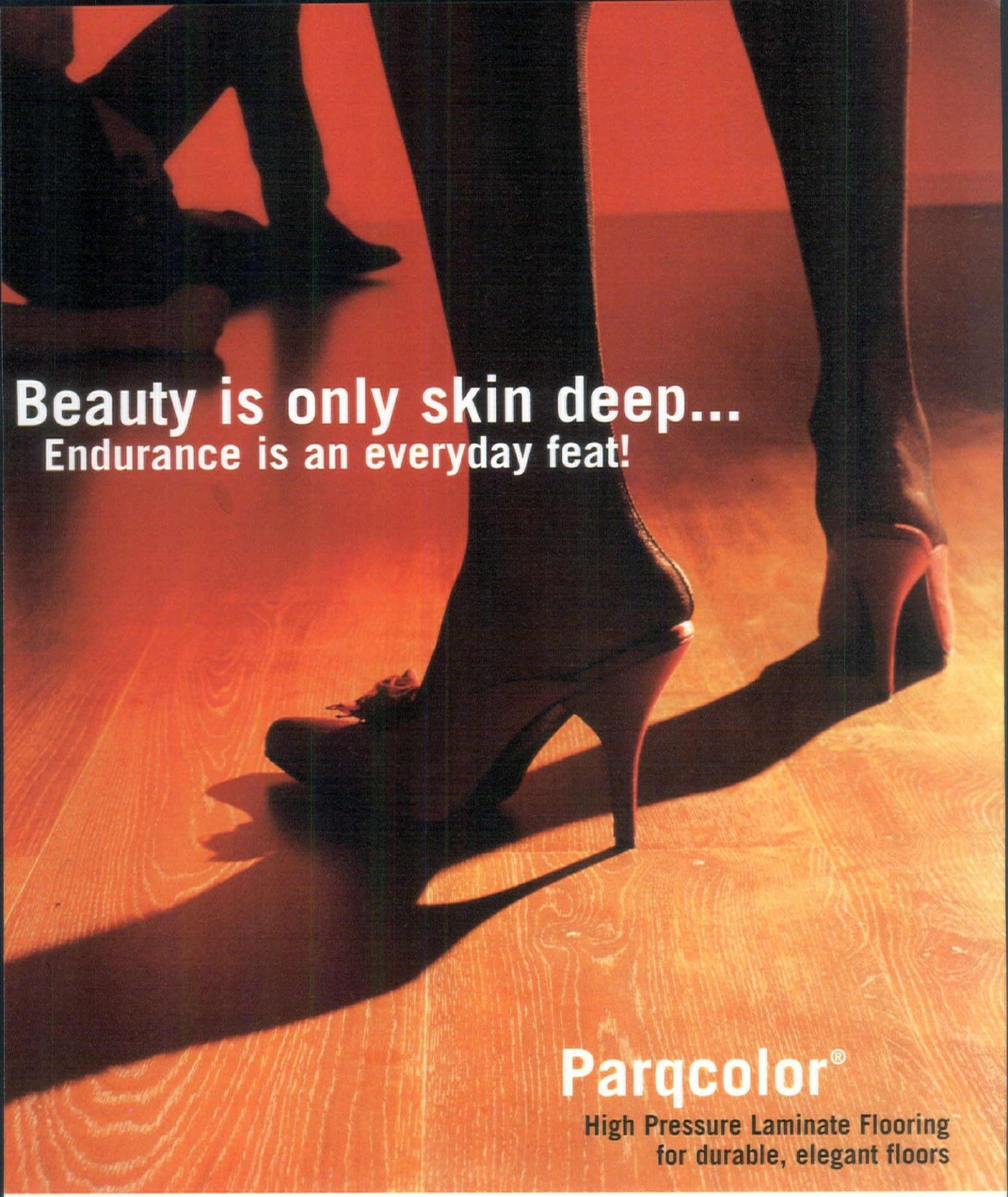
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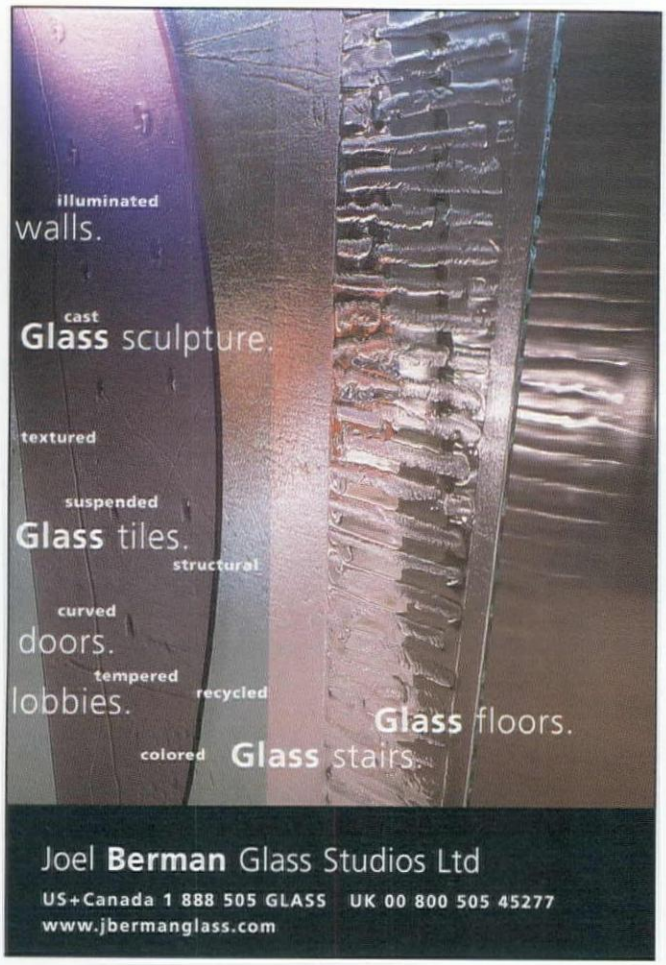
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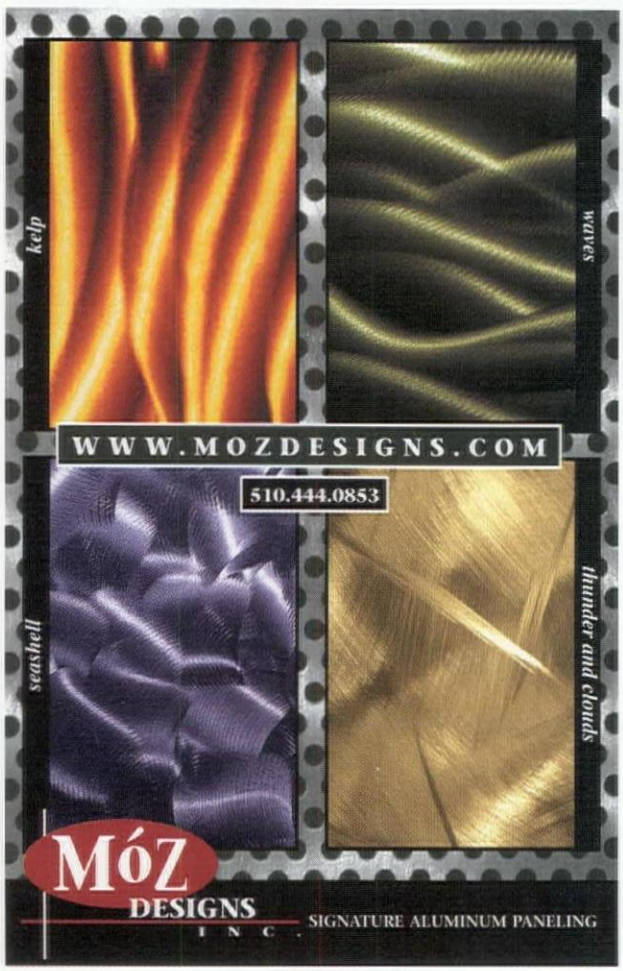
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Through Apr. 7 *Correspondences: Isamu Noguchi and Ellsworth Kelly,* Whitney Museum of American Art at Philip Morris, New York, NY, (917) 663-2453

Through Apr. 30 *Bubble to Bottle, Pontil to Prism: Early Glass in Maryland, 1785–1835,* Homewood House Museum, Baltimore, MD, (410) 516-5589

8 Tuesday Designers' Series: How to Buy Art—An Expert's Point of View, D&D Building, New York, NY, (212) 759-5408

11–Apr. 26 *The Worlds of Nam June Paik,* Solomon R. Guggenheim Museum, New York, NY, (212) 423-3500

12–14; 19–22 Dogs and Cats in Art; Fine Furniture, Decorations and Paintings, William Doyle Galleries, New York, NY, (212) 427-4141

15–May 7 *Ancient Faces: Mummy Portraits from Roman Egypt,* Metropolitan Museum of Art, New York, NY, (212) 535-7710

17–18 Design/Build Essential Tools, WestinPeachtree, Atlanta, GA, PSMJ Resources, Inc., (800) 537-PSMJ

18–22 Ambiente, Messe Frankfurt Fairgrounds, Frankfurt, Germany, www.messefrankfurt.com

23–25 ACC Craft Market Baltimore, Baltimore Convention Center, Baltimore, MD, American Craft Council, (800) 836-3470

23–Apr. 16 *The Woven Coverlet: An Expression of Treasured America,* Art Institute of Chicago, Chicago, IL, (312) 443-3600

24 The Armory Show 2000 Opening Night Preview Benefit, New North Pavilion, Jacob K. Javits Center, New York, NY, (212) 243-7300

24–28 The Art Show, Seventh Regiment Armory, New York, NY, Art Dealers Association of America, (212) 940-8925

25–27 The Gramercy Garden Antiques Show, 69th Regiment Armory, New York, NY, Stella Show Management Company, (212) 255-0020

Continued on page 30

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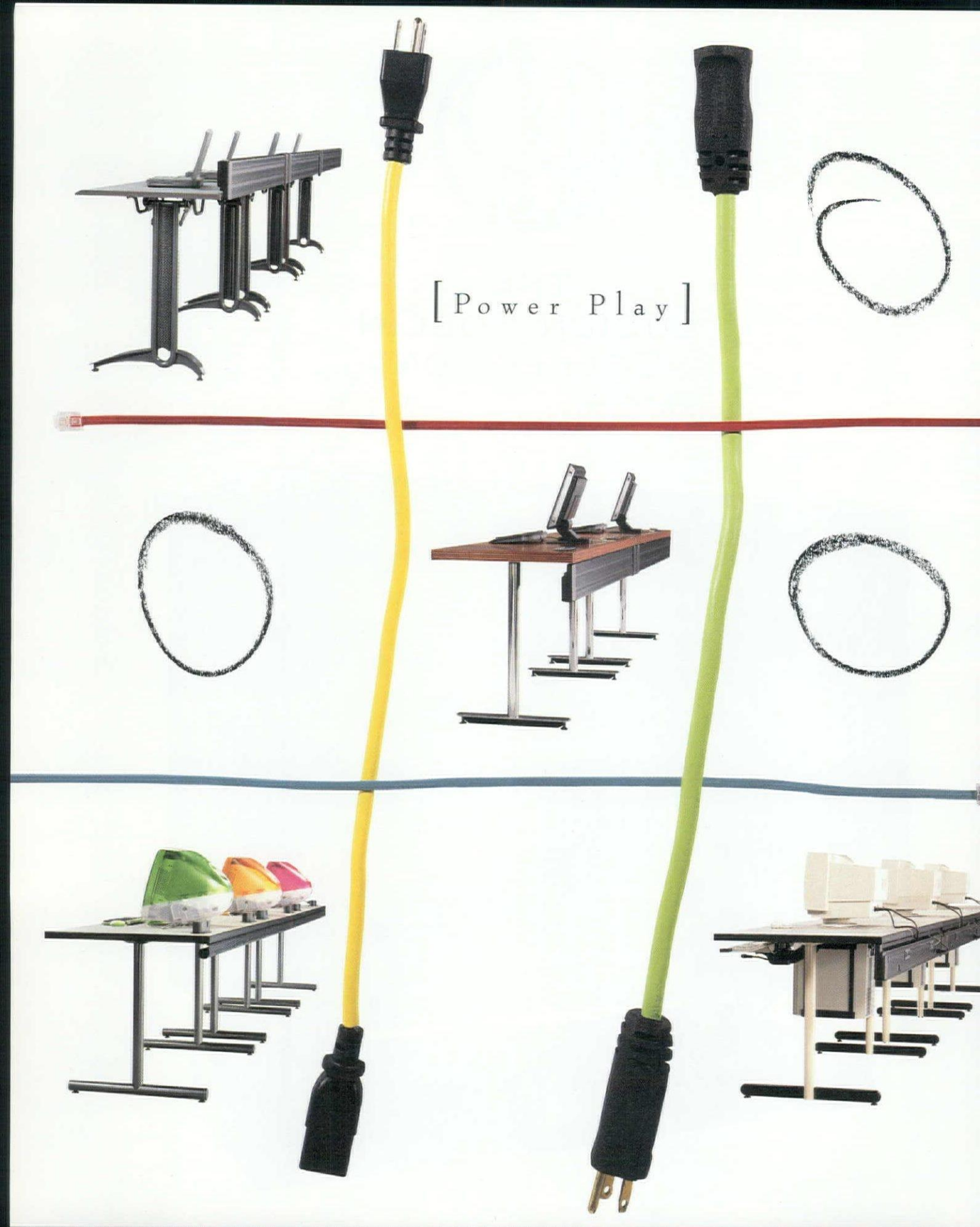


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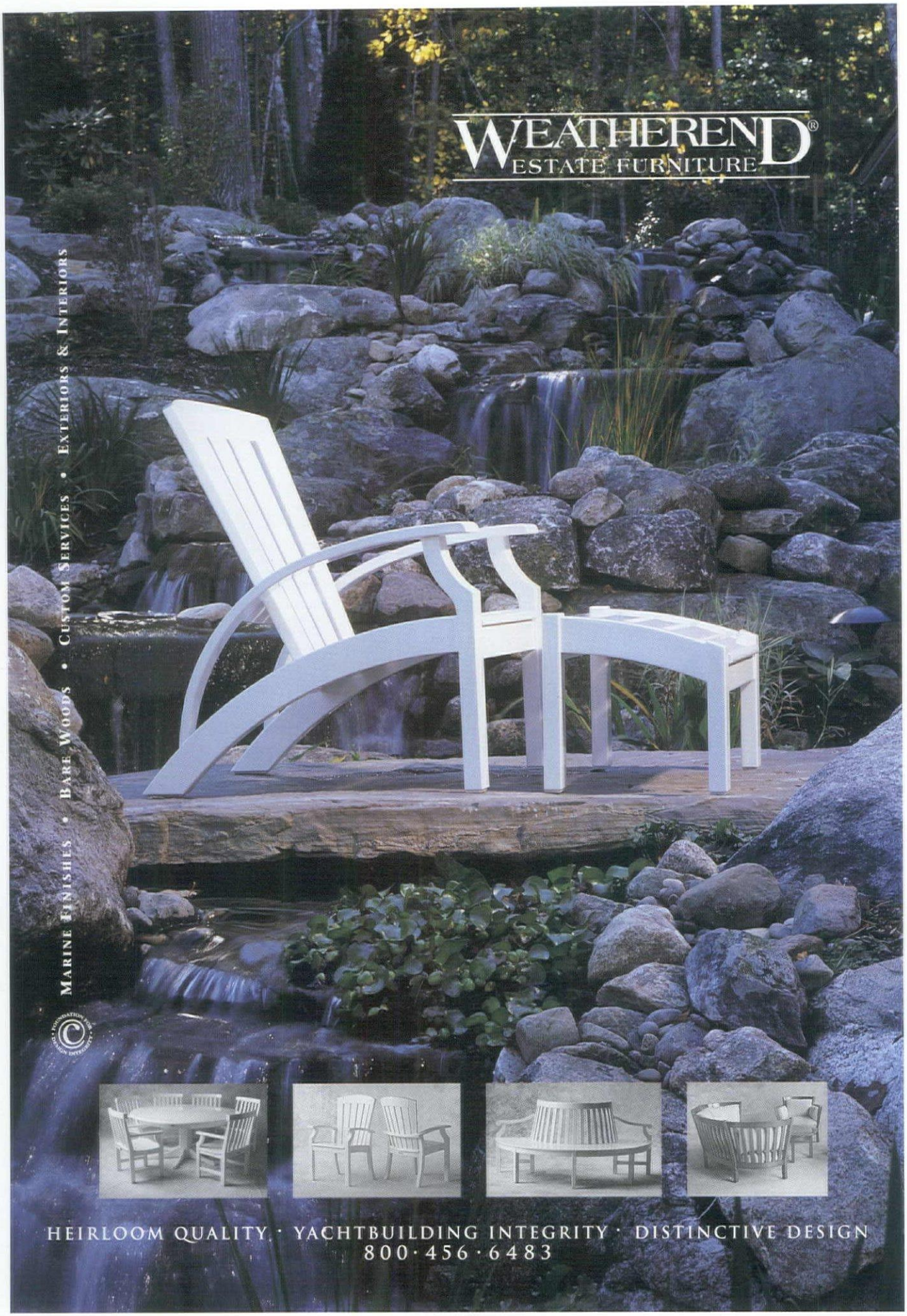


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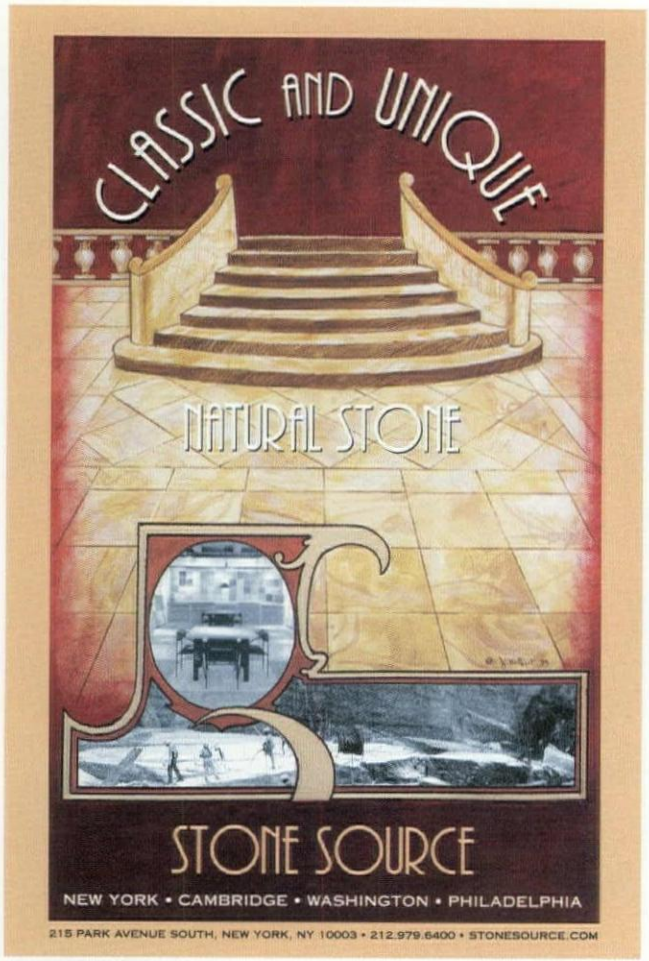
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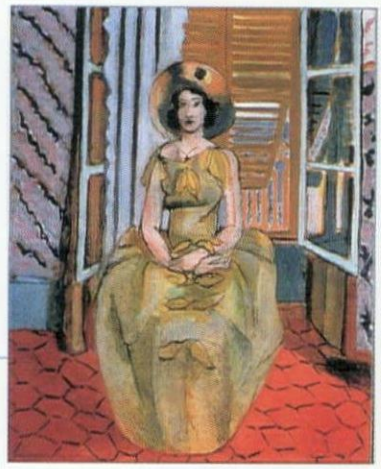
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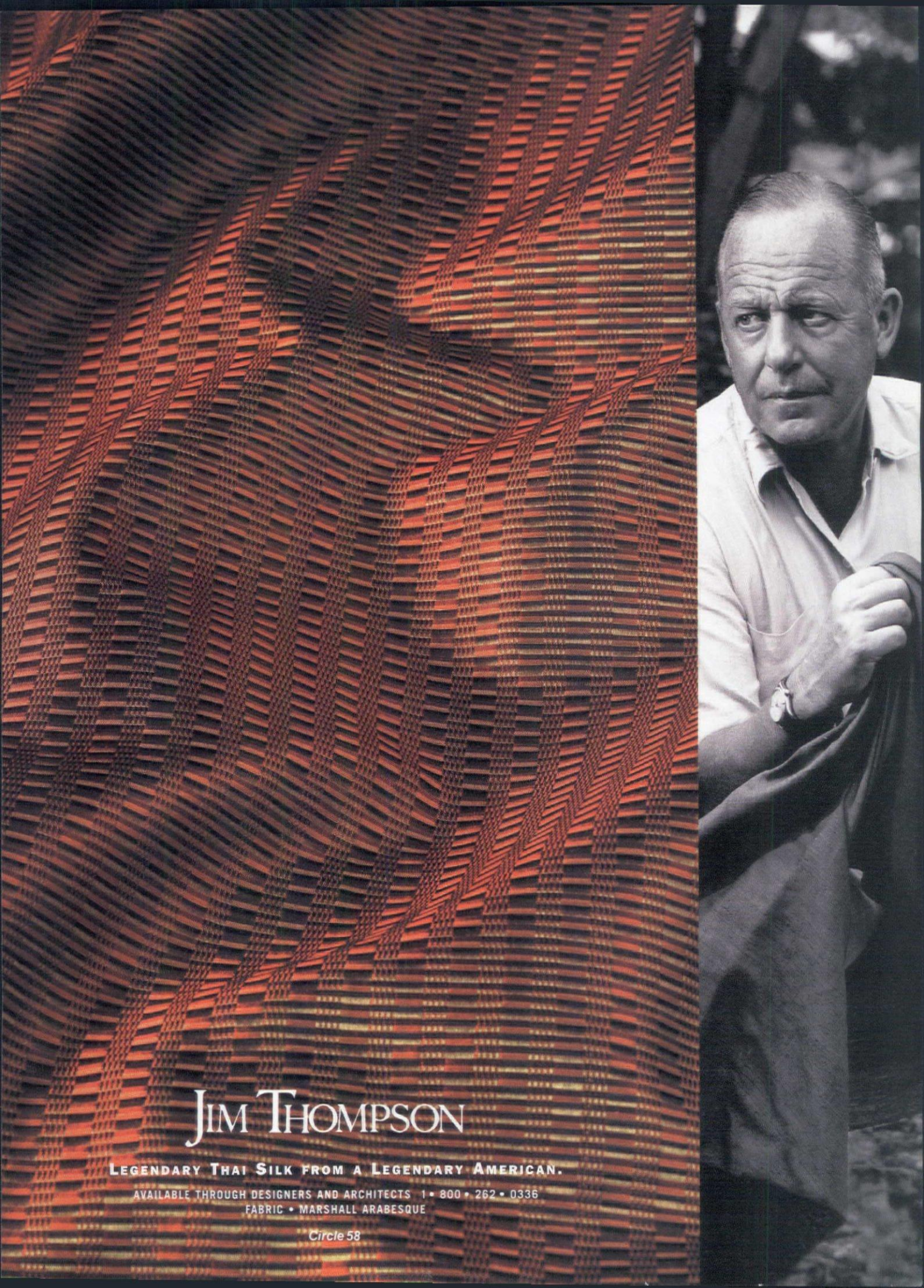
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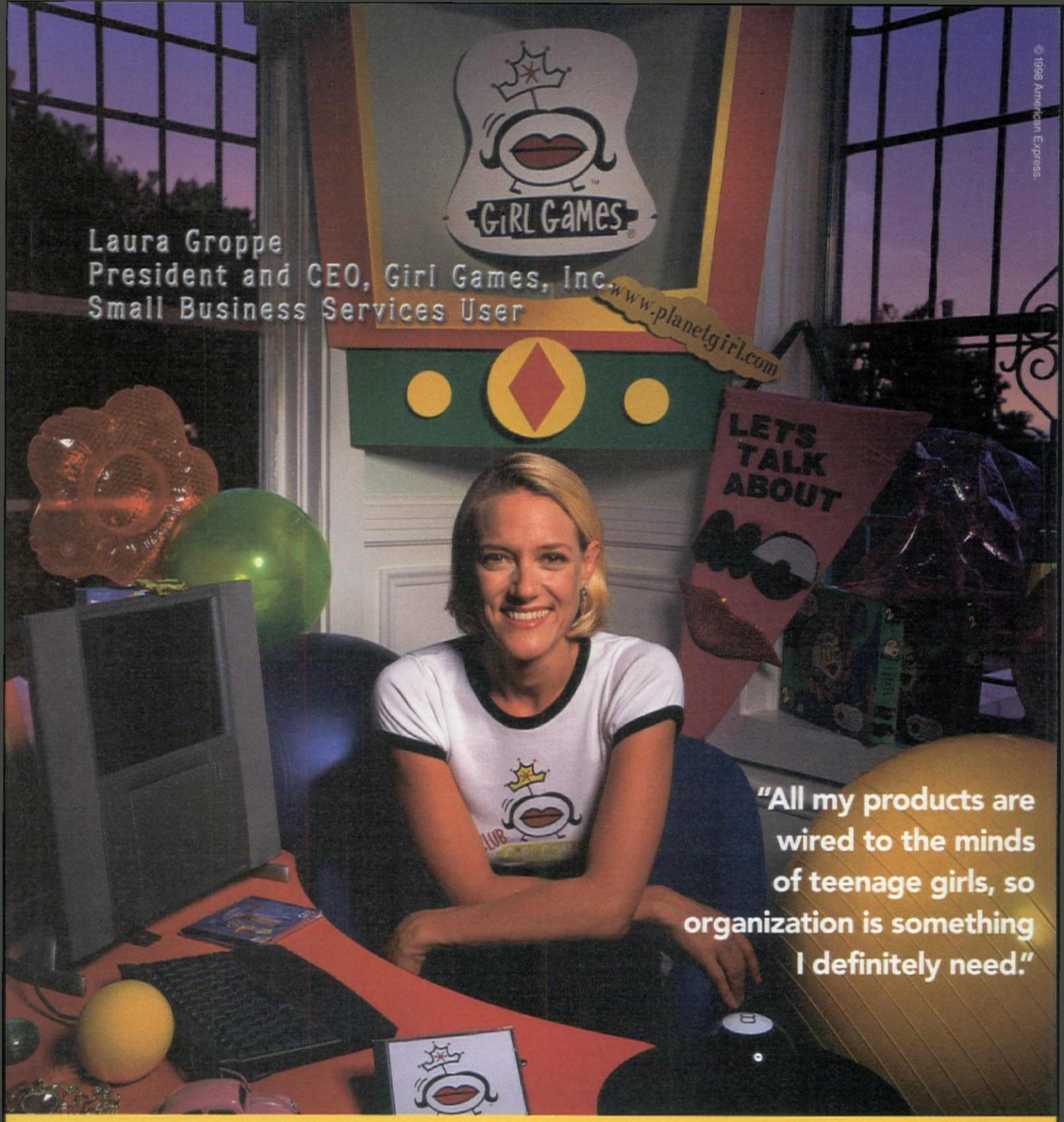


March

Matisse from The Baltimore Museum of Art, Denver Art Museum, 12 - Jun. 25

1–5	RIBA Home Show, Rhode Island Convention Center, Providence, RI, Yoffe Exposition Services, (800) 963-3395
2–5	Phoenix Antique & Art Show, Phoenix Art Museum, Phoenix, AZ, (602) 257-1880
2–5	12th Annual Works on Paper, Park Avenue Armory, New York, NY, Sanford L. Smith & Associates, (212) 777-5218
3	Films4Auction, William Doyle Galleries, Los Angeles, CA, Art in Motion, William Doyle Galleries, (212) 427-2730
3–5	Skidaway Island Antiques Show & Sale, St. Peter's Episcopal Church, Savannah, GA, (912) 598-7242
3–5	31st Annual Winnetka Antiques Show, Winnetka Community House, Winnetka, IL, (847) 446-0537
7–Aug. 6	*National Design Triennial*, Cooper-Hewitt National Design Museum, New York, NY, (212) 849-8400
8–Dec. 31	*Painters in Paris: 1895–1950*, Metropolitan Museum of Art, New York, NY, (212) 535-7710
9	Business of Design and Construction seminar: Marketing, Haworth, New York, NY, (212) 243-7400
9–10	DesignFest/NeoCon South, Senior Housing South, TechnoCon South, LivingSpaces, Miami Beach Convention Center, Miami Beach, FL, Merchandise Mart Properties, Inc., (800) 677-6278
9–13	Artexpo New York, Jacob K. Javits Convention Center, New York, NY, (800) 827-7170
12–Jun. 25	*Matisse from the Baltimore Museum of Art*, Denver Art Museum, Denver, CO, (303) 640-4433
14	Tuesday Designers' Series: How to Set and Get Higher Fees, D&D Building, New York, NY, (212) 759-5408
18–19	Triple Pier Expo, Passenger Terminal Piers, New York, NY, Stella Show Management Company, (212) 255-0020


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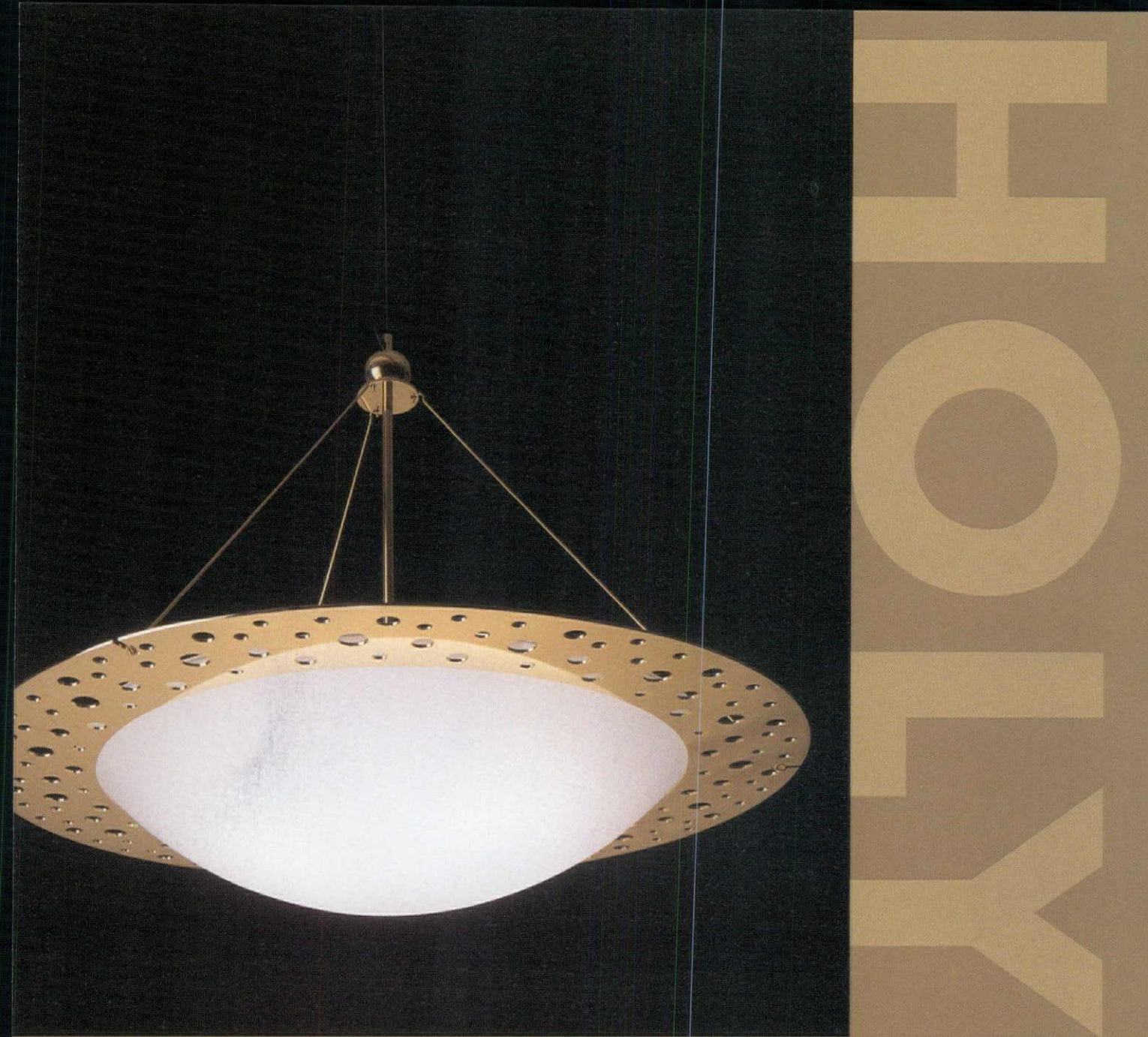
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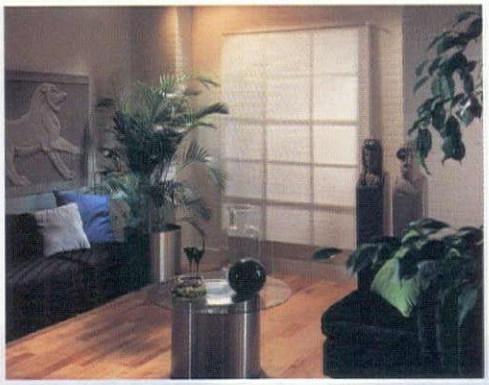
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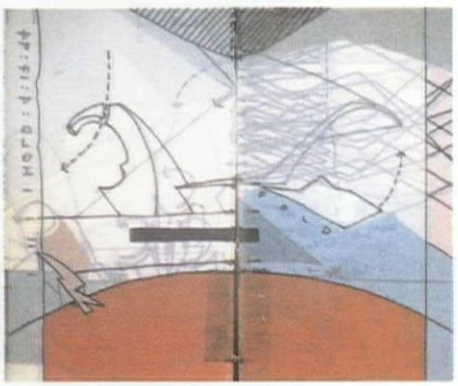
forum

Calling All Collectors

On March 25th, approximately 100 drawings by 70 architects will be sold to the highest bidders during the 2nd International Architectural Exhibit and Auction benefiting the Southern California Institute of Architecture (SCI-Arc). The silent auction will feature works by acclaimed architects, including SCI-Arc directors Ray Kappe, Michael Rotondi, and Neil Denari, and is expected to raise more than $100,000 for the school.

For more information, visit SCI-Arc's website at www.sciarc.edu.

Below: A drawing by Thom Mayne of Morphosis will be among the works auctioned to benefit SCI-Arc.



All-Star Series

Archeworks, Chicago's alternative design school founded by designer Eva Maddox and architect Stanley Tigerman, kicked off its Millennial Lecture Series on January 27th with a presentation by Pritzker Prize winner Frank Gehry. The series will continue through the spring with lectures by Michael Graves on April 26th and William McDonough on May 14th. The lectures are free and open to the public.

The series is held at 6:00 p.m. at the Archeworks headquarters at 625 North Kingsbury Street. For further information, call (312) 867-7254.

"The object of art is to give life a shape."—Jean Anhouilh

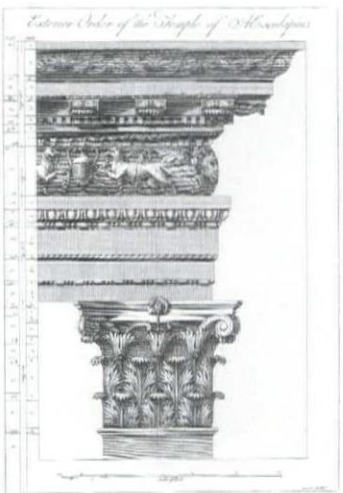


Reliquiae Basilicae Caii et Lucii. A Columnae quae medianam testudinem sustinebant transfiguratae in latus sinistrum exterius Templi S. Nicolai, in Carcere nuncupati. B Columnae inferiores porticus quae Basilicae circumdabatur. C Reliquiae Theatri Marcelli.

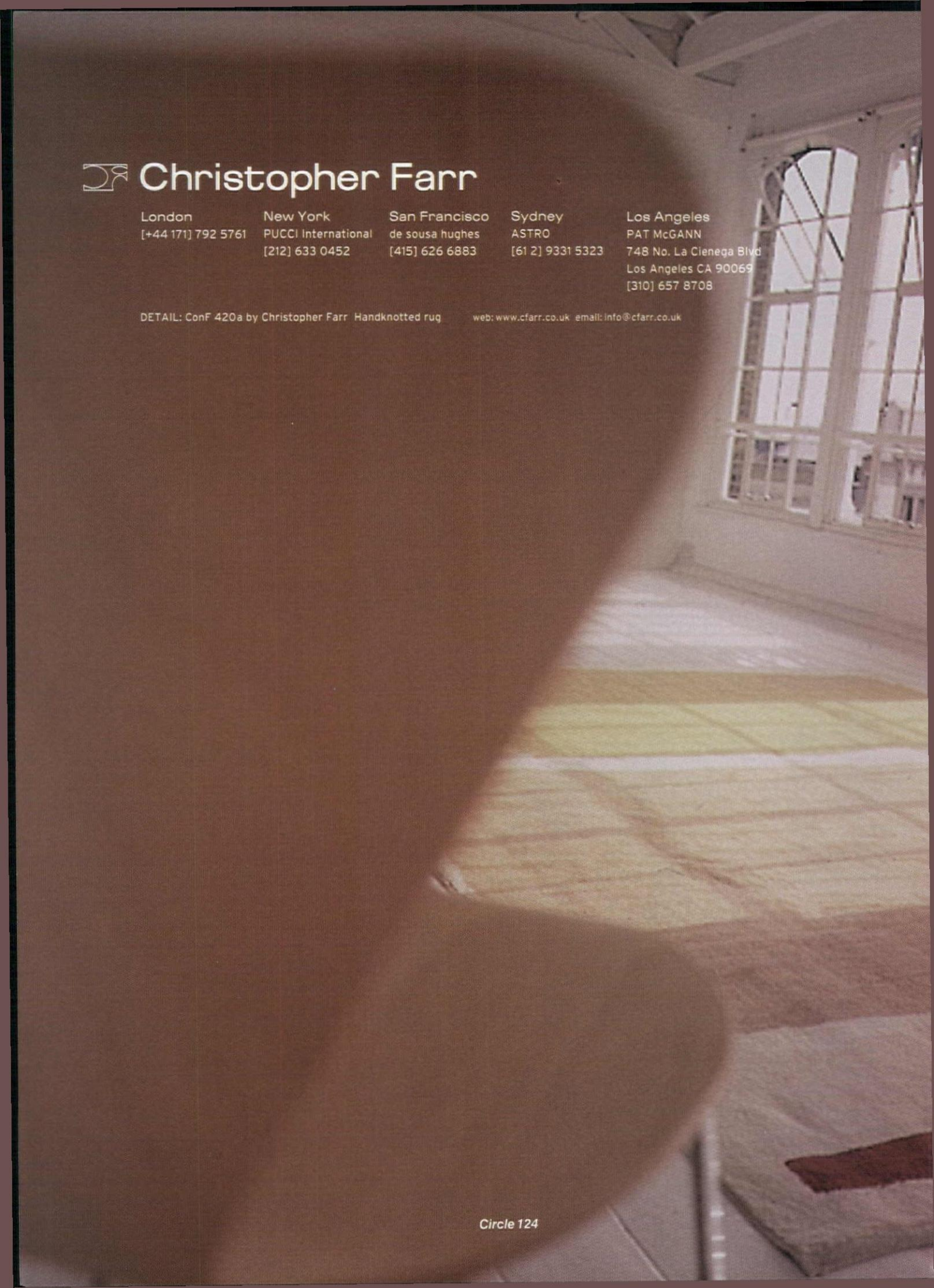
Order in the House

Andrea Palladio, Giovanni Battista Piranesi, Bertotti Scamozzi, Robert Adam, and Inigo Jones are among the influential architects whose works are presented in *Orders of Architecture/Origins of Ornament*, on view at the Gallery of the New York School of Interior Design through March 25th. Curated by Rocco Leonardis, the exhibition includes 50 illustrations reproduced from a rare book collection donated to the school by the late Gurdon W. Wattles, as well as a 110-in. facsimile of Piranesi's drawing of Trajan's Column and a group of freestanding columns representing the five orders of architecture.

The Gallery of the New York School of Interior Design is located at 161 East 69th Street. For additional information, call (212) 472-1500.



Above: The Campus Martius of Ancient Rome, illustrated by Giovanni Piranesi in Antiquities of Albano and the Castel Gandolfo, 1764. Right: Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia by Robert Adam, 1764.



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Let's Make a Deal

The Art Dealers Association of America (ADAA) will sponsor the 12th annual Art Show in New York from February 24th to 28th. This year's exhibition has expanded to include 70 leading art dealers who will present painting, sculpture, drawings, prints, and photography at the Seventh Regiment Armory. All proceeds from The Art Show 2000 ticket sales will benefit the Henry Street Settlement, a social service agency on Manhattan's Lower East Side.

For additional information, call (212) 940-8925.

Special Ed

The New York chapters of the AIA Marketing and Public Relations Committee, the Society for Marketing Professional Services, and the Society of Design Administration have joined forces to create a multipart educational program for aspiring design professionals. "The Business of Design and Construction: Your Next Step," a series of panel discussions led by experienced architects, engineers, and contractors, will address the importance of administrative, management, marketing, and public relations strategies and skills in today's market.

The seminars will take place at 6:30 p.m. on March 9th, April 13th, and May 11th at the Haworth showroom at 624 Sixth Avenue. For additional information, call Melora Heavey at (212) 243-7400.

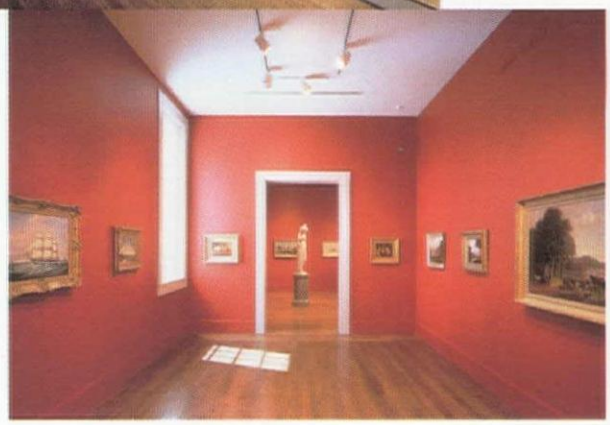
Local Heros

Kohn Pedersen Fox, the New York-based firm also known as KPF, will serve as local executive architect for the Museum of Modern Art's new building project, which is being designed by Tokyo-based Yoshio Taniguchi. As executive architect, KPF will oversee the execution of Taniguchi's design for the museum's expansion. Taniguchi's light-filled building will provide additional gallery space for contemporary art and monumental sculpture, and contain an education center for visiting school groups. Groundbreaking is scheduled for the first quarter of 2001, with an estimated completion date of late 2004, in time for the museum's 75th anniversary.



Courtesy of Colby College





Maine Event

The Colby Museum of Art in Waterville, Maine, has announced the opening of the new Lunder Wing. Designed by the Los Angeles-based firm Frederick Fisher & Partners, the $1.3 million, 9,000-sq.-ft. addition relates to the Georgian vernacular of Colby College's campus and unifies the complex of buildings that comprise the museum. Inspired also by period homes, the Lunder Wing's brick façade, slate roof, intimate gallery spaces, and richly colored interior walls provide an appropriate context for the museum's Early American, Impressionist, and Early-20th Century collections. Frederick Fisher & Partners is currently designing Colby's Bixler art studio building, which is scheduled for completion in 2001.

1: The Lunder Wing at the Colby Museum of Art. 2: The Gladys Brooks Foundation Gallery. 3: The Shore Gallery. Photo: Brian Vanden Brink.

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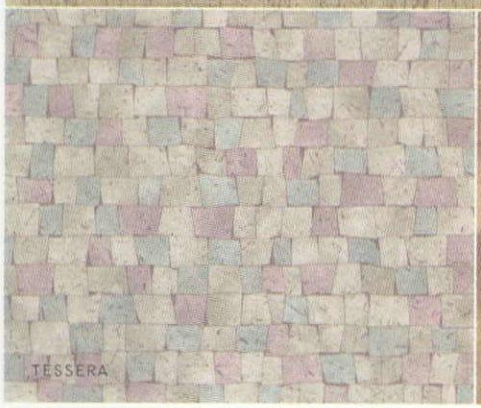
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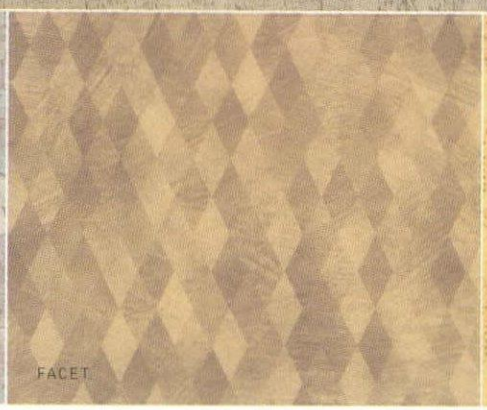
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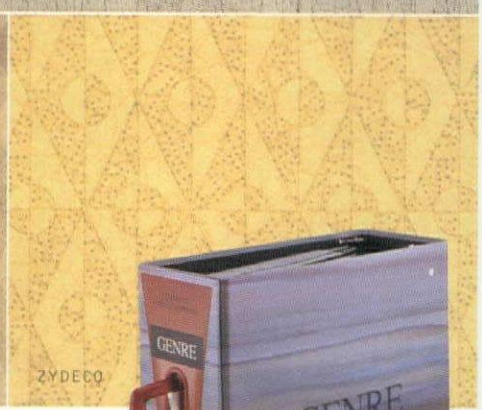
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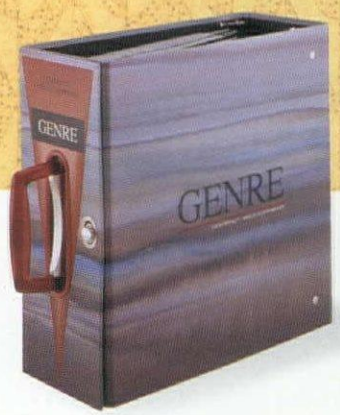








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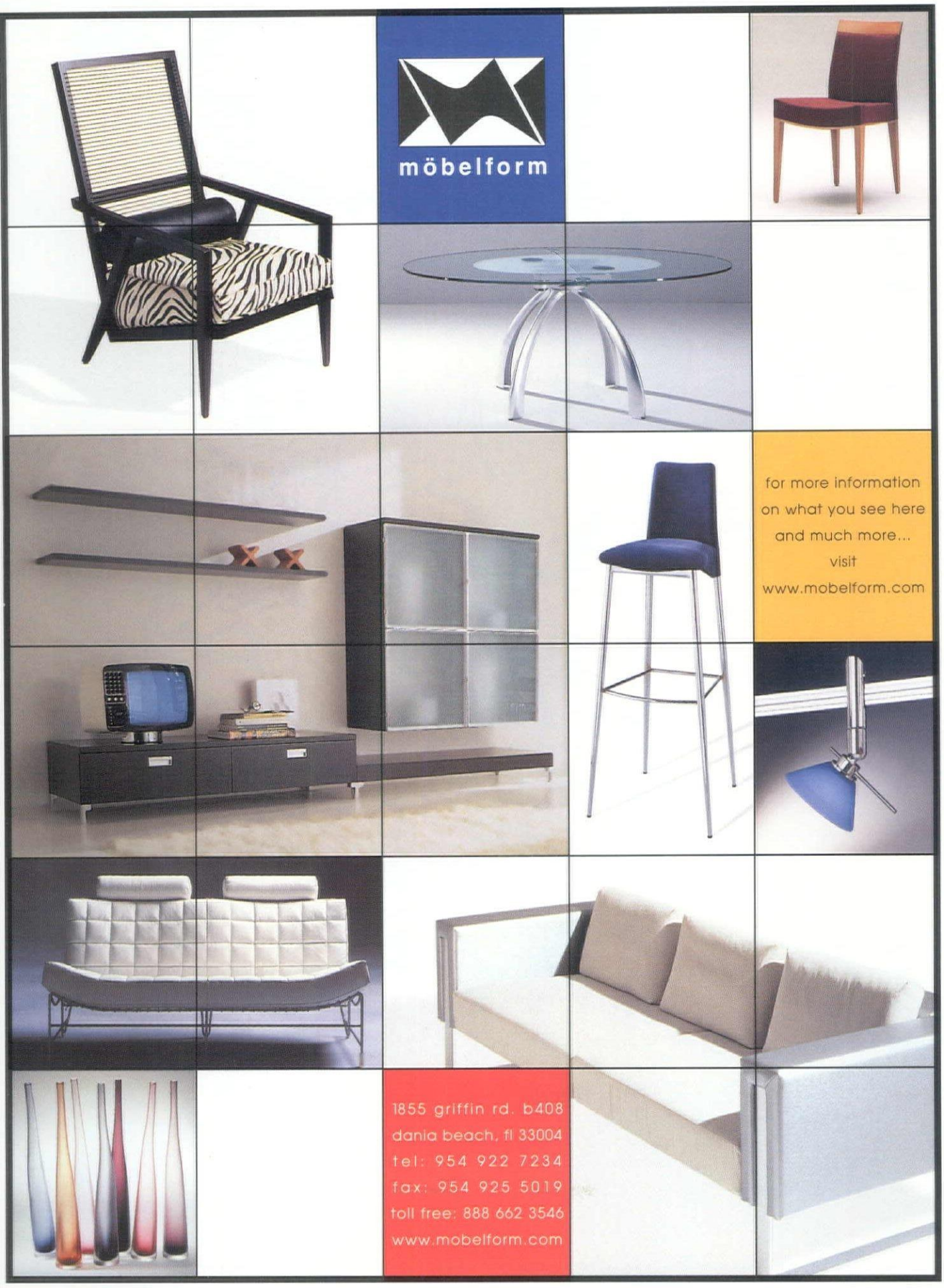
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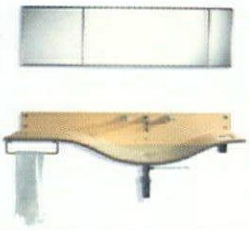
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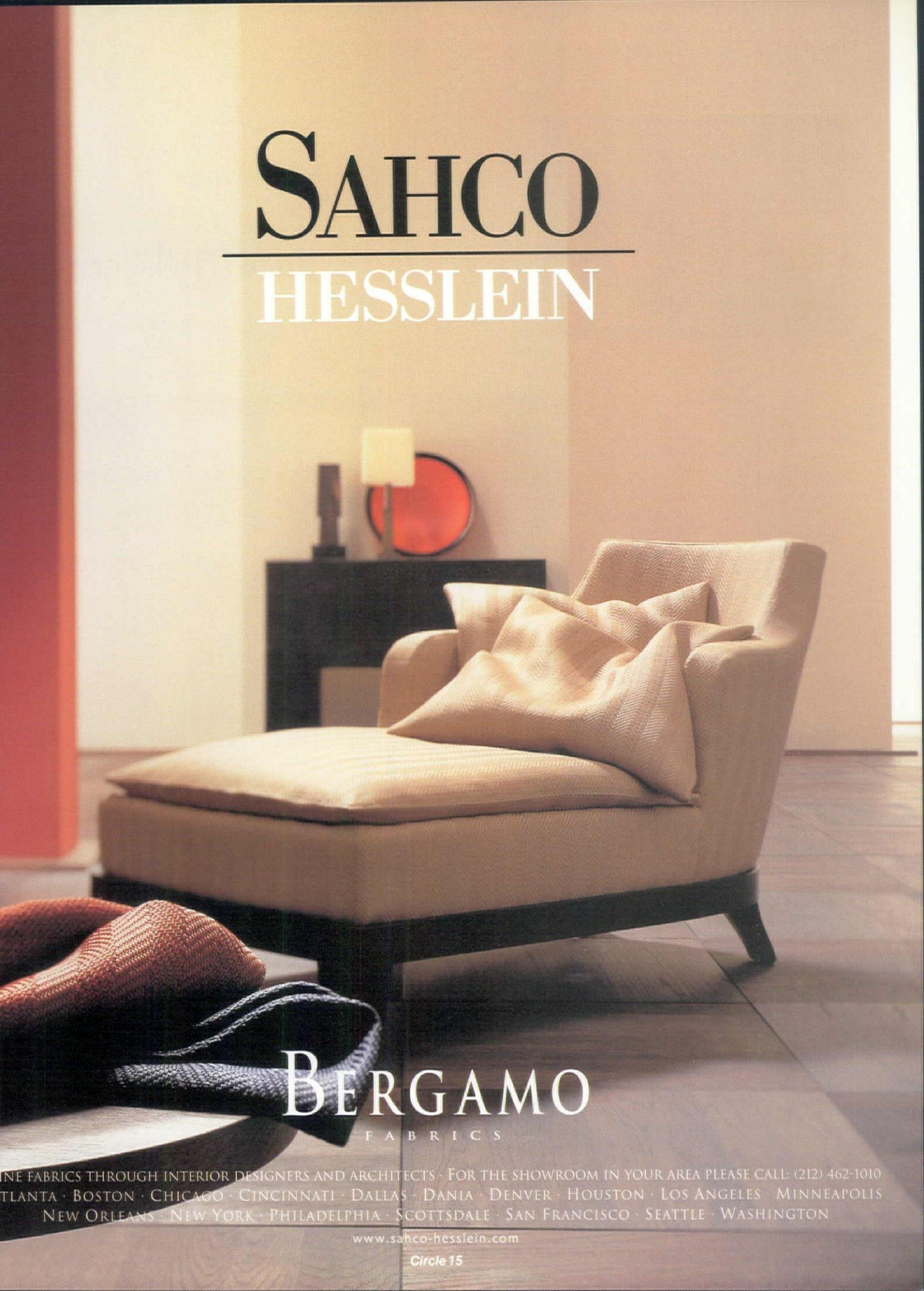
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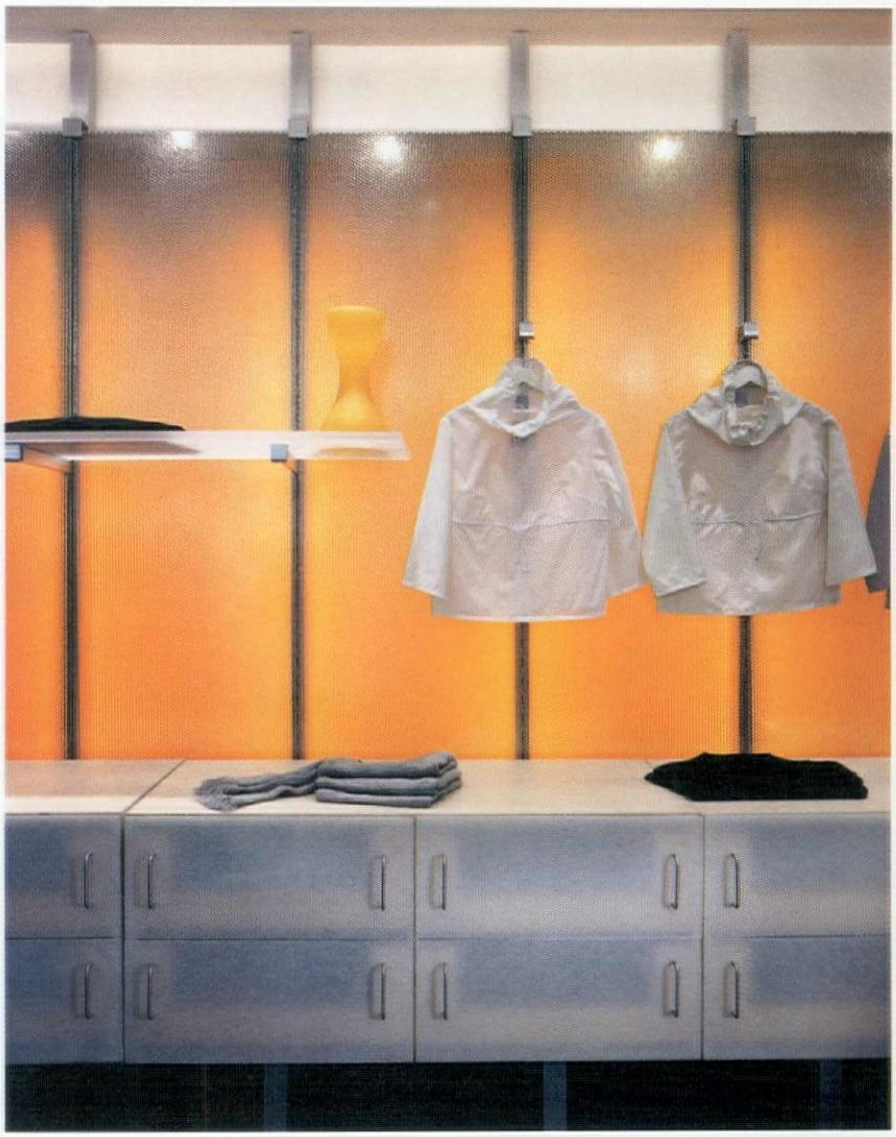
In Vinyl Veritas

Helfand Myerberg Guggenheimer Architects creates a witty design for Trufaux, a new Soho boutique.

NO LONGER THE STOMPING GROUND of New York's Bohemian elite, Soho now rivals Madison Avenue as the city's premier shopping destination. Seemingly overnight, the neighborhood's shoebox-sized delis have given way to exclusive restaurants while its famed galleries have been transformed into high-end home furnishings stores and ultra-chic fashion emporiums. One of Soho's newest arrivals is Trufaux, a hip women's clothing boutique located in a site that previously housed an "adult" video store.

Helfand Myerberg Guggenheimer, a recently formed, downtown architecture firm, orchestrated the startling transformation of the dim den of iniquity into a sophisticated retail environment. Susan and Jenny Green, the stepmother/daughter duo who own the shop, were familiar with principal Henry Myerberg's work and enlisted his help in the project's earliest conceptual stages. Consequently, the architect's role expanded to brand strategist, recalls Myerberg. "We worked closely with the clients not only on the physical planning of the store, but also on the development of Trufaux's brand identity." Ultimately, the goal was to create a physical space that would reinforce the youthful, progressive attitude of the clothing.

Inspired by the synthetic fabrics that figure prominently in Trufaux's debut collection of sportswear and outerwear, the architects experimented with man-made and industrial materials in the design of the shop. Walls are lined with aluminum honeycomb panels →



Top: The Trufaux boutique on West Broadway blends the sophistication of Soho and the urban grit of nearby Canal Street.

Above: Fluorescent lights with yellow and blue gels, rather than paint, provide wall color.

Opposite: Back-lit aluminum honeycomb panels faced with translucent plastic animate the modular display system.

PHOTOGRAPHY: PETER MAUSS, ESTO



(used most often in aircraft construction) faced with translucent plastic sheets and backlit by colored fluorescent lights. A flexible, modular aluminum bracket display system that supports interchangeable hanging bars, sanded acrylic shelves, and storage cabinets easily conforms to the store's quirky U-shaped plan. Here, says Myerberg, elements such as aluminum, plastic, and fluorescent lighting provide a cool, sleek counterpoint to the warm textures of the clothing.

The architects collaborated with rug designer Christine van der Hurd on the shop's floor covering, which is composed of gray commercial carpet tiles. The carpet's furry nap is yet another witty allusion to the synthetic furs and fabrics on display. On one side of the shop, van der Hurd created a colorful, faux flagstone path that leads shoppers to the cash/wrap.

"Off-the-shelf and industrial components are assembled in new and unusual ways," says Myerberg, referring to the shop's finishes and materials palette. Fitting rooms are, fittingly, made of commercial metal-and-plastic bathroom partitions, but are softened by custom designed benches upholstered in Ultrasuede. "Our notion was to create a fun, engaging, and sophisticated environment that would attract the kind of youthful-minded shoppers targeted by Trufaux," concludes the architect. "The space captures the mood of the merchandise."

The 2,000-sq.-ft. shop (including basement offices and storage) was designed and constructed in eight months. —*Julia Lewis*





Above: The shop's industrial components are counterbalanced by Christine van der Hurd's faux flagstone carpet design and a custom light fixture by Helen Gifford.

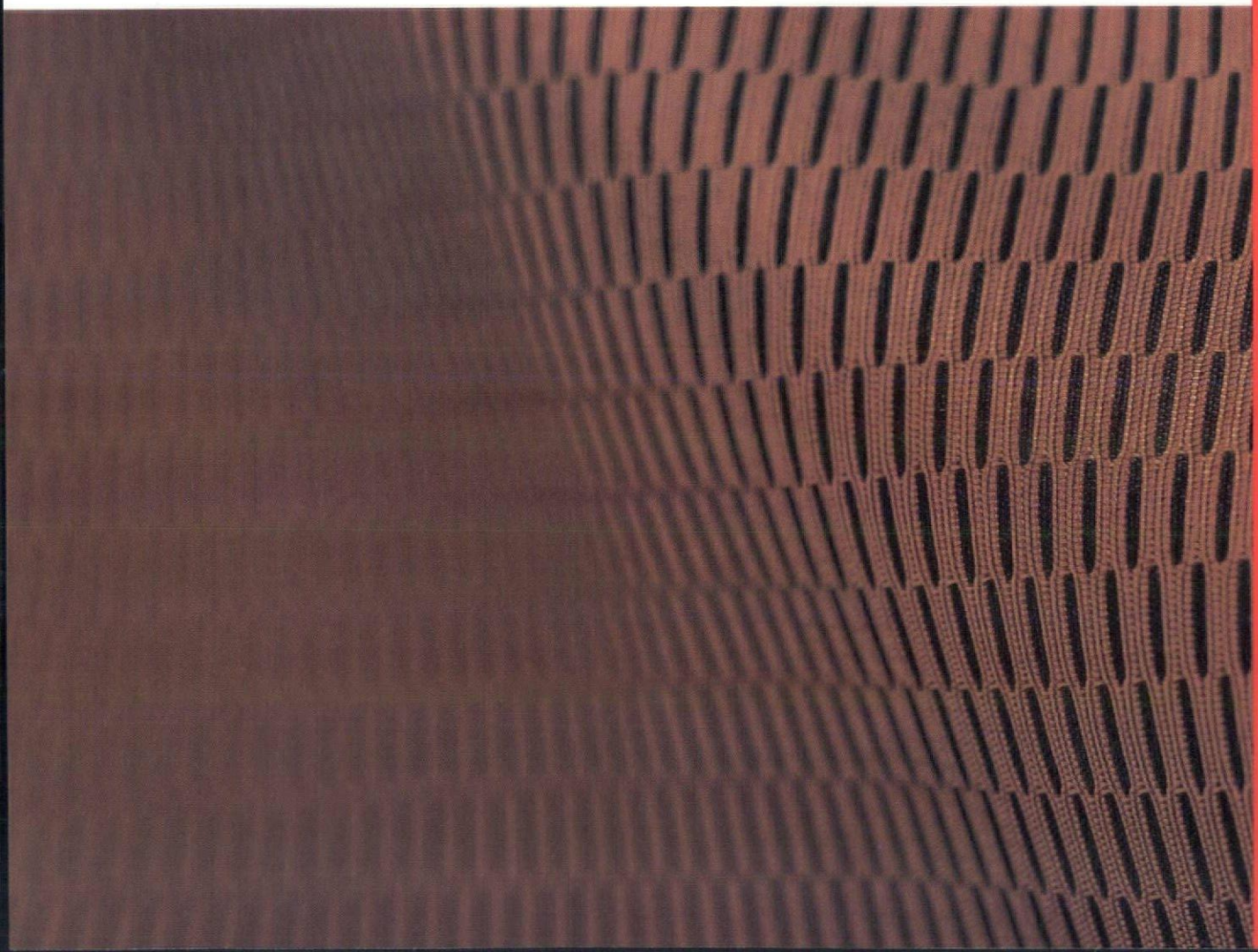
Right: View of fitting rooms made of commercial bathroom partitions. Cool blue dominates one side of the shop, while an amber yellow warms the other.

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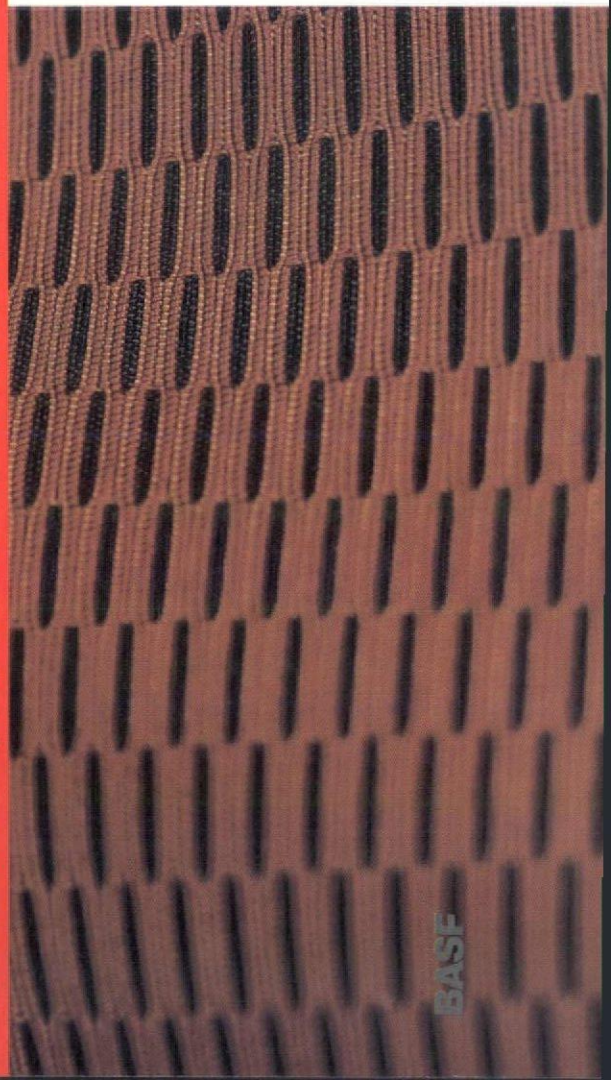
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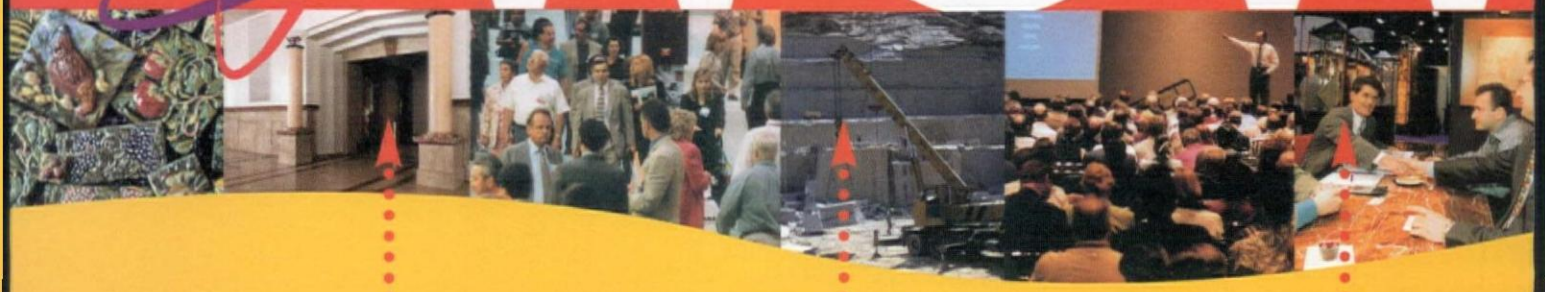
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Circle 47

The New York office of **Perkins & Will** has announced the following promotions: **Charles Alexander** and **Arthur Hoey** to principals, **Kirsten Abrahamson** to associate principal, and **Jennifer Sowman** and **Kong Tse** to associates.

Shashi Caan has joined **Skidmore, Owings & Merrill LLP (SOM)**, New York, as associate director of interiors.

Buttler Rogers Baskett, New York, has named **Jason Boutin, Erik Hodgetts**, and **David Mansfield** associates of the firm.

RTKL Associates, Chicago, has announced the following new staff architects: **Bernadette M. Horton, Heather M. McGuinn, Lisa Thomas Chung**, and **Alan Salabert**.

Mark W. Harris has rejoined **Horton Lees Lighting Design**, New York, as design principal.

BERNI Design, Greenwich, Connecticut, has promoted **Mark Eckstein** to senior vice president of creative services.

Dianne H. Pilgrim has been named director emeritus and senior advisor for special projects of the **Cooper-Hewitt, National Design Museum**, New York.

Mark J. Frisch has been named vice president of **Solomon Cordwell Buenz (SCB)**, Chicago.

Hillier Group, Philadelphia, has announced the staff addition of interior design project manager **Colleen Haywood** and preservation architect **Anthony James.**

RTKL Associates, Baltimore, has announced the formation of the telecommunications and technology group, offering telecommunications and data infrastructure design and support. The office has also promoted **Paul Hanegraaf** and **Lance Josal** to senior vice presidents. **Robert A. McIntire** has joined the firm in Baltimore as vice president and general counsel.

St. Louis-based corporate design firm **ISI** has changed its name to **Arcturis.**

Atlanta-based **TVS Interiors** has promoted **Liz Neiswander** to associate principal, **Mac Hicks** to senior associate, and **Lucy Aiken-Johnson, Matt Boorstin, Jan DeLong**, and **Holly Henderson** to associates.

Martin A. Festenstein has joined **Gensler's** Chicago office as a project executive.

WPH Architecture, Portland, Oregon, has promoted **Lisa Zangerle** to associate within the interior design department.

Hospitality designer **Pim Robberechts** has joined **Ellerbe Becket** in Minneapolis as senior design director.

San Francisco-based **Patri.Merker.Architects** has named **Steven J. Malesardi** head of the firm's new interiors studio.

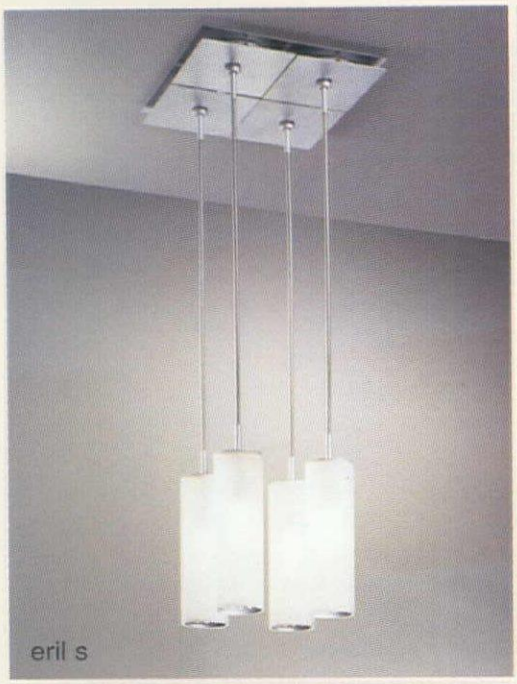
SMP/SHG Architects in San Francisco has elected four new associates: **David Moore, Dominic J. Sarica, Joe Um**, and **Bita Salamat**. The firm's Los Angeles office has named

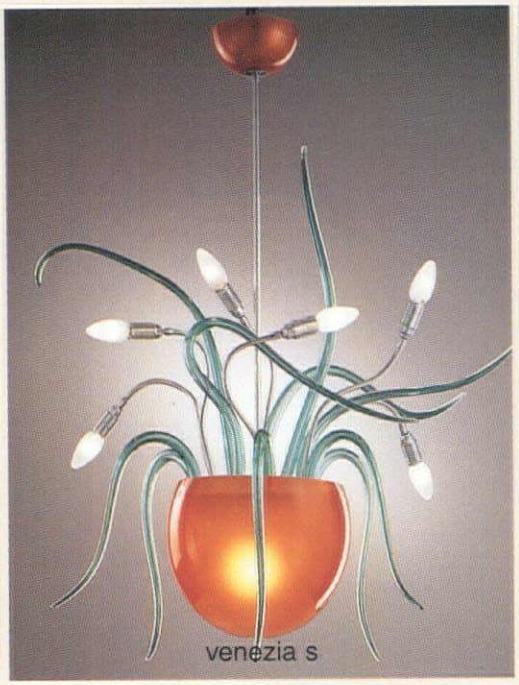
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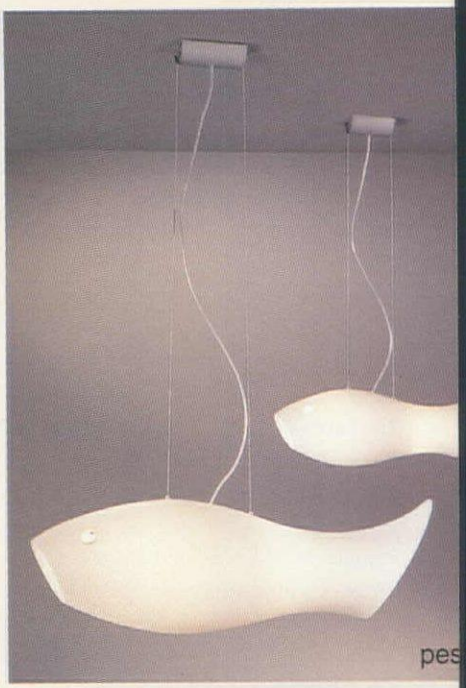
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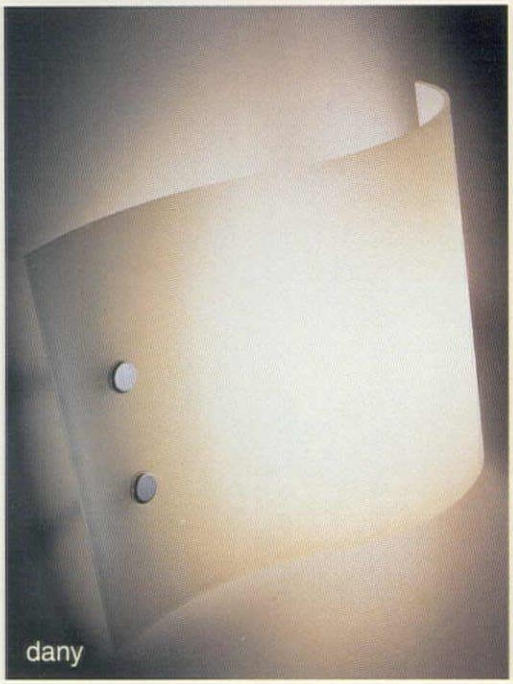
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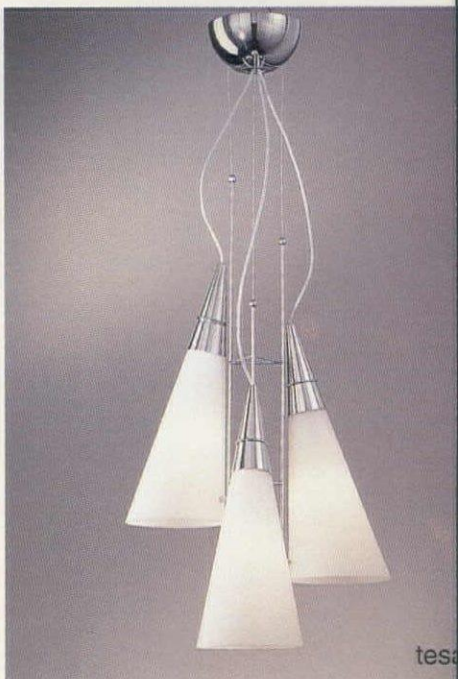
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***Circle* 57**









architect **Kirk Rose** director of entertainment design for **SmithGroup**, the firm's parent company.

Interspace, Philadelphia, has appointed architect **Jeffrey Morgan** managing principal of the firm.

The Lauck Group, Dallas, has named project architect **Brad Burrows** and project manager **Erick del Angel** vice presidents of the firm.

Patricia Jolin has joined **Ware & Malcomb** Architects in San Ramon, California, as project manager for the interiors group. The firm's Irvine, California, office has hired new interior designer **Cynthia Johnston.**

Hiro Isogai has joined the Atlanta office of **Niles Bolton Interior Design** as a senior project architect.

Joan Gould Dineen and **Craig Benton Nealy** have formed a New York-based partnership, **Dineen Nealy Architects** to offer services for high-end residential, corporate, and retail installations.

The New York-based architecture and interior design firm **Architectureproject LLP** has changed its name to **Janson Goldstein LLP.**

Victoria S. Tom has joined **Heath Design Group**, Baltimore, as vice president of the firm. **Carrie L. Ballentine** has also joined the firm as project designer.

Richard Brennecke has joined **Design Collective Incorporated** in Columbus, Ohio, as AIA to the firm.

Project manager **Robert Bowman** and designer **Theresa Tadda** have joined Chicago-based **DePalma Group.**

Norcross, Georgia-based **Greenway Group** has opened a Chicago office with **Elisabeth G. Houston** as managing partner and vice president of Chicago operations. The office is located at 10 South Riverside Plaza.

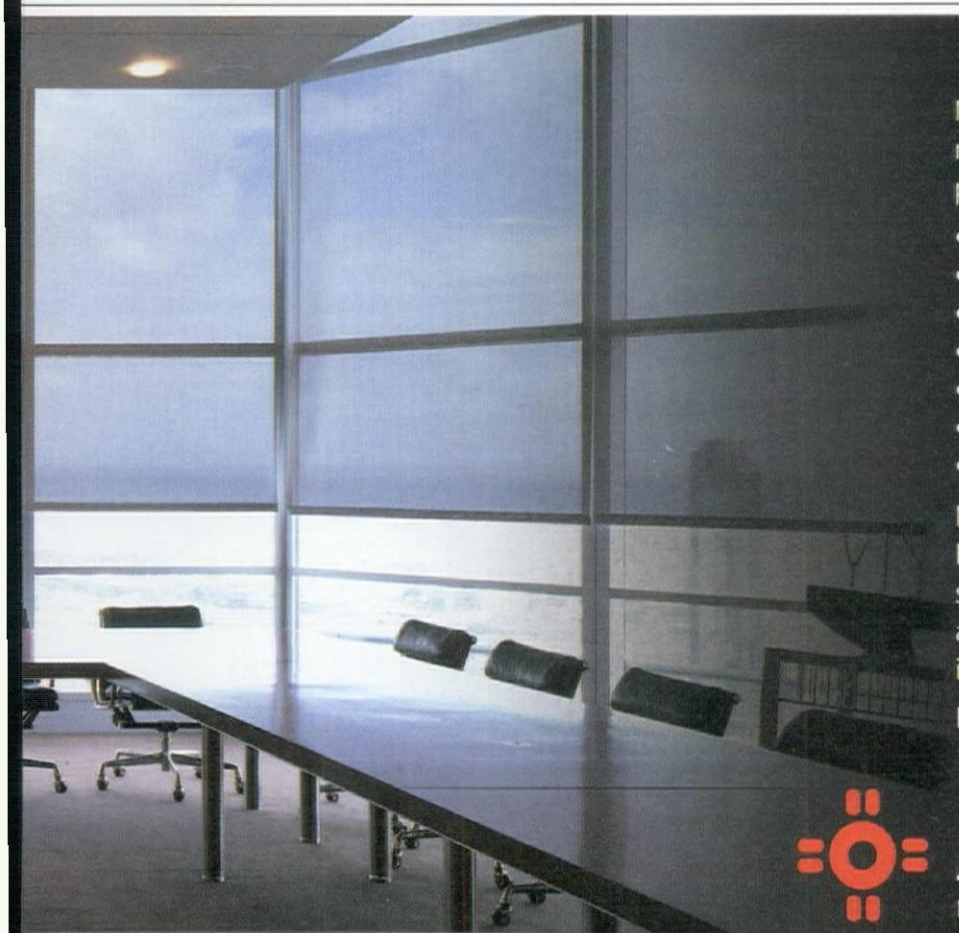
Architecture/engineering/planning firm **CUH2A**, Chicago, has named **Anne Scarlett** director of development for the Midwest region.

New York-based **Butler Rogers Baskett** has promoted **Andon George** to senior associate, and **Erik Hodgetts**, **David Mansfield**, and **Jason Boutin** to associates.

Donald Hill Interiors in New York has moved location to 167 Madison Avenue.

Carole Hochheiser Ross of **Hochheiser Ross Design Group** has been named an owner of Richmond, Virginia-based **Baskervill & Son**, and will manage the **Hochheiser Ross** as a division within **Baskervill.**

St. Louis-based **June Roesslein Interiors (JRI)** has promoted **Barbara Slavkin** to executive vice president.



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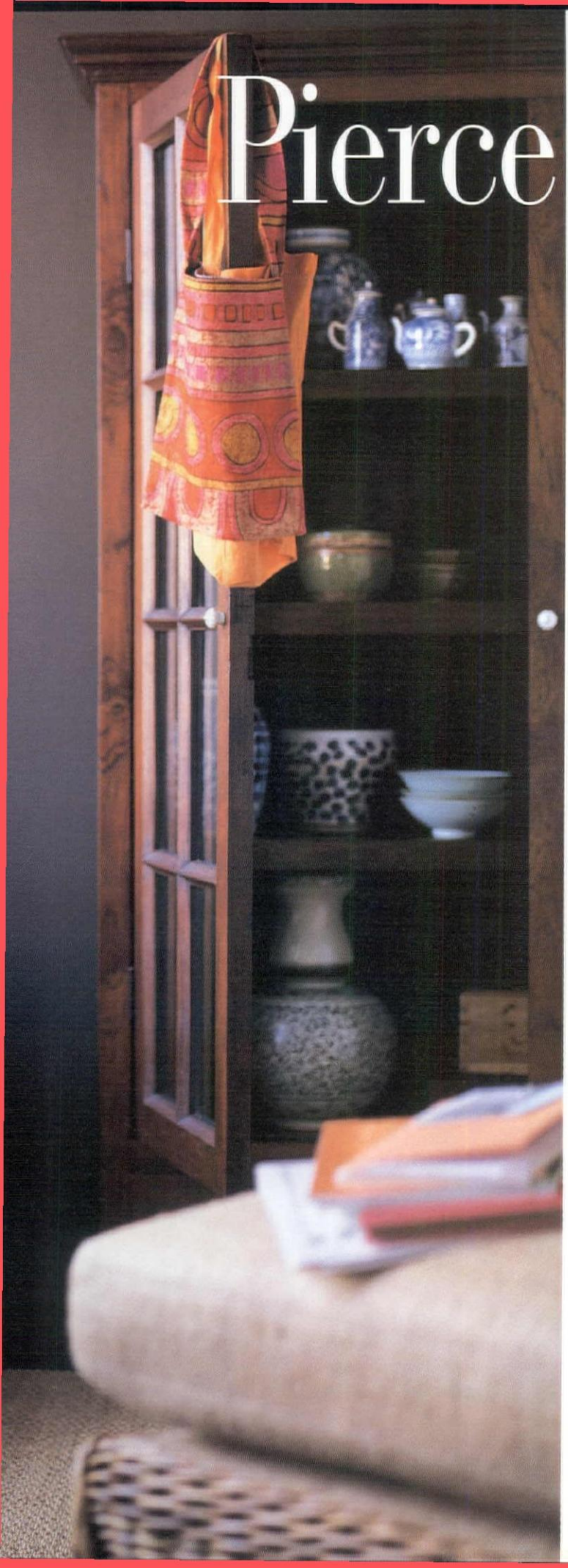
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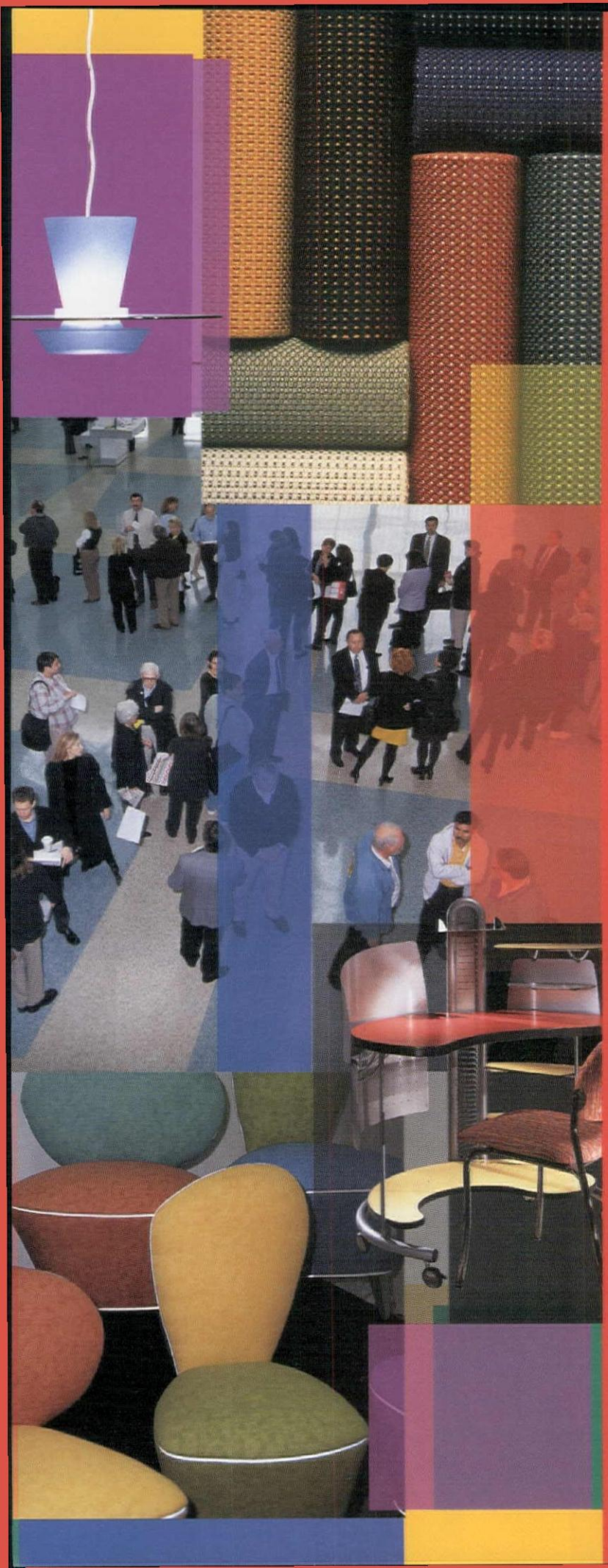
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Pacific Design Center
www.p-d-c.com

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Laguna Design Center
www.resources.com/ldc

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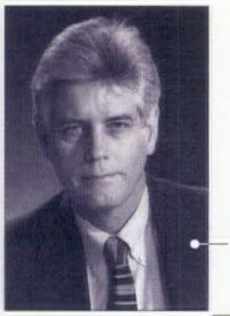
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Circle 38

MIAMI DESIGN WEEK

March 6–11, 2000

Miami Design Week combines nine industry-related events into six days of trade shows, open houses, and seminars for the design and facilities management community: DesignFest/NeoCon South, Senior Housing, LivingSpaces, TechnoCon, Latin Design, Design Center of the Americas (DCOTA), Miami Design District, The Wolfsonian, and the Miami Design Preservation League. The events offer designers, planners, and managers a look at products and services, ideas and inspiration, as well as access to key industry people. ***—Sheila Kim***



Allen Hammond



Abraham D. Gosman



Laura M. Bailey



Emilio Perez



EAMES OFFICE

Eames Demetrios

DesignFest/NeoCon South
March 9–10
Miami Beach Convention Center
The Southeast's regional exposition and conference for interior designers, architects, facility managers, design educators and students, purchasing managers, and dealers. DesignFest/NeoCon South offers a first-hand look at new products and services, networking opportunities and events, and more than 30 CEU-accredited seminars and association forums.

DesignFest/NeoCon South Keynote Presentation
"Choose Your World"
Thursday, March 9 • 9–10 a.m.
Allen Hammond of the World Resource Institute (WRI) focuses on one of the industry's ongoing concerns—the future. Hammond will discuss the vital role architects and designers play in shaping future environments and social conditions.

Featured Seminars:
"Evolution of the Senior Housing Industry"
Thursday, March 9 • 9–10 a.m.
Chairman and CEO of CareMatrix Corporation as well as a leading health care entrepreneur Abraham D. Gosman presents the evolution of senior housing by mapping out how far we've come and what demands need to be met in the future.

"Sustainability Is a Design Solution"
Thursday, March 9 • 11 a.m.–12 p.m.
Gensler project manager/interior designer Laura M. Bailey and project manager/senior designer Emilio Perez present case studies, resources, and contacts for understanding green design, sustainable design, recycling, and ecology.

"Powers of Ten & Other Eames Philosophies"
Friday, March 10 • 3–4 p.m.
The grandson of Charles and Ray Eames, Eames Demetrios presents the Eames Studio's latest developments in its CD-ROM *Powers of Ten Interacting*, as well as insights into the design process of Charles and Ray Eames. Demetrios will also speak on the connections between their projects from furniture to film and toys to science.

Other DesignFest/NeoCon South Seminars:
- Space in the Knowledge Age
- Recruiting and Retaining Qualified Employees
- Mega Influences—Design Trends 2000
- Product Design: Contemporary Inspirations
- The New School of Architecture at F.I.U.
- Facilities Planning and Design for the Banking Industry
- Environments for Healing
- Designing Children's Spaces for Health Care Interiors
- Design to Identify: How Interior Designers Can Successfully Integrate Graphic Identity Programs
- Hospitality for the Senior Market
- The Boom in the Greater Miami Hotel Industry
- New Opportunities in Time Shares
- Proper Tile Selection
- LifeStages: Interior Design and the Homeowner
- Fabric Technique: Coordination Basics
- Evidence-Based Interior Design
- What Is Your Liability IQ?
- Success Visioning
- The You Brand
- Marketing Yourself for the New Millennium
- Communicating Workplace Change
- Alternative Storage Methods for Today's Workplace
- Security in Buildings 2000
- Communication-Aided Design
- Best Practices & Benchmarks for FM Cyberspace
- E-Commerce and Furniture—A New Paradigm
- Designing Eden: Design Concepts Supporting the Eden Alternative

- Elderly Housing: Urban and Rural Opportunities
- Environments for Aging: The Good, The Bad, The Ugly
- Design Issues and Market Research
- Growing Old ... How Does It Feel?
- Wayfinding

TechnoCon
March 9–10
Miami Beach Convention Center
This technology show brings together design professionals, facility managers, and technology suppliers with an educational program tailored to the information needs of designers, architects, and managers.

LivingSpaces/Residential Design Expo
March 9–10
Miami Beach Convention Center
The exhibition of the latest and the best in residential and hospitality furnishings and accessories.

Senior Housing
March 8–10
Miami Beach Convention Center
The national conference and exhibition featuring product designs, education, and networking opportunities for the senior housing and long-term care facilities industry. Senior Housing 2000 offers a pre-show conference coupled with two days of product displays and seminar sessions.



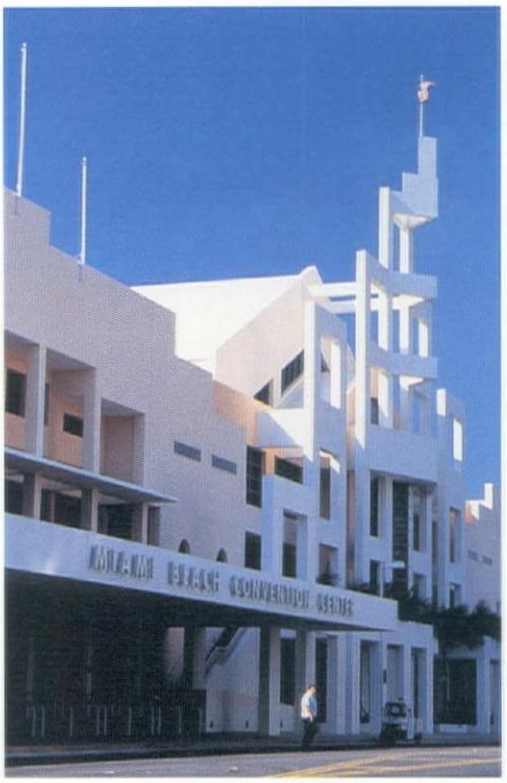


Latin Design
March 9–10
Miami Beach Convention Center
DesignFest/NeoCon South joins forces with PRODISENO to celebrate Latin design, featuring top manufacturers of commercial and residential design furnishings from Colombia, Chile, Brazil, and Argentina.

Design Center of the Americas (DCOTA)
March 8–10
Dania, Florida
The 775,000-sq.-ft. design center campus houses exclusive residential, commercial, and yacht interior furnishings and accessories in a single structure.

Miami Design District
March 8–10
Buena Vista, Miami
The Miami Design District features more than 100 street-level shops and showrooms for furnishings and antiques, as well as public art installations and art galleries.

Miami Design Preservation League (MDPL)
March 8–11
Miami Beach
The MDPL is a non-profit historical preservation group and art organization dedicated to educating the public in early 20th-century architecture and design and protecting it. The MDPL also offers educational tours of the structures that made Miami Beach famous, as well as other Miami Modern Architecture (MiMo) tours.
See Special Events & Tours (p. 58) →



Miami Beach Convention Center

The Wolfsonian

• March 6–10 • Florida International University, Miami Beach. The Wolfsonian-Florida International University promotes the collection, preservation, and understanding of art and design of the period 1885–1945, featuring more than 70,000 artifacts.



Dining Room, 1902, Charles Rennie Mackintosh

Featured Exhibition:

Leading the Simple Life: The Arts and Crafts Movement in Britain, 1880–1910, through August 2000

The first U.S. exhibition on the turn-of-the-century British Arts and Crafts movement, *Leading the Simple Life* features 100 pieces from the arts and crafts collections at the Wolfsonian. The exhibition examines the movement's influence on the public's attitude toward design and the home, as well as the relationship of art to everyday life. It also explores how a group of reformers, committed to righting the ills they saw in an increasingly industrial and urban society, chose the arts as their medium.

Special Events & Tours

DesignFest/NeoCon South Opening Party at Salsa Lounge

Wednesday, March 8 • 8–11 p.m.

Miami Design District

The Miami Design District will be transformed into an outdoor living room complete with food, drink, and live music for lounging and networking among colleagues. Attendees can also browse the showrooms and galleries during this complimentary event.

Networking Reception

Thursday, March 9 • 4–6 p.m.

DesignFest/NeoCon South Exhibit Hall

A complimentary reception and networking opportunity for all conference exhibitors, attendees, and speakers.

IIDA "Party on the Pier"

Thursday, March 9 • 6:30–9 p.m.

Monty's South Beach, 300 Alton Road

Spend an evening at one of Miami Beach's waterfront hotspots, Monty's Stone Crab, and feast on an array of seafood and shellfish. Tickets are $45.

Lincoln Road Walking Tour Presented by the Miami Design Preservation League

Wednesday, March 8 • 2–3:30 p.m.

Miami Beach

Known as pioneer-developer Carl Fisher's "Fifth Avenue of the South," Lincoln Road has attracted many prestigious names in American retailing from Saks Fifth Avenue to Chrysler. Tickets are $10 to tour this area's architectural legacy.

Fabulous North Beach ... Celebrating Miami Modern Architecture (MiMo) Presented by the Miami Design Preservation League

Saturday, March 11 • 10 a.m.–12 p.m.

Miami Beach

This tour explores the 1950s stretch of Collins Avenue from the Bel Aire to the Carillon Hotel, and the restored lobbies of the Sherry Frontenac and the Deauville. Tickets are $10.





Steelcase's SandBlast 2000

Saturday, March 11 • 12–4 p.m. • South Point Behind Penrod's Miami Beach

Watch leading design firms put their creativity to work in the sand as teams compete to construct the best sandcastle and other fantastic creations.

and so i dipped my hand deep deep down

into the crease of the chair,

sliding my thumb along the grain.

i was looking for my passport.

i felt lucky

modern

sublime.

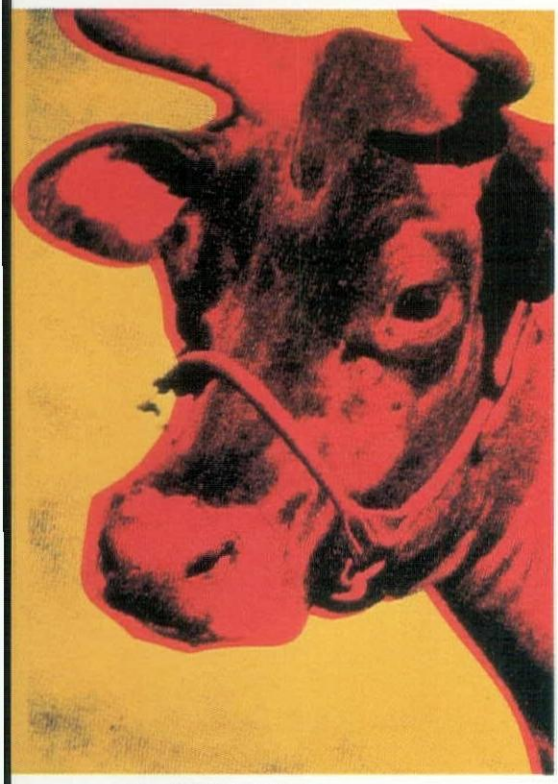
my future is **BRIGHT.**



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Exhibitions Concurrent with Miami Design Week

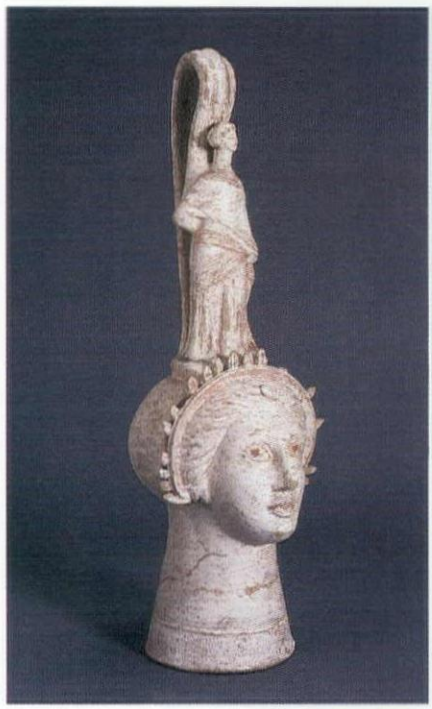


Cow, 1966, Andy Warhol

Lowe Art Museum
1301 Stanford Drive, Coral Gables, (305) 284-3535

The Great American Pop Art Store: Multiples of the Sixties, through April 2, 2000
This exhibition features 100 Pop Art multiples created in the 1960s from soup cans to wallpaper by artists including Jim Dine, Robert Indiana, Jasper Johns, Roy Lichtenstein, James Rosenquist, Andy Warhol, and Tom Wesselmann.

Antiquities from the J. Paul Getty Museum, through June 23, 2000
The Getty collection complements the Lowe's permanent antiquities collection by placing the Lowe collection within a larger context, and by offering comparisons of Greek sculpture and pottery with the art of other cultures represented in the collection. The Getty's works provide examples of significant developments in Greek and Roman art.



Diademed Lady, headcup vase, Canosa, 3rd Century B.C.

Other exhibitions at the Lowe Art Museum:
Pop! The Permanent Collection, through April 2, 2000
Earth, Water, Wood, Fire and Brush: The Story of Chinese Ceramics, through May 31, 2000
Manhattan Stories, through October 29, 2000
The Wondrous Eye: Photography from the Permanent Collection, through October 29, 2000
The Chinese Dragon: Lord of Land, Water, and Sky, through January 30, 2001



The Elegba Principle, 1994, Willie Cole

Miami Art Museum
101 West Flagler Street, (305) 375-3000
New Work: Willie Cole, through April 9, 2000
Willie Cole transforms cast-off objects into sculptural environments laced with social commentary and reflective of the African Diaspora experience. Installed at the Miami Art Museum are *International Balls* consisting of hundreds of bowling balls airbrushed with national flags, and *The Elegba Principle*, a walk-through labyrinth of revolving doors.

Other exhibitions at the Miami Art Museum:
Selections from the Permanent Collection and New Acquisitions, through April 30, 2000



design: Jane Dillon, Peter Wheeler

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Circle 65

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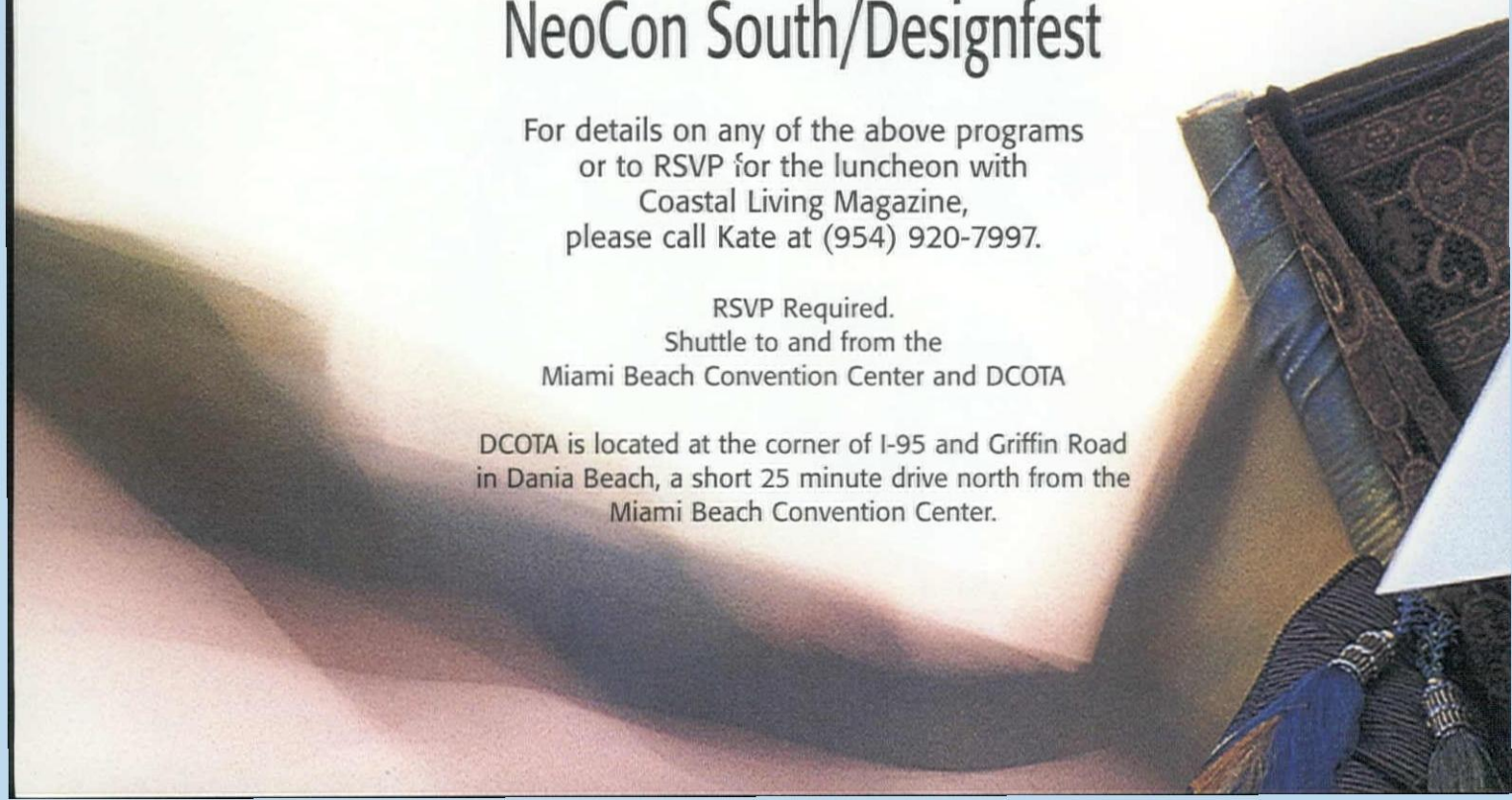
during

NeoCon South/Designfest

For details on any of the above programs
or to RSVP for the luncheon with
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Shuttle to and from the
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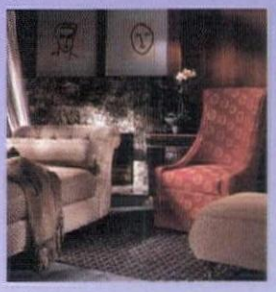
DCOTA is located at the corner of I-95 and Griffin Road in Dania Beach, a short 25 minute drive north from the Miami Beach Convention Center.



EXPLORE DCOTA AND ATTEND EXCITING PROGRAMS...



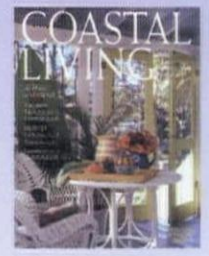
CONTEMPORARY DESIGN FOR 2000 & BEYOND WITH LARRY LASLO



10:00 a.m. Kravet Fabrics at DCOTA, Suite B-180

Meet Larry Lazlo, the brilliant collaborator whose furniture and exceptional interior design projects have earned him the title of the "Picasso" of home furnishings as he presents contemporary new directions in fabrics and furnishings for 2000 and beyond. Explore what is called his "signature style" while learning exciting new trends over breakfast.

SEA OF INSPIRATION WITH MARY KAY CULPEPPER, EDITOR COASTAL LIVING MAGAZINE



12:00 noon DCOTA Atrium

Take a room by room journey through some of the greatest examples of fine design for casual, coastal living with industry expert Mary Kay Culpepper, newly appointed Editor, Coastal Living Magazine. Keynote address with automated visual presentation designed to inspire you with ideas and inspirations. RSVP required to DCOTA by no later than Monday, March 6th.



A DESIGNED LIFE. A SHORT STORY WITH DAKOTA JACKSON

2:00 p.m. Pranich & Associates at DCOTA, Suite B-318

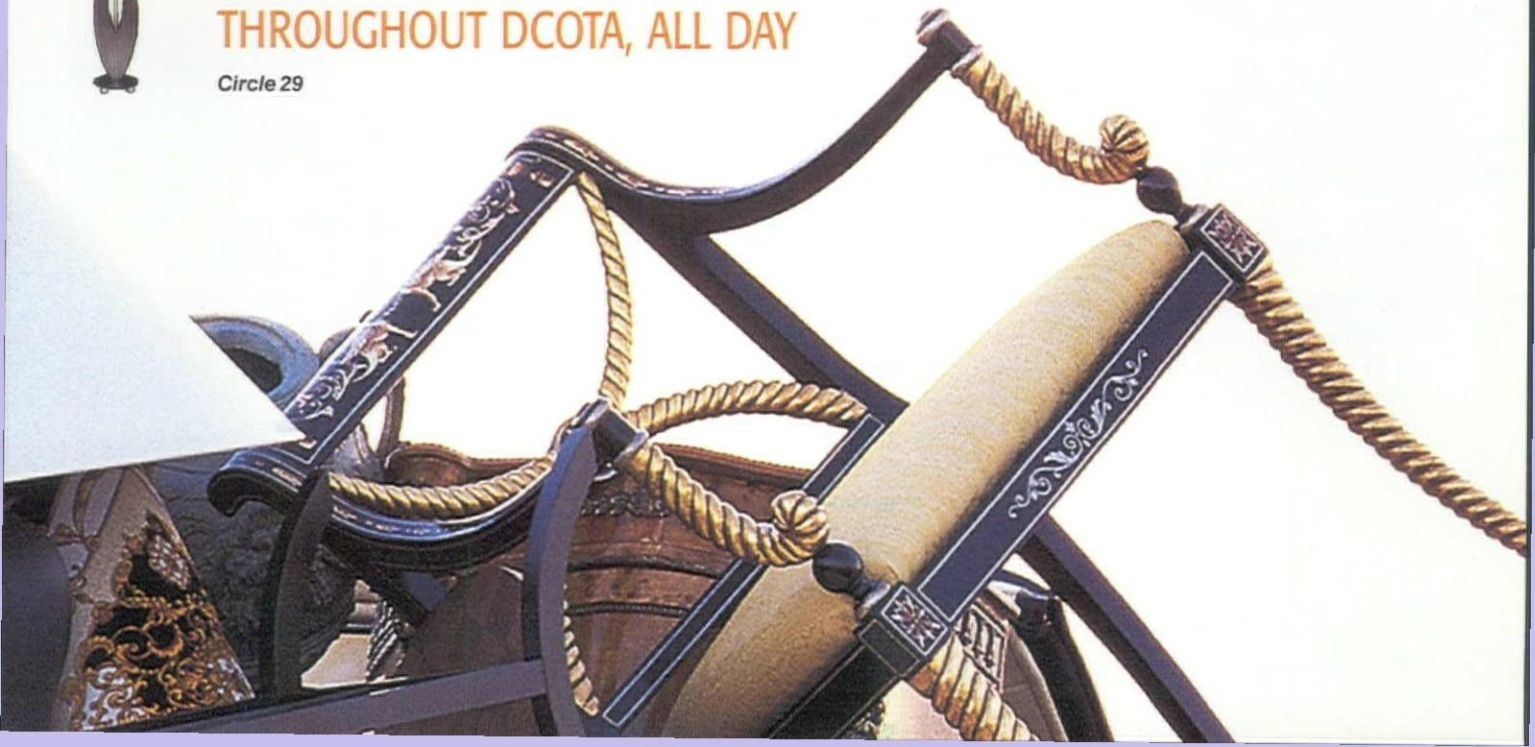


Tour all that is contemporary, refined and cerebral with Dakota Jackson, acclaimed interior designer and manufacturer of dramatic interior furnishings with high style and clean, pure lines. Learn the fundamental tenets of modernism during an intimate gathering as he presents his philosophies, design directions and an exciting new collection with reception to follow.



Plus... LIGHTING FOR THE MODERN WORLD, AN EXHIBIT BY DONOVAN DESIGN CO LIGHTING & J BATCHELOR THROUGHOUT DCOTA, ALL DAY

Circle 29



Bonaventure





David Edward

Bonaventure: Designed by Stanley Jay Friedman, the Slym Jym steel stacking chair is powder-coated in silver gray (though other colors are available). Available through Brueton, 145-68 228 Street, Springfield Gardens, NY 11413. **circle 315**

Global: With a weight capacity of up to 350 pounds, Stamina+ is offered in both arm and armless models, the vinyl-dipped arms can be adjusted to add up to $2^{1}/_{2}$ in. of total seat width. Global, 17 West Stow Road, Marlton, NJ 08053. **circle 313**

David Edward: The Fly series, designed by Max Pearson, includes a high- and low-back chair and settee. An ottoman is also available. David Edward, 1407 Parker Road, Baltimore, MD 21227. **circle 314**

Global





Executive Office Concepts

Executive Office Concepts (EOC): Designed by Charles Gibilterra, Echo seating is offered with a metal or wood frame. The padded seat and back are upholstered with a stretch fabric suspension system engineered in cooperation with Milliken & Company. EOC, 1705 Anderson Avenue, Compton, CA 90220 www.eoccorp.com or eoc@earthlink.net **circle 312**

tella



introducing...

formula E design: Manfred Petri

Tella (800) 268-0511

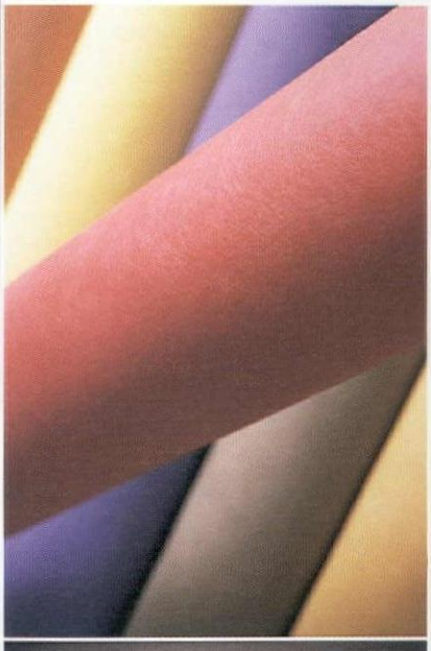
see us at NeoCon South, booth #991 Miami Beach Convention Center, 1901 Convention Center Drive, Miami Beach, FL 33139

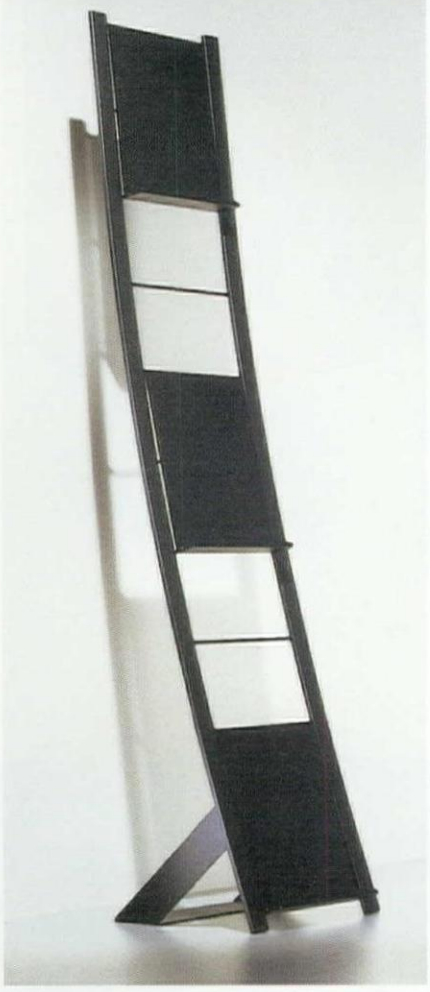
Circle 110

SAFCO



Innovations





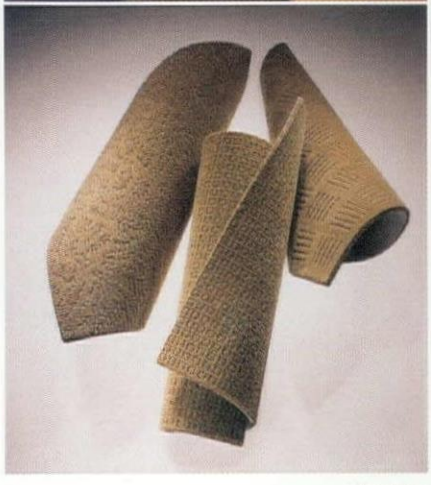
Magnuson Group

SAFCO: The computer disk/data cabinet is a four-drawer, steel unit with six molded-plywood trays, each designed to hold up to 12 different types of media. SAFCO, 9300 West Research Center Road, New Hope, MN 55428. www.safcoproducts.com. **circle 323**

Innovations: Carezza, the Italian word for caress, is available in 18 colors and simulates the look of suede. It measures 54 in. wide and carries a Class A fire rating. Innovations, 150 Varick Street, New York, NY 10013. www.-innovationsusa.com. **circle 322**

Magnuson Group: Created by Dutch designer Toon Van Tuyl, the 7050 literature and magazine rack is made of black textured metal and the shelves can be individually adjusted. Magnuson Group, 1400 Internationale Parkway, Woodridge, IL 60517. **circle 320**

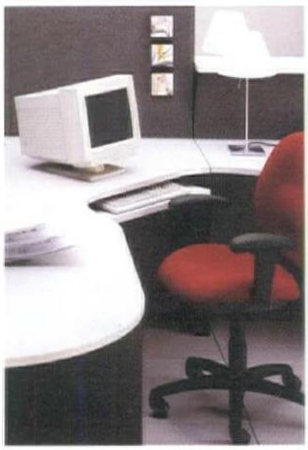
Monterey: The Museum collection includes 16 patterns based on works by modern artists such as Klee, Albers, and Seurat. Made on a Wilton tuft loom, these tone-on-tone carpets use DuPont Antron Legacy nylon. Monterey, 3201 South Susan Street, Santa Ana, CA 92704. **circle 321**



Monterey

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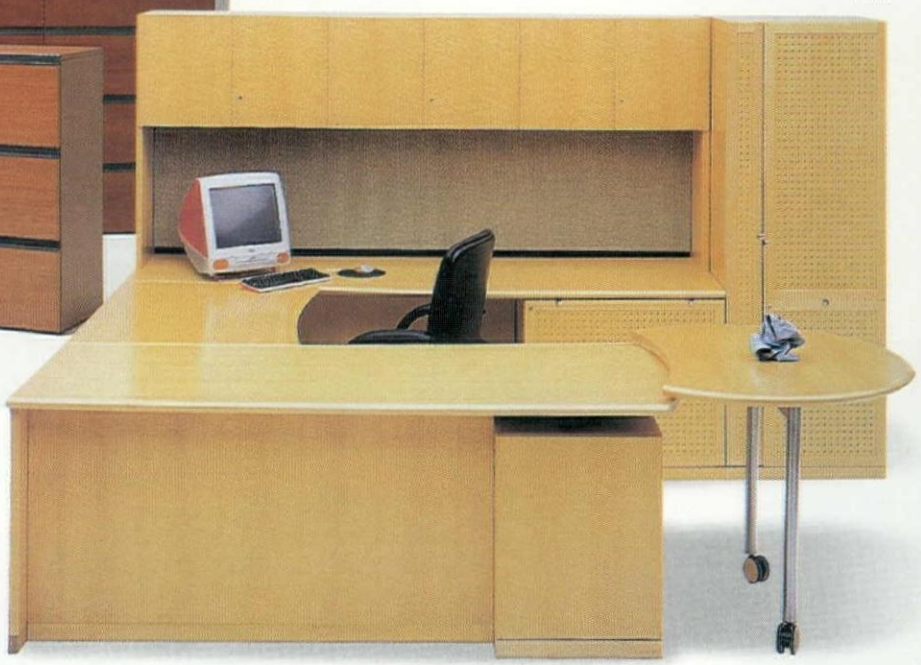
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Circle 46

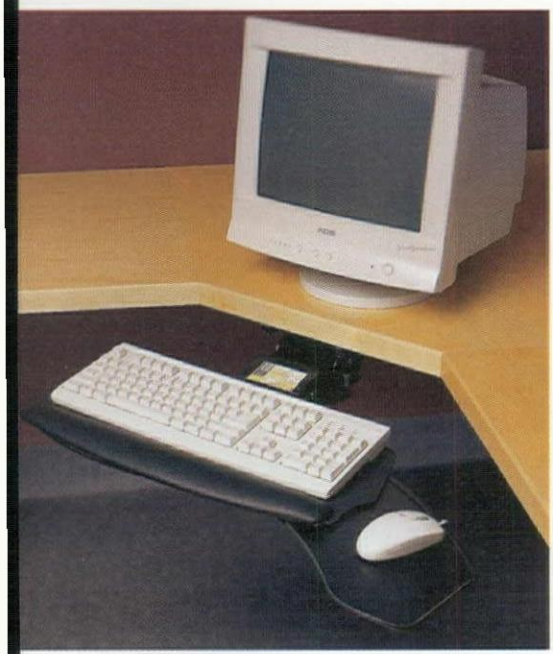


Groupe Lacasse



Tella

ISE



Groupe Lacasse: The new lateral filing cabinet has metal drawers and a laminate frame and drawer front in a variety of monochrome or two-tone finishes. Groupe Lacasse, 99 Rue St.-Pierre, St.-Pie, Quebec, Canada J0H 1W0. **circle 319**

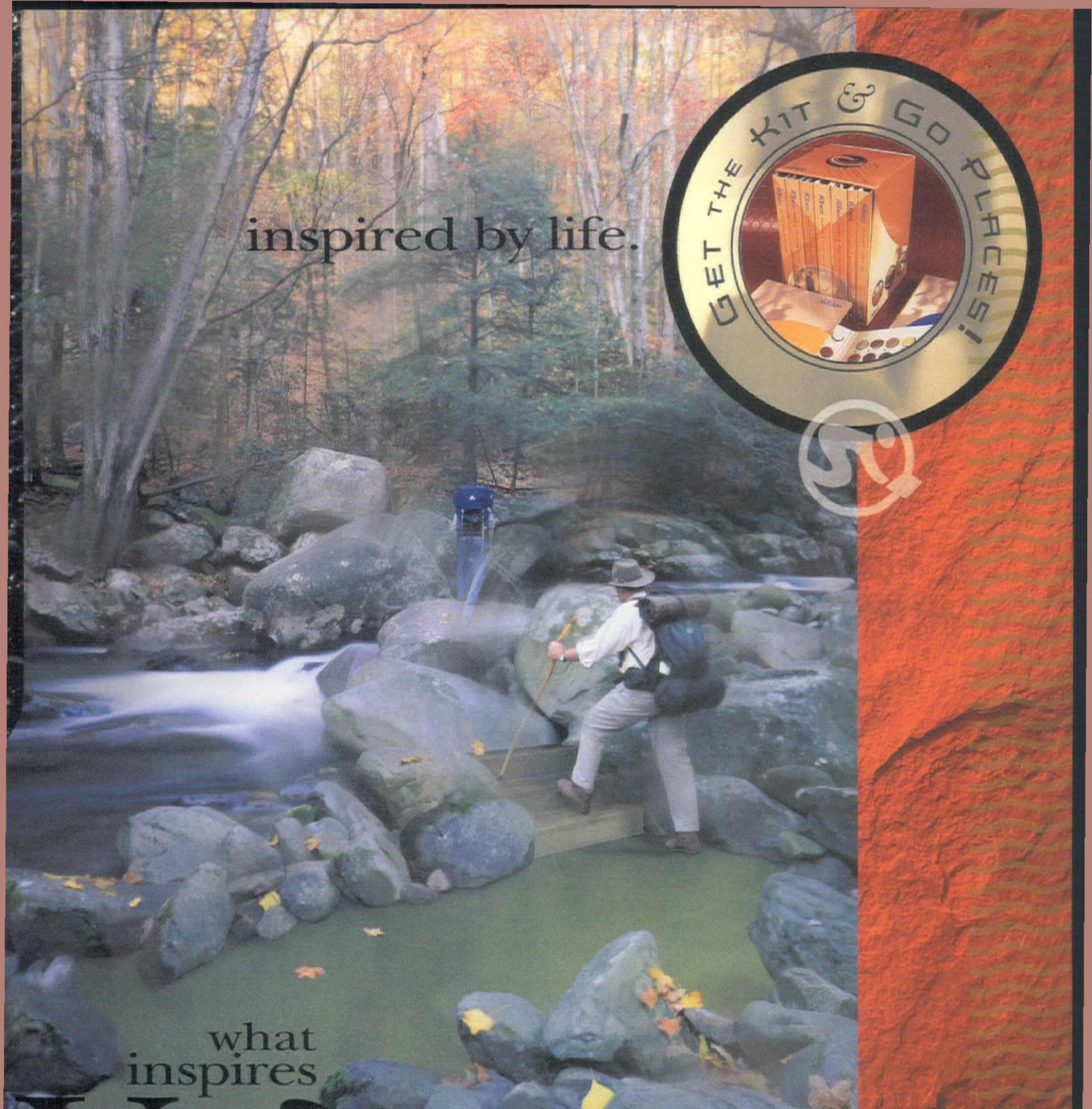
Tella: Formula E, designed by Manfred Petri, is an office system with multiple private and shared workspace configurations. Tella, 161 Stirling Avenue, LaSalle, Quebec, Canada H8R 3P3. **circle 316**

ISE: The EZ Touch articulating keyboard arm has a paddle-touch tilt release and a 6-in. height adjustability below the work surface. Shown here with the Switchboard keyboard. ISE, 950 Warden Avenue, Toronto, Canada M1L 4E3. **circle 317**

Montisa: The Module series includes 30-, 36-, and 42-in.-wide filing cabinets that can be stacked six high, and painted any color. Openings can be reversed for access from either side of the cabinet. Montisa, 701 Ranney Drive, P.O. Box 400, Greenville, MI 48838. **circle 318**



Montisa



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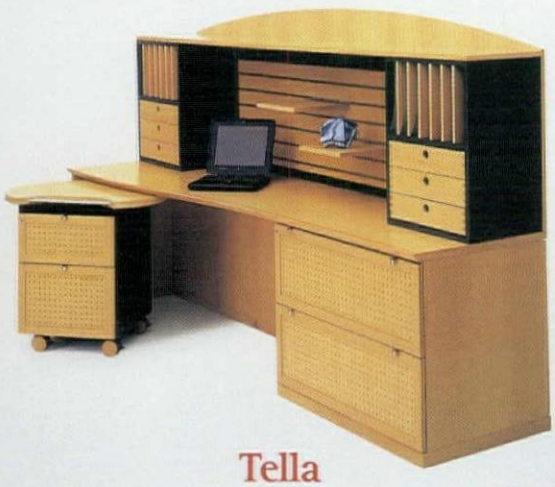
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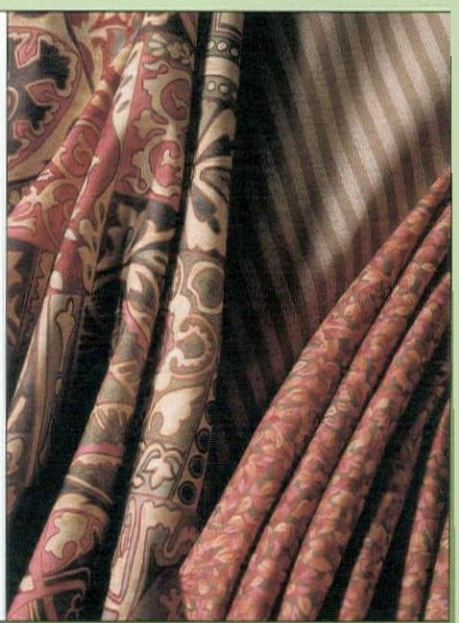


Tella

Formula E, designed by Manfred Petri, is a modular series for the corporate office with private, collaborative and shared workspaces in many configurations. For further information call 800.268.0511. *Booth #991* ***circle 109***

Mayer Fabrics

Mayer introduces Millennium—heavyweight upholstery fabrics with durable stain resistance and moisture barrier protection. Millennium is guaranteed by a five-year warranty. Shown from left to right: Barcelona, Zenith, and Bainbridge. The group includes 15 patterns with approximately 90 skus. For more information, contact Mayer Fabrics at 800-428-4415 or visit us at NeoCon South. *Booth #501* ***circle 35***



NeoCon® Upcoming NeoCon® Product Showcase Opportunities

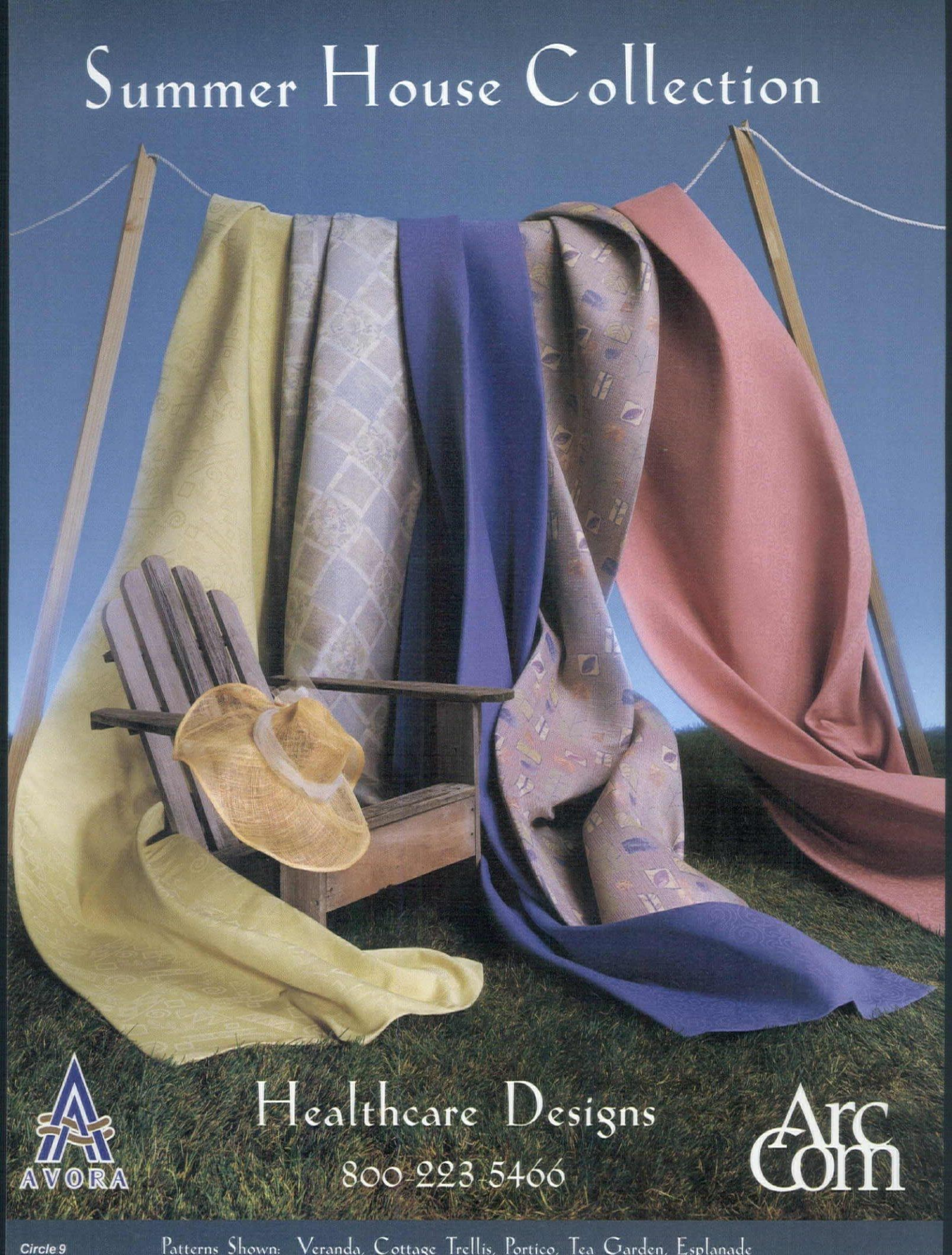
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circle 111



Circle 9

Patterns Shown: Veranda, Cottage Trellis, Portico, Tea Garden, Esplanade

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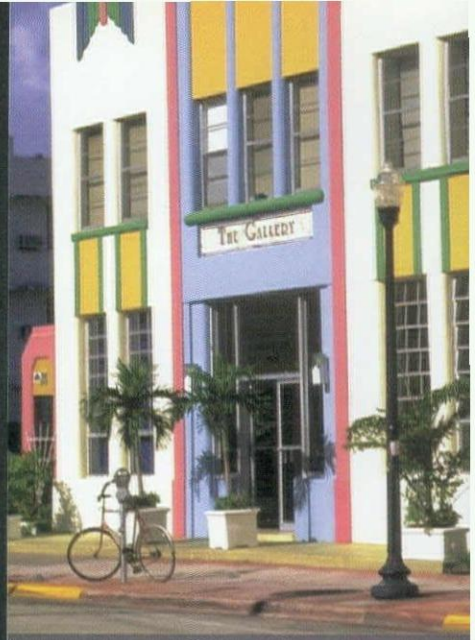
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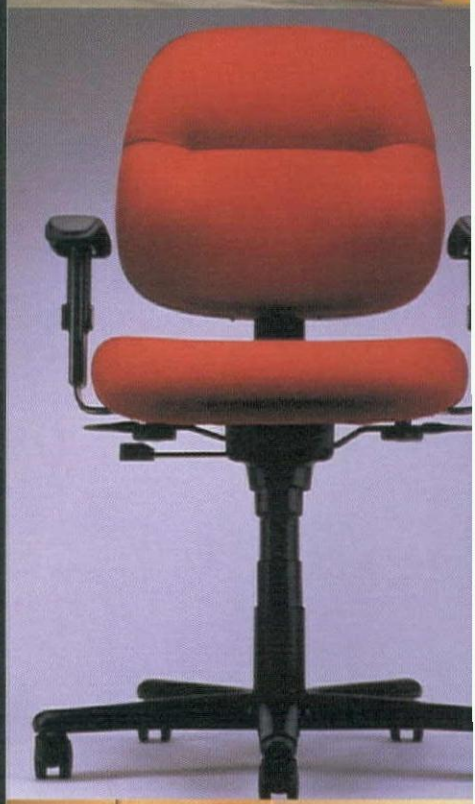
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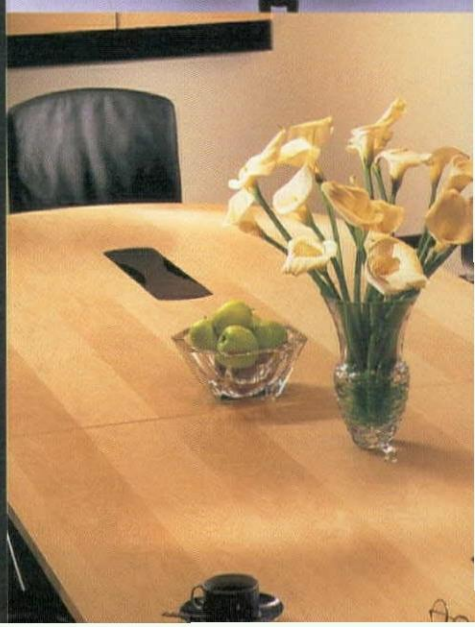
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Web Site: www.tilespain.com

Image of ceramic tile by Salvador Dalí courtesy of The Salvador Dalí Museum, St. Petersburg, Florida.

TILE OF SPAIN

Circle 114

Natural Selection

Lavender



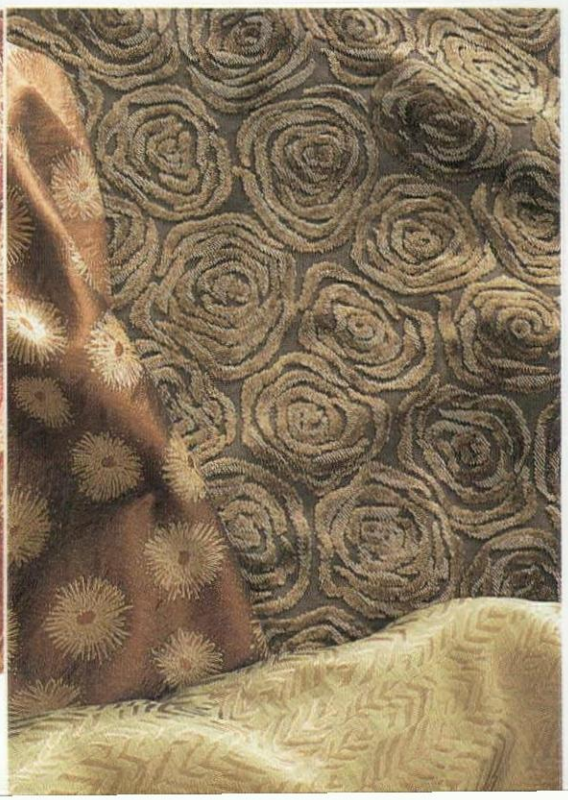
LORI WEITZNER UNDERSTANDS LUXURY. "I love designing high-end, innovative fabrics where you don't have to worry about abrasion," she says. "I always admired Sahco Hesslein/Bergamo, but never thought that there was a place for me there." Then she met the company's creative director, Alexander Lohr, at NeoCon. As fortune would have it, she soon met managing director Christoph Haussler at a cocktail party. Haussler and Lohr were familiar with Weitzner's earlier work and suggested a collaboration. In short order, Weitzner created Bloom, an internationally marketed collection of upholstery, drapery, and casement fabrics that provides a middle ground between Lohr's classic collection and Ulf Moritz's more avant-garde work.

These velvets, chenilles, silks, and sheers are available in 11 patterns and a color palette inspired by the natural world of botanicals, precious minerals, and atmospheric hues. Myrtle, a reversible matte sheer, is offered in three colorways: copper, pewter, and a light burnished gold. "There are only two mills in the

Chamomile, Sassafras, Lavender, and Eucalyptus (left to right)



Eucalyptus, Rose, and Vervain (clockwise from left)



world that can create the complex cut-and-loop velvet design of Rose," Weitzner continues. "It is a luxurious pattern that reinterprets the flower in a modern way." Eucalytpus is a silken wool with a pucker-weave in the background. The sheer Vervain is made with copper wire that is treated so it won't patinate or change color. "It can be stretched out straight or crunched up," says Weitzner.

Cypress, in six colors, is a pleated fabric that looks like silk but is actually a durable polyester blend. The elegant chenille Lavender has textured branches that create the look of fresco silk velvet. Sassafras, a silk drapery or upholstery linen, maintains the delicate spirit of the hand-painted watercolor on which it is based. Chamomile, a reversible silk jacquard, plays with the tiny flower's design. Japonica is a printed casement on a pleated woven ground with an overprint of the willowy Asian tree.

Not shown is Birch, an ottoman-type polyester blend weave, and Verbena, a jacquard with organic geometry in five colors. Sahco Hesslein/Bergamo, 7 West 22nd Street, New York, NY 10011. **circle 300**

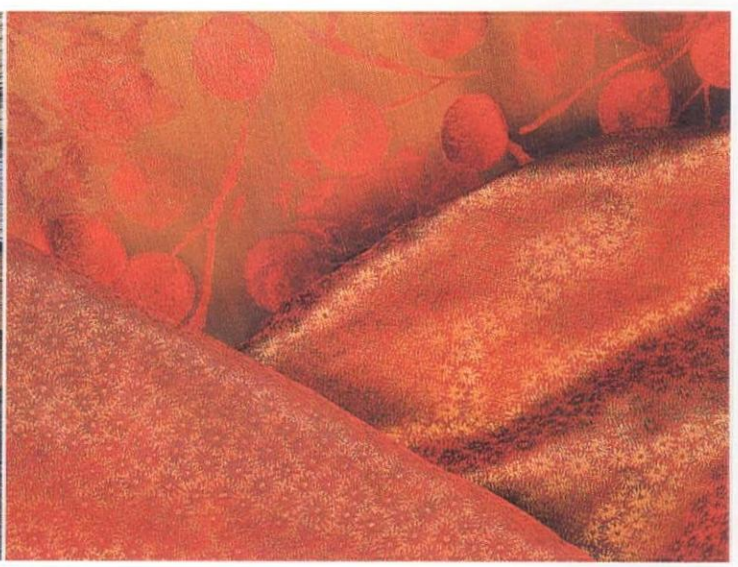


Japonica (top) and Sassafras (bottom)

Cypress



Sassafras (top) and Chamomile (bottom)





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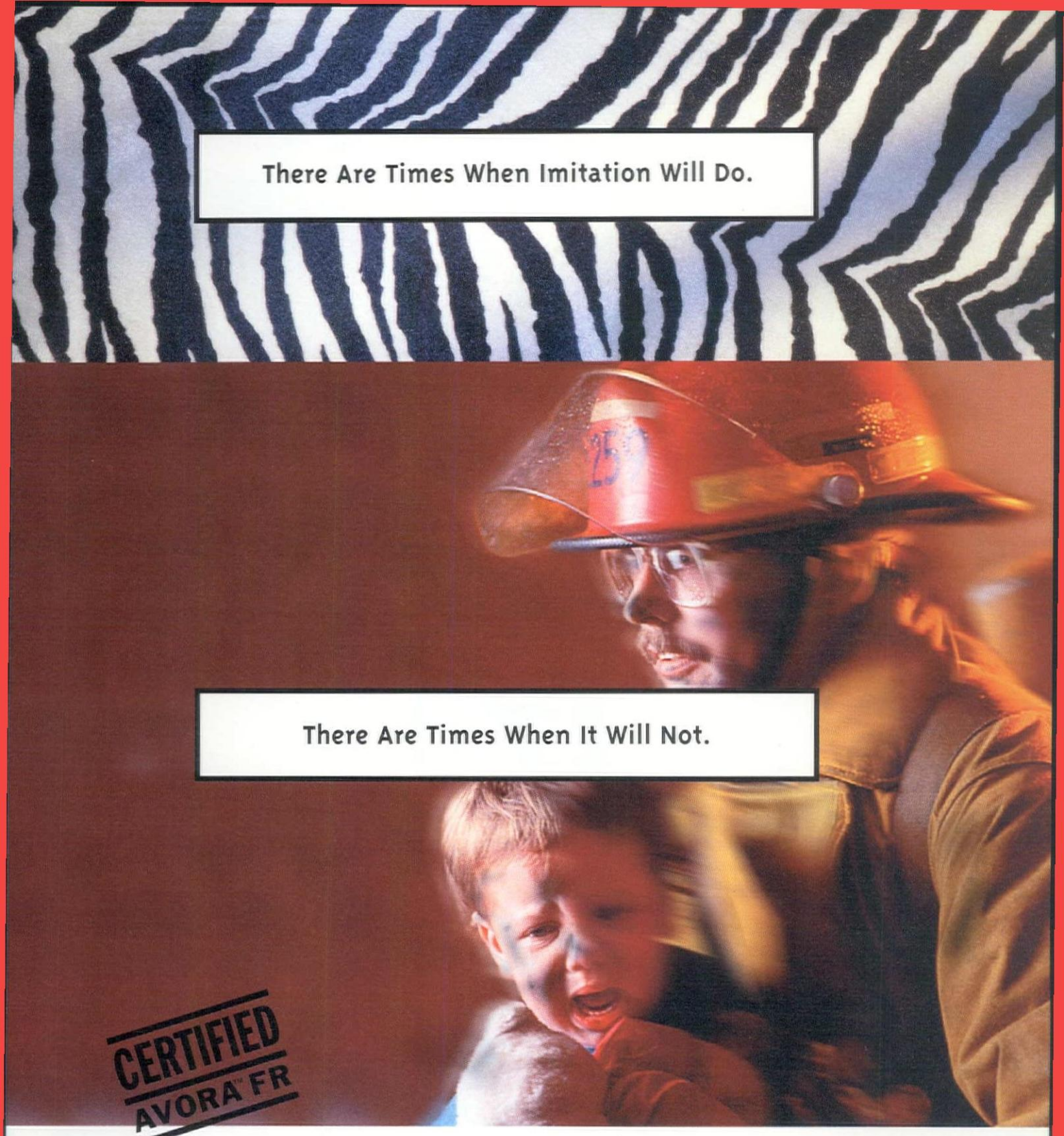
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Circle 55

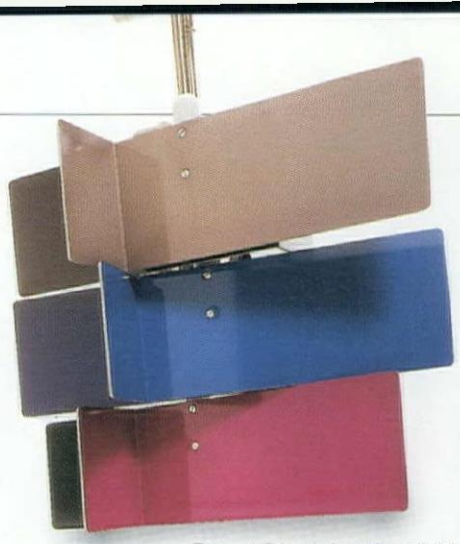


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Circle 64



Tangent 2 bases in various finishes

Light Show

THOM ORTIZ AND DAVID BARTLEM, partners in the firm Bartlem Ortiz Inc. (Tom of Finland shop, *Interior Design*, April '99), were truly inspired when they sat down to brainstorm about their new lighting collection, Tangent 1 and 2. "We've both been playing with lighting for years and were excited to create something new," says Ortiz, "but the real inspiration came from Richard Serra's *Torqued Ellipses*, the simplicity of the folded metal form, and the tone-on-tone colors of Josef Albers' paintings."

Available in three different metals and six finishes, Tangent 1, which stands 20 in. tall, and Tangent 2, 16 in. tall, easily fit into a broad range of design schemes, both modern and traditional. "The lamp has a versatile personality that adapts to whatever surrounds it," says Ortiz. All the lamps are available with European dimmers and the shades are offered in paper or fiberglass. Anodized aluminum is available in cranberry, blue, or gray. Look for floor lamps and sconces in the near future. Bartlem Ortiz, 63 East Seventh Street, Suite 1, New York, NY 10003. bartlemortiz@aol.com

circle 301



Tangent 1

Tangent 1 and 2





Tangent 2

Sedona Chaise

Stainless Steel/Teak

Antibes, France
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Circle 49



Bradford Stewart

Peter Alexander Furniture



Bradford Stewart: The leather-strap, backless bar stool is available in either a 24- or 29-in. height and has a hand-painted, rust finish. Bradford Stewart, 2200 Adeline Street, #130, Oakland, CA 94607. **circle 309**

Peter Alexander Furniture: The Chicago lounge chair is made of a solid mahogany frame and a feather and down seat cushion. It measures 33 in. wide by 32 in. high by 34 in. deep. Peter Alexander Furniture, 1201 Eighth Street, San Francisco, CA 94107. **circle 306**

M2L: The design for Alvar Aalto's sofa bed was first presented in 1935 at Stoccarda and the Universal Exposition in Brussels. Sixty-five years later, the piece is available through M2L, 979 Third Avenue, New York, NY 10022. **circle 307**

Mirak: The Kabuki corner piece, designed by A. Soudavar, is offered in mahogany, ash, or maple and measures 27½ in. wide by 27½ in. deep by 28 in. high. Mirak, 8403 Westglen Drive, Houston, TX 77063. **circle 308**



M2L



Mirak

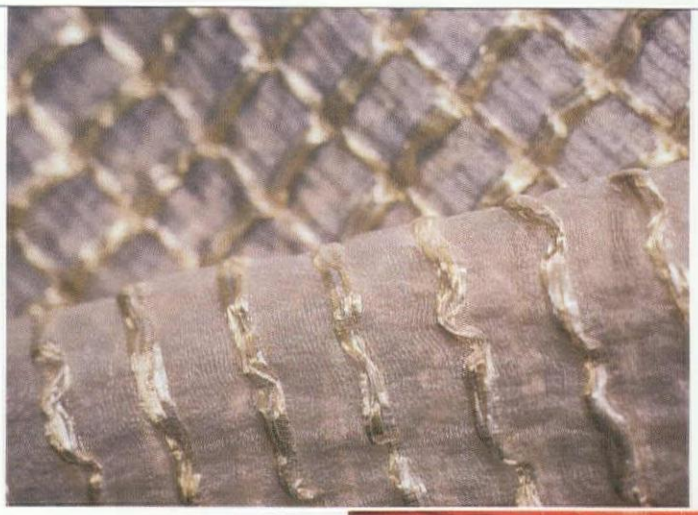


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Circle 21

Dedar: Odilia (foreground) and Cabiria (background)



Fiji





Pago Pago

What's Old is New...Again

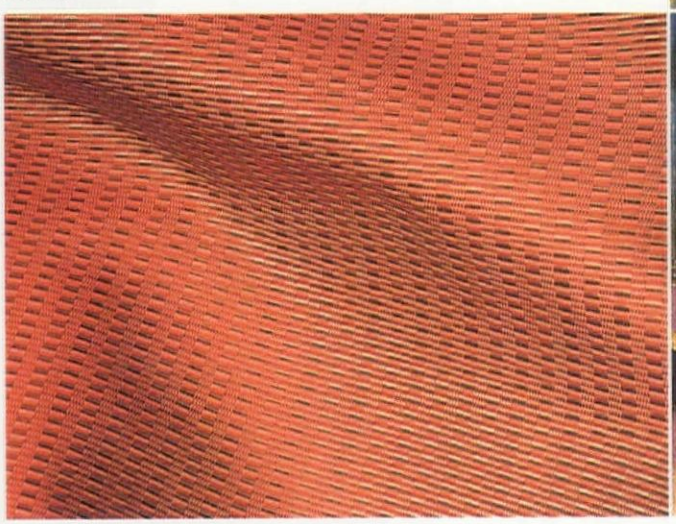
AT A TIME OF NEVER-ENDING TEXTILE INNOVATION and experimentation, Jim Thompson's fall/winter collection emphasizes straightforward, classic, handwoven patterns. "We are honoring the company's legacy," says Chad Holman, Jim Thompson's marketing director. "I think designers crave simplicity these days."

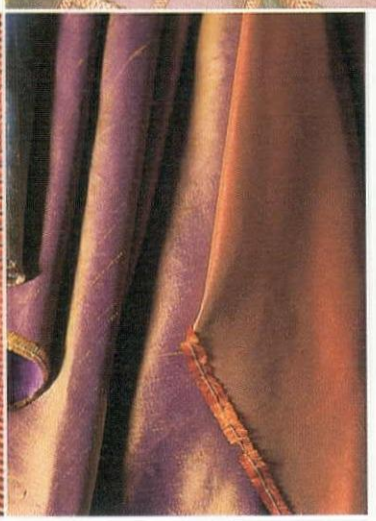
The drapery taffeta Fiji is an iridescent, lightweight Thai silk that is highly textured "and sparkles like a ball gown," says Holman. Shown here in Lilac Tan and Olivette, it is available in seven other colors. Marshall, shown in Arabesque but offered in seven other colors, is a small-scale plaid/stripe combination that provides a dressy, contemporary look. Well-known for his plaids, Thompson was inspired by rice paddies laid out in grid formations. Pago Pago recalls such imagery as its satin bands seem to jump off the surface. Shown here in Olivette, it is available in 10 other colors. Finally, Maldive, a reversible, highly iridescent fabric, "is offered in 42 *King and I* colors," says Holman. The vivid Thai silks are highly textured with a touch of satin and work for drapery and upholstery applications, and even clothing.

Also on view in the Jim Thompson New York showroom is a new line from Dedar that incorporates a raffia/viscose combination for a stripe (Odilia) and check (Cabiria) pattern. Designed in-house by the Fabrizio family at their headquarters outside Milan, "the patterns sit on a polyester/wool background that are meant to hold up at any window," says Alice Whitley, national sales manager. Jim Thompson, 1694 Chantilly Drive, Atlanta, GA 30324.

circle 310

Marshall





Maldive



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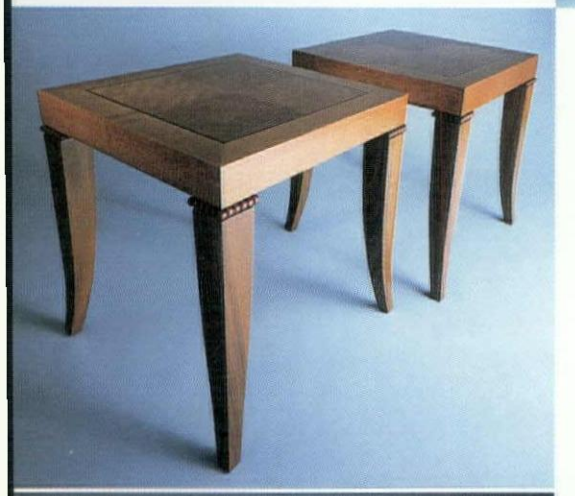
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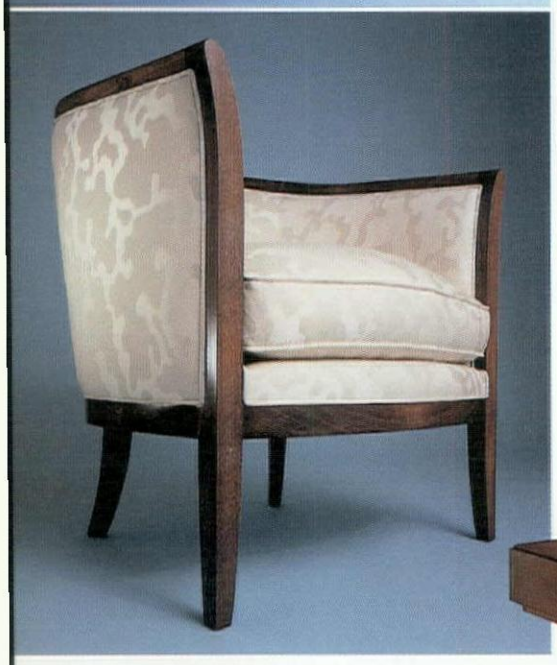
Circle 70



Herve Love Seat

Lafon Cigarette Table





Violette Side Chair

The World is Enough

"When re-interpreting classic furniture," says Robert Marinelli of Worlddesign, "designers sometimes change the look so much that the piece loses its sense of grace, balance, and proportion. I look at furniture's pure, essential forms and lines and avoid the temptation simply to follow industry fads." This philosophy is most apparent in Marinelli's latest collection. Called rue de Montauban, the five-piece line is named after the Parisian street where Jean-Michel Frank had his first atelier. Harking back to other masters such as Ruhlmann and Leleu, Marinelli and his Turkish business partner, Metin Kaso, developed this collection by combining the designer's sensibilities with Kaso's deep-rooted understanding of furniture manufacturing. The furniture is made in Turkey under the strict guidelines of the country's guild system, where fathers pass down traditional furniture-making skills to their sons. "We've worked together for 12 years," says Marinelli of his relationship with Kaso. "Great designs are nothing without master craftsmen."

Drawn from classical references, the Herve love seat (also available as a sofa or club chair) pays homage to clean, simple proportions with arms that were "skinnied up" to a three-inch width. An Herve companion, the Lafon cigarette table was created in response to a simple need. "In my interior design projects," says Marinelli, "I always want to put something in front of a sofa or a love seat that is just the right cocktail height." With references to Ruhlmann, the walnut and checkerboard veneer table has an inlay pattern and line beading, a new detail in Marinelli's work.

The RHL console is a classic Art Deco statement that is also available as a desk. This all-walnut piece, says Marinelli, is the most difficult to make. Finally, Violette is a classic barrel-shaped side chair that was originally designed with a tight seat. The chair looked too strict for Marinelli's taste, so he created a fluffier cushion that gives the piece a softer, luxurious feel. And the inspiration for the name? "It just looked like a Violette to me," he says. Worlddesign, 150 Fifth Avenue, Suite 524, New York, NY 10011. worlddesign@worldnet.att.net **circle 311**



RHL Console

THE ULTIMATE OUTDOOR

Problem: Unless oiled on a regular basis, outdoor, the reddish tone of teak furniture rapidly tarnishes into gray.

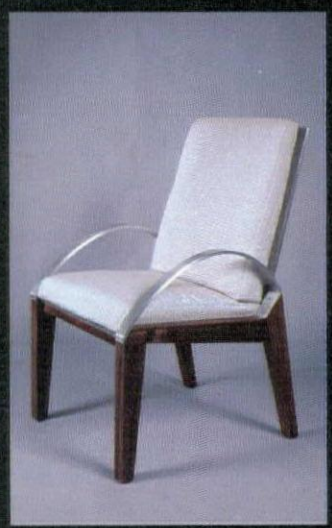
Solution: We combine natural mahogany and brushed aluminum, both protected by a crystal-clear rock-solid marine-grade lacquer in order to obtain a long lasting fresh and natural look.

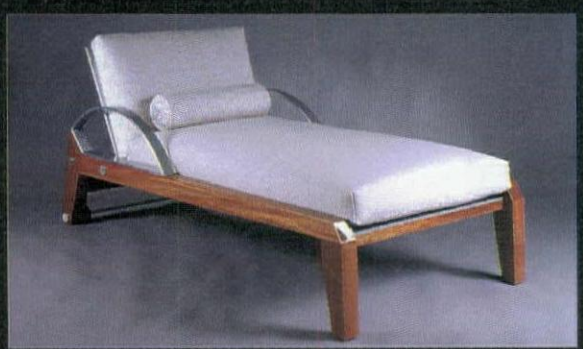
Bonus: The reflective surface of the coated brushed aluminum provides a faster cooling armrest than those in wood.













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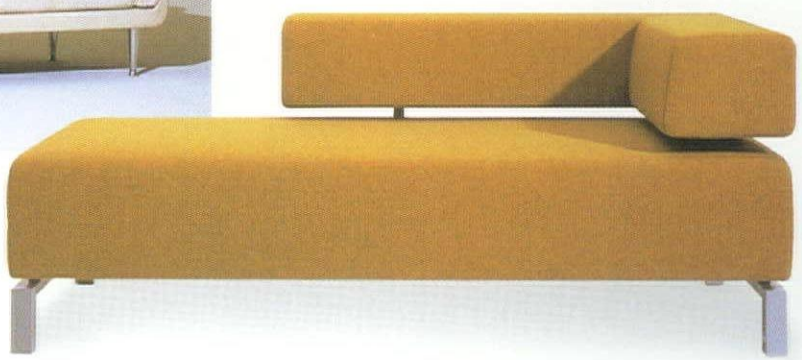
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Circle 121



Herman Miller

David Chipperfield



Herman Miller for the Home: The Goetz sofa, designed by Mark Goetz of TZ Design in New York, has a plywood shell (offered in walnut, ebonized ash, and cherry veneers) complemented by a range of fabric or leather choices. The legs are made of matte-finish steel. Herman Miller for the Home, 855 East Main Avenue, P.O. Box 302, Zeeland, MI 49464. www.hermanmiller.com **circle 303**

David Chipperfield: The designer's first upholstery collection for Hitch Mylius includes a range of sofas, a chaise longue, and a daybed. Frames are made of a solid beech and panel construction with various upholstery options. The legs are made of epoxy-coated steel and finished in a light gray. Available through Property, 14 Wooster Street, New York, NY 10013. **circle 304**

Union

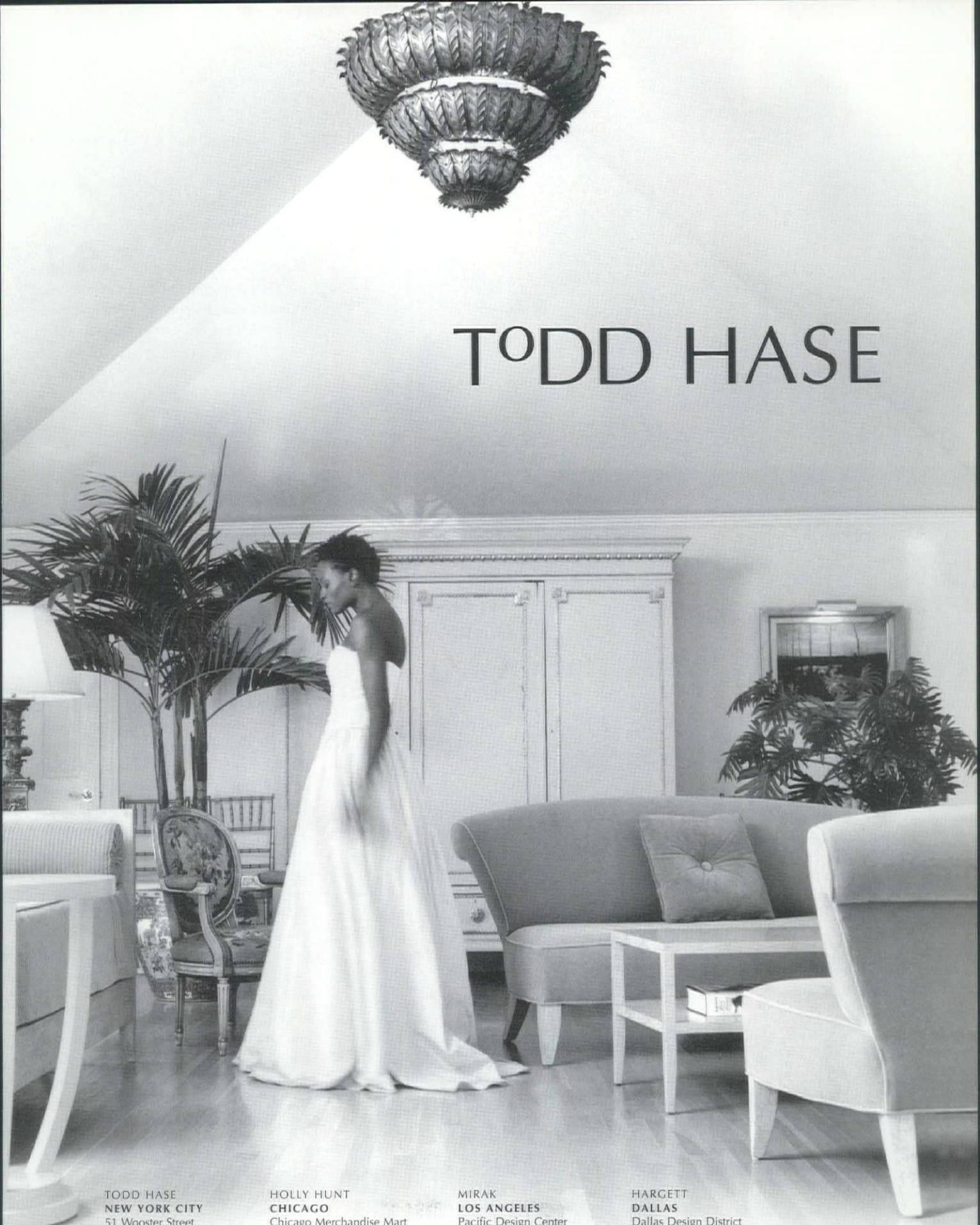


Union: Designers Matthew Bear and Scott Moulton created the Cell bed with a dark walnut frame and a head- and footboard of riftsawn white oak. Available in a queen size, the bed measures 64 in. wide by 88 in. long by 36 in. high. Union Furniture and Fabrication, 1046 39th Street, Emeryville, CA 94608. **circle 305**



Ochre: The Cube chair, made of wenge and upholstered in a linen velvet, measures 25 in. wide by 25½ in. deep by 29½ in. high. Ochre, 75 Thompson Street, New York, NY 10012. www.ochreny.com **circle 302**

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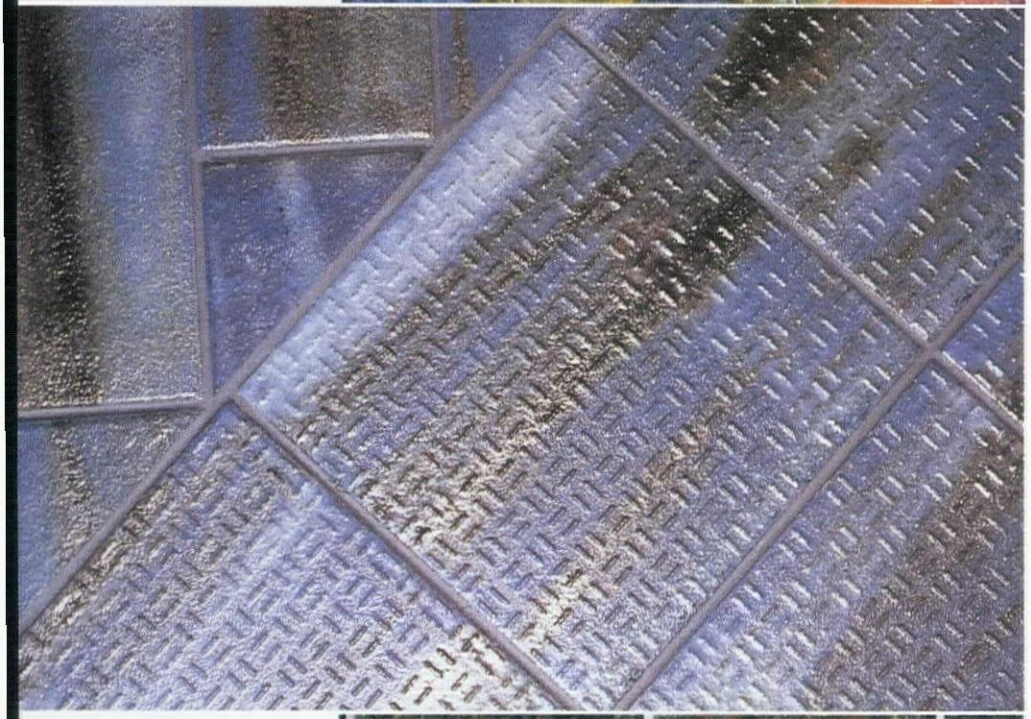
Tile Styles

Bologna's annual Cersaie dazzles the eye with Italian ceramic tiles.

Gabbianelli



Saicis





Eco

CERSAIE, BOLOGNA'S ANNUAL fair for ceramic tiles and bathroom fittings, was a record-breaker this year. Attendance was the highest ever. Officials cite 106,491 visitors, marking a 4.7 percent increase from last year's figure. These international attendees faced a daunting task of covering 1,078 exhibiting firms stretched out over roughly a million sq. ft. of space.

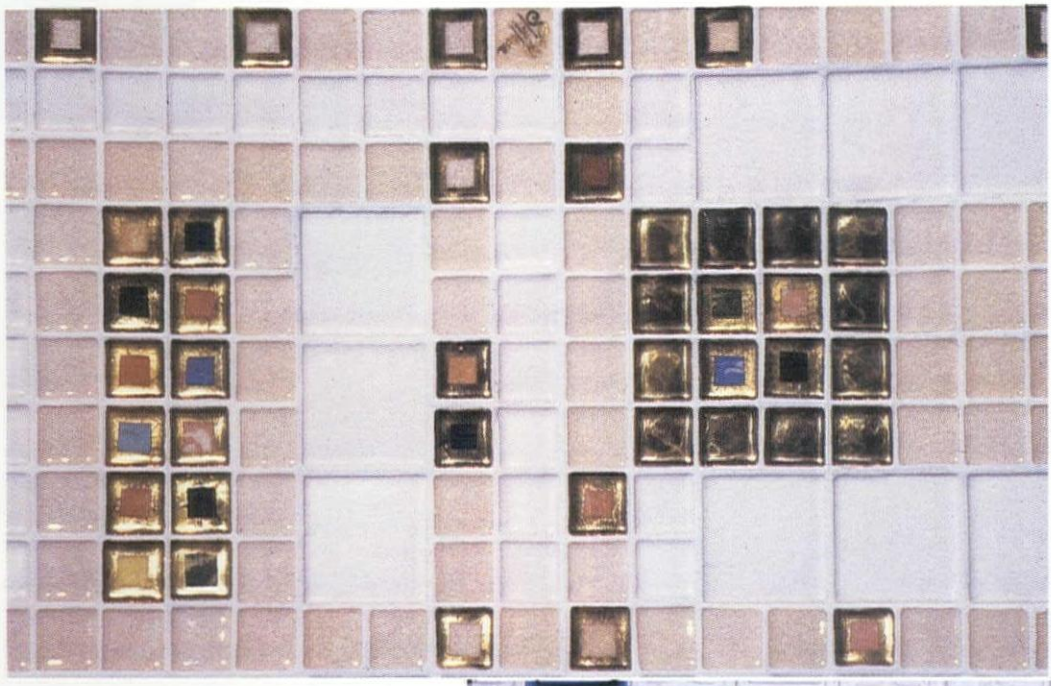
With so many products on display, a multitude of trends emerged. Fashion designer Claudio Viola's embossed tiles in his Less collection featured textural counterpoints within the squares or striking insets of stainless steel. Similarly, his Frost collection was distinguished by subtle linear, small-dot or cut-out details for a thoroughly modern look. On a related note, Ruben Toledo, the fashion illustrator extraordinaire, is in the process of translating some of his black-and-white drawings into tile decorations for Bardelli.

Illustrating two divergent takes on the mosaic theme, Sicis devoted a wall to shimmering, iridescent glass tiles, and, in a more traditional vein, used mosaic pieces to create tile versions of Oriental rugs. Ceramica di Treviso distinguished the small-scale squares with gilt frames of silver or gold. Other metallic treatments were also popular. Sannini Impruneta's Terre Metallica combined gleaming flecks of metal with terra-cotta, giving the traditional material a decidedly fresh look. At Ceramgres, Vitrum High Tech's metal shone under a glass surface.

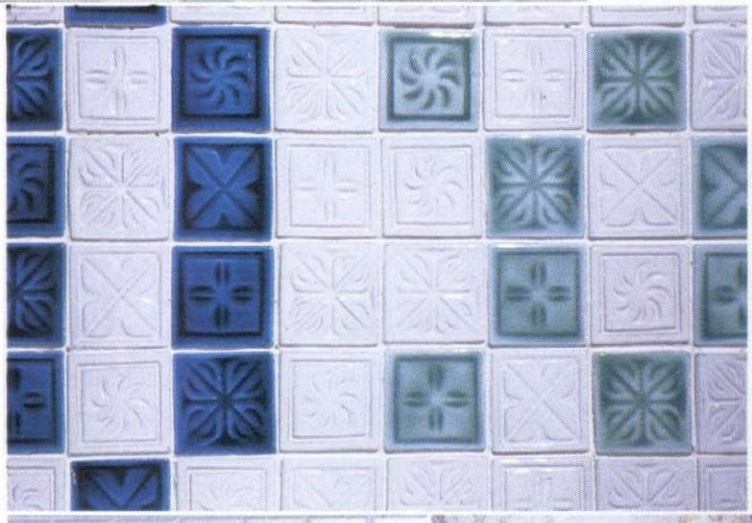
The rectangle reigned as the form of the moment, as evident in various treatments such as mesh-mounted mosaics, earthy terra-cottas and smooth matte porcelains in a range of colors. Speaking of color, rich chocolate brown made a splash across the board. Otherwise, the deepest, most saturated shades spanning the spectrum were at Cerasarda, where a new crackle finish added another dimension to the firm's unparalleled use of color. Fac, too, featured intense color with a similar finish.

Rustic-stone looks are ever popular, and this year was no exception. Ceramic tile

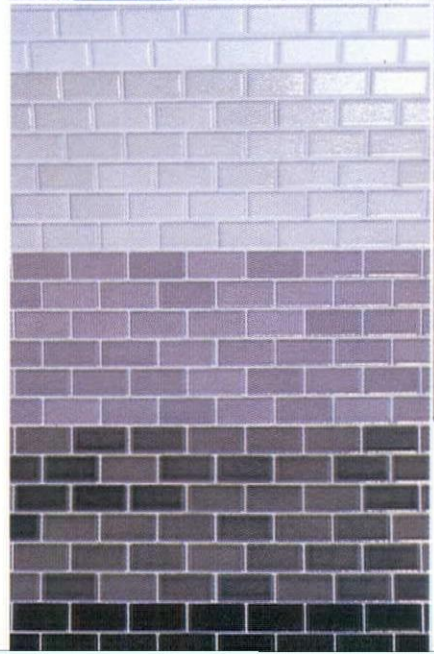
Ceramica di Treviso



Cerasarda



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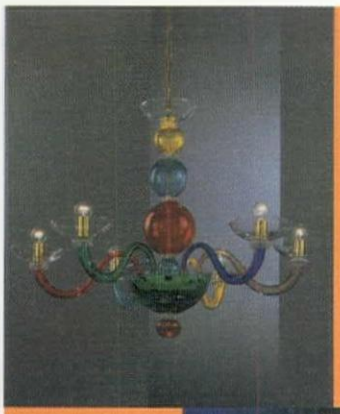
interpretations of slate, granite, Jerusalem stone, and marble were prevalent, as were decorative pebble looks. Del Conca featured molded porcelain stones in glazed or unglazed versions.

An intriguing, eminently sensible product was among Floor Gres's offerings. Strictly commercial, the introduction was porcelain flooring embossed with subtle geometric patterns for a non-slip surface.

At Bardelli, Fornasetti's witty and surreal designs were once again transformed into tile. Also sharing top-tier billing was the firm's Marrakech series of brilliantly colored patterns with the look of textiles. Gabbianelli featured large, hand-painted patterns such as the illustrated Caffe Latte, as well as Intrecci, a dimensional, basketweave pattern created from a cement/marble agglomerate.

Dates for Cersaie 2000 are October 3rd to 8th. For information on distribution of illustrated products, contact the Italian Trade Commission, New York, Ceramic Tile Department, 499 Park Avenue, New York, NY 10022, (212) 980-1500. —EC **circle 337**

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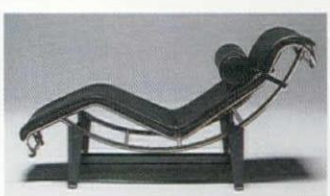
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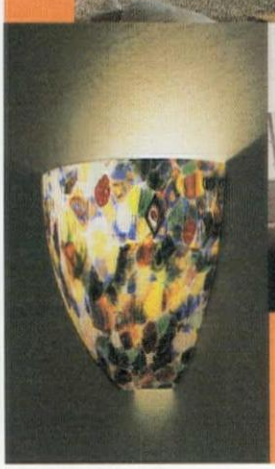
















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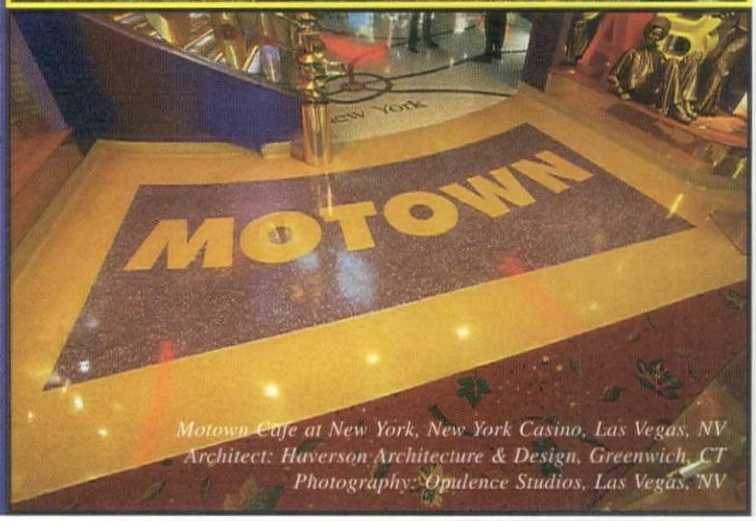
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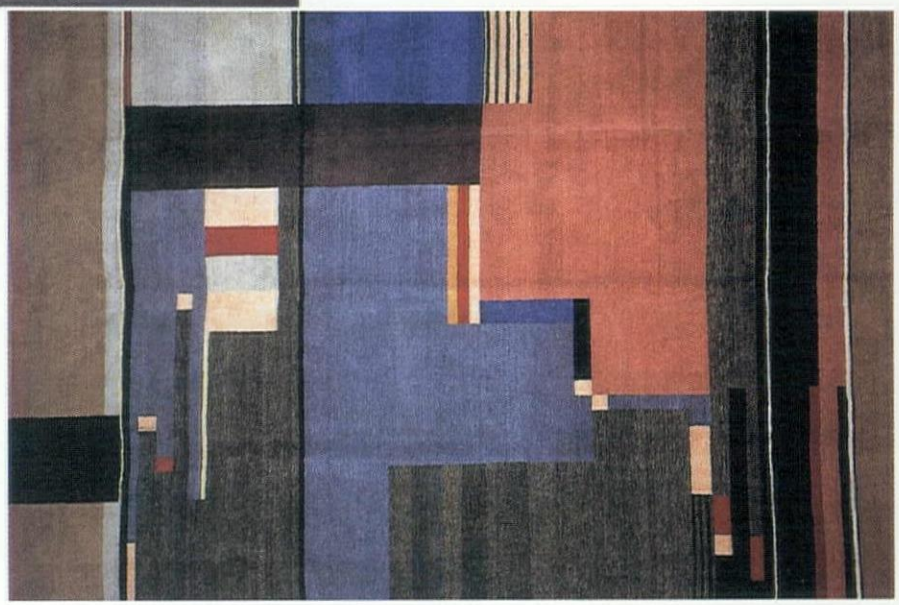
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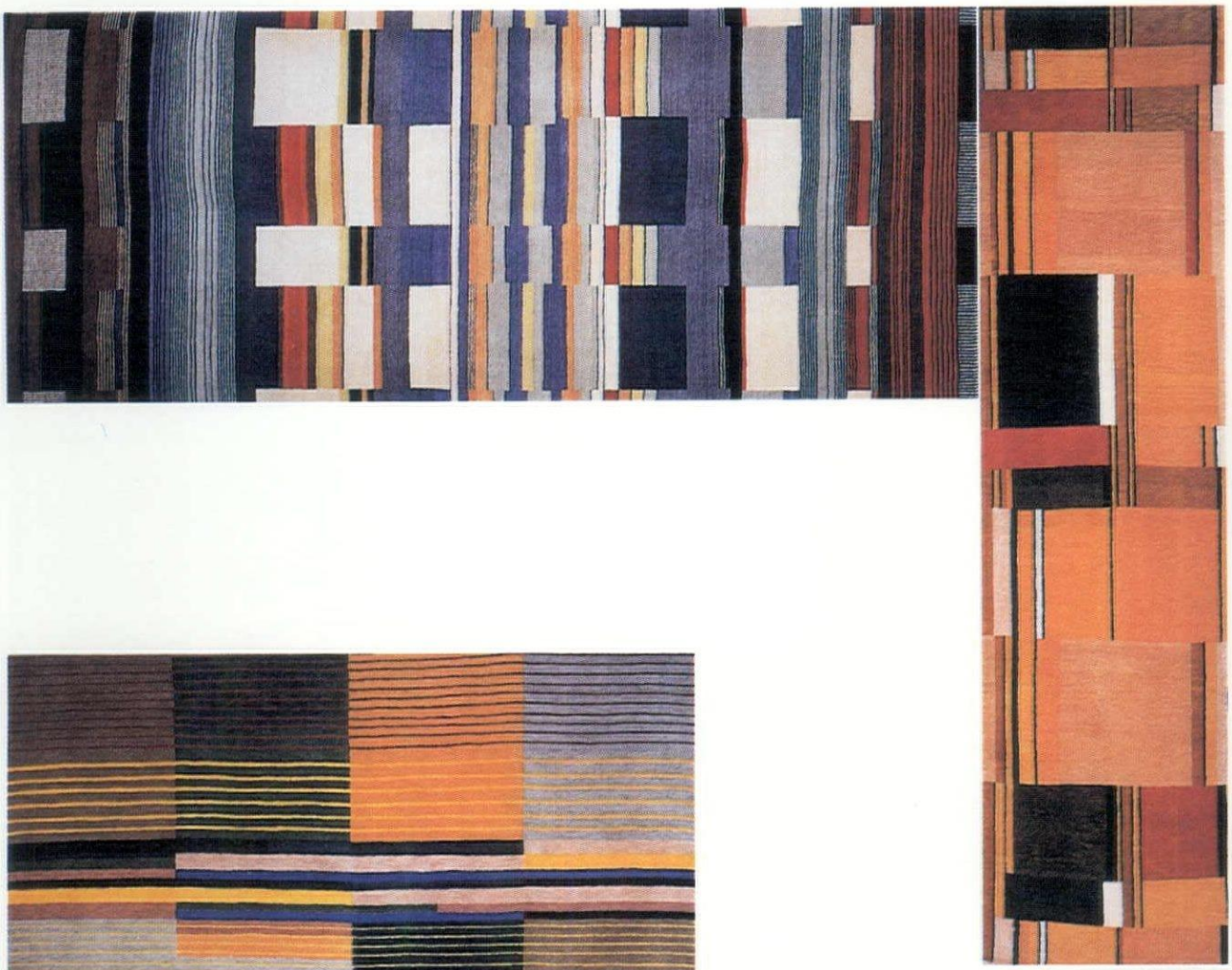
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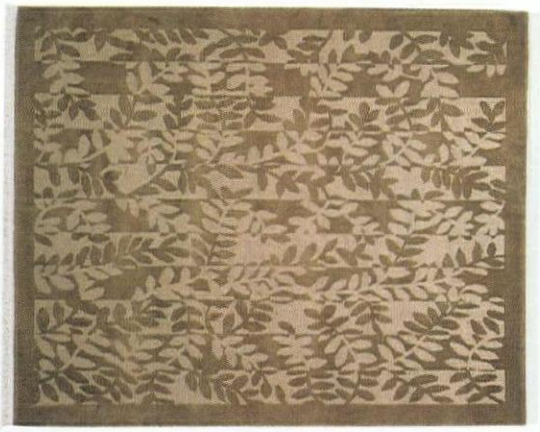
Bauhaus Redux

LONDON-BASED DESIGNER CHRISTOPHER FARR and his business partner Matthew Bourne have recently licensed Gunta Stölzl's designs and reproduced a collection of carpets. Stölzl, the director of textiles and weaving at the Bauhaus from 1925 to 1931, was the only woman on the faculty at the time and created many more carpet designs than she could have ever produced. After speaking with Stölzl's two daughters, Monika Stadler and Yael Aloni, Farr and Bourne initially agreed to produce two versions of one design from 1926, a flatweave and hand-knotted rug. The overwhelming response led to the group of carpets shown here, an expansion of the initial collaboration. The carpets are available on the East Coast from Pucci, 44 West 18th Street, New York, NY 10011; on the West Coast from de Sousa Hughes, 2 Henry Adams Street, Suite 220, San Francisco, CA 94103; and overseas from Christopher Farr, 212 Westbourne Grove, London, England W11 2RH. www.cfarr.co.uk. **circle 329**



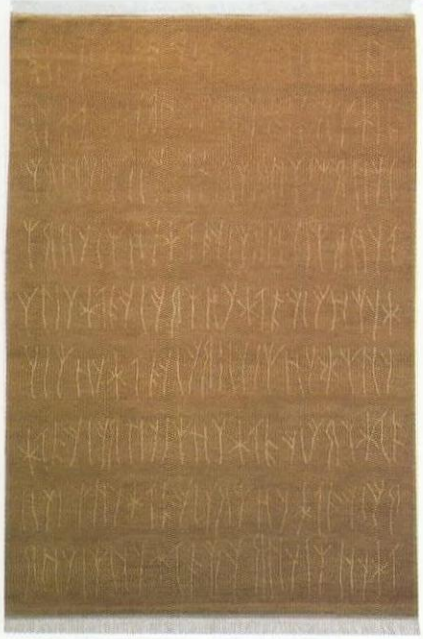






Toku

Etruria



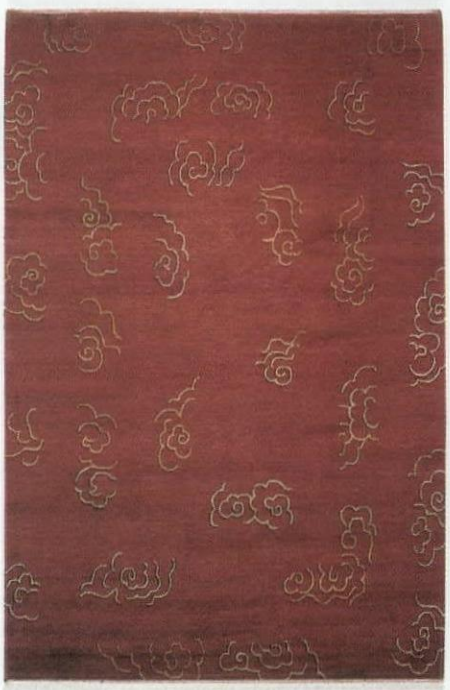
Olea



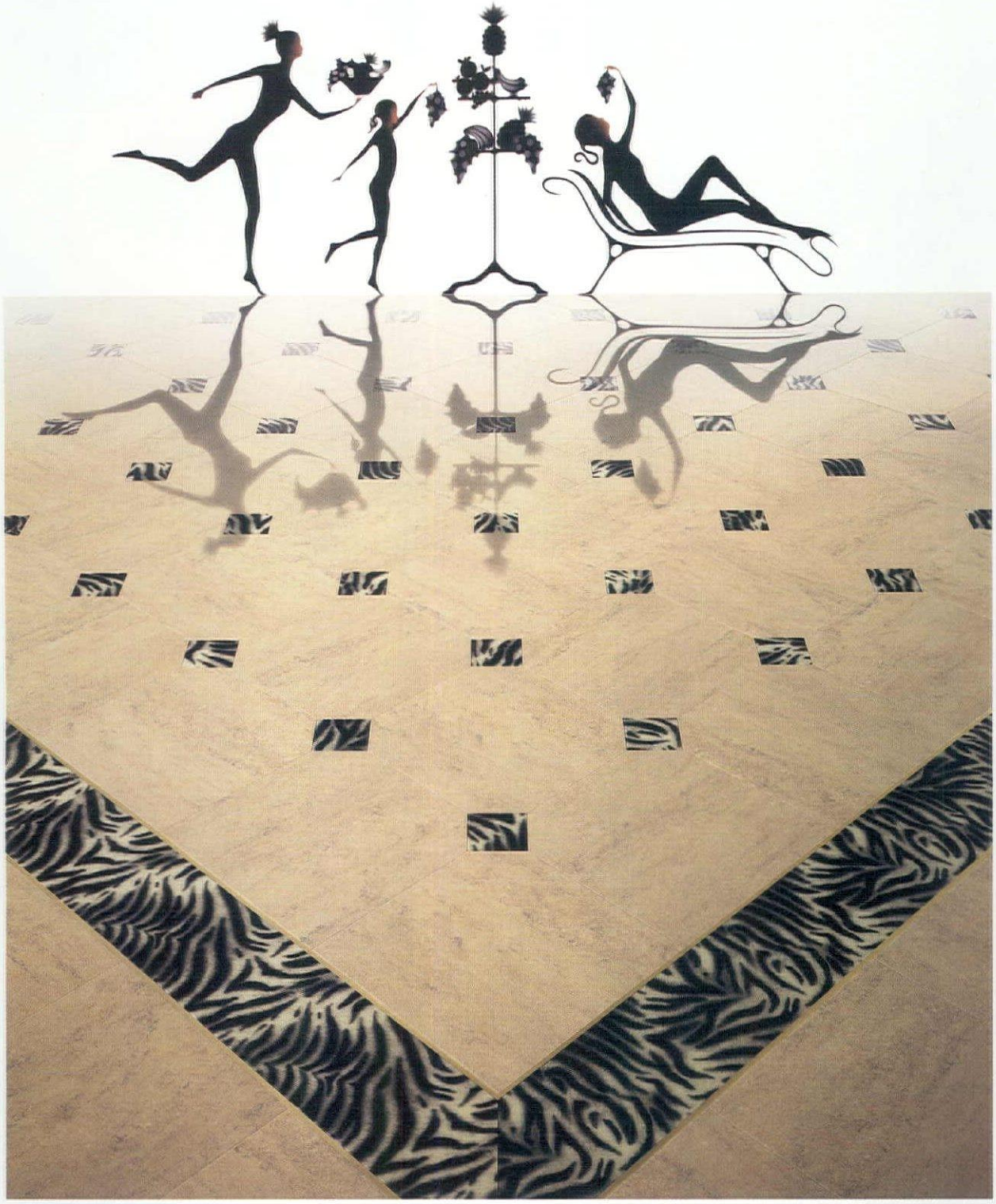
Mythical Inspiration

FOR THE FIRST TIME IN ENDLESS KNOT'S HISTORY, the rug manufacturer has collaborated with a fabric designer, Lori Weitzner. The result is the Myth and Magic collection, a group of 11 designs in more than 40 colorways inspired by different mythical stories from world folklore. "Tibetan rugs are made with sacred techniques," says Weitzner, "and these stories are also sacred, passed down through generations." The combination of silk and wool, the play of loop and pile cuts, and the custom color palette make the line stand out among the many Tibetan rugs on the market, according to the designer.

The idea behind Olea, shown here in a fawn color, was taken from the olive tree, a symbol prevalent in ancient Egyptian, Greek, and Roman civilizations. The silk leaves on Olea's knotted-wool ground have a painterly quality. Etruria, shown here in toffee, is named for the ancient Etruscan city. The people's folklore was passed on by carving images and words in stone and gold-relief, fresco-like surfaces. Etruria's pattern is rendered in silk with a wool ground. Kono, short for Kononatoo, is shown in a Florentine color and is based on a South American Warrau Indian story. Short for Shotoku, Toku, a more affordable combination of 60-knot loop and pile, is inspired by a Japanese prince who advocated the belief that the three faiths of Shintoism, Buddhism, and Confucianism were based on the image of a tree. The roots represent the beliefs of Shintoism; Confucianism is equated to the tree's branches; and Buddhism's spirituality is manifested in the leaves. Toku is shown here in Laurel. Endless Knot Rug Company, 105 H Street, Petaluma, CA 94952. **circle 332**



Kono



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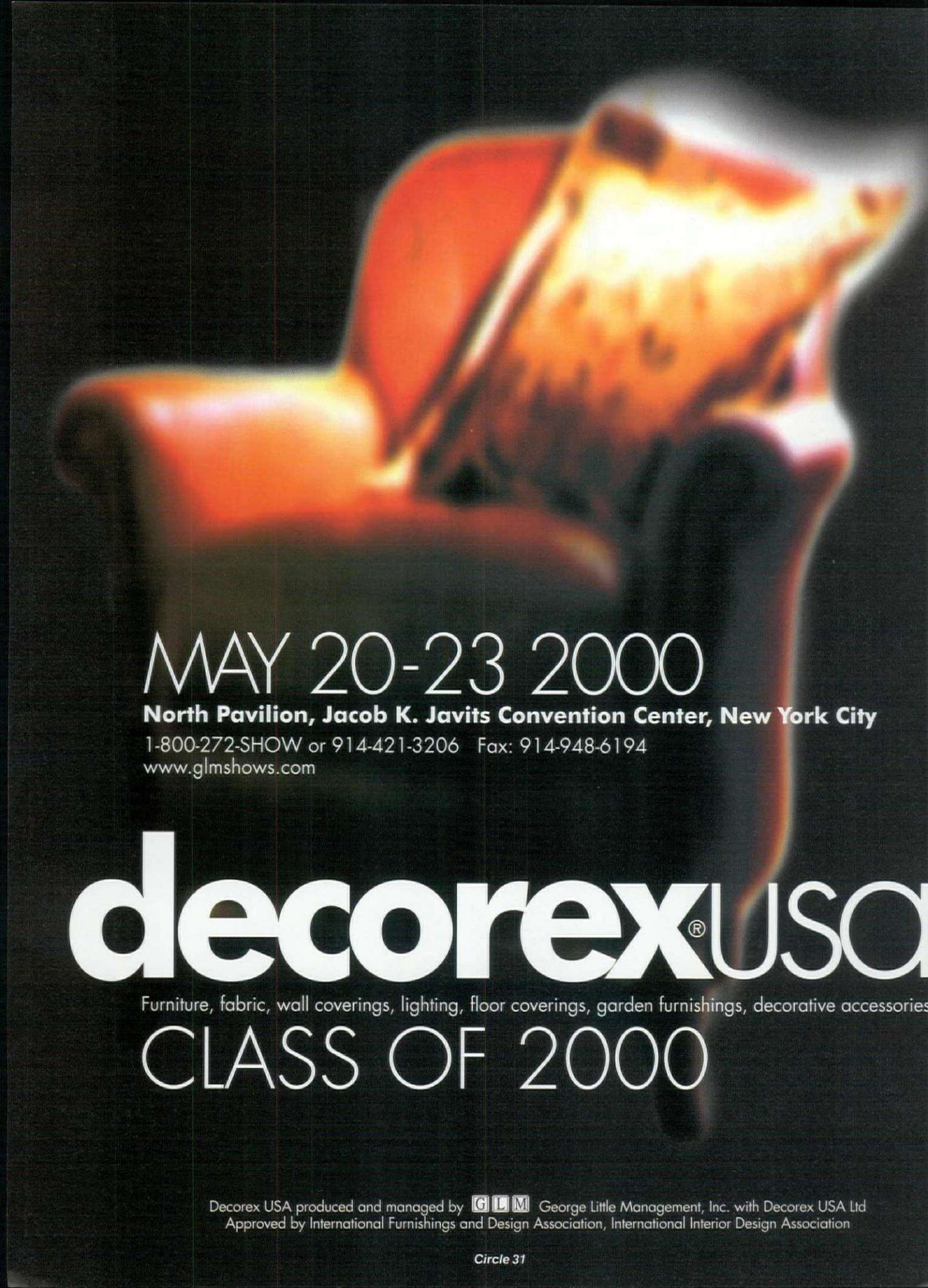
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Circle 31

China Seas/PFM





Erin Square/Schumacher

Schumacher Reaches Out

LAST MONTH, Schumacher Carpet introduced a new casual collection, including 50 skus. Conceived by the Patterson, Flynn & Martin design team, the Gramercy collection (including Erin Square, shown) was created in response to a strong consumer demand for competitively priced, elegant, yet casual wool floorcoverings. This new 100 percent wool collection offers a variety of velvet, tufted, and flat-weave products. Also new for the company are carpets from Patterson, Flynn & Martin and Rosecore, two divisions of Schumacher, (Olympia and China Seas, both shown here) as well as Schumacher Carpet itself (Brighton Fields). F. Schumacher, 79 Madison Avenue, New York, NY 10016. **circle 330**

Olympia/Rosecore





Brighton Fields/Schumacher

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Talavera 2

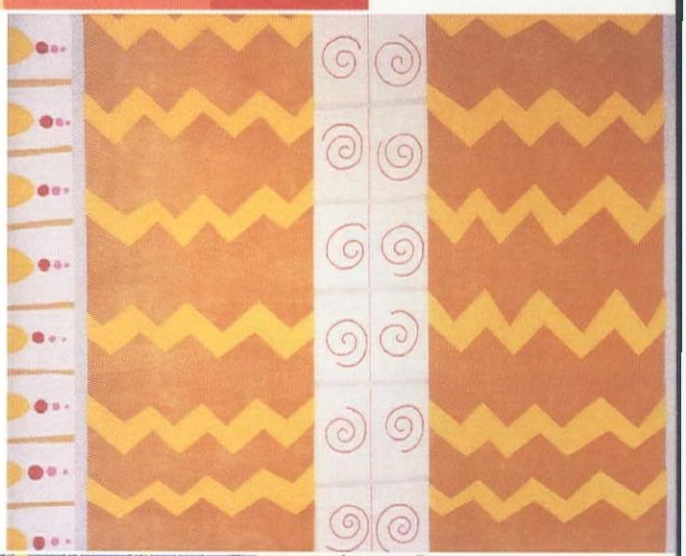
South of the Border

CERAMIC-ARTIST-TURNED-CUSTOM-RUG-DESIGNER Joan Weissman recently finished a project for the interior design firm of Paula Berg Associates—five rugs, called the Baja series, created for a client's home in Cabo San Lucas, Mexico. Wanting to combine a contemporary design scheme with traditional Mexican themes, Weissman used bright colors, natural materials, and her knowledge of the country's folk arts to create Corridors, Clay Blanket, Talavera I, and Talavera II (not shown is Triangles). Talavera I and Talavera II (10 ft. by 14 ft.) are influenced by the terra cotta azulejos from the Puebla area. Like many Mexican weavings, Clay Blanket is divided in half with patterns inspired by pre-Spanish ceramic vessels from central Mexico. Corridors pays homage to the colorful stucco walls and narrow waterways of the architect Luis Barragan. Joan Weissman, 3710 Silver SE, Albuquerque, NM 87108. weissman@att.net.

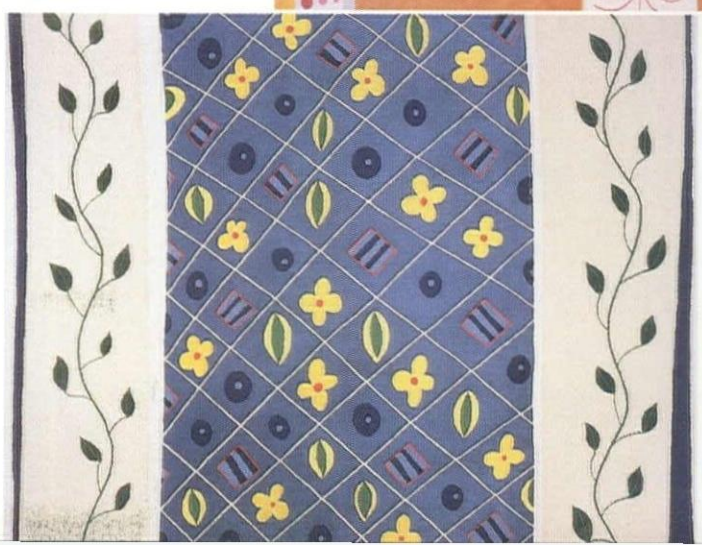
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Corridors



Talavera 1



Clay Blanket



model Pollock, design Rodolfo Dordoni

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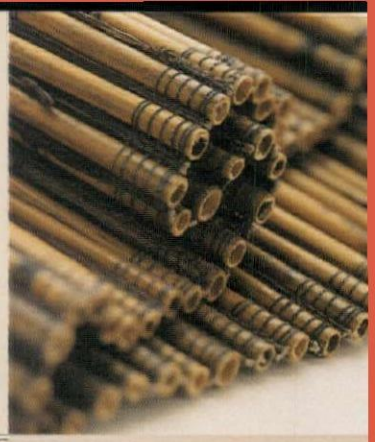
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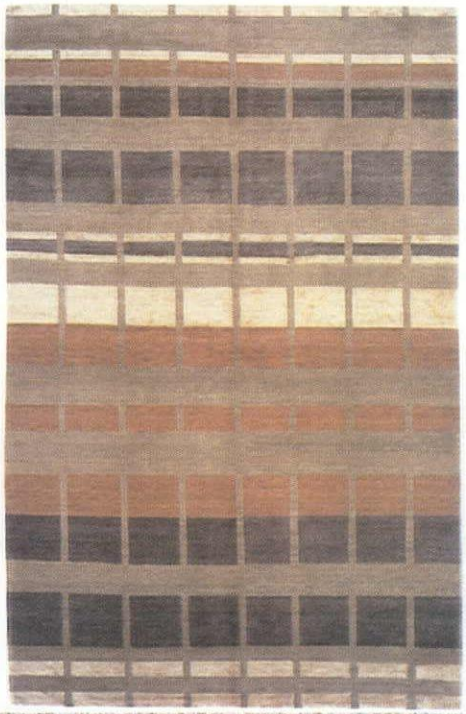
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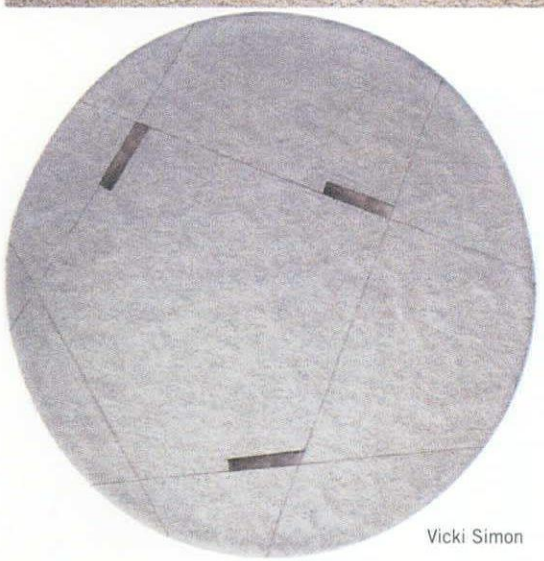
Circle 20

Tufenkian



Tiles of Spain





Vicki Simon

Tufenkian: The company's new rug collection includes Sliding Square Antelope. Tufenkian, 902 Broadway, 2nd Floor, New York, NY 10010. **circle 333**

Vicki Simon: The hand-tufted rug Silk Road features a minimalist graphic pattern on a neutral ground. The rug's tight-loop texture has silk accents. Vicki Simon, 442 Post Street, Suite 302, San Francisco, CA 94102. **circle 334**

Tile of Spain: A semi-matte satin finish gives large-format wall and floor tile a soft, natural-looking surface. From left: Porcelanosa's travertine-look Travertino Marfil 17½-in.-sq. floor tile with the Acanto Marfil vine border (9 in. by 17½ in.). Left background: Kumari Beige and Tiam Gris , two 12 in. by 23 in. porcelain tiles by Tau. In the foreground: Ceracasa's Dante floor tile (12½ in. sq.) with coordinating 12½ in. by 6 in. border. Tile of Spain, 2655 LeJeune Road, Suite 1114, Coral Gables, FL 33134. **circle 335**

Stone Source: Meazzastone is a fiber-reinforced, cast concrete material that can be used both commercially and residentially as indoor or outdoor floor tiles. (It can also be shaped into structural or decorative elements.) The standard floor tile sizes are 48 in. sq., 24 in. by 48 in., 24 in. sq., and 36 in. sq.; all are ⅜ in. thick. Fourteen standard colors and custom options are offered. Stone Source, 215 Park Avenue South, New York, NY 10003. www.stonesource.com or info@stonesource.com **circle 336**

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Circle 92

reading | *list*

reviewed by Stanley Abercrombie

E. W. Godwin, Aesthetic Movement Architect and Designer
edited by Susan Weber Soros
New Haven: Yale University Press,
in association with the Bard Graduate Center
for Studies in the Decorative Arts
400 pages, 400 illustrations, 320 in color, $75.

The Secular Furniture of E. W. Godwin
by Susan Weber Soros
New Haven: Yale University Press,
in association with the Bard Graduate Center
for Studies in the Decorative Arts
320 pages, 360 illustrations, 240 in color, $90.

Edward William Godwin (1833–1886), son of an English painter and decorator, practiced architecture in Bristol, then—after winning a competition for the design of the Northampton Town Hall—in London. Later, he began designing furniture as well, and sets for the Victorian theater. He designed a Chelsea studio for his friend James McNeill Whistler and interiors for the house of another friend, Oscar Wilde. Max Beerbohm described Godwin as "the greatest aesthete of them all."

Until February 27, 2000, New York's Bard Graduate Center for Studies in the Decorative Arts is presenting an exhibition of Godwin's work, and Bard's founder and director Susan Weber Soros has written a book about his domestic furniture and edited another about his whole career. In the larger, more comprehensive book, Soros has also contributed the chapters on Godwin's interior design and furniture, Linda Parry has written about his textile design, and Joanna Banham about his wallpaper design. The book also includes an illustrated chronology of Godwin's career and a checklist of the 154-item exhibition. Soros's second book constitutes a catalogue raisonné of Godwin's highly eclectic furniture design, combining the influences of Japanese, Jacobean, Queen Anne, Gothic Revival and other styles. Together, these two books give an excellent picture of a fascinating subject.

Japonisme: The Japanese Influence on Western Art Since 1858
by Siegfried Wichmann
New York: Thames & Hudson
432 pages, 1105 illustrations, 243 in color,
$45 paperbound.

In 1853, U.S. Commodore Matthew Perry sailed into Tokyo harbor with four ships and demanded to be allowed to land, something forbidden to foreigners for the previous two centuries. With a show of force he prevailed, and in 1854, a treaty was concluded opening Japan to American trade; one result was a flood of Japanese art that America and Europe had never seen before. The "1858" date of this book's title is a bit puzzling, but →



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Continued from page 105

the story it tells is made abundantly clear by means of a great wealth of comparative illustrations. Repeatedly, we see Japanese originals and Western imitations, many of these last surpassing mimicry and achieving their own artistic status. Louis Comfort Tiffany, Siegfried Bing, Arthur Lasenby Liberty, and Christopher Dresser were all enthusiasts for Japanese art, and, through their efforts, it became the basis not only for the "Japonisme" movement itself, but also for the "Art Nouveau" that followed. An important phase in the history of decorative arts is here given authoritative treatment.

The Ritz Hotel, London
by Marcus Binney
New York: Thames & Hudson
144 pages, 132 illustrations, 83 in color, $50.

Every great hotel deserves a book, and the London Ritz has now earned at least two, one written in 1983 by Hugh Montgomery-Massingberd and David Watkin, and this new one by Marcus Binney. Both books, happily, quote a snatch of a song by Ritz habitué Noël Coward:

Children of the Ritz
Sleek and civilized
Frightfully surprised
We know just how we want our quails done
And then we go and have our nails done.

The older book had much better gossip about the hotel's glamorous guests and its notorious downstairs bar; it also had nostalgic old black-and-white photos from the hotel's earliest days. (It opened in 1906 to the designs of Charles Mewès and Arthur Davis.) The newer book, however, has striking color photography by James Mortimer, some decent floor plans, and a much cheerier aspect, thanks largely to the recent renovation guided by the Paris designer Philippe Belloir. It's thoroughly Louis Seize now, down to the last fauteuil, and a postscript lets us in on a few of M. Belloir's sources. I give it five stars.

Le Corbusier's Formative Years: Charles-Edouard Jeanneret at La Chaux-de-Fonds
by H. Allen Brooks
Chicago: The University of Chicago Press
526 pages, 444 illustrations, 12 in color, $35 paperbound.

This is a new paperback version of a book that appeared in hard cover two years ago. As its author, the skilled architectural historian H. Allen Brooks, points out in his preface, Le Corbusier himself, concerning his own early years, "cultivated an image that led biographers astray. His seven-volume *Oeuvre Complète*, its title notwithstanding, excludes all buildings built during the first seventeen years of his architectural practice, an omission that has allowed him to promote the impression of child prodigy." Brooks sets the record straight here, and, as often happens, the true story is much more interesting than the cultivated image. The development of blazing, iconoclastic, single-minded genius from a quiet, mundane, rather conservative background is, after all, both more real and more fascinating than the myth of prodigy. And it gives the rest of us hope: Maybe we can become geniuses, too.

The World of the Country House in Seventeenth-Century England
by J. T. Cliffe
New Haven: Yale University Press
232 pages, 112 illustrations, 35 in color, $45.

Neither a history of the architecture of English country houses nor of their interior design, this is instead a collective biography of those who lived in and around them. As every designer knows, however, the character of people is inextricably entwined with the character of their surroundings. It is far from irrelevant, therefore—and far from →



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Continued from page 106

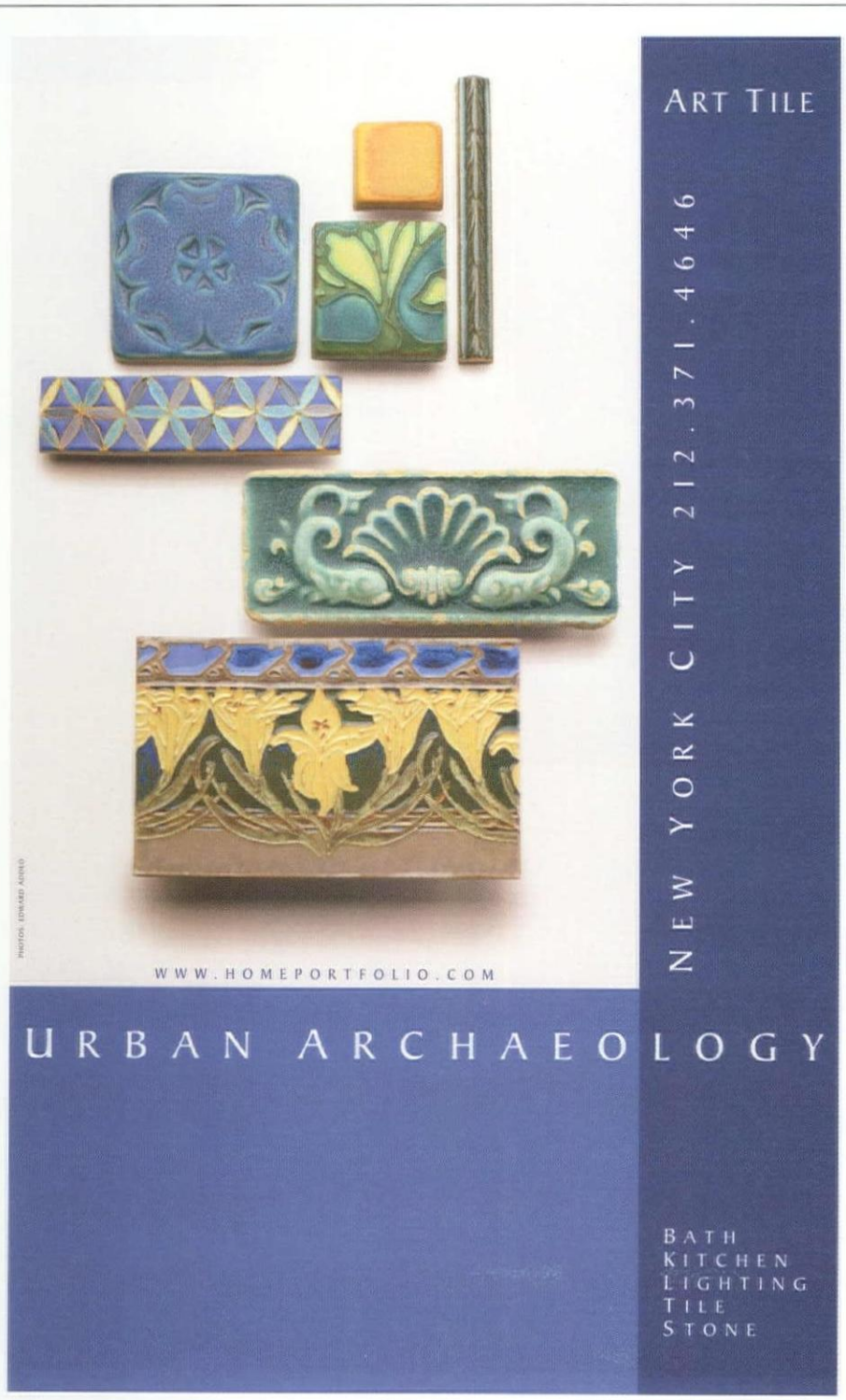
uninteresting—to learn about 17th-century incomes, game hunting, stables, chapels, gardens, the roles of squires and their wives, sexual dalliances with the servants, meals, clothes, family feuds, bankruptcy, madness, and murder. But these often lurid aspects of the lives of the country gentry are not presented in a sensational or even chatty way; this is a very serious book that happens to be rich in the foibles of humanity.

Pietro Belluschi, Modern American Architect
by Meredith L. Clausen
Cambridge, MA: MIT Press
469 pages, 262 illustrations, 29 in color, $34.50.

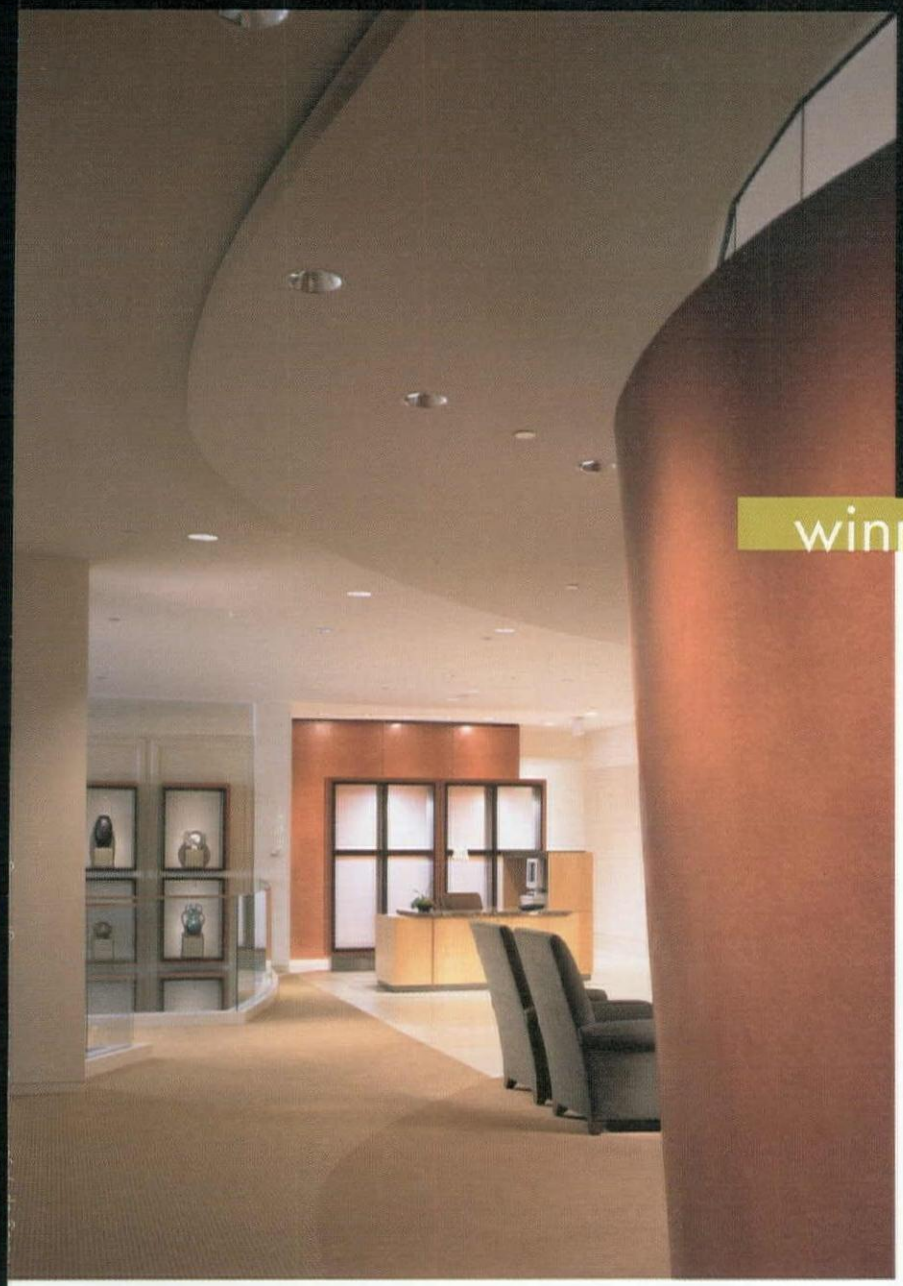
We are told here that Belluschi "recognized the importance of Venturi's *Complexity and Contradiction*" but "was unable to get through it." Perhaps he was dismayed by a realization that many of his own buildings, quiet to the point of muteness, were proof of Venturi's contention that "less is a bore." These were at least agreeably unpretentious; when he abandoned his reticent style, however, as in the overbearing Pan Am (now Met Life) building in New York and the embarrassingly floral St. Mary's Cathedral in San Francisco (of which, tellingly, this book shows not a single picture), the results were much worse. Still, there is Belluschi's admirably staunch disapproval of Graves's competition-winning scheme for the Portland Building and his own splendid and rigorous 1948 Equitable Building in the same city, a structure so fine that it makes us puzzle about all that followed. He went on, of course, to be dean at MIT's School of Architecture, to win the AIA Gold Medal, and to design over a thousand buildings, but he never achieved the level of design that Equitable had seemed to promise. Here, for the record, is the whole disappointing story, and it has much to tell us about the profession of architecture in our time.

J. M. Frank
by François Baudot
New York: Universe/Vendome, a division of Rizzoli
80 pages, many color and b&w illustrations, $18.95.

In the 1930s, Jean-Michel Frank was the last word in decorative chic, a sorcerer in white-leaded wood, vellum, shagreen, leather, straw marquetry, and lacquer, his flair for luxurious materials matched by an equally strong taste for severe geometries (his famous Parsons table of 1932 being a classic example). The present little book, part of the "Universe of Style" series, is no substitute for the authoritative 1980 monograph by Léopold Diego Sanchez, but it is attractive, nicely illustrated, well priced, and a welcome reminder of Frank's highly individual genius.



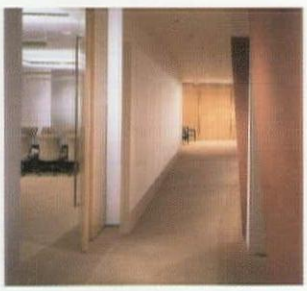
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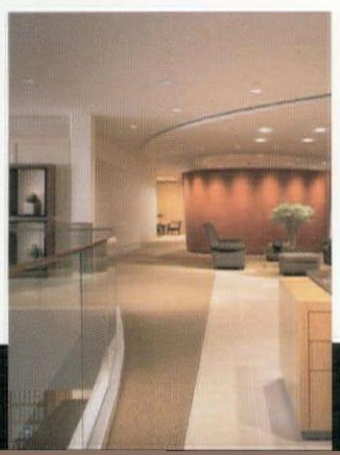
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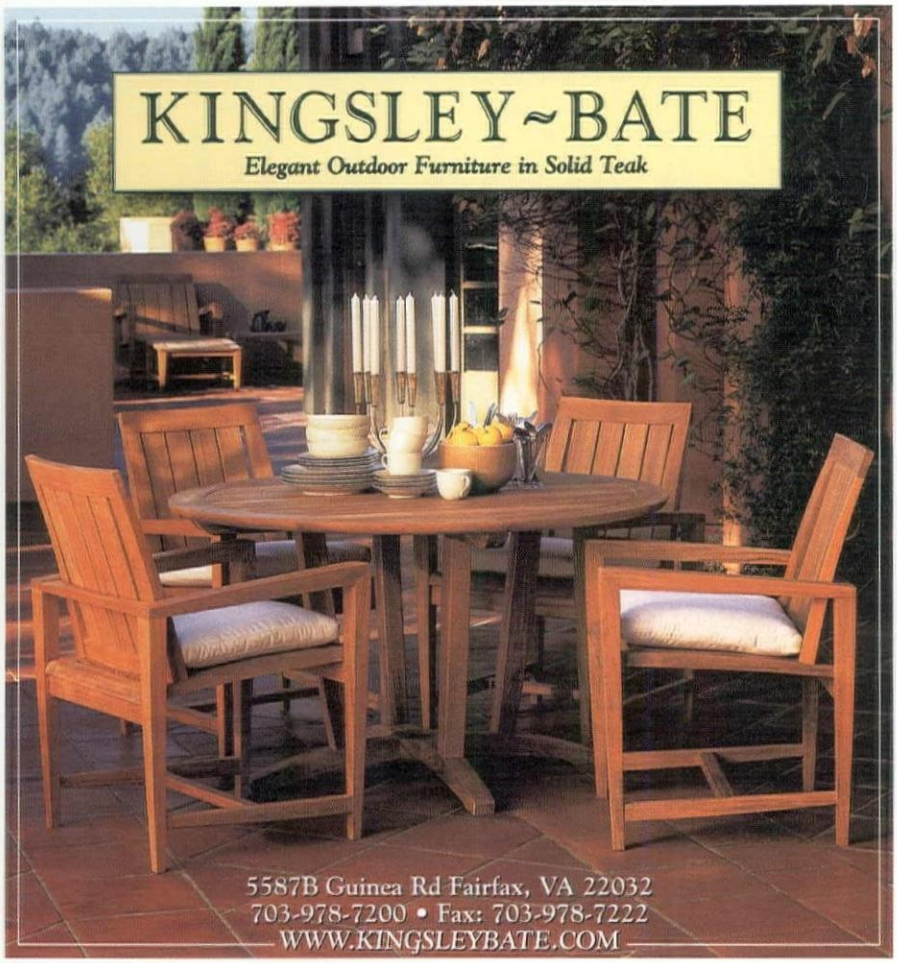




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"The Decorator Stuff" VS. "THE ARCHITECTURAL STUFF"

IT SEEMS THAT *INTERIOR DESIGN* has been accused (perhaps rightly) of suffering from a split personality disorder. An architect cornered me at a cocktail party recently to discuss the disjunctive sensation he feels when reading our magazine, specifically in response to the perceived dichotomy between some of the prettified residential work and the more rigorous, hard-edged projects—"the decorator stuff" vs. "the architectural stuff," as he put is. When I pressed him on this point, he claimed that only those projects in the latter category "resonate for me; my work is about problem-solving."

To each his own? Well, yes, that platitude certainly applies here, but it doesn't really go far enough. We like to think of *Interior Design* as a journal of ideas. We also like to think that no matter what vocabulary or style a designer chooses to employ, all truly good design concerns itself with problem-solving, whether the problems are ones of function and use or ones of psychology, allusion and ambience. This is true for bibelot-intensive decorator fantasias and ultramodern offices, both of which are equally susceptible to fresh, innovative interpretation or hackneyed regurgitation depending on the skill of the designer and the vision of the client. Of course, certain projects will interest specific segments of our readership more than others, but ultimately it's the quality of the projects' underlying ideas and the ingenuity of their execution that interest us most. And, to borrow a phrase from Madonna, beauty's where you find it. —*Mayer Rus*



Living Daylight

Architecture Research Office tracks the course of the sun through a Soho loft with design gestures both monumental and subtle.



"SUNRISE, SUNSET. SUNRISE, SUNSET. Quickly fly the days...." And so it goes in this vast Soho residence designed by Adam Yarinsky and Stephen Cassell of Architecture Research Office (ARO). Luxe materials, wide-open spaces, and exquisite detailing characterize the loft interior. But it is natural light that plays the most important role in the renovation of this duplex penthouse housed on the sixth and seventh floors of a former warehouse. The floor plan for the upper level was determined by the movement of the sun, the materials palette was selected for its ability to absorb, reflect, and filter natural light, and a dramatic gesture of a staircase was engineered to look—and be—light on its feet.

The clients, an art-collecting, globe-trotting couple, requested "a classic loft that was as open as possible," says ARO's Yarinsky, who designed the space with Cassell and project architect Joshua Pulver. The 7,000-sq.-ft. residence is in a prewar warehouse that, long ago, had been stripped of its original interior structure. With a blank slate for a site and an established relationship with the client (ARO renovated the building lobby and designed the client's brand new corporate offices, which are conveniently located downstairs from the loft), the architects created new interior views and flowing spaces by opening up existing walls, floor, and roof. →

Left: The main living space is dominated by a book-matched blue Bahia granite wall, which conceals the kitchen. A new skylight brings natural illumination into the master bedroom, which lies behind the translucent glass wall, and into the lower level of the duplex penthouse.

PHOTOGRAPHY: PAUL WARCHOL



To let the sunshine in, ARO added a large skylight at the east end of the loft and opened up the floor below it, creating a double-height space that filters natural light into the master bedroom on the seventh floor. This atrium also brings a little sunshine down to the sixth floor of the loft, which houses bedrooms for the clients' children as well as an office and media room.

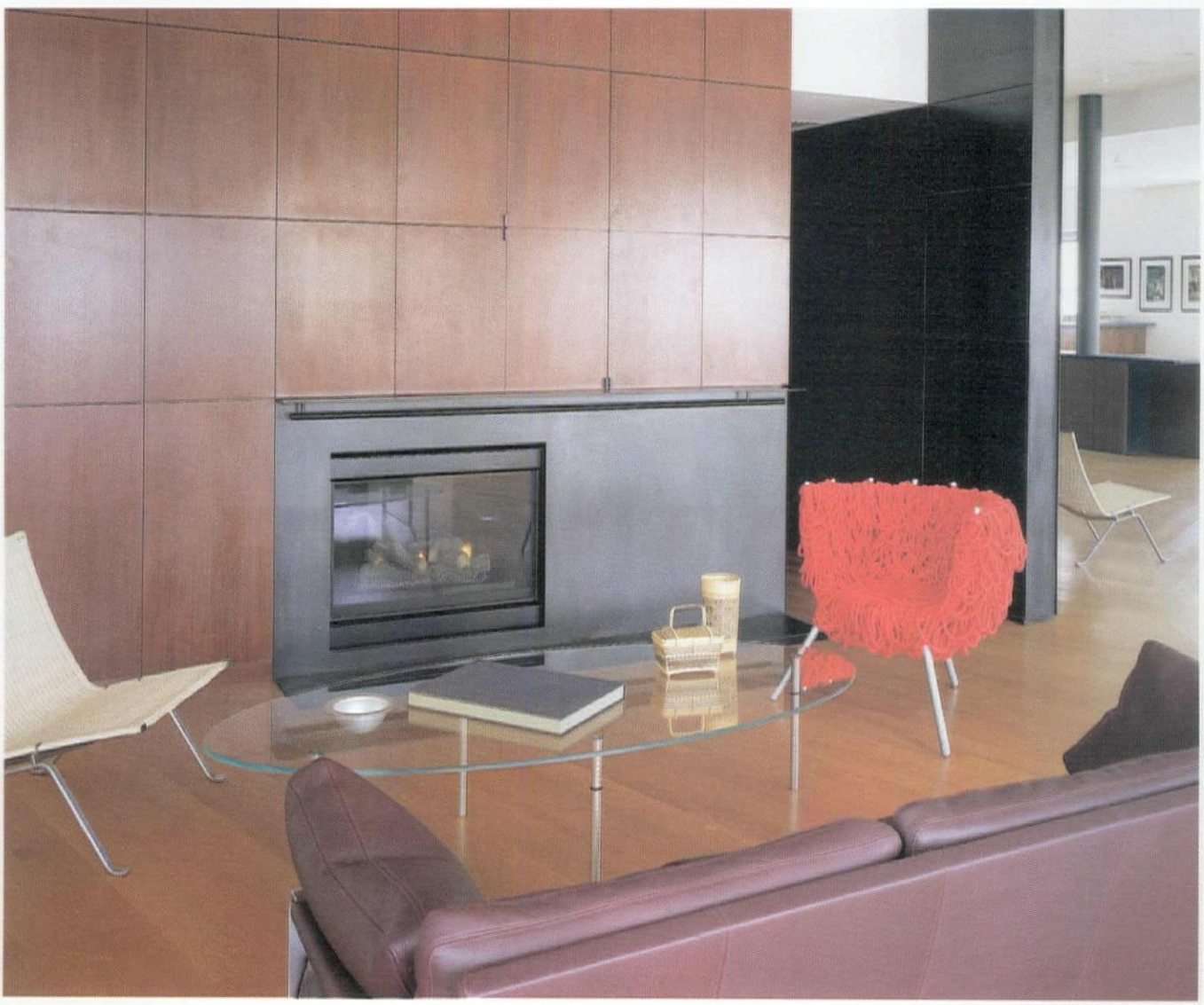
A smaller incision was made into the southwest portion of the roof, where a staircase appears to float perilously between the open-plan dining and living room areas. Designed in collaboration with structural engineer Guy Nordenson & Associates, the stainless steel tube risers of the staircase are supported at one end by a 1½-inch-thick plane of laminated, tempered glass. The risers, which are connected by milled aluminum subtreads, are attached to the glass wall with milled aluminum U-brackets and Delrin wedges. The stair, which leads to a small lounge and a big roof garden, appears to be a cantilevered structure, but no: the risers are connected to one another, so the load cascades down the steps and onto the floor. The glass wall, thin as it is, resists the torsion created by the cascading load. The second riser from the floor sits free of the glass plane, relieving the torsion in the glass created by the risers above it. (To ensure structural integrity, stress tests were conducted by computer and a full-scale mock-up was constructed.) A sculptural handrail of stainless steel along with white oak treads soften the powerful geometry of the staircase.

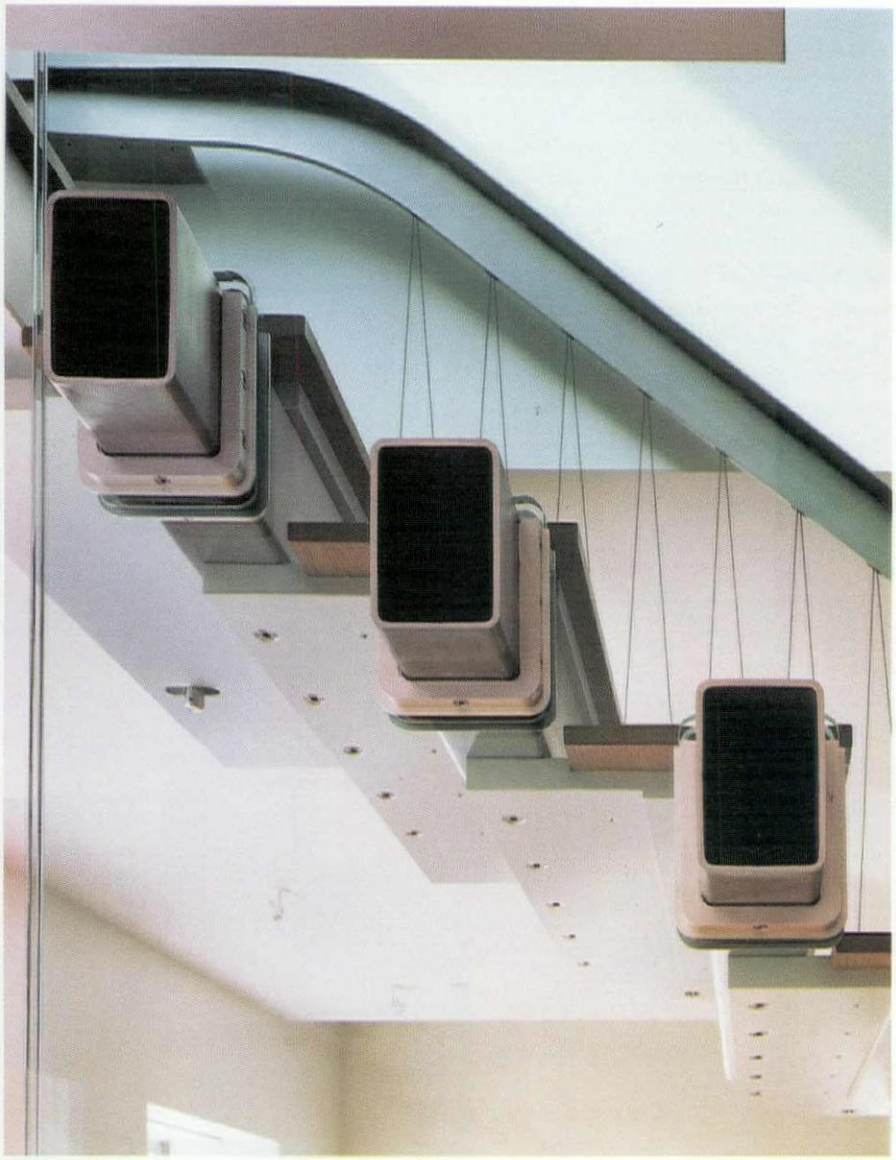
The glass wall at the staircase also serves as one of several vertical planes designed to establish distinct but interconnected precincts of activity. The planes are fashioned from steel, clear and translucent glass, and granite. A blackened steel wall at the →

Opposite: The client's collection of contemporary art includes a mammoth sculpture by Dale Chihuly with blue and green glass tendrils that snake from the ceiling to the floor.

Below: The library, which is open to the main living area, is lined with bubinga paneling. A television is hidden in a cabinet above the fireplace.

HANS WEGNER OX CHAIR AND OTTOMAN: **DENNIS MILLER ASSOCIATES**. WOOD PEDESTAL: **CHRIS LEHRECKE THROUGH PUCCI INTERNATIONAL**. KJAERHOLM RATTAN LOUNGE CHAIRS: **ICF**. COUCH: **M2L**. CAMPAGNA ROPE CHAIR: **EDRA THROUGH SEE DESIGN**.





entrance of the loft, its patina protected by a wax finish, features a five-by-eight-foot pivoting entry door. Separated from the living spaces, the master bedroom sits behind a translucent glass wall that forms one side of the double-height atrium. And the main event: a massive partition wall of book-matched blue Bahia granite—a piece of art in its own right—that divides the dining area from the kitchen.

These materials react to light in different ways, depending on the time of day and location of the sun. With exposures north, south, east, and west, the main living spaces on the seventh floor are oriented to the daily cycle of the sun. As the sun rises, its morning rays filter into the master bedroom suite and out through its translucent glass interior walls. The south-facing kitchen receives late-morning and afternoon sun, which stretches across the black schist countertops and →

Left: The staircase is all about exposed structure. The stainless steel tube risers, which are connected by milled aluminum subtreads, are attached to the 1 1/2-inch-thick laminated glass wall with milled aluminum U-brackets and Delrin wedges.

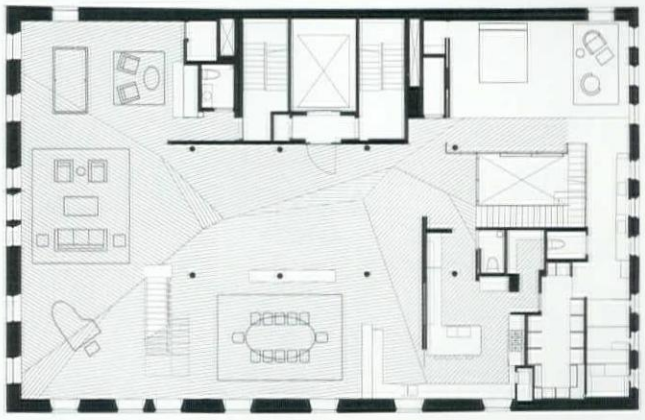
Opposite: The living room and dining area are dominated by four vertical slabs, each expressed in very different materials: the clear glass wall that supports the staircase; the blackened steel that marks the entrance; the translucent glass that obscures the master bedroom; and the blue granite that shields the kitchen.

DINING CHAIRS: **CASSINA**. HANDRAIL: **KERN/ROCKENFIELD**. STAIR COMPONENTS: **TRIPYRAMID STRUCTURES**. GLASS PANELS: **DLUBAK**. STAIR INSTALLATION: **BRIAN GULICK**.



SIXTH FLOOR

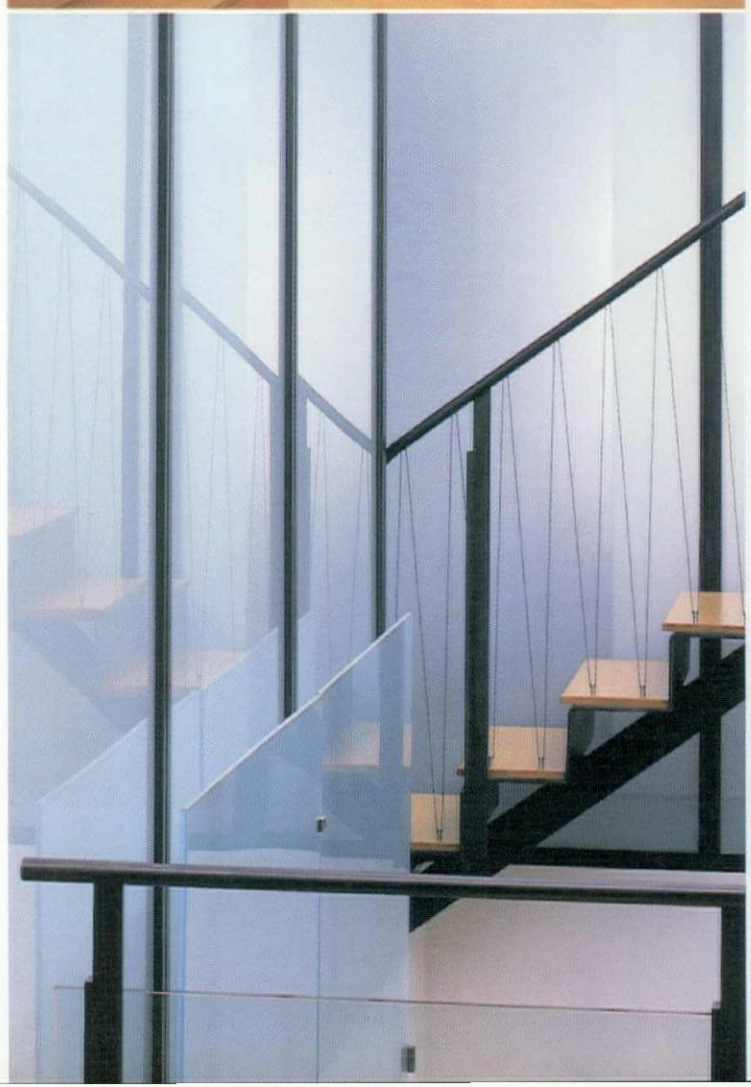
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SEVENTH FLOOR







Above: The skylit, double-height atrium brings natural light to the sixth floor of the duplex loft, which contains children's bedrooms, an office, and a media room.

Right: Stair leads to a small mezzanine-level lounge above the kitchen.

Opposite: The kitchen is dominated by luxurious, tactile materials such as the blue Bahia granite wall (in this case, slip-matched), the rosewood cabinets, and the black schist countertops.

KITCHEN FITTINGS: **FRANKE**. DISHWASHER: **MIELE**. COMPACTOR: **GE**. LIGHTING: **ARTRUP**. STOOLS: **GEORGE NAKASHIMA WOODWORKERS**. CUSTOM ROSEWOOD CABINETRY: **MICHAEL REILEY DESIGN**. STAINLESS STEEL CABINETRY: **EDELMAN METALWORKS**. SCHIST COUNTERS: **PRECISION STONE**. CONSTRUCTION MANAGER: **B&F BUILDING CORPORATION**. MEP CONSULTANTS: **IP GROUP CONSULTING ENGINEERS**. STRUCTURAL CONSULTANTS: **ANASTOS ENGINEERING**. GLASS STAIR STRUCTURAL CONSULTANT: **GUY NORDENSON & ASSOCIATES**. LANDSCAPING CONSULTANTS: **BRUCE KELLEY/DAVID VARNELL LANDSCAPE ARCHITECTS**. LIGHTING CONSULTANTS: **RICHARD J. SHAVER**. AUDIO/VISUAL CONSULTANTS: **AUDIO INTERIORS**. INTERIOR FURNISHINGS CONSULTANT: **LISA FRAZAR**. CLIENTS REPRESENTATIVES: **SUSAN LIEBERGESELL; DAVID PRAGER, AJAX GROUP OF COMPANIES**.





enriches the lush brown grain of the rosewood cabinets. Light from the south and southwest fills the dining room and living room areas, while dusk descends on the library in the northwest corner of the loft. The only escape from the sun on the seventh floor—aside from the cover of night—is the long narrow master bathroom. It is a grotto-like setting, where glass tiles and black slate line the walls and floors.

Throughout the loft, new quartersawn oak flooring was laid perpendicular to the paths along which sunlight enters the space at different times of the day. Like so many other features of this project, the flooring gesture is subtle, but nevertheless integral to the overall conception. ARO's combination of bravura architectural gestures and discreet sun-tracking strategies yields a space lavishly animated by that most precious urban commodity: natural light.

In addition to Adam Yarinsky and Stephen Cassell, who served as partners in charge, and project architect Joshua Pulver, the project team for the loft included Elizabeth Alford, Reid Freeman, Tom Jenkinson, Elena Moutsopoulos, Joon Paik, John Quale, Monica Rivera, Warren Techentin, Wanda Willmore, Greg Yang, and Kim Yao. —*Abby Bussel*

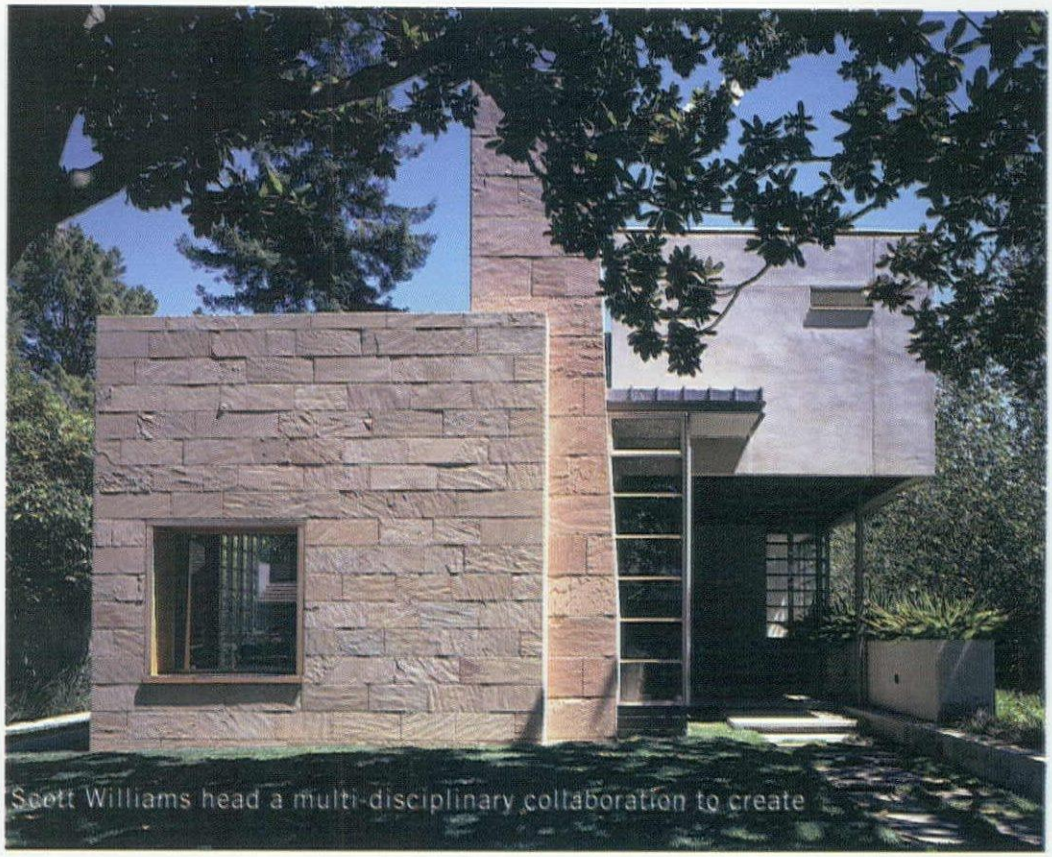
Opposite: Black cleft-slate walls and minimum exposure to natural light make the master bathroom a dark presence in what is otherwise a sun-filled loft.

Right: To intensify the grotto-like quality of the master bath, a sliding slate panel can be used to cover the windows in the shower.

BATHTUB: **WATER STRUCTURES**. BATHROOM TILE: **BISAZZA**. BATHROOM FITTINGS: **SPEAKMAN**. KITCHEN AND BATHROOM SINKS: **KOHLER**. CUSTOM METALWORK: **SURE IRON**. SANDBLASTED GLASS PANELS: **W&W**.



Elemental Integration



The Wiseman Group and Scott Williams head a multi-disciplinary collaboration to create a warm, contemporary Silicon Valley residence.

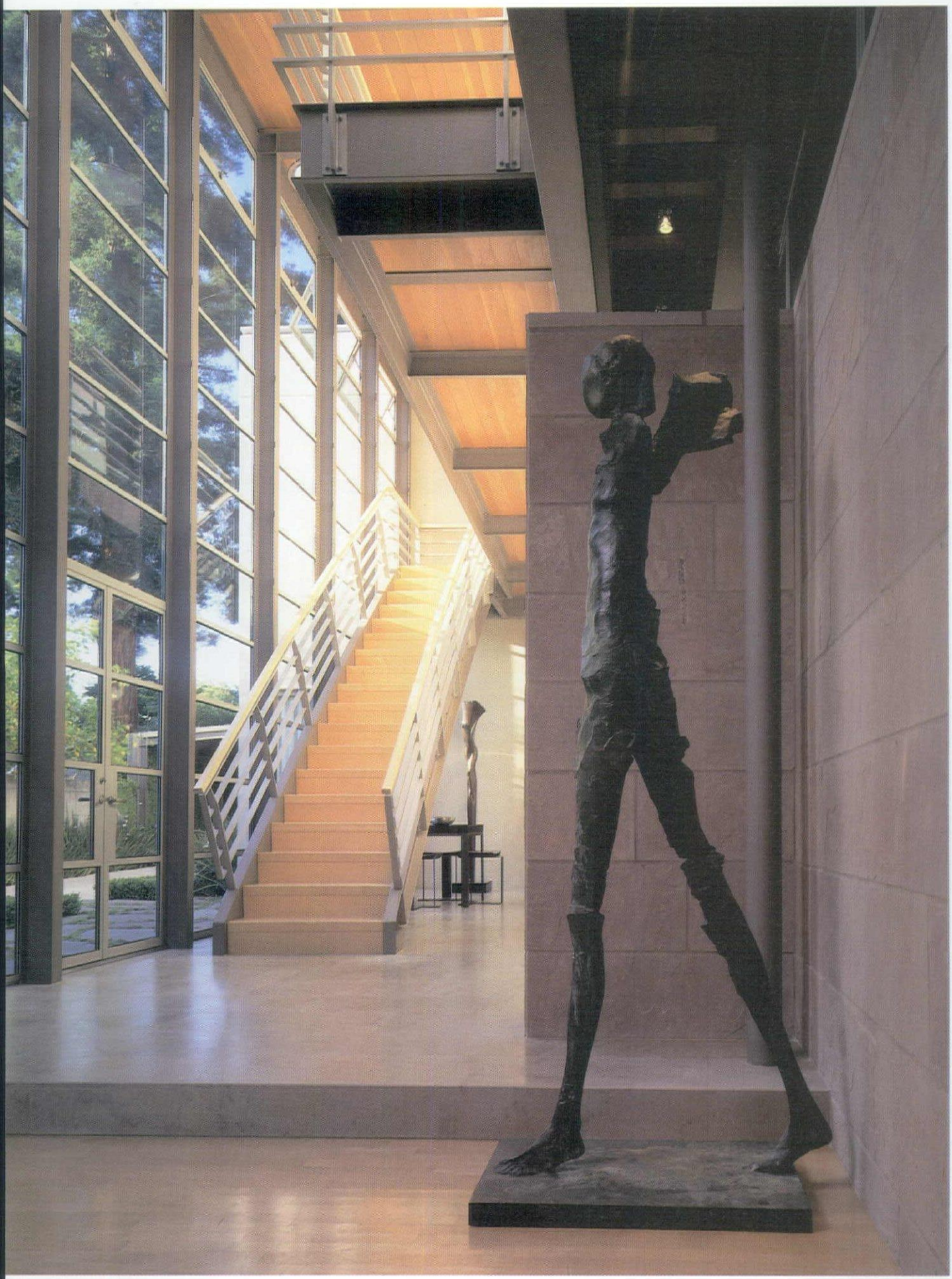
THE COPIOUS CAST involved in building the illustrated Palo Alto residence may recall another long list of characters to film aficionados. Here, instead of *The Cook, the Thief, His Wife & Her Lover*, the story line centers on the client, her architect, the colorist, the interior design studio, and the landscape architect. One must marvel at the end result. This compact 3,000-sq.-ft. house sited on a 7,500-sq.-ft. suburban lot is a tightly organized project adhering to a single vision rather than a cacophony of individual statements. Credit, above all, goes to client Massy Kadivar. Principal of her own firm, Quasar Engineering, she is particularly adept at assembling, managing, and empowering talent, as well as establishing an atmosphere of complete collaboration. For her own house, she commissioned architect Scott Williams, The Wiseman Group interior designers, colorist James Goodman, and landscape architect Dan Tuttle. While each maintained his or her sphere of expertise, there was significant cross-pollination of ideas among the disciplines. One condition of hiring, she reports, "was that the players work together. No one could be too arrogant or domineering."

All subscribed to her objective. "I wanted something substantially different from what was out there," Kadivar says. "I wanted the house itself to be a piece of art." As an unusual premise to stimulate creativity, she imposed neither budget nor scheduling →

Above: The building's architectural language of L shapes and expressed volumes is introduced at the front elevation.

Opposite: Circulation spine and stairway are arrayed along the glass-fronted western elevation. A sandstone wall frames a bronze sculpture by Stephen DeStaebler.

PHOTOGRAPHY: RICHARD BARNES







constraints. "Let's not think about costs. Let's think about the idea," she exhorted her team. "Since my firm is going to build the house, I'll face costs and management as a businesswoman."

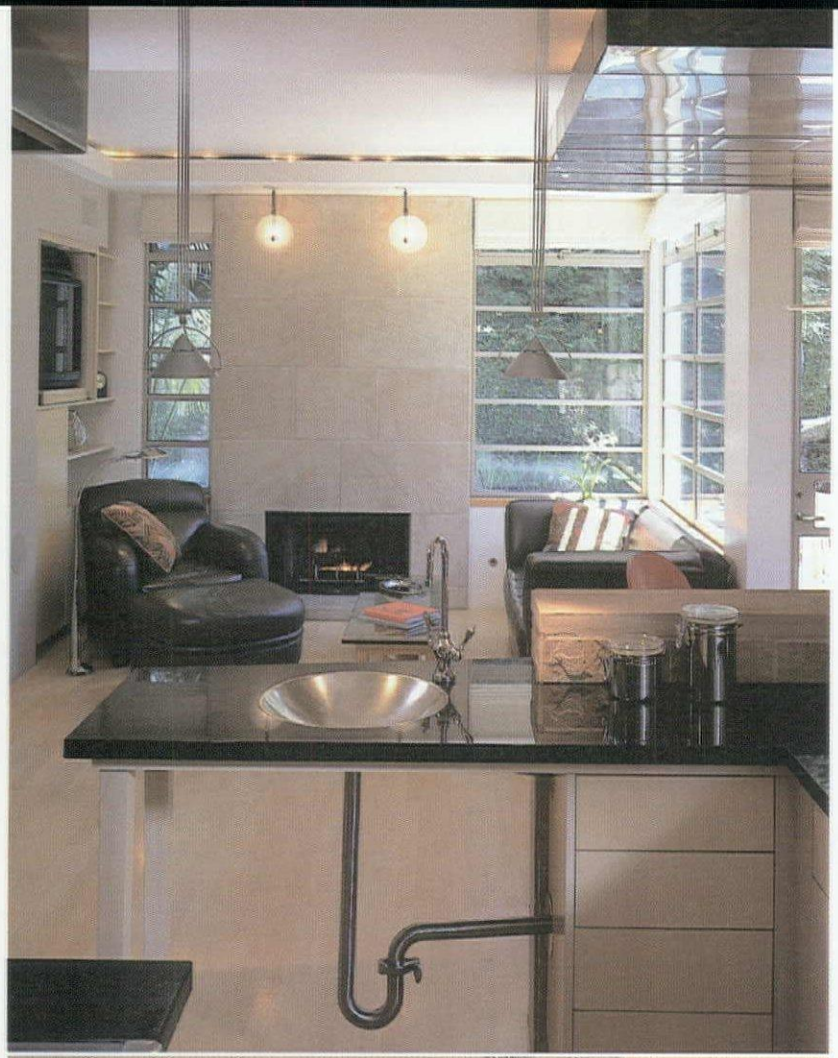
Kadivar's conditions may have been generous and open-ended, but this ostensible tabula rasa was not devoid of qualifying factors and directives. Zoning limited the house to the size cited, despite the client's desire for more space. Building the house to its maximum allotment of 3,000 sq. ft. meant that it would encompass much of the site's area. Kadivar, however, wanted yard space and an impression of distance from her nearby neighbors, too. Thus, privacy plus exterior circulation were identified as key design issues in addition to interconnected interior spaces and a dramatic sense of volume. As for aesthetics, Kadivar envisioned a dense materials palette "with natural materials presenting their own elegance." Williams obliged with a volumetric composition that links exterior and interior spaces through continuity of substances. The critical consideration was quality: there would be no compromise. According to Paul Vincent Wiseman, "she would rather downsize and wait to get exactly what she wanted."

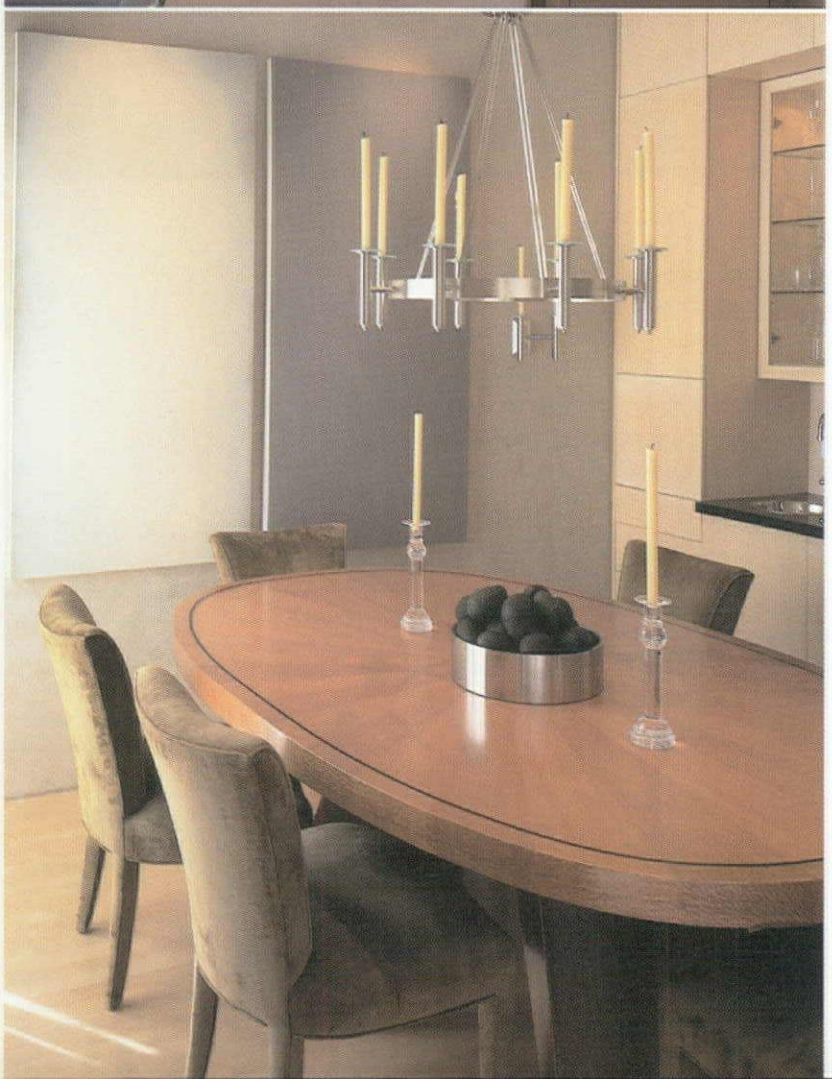
Scott Williams began thinking about the house in terms of an earlier era—before Silicon Valley became the nation's hot spot for upstart companies, overnight wealth, and overwrought houses as symbols of success. "I wanted the house to relate to the original scale of this suburban neighborhood where homes were bungalow types of 1,500 to 2,000 sq. ft., not overblown or folkloric →

Opposite: View shows the bamboo-fronted, concrete masonry wall along the property's boundary. Custom table was designed to complement Pierre Chareau's 1927 stools. Sculpture is by Jack Zajac.

Above: Living room walls and fireplace are of the same Arizona limestone used on the exterior. Specifically situated to frame exterior orange trees, the window's glass blocks follow the same grid module as the masonry.

UPHOLSTERED SEATING, COFFEE TABLE: **DAKOTA JACKSON**. FABRICS: **HENRY CALVIN**; **FORTUNY**. FLOOR LAMP: **CEDRIC HARTMAN**. CHAREAU STOOLS: **ÉCART**. CUSTOM TABLE: **ROSSI**.





ideas of houses," the architect explains. And, he adds, the house had to fit into the landscape—including side and backyards—not dominate it.

Conceptually, Williams continues, "the split-level house is about walls and about taking apart volumes." Pragmatically, Williams conceived the structure as a series of L shapes instead of what he terms "simple planes and boxes." Starting at the front, the entry is nestled into a carved-out space between a projecting sandstone elevation (which defines the living room) and the house's main steel and cement plaster volume, which continues in a right-angle turn to the rear. At the back of the house, the architect explains, "we see the same material turning the corner, but now it breaks down into a frame. We're starting with a certain volume and then carving or taking something away." Similarly, an L-shaped concrete masonry wall, fronted with bamboo, establishes the structure's side boundary. Its consistency with the house's form strengthens the bond between landscape and building architecture.

Massing is further expressed through materials that frame attractive views and screen less appealing vistas. The west wall, the project's grand gesture of steel and glass, marks the house's open living spaces and circulation spine. Its transparency has a double significance relating to interior and exterior experience. From the inside, one has views of the site's natural attributes including an 80-ft.-tall redwood. "People driving by see the house as a series of abstracted pieces," Williams comments. "This is the more sculptural side of the structure."

The opposite face, termed more literal, accommodates programmatic components. There are a master suite, a pair of identical bedrooms for the client's children, baths, and the house's service elements. Moves here are less dramatic, but they nevertheless

express some of the house's functional aspects. "The bathrooms project from the building, for example, and the venting of the fireplace from the master suite is expressed," Williams explains. "It's like the use of the house is painted on plaster canvas."

Continuing inside, the building's materials of sandstone, cement plaster, steel, copper, and glass define spaces described as both axial and overlapping. Completing the rich palette are limestone at the entry; Douglas fir for ceilings and the stairway's underside; and maple used extensively for flooring, cabinetry, and the subtly curved stairway.

Wiseman entered the picture as the house was being conceptualized. One of northern California's most respected residential designers, Wiseman is eminently comfortable with both traditional and contemporary aesthetics. Ironically, it was his ease with the former idiom that initially intrigued the client despite her own leaning toward the latter. His versatility, she reasoned, would allow him to create a fresh interpretation of the desired contemporary vernacular.

"This project pushed me into the realm of simplicity," says Wiseman of his key challenge. The client brought absolutely nothing →

Opposite, above: Contiguous kitchen and family room create an informal gathering space. Cabinetry is alder; countertop is black Belgian marble.

UPHOLSTERED FURNITURE: **DONGHIA**. PILLOW FABRIC: **BRUNSCHWIG & FILS**. FLOOR LAMP: **CEDRIC HARTMAN**.

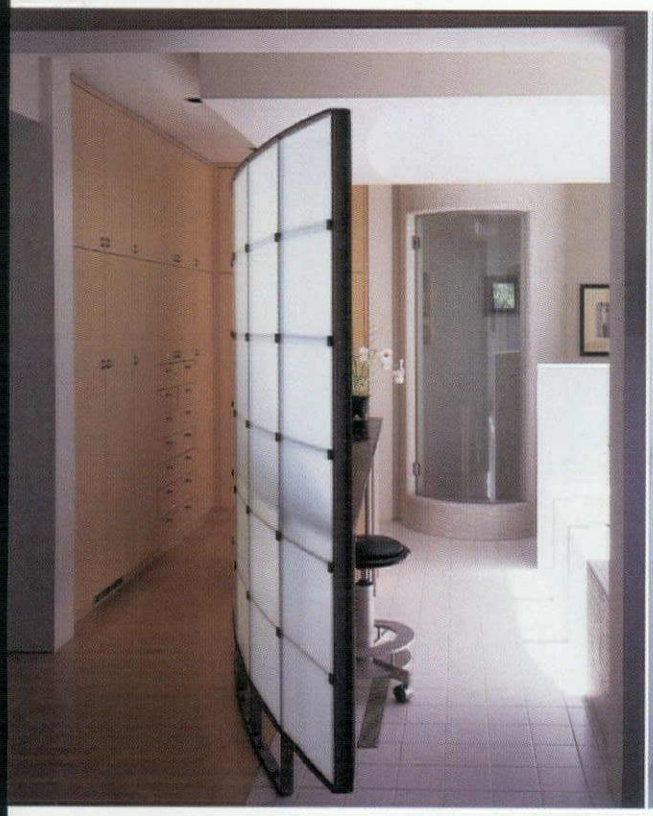
Opposite, below: Custom nickel chandelier, lit with candles, melds a modern aesthetic with traditional sensibilities. Diptych is by Anne Appleby.

LACEWOOD TABLE: **DAKOTA JACKSON**. CHAIRS: **DONGHIA**. UPHOLSTERY FABRIC: **HENRY CALVIN**. CUSTOM CHANDELIER: **THE WISEMAN GROUP THROUGH PHOENIX DAY**.

Right: The kitchen's copper and sandstone wall treatments reinforce the architectural vocabulary. The chairs were custom colored.

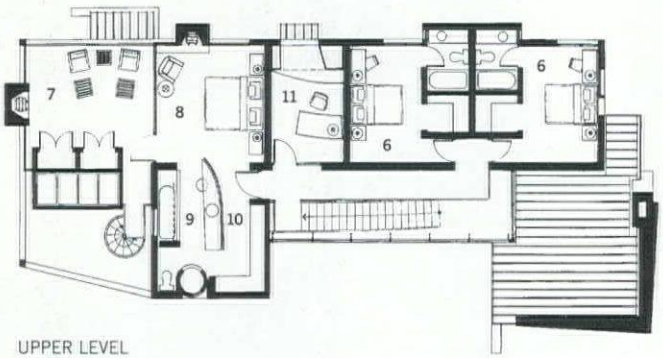
TABLE AND CHAIRS: **DAKOTA JACKSON**. COPPER CLADDING: **REIFICATION**. ROMAN SHADE FABRIC: **HENRY CALVIN**.



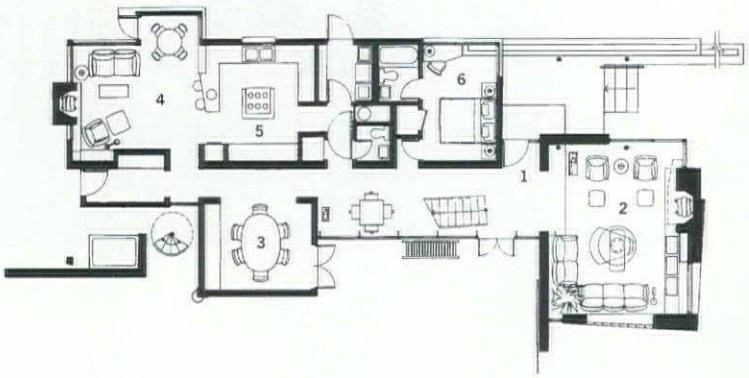




1 ENTRY
2 LIVING
3 DINING
4 FAMILY
5 KITCHEN
6 BEDROOM
7 TERRACE
8 MASTER BEDROOM
9 MASTER BATH
10 DRESSING ROOM
11 OFFICE



UPPER LEVEL



MAIN LEVEL

0 10 20 40

with her. Everything—down to linens and towels—would be newly acquired. "She wanted things orderly, clean, and simple," he says. Wiseman knows the virtues of editing, and the pieces here are spare and clean-lined. "We needed simple forms because the house is strong and simple. It couldn't take too much furniture," he comments. Warmth plus comfort also figured into the selection process. With these as his criteria, Wiseman sings praise for Dakota Jackson and Donghia. These manufacturers, he attests, "do the best with modern in terms of line, comfort, and practicality."

The furnishing process was a long one. Wiseman's involvement spanned almost five years so that budget and tastes could ultimately mesh. "The client," he says, "let us maintain the integrity of the design throughout. She honors it, which is unusual. For this I was willing to go slowly."

Additional credit goes to project architect Lorin Hill, project architect, plus designers Douglas Burnham and Neal O'Shea.

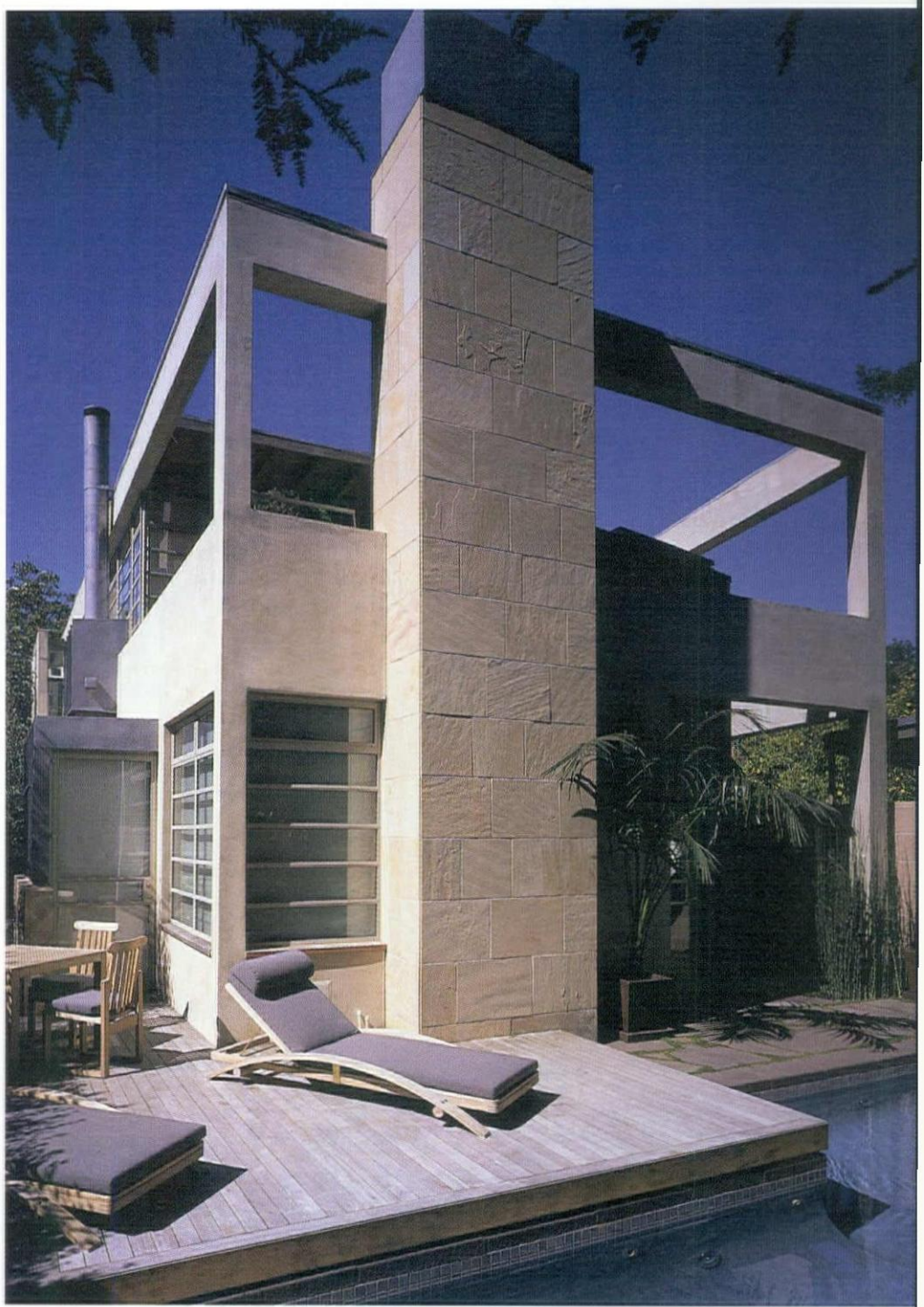
—Edie Cohen

Opposite, left and right: A screen of translucent glass panels within a powder-coated steel frame separates sleeping area from bath and dressing room in the master suite. A stainless steel fireplace and maple cabinetry add texture to the serene setting.

BED, BEDSIDE TABLE, CHAIR: **DONGHIA**. CUSTOM RUG: **V'SOSKE**. LINENS: **ANICHINI THROUGH SUE FISHER KING**. SHADE FABRIC: **ROGERS & GOFFIGON**. FLOOR LAMP: **MIRAK**. SATURN STOOL: **DAKOTA JACKSON**.

Right: From the rear elevation, volumes are expressed as framed voids as well as solids.

FURNITURE: **SUMMIT**. FABRIC: **SUNBRELLA**. ARIZONA SANDSTONE: **BLASER CORPORATION** (SUPPLIER); **BAY MARBLE** (DISTRIBUTOR); **TOM HEGGERT** (INSTALLER). WINDOW SYSTEM: **HOPES STEEL WINDOWS**. STEEL FABRICATION: **STANDARD SHEET METAL AND MARINE**. CEMENT PLASTER: **MEISWINKLE PLASTER**. COPPER ROOF: **LEFCO**. STRUCTURAL ENGINEER: **HKA**.




NOT GOOD ENOUGH

Contemporary artworks find room to breathe when a "loud" Manhattan apartment gets a "quiet" renovation by Thomas Hanrahan Victoria Meyers Architects.

Low Key



"PUTTING YOUR HAND on the doorknob of your home should provide a sense of relief," believes architect Victoria Meyers. This was not the case with the illustrated Upper East Side apartment owned by a pair of art collectors. The clients wanted to replace the postmodern renovation they had commissioned for themselves 15 years earlier with an interior that was, according to the architect, "peaceful and grounded." Meyers describes the previous renovation of the 3,000-sq.-ft. residence as "loud and chaotic." To tone down the space, she found inspiration in the meditative sound and experimental technique of composers Arvo Pärt and John Cage, respectively.

A single piece of music set things in motion: the *Cantus in Memory of Benjamin Britten* by Arvo Pärt, an Estonian-born minimalist whose compositions form a body of religious and secular works. "This particular composition," explains Meyers, who designed the project along with her partner, Thomas Hanrahan, project architect Rhett Russo, →

Opposite: The entrance and elevator foyer are just off the living room. The bench and umbrella stand were custom-designed. Lorna Simpson's C-Ration print is mounted in the foyer.

Above: The living room includes the architects' custom-designed sofa and rug, as well as pieces from the owners art collection, Elizabeth Murray's Sunshine, Terry Winters' Viewing Transformations 9, and Tom Otterness's Lovers.

BENCH, SOFA FABRICATION: **J. PAUL, INC.** TABLES: **GIORGETTI.** CHAIR: **PUCCI.** RUG: **V'SOSKE.** FLOORING: **NEW WOOD COMPANY.** FABRIC: **BERGAMO.**

PHOTOGRAPHY: PAUL WARCHOL





and project assistant Kevin Lee, "has a series of tones that drop in scale, deeper and deeper." She adds, "Listening to the *Cantus* is like dropping into a well of silent meditation. In a similar manner, we wanted to achieve 'silence' in this apartment." Out went the offending postmodern flourishes, the extensive moldings, and aggressive decorative elements; banished were the bright red, green, and yellow floors and finishes. In came the architects' color palette of neutral tones, warm white walls, and furniture and fixtures crafted from materials such as pearwood, maple, limestone, raw steel, and sandblasted glass.

Major structural changes were not part of the program; the existing layout was not to be altered in any substantial way. With the exception of a few reupholstered and refinished chairs and a sofa, all the furniture and lighting—most everything, right down to the door handles—was custom designed by the architects. "We treated the existing apartment as a given instrument for the choreography of a new spatial sensibility," they explain, referring to the "prepared piano" technique employed by composer John Cage, in which he placed found objects inside a piano to create new sounds. Similarly, →

Opposite: Philip Guston's Thoughts hangs above a maple and steel console by the architects.

Above: The dining room features a custom pearwood table with raw steel base. Sue Williams' Nightlight is on the far wall.

CUSTOM FURNITURE FABRICATION: **D. REIS FINE FURNITURE**. DINING CHAIRS: **DONGHIA**; UPHOLSTERY FABRIC: **BERGAMO**. LIGHT FIXTURE: **CASSINA**.



the architects "changed the tonality of the apartment," says Meyers, by repainting the walls and laying new oak flooring throughout the space. The architects' own transformative objects are their custom-designed cabinetry, furniture, and light fixtures.

Art also played a major role in the metamorphosis of the apartment. Meyers makes reference to John Cage's artwork when describing the lighting plan, stating that her inspiration came from his aquatint called →



Opposite: The entrance hall separates the public spaces to the west from the private domain of the apartment to the east. The large steel and glass panel can be used to close off the dining room from the entry. Artworks include Barbara Zucker's Reflector and Elizabeth Murray's New York Dawn. The "random" composition of overhead lighting was inspired by the work of John Cage.

Right: The restful study contains smaller-scale artworks as well as a coffee table and rug custom designed by the architects.

CUSTOM LIGHTING AND FURNITURE: **ATELIER LUMIERE; D. REIS.** SOFA, LOUNGE CHAIR: **DONGHIA;** FABRIC: **BERGAMO.** SIDE CHAIRS: **PUCCI INTERNATIONAL.**





"Global Village," a composition of random dashed lines. This "random" display is most apparent in the entrance hall, where ceiling-mounted raw steel and sandblasted-glass light boxes are set in an irregular composition. Most of the lighting is, in fact, ceiling mounted, leaving the walls free to receive the clients' extensive collection of contemporary art, which includes pieces by a range of prominent artists and sculptors from Louise Bourgeois to Richard Artschwager, Lorna Simpson, and Kiki Smith.

With their neutral palette, Hanrahan and Meyers have created a place of repose for their clients and a low key environment for their art collection. Indeed, Arvo Pärt, who has taken several self-imposed periods of contemplative silence, would likely feel right at home. His *Cantus to Britten*, in Meyers' perspective, is "one of the most highly structured, most architectural pieces of music I've ever heard. It's extremely peaceful, almost monastic." —*Abby Bussel*

Left: The master bathroom contains a hand-hammered stainless steel sink, a custom designed ceiling fixture of raw steel and sandblasted glass, and mosaic tile flooring. The architects' materials palette and formal vocabulary is consistent throughout the apartment.

Opposite: A partial view of Byron Kim's Belly Paintings can be seen above the architects' maple and raw steel side table in the master bedroom. The window treatment was designed by Mary Bright.

BED: **GIORGETTI**. CUSTOM SIDE TABLES FABRICATION: **D. REIS**. WINDOW TREATMENT: **MARY BRIGHT**. CUSTOM SINK FABRICATION: **PE GUERIN**. FAUCETS: **HANSGROHE**. FLOORING: **TILES**. LIGHTING CONSULTANT: **RICK SHAVER ARCHITECTURAL LIGHTING**. WALL COLOR CONSULTANTS (THROUGHOUT): **DONALD KAUFMAN, TAFFY DAHL OF DONALD KAUFMAN COLOR COLLECTION**. GENERAL CONTRACTOR: **PAWLEY INTERIOR CONTRACTING**.





Restraining Order

Discipline and calm pervade a Dallas residence designed by Morrison Seifert Murphy.

"BUILDINGS LARGELY BUILD THEMSELVES," says architect Lionel Morrison of the Dallas firm Morrison Seifert Murphy discussing the many disparate influences that converged consciously and unconsciously to inspire his award-winning design of the Kovach House. This, of course, is modesty speaking, for the pictured project is clearly not the result of an architect on "autodesign." On the contrary, the house is based on a carefully considered plan rooted in classical tenets and infused with subtle elements of Japanese, Mexican, and Scandinavian architecture. These diverse influences, orchestrated by Morrison's aggressively restrained sensibility, yielded a house that is, in the words of a local critic, "refined to the point of perfection."

The 3,300-sq.-ft. structure is a simple, two-story volume with an attached stair tower. Responding to the narrow, 50-ft. by 150-ft. lot, the architect devised an elongated, L-shaped plan that defines a rectangular courtyard with a spa, lap pool, and outdoor fireplace. The plan and its relationship to the site allow the house "to reveal itself interestingly," explains Morrison. Inspired by the "private, yet intriguing" walls that frequently surround Mexican haciendas, the building's formidable stucco and limestone façade fosters a sense of seclusion that is tempered by upper level windows that allow one to see straight through the architectural enclosure of the stair tower. Composed of clear and sandblasted glass, the windows are "a tease" that "provide unexpected transparency without compromising the owner's privacy," says the architect. This kind of gesture is typical →



Above: The carefully choreographed procession toward the house begins with steps that recede into the earth. The building's façade anticipates the symmetrical massing, variable transparencies, and subtle use of textures that appear inside.

Opposite: View from the front porch to the entry. An 18-in.-thick limestone wall penetrates the interior of the house to establish a formidable barrier between public and private spaces.

PHOTOGRAPHY: PETER AARON, ESTO



of Morrison, whose work explores procession, transparency, symmetrical spatial arrangements, and the relationships between indoor and outdoor spaces.

A dividing plane between public and private spaces, the façade's 18-in.-thick limestone wall defines a radically simplified version of a front porch, then penetrates the interior of the house to form the adjacent entry hall. An admirer of traditional Japanese architecture, Morrison deploys materials and textures to signal important spatial transitions. A string of recessed floor lights creates an illuminated path from the limestone porch into the oak-floored entry that, in plan, is its mirror image. Furnished only with a painting by Richard Stout and a Donald Judd Frame Chair, this strikingly austere room gives way to the dramatic, light-filled stair tower, which looks north to the street and south to the elegant lap pool and outdoor fireplace.

The main living area is a single, rectangular volume enclosed on one side by a stretch →

Above: A mix of iconic modern classics and contemporary furniture designs gives the living room a casual, masculine appeal.

Opposite: A landscaped courtyard, which stretches alongside the structure's main volume, follows the plan of the house. The back porch, with its deep overhang, offers a shaded refuge from the relentless Texas sun.

SOFA, CHAISE: **B&B ITALIA**. FABRIC: **ROGER ARLINGTON**. COFFEE, OCCASIONAL TABLES: **ZOGRAPHOS**. LAMPS: **CEDRIC HARTMAN**. CHINESE CERAMICS: **JOEL COONER GALLERY**. RUG: **INTERIOR RESOURCES**. OUTDOOR FURNITURE: **RICHARD SCHULTZ**.





of windows that directs one's attention outdoors to the parallel courtyard. The space reveals itself as a sequence of zones: the living room is defined by the fireplace elevation at one end, while the adjacent dining area is established by a partial-height wall with a built-in console at the opposite end. On the other side of this floating partition, the kitchen and breakfast area look to an intimate "morning garden."

Upstairs, the scheme is orderly and efficient, as rooms are arranged in a sequential plan that emphasizes comfort and privacy. A sitting room is positioned at the top of the staircase, followed by a guestroom, while the master suite is sequestered at the opposite end. The master bedroom adjoins a luminous, marble-clad bathroom that is the apotheosis of understated luxe.

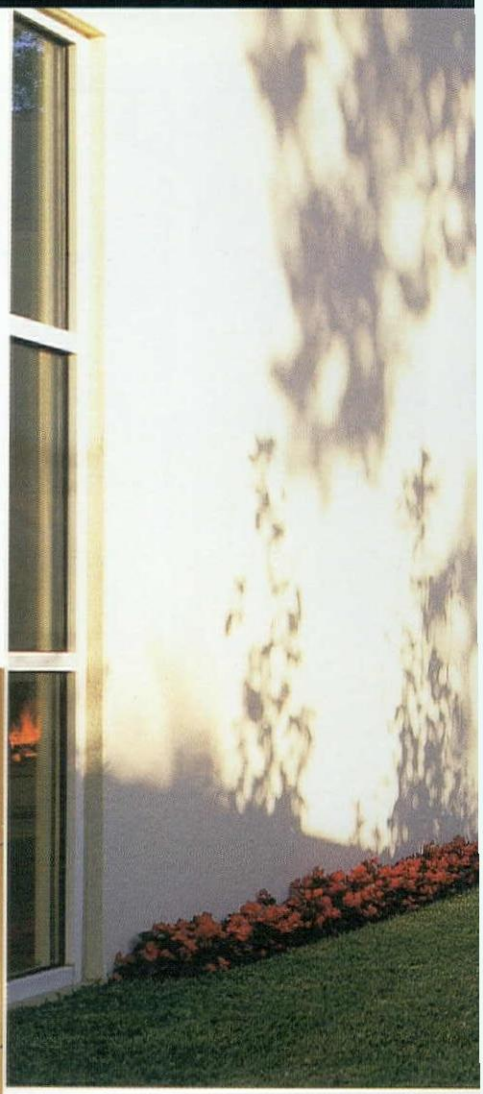
Ample light, subtle textures, and a relationship to the outdoors animate the house's simple volumes and preclude the need for extensive decoration. "The architecture is the interior design," says Morrison, explaining the subdued palette of colors and materials. The predominant combination of white oak floors, two shades of Texas limestone, and stained maple millwork establishes a →

Left: The 23-ft.-tall, sun-flooded stair tower provides a dramatic passage between the upper and lower levels. The artwork is by Joe Mancuso.

Opposite: Inspired by the clean look of Scandinavian baths, the master bathroom is wrapped in white marble. The centerpiece, a monolithic, freestanding tub, dictates the room's ceremonial, Spartan look.







peaceful, monochromatic environment. Morrison worked with partner Susan Seifert and Jennifer Haralson to assemble a carefully edited collection of furniture, accessories, and art that resonates with the clean lines of the architectural shell. In this scheme, modern furniture classics mix comfortably with contemporary designs.

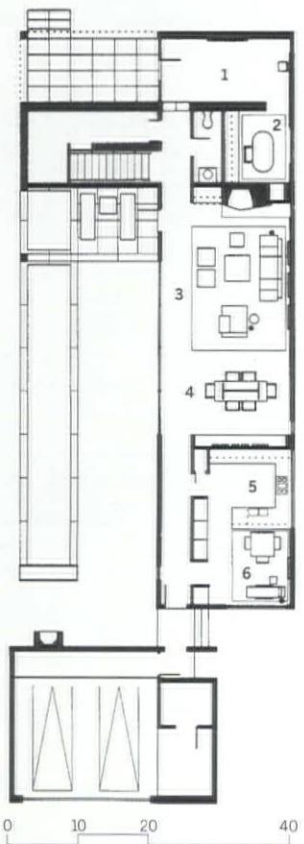
"The house is really a neutral background for furniture, art, and people," says Morrison. "Let's face it, monumental space, white walls, and nice lighting make people look good." —*Julia Lewis*

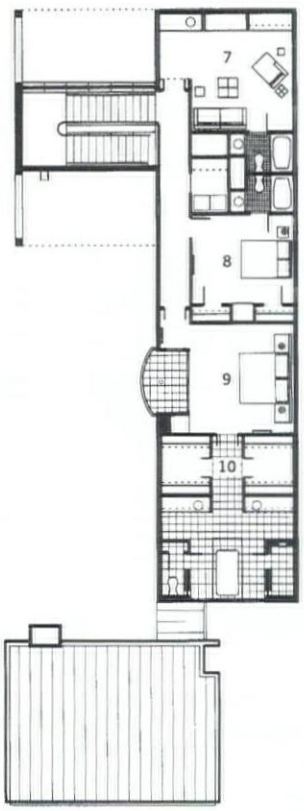
Above: The kitchen, which features a no-nonsense combination of stained maple cabinetry and black marble counters, looks to its own intimate morning garden.

Opposite: View of the courtyard where the lap pool leads to an outdoor fireplace. The axes, terminations, and carefully framed views that figure prominently into the design reflect Morrison's interest in classical planning.

TABLE: **MOLTENI & CO.** CHAIRS: **CASSINA.** ARTWORK: **DAVID BIERCK/LEEDY FOULKOS GALLERY.**







1 ENTRY
2 OFFICE
3 LIVING
4 DINING
5 KITCHEN
6 BREAKFAST
7 DEN
8 GUEST BEDROOM
9 MASTER BEDROOM
10 MASTER BATHROOM

Speaking Volumes

Hariri & Hariri draw inspiration from the New York cityscape to craft space in a duplex penthouse.



GISUE HARIRI AND MOJGAN HARIRI, partners in the firm Hariri & Hariri, had to compete with a 1,000-sq.-ft. wraparound terrace overlooking Washington Square, the Hudson River, and Empire State Building when they took on this 1,500-sq.-ft. penthouse project. The upper floors of this landmark building on lower Fifth Avenue are well-known for their spectacular views. But instead of feeling daunted by the terrace's show-stopping panorama, the architects were inspired by the site and the scenery—architectural icons that stimulated decorative and functional design details.

A friend's recommendation brought the client to the Hariris, and it was soon clear that he had absolute confidence in the architects' understated style and simple use of materials. There was only one request. As a serious book collector, the client needed a place that would house his prized collection and also serve as a calm, quiet reading retreat. "He was adamant about not liking busy things or an interior that would soon →

Left: The entrance to the Fifth Avenue bachelor pad is understated but intriguing, an effect that is achieved with a simple palette of materials including limestone, wood, and metal.

Opposite: Folded, stainless-steel brackets support cantilevered stairs made of cherry wood.

SOFA, COFFEE TABLE, CHAIR: **CHRISTIAN LIAIGRE THROUGH HOLLY HUNT NEW YORK**. CUSTOM SCONCE: **GEORGE KOVACS LIGHTING**. CERAMIC VASES: **JONATHAN ADLER**.

PHOTOGRAPHY: PAUL WARCHOL





be dated," says Gisue Hariri. "He only owns some art, a lot of books, and clothes...that's it. So he gave us a blank canvas."

The building, a faded Art Deco icon, had been drastically altered over the years so that there was no clear picture of the apartment's initial design scheme. "We decided to go down to the bones, the bare structure, and get started from there," says the architect. "Once we began to dig, we uncovered things. For example, we found old water and waste pipes in the middle of the room. We wanted to showcase them, to create a visual tie-back to the original building."

The 770-sq.-ft. ground floor soon became one continuous open space with limestone floors; the living and dining areas are separated by those curious pipes, referred to as an "archaeological find" as well as "a piece of Conceptual art." The Cubist-style stereo cabinet in the living room and a serving shelf in the dining area, both made of pear wood, were designed as abstractions of bold urban forms, tying the interior to the outlying cityscape. The Hariris' spatial manipulations extended to the ceiling plane, where a series of newly installed beams house the HVAC system. According to the architects, the visual →

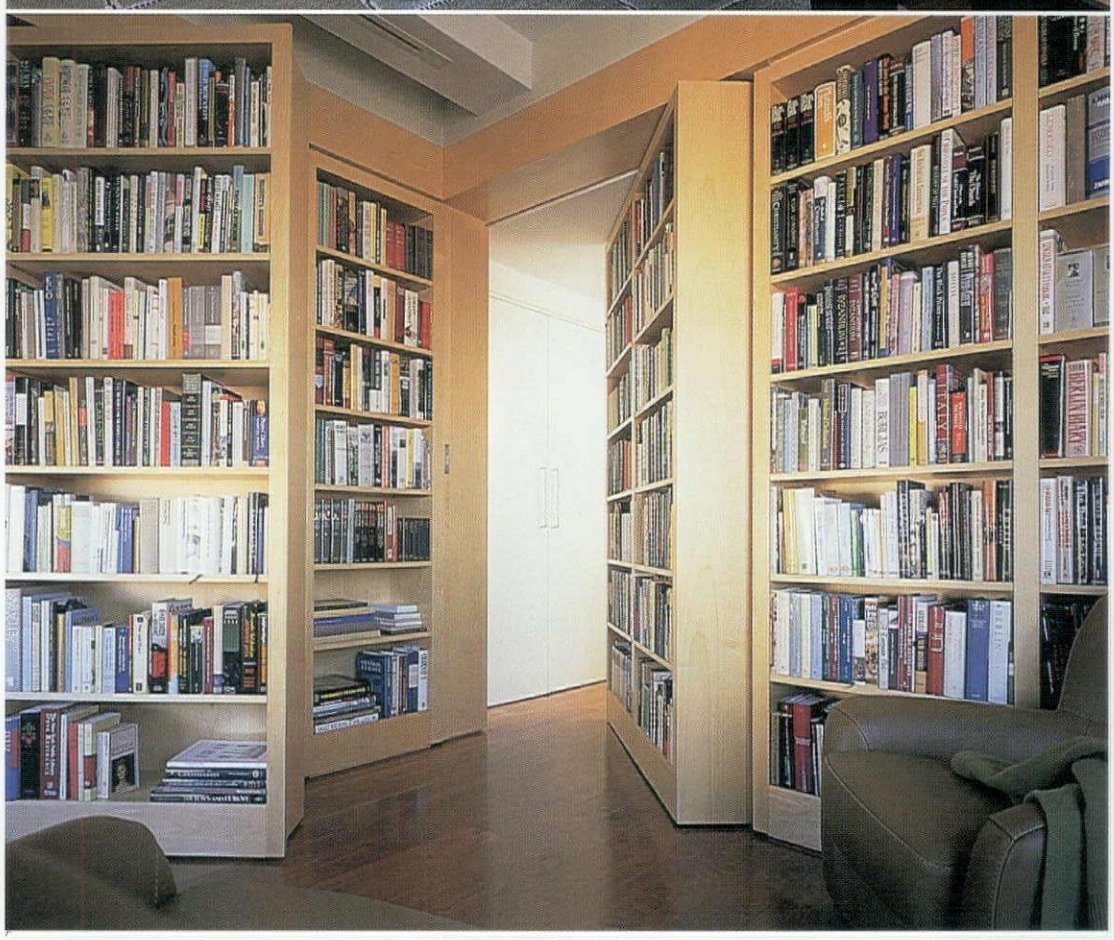
Opposite: A painting by Spanish artist Ana Juan, one of the few artworks hanging in the apartment, figures prominently in the living room.

Below: Treating the structure like an archaeological site, the Hariris exposed a series of pipes and then organized them in a transparent shell to separate the living and dining areas.

DINING TABLE, CHAIRS, WOOD PEDESTALS: **CHRIS LEHRECKE THROUGH PUCCI INTERNATIONAL.**







Top: The interior bedroom window overlooks the staircase to enhance the perception of spatial openness. A mechanized shade provides privacy. Elizabeth Heyert's ethereal photographs hang above the bed.

Above: The cloistered second-floor library responds to the needs of a client whose scholarly pursuits are as lofty as his professional ones. The pivoting maple cases conceal a hidden bathroom and closet.

play of the beams' configuration helps to relieve the potentially claustrophobic effect of the apartment's 8-ft. ceiling height.

Also on the ground floor, a small and narrow kitchen satisfies the limited needs—chilling beverages, warming up catered food—of a client who does not cook. The stainless-steel, laboratory-style cabinets and kitchen's fixtures have a severe look that is tempered by expanses of blue glass mosaic tiles. "The kitchen sits right next to the terrace," says Gisue, "and we wanted to introduce color for the first time on the lower floor. So we brought the outdoors in by mimicking the deep blue of a Manhattan summer sky." Additionally, the discreet powder room on the first floor can be closed off by an L-shaped, stainless-steel, pivoting door.

The dramatic cantilevered stairs, made from cherry wood and folded stainless-steel brackets, lead to the 730-sq.-ft. second floor, which houses the master bedroom and library. Cherry floors and maple cabinetry on the upper level help establish a warm, domestic ambience distinguished from the cool architectural gestures below. The stairwell's window into the bedroom, says Gisue, visually opens the space as it brings in additional light. This voyeuristic device, she asserts, can be unsettling and intriguing at the same time. However, lowering a mechanized shade can shut out nosy guests when necessary. The master bathroom reinforces the related yet distinct identities of the upper and lower →

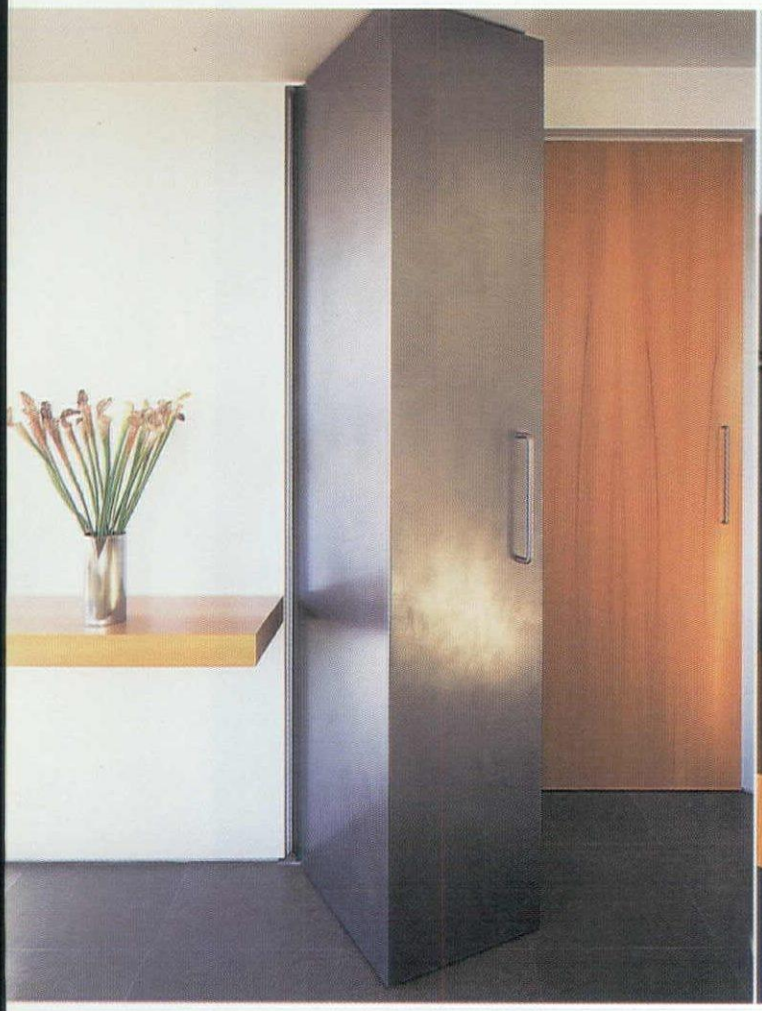




Above: The bedroom is visible from the stairway via an internal window.

Right: Continuing the predominant materials palette, the master bathroom also includes a whirlpool with a view and hidden shower stall.

LEATHER CHAIRS: **DOMUS DESIGN**. BED: **HARIRI & HARIRI** (DESIGN); **JIM MILES** (FABRICATION).HARIRI & HARIRI CLOUD SERIES LIGHTING: **LIMITED EDITION**. BENCH: **CHRISTIAN LIAIGRE THROUGH HOLLY HUNT NEW YORK**. SILK PILLOWS: **MARY JAEGER**. RUG: **MARTA MAAS FJETTERSTRON**. BATHROOM LAVATORY, MIRROR, SCONCES, WHIRLPOOL: **WATERWORKS**.







20TH FLOOR



21ST FLOOR



floors: the limestone used in the first-floor powder room reappears in the master bath, but more traditional bath fixtures underscore the privacy of the client's personal domain.

The upper level's library/sanctuary features wall-to-wall, pivoting maple bookshelves that can open the space to the bedroom suite or close it off as a private room. One section of the shelving unit rotates 180 degrees so that the client's more valuable books can be concealed behind a blank wall of solid maple. Also hiding behind the bookcases are a discreet storage closet and a third bathroom for guests.

The Hariris' bravura resolution of this project's spatial and functional complexities was achieved with remarkable restraint and confidence. Eschewing strained architectural theatrics, the designers created a smart, flexible environment with a true economy of means and a clarity of vision.

In addition to architects Gisue Hariri and Mojgan Hariri, credit extends to Karin Mousson. —*Elana Frankel*

Opposite: A pivoting stainless-steel door veils a simple yet elegant first-floor, powder room that features a beech wood and stainless-steel sink.

Right: The galley kitchen combines functional laboratory-style cabinetry with cobalt blue tiles and a quartzite granite countertop with metal flecks.

POWDER ROOM SINK: **HASTINGS COLLECTION**. KITCHEN STOOL: **HARIRI & HARIRI**. KITCHEN CABINETS: **LAB FABRICATORS, CO**. COOKTOP AND OVEN: **DACOR**. TILES: **HASTINGS COLLECTION**. STRUCTURAL ENGINEER: **JOE TORTORELLA, ROBERT SILMAN ASSOCIATES**. MECHANICAL ENGINEER: **SZEKELY ENGINEERING**. GENERAL CONTRACTOR: **BERNSOHN & FETNER BUILDING CORP**.



Naomi Leff brings back the fame of cosmetics pioneer Helena Rubinstein in her design of the HR Beauty Gallery in Manhattan's Soho.

Relaunching a Legend

TO APPRECIATE THE SUBJECT, one must go backward before one can go ahead with the tale of Helena Rubinstein's reemergence as a leading force in the cosmetics business. The lady who was to be hailed as a visionary and pioneer in all matters of facial, physical and, as they say, inner beauty, was born in Krakow, Poland, in 1872. She lived in Melbourne, London, Paris, and New York, all along opening new sales outlets for her products. When she died in 1965, she had factories, subsidiaries, and beauty salons all over the globe. But during the next two decades, her enterprise gradually floundered, finally surviving as a going concern only in Europe. In 1988, L'Oréal bought the worldwide rights to the name and operation, then embarked on a long-range campaign to reestablish Helena Rubinstein—the brand, image, retail structure, plus improved product line—in Europe and Asia. Two years ago, the owners turned their attention to the American consumer, adding still more top-quality products and therapeutic treatments to be introduced at the 1999 opening of the HR Beauty Gallery on Spring Street in Manhattan's Soho. Retail specialist Naomi Leff was engaged to take charge of design.

Called early enough to participate in strategy plans, Leff was able to contribute significantly to the client group's efforts to fashion a fresh corporate identity aimed at attracting hip young shoppers. Amazingly, memories of the Rubinstein name subsist; even women in their twenties and thirties, as this writer's own poll found, vaguely connect it with face powder and ladies *d'un certain âge*. To counteract this kind of →





Opposite: Except for removal of entry steps, the landmarked building's storefront is unchanged. "Wink Sexier" signage refers to eyelash promotion. Sidewalk rondels, a typical Soho feature, cast light on pavers.

Above: The Theater of Color, literally the high point of main-floor departments, is devoted to makeup products including waterproof mascara, a 1939 HR invention. Shopping baskets are supplied. Interior signage is projected from ceiling-mounted fixtures.

PHOTOGRAPHY: SCOTT FRANCES



Opposite: The registration desk is located between ADA-compliant entry ramp and product display area. The eye-catching photomural enlarges on the subject of white lashes.

Below: C-Bar focuses on numerous products containing, naturally, vitamin C. Packaging color matches oranges, source of the healthy supplement.

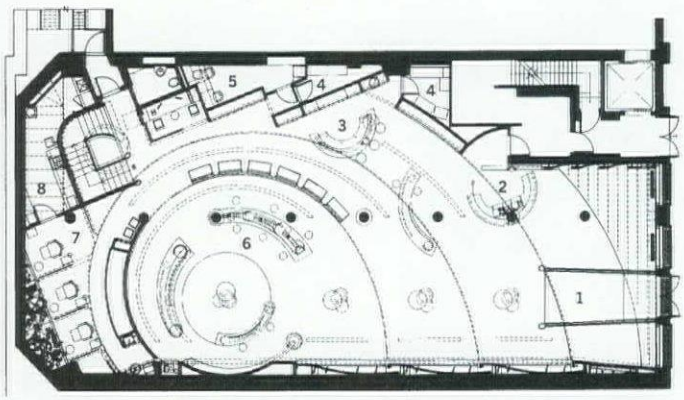


recognition, the several principals resolved to present all products, services, amenities, research findings, ambience and, most important, the built environment in a light (a soft one, so as not to upstage displays, but that's another story) to attract the young-at-heart, whatever their age. Even the location was chosen with these principles in mind. For as Leff notes, nowadays it's Soho, not Madison or Fifth Avenue, that draws beauty and fashion producers to establish their own shops downtown where, as they say, the real action is.

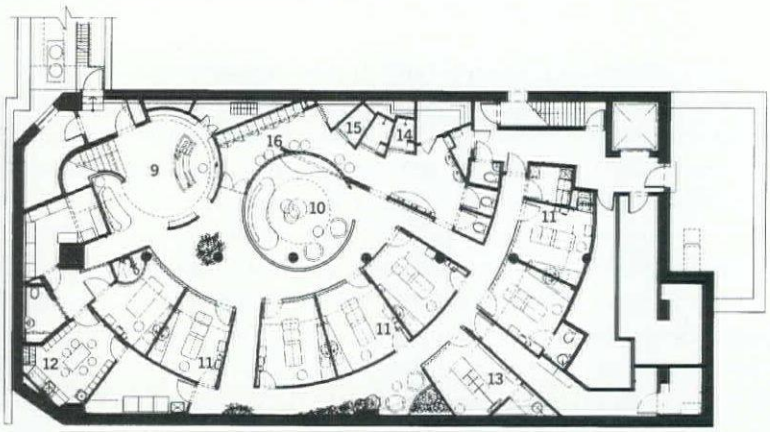
The 8,000-sq.-ft. Helena Rubinstein store and spa respectively occupy the street floor and basement in a landmark cast-iron building on Spring Street. Two main-floor retail areas are contained within concentric curves encircling an annular platform, each rounded swath rising one foot toward the hub. While aesthetically it might have been more arresting to lead off the display sequence with the Theater of Color—makeup for lips, eyes, brows, cheeks, etc.—merchandising savvy dictated front-row positioning for the "serious" subject of professional skincare. Customers, whatever their wants, crisscross the vast variety of displayed items, filling HR-provided baskets with makeup samples for on-site experimentation. Leff calls it "playing with products." When finished, they exchange their used playthings for the untouched goods brought by the staff. Toward the rear, one finds the exclusive HR Express stations offering simultaneous manicure/pedicure/facials and fake eyelash applications within less than an hour. Clients dispense with disrobing to doff company-issue garments. →



1 ENTRY
2 REGISTER DESK
3 C-BAR
4 STOCK ROOM
5 OFFICE
6 MAKEUP STATIONS
7 HR EXPRESS
8 CASH WRAP
9 RECEPTION
10 LOUNGE
11 TREATMENT ROOM
12 EMPLOYEE LUNCHROOM
13 WET ROOM
14 SHOWER
15 CHANGING ROOM
16 LOCKERS



STREET LEVEL



LOWER LEVEL

The fast-service program is, in short, a veritable Eden for busy career women deprived of unlimited lunch time.

To another side is the C-Bar, concentrating on products containing the acclaimed vitamin; sipping orange juice here is like saluting the packaging's yellow-red color alluding, in turn, to the supplement's natural source. The downstairs spa is dedicated to treatments involving advanced well-being techniques via new laboratory-developed products and their literally stimulating deployment.

Leff's design emphasis is on creating a cohesive all-encompassing image rather than fractured thematic messages. She describes the prevailing look as clean, feminine, transparent, lyrical, modern, and soft. Her visual translations are seen in rounded rather than rough-edged lines, shimmering casement fabrics, silvery oak flooring, misty colors, shadowy reflections, finely textured glass, and quiet signage projected onto off-white walls.

Since it's extremely vexing to select a just-right cosmetics shade only to discover, too late, that it's off-color, careful steps were taken to install lighting that assures chromatic fidelity. According to the designer's lighting expert, this was achieved by combining low-voltage halogen lamps with warm 3,000 kelvin fluorescent fixtures.

All in all, the job spanned 13 months. Working with the principal was Marina Lanina.

—Monica Geran





Opposite: Lounge in lower-level spa has comfortable seating for relaxing before or after treatments. Tri-tier table was bought in Paris.

Above, top: HR Express service chairs, separated by sheer shimmering fabrics, face garden admitting welcome natural light.

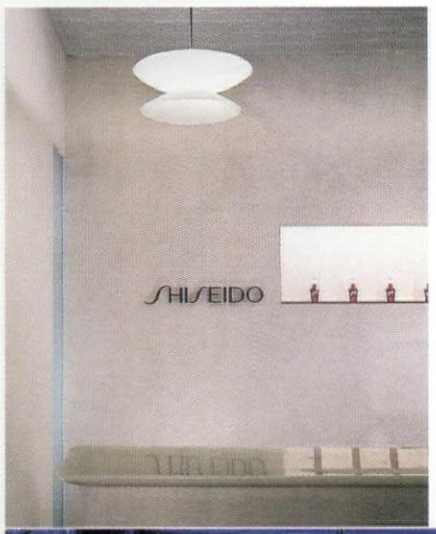
Right: A small cosmetics display backs reception desk facing customers entering the downstairs spa.

CUSTOM FLOORING: **VENTEC LTD**. CARPET: **STARK**. BEAUTY EQUIPMENT: **TAKARA BELMONT USA**. VLADIMIR KAGAN SOFA, ARM CHAIRS: **DENNIS MILLER ASSOC.**; **ROGERS & GOFFIGON** (FABRIC); **HOLLY HUNT** (TRIM). THREE-TIER GLASS/CHROME TABLE: **COLLECTINA** (PARIS). MAGIS "BOMBO" STOOL: **B MODERN**; CUSHION: **JONAS UPHOLSTERY**. EILEEN GRAY TABLE: **PALAZZETTI**. PROJECTION IMAGING: **BENTLEY MEEKER LIGHTING**. STAIRS: **EDELMAN METALWORKS** (HANDRAILS); **EURO GLASSREP CORP.** (GLASS). DISPLAY FIXTURES: **DESIGN DISPLAY GROUP**. CASEMENTS: **NUNO TEXTILES** (FABRIC); **DOREEN INTERIORS** (WORKSHOP). STOREFRONT: **CIRCLE REDMONT** (IRON/GLASS PAVERS); **THE FOX STEEL CO.** (WINDOWS); **SARA BALBACH SIGN SYSTEMS SPECIALISTS** (SIGNAGE). CONSULTANTS: **LIGHT THIS! YURKUS LIGHTING DESIGN ASSOC.**; **SHARF WEISBERG** (VIDEO DESIGN); **NEIL DAVIS DESIGN** (DISPLAY FIXTURES). GENERAL CONTRACTOR: **HRH CONSTRUCTION INC.**



In the retail jungle of New York's Soho, 1100 Architect creates a space for Shiseido that defies traditional commerce.

Luminous Complexion





THIS IS THE ULTIMATE branding exercise. The Shiseido Studio in Soho features all of the renowned Japanese firm's cosmetics, skin care items, and fragrances, but not one is for sale. This enticement experience—where customers are introduced to the Shiseido label and encouraged to sample goods—takes place in a gleaming, ethereal space designed by 1100 Architect. The environment was created to celebrate the Shiseido spirit and to reinforce perceptions of product value.

"The studio itself was conceived as an object," says principal in charge Juergen Riehm regarding the design of the 66-ft.-long, narrow volume. Decidedly unlike a typical store, the interior is much more than a collection of display fixtures and a mass of bottles. Instead, it is a progression of "unfolding planes and sequential regions" interpreted through a collage of translucent elements. Inspiration, as luck would have it, came from an opalescent bottle in the Shiseido line. "It was a mysterious, luminous object," Riehm recalls, "and we took that as the hue." Products emerge against a white-on-white background of concrete floors, Venetian plaster walls, frosted water-white glass, bleached anigré cabinetry, and opaline, molded resin counters.

Organization has make-up paraphernalia arrayed along a wall of "folded plaster." The wall's treatment simultaneously masks structural columns and helps draw visitors down the center axis. Skincare services span the facing elevation. Here, a double-panel construction of water-white glass partitions screens consultation areas while posing as a backdrop for resin counters with merchandise displays. Additional products are spotlighted on a counter sandwiched between the two panes and fronted by a clear glass lintel. Fragrances are located at the rear in an environment of ever-changing color →

Opposite: Translucent glass panels back a small waiting area on the main level. Rear fragrance center, conceived as an abstract Japanese garden, is framed by a halo of colored light.

Above: Third-floor greeting area, with molded resin desktop, is seen through a glass door.

Left: The dark cast-iron façade was left untouched as a dramatic foil to the luminous interior.

PHOTOGRAPHY: PAUL WARCHOL



achieved through a computer-controlled LED lighting system at the back wall.

Lighting, a vital component of the architects' strategy, is entirely indirect. "We cut a trough into the 10-ft.-high ceiling so that light washes down over the plaster wall. We use that folded wall as a reflector," Riehm explains. To avoid a busy, multi-punched ceiling plane, the architects, working with lighting consultant Bill Schwinghammer of Johnson Schwinghammer, devised a series of discreet slots covered by a double layer of translucent acrylic.

In addition to the 970-sq.-ft. ground floor, the Shiseido facility includes a third-floor space reached by elevator. The upper-level waiting zone, training center, and treatment rooms follow the aesthetic vocabulary established on the main level. Including sub-grade storage, the project totals 4,200 sq. ft.

This is the third Shiseido Studio, preceded by installations in Tokyo and Berlin. Santa Monica is next, with 1100 Architect, the first non-Japanese firm hired by Shiseido, commissioned for the job. The first American version intentionally bears no relation to its

Asian and European counterparts. Instead, it reflects the design firm's unique interpretation of the program. According to Riehm, this is an experiential space focusing more on architecture than product accommodation. Nevertheless, the architecture works with the merchandise, never overwhelming it. "Our approach was non-clinical," says the designer, "but with an element of surprise combined with tactility and warmth."

The project was completed in eight months for $1 million. Credits extend to project captain Antonia Kwong, design assistants Erica Friedland, Yeekai Lim, Selin Maner, Kris Mun, and Philip Speranza, and to model-makers Julia Bensieck and Dorothy Ollesch. —*Edie Cohen*

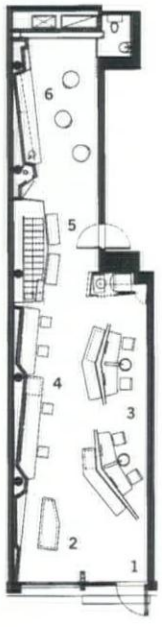
Opposite: Floor-through view illustrates product organization and the materials composition.

Right: A quartet of semi-private consultation areas is screened by water-white glass panels. Dividers are of anigré. Sink and counters are of molded resin.

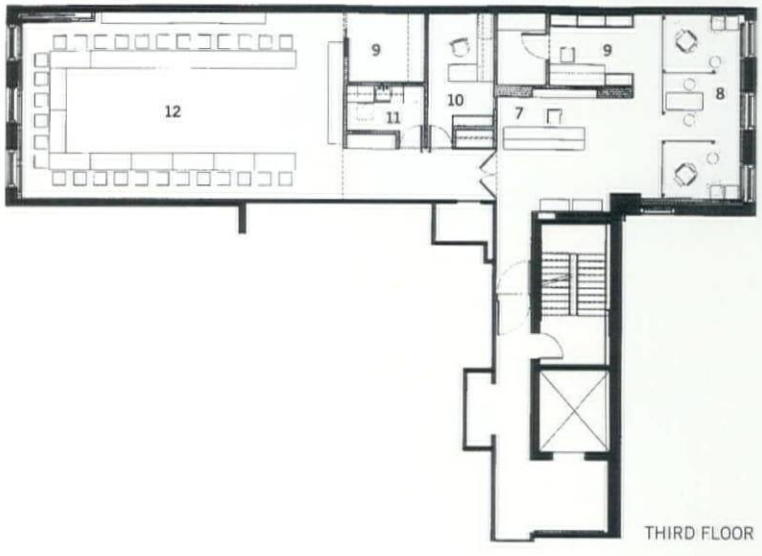
PLASTER WALLS: **TIMELESS PLASTER**. RESIN COUNTERS: **ATTA, INC**. SPECIALTY GLASS: **PPG STARPHIRE**. FLOOR: **HANOVER PAVERS**. DISPLAY TRAYS: **IDMD MANUFACTURING**. MILLWORK: **DDA**. LED LIGHTING: **COLORCORP**. CONTRACTOR: **TAOCON, INC**.



1 ENTRY
2 RECEPTION
3 SKINCARE
4 MAKEUP
5 WAITING
6 FRAGRANCE
7 RECEPTION
8 TREATMENT AREA
9 STORAGE
10 OFFICE
11 PANTRY
12 TRAINING ROOM



GROUND FLOOR



THIRD FLOOR

0 10 20 40

Spa Plush

UT designs a state-of-the-art Bliss spa in the new LVMH tower on Manhattan's East 57th Street.

THE BLISS LEGEND is well known among New York fashionistas. Founder and executive director Marcia Kilgore had some skin problems, began experimenting with solutions and, in early 1991, opened a small office where she gave professional beauty treatments. Two years later came a three-room mini-spa and, as the press release explains, "her cult-like following...grew faster than you can say 'glycolic peel'." In 1996, Bliss was born. Recently joined with the global luxury goods giant LVMH (Moet Hennessy Louis Vuitton) in a strategic partnership, Blissworld now comprises a catalogue with circulation of over one million, an expanded Soho location, and a plush new spa in the recently opened LVMH tower by Pritzker Prize-winning architect Christian de Portzamparc. Plans are currently in the works for spas in London and San Francisco, as well as a new midtown Manhattan "nail bar."



The New York design firm of UT, a partnership of Clarissa Richardson and Heidar Sadeki, began working with Bliss on the company's corporate headquarters and warehouse in Brooklyn (*Interior Design*, April '99). Since then, UT and Bliss have forged a fertile, ongoing collaboration. According to Kilgore, "We have a bit of a wacko twist on spas, and UT's design sensibility suits us perfectly. Their work is modern and smart, but never loses its sense of humor."

UT's most recent projects for Bliss include the renovation of the Soho spa's lobby and the total design of the 57th Street location. For all the Bliss projects, Richardson and Sadeki have worked to develop an intelligent spatial language that can be adapted to different contexts and budgets. Its major elements include a dynamic approach to spatial planning, tectonic clarity, and a fresh, inventive take on the use of materials and finishes. →

Above: The elevator lobby of Bliss 57 sets the luxurious yet funky tone. UT designed the signage as suspended letters on steel cables. Beyond the reception desk, which is made of St. Croix limestone and lacquered wood, is the custom display shelving. UT also designed the dyed Mongolian lamb benches.

Opposite: The lounge door is finished in Australian walnut. Walls and banquettes are upholstered in Ultrasuede. The floor is pickled oak.

PHOTOGRAPHY: ANDREW BORDWIN





The 57th Street project posed a number of planning challenges. The 5,000-sq.-ft. space had to accommodate a range of programmatic elements, and all plumbing had to be set behind the central column line. UT developed a clear sequence of movement through the spa while providing undeniable spatial interest in tight confines. Service and office areas are at the back, separated from treatment rooms by a generous reception and product display area. Behind the desk is the changing room (unlike Bliss Soho, the uptown spa serves women only) with showers and sauna. Clients pass directly from the locker area into a comfortable lounge and, from there, into one of eight multi-treatment rooms. Large enough to accommodate several technicians at once, the rooms allow for maximum grooming in minimum time. There is also a "wet" treatment room outfitted with a multi-directional Vichy shower and finished in glass tile.

UT used pickled white oak flooring in the reception area, and poured rubber flooring—normally used for indoor basketball courts—in the treatment rooms and corridors. The rubber surface is durable, a bit springy, and *très sportif.* Changing room doors were finished in rubber tile as well. The reception desk has a cantilevered, polished limestone top above a lacquered base that rests on a podium of cast concrete. In the very swish lounge, overscaled banquette seating and some of the walls are upholstered in pale gray Ultrasuede. Stainless steel magazine racks, a cantilevered wenge buffet, and faux lizard ottomans add a further touch of chic.

Perhaps the most striking spatial move at the uptown Bliss is the wedge-shaped changing room. Treated as a kind of landscape, the corridor incorporates veiled views and irregular volumetric projections to establish scale and interest. Acid-etched glass panels offer a luminous, monochromatic presence while also revealing bodies and objects beyond in silhouette. From the corridor →





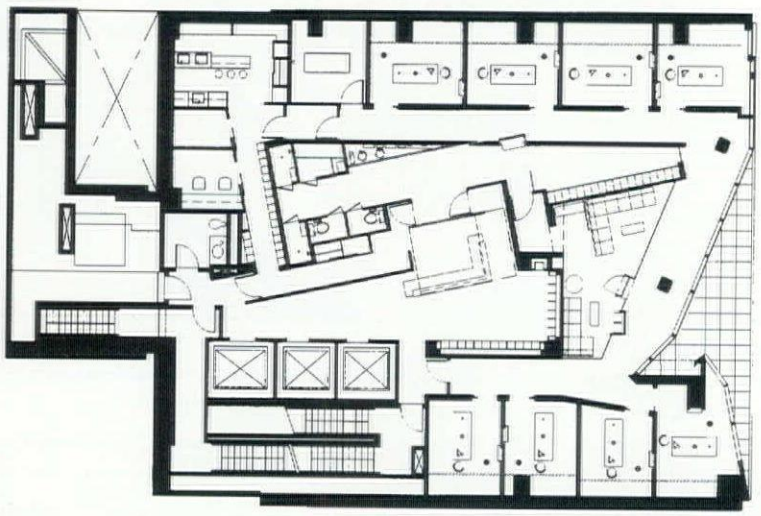
Opposite: The lockers are set into walls finished in unpolished limestone. The wedge-shaped space terminates in a panel of translucent, acid-etched glass.

Top: UT designed the banquette, the molded fiberglass table, and the natural Mongolian lamb ottoman. The wenge buffet cantilevers out of a wall finished in rubber tile.

Above: The locker room offers a landscape of dynamic, interrelated elements set into a deep, perspectival space.

TILE: **STONE SOURCE**. TILE INSTALLATION: **LANZILOTTA**. GLASS: **BENDHEIM**. LOCKER MILLWORK: **HAIFA WOODWORKING CO.** VANITY LIGHT: **ARTEMIDE**. BATHROOM ACCESSORIES: **D-LINE**. PLUMBING FIXTURES: **KROIN**.





BLISS 57TH STREET

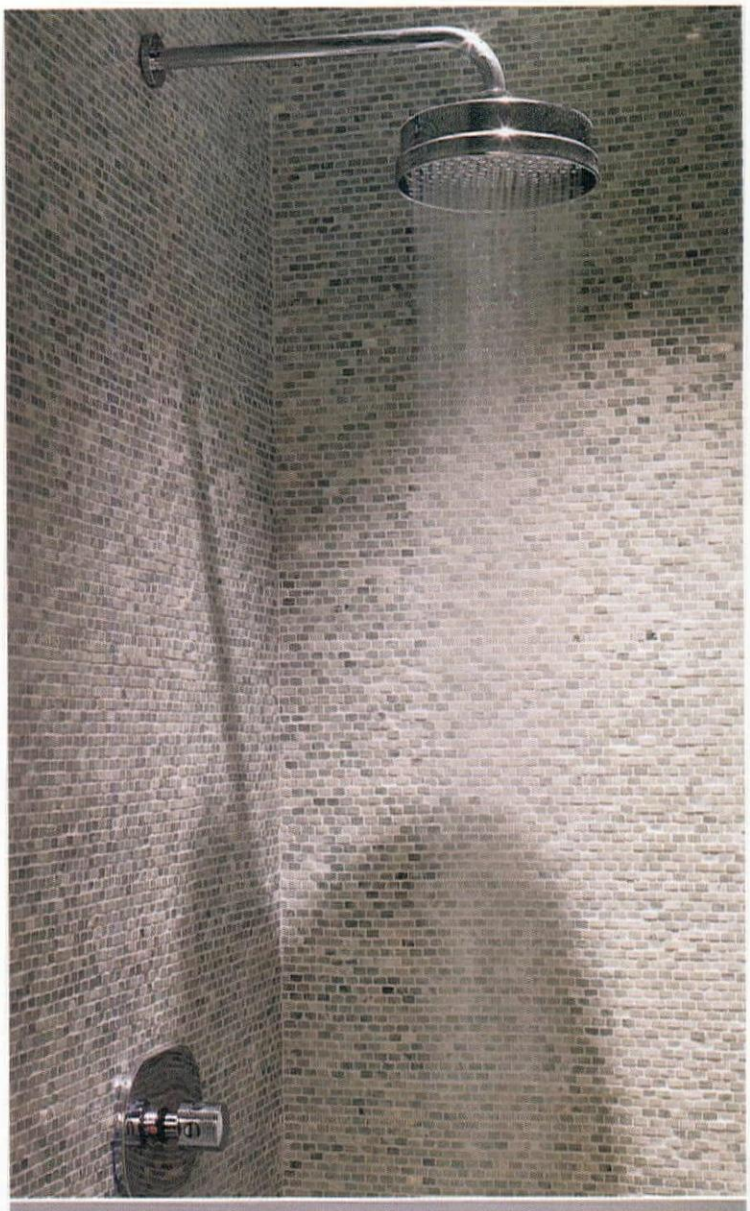
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outside the changing area, towel storage is visible as a translucent, back-lit cube, reorienting the client and interconnecting the various elements.

Downtown, the lobby of Bliss's Soho spa was renovated in only two weeks, with UT acting as construction manager. The 400-sq.-ft. space incorporates a modular product display system made of hand-sanded acrylic, which reappears in the uptown facility. The translucent material allows for rear illumination as well as spotlighting; the effect is high visibility and a subtle aura for the merchandise. Off-white vinyl flooring and walls allow the retail display full prominence.

The Soho lobby incorporates various built elements that establish, and then blur, boundaries to link different parts of the program. Walls stop short of the ceiling to further imply spatial continuity. At one end of the lobby, UT installed a makeup booth finished in dramatic red rubber and Ultrasuede. Although the booth is part of the small lobby, it achieves a remarkable degree of intimacy and privacy thanks to its legible, cubic form, rich materials, and sensuous color.

Along with the Ultrasuede, other materials and treatments link Bliss's uptown and downtown locations. A signature "feather wall" expresses something of the Bliss aesthetic; it is made of two sheets of glass with individually glued, white turkey feathers. In the uptown spa, the translucent feather wall links the locker room to the reception desk. Set against this wall, cuddly, Mongolian lamb benches underscore the quirky sensuality and witty luxe that is sheer Bliss. *—Henry Urbach*



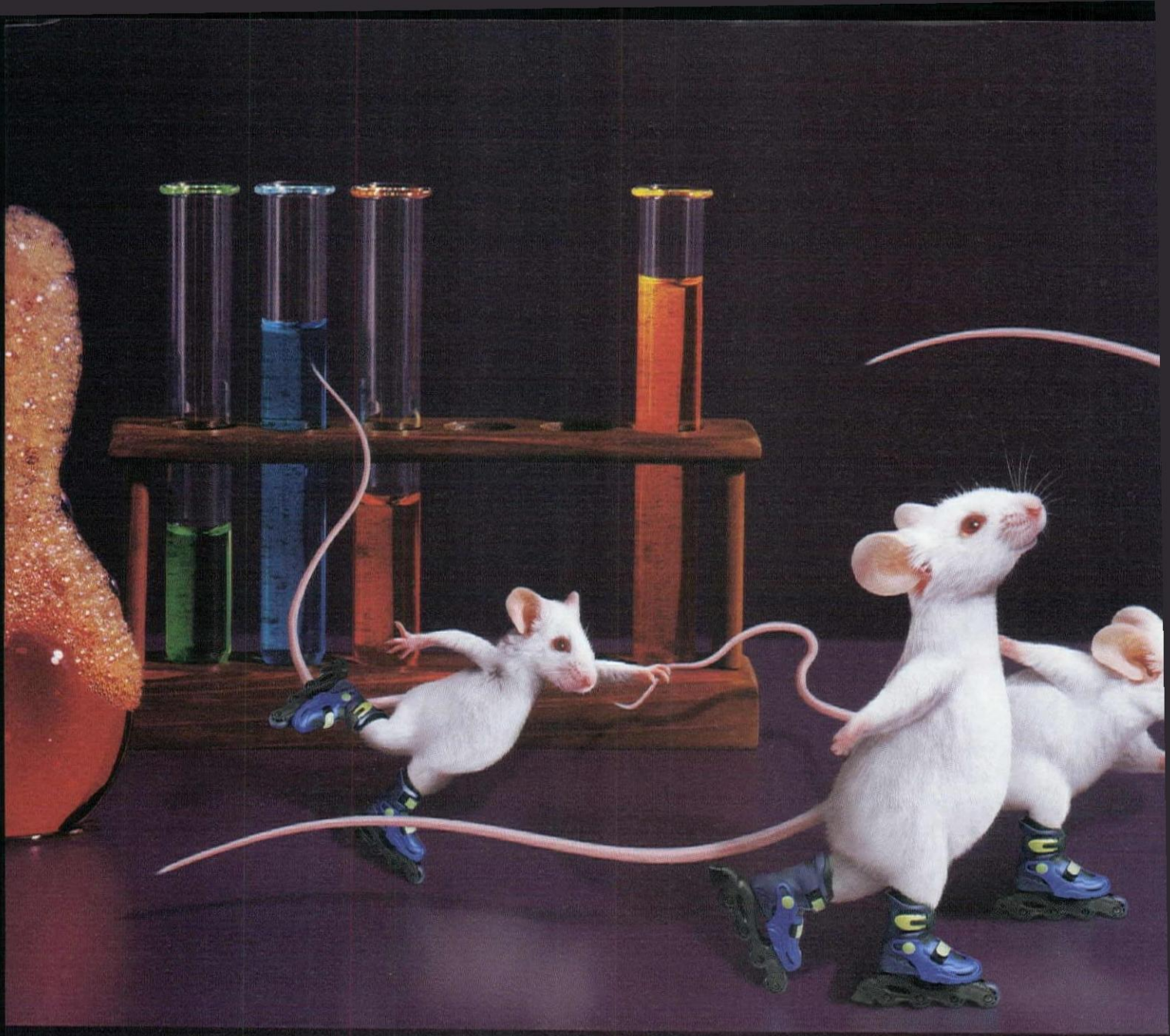


Opposite: The makeup booth at Bliss Soho is a red room finished in rubber and Ultrasuede. The product display shelving is of hand-sanded acrylic.

Above: The Bliss 57 showers are finished in small-scale marble tile.

Right: The entrance to Bliss Soho is a sandblasted glass door with a clear, round aperture that frames product display beyond.

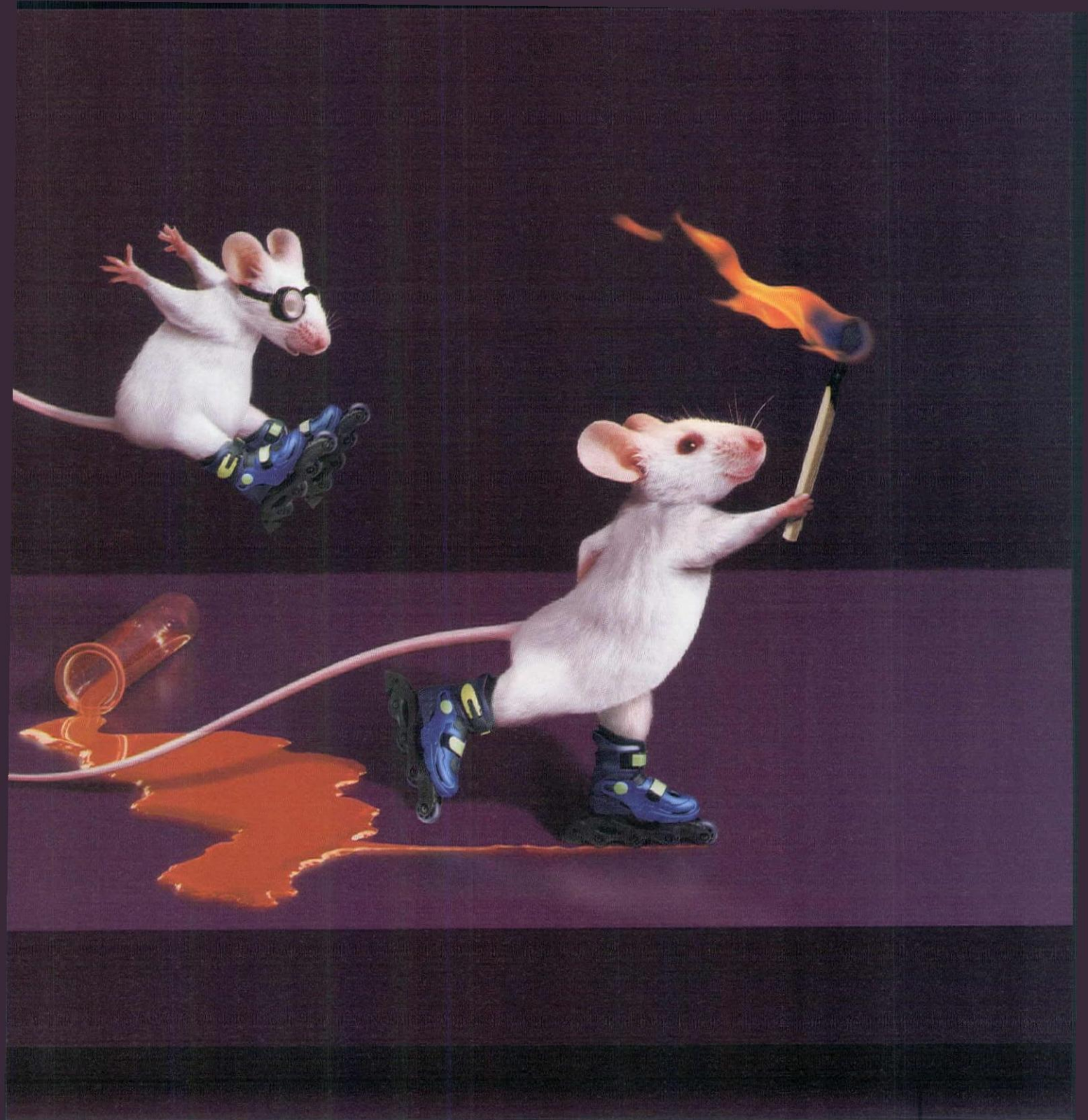
FLOOR: **TOLI**. TILE: **STONE SOURCE**. PLUMBING FIXTURES: **DORNBRACHT**. UPHOLSTERY: **PARKS UPHOLSTERY**. SIGNAGE: **EAGLE MASTER SIGNS**. DISPLAY SHELVING FABRICATION: **BLOOMFIELD PLASTICS CO**. MILLWORK: **MIELACH/WOODWORK**. ULTRASUEDE: **ALCANTARA**. UPHOLSTERY: **DUNE INC**. OTTOMAN AND BANQUETTE FABRICATION: **IDS CORP**. DOOR HARDWARE: **D-LINE**. CONSTRUCTION MANAGER, CONTRACTOR: **LEHR CONSTRUCTION CO**.



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Circle 85

David Prendergast creates a friendly and clearly defined environment for the Betty Shabazz Health Center in Brooklyn.

Handled with Care



DAVID PRENDERGAST THINKS of it as "cheerful industrial landscaping," an apt summation of the illustrated project. It's the Betty Shabazz Health Center, named for the late widow of Malcolm X and located in a residential neighborhood in New York's borough of Brooklyn. Part of the non-profit Community Healthcare Network, the facility serves the ill and the needy on an outpatient basis.

The designer's brief called for total renovation of the venue, a single-level structure built not long after World War II, probably as a super-deli or supermarket. Ten years' occupancy by the health care providers had left the marks of wear and tear; operational organization, never the group's strongest suit, similarly needed updating. As a preliminary step, accordingly, Prendergast gutted the interiors, excising three layers of suspended ceilings so that the space's full 14-ft. height could reassert its sense of airy openness. Proceeding then to "rationalize" the interior's spatial organization, he created a broad promenade horizontally dividing the 3,600-sq.-ft. box into a northern slice containing administration, counselling and social work areas. A southern strip was devoted to medical care dispensed in examination rooms and doctors' offices.

The first-listed row leads off with a curved partition of corrugated galvanized metal topped with clerestories; continuing linearly, the band is punctuated with wood doors →



Opposite: Reception desk is backed with roll-down door concealing medical record shelves. Direct/indirect light is suspended from Unistrut frames.

Above: Central corridor is flanked by administration/social-work offices with wood doors and side lights at left; medical exam rooms with clerestory-topped stained panels are opposite. Skylight was added.

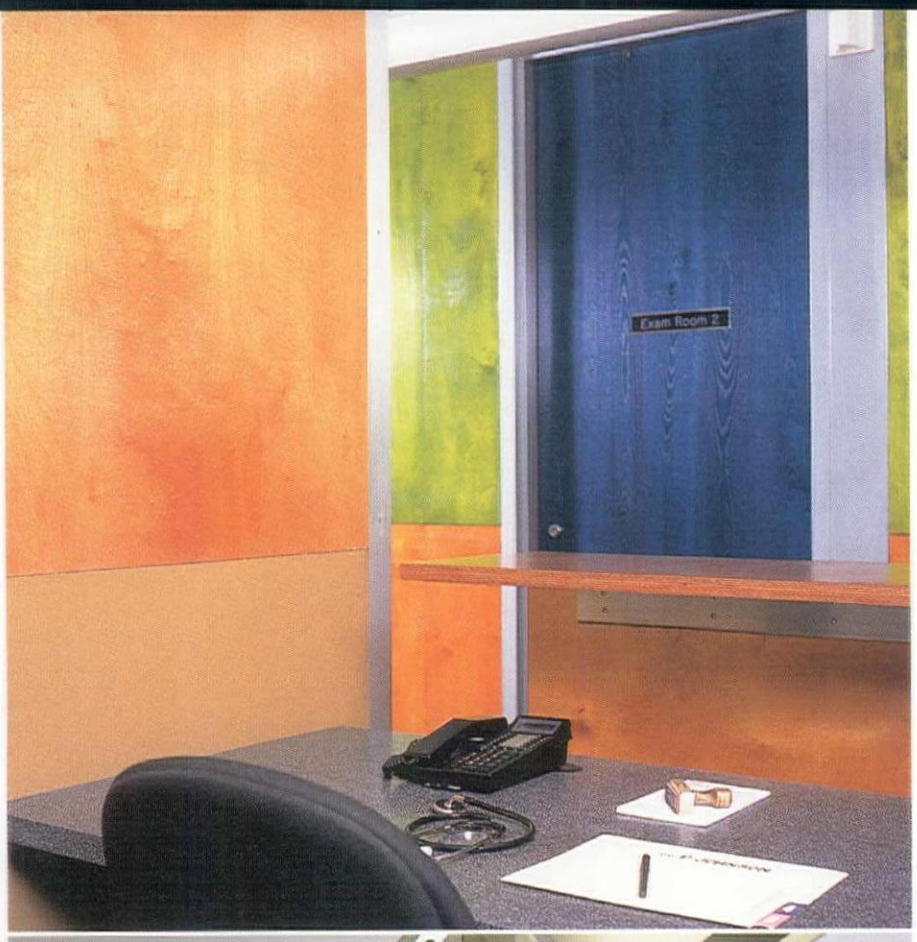
PHOTOGRAPHY: WHITNEY COX



flanked by side lights. On the central avenue's facing border, doors, in the interest of privacy, are flanked with color-stained plywood panels. All together, the positioning of orientational devices promotes an orderly progression from start to end by subliminally steering people from reception to triage rooms (if instant care is needed) or to the children's waiting/play room on the opposite side. While plenty of glazing appears at the main entry's newly added storefront, the lack of exterior windows was offset by inserting a 14-by-18-ft. skylight above a central "public plaza."

Materials, says the spokesman, basically are of the industrial kind, with metal, glass, and MDF predominant. Aniline-stained ash doors and Baltic birch wall panels project a medley of lighthearted tones ranging from aqua-tint blues, leafy greens, reddish browns to neutral tones, a chromatic composition derived from an exterior mural. Particularly cheerful and representative of the chosen palette is an abstracted tree with curved green-finish plywood panel "foliage" upheld by a steel "trunk" in the kids' corner. Airport landing lights in this sector provide illumination; TV monitors are for the diversion of patients, parents, and companions. Flooring in the central lane is of white-flecked black vinyl composition tile. The sum total creates a sense of intimacy devoid of intimidation.

The project, done in two phases allowing operational continuity, required three months for design and eight for construction. Costs were just under $450,000. Working closely with the principal was associate Deborah Laurel. —*Monica Geran*





Opposite: Children's waiting/play room contains stylized tree of colored plywood and steel below airplane landing lights.

Above: Looking across desk to exam room behind stained wood panels.

Left: Corner of nurses' station desk. Sloping wall at left encloses staff conference/lunch room.

SKYLIGHT: **CPI INTERNATIONAL**. CABINETRY: **IGNELZI INTERIORS**. MDF PANELS: **MEDITE**. ANILINE STAIN: **ALJO MANUFACTURING CO**. METAL PANELS: **ALPRO ACOUSTICS**. STEEL FRAMING CHANNELS: **UNISTRUT**. MEDICAL CASEWORK: **MILCARE**. HARDWARE: **SCHLAGE**. FLOORING: **ARMSTRONG**. LIGHTING: **NATIONAL LIGHTING CO.**; **CROUSE-HINDS**. CHAIRS: **HERMAN MILLER**. CHILDREN'S STOOLS: **KINDERLINK**. MEP ENGINEER: **EMTG CONSULTANTS**. STRUCTURAL ENGINEER: **ROBERT SILMAN ASSOC.** GENERAL CONTRACTOR: **MID-CITY CONSTRUCTION CO**.



An ophthalmologist's office designed by Jeffrey Kerbeykian offers a soothing environment to patients awaiting professional attention.

A Visionary Approach

ARCHITECT JEFFREY KERBEYKIAN and ophthalmologist Mark Speaker had gone the designer/client route before, having worked together for the past eight years. Then came the big one: office relocation from too-small quarters to a 3,200-sq.-ft. space in New York's Galleria on East 57th Street, a 54-storey building with commercial tenants on the first 16 floors and residential flats above. For his 10th-level spot, Dr. Speaker, a corneal surgeon specializing in laser vision correction, had in mind a place reflecting a measure of contemporary elegance and sophistication not ordinarily associated with medical facilities. Such an approach, he reckoned, would be indicative of his respect for professional excellence. Hence his request for a high-standard domestic ambience in the first-impressions-evoking waiting room, furnished with atypically oversized seating pieces upholstered in rich textiles. Emphasis on efficient space planning is the rule throughout.

Starting, then, with a layout based on logical sequence in traffic flow, Kerbeykian, after removing all traces of previous tenancy, placed the reception desk within direct sight of patients stepping off the elevator. From there people walk past two odd-angled corners formed by a 20-ft.-long trapezoidal divider made of sandblasted glass, stainless steel, and European beech. (Behind the partition are billing staff, telephone operators, and other business personnel.) The treatment-seekers' destination is a second waiting center ringed with examination rooms. Settled in this intimate milieu, visitors may, →

Opposite: Located off the sub-waiting room is a handsomely appointed sink. Starting above is a recessed band of back-lit glass spanning parts of the wall and ceiling.

Below: Patients' lounge and business sector are linked by payment counter; wall slits next to exam-room doors hold medical records.

PHOTOGRAPHY: WHITNEY COX







after seeing one doctor, be asked to wait for the call from another specialist. Thus there are no corridors, and shuttling between waiting areas is avoided. Off to a side of the elevator is a large area housing private offices, staff, and storage spaces. Being off-limits to outsiders, the configurations were left pretty much as found, and only relatively minor improvements were made. Budgetary outlays thus saved, all agreed, were better spent on patients' spaces.

The soundness of this maxim emerges from the details. Take the sink, a utilitarian object rarely singled out for aesthetic attention. Here the basin is quite ordinary, but its custom treatment is strictly high-class: it is sunk into a stainless-steel countertop surrounded by beech, and furnished with a make-up mirror, other fine accessories, plus a steel stool. Its functionality is a favorite with contact-lens users. Note also the wall slots subbing for wire baskets holding patients' medical records. Then far from finally there's the precision-machined glass/steel/wood divider. The unit, along with payment counters and enclosures of business and public-reception areas, was prefabricated and pre-assembled off-site by cabinetmakers and metalworkers working together; installation took just five days. Lighting, adds the spokesman, is used not only as a source of illumination but also as a means of architectural manipulation. Exemplifying the concept is a strip of back-lit frosted glass recessed into ceiling and cabinet, terminating above the sink. More conventional but nonetheless unexpected are the residential table lamps in the public waiting room. Participating in the six-month project were Sal Tranchina, Chris Kilbridge, Karen Alvarez, Lisa Madden, Melissa Cohen, and Lily Robinson.

—Monica Geran

Above: Large, comfortable seating pieces fill public waiting room. Textiles are subtly patterned.

Left: Backside of sandblasted-glass/stainless-steel/European beech divider ends with a sliding panel facilitating communication between support staff and patients.

MILLWORK: **ZADAR CONSTRUCTION**. METALWORK: **METAL-MORPHOSIS BY DENES PETOE**. CARPET: **HARBINGER**. PLASTIC LAMINATE: **ABET LAMINATI**. UPHOLSTERED SEATING: **BERNHARDT**. SUB-WAITING CHAIRS: **GUNLOCKE**. FABRICS: **DEEPA**; **POLLACK**; **LUNA TEXTILES**. STOOL: **SEE LTD**. LIGHTING: **LEGION**; **LEUCOS** (TABLE LAMPS); **ARDEE** (OTHER). CEILING TILES: **ARMSTRONG**. CONTRACTOR: **PALADIUM BUILDERS**.

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Above: The waiting area's built-in banquettes are perched on bases of fossilized limestone and backed by pearwood. Artwork here is by Seiko Tachibano.

Opposite, above: Sandblasted glass panels, steel, and rich wood form the pervasive materials palette introduced at the entry to the facility.

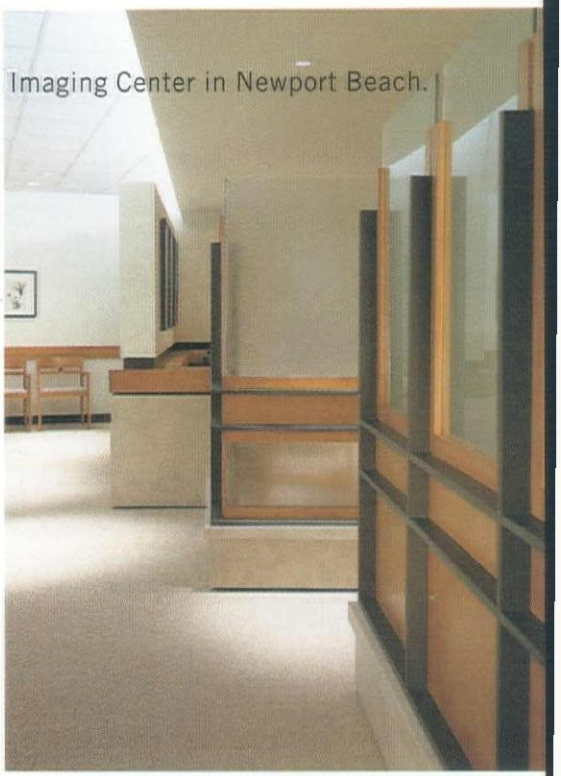
Opposite, below: The same materials articulate newly configured dressing rooms.

CARPET: **LEES**. WOOD FABRICATION: **GRESEAN**. STONE: **WALKER ZANGER THROUGH PAUL MERRIL COMPANY**. DECORATIVE GLASS: **BENDHEIM**. WALL COVERING: **MDC**. CUSTOM SEATING: **OPTIONS IN DESIGN**. UPHOLSTERY FABRIC: **ARC-COM**. STRUCTURAL ENGINEER: **ROESSLER DESIGN GROUP**. MECHANICAL ENGINEER: **UNITED MECHANICAL CONSULTANTS**. ELECTRICAL ENGINEER: **OMB ELECTRICAL ENGINEERS**. STEEL FABRICATION, GENERAL CONTRACTOR: **WATSON INVESTMENT DEVELOPMENT**.

PHOTOGRAPHY: FARSHID ASSASSI

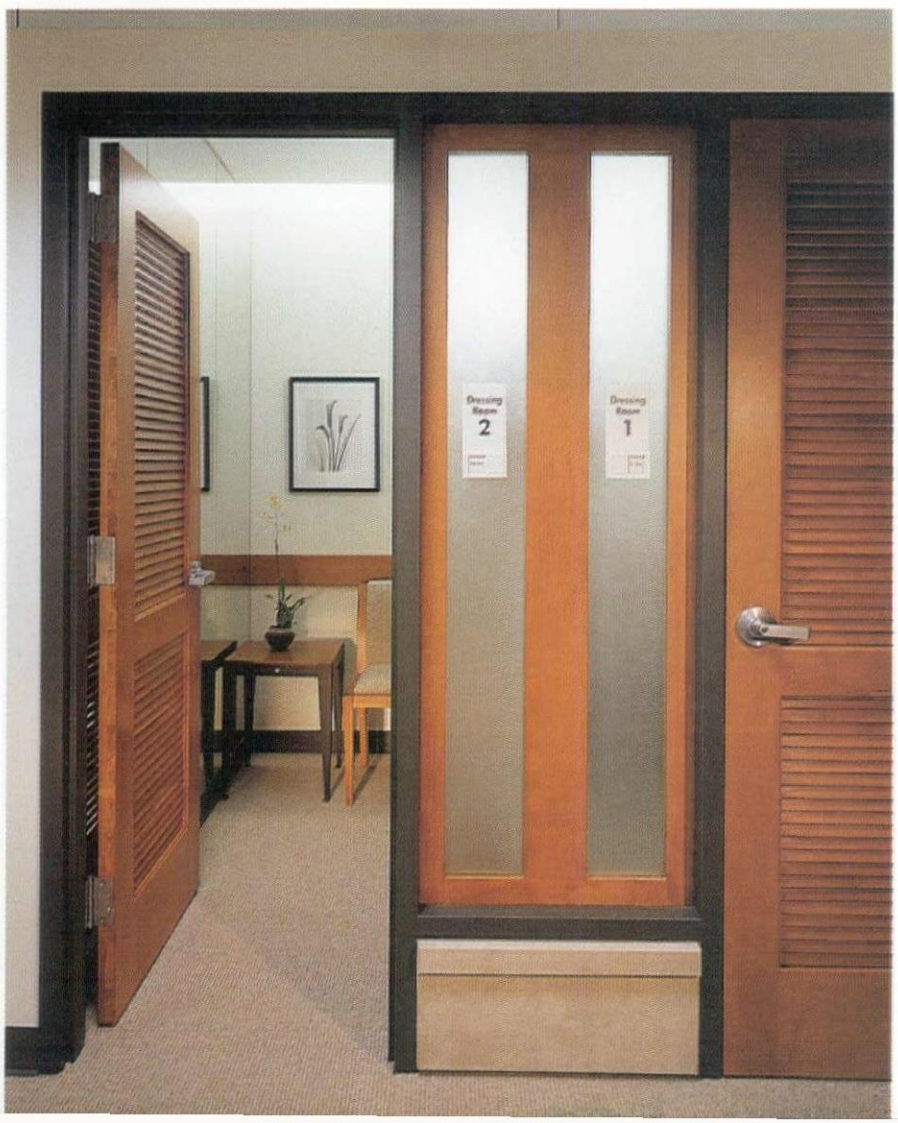
Taylor & Associates Architects renovates the Hoag Hospital Breast Care and Imaging Center in Newport Beach.

Updated Image



NO WOMAN APPROACHES her mammogram without a sense of dread. When the imaging center is a sub-grade facility with no access to views or daylight—characteristics of Hoag Memorial Hospital's temporary unit—patient anxiety is only exacerbated. When Linda Taylor designed this 8,400-sq.-ft. project in Newport Beach, California, she sought to dispel both physical and psychological difficulties. She also approached the job as a proving ground for the permanent installation, slated to be part of a consolidated women's health center on the hospital's own grounds, which offer a terrific panorama of Newport Harbor, Balboa Island, and the Newport Peninsula. "This shows that we can do something different from the typical health care facility," Taylor says.

One is struck by the setting's serenity and by the richness of materials. The reception area, waiting zone, and dressing rooms are rendered with millwork of pearwood, steel framing, and translucent glass. Fossilized limestone for banquette bases, a textured wall covering recalling Japanese rice paper, plus sisal-like carpet tiles complete the palette. If one didn't know better, this might seem to be an upscale spa, which was precisely Taylor's objective. "I wanted to make the patient forget she was in a basement. I wanted to change her entire mindset with a more pleasant space."



Remodeling, Taylor comments, entailed "fighting the confines of space and a low ceiling." Spatial reconfiguration, therefore, was significant. Taylor's main move was to integrate the building corridor with the lobby/reception zone, expanding the facility to the elevator core. Dressing rooms were enlarged and reworked to increase the number of units to 10. She also altered a key circulation corridor leading to physicians' offices and provided the center with a needed conference room. This addition enables patients and a team of specialty physicians to embark immediately on a course of treatment options following a cancer diagnosis. No longer is a woman obliged to return home and wait days—or even weeks—for an appointment. Physical alterations in the ceiling, says Taylor, entailed "punching it up a bit." Most of this occurs at the space's perimeter, where indirect lighting sources allow illumination to "read as natural light, perhaps from a skylight or clerestory window."

The project, scheduled to operate for another three years, was completed in phases over a nine-month period. In addition to Taylor, credit extends to Jenelyn Russo, Cynthia Mabus, and Michele Pooley. —*Edie Cohen*

Fabric, Heal Thyself

TEXTILE DESIGNER AND ALTERNATIVE MEDICINE ADVOCATE LOUISE RUSSELL has created a new health care fabric collection for Carnegie. Called Philosophy, the fabrics attempt to bridge the worlds of design and healing. For many years, Russell has concentrated her research on homeopathy and light, color, and sound therapies as well as fabric innovation. She has combined her diverse studies into a fabric collection of eight patterns in 60 colorways.

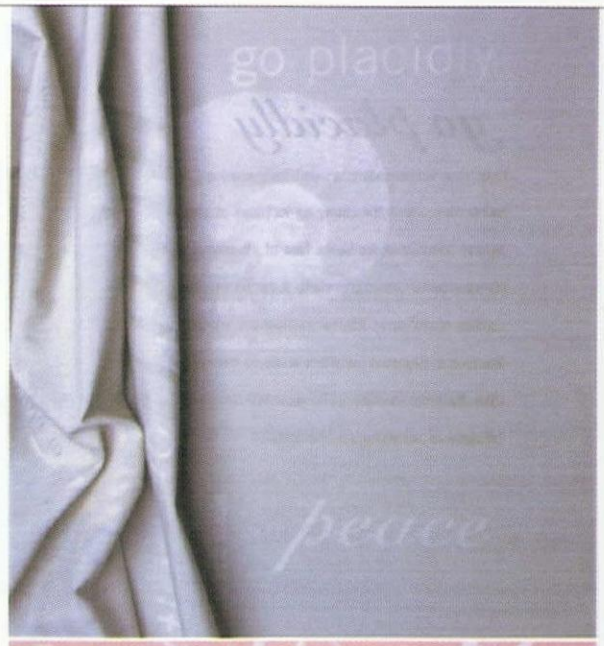
"I recently found myself somewhat discouraged by the amount of products out there that have no purpose," says Russell. "I am attracted to healing and alternative medicine. I wanted to bring that philosophy into textiles." According to Heather Bush, Carnegie's vice president of design, "our company shared a lot of the same values as Louise."

As both women are eager to point out, the health care industry is rapidly changing. "Today," says Russell, "if you are seriously ill, you go to the hospital. For a more minor illness, maybe you would go to a smaller wellness center. If you are a busy executive and feel stressed, you might go to a spa and learn meditation or yoga to regain balance. Philosophy can enhance any of these environments."

Of all the patterns, Affirmation best represents the collection, says Russell. Inspired by a poem by Max Ehrmann and a variety of natural images, the reversible curtain fabric has a graphic design conceived as a form of visual therapy for both patients and visitors. Essence, whose pattern is derived from plant forms, captures nature's energy and explores open space and scale. Illumination's subtle stripes are based on "the invention and use of specialty yarns," says Russell, "through which I was able to introduce the idea of light into the fabric." Not shown are Enlighten, a floral motif; Reflection, a simple grid design; Contemplation, a free-flowing but orderly pattern; Meditation, a more organic pattern; and Intuition, a composition that combines strong dimension, volume, texture, and color elements.

Russell is optimistic about additional product introductions. "With industries blending, the collection could easily grow out of the traditional health care market into future corporate or hospitality applications." Carnegie, 110 North Centre Avenue, Rockville Centre, NY 11570. www.carnegiefabrics.com **circle 324**

Affirmation



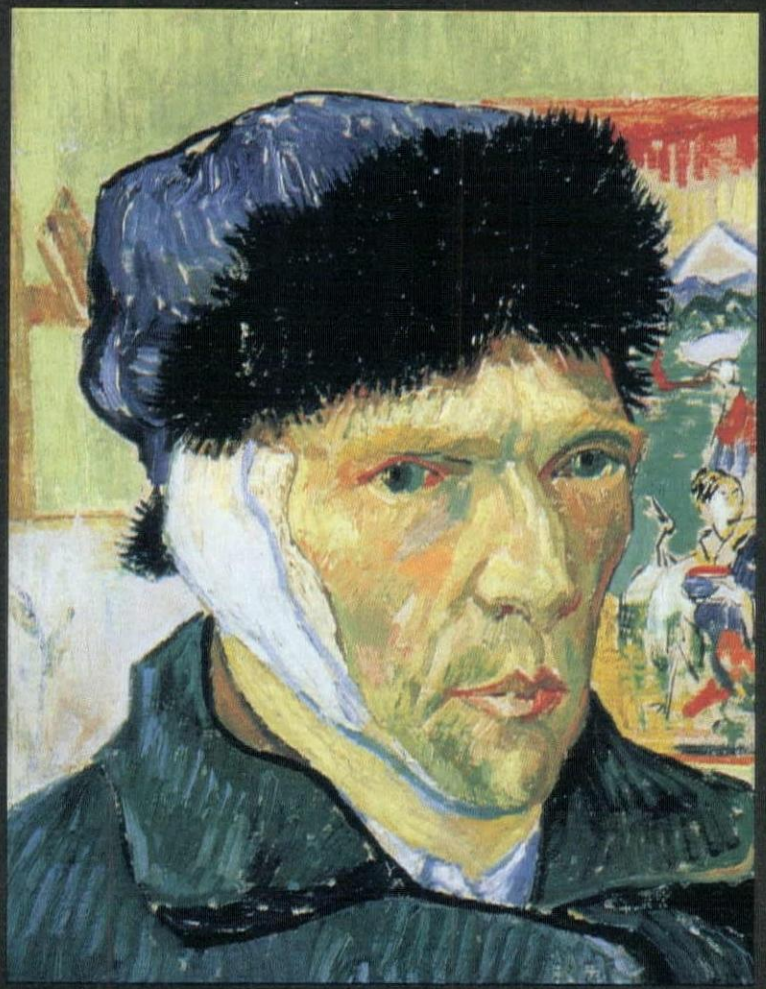


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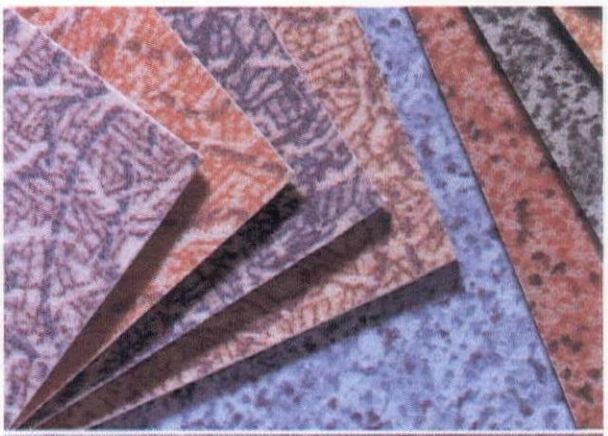
Kusch + Co.: Winner of the National Symposium on Healthcare Design product award, the Concetto series is offered in 53 different models for patient room, reception, cafeteria, or training applications. Kusch + Co., 41 Keyland Court, Bohemia, NY 11716. www.kusch.com or info@kusch.com **circle 326**

Bonar Floors: A new collection of patterns and colors for Flotex flooring was previewed at the Symposium on Healthcare Design late last year in Florida. Aimed at the health care and hospitality markets, Flotex is said to combine the warmth of carpet with the hygienic properties of resilient flooring. Bonar Floors, 365 Walt Sanders Memorial Drive, Newnan, GA 30265. **circle 328**

Wilsonart: Part of Red Box Studio, the new line of Marbletti laminate features a subtle terrazzo effect played out in pale tones. Wilsonart, 2400 Wilson Place, P.O. Box 6110, Temple, TX 76503. **circle 325**

Milliken: Three Parsons School of Design students won a fabric competition to design Millennium Fabrics for the company's health care and hospitality division. First prize went to Blue Leaf by Karin Rosenberg; second to Hope by Ka-Young Kim; and third to an untitled herringbone/stripe combination by Henna Choi. Milliken, P.O. Box 1926, M-173, Spartanburg, SC 29304. millennium@milliken.com **circle 327**

Bonar Floors





Wilsonart

Milliken



designers | *in health care*

David Prendergast (Betty Shabazz Health Center, page 172), following graduation from Cornell University College of Architecture in 1972, worked for Norman Foster Associates in London and Skidmore, Owings & Merrill in New York before starting his own business in 1980. Completed jobs include a multitude of institutional and public projects—the Staten Island Children's Museum, PS1 Contemporary Art Center, Brooklyn Heights Branch Library among them—as well as all manner of health care establishments. Project architect/associate **Deborah Laurel** joined nine years ago. An architecture graduate of the University of Texas in Austin, she was actively involved on the most recent and previous assignments. David W. Prendergast Architects, 143 Duane Street, New York, NY 10013, (212) 732-1081.

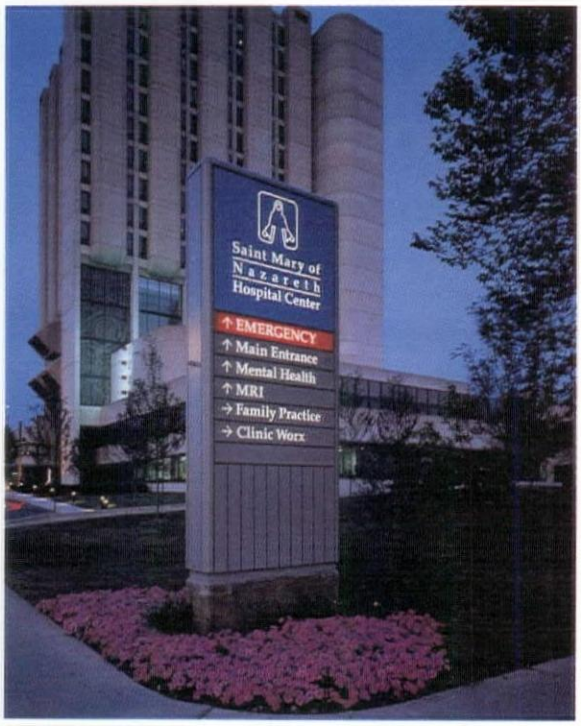
Jeffrey Kerbeykian (Ophthalmology Office, page 176), a graduate of Rensselaer Polytechnic Institute, has been in business for himself since 1996. Building up a roster of good clients in short time, he lists among current assignments work for the New York Presbyterian Hospital, Columbia University, the Collegiate Church Corporation, Laser Centers, and many offices for private physicians. Health-care architecture/interiors and historical restoration are his forte. He was assisted by **Sal Tranchina**, **Chris Kilbridge**, **Karen Alvarez**, **Lisa Madden**, **Melissa Cohen**, and **Lily Robinson**. Kerbeykian Architects, 75 Varick Street, Suite 1400, New York, NY 10013, (212) 334-4813.

Linda Taylor (Hoag Hospital Breast Care and Imaging Center, page 180) is the owner and founder of **Taylor & Associates Architects**, a 20-year-old firm presently focusing exclusively on health care projects. Active in the AIA, she has served as president of the Orange County Chapter and represented Orange County architects as a board member of AIA's California Council. She is a recipient of the AIA's Public Service Honor Award. **Jenelyn Russo**, associate, is on the firm's management team as well as a project designer. She holds a degree in interior design from Texas Christian University and certification from NCIDQ. Taylor & Associates Architects, 2220 North University Drive, Newport Beach, CA 92660, (949) 574-1325.

photographers | *in health care*

Farshid Assassi (Hoag Hospital Breast Care and Imaging Center, Newport Beach, CA), P.O. Box 3651, Santa Barbara, CA 93130, (805) 895-7703.

Whitney Cox (Betty Shabazz Health Clinic, Brooklyn, NY; Ophthalmologist's Office, New York, NY), 143 Duane Street, New York, NY 10013, (212) 349-7894.



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Circle 8

product showcase

healthcare



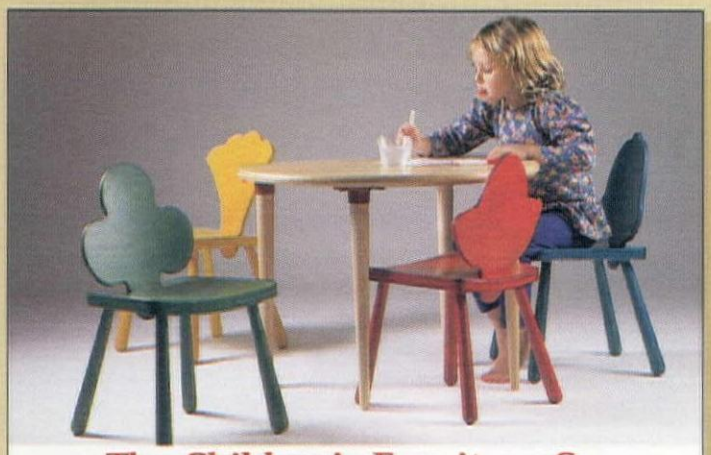
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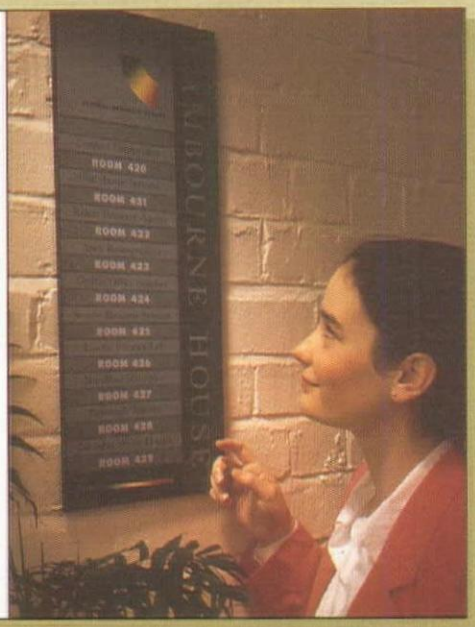
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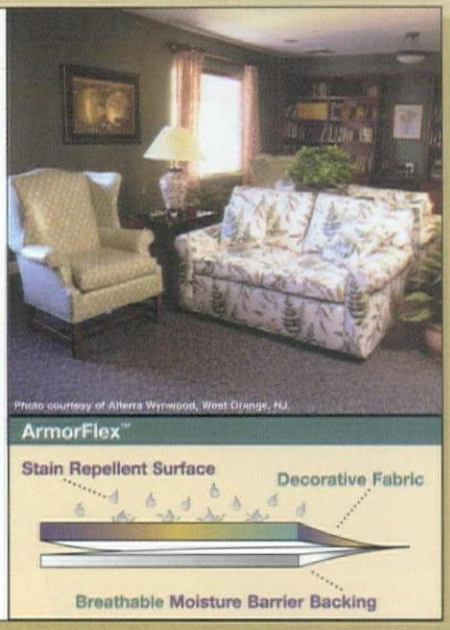
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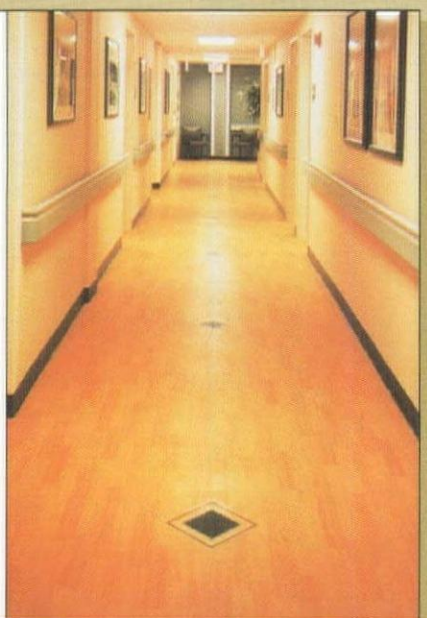
circle 24



Lonseal

LonWood Dakota

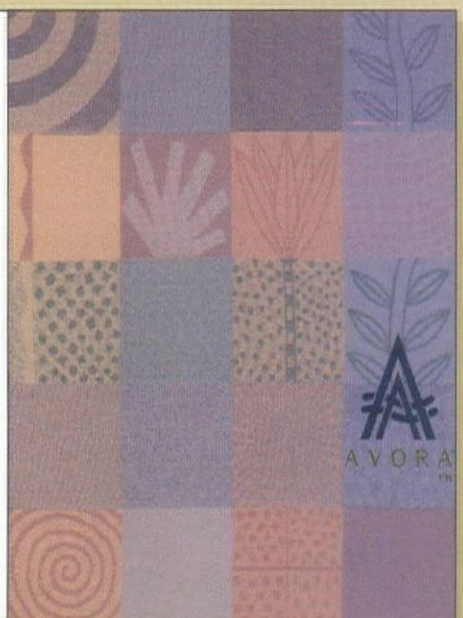
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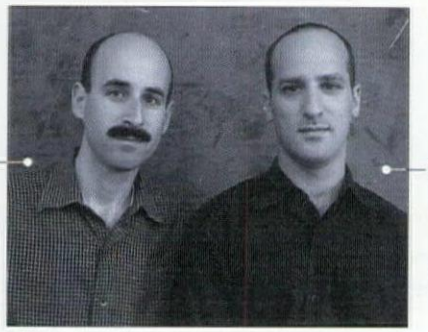
Interspec Fabrics

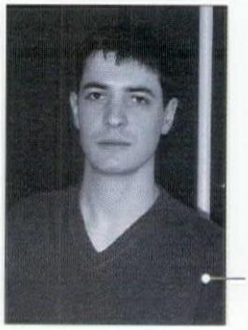
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circle 54



designers | *in this issue*



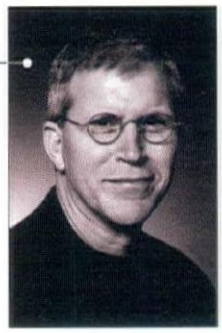




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Circle 71

Architecture Research Office (Soho Loft, page 112) was established in 1993 by architects **Adam Yarinsky** and **Stephen Cassell**. The firm, which handles residential, institutional, and commercial design, has completed a number of projects including a military recruiting station in Times Square and the Henry Dreyfuss exhibition installation at the Cooper-Hewitt Museum. Yarinsky received his B.Arch. from the University of Virginia and M.Arch. from Princeton University. He previously worked for Steven Holl Architects, where he was responsible for projects including the Texas Stretto House, which won a National Honor Award from the AIA. Yarinsky has served as the Sanders teaching fellow at the University of Michigan and has taught at the University of Virginia School of Architecture, Yale University, and the Harvard Graduate School of Design. He also served as chair of the AIA New York Chapter's Young Architects Committee from 1996 to 1997. Cassell received his B.Arch. from Princeton University and M.Arch. from the Graduate School of Design at Harvard. He too previously worked for Steven Holl Architects, where he was responsible for projects including the Hybrid Building in Seaside, Florida, which received a National Honor Award from the AIA. While working for the San Francisco-based firm TLMS, he served as project architect for the Sutro Public Baths recreation facility, winner of a Progressive Architecture Public Realm Award. He has taught at the Rhode Island School of Design and the Harvard Graduate School of Design. In 1998, Cassell received a grant from the New York State Council on the Arts. He currently serves on the Board of Directors of the American Center for Design.







Project architect **Joshua Pulver** received his B.Arch. from Rhode Island School of Design. He has been with ARO for nearly five years. Architecture Research Office, 180 Varick Street, 10th Floor, New York, NY 10014, (212) 675-1870.

Paul Vincent Wiseman (Palo Aalto Residence, page 122) is a native Californian who graduated from the University of California, Berkeley, with a major in political science. Opting for a career in interior design, he educated himself by spending six months in Asia, working in a San Francisco antiques business, and living in Paris for a year. Returning to San Francisco, he apprenticed with Robert H. Hering Interiors before establishing his own studio. Wiseman specializes in residential work and his projects have been widely published in the design press. He participated in the 1989 to 1991 installations of the San Francisco Decorator Showcases and again in 1996. Wiseman was cited in *The Robb Report*'s 11th annual Best of the Best issue in June, 1999. The Wiseman Group, 636 San Bruno Avenue, San Francisco, CA 94107, (415) 282-2880.

Scott Williams (Palo Aalto Residence, page 122) designed the illustrated project as principal of his own practice, The Allied Architects Partnership, and then joined his client's firm Quasar Engineering as principal design architect in 1992. Currently he is a senior associate with the San Francisco office of NBBJ Architecture Design Planning, where he is the leading designer on the Novartis Agricultural Discovery Institute and Institute for Functional Genomics in La Jolla. Previously Williams was an associate at Gensler and an instructor in architectural deign at the University of California, Berkeley, and San Francisco City College. Scott Williams, 478 Hoffman Avenue, San Francisco, CA 94114, (415) 824-4670.

Thomas Hanrahan Victoria Meyers Architects (Upper East Side Apartment, page 130) have practiced in New York since 1985. Their built projects range from residences to public buildings, including the competition-winning design for the AIA New York Chapter headquarters. The firm's design of a residential loft in Manhattan was among the projects in "The Un-Private House" exhibition at the Museum of Modern Art. Current projects include two community centers for the New York City Housing Authority, master planning for the Battery Park City Authority, and a gallery and performance space for Arts International. Thomas Hanrahan Victoria Meyers Architects, 22 West 21st Street, 12th floor, New York, NY 10010, (212) 989-6026

Morrison Seifert Murphy (Dallas Residence, page 138) is a Dallas-based architecture and interior design firm with commercial, residential, and hospitality projects throughout the U.S. and abroad. Design director and principal **Lionel Morrison** is the recipient of 18 design awards from the Texas Society of Architects, the Dallas Chapter of the American Institute of Architects, the American Society of Interior Designers, and numerous other professional organizations. Partner **Susan Seifert**, who as interior design director has been responsible for many of the firm's award-winning projects, is currently at work on the renovation of the Charleston Place Hotel in Charleston, South Carolina, and the Four Seasons Resort in Las Colinas, Texas. →

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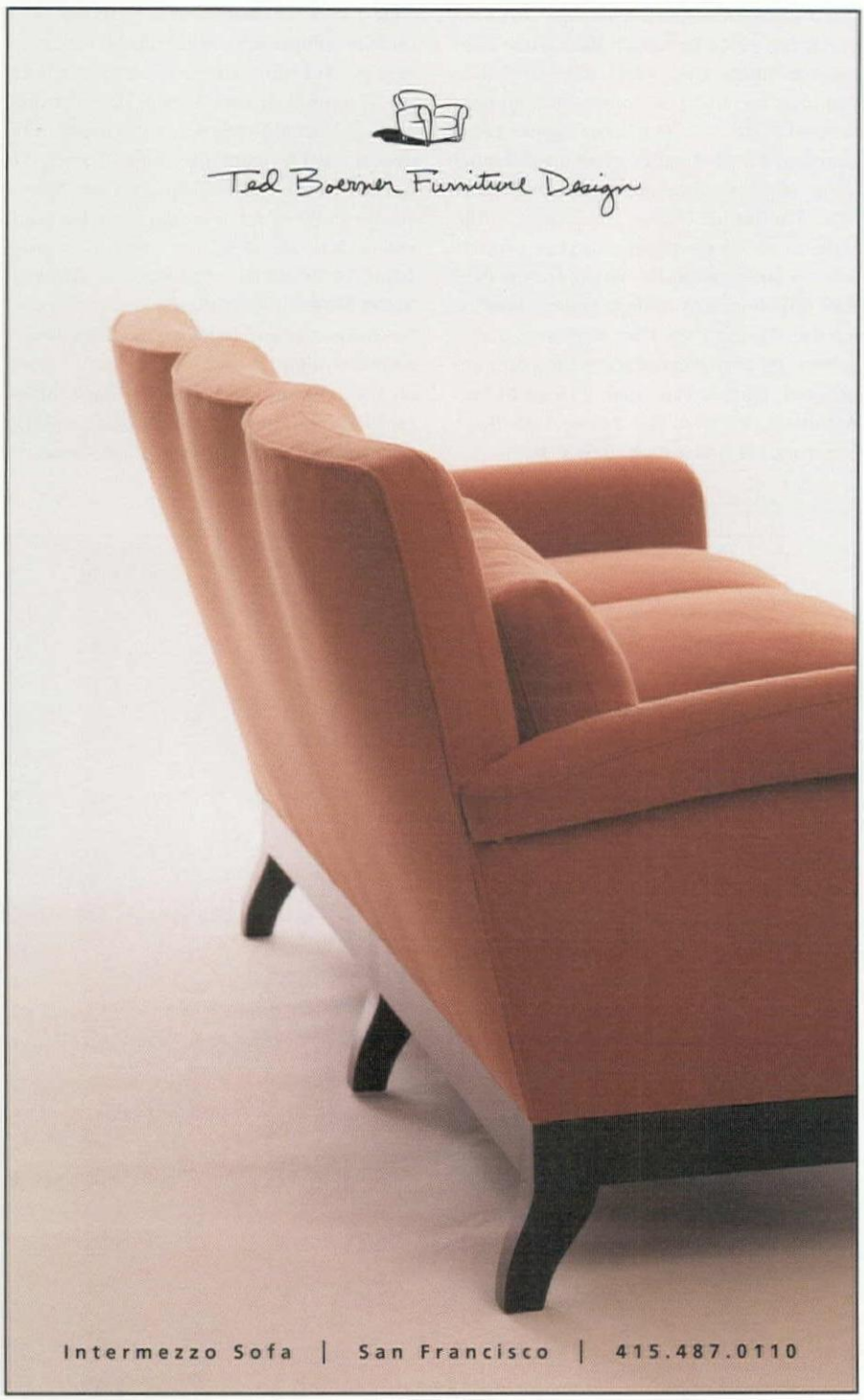
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M. Hariri — G. Hariri



Piscuskas



Circle 107

Interior designer **Jennifer Haralson**, who oversaw the acquisition and placement of art in the Kovach House, has worked with the late Fort Worth interior designer Tonny Foy and the Laura Carpenter Galleries in Santa Fe and Dallas. Morrison Seifert Murphy, 1400 Turtle Creek Boulevard, Suite 165, Dallas, TX 75207, (214) 651-0700.

Gisue Hariri and **Mojgan Hariri** (Private Residence, page 146), Iranian-born, Cornell-educated sisters, opened their New York practice, **Hariri & Hariri**, in 1986. The firm's work was exhibited in New York this past summer at the Museum of Modern Art's "The Un-Private House" show. Hariri & Hariri won the Young Architects Forum award in 1990, sponsored by the Architectural League of New York, and was selected as one of eight international architects to participate in an urban housing festival to design a single-family house in Holland. Their work of the past 10 years has been collected in a book titled *Hariri & Hariri: Work in Progress*, by Monacelli Press, 1996. Hariri & Hariri, 18 East 12th Street, New York, NY 10003, (212) 727-0338.

Naomi Leff (HR Beauty Gallery, page 154) has headed her own firm since 1980, following affiliations with Bloomingdale's and John Carle Warnecke Associates. Best known for her design of retail centers for internationally famed fashion designers and merchandisers—start with Armani, go on to Ferragamo, Gucci, Ralph Lauren, Holt Renfrew, Tommy Hilfiger and other leading names in-between—she also has a long achievements list for residential and hospitality projects. A 1991 inductee into the Interior Design Magazine Hall of



Sadeki



Richardson

Fame, she is the recipient of many other awards and prizes. She earned her B.S. degree from the State University of New York at Cortland, participated in a masters program in sociology at the University of Wisconsin, and added a M.S. in environmental design with undergraduate studies in architecture from Pratt Institute. Participating on the job was senior designer **Marina Lanina**, who joined in the late 1990s after 15 years' experience in architecture. She hails from Russia, and was educated at Lowow Polytechnic Institute. Naomi Leff & Associates, 12 West 27th Street, New York, NY 10001, (212) 686-6300.

1100 Architect (Shiseido Studio, page 160) was founded in 1983 by partners **David Piscuskas** and **Juergen Riehm**. To date, the firm has designed a broad body of commercial and institutional projects including large and small-scale buildings plus residences ranging from urban lofts to country homes. Recent retail and business clients include J. Crew, TSE Cashmere, Esprit de Corp and the new MoMA Design Store. The residential client roster reads as a who's who of the arts: Ross Bleckner, Jasper Johns, Roy Lichtenstein, Eric Fischl and April Gornik, Ron Rifkin, plus Liam Neeson and Natasha Richardson. Gallery projects include Metro Pictures, AD Gallery, and Blum Helman Warehouse. Institutional commissions comprise the Robert Mapplethorpe Foundation, The Little Red School House & Elisabeth Irwin High School, The Pennington School, and the National Building Museum. 1100 Architect, 435 Hudson Street, New York, New York 10014, (212) 645-4670.

Clarissa Richardson and **Heidar Sadeki** (Bliss Spa, page 164) established **UT** in 1998. The firms pursues multiple aspects of visual and spatial design, including architectural, graphic, furniture and product design, as well as brand development and visual identity consulting. Richardson received her M.Arch. from Princeton University in 1996 after completing her undergraduate degree at the Bartlett School of Architecture in London. Sadeki received his M.Arch. from Princeton University in 1997 after completing his undergraduate degree in film at SUNY Purchase. The design team for Bliss Spa 57th Street includes **Guillermo Garita**, **Julia Mock**, **Cecila Kuriyama**, and **Raymond Silverio**. In addition to the Bliss spas, Richardson and Sadeki have completed a number of other residential, office, and retail projects. UT, 578 Broadway, Suite 506, New York, NY 10012, (212) 966-8815.

designers *in forum*

Helfand Myerberg Guggenheimer Architects
428 Broadway
New York, NY 10013
(212) 925-2900

photographers *in this issue*

Peter Aaron (Dallas Residence, TX), Esto, 222 Valley Place, Mamaroneck, NY 10543, (914) 698-4060.

Richard Barnes (Palo Aalto Residence, CA), 1401/1403 Shotwell Street, San Francisco, CA 94110, (415) 550-1023.

Andrew Bordwin (Bliss Spa, New York, NY), 70A Greenwich Avenue, #332, New York, NY 10011, (212) 627-9519.

Scott Frances (Helena Rubinstein, New York, NY), 31 Harrison Street, New York, NY 10013, (212) 227-2722.

Peter Mauss (Trufaux), Esto, 222 Valley Place, Mamaroneck, NY 10543, (914) 698-4060.

Paul Warchol (Shiseido; Private Residence; Soho Loft, New York, NY), 224 Centre Street, 5th Floor, New York, NY 10013, (212) 431-3461.

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